THE NEW LOGIC

What has the designer's role become in a system where products have turned into processes and ownership into access?

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The New Logic
What has the designer's role become in a system
where products have turned into processes and ownership into access?

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Abstract (English and Italian translation)
Introduction

"Frankly, one of the most great strengths of design is that we have not settled on a single definition. Fields in which definition is now a settled matter tend to be lethargic, dying or dead fields, where inquiry no longer provides challenges to what is accepted as truth"

Richard Buchanan, 2001

Abstract

What does the designer's role represent for our societies today?

If we know that in today's society, products have turned into processes and ownership into access, what role does the designer play in this complex, dynamic and diverse system?

Through a comparison of societies and human needs, technology and design research, new economic models, social entrepreneurship, coordination of creativity, design thinking, management of creative people, user's contribution and innovation, this thesis will demonstrates that the designer's role has evolved from a facilitation of processes into a new form of self-entrepreneurship in a time of crisis.

The New Logic is based on the presumption, that the designer's role is not only about spotting out the needs of the community, but it is based on a new strategy of generating needs that will be fulfilled through collaborative and sustainable services.

Astratto

Che cosa significa il ruolo del designer per le nostre società di oggi? Se sappiamo che, nella società di oggi, i prodotti si sono stati trasformati in processi e proprietà in accesso, quale ruolo ha il designer in questo sistema complesso, dinamico e diversificato?

Attraverso un confronto tra le società e le bisogne umane, tecnologia e ricerca di design, nuovi modelli economici, l'imprenditorialità sociale, coordinamento della creatività, design thinking, la gestione di persone creative, contributo dell'utente e l'innovazione, questa tesi dimostra che il ruolo del designer è evoluto da un facilitazione dei processi a una nuova forma di auto-imprenditorialità, specialmente in un momento di crisi.

La nuova logica si basa sulla presunzione che il ruolo del designer non è solo per avvistare i bisogni della comunità, ma si basa su una nuova strategia per generare bisogne che saranno soddisfatte attraverso collaborazione e servizi sostenibili.

Introduction

Design is everywhere around us. While I am sitting at my desk at home and writing my thesis, I can notice that all things around me have been designed. The chair I am sitting on, the desk where I am writing on my computer, the lamps and chocolate bar in front of me are all in that way, due to the fact that designers have thought out, drew and modeled these items of our everyday.

Regardless of political and economic upheavals and turnovers, we look at history mainly through the items that were designed in those eras. Namely, architecture, art and design give us a good understanding of the modernity of that time and how certain styles shaped and reflected the times they were created in. The role of design is crucial for every society, be it in a developed or developing world, capitalist or communist ideology, rich or poor environment, design is important.

Therefore, design professionals are something we need to stop and ask ourselves – what do their roles represent for our societies today? Their roles are not to just sit in a studio and draw the objects we now consume. Service design is fulfilling the needs of customers or participants, by being user-friendly, competitive and relevant to them. It engages people, products and their interactions into a whole system, where the product is no longer the only object that is produced.

Accessing data, objects and designed products within this system is made possible through the service touch-points that vary and depend on the service involved. Ownership is therefore not individual, but is accessible to the users of the service system. If we know that in today's society, products have turned into processes and ownership into access, what role does the designer play in this complex, dynamic and diverse system?

This thesis will focus on the significance of the designer's role, the methodology, the means, forms, approach of what designers do and make today. This will inevitably demonstrate our way of thinking, building and working that will also reflect the design of our time for future generations.

Through a comparison of societies and human needs, technology and design research, new economic models, social entrepreneurship, coordination of creativity, design thinking, management of creative people, user's contribution, innovation, I will try to demonstrate that the designer's role has evolved from a facilitation of processes into a form of self-entrepreneurship in a time of crisis.

Methodology
This has been divided into 6 main parts: the Introduction to the general theme, followed by a deep Theoretical Research which has tackled the topic through 3 main categories ie. the Context, the Method and the Vision. The Context approached the topic through an analysis of Society, Technology and Economy. The Method addresses topics of Creativity, Management and Design Approach. The Vision looks deeper into the topic of Social Innovation. The methodology is represented on the following page.

STARTING
POINT

Introduction

Theoretic Research

Practical Research

Context

Introduction
to
general
theme

Society
Technology
Economy

Personal
interviews

Method

Creativity
Management
Approach

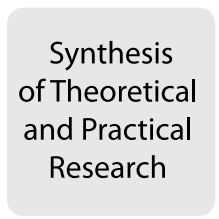**Vision**

Social
Innovation

END POINT

Analysis

Synthesis

Conclusion

Analysis of the Practical Research

Synthesis of Theoretical and Practical Research

Conclusion of the general theme
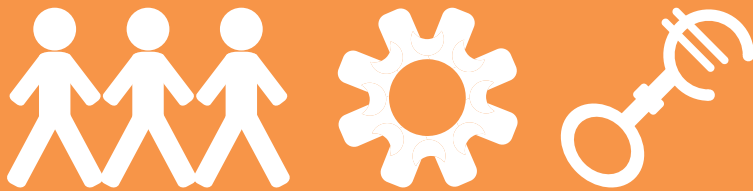
THEORETICAL RESEARCH I

