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Wodo;
New wooden furniture collection with PSSD approach

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ABSTRACT

Today's way of consuming is seeking experiences rather than just satisfying a need. Customers reflect their own identity in the way they consume: what brand they choose and the shop they go reflect what kind of people they are. Retail design, consequently, aims to offer a place for the consumer to enforce his identity and to help meeting with other customers that share the same values. In the new way of shopping, in which the customers are no longer passive, shops organize courses, games and events so the customer can participate actively in the brand creation and reaffirm his identity. Consumers are also highly aware that today's producing system is not balanced with the resources of our home planet, and that the waste and pollution causes serious risks for the environment

The meaning of PSSD is not just to produce more and more, but to create products that offer services and which are integrated into systems where the study of the life circle of objects and the way of consuming them is comprehensive of all the factors and the stakeholders. This is how PSSD encourage a production aware of the environmental problems, trying not to waste resources in producing new products but suggesting for consumers new ways of sharing and recycling.

How can we make new and attractive products for the needs of consumers without spoil the environment? What kinds of resources are better for this objective?

The aim of the thesis is to answer these questions developing a product service system design: a wooden furniture collection carrying a name Wodo. The wood material for the products comes from a sustainable forest management system; moreover the products are not propriety of the customers but can be given back to the producer changing the ownership of the product from the consumer to the producer. In the same time the furniture collection is designed for today's consumers that search for unique and personal objects giving a chance for the customer to became the main actor of the system by sharing the own creativity.

ABSTRACT

Consumare al giorno d'oggi é diventato piú una ricerca di esperienze che un modo per soddisfare i propri bisogni. I consumatori riflettono la loro identitá nel modo in cui acquistano: la marca che utilizzano e il negozio che frequentano riflettono la loro personalitá. Il retail design, di conseguenza, mira ad offrire un luogo per rinforzare la propria identitá e favorire l'incontro con altri clienti che condividono gli stessi valori. Nel nuovo modo di fare shopping, dove i consumatori non ricoprono piú un ruolo passivo, i negozi diventano luoghi dove si organizzano corsi, giochi ed eventi affinché i consumatori diventino parte attiva nella creazione del marchio e possano riaffermare la propria identitá. Nella concezione del PSSD la produzione fine a se stessa viene soppiantata dalla creazione di prodotti che offrono servizi formando sistemi, dove lo studio del processo vitale dell'oggetto e del modo di consumare tiene conto di tutti I fattori e degli attori coinvolti. In questo modo il PSSD cerca di promuovere una produzione attenta ai problemi dell'ambiente, cercando di non sprecare le risorse producendo nuovi oggetti ma invitando il consumatore a sperimentare nuovi modi di condivisione e riciclaggio.

Come possiamo produrre nuovi ed attraenti oggetti per i bisogni dei nuovi consumatori senza distruggere l'ambiente? Quali risorse sono ottimali per raggiungere questo scopo?

L'obbiettivo della tesi é di rispondere a queste domande realizzando un product service system design: una collezione di mobili chiamata Wodo. Il materiale in legno per i prodotti proviene da una foresta a produzione sostenibile, inoltre i prodotti non sono esclusivamente proprietá del cliente, ma possono ritornare al produttore ed essere riciclati per produrre nuove collezioni. Oltretutto la collezione é pensata tenendo conto delle richieste di oggetti personali ed unici dando la possibilitá ai consumatori di diventare protagonisti condividendo la loro creativitá.

PREFACE

1. INTRODUCTION

The starting point of this thesis is to explore the ways of consuming and the culture of shopping. The first part of the thesis, theoretical background, focuses to research the consumer behaviour but emphasizing more the retail design point of view.

The idea for the final project is born when thinking of the essencial charactersitics of Finnish design and wood as an important raw material in Finland. These issues together with a deeper look into the pop-up trend leed to develop a new product service system. The second part of the thesis, research & analysis, creates the framwork for the final project with the themes: Finnish design, Wood as a construction material, product service system design and nomadic lifestyle.

The outcome of the research is a new business, wooden furniture collection which carries a name Wodo. This new brand is designed using a product service system method thinking relations of all the factors in the sytem. The theorical bakground and research & analysis give important knowledge, experience and information to develop the structure of Wodo system.

1.1 METHOD OF WORK

The methof working on this thesis followed the following steps:

Theoretical part

The thesis starts from studying experiential marketing, and how the consuming behaviour has changed to more experience oriented, and therefore how the retail design has respond to this change by offering more experiences and touching the consumers emotions.

Research & Analyis part

The research and analysis part defines the context of the final project. It explains Finnish design and wood constructing, defines product service system design, and makes research of eight different study-cases: Temporary summer-house Gecekondu, The Bucky Bar, Temporary Bar, Illy Café, Nivea Pop Up Shop, Puma City, Playful – New Finnish Design, and Artek Pavilion. Using the information collected form the case-studies, I created comparative positioning maps that gave the base for the structure of the final project.

Implementation part

The implementation part consists of the final project Wodo explaining all the parts in product service system method. The project is created with the following steps:

Alignment: a general overview about what is concluded after the research.
Brief, objectives and goals: explains what the project wants to achieve.
Target: Analysis of the target group.

Problem statement: explains the fundamental reasons to create Wodo
Brainstorming and concept generation: defining the concept using brainstorming and mindmapping as a tool
Wodo, its mission, vision and values: introduction to Wodo system
System outlines: explains the different parts of the system and demonstrates all the different parts of Wodo, such as product design, communication design, and spazial design.

THEORETICAL BACKGROUND

WITH THE PROSPECT OF EXPERIENTIAL RETAIL DESIGN

2. EXPERIENTIAL RETAIL DESIGN

"Consumers are not any more satisfying only their so called functional needs, but instead more often the reason for buying is related to hedonism and pleasure. The stores are responding to this with different kind of services, surprising interior solutions and changing product range, and by stimulating the senses, provoking to think and evoking different feelings. When the products of different brands start remind of each other and to be too similar the consumer pays more attention on the place where to buy the product.

Shopping has become an amusement, pleasure, social happening and a visible part of today's culture. And because of that the store has become an entertaining theatre where the customer works as an actor and is a part of the script.

If the brand is a friend, with whom you spend time and with who you are loyal, the store can work as a place where to spend the free-time. The competition makes the retail environments seen in different light; each store wants to be different from another and like this win the competition. In the past the shops sold only products and services, and later came the brand. Adding services and creating systems and like this extending the brand marketing has moved on to a new period where the entertainment, idea, feeling and one of a kind experience and surprise offers success." [1]

The following chapters explain how traditional marketing became experience marketing.

 (1) Markkanen, S. *Myymäläympäristö elämysten tuottajana*, 2008

2.1   FROM   TRADITIONAL   MARKETING   TO EXPERIENCE MARKETING

Traditional consuming was based on the use value of the products and services. Since the 60s and 70s the consuming behaviour has shown a disengagement of the traditional utilitarian consuming way. Consuming includes now also a production of meaning. Consumers do not consume products or services, but instead they consume the products' meanings and images, and take it for granted that an object will fulfil certain functions. It's the object's image that makes the difference. The 80s was an era when the hedonism of everyday life came into the field of consumption. Consumers started to be seen as emotional beings seeking sensorial experiences that they could derive from their interactions with the products and services found in the market system. Individuals' sensuality and the experiences they lived through became important, and consuming experiences theorized as personal and subjective experiences that people live through. (2)

"Today consumers are less interested in maximizing their benefits and more focused on hedonistic satisfaction within a given social context. Rather than consuming for the needs people consume to provoke sensations and emotions when searching for an identity. The vehicle for an individual's construction of his identity is no longer work (in other words, productive activity), but consumption. On the other hand it is questioned whether people work to live or whether they live to work. And the question is also: should we consume to live or should we live to consume? Today people consume mainly to exist (identity) and not only to live (needs). People build up and reinforce their identities through consumption and they live experiences that stimulate all the senses." (3)

(2) Holbrook, M. B. & Hirschman, E. C. *The experimental aspects of consumption: Consumer fantasies, feelings and fun*, 1982

(3) Caru, A. & Cova, B. *Consuming Experience*, 2006

2.2 PRODUCTION OF HOLISTIC EXPERIENCES

"Now it's widely accepted that consumers are not passive agents reacting to stimulations, but instead they can be the actors and the producers of their own consuming experiences. The companies are working now to facilitate the production of such experiences. The method they often use is that they try to create a theatre and a stage for both the consumer and what the company is offering." (4)

Schechner explains the theory of producing experiences converting the business into a theatre and stage as follows:
"Business can be converted to a theatre where the staff work as the actors. The business strategy works as a script of the play and guides the different business processes. The product or the service itself works as the play. So the store becomes a theatre, an entertaining place, and when the customer steps in, he joins the play and can work as the main-actor. The stores' purpose is to evoke feelings, enable the interactions between the customers and take care that the customer enjoys the play." (5)

The stage of the theatre (the store) is achieved through precise and deep work on the interior design and on the atmosphere at the point-of-sale. When the company delivers only products and not services, the company can create its own premises, theaters of consumption, so that the consumer can experience its products without the intrusion of any competing influences like other brands. This is what happens in Nike Town or other concept or flagship stores. The stores' design must be managed in a coherent way, from the smallest detail, if the company wants to present the brand's

theme accurately and stimulate all five senses for the consumer for whose benefit this staging is taking place. The staging can be done in a way which highlights the active participation by the customer, and offers memories. The active customer participation and the actions done on the stage have facilitators by the interactions with the personnel and other customers, the personnel can offer guidance and help. The analysts Caru & Cova also emphasize the product's narrative, which is the intrigue or the story that the corporate offer and in which the consumer will be enacting. (6)

Creating experiences has become a remarkable part of today's marketing and business. It is proved by a statistics done by U.S. Bureau of Labor Statistics during 37 years. The research show that offering experiences has grown faster in proportion to services' and commodities' growth of selling. In the late 90s marketing returned to these incipient approaches to the production of experiences and turned them into the basis of a complete managerial approach, where the experiential perspective was emphasized. In experiential marketing, experience has become a new type of company offer alongside commodities, products, and services. (7)

(4) Caru, A. & Cova, B. *Consuming Experience*, 2006

(5) Schechner, R. *Performance theory*, 1988

(6) Caru, A. & Cova, B. op.cit.

(7) Pine II, J. B. & Gilmore, J. H. *Welcome to experience economy*, 1998

2.2.1 SCHMITT'S FIVE STRATEGIC EXPERIENCE MODELS

Bernd H. Schmitt offered a new perspective to the marketing in the late 90s, which is called experience marketing. His theory says:

Holistic experience consists of five different approaches which are called strategic experiential models; and seven experience providers which are the methods of creating experiences. The strategic experiential models consist of sense, feel, think, act and relate marketing. Consumer's experience is holistic when it combines all these five approaches.

Each of the approaches covers one part of the experience. The sense marketing emphasizes the importance of different senses: scent, smell, sight, taste, touch, and hear.

Feel marketing takes care of the consumer's feelings. It assumes that the consumer fundamentally avoids negative feelings and is looking for good feelings. When the customer feels good and enjoys, he loves the product and the company.

Think marketing's purpose is to evoke thoughts, provoke and surprise. It activates consumers' imagination and processing of information and it links closely to problem solving skills.

Act marketing wants to bring something new for the customer's life and enrich it somehow. In the retail environment the act marketing is to make the customer active; like testing products, trying clothes and test driving a car.

Relate marketing creates connections between the consumers, and it creates brand-communities.

The purpose is to create services that include all five strategic experiential models (sense, feel, think, act, and relate). Sometimes the experience the company offers is based on few of these models, or sometimes the company can include all the five strategic experiential models in the experience. (8)

Example that has managed to use all the five models is New Beetle, which in the 1990s captivates the consumers by its come-back. The hilarious, multicolor, retro-futuristic 60s hit makes the consumer to smile with its cheerful ads, and it evokes nostalgic feelings (Sense, Feel). The old style and flower vase next to the steering wheel get the customer to think about the colorful hippy years in the 60s (Think) and invite him to live these times again (Act, Relate). (9)

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(8) Shmitt, B. H. *Experiential Marketing: How to Get Customers to Sense, Feel, Think, Act, Relate*, 1999

(9) Shmitt, B. H, op.cit.

2.3 TOWARDS EXPERIENTIAL SHOPPING

"People are spending more and more time for shopping. It is becoming a way to spend the free-time. In year 2000 consumers spend more time on doing shopping than in 1975. The amount of free-time hasn't grown from the general 6 hours in the last few decades but the amount of time used on doing shopping is; in the 1960s it was 20 minutes and in the 2000 it was 3 hours". (10)

"Consumers invest on shopping by time and quality. The stores have become almost holy places and shopping can be related to going to church." (11)

Susanne Markkanen's definition to experiential shopping is:

"Experiential shopping is movement in a space where it's possible to buy, but also to participate in some funny happening. The consumer can be a main-star of the happening, but also watching from the side. It's a consuming happening where all the senses are stimulated, thoughts provoked and creation of new ideas activated. It's a situation where imagination and feelings are in important role creating each shopping moment an unforgettable experience." (13)

2.3.1 WHAT IS EXPERIENTIAL SHOPPING?

Susanne Markkanen's definition for experience according to consuming behaviour is:

"Experience is a cognitive situation which person lives through subjectively. Living through the experience is strongly connected with building one's own identity. The consumers experience is personal, psychic, and cognitive lived moment, which is created from interaction with products and services where feelings are often in the main role." (12)

(10) Markkanen, S. *Myymäläympäristö elämysten tuottajana*, 2008

(11) Mackereth, S. *Negozi di tendenza,* 2006

(12) Markkanen, S. op.cit.

(13) Markkanen, S. op.cit.

2.3.2 EXPERIENCE BASED ON FEELINGS

Csikzentmihalyi has a theory about experience based on feelings:

"There are eight types of feelings: anxiety, worry, apathy, boredom, relaxation, control, flow, and arousal. If the skills are not good enough the task is too challenging and the experience is anxious, like reading to exam in a last moment. In the opposite situation the experience would be relaxing, like for many people reading a book. Situations with arousal feeling become when the skills are good enough and level of challenge is reasonable; e.g. learning new things describes this feeling. The flow feeling is achieved when the challenges and skills are positively in the maximum. Flow phenomenon is so called positive stress situation which generates inspiration." (14)

[Fig. 1] Feelings based on experience
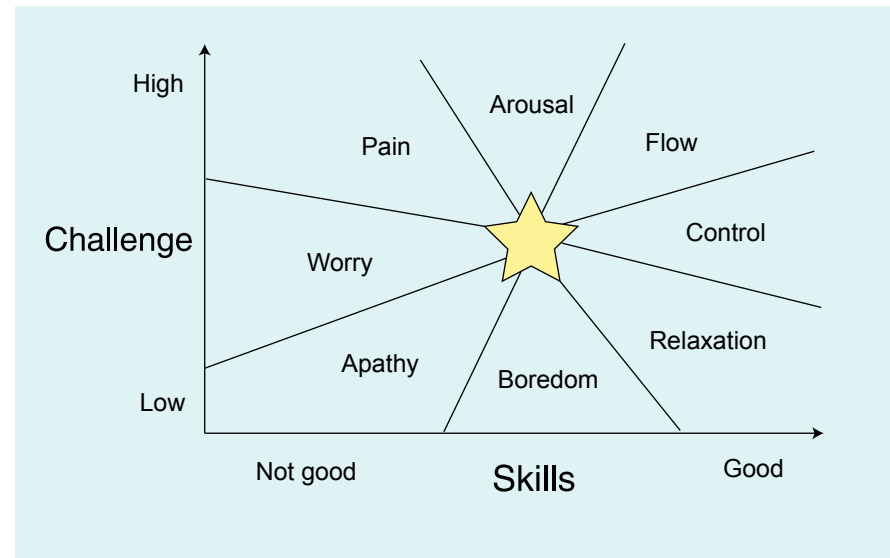
(14) Csikzentmihalyi, *Finding flow*, 1997

2.3.3 HEDONISTIC VERSUS UTILITARIAN CONSUMING

Campbell explains hedonistic consuming as follows:

"Hedonistic consuming can be seen in two ways; the other one is traditional hedonism where the amount of enjoyments is important, and other one is modern hedonism where the quality of the enjoyment is important. Hedonistic consuming has changed during the time from traditional to modern. Traditional hedonism means the time when the poverty and needs were everyday life, and so when satisfying the basic needs people where looking for pleasure and enjoyment quantitatively, e.g. by overeating." (15)

The hedonistic consuming comes originally from the 18th century's romanticism, which emphasized change, diversity, and imagination in the life. The goal in the romanticism lifestyle was the development of an interesting life in which an individual could feel fulfilled and complete. It associated the search for intensive pleasure with states of extreme emotional excitement, to contrast of the lukewarm mediocrity of daily life. Combined with the search of identity, this led to a search of experiences. The more people focused on their own life the more they demanded that the trivialities of their daily existence be fulfilled with meaning. Living experiences became the only thing of any interest. This turned the consumer into a romantic hero, and the romance was his daily life. (16)

"Until the 60s the traditional consumption was limited to pre-purchase activities like stimulation of a need, search for information, and assessment; and post-purchase activities like assessment of satisfaction. The consumption started to change towards modern experiential consumption, which includes a series of activities that influence consumers' decisions and future actions. Consuming experiences are spread over a period of time that can be divided into four major stages. First is the pre-consumption experience, which involves searching for, planning, day-dreaming about, and foreseeing or imagining the experience. Second is the purchasing experience, which involves choosing the item, payment, packaging, and the encounter with the service and the environment. The third stage is the core consumption experience and the nostalgia experience, in which photographs are used to relive a past experience based on narratives and arguments with friends about the past, something that is classified as memories." (17)

(15) Campbell, C., *Shopping, pleasure, and the sex war,* 1997

(16) Caru, A. & Cova, B., *Consuming Experience,* 2007

(17) Arnould, E., Price, L. & Zinkhan, G., *Consumers,* 2002

2.3.4 TRADITIONAL VERSUS HEDONISTIC SHOPPING

"In the 1960s the consumers shopping behaviour was still mostly rational. Consumers' shopping behaviour was to maximize the benefits when collecting information and comparing different options. The products price and the travel to the store were important factors deciding the place where to buy. When the decade was changing started to appear new ideas about consumers shopping behaviour which were not supporting the idea of rational consumer." [18]

Holbrook & Hirschman researched the consumers buying process comparing informative consumer with experience seeking consumer and focused on defining hedonistic consuming behaviour. They didn't deny the idea of rational consumer but widened the theory. The consumer should be seen as rational but also emotional person who wants to enjoy going shopping. [19]

Babin's, Darden's and Griffin's research about hedonistic and utilitarian shopping says:

Traditional shoppers emphasizes the utilitarian features when doing shopping, like saving the time, searching the lowest price, and achieve the goal. It is also often thought that making purchases is one of the daily routines and it's a woman's work. For traditional shopper making purchases can go for work, especially doing Christmas present shopping. Traditional shopping is before planned and rational activity. Traditional shopping includes always making purchases, recreational shopping instead doesn't necessarily. Recreational shopping is the goal itself, and traditional shopping instead is a compulsion, something that has to be done so that the need can be satisfied. [20]

"Recreational shopping and traditional shopping are explained as two different ideals. But usually they are linked together creating one activity in complex. Often when consumer is buying a product in the store he might plan the future purchases and look around widely the environment. Consumer can be disposed to recreational shopping and have in the same time features of the traditional shopper and opposite." [21]

(18) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

(19) Holbrook, M. B. & Hirschman, E. C., *The experimental aspects of consumption: Consumer fantasies, feelings and fun*, 1982

(20) Babin, B. J., Darden, W. R. & Griffin, M. *Work and/or fun: Measuring hedonic and utilitarian shopping value*, 1994

(21) Lehtonen, T., *Shoppailu sosiaalisena muotona*, 1994

Recreational shopping	Traditional shopping
a goal itself	a tool
doesn't include necessarily buying	includes buying
impulsive	planning
efficiency not important	efficient
pleasure	necessity
escaping normal daily routines	one of the daily routines
doesn't have clear start or end	has a clear start or end
emphasis on experience	emphasis on rationality

[Fig. 2] The differences between traditional and recreational shopping.

2.4 TRENDS IN RETAIL DESIGN

This chapter presents the development and the current trends of the retail design, and presents solutions which can offer more holistic experiences for the consumer.

2.4.1 CONCEPT STORE

"Since the 1980s the companies have started to create theme stores, so called concept stores, where the aim is to create an emotional relation to consumer. Concept store's aim is to offer experiences related to the concept. The concept is a strategic choice, and by using that the company aims to be different from the competitors and offer emotion related benefits instead of the traditional functional benefits. When the concept is strong the store has a clear identity which reflects with different themes. The store has to communicate the chosen theme, the philosophy of the company, e.g. through interior design or with special services, and it has to offer holistic experiences." (22)

10 Corso Como in Milan is an example of a concept store which has expanded its services up to accommodation business. The store invites to stay for long time; it has a store where is sold everything from music to accessories, restaurant, bar, art gallery and bed & breakfast. The theme emphasizes fresh urbanism and mystic ethnism. The business idea is: 10 Corso Como is a mix of trends and culture. (23)

Wok is another concept store in Milan that sells design-accessories, jewels, and objects. The special character of this store is that produces its interior in collaboration with contemporary artists and young designers. E.g. Metrofarm design studio from Berlin and graffiti artist Honet from Paris have been a part of creating the interior. Like this Wok works as a temporary art installation and as a clothing store. Wok also keeps up actively its own community. They inform their members about the happenings held in the store and the changing art installations. (24)

Concept can be created with collaboration of different brands and services as well. By fusion and putting the power together the brands can create a concept store that reflects from the same lifestyle and together they can offer for the consumer different kinds of services, and like this fulfil each-others services and product range. This way the brands can benefit from the synergy. (25)

Example of this kind of collaboration of different brands is Culti, Mini & Noi concept store in Milan. Old warehouse building of 2500 square-meter has transformed as one big place of spending free-time and new kind of shopping paradise. Culti offers products from the food range, home

(22) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

(23) Markkanen, S., op.cit.

