CONTAMINATING CLOTHING

An investigation of how
culture and aesthetics can
be utilized as material when
designing for experiential
sharing services

Karianne Skrettingland
The Oslo School of Architecture and Design
Spring 2024

Introduction

Today, we are in a tricky position. Efforts to make the fashion and textile industry more sustainable are to a large degree focused on bringing us, the wearer of clothes, in contact with clothes used by others either through resale, rental or subscription-rental models. There's several challenges that must be faced for such ways of consuming and using clothes to become attractive and normalised. One of the many knots that must be untangled are challenges connected to culturally held values and narratives. On the one hand, the practice of not buying new is simply not 'normal', it's different and lacks there's social and symbolic incentives for us to adopt these practices. Additionally, the presence of other people in clothes is a tricky thing to handle. Smells, stains, and signs of wear may put people off from even considering looking at these objects.

Contaminating clothes is a research-driven design diploma exploring culture and aesthetics as a design material for services. Through a cultural and aesthetic lens, I investigate how meaning may be created through rich experiences in the use of sharing services.

The project explores frameworks and methods for this cultural approach through a two-part experiment that resulted in a handful of designed service probes. Together these allowed me to reflect upon and discuss the opportunities and challenges of integrating such an approach in the design of services.

6   7

Approach

In this section, I describe my approach and the methods that have informed and motivated my work on this project. I outline my thoughts on culture and aesthetics and sketch out the theoretical framework this project emerged from.
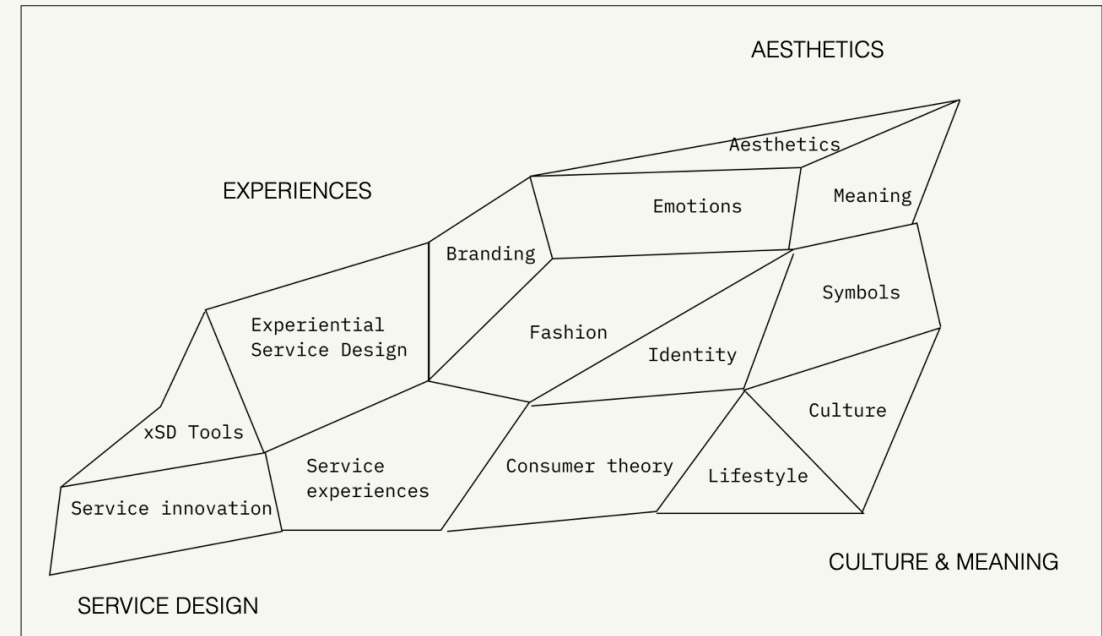
This project is situated somewhere between experiential service design, cultural studies, visual communication and research – combining and exploring the tools, theories and processes these disciplines offer. As a service designer, I am interested in the experiential aspects of services and am deeply fascinated by the designed experiences we humans find meaning and value in. I consider culture and aesthetics as entry points for understanding and exploring how we may craft meaning through experiences. As a research-oriented and curious designer, I am interested in asking questions and exploring how methodology and perspectives from other disciplines may provide value to the design of services.

The project is primarily for other designers interested in the cultural approach and people working in the textile and fashion industry who may be curious about or find value in the perspectives proposed in this diploma.

I chose to follow an experimental approach to the project for a couple of reasons. As the discipline of experiential service design and implementation of cultural perspectives is emerging and establishing itself as a specialisation within service design there's still room to explore and investigate. Additionally, my experience with and exposure to such approaches has been limited throughout my education. I am familiar with the frameworks proposed by Dennings and Matthews but lack experience working with them. Therefore, I chose to follow an experimental approach as it allows me to build and expand upon existing frameworks through a reflexive approach.

Schön describes the design process as "reflection in action" where the designer produces knowledge through conversation with the materials (Schön, 1983). With this diploma, my goal is to create designerly knowledge through experimenting with the materials of culture, and what it could mean for the design process.

My approach to the project may differ from more conventional design approaches in two ways. Firstly, it is not concerned with solving a problem or finding a solution, but rather focused on asking questions and building knowledge through design. Secondly, I'm approaching services not by asking "How does it work?", but rather "What does it mean?".

AESTHETICS

EXPERIENCES

Aesthetics

Meaning

Emotions

Branding

Symbols

Experiential Service Design

Fashion

Identity

Culture

xSD Tools

Service experiences

Consumer theory

Lifestyle

Service innovation

CULTURE & MEANING

SERVICE DESIGN

10   11

● Visual framework adapted from Dennington (2021)

My project consists of three different phases or modes.

RESEARCH

Established theoretical framework
Research fashion & sustainability
Research possible relevant theories
and approaches
- Douglas, Purity and Danger
- Belk, Ritualised Cleaning

EXPERIMENTATION   12   13

Experimenting with frameworks
for structuring services
Experiment 1
Experiment 2

REFLECTION

Conversations with experts
COnversations with users

RESEARCH
In the first phase of the project I explored several different cultural theories relating to our emotions and experiences of meaning in relation to clothes and identity. Among them I looked at theories of cleaning and contamination, cultural innovation and existing frameworks for designing services through culture. I talked with experts within the fashion and sustainability indsutry and mapped out the trends, challenges and innovation intitiatives being developed.

EXPERIMENTATION
The second phase of the project focused on working with the cultural material and approaches at hand through a two-part experiment. The first part involved cultural mapping, looking into trends and identifying narratives and symbols in contemporary culture, and using this to design three service probes. The second part involved looking more closely at the integration of aesthetics and culture into conventional service design methods and took the learnings from the previous part to further explore cultural notions of cleanliness in the design of one more cohesive service concept.

REFLECTION
The final mode of the project is concerned with discussing and reflecting upon the potential of this approach. Throughout the project I've reached out to experts working with fashion, sustainability and culture to learn about their challenges and where they see potential and need for new approaches. I've also had multiple conversations and user-test to learn about how the designed material work on people outside the field of design.

"When you talk about clothes as a cultural and social phenomenon, you are primarily talking about two things. The first is how you dress, the garments you choose to put on and how this is read by yourself and others. The second is about how each of us choose to interact with the clothes that are around us. Do you buy a lot of cheap clothes? Do you take care of your leather shoes? Are you selling second-hand? Are you buying second-hand? All of this is also about culture."

Nina Simon, NF&TA

Context

Two findings from my intial research hold an interesting tension between them and became a foundation for my design experiment. In this section I describe them and provide some context.

01 THE CURIOUS TENSION

Two findings from my research hold an interesting tension between them and became a foundation for my design experiment.

SUSTAINABLE BUSSINESS DEVELOPMENT

New services are being tested and developed for mass-market offering, and among the most popular in terms of economic and structural feasibility is re-sale servies and sharing models based on rentals and subscription-rentals (Accenture Strategy & Fashion For Good, 2019). All of these new practices involve us coming closer to clothes that have been used by other people than ourselves.

UNEASINESS AROUND THE PRESENCE OF OTHER PEOPLE IN CLOTHES

A common notion communicated in my conversations about clothing was a general uneasiness around clothes used by others. While most young women were open or used to sharing both everyday and occation wear with friends – there was a sense of uneasiness about sharing, borrowing, buying or renting clothes from strangers.
This was familiar to me as my group met the same resistance to sharing clothes during a service design project 2 years ago which led us to focus on sharing between friends only.

This tension between the efforts of sustainable development and users' aversity to 'used' clothing fascinates me and became the foundation for my design exploration where I wanted to test if culturally developed service probes would spark new or different emotions in it's potential users.

16   17

"My inlaws seem to think that second hand clothes are not clean or good enough for my child"

FEMALE, 29

"I could maybe circulate my clothes with friends, but never strangers"

FEMALE, 47

"I find it slightly unsetteling. It's like they come too close. It's too intimate "

FEMALE, 27

02 TARGET GROUP

My project has two target groups:

DESIGNERS & FASHION PROFESSIONALS
The diploma itself is primarily for other designers interested
in the cultural approach and people working in the textile and
fashion industry who may be curious about or find value in the
perspectives proposed in this diploma.

CLOTHING INTERESTED MILLENNIALS
The probes and service concepts designed are targeted towards
millennials (age 28 - 40) who are interested in clothing, and
curious about more sustainable and new practices, but not overly
concerned with sustainability in their everyday life.

Culture & aesthetics for experience

In this section, I describe my approach and the methods that have informed and motivated my work on this project. I outline my thoughts on culture and aesthetics and sketch out the theoretical framework this project emerged from.

01 CULTURAL APPROACHES TO SERVICES

Exploration and communication of aesthetics and culture as material within service design are not widespread yet. However, some practitioners have highlighted its potential to create meaningful service experiences (Dennington, 2021; Matthews, 2021), underscoring the role of aesthetically and culturally enriched services in fostering communal understandings and culturally imbued experiences. This research points to the potential of experientially rich services in accelerating the adoption of sustainable practices for example in the move from solid to liquid consumption (Baxter, 2018).

Aesthetics and culture could play a significant role in accelerating the shift from solid to liquid consumption, reducing the environmental impact of companies and individual actions (Beretta, 2021). Strategic integration of aesthetics and culture into service design could not only enhance user experiences and satisfaction but also align with the shift from individual ownership of goods to access-based consumption models (Baxter, 2018), supporting the adoption of more sustainable consumer practices such as sharing and rental. As such aesthetics holds the potential to drive sustainable innovation through experience-centric services in commercial contexts.

Approaches and frameworks for the design of services include the stylistic experiential journey (Dennington, 2021), trendslation (Dennington, 2021) and trendslation of cultural material into myth, symbols and ritual (Matthews, 2021). These approaches typically focus on cultural mapping as both research and material. This diploma uses these frameworks as jumping of point to inspire and lead the design experiments

22   23

02 CULTURAL INNOVATION & CULTURAL STRATEGY

In order for new and sustainable practices to not only emerge but to establish themselves as equal modes of "consumption" they must be as attractive or more attractive than conventional retail. In order to get to this point both the functional value as well as the social and symbolic value of the service must be high. According to Holt and Cameron (2010) brands and services that provide value on all of these levels delivers innovative cultural expression. In order to craft these expressions they argue for an approach to innovation driven by idelogy, myth and cultural codes.

