

The Resilience and Innovative Impact of Service Design on Regional Culture

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Abstract

The research potential of resilience has received much attention in recent years, but there is a lack of relevant research on cultural resilience. We should realize that resilience cannot be achieved in isolation from the cultural dimension. So, what does cultural resilience need to draw upon to achieve it? Service design has now emerged as a promising research area. Therefore, it is essential to involve service design in studying cultural resilience and innovation. In this way, we can effectively develop values for culture and achieve resilience and innovation. Based on the above background, this study proposes the impact of service design on the resilience and innovation of regional culture with the help of service design theory. The study uses regional culture as the input and output of service design interventions to explore its innovative effects on regional culture. And how service design theory can be used for driving regional culture to achieve resilience, innovation, and regeneration, so that service design can become a catalyst for the development of regional culture to achieve resilience. It provides an interdisciplinary research platform for resilience and innovative development of regional culture. The research results can facilitate strengthening the theoretical research base related to the resilience of regional culture, making service design a vital initiative to build cultural resilience and achieve innovative development. Conversely, this innovation of regional cultural resilience can also promote new approaches derived from service design.

Keywords: Service Design, Regional Cultural, Resilience, Regional Cultural Resilience, Culture Heritage, Community

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Introduction

This paper has six parts: the first overview of service design ideas, related research, and current applications. In Section 2, research methods and tools for service design. Followed by an introduction to regional culture in section 3, resilience and regional cultural resilience in section 4, service design's resilience and innovative impact on regional culture in section 5, and a summary of the text in section 6.

Service design

A. The evolution of service design

Service design has received increasing attention in recent years. In the 1990s, service design's concept and methodology first emerged. Now its become a relatively popular area of research." The phrase "service design" initially appeared in the literature on service marketing (Shostack, 1984). In those papers, scholars combined the terms "service" and "design" in their research. Subsequently, Michael Erlhoff, professor of design at the International School of Cologne, first brought the new concept of service design to the public in the context of the design discipline in 1991. In this context, service design was defined as a multidisciplinary field in which design is the primary discipline contributing to service innovation (Ostrom et al., 2015).

Meanwhile, in the field of design, scholars have gradually shifted their research focus to service design. Nijs and Van Engelen (2016) state that the most recent service design research focuses on transformational aims and practices. This change lays the foundation for a strategic shift and drives the direction of research along with new value-creation goals.

B. The concept of service design

There is no unified academic definition of the concept of service design for this emerging discipline (Stickdorn & Schneider, 2012). However, based on the different perspectives of previous researchers, I have categorized their different understandings of service design.

1) On service design as a systematic approach

According to the concept proposed by Meroni and Sangiorgi, they describe a 'service' is a specific manufactured product or economic benefit that generates a service interaction by putting their knowledge and skills to use to make an experience for the user that meets the specific needs of the consumer. At the same time, Manzini (2011) emphasizes that service design refers to a process of change that creates the right conditions to produce "a system with multiple interactive exchanges" through a "platform for action." Sangiorgi and Prendiville (2017) expand on this concept by shifting the focus of their research from designers and service outcomes to the process of 'designing for service.'

Service design has evolved into a human-centered, collaborative, iterative, strategic, and systematic method of enhancing or creating new services to facilitate service transformation (Yu & Sangiorgi, 2018). In an iterative process, the customer experience is used as a starting point for research to create new value propositions and propose new service solutions for them (Ostrom et al., 2015), and ultimately to support services through technology, ultimately making new service ideas a reality (Teixeira et al., 2017). This position is in line with the logic of service dominance and shifts the focus from services as units of output to 'value in

use' (Vargo & Lusch, 2004). At the same time, as people are at the center of research in this system, the design object becomes the key to assessing its soundness (Krippendorff, 2006).

2) On the concept of service design as value creation

Edvardsson et al. (2005) highlight the concept of service by employing a value-creation method rather than traditional design techniques, in which value is integrated into the product and conveyed and employed during the service process. The consumer co-creates this value through the use and in-service interactions with other resources (Sangiorgi & Prendiville, 2014). This viewpoint is consistent with Vargo and Lusch's 'service-led logic' presented in 2008.