THE CONTEXT Society

SOCIETY

Thirty years ago, the design process considered giving a shape, a function and an aesthetic quality to a product. Designers have been regarded as a key actor in the traditional legacy of executing design only in studios or in special places. We are now living in an era where everybody designs and ordinary people propose solutions. Normal everyday people are solving problems, thinking provocatively, reformulating solutions usually seen as obstacles and applying techniques of creative thinking where the common relationships are in contrast to the standard and conformist patterns. These so called "professionals of everyday" are sharing their visions and looking at problems from different perspectives. The concept of well-being is opposed to the mass consumption which the industrial society has imposed throughout the world. Users of products and/or services have stopped seeing themselves as pure consumers and have discovered that they are able to determine their own lives.

In today's post-industrial society, we talk about diversity noticing the present melting pot of different cultures, behaviors and beliefs.
There is no more an absolute truth pushed by an authority, but the great diversity gives way to multiple truths where people, either as individual or collectives create their own values and beliefs. The command and control structure of the past is making room for a rich personalization of the future. This new way of thinking, doing and being, through exposure and contact is becoming inspirational and resulting in a society where all sort of people are leading all sorts of lives.

Country	Scale of governance / organization / emphasis	Policy objectives	Key actors
Australia	regional design promotion	design promotion, improve design education and research	national design organisations, design education, regional governments
Denmark	national design policy	competitiveness of companies and new products, welfare of the society	design centre, design businesses
Estonia	national design policy (proposed)	improve the design sector to strengthen the competitiveness of business and industry and improve the quality of life	design centre, design businesses, government
Finland	national design policy	improve competitiveness by raising the standard of design education and research	design educators, government, industry
Germany	institutional-led promotion	transfer of design-related information and know-how in the fields of business, politics, culture and public life	design professionals, government, industry
Ireland	national design policy	growth of the design sector	design professionals
Italy	official regional design policy and promotion programme	support regional businesses and design businesses in order to create regional production and brands	design educators, businesses
Korea	national design policy and promotion	enhance the competitiveness of national products	government
New Zealand	national design policy	market and commercial successes, improved operational efficiency and increased return on investments for companies	national design organisations, design businesses, industry
Norway	national design policy	increase share in global markets	government, design educators, tourism businesses
Sweden	national design policy	world leader in design processes and innovative caring society	national design organisations
United Kingdom	national led promotion	increase the export of design skills,	

2 | Comparing international policy approaches to the promotion and adoption of design

The Industrial Society
and its beginning..

Before the invention of the steam engine, the 3 basic groups of human needs - material needs, social needs and personal growth were in harmony. Afterwards the situation completely changed and this equilibrium soon became distorted.

The economy of the agrarian society was mostly lead by activities such as farming and fishing. Even though the food variety was greater than today, people were starving and quantities were usual insufficient. The interesting thing is that, even though people lived in poverty, there was a strong social bond as well as a sense of community within the existing villages. People still felt that they belonged to certain lands and were part of the communities they were born in. Personal growth was satisfied through the accomplishment of wintertime handicrafts such as weaving and woodcarving that developed personal skills.

The invention of the steam engine brought major change to the society.
Firstly, it substituted certain operations carried by workers, thus increasing the production with the same amount of labor.
Secondly, the centralized factories could cover a large geographical area due to the increased new transport infrastructure. This resulted in cheaper goods and higher wages. Now, not only were the basic material needs satisfied but people could afford to buy more goods than they really needed, which did not prevent them from buying more and more. This finally gave birth to the first Consumer Society.

"The answer to why we work more when machines do more of our work, lies in Human Nature.
Once we have satisfied our most basic needs, we become aware of other needs that we want to satisfy. If our society is rich enough to provide the means of satisfying these needs, then we are willing to work harder in order to afford those means.
If our work, with the help of increased automation, produces new means of satisfying new needs, then this feeds the spiral of ever-increasing consumption and production."[1]

The consumer society meant that products were not tailor-made any more as before (having been available only to a relatively small upper class), but they were adjusted to fit the inflexibility of the new automated machines. This specialized production system gave way for a mass-produced model of goods that suited the classes who preferred a standardized good, rather than not being able to afford it at all.

The current situation deployed much controversy relating to the fact that many feared unemployment due to an accelerated automation of job functions. On the contrary, even with shorter working hours, employment of the 19th and 20th century grew, including an increase in employment of women.

"The answer to why we work more when machines do more of our work, lies in Human Nature. Once we have satisfied our most basic needs, we become aware of other needs that we want to satisfy. If our society is rich enough to provide the means of satisfying these needs, then we are willing to work harder in order to afford those means. If our work, with the help of increased automation, produces new means of satisfying new needs, then this feeds the spiral of ever-increasing consumption and production." [1]

What does the Dream Society stand for?