The focus on innovation beyond the technical is also argued for by Balsamo who states that "'innovation could be even more innovative in its scope of vision for the future if it were to take culture as a precondition and horizon of creative effort." (Balsamo, 2011). She argues that by separating culture and technology the interaction designer limits their "imaginary space (Balsamo, 2011), and thus risk replicating themselves and missing opportunities for innovation. This observation could also shed light on the importance of cultural innovation in the services. By integrating a cultural approach into the design of services the designer may open their "imaginary space" and drive service innovation (Matthews, 2021).

Visualization by me
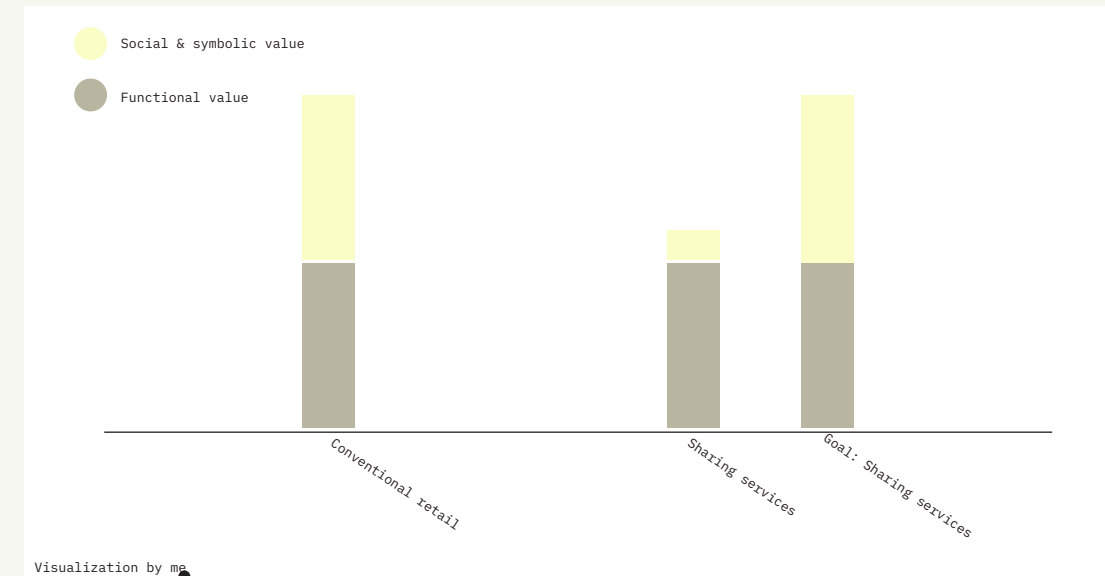
03 CLEANING & CONTAMINATION

In 'Purity and Danger,' Mary Douglas examines how cultures deal
with concepts of purity and dirt, suggesting that objects seen as
'dirty or polluted' are often just 'out of place.' This idea is interesting
for rental services, where used items might carry 'contamination',
residue of their owner in the shape of smells, stains or other signs
of wear. Sharing services will by design put it's users in the presence
of another. How can we through design diminish the negative
consequences of this presence? How can we make it feel not "out
of place"? By looking at rental through this lens we may find other
approaches to 'cleaning' the items that goes beyond washing and
disinfecting.

      Contamination does not have to be negative. A jacket
worn by Ghandi would carry positive contamination as it's wearer
may hope that some of Ghandi' character would rub over on them.
The same jacket immediately is viewed differently if you are being
told the jacket was worn by Ted Bundy. The concepts of purity and
danger are cultural concepts meaning they change based on the
surrounding culture and it's positionality within it.

      I find these concepts highly relevant for the project and use
this theory as a framework to renegotiate the perception of clothing
rental through design.

Obejcts such as clothing can
become 'contaminated' by their
previous owner or negative
experiences, which can affect the
new owners perception of them.
(Belk et al., 1989)

Experiment

Part 1

Probes

In this section I explore how cultural material and aesthetics may be used to explore and structure service offerings though three service probes. I outline my process and approach thoughout the experiment, and reflect upon insights and learnings from the process.

01 SETTING UP THE EXPERIMENT FRAMEWORK

Similar to the approaches proposed by Matthews and Dennington, I decided to start my experiment by cultural mapping. From this I hoped to build a rich foundation of cultural material to use in the rest of the service design process.
To make sense of and synthesize the insights from the cultural mapping my next step would be to make trend cards summarizing and condensing the broad cultrual map.

From this I wanted to craft cultural personas or archetypes that would help begin materializing, concretising and visualising the cultural narratives and symbols that would most efficiently meet the needs and dreams of each cultural archetype.

Lastly, this process would end in three different service deisgn probes that each should answer to different common cultural needs that exist in contemporary culture.

28   29
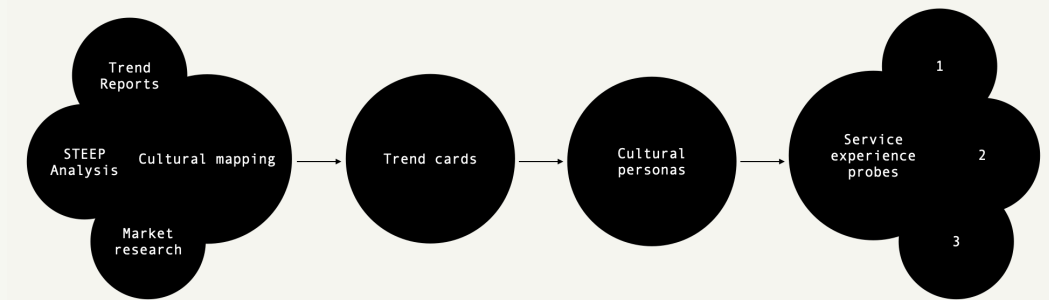
02 CULTURAL MAPPING

The process began with a cultural mapping consisting of reading and decoding trend reports, doing STEEP analysis and looking at market movements and developments. The material I ended up working with was quite rich and nuanced, ranging from text heavy articles to social media to image stills. With the STEEP analysis as the underlying framewor of exploration a certain amount of much needed structure was provided which also made it easier to identify cross-connections and how different economical and political trends meterialize in digital and physical media and imagery. As an additonal way of structuring the mapping process I focused on what these different trends and developments could mean for us as humans. What does it say about our current and future emotions, dreams, anxieties and behviours? What is meaningful to us now? And why? What do we fear? And what could alieveiate the discomfort and make us feel safe?

30
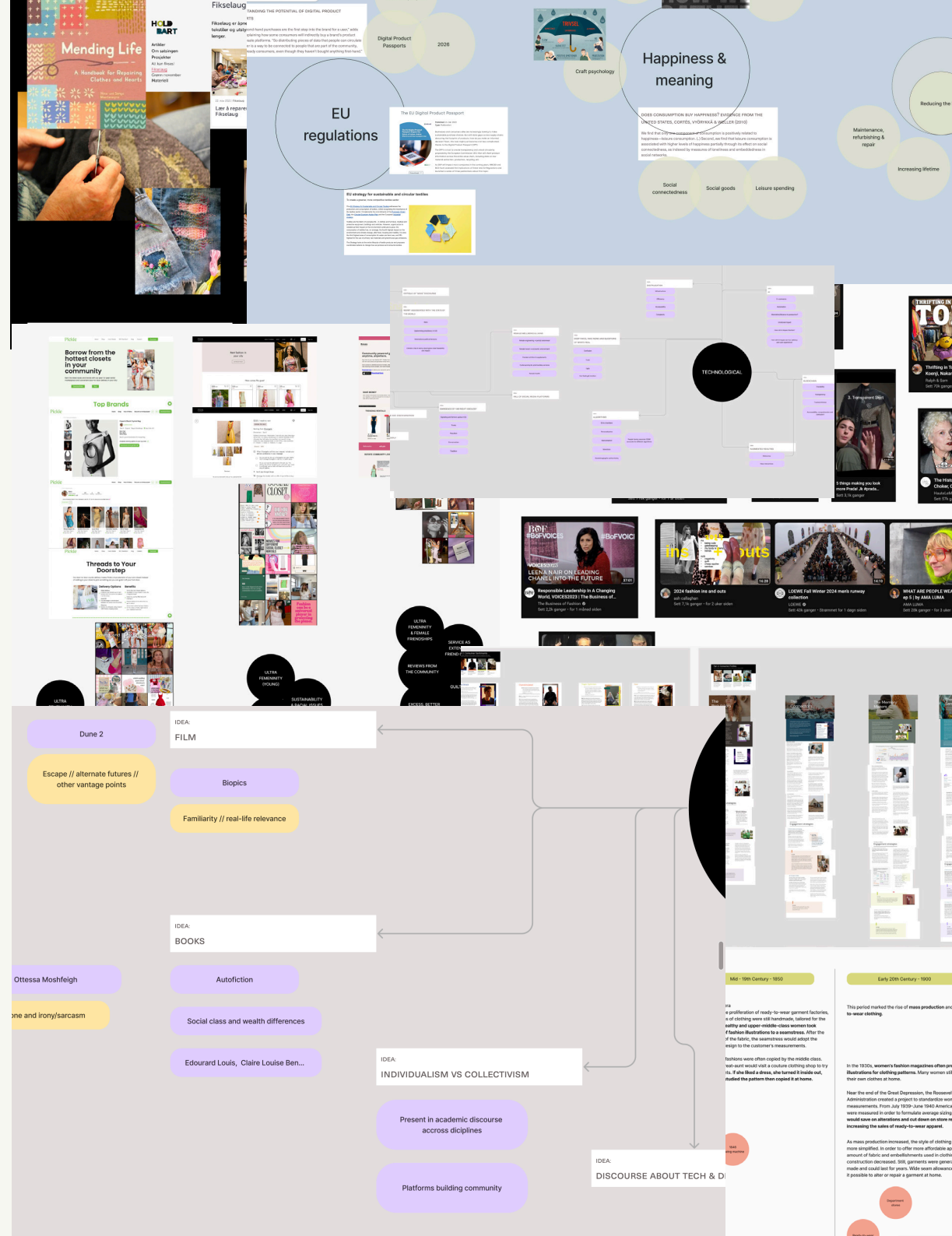
03 TREND CARDS

The material uncovered by the cultural mapping was then analysed and synthesized into multiple trend cards that identify movements, developments, popular narratives and symbols as well as common values and anxieties.

These cards helped to structure and make visible the insights and material from the cultural mapping. Eachtrend was given a name and description a trend as well as provide some reference to where these trends spring out from and other relating trends. These trend cards were then sorted and reconfigured to craft three cultural personas.

04 CULTURAL PERSONAS

These trend cards were in turn used to craft three cultural personas that each hold common narratives, values and anxieties found in contemporary Western society. This was done to further help materialize and deepen the insights from the cultural material.

The cultural archetypes will work as 'models to think with' about how to design culturally informed service features and touch-points.

These were formed by reconfigurating and putting together trend cards in different costellations. Over this I began collecting visual material from media and culture that could work as visual representations of the needs found in the cultural mapping. When the visuals and trend began to come together into people I could recognize in culture, I wrote a shorte 'notice' in the sttyle of each archetype to further enrichen and deepen my understanding of the material.

At last these formed into three distinct cultural beings.

The first cultural being is the person overwhelmed with decision fatigue and sensory overload finding calm in control, routnie and simplicity. These people have been tempted to buy a dumb phone to escape it all.

Secondly, we have the explorers who are dissatisfied with modern working life and lifestyles and find meaning and hope in new and alternative ways of doing things. These people can be interested in new solutions for shared housing and are intrigued by novel ways of organising work.

