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Place-Based Service Design Through Placemaking and Performance

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Abstract

This paper reflects on the approaches of place-based service design, placemaking and performance. From these perspectives, we discuss whether new designs, such as placemaking through performance, can deliver new approaches to place-based service design and facilitate the feeling of togetherness. We consider whether affordances in the natural environment can be used for co-creating design as well as the impact they can have on individuals and communities. This paper proposes placemaking as a place-specific approach to service design that can enable the use of reflexivity, knowledge-sharing and pluriversal epistemology towards non-humans, including plants and encompassing environments. In addition, we discuss how placemaking approaches can help identify place-related values, such as nature and culture, as well as their impact on service design. Our empirical material consists of two artistic and place-based case studies that included performative placemaking experiments in Finnish Lapland. In the artistic processes examined in this paper, placemaking provides channels for storytelling and stakeholder engagement to create a personal understanding of a place.

Keywords: placemaking, performance, stakeholder engagement, place-based service design

Introduction

Artistic and design research can help propose new ways of achieving arts-based placemaking for displaced people or newcomers to different locations and cultural contexts. People are increasingly migrating and have no means of accessing wordto-mouth or traditional knowledge about a sense of place. Placemaking can enable one to achieve a feeling of belonging and develop a connection with and respect for

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places, including the natural environment. From these perspectives, we discuss whether new art-based and service design methods, such as placemaking through performance, can deliver new grassroots approaches for designing services and facilitating a feeling of togetherness. We also consider whether place-based design can offer new ways of co-creation as well as the impact it can have on individuals and communities. We envision that the different affordances used in placemaking can help to involve individuals and communities in the co-creation process in Finnish Lapland.

The meaning of placemaking is connected to the tradition of cultural geography (Lew, 2017) and associated with the sense of place (Othman et al., 2013). Diverse cultural groups can imprint values, perceptions, memories, and traditions on a landscape and give meaning to a geographic space (Rose-Redwood & Alderman, 2011). Finnish Lapland has much place-related history, although this might not be immediately visible to foreign visitors or newcomers. The region is known for its 'wilderness' and may give a false impression of having 'empty' space (Li et al., 2023), which is in fact a cultured landscape for the local people (Olsen et al., 2019). Affordances such as the natural, non-human or human-made elements used in placemaking can offer new ways for marginalised communities to express the cultural meaning of places to visitors and co-create a sense of place. Co-creation at its best inspires different stakeholders, including local people and visitors, to express themselves freely while showing respect towards cultural and natural environments. Furthermore, the elements of playfulness, intuition and improvisation present in performance and placemaking (Glover & Sharpe, 2020) create new affordances to perform in a natural environment.

This paper is based on two different case studies: (a) the Dialogues and Encounters in the Arctic (DEA) project and (b) the Smart Cultural Tourism as a Driver of Sustainable Development of European Regions (SmartCulTour) project. The research design consists of a series of placemaking experiments conducted within these two case studies. DEA's focus is on developing performative placemaking, and SmartCulTour concentrates on stakeholder engagement through placemaking. The theoretical framework of the study centres on feminist approaches by collaboratively co-constructing knowledge (see Sharp et al., 2007). Data are collected through collaborative reflective discussion sessions within and knowledge-sharing among the research team following performative placemaking experiments.

The artistic processes of placemaking and placemaking through performance are conducted using photography, video and performance as means to design, test and iterate new artistic ways of creating meaning for placemaking and creating artistic performances in natural environments. In addition, placemaking facilitates creative ways of designing for co-creation. In the artistic processes examined in this paper,

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placemaking provides channels for storytelling and stakeholder engagement to create a personal understanding of a changing world. Artistic research includes critical thinking and the evaluation of its meaning and content (Henke et al., 2020). Furthermore, the ideas of critical thinking and critical design can promote innovation.