"Rather than consuming more material goods as our wealth increases, we instead increasingly consume immaterial goods or immaterial goods with a large immaterial content. Stories and emotions have become a large part of what we consume, and we increasingly favor products with built-in emotions or stories over 'soulless' products with neither". [2]

After humans firstly satisfy their basic requirements for existence, related to survival, they immediately focus their attention on fulfilling social needs. This is usually done by buying products that are not a strictly survival need, but acquiring these products as status symbols, they believe in getting closer to the ideologies of cultural identities they aspire to. Such symbols are not just a matter of quantity, but more about the right quantities that convey these messages through brands, famous designers or certain stories.

Immaterial products or services can satisfy emotional needs in a growing market for experiences and personal fulfillment. Experiences that make our everyday lives more interesting and meaningful are usually sought in holidays, events or pure entertainment. These emotions are linked to a product and when we consume these products, we immediately relate to the stories they tell and in turn, they become part of our self-understanding.

In traditional markets, where products and services are strictly categorized as for example: food, transport, clothes etc., there is a drastic shift in how companies analyze their competitors.
The emotional market has a more complex character where customer preferences are researched through different categories of luxury goods, than competitive products within the same categories.

The market of adventures for sale: experiences and impressions, where vacations in Vietnam compete with bungee jumps and online computer games.

The market of togetherness, friendship and love: human relations, where Nokia's "Connecting People" competes with cafe culture and football fan clubs.

The market for care: the need to show caring, where "The Sims" competes with the pet store and Mother's Day.

The who-am-I market: the quest for personal identity, where fashion clothes and ringtones compete with Harley Davidson bikes and microbrewery beer.

The market for peace of mind: the safe and the familiar, where folk dancing and country-style kitchens compete with insurance and house alarms.

The market for convictions: values and opinions, where Amnesty International competes with Body Shop, Fair Trade and organic food.

The market of hate and fear: success of violent computer games, horror fiction and weapons industry.

3 | The 7 markets of Dream Society

Creative Man as new phenomena

When we look at products and services that have more of immaterial values, we can further notice, that they are still mass-produced rather than tailor-made.
The industrial age possessed the need for individuality and creativity that was common among people and we can witness that this need has returned. This can also be seen in consumption, where there is a growing interest for products that can be designed or self-modified according to customer's individual needs and desires.

This brings us to the forefront of today's growing interest in creative jobs like research, product development and design. These jobs cannot be merely outsourced or automated to the new growth economies that lack personal creativity. Since more ideas are likely to work and bring results, we can notice that diversity is a prevailing means for both social as well as product innovation. This is helped by technology that frees us from exhausting and manual hard work by providing more space for inspirational creative work.

Creative Man is based upon individual creativity and innovation in all areas from consumption, leisure to business and workplace and its importance is stronger than ever before.

Human Needs and the correlation to societal models

The needs that citizens have in one society, as well as the opportunities to satisfy them is what drives these societies that change as new needs and opportunities arise. When we talk about human needs, we need to look at Maslow's Hierarchy of Needs which include five levels of needs:

transcedence

self-actualisation

esteem needs

belongingness needs

safety needs

physiological needs
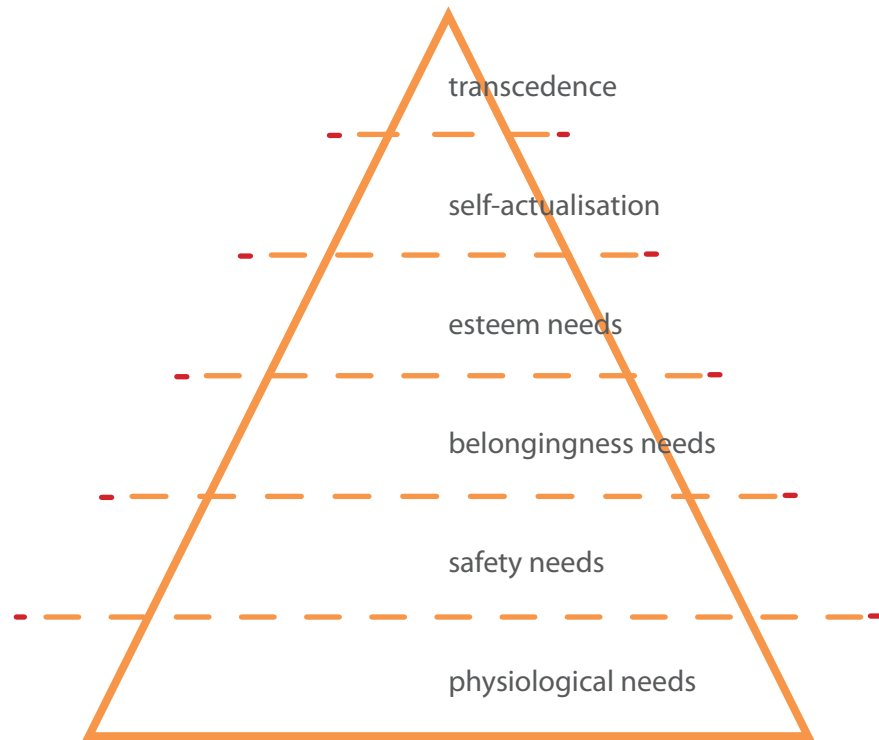
4 | Maslows hierarchy of motivational needs