Lastly, there's the group of people that may feel like nothing lasts and that everything is ephemeral. These people find comfort by looking to the past and are concerned with creating new memories and meanings in their lives.

34
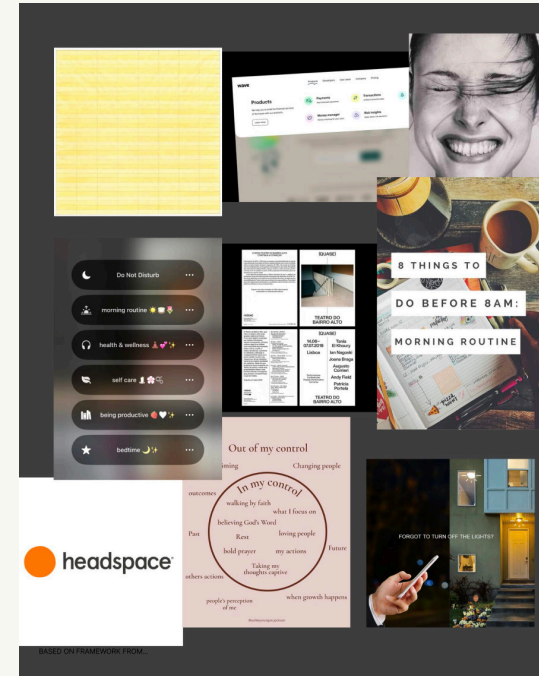
35

OVERWHELMED & LOOKING FOR CONTROL

EVERYTHING IS FLOWING OVER, I AM LONGING FOR CONSISTENCY IN ROUTINE

I AM LONGING FOR HEADSPACE AND CONTROL

EXPLORERS

A LOT OF THINGS ARE NOT
GOOD ENOUGH, I WANT A
LIFE THAT'S BETTER

I AM BOLD AND DRIVEN BY
EXPLORATION

TRAILBLAZERS

INTEGRITY

BOLD

FINDING MEANING IN SHARED PRACTICES

STANDING OUT
- WHAT ABOUT STANDING OUT TOGETHER?

I am longing for new practices to emerge. I believe that a lot of contemporary practices and behaviours are not healthy for the planet or us individuals. If there are opportunites for me to pivot and try new practices, I will. I am interested in shared housing, shorter workweeks, I always carry a totebag and try to shop conscienciously. Regardless of all of this I still want newness, eventhoguh I know it comes at a price.

BASED ON FRAMEWORK FROM...

36

SEEKING MEMORY & HISTORY

EVERYTHING IS SLIPPING AWAY,
SO I WANT SOMETHING THAT
STICKS

I AM DELIBERATE AND SLOW

NOSTALGIA

SOFTNESS

SLOWNESS

BUILDING MEANING WITH OTHERS

I look around for things to ground me. It can be my friends, the way the leaves unfold, the smell of fresh coffee in the morning
i have lived quickly, I am not a born minimalist og slow liver, but i am tired of the velocity of things and how litle sticks, now i am looking for whats sticky

BASED ON FRAMEWORK FROM...

37
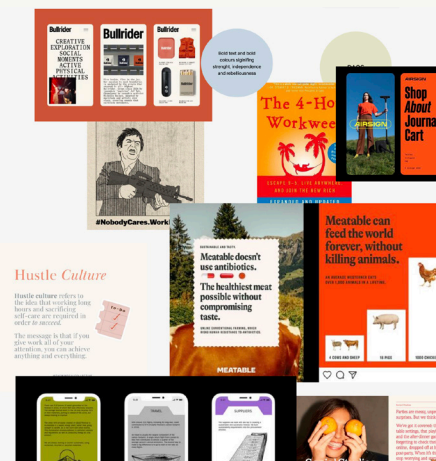
05 SERVICE OFFERING FRAMEWORK

In order to explore service features for each cultural archetype I chose to structure the service offering framework after one propsed by Koivisto (2009). This framework provides a good foundation for exploration of what essentially the same service could look like if it was tailored for different cultural needs.

In this experiment I investigate how the cultural archetypes inform the design of supporting services to a general framework for peer to peer rental. The general framwork with the core service offering and facilitating services was developed based on market insights from other peer-to-peer rental services of clothes and other items.

The core service offering being connecting users to a network of peer-to-peer clothing rental.

It's facilitating services include all features that are necessary to access the core service such as 'sign-up', 'uploading garmets', 'requesting rental' and 'shipping and recieving items'.

The supporting services are what differentiates the services and adds value to users beyond the practical workings of the service.

38   39

FACILITATING SERVICES

The 'mandatory' services neccessary to acces the Core Service

Sign-up

Access to inventory

Upload own garments

Order rentals

Shipping & return

Core offering

Z

Y

X

CORE OFFERING

Connecting users to a network for peer-to-peer clothing rental

SUPPORTING SERVICES

Adds value and helps differentiate the service

Culturally different for each of the probes and tailored to each cultural archetype

Framework for structuring services
Adapted from Koivisto (2009)

HVORDAN KAN DET FUNGERE

Et nettverk for leie og utleie mellom enkelt personer

0.1 **BLI MED I ET DELEFELLESSKAP**

Slik får du tilgang til et nettverk for leie og utleie av klær mellom enkeltpersoner

0.2 **BYGG DITT UTVIDEDE KLESSKAP**

Oppdag klær og mennesker du liker. Disse er din inngangen til en større og mer mangfoldig garderobe

0.3 **LEI KLÆR**

Klær er tilgjengelig for kort og langtidsleie. Du bestemmer selv hvor lenge du vil leie plagget. Slik kan du prøve ulike plagg med mindre forplikstelse enn tidligere
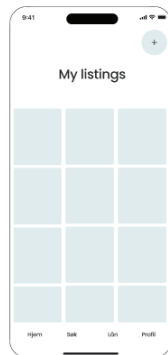
0.4 **LEI UT DINE SKATTER**

Har du selv plagg som er flotte men som ikke blir brukt? Lei dem ut og gi noen andre muligheten til å bruke dem – i tillegg tjener du penger!

*om plagg blir skadet eller ødelagt hjelper tjenesten deg med refusjon, reperasjon eller rens.

40

41

Generic framework for peer-to-peer sharing service Generic & simplified user journey for peer-to-peer sharing as shown in a pamflet to users to outline the core service and its facilitating services. The goal of this pamflet was to give users just enough foundational understanding of sharing services for them to take in the probes and reflect upon them at the visceral level

06 DESIGNING THE EXPERIENTIAL SERVICE PROBES

The service probes I designed are almost stereotypes of themselves, leaning quite heavily into to the values, meanings and hopes of the cultural archetypes they emerge from. This was done to hopefully provoke strong emotional reactions and associations to the probes, and from this learn more about what users would find interesting or meaningful. Using the probes as a tool to discuss the more fuzzy world of culture and meaning without asking direct questions.

Goal ask questions about what such a service could mean for people? What do people respond to? What motivates them? And would the cultural mapping provide value to the users?

The probes were designed to be presented as digital slides to maintain a level of overbevisning as the majority of the supporting services would appear as digital features, not physical ones. As the service to a large part would be accessed through digital features I chose a digital format to communicate each probe.

Before seeing the service proves my users were presented with a general framework for how a peer-to-peer rental service may work. This is what outlines the core service offering and the facilitating services. After this, I presented them with the probes.

Glimt

Oversikt og gode valg gjort lett

Vi gir deg kontroll over eget avtrykk
– både på din egen økonomi og på planeten vi deler

• Glimt as presented to users for conversation

NEEDS
Control
Safety
Calm

VALUE ADDED
Time gained
Mental clarity
Management of everyday challenges

SUPPORTING SERVICES
Smart distribution
Bundles
Calendar integration & planning
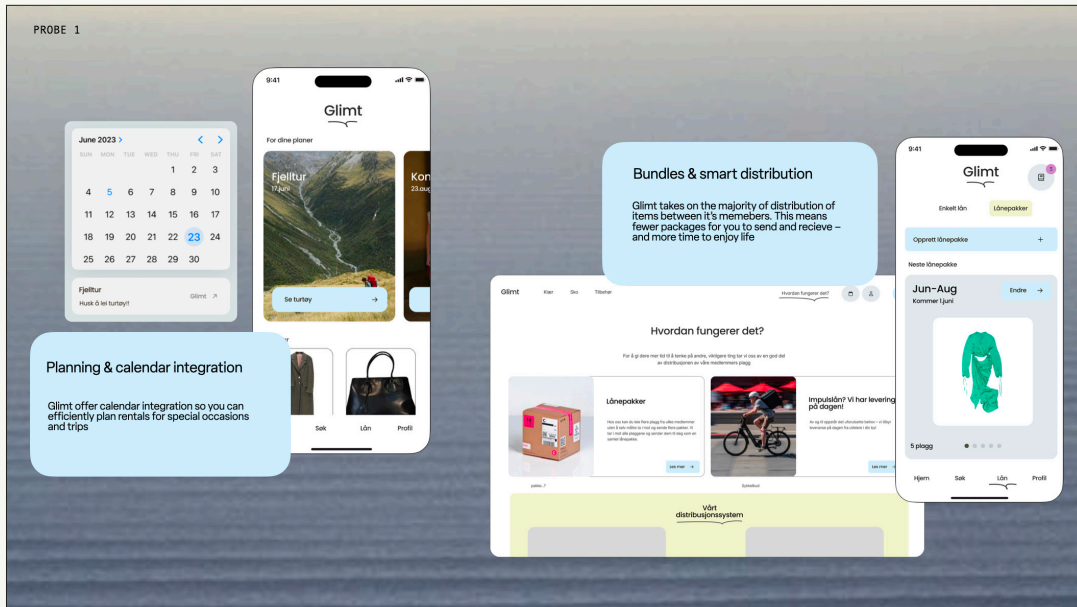
45   PROBE 1   GLIMT

The first probe is 'Glimt' - a service that leans into the practicality and ease of clothing rental. This service is meant to target a common longing in contemporary society for safety found through control, routine and calm.

This probe highlights supporting service features such as planning and calendar integration, and smart distribution of packages through bundles. Demonstrating the potential value added to users in terms of time gained for other things.