This paper focuses on placemaking as an overarching concept from the arts (Wilbur, 2015) to tourism (Becker, 2018). We consider ways in which artistic research can contribute to the application of placemaking through performance in the context of place-based service design. In the first case study, the role of artistic performance is emphasised, while in the second, design applications focusing on stakeholder engagement in the context of cultural tourism have a stronger role. Through the case studies, we answer the main research questions, which are (a) how can placemaking approaches help identify place-related values, such as nature and culture and (b) what are the impacts on service design?

Theoretical Framework

This paper considers creative ways of designing place-based and pluriversal approaches, affordances in natural environments, improvisation, placemaking and performance (see Figure 1). These concepts create the theoretical framework for this paper to analyse and discuss the case studies. Kelley and Kelley (2013) described the concept of creative confidence as people's ability to change the world around them, their sense of achievement and their understanding as a means to unleash their creative capacities. These notions form the potential for innovation. It is well known that creativity is fundamental to design (Von Stamm, 2008); hence, many artsbased methods can be adopted that can help the design process, especially when working with communities (Miettinen et al., 2019). All creativity can be considered collective, emergent and relational (Escobar, 2018), leading to an ethnographic and participatory approach of 'everyone designs' (Manzini, 2015) involving different actors and natural affordances in the design process.

In the natural environment, affordances (Gibson, 1977; Chemero, 2018) are the resources offered by the environment to any animal that is capable of perceiving and using them; therefore, they are both meaningful and provide opportunities for certain kinds of behaviour. Affordances can be intuitive and experienced through a relationship with nature. In design, Norman (1988) referred to this phenomenon as an 'affordance' or 'perceived affordance'. Regarding affordance in product design, Norman (2004) maintained that 'products like a computer system afford pointing, touching, looking and clicking on every pixel of the display screen. Even if the display does not have a touch-sensitive screen, the screen still affords touch, but it has no

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result on the computer system' (p. 1). Van Osch and Mendelson (2011) distinguished between designed, improvised and emergent affordances. Designed affordances are deliberately designed by developers, regardless of whether they are enacted by users when interacting with an artefact, whereas improvised affordances are recognised by users and emerge while using an artefact. Emergent affordances include activities that emerge from artefacts even though they have not been recognised by users (Van Osch & Mendelson, 2011). In tourism settings, the role of the customer/experiencer is crucial, since the customer can create their own affordances or adapt existing ones (Tomej & Xiang, 2020). In this paper, we operate in an interface in which affordances in both the natural environment and design meet. Affordances in nature can promote improvisation and placemaking through performance, and improvisation can serve as an open-ended play that triggers interaction among elements in the environment (De Valk et al., 2013). In the context of design and design research, improvisation is a generative and evaluative technique that can be utilised to produce tacit knowledge about embodied experiences (Sirkin & Ju, 2014).

The success of any placemaking activity relies on stakeholder engagement, and bottom-up approaches help to build place value (Cohen et al., 2018). Relph (1976) provided an analytical account of place identity, drawing on the personal experience of an experiencer. Place-based identity unites a place's affective and cognitive aspects (Paasi, 2003) and is a substructure of self-identity that includes gender or social class. Creative placemaking and place-based art have evolved into social, economic and culturally empowering art forms that place artists and arts workers at the centre of their communities. As a result, artists become initiative-taking protagonists of what can be accomplished through the arts by communities, instead of governments (Grodach, 2011). In place-based arts, a deep consideration of 'place ethics' is adopted. This requires considering and respecting any place that reaches further than just drawing from the aesthetic inspiration derived from the 'tourist gaze', which is often the result of superficial and short-term interactions with the place (Lippard, 1997). Thus, place ethics considers the cultural value of the place, acknowledging that it has deeply rooted cultural meanings and traditions, which are often rendered invisible or silent due to the hegemonic forces at play.