Psychological Needs - material needs
Safety Needs - material needs
Belongingness and Love Needs - social needs
Esteem Needs - social needs
Self-actualization Needs - growth need

Human growth needs are described as a feeling of doing something right for other people without expecting anything is return and this gives a feeling of satisfaction by having done the right thing.

Maslow's Hierarchy of Needs demonstrates a strong hierarchy of these needs, meaning that the order of satisfying them is dependent on the level of the needs in his scale. Man must first fulfill the lowest level needs in order to have the desire to start fulfilling ones found in the upper levels of his pyramid. Many academics argue that the needs are individual and highly vary according to different life situations and geographical area. This means that some people will focus more on social needs, while others only on material needs or growth needs.

There is new theory of drawing up a scheme of the interrelatedness of the three needs founds in exactly the same levels, being of equal importance and significance. In this demonstration of needs, we can see a deducted grouping without any strict priority, resulting into these three spheres:

Material Needs (safety and physiological needs)
Social Needs (esteem and belongingness needs)
Personal Growth Needs (transcendence and self-actualization)
We can also see a link between the societies I have described above and the main drivers of these societies in terms of needs.

social needs

belongingness needs   esteem needs

safety needs   self-actualisation

physiological needs   transcedence

material needs   personal growth
needs
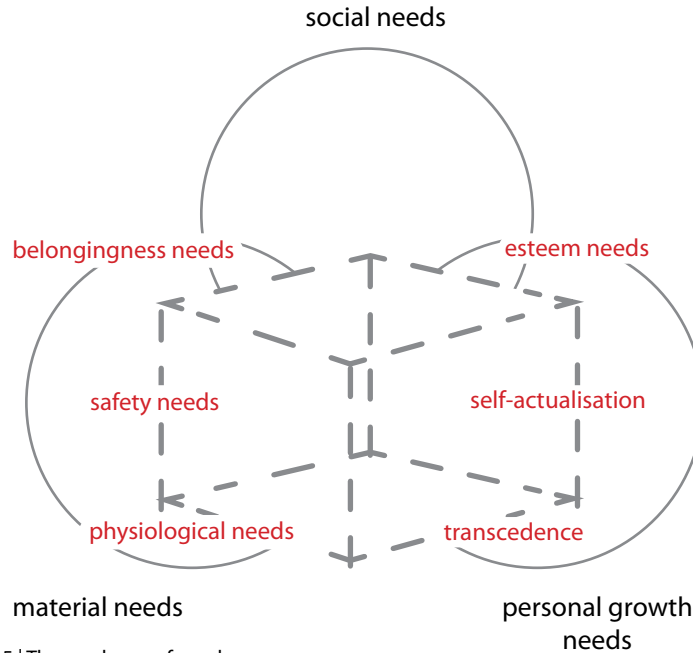
5 | Three spheres of needs

Industrial Society desired a greater fulfillment of material needs
through mass-production and systematization
**Keywords:** efficiency, rationality, standardization

Dream Society a shift to emotional and social needs satisfied
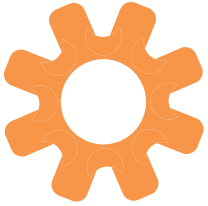through storytelling and exciting experiences
Keywords: branding, relationships, immaterialism, emotional content

Creative Man based on personal growth needs satisfied
through individuals and creativity
Keywords: interactivity, adaptability, networks
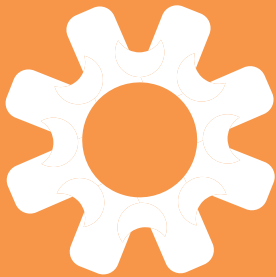
THE CONTEXT
Technology

TECHNOLOGY
A shift – from the study of production to the study of consumption

"Technology studies reflect the shift in the conceptualization of users from passive recipients to active participants, who are no longer passive consumers of technology." [3]

In recent times, we can also notice an immense reallocation from studying the production, to a study of consumption. We can point out the irony of technological evolution often connected to the shaping of futures of companies and their industries. It is almost controversial how any technological novelty perceived as a creative push with regards to the growth of enterprises may also be destructive when they become vulnerable to competition. If we analyze what these impacts of innovation have brought to industries and how they are implemented, we can conclude that new strategies appear as a way for mastering innovation, rather than viewing them as a potential threat.

