THE CENTRAL LIBRARY AS THE STEPPINGSTONE OF HELSINKI

DEVELOPING NEW SERVICE DESIGN FOR AN AUTHENTIC TOURIST EXPERIENCE
The Central Library as the Stepping Stone of Helsinki

Developing New Service Design for an Authentic Tourist Experience
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In recent years, many cities have become similar to each other by copying successful placemaking strategies, consequently the needs for authenticity in the tourist experience has been emerged. Traditionally, public libraries have been silent places for the few, however, the role of libraries in wider society has been gradually increasing during the past two decades. Especially, Helsinki city library has a long tradition of being at the heart of Finnish culture, providing a local center for knowledge and creativity. In this context, in order to help Helsinki distinguish itself from other cities, the New Helsinki Central Library, which is an ongoing project, aiming to be completed in 2017, could be a potential place in which visitors can experience cultural authenticity based on the emotional interaction of encounters.

The aim of this project is to enhance the role of the Helsinki Central Library by creating a new service in a way that it will support foreign visitors and tourists to experience the authenticity of Finland. As a result, the ‘AITO’ service concept, proposed in this thesis for the New Helsinki Central Library, offers a performance-based experiential service for tourists to engage with authentic cultures in Helsinki city. The service focuses on how to provide dynamic ways of understanding genuine Finnish cultures to meet different levels of tourist’s needs as well as how to contribute to the library and local community whilst, ultimately increasing the brand power of Finland. Thus, not only qualitative research methods, but also service design research methods are used for developing the new service based on a co-creation approach in which the customer, service provider and focal stakeholders are brought together in design process. This approach facilitates this thesis to gain meaningful, useful and interesting insights from various angles in order to build service ecology.

The role of the ‘AITO’ service is to provide tourists and locals with a context to define the authenticity of Finland while building their own story and through interacting with each other, the experience can become life changing and meaningful for both all. By providing the service ‘AITO’, the Helsinki Central Library could, furthermore, strengthen its responsibility as a real culture-based foundation for a wide range of audiences. This thesis highlighted the four different roles of a public library in modern society and together they are defined as the four stages library service model acting as a strategic platform. This fundamental model was enlarged to include four levels of tourist engagement with the local culture as the service system. Thus, finally this thesis proposes further research questions regarding how to expand the four stages of an original library service model for another library customer groups such as ‘AITO’ case has highlighted.

Keyword: public library, service design, city branding, tourist, communication, customer experience, authenticity
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INTRODUCTION
FOCUS AND AIM OF THE STUDY

The starting point for this study comes from a desire to make foreign visitors experience the authenticity of Finland and leave them with a well-rounded national reputation in their mind. From my own experience over the last three years in Finland, I realized that the stereotypical reputation of Finland including beautiful nature, plenty of lakes, Scandinavian design, or its first-rate education system are not enough to stand for Finland itself. Even though Finland is not a popular tourist destination compared to Italy or France, Finland has its own unique culture and heritage which has not been fully discovered yet by tourism. For instance, from my own perspective, one of Finland’s distinctive cultures concerns Finns’ attitude towards design itself. According to the survey report by McKinsey in 2010, one of the reasons to purchase luxury goods in South Korea, where I come from, is considerable pressure from peers and neighbours to conform. Furthermore, only 22% of respondents had the opinion that showing off luxury goods is in bad taste. On the other hand, in Finland, despite having many well-known design brands such as Marimekko, Iittala and Artek, Finns do not tend to boast about using these high-quality goods to other people exaggrative. It could be said that, regardless of the price, Finns realize the value of good design which could support their life and make it better. This awareness begins in childhood by touching and feeling valuable goods. This is why most Finns would rather consume high-quality design products for pleasure in everyday life, but also in respect of its value, in a way that improves their quality of life. This
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Insight into cultural difference is valuable and can, in fact, be significant purpose for travel. However, it is only achievable through looking into the way of local life closely, thereby foreign visitors or tourists hardly have an opportunity to recognize the cultural reality through existing tourism service products.

Frequently the term ‘tourist’ is used to label a person who seems content with an apparently inauthentic experience (MacCannell, 1999, originally 1976). Many tourists, however, require a new type of travel experience based on a being more bodily involved rather than just being entertained or seeing (Mansfeldt et al, 2008), and culture has become an essential ingredient at the centre of this type of tourism industry (Urry, 2001). In recent years, many cities around the world have attempted to re-define the image of the city by promoting culture, however their capability to create ‘ uniqueness’ is arguably weakened by using the same strategy of placemaking (Richards & Wilson, 2006). I am thereby interested in constructing a new service for the tourist experience which makes it possible to be closer to cultural authenticity based on emotional interaction with genuine local contacts.

During the past two decades, the role of public libraries around the world has gradually changed from that of a silent place to a social hub to bring people together. According to the article by Nikitin and Jackson (2007), many cities recognize the importance of a public library as a central place to anchor community life, consequently the responsibility of a library has been repositioned in the local community away from its traditional role. Along the same line, Helsinki has an ongoing project to develop its new Central Library into an attractive social place which invites people to come together. In the review report of Helsinki Central Library (Leisti, 2008), the plan focuses on social sustainability as a sense of equality that allows equal access to all available resources for all citizens. In addition, it is expected to foster international cooperation as a competitive city destination with a strong and unique brand image.

In this context, I believe that the Helsinki Central Library is a potential place for an experiential destination of the cultural reality with an emotional intensity of encounters for all visitors whilst also making a positive contribution for the local community. Additionally, discovering a way to understand genuine Finnish culture can both improve tourists experience and enhance Finnish brand power compared to international competition.

The purpose of this thesis is not to find out problems in the Helsinki Central Library, but rather discover new opportunities to reposition its image using a service design approach. Hence, the aim of this project is to enhance the role of the Helsinki Central Library by creating a new service in a way that insight into cultural difference is valuable and can, in fact, be significant purpose for travel. However, it is only achievable through looking into the way of local life closely, thereby foreign visitors or tourists hardly have an opportunity to recognize the cultural reality through existing tourism service products.

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that will support foreign visitors and tourists to experience the authenticity of Finland, which will ultimately increase the brand power of Finland. In order to achieve the main goal, two research questions are considered simultaneously. The first concerns how the new service can assist to create distinctive identity of the city in the mind of foreign visitor. The second considers how the new service could expand its role to be a bridge for international residents, living in Finland to associate their life with Finland.

This study is part of the Helsinki Central Library project which will be completed by 2017, to deliver a new service proposition for tourist experience in Helsinki. The service design process is, moreover, a new approach to facilitate the thesis to create value and identify important factors from diverse points of view in this research context. In order to create concrete outcomes from this thesis, the scope of service concept only covers Helsinki as a target city.

In order to propose a new service design concept for a tourist experience offered at the Central Library, this thesis needed to gain the theoretical and empirical understanding of both areas; tourism and library, through multiple research methods. In this thesis, the research methods used can be roughly categorized into two domains; qualitative research and service design methods.

Qualitative research methods such as a literature review, interviews or collecting an archive of tourism brochures were crucial tools in understanding the research context and keeping a broad perspective. Open interviews were conducted for the preliminary research with eight tourists in order to understand the meaning of local experiences in their travel. Six local residents were also interviewed to discover the genuineness of Finland between tourists and local residents respectively. The interviews were mostly carried out through Facebook messages and emails because of the fact that it was the tourist off-season in Finland. Also, an expert interview with the director of Library 10, one of the popular and innovative Helsinki City Libraries, gave this thesis opportunity to obtain diverse stories of modern library’s responsibility in comparison with a more traditional role.

All of the transcripts from the interviews were analyzed to categorize or re-categorize based on specific theme related to the research purpose – local and tourist experiences, the meaning of authenticity and dynamic performances at the destination. After grouping the data under specific names, all
groups were looked through to find a connection in terms of the key topics from the thesis.

The thesis broadly followed a qualitative research approach. To discover the potential target customer for the new service, however, an analysis of tourist behaviour was preceded by analyzing two empirical reports as quantitative research. Using the two reports, the behaviour of the majority of tourists in Scandinavian countries and of specific tourists in Helsinki were compared for similarities and differences. The reports also included qualitative data from tourists interviews, thus this thesis was able to obtain useful insights into tourist desires and needs. In this context, collecting the marketing of Helsinki tourism such as brochures, further, supported this thesis to understand tourist experience, what kinds of information are included in the materials and how tourist experiences are designed.

To design a tourist experience in connection with the library domain, service design methods such as co-design workshop, customer journey map as well as personas and service scenarios were applied as an essential and innovative approach. The use of service design methods not only supported this thesis to accomplish service design from a holistic viewpoint at a specific moment, but also recognized the importance of participatory design where the ‘customer’ is an active co-creator.

By gaining insightful knowledge of tourist behaviour from the qualitative research tools, two personas – a primary and secondary one were created to represent the target tourist for the new service. Even though the personas were fictional profiles, they helped shift a focus away from abstract demographics towards the desires and needs of a real target customer. In particular, in-depth interviews took place with two tourists in Helsinki who were similar to the target customer to create a more realistic persona. Based on these two personas, a customer journey map was visualized for a holistic tourist journey through the travel process from a tourist’s point of view step by step. The customer journey map helped to identify the touchpoints through the entire service experience and gave a high-level overview of the service system through empathic engagement.

One of the essential points in the service design approach is the co-creative way of working with the customer and service provider together in the design process. Co-design workshop, thus, was carried out in this project to put significant service actors including the tourist as a service recipient, the librarian as a service provider and local residents as focal stakeholders, together at the same time into the design process to define problems and solutions while understanding each other’s different perspective. To encourage their creative performance, an action canvas and four issue card sets were used as physical instruments.

In order to realize the new service concept, this thesis also created a service blueprint to specify all of the elements contained in the service journey from the perspective of the customer, the service provider and other relevant stakeholders. Thus, this visualization described the entire service, including not just the frontline of the service, but also the back stage of the service at the same time. Along the same lines, a service scenario was also used to explain service experiences based on the persona’s point of view. Even through the story of the experience was hypothetical, it enables us to imagine how the target customer might experience the new service in the future.

All insightful knowledge was collected based on a systemic approach from Moritz’s (2005) six phases of a service design process. A new service concept is developed step by step from identifying an individual service element to form a systemic structure as a big picture. This approach brings potential new customers and service providers into designing the new service process to assemble sufficient knowledge of their specific behavior patterns and, key factors of the respective service components. Furthermore, it helps them incorporate their own thoughts and experiences into the new concept.
This thesis broadly consists of two parts - the theoretical study part for understanding the research context and the practical design work part for creating the new service concept. The purpose of the theoretical study part is to present the service design as an emerging area as well as understand two different research fields - libraries and tourism. It will also describe the background of the context, the arguments, and connecting works and ideas. In the practical part, on the other hand, the whole developing procedure of the new service proposition is illustrated through the service design process stage by stage from user research to visualization.

INTRODUCTION describes the aims and motivation of the study. It highlights the rethinking of the tourist experience in Finland, and the importance of local reality as an authentic experience. The research method and structure of this thesis are also explained.

PART 1 - THE TURN TO SERVICE DESIGN reviews existing knowledge and frameworks that describe the service design domain within the situation, the emergence and the development of this field over the last couple of decades. By identifying the meaning of service design for libraries and tourism in this thesis, this chapter reviews service design approaches, classifying essential, differences and similarities that highlight the connection between libraries and tourism.

PART 2 - LIBRARIES AND TOURISM aims at understanding two different researches fields - libraries and tourism. This part starts with a review of the new meaning of public libraries in modern society, building on a framework of the symbolic library service stage as an underlying systemic model. Through well-published theories and frameworks, the significance of authenticity is reviewed in the tourism field and applied to the new service concept for enhancing the possibilities of public libraries. Tourist behaviour is also studied using experience theory to reflect on the service experience as part of a new library service concept.

PART 3 - DESIGNING THE NEW SERVICE IN PRACTICE explains the entire process of developing a new service concept for the Helsinki Central Library, conducting empirical user studies; field studies, interviews, co-design and prototyping. Two qualitative research reports are reviewed to understand tourist behaviour as well as define the target user group, and several service design methods such as a customer journey map and persona profile are described to analyze the research outcomes. In particular, in order to bring the target user, service provider and other stakeholders into the design process as a focal feature of service design, a co-design workshop was conducted to envision new service ideas as well as identify customer insights, problems and solutions. To account for service the proposition, this chapter also explains the service vision and strategy, illustrating holistic service model step by step including developing prototypes and blueprints as well as proposing the future direction of the service.
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SERVICE DESIGN AS AN EMERGING FIELD
1.1 THE MEANING OF SERVICE DESIGN
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SERVICE DESIGN FOR THIS THESIS
2.1 RESEARCH PROCESS USING A SERVICE DESIGN APPROACH
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1.1/ SERVICE DESIGN AS AN EMERGING FIELD

1.1.1 THE MEANING OF SERVICE DESIGN

As a consequence of mass production over the last several decades, the market is already full of products which are similar to each other. Although product designers strive to add value to their products to make them more useful, sensual or desirable for their user, the objectified value of products, which are generalized features for the majority of people seldom guarantee a realization of individual expectations. The search for meaning, authenticity, and self-expression through unique experiences of products and services has become more significant in people’s consumption, and consequently individual desire is diverse depending on their context and situation. In this context, the service design where people are directly involved in the overall designing process emerged to offer an entirely new aspect of value to meet individual needs (Moritz, 2005; Parker & Heapy, 2006).

Another main driver for service design growth is rapid developments in communication technology. In fact, the service industry has already achieved a dominant position in most developed countries such as the USA since 1980s (Design, 2010). More than 20 million people work in the service sector in the UK which represents up to 72 percent of GDP (Parker & Heapy, 2006). Behind the growth of the service industry, new technology enables services to provide many possibilities. The internet, telecommunications, computers and wireless devices change the way of life such as banking services via the internet or via mobile phones (Moritz, 2005). According to Bill Moggridge, co-founder of IDEO, new technology brought a variety of ways for communication between individuals. This communicative diversity and complexity can confuse people, so he argues that organizations should consider service design carefully in order to offer an intellectual experience that leads people on the right path to fulfill their desire (Design, 2010). Services do not necessarily require state-of-the-art technology in their design, however there is no doubt that technology has changed the traditional way of experiences as
Many examples indicate today (Kimbell, 2009).

Recent evidence suggests that the service industry is obviously evolving, while service design is not yet an established field of practice and theory. Even though there is no universal definition for service design, Stickdorn and Schneider (2011) argue, however, for a multi-definition of service design from various points, rather than a single viewpoint for the future growth of the service design environment. Across academic or practical approaches, the definitions of service design are widely debated with the combination of different examples (Kimbell, 2009; Stickdorn & Schneider, 2011).

Prof. Birgit Mager, co-Founder of the Service Design Network, suggests this the definition of service design (Mager, 2009): Service design aims to ensure that service interfaces are useful, usable, and desirable from the client’s point of view and effective, efficient, and distinctive from the supplier’s point of view...

Also Stefan Moritz (2005) defines in his book – ‘Service design’ as:Service design is involved in the ongoing life-cycle of services and offers continuous evolution. Service can be constantly changing in time...

