Social Design for Services Framework: Capturing Service Design for Development Framework

MIEITTINEN Satu* and SARANTOU Melanie

University of Lapland, Finland
* Corresponding author: satu.miettinen@ulapland.fi

This paper addresses the fields of social and service design in development contexts, practice-based and constructive design research. A framework for social design for services will be explored through the survey of existing literature, specifically by drawing on eight doctoral theses that were produced by the World Design research group. The work of World Design researcher-designers was guided by a strong ethos of social and service design for development in marginalised communities. The paper also draws on a case study in Namibia and South Africa titled ‘My Dream World’. This case study presents a good example of how the social design for services framework functions in practice during experimentation and research in the field. The social design for services framework transfers the World Design group’s research results into practical action, providing a tool for the facilitation of design and research processes for sustainable development in marginal contexts.

keywords: social design; service design; value

Introduction
Social design is mindful of designers’ roles and responsibilities in society by using design processes as a tool for bringing about sustainable social change. Within design worlds social design is often defined as a process that contributes to improving human well-being and livelihood based on the inspiring ideas of Victor Papanek that designers and creative professionals have a responsibility to instigate change through good design. This means that designers can contribute to responsible design by being mindful and careful about the
materials and processes they choose and use. Papanek’s idea that designing for people’s needs rather than their wants underpins responsible design for marginalised communities globally.

This paper proposes a practical social design for services framework that can be applied in development contexts (Kuure & Miettinen 2017). The framework has been identified through the analysis of eight doctoral theses that were produced by researcher-members of the World Design research group. The framework informs social and service design and serves as an analytical tool for the case study presented in this paper. The case study, a service design project, will be used to illustrate this framework and includes a design for economic opportunities perspective.

The case study ‘My Dream World’, is a service design project that was conducted in Namibia and South Africa between 2013 and 2015. The project goal was to facilitate empowering development processes for participating youth through new service solutions using art and design, was included in Cape Town’s official World Design Capital program. The case study will demonstrate how the social design for services framework can be applied in development contexts or marginal conditions as the ‘My Dream World’ service design project reached out to indigenous communities and unemployed youth in South Africa and Namibia. The social design for service framework is used to analyse and present the elements of change in social designers’ work (Miettinen, Kontio & Huhtamaa, 2016).

Miettinen (2006) published a World Design research group manifesto for social design, which was a collective process for conceptualising social design. The manifesto described social design as strategic thinking that facilitates discussions between traditional communities and market economies. Social design is described in the manifesto as a professional activity that improves local livelihoods and profitability through economic opportunities while increasing a sense of ownership. Another statement highlights the importance of a holistic approach that includes communication, new product development and environmental concerns in both social design and design for systems.

The World Design research group published a book edited by Miettinen (2007a) that focused on practical social design and policy implementation for craft and design development and education and new models for improving design on a local level. Both publications stressed at the core of social design, the importance of economic, policy and design for systems development, strategic management, understanding development contexts, developing a sense of ownership and commitment when working with social design and innovation. The World Design research group also initiated a Wikipedia page for social design (https://en.wikipedia.org/wiki/Social_design), presenting a social design framework that places responsibility, strategic thinking, performance design, systems design, and the role of social worlds at the core of the field.

**Methodology**

This paper presents a longitudinal study of more than a decade of research that has been executed in various global locations, including Brazil, Colombia, Finland, Indonesia, Mexico and Namibia, by the World Design research group. The core group was based at the Aalto University, formerly known as University of Art and Design Helsinki, between 2002 and 2014, although some theses were produced at universities elsewhere. This group was
established by the doctoral candidates themselves, recognised by their supervising professors and funded through various sources.

The World Design research group was formed around the ethos of improving human livelihoods using social design methodologies. The cross-disciplinary research resulted in the production of eight doctoral theses, various seminars, design for development projects and exhibitions. The projects carried out by the research group were innovation orientated and explored the processes and impact of social design in countries outside the European Union and North America.

The methodological approach of this paper focuses on the narrative literature review (Green, Johnson & Adams 2006) of the World Design research group, as well as relevant social and service design research literature. The goal of the literature review is to identify central themes in the eight studies produced by the World Design research group and to identify a sound social design for services framework. This is an applied longitudinal study (Singer and Willett 2003) with a methodological approach constituting the a) survey of literature including theses and some publications produced by the research group (Miettinen, 2006, 2007a, 2007b, Bello, 2008, Reijonen, 2010, Huhtamaa, 2012, Nugraha, 2012, Sarantou, 2014, Judice, 2014 a, 2014b), b) data presented by the research group over a period of twelve years, c) a case study ‘My Dream World’ and d) the application of the social design for service framework exemplified in the case study.