Organizational culture is important since it may take the position of a stimulator or to the contrary as a barrier to technological change and innovation. In order to overcome these barriers, there is a requirement in possessing brilliant leaders capable of driving and fostering this technological change, taking on victory roles such as Bill Gates at Microsoft or Andy Grove at Intel in the late 20th century. However, these leaders are sometimes not enough since organizations may become less dependent on a centralized control of power.

"Technology studies
reflect the shift
in the conceptualization
of users
from passive recipients
to active participants,
who are no longer
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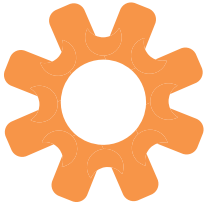
Organizational knowledge, intellectual capital, and a leader who motivates the organization to survive and thrive are key to organizational success. Ford is an excellent example of experimenting with a fundamentally different approach to mass production, through the creation of a new organization, the so-called 'assembly line' which unites processes from the packaging industry, the machine tool industry and alternating schedules from different infrastructures.

The social construction of technology plays an important part in the innovation process of technologies in general, since it analyzes a social group and their manifested needs, rather than an individual. The problem, however, with this approach is that it excludes the notion of diversity among users and the different types of users.

These categories include 'end users' as individuals and groups who are affected by products of technological innovation; 'lay-end users' as those excluded from the technological interaction and lastly 'implicated actors' referring to those who are affected by an action but are absent.[4]

New ambient technologies offer greater possibilities for expression and sustainable wellbeing, being more personalized and enabling customization, acclimatization and conversions.

Technology continues to create smart environments, slowly but surely invading our living and working areas, including software and sensors in walls, floors and even clothing. These technological improvements are not purely consumed but they now regularly support and ease our daily lives. We slowly start to coexist with these invisible helpers who offer us more of an experience in what we want to do and in the *way* we want to do something.

6 | Nebula Bedroom Environment and components © Philips Design
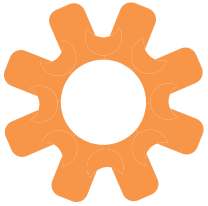
The value in an eco-system is not created through selling and purchasing of goods, but through a system of information, services and solutions that are enabled through ambient technologies. These active producers are free to control and interact with their own personalized ambience through a co-creation of the interior substance and their involvement with the newly envisioned environment. A deep customization, in which access is important, shows a new relationship with technology eg. speech patterns, gestures or touches that interact with displays, handheld device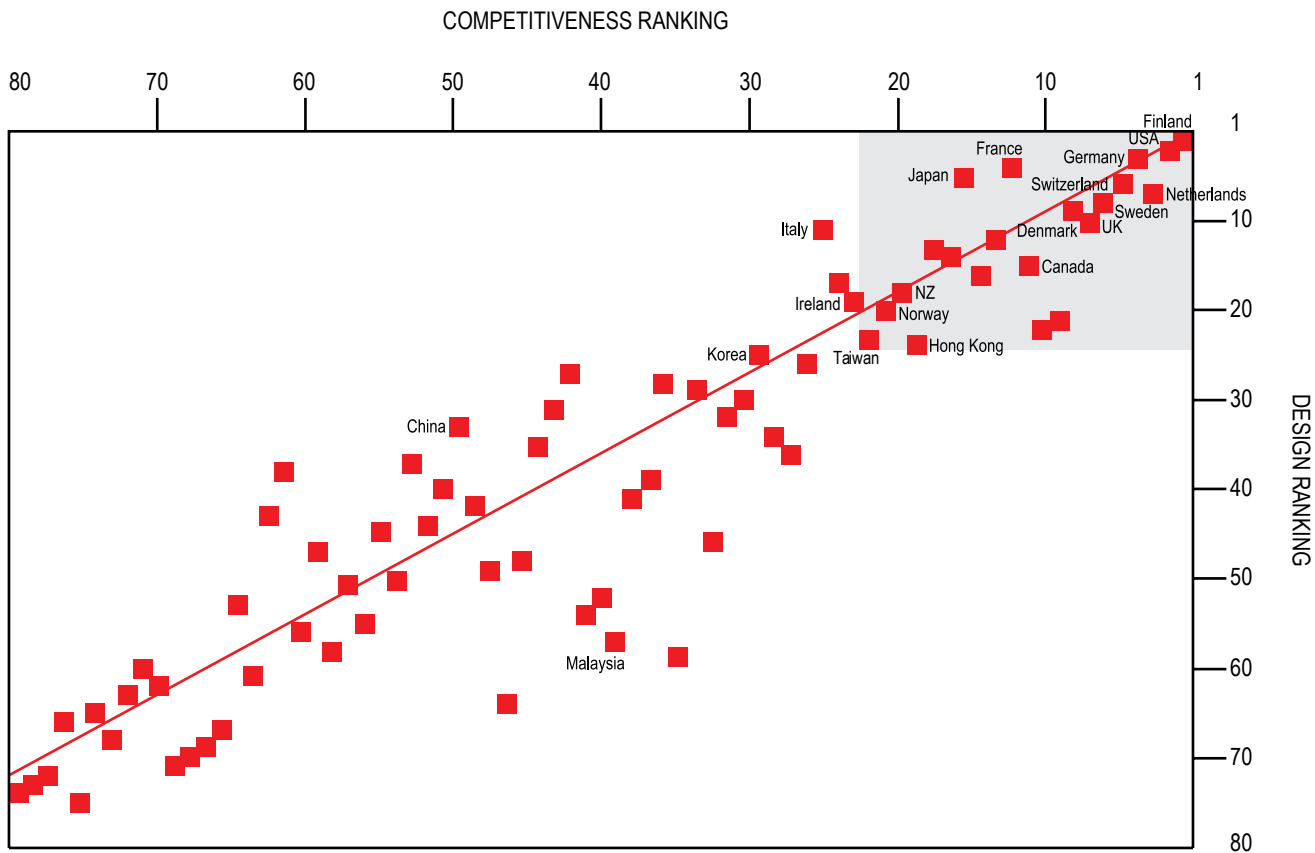s and intelligent wearable garments. A new design strategy, where 'unfinished' or 'open' solutions can be evolved by the users are surmounting finished products. This 'open' concept invites different participants to design environments and experiences that in turn are true to their personal aspirations.