Moreover, there are several definitions from leading service design agencies as an example from a practitioner’s point of view. Engine service design consultancy clarifies: Service design is a design specialism that helps develop and deliver great services. Service design projects improve factors like ease of use, satisfaction, loyalty and efficiency right across areas such as environments, communications and products – and not forgetting the people who deliver the service...

The meaning of service design by Frontier service design firm is: a holistic way for a business to gain a comprehensive, empathic understanding of customer needs...

Finally, 31Vots Service Design describes the one line of service design, referring to a practical example. When you have two coffee shops right next to each other, and each sells the exact same coffee at the exact same price, service design is what makes into one and not the other...

Like these several definitions of service design regardless of the viewpoint of practitioners or academics, the whole idea behind service design is to design overall experience from the standpoint of service providers, so-called ‘co-creation’ (Moritz, 2005; Mager, 2009;
Service design is a new field to increase customer satisfaction in a significant part of the economy. In order to create more productive, effective and exclusive services for service providers and more beneficial, usable and satisfying service for customers, it should be designed (Moritz, 2005). Although the way of service design is still in its early stage of development, four essential principles which are required to design a service can be encapsulated.

First of all, designing the service requires a holistic approach; seeing the big picture (Mager, 2009; Stickdorn and Schneider, 2011). The service is an ongoing and continuous experience across different touchpoints in an interconnected system for delivering new forms of customer benefit as well as all other stakeholders’ satisfaction. The process for designing services, thus, needs to start by understanding the entire system and relationship of subsystems (Mager, 2009). As an example, Mager (2009) describes mapping of the service ecology which is a service method to visualize a holistic view of a service system including the relationship and interaction with different service factors and actors such as politics, employees, the economy and social trends. Through visualization of the service ecology, the service designer is able to understand the process, relations among influential actors, as well as discover problems and opportunities at the same time. Deconstructing the holistic view of a service system, furthermore, assists the designer to take into consideration individual touchpoints, the sequence of service moments to generate an enjoyable flow of the customer journey within the service. Especially, the a well-organized sequence of service moments is required to communicate the story of the service as well as keep a sense of expectation at each touchpoint (Stickdorn and Schneider, 2011). As an example, a variety of interactions take place when borrowing a book from the library: searching for the book, borrowing the book from the library desk, renewing the loans online, receiving an email regarding the due date, returning the books to the self-return machine, just to name a few. This example indicates that even a single service consists of several touchpoints with following actions in the service process. To be specific, a customer not only experiences different types of interaction with various influential actors such as a librarian or machine in the front stage, but also various backstage support such as arranging books neatly after returning the book or resource management for a productive library system help create a satisfying service process. Thus understanding from a detailed to systemic view in service design is a vital part for adding value.
Part One: The Turn to Service Design

Secondly, service design is co-creation or co-creative (Moritz, 2005; Mager, 2009; Miettinen, 2009; Stickdorn and Schneider, 2011). Designing services across different touchpoints as a multifaceted field, a single service plan needs to involve customers and service providers as well as key stakeholders such as front-line or back-office staff in exploring and identifying significant factors for the service journey (Stickdorn and Schneider, 2011). Traditionally market researchers limit people’s creative ability under the pretext of consumer, user and customer. At best, people are invited to participate in the front-end of development process such as concept evaluation or usability testing (Sanders & Willaim, 2001). However, it is not enough in a service design development process which is implemented in a way that puts the customer at the centre of the process in collaboration with the service supplier. In order to enable people to become part of the design process as an expert based on their background and experience, people should be given appropriate tools to make them creative for idea generation. The service designer should also build a motivating environment to make them immerse in the process to be creative, share experiences and envision possible opportunities from their own perspectives (Sanders & Willaim, 2001; Stickdorn and Schneider, 2011). Through the co-creation work in the service design process, it is not just the customer that develops a more personalized service experience to suit their context, but also the service provider understands the insight of the customer’s expectation and needs to keep pace in a competitive market economy (Miettinen, 2009; Moritz, 2005). Particularly, a service provider expects co-ownership that could increase customer loyalty for long-term engagement by the more a customer gets involved in the service design process (Stickdorn and Schneider, 2011).

Thirdly, service design is necessary to bring the customers at the center of service design process (Moritz, 2005; Mager, 2009; Stickdorn and Schneider, 2011). In order to design the service through the customer’s eyes, a genuine understanding of habits, culture, motivation and insights of the customer is required using statistical analysis as well as empirical research (Stickdorn and Schneider, 2011). The subjective, empathic and experiential approaches make it possible to step into another person’s shoes to understand how the person feels, thinks and acts in specific situation (Mattelmaki, 2006). Moreover, different types of user-centered methods such as probes or co-design workshops enable the customer to express their feelings, pleasure and dreams themselves and to envision and describe more about their own desires (Mager, 2009).

Lastly, service design combines expertise from different fields as a multi-disciplinary approach (Moritz, 2005; Mager, 2009). It is essential for a wider understanding to align different pieces of service across the service moment. By integrating with various fields of expertise in an interdisciplinary working model, service design combines diverse existing knowledge, experience, methods and tools to facilitate the specific development and innovation of services (Moritz, 2005; Stickdorn and Schneider, 2011). Practically, specification of the service interface from the beginning to the end requires diverse specialized knowledge. For instance, in the ethnography field which is common in user-centred design process brings knowledge to explore veiled customer needs at the beginning of the service design process and the quality management, branding and promotion field also support an organization to utilize the resources effectively in the construction of backstage services.
PART ONE. THE TURN TO SERVICE DESIGN

1.2. SERVICE DESIGN FOR THIS THESIS

1.2.1 RESEARCH PROCESS USING A SERVICE DESIGN APPROACH

Service is typically considered intangible without a physical form that can be stored, thus the challenge is to discover a way to create tangible features that impart the value of the service. In addition, services occur across several touchpoints, therefore designing the service is seen as a complex field which is a main difference between product and service design itself (Moritz, 2005; Engine et al, 2008). Thus the structured approach to the design of services is not simple, however it is possible to articulate such a framework for a service design process (Stickdorn and Schneider, 2011). Practically, there are several service design processes in existence already such as Birgit Mager’s (2009) proposed four-phase process; Discovery, Creation, Reality Check and Implantation or Engine’s three phases which are Identify, Build and Measure. According to Moritz (2005), however, four stages for service design is not enough to consider all essential details and too many phases would not be over looked in a project. Therefore, Moritz’s (2005) six phases of service design process is applied in this thesis; service design understanding, thinking, generating, filtering, explaining and realising.

**SD UNDERSTANDING:** Finding out and learning
This stage is the connection between a project and its reality. Exploring the customer’s needs, motivations, problems and behaviour can support a better understanding of a customer as the priority service recipient. Understanding service contexts and providers such as political, economic, social cultural trends and organization’s resources, process and key decision makers can help to identify influential factors and possibilities in the project. Finally, all these insights generate understanding for the next step.

**SD THINKING:** Giving strategic direction
In this phase, all complex data from the previous stage turn into insights which become strategic considerations, the
Despite the fact that evidence indicates the importance of service design in various fields, applying the concept of service design is rarely used in the public service sector. Even some cases of public service reform in the UK have tended to show mostly unsuccessful conclusions with problems in which the service has not adapted to what people want from the service. Hence this tendency has sparked a debate about the distinctive way of designing public services to deliver overall satisfaction for people based on their needs. (Engine et al, 2008).

Today the scope of design has enlarged beyond designing only artefacts. It used to be seen as a profession that is responsible for making things look good, however the role of design extends to creating the process and system that are behind experiences as a crucial part of value creation. Even design is applied to develop strategies and philosophies in the process of policy making (Moritz, 2005). Especially service design in the public sector which is one of the largest parts of the service industry enables public officials and politicians to focus not only on the internal operation system for high efficiency of in the existing service, but also encouraging people to participate in existing and new service concepts for generating positive outcomes (Engine et al, 2008).

The public library as a vital civic service has been attempting to transform its position in society through designing exceptional service experiences that are memorable and unique. If the past library was the place for mediating between information and customer, the library in the modern society is becoming a service-intensive place to offer different types of experiences for different levels of customers. The problem, however, is that although new libraries around the world recognize the importance of experiences from their traditional task, their attempt for change tends to focus on the basic library commodity – information, which is derived from a library identity as a channel for books or contents themselves. This approach rather puts a limitation on creating a better and broad level of innovation. For instance, an opportunity could be to motivate all staff to perform at high level for improving the quality of service or developing social and cultural programs to bring people into the library as a passionate customer (Bell, 2008). In an interview with the Helsinki City Library (2010), Birgit Mager said the library is currently a very energetic place which is made by people. Behind this, the library is allowed to be used by people in a way that people choose in their own way rather than just following strict library rules. The library as a living product, thereby, could be a brilliant example of changing the process in response to the changing needs of people.
In a similar way, the tourism sector is also a service-oriented industry focusing on customer service experiences. Especially the unique feature of a tourism service experience is that it considers the service before and after a trip and not just during the trip (Stickdorn & Zehrer, 2009). Although emphasizing the importance of customer satisfaction or memorable experiences in the tourism sector is not something new, designing service experiences intentionally with service design’s own knowledge, principles, methods, and tools can be considered as a new approach (Zehrer, 2009). Recently, new communication technology enables people to consume information, but also produce and share different viewpoints and experiences with an open community. As a result, tourists progressively build their own knowledge about a destination through multiple channels and their faster reaction affects the tourism market (Stickdorn, 2009). The management of service quality has become a critical factor for ensuring customer satisfaction as well as influencing on the decision making of potential tourists (Zehrer, 2009, Stickdorn, 2009). In addition, focusing on only visual experience in a passive way no longer brings tourists enough satisfaction. They expect instead performance-based travel which encapsulates the full range of experiences based on more multi-sensuous involvement with the destination: ‘physical, intellectual and cognitive activity and gazing’ (Perkins & Thorns, 2001; Mansfeldt et al., 2008; Stickdorn, 2009).

The service design approach, therefore, could support these two service-intensive domains, public libraries and the tourism industry, to gain a shared and systemic view of the current and future service operation system by closing the gap between what people want and what the organization does. Particularly, different kinds of knowledge, methods and tools based on an interdisciplinary approach of service design allow both of libraries and tourism to keep ahead of the demands of their customer and to discover the potential new service area that will attract and convince potential customers.
LIBRARIES AND TOURISM
NEW ROLE OF PUBLIC LIBRARIES

2.1.1 NEW ROLE OF PUBLIC LIBRARIES IN THE COMMUNITY

2.1.2 HELSINKI CITY LIBRARY, AND VISION

LIBRARIES AND TOURISM

2.2.1 AUTHENTICITY, THE DESIRE TOWARDS TRAVEL

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2.2.3 LIBRARIES, PLACE OF LOCAL KNOWLEDGE

A DYNAMIC FRAMEWORK OF TOURIST EXPERIENCES

2.3.1 THE PERFORMANCE TURN IN TOURIST EXPERIENCE

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2.1/ NEW ROLE OF PUBLIC LIBRARIES

2.1.1 NEW ROLE OF PUBLIC LIBRARIES IN THE COMMUNITY

Public libraries have shown diverse and innovative development of their services and architectural functions over the last two decades. According to many commentators (e.g. Neil Peirce, whose weekly columns about state and regional issues are syndicated in the Washington Post Writers Group, 2008), the role of public libraries has now become a multi-cultural destination where people gather and vibrant information comes alive through people’s interaction beyond traditional book borrowing (Leisti, 2008; Project for Public Space, 2008). For instance, libraries have changed into more comfortable and sophisticated public spaces that have been made easier to visit through remodeling facilities and creating atmosphere such as with modern cafés or cozy shops (Kim & Yang, 2008). Providing up-to-date information by new media technology makes possible for libraries to provide lifelong learning, developing skills of citizens (Leisti, 2008). New public libraries, moreover, are recently planned and constructed as part of museums, galleries or theaters with impressive multi-stored building structures, and consequently it provides an opportunity for city center revival due to the high number of visitors they attract (Kim & Yang, 2008; Leisti, 2008).

From all these changes around many cities, libraries have shown the potential to make a significant contribution to a better society in different ways. Especially, the role of public libraries has been strengthened from only caring for individuals into concern for a collective level to embrace all of the community. Through research of the library field, a four stages of library engagement platform was developed, highlighting a library’s fundamental role in the community. These four service stages from bottom to top depict a change in the service concept of libraries away from the traditional and narrow sense to the modern and broad sense, from a stable to progressive provision of services.

Firstly, the underlying responsibility of a library has a long tradition for providing one-way conduits of information. Books have become the very core of the library as a symbolic representation of knowledge and most patrons have visited libraries to gain knowledge from the vast resources that they otherwise would not obtain from daily life. In the modern society, however, the contents including books has enlarged in scale with a combination of new communication technology and media, consequently most written data or information has been shifting into the digital world to access from everywhere over a network. This means the one-way flow of information from books to customer is not good enough anymore. The traditional image of a library as monotonous and static has been transformed into something more exciting and fluid by technological innovation. According to Leisti (2008) in the review report of the Helsinki Central Library, in the future, the library will become an all-round multi-media powerhouse of knowledge. Kulturhuset in Stockholm is an outstanding example of a proactive approach in library services, because this cultural place consists of a comic library, a fascinating audio-visual collection and an excellent children’s library to attract the majority of the three million annual visitors (Leisti, 2008).

Secondly, the next stage of a library’s role is to offer more intensified and broad community services to enhance the community through fulfilling individual potentials. According to Nikitin & Jackson (2007), a library should distinguish itself in a world where google has converted the written word into a digital format in a massive electronic library. As a consequence, libraries develop strategy for using the space of libraries differently from simply book collections to a community space by offering numerous community services. Generally most public libraries are located within residential areas, thereby a diverse community services offering from libraries such as child care or job seeking easily take root in the community to facilitate the different needs of people. At
the Johnson County Public Library in Kansas City, for instance, many employers and jobseekers ask the library’s help to acquire entrepreneurial skills and discover methods of raising capital. The library, thus offers programs that share opinions about business books series with experts as well as recommending useful books for all kinds of small-scale entrepreneurs (Project for Public Spaces, 2008).

The third level of a library’s role is to foster communication among people from a multicultural community background. Society all around the world is rapidly growing with cultural diversity through indigenous people, migration, immigration and other reasons such as multiracial couples. This tendency also brings a great challenge for libraries that should reform and adjust their services for a wider range of demands in multi-cultural communities. Learning the new country’s language and culture, for example, help multicultural groups become established in the new society with a variety of opportunities (Larsen et al, 2006). Many library services support people to navigate the process of citizenship and even give all community groups an opportunity to understand the background and meaning of cultural diversity. The Rotterdam public library in the Netherlands, as an example, offers a wide range of cultural programs such as classes in Dutch language and cultural habits for international residents in the community (Project for Public Spaces, 2008).