Glimt
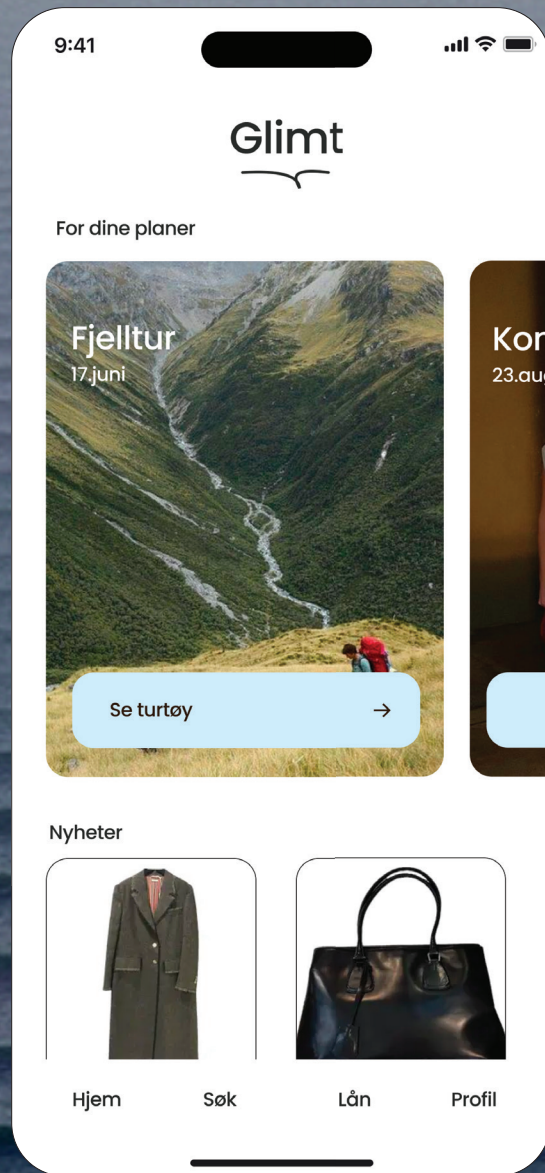
Oversikt og gode valg gjort lett

Glimt offer calendar integration so help you efficiently plan rentals for special occasions and trips
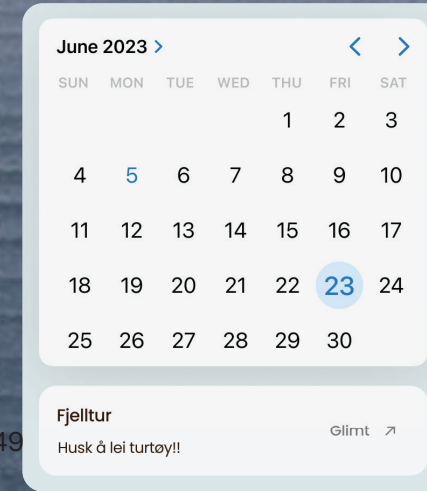
48 49
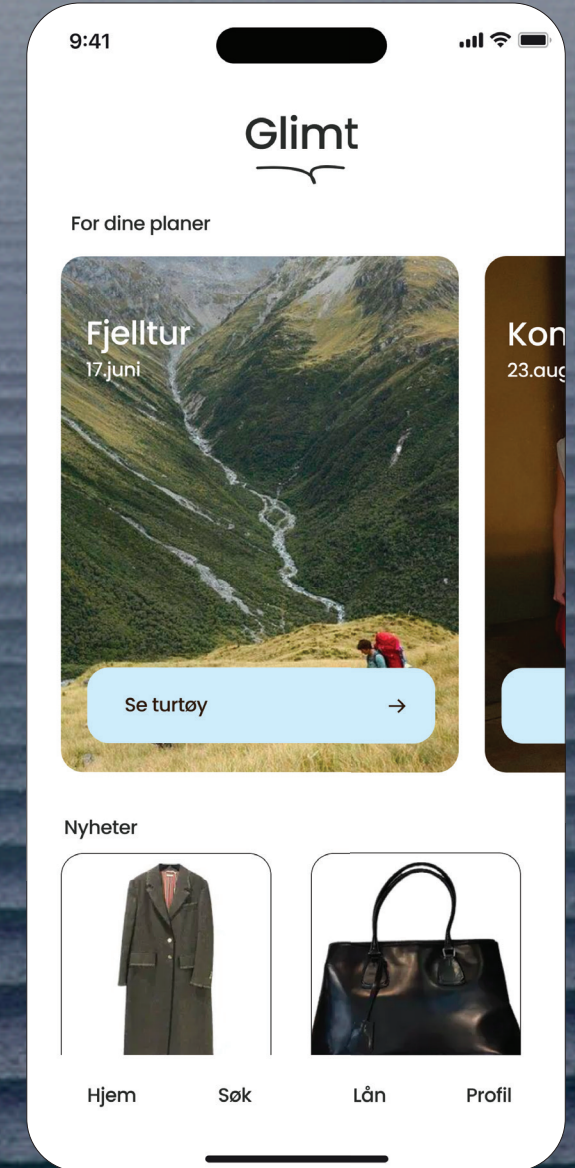
Bundles & smart distribution

Glimt takes on the majority of distribution of items between it's members. This means fewer packages for you to send and recieve – and more time to enjoy life

51
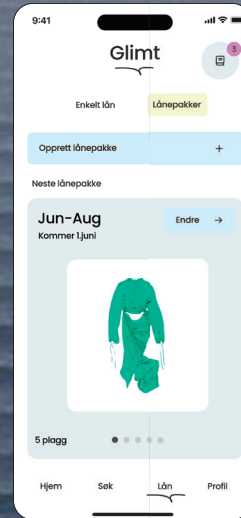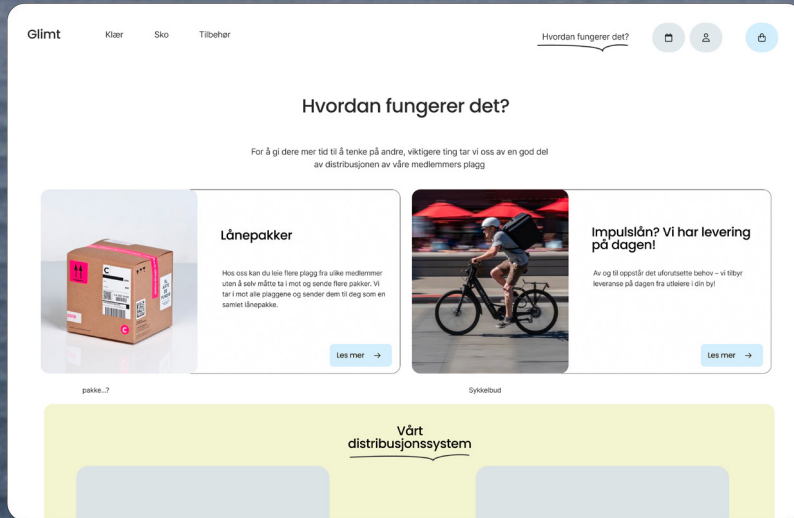
I like that it gives me some idea of what and when to rent. It makes me not want to buy outdoor gear anymore

MALE, 32

I like that it's more than just clothes

FEMALE, 32

This is the Finn.no version. It seems a bit more dirty than the others

FEMALE, 34

It's very general and not much to identify with. It seems easy to use I guess FEMALE, 37

This one feels like Tise – a place with a lot of weird stuff FEMALE, 32

I feel like someone could rent out a sweaty t-shirt from Zara on this page.

FEMALE, 34
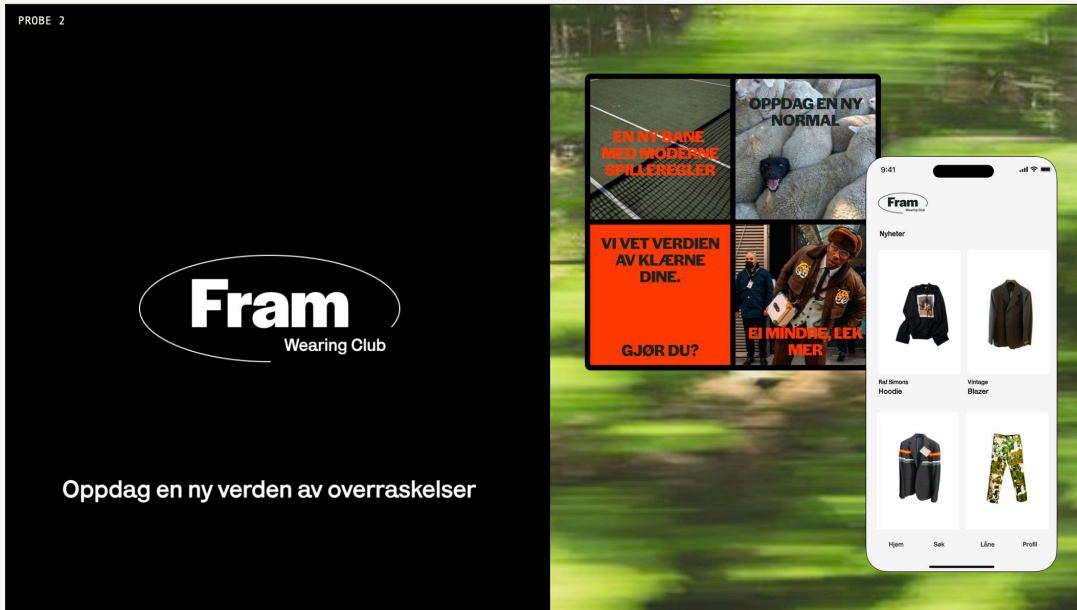
NEEDS
Adventure
New lifestyles
Authenticity

VALUE ADDED
Community around shared values
Opportunity to stand out
Newness and disruption in consumption

SUPPORTING SERVICES
Club symbols
Culture club
Bold social media presence
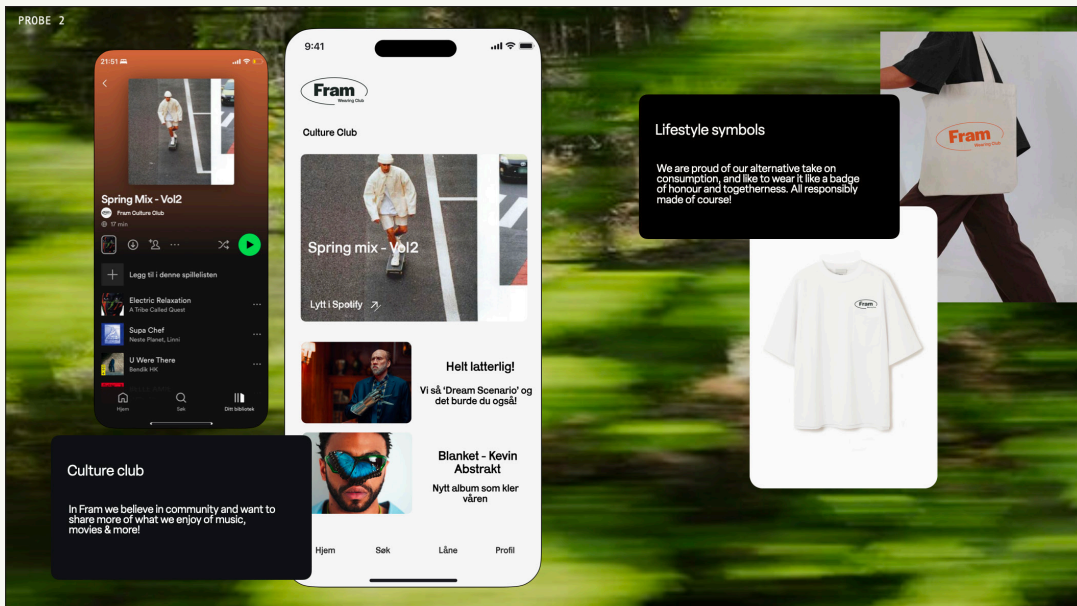
PROBE 2   FRAM

The next probe, 'Fram' leans into counter culture, community and is ment to excite those disillusioned with modern working life that are seeking new ways of living. The probe leans heavily into exploration and authenticity.

Here, supporting services include a culture club, offering a sense of community though shared reference points. Additionally this probe offers it's members 'merch' that can be worn as a badge of honour for those bold individuals who have embraced an alternative way of consuming clothes.