The World Design research group’s doctoral dissertations form a sound body of data for the literature review. This set of data was selected for the study as an exemplar of social design examined in this article. The data was well documented and analysed as the studies were supervised and defended as doctoral studies. This body of data is familiar to the first author as she was not only a World Design research group member, but also acted as opponent and examiner for many of the theses.

In applied longitudinal studies it is important to recognize elements of change. In this paper the social design framework that was defined by the World Design research group through publications (Miettinen, 2006, Miettinen, 2007a) and a Wikipedia page will serve as references for studying elements of changes. The period chosen for this longitudinal study, twelve years, is a time frame suitable for identifying and making apparent the changes in the social designers’ research.

The role of designer has been well studied and documented in design research literature (see Cross, 2001 and 2006, Press & Cooper 2003, Valtonen, 2007 and 2009). Structural changes in industries, globalisation and digitalisation effects the roles of designers and resulted in changing the designers from designer-makers to agents for innovation, and from coordinators and co-creators to capacity builders. During the twelve-year period service design has also emerged from a marginal to mainstream research field (Miettinen, 2013).

**Survey of existing scholarship**

The multi-disciplinary social design research of the World Design research group examines the relationships between social innovation, globalisation (Bello 2008 and Reijonen 2010), crafts design and development (Miettinen, 2007b, Reijonen, 2010, Huhtamaa, 2012, Sarantou, 2014), development issues and communication design (Judice, 2014b), graphic
design (Judice, 2014 b), industrial and strategic design (Bello, 2008, Nugraha, 2012), service and social design (Miettinen, 2007b, Judice, 2014a), and tourism (Miettinen, 2007 b, Sarantou, 2014). Thematically the World Design research group expanded into a wide spectrum of research, from designing concrete objects, strategic design for service delivery. The spectrum also includes themes such as indigenous cultures and tradition (Huhtamaa, 2012, Sarantou, 2014), crafts development (Nugraha, 2012, Reijonen, 2010, Sarantou 2014), while expanding to graphic communication and social design (Judice, 2014a, 2014b) to investigate design areas such as strategic and service design (Bello, 2008, Miettinen, 2007b).

**Making and acting, crafts and services**

Several World Research members explored crafts research. Huhtamaa (2012) studied, from crafts people’s points of view, how the appearances of objects constructed meanings in everyday contexts in her work titled ‘Namibian Bodily Appearance and Handmade Objects’. Nugraha (2012) studied craft production processes by proposing the ATUMICS method: Artefact, Technique, Utility, Material, Icon, Concept and Shape for product development. These two dissertations define the relationship of a designer within crafts traditions and development. Miettinen (2007), on the other hand, proposing the designing of experiences, thus shifting the focus from craft making to designing systems and experiences.

Sarantou (2014) explored the role of narratives in sustainable artefact making and marketing by mapping Namibian craft and design. Similar themes, sustainable artefact making and marketing, were also explored in other world locations during the earlier work of the World Design research group. However, Sarantou’s unique abstract concept of ‘narratives of care’ explores narrative processes and practices that empower artefact makers and their communities.

Findeli (2001) described, in the beginning of the millennium, the epistemological and methodological shift in design from making to a performance, or acting. This shift is noticeable in the World Design research group’s work as their practice changed from concrete craft and design processes to abstract concepts related to research in craft and design. The researchers engaged in the dualistic positions of being researchers, craft and design makers, and actors for change through concepts of service design and development.

**Participatory design**

Participatory design (PD) thinking, especially the research of Ehn (1993), impacted on the projects executed by the researchers of the World Design group. Ehn, Nilsson and Topgaard (2014) discuss several PD themes including how design for politics enables improved governance, the use of an iterative approach, while enabling prototyping in social design supports social innovation. The value of both the Judices’ (2014) doctoral theses is the practical design contexts and use of design tools within the community of Vila Rosario. The Judices illustrate the ability to use social and empathic design (Koskinen & Battarbee, 2003) in their participatory methodology. Ehn’s contribution to a participatory design approach and the inclusion of users in design processes shapes both the Judices’ research as they are not only participatory observers, but include users in
their design processes. Their design interventions in communities forms a valuable contribution to the development of social design approaches underpinned by co-design that is a flexible and open design approach based on participation and co-creation.