Lastly, the fourth level of the service stage in the library is to become the place of public gathering, which is the most idealistic goal, at the same time, the hardest level at which to achieve success. Different types of community services from the libraries have changed the perception of the public libraries as a community anchor. By organizing various cultural programs, libraries attract people to engage in events, celebrations, fairs and festivals with a variety of ways to get there. In this level of service, the library will become a meeting
place where people can enjoy encounters with knowledge, other people and new stories as a cultural hub. For instance, Library Theater, located inside the Rotterdam public library building in the Netherlands, is usually occupied for a wide variety of events such as congresses, seminars, symposiums, workshops and even dinner receptions, but they also host the annual film festival with local and student filmmakers. Another good example of this, Camden public library in London, has great opportunities to celebrate the cultural and public life of the community by organizing many seasonal programs and activities such as rotating horticultural displays, seasonal markets or holiday celebrations throughout the year (Project for Public Spaces, 2008). This new phenomenon in libraries, finally, can motivate people to develop and change their lives.

1.2.2 HELSINKI CITY LIBRARY, AND VISION

Since 1860, Helsinki City Library has been making an effort to establish a reliable infrastructure through the expanding a library network and services. In 2011, the Helsinki City Library network consists of 36 local branches, including the main library and there are two mobile libraries with eleven institutional libraries (Helsinki City Library Annual report, 2009). The HelMet network in the metropolitan area libraries of Helsinki, Espoo, Vantaa and Kauniainen, has demonstrated successful collaboration for the last three decades with an annual rate of 18 million loans, making it one of the largest library systems in the world. Above all, this Finnish library system has put an emphasis on ensuring equal access to resources for all citizens to foster a sense of equality (Leisti, 2008).

Behind this, Finns have also been showing their enthusiasm for libraries as passionate readers and this has supported Helsinki City Library’s sustainable accomplishment. According to the review report of the Helsinki Central Library (Leisti, 2008), approximately 205,000 Helsinki residents are library card holders, individually visiting a library 11.3 times, totaling 6.3 million visits, in 2007. The total number of loans in Helsinki was 9.6 million and the City of Helsinki Library online service received 6.4 million hits. Helsinki City Library is also famous for its extensive library network to offer appropriate
services in each district around Helsinki. Library 10, as an example, is the state-of-the-art public library in a center of Helsinki, aiming at its informational and cultural association. Kari Lämsä, director of Library 10 said in the expert interview, that many services in Library 10 were planned by observation and communication with library users to become aware of their needs. As a result, there are several studios inside the library for recording user’s own music, editing images and videos as well as customers own exhibitions, musical and dance performances and discussion events organized by the customers themselves. A total of 120 events took place in Library 10 in 2009 and around 85% of these events were arranged by the library users themselves (Helsinki City Library Annual report, 2009).

The research indicates that Helsinki City Library has been providing a fundamental part of civic service in Finnish society. Helsinki City Library also believes that the Helsinki Central Library will bring a meaningful step towards achieving the library’s future role; to be a living library through dynamic knowledge using the latest media, spreading new perspectives with people’s stories and creating interaction through events, exhibitions, conferences, lectures and films for everyone (Laist, 2008). Furthermore, an increase in the number of international residents, visitors and multi-cultural families in Finland will be a good opportunity for the Helsinki Central Library to embrace different levels of customers, achieving the vision of Helsinki City Library.

... The Helsinki City Library’s vision is to be ‘The Boundless Library – a source of enlightenment and inspiration throughout one’s life.' The Boundless Library also implies being an international library. In a global environment, cooperation that crosses borders is strong and creating connections is easy and important...

Currently there are over 50,000 multi-racial couples living in Finland and the rate of international marriage was 14% of all new marriages in 2007. It is projected that there are already over 160,000 children from intercultural families and it is not possible to overlook this rapid change in Finland (Wood & Landry, 2010). In an intercultural society, the local library has an important responsibility to support different cultural groups to become established in the local community. A variety of cultural programs enable multicultural families, immigrants and even foreign visitors to enjoy different cultural heritages, languages, backgrounds and find their way in the new society (Larsen et al., 2004).

In order for the Helsinki Central Library to succeed, they should not only understand the desire of different levels of customers with clear vision and commitment, but also establish collaboration with other libraries and organizations to improve the quality of all library services.

2.2. LIBRARIES AND TOURISM

2.1.1 AUTHENTICITY, THE DESIRE TOWARDS TRAVEL

From the late 1960s, impressive economic and social restructuring brought different patterns of work, leisure and travel. The meaning of travel changed from staying in domestic seaside resort to flying abroad. Many countries in Europe became easy and accessible destinations with the growth of cheaper options through the development of the package tour. Growing demand for travel made the tourism industry more competitive and large-scale, thereby the reality of places are exaggerated through ‘the imaginary construction’ of tourism operators and their marketing (Perkins & Thorns, 2001). As a result, unrealistic expectation or prejudices about travel destination could be created in people’s mind, alongside standardized viewpoints towards the place.

The anticipatory concerns of overstated advertising about places by tourism operators and promoters brought not only an uncertainty of places or the people living at the destination (Perkins & Thorns, 2001), but also less opportunity for...
tourists to encounter unadvertised and unexpected things. In this context, cultural tourism as a new field of tourism has grown to focus on local particularities of a place such as visiting local art museums or city festivals. At the beginning of the emergence of cultural tourism, it seemed to be a new way of experiencing a particular local culture, however, the more money flowing into the local economy, the more staged events such as sport events, blockbuster shows, and casinos replaced the cultural distinctiveness of the local community as the means to promote the city itself (Perkins & Thorns, 2001). Recently, furthermore, even though many cities have re-defined their image through emphasizing urban culture or heritage, most of them have been completed by ‘same formulaic mechanism’ such as constructing iconic structures or staging mega events (e.g. World Expositions—EXPOS, the European Capital of Culture) without any uniqueness. In other words, this phenomenon, so-called ‘serial reproduction of culture’, drives cities towards a safe way of placemaking by copying of successful stories. This occurrence can be explained by the Guggenheim museum which brought urban-cultural uniqueness to Bilbao in Spain. Its effect, however, has weakened already as new Guggenheims have opened in Las Vegas, Berlin and other cities such as Salzburg, Rio de Janeiro, Tokyo, Edinburgh and even Helsinki are considered. As a result, many locations around the world unfortunately become familiar spaces for tourists with more competition between the original ones and the new copies (Richards & Wilson, 2006). That means, local culture has become commoditized under the mask of authentic local experience, so it causes not only the destruction of genuine local culture but also giving a shamelessly fake image of the city (Perkins & Thorns, 2001).

Actually fake, artificial things and a lack of trust across all sections of society are rampant around the world. Most things people consume and experience pretend to be ‘real’ or ‘authentic’ through their marketing strategy and there are controversies in connection with truth and pretence. Many consumers, nevertheless, have already been confronted by fake authenticity many times, consequently the more people experience a lack of authenticity, the more aspiration toward authenticity increases (Pine and Gilmore, 2007).

The significance of authenticity is also emphasized in the tourism industry to the frustration of artificial tourism products. According to MacCannell (1999; originally 1976), who introduced the perspective of authenticity in tourism, the reason of travelling is to seek another reality in a different context with different people to escape from the repetitive on everyday life. For this reason, what tourists wish to experience while travelling is not ‘staged authenticity’ (MacCannell, 1999; originally 1976), rather covered appreciation from authentic local contact and cultural reality. Along the same lines, certainly many tourists prefer smaller and localized accommodation such as hostels, bed & breakfasts because they believe the authentic cultural experience would be possible through genuine contact with local people rather than cliché tourist attractions (Stockloder, 2009; Moellmann, 2007). Therefore, developing a way to engage tourists in a process of authentic experiences based on their actual aspiration can be a strong attraction of the city itself to differentiate from other touristy cities.

As the importance of culture continues to increase in the tourism industry, culture and tourism become indispensable for the city image creation process (Richards & Wilson, 2004). Although cultural tourism has been researched for alternative ways of travel to take a break from the complexities and stresses of everyday life by doing something different in a new environment, many harmful consequences have developed such as the development of similar staged tourism experience around the world. As a response to change the results of dissatisfaction from original cultural tourism and extension of it, the concept of creative tourism was first identified by Richards and Raymond (2000, P18). They define creative tourism as:

... Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination which are undertaken...

The background of creative tourism is to emphasize the importance of creativity to individuals and groups across different fields of society. Particularly, one of the main motivations of creative tourism is self-development through creative experiences (Richards & Wilson, 2004). This notion...
can be explained by Sctovsky’s study in The Joyless Economy (1976) that a reason of unsatisfactory experiences from consumption is the rise of ‘unskilled consumption’ – activities such as watching TV which are grounded on external stimuli. On the contrary, ‘skilled consumption’ from internal stimuli can bring customers the improvement of skill and ability in themselves (Richards, 1996). Similarly, Pine and Gilmore’s (1999) state in their book – The Experience Economy that the economy is in the new stage of experience economy which sells experience rather than products or services in the traditional way. The essential characteristic of the experience economy is based on emotional feeling which is always personal. By offering memorable experiences, providers achieve a higher value in an experience economy, rather than from just the service itself. In order to survive in intense competition among experience providers, a visionary strategy is a transformation to a new stage of economic value creation. In the transformation economy, the consumer is empowered to change during an experience beyond just the experience itself, and it is this kind of process that leads them towards meaningful and valuable self-development (Pine & Gilmore, 1999).

The need of introspection and internal stimuli has become the main reason for travel, because people have their own individual narratives from their life history, which is becoming a fundamental foundation for identity. Thus travel can be a source of redefining and building personal identity through sharing encounters’ narratives as the means to link people together of disparate and different experiences (Richard &Wilson, 2006).

In this context, the so-called creative tourists are growing with creative tourism. They seek the opportunities for participative learning through authentic practice, engaging, interactive and transformative experiences with destinations. The rationale behind the needs of creative tourists is that these participatory experiences could support them in their individual improvement and identity formation beyond traditional ways of cultural tourism (Richards & Raymond, 2000; Salman & Uygur, 2010). It also signifies that unlike the cultural tourist who is looking at the cultural aspects, creative tourists wish to immerse themselves in the local culture as well as participate and interact with the destination to inspire and transform them.

Creative tourism is a more advanced and alternative model of tourism for city image creation based on creativity. It is not necessary to have lots of heritage that requires maintaining or preserving with expensive costs and no need to build symbolic structures or mega events by copying successful examples from other cities around the world. It should not be suggested that creative tourism is easier than traditional tourism. It rather stresses to develop a creative atmosphere by not only the producers who offer the resources to encourage the tourist into creative processes (Richard & Wilson, 2006), but also association with living culture such as local arts, skills and expertises to meet the needs for authenticity required by creative tourists (Salman and Uygur, 2010).
2.2.3 LIBRARIES, A PLACE OF LOCAL KNOWLEDGE

Recently Finland has become more visual on the global stage through various international comparisons, including; 2nd competitive economy in the world\(^1\) and one of the world’s best performing education systems\(^2\) thanks to active collaboration between business and universities\(^3\). Due to these announcements, the number of visitors to Finland has moderately increased almost one and a half times in the past ten years\(^4\). Finland, however, was disconnected from the main center of Europe for many years due to geography, climate and language (Wood & Landry, 2010) and Finns have not actively promoted the country as a worthwhile destination unlike other large tourist destinations. Consequently, Finland ranked 27th for tourism destination brand in the GFK Roper Nation Brands Index, and it could imply that people still have a lack of knowledge about Finland as a potential destination (Ministry of Employment and the Economy, 2010). For instance, a tourist from Scotland said in when interview that “We had no real expectation about Finland, apart from what we had read on the internet, all of which told us that it was a beautiful country - but Finland is very unknown to people in Scotland and the UK.” Some visitors even stopover in Finland on the way to other Scandinavian countries, but all they did in the city was drop by typical touristy attractions (Mansfeldt et al, 2008) suggesting that there is not enough tourism service products to fulfill different levels of aspiration for Finnish tourist.

In this situation, Finland can choose the easiest way that copies what everyone else seems to be doing and focus on simply raising the number of tourists. In order to distinguish Helsinki from all others similar city images in the world, however, a fundamental and innovative approach would be more significant to develop a satisfactory quality, sustainable and positive reputation for Finland. In other words, it should grapple with the questions; what is the latent need of a tourist visiting the country and how to fulfill their desired expectations. As discovered the recent tendency of tourism, authentic experiences with local reality has been increasing as an essential reason of travel. In this context, this thesis emphasizes the importance of public libraries as a potential place where all local knowledge and characteristics gather and are created.

While many libraries around the world have been developing new services to fulfill enlarged customer needs in the experience-centered economy, the service improvement, unfortunately, has not yet provided distinctive experience for tourists as a new level of visitor. That means, foreign visitors or tourists have not been considered as a part of library’s

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\(^3\) IMD 2006
customers, thus there is lack of coordination, specific attention and resources for foreign visitors. Some libraries occasionally claim to be internationally famous, but they have only relied on stylish, eye-catching architectural design to grab people’s attention (Nikitin & Jackson, 2007). Conversely, the public library is also rarely considered a valuable visiting point for tourists. Libraries have been perceived as quite places which should not bother other people and it is place merely to visit when finding information. For this reason, it is not a surprise that libraries were not included on the tourist path, and libraries do not advertise themselves on city maps for foreign visitors. In the case of Helsinki city, no Helsinki City Library is introduced on the tourist map as a point of interest for tourists, even though most Finns are proud of their public library system.

However, from a practical point of view, the expected advantage of visiting local libraries for tourists is that they can have the opportunity to discover a vivid part of the local culture at the destination (Whitman, 2003). Tourists could enter a new world through an unfamiliar textbook or piece of music by local authors, or even by chance they can engage with local life by an encounter at the library as a safe and detached place (Wood & Landry, 2008). In contrast, the local library can broaden once again its important role in society by adding a new responsibility that imparts a more complete and authentic experience of local culture for foreign visitors and tourists than a guide of typical touristy attractions (Whitman, 2003). By interaction with foreign visitors, the local community also becomes aware of cultural diversity as well as broaden their perspective by understanding differences (Larsen et al., 2004).

Based on several valuable prospective benefits for tourists, libraries and the local community, the Helsinki Central Library can envision playing a more important role in the society as well as help differentiate Helsinki to become unique by offering an exclusive service that meets tourist’s expectations of Helsinki local culture. This study, therefore, investigates the main expectations of foreign visitors and tourists visiting Helsinki and what kind of factors will bring them into the Central Library to achieve the probable benefits. The Central Library in Helsinki, thereby, expects to accomplish the ideal aim – becoming a cultural social hub which is accessible for all to interact and exchange different stories.
2.3 A DYNAMIC FRAMEWORK OF TOURIST EXPERIENCES

2.3.1 THE PERFORMANCE TURN IN TOURIST EXPERIENCES

The tourist is increasingly considered as a creative and active performer who is interacting with the tourist space (Richards & Wilson, 2006), thereby there is a growing needs to re-identify tourist experience. In other words, according to Perkin & Thorns (2001), “Tourism demands new metaphors based more on being, doing, touching and seeing rather than just ‘seeing’”. That means, the active performance of tourists requires a dynamic view in time and space and vice versa (EK et al, 2008).