Our 6 billion population has to find other ways of consumption and consider new designed systems that consume less environmental resources and are a sustainable model for development and growth. Ambient technologies give us the opportunity to consume differently, synthesizing products and services within. This solution does not provide a material value but instead focuses on system information and intelligence.

With this sort of approach to our daily activities, new business models can appear that are based on tailored system capabilities. Instead of creating a revenue model based on selling goods, which will become old and dumped, this new model eliminates a process of continuous waste, making these new services and solutions sustainable.

With regards to place and activities, more local industries are using local resources and knowledge to create and sustain their livelihoods.

COMPETITIVENESS RANKING

DESIGN RANKING

Finland
USA
France
Germany
Japan
Switzerland
Netherlands
Sweden
Italy
Denmark
UK
Canada
NZ
Ireland
Norway
Hong Kong
Korea
Taiwan
China
Malaysia

7 | A relationship between national competitiveness and design of major economies around the world
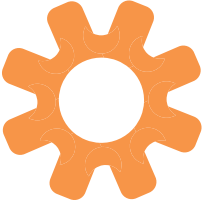
The re-generation of local culture is developing into even new movements for local economies. Compared to the global consumption and production models that are centralized, these new movements offer transparent and sustainable models with low natural damage, enlarged diversity and enrichment of the local settings. They also empower us to re-think our attitude towards speed and artificial experiences, focusing towards more profound experiences based on social distinction and local atmosphere. This understanding of the origin and processing of goods gives greater meaning to our consumption behaviors.

In the last decades, many companies have made a shift in turning their focus from technology research and innovation to consumer research and innovation. This is evident since technological innovation can drive growth but it does not necessarily satisfy consumer's needs and aspirations. On the other hand, this consumer emphasis has not proved to be enough since 'more' does not mean better and does not guarantee a healthier lifestyle within a market stacked with consumer-driven technology.

In history, we can also notice radical changes in society every fifty to one hundred years and this dynamic change is rooted in structural change and radical innovation. Many things were designed to suit the industrial era, but the 21st century requires us to completely re-think our lifestyle. The success of future businesses will depend more on an approach led by social needs and their values. In these constantly changing contexts, progress will be based on understanding these social aspects and reacting to them accordingly instead of focusing only on an approach based on the market.

THE CONTEXT
The New Economy

The Prosumer

In the past, producers of goods and consumers of goods never had any mutual interaction and were considered disconnected parts of the industrial society. Now we are witnessing a future where these two entities are combined into one notion – the prosumer.

Two major trends define the prosumer, through an increased appeal to have greater influence on the product they are consuming, while the technological progress permits a better interaction and flexibility in the production process. Ford's black cars are a thing of the past, and todays consumers can determine things like: colour, seats, air conditioning etc., being able to specify the tinniest details to their personal tastes. As technology advances, we will see more of this sort of interactive design where the variety of choices given to consumers will be greater with time.

Today, gadget printers offer a number of incredible customization possibilities. There is no need to reconfigure the whole production chain as before in order to make small adjustments for the desired product. This in turn has moved from a centralized production to small local shops or even consumers' homes. This trend is becoming more attractive, since there are many advantages to this type of manufacture. Products will not be sent to the shops already produced, packaged and sold on the shelf. The individual parts needed to make these products will be transported to the retailers and with the help of 3D printer technology, customization of the products will be designed according to the clients preferences. This eliminates the problem of storing goods and the only transportation needed is the ink that generates these 3D printers to make customized products.

Another example of this decentralized production is bookstores. With this print-on-demand technology, the customers no longer need to wait a book's delivery time or have the problem in finding the right book in their native language, thanks to the auto-translated versions of books. With this technology, even the smallest physical bookstore can possess a wide range of literature, even offering the customers customization options such as paper quality, fonts and size.