Andrea Judice’s (2014a) thesis enriches PD discussions as it embraces service users as the participants of product-service development processes. Her approach to PD places the health agents and community of Vila Rosario at the center of her design process, thereby contributing to the understanding of designers’ roles in user and community centered design processes that are based on contextual understanding. These processes stimulate local community development through the identification of design drivers that are solution oriented whilst permitting the monitoring and evaluation of local development within communities. Her thesis illustrates that contextual understanding supports transformational change as all stakeholders are involved in the design processes.

**Cultural aspects of bridging social and service design**

The World Design research group drew on several social and service design themes, culture and design theories to move between research and design practice. Margolin and Margolin’s (2002) suggestions that design is a vehicle for disclosing human intentions for the making of worlds, and design as a function of culture, inspired the World Design research group to employ social design in conjunction with cultural theories. These authors also introduced a social model for product design, suggesting affordable housing, the redesign of government tax and immigration systems as good examples for social design, but these examples are relevant to service design as well. Another suggestion by these authors is to consider the role of social design and social work practices in tandem to improving the position of marginalised communities.

Papanek (2006) is another author that inspired the work of the group as he studied the role of design and the designer, stressing the moral responsibility of designers to consider sustainable practices within their own societies as well as what he refers to as ‘underdeveloped’ communities elsewhere in the world. Papanek considers designed products in sociological, psychological and ecological contexts, but he also stresses the importance of design approaches that are based on interdisciplinary teamwork, participatory design and systems design. Papanek’s ideas are at the core of design thinking and are well applied service design practice. Additionally, Bonsiepe (2006) reminds designers to focus their activities on communities that are socially and economically marginalised, an ethos that was strongly shared by the World Design research group.

The group utilised the work of Manzini (2014) that recognizes social innovation as a process of change based on the creative recombination of existing resources. He introduces a bottom-up approach to social innovation that is driven by local communities. Manzini resonates well with development economist Amartya Sen, who strongly influenced the work of Reijonen (2010), one of the members of the research group. Reijonen uses Amartya Sen’s (1999) capability approach to discuss the multi-dimensional roles of welfare and the ability of individuals to achieve purposeful and valuable lives. Sen suggests the moral importance of the freedom to achieve wellbeing and that individuals and groups’ capabilities are underpinned by having opportunities to achieve effectivity.
Appadurai’s (1996) proposed a framework for studying cultural flows and the disjuncture between economy, culture and politics in the globalised world through ‘scapes’, such as ethnoscapes, mediascapes, technoscapes, financescapes and ideoscapes. Influenced by Appadurai, Bello (2010) introduced the concept of goodscapes for the intertwined global and local structures that are produced by the conception, production, distribution, exchange, use and disposal of goods. Inspired by John Urry’s (1995, 2002) ideas about the tourist gaze, Miettinen (2007b) explores globalization and tourism industries from three different perspectives, including the experiencing of local identities, globalising of the tourist’s gaze through technology and how the tourist’s gaze is constructed through signs and semiotics, thereby producing a powerful analytical tool.

Narrative, identity and community

Narratives and multivocality underpin the work of Miettinen (2007), Huhtamaa (2012), Sarantou (2014) and Judice (2014). These researchers’ fieldwork and methods, that are based on ethnographic approaches, present local contexts through the narrative voice of community members. Based on a narrative approach, Sarantou’s (2014) research introduces ‘narratives of care’ that were shared through empowering and caring discussions and experiences that took place during crafts production in Namibia. Another of Sarantou’s (2014) thematic contributions are the tensions experienced around the identity constructions of craftspeople and designers. She discusses crafts and design practice as both empowering for the community and care for the individual craft and design makers. Miettinen (2007) identifies processes of empowering identity constructions of craftswomen through the learning of crafts skills, while Judice (2014a) discusses identity constructions in relation to the work of health agents in Vila Rosario. Themes of empowerment and identity construction are central to the research group’s work as they explore changing processes within communities when their members need to reposition themselves during engagements with new activities and processes.