In this context, scholars have investigated service design as a new means of creating customer value (Lüftenegger et al., 2017). Such as Sandström et al. (2008) link use value to customer experience, stating that "the service experience is assessed in terms of use value, which brings together an individual's overall judgment of the outcome of all functional and emotional experiences." This experience is a complete, high-quality judgment. Meanwhile, according to Stickdorn and Schneider (2010), service design thinking is a collaborative, comprehensive, iterative, and visual approach to understanding, characterizing, and expressing the customer experience. Based on this, Clatworthy (2012) adds that service design can be described as the adoption of specific applications of design thinking with services, adding a specific definition: 'designed products provide experiences that occur over time and across different touchpoints' (Clatworthy, 2012). Norman describes user experience as the ultimate value, including all the sensory processes users, experience when using products and services. These user experiences are an emotional characteristic created during the service touchpoints. This emotional attribute of the service created by the touchpoint can be thought of as the moment when the user encounters an emotional experience outside of the physical product environment. This experience is "the feeling left by the customer's interaction with the service offering over time through the service's touchpoints.

It can be observed that consumers no longer make demands on the material product but rather get the experience through the services attached to the product (Del Val Román, 2016). According to Nike's Digital Director, Stefan Olander. "Service is now the beginning of the client experience; in the past, it was the end" (Poornikoo, 2014). This makes us believe that the development of services has established itself as the beginning and conclusion of gaining a competitive advantage.

3) Purpose of service design and research focus

Through socially engaged interactions, service design aspires to develop feasible and efficient innovations and integrated and pleasurable experiences (Moritz, 2005), (Franz et al., 2012). In order to do this, service designers can offer suitable techniques and tools to include numerous stakeholders and resources in the value co-creation process and contribute to the innovation and cultural revival of the local area (Sangiorgi, 2011). Additionally, location and community interaction can be integrated into service design (Walker, 2009), (Meroni, 2007).

4) Current applications of service design available

Service design is also currently being attempted for many social issues. In addition, several studies have discussed the application of service design in public service innovation, for

example, in the NHS (National Health Service) healthcare system in the UK, Kaiser Permanente in the US, and the emergency medical system in Japan. In addition, with the rapid development of service economization, it is increasingly being applied as a methodology for enhancing services across all industries.

The diverse perspectives of these scholars and the widespread use of service design suggest that service design is a current research priority.

5) Characteristics of service design

Service innovation is multidimensional as it takes a multidisciplinary perspective on service innovation (Gustafsson, Kristensson, Schirr, and Well, 2016). Secondly, the service design process moves from exploration to creation, followed by reflection and implementation. This determines that the service design process is not linear but iterative and cyclical. However, service design is an area of study that puts a premium on considering the preferences of customers and other interested parties. There is no outward sign of the services but based on a tangible product base, so service design has tangible and intangible characteristics. Figure 1 shows service design characteristics.

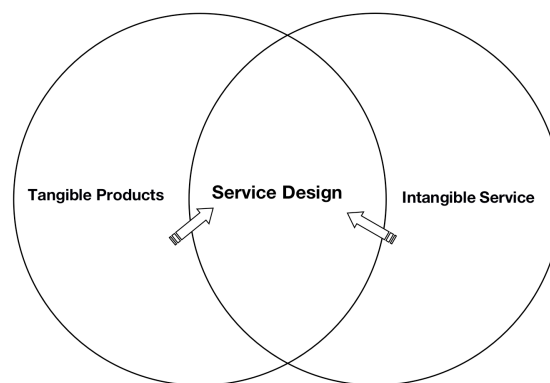


Figure 1: Service Design Characteristics

Methods and tools for service design

1) Methods of service design

Scholars have offered several specific methodologies and tools to comprehend better and implement service design. One of these is called "contextual design." It assists designers in learning about the real-world situations in which customers engage in their activities (Steen et al., 2007). To facilitate the conceptual design of product-service systems, Kim et al. (2012) devised a methodology that includes a general customer wants list, a design model list, an idea generation support matrix, and a case set.

Co-design refers to a method that encourages consumer participation throughout the design phase (Troye & Supphellen, 2012). Clients can learn to code and become involved in the creative process by taking this route. At the same time, designers can shift their roles from merely imparting knowledge to those of facilitators who foster originality (Niemelä et al., 2014). Using this method, the designer and the customer collaborate to learn as much as possible about the target market and the target environment before developing a new product or service.

Among the numerous approaches to service, design is the Russian acronym for the theory of innovative problem-solving (TRIZ) (Chai et al., 2005), multistep service design (Patr'cio et al., 2011), case-based service design (Kim et al., 2012), and sensor data-based-service design (2018a).