- Fram as presented to users for conversation
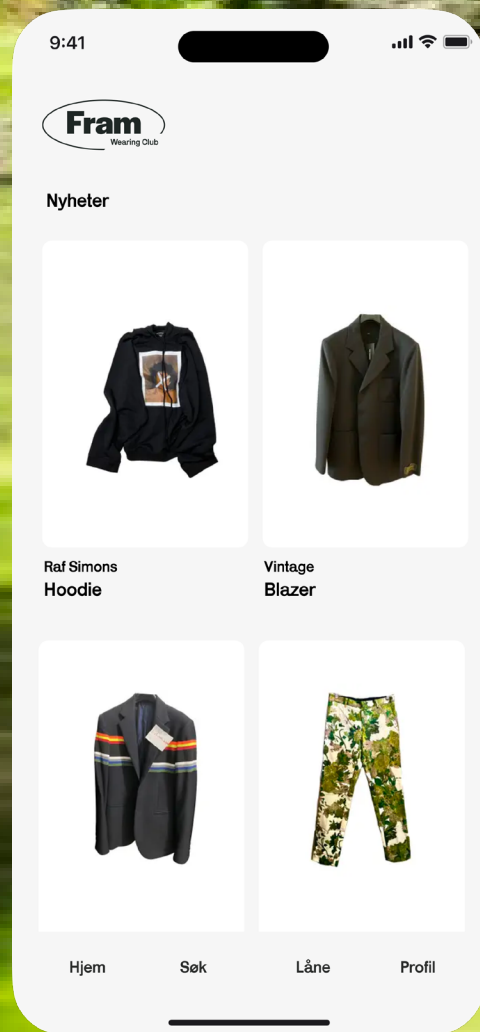
Fram
Wearing Club

Oppdag en ny verden av overraskelser

CULTURE CLUB

In Fram we believe in community and want to share more of what we enjoy of music, movies & more!
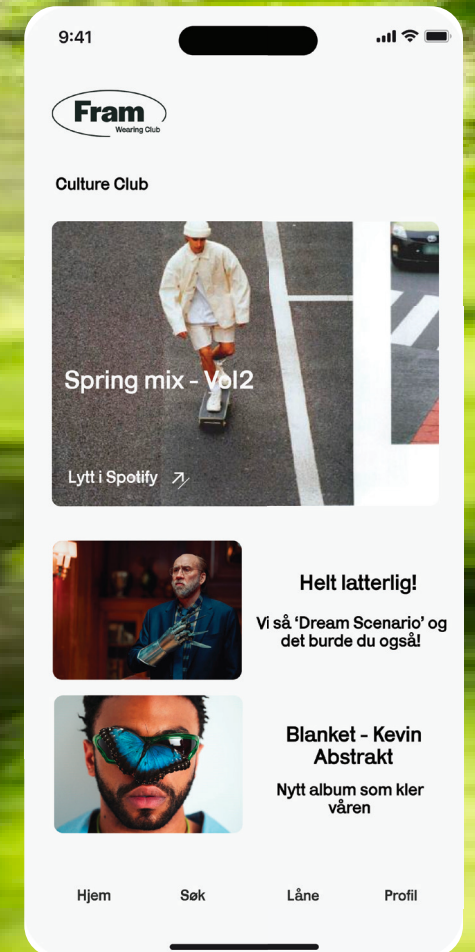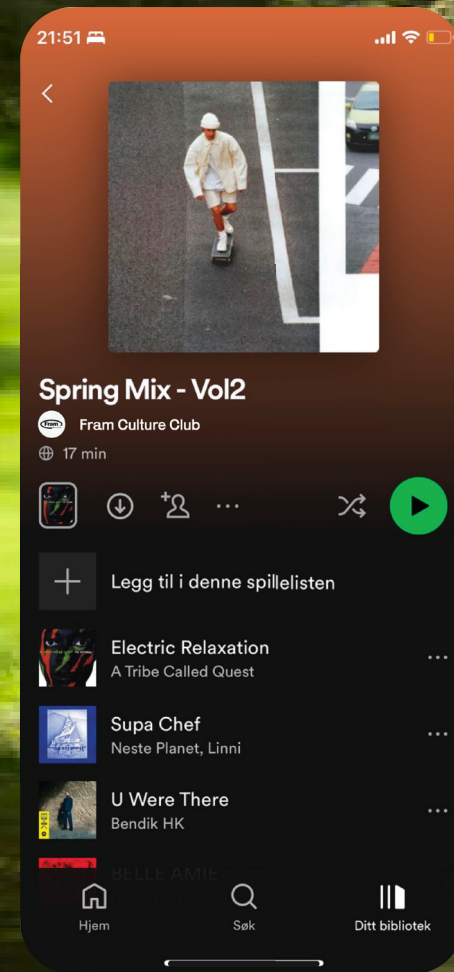
We are proud of our alternative take on consumption, and like to wear it like a badge of honour and togetherness. All responsibly made.

I assossiate this with the clothes I wear! I also recognise the music and memes and stuff!

MALE, 32

This one stands out a bit more. It giving me 'Løkka-vibes'.

FEMALE, 37

For me this it the most appealing one, but I don't know if I'm cool enough. I am kind of scared of meeting the people using this app.

FEMALE, 34

It's like a store – and you want to go into a store that matches your taste.

FEMALE, 35

The kind of people who uses this probably smokes and drinks and hangs out a lot. Maybe their clothes smell more than the clothes from Vignet?

FEMALE, 32

Very specific group would probably like this, but it's not for me

FEMALE, 34

VIGNET
Øyeblikk som varer

Gjenoppdag gårdsdagens prakt og
skap nye tradisjoner

NEEDS
Slowness
Routine
New memories

VALUE ADDED
Moments that may become memories
Nostaglic charm
Community around shared values and references

SUPPORTING SERVICES
Magazine feature
Community events
Social media presence
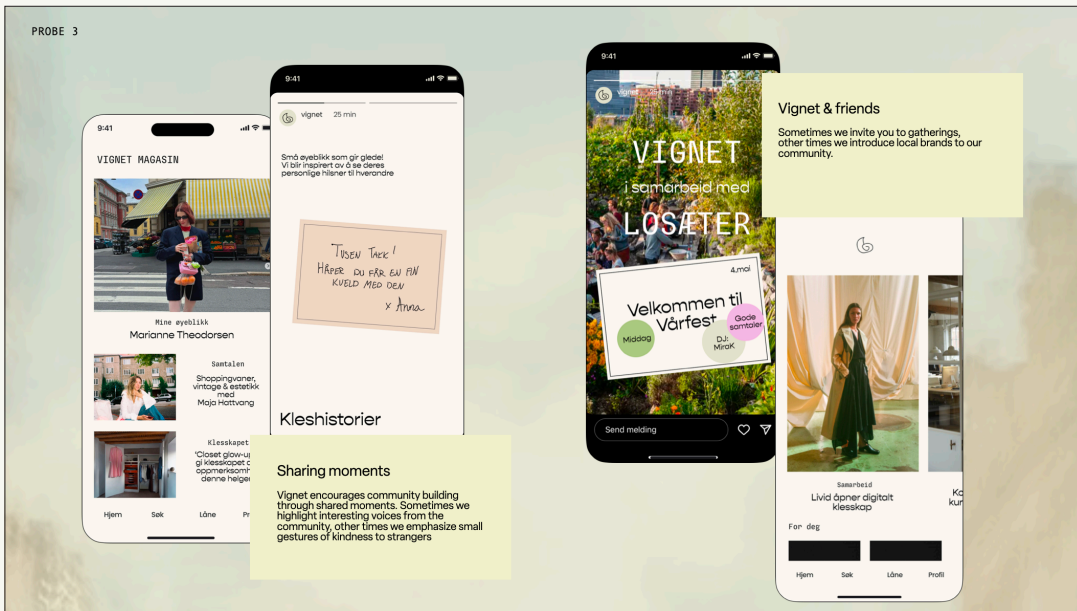
65   PROBE 3   VIGNET

The final probe, 'Vignet', offers a sense of meaning and groundedness for those who look to the past to build their new tomorrow. Vignet focuses on elements of heritage and storytelling to comfort its users.

Supporting services include heavy use of social media and a magazine feature to communicate the small and large moments of renting and using clothes with its community. They also bring a sense of groundedness to users by inviting to events in local communities and by collaborating with local brands. This way Vignet facilitates for the creation of new memories.

Vignet -> old/paper something vintage and histroical

• Vignet as presented to users for conversation
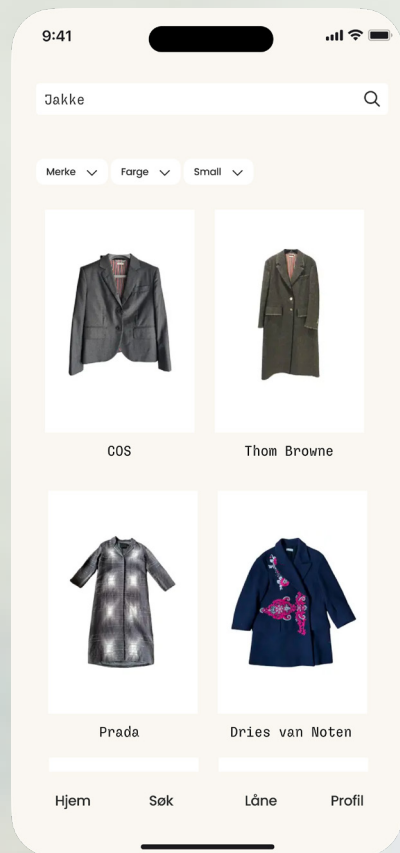
VIGNET

Øyeblikk som varer

Gjenoppdag gårdsdagens prakt og skap
nye tradisjoner

SHARING MOMENTS

Vignet encourages community building through shared moments. Sometimes we highlight interesting voices from the community, other times we emphasize small gestures of kindness to strangers