The notion of a ‘performance turn’ can be found from the late 1990s in tourist theory (Perkin & Thorns, 2001). The performance turn is basically placed in the same context with much cultural tourism research - how tourists are attracted and experience destinations, but it also redirects tourism theory and research in several ways (EK et al, 2008).

The ‘Performance turn’ is outlined in opposition to the ‘Tourist Gaze’. The concept of ‘Tourist Gaze’ was claimed by Urry (1990) to describe the tourist experience that mostly focuses on a visual experience in the place. In particular, the ‘Tourist Gaze’ is an individual’s own perspective towards travelling which is created by external marketing factors; television, film, advertising, newspapers, magazines, photography and so on (Urry, 1990), thus most tourist experiences based on the ‘Tourist Gaze’ turn into a passive way of experience that follow the beaten track which is designed by tourism companies and organizations. In contrast, the ‘Performance turn’ highlights the dynamic tourist performance, which integrates ideas of creative lively involvement within destinations; physical, intellectual and cognitive activity and gazing (Perkin & Thorns, 2001, EK et al, 2008). Practically tourism performances are surely affected by guidebooks, marketing materials and existing place-myths, however, the ‘Performance turn’ argues that the tourists discover the places with their own stories and their own paths (EK et al, 2008).

Moreover, the ‘Performance turn’ emphasizes how tourists consume experience, but also co-produce, co-design and co-exhibit them with the destination. Even through the tourists are sightseeing only visually, it is not completely passive; most are, for instance, taking a photograph (EK et al, 2008). It means that most tourists not only experience with their own bodies, but also their travel is always accomplished by collaborative performances such as photographing or map-finding (Barenboim et al., 2004). City tourism is not only a way of experiencing new places, but also a way of motional interaction with destinations through geography, culture and people. The ‘Performance turn’ allows the tourists to turn themselves into producers, focusing creative and productive practices and redefining the place against place-myths which have been created by tourism organizations (EK et al, 2008).

Although the tourists from the ‘tourist gaze’ can participate before, during and after tourism performances, most of their activities and experiences occur with a one-way or pre-programmed flow of images by tourism organizations to the tourist. On the contrary, in the ‘Performance turn’, the tourists as creative and expressive beings are both experiencing and designing their journey, involving the whole travel experience circle. In order to empower the tourist to have a more active role and maximize their satisfaction in city tourism, experience design might be achieved by more fruitful relation and practical interplay among tourists, municipalities and organizations (Mansfeldt et al, 2009).
2.3. EXPERIENCE DESIGN-WHEEL (EK et al, 2008)

The purpose of this framework, ‘Experience Design-Wheel’ (EK et al, 2008) is to outline a conceptual model towards designing more dynamic tourist experiences based on space, time and performance. Even though the concept of experience design is a new and undiscovered field within city tourism, many cities recognize that city branding & promotion, revenues and services should derive from the designing of memorable, exciting and engaging experiences since Pine and Gilmore (1999) mentioned the value of the experience economy.

Especially, the way of experiencing the city is transforming from the ‘tourist gaze’ to the ‘performance turn’ with new tourism fields such as creative tourism; thereby experience design from a performance perspective is framing a more systemic picture of tourist’s practices through and over time and space (EK et al, 2008). In this framework, the experience design is explored by using two words ‘experience’ and ‘design’ that are defined as both nouns and verbs in terms of the static as opposed to dynamic attributes, which opens up new possibilities through elaborating upon the words. These separate definitions are then re-created into four concepts of experience design with different definitions and meanings, emphasizing performance in urban tourism (EK et al, 2008).

‘Experience’ as a noun equals ‘entertainment’, which is an attractive and dynamic experience for tourists, but there is clear limitation in space and time between the producer and the consumer of the event. As a verb, ‘experience’ is the same as ‘exploring’ that tourists as an active being subjectively live through the event, continuously reproducing the emotional sensation regardless of time and space. In particular, the experience in this meaning includes planning (‘before’), participating (‘during’) and telling stories and exhibiting memories (‘after’) of the event.

As a noun ‘design’ is identified as ‘producer-driven’. It means that the experience is designed by others rather than the tourists themselves such as a theme park, a sightseeing-bus tour. Generally the tourist is invited and approached with the provided experience which is situated in physical space as the mediator between provider and consumer.

The second meaning of ‘experience design’, ‘uncontrolled entertainment (D2)’ is that the continuous reforming of the experience regarded as delimited in space and time. Although this ‘experience design’ has limitation in terms of space and...
time, the experience is designed not only with the experience provider and the experience-seeking consumer, but also with other visitors or customers in the space. In other words, the experience in this definition is occurring through the interaction between all participants.

The ‘experience design’ in third definition, ‘Controlled Exploring(D3)’ is that the experience is continuously processed through the physically designed event, including before, during and after the experience. The crucial difference from D1 and D2, however, is that the subjective experience in this definition is not limited to a certain place and specific span of time. This definition focuses more on the individual tourist as well as their subjective experience which progresses rather than takes place in space and time.

The last definition of ‘experience design’, ‘Uncontrolled Exploring(D4)’ is that the emotional sensation is consistently reshaping before, during and after the experience. Among the four definitions of ‘experience design’, the fourth meaning is the highest stage and the experience is purely individual based on the subjective enthusiasm regarding the experience; how the tourist designs their emotional sensations and physical performance through stretching over time and space, unlike the production side of the experience.

As the importance of the ‘performance turn’ for tourist experiences are increasing, understanding and analyzing tourist needs and behaviour from a performance perspective is essential rather than focusing on demographic attributes. Different meanings and attributes of experience design in this framework can be the underlying instrument to give this thesis an opportunity to discover specific tourist behavioural patterns and features in the city. Especially, the experience design-wheel framework facilitates this thesis to analyze which level of experience design would suit the tourists visiting Helsinki from these four definitions. Thus, it leads to a definition of the ideal customer for designing the new services, which is a memorable experience to encourage them to perform dynamically and actively through space and time.

2.3. A DYNAMIC FRAMEWORK OF TOURIST EXPERIENCES

The ‘Experience design-wheel’ (EK et al, 2008)
Designing the New Service in Practice — Part Three
OVERVIEW
SD UNDERSTANDING: EXPLORING TOURIST BEHAVIOUR
3.1.1 PRELIMINARY INTERVIEW
3.1.2 TOURIST BEHAVIOUR IN GENERAL
3.1.3 TOURIST EXPERIENCE ANALYSIS WITH DESIGN-HELM

SD THINKING: WHO ARE THE TARGET CUSTOMER
3.2.1 POTENTIAL TARGET CUSTOMER
3.2.2 THE DESIRE OF EXPLORING TOURIST IN HELSINKI
3.2.3 PERSONA CREATION
3.2.4 TOURIST’S CUSTOMER JOURNEY MAP

SD GENERATING: TOWARDS A NEW SERVICE OF LIBRARY
3.3.1 CO-DESIGN WORKSHOP
3.3.2 OVERALL ANALYSIS TOWARDS SERVICE CONCEPT

SD FILTERING: NEW SERVICE CONCEPT PROPOSITION
3.4.1 SERVICE VISION AND STRATEGY
3.4.2 ‘ATIO’, NEW LIBRARY SERVICE MODEL FOR TOURIST EXPERIENCE

SD EXPLAINING: UNDERSTANDING THE SERVICE CONCEPT
3.5.1 SERVICE DIAGRAM
3.5.2 STRUCTURE OF ‘ATIO’
- SERVICE BEGINNING: WELCOMING PACKAGE
- SERVICE LEVEL 1: ‘ATIO’ STORY
- SERVICE LEVEL 2: ‘ATIO’ KITS
- SERVICE LEVEL 3: ‘ATIO’ CULTURE
- SERVICE LEVEL 4: BEYOND TRAVEL

SD REALIZING: DELIVERY OF THE SERVICE, ‘ATIO’ STORY
3.6.1 SERVICE BLUEPRINTS
3.6.2 CUSTOMER EXPERIENCE SCENARIO
As mentioned, this thesis is part of a project to create a new Helsinki Central Library which aims to be completed in 2017. The concept of the new Central Library is to create a public urban space that is open to everyone to bring together people, knowledge, skills and stories as well as give the visitors opportunities for broadening their perspectives through a popular and meaningful service (Leisti, 2008). In line with this concept of a new library, the objective of this thesis would be to discover new opportunities to enhance the role of the library through an understanding of tourist’s overall behaviors based on empathetic user insight.

In order to narrow down the potential opportunities for tourists in Helsinki, an understanding of typical tourist behavior is preceded by quantitative method. For gaining this knowledge, two valuable survey reports, which were conducted previously, were used for early stages of the service design process. The first report was directed by Ulrike Gretzel in 2007 - ‘Online Travel Review Study’. Originally this report aimed to investigate the role and impact of online travel reviews in the travel planning process, however it also illustrates not only their influential role in the process of planning trips, but also gives insights into tourist behaviors associated with new communication technology. Around 1,500 TripAdvisor.com traveler panel completed a web-based survey for four weeks.

The second report is an analysis of the project titled ‘Experience design in city’ by 14 city tourism organizations from most of the larger cities in the Nordic region in 2008. This report includes knowledge about the behavior of tourists, who they are, what their motivations are, how they want to experience the cities etc at a deeper level. More than 5,000 tourists took part in a questionnaire during their visit in 14 Nordic or Baltic cities and half of tourists filled out the second questionnaire by online two months later when they returned home. The vast information from the research was analyzed using different analysis methods and it was possible to gain specific knowledge on tourist behavior in general as well as in Helsinki, thanks to Helsinki’s, Tampere’s and Turku’s participation in this project. 603 tourists in the first part and 302 tourists for the second part participated in the surveys in Helsinki respectively.

The results from these two large-scale quantitative surveys support this thesis to understand not only general tourist behavior, but also specific tourist pattern and needs in Helsinki before, during and after the tourist experience. The crucial analysis part in these reports, thereby, is supplemented by the quantitative research in this thesis.
3.1 SD UNDERSTANDING: EXPLORING TOURIST BEHAVIOUR

3.3.1 PRELIMINARY INTERVIEW

The starting point of this project was how to give foreign visitors and tourists an opportunity to experience the authenticity of Finnish culture. In order to discover the answer to the question, I assume that the new service concept should be developed in association with local residents, as most tourists might desire a local experience rather than visiting touristy attractions. Although this ambiguous assumption is from my experiential intuition and subjective belief, Mattelmäki and Keinonen (2001) argued that empathic design practice encourages designing based on user experience when user data is combined with intuition or subjective insight, which belongs to the designer’s professional knowledge. Thus this preliminary customer interviews based on my assumption was conducted to set the initial direction of this thesis.

The aim of these preliminary interviews was mainly to find out the meaning of a local experience as an important factor that influences the tourist’s perception towards the city before and after traveling. Unfortunately the preliminary research was conducted in the winter period which is the main off-season in Finland, thus the preliminary interview carried out via Facebook with five people who have traveled in Finland recently and three people in person around the city. All respondents traveled Finland individually without any support from travel agencies. A remarkable finding from the interviews was that interviewees were full of enthusiasm for Finland in general after traveling, particularly most of them tended to get a positive impression from local people. In order to find the gap between international visitors and local residents about the meaning of genuineness in Finland, further, email interviews were conducted with three Finnish students and three international students who had been living in Finland for at least a year. There are several meaningful findings from the preliminary interviews below.
DIFFERENT PRIOR-PERCEPTION OF FINLAND BASED ON DIFFERENT BACKGROUND

As described by the ‘Tourist Gaze’, most tourists have their own perception of the travel destination beforehand which could be created by tourism marketing and organizations. In a similar way, different prior-perceptions and expectations of Finland exist between European and Asian tourists. For instance, cold weather, beautiful nature or sauna is the most typical answer from Europeans when asked what they associate with Finland. In contrast, most Asians gave a specific image of Finland including its welfare state, high educational environment and high-quality Finnish design such as Marimekko and Iitala. This tendency could be explained by different perceptions of Finland depending on domestic marketing strategies or social media influences. These diverse perspectives toward Finland, finally, would influence tourist’s wish regarding what they want to experience on the spot in different ways.

LOCAL COULD BE AN ACTIVE AGENT FOR MEMORABLE TOURIST EXPERIENCE

According to the interviews, all respondents had local experience with their own way in Finland such as by experiencing Finnish cuisine & alcohol or traditional sauna and lake swimming at a countryside cottage. However, the important factor among the answers is that all of their genuine local experience always was carried out with local residents such as a Finnish family, friends or even encounters with people they met in the city by chance. For example, one Polish man made new Finnish friends at a bar and he was invited to have a Finnish blueberry pie which was baked for him. It could be understood that accidentally or intentionally the local resident could be one of the important factors to influence the tourist experience who are hoping for authenticity or cultural reality in the destination.

DIFFICULTY TO FIND UNIQUE INFORMATION

In order to prepare for the trip, most of respondents mainly relied on the Internet and guidebooks. Although they easily found typical tourism information from the resources, the information or advice to make their trip distinctive was rarely found. Finland is still quite an unadvertised country to many people, thus all sorts of experiences could be unique and meaningful. However, a tool is needed to design individual experiences based on desire and interest.
3.1.2 TOURIST BEHAVIOUR IN GENERAL

In order to understand the tourist experience from their perspective, a better understanding of the whole travel process from the beginning to end should be gained, such as how tourists prepare for travel, what is the most important factor for decision making and so on. Generally the travel experience largely consists of three stages - prior-travel, on the spot and after-travel; in the same way, Stickdorn & Zehrer (2009) defines the pre, service and post period and Page (2009) characterizes pre-journey planning, travel destination(s) and return home. Three phases of the journey could be also divided more specifically into seven steps; Inspiration, Research, Planning, Validating, Booking, Travel and sharing (Cole, 2009).

Prior-travel, comprised of Inspiration, Research, Planning, Validating, and Booking evokes certain expectations and motivations about particular travel destinations through different type of channels such as marketing communications, other customer evaluations, reviews or words-of-mouth on Web 2.0 platform (Stickdorn & Zehrer, 2009). At this stage, most tourists create their own itinerary from researching many available possibilities as well as sharing the plan with other friends or experts for validation of their plans, which increase the feasibility. The second stage in the tourist journey is all about experience on the spot. During the tourists stay in the destination, they encounter different kinds of experiential factors compared to their prior-expectation. Especially, Stickdorn (2009) argued that tourist satisfaction is highly dependent on the matching or even exceeding of prior-expectations on the spot.

When returning from a journey, most tourists experienced satisfaction and dissatisfaction in the destination. High-level satisfaction generates a positive impression about the visited destination and may become a loyal customer who will influence other potential customers in their purchase decisions during the prior-travel period (Stickdorn & Zehrer, 2009). Recently most tourists, furthermore, are empowered to share all their experiences and feelings among a much broader group of people through social networks services. This tendency makes the after-travel stage more crucial level to affect not only decision making of potential customers, but also increasing the need for the quality management of tourism products based on customers’ faster reactions.