2) Research tools for service design

Shostack (1982, 1984) says that services put intentional design ideas into action and that the key to figuring out how well service design works is to organize and watch how services are delivered. He further suggested that organizing and observing the service delivery process was crucial in determining the success of service design. Building on this, he proposed creating several visualizations and research tools called 'blueprints' for service design. This tool describes what the service has to offer. The blueprint describes how the service works and what occurs at the different nodes of the design. Figure 2 shows service design tools.

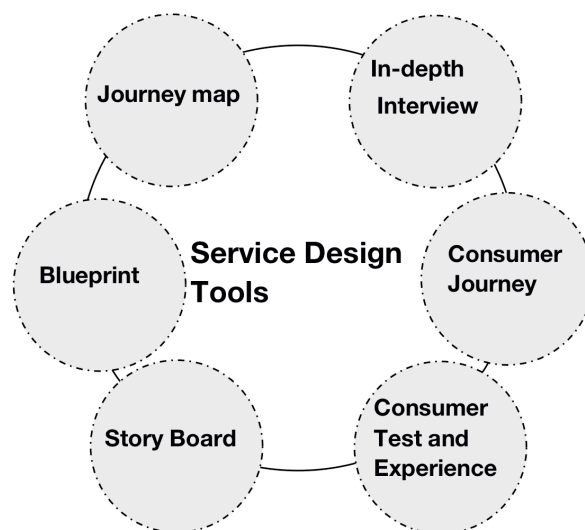


Figure 2: Service Design Tools

Specifically, these visualization tools are customer journey maps, blueprints, system diagrams, storyboards, in-depth interviews, customer journeys, user testing, and experimentation, to name a few of the most common techniques (Yu & Sangiorgi, 2014).

The goal of adding tools like customer journey mapping and storyboarding to service design was to "make it easier for the user to empathize with the service experience" (Stickdorn & Schneider, 2011, p. 158). At the same time, these tools can understand the complexity of service offerings and consider both tangible and intangible assets. These tools are adapted from user research and ethnography to capture the user experience (Yu & Sangiorgi, 2014). Secondly, they allow the results obtained to be used to correct and improve overall service quality.

Regional culture

Many researchers point to the rising fervor of cultural studies. Particular focus is placed on the study of the resilience and innovation of regional cultures. Different regions have different customs and habits, and people in different areas have unique characteristics.

However, there is currently no single definition of culture in academia, and it is challenging to give an accurate definition of regional culture due to the development and evolution of the concept itself. Firstly, a territory is a particular regional space rooted in a specific range. However, this range has both the clarity of a geographical scope and the ambiguity of a cultural scope. At the same time, there is both sameness and difference within this territory. According to Karaman, each location has a definite existential meaning that is part of a shared culture and elicits sentimental and emotional responses. This profound existential meaning is what gives each location its distinct identity.

Geographical culture is a specific cultural system within a specific region. It includes values, ways of thinking, humanistic concepts, customs, living objects, religious beliefs, history, and culture. In addition, it also includes the customs of people living in a specific region who have been engaged in material production, spiritual production, and a specific social system for a long time. This culture has been developed over a long period and has accumulated over time. This culture spreads in a particular area, and they are deeply imprinted in the local culture. It influences, directly or indirectly, the thinking and behavioral habits of the local people. Because of its distinctiveness, regional culture has a broad effect and high permeability, handed down from generation to generation. These cultural characteristics are unique, and these originalities set them apart from other regional cultures. This culture expresses some specific characteristics through shared perceptions in cross-cultural communication.

Resilience

1) The concept of resilience

Research has been conducted to contribute directly or indirectly to the resilience components of the design discipline, notably in the field of sustainable design. Even though resilience is a new study area in design research, this is the case. Design and socio-ecological variety (Cantu, 2012; Meroni, 2008); permission from consumers; the culture of resilience (Manzini, 2014); the relational design and relational quality (Cipolla & Manzini, 2009; Snelders, Garde-Perik, and Secomandi, 2014); (Ehn, 2008; Kimbell, 2011) are some of the topics that are covered in this book. Other topics include the mutual benefits between the product stakeholders (Burger, Ganz, Pezzotta, Rapaccini, & Saccani, 2011; van Halen, Vezzoli, & Wimmer, 2005). However, in the design literature, the concept of resilience is not discussed very frequently. When it is, it is typically done in a metaphorical or abstract sense rather than as a function word that can be measured and evaluated. As a result, there is a requirement for increased efforts to broaden research on resilience within the context of the design discipline. In light of those above, the following inquiry is posed. How can we assist various regional cultures in achieving cultural resilience through the design of services? We have built an outline to analyze community resilience and the interaction of regional cultural heritage with cultural aspects of services to assist regional cultures in their efforts to recover and innovate. This was done so that we could answer the question that was posed.