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Figure 1. Theoretical Framework

Research Design

In this study, we used artistic research to analyse the two case studies through autoethnography. Artistic research offers an arts-driven platform that enables us to derive a number of motivations and goals for the research. It can be used to develop new ways and methods of dealing with issues that are unknown, fuzzy, sensitive, fragile, radical or otherwise unique. It involves novel ways of seeking information and can become a vehicle, methodology or means of obtaining new information and creating new outcomes. In artistic and design research, the process of art-making and/or designing is part of the research (Coessens et al., 2009; Gaver, 2012; Zimmerman et al., 2010). Artistic research can be engaged to discover new information about the arts and their practice, intentions and philosophies. In addition, it can be used to create social innovation, activist or artist action and collaboration with natural sciences. It includes critical thinking and the evaluation of its meaning and content (Henke et al., 2020). In artistic research, the motivations for selfreflection, self-documentation and analytical thinking are prevalent. Furthermore, the ideas of critical thinking (Birgili, 2015) and critical design (Bardzell et al., 2012) can promote innovation and a new turn of things in design.

Autoethnography, whose value lies in the researcher's own experiences that are connected to a larger cultural context or phenomenon (Adams et al., 2015; Ellis &

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Adams, 2014; Leavy, 2017), is a commonly used method in service design (Segelström & Holmlid, 2015) that aims to gather a holistic picture of the researched topic, engage stakeholders and understand their experiences (Creswell, 2014). Combining the collective approach with autoethnography draws on insider knowledge and first-hand experiences (Ellis & Adams, 2014) by sharing them with several researchers. This makes collective autoethnography a multivocal approach in which researchers collaborate through discussions, knowledge-sharing, data interpretation, sharing and reflecting upon personal experiences (Lapadat, 2017).

Both collaborative and autoethnographic (Chang et al., 2016) research approaches were used in the case studies. The methodology drew from the feminist research tradition of trying to promote reciprocity, empathy and sharing knowledge with researchers. Further, it practiced reflexivity, which is the self-critical and analytical introspection of the self as a researcher. When conducting fieldwork, reflexivity can help in developing new insights and even forming one's research questions (England, 1994, Whitson, 2017).

The research design was constructed around research cycles in which the experiments conducted within the two different case studies (DEA and SmartCulTour) supported each other and contributed to the overall development of placemaking (see Figure 2). In the first case study, performance-driven placemaking had a more focal role, whereas in the second case study, stakeholder engagement through placemaking was more central. Collaborative ethnography and knowledgesharing were used after each cycle to analyse the outcomes. In this context, the placemaking was conducted in a small community with intuition and improvisation, and the knowledge-sharing of insights was a valuable experience (Grasswick, 2011). The authors worked in artist/designer/researcher roles, and theoretical insights and practical placemaking experiences were shared through collective autoethnography. Both case studies were documented, and a content-driven analysis was conducted. In the DEA case study, several experiments were documented through photographs and videos. After each experiment, a reflexive group discussion was conducted and recorded, creating an extensive dataset.
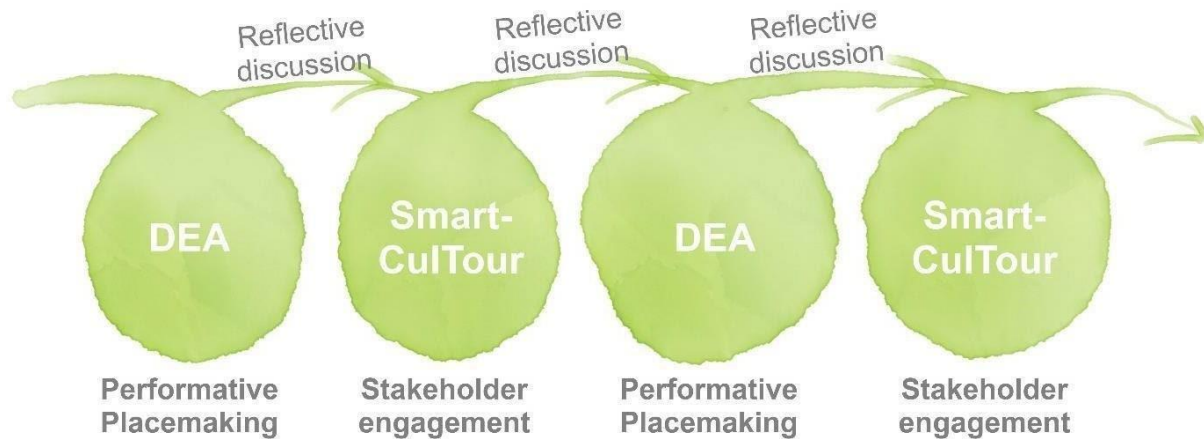
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Figure 2. Research process