As outlined in the three stages of the travel process, noticeable patterns and behaviours of typical tourists at each stage were discovered from two insightful reports - Online Travel Review Study (2007) and Experience design in city (2008).
from the Internet and outdated contents in the guidebook (Becken and Wilson, 2006). Most tourists, moreover, value the accuracy of information for their travel, due to the nature of the tourism product which needs prior booking and payment, (Stickdorn, 2009). On the other hand, opinions and tips from others’ experiences in particular destinations are perceived as the most reliable way in order to reduce the uncertainty of travel. Especially people tend to trust online reviews as up-to-date, detailed, unbiased and enjoyable means as opposed to travel service provider (Orezel, 2007).

From this the author can suggest that there is a desire to have not only accurate, but also exclusive information from reliable sources to avoid the beaten path. Moreover, people should be guided to intelligent and novel source which realizes their desire for vast amounts of information.

TOURISTS STILL DO TOURISTY THINGS

Although people wish to explore the city in their own way, a large number of tourists at the destination rely on the sightseeing tour. Obviously many tourists make efforts to investigate the specific destination to get an idea to narrow down the choices as well as learning about the place in depth. In spite of these efforts, most tourists tend to go to popular touristy attractions or use an organized tour as a way of discovering cities (Mansfeldt et al, 2008). The reason might be that there are insufficient tourism services to live up to their expectations or the tourist does not have enough time to experience the city in their own way. An important observation about this result, however, is that tourists do not realize what they are prepared for and expect on the spot.

TOURIST EXPERIENCE IS SHIFTING TO PERFORMANCE TURN

As mentioned in meaning of the tourist gaze (Urry, 1990), most tourists still rely on visual experience as a passive way of understanding the destination. The report – ‘Experience design in city’, discovered that most tourist activities mainly involves visiting specific sights, attractions, museums or taking sightseeing tours (Mansfeldt et al, 2008). Traveling around the city from the tourist gaze is a kind of one-way communication that has been pre-programmed with images and messages formed by tourism organizations. Furthermore, the tourist gaze is socially constructed across different groups of people, phenomenon and media, consequently it gives the tourists limited perspective to understand the destination.

Recently some tourists such as creative tourists prefer to experience in a more multi sensuous ways that can involve more bodily sensations in the place, the so-called performance turn (Richards & Raymond, 2000; Richards & Wilson, 2006; Ek et al, 2008; Mansfeldt et al, 2008; Salman and Uygur, 2010). This is the notion of designing a dynamic tourist performance that aims at emotional and physical interaction with the destination.

LOCAL DO NOT LIVE UP TO TOURIST’S EXPECTATIONS, BUT ARE STILL VALUABLE

One in four tourists say that they are motivated to get in touch with local citizens as an important inspirational aspect. However, the level of satisfaction related to local people is the lowest of other satisfaction elements (Mansfeldt et al, 2008). For most tourists, their holiday is a very precious moment because of the limited time per year and the investment of financial resources. This is why travelers are looking for ways to make their holidays more authentic and real based around local communities, cultures and environments (Stickdorn & Zehrer, 2009; Miettinen, 2007). In this context, many cities should improve the level of satisfaction by establishing a better service experience where tourist’s expectations and satisfaction are balanced.
These analytical findings of typical tourist behavior from the two reports indicate several opportunities for developing new services. First of all, developing new references which offers unique and reliable information could support the tourist to increase confidence in their decisions. Furthermore, utilizing multimedia materials for providing information would help people to plan a trip efficiently. Secondly, the reason people strive to search for information could be that they want to have something distinctive and personalized for their own unique experience. As short-period holiday is a valuable moment for most people. They should envision different and novel experiences in authentic cultural environments which are not available in their everyday life, thus the exclusive information about destinations in the prior-travel stage could be increased to attract visitors. Thirdly, people expect to have authentic experiences to interact with local contacts. Many cities have copied successful stories from each other and staged events are promoted as local culture. However, tourist experience based on interaction with local reality is the most authentic rather than staged events. Lastly, tourist experience should change from tourist gaze to performance turn that incorporates ideas of bodily participation. By this change, tourists can understand the destination in a variety of ways beyond what they have from text-based knowledge.
33% (1,676 respondents) of all tourists are placed in the Controlled Entertainment segment (D1), which represents tourists who are interested in experiencing the city in a passive way and do not feel confident enough to design experiences themselves. They are willing to engage in experiences which have been designed by others, and enjoy being entertained without much effort. 17% (865 respondents) are situated in the Uncontrolled Entertainment segment (D2). Tourists in this segment enjoy being amused in shaped space and time like the visitors in the Controlled Entertainment, but also wish to design the entertainment themselves through co-design. Again, 17% (860 respondents) of all tourists in the Controlled Exploring section (D3) describe tourists who enjoy exploring the place themselves over time and they still want to engage to a certain degree with an experience designed by others. Lastly, 33% (1,646 respondents) of tourists are found in the Uncontrolled Exploring part as the most dynamic performance experience segment of these four areas.

The figure below also demonstrates how the four experience design segments are marked specifically across all 14 cities. A larger share of tourists are found either in the modern and innovative segment - D4 or traditional experience segment - D1 in many cities including Helsinki. This tendency based on the Experience design-wheel implies that the numbers of tourists who have a strong mindset about their own-designing experiences and who explore challenging paths are growing around Scandinavian countries. Even though a lot of tourists want to explore a city and design everything themselves, in practice their specific activities are not completely different from other traditional tourists groups unfortunately.

The table below describes more specific attributes of each tourist character by analyzing the behaviour of 5,000 tourists based on the Experience design-wheel framework, including their interests, desired activities and sightseeing style such as how they behave and get inspired when travelling.

| Experience design segments in 14 cities (Mansfeldt et al, 2008) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| D1 | D2 | D3 | D4 |
| Controlled Entertainment | Uncontrolled Entertainment | Controlled Exploring | Uncontrolled Exploring |
| 33% | 17% | 17% | 33% |
3.2 SD THINKING: WHO ARE THE TARGET CUSTOMER

3.2.1 POTENTIAL TARGET CUSTOMER (Mansfeldt et al., 2008)

The behaviour of more than 5,000 tourists across 14 cities was analyzed through the project - 'Experience design in city' (Mansfeldt et al., 2008). 603 tourists of which were also studied from a performance viewpoint specifically in Helsinki. By identifying detailed characteristics of each tourist visiting Helsinki based on the Experience design-wheel framework, this approach paints an emerging picture of who might be the ideal target customer for a new service in the Helsinki Central Library.

Targeting a specific group of people does not mean that this service would exclude other groups of tourists who do not fit with the service. Rather, defining the target customer makes it possible to focus the strategy and brand message on a specific audience who have more potential to use this service than others. This is a much more affordable, efficient and effective way to reach the potential audience. Furthermore, the focal point of service design is to emphasize collaborative

<table>
<thead>
<tr>
<th>SEGMENT</th>
<th>D1: Controlled Entertainment (33%)</th>
<th>D2: Uncontrolled Entertainment (17%)</th>
<th>D3: Controlled Exploring (17%)</th>
<th>D4: Uncontrolled Exploring (33%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENERAL FEATURES</td>
<td>• Stay four nights more</td>
<td>• 18-26 years old</td>
<td>• More females</td>
<td>• A little older than 18-25 years old</td>
</tr>
<tr>
<td></td>
<td>• Travel with partner</td>
<td>• Travel with friends more often</td>
<td>• Travel with children</td>
<td>• Travel alone or with partner</td>
</tr>
<tr>
<td></td>
<td>•控 -40 years old</td>
<td></td>
<td>• More often over 60 years</td>
<td>• Staying more than one day</td>
</tr>
<tr>
<td>MOTIVATION TO VISIT</td>
<td>• Get inspiration in tourist brochures</td>
<td></td>
<td>• Architecture and design is reason to go</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Well-being is a reason for travel</td>
<td></td>
<td>• Research about history of the city</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Not so motivated by architecture and design, the atmosphere and meeting locals</td>
<td></td>
<td>• Tourism brochures and guidebook for inspiration</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Visit specific museums, places and streets</td>
<td></td>
<td>• Meeting the locals, cultural offers, subculture and the unique places</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Night life, party and having fun</td>
<td></td>
<td>• Get inspiration from guidebooks, no tourism brochures</td>
<td></td>
</tr>
<tr>
<td>SIGHTSEEING STYLE</td>
<td>• Being relaxed and recharging</td>
<td>• Visit trendy in-place</td>
<td>• Not so interested in shopping and night life</td>
<td>• Visually known, but exclusive attractions</td>
</tr>
<tr>
<td></td>
<td>• Take a sightseeing bus</td>
<td>• Experience subculture</td>
<td>• Not so motivated to party and have fun</td>
<td>• Visit specific museums, places and streets</td>
</tr>
<tr>
<td></td>
<td>• Go to attractive restaurants, cafes</td>
<td>• Walk around the city to decide what to do</td>
<td>• Interested in famous attractions</td>
<td>• Walk around city to explore</td>
</tr>
<tr>
<td></td>
<td>• Not renting a bike, no walking around city</td>
<td>• Enjoy shopping, meeting locals to share an interest</td>
<td>• Rent a bike and buy traditional souvenirs</td>
<td>• Rent a bike</td>
</tr>
<tr>
<td></td>
<td>• Do not use guidebooks very much</td>
<td>• Not interested in taking a sightseeing bus</td>
<td>• Use the tourism information, guidebooks, printouts from website to decide what to do</td>
<td>• Not interested in shopping, taking a sightseeing bus</td>
</tr>
<tr>
<td></td>
<td>• Drive in a private car</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Designing the New Service in Practice

In this group is to discover the destination in a variety of ways such as meeting locals, experiencing cultural offers and subculture. Also they like to walk around the city to explore as well as visit exclusive attractions, which means they do not rely on touristy information such as tourism brochures. The second largest group in Helsinki, 30%, are distributed in the Controlled Entertainment, called ‘relaxing tourist’. Well-being is a main reason for travel, thereby these tourists are more interested in relaxing and recharging rather than visiting new architecture, famous attractions or meeting locals. Their main activities tend to focus on entertainment and comfortable ways of travelling such as taking arranged sight-seeing buses, going to attractive restaurants and cafes instead of renting bikes or walking around city. 21% of all tourists visiting Helsinki can be placed in the segment of Uncontrolled Entertainment, named ‘Party tourist’. generally night life and having fun are the main reason to visit the city, hence they are motivated by partying, shopping, visiting trendy in-places as well as meeting locals (Mansfeldt et al, 2008).

In order to design the new service for tourist experience in this thesis, a high priority is those who might be attracted to discover the destination in a variety of ways such as meeting locals, experiencing cultural offers and subculture. Also they like to walk around the city to explore as well as visit exclusive attractions, which means they do not rely on touristy information such as tourism brochures. The second largest group in Helsinki, 30%, are distributed in the Controlled Entertainment, called ‘relaxing tourist’. Well-being is a main reason for travel, thereby these tourists are more interested in relaxing and recharging rather than visiting new architecture, famous attractions or meeting locals. Their main activities tend to focus on entertainment and comfortable ways of travelling such as taking arranged sight-seeing buses, going to attractive restaurants and cafes instead of renting bikes or walking around city. 21% of all tourists visiting Helsinki can be placed in the segment of Uncontrolled Entertainment, named ‘Party tourist’. generally night life and having fun are the main reason to visit the city, hence they are motivated by partying, shopping, visiting trendy in-places as well as meeting locals (Mansfeldt et al, 2008).

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3.2.2 THE DESIRE OF ‘EXPLORING TOURIST’ IN HELSINKI (Mansfeldt et al, 2008)

Understanding the behavior of tourists visiting Helsinki from an experience perspective gave this thesis an opportunity to realize what kinds of experience they expect compared with the majority of tourists. While defining the exploring tourist as a target customer for the new service, this thesis also figured out their specific demands and needs across the entire traveling process by analyzing the project outcomes from ‘Experience design in city’ (Mansfeldt et al, 2008). These findings assist the discovery of influential service factors as well as help us to understand important touchpoints from the customer’s perspective through the holistic service journey.

MEETING LOCAL PEOPLE IS A MAIN ATTRACTION

Generally the atmosphere of the city or its architecture and design mainly influence tourist’s decisions to select specific destinations. Unlike the majority of tourists across the 14 cities, the top-ranked reason of the tourist visiting Helsinki was to meet local people (Mansfeldt et al, 2008). Although Finns are proud of their high-quality design and architecture, surprisingly artistic factors mainly did not mainly drive people to choose Helsinki as a travel destination. This could be explained by the fact that people generally do not have sufficient knowledge of Helsinki, thus they have low expectation about Helsinki in terms of the atmosphere or other popular criteria used select destinations.

ABSTRACT PRIOR-EXPECTATION INCREASES THE NEED FOR EXCLUSIVE EXPERIENCE

The most desired experience in Helsinki was to visit new and modern places and less well-known or exclusive attractions. In a similar way, the next ranked wishes to stay in Helsinki were to get in touch with local citizens as well as have fun at a party in trendy places around the city. From the results, it seems many tourists who select Helsinki as a holiday destination tend to have vague and abstract prior-expectations about the city, such as modern, clean or green images, instead of mentioning specific places or attractions (Mansfeldt et al, 2008). It could be understood that Helsinki does not have any appropriate identity that is imprinted in people’s mind yet, but it might also suggest why the prior-motivations towards experience in the city focus on unexpected encounters. This means that many tourists who want to visit Helsinki have a passion to discover something unique and distinctive that would not be possible to experience in other touristy cities.

STILL TOURISTY THINGS, BUT PASSION TO EXPLORE THE CULTURAL REALITY

Despite high expectations about exclusive experiences in Helsinki, many tourists in the city still do touristy things, following other tourists typical itineraries. One particular behavioral pattern, however, is that the exploring type of tourists in Helsinki wish to wander around the city on their own. Even though they walk around the city to mostly visit popular attractions, they do not rely on organized tours or typical touristy information because they expect to encounter unexpected cultural reality while walking. One tourist responded “I particularly loved to roam around the city and discover the little streets full of life!” This is possibly the reason why only 29 percent of tourists in Helsinki visit the information center (Mansfeldt et al, 2008).

HIGHER LEVEL OF SATISFACTION - ‘THE PEOPLE I MET’

In terms of satisfaction level after traveling, Helsinki ranked 10th for overall satisfaction among 14 Nordic cities, although the weather, accommodation and shopping places were highly ranked in the list of specific holiday elements. The surprise is that ‘The people I met’ element such as hotel & restaurant staff, local people, taxi drivers and so on show relatively high level of satisfaction (Mansfeldt et al, 2008). For instance, a tourist from Chile in the preliminary interview said “The best experience in Helsinki for me was to meet the local people! I thought Finns were very cold and shy, but they are really nice people, who want to share their culture!” Even though general satisfaction is not ranked high, many tourists got a positive impression from local people, which is a significant factor to influence revisit decisions. In fact, almost one out of four visitors are generally inspired to revisit due to an earlier visit to a specific city and in the case of Helsinki, around one out of five tourists visited the city again because of a previous visit (Mansfeldt et al, 2008). This tendency of a first visit leading to
revisits suggests tourists had memorable experience despite the absence of remarkable touristy landmarks or event.