(24) Markkanen, S., op.cit.

(25) Markkanen, S., op.cit.

objects and clothes. In Noy the customer can rest and have a coffee or have a dinner in a stylish restaurant. In the fusion can be found also a day-spa and a show room of BMW Mini. Also the giant cactus plants, which are placed everywhere in the store are for sale. (26)

[Fig.3] 10 Corso Como

(26) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

[Fig.4] Images from Wok store in Milan.

2.4.2 POP-UP STORES

Pop-up stores can be found two kinds: wheel shops and pop-up stores. The first ones are like those traditional supermarket-busses in Finland that move around on different routes in the countryside. Another examples are The London Fashion Bus or Ape Malandra (also known as Ape Piaggio). The London Fashion Bus goes around in England selling young designers collections, and Ape Malandra instead is more personalized by their service, which has tailor-made clothes and home delivery.

The other dynamic form of the store is a pop-up store. It can be described as a rose which becomes a flower fast and then dies after few weeks. Japanese brand Commes des Garçons is one of the pioneers in the pop-up store field. According to them these Guerilla Stores are free, simple, and most of all temporary spaces which work like the performance shows – they have to be enjoyed in certain time in certain place.

Russel Miller is another example of a pop-up store, which started a new pop-up store in the new city as soon as the products were finished in the current city. Millers first pop-up store was in a normal apartment house in New York in 400 square meter size open-space style apartment, and the store was open about a month until the products finished.

Usually the retail space is shared among different brands, like in big store concepts, shop-in-shops and corner shops, but pop-up stores challenge is to share the time. The pop-up store works like an art-gallery, it's a space that already known brands or new brands can use as a new way of distribution. The space works as a strategic tool building brand experiences and like this it's an important part of a modern marketing mix. (27)

[Fig. 5] The London Fashion Bus

     (27) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

2.4.3 SLOW SHOPPING

High concrete walls and a busy city life need something peaceful and close to nature as a balance. Slow Shopping comes from slow-culture which has the same ideology than Slow Food or Slow Design. It respects the individual and his need to feel good. Its ideology is to think nature and environment, and to try to cause harm to the nature as less as possible. It respects the traditions and highlights the importance of the local products. It also avoids unreasonable branding, competition and fight for the best technological achievement.

Anyhow, brands can use the slow shopping ideology, e.g. Italian clothing brand Ermenegildo Zegna invites their customers to the nature in Oasi Zegna recreation area. The customer can participate to a tour in a national park, where he can get to know wild berries and plants, study new recipes of the natural ingredients and have lunch in the nature.

In slow shopping time stops and knowledge of the local culture grows. Franciacorta Outlet Village in North-Italy offers, besides of 150 stores, a holistic experience organizing a vine tasting and cheese tasting festival which tells about the local traditional food culture for the customers. The shopping mall organizes also small trips to the local sights, like bicycle trip in the nature and trips to the old castles of Brescia. (28)

[Fig. 6] Slow shopping Oasi Zegna

(28) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

2.4.4 VIRTUAL SHOPPING

Traditional store environment with cashiers and fitting rooms has new competitor. The new growing way of doing shopping is via internet. In Finland statistics show that in year 2006 almost 100% of people under 40 year use internet and has it at their home. The older people use it less. So the virtual shops use mainly people under 40 years. The popularity of on-line stores has grown fast during the last 8 years. In year 2001 in on-line stores visited about ten percent of all users and 2006 the number was 30 %.

On-line stores might be new competitors for traditional stores. From on-line stores can be bought almost everything, and it offers a possibility to stay and enjoy, learn new things and get to know new people. But after all traditional stores satisfy the needs that virtual stores still can't: the stimulation of all the senses, physical contact with the store and products.

Many stores nowadays use also the internet as a distribution channel. Also many supermarkets offer a possibility to make the food shopping on-line with home delivery.

Internet can work also as a communication channel. Many companies have videos that tell about the company in Youtube. And some brands have their site on MySpace. Gap, Urban Outfitters and Nordstrom has created their own virtual community on www.stylehive.com where fashion, design and trends meet. (29)

(29) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

2.4.5 BRAND EXTENTIONS AND CO-BRANDING

One of the trends in retail business is a brand extension. Many brands want to give new surprising experiences by doing product category extensions, like example Armani who wants to give sweets for their customers by offering Armani chocolate. Other examples are clothing brands Zara, Sisley and H&M which are extended to home products, and Levi's instead has brought to the market their own cellular, and Benetton has created the Colors magazine.

Spanish shoe brand Camper has extended their business idea to the hotel- and restaurant business. Their first 25-room Camper Casa hotel is located in Barcelona. The hotel repeates Camper's walking philosophy, like on the elevators wall is written: "Walk down it's healthier". In the same block is found also Campers Foodball fast-food restaurant where the menu is done of food-balls.

Another example of brand extensions is LG electronics producer that has opened a laundry-bar where it can communicate of its products. One research says that 80% of Parisians spend every week about one hour in a bar and 45 minutes in a washer room. From this has become the idea of a bar with washer room. If you buy a drink you can get a portion of detergent into the bargain. In the meantime the customer can speak with other customers, test LG's products, listen music, surf in the internet or watch TV. (30)

(30) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

2.4.6 DEVELOPMENT OF RETAIL ENVIRONMENT

In the future for the shops the place will not be a limit and neither the time. Many big cities have stores open 24 hours a day and of course on-line stores are always open. One innovative example of 24 hours open store is Shop24 which comes from USA but has come to Europe as well. This store reminds of big soda-candy vending machine. The function of it is really simple: the customer feeds the cash money and the robot-hand collects the products for the customer. Shop24 has over 200 products from milk, pasta sauce, tuna-fish in can, to batteries, lamps, plaster and beauty products. Japanese 7-Eleven is similar but the machine works only as a distributor. The payment is done in internet and the customer gets a code which he needs to feed for the machine when coming to pick up the products. (31)

Stores can also become a museum. This trend is seen already in New York and London. In Oki-Ni store in London the consumer can go around and see the products that are placed clear like in museum. If the consumer wants to get one product to himself he goes to the computer where he selects the products and they are delivered to him at home in the next three days. (32)

"Korean electronics company Samsung has done 1000 square meter big exhibition in New York. In this store it's not possible to buy, instead the purpose is to get to know Samsungs product range. The marketing leader of the company says that 31 % of the people who have visited the store have ended up to buy a Samsung product during the next year. Samsung gallery's business idea is to tell about the products and brand and so stimulate the future decisions of buying. In addition the company wants to offer more services for the customers and like this to create a relation with the customers. In the store the customer can search music for his mp3-player or mobile phone. It has also a service where the customer can borrow a video-camera for one day and shoot films around New York and after bring it back and edit the film in the store and then bring the film to home in dvd. So maximizing the amount of single purchases is not the most important thing anymore, but the most important thing is to optimize the purchases of the consumer's whole lifecycle.

The retail environments change and the locations change, and also the role of staff changes. The staff don't only sell anymore, but entertain, guide and teach. In 55DSL store the staff plays Playstation with the customers, and in Miele Gallery store in Milan the staff organizes cooking courses for their clients using Miele brands products. The personnel can be seen as role of consult and the position of personnel has changed to become a "shop trainer". Consumers need guidance, persons who talk about the products and the lifestyle connected to them. In the same way the self service role in the store is growing. It's possible that in the future consumers pay all via internet or by himself at the

(31) Markkanen, S., *Myymäläympäristö elämysten tuottajana,* 2008

(32) Markkanen, S., op.cit.

self-checkout-point, and so the cash-points are not needed anymore. The sales person becomes a person who enters into the world of the brand, and who instead of using the cash register and handling the money, takes the consumer with him to discover the secrets of the brand and together enjoy the unforgettable unique brand experiences. (33)

[Fig. 7] Oki-Ni Store in London.

(33) Markkanen, S., op.cit.

RESEARCH & ANALYSIS

3. OUTLINES OF THE CONTEXT

In this chapter the aim is to define the outlines of the context. The chapter gives information that will lead to the final project. The focus is to study the essence of Finnish design and the forest industry in Finland which has grown remarkably the last decades and which future visions are interesting in the terms of sustainable development. The focus is also at the nomadic lifestyle in the form of pop-up stores and events, where the aim is to promote values, to gain publicity and offer experiences where the visitors can enjoy their time. Because the final project will have product service system design thinking, this chapter has also the definition of PSSD.

4. FINNISH DESIGN

Finnish design belongs to the Scandinavian design, which emerged especially in the 1950s, characterized by simple forms, minimalism, functionality, low costs and mass production orientation. The main idea of functionalism and modernism is based around the creation of beauty and functionality in everyday objects for everybody, regardless their social status.

The Finnish design is based on the fusion of craft skills, natural materials and simple, easily multiplied forms. It has been a sort of union between the peasant's object culture and modern functionalism, where the object meaning is to serve the user.

Finnish design has been historically influenced by geographical position between East and West. The mediation between these two cultures has made the Finnish approach to production characterized by using of high quality, technologically advanced materials in a standardized mass production.

One of the most famous Finnish brands is the furniture company Artek. Born in the 20s, the company's design is based on standard production system, which means that with the same technique can be created a structure and form which can be multiplied and repeated in different objects. The mastermind behind the company was the well-known architect and designer Alvar Aalto, a symbol of Finnish modern era design.

Another very famous and important Finnish brand is Marimekko. This company was born in 1949 created by Viljo and Armi Ratia; the idea behind the brand was to create patterns that bring joy to everyday life and the company has always managed to work with young designers and famous artists since then.

Today Finland is still a design society. Because of the vivid and innovative design culture, Helsinki has been nominated Design Capital of 2012. The promoter organization of Finnish design, Design Forum Finland, has done several campaign last few years to promote Finnish design: in 2008 Hardcore New Finnish design in New York, 100% Finlande in Paris, Playful New Finnish Design in 2009 in New York, The Finnish Creative Design and Architecture in Saint Petersburg in 2009, Snowball Finnish Chinese Design Industry event in Shanghai 2009 and in 2010 Hirameki Design x Finland in Tokyo.
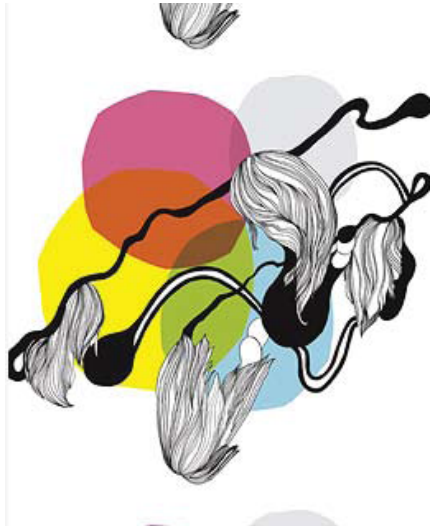
[Fig. 8] Images of Artek and Marimekko

31

5. WOOD AS A CONSTRUCTION MATERIAL

Finland is 338 424 km² wide area, little bit bigger than Italy, and 77% of the area is forest. Wood is a natural resource that Finland has over its own needs. In Finland the wood material used for building houses during one year grows back in one day. (34)

5.1 FINNISH FOREST INDUSTRY COMPANIES

The Finnish forest industry companies have grown in size the past few decades and now some of them, Stora Enso and UPM Kymmene, belong to the world's top ten. The companies Stora Enso, UPM-Kymmene and Metsäliitto are the biggest companies in Finland after Nokia. These forest industries use wood that comes from sustainably managed forests, where the forest's life cycle is natural and respect the life of all living pieces in forest.

At the moment forest industry is going through big changes in globally. In the developed countries, the growth of paper demand is slowing down, which has led to capacity closures in Western Europe and in North America. On the other hand, the rapid growth of the paper demand is estimated to continue in the developing countries. This means that the importance of Asia and South America both as market areas and as producers is increasing. Developing economies are primarily competing through their low production costs, but their competence, technology and ability to innovate are also advancing. These factors are adding the pressures to improve the competitiveness in Finland, too.

However, Finland is seen retaining its position as a leading forestry companies in production and innovation. The companies Stora Enso and UPM are investing in the creation of new products and innovations for wooden house building, services and competitive advantages. UPM wants to become a major player in the production of second generation biodiesel and renewable biofuels. For this reason, they focus on research and development, energy and climate policies, labour market reform as well as cost-effective logistic and infrastructure solutions, and they invest promoting sustainable development. (35)

(34) www.puuinfo.com

(35) www.forestindustries.fi

5.2 WHY WOOD?

Forests play a significant role in the natural carbon cycle because carbon is stored in the trees and in the soil. Trees absorb carbon dioxide (CO_2) from the air when they are growing and store it in the wood. When a tree dies, the decay process releases the carbon that has been stored into the air or the soil.

Sustainable forest management means harvesting trees without endangering their role in the carbon cycle. After final felling a new generation of trees is planted that continues to grow and absorb CO_2 from the atmosphere. Young fast growing trees absorb more carbon than older mature trees. Sustainable forest management also promotes biodiversity and ensures that the forests ecosystem remains healthy. (36)

5.3 THE CARBON CYCLE

The carbon cycle is a natural phenomenon. Carbon in the form of carbon dioxide (CO_2) is released by animals and people when they breathe. CO_2 is captured naturally from the air to the oceans, growing plants and to the soil. CO_2 is also released naturally when the dead vegetation decays. However, an increasing use of fossil fuels has put the carbon cycle out of balance.

Cutting carbon dioxide emissions is key factor in combating climate change. For this is needed carbon-neutral power sources and better energy efficiency. In addition we all can make an impact with our everyday choices.

Renewable materials (such as trees from sustainably managed forests) are a neutral source for CO_2 emissions – that means that the amount of carbon they capture from the air is equal to the amount of carbon that will be released at the end of their lifecycle (if they are for example burned for energy). After final felling, a new generation of young trees will be planted that will continue to grow, absorb CO_2 from the air and store it as carbon in the wood.

Products made from wood act as carbon storage. A cubic meter of wood has captured up to a ton of carbon dioxide and stores it as carbon. That's why encouraging forests to grow and using wood based products as a substitute to products made from non-renewable resources can help reduce the amount of CO_2 in the atmosphere. (37)

(36) www.upm.com

(37) www.upm.com

Interior walls

CO2 emissions by material (kg/m2)

40	
20	
0	

Concrete | Brick | Steel + gypsum boards | Aircrete | Wood + gypsum
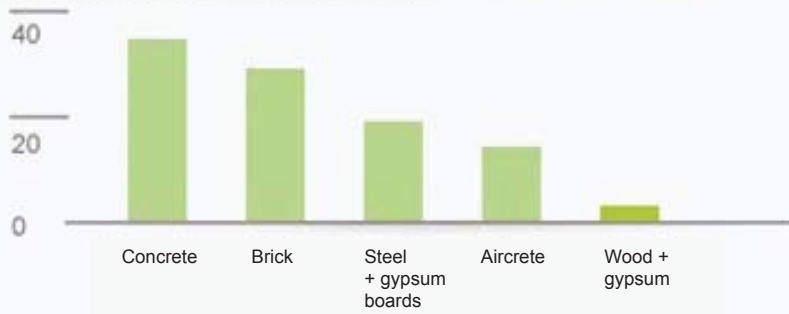
Exterior cladding

CO2 emissions by material (kg/m2)

40	
20	
0	

Concrete | Brick | Steel | Wood
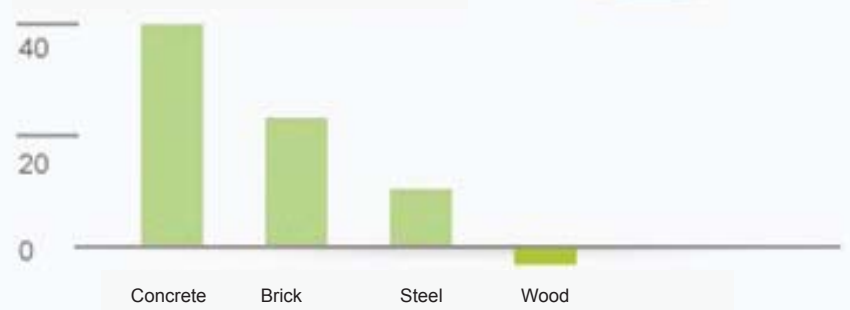
[Fig. 9] CO2 emission comparison

Exterior walls

CO2 emissions by material (kg/m2)

100

50

0

| Brick | Concrete | Concrete block | Steel frame | Aircrete block | **Wood** |

35
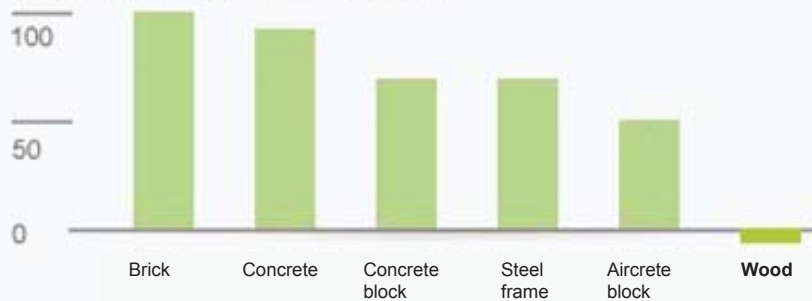
6. WHAT IS PRODUCT SERVICE SYSTEM DESIGN?

Goedkoop, van Halen, te Riele, and Rommens define a product service system:

"A product is a tangible commodity manufactured to be sold. It is capable of falling onto your toes and of fulfilling a user's need. A brick is a product, so is a computer or raw materials that have been processed by human activity. Other kinds of products are ingredients, like coffee powder or paper.

A service is an activity (work) done for others with an economic value and often done on a commercial basis. A service is anything you can sell and that is not capable of falling onto your toes. Kotler and Bloom define: a service is any valuable activity a party can provide, that is essentially intangible and that does not result in the ownership of something.

A system is a collection of elements including their relations.

A product system is a set of material products needed to jointly fulfil a user's needs. E.g. a microwave and cooking bowls make up a product system; and all products in a kitchen too.

A product service system is a marketable set of products and services capable of jointly fulfilling a user's need. The PS system is provided by either a single company or by an alliance of companies. It can enclose products (or just one) plus additional services. It can enclose a service plus an additional product. And product and service can be equally important for the function fulfilment. The need and aim can determine the level of hierarchy, system boundaries and the system element's relations." [38]

Product service system is "the result of an innovative strategy that shifts the centre of business from the design and sale of (physical) products alone, to the offer of product and service systems that are together able to satisfy a particular demand". [39]

Product service systems result also in the reduction of material consumption, they are more widely being recognized as an important part of a firm's environmental strategy. Some researchers have defined PSS as necessarily including environmental improvement. For example, Mont [40] defines: "A PSS is a system of products, services, supporting networks, and infrastructure that is designed to be competitive, satisfy customers' needs, and have a lower environmental impact than traditional business models. A PSS is pre-designed system of products, service, supporting infrastructures, and necessary networks that is a so-called dematerialized solution to consumer preferences and needs." Few examples of dematerialized PSS solutions are already known video rentals, laundromats, libraries, gyms and taxis. These kinds of product service systems aim to remove the ownership of a product from individual people to the service provider; the companies move towards selling products to

(38) Goedkoop MJ, van Halen CJG, te Riele HRM, Rommens PJM. *Product service systems, ecological and economic basis,* 1999

(39) Vezzoli, C., *System Design for Sustainablity*, 2007

(40) Mont, O., *Product-Service Systems,* 2000

selling services. These kinds of solutions try to change the traditional consuming culture which is about buying always new products and producing too much causing harms for the Earth.

From the basis of these definitions, the product service system is something broader than just a product innovation. It combines technical innovation, and as well socio-cultural and organizational innovation. The elements of product service system consist of products, services, infrastructures and supporting networks. Designing a product service system needs a wide perception to be able to see causes and effects of all the scenario of the designed product service system. The multidisciplinary elements of PSS create a structure where the actors interact with each other and exchange knowledge.

7. THE CONTEMPORARY NOMADIC LIFESTYLE

Contemporary nomadic people are always on the move, they are not anymore citizens of a country but citizens of the world, they are always searching for new experiences that go behind the simple satisfaction of everyday's needs. The hectic and fast lifestyle of today's people has led to the development of a new kind of objects and services. Consequently brands have adopted this nomadic lifestyle approach their brand strategy.