69
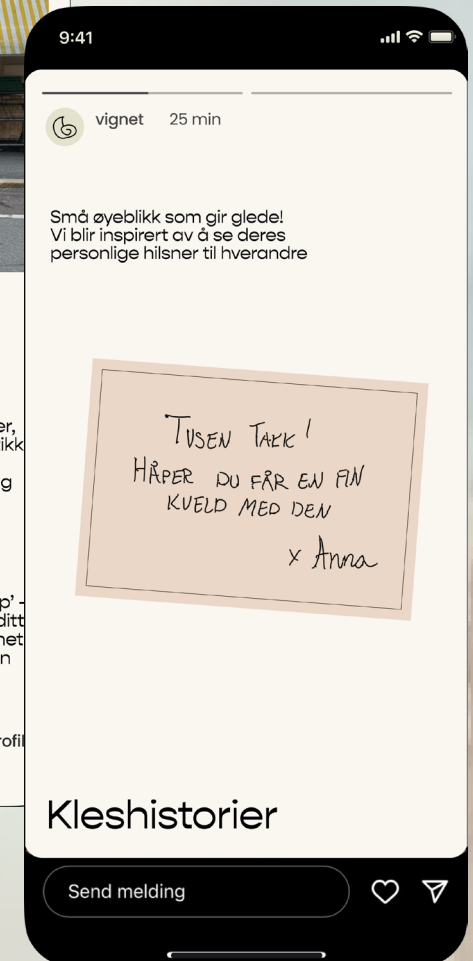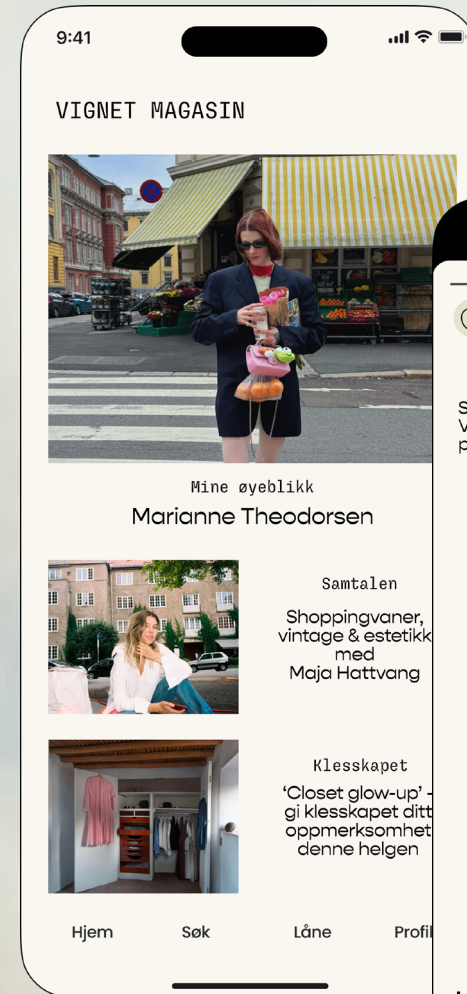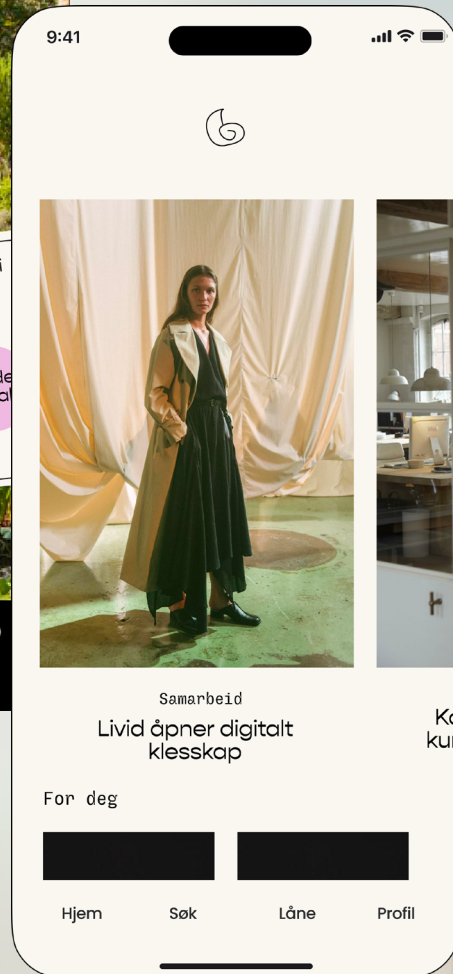
70

VIGNET & FRIENDS

Sometimes we invite you to gatherings, other times we introduce local brands to our community.

Ohhh, I like this! It's all about the small moments. And I love to buy clothes that has a story.

FEMALE, 34

I would prefer to rent from this one. It's a bit more proper. I imagine the people who uses this have great clothes and are trustworthy

FEMALE, 36

These people have a proper coffe-maker at home!

MALE, 32

73

This one have more life and seem inspiring. I'm thinking it would be cool to meet these people and maybe see some items you hope to rent

FEMALE, 35

If this was a bar it would be: Merkur, Nektar & Roleur. That kind of vibe.

FEMALE, 37

It's clean, calm and gives me peace. Nothing about it seems stressful

FEMALE, 34

07 REACTIONS & REFLECTIONS

These probes were presented and tested on 8 individuals who had previously been interviewed for the project.

In general, users seemes to find themselves identifying with one of the probes more than the others, with Fram and Vignet sparking the most refelction and discussion.

The communal feel of Fram and Vignet sparked the greatest sense of trust and meaning. It is interesting in light of 'cleaning' and 'contamination' as it seems like the supporting services that communicated belongingness and community helped clean the clothes up for rental. Users were more worried about the cleanliness of garments from Glimt which focuses more on practical value added.

Most users commented on how features could be mixed between the different services. To my surprise, there were surprisingly few remarks or worries about the practical workings of the service. Users quickly started to analyse and pick apart elements of the probes based on what appealed to them on an emotional level. They also tended to describe the types of peole they tourght whould use each service and placed themselves in the gorup that most strongly ressonated with them. These reflections demonstrated to me that a lot of the meanings and values I wanted to imbue the service with successfully translated into the probes.

The hardest part of testing is getting conversations going about what these probes hold in terms of possibilities, value and potential meaning for the users without putting words in their mouths.

Now I can kind of see my self renting clothes. It seems nice if there's a lot of people in the same are who does it

FEMALE, 34

It seems easier to rent since it has more of an online store vibe, with proper images and stuff. It's way more likely that I'll do this in the future if it looks liek this

FEMALE, 34

74   75

Fram & Vignet feels like you are circulating clothes in an extended group of friends

FEMALE, 34

In Fram & Vignet I become a greater part of the service, and therefore I can see myself investing more in it

FEMALE, 34

In terms of 'cleaning' potential it seemed like the probes that leaned more heavily into lifestyle gave the greatest impression of the kind of people who would use the service, and thus could create a sense of kinship between it's users. One interviewee even noten that those probes felt more like circulating clothing between an expanded friend group rater than sharing with strangers. This in turn made the items being shared seem more 'clean' if the users could identify with the type of person they believed would use the service. However, this approach could also lead to people projecting their negative beliefs of people on to the service. This was seen by the note on smoking and smell from the users of Fram, and some worry about pretentious hipsterness in regards to Vignet.

From the conversations it seemed like seeing parts of yourself in the service, having a sense of community around shared references and symbols as well as building on conventions from traditional retail seemed to have the greatest effect on users willingness to use the service. In sum these aspects seemed to have 'cleaning properties'.

With regards to cleaning and contamination. Having a sense who would use the service and seeing parts of your self in this community, and drawing from conventions of tradtional retail seemed to have great potential to 'clean' the clothing being shared as well as to destigmatize the practice, making it less foreign.

Additionally, features connected to lifestyle helped 'contaminate' the items with positive values that users could identify with or aspire to. This in turn can potentially balance out some of the 'dirt' and 'danger' assossiated with rentals.

76   77

Experiment
Part 2

•

Service
Concept

Here I describe my second experiment, it's process and framework, its outcome and reflect around the work that was done

01 INTRO

For this second experiment I wanted to explore how the approach used in the first experiment could be expanded upon. While the design of the probes and the framework used showed potential in ideating for meaning making supporting services and led to interesting user conversations about desire, identity and emotions, the approach was limited to the design of probes. For this final experiment I wanted to adapt the framework to fit within a more traditonal service design process mainly looking at frameworks for sketching and communicating experience.

      Additionally, I found the cleaning potential of the probes quite interesting and wanted to explore this further. How could theese cleaning aspects be further iterated upon and explored? Fram and Vignet, the probes that held higher symbolic and social value, seemed to have greater 'cleaning properties' than Glimt which focused more on practical value added.

      To marry the inquiry into cleaning aspects of symbolic and social value as well as further integration of the cultural approach in a the design framework I chose to iterate and expand upon the peer-to-peer sharing service already sketched out. With this as the foundation I sketched out a process, new objectives and guiding 'cleaning propertiers' to consider.

In the light of contamination and cleansing this experiment have three objectives

CLEAN PRACTICE
Clean the practice of loaning & rental of clothing from stigma and danger assosiated with the unfamiliar. How could this practice become more attractive to users?

CLEAN ITEMS
Clean the garments themselves so that they appear "clean" and "safe" for users of the service. How can the designed service alleviate/reduce some of the undesirable elements of loaning?

CONTAMINATE
Contaminate the service with positive values & meanings to increase the symbolic and social value of the service. Could these considerations help??

Through this final service experience I wanted to present a new narrative of clothing consumption and use, renegotiating the the postition of pre-used clothing.

80   81

02 SETTING UP THE EXPERIMENT FRAMEWORK

For this second part of the experiment I'm building on the work from the first experiment.

The first step to this process is identifying a cultural opportunity for the rental service. A framework was used together with the material from the cultural mapping.

Next I identify and describe the cleaning agents found and ideate around how these may be used together.

Then, I sketch up a stylistic user journey to investigate what opportunities and ideas this method could open up for.

Lastly, I synthethize it all in the design of a service concept sketch.

CULTURAL ORTHODOXY
Competitors dominant cultural expression

Hyper feminity

Female empowerment

Occasion wear

Glamour is clean

Teens, young adults and
influencer culture

Sharing as newness

Newness as success

IDEOLOGICAL OPPORTUNITY
Demand for better ideology

Sustainability as
leading argument

Linear, buy to
move forwards

Sustaiablity as
knowledge & ethics
(practical)

Sustainability as
abundant practice
(experiential)

Everyday usefulness

Loss of knowledge
about clothes and
materials

Sharing as community
and shared practices

Natural
cleanliness

Subdued femininity //
Gender inclusive

Cyclical, accept
rythms of life

Sharing as
everyday
luxury

SOCIAL
DISRUPTION

84   85

03 CULTURAL OPPORTUNITY

To decide how to culturally position the development of the service
I adapted a framework from Holt and Cameron (2010) to explore
the cultural narratives and symbols of existing sharing services and
retail. Based on the established cultural landscape of these services
and practices I sketched out opportunities for cultural newness
within sharing services.

Most notably the majority of existing sharing services lean
heavily on hyper-feminity, female empowerment, influencer culture
and occassion wear in their offering. From this I identified that a
service that focuses on the everyday luxury and usefulness of rental
as well as offer a more neutral or subdued expression of gender
could target costumers looking for new expressions and narratives.

• Model for identifying the cultural opportunity
for the service probe
I adapted the framework from Holt & Cameron (2010) by
including images to create richness and expand on my
understanding of the cultural symbols and narratives I was
working with.

04 IDENTIFYING THE CLEANING AGENTS

After identifying the cultural opportunity I mapped out the 'cleaning agents' that was identified during the first part of the experiment. In addtion to these I added a final 'General symbols of cleanliness' to identify and ideate around cultural expressions of cleanliness around clothing.

      These later fucntioned as a foundation for ideation around user experiences in the user journey as well as a plattform for developing the branding of the service concept.

CLEANING AGENTS

FAMILIARITY
Familiar experience to more accepted practices (retail conventions, similar to buying)

Elements of traditonal e-comerce

Symbols of cleanliness

MINIMALISM
Minimalism is stongly assossiated in western culture as an expression of cleanliness. Nothing is out of place.

Subdued luxury

Cleanliness

SOCIAL & SYMBOLIC VALUE
Makes people want to believe in a higher quality of the service itself and thus 'cleaning' it (Holt & Cameron, 2010)

Idols and rolemodels

Community

NOSTALGIA
Nostalgia allows users to project their aspirations and dreams onto the service as well as provoke memories and emotions

Memories of the past

Celebrities from the 90s

Other elements of nostalgia

Monotype

86   87

SENSE OF WHO USES THE SERVICE
Building an idea around the specific type of people who uses the app allows users to project their values and likeness onto the service building a sense of trust and familiarity.

Kind

Appreciate culture & fashion

Organized

Sophisticated

Effortless & natural

SYMBOLS OF CLEANLINESS
Nostalgia allows users to project their aspirations and dreams onto the service as well as provoke memories and emotions

Minimalism

Clear colours

Clean vs sterile

Dry cleaning notes

Unbroken packaging

Water

Detergents

05 SKETCHING EXPERIENTIAL SERVICES

With the cleaning agents as guiding structures I began to sketch out an experiential user journey.