From these specific findings exploring tourist behavior in Helsinki, I assumed that most visitors still have ambiguous images about the city such as what the city looks like or what they could do while staying. As well as ambiguous images, some visitors have clichéd perception of Helsinki such as it being a city of many lakes or thinking its weather is very cold, which are caused by similar existing information from different sources. The image of a less well-known city, however, leads people positively to expect some unique and surprising experience, thus it increases their desire to get in touch with local culture or to discover the city in an authentic way. In terms of the behavioral features of the exploring tourist in Helsinki, most of them could be passionate and active people who are not afraid of new experiences and blend into and associate with the local community, as internal-stimulation.
3.2.3 PERSONA CREATION

Even if the target tourist group for the new service is given the name ‘Exploring tourist’ in this thesis, their characteristics from empirical research show similarities with the creative tourist, such as being open to alternative, authentic, active, engaging and learning holiday experiences. It could be inferred that self-development or identity formation by internal stimuli from the travel experience is important for the exploring tourist.

Analyzing tourist behaviour as well as the features of a creative tourist from the literature led to the creation of persona descriptions. Some meaningful profiles and their desired experiences across the travel process became the instrument for proposing service solutions. In order to create a more realistic persona profile, in situ interviews took place with two tourists who were close to the exploring tourist persona. Both of them stayed in Finland for more than 10 days and they had a passion to explore the local culture with active performances. Most of all, they put great meaning on meeting encounters while travelling, because various activities with others around the world influenced their life back in their home country and created a lasting memory.

In simple terms, the character profiles of an exploring tourist are defined in general as:

**EXPLORING TOURIST**

This persona as a fictitious character and was outlined by considering features of an exploring tourist, thereby it provides a clear and visible picture of the target customer who will be at center of service experiences and activities in this thesis. In this way the persona represents a particular group with demographic characteristics, their own needs, desires, interests and cultural background as real people. These personas are also used for the tourist customer journey map from the persona’s point of view as well as work in the co-design workshops with other stakeholders as starting points.

- Between 23-40 years old, no limit to nationality
- Travel alone or with partner
- Stay more than two days
- Wish to have exclusive references for preparation of travel beforehand, but not serious research type
- Seeks valuable and genuine things
- Desire to find ‘Hidden experience based on the cultural reality’
- Personalized way of exploring
- Active involvement in cultural experience for self-improvement
One of the focal points of the service design approach is that it is possible to look at the service system from a broad perspective through service design methods such as service ecology, actors maps and customer journey maps. By understanding the wider context in which a service process takes place, well-orchestrated solutions could be designed based on the relations and actions among all actors in the service system.

In this project, the customer journey map was used to visualize the exploring tourist experience across the entire travel process from a systemic perspective. In short, an initial customer journey map was used to describe the sequence of a typical tourist travel process that engages with different types of products, services, experiences or any combination of these. For comparative analysis, the pattern and behavioral features of an exploring tourist in Helsinki were also described in the same customer journey map, following the general travel process already placed on the map. This activity involves identifying touchpoints by collating the tourist insights from their perspective and the touchpoints could be the perfect opportunities to make the tourist engage with the library service experience. In particular, producing the journey map offers a synthesized overview of the complex service experience by connecting each touchpoint to create service sequences. By breaking down the service experience into individual specific stages, both problematic issues and opportunities for pleasant and efficient user experience can be defined (Stickdorn and Schneider, 2011).

Structuring of the customer journey map, furthermore, is kind of a participatory learning process to understand the customer’s environment step by step from the customer’s viewpoint. Although the customer journey map could also be visualized by customer interviews or observation, describing the map with a designer’s emphatic perspective provides an opportunity to interpret people’s feeling and thoughts in a specific context. In order to design user experiences, it is necessary for the designer’s attitude to incorporate respect for the users, fulfill the user’s desires and show understanding of the entire interaction. However, the most significant point is that the designer should trust their personal insight and understanding (Stickdorn and Schneider, 2011). Based on this approach, the primary persona as the archetype of exploring tourist was used to reflect the target customer’s practical and emotional needs in the customer journey map.

### 3.2.4 Tourist’s Customer Journey Map

One of the focal points of the service design approach is that it is possible to look at the service system from a broad perspective through service design methods such as service ecology, actors maps and customer journey maps. By understanding the wider context in which a service process takes place, well-orchestrated solutions could be designed based on the relations and actions among all actors in the service system.

In this project, the customer journey map was used to visualize the exploring tourist experience across the entire travel process from a systemic perspective. In short, an initial customer journey map was used to describe the sequence of a typical tourist travel process that engages with different types of products, services, experiences or any combination of these. For comparative analysis, the pattern and behavioral features of an exploring tourist in Helsinki were also described in the same customer journey map, following the general travel process already placed on the map. This activity involves identifying touchpoints by collating the tourist insights from their perspective and the touchpoints could be the perfect opportunities to make the tourist engage with the library service experience. In particular, producing the journey map offers a synthesized overview of the complex service experience by connecting each touchpoint to create service sequences. By breaking down the service experience into individual specific stages, both problematic issues and opportunities for pleasant and efficient user experience can be defined (Stickdorn and Schneider, 2011).

Structuring of the customer journey map, furthermore, is kind of a participatory learning process to understand the customer’s environment step by step from the customer’s viewpoint. Although the customer journey map could also be visualized by customer interviews or observation, describing the map with a designer’s emphatic perspective provides an opportunity to interpret people’s feeling and thoughts in a specific context. In order to design user experiences, it is necessary for the designer’s attitude to incorporate respect for the users, fulfill the user’s desires and show understanding of the entire interaction. However, the most significant point is that the designer should trust their personal insight and understanding (Stickdorn and Schneider, 2011). Based on this approach, the primary persona as the archetype of exploring tourist was used to reflect the target customer’s practical and emotional needs in the customer journey map.
I visited the TIC to take the city map and other touristy brochures. But nothing different information from the Helsinki city official tourism website. I expected something new experience in Helsinki before the trip, but I just followed what other people did. But, at least, I got a positive impression from Finns that possibly makes me recommend this city to other people.

The atmosphere of Helsinki was peaceful and interesting. Especially, Finns are mostly very kind than I thought! They always guide me when I ask them something on the street!

I just walk around the city with maps to explore as well as feel the real Finns's cultures.
3.3 SD GENERATING: TOWARDS A NEW SERVICE DESIGN OF THE LIBRARY

3.3.1 CO-DESIGN WORKSHOP

Due to the wide gap between tourism and libraries field, the big challenges of this project were how to make the target tourist group step into the library to engage with the new service; how to get them to benefit from the service and how to bring advantages for the library and local community at the same time. While new libraries tend to rely on stylized architectural design to attract people, this thesis underlines the co-creation approach as a service design focal point that puts the target customer, service provider and other stakeholders into the process. This approach not only forces everyone to understand different perspectives while envisioning the future service, but also reinforces overall satisfaction among all participants in the service system by recognizing intrinsic values.

From the previous research, the most essential stakeholders of this study could be three groups – exploring tourist, librarian and local resident. In order to achieve the project goal, they should cooperate with each other through the whole service journey. Thus, co-design was carried out in this project to bridge different perspectives among these three groups and to define problems and solutions. Co-design is one of service design tools which are planned by designers to provide ways for all participations to become part of the design process in its entirety and at specific steps. By the co-design activities, all members can communicate, be creative, share insights and envision their own ideas with given instruments to build the service concept together (Tassi, 2008; Stickdorn & Schneider, 2011).

In the co-design process there were six participants; two exchange students as target tourists who had stayed in Finland less than six months, two librarians, two locals and an expert in user research to support the design activity. Due to the off-season issue, exchange students who have similar travelling styles to exploring tourists were recruited for this
workshop rather than other tourists.

To encourage people to communicate with each other, an action canvas and four packs of issue cards were used as a physical instrument in this co-design activity, with the following categories; Persona, Tourist insight, Conceptual theme, Library service stage. Each card pack consisted of pictures and insightful short descriptions from previous research to support the participant’s dynamic interaction as a team (Tassi, 2008).

ACTION CANVAS
This is a simple tool used to develop the ideas while following the given guidelines. It consists of four questions from the understanding target user to promote idea creation for tourist experience based on the four stages of the library service model. Groups of people using an action canvas can jointly start sketching and discussing problems while using the issue cards tools.

PERSONA CARDS
The personas were prepared for the workshops as well as the journey maps, to give all participants empathy for the target customer. Two fictional characters were created to present target archetypes for the new service. The persona describes the profiles in detail, including demographic information, behavioural features of travel as well as needs and interests.
This tool helped the participants in the co-design workshops to envision the new service concept across the travel process by asking “What would Tommy think about that at this point?”

TOURIST INSIGHT CARDS

Significant exploring tourist behaviours were formulated in the form of tourist insight cards. The tourist Insight cards were used throughout the workshop to support the participants to understand fundamental issues such as motivation to visit Helsinki or their unique behaviours in the city. The members in the workshop were able to gain more broad knowledge of the target tourist with two issue cards – persona and tourist insight cards.

CONCEPTUAL THEME CARDS

Based on all the information from research, six possible service ideas were developed for the co-design workshops. Each card represented a conceptual theme with a symbolic picture and a short summary of the idea. The set of conceptual theme cards were shown to the participants to inspire them and encourage their creative performance in the service concept creation session. For instance, the ‘Like-a-Local’ theme card represented the concept that local knowledge from local residents give the tourist opportunities to have on the ground advice as opposed to generic, characterless city guide.
The overall analysis in this chapter was obtained through collecting and filtering the insights that I gained from the different types of user research; the quantitative survey, in situ interviews and co-design activity. These findings were used to create the principles of the service concept for the exploring tourist in Helsinki.

3.3.2 OVERALL ANALYSIS OF SERVICE CONCEPT DIRECTION

The individual task asked participants to share a personal travel experience as a tourist with each other. The aim of the task was to encourage participants to consider an authentic perspective of Finland. All participants were given two question cards to recall their own travel story to share with other members through a short speech. The group task involved all members to stimulate their participation and obtain better insights. Each team was comprised of three members including a tourist, a librarian and a local. In order to discover problems and opportunities at the same time, each team plotted the action canvas by analyzing the tourists’ desires, expectations and behaviours using the tourist insight cards and two persona cards. After this, they built the service ideas to improve the tourist experience based on the four stages of the original library service for a given persona. During this process they considered the role and impact of each stakeholder using the service idea.

In order to obtain an overall analysis outcome, several significant findings from the co-design are mentioned in the next chapter with other previous research results.

LIFE-TIME EXPERIENCES AS OPPOSED TO THE MAJORITY OF TOURISTS.

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3.3.3 GENERATING: TOWARDS A NEW SERVICE OF THE LIBRARY

The main goal of the co-design workshops was to build the possible service ideas for the tourist based on the four stages of the library service by understanding all participants’ viewpoints. Hence, this co-design process consisted of two sessions which included individual and group tasks and all of the tasks were consistently driven by the three questions below:

- How can the tourist be encouraged to become involved in each stage of library service?
- Which level of library service would be the most suitable to match the tourist’s desires and expectations?
- What is the role of and benefit for the three stakeholder groups according to each stage of the library service?

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THE TOURIST PREFERENCES BEING OFF THE BEATEN TRACK

From the project “Experience design in city,” many tourists in the exploring tourist group are motivated to visit Helsinki by unique reasons such as meeting locals or exclusive local life-style experiences as opposed to the majority of tourists. Interestingly most of the participants in the co-design workshops also agreed with the fact that the best way to understand the destination is to interact with local residents along with walking around the city, because these activities bring the tourist more opportunities to look deeply into the cultural reality. In this context, if the tourist find a the way to obtain exclusive information on the spot or even before their trip as most tourists prepare the trip in advance, it supports them to realize their desired experience while avoiding the beaten track. As one participant pointed out in the co-design
worksheets, however, too much planning and information for travel rather leads the tourist to limit their experience to only touristy things.

**Strong Desire for Local Culture is Partly Caused by Less-Awareness of Helsinki, But This is a Vital Component of the Distinguishable Service Identity**

One significant finding from the co-design process was that less-awareness of Helsinki could be one of the reasons which increases the strong desire for local culture. Most people do not have any specific image about Helsinki in their mind before travel, and thereby they want to discover the real aspects of Helsinki by approaching the local cultures. In other words, although Helsinki is still an under-advertised city to people, this conversely increases not only the aspiration of a certain level of expectation to exotic experiences but also positive curiosity to know more about the city. This tendency suggests that a variety of local experience to realize tourist’s desires could provide the service identity in this project with its unique and novel approach rather than a more traditional service model that follow the beaten path.

**Tourists Have a Preconception That the Library is Not Accessible for Visitors**

Even though many new public libraries around the world invest their efforts in becoming a high-profile spot, it still rarely plays a visible role as a tourist destination. So, what are the hindrances for tourists to access libraries? One participant in the co-design workshops, explained that she had always seen a public library as sort of local residents’ privilege, because they pay tax for the public services. This made it difficult for her to step into the library while traveling, even though she had no idea whether the local residents would welcome her into the library or not. Along the same line, one of the interviewees in the in situ interview said she always intended to visit the local library while traveling because she believes that a book is the strongest material to understand the history, language and culture of the city indirectly. However, her personal bias that the local library belongs to inhabitants obstructs her plan to visit the library. It seems that a significant reason why tourists do not visit the library is that a high barrier to entry exists between the tourists and the library compared to locals. The library services are not recognized as being suitable for tourists.

**The Library Services are Not Recognized as Being Suitable for Tourists**

One of the librarians in the co-design stated that, “Tourists do not have any idea what kind of possibilities they have in the library.” While the tourist has their own bias against the public library, ironically the library also pointed out the tourist’s lack of interest in the library. This consequence is hardly seen as the problem of the tourist, but rather this is caused by the low visibility of the library service for the tourist.

**These two contradictory opinions from different perspectives have great implications for this project.**

It gives two significant reasons why the tourists do not get into the library; firstly, the high entry barrier and; secondly the lack of visibility to them. In fact, the libraries have traditionally have limited materials for the few, however many libraries around the world have been increasing their visitors through a variety of innovative services and distinguishable ways of promotion to differentiate themselves in the changed environment. In this context, the Central Library also needs to create an adaptable and adjustable strategy which makes it possible to communicate with a wide level of customer groups based on the four stages of the library service platform.

**Different Levels of Meaning Towards Authenticity Exist Among People**

One striking finding during the first session of the co-design workshops was that a different meaning of authenticity or uniqueness exists depending on the tourist’s own cultural background. Actually this tendency was also revealed in the preliminary interviews in that there are different prior perceptions and expectations about Finland between Asian and European tourists. According to findings from the co-design process, there was a wider gap between what Finns wants to show and what tourists want to know. That means Finns choose the most potent examples of Finland to describe the country, while tourists want to select the exclusive aspects of Finnish culture. That is, the definition or meaning of authenticity or uniqueness probably varies among people depending on their demographic attributes, social background, and personal context. Moreover, it could result in different levels of tourist performance from passive to active to engage with the destination.