Within this new movement retail design found a new way to attract customers. This strategy is mostly based on the pop-up events, which is explained in the previous chapter. The following pages explore more in deep this phenomenon comparing case studies (Gecekondu, The Bucky Bar, Temporary Bar, Illy Café, Nivea Pop-up Shop, Puma City, Playful and Artek Pavilion) and analyzing strenghts and weakness of each one.

7.1 CASE-STUDY: TEMPORARY SUMMER-HOUSE GECEKONDU

Gecekondu was a temporary summerhouse built on a beach near Amsterdam on June 19th 2009 by DUS Architects collaborating with Sausalito temporary village.
DUS Architects explains the background of the project:

"In an era where over half of the residents of many large cities live in informal settlements, and over a billion squatters inhabit the world, with this number growing rapidly, one can question if the formal is normal. In The Netherlands, urban 'formality' goes beyond mere urban planning. Dutch authorities tend to instantly regulate and institutionalize all things spontaneous in town. Currently, the Dutch government is one the verge of approving a new law that will prohibit squatting. In Amsterdam, there appears to be less and less space and opportunity for informal and creative use of the city. How does the lack of space affect the creative attitude of a town? How come the Amsterdam atmosphere differs so much from Berlin? Or Istanbul? The Gecekondu Summerhouse Hotel aims to show the potential of seemingly structured Dutch areas and therefore takes inspiration from Istanbul; where over one third of all housing is build in illegal urban setup. These areas often contain an incredible urban richness. Whilst currently the Gecekondus are being threatened by western urban planning methods, DUS architects will build a Gecekondu in The Netherlands, as part of the Sausalito temporary village at Almere Beach. Gecekundu, the Turkish name for shanty building, literally means 'built over night'. Because these buildings are built in one night, the founder of the building receives ownership rights. Up to a century ago, similar rights were common in The Netherlands, for instance at the Drentse Veengronden where peasants would build huts during the nights in the fields, that would later turn into farms. It is these and similar long forgotten rights and ideas that DUS wants to readdress by the Gecekondu Summer Hotel. The Hotel will live up to its temporary character: Its building stones are the archetypical nomadic bags, the so-called china bags (or'turkentassen'), filled with sand from the beach. Would this make the house legal as it is only re-shaping the sand that is already there? DUS wants to invite people to participate in creating a lively summer program at the Gecekondu, to jointly investigate and question temporary spontaneous use, the claiming of spaces, bottom up versus top down, nomadic life, the effects of migration onto towns and the potential of Almere in relation to Amsterdam. Or shortly: To test the borders of the Dutch planning system and to have sheer summer fun!" (41)

Gecekondu summer hotel was open for all who were interested and it was free of payment. Booking happened via e-mail to DUS Architects.
Gecekondu started from beach in Almere in Neathelands

19th July 2009 and ended up to Arcam Island in Amsterdam from 24 July to 21 August. DUS Architects asked an input, informal and unexpected, from their guests and one page of content to their guestbook. Gecekondu offered free hotel living in a unique building on exclusive locations. Many events were held at Gecekondu, like parties, seminars, presentations, workshops and meetings; and ideas and visions where exchanged. At the closing party all the inputs of the guestbook where presented.

[Fig. 10] Images of Summerhouse Hotel Gecekondu

7.1.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Gecekodu Summer-hotel	
Designers	DUS Architects / Netherlands
The aim	To provoke the Dutch 'formal' urban planning, to promote innovative use of urban area, social sustainability
Services and activities	To offer a place to sleep; organize parties, seminars, presentations, workshops and meetings; exchange ideas and inputs; have fun.
Target	Anyone who is interested
Duration	19/7/09 - 21/8/09
Locations	Amere, Amsterdam
Collaborations	Events are done in collaboration with the friends DUS Architects (Leonard van Munster, Ekim Tan & Hans Vermeulen, Dawn & Zhijie, Robert Paimans, Hotel Transvaal, Sven Quadflieg and Gregor Theune, Amsterdam Crea Orchestra, Fabienne de Moulin en Mehtap Gungormez, Jeanne van Heeswijk, Ergün Erkoçu & Cihan Bugdaci, Sander van der Ham, Indira van het Klooster)

7.1.2 THE PROS AND CONS

PROS	CONS
The event is open to everybody	The event is illegal
Various events and services	The event attracted mainly architects, artists, designers, humanists and sociologists
Uses ecological and cheap construction material, the soil and the nomadic bags	The space is too small to have many quests inside
Exchanging ideas, using innovative way the urban space	

The pop-up event Gecekondu was built to promote innovative use of urban area and to exchange ideas. DUS architects opened a discourse about the immigration and its influence to the city development. The aim to exchange ideas and to have summer-fun succeeded with a program of many events.

The negative side was that the event was illegal. The event was open to all, but the event program was mainly about issues that interest a certain target group. The space itself was quite small to offer a place to sleep for many guests.

7.2 CASE-STUDY: THE BUCKY-BAR

Bucky-bar by DUS Architects was a spontaneously built bar which led to a large public street party 19th February 2010. The dome-bar, entirely made of umbrellas, was built on the street around a lamppost in the centre of Rotterdam. The fully equipped bar, complete with DJ and drinks, was directly built on site. Approximately 300 visitors danced under the umbrella roof, until at 2:00 AM the police ended the party, as there was no permit.

The Bucky Bar, was the first in a series of five "unsolicited positive proposals" for the future of the city of Rotterdam, which the DUS have started in collaboration with the Studio of Unsolicited Architecture, a new initiative of the Netherlands Architecture Institute.

"The Bucky Bar is dedicated to the great American inventor, Buckminster Fuller, who demonstrated how minimal energy geodesic domes could open a way to a more environmentally sustainable future. The DUS suggests that an umbrella dome might lead the way to a more socially sustainable future. The Bucky Bar is a full-scale model of such a future. It shows the power of space for spontaneous gathering, for improvised shelters to host conversations, debates, games or even parties." (42)

(42) www.dusarchitects.com

[Fig. 11] The Bucky Bar

7.2.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Bucky Bar	
Designers	DUS Architects / Netherlands
The aim	To promote the power of space for spontaneous gathering, social sustainability
Services and activities	Bar and DJ playing music, socialize and have fun
Target	Anyone
Duration	19/2/10 at 10pm until 2am
Location	Rotterdam
Collaborations	The DJ and bar service

7.2.2 THE PROS AND CONS

The chart below gives summarized information about the features of the pop-up event.

PROS	CONS
The event is free to everybody	The event is illegal and was stopped by police
Various target, architects and coincidental passerby's	Short duration
Promotes an innovative use of urban space with nomadic attitude	Only one location
Recyclable construction material; the space is constructued of umbrellas, which return back to use after the event is finished	
The location, innovative umbrella shelter, bar, DJ playing music attract many people to join the event	

The pop-up bar The Bucky-Bar created by DUS Architects was one idea of the series for the city development of Rotterdam, so there wasn't any commercial aim. It was done to promote innovative use of urban area to organize a spontaneous gathering. The umbrella shelter managed to bring together many people to create a large street party.

The negative side was that event didn't have permission and the police needed to stop the event.

7.3 CASE-STUDY: TEMPORARY BAR

Designers Diogo Aguiar and Teresa Otto of Portugal have designed a temporary bar made of 420 IKEA storage boxes for a competition organised by the architecture faculty at the Universidade do Porto in Portugal in 2008. The modular white cube was built by the students in Parque da Cidade, Porto, and could be transformed into a bar by partly folding open one of its walls. The semi-translucent storage boxes varied in size and were fixed onto a metal structure. At night they were lit using LED lights that responded to the music being played, each box giving a different brightness according to its depth.

The designers say: "The students of Porto School of Architecture are invited to think on a temporary bar to represent their institution with the expected dignity, as an outstanding architectural object. The given implantation, the fast construction and the low budget are some of the premises which must be considered."

"The proposed bar stands as an iconic cube of light, composed of modular parts. Taking advantage of the IKEA build-by-your-own world, the project is a parallelepiped made out of different depth storage boxes which give it the modular diversity on its textured skin. A total of 420 boxes were first fixed on a wooden structure and then attached to the main metal structure, on site. A huge LED net was fixed behind the boxes, allowing the bar to dramatically change its appearance: by day a white abstract and closed volume; and by night a box of changing light following the DJ set." (43)

The client for the project was Associação de Estudantes da Faculdade de Arquitectura (AEFAUP), the Porto School of Architecture, the Temporary Bar was done to promote the AEFAUP.

(43) Anastasiadi, A., ww.dezeen.com, 2010
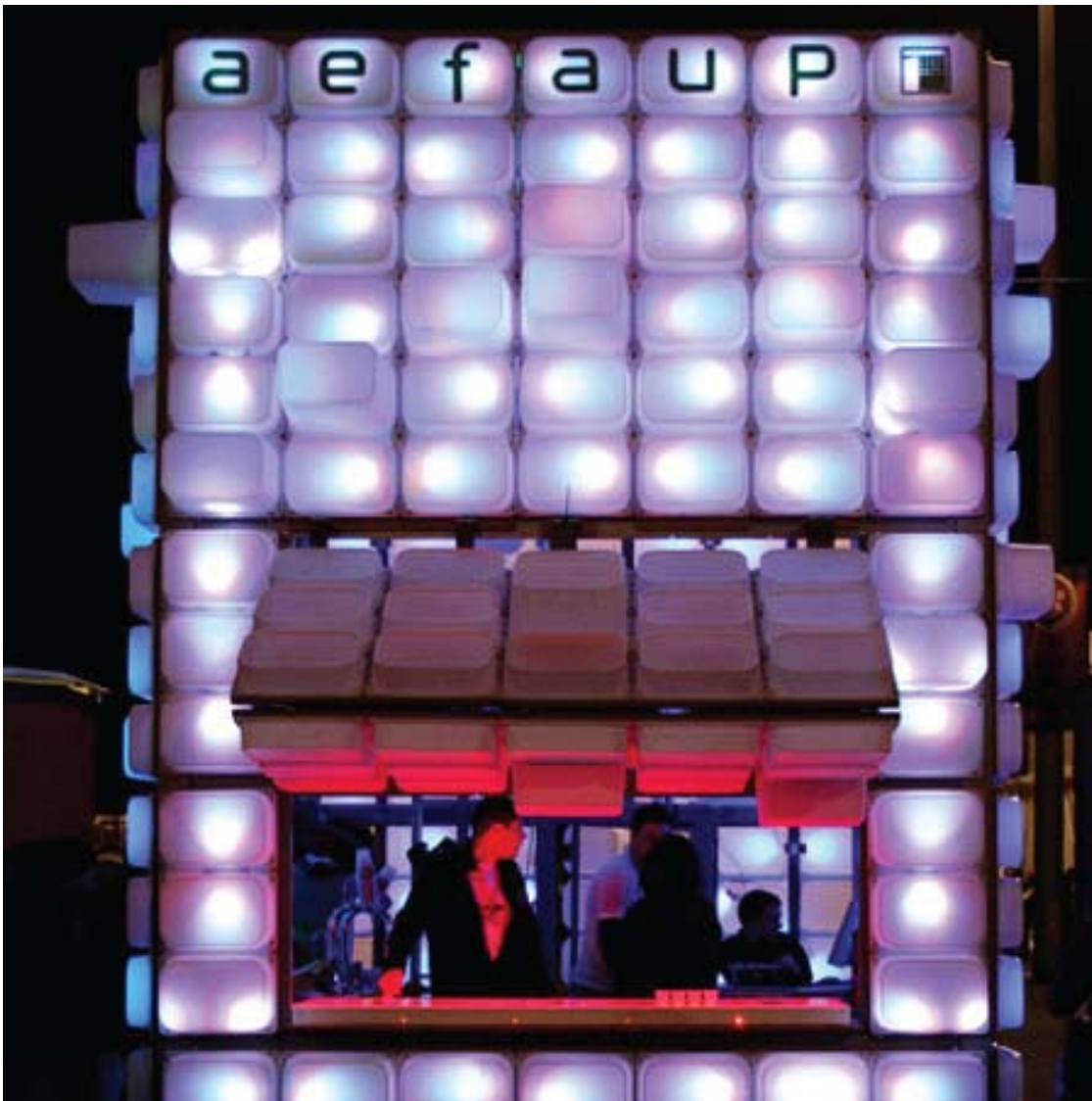
[Fig. 12] Images of the Temporary Bar
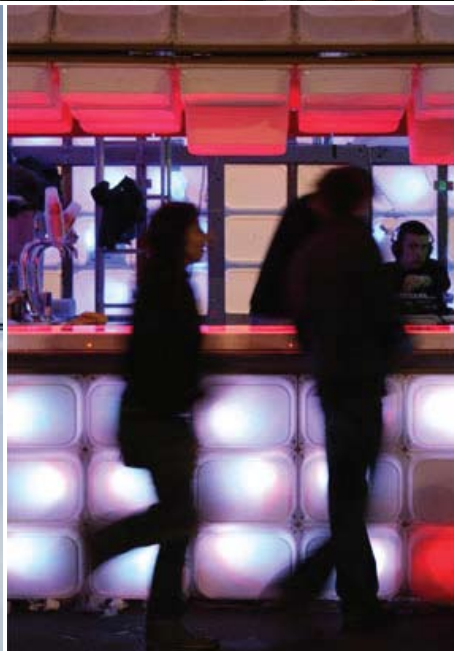
7.3.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Temporary Bar	
Designers	Diogo Aguidar and Teresa Otto / Portugal
The aim	To promote the Porto School of Architecture
Services and activities	Bar and DJ playing music, socialize and have fun
Target	Anyone
Duration	one night
Location	Porto, Portugal
Collaborations	Porto School of Architecture

7.3.2 THE PROS AND CONS

The chart below gives summarized information about the features of
the pop-up event.

PROS	CONS
The event is free to everybody	Not many activities or services
The aim, promoting the Porto School of Architecture, was succeeded well by achieving publicity	Not many locations
It was also good publicity for the young designers who won the competition	
Innovative use of urban areas	
Innovative bar construction	
The construction material, Ikea boxes, can return back to use after the event is finished	

The pop-up bar The Temporary Bar was open to everybody. The project managed to get publicity for the young designers who won the design competition and for the Porto School of Architecture who organized the competition.

The negative side is that the event didn't have many activities for the visitors.

7.4 CASE-STUDY: ILLY CAFÉ

Architect and artist Adam Kalkin designed a pop-up café for Illy which was open during the art event Biennale di Venezia 2007. Illy Café offered an innovative place where visitors could have a break and rest in their exhibition tour and enjoy Illy's coffee. Kalkin retrofitted his pushbutton house transforming it into a mobile coffee house. The design was made using the hydraulically powered shipping container, which Kalkin originally made as single unit home. All the furniture and fixtures were removed and replaced with a coffee bar.

Illy's aim is to integrate to their brand image innovation, quality and design by collaborating with artists and designers. Working with Kalkin Illy managed to bring these values alive. Illy started the collaboration with the world's most celebrated artists and designers at the beginning of 1990s to design Illy's iconic cups and machines. Since then Illy expanded its artistic collaborations to include travelling art installations and commissioned exhibitions, such as the pop-up Illy café by Kalkin.

The pragmatic and environmentally friendly Illy Café is created from recycled and recyclable materials and embodies Illy's message of sustainability and its connection to beauty through art and design. Illy believes that pleasure of coffee consumption should extend beyond taste; every facet of the experience should be aesthetically pleasing to the senses and heighten the enjoyment of others. Illy's mission is that drinking coffee is a unique and artful experience. (44)

(44) www.illy.com

[Fig. 13] Images of Illy Café

7.4.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Illy Café	
Designers	Adam Kalkin / USA
The aim	To promote Illy, to sell Illy coffee
Services and activities	Coffee shop
Target	Anyone
Duration	During the Biennale di Venezia starting from June 2007, in New York from October to December 2007
Location	Venice, New York
Collaborations	Illy

7.4.2 THE PROS AND CONS

The chart below gives summarized information about the features of the pop-up event.

PROS	CONS
The service is for anyone	Not many activities
The aim, promoting Illy, was succeeded well by achieving publicity	Happened only two times
Combining aesthetics and taste to reach more multisensory experience	
The innovative bar construction attracts the passer-by's attention to join in.	
Recyclable construction material	
Easy way to assemble the bar - push a button and it assembles itself	

The pop-up Illy Café succeeded in promoting the brand and to express their sustainability value. The architect Adam Kalkin created an innovative space for Illy which expressed the idea of combining art, design and architecture to enjoying coffee.

The CONS of the event was that it didn't have many services for their customers.

7.5 CASE-STUDY: NIVEA POP UP SHOP

The Nivea Pop Up Shop is designed by Giuseppe Bartolini and Simonetta Fiamminghi. The designers say: "Pop up is a term that means magical transformation, explosion from two-dimensional space to three-dimensional. Starting from the iconic symbol of Nivea Crème is born the two-dimensional form, the arc-icon of pop-up shop that explodes and multiplies to design different spaces to different places. Flexibility, lightness, liquidity, simultaneous, all that consent to dissolve the semantic boundary between object and architecture, an object-shop a shop-object."

The transformable and temporary shop has light structure and modular elements. The form of the pop-up shop is transformable by its tubular and flexible form. The cover is from Barrisol ® and the arcs Abet Laminati ®.

Nivea Pop Up Shop has been set up in Milan during the Salone di Mobile 2008, in Turin, the design capital of the year 2008, and in Venice Biennale, the international exhibition of architecture.

Nivea Pop Up Shop's objective is to increase the "coolness" of the brand by using innovative action, the new platform Nivea Pop Up Shop. The presence of the news agencies and PR was needed to reach the aim. The Pop Up Shop invites anyone who interested to come and express the own idea of beauty. Nivea Pop Up Shop offers different kind of treatments, like hair styling, make up, nail care, face care, barber point, done by experts according to the visitors personal choices. The pop-up shop sells also Nivea products and special silver edition of the classic Nivea crème, the icon of Nivea. In addition Nivea Pop Up Shop has done aperitivo events with DJ playing music. The 63,000 € income of the pop-up shop was donated to the Pangea foundation for the benefits of the women in Afghanistan, India and Nepal. [45]

(45) www.nivea.com

[Fig. 14] Images of Nivea Pop Up Shop

7.5.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Nivea Pop Up Shop	
Designers	Giuseppe Bartolini and Simonetta Fiamminghi / Italy
The aim	To promote Nivea and refresh the brand image
Services and activities	Beauty treatments: hair styling, make up, nail care, face care, barber point, possibility to buy Nivea products, beauty advice, change of ideas of beauty
Target	Anyone
Duration	During Salone di Mobile in Milan 15-21 April 2008, in Turin The Capital of Design 2008 from 28 June to 6 July, in Biennale di Architettura in Venice 10-21 September 2008
Location	Milan, Turin, Venice
Collaborations	Beiersdorf, Piano B, Adverteam

7.5.2 THE PROS AND CONS

The chart below gives summarized information about the features of the pop-up event.

PROS	CONS
The service is for anyone	Not many activities
Innovative and nomadic	Happened only two times
Light material and modular parts are easy and ecological to transport	
The event had many services: beauty treatments (free of charge), possibility to buy products, aperitivo parties and limited edition products	
The incomes were donated for a charity	
It was also publicity for materials Barrisol ® and Abet Laminati ®	
The visitors had a chance to act as a main star and express their idea of beauty for the pop-up wall which took a photo of the guest and placed it to the web-site	
Long opening hours	

The Nivea Pop Up Shop was successful to attract many people. The physical structure was innovative and had nomadic attitude. The services were various and some of them for free. Long opening hours helped to receive more visitors, and combining it with the design week of Milan is good idea to reach more visitors and to get publicity.

So far the Nivea Pop Up Store has been only in Milan, even the brand is international.

7.6 CASE-STUDY: PUMA CITY

Pop-up store and event place Puma City, designed by LOT-EK architects, was built to celebrate the Volvo Ocean Race which began in Alicante, Spain in autumn 2008 and was on tour around the world until 2009. The pop-up store is a three level indoor-outdoor structure made of 24 refurbished shipping containers and it's dismountable so it can be backed and shipped to another place. The Puma city sells Puma products, has lounge area and screens where visitors could follow the race. It worked also as a mobile home for the Volvo Ocean Race teams. Puma City is eco-friendly because of its recycled construction material and easy transportation. (46)

[Fig. 15] Images of Puma City

(46) www.lot-ek.com

7.6.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Puma City	
Designers	LOT-EK Architects / USA
The aim	To sponsor the sailing contest Volvo Ocean Race and to promote Puma
Services and activities	To sell Puma products; screens for to follow the Volvo Ocean Race; place to stay for the Volvo Ocean Race teams; bar & lounge; dance floor
Target	Anyone, audience of Volvo Ocean Race, the racing teams
Duration	During the Volvo Ocean Race from September 2008 to May 2009
Location	Alicante / Spain, Boston / USA, Stockholm / Sweden
Collaborations	Puma, Volvo Ocean Race

7.6.2 THE PROS AND CONS

The chart below gives summarized information about the features of the pop-up event.

PROS	CONS
The service is for anyone who is interested in sports or to see unique shipping container architecture	Not so much activities for the visitor
The location at the port allowed view to the sea	The main activity was to follow the race, so the visitor couldn't participate himslef to the activity
Nomadic	Passive
The construction was innovative and attracted people to join in	
Sustainable	

Puma City was easy to disassemble and transport to the ports around the world. The project with its outstanding shipping container store construction gave young, fresh, and ecological image to the brand and added the coolness and positive image.
The store could have offered more services with the possibility for the customer to actualize himself.