Andrea and Marcelo Judice’s (2014a, 2014b) research is based on community centered design that highlights storytelling, inclusive decision-making and participatory community meetings as important social practices. Placing communities at the centre of development work demonstrates their social design approach. Judice (2014a) discusses the complex but important role of instigating trust between researchers, designers and community members, based on long periods of presence in the field, interviews, co-design workshops and discussions that strengthen personal relationships with the local communities. Relationships are built during intensive work in the field that enables ongoing communication with the community as well as opportunities for continued work. The case study presented in this paper is an example of the trusting relationships that were built by the first author in the field that enabled her to continue her research ten years after her first fieldwork experience.

Flexible research design methodology underpinned by ethnography

Ethnographic methods including participant observation and interviewing are sound research methods for fieldwork. These methods support the contextual understanding of the communities that participate in research, which is also an important requirement for social design as it places designer-researchers in interactive relationships with the
participating communities. Margolin (2002) illustrates the suitability of interviews, surveys and participant observations as methods for social design. These methods are also widely applied in service design. Both these design areas use ethnographic methods in the development of design solutions for objects and services, a core underpinning of research for design (Frankel & Racine 2010, Falin 2011).

Sarantou (2014) discusses her research subject through an ethnographic lens, lending methodological rigor to her research practice, especially through her methods of data collection and analysis. Her focus on the role of narrative in craft and design processes in the lives of Namibian artefact makers underpin her application of ethnographic methods in the field such as interviews, observation, journal writing and analysis. Huhtamaa (2012) and Miettinen (2007b) also selected ethnographic methodology for their research projects, while Andrea Judice’s (2014) research methods are constructed around a social design framework with a strong presence of ethnographic elements in the design tools she, and many of her peer design researchers and designers (see Mattelmäki, 2006, Miettinen, 2007b, Huhtamaa, 2012), apply in their theses.

The constructive design research (Koskinen et al. 2011) approach, on the other hand, focuses on the development of design solutions through iterative processes and reflective design, thus applying tools such as sketches, prototypes and experiments in research processes. Marcelo Judice applies constructive design research in his project, while the same approach is used by Miettinen (2007b) in her service design research, illustrated through a serious of iterations in her workshop processes and exhibitions that outline creative tourism experiences. Both researchers also use co-design approaches, which means the collaborating with and inclusion of the participating communities in their research, design and analysis processes. In Nugraha’s (2012) thesis the constructive design research process is identified in the utilisation of the ATUMICS method through workshops and conferences. Rigorous research design methodology that consists of cross disciplinary and mixed approaches, combined with the knowledgeable application of ATUMICS research tool ensures a flexible research design methodology that is underpinned by an ethnographic focus.

The role of economic development in social design

Strategic management, underpinned by design thinking, play significant roles in successful organisations, including small businesses, the not for profit and social sectors in marginalised communities. Commercial businesses with the prime motivation to earn profit, and not for profit (NFP) organisations with a focus on addressing identified social needs, benefits from social design and ethnographic research approaches to manage essential economic development processes for sustaining livelihoods (Miettinen 2007b). In the not for profit and business for good sector the beneficiaries provide the needs that should be addressed while the donors supply the funds to address these needs (Austin, Stevenson & Wei-Skillern, 2006).

Ethnography is a popular methodology in business marketing and consumer behaviour research (Kotler at al., 2012). Business processes and service design, for example in areas of strategic, marketing and operations management, uses observational studies, focus group, behavioural data and experimental research as approaches to gain in-depth understanding of business users, consumers and employees (Kotler et al., 2012, Slack et
al., 2012). Popular research tools in business include questionnaires, interviews and the use of technological devices to capture data in the research field.

Nugraha (2012) addresses product design for enhancing economic opportunities for artefact makers in marginalised contexts. Sarantou’s (2014) ethnographic methodology, underpinned by a narrative approach, permitted her research and analysis of sustainable marketing approaches for Namibian craft and design artefacts. She argues that it is the narrative function that sustains holistic craft and design making in marginalised communities. Her findings include that sustainable business and marketing practices, that draw on narrative, allowing the voices of marginalised craft and design communities to emerge, assisting in the marketability of their artefacts and services, thus creating economic opportunities for supporting livelihoods. Both authors consider the role of cultural identities, supported by the use of local materials and cultural symbolisms in sustainable design for development settings.