The definition of authenticity could be diverse, but there is a high probability that the authentic experience could be achieved through local culture with help from genuine contacts. The library, therefore, could be the mediator to narrow down the gap in the authenticity of Finland between the tourist and local resident as a bridge to determine their own authenticity in particular context.

**Local Residents in Helsinki Are Open-Minded to Interact With Visitors**

Locals are not a direct service provider or target customer in this project, but they have great potentials to enhance the capability of the Central Library as an expert of the city as well as a regular customer of the library. As defined already, the exploring tourist group as a target customer prefers to experience the destination in a way that is off the beaten track and to enjoy the city from another angle. In this context, local residents could play a significant role by giving the tourists a profound insight into the city from their viewpoint. One positive indication in order to involve local residents in this service...
Using the several iteration approaches during the holistic process, many concepts were developed through conduct in many brainstorming sessions and informal discussions with people not involved with this project to gain objective perspective. Even though many criteria were considered to choose the ideal solution, this thesis concluded that it is more important to live up to the diverse levels of tourist’s needs across the travel process rather than specifying only one need at a particular point. In other words, the proposed service concept might focus on the tourist as a segmentalized target who has different desires even in the same customer segmentation rather than unified ones. Thus this project decided to move forward with one systemic concept with several concept ideas merging into the one service model under the same one visionary direction.
3.4 SERVICE VISION AND STRATEGY

Among some of the key findings from the research, the most crucial evidence to drive this project towards the service concept is the target tourist group’s own prejudice against the public library. This kind of thought makes the tourists feel like a complete outsider who might invade local residents’ everyday life, thereby they are reluctant to go into the library. In fact, the most significant concern in this project is how to motivate the exploring tourists get into the library. If a service element which is part of the service system inspires the tourists to visit the library in both an emotional and physical way, the rest of the steps for generating the memorable experiences offered by, the library could be easier. In order to propose the solution to this core problem as well as fulfil the revealed desires of tourists through this project, I outlined the service vision as:

“A new service offering from the New Central Library, making visitors feel part of the city and able to interact more easily with cultural reality, especially from locals to associate their life.”

This service vision affected the fundamental service concept to envision the key values of the new service, but also to create service strategies for both individual service touchpoints and systemic relationship interaction among core actors and service elements. Based on the service vision, I have also suggested the service strategies so that the service vision crystallizes into a definite service concept.

SERVICE STRATEGY 1
CREATING A SERVICE IDENTITY:
A PLATFORM FOR ‘EXPERIENTIAL AUTHENTICITY’

Although much evidence showed that modern libraries have been enlarging their role in the community, the crucial action in this context is how to define clear positioning that the library truly aims for. Through the positioning of the library, they attempt to change or create a certain image or identity which is positioned in the customers mind. In the same context, the independent library service should also have its own identity, which is an extension of the library vision to distinguish their exceptional values.

Although the identity of the Central Library has not been decided yet, the most fundamental spirit of the library vision is being the cultural hub where people can enjoy encounters with knowledge and discover new and familiar stories with others (Leisti, 2008). Based on this philosophy, this thesis proposes that the new service aims to be the platform of authentic local experience in the customer’s mind as a service identity. This means that the new service, offering from the Helsinki Central Library, becomes a synonym for cultural reality (experiential authenticity) across the travel process.

By this visionary direction, the target tourist could perceive the Central Library as a novel place to experience authentic Finnish culture through targeted distinguishable services, and consequently the tourist’s bias against the library would be diminished through the visitors’ cultural experiences.
part three. designing the new service in practice

3.4 sd filtering : new service concept proposition

Even visitors. This notion, thereby, supports them to approach the library more easily than before. The key issue to achieve this goal is that this service component does not push the tourist to visit the library, rather increase the presence of the library as an ideal place to experience local cultures and to pull the visitors into the library, as well as broaden the opportunity to realize their expectations on the spot.

Despite the fact that the level of tourist’s desire towards experiences of local cultures may vary from people to people, the library should increases a broad spectrum of cultural contents in collaboration with locals as well as international residents. Generally most locals have the potential to become an active agent for the service based on a wide range of practical knowledge about local cultures from their own experiences. Especially, international residents in Finland who have the same nationality as certain tourists might know more about what the tourist is really interested in, because it was revealed from the preliminary interview that social background could cause tourists to create different types of prior perception about Finland. As a result, if locals and international residents have opportunities to contribute their abilities such as language, special skills or cultural knowledge through involvement in the service, they would proudly support the Central Library to enhance its service.

Another key service strategy is the valuable service contents, cultural programs and events to motivate people to seek out the Central Library. Despite locals and visitors engagement strategies as a key value, the service still needs a more-coordinated approach to partnership work for enhancing the unique cultural contents. Through a strong network of partnerships with a wide range of professional fields such as universities, design agencies, commercial units and international culture organizations, the library could offer, both physical and virtual, up-to-date information and activities on a variety of topics, but also expect to enable participants to develop their own structure in the end rather than following a given structure. The partners who are in cooperation with the Central Library would also have an opportunity to promote their expertise to a wide range of international visitors, and then it would help to advertise the industrial diversity of Finland, expanding upon what people know already.

In the three steps of the travel process, two possible key entry points can be found to direct the tourist into the library by necessity - before travel as a virtual entry point and during travel as a physical entry point. Based on these two entry points, it is crucial to identify a specific service component which makes the tourist perceive the library as open to all, even visitors. This notion, thereby, supports them to approach the library more easily than before. The key issue to achieve this goal is that this service component does not push the tourist to visit the library, rather increase the presence of the library as an ideal place to experience local cultures and to pull the visitors into the library, as well as broaden the opportunity to realize their expectations on the spot.

Despite the fact that the level of tourist’s desire towards experiences of local cultures may vary from people to people, the library should increases a broad spectrum of cultural contents in collaboration with locals as well as international residents. Generally most locals have the potential to become an active agent for the service based on a wide range of practical knowledge about local cultures from their own experiences. Especially, international residents in Finland who have the same nationality as certain tourists might know more about what the tourist is really interested in, because it was revealed from the preliminary interview that social background could cause tourists to create different types of prior perception about Finland. As a result, if locals and international residents have opportunities to contribute their abilities such as language, special skills or cultural knowledge through involvement in the service, they would proudly support the Central Library to enhance its service.

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3.4.2 ‘AITO’, NEW LIBRARY SERVICE MODEL FOR TOURIST EXPERIENCE

The service proposition, the ‘AITO’ is a new service concept of the Helsinki Central Library for tourist experience, especially the exploring tourist. ‘AITO’ means ‘authentic’ or ‘genuine’ in Finnish, thus it reflects the philosophy of this service itself along with the service slogan, ‘look closely, think widely.’ It aims to enable the tourist to engage the authentic local cultures by giving them access to different levels of library materials and services not only during their stay, but also before and after travel. By offering this service, the library also expects to increase the number of visitors as well as give them more of a public presence, while at the same time leading the way in promoting Helsinki as a city which places a high value on social equality for all.

In this service model, three primary stakeholders are involved; the Central Library, exploring tourists and Helsinki local residents. The library as a service provider sets up the service stages in cooperation with locals and other organizations to offer a variety of cultural contents and experience opportunities. Locals and international residents as a core resource in this service offer different types of local knowledge from their own experience at each service stage. The tourist as a main service recipient can choose specific services and levels of participation based on their desire to engage in local cultures.

The AITO is a set of tourist-centred services for an authentic local experience in Helsinki along the three steps of travel process – prior travel, on the spot and after travel. This service consists of a Welcoming package service and four experiential services based on levels of tourist participation to engage in local reality in a scale from passive to active. The welcoming package service intends to inspire the tourist to visit the library by giving them the right to access the library materials and services. Especially, the four experiential services are developed on the basis of the four stages of original library service for the community. In other words, the four stages of the library service expand the service capability in a broad context from only local residents to international visitors. For instance, the role of content servicing as the first stage of the original library service expands into a local knowledge service for the tourist in the new service model. The diagram below illustrates how the four stages of library service transform the experiential service phases for the tourist experience. In essence, the original library service stages from left to right means a change from a more stable and fundamental service to a more modern and progressive service, on the other hand, the tourist experience service phases in this transformation represent the depth of engagement in the local culture from low to high.

This thesis expects tourists to immerse themselves in local culture stage by stage through the AITO service experience.

The more visitors become acquainted with the city, the more emotional interaction could occur between people both locals and tourists to define their identities through their own experience.
3.5/ SD EXPLAINING: UNDERSTANDING THE SERVICE CONCEPT

3.5.1 SERVICE DIAGRAM

This simple service diagram explains the holistic service system as well as the interaction between the different actors and stakeholders within the system. The service sequences are not always in chronological order, however, it operates primarily through online and offline touchpoints based on the travel process.

The AITO service website which is separate, but part of the Central Library provides each service with detailed information and guidelines to use it. As mentioned earlier, the AITO is comprised of a Welcoming package service and four steps of experiential services - AITO Story, AITO Kits, AITO Culture and AITO Buddy. ‘Welcoming package’ and ‘AITO Story’ take place in the prior-travel stage to support the preparation for the trip as well as giving the tourist the idea to visit the library when in Helsinki.

Before departure, the tourist can order the ‘Welcoming package’ through the AITO website in order to enjoy the right
of access to all library material and services in Helsinki. Using the service - ‘AITO Story’, the tourist could obtain real stories from inhabitant’s own point of view such as recommendation of exclusive local spots. At this moment, each article consists of a story of local life, but also the relevant library materials from the Central Library to understand the spot with various cultural issues such as the architecture or furniture.

On the other hand, the tourist can experience the other library services that make their travel more authentic on the spot while they are either picking up the welcoming package or when they are visiting the library by chance. The service - ‘AITO Kits’ could be provided in the library based on the tourist’s own plans and aspirations. Different types of resource kits would be ready to support the tourist to explore Helsinki in a dynamic and distinctive way. If the tourist wants to be closer to the local community, furthermore, they can participate in the ‘AITO Culture’ service in the library. A wide range of cultural programs such as Finnish cuisine classes or handicraft classes are open to all Finnish citizens, but also to the tourists to enjoy the learning process in an exotic environment. Finally, ‘AITO Buddy’ is a progressive service based on the clustering of interests of locals and tourists to encourage emotional interaction. The role of the library is a mediator to bridge these two groups to create their own story based on common interests and desires.

3.5.2 STRUCTURE OF ‘AITO’

SERVICE BEGINNING
WELCOMING PACKAGE
(PhysicaL Entry PoinT)

The service - ‘Welcome Package’ aims to lower the barrier to entry to the library by giving the tourist the right to access the library materials and services. Simply, the tourist can order the Welcoming package through the AITO website before departure and they can pick it up later in the library when they arrive.

The Welcoming package primarily consists of a temporary library card under the name of the tourist, an AITO service guide, a Helsinki city map, a transportation map, a list of library culture programs and a catalogue of the library materials recommended to the tourist based on their interests, checked in advance through the website. Depending on how the tourist wants to engage with the local culture, more information could be enclosed in the packaging such as a personalized guidebook which is created using the ‘AITO Story’ service or local buddy information which is ordered using the ‘AITO Buddy’ service. Through the Welcoming Package, the tourist can expect not only to have the same right as locals to access all materials and service, but also to have more motivation to visit the library naturally without any bias.
self-determined by their motivation and interests, but the involvement with local culture is shallow and passive. ‘AITO Story’ is essentially developed to live up the needs of tourists that wish to have unique and novel information about local culture from reliable sources. A successful experience through this service, therefore, means that the tourists gain a distinct and meaningful view of city, which is provided by a local’s own point of view rather than through touristy information such as famous attractions in the guide book. Moreover, the library is involved at this stage not only to approve the quality of the provided information by locals, but also to add library materials to the list that are related to the information topic to enhance the value of the information. Through this service, awareness of the library is improved in the exploring tourist’s mind before departure, and it could result in low entry barrier to the local library. Furthermore, the Central Library can be a reliable and novel reference to promote Finnish-localized culture to foreign visitors, even to different types of audiences.

Locals and international residents are a core partner to share their own story, experience and knowledge for international visitors through the library’s support. In order for locals to engage in this service, the key issue is for them to take pride in being a volunteer who enjoys helping other tourists by giving their own valuable knowledge as friendly advice. The library qualifies them to be one the library’s ‘AITO Experts’ to encourage their active contributions through this role. The library can arrange the regular meetings with ‘AITO Experts’ to discuss and create a better service environment, thus they can be an agent to increase the public presence of the Central Library. For instance, the destination expert at TripAdvisor is a volunteer who is passionate about the destinations they represent. Whether local residents or frequent visitors, they provide up-to-date knowledge of what’s going on in their destinations as regular contributors for other visitors. Several destination experts for Finland contribute to the TripAdvisor website, showing active performances as regular contributors for other tourists who want to visit Finland (TripAdvisor website).

In particular, the ‘AITO Story’ service is realized into a deliverable service through the service blueprints and service scenario method at the SD realizing stage. It is an example of how to crystallize the service concept implemented.
PART THREE. DESIGNING THE NEW SERVICE IN PRACTICE

SERVICE LEVEL 2

PHYSICAL LEVEL: AITO KITS (PHYSICAL ENTRY POINT)

The second service level - ‘AITO Kits’ is that the library as a supporter offers various resource kits for the tourist to realize their expectations and aspirations of the city. The resource kits which consist of specific themes with physical equipment are selected by tourists’ own interest. That is, the tourists have information about the city, either unique or touristy and the ‘AITO Kits’ assist the text-based information to become a reality in the destination. For instance, the tourist can find the Bike Kits in the Central library accidentally or intentionally. The Bike Kits which are comprised of a free city bike, the map with recommended routes for cycling, bicycle repair guide and tools just in case. The tourist can borrow it using their temporary library card in the welcoming package for exploring a different side of Helsinki.

Although the level of local engagement may not be so profound due to individual interaction, by visiting the library the tourist is provided an opportunity to encounter unseen cultures which have not been commercialized. For tourists, this is an advantage over a traditional tourist information center. For tourists, this is provided an opportunity to encounter unseen cultures which have not been commercialized. For tourists, this is an advantage over a traditional tourist information center. For instance, the tourist can find the Bike Kits in the Central Library accidentally or intentionally. The Bike Kits which are comprised of a free city bike, the map with recommended routes for cycling, bicycle repair guide and tools just in case. The tourist can borrow it using their temporary library card in the welcoming package for exploring a different side of Helsinki.

The third level of service - ‘AITO Culture’ is turned into active interaction with the local culture. Individual tourists still interact with the content, but the performance between the tourist and local resident is encouraged at this level. Actually, the first and second stages of the service are more like passive levels of experience to engage in local culture, but the tourists immerse themselves in local reality from the third level of service.

At this stage, the library is an organizer to arrange diverse cultural programs, activities and events at the library. The most significant notion is that the programs or events in the library have usually only been arranged for local citizens in the past, but all cultural programs in the Central Library should be open to all visitors including tourists. In the service ‘AITO Culture’, the tourist has an opportunity to take a closer look at the local community by participating in specific program or event. The locals as a participant in the program also broaden their perspective by becoming aware of cultural diversity. As a result, the Central Library can be a real culture-based ground for a wide range of audiences.