7.7 CASE-STUDY: PLAYFUL - NEW FINNISH DESIGN

PLAYFUL New Finnish Design was an exhibition held in New York in May 2009. Playful exhibited new innovations from Finland with a focus on play and creativity as elementary forces in human life. Emphasizing quality of life, green solutions and life-long learning, Playful presents a range of solutions by forward-thinking designers and companies. The themes – environment & innovation, and creativity & education – were highlighted by a series of events, a seminar & workshops both for adults and children.

Playful presented wide range of design items and concepts from furniture to fashion and video. The exhibition features designers and companies such as Artek (Artek Studio, Shigeru Ban), Durat (Ulla Koskinen, Karim Rashid), Järvi & Ruoho, Jukka Korpihete (Korpi Design), Marimekko, Outi Martikainen, Molok, Outo Wear, Jesse Pietilä, Powerkiss (Terhi Tuominen), Saas Instruments (Harri Koskinen, Mikko Paakkanen), Paola Suhonen (IVANAhelsinki), Ilkka Suppanen, and Tuomo Tammenpää (YATTA). New concepts of architecture and urban planning are highlighted through the work of Auer & Sandås Architects in building innovative learning environments for children as well as through the Arabianranta: Art and Design in the Residential Neighbourhood project which emphasizes the role of art in creating socially vibrant urban environments. (47)

The curator of Playful, Esa Vesmanen, aspired to portray the essence of Finnish design – as it looks today and tomorrow, with its part to play in solving complicated environmental problems. He designed the exhibition architecture to be bold, and to stand out in the busy Meatpacking District. Gansevoort Plaza and nearby streets are invaded by eight ocean containers. The containers are equipped with new low energy lighting fixtures, and recycled material is used in the display structures, both designed by Esa Vesmanen for this purpose in collaboration with the manufacturing companies SAAS Instruments and Durat. Objects from another reality, the containers find a new identity as showrooms. (48)

[Fig. 16] Images of Playful - New Finnish Design in New York 2009

7.7.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Playful	
Designers	Esa Vesmanen Interior Architect / Finland
The aim	To promote the new Finnish design, create new business contacts and networking, to spread info about Finland and like this increase the culture travels to Finland
Services and activities	Exhibition, possibility to meet the designers, workshops for children, seminar for professionals, Finnish treats served
Target	Anyone, professionals and children
Duration	15-18 May 2009
Location	New York
Collaborations	Design Forum Finland, Finnish Consulate in New York, Finnish Cultural Institute in New York, Meatpacking District Initiative, Abe NYC and Inc.

7.7.2 THE PROS AND CONS

The chart below gives summarized information about the features of the pop-up event.

PROS	CONS
The exhibition is for anyone, the workshops are for children which reminds the theme design education	Not so many services
Nomadic attitude	Could be more multisensory and experiential
The consturction was simple and easy to assemble	The seminar is for invited only
The construction material was recycled shipping containers, which is easy to transport	Not possible to buy the products at the event
Many services, also food	
Good opportunity to network professionals	
Has a web-site	
Follows a certain theme	

The event is built around a theme: playful approach to difficult challenges, like environment & innovation, creativity & education. The construction of the pop-up exhibition is recycled shipping containers which emphasize the sustainability theme, and it's easy to transport and assemble.

The event could've had a shopping possibility for the visitors. The visitors can see many products in an event that reminds a market but there is no possibility to buy anything.

7.8 CASE-STUDY: ARTEK PAVILION

Japanese architect Shigeru Ban designed an exhibition pavilion for Artek which was presented at the Salone del Mobile 2007 in Milan at the backyard of Triennale Museum. The pavilion was constructed in collaboration with the forestry company UPM.

The pavilion was build with wood-plastic composite material 'ProFi' which was UPM's new innovation. The material, 60% of wood and 40% of plastic (a part of that recycled), is done with recyclable materials, like paper waste, and is recyclable back to the production process, or it can be disposed through incineration. It combines the best characteristics of wood, the softness and lightness, and the best characteristics of plastic, the humidity resistance. It is a durable material and suitable for outdoor use. (47)

The Artek Pavilion is made throughout with L-shaped ProFi profiles and the floors as well are made of ProFi wood-plastic deck. All the pieces are dismountable. The centre of the pavilion has a transparent section to let the light flow in.

In the pavilion Artek presented the 2nd Cycle collection of old furniture which Artek has collected and bought back to Artek from antique shops, schools or other institutions around Finland and placed them a microchip (FRID) which has saved all the history and story behind the product. Also the Aalto classics where presented with a new white colour look. The pavilion has set up also in the Design Miami event on December 2007 and before that in Helsinki. (48)

(49) www.artek.fi

(50) www.designboom.com

[Fig. 17] Artek Pavilion

7.8.1 THE DETAIL CHART

The chart below gives summarized information about the features of
the pop-up event.

Detail chart of Artek Pavilion	
Designers	Shigeru Ban / Japan
The aim	To promote Artek and UPM Kymmene and to present new products
Services and activities	Exhibition
Target	Anyone, professionals
Duration	18-23 April 2007
Location	Milan / Italy, Helsinki / Finland, Miami / USA
Collaborations	Artek, UPM Kymmene, Salone del Mobile Milan, Design Miami

7.8.2 THE PROS AND CONS

The chart below gives summarized information about the features of the pop-up event.

PROS	CONS
The event is for anyone	Not multisensory experience
The location in the connection of Triennale during the design week of Milan was a good location to reach the target group	Not possibility for the customer to be active in the event
The construction was modular and light	
The construction material ProFi was new innovative and ecological material	
Services: exhibition, possibility to meet the presenters of the two brands	

The Artek Pavilion was good result of collaboration between UPM, Artek and Shigeru Ban. The brand values are merged well together creating a exhibition stand that is outstanding and innovative. The negative side was that for the visitor there wasn't any participation to some activity or self actualization.

8. POSITIONING

The following positioning maps are done by first positioning the key words that found out from the case-studies to the main axis. On the vertical axis are found the keywords in the point of view of the company and on the horizontal axis are found the keywords in the point of view of the customer. After that each case-study is valuated and given a position on the diagram.

8.1 POSITIONING MAP 1
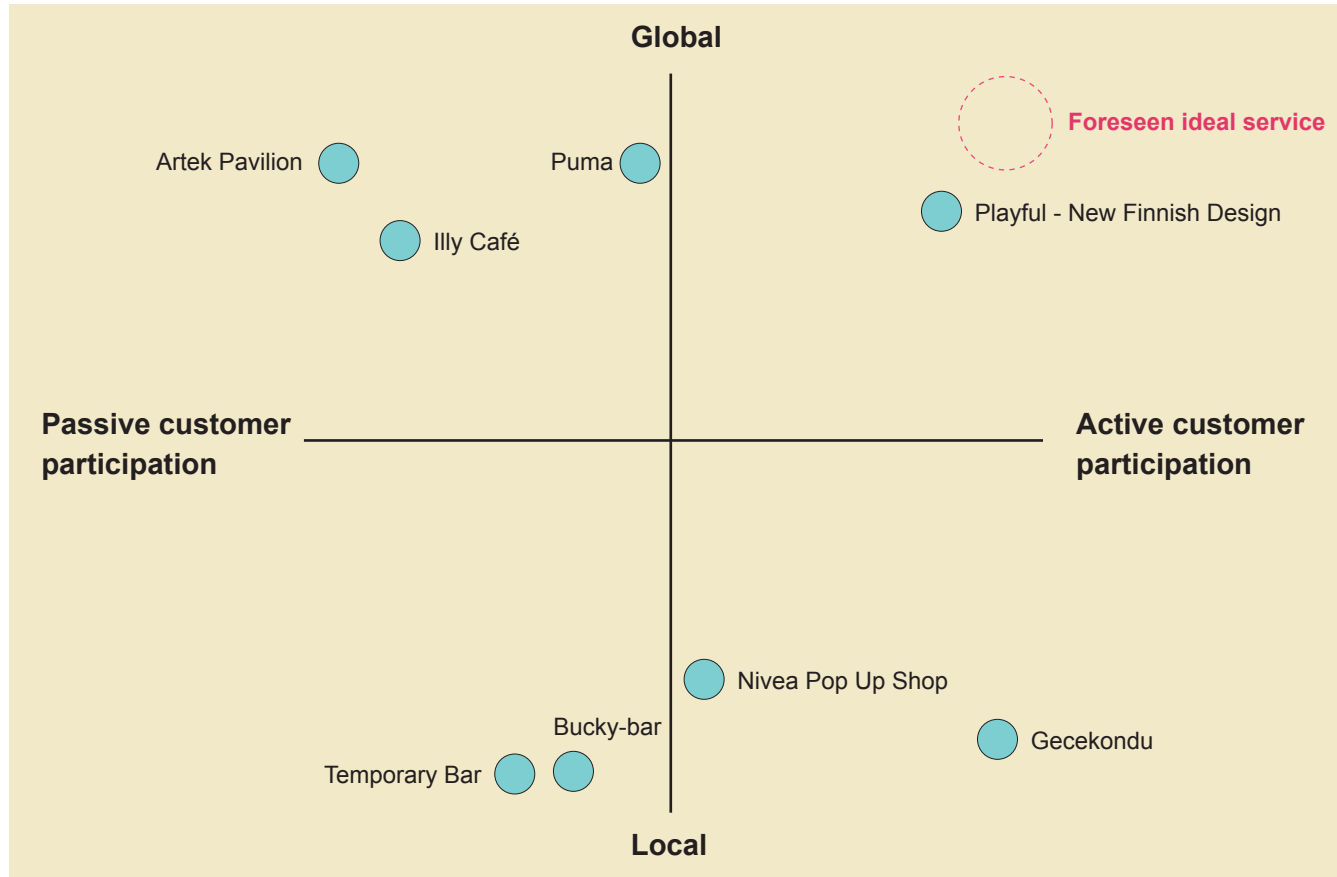
[Fig. 18] Positioning map 1

The positioning map 1 demonstrates the foreseen ideal service compared to the case-studies in these two segmentation:
- If the service works globally or locally
- If the customer can participate to producing his own experience in the event.

The foreseen ideal service is seen to be working globally and have services where the customer can participate actively and produce his own experience.

High social sustainability (ethical values)

Nivea Pop Up Shop

Foreseen ideal service

Illy Café

Gecekondu

Playful
- New Finnish Design

**Apathy feeling
(low challenching)**

Bucky-bar

**Flow feeling (generating
inspiration)**

Puma

Temporary Bar

Artek Pavilion

Low social sustainability
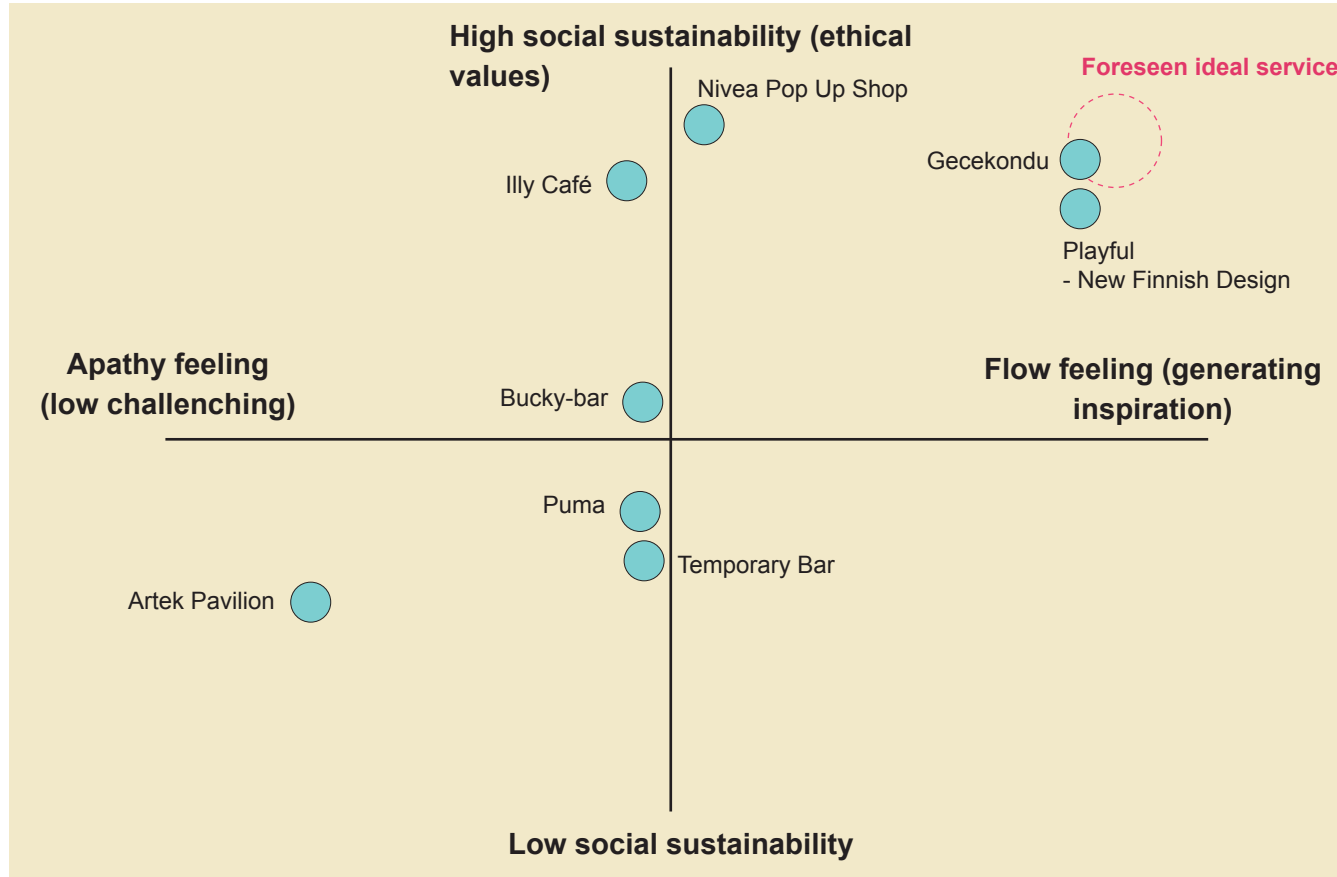
[Fig. 19] Positioning map 2

The positioning map 2 demonstrates the foreseen ideal service compared to the case-studies in the segmentations: Social sustainability – Low social sustainability, which shows if the service is making some good action for the customer, and Apathy feeling – Flow feeling, which shows if the service has some activity in which the customer can participate and use his own creativity and thinking.

The foreseen ideal service is seen to have social sustainability as a value and to have activities which generate flow feeling.
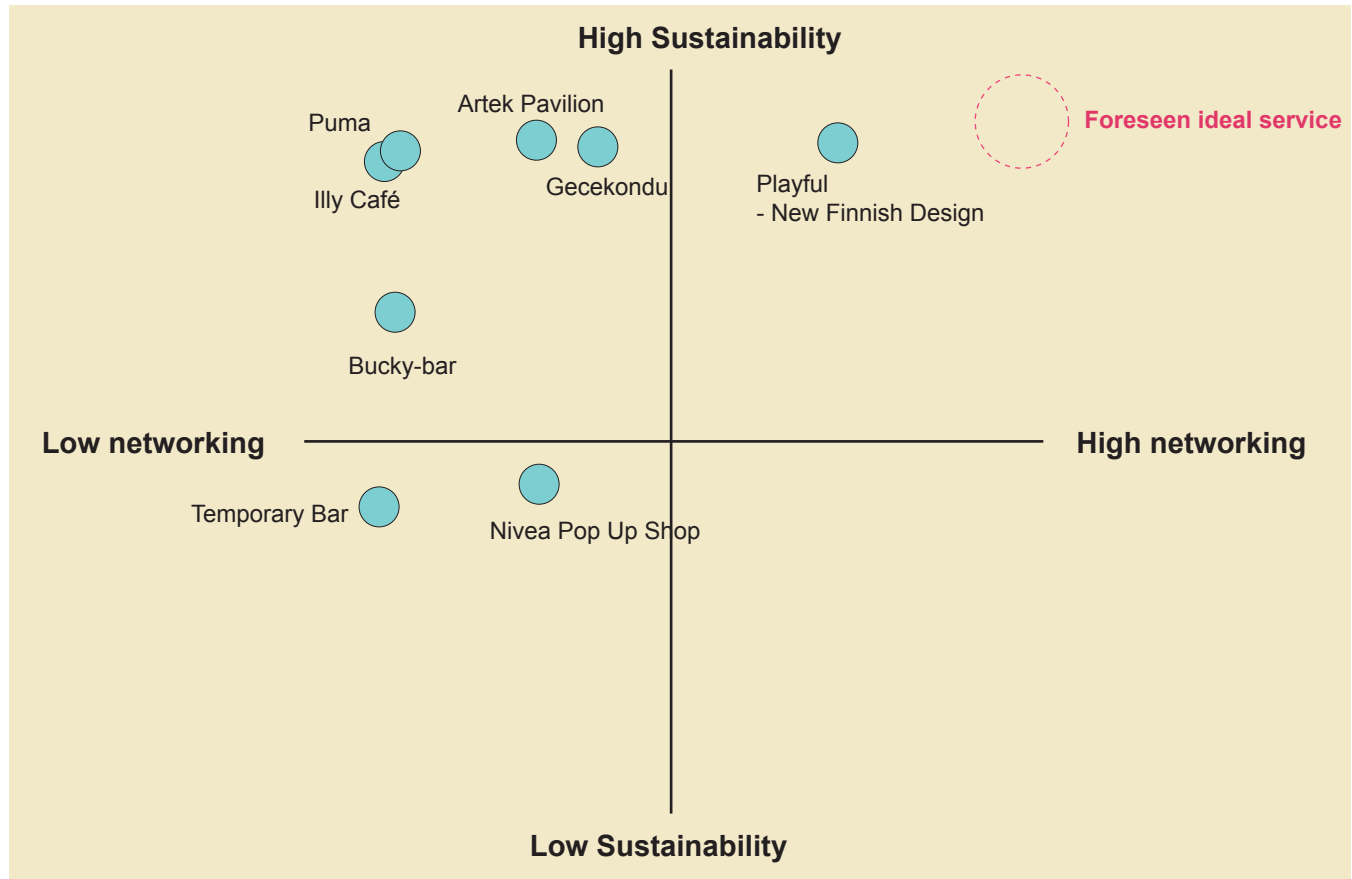
[Fig. 20] Positioning map 3

The positioning map 3 demonstrates the foreseen ideal service compared to the case-studies in the segmentations High Sustainability – Low sustainability, and High Networking – Low networking. The foreseen ideal service is seen to have sustainability as one of the main values and it aims to create networks and community.
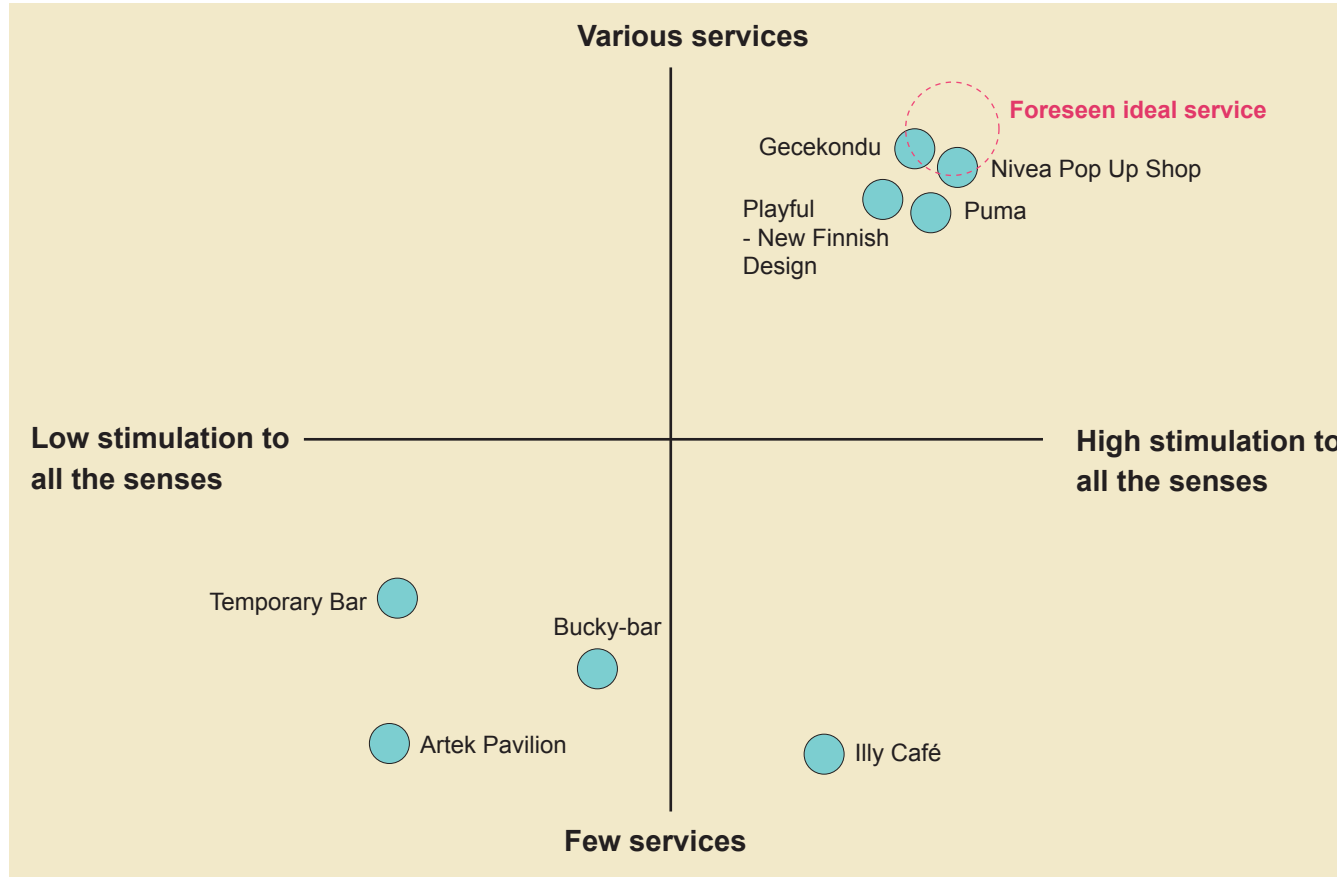
[Fig. 21] Positioning map 4

The positioning map 4 demonstrates the foreseen ideal service compared to the case-studies in the segmentations of Various services – Few services, and High stimulation to all the senses – Low stimulation to all the senses.