Prosumption (the act of being a producer and consumer simultaneously) requires a lot of effort, furthermore time and energy. This is something people are willing to give only if these things matter to them and are important. For all other things that are less interesting, we prefer to find easy solutions and functionality that leash us from having to think or worry about them. Having an active part in the design process raises the question of lawful interrogation. Who owns intellectual property rights of something that is co-produced with the end consumers and do they hold any responsibilities for this final product that may contain errors of some sort or even be dangerous?

New economic model

Living in an age that is characterized by context, the new economic assessment will transform personal, social and global horizontals. When we analysis personal values, the economic value here is in the transformation, that aids individuals or collectives to grow, accelerate human potential and life-enriching experiences. The economic value will be engendered through many of the forthcoming ambient technologies at a social level and mostly in education, health and care. These social industries will largely contribute to the economy of the 21st century. From a global perspective, alternative growth models might lessen poverty and lower the ecological footprint**.**

Increasing the GDP of our countries is not prospective, since higher productivity results in increased costs in health and the environment. With the draw up of fabrication and consumption closer together, this more heterogeneous economy improves local/regional contexts while at the same time, promoting sustainable lifestyles. The term 'glocal' encompasses the notion of merging economies like local for local, local for global and global for global. Generally speaking, we need to move away from the ever-higher productivity of 'more stuff' and redefine the quality of life through a more humanizing economic system of wellbeing and prosperity.

Business strategies

Strategy 1
Aim at the creative prosumer

> *on-going process where customers participate in the development phases*

In the earlier times, company always used the top-down approach in designing products they thought were adequate to satisfy certain needs, hoping that they would be functional and desirable for the consumers.
Since this approach often proved a failure, companies are realizing that focus groups and market research give them a better picture of users' needs and they also invite them to give suggestions and feedback on their products.

Advantages of this are:

a) Users of the produced goods often know more about the product and its characteristics than the producers themselves

b) Users usually come up with very different ideas about the functionality of the product that the producers could never depict

> *co-ordinate the creativity of the customers*

a) Allow your users to configure the products within a set range of possibilities
eg. Nike shoes
b) You can provide a number of building blocks instead of selling the complete product
eg. Build-a Bear Workshop, home computer
c) You can sell tools and support that allow the creative consumers to finally add their creative touch to the product
eg. image-processing software in digital cameras[6]

Strategy 2
Application of creative business models

> *focus on different marketing goals*

Can your product or service market have one of the three logics or two of them, or ideally all three of them?

"Build-a-bear" workshop has all three. Producing cheap soft toys is part of the Industrial logic, while the toys based on popular characters from animated movies is part of the Dream Society's logic. Allowing your consumers to create their personalized teddy bears is a business strategy based on the Creative Man's logic.

9 | Build-a-bear workshop

Designing the process of the building blocks and making them cheap enables consumers to create their own toys is part of the industrial logic, while the experience of going to the shops is fun and emotionally fulfilling is part of the Dream Society's logic. [5]

> *alternative models for points of sale*

The usual logic is to sell products in places which are mostly logically to be associated with the type of product itself. But if this does not prove to be the best sales channel, companies are often forced to look for alternative locations. This is usually directed to similar positions where the products can be consumed first hand and are directly connected to the other activities offered in that same place.
eg. energy drink is fitness studios instead of only in supermarkets

The innovative concept of the METRO newspaper is not in the fact that it is handed out for free, since this logic is connected to the fact that the newspaper is only funded by advertisements. What makes it a successful example is that it aims at a situation and not at a particular demographic segment of the population. It targets people commuting in public transport and having time to kill which is usually enough to browse through the thin newspaper full of advertisements and some news.

Another similar example is Netbanking that offers its clients non-stop access to their bank accounts wherever they have internet access, while the bank save on offices and personnel

> funds through alternative models

This organization functions on the principle that consumers buy certain services or products in ways which offer the consumers additional services that in turn finance the product they buy.
Eg. Ryanair tickets online are funded by numerous services such as hotels, car rentals and other services aimed at travellers
Other financing models are that people continuously share content on the internet for free and they ask for donations in order to continue to provide content. This model might seem unprofitable but since the number of users on the internet can be huge, this can be a viable business model for small companies. Traditional subscriptions can sell units with a pay-per-view or pay-per-read model, depending on the content type.

Startups

The definition of startup is sort of newly created companies or designed temporary organization, that develop and research markets and intend to scale up a certain business model. They became extremely popular during the immense international boom of dot-com companies who were seeking to rapidly hatch new businesses and gain instant high profits. The dot-com (.com abbreviated of the word commercial) companies mostly did business through the web and were funded by venture capitalists.

The term "startup" is connected to high growth potential, usually technology oriented companies, while the investment of capital needed is quite limited. They are characterized by their risk/reward outline and replication on many levels, being at the same time a high risk and high potential on investment return.