**Case study: ‘My Dream World’**

The service design project ‘My Dream World’ presents the post-doctoral research of former World Design research group members. This project followed similar principles to the research projects of the World Design research group as it included methodological elements such as participant observations during the fieldwork, inclusive processes for stakeholders, and the visual presentations of the research and design activities through exhibitions and publications. With a strong emphasis on multidisciplinary approaches, the project’s stakeholders represented organisations that support (a) indigenous rights and development issues in South Africa and Namibia, the South African San Institute (SASI), (b) Namibian youth participants in areas of HIV-prevention, sexual health awareness, alcohol and drug abuse, discrimination and stigmatisation, the Ombetja Yehinga Organisation (OYO). Other stakeholders include various cultural and educational institutions such as the Cape Peninsula University of Technology, Namibian University of Technology and Krunuhaka Secondary School.

The participating researchers and service designers had to select suitable methods for the different contexts and problems they faced. These contexts included the understanding of the main challenges, development topics, and institutional issues were considered whilst collaborating with the stakeholders in the field. The field work teams consisted of designers, community members and staff from the various institutions. Social and service design ensures that sustainable development initiatives that involve processes of change include the needs and of all stakeholders.

The project was well documented as research data included transcribed interviews, group discussions, video documentation and self-documented design processes by the workshop participants. The project planning, management and reporting was also well documented. The project produced a current set of data with the goal of developing a framework that combines social and service design. This project serves as an appropriate example of how the social design for services framework, discussed hereafter, function in practice during research in the field and experimental research. This framework, titled NEPIDE, is based on the role of narrative, ethnography, participation, identities, development and economic opportunity. In this framework narrative serves as an underpinning element to the functioning of the framework.
### Suggested framework: Social Design for Services

**Diagram 1: Social Design for Service Framework**

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#### Narrative

The narrative function underpins all the processes of the social design for services framework. Without the narrative function this framework fails to function as all the researchers of the World Design research group, in one form or another, argued how the narrative function impacts on business, ethnography, development, participation and identities. The project strongly drew on narrative practices as the application of several service design tools engaged the youth in storytelling or sharing of narratives.

Youth participants worked with storytelling probes that stimulated the self-documenting of their lives while considering their identity processes within their communities. Storytelling tools enabled the youth to write about their everyday life, hopes, dreams, wishes, likes and dislikes. Participating youth were also presented with ‘magic wand’ probes that encouraged them to write about, and thus document, ideas about an ideal situation or a dream life. The storytelling probes were analysed and the findings shared with the participants.

The participants’ narrative, as well as the processes of sharing narratives, shaped the empowering processes that were experiences amongst the participants. Another example of a narrative tool that shaped identities during the project was the use of the ‘Hero’s journey’. This activity enabled the youth participants to apply the monomyth of Joseph Campbell (1949) as a drama and video tool. They imagined, performed and enacted their roles as Campbell’s hero that journeyed through hardship and in the process, they engaged in processes of self-mentoring and empowerment. These journeys were developed into video by Kontio (see https://vimeo.com/102132331). This empowering activity and video platform illustrates the potent use of narratives in identity processes of the participating youth.

#### Ethnography

The project included ethnographic methodology in the fieldwork, including methods such as participant observation, group interviews, photograph and video documentation for collecting data. Miettinen’s (2007) visualised research processes inspired the sharing of date through an exhibition format, but the research design of the project was more structured compared to her earlier research. The cycles of the research were constructed
around first (2013) and second (2014-2015) phases with the goal to design for the research process, or design for research. The project plan was developed in separate stages for the first and the second phase of the project. This approach allowed the separate analysis of the data produced during the two phases which were well documented.

This project applied the constructive design research (Koskinen et. al., 2011) and design science (Hevner, 2007) approaches. As research structure a flexible design was selected that progressed through cycles of data collecting, the implementation of design activities and evaluation of results. Interesting findings include the dualistic role of designers working with community and engaging the community members while processing new service concepts and outcomes, yet at the same time the designers are observing participants and processes, documenting and analysing data. This dualistic positioning is common for both the social and service designer.

**Participation**

The project engaged in participatory process that included the stakeholders and community members in project and research development processes. The youth evaluated and commented on the processes they were involved in and their participatory experience. Comments and feedback were recorded and transcribed. Many of the participants’ comments described the value of learning new skills and experiencing activities they never could imagine. One example was when participants learnt to sew a garment that was an element of a proposed new service concept that served as a touchpoint in the service design process.