Case Study 1: Dialogues and Encounters in the Arctic

DEA is a project funded by Interreg Nord and the Regional Council of Lapland and led by the Sámi Education Institute, Finland, in partnership with Umeå University, Sweden, and the University of Lapland, Finland. This case study consisted of three different experiments on performance and placemaking conducted in Sápmi, a region spanning four countries from Central Norway and Central Sweden across Finnish Lapland to the Kola Peninsula in Russia (Tervaniemi & Magga, 2018) where the Sámi are the Indigenous people.

Performance through placemaking is an artistic practice for which one's creative potential is used to move one's body according to one's feelings, emotions and memories elicited in a certain place or natural environment. One's movements can fill a large space; be enacted with natural elements, such as trees and water; or engage with available objects. Thus, performance through placemaking is place-specific and embodied (Wilbur, 2015). These three experiments provide much room for pluriversal thinking (Hutchings 2019) towards non-humans such as the plants, trees and water in our environment. Could we redistribute power to include surrounding non-humans as actors and agents in placemaking?

The goal of this case study was to develop performance as an arts-based methodology to observe, experience, develop respect for and familiarise oneself with the surrounding natural environment during travels from Rovaniemi to the Sápmi region. Experiments were conducted by a group of designers, researchers and other experts working in the DEA and SmartCulTour projects. One of the topics discussed regarding the reasons for the placemaking sessions was finding new ways to ground oneself when placemaking is not constructed among families or traditional knowledge related to locations, particularly when there is an evident need to respect the indigenous land we encounter. We sought to answer the following question: How can

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we make sense of space and create a meaningful connection with nature through performance?

This case study was open-ended and sensitive to the context of Sápmi. The expectation was not to reach a fixed-end result but to explore the possibilities of performance through placemaking. Furthermore, much respect and care were needed because of the Indigenous context (Akama et al., 2019). The first experiment took place in January 2020 at Pulmankijärvi (see Figure 3), which is located close to the Norwegian border. The second experiment was conducted at the Jäniskoski rapids and in a covered outdoor fireplace in Inari at the same time. The third experiment was enacted at Vuontisjärvi during autumn 2021 and winter 2022.

Figure 3. Performance Through Placemaking in Pulmankijärvi, Winter 2020

The first two experiments were based on arts-based methods, namely improvisation, intuition, performance and photography. The idea was to present feelings related to the natural environment with embodied actions and movement through performance in places that felt special and specific during the trip, especially at Pulmankijärvi and Jäniskoski. The places had been selected intuitively; for example, Pulmankijärvi's natural environment has great conservation value (Mikkonen, 2012). The embodied performance was improvised and sensitised us to hear, see, smell, listen to and feel the vastness of the snowy landscape and freezing cold wind of midwinter. Listening is an integral part of performing in a natural environment, since it enables the discovery of affordances, sensitising oneself to creating connections with past generations and co-authoring with non-humans such as plants, water and animals. At the same time, it creates both embodied personal and shared spaces and experiences within the landscape.