The intention of this was to use the experiential journey as a tool to ideate and explore how the cleaning agents together with considerations of symbolic and social value could be used for ideation of user experience.

To maintain the focus on the experience and meaning of the service rather than it's practical workings I chose to base the journey sketch on the generic framework for pee-to-peer sharing services that was skethed out for the first part of the experiment.

Based on Denningtons stylistic experiential journey (2021) each step of the generic journey was explored and visualized through moodboarding on top of the journey. For each step considerations of cleaning and contamination was considered, and images and ideas was pulled to bring a high level of style and specficity to the process.

After ideating features for the service, a few was chosen for further development and evidencing.

01 THE GREETING

Webiste showing products

Social: playlist or other shared cultural inspirations

Articles/stories about style and clothes

Touch-points: Social media
Adverts
Playlists
Articles

02 SIGN-UP / WELCOME

Private Club Members Only Membership Closed

'Club' sign up

Members card

Personal letter

Touch-points: Sign-up process
On-boarding process
Welcome package (digital or physical)

03 BROWSING

Presentation of products

Presence of loaner

'Cleansed' images of items

Touch-points: Application/website
Presentation of items

01 THE GREETING →

Webiste showing products

Introducing Immaculate Facial Tonic

Presentation of products

Social: playlist or other shared cultural inspirations

Articles/stories about style and clothes

Touch-points: Social media
                Adverts
                Playlists
                Articles

02 SIGN-UP / WELCOME →

Private Club Members Only
Membership Closed

'Club' sign up

Members card

ATELIER

Personal letter

Touch-points: Sign-up process
                On-boarding process
                Welcome package (digital or physical)

03 BROWSING →

Klar jeg liker

FARA HOMIDI

Presentation of products

'Cleansed' images of items

Presence of loaner

Touch-points: Application/website
                Presentation of items

04 ORDERING →

Klar jeg liker

1969 MARCH 1969
SUN MON TUE WED THU FRI SAT

Availability of items

CAFÉ DE FLORE

TOTAL

Order confirmation

Touch-points: Application/website
                Confirmation of order
                Sceduling and planning feature

05 RECIEVING 🚚 →

Referencing dry cleaning, symbolic cleaning

Thierry · Caens
Jericho

Action of 'opening' up the garment by removing the cover

Action of 'opening' up the garment by removing the cover

Element of nostalgia or emotion

Touch-points: Packaging
                Personnel of carrier service
                Delivery note
                Proof of order/identity

06 USING

CAN BE WASHED BY BOTH MEN AND WOMEN
#ShareTheLoad

Care instructions

Dugg   9:41 AM
Husk å gjøre klar plagget for retur i morgen.

Notifcation/reminder
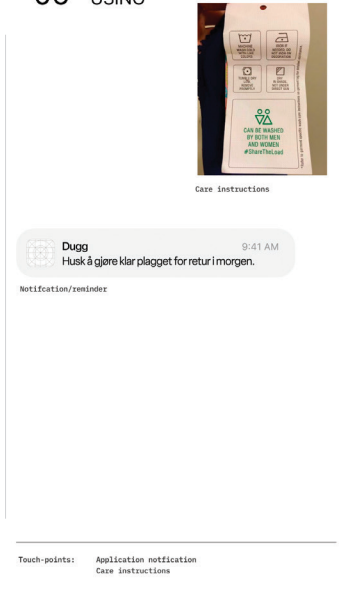
Touch-points: Application notfication
                Care instructions

90   91

07 RETURNING 🚚

Referencing dry cleaning, symbolic cleaning

Return note

Touch-points: Packaging
                Personnel of carrier service
                Return note

06 DESIGNING THE SERVICE CONECPT

When I began designing the service probe I had quite a lot of considerations to integrate into the design. Here is a summary of the most important features for the design:

IDENTIFIED CULTURAL OPPORTUNITY
Focus on the everyday luxury and usefulness of rental as well as offer a more neutral or subdued expression of gender

CLEANING AGENTS
Use conventions of conventional e-commerce to make the unfamiliar practice of sharing seem more familiar and 'clean'
Integrate imagery and symbols from dry-cleaning such as plastic clothing bags and dry cleaners notes to 'clean' the items through assossiation with the act of dry cleaning.
Using elements of nostalgia and celebrities in 'everyday' and 'natural' situations to contaminate the service with aspirational ideals and evocative memories.
Lean towards minimalism and colours and imagery related to water to further 'clean' the practice.

STYLISTIC JOURNEY
The moments were users are in most direct contact and most aware of the presence of others is when they are recievieng a garment
Therefore, I chose to focus on infusing the moment of recieving the item as well as the return with dry cleaner symbolism to help wash off any potential unpleasentness, and notes and kind gestures to each other to contaminate the practice with emotinal and nostalgic value.

92

brand me
brand me
brand me

Dugg

Frisk

Glass

Transparens

Drops

Kvarts

Merkur
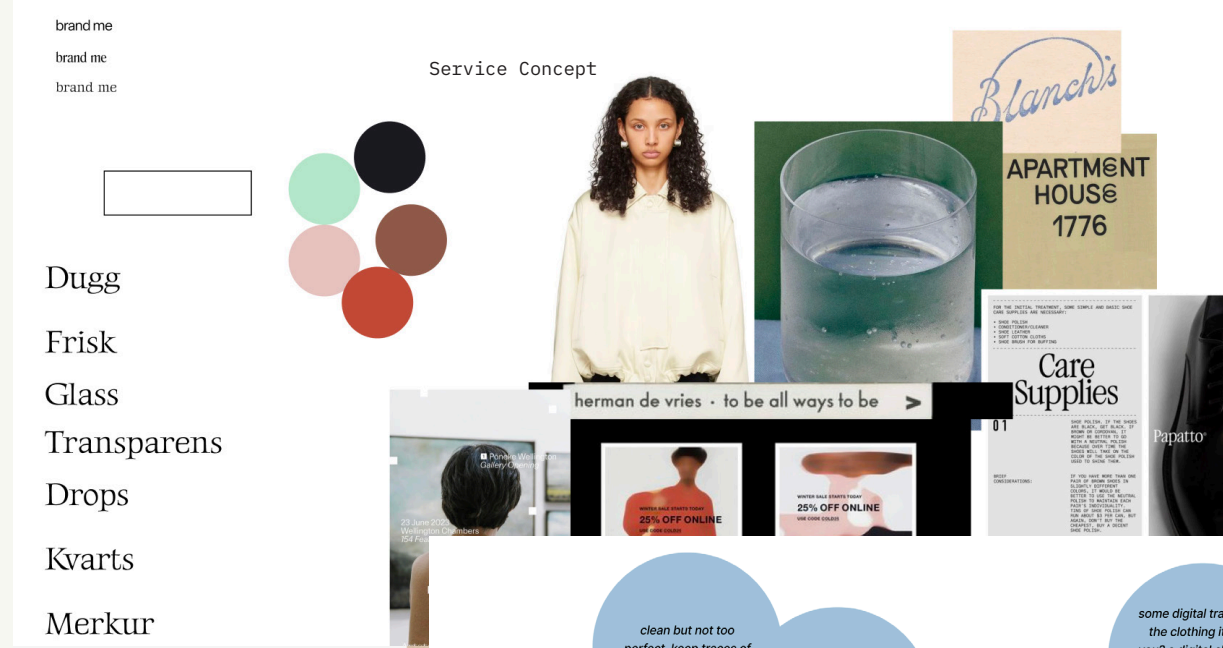
clean but not too perfect. keep traces of life. good traces of life.

enough to project onto, to aspire, but what do they aspire to?!!

some digital tra the clothing i you? a digital ci of the item? ha 'karantene something

'ddy' colours

Clear colours assossiated with cleanliness, but also which of the clean colours will make it seem most familiar...?

Modern and well-crafted, but friendly making the service seem approachable and the clothes and the parctice of sharing seem clean...

modern because it easily accepted as w crafted by norwegia Else we would have go for heritage, but t may go too far in th oppostite direction
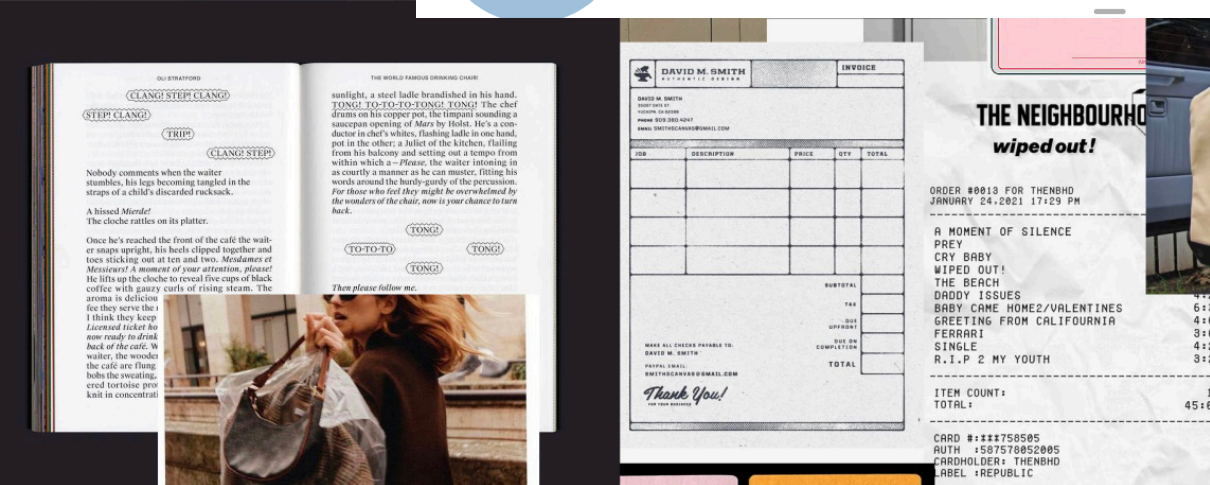
FOR DIN GLEDE

nr:

Ta vare på klesposen
og hengeren til
du skal returnere
plagget.
Inntil det...nyt
plagget.

dugg
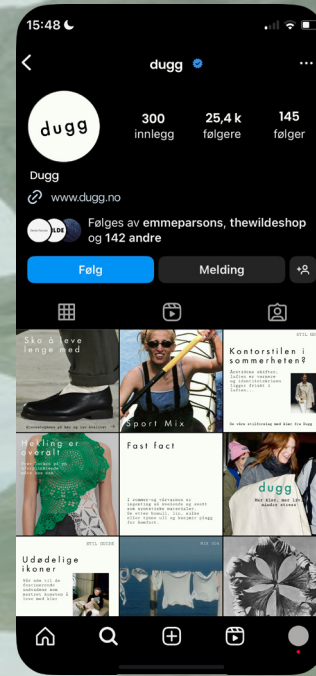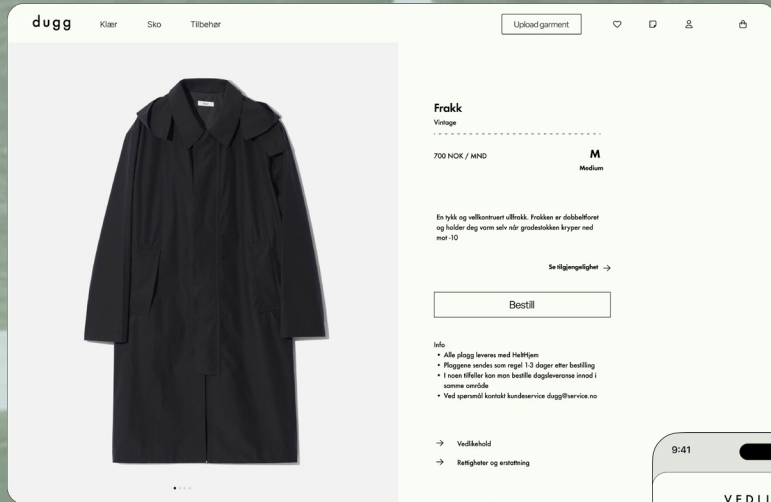
dugg

Mer klær, mer liv,
mindre stress

DUGG LIFE

We believe that our community is tied together by our curiosity for life. On our social channels you can explore a world beyond the clothes we share.