To be more specific, one definition of resilience is the capacity of a system or process to take in and adapt to shocks (Folke et al., 2010). It has also been discovered that recent research on the concept of resilience places less emphasis on "bouncing back to a previous state and more on the process of "bouncing forward," including adaptation and innovation, rather than on specific outcomes related to the previous status quo. This discovery was made feasible since more research has been conducted recently. Systems and processes that are resilient have the

potential to be sustainable because of their ability to endure through time without degrading their prerequisite conditions. One may make the case that all sustainable processes or systems are distinguished by their capacity to overcome challenges and carry on with their development. The capacity to adapt to shifting circumstances and maintain forward momentum is another straightforward definition of resilience (SRC, n.d.). As can be seen, the distinguishing characteristic of resilience is sustainable development.

2) Regional cultural resilience

The capacity of a cultural system to adapt to new circumstances and maintain its forward momentum is what is meant by the term "resilience" in the context of regional cultures. Therefore, cultural resilience requires not just a connection to the past but also an openness to new experiences brought about by change (adapted from Thiele [2016, 36]). Figure 3 shows the relationship between cultural heritage, community, and cultural resilience.

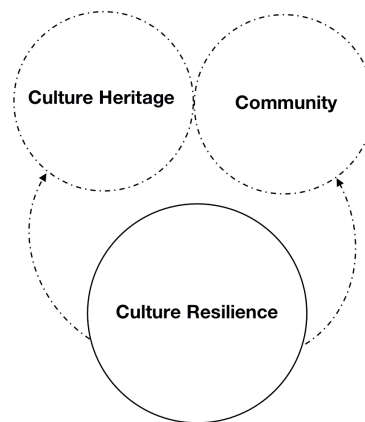


Figure 3: Relationship Between Cultural Heritage, Community, and Cultural Resilience

Resilience and innovative impact of service design on the embodiment of regional culture

This framework is built on two research directions. The first process is to develop the folk tales/folklore, architecture, and human history resources of the regional cultural heritage resources through service design and to generate interactive exchanges by engaging the stakeholders of these resources, thus leading to the resilience of the regional culture.

The second process is to research cultural recovery and innovation development with the help of the community where the regional culture is located. Through the visualization tool of the service design, the problems of the community's existing cultural resources are identified, assessed, and analyzed so that research strategies can be tailored to these problems and the recovery and innovation of the regional culture can be achieved. The interaction between communities and service design systems is demonstrated in this framework. The framework includes (1) an analysis of regional cultural heritage resources, (2) an analysis of current service instruments, an analysis of the issue at hand, formulation of aims and strategy, and implementation.

1) Service design drives regional cultural recovery and innovation through local cultural heritage

Cultural heritage encompasses tangible and intangible heritage, which not only describe people's identities but also forge regional identities within a specific context. Tangible heritage includes artifacts such as architecture, monuments, tools, and technology. According to UNESCO's definition, intangible cultural heritage includes 'communities, groups, and practices, such as knowledge and skills, that relate to the analysis of current service instruments, the analysis of the issue at hand, formulation of aims and strategy, and implementation. Figure 4 shows cultural heritage contents.

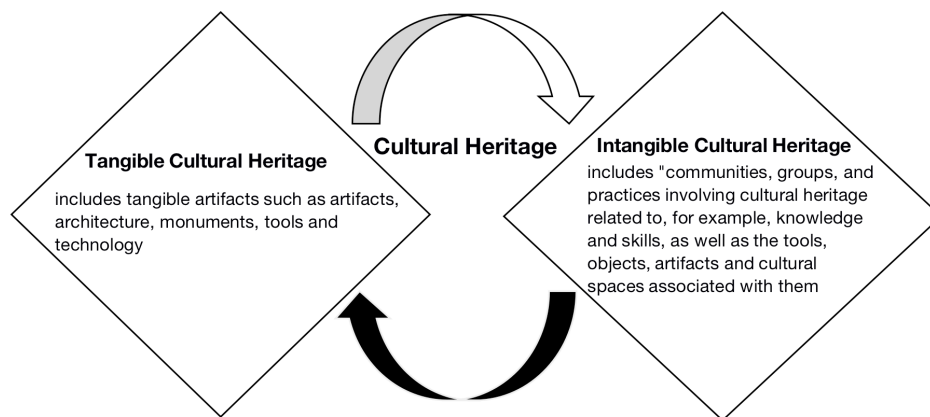


Figure 4: Cultural Heritage Contents

Nevertheless, cultural heritage is a vital local cultural resource that also represents local cultural symbols, and there is a unique 'symbiotic' relationship between them and people's lives. This relationship should not be seen as static and unchanging but as a dynamic, continuously evolving, and changing process that can only be kept going through creative transformation (Boccardi, 2015; Lane, 2015), achieving 'transformation' and 'renewal'.