> The beauty of the white, misty and breezy landscape amazed me when I stepped out of the car in the middle of the road on the way to Lake Pulmankijärvi. The thick layer of snow surrounded us, and at one point, we could not discern where the ground ended the sky began. Everything was white, and it felt like we were in a foggy dream. One could only notice an eagle flying high. The landscape invited

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me to go deeper into the dreamy feeling. I started to slowly rotate my body while keeping my arms up. This helped me release my thoughts for a moment while still paying attention to the landscape. The snow and whiteness helped me to let go for a moment, to process my own personal life experiences, which were later reflected upon and discussed within the group. The warmth of the reflection part supported the experience by making it even more memorable and building deeper personal connections to Utsjoki and other participants. (Workshop participant's notes from the fieldwork.)

Afterwards, these performances were discussed as a group to gain an understanding of the different insights, feelings, emotions and experiences that had been created. Furthermore, it was interesting to see whether the performance through placemaking enabled us to observe the surrounding nature in more detail through the different senses or created a feeling of meaning or connection. The performances in the natural environment afforded the emergence of participants to share their individual experiences in developing the group's coherence. After these experiments, the methods were developed further for the SmartCulTour living lab meetings in Utsjoki. We wanted to investigate whether a sense of place and place-specific experiences could contribute to cultural tourism development and co-design in this project. In this way, the project's two case studies strongly interacted with each other.

Among the motivations for the third experiment were the desire to observe nature in different seasons of the year and to continue working with the placemaking we began in January 2021; to do so, we used a drone to obtain aerial views of the locations we had visited (see Figure 4).

Figure 4. Performance Through Placemaking in Vuontisjärvi, Autumn 2021 (left) and Winter 2022 (right)

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During our first visit, Lake Vuontisjärvi was surrounded by a heath forest and the ground was covered by a layer of dry and very soft lichen. Autumnal colours could be seen in the deciduous foliage and on the ground. The drone footage showed trees reflected on the water's surface, revealing the difference between dark green coniferous trees, such as spruce and pine, and deciduous trees, such as birch. A particularly interesting observation in this landscape was of the silver birches with their pendulous twigs. The drone allowed us to access the landscape in a new way by obtaining an aerial view and a wider perspective of it. It also allowed us to put humans in perspective with nature; in the drone footage, humans appeared small, as tiny parts of nature and the landscape. During the second visit, the same location was covered with snow. The traditional Sámi dwelling's (*lavvu* in Northern Sami) textile cover was stored for the winter.

> When we arrived at the place near the river, where there was a snow-covered lavvu, I was thankful for being invited and interested in hearing stories from the local man who invited us for the visit. The experience was different to that in Lake Pulmankijärvi, since we had a drone filming and taking aerial footage. Nevertheless, after a while, I forgot the drone's existence, and it no longer bothered me. I found a moment to feel present. The small paths next to the lavvu and in the forest called me back. I remembered playing as a child in the nearby forest, where we would spend time running along the paths. One spruce looked cozy, and I snuggled under it. I waved my arms and felt like a child for a moment. (Workshop participant's notes from the fieldwork.)

The aim of this artistic research project was to explore the role of human and nonhuman agency, interaction and temporality in performance and the environment. Artistic action can connect our bodies with the surrounding ecosystem and remind us of this connection and of being embodied creatures that are part of nature (Gibbs, 2014).

Furthermore, it has been discussed in some case studies that strong intergenerational connections with specific locations can carry immense meaning towards placemaking and connection with the place (Rico & Jennings, 2012). These embodied and artistic interactions create new affordances for performing in and learning about the natural environment. Performance through placemaking helps us use our embodied experiences in the natural environment to prompt us to use our senses and emotions to discover the relationship between us and the affordances in the natural environment. There is an interaction among our embodied selves, improvisation and the affordances in the natural environment, and placemaking helps us discover and strengthen this interaction. Thus, we design our experiences in nature through placemaking.

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Case Study 2: Smart Cultural Tourism as a Driver of Sustainable Development of European Regions

SmartCulTour is a four-year project funded by the EU as part of the Horizon 2020 framework that supports the regional development of sustainable cultural tourism in European regions with important tangible and intangible cultural assets. It takes a living lab approach to community-led participatory tourism development in six different European regions, including both rural and urban destinations. One of the rural living labs is in Utsjoki, the northernmost municipality of Finland, where most of the population are Indigenous Sámi people. The Utsjoki living lab consists of local stakeholders involved in tourism planning, such as tourism entrepreneurs, local authorities, reindeer herders, village associations, and researchers.