The foreseen ideal service is seen to have various services and stimulation to all the senses.

IMPLEMENTATION THE PROJECT

9. ALIGNMENT

This chapter presents the implementation of the subjects studied before. The project takes advantage of the new trends in retail design, and observes the new consumer behaviour. It exploits the ideas of Finnish design and the nomadic attitude and lifestyle, studied through the case-studies. The core element of the project is wood and the project will have PSSD thinking. All these subjects give the direction and idea for the project development for the rest of the thesis.

10. BRIEF FOR THE PROJECT

The subjects studied before give a framework for the final project; therefore the brief can be defined as:

The project is a respond for the new consumer behaviour where the consumer is not only passively responding to stimuli but participate on producing the own consuming experience, the passive consumer becomes active. It is a respond for the consumer's need of surprise and new experiences and to discover one of kind products, which reflect the owner's personality. The project creates a new business which gives opportunity for creativity, new ideas, and exchanging visions. The aim of the project is to create a community, to promote wood and sustainability, to create value for renewable and recyclable materials, and make a real effect on reducing the CO_2 from the climate change. The project's aim is also to work globally and like this mix the different ideas from different culture backgrounds, and to offer a space where the creativity can flow, and a brand with whom to become friends with.

instead of competing materials, like steel or plastic, has e great impact on to reduce carbon dioxide from the atmosphere and like this reduce global warming. Nowadays consumers have environmental awareness and they aim to make environmentally friendly choices but they also want personal design style that reflects their own identity. Because of this the projects aim is also to offer a possibility for personalize the own object. The projects goal is also to offer holistic experiences for the consumer at the moment of purchasing the product emphasising the shopping experience.

11. OBJECTIVES AND GOALS

The objective of the project is to create a new business for wooden products using the method of product service system design. The purpose is to promote environmentally friendly lifestyle and encourage consumers to make more ecological choices. Using wood

12. TARGET

Networking
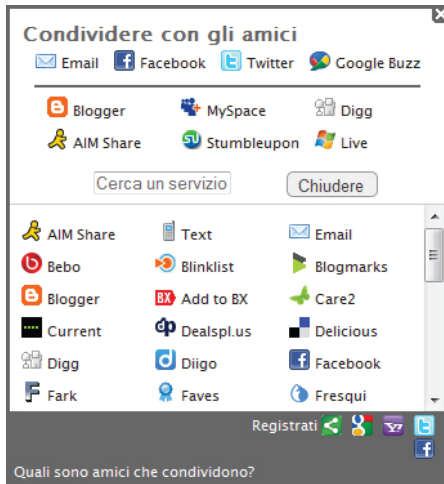
Sustainable and ethical choises

Up to date

Mobility

[Fig. 22] Target moodboard

The service is for consumers who are seeking objects that are personal and environmentally friendly and for those who are always on move, living in nomadic way changing the place to live, and living in small or shared flats.

The target group has personal style, which they create by mixing old and new, going hunting to the flea markets to find unique combinations. They often search for unique items when travelling, exchange objects with their friends or make objects by themselves to find personal outcomes. They want to live their everyday life with objects that have personal meaning and which are functional.

Personal style

Customize

(before)

ennen

(after)

jälkeen

Functionality for many years

Objects with story
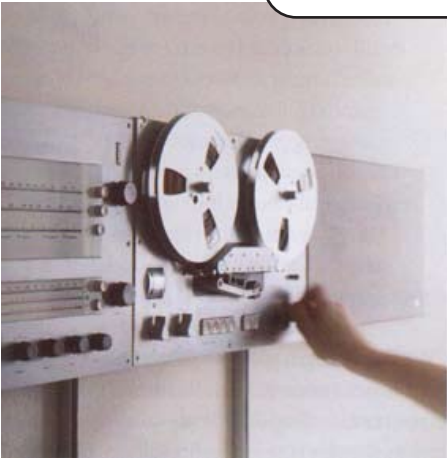
Graphic design

"Home sweet home"

Organized

OMA KOTI KULLAN KALLIS

Memories

Art
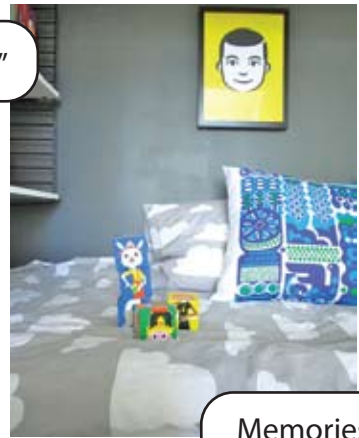
Natural materials

Cheerful objects for everyday life

13. PROBLEM STATEMENT

This thesis takes a survey to Finland and wants to find a solution for a problem connected to Finland. Nowadays wood constructing searches new innovations for building of wood. Therefore this project wants to find a new business for wooden materials and promote the use of wood in construction and design and like this increase the sales of wood. The reason to promote wood is also an answer to a bigger scale of problem which is the way of todays overwhelming producing and consuming which is causing serious damages for the Earth.

The project is also a response and solution for the new consumer behaviour where consumers want to participate, be in the main role of the consuming experience, to learn new things, share thoughts and visions, and to have personal, unique and environmental friendly products.

[Fig. 23] Birch forest

14. BRAINSTORMING

Brainstorming is a design tool which helps to find the key points of the project and to create meanings for the progress. Brainstorming creates a map of all the various knowledge and practical information collected in the previous parts of the thesis; and all these information is thought together to create the final project. Like this the idea and the new meaning will come out.

Brainstorming process consists of: map of brainstorming, mindmapping, keywords and moodboard.

14.1 MAP OF BRAINSTORMING

RETAIL DESIGN
- Attract
- Multisensorial
- Stay long time in the store
- Pop-up store/event
- Experience
- Mix of services
- Virtual shopping
- Consumer in a main role

BRANDS
- Offer experiences
- Reliable
- Story
- Identity
- Connect with consumers with emotions
- Brand fusion

WOOD CONSTRUCTING
- Sustain the natural life of forest
- CO2 cycle
- Sustainable development
- New wooden product innovations
- Promote wood
- Reforestration

PSSD
- Set of products and services to satisfy a certain demand
- Networking
- Life-cycle thinking
- Exchanging knowledge between the different factors

FINNISH DESIGN
- high quality
- Inspiration from nature
- Design for everyday-life
- prints, patterns
- Humanistic
- Simple
- wood

CONSUMER BEHAVIOUR
- Socialize
- Looking for unique rare pieces that no other people have
- Active
- Participate
- Actualizing yourself (do things what you love to do)
- Escape
- Discover
- Recreational shopping
- Green values

NOMADIC LIFESTYLE
- Travelling
- Changing place to live
- Global
- Often on move
- Easily transportable objects

14.2 MIND MAP

RETAIL DESIGN
- Pop-up store/event
- Attract
- Multisensorial
- Stay long time in the store
- Experience
- Mix of services
- Virtual shopping
- Consumer in a main role

BRANDS
- Offer experiences
- Reliable
- Identity
- Story
- Connect with consumers with emotions
- Brand fusion

WOOD CONSTRUCTING
- Sustain the natural life of forest
- CO2 cycle
- Sustainable development
- New wooden product innovations
- Promote wood
- Reforestration

PSSD
- Set of products and services to satisfy a certain demand
- Networking
- Life-cycle thinking
- Exchanging knowledge between the different factors

FINNISH DESIGN
- high quality
- Inspiration from nature
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- prints, patterns
- Humanistic
- Simple
- wood

CONSUMER BEHAVIOUR
- Active
- Socialize
- Looking for unique rare pieces that no other people have
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- Actualizing yourself (do things what you love to do)
- Escape
- Discover
- Recreational shopping
- Green values

NOMADIC LIFESTYLE
- Travelling
- Changing place to live
- Global
- Often on move
- Easily transportable objects

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14. 3 KEYWORDS

From the map of brainstorming and mindmapping comes out keypoints and meanings which give direction for the development of the project.
The keywords are:

Self-actualization

Participate

Active

Nomadic

Creative

Community

Experience

Wood

Sustainability

Unique

Global

Nomadic

14. 4 MOODBOARD

Global

Active

Experience

Community

Sustainable development

Wood

Participate

Self-actualization

Creative

[Fig. 24] Moodboard

15. PROJECT STATEMENT

The project is a product service system that promotes environmental friendly consuming. The project consists of a wooden furniture collection which is meant for mobile living for today's nomadic lifestyle. The furniture's are modular and multifunctional; they work as storage, table, seat and moving box. They are made of wood boards which are assembled by the user. The surface of the product is decorated by the customer himself using a pyrograph which burns the surface of the wood leaving a sign. Like this the minimalistic furniture becomes unique and personal. The personalization of the product can be done in the event provided by the system or at home when ordering a kit that contains the pyrography tool. The event is held in a temporary space which goes in a tour around the world.

15.1 SYSTEM KEYPOINTS

System key-points come out of the tools brainstorming, mind-mapping and keywords. System key-points create a further look to specify the framework of the project.
The key-points of the system are:

- Sustainability
- Consumer as main actor
- Express creativity
- International

16. WODO AND ITS MISSION

Wodo is a product service system which is born to satisfy the needs of today's consuming behaviour. Consumers are looking for experiences and they want to actualize themselves – to do something what you are good at and you enjoy; they want to identify themselves with the brands story and have an interactive relationship with the brand. Consumers are also more and more searching for environmental friendly and ethical choices. Wodo is a response to these needs; it gives a chance for the consumer to customize their own objects and in the same time be sure that the product comes from sustainable producing system. It also gives a possibility for the customer to became a part of the business by letting him to earn money too.

16.1 THE NAME WODO

The product service system carries a name WODO which comes from the word WOOD when D is moved in the middle of the two O's. Wood because it's the core element of the system, and Wodo because it's almost "we do" which describes how the system functions: we (the timber and furniture producers, designers and consumers) make the product service system alive together.

16.2 WODO'S VISION & VALUES

Wodo's vision is to use a new kind of business model which is more in dialog with the customer. The customers participate to the system by personalizing their own product. Like this Wodo puts the customer in the main role in the system, therefore the value is "**active customer participation**".

Wodo offers a possibility for customers to express their creativity at the pop-up event therefore one of the values is "**creativity**".

Wodo is a service which supports environmentally friendly lifestyle. The wood material comes from sustainably managed forests and producing timber causes low level of emissions. The service takes back the products that the customer doesn't need anymore and uses the material again. So "**Sustainability**" is one of the values in the system.

- To organize pop-up events where the customers can interact with the brand
- Customer is the active creator
- To offer high quality wooden objects which material comes from sustainably managed forests
- Collaborate with artists and artistic companies and organizations to get unique artworks, graphics and patterns for the products

16.3 WODO'S OBJECTIVES

The objectives of the product service system are:
- To increase the sales of wooden products
- To offer for the customers personal and environmental friendly objects
- To have web-site to inform about Wodo and to have a web-store and a forum for the brand community

Wodo's services	Wodo's objectives
Wodo offers wooden products which customers can personalize - Customers can create the pattern for their own objects by themselves or use a tool to apply artworks designed by different artists	- New business for wood constructing - Decrease the climate change - Offering a possibility for the customer to participate Wodo get's more interactive relation to the customer
Pop up event - The event has a workshop where the customers can design the surface decoration for their products - The event shares information about the brand, has food, drinks and music, drawing courses and live art shows with special artist quests	- To create customer relations - To attract customers - A meeting place for Wodo community - To inform and communicate about the company
Web site - The web-site offers information about the brand - It has a gallery where the customers can upload photos of their own Wodo products, other customers can click "I like" next to the photo and most liked creation can be taken to the web-store - It has a web store where customers can buy Wodo products and decoration kits which include pyrograph tool, artworks which customer can apply to the product and the wood finishing treatment	- Web-site is to inform about the brand, and it works as a permanent space along with the temporary pop-up space where the customer's can communicate and see each others artworks
Recycle - Customers can give back to Wodo their used Wodo products at the pop up event - Wodo sells second hand products at the pop up event and web site - The used Wodo products can be sanded clean and the wooden material can be used again for the new Wodo products	- Wodo wants to keep the CO2 bind to the wood material as long as possible before released again to the air
Collaborations with artists - Twice in a year Wodo collaborates with artists to get new patterns and artworks for the surface of the products	- Wodo mixes art and design to create new kind of objects

Forestry company

produces wood material from
sustainably managed forests

Food and drink service

Music service

Wodo takes back customers' used
furnitures and sell them as second hand
or uses the material again for new
products.

Location provider

Wodo creates
advertisement for
the pop-up event

Factory

Produces Wodo's furniture,
and packaging

WODO

Furniture collection

Pop-up event

Customer can participate to a workshop
to create a personalized product.

Delivered
flat packed

Artist

Wodo finds artists
for collabaration.

Pyrography producer

Producer of art prints

If customer wants to
give away his Wodo
products he can
bring them to Wodo
event

Home

Web-site

Customer

Customer can order a kit
from Wodo website and
create his own furniture at
home.

Customer can upload a foto of his his
furniture with his own artwork. Other
people can vote his design, and if
many people vote it, it can be taken
to sold at the web-store.

19. SCENARIOS

The scenarios include more information about how the system functions and they examine better the strenghts and progress of the product service system. They describe the different activities of the system and the different sectors and their relations. The scenarios also help to combine the different system actors and think them together.

The following scenarios shows more in detail how the system works in the point of view of the customers.
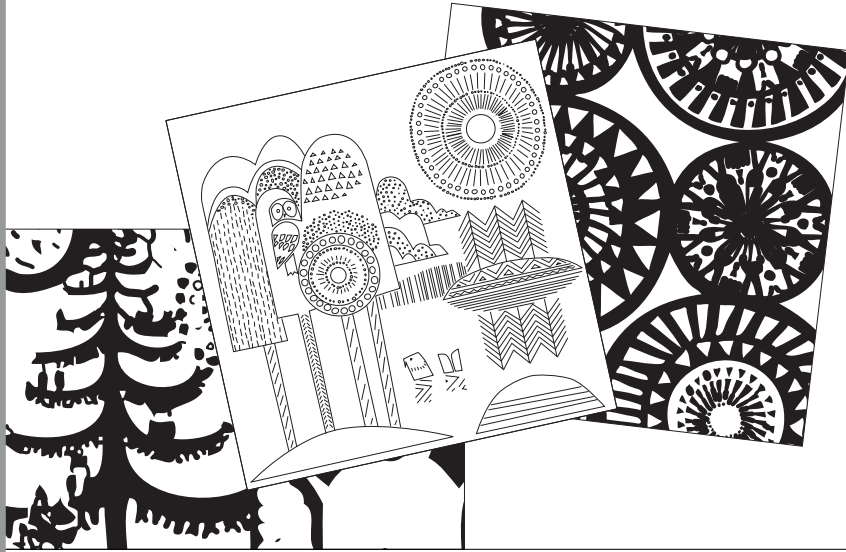
Wodo is launchinga new print collection designed by graphic designer Sanna Annukka at the Design Week event of Milan.
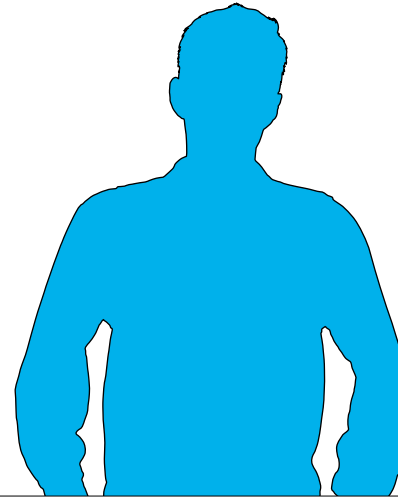
Marco sees an ad of the Wodo event in Facebook and decides to go and see it.
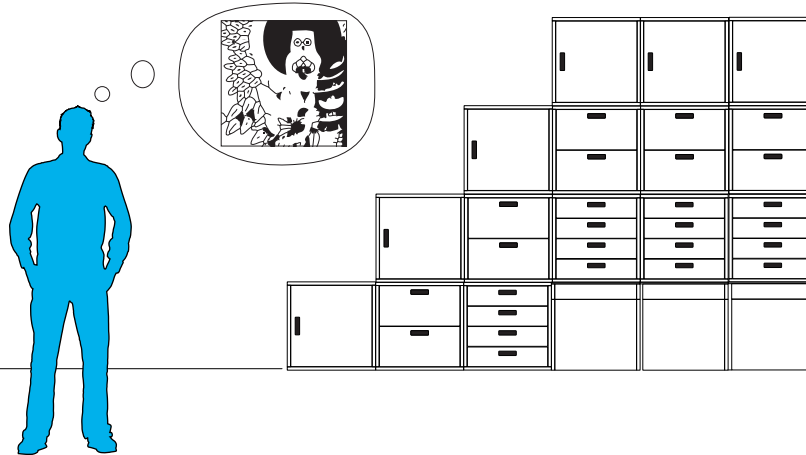
Marco goes to the Wodo pop-up space and sees the furniture collection and art works which can be applied to the furniture. He decides to buy one module and participate to the workshop.
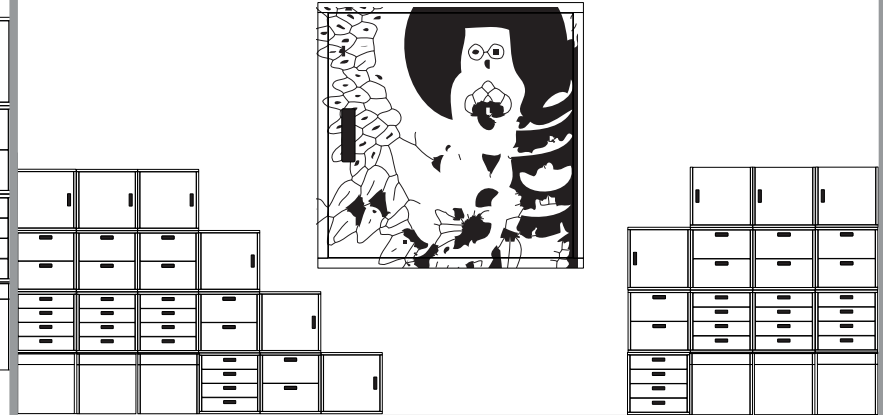
When his work is ready Wodo staff takes a picture of his furniture which will be projected on the wall of the pop-up space which works as a virtual gallery.

Later the picture is uploaded to the virtual gallery of Wodo's website.
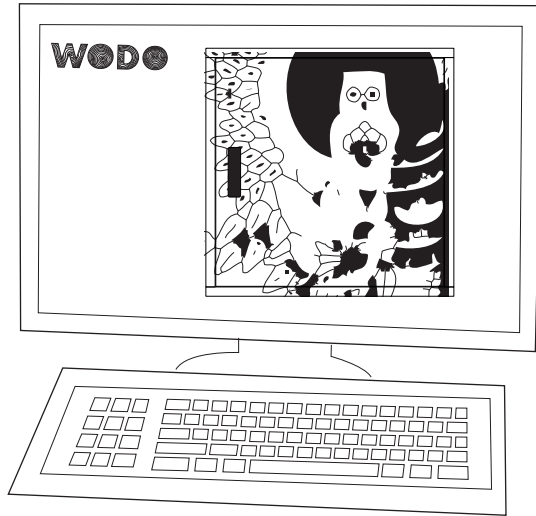
I like this.

Click if you like this print and would like to have it added on our webstore.

Other people see the picture on the website and they would like to use that print on their product; so they click "I like this" button next to the picture.