Service design can catalyze research and development by relevant stakeholders to promote a positive response to external change and a deeper understanding of cultural heritage and improve cultural adaptability and, thus, the innovative development of regional culture. Figure 5 shows the relationship between cultural heritage and cultural resilience.

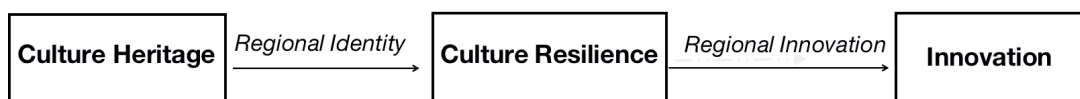


Figure 5: The Relationship Between Culture Heritage and Culture Resilience

Regional cultural heritage can be enhanced by the ability to design services. That includes products, services, or strategies with new intellectual uses. (a) Undertake comprehensive service design to enrich marketing tools and broaden market channels. For example, traditional Dutch handicrafts are fused with design to meet individual consumer needs with innovation and fashion. That suggests that we should strengthen the endogenous development of handicrafts to dovetail with the external market, supply matching, and form a scientific and systematic service design orientation. (b) A product service system oriented to envisage the services of the regional cultural market and promote the exchange of resources. In this strategy, more essential links are made between regional cultures and communities; c) A

product-oriented approach focuses on mutual exchange and learning between designers and craftspeople of regional cultural resources and co-design. By renovating its image, the place is renewed. The local population's knowledge of their crafts grows, as does their reliance on the location, reinforcing their feeling of belonging and commitment to the region. These changes in place have a beneficial influence on cultural recovery and innovation. On a more profound level, this co-design collaboration is no longer just objects but a constant renewal of local culture. This strategy promotes the living of local cultural knowledge and the generation of new knowledge in the process, thus leading to cultural recovery and innovation. Figure 6 shows Regional cultural heritage can be enhanced by the ability to service design.

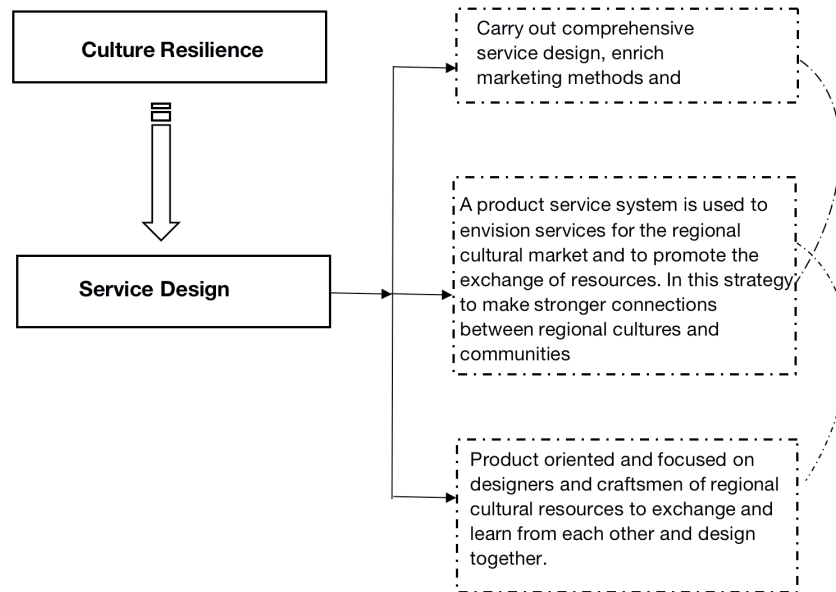


Figure 6: Regional Cultural Heritage can be enhanced by the ability to Service Design

2) Service design leads to regional cultural resilience and innovation by strengthening the resilience of communities

Service design is an empathetic process that enables social innovation to co-create meaningful contexts by connecting innovation to community and stakeholder systems' individual and social needs and ambitions (Verganti, 2009; Zurlo, 2012). Aside from the operational role of design thinking, such an approach encourages more profound reflection on cultural recovery and innovation. This method differs from standard expert-led social design innovation by using an anthropological perspective to communicate service propositions with local communities and stakeholders through an empathetic awareness process.