Creative approaches in tourism can increase sustainability and connectivity between local people and tourists (Richards, 2017) and be used as part of community-based actions, which are important for rural and unique destinations such as Utsjoki. Placemaking in tourism can be intentional and planned, unintentional and organic or a mix of both. Organic placemaking supports the cultural soul of a place and allows stronger local or indigenous influence over tourism planning (Lew, 2017). Our study considered both an organic form of placemaking and more planned creative placemaking. The cultural tourism planning and design process is derived from bottom-up approaches involving already existing natural and cultural assets, while arts and performance are used for engaging and enhancing the feeling of a sense of place.

Stakeholder engagement through placemaking aims to involve different actors in the design process to develop sustainable cultural tourism services. Placemaking can enhance tourists' understanding of and respect for culturally important natural places and landscapes. In the Sámi way of life, nature and culture are not separate but closely intertwined. People connect to their natural environment through oral traditional heritage and collective experiences, and in many indigenous systems of knowledge, the land is considered a part of the social ties that people should treat with respect (Kuokkanen, 2007, p. 32). Social relations make the place, and its cultural meaning is created through social encounters with people and natural environments. Knowledge thrives not only in the mind but also through embodied practices (Ingold, 2013), thereby highlighting the significant role of storytelling and embodied practices in creative placemaking.

This case study consisted of three experiments conducted in three different settings in the SmartCulTour workshops. The first experiment was part of the Utsjoki living lab workshop held in Utsjoki in February 2022. The idea was to evaluate placemaking as a method for engaging local tourism stakeholders in the process of participatory

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tourism planning by offering different creative design methods to reimagine and recognise the existing local cultural and natural place-based assets when planning and designing different types of tourism services.

Figure 5. Performing Placemaking In and Near a Covered Fireplace in Utsjoki

The activity was conducted in the evening, outside and next to a local culturally and naturally important location, the River Teno (see Figure 5). The research team used both videos and performativity while conducting the placemaking experiment. Video recordings and pictures were chosen to illustrate different seasons in Lapland and projected on different natural or human-built surfaces, such as on the roof of a covered fireplace. Using the technological assets enabled the design to be plural, collaborative and distributed (Escobar, 2018). One of the videos was projected on a snow blanket on a small hill that worked perfectly as a natural cinema. The videos were designed and used to enable discussion of the possibilities of technology use in the natural environment in different touristic settings.

Performativity was also part of the experiment, and the participants were asked to find a favourable spot and perform a type of movement that they felt comfortable with. One of the participants immersed herself in the activity and lay on a bench in the covered shelter of the fireplace while watching pictures projected on the ceiling above.

> I held the handheld projector and decided to project the videos of the autumn season in Lake Vuontisjärvi on the ceiling above the covered fireplace. The projected pictures were round and looked like small planets. This supported the feeling of being detached in the moment. The video projected on the snow blanket enabled me to imagine all the things that could be projected on the snow, especially during a polar night when the possibilities were endless and when there was no distraction due to light. (Author's notes from the fieldwork.)

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Since this was the first time the method had been used with local tourism stakeholders, it was at first challenging to express the idea and encourage the participants to improvise. After the short activity outside, the team went inside a warm hut to enjoy hot drinks and reflect on their experiences. Projecting the videos and pictures showcased the importance of the natural environment while building connections to the place. The placemaking method can be used in service design processes to engage local stakeholders to discuss culturally, personally and naturally important and meaningful places and how to preserve them and their fragile environment. The placemaking method offered a new form of co-creating and designing tourism services involving both natural affordances combined with humanbuilt settings and connections.