237 person likes this print.
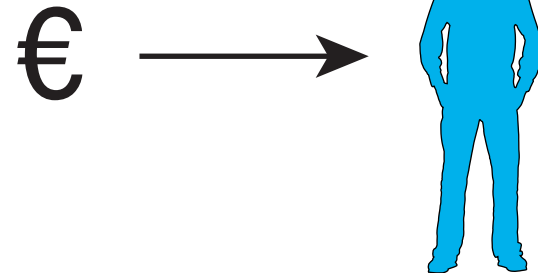
Wodo sees that many people like and would like to buy Marco's print and they like it too, so they decide to take it to their collection.

Marco gets paid 20% of the profit of each sold print.

Bianca goes to the Wodo pop-up space because there is a special event where her favourite artists are invited to make decorations for Wodo products.
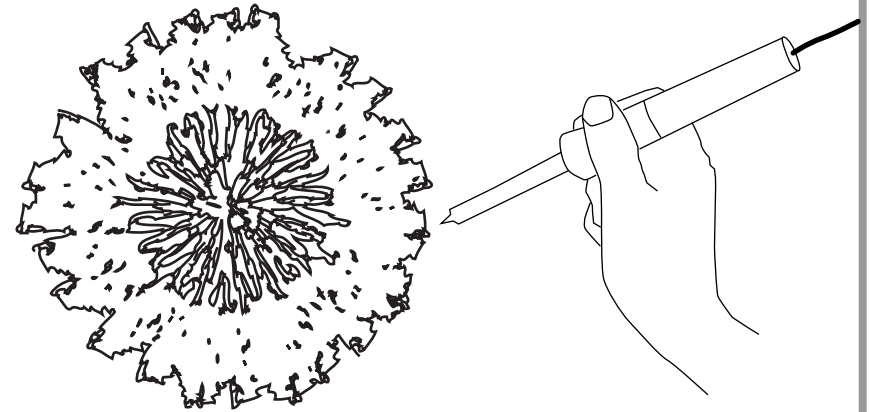
She sees the artists designing unique art works for the products.
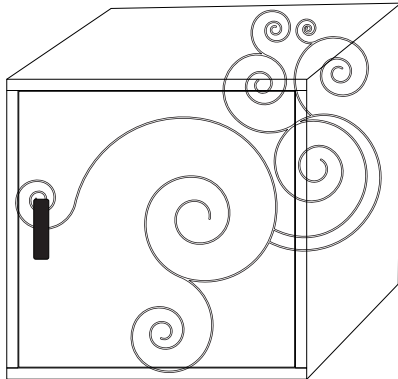
Bianca want's to buy one module for herself which is designed by Wodo's guest artist.
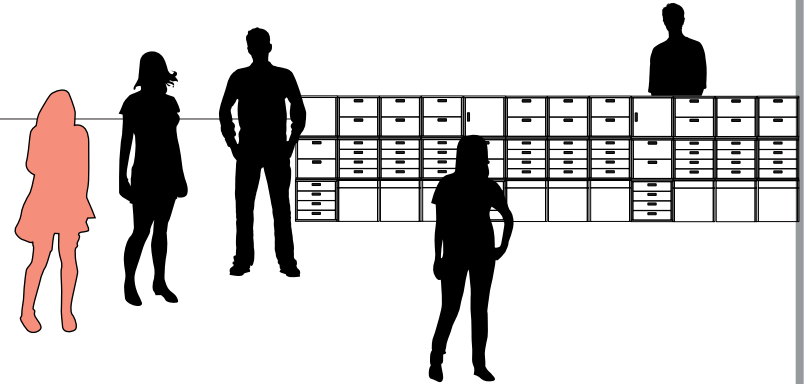
Bianca stays at the event, takes a drink from the bar, listen the music and talks with other people at the event.

Anna want's to order a furniture and a pyrography kit from Wodo webstore.
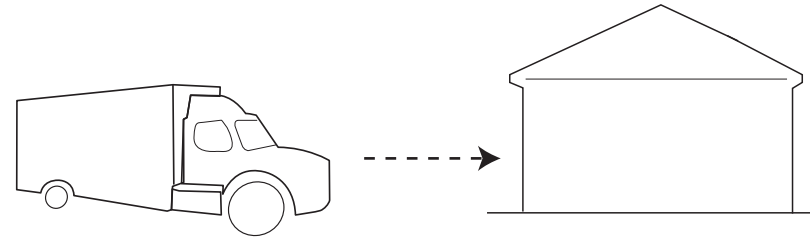
The back is delivered to her home.
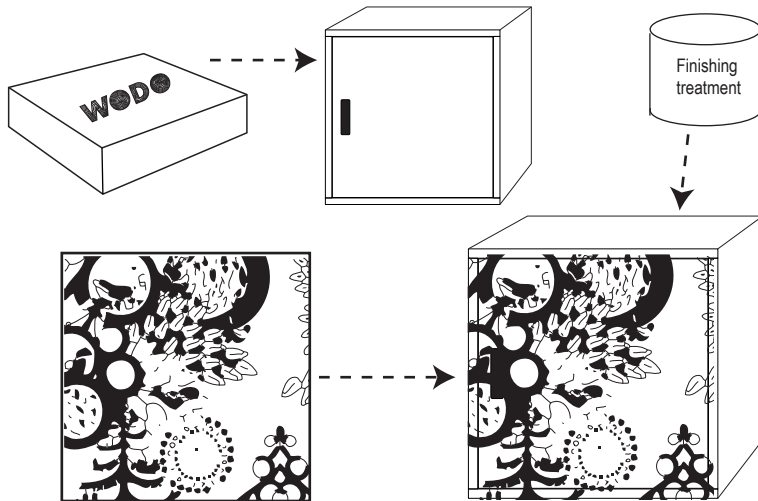
Anna assembles the furniture, uses the carbon paper to copy the art to the surface and uses pyrography to burn the art to her furniture, and after she adds the protecting wood finishing treatment.
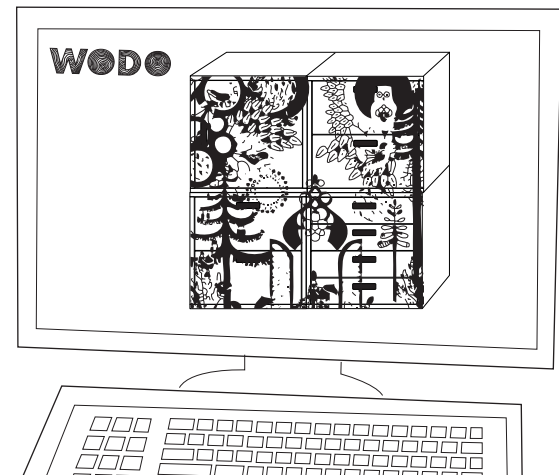
Anna uploads a picture of her Wodo furniture collection on the web-site. Wodo community members who has done a profile on the web-site and upload pictures of their Wodo creations can get special offers and invitations to special events.

20. REFERENCES

This chapter presents cases which characteristics and technologies have influenced Wodo's furniture collection.

The image number 25 is a furniture from medieval period which served for many use. It was used for packing household possessions when travelling, but it was also used as a seat, a desk, a table, and a couch for sleeping purposes. When not travelling, the hutch was used for storage. Chests were the most important furniture item of the medieval nobel household. (51)

The image number 26, 27 and 28 are examples of wooden furniture with simple and geometric forms and modern decorative surface. In the same time the pictures present examples of different techniques applying decorations: engraving, digital printing, intarsia and painting. After the long period of pure minimalism one of the current trends in furniture design is to add graphic design elements.

The figures 29, 30 and 31 are examples of the trend "personalize". Fashion and sport brands have many examples which offer for the customer to personalize their own product. Nike ID is a service where customer can choose a model of sneakers or other products and create a unique colour and material combination that matches the own personal style. Adidas instead uses a special scanner which measures the form and the pressure points of the customer's feet and like this creates a personalized and fitting product for the customer.

The personalize trend is also seen in the appliances; Infectious (fig.31) offers for consumers to get personal touch to their laptops, cellulars, iPods, iPads and other products by artistic skins (stickers) which are attached to the surface of products. In their web-site consumer can also upload his own image to create a unique surface decoration to the product. Their web-site have design challenges in which anyone can participate; Infectious says:

"We hold design challenges. Artist submit designs.
Everyone votes on and reviews the submissions.
Winners are selected based on a combination of community feedback and what we like.
If you win, you get prizes and royalties. We license your art (but don't own it)
If you don't win, you keep all rights and ownership of your work. We take nuthin'." (52)

The figure 42 is a handcraft tool pyrography which is used like a pen to draw to the surface of wood. The hot metal part of the pyrography burns a black sign on the wood when touching the surface.
"Pyrography is the art of decorating wood or other materials with burn marks resulting from the controlled application of a heated object such as a poker. It is also known as pokerwork or wood burning." (53)

(51) www.furniturestyles.net

(52) www.infectious.com

(53) http://en.wikipedia.org/wiki/Pyrography
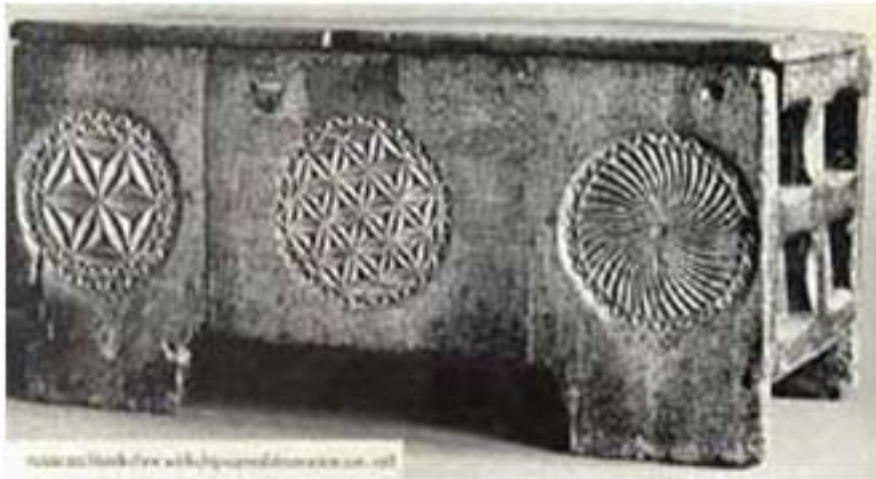
[Fig. 25] 13th Century Hutch Chest

[Fig. 26] Digiprint on wood. M3 box & seat by Tunto.

[Fig. 27] Intarsia work on wood, Studio Job - Industry carpenters workshop, London.

[Fig. 28] Recircle table by Vibeke Fonnesberg Schmidt, leftover wood and acrylic paint.

[Fig. 29] Nike ID

[Fig. 30] Adidas mi Innovation Center

[Fig. 31] Infectious

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21. PRODUCT BRIEF

The main feature of the product service system is the wooden furniture collection. It is meant for today's consumers who search objects that match their requirements of functionality, aesthetics, sustainability and personality. Today's people are also more and more in move and this is why the furniture collection is modular to adapt different spaces and easy to transport. The modular furniture system is also practical for small houses with their multiple ways of use.

22. WODO COLLECTION

The furniture collection is dismountable; made of birch plywood boards which are transported for the customer or to the pop-up event flat packed. The collection consists of four different modules: one-door unit, two cassette unit, four cassette unit and desk unit. The modules can be used as a storage furniture, seat or table and when moved they work as moving boxes. The cassettes can be removed from the box structure and carried around the home where needed;

like this the little objects of the house stay organized always in their place.

The desk unit has three different parts; the top part is a small movable table which is ideal for using at bed or couch, the middle one is the smaller storage box where e.g. can be kept pens and notebooks and it can be used as a table for mouse, and the bottom one is the bigger storage box where can be kept e.g. files and folders. The desk unit is designed thinking a small flat where's not space for a separate workroom; therefore the desk unit can be moved to be used in different points of the house.

22.1 MODULE 1
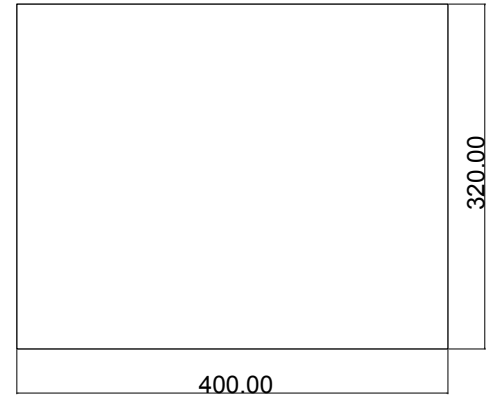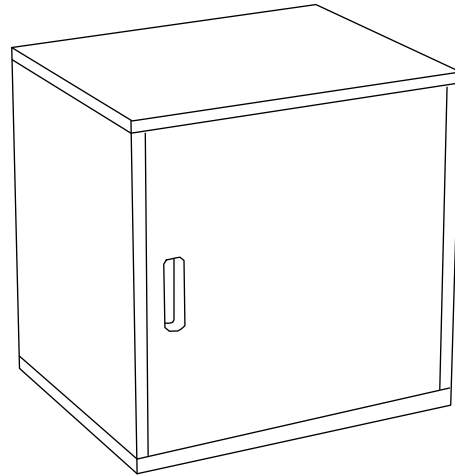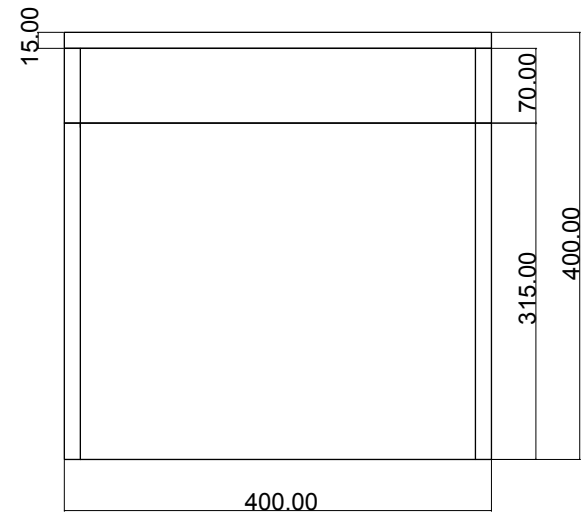

Top view

Side section

Front view

[Fig. 33] Visuals of Module 1

22.2 MODULE 2

Top view

183.50

2.00

183.50

400.00

320.00

Side section

400.00

15.00

400.00

Front view

320.00

400.00

[Fig. 34] Visuals of Module 2

22.3 MODULE 3

Top view

320.00

400.00

Side section

400.00

320.00

90.25

Front view

400.00

400.00

15.00
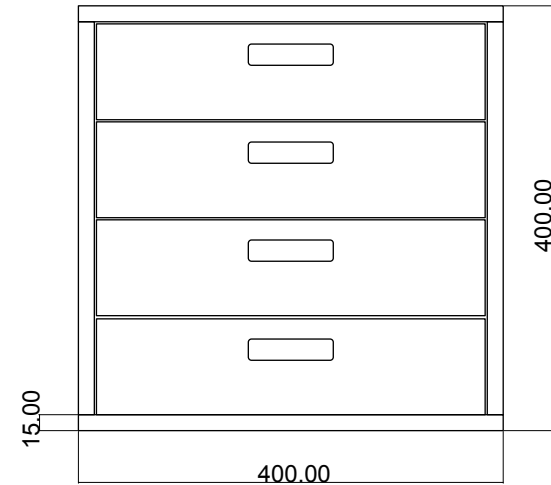
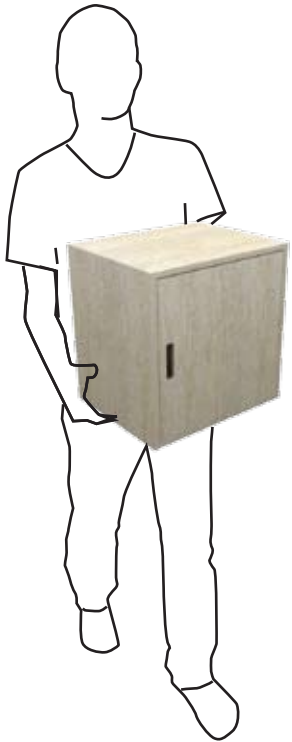[Fig. 35] Visuals of Module 3

22.4 MODULE 4
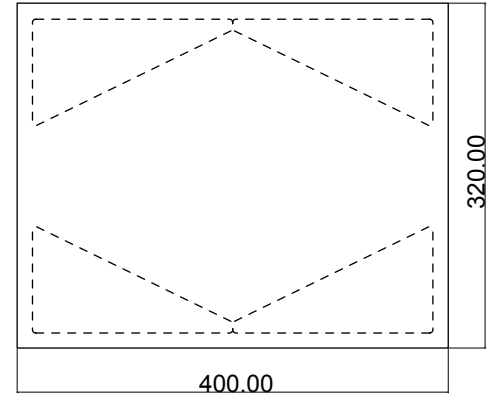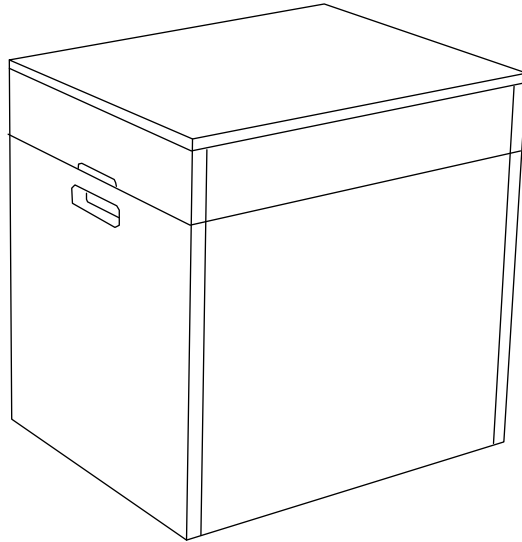
Top view
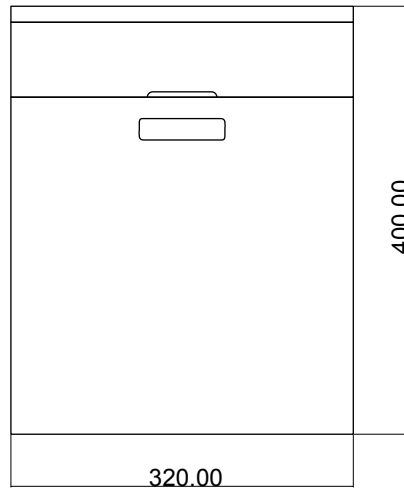
Side view

Front view

[Fig. 36] Visuals of Module 4

23. THE USE OF THE PRODUCTS
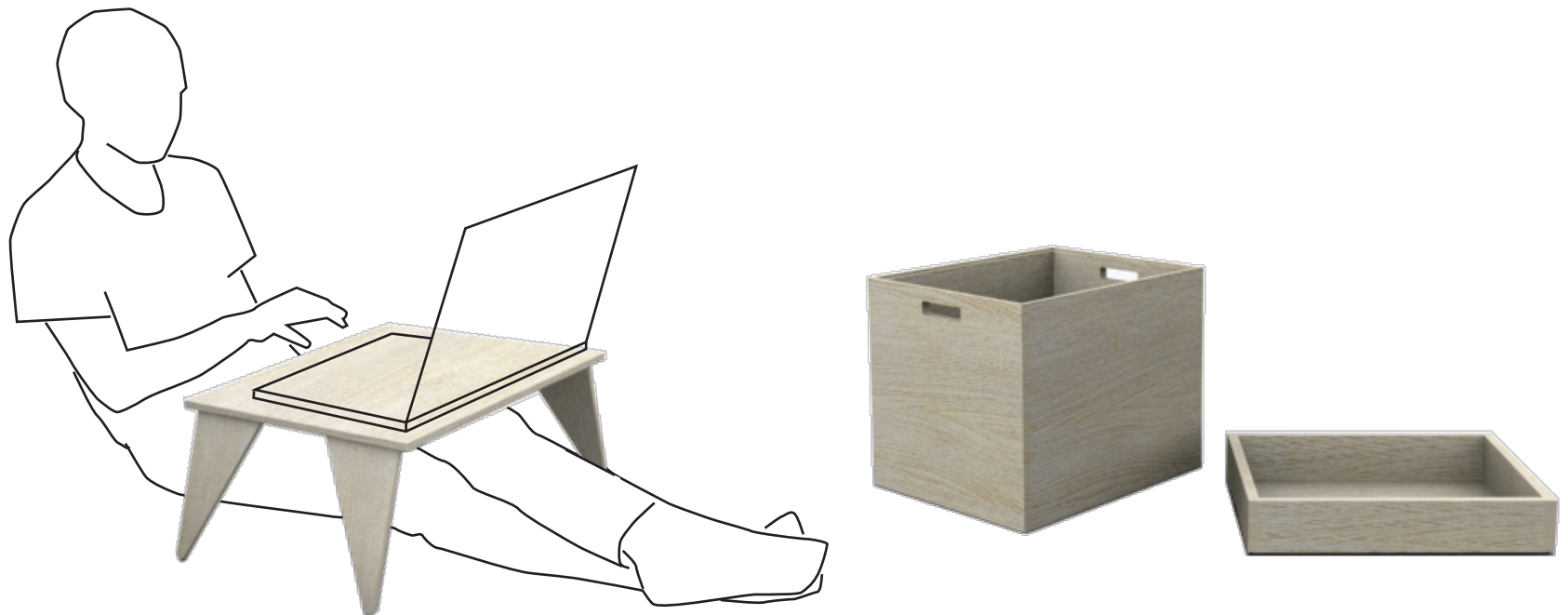
[Fig. 37] The use of module 4

115
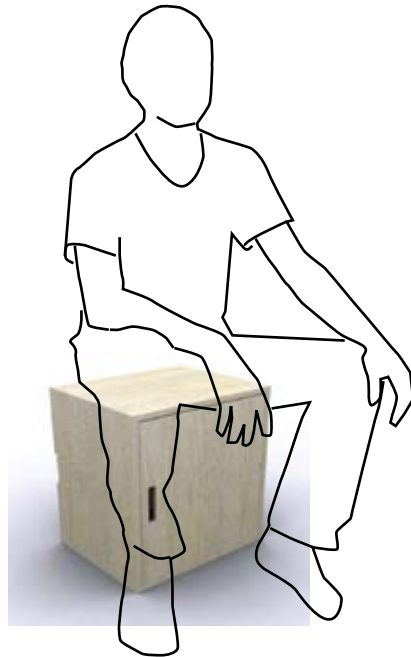
[Fig. 38] The use of the products

24. THE ADDITION OF ART

Wodo invites different artists for collaboration. The artist designs an illustration which can be fitted to the product in different ways; it can cover the front panel or all the sides of the furniture or it can be fitted on many moduls placed together. First the illustration is copied on the surface by using a carbon paper and pen or stick pressing a light sign of carfon on the surface of wood and after that the art is burned to the wood by using a pyrography.