As an example, the Central Library can organize a paper folding class in cooperation with a paper manufacturing company. This cultural program intend to be open for all as a strategic purpose, hence all local residents and even the tourists can participate in this class to learn the geometric way of folding without gluing or cutting the paper. In this class, the locals can improve their creative ability through the learning process and the tourist can create their own souvenir with their own hands using authentic Finnish material. The paper manufacturing company, also, has an opportunity to improve their brand name to international visitors and the Central Library can contribute to increase awareness of industrial Finland.

A successful experience at this level would make participants feel connected to others who are in the same context – locals and tourists are linked to each other around the context to respect each other’s differences in a performance-based activity. For providing a high-quality and meaningful cultural program to attract the visitors both locals and tourists, and especially, the Central Library should build strong partnerships with different fields of organizations across the public, private and voluntary sectors.

SERVICE LEVEL 3

COMMUNICATION LEVEL: AITO CULTURE

The third level of service - ‘AITO Culture’ is turned into active interaction with the local culture. Individual tourists still interact with the content, but the performance between the tourist and local resident is encouraged at this level. Actually, the first and second stages of the service are more like passive levels of experience to engage in local culture, but the tourists immerse themselves in local reality from the third level of service.

At this stage, the library is an organizer to arrange diverse cultural programs, activities and events at the library. The most significant notion is that the programs or events in the library have usually only been arranged for local citizens in the past, but all cultural programs in the Central Library should be open to all visitors including tourists. In the service ‘AITO Culture’, the tourist has an opportunity to take a closer look at the local community by participating in specific program or event. The locals as a participant in the program also broaden their perspective by becoming aware of cultural diversity. As a result, the Central Library can be a real culture-based ground for a wide range of audiences.

As an example, the Central Library can organize a paper folding class in cooperation with a paper manufacturing company. This cultural program intend to be open for all as a strategic purpose, hence all local residents and even the tourists can participate in this class to learn the geometric way of folding without gluing or cutting the paper. In this class, the locals can improve their creative ability through the learning process and the tourist can create their own souvenir with their own hands using authentic Finnish material. The paper manufacturing company, also, has an opportunity to improve their brand name to international visitors and the Central Library can contribute to increase awareness of industrial Finland.

A successful experience at this level would make participants feel connected to others who are in the same context – locals and tourists are linked to each other around the context to respect each other’s differences in a performance-based activity. For providing a high-quality and meaningful cultural program to attract the visitors both locals and tourists, and especially, the Central Library should build strong partnerships with different fields of organizations across the public, private and voluntary sectors.

SERVICE LEVEL 4

EMOTIONAL LEVEL: AITO BUDDY

The last level of experiential service in this concept - ‘AITO Buddy’ aims to ensure that the focus of tourist attention shifts away from external cultural objects and to look deep into themselves through authentic travel practices. At this level, the responsibility of the library is as a mediator who encourages the tourist and local to associate their lives with each other through mutual interests and forming a relationship during the process. Through applying individual stories to create their own context based on emotional interaction, a new frame of reference in authenticity or genuineness from each other’s point of view would naturally occur.

Specifically, if the tourist or local resident who wants to experience emotional interaction with creative performances, prior registration to describe oneself is required through the ‘AITO Buddy’ service operates a graphic-based structure to illustrate the customer’s desirable activities and interests. For instance, people can select the image of a very specific camera brand name and model instead of typing ‘I am interested in photography’. Among the various profiles with specific personal preferences for their performance, either the tourist or local could find the one who is closer to what they are interested in. Finally they could design the
all sorts of experiences together at the destination including having a cup of coffee, discussions, language exchange or a short day trip. From the local point of view, they can have an opportunity to meet people from all over the world based on common interests on their own home ground to experience the cultural diversity as well as being an agent to introduce their city. On the other hand, the tourist is able to participate in the real local life by genuine contact beyond the traditional way of travelling such as relying on visual experience.

But most of all, all participants from this service level create everyone’s own narratives to define the authenticity of Finland, and consequently it is expected to lead to self-development to make their travel memorable. Atlejevic & Doorne (2004) argued that people all have their own individual narratives which are becoming a more important ground for their identity and this is a significant part of the reasons people travel. Narrative also offer the means to link together disparate individual experience (Richards & Wilson, 2006). For instance, Noy (2004) found in analysis of Israeli backpackers that the concept of ‘self-change’ is essential to the stories told by travelers, and authentic experiences allow for stories of identity to be told, through the claim of a lasting self-change. From previous research, all people have their own definition of authenticity from different experiences. Especially the authenticity based on emotional feeling is never same with others, because people experience self-improvement by internal stimuli from emotional interactions.

The role of the library at this level may seems to be smaller than other service levels or even non-existent. However, according to the interview with Brigit Mager with the Helsinki City Library (2010), “The libraries in Helsinki seem to try to manage everything, but this broad approach might bring a challenge to innovate as well as take a unique position with the identity.” That means, the library of today should become a platform that empowers all tourists to openly and freely create their own real stories on top of one another. The library would then also offer a choice of tools in collaboration with other partners to enjoy a better quality of life than ever before, regardless of any personal background.

PART THREE. DESIGNING THE NEW SERVICE IN PRACTICE

INDIVIDUAL LEVEL

COLLECTIVE LEVEL

LEVEL

INFORMATION

INTERACTION

COMMUNICATOR

EMOTIONAL

LOCAL KNOWLEDGE

SERVICETAILORED TO NEEDS

PART OF THE STORY

CLUSTERING OF INTEREST

LIBRARY ROLE

INFORMANT

SUPPORTER

ORGANIZER

MEDIATOR

SERVICE FEATURE

To provide the tourist with novel and reliable information that is created in cooperation with locals and library

To offer various resources kits for the tourist to assist realization of their expectations and aspirations

To open all cultural programs for all to initiate tourist into engaging with the community

To encourage the tourist and locals in developing their own context from mutual interests and forming a relationship in the process

TOURIST BENEFITS

Gain distinctive and localized view of the city

• Text-based information becomes a reality

• Make a wide range of experiences in the city easier

• Immense one’s feet in local culture

• Closer to the local community by gaining the genuine contact

• Self-change through emotional interaction between tourist and local as an experiential authenticity

LIBRARY BENEFITS

Improving awareness for new customer groups

Vibrant mood by increasing numbers of visitors

Being important facilitator to foster international environment for local community

Being a platform for authentic culture-base for wide range of audiences

LOCAL BENEFITS

Increasing self-confidence by sharing local stories

- Broaden perspective by being aware of cultural diversity

- Experience transformation of the self

Four levels of tourist participation, combining with library service stages
3.6/SD REALIZATING: DELIVERY OF THE SERVICE, AITO STORY

As the last stage of the SD process, SD Realizing shows how to crystallize the service concept into defining step by step process ready for delivery. As a feature of service design, it does not have any physical form and invisible status. Thus, it is important to transform the service into perceivable and tangible evidence that communicate the value of the service itself. (Moritz, 2005; Mager, 2009). In order to deliver more concrete implementation, this thesis has selected the most feasible level of the service concept, ‘Welcoming package’ and ‘AITO Story’ from the other three services. These two service are realized by the service blueprint and customer service scenario as understandable evidence along the touchpoints of the service experience. The service blueprints is one of the significant outcomes in the service design process, but also the most distinguishable method of service design as compared with traditional design methods.

3.6.1 SERVICE BLUEPRINTS

In order to realize the service concept that is a complex and immaterial thing, the blueprint as an operational tool supports a description of the nature of the service interaction including experience flow, service factors and actors based on touchpoints. This operation visualization is given enough details to verify, implement and maintain the service system, thus it is finally possible to develop an ideal service ecology through the iteration process. Particularly, constructing the blueprints should not only be from a customer perspective, but also from the perspective of the service provider and other important stakeholders, thus it describes the front stage and back stage at the same time based on the service sequence. Thus, it was created from interaction among service actors point of view; the tourist, library and local across the three stages of the travel process in this thesis.

3.6.2 CUSTOMER EXPERIENCE SCENARIO

Based on the service blueprint as an operational visualization, the service scenario is developed to highlight how a service would work from the customer’s point of view. The two personas are incorporated within the service scenario in order to describe the service experience in the context of the customer’s life. Mostly service scenarios can be used at any stage of the service design stages, but it is utilized at the last stage in this thesis to envision the tourist benefits based on a particular aspect of the service offering.
Visit the AITO website, browsing local stories.

The content of each story consists of:
- texts, pictures, locations, map and any details
- the list of library materials that are related to the story topic and can be booked
- people's review and analysis of visitors who chose the story

If any questions are posted, library staffs should give the advice and comments in collaboration with 'AITO expert'.

Choose interesting stories and join the service to design personal guidebook.

Ask the tourist to become a member.

Ask the tourist to order the welcoming package in the end of the guidebook creation process.

Send the feedback form to the tourist who used the service.

The library staffs make a photocopy of passport for identification.

The library staffs make the AITO service blueprint - 'AITO story' service.

The library prepares the marketing materials to promote the AITO service as a way of gaining brand recognition.

The library checks the order and prepares the welcoming package for specific tourists in advance.

The library enhances the customer satisfaction after the travel through continuous contact.
Nayoung is a university student, studying pedagogy. She feels that travel makes it possible to broaden her perspective while interacting with international people in different places. If possible, she wants to travel at least twice per year, summer and winter vacation as far as her financial resource allows it. Thus, travel is very precious for her because of the limited amount of time and money. Hence, she tends to prepare travel very carefully to make her trip distinguishable to avoid the beaten track.

Nayoung is attending the school class after came back from the travel two weeks ago. Although she was only a week in Helsinki, she had unforgettable memory with not only exploring the city by her own hands, but also participating the cultural class.

Nayoung started researching about Finland through the internet and reviews from the online travel communities. It is not so difficult to find typical attractions such as Cathedral, Suomenlinna or Esplanade park, however she is in difficulty with finding something different information.

Typically Nayoung visited flea markets while traveling, because she believes that the place is strongly related to genuine local life.

By chance, she visits the AITO website through the link that shows ‘Valtteri’, one of the famous market to locals, while searching flea markets information located in Helsinki. And she cheered loudly because it was what she is really looking for.

Nayoung read the story of ‘Valtteri’, written by Hanna who is an AITO expert, describing her own experience as a seller in the market. While Nayoung was reading the story, the recommended book, ‘Ceramic art in Finland’ was found at the bottom of the page. She thinks this book might be helpful to select genuine Finnish ceramic in the flea market.

Most of all, she is absolutely interested in designing her own guidebook. Given online editing tool, she choose the layout, font, color and any details to design personal guidebook with saved stories. As in her free time, she looks through all the stories in the website which help her out to make the trip plan easily. Just two weeks before the departure, she completes her own guidebook and orders it with the Welcoming package.

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Nayoung kindsly helps her. Although Nayoung just met Jenni, she can feel they are quiet closed each other while doing same activities. Finally she completes a beautiful bouquet of paper flowers as special souvenir.
The day after he arrived in Helsinki and he visits the Central Library to pick the welcoming package up.

He is glad to take the package under his name, Tommy in handwriting, so he can feel that Helsinki welcomes him.

The AITO staff kindly explains everything about the package as well as AITO service system.

with a happy feeling, he looks around the Central Library and he is surprised due to lively atmosphere with many visitors who enjoy their time in the library.

During five days, he explored the city while enjoying coincidental experience. Sometimes he visits the Central Library to borrow some books when he finds something to know more such as Finnish design after visiting the Iittala shop.

One day, Tommy remembered the ‘AITO Buddy’ service and he drops by the library to ask the staff how to find someone who is interested in photography using service.

The staff shows kindly to find right person who Tommy would like to meet. His keywords to find the local buddy are Nicon F2 and Ilford film as his favorite.

Basically this service should be applied before the travel, but Tommy luckily received the message from Mikko who is confident using the camera.

Although Tommy has only one day left before departure, they had a great time to share their interest on photography.

Tommy came back to the daily life from Helsinki, but this travel was so amazing more than his expectation.

Especially, Tommy felt like staying in Helsinki as a local citizen for last two weeks due to the fact that he was able to use the library service like other local.

Thus, he sent the email to the Central Library in order to say thank for the great service. And he decided to use this service more efficiently when he would visit Helsinki again.

Above all, he had good memory because of communication with Mikko, although the meeting was short. He still keeps in touch with Mikko by email, but also he will try to contact the other person who has same interest with him through the ‘AITO Buddy’ service.

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TOMMY'S LAST TRIP WAS A YEAR AGO AND RECENT PROJECT MADE HIM VERY TIRED.

A MONTH AGO, HE READ THE ARTICLE IN THE MAGAZINE ABOUT THE GREAT ILLUSTRATION WORK TO BE COMBINED WITH TABLE WARES, NAMED IITTALA FROM FINLAND.

TOMMY HAS NO IDEA ABOUT FINLAND EXCEPT FOR A LOT OF LAKES AND COLD WINTER.
by offering a diverse way of understanding genuine Finnish cultures based on the emotional intensity of encounters for all visitors. The Helsinki city library has a long and proud tradition as a significant public place in Finnish culture, thus as the local center of knowledge and creativity it is an ideal potential location for this kind of service. This thesis suggests that designing the new service should start with a focus on the characteristics and motivations of tourists visiting Helsinki. Especially, the process of experience design should be approached from a performance viewpoint rather than considering demographic attributes, thus the service concept mainly aims to inspire the target tourist in order to engage with the destination in a dynamic way. The ‘AITO’ consists of four levels of participation in the destination, considering different levels of tourist’s desires from passive to active involvement.

Above all, service design approach is emphasized in this thesis as a significant medium to design the new service experience by bridging two different fields, tourism and the library. Through co-creation as an essential philosophy of service design, the customer, service provider and other stakeholders were brought together in the design process to add value to a service in cooperation with each other while envisioning the service concept. According to Lipasti Pirjo, a project planner of the Central Library project, “In comparison with more traditional research methods such as inquires, service design as an innovative method showed us new ways to develop our services in the future. In cooperation with this thesis work, we also realize the importance of a service design approach that we need to learn and apply more to fulfil our customers’ needs.”

Based on this service concept, this thesis proposes further empirical and strategic research regarding how to improve the four stages of the original library model for other potential customers like tourists. Regarding the second research question mentioned in the introduction, this thesis shows the potential of the ‘AITO’ service concept to give the tourist an opportunity to feel being part of the community by giving them the right to access the library materials and services. Moreover, it turns the local into the essential source of authenticity that the tourist is seeking to associate their life with in Finland. This service basically provides a context to design a personalized experience between the tourists and locals. As a result, it hopes to not only create a definition of individual authenticity in Helsinki, but also to transform the service customer’s lives for the better by self-change. Along the same lines, I believe that the four stages of the original library model, which acts as a strategic platform, has the potential to be enlarged for other library customer groups either new or existing groups, for example specifically exchange students, immigrant families or children from multicultural couples.
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SERVICE DESIGN IMAGE