The second placemaking experiment was conducted in Huesca, Spain, in April 2022 for SmartCulTour project partners from different European regions. The setting was different, since the venue for the activity was new and unfamiliar to most of the participants. The activity began with a pre-task, for which the research team asked the participants to film a 360° video from their locality that was culturally important and/or meaningful to them. In Huesca, the participants were asked to introduce themselves while presenting the videos of their own local and important places by projecting them on different surfaces (ceiling, floor or walls). The method worked as a warm-up exercise and helped the participants to focus their minds on issues they found important in a place. The meaning of a place is not necessarily based on just its beauty but also on the culture, events and people that make that place. For instance, a lively street in Rotterdam is connected to the atmosphere created by the local people, or the flooded streets of Venice are influenced by the natural forces and affordances, both creating a sense of place. Presenting their own personal videos in a shared space helped the participants to build connectivity among the group and engage in working with each another. Telling a story of a place helped to build the place's identity.

> The activity was different from the previous placemaking experiments, in which the performative part had a bigger role. The handheld projector was designed and planned to enable the projection of the presented videos onto different surfaces, but the classroom didn't offer too many options for creativity. The activity would have been deeper and more fun outdoors, where there would be more options to express oneself and project the video onto a surface that best represented the place in question or the person who was presenting it. Anyhow, the designed affordances in placemaking activity emerged for the participants to get to know each other and could be used in design processes for supporting stakeholder engagement. (Author's notes from the fieldwork.)

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The third placemaking experiment was conducted in Utsjoki in May 2022 for SmartCulTour project partners who were visiting Utsjoki from similar rural destinations, such as Huesca in Spain and Scheldeland in Belgium. The placemaking activity was performative and held on the Ailigas fell (one of the three Ailigas fells), which is a culturally important location for local people. There, the visitors were asked to choose a spot that they preferred and to move around it if they felt comfortable doing so. The natural environment and wind enabled some to improvise and to take shelter behind a rock, and some lay on the ground or on top of the rock. Meanwhile, it was windy on top of the rock, and the participants' senses were sharpened. Most participants did not want to move their bodies but rather to be quiet and still in the place. The place invited the participants to relax, meditate and respect the natural forces around them.

> When I found and took my spot on the fell, I felt that I didn't want to move my body. It felt better to be still, to breathe in deeply and to feel the wind on my face. The sun felt good on my face after a long winter. The reason why I didn't want to move was perhaps part of me being lazy, but it was also because the place somehow asked me to be still. I sort of showcased my respect for it. (Author's notes from the fieldwork.)

Afterwards, the participants shared their experiences and reflected on them in the evening during dinner. The experience was memorable for many of the visitors, and it generated a discussion of the importance of natural affordances. Storytelling helped to engage the stakeholders in placemaking (Cohen et al., 2018), and hearing stories of Sámi culture and locally important places from a local person helped the visitors to formulate a sense of place and generate a discussion of hearing the local people's voices in placemaking and tourism planning. The combination of silence, storytelling and natural environments as part of a tourism product can also offer engaging and educational experiences for tourists.

All three experiments showcased a sense of togetherness and feeling connected with the natural environment and other people. A sense of belonging depends considerably on whether one is visiting a place for the first time or if one has some personal connection to it. Thus, the cases were conducted in different settings, with different stakeholders involved (local people, colleagues and visitors) to create connections between humans, non-humans and natural forces, which could work as a basis for discussions on whether and how place-based cultural tourism services should be developed.

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Discussion and Conclusion

The outcomes of the first case study described sensitivity towards the natural environment in the north. This case study considered performative placemaking as an initial way of creating a connection with an environment that is being impacted and becoming fragile; it could be an attempt to include non-humans in development work in one way or another. Non-humans, such as plants and animals, have no voice, but through our experiences and actions, they can become part of co-design processes. The place itself, with its natural elements and quietness, provided affordances for improvisation and performance that later emerged for self-reflection, coherence among the group through discussions of bigger questions of their personal lives and being present in the moment.