After the artwork is burned on the wood the surface is treated with a natural wood finishing treatment.

The following images presents examples of artists invited for collaboration: Sanna Annukka, Martin Bergström, Klaus Haapaniemi, Kustaa Saksi and Erja Hirvi.

[Fig. 39] Illustrations by Sanna Annukka
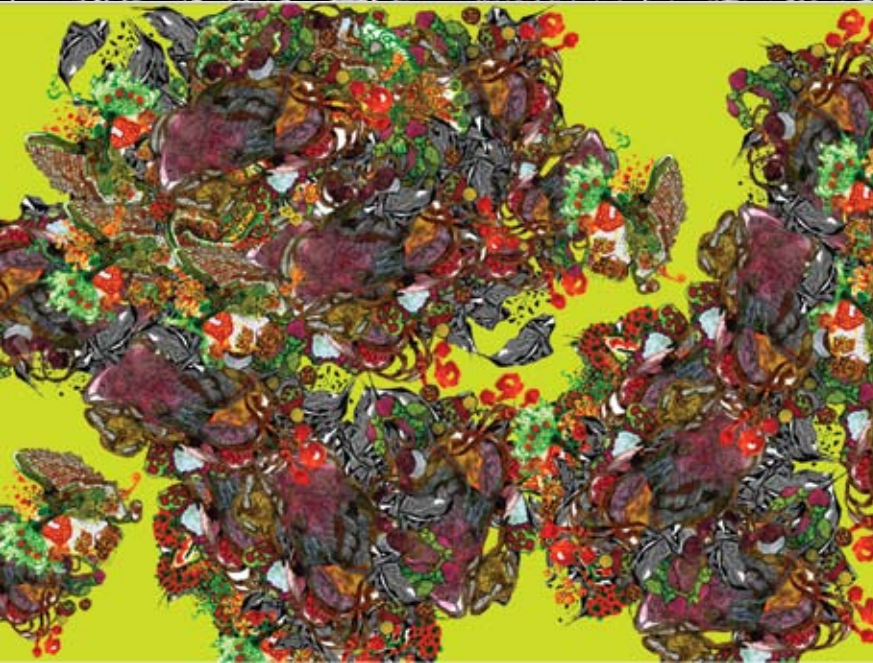
[Fig. 40] Illustrations by Martin Bergström

[Fig. 41] Illustrations by Klaus Haapaniemi

[Fig. 42] Illustrations by Kustaa Saksi

Examples of prints for Wodo furniture in collaboration with Erja Hirvi, Klaus Haapaniemi and Sanna Annukka:
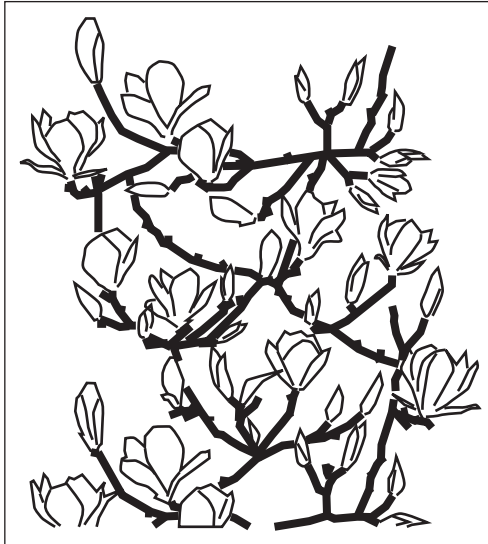
Erja Hirvi

[Fig. 43] Art print examples for Wodo furniture

Klaus Haapaniemi
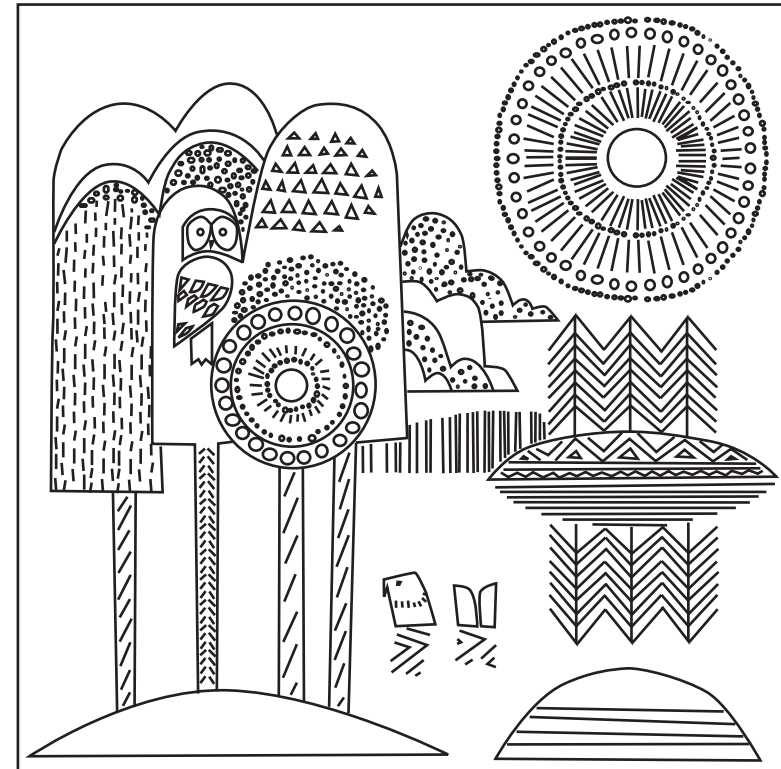
Sanna Annukka

The artworks are printed on paper and the scale of the artwork can vary; it can cover one side of the module, or all the sides of the module, or it can be a bigger scale that cover one side putting many modules together so that the artwork continues from one module to another.

The user copies the print to the surface of the furniture using a carbon paper and after that using a pyrography.

Final products:

[Fig. 44] Renderings of final Wodo products

[Fig. 45] Renderings of final Wodo products

25. THE PACKAGING

The packaging is made of corrugated cardboard which is renewable resource like the Wodo furniture; all the raw materials of the backaging are recyclable because the material is made from natural fibres and starch size. The packaging is a box that transforms into a shoulderbag when the handle is pulled out. The material is ecolocical and recyclable reflecting the Wodo's brand image.
On the other side of the back is printed the logo of Wodo and on the other side a front view of the product that the packaging contains.
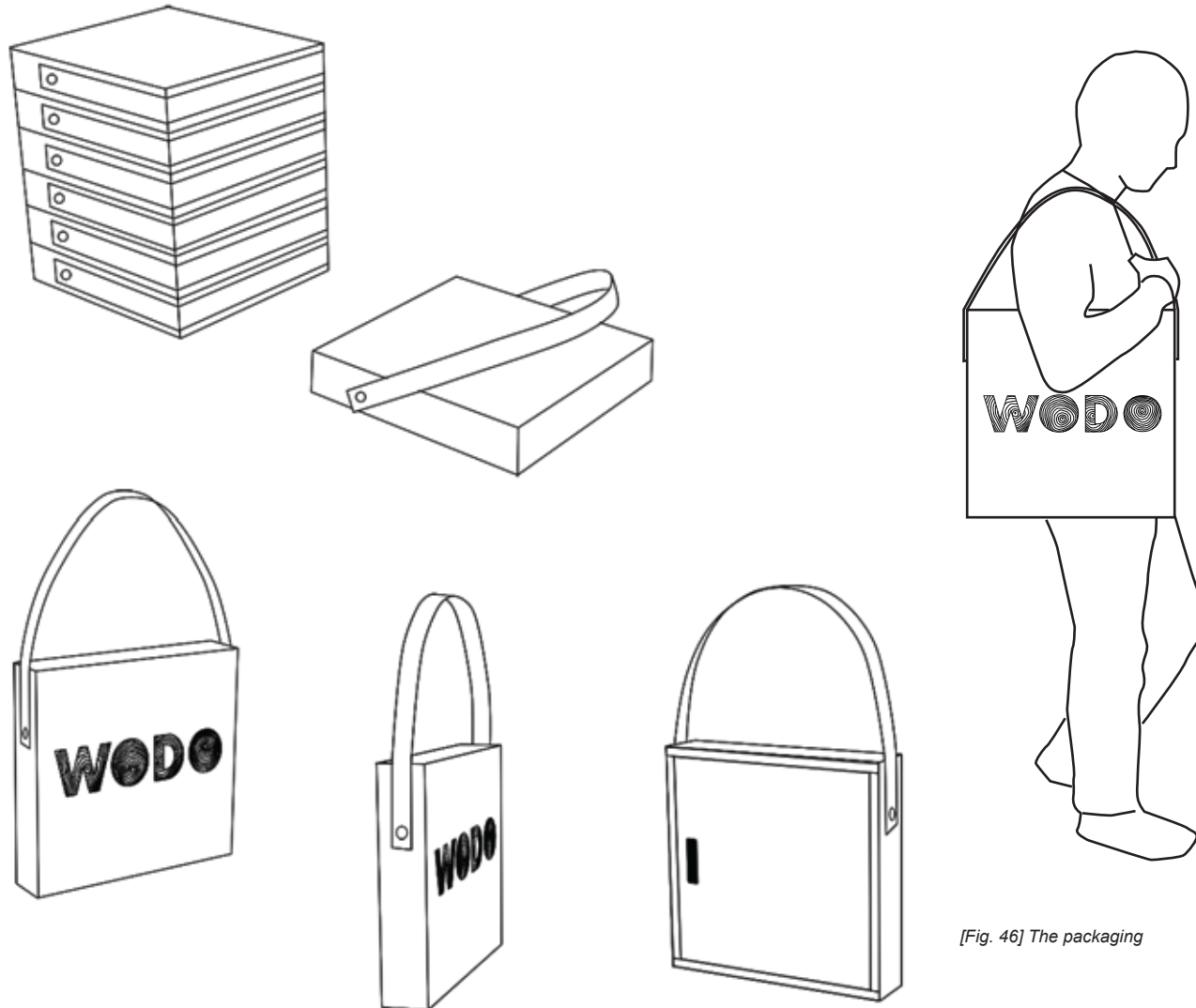
[Fig. 46] The packaging

26. COMMUNICATION BRIEF

The communication brief of Wodo describes what elements include in the communication tools and corporate identity of Wodo. The communication tools are mainly the Wodo website, advertisements, and catalogues.
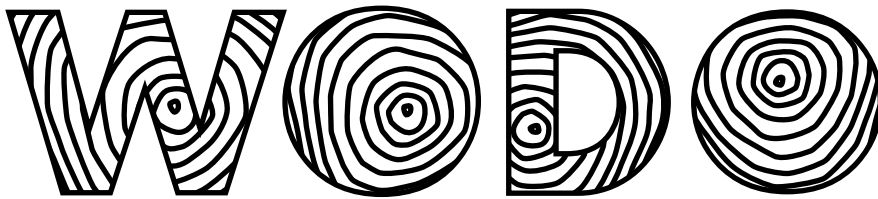
The logo of Wodo is inspired of wood which is the main element of the system. The annual rings of wood create a special graphic image which gives the look for the logo; simple geometric letters filled with unique graphic illustration, like the Wodo products.

The following chapters present the implementations of the corporate identity and communication tools.
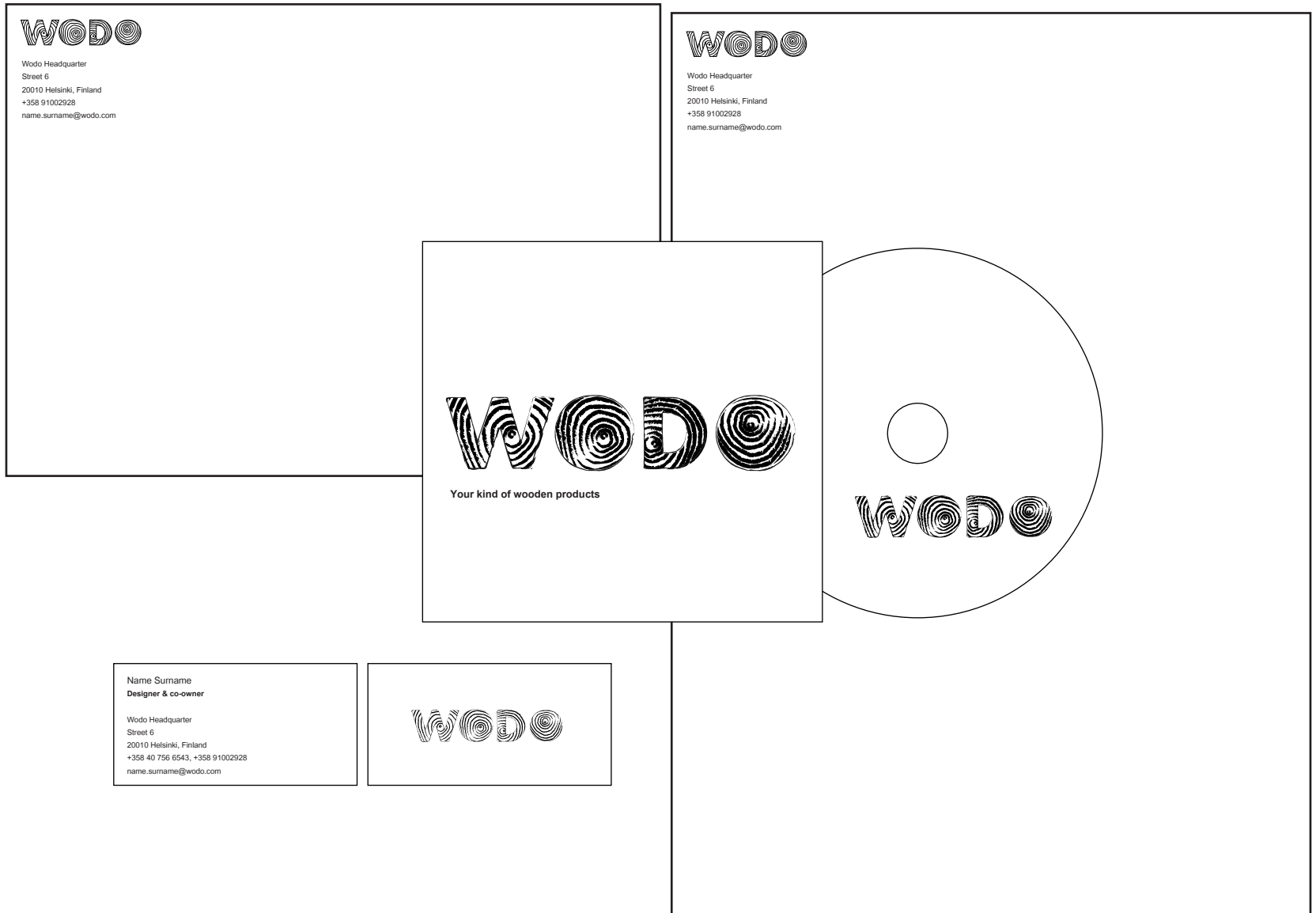
The logo:

WODO
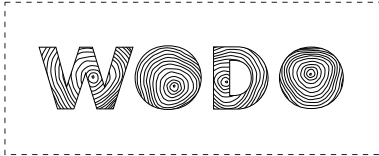
WODO

WODO

WODO

Your kind of wooden products

WODO

The letter sheet, envelope, cd covers and business cards:

WODO

Wodo Headquarter
Street 6
20010 Helsinki, Finland
+358 91002928
name.surname@wodo.com

WODO

Wodo Headquarter
Street 6
20010 Helsinki, Finland
+358 91002928
name.surname@wodo.com

WODO

Your kind of wooden products

WODO

Name Surname
Designer & co-owner

Wodo Headquarter
Street 6
20010 Helsinki, Finland
+358 40 756 6543, +358 91002928
name.surname@wodo.com

WODO

The web-site:

WODO

Your kind of wooden products.

About Wodo
The collection
Blog
Gallery
Webshop
Recycle

Events !!

Our next event is held at Madrid

Design Week on 15.5.2012.

Welcome to join our pop-up store

where YOU can design your own

Wodo product!

WODO

Your kind of wooden products.

About Wodo
The collection

Unit 1 -one door
Unit 2 -two cassettes
Unit 3 -four cassettes
Unit 4 -small desk

Blog
Gallery
Webshop
Recycle

Events !!

Image   **1**,2,3

Advertisement flyer:

www.wodo.com

WODO pop-up event

12-17 April at Via Bugatti - Zona Tortona - Milano

presents new print collection from graphic designer Sanna Annukka,

offer you a personalized print made by our graffiti artist quests!

We have design competition where your print can win!

12 April opening party with live music and live art on wood! And lots more...

Open everyday from 10.00 to 20.00

Welcome to design your kind of Wodo furniture!

WODO **Your kind of wooden products.**

from back

front

27. BRIEF FOR THE SPACE

The brief for Wodo's space is concentrating on the pop-up space where the interaction with the customer happens. Therefore the pop-up space has to reflect Wodo's identity and values.

The pop-up store is a space where Wodo organizes workshops where the visitors can customize their products. The space has an exhibition of Wodo products and art and it shares the story behind the brand. The pop-up space has also parties where people can socialize and meet the designers and artists and other Wodo brand community members. The space has to transform and adopt new lay-out forms for different events in different places around the world.

The brief for the pop-up space for Wodo can be defined as:

'The pop-up space reflects the core visions of Wodo: wood as a renewable natural material and environmental friendly consuming. It also presents current and upcoming artists who create the surface artworks for Wodo's products. The visitors can participate to different activities in the space, like the workshops, furniture and art exhibitions, parties, and like this the experience becomes stronger and gives good memories of the event and the brand.'