EASY LIVING

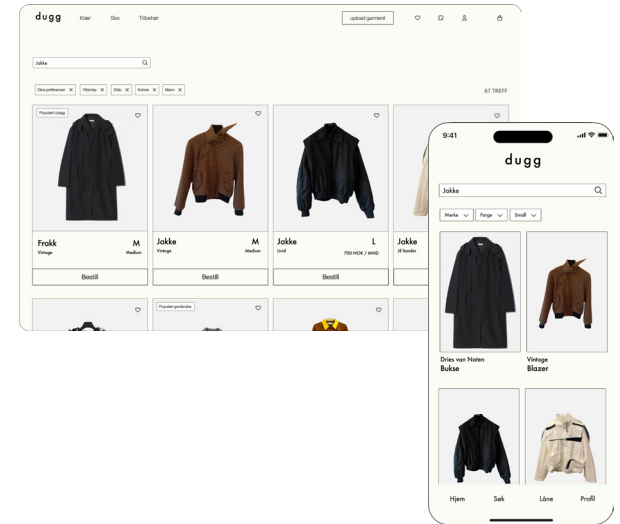Simplicity is at our core. Our goal is to make loaning and renting accesssible and reliable for you.

SAFE TRAVEL

We provide you with the necessities for loaning and renting. Our plastic garment bags keep your items secure and clean during transprtation.
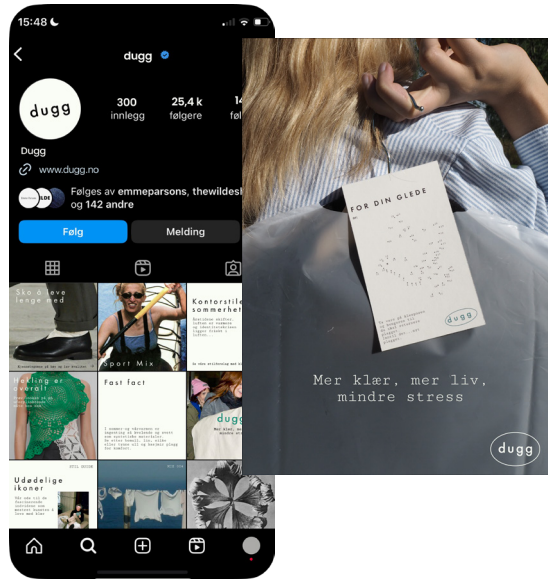
01 Greeting

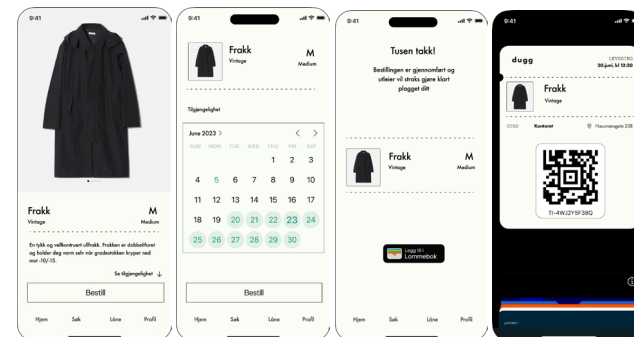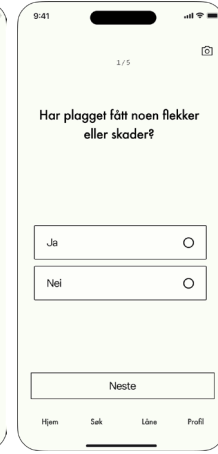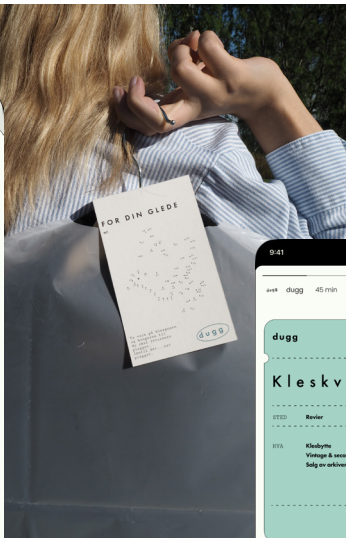02 Sign-up
& welcome

03 Browsing

04 Ordering

05 Recieving

07 Return

06 Using

08 Hand off

07 REACTIONS & REFLECTIONS

This concept was presented to 6 individuals. Four who had previously been involved in the project and two with no prior knowledge of my previous probes.

This time the they were presented with the 'selling' images of the concept as well as the storyboard inspired service journey for rental.

All responses to this concept was positive showing interest in and potential in the idea of sharing clothes through rental. This may indicate that some of the cultural considerations the design was based on lead to a service concept sketch that communicated cleanliness and safety.

The discussions this time around were harder to guide towards what the service could mean to the user. If asked what in particular stood out as attractive about the service users rarely pointed to one specific feature, and instead said that the entire service seemed attractive. This makes sense as this service concept holds more information that each of the smaller service probes.

This leads me to believe that the processes used for the different experiments afford different things and should be used at different moments in the deisgn process. The process from the first part of the experiment seems appropriate to use in the early phases of serivce development to test and ideate what culturally specifc features best target the needs of the intended user.

This second approach seem more appropriate for more detailed service concept development when much of the cultural mapping and the appropriate expressions have been identified.

It seems safe, easy and very 'proper'. I understand the the app takes care of a lot of my worries connected to rentals

MALE, 32

There's nice items here, not necessarily expensive, but items that mean something. You wouldn't find a t-shirt from H&M here.

FEMALE, 34

The free plastic bags is a nice 'sale trick' – it seems like nice thing for the rental but also to get order in my own closet

FEMALE, 36

106   107

This is classy, exlusive, clean and inclusive - and I believe it works for the cool people at Grunerløkka, but also the girl at Frogner.

FEMALE, 35

I think you have managed to present it in a very effective way. There's so many naunces in so few images.

FEMALE, 32

I like this because it's more personal than COS and Holzweiler, not as sterile. You get closer to the service this way

FEMALE, 38

Concluding reflections

01 REFLECTIONS

The experiments in this diploma, their process, outcome and responses demonstrate a potential in expanding serivce design to consider other materials and approaches in its design of experiences. While I am content with where the project ended up, I am left with multiple new questions and ideas. There are multiple areas I would have liked to looked more into or explored further, but given the time restraint of the diploma those will have to wait for another time. These are some of my most pressing thoughts on the matter

It would have been interesting to explore other media to communicate the probes. I believe animation or video have potential as tools to communicate experience to others. I see this as having two potentials. The first being that you could more easily prototype and communicate small interactions, rythms and flow and imbue these elements with the appropriate cultural material. This could in turn lead to the development of highly experinetial services or provide oppotuntiy to discover and prototype other more abstract touch-points. Lastly, I believe that using moving media could help communicate, evidence and test more nuanced experiences than those of the digital representations I presented.

I would have liked to spend more time exporing and communicating the process of the cultural archetypes. The method seemed to afford the design of quite regocnizable and evocative probes where most people strongly identified with at least one. This method was not used in the design of the second experiment, and I wonder if that may be part of the reason for the more neutral reactions.

The stylistic user journey was incredibly good for structuring the service and ideating and identifying areas that could benefit from being infused with more cultural and social value. I was sorry I couldn't sketch out and explore more during this part of the process, and would very much continue to explore this in my design work.

Lastly, I would have liked to practice crafting more specific and clear service myths. I believe that there's enormous potential in this for crafting services that ressonate strongly and offer meaning to users. Unfortunately, I felt like my lack of experience and skill working with culture and translation of meaning lead to things moving a bit slowly at times.

On that note, during this project I really felt the importance of having a well-rounded team around. Working alone, it was quite challenging to navigate all the different roles such an approach demands. Especilly as I had to keep my focus on the experiential parts of the service, leaving the practical and technical detailing to other memebers of my imagined team. With the high level of style I hade to take on the role of vidsual designer, experience designer, photographer and manger at times reminding myself not to dwelve too deep into a the practical aspects .

This leads me to the last part on the list of things I want to look further into – tools and methods that facilitate communication and collaboration between members of a team. The cultural material needs to be worked with by more people than just one, and I wish that I had taken the time to inverstigate how this approach could work in this context.

112   113

LITERATURE

Accenture Strategy & Fashion for Good. (2019). The Future of Circular Fashion [Report]. Fashion for Good. Retrieved from https://fashionforgood.com/wp-content/uploads/2019/05/The-Future-of-Circular-Fashion-Report-Fashion-for-Good.pdf

Baxter, W., & Aurisicchio, M. (2018). Ownership by design. Psychological ownership and consumer behavior, 119-134.

Balsamo, A. (2011). Designing culture: The technological imagination at work. London: Duke University Press.

Belk, R. W., Wallendorf, M., & Sherry Jr., J. F. (1989). The sacred and the profane in consumer behavior: Theodicy on the Odyssey. Journal of Consumer Research, 16(1), 1–38.

Beretta, E., Miniero, G., & Ricotta, F. (2021). Consumers' journey between liquid and solid consumption. Sustainability, 13(24), 13730.

Dennington, C. (2021). Refashioning service design: designing for popular cultural service experience.

Douglas, M. (1966). Purity and Danger: An Analysis of Concepts of Pollution and Taboo (N. Sellevold, Trans.) [Norwegian edition: Rent og Urent]. Oslo: Pax Forlag. (Original work published 1966)behavior, 119-134.

Holt, D., & Cameron, D. (2010). Cultural strategy: Using innovative ideologies to build breakthrough brands. Oxford: Oxford University Press.

Koivisto, M. (2009). Frameworks for structuring services and customer experiences. In S. Miettinen & M. Koivisto (Eds.) Designing services with innovative methods. Helsinki: University of Art and Design. Helsinki, Finland. 136-149.

Matthews, T.(2021). Exploring Sacred Service Design.

Schön, D. (1983). The reflective practitioner. Farnham, UK: Ashgate.

114   115

Photos used as background for the probes

Pinterest User. (n.d.). Beautiful Scandinavian interior design [Image]. Pinterest. Retrieved from https://no.pinterest.com/pin/164874036349671250/

Sachs, R. (2013, June 26). 20130626 11.57.12, Camera in Motion [Photograph]. In Rolf Sachs. It's Nice That. Retrieved from https://www.itsnicethat.com/articles/rolf-sachs

Warmington, A. (Year, Month Day). Ocean Beach, San Francisco: Where the Pacific Ocean Ends in a Moment of Two-Way Glory [Photograph]. Retrieved from https://rembeau.wordpress.com/2013/04/29/ocean-beach-san-francisco-where-the-pacific-ocean-ends-in-a-moment-of-two-way-glory/

4   4