New ways were identified to promote the participation of youth in reforming service structures within their communities, thus emphasising their role as agents of development in their own communities. By using service design tools youth participants in Namibia and South Africa explored solutions to unemployment with the aim to develop their career paths in spite of difficult employment and educational situations. The project workshops acknowledged the central role of connectedness amongst participants and within communities when exploring new creative service concepts using various resources, networks and peer-to-peer ideologies (Miettinen et al., 2014).

**Identities**

The participatory processes of this project stimulated the shaping of individual and community identities. The project enabled youth participants to discuss and identify key themes related to unemployment, feelings of oppression due to national bureaucratic employment systems, and challenges accessing education. Social challenges, including alcohol abuse, drugs and teenage pregnancy, were also explored. Participants immersed themselves in the workshop processes with informal small group discussions that allowed them to draw on their personal experience without committing to a public narrative of their life situations.

This phase of the workshop was followed by collaborative activities that explored and identified key words, concepts and storytelling as part of creative explorations based on collective experiences and learning in contrast to the initial individual creative exploration phase. The groups used forms and shapes to express their stories and create a shared
understanding of the themes related to the challenges they face. The collaborative nature of the sharing processes in this workshop empowered youth participants through the applied narrative and visual processes (Du Preez et al. 2015). Additionally, the project explored the complex identity shaping processes that are associated with individuals and groups, the self and other.

**Development**

The project produced and published two research papers (Miettinen, Du Preez, Chivuno-Kuria & Ipto 2014; Du Preez, Cilliers, Cheung-Nainby & Miettinen 2015) that explore the formats of the service design workshops, as well as the tools used during the processes. When evaluating the project using the social design for service framework it becomes clear that the research formed an integral part of the process, building links between service and social design in this project’s development context that is situated in marginal communities living in Namibia and South Africa. The selected design methods led to a holistic research project that enabled the development of various media and design tools that were used to enable youth participation while delivering visual results and data for the benefit of the participants. The project outcomes empowered the participating communities as one of the youth participants commented ‘I was so happy I could sew and produce the item. I couldn’t have believed that I could do this!’ Sarantou (2014) argues that the power of narrative is the underpinning element to sustainable development as it enables rendering audible the voices of craftspeople and designers in marginalized communities.

**Economic opportunity**

Business strategies and processes are associated with organisations in the for-profit and NFP sectors, including government agencies and departments, welfare organisations and services, health services and research organisations to name a few. Strategic design in NFP business sectors is usually complex and conflicting due to social, economic, environmental and political factors (Slack et al. 2012). Whatever form a business adopts, it remains a tool for economic opportunity, development and profitability through maintaining a sustainable competitive advantage (Thompson et al. 2014). In the NFP and social sectors, business also serves as a potent tool for social change (Austin, Stevenson & Wei-Skillern 2006).

Due to the complex mixture of products and services in business operations, concepts of production management have been replaced by process management (Slack et al., 2012). Design thinking is a strategy that shapes these processes, and consequently, the resulting products and services in both for profit and NFP sectors. Design thinking also drives the ‘flow’ through business processes, allowing lean business synchronisation that meets demands fast, without waste or lack in quality (Slack et al., 2012).

In ‘My Dream World’ similar lean economic development principles were stimulated through the collaboration with, and drawing on the existing resources of, stakeholders in the field that work for social change. This strategy supported the development of knowledge in the social design field at the lowest possible cost in resources, thus upholding lean business principles and maximising the value of design in a marginalised context.
Conclusion and recommendations

The social design for services framework aims to stimulate scalability, whether in for profit or NFP organisations, social or economic development fields, by optimising the usual minimal resources in marginal contexts to drive the greatest results for sustainable development. The identified framework is a practical facilitation tool for development processes. The framework considers the local and cultural contexts of the communities that product-service designers choose to work in, but it also asks for all stakeholders’ participation in discovering and designing new solutions to the problems they encounter. Thus, the framework facilitates a bottom-up approach that allows all stakeholders to explore feasible opportunities for sustainable economic development. This practical check-list provides a plan for taking into consideration the elements that social and service designers should consider when entering their fields, especially for scalability in developmental contexts.

References


About the Authors

**Satu Miettinen** is Professor in Service Design at University of Lapland with research interests spanning themes of design methods in engaging with the Arctic region, service design methods for inclusion, participatory development of services, socially responsible art and design methods.

**Melanie Sarantou** is a post-doctorate researcher at the University of Lapland, investigating how arts and narrative practices impact on marginalised women in communities in Namibia, Lapland, Russia and Australia. Her PhD holistically mapped Namibian craft and design.