27.1 VALUES OF THE SPACE

Wodo's pop-up space has the following values which came out from the brief for the space:

creative, environmentally friendly, corresponds the image of Wodo, dynamic, transformable, and nomadic.
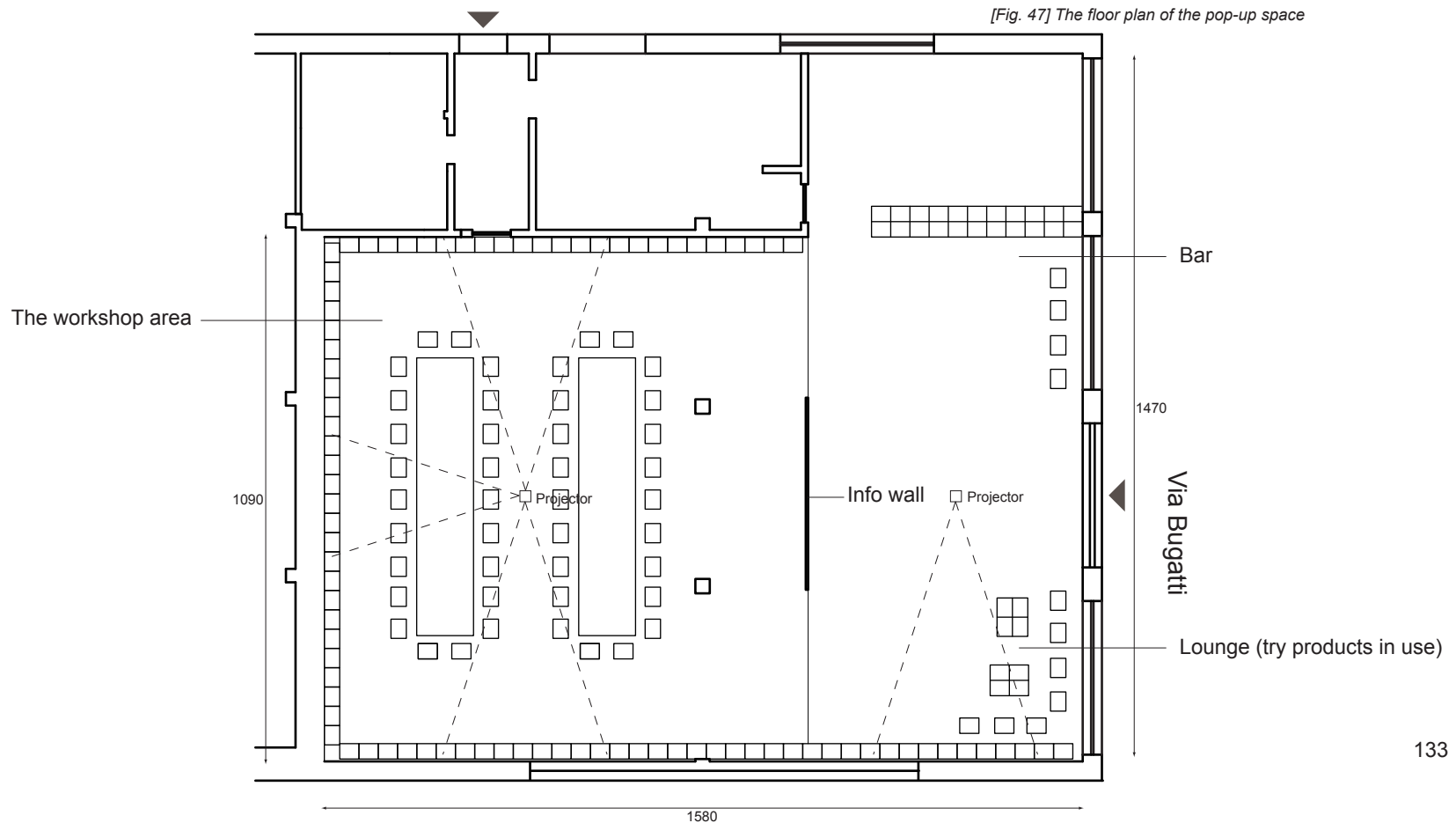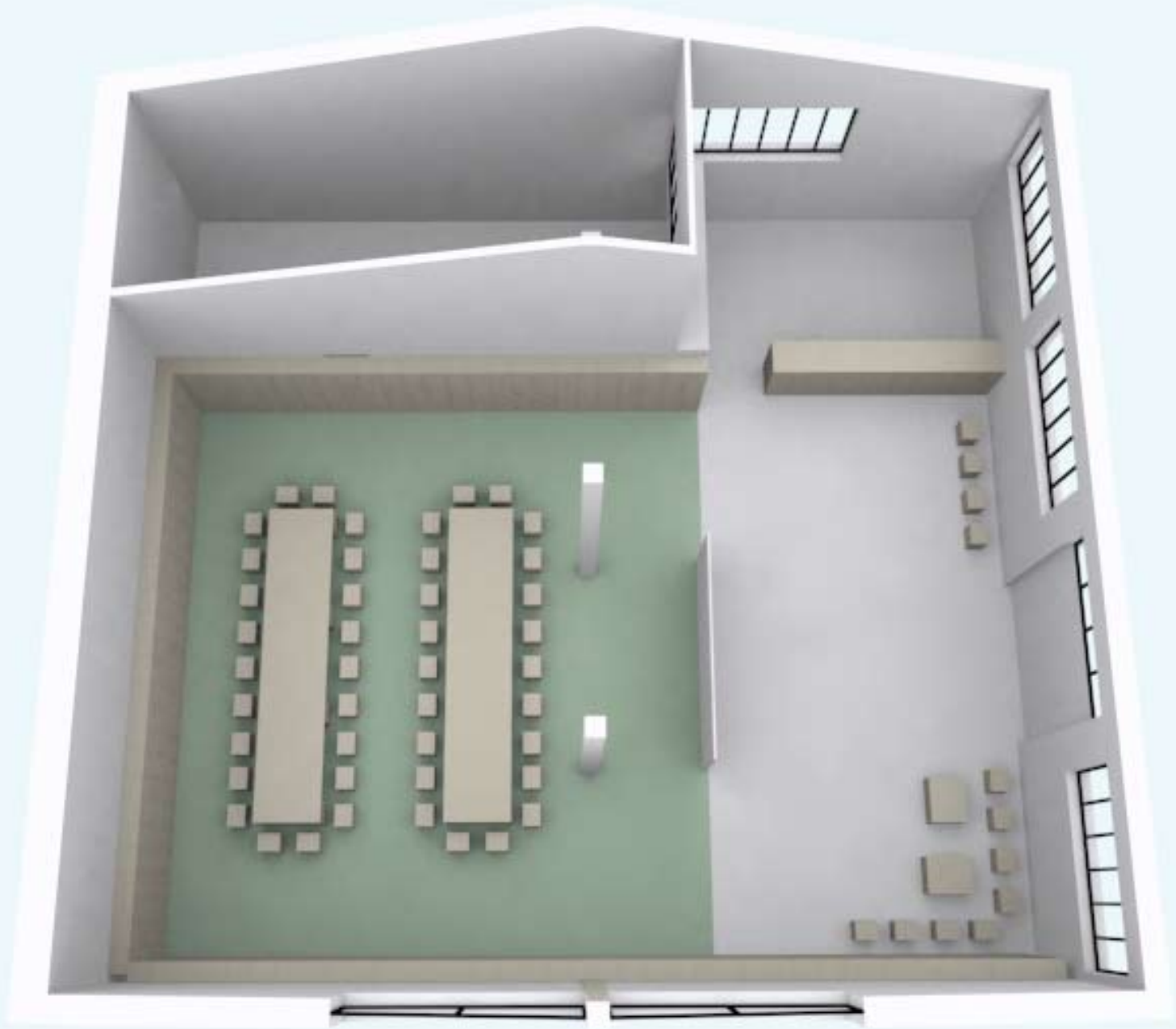
27.2 IDEA GENERATION

The this chapter explains an example of Wodo pop up space realized during the Design Week of Milan. Wodo uses the opportunity to get high visibility during Salone del Mobile.

The space, former factory, called "Plastic" is rented from the Tortona Locations and it's situated in Zona Tortona in Via Bugatti. It has 250 m2 wide open and luminous space.

All together 600 Wodo modules are brought to the space and assembled before the event begins. The modules are placed next to the walls around the space. Also the tables, seats and bar counter are made of the Wodo modules to minimize the amount of extra elements in the space. During the event the space will empty according to how many quests participate to the workshop. When the event is finished all the Wodo mudules are gone and the space is empty.

[Fig. 47] The floor plan of the pop-up space

Bar

The workshop area

Info wall

Projector

Via Bugatti

Lounge (try products in use)

1470

1090

1580

[Fig. 48] Rendering of the space

When entering the visitor can see the info wall, which tells shortly the meaning of the event, what is it about and what the visitor can do there.

HI! THIS IS
WODO
WORKSHOP!

Here you can customize your own kind of multiuse furniture! The material of the furniture comes from Kajaani in Finland (here) where the biodiversity of the forest is maintained. This forest is cured with the sustainable forest management methods.

Remember, by choosing wood you help the planet from the climate change.

[Fig. 49] Rendering of the entrance area

The layout of the infowall:

HI! THIS IS

WODO

WORKSHOP!

Here you can customize your own kind of multiuse furniture! The material of the furniture comes from Kajaani in Finland (here) where the biodiversity of the forest is maintained. This forest is cured with the sustainable forest management methods.

Remember, by choosing wood you help the planet from the climate change.

[Fig. 50] The layout of the infowall

CO2 is absorbed by growing plants and trees and sequestered in the ocean.

CO2 is released back into the atmosphere by animals, decaying plants, and from the oceans.

Burning fossil fuels releases more CO2 than natural carbon cycle can absorb.

Sustainably managed forests act as an effective carbon sink.

Part of the CO2 (in the form of carbon) is locked away in the products made of wood...

...like the Wodo furniture...
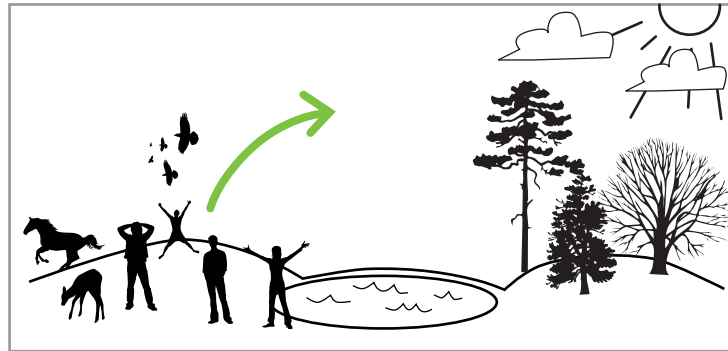
You can express your creativity and add a personal touch to your own Wodo product!!

You can publish your Wodo creations at Wodo's website, and check other peoples artworks. You artwork can also be chosen for Wodos webstore!!

WWW.WODO.COM

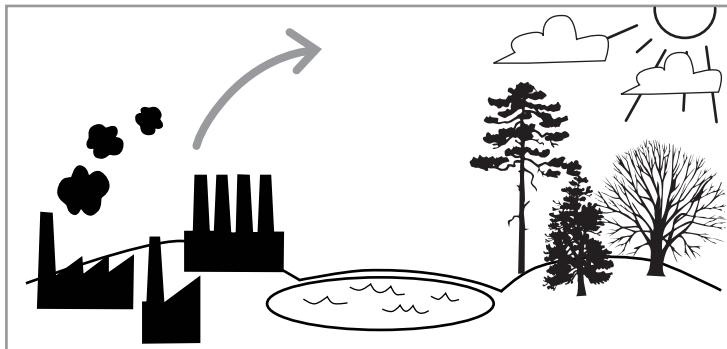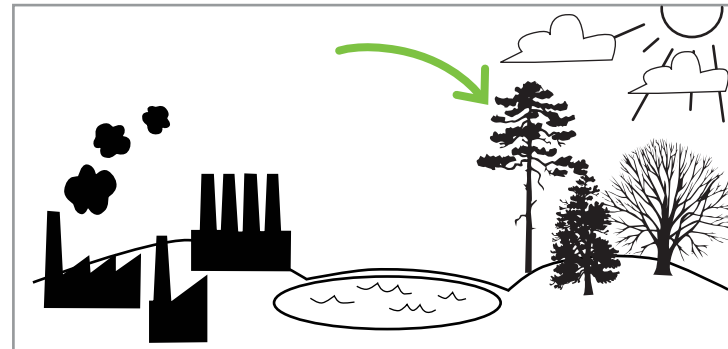*[Fig. 51] Rendering of the back side of the info wall*

The storyboard on the info-wall:

CO2 is absorbed by growing plants and trees and sequestered in the ocean.
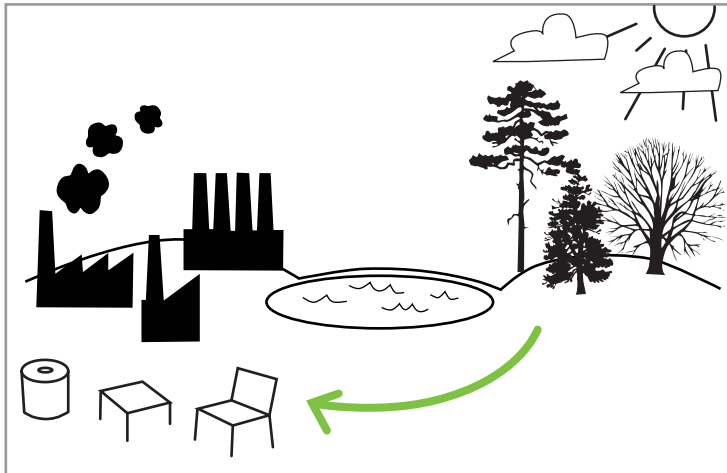

CO2 is released back into the atmosphere by animals, decaying plants, and from the oceans.
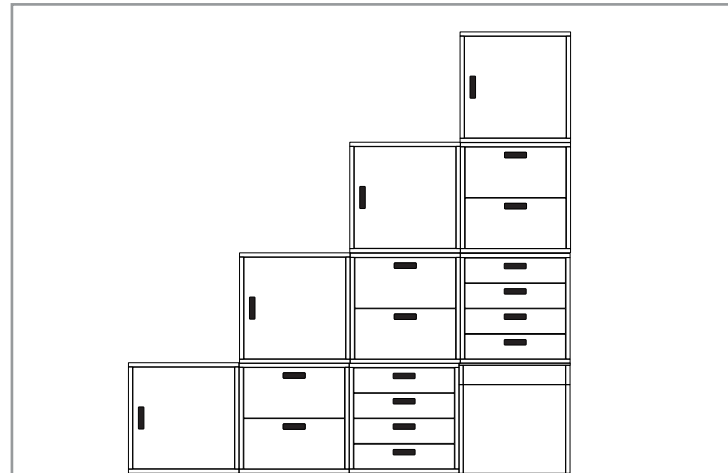

Burning fossil fuels releases more CO2 than natural carbon cycle can absorb.
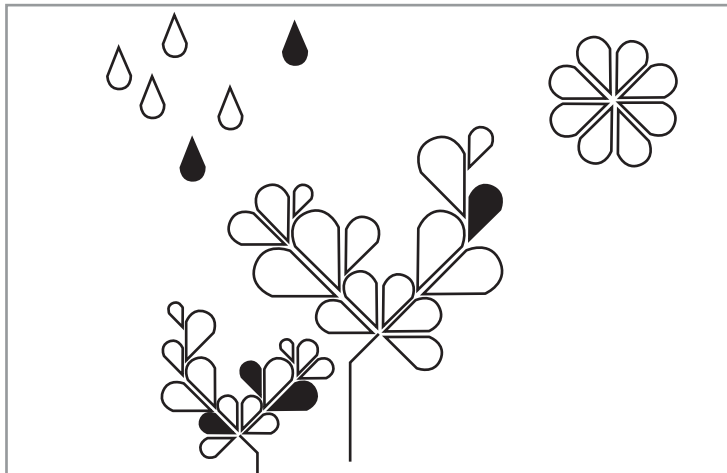

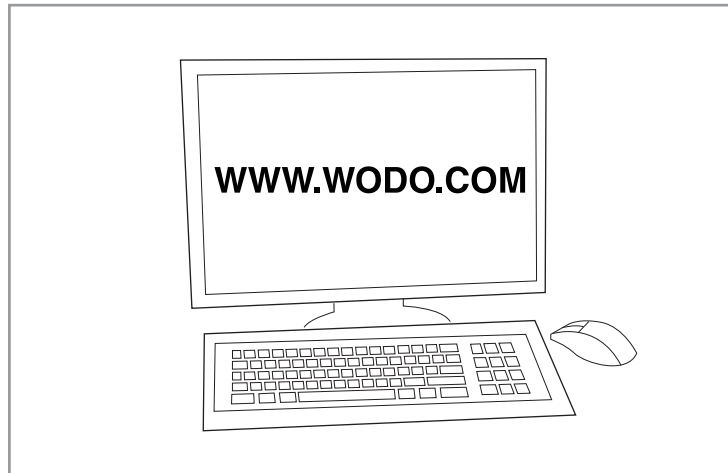Sustainably managed forests act as an effective carbon sink.

Part of the CO2 (in the form of carbon) is locked away in the products made of wood..

...like the Wodo furniture..

You can express your creativity and add a personal touch to your own Wodo product!!
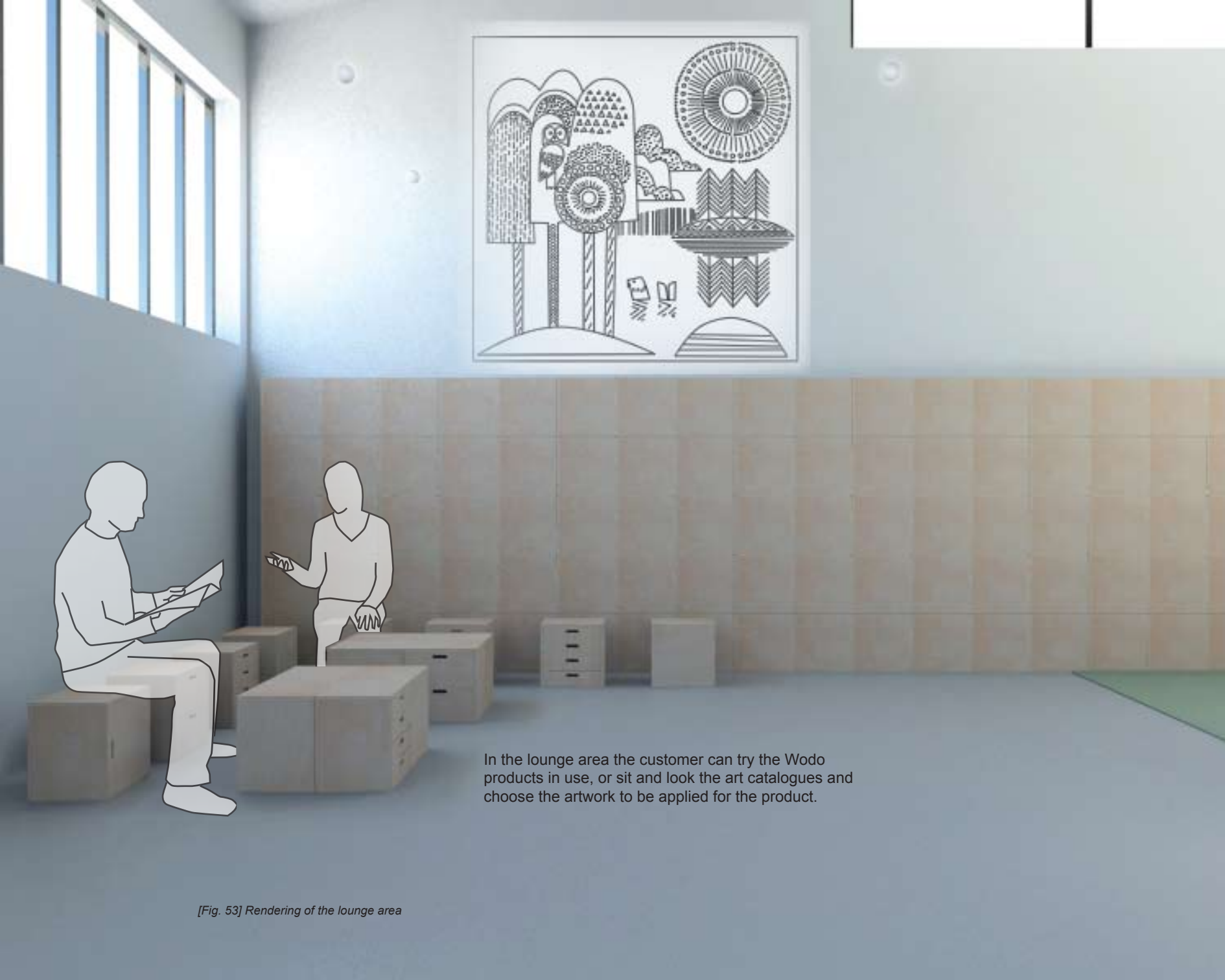

WWW.WODO.COM

You can publish your Wodo creations at Wodo's website where you can see and vote other peoples artworks as well. Your artwork can be chosen for Wodo's webstore!!

On the walls are projected Wodo's art patterns
and art works created by the customers or
guest artists

[Fig. 52] Rendering of the entrance area

In the lounge area the customer can try the Wodo products in use, or sit and look the art catalogues and choose the artwork to be applied for the product.

[Fig. 53] Rendering of the lounge area

[Fig. 54] Rendering of the bar area

Transformers for pyrography; 6 pyrographies
are connected on one transformer.

The electricity is leaded to the work tables under the carpet.

[Fig. 55] Rendering of the workshop area

[Fig. 56] Rendering of the workshop area

Wodo staff is present to give guidance
and help for the customers.

The workshop results are photographed and projected on the walls.

[Fig. 57] Rendering of the workshop area

[Fig. 58] Rendering of the workshop area

CONCLUSION

28. CONCLUSION

As a conclusion can be said that Wodo is a product service system that manages to connect different fields and actors into a fruitful network of collaborations.

The reason why Wodo is a product service system can be summarized as:
Wodo is a system that creates new kind of business using a production method which is more sustainable. The product is creating a circuit from producer to customer and from customer back to the production where the wooden boards are cleaned and brought back to use as new products. This kind of system doesn't cause overproducing which depletes the natural resources. Besides being sustainable for the environment, Wodo is also socially sustainable bringing new values for the consumer; Wodo invites the customer into collaboration of creating the brand. It brings together two different fields, furniture and art, creating new networks of collaborations.

Wodo took influence of the experiential marketing method studied at the first part of the thesis. Wodo is bringing to together elements which create a holistic experience for the customer; sense, feel, think, act and relate marketing are integrated to the product service system of Wodo. Sense is for stimulating all the senses: Wodo has food, drinks, music, art and other elements which stimulate the senses. Feel is for touching the customer's emotions; Wodo product is transformed into a personal object when the consumer adds the own ideas and creativity into it. Think is for provoking to think, like the

Wodo does in telling about the CO2 cycle related to global warming. Act is for making the customer active, which Wodo is doing by letting the customer to create art for the furniture with the pyrography. And relate is for creating connections between the consumers, like Wodo does creating a brand community where the members interact and share visions

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THANK YOU