Regional culture is also a significant component of community resources, particularly when shared within the community. The way this culture is presented may, to some degree, boost the innovation potential of historical communities (Atallah, 2017; Wexler, 2014). Second, the service design research tool can assist us in identifying the community's relevant stakeholders' expectations for cultural innovation and restoration. These expectations can then be translated into development opportunities, strengthening community cohesion and encouraging cultural innovation and restoration. This approach is also in line with the adoption of the 'community-centered design' concept (Manzini & Meroni, 2012) and the use of services as a co-creation of value between in a social environment, many economic and social actors (Vargo & Lusch, 2004).

Secondly, through co-design instruments in service design, designers, users, and stakeholders collaborate to explore, envision, and develop solutions to gather ideas from marginal stakeholders. According to Sanders and Stappers (2008), 'co-creation' in this context refers to the communal act of creation that people apply and share. Participants in the co-creation session will be asked to consider expectations collectively for cultural recovery and innovation in their communities and to write down facilitators for regional cultural recovery in a given template. This exercise aimed to identify significant concerns and transfer them into opportunities for service design changes.

To do so, anchor the design of the service in the territorial culture; the tool co-design in service design can prompt participants to prioritize stakeholders who are classified according to their level of influence, which is determined by their roles, talents, motives, and interests. In this regard, participants in the workshop brainstormed possible services that could lead to the execution of future initiatives. The brainstorming results can then be used as a basis for reflection to guide the further development of the services through a discussion around the core purpose of community cultural recovery and innovation.

At the same time, the place can be renewed by refurbishing its image through a service design collaboration for crafts from local cultural heritage resources. Residents' awareness of their crafts is also increased and will strengthen their sense of belonging and attachment to the place. These local changes positively impact cultural recovery and innovation, developing sustainable communities and enhancing their stability and cultural diversity. Moreover, as such traditional crafts are closely linked to the lives of the population and have an essential impact on the economy, employment and identity, there is a greater need for living heritage. According to the Dutch case study on service design in crafts, to create a sustainable future for crafts, it is therefore essential that craftspeople have their communities (communities) where they can continue to produce while passing on relevant knowledge and skills to others. As the craftsmen livelihoods are improved, this also contributes to the renewal and restoration of the local culture.

A community's culture (tangible and intangible cultural legacy) should provide it with a competitive edge and uniqueness that distinguishes it from all other communities (George, 2010). Cultural heritage is significant in helping regions maintain distinctive cultural elements and contributing to local development in various ways.

Cultural heritage originates and depends on the place, and the historical pulse and cultural identity are essential to what constitutes local culture. The national historical memory and cultural content it carries are essential aspects of the place. In the Ethical Principles for Safeguarding Intangible Cultural Heritage (2015), UNESCO emphasizes the importance of protecting the intangible values, aesthetic qualities, and historical spirit of cultural heritage because they are inextricably linked to the place where they are created and to the identities of the people who create them.

To this end, the Council of Europe's Framework Convention on the Value of Cultural Heritage in Society (Council of Europe, 2005, Article 2b) emphasizes individuals' roles in the process of recognizing and passing down cultural heritage assets to subsequent generations (Council of Europe, 2018). A legacy community is "a group of people who share a common commitment to preserving and transmitting certain components of their cultural heritage to subsequent generations as part of a larger network of public activities" (Council of Europe 2005, Article 2b). In addition to understanding the resource value of their cultural history,

legacy communities are characterized through a feeling of belonging, inclusivity, and cooperation build on the importance of culture and cultural heritage to community resilience.

Conclusion

This paper has contributed to cultural recovery and innovation in several ways. First, the literature on design and service is reviewed. It is then explored through a service design approach. Factors involving regional culture, regional cultural heritage resources, and regional cultural communities are examined as service design objects. Resilience is taken as an objective, showing what service design tools can be used to promote regional culture for recovery and innovation. This framework can assess the ability to build cultural resilience, which is valuable for cultural resilience and innovation research to help identify which resources in regional culture can be tapped. These strategies provide a research framework designers can incorporate into the service design twist system. In addition, the interactive and relational nature of service design and regional cultural heritage further supports high cultural resilience and innovation. At the same time, service development through service design leading local cultures to relevant resources within the community promotes cultural recovery".

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