The outcomes of the second case study demonstrated that place-based service design methods such as placemaking can be used in different ways, such as for engaging local stakeholders and prototyping a service moment (e.g. in the Utsjoki living lab workshop), and for different purposes, such as creating a meaningful connection with other cultures and people, physical locations and the natural environment (e.g. at the Huesca workshop or on Ailigas fell). Designed affordances such as videos and the handheld projector helped to engage the participants by showcasing the importance of their homeplaces, which the participants were not able to visit at that time, such as in the Huesca workshop. While designed affordances used in a natural environment, such as in a workshop next to the River Teno in Utsjoki, can lead to better improvisation and imagination in the design of new placebased cultural tourism products, such improvisation requires the participants to be open-minded, and they should be supported and encouraged by the activity leader. The place itself is considered important for local stakeholders, and if the placemaking activity is well organised, they will freely showcase their respect for the place, whether they use designed affordances or improvised affordances in a natural environment.

We found that placemaking had more impact than stakeholder engagement and bottom-up approaches that help to build place value, as Cohen et al. (2018) mentioned. Through the experiments in the two case studies, we found that placemaking can be used as a method for engaging with and giving a voice to the local community, and it can be used differently during the design process. Also, it helps to indicate the importance of local places, nature and history by highlighting the urge to preserve them. Combining storytelling with embodied practices offers ways to deepen the placemaking experience. Hearing stories of changes in the local landscape and environment can teach new things, build togetherness and help to adapt to more sustainable ways of life. The reflection sessions after the experiments in the natural environment were crucial for building togetherness.

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De Valk et al. (2013) showed that affordances in nature can promote improvisation and placemaking through performance, and improvisation can serve as an openended play that triggers interaction among elements in the environment. Also, the elements of playfulness, intuition and improvisation can be presented in performance and placemaking (Glover & Sharpe, 2020). Placemaking methods have similarities with service design methods, such as service prototyping and role-playing. Nevertheless, getting into a performance can be strange if one has not done it before. We noticed this in our experiments, where performances were more natural among those with experience. The reflections and debriefings after each placemaking experiment helped us to identify insights concerning the diverse ways of using placemaking. Therefore, based on this research, we introduce three different ways of experimenting with place-based placemaking in the service design and tourism context (see Table 1).

	Stakeholder engagement through placemaking	Placemaking through affordances in the natural environment	Placemaking through performance
Case study in which the experiment was used	Case study 2	Case studies 1 and 2	Case study 1
Impact	Using a handheld projector and videos for storytelling to understand other people's connections to nature and place-based values, through which they engage with other stakeholders and places.	Understand more deeply the meaning of nature by being physically part of it, and understanding the affordances that the natural environment can offer towards service design journeys and moments.	Performativity gives the opportunity to use one's own creativity and selfreflection. During the exercise, we reflected on our own feelings and perceptions of the surrounding nature, giving room to creative confidence and embodied experimenting.
Findings as keywords	Expository, descriptive, designed affordances	Empirical, tentative, awakens the senses, improvised affordances	Experimental body, holistic, improvised and emergent affordances

Table 1. Three Different Ways of Experimenting with Place-Based Placemaking in the Service Design and Tourism Context

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Through placemaking, it is possible to enforce the connection with a specific location and respect the natural environment through the service design. It responds to the Sustainable Development Goals (https://sdgs.un.org/goals), especially goals 11–15 that address the use and development of natural resources and communities. Placemaking is also a key to learning to observe the natural environment and use these outcomes in service design work and processes. It is necessary to update service design methods with new tools that consider both the natural environment and sustainable development. Further, in placemaking itself, the service designer can use and develop designerly ways in service design. Placemaking needs good facilitation skills in terms of listening and being sensitive to participants' needs during placemaking sessions. Placemaking gives a more creative and sensitive approach to traditional service design by involving feelings, embodied practices, empathy and natural affordances in the artistic design process.

Acknowledgments

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