Evaluating an idea or business plan within the framework of opportunities is done through the conduction of research in order to better understand their commercial potential.

The finance phase of a startup may be aided by Angel investors or Venture capital firms by the means of exchanging cash for an equity stake. The founders themselves usually fund most startups or also turn to crowd funding. When the value of a company is based on technology, the company needs to formulate a good strategy in acquiring intellectual property rights that are extremely important to be protected. The degree of startup company failure is high, but new technologies may give high returns to the founders and investors such as Google.

The Silicon Valley is a high-level startup field where many companies were located, especially during the 1990s that launched many internet startup companies. Some of them sold the new technology to provide internet access, while others used the internet as a place to provide services.

Co-founders
Co-founders can be entrepreneurs, web developers or designers, venture capitalists or hackers or even current companies who are involved in the refinement of a startup company. In order to avoid disagreements between founding members, co-founders need to form an agreement including the consent of the investors or shareholders of the company

Business Incubators
Incubators through their contact networks offer resources and services that are specifically designed, developed and managed for potential entrepreneurial companies. That is why we will notice that incubators have their own array of the types of clients with whom they do business and this is potrayed in the

DX LAB

PARCO next NEXT

LOVE LOCAL

make a cube³

REDii
Raleigh Emerging Designers Innovation Incubator

NY Designs

Pratt Design Incubator

Denver Design Incubator

edti
european design training incubator

DESIGN INCUBATOR

NOVA ISKRA
dizajn inkubator

Y Combinator

iSTART@STOW

Design Incubator
Research & Development Labs Pvt Ltd

way they distribute their services and create their organizational structure. Incubators refer to only selected clients and primarily dedicate their attention to the early stage companies.

Business incubation programs set up a form of contest, where potential entrepreneurs willing to be incubated have to be selected based on feasibility and business plan criteria. Even though the incubation process includes the offer of shared office space and administrative services, the true essence of this collaboration is the services that are provided for the startup companies.

The incubation period can vary significantly depending on the different program the incubation structures can offer, but the average time is 33 months. They are usually formed on the basis of the type of business involved and the level of startup's business capabilities. Some incubators set up requirement such as potential revenue incomes rather than a concrete and fixed amount of time.

Incubation programs that intentionally supported industry sectors can be vary different: from technology and computer software, services, energy, healthcare, media, construction, fashion and retail, aerospace and tourism, just to mention a few.

Most incubation programs join a number of different industries, creating a so-called "mixed-use" project. 39% of business incubation programs fall under the technology field.
Economic development programs in many countries are responsible for funding new incubation programs, be they on a regional or national level.
In some countries, they are independent, community-based and resourced projects.

The incubation services include the following activities:

> Help with business basics
> Networking activities
> Marketing assistance
> High-speed Internet access
> Help with accounting/financial management
> Access to bank loans, loan funds and guarantee programs
> Help with presentation skills
> Links to higher education resources
> Links to strategic partners
> Access to angel investors or venture capital
> Comprehensive business training programs
> Advisory boards and mentors
> Management team identification
> Help with business etiquette
> Technology commercialization assistance
> Help with regulatory compliance
> Intellectual property management

The current economic crisis has encouraged and supported the initiation of many technology incubators to achieve antagonistic benefit on the market by overseeing competitors and finding probable partners.

There are currently 7000 incubators worldwide, while Europe boasts a total of 900 incubation environments, recorded in 2002 by the European Commision. Most of them are found in the developed countries contexts, but there are traces of many incubation settings taking place in developing countries, sourcing their funds from organizations such as World Bank.

Research and technology parks are another form of business assistance service. They mainly work on large-scale projects and established corporations, university labs or very small companies. Small business development centers offer assistance to any company that shows an interest in their business consultancy services. On other hand, they can be contacted during any stage of the development process.

Business Plan

The definition describes the rationale of how an organization creates, delivers and captures value. According to the "Business model generation" book, there are 9 basic building blocks that demonstrate a logic of how a company has the aim to make money.

It covers the 4 main areas of business that are:

> Customers
> Offer
> Infrastructure
> Financial viability

Customer segments	An organization serves one or several customer segments.
Value propositions	It seeks to solve customer problems and satisfy customer needs with value propositions.
Channels	Vlaue propositions are delivered to customers through communication, distribution and sales channels.
Customer relationships	Customer relationships are established and maintained with each customer segment.
Revenue Streams	Revenue streams result from value propositions successfully offered to customers.
Key resources	Key resources are assets required to offer and deliver the previously described elements.
Key activities	. . .by performing a number of key activities
Key partnerships	Some activities are outsourced and some resources are acquired outside the enterprise.
Cost structure	The business model elements result in the cost structure

Business plans are never alike, due to the fact that they are tools for decision-making and so their contents are never a fixed scheme. This includes the general layout of business strategy, with set goals and reasons for making this statement reachable and the means of achieving those goals. It must underline the business vision and strategy, making references to marketing, finance, business models, human resources and any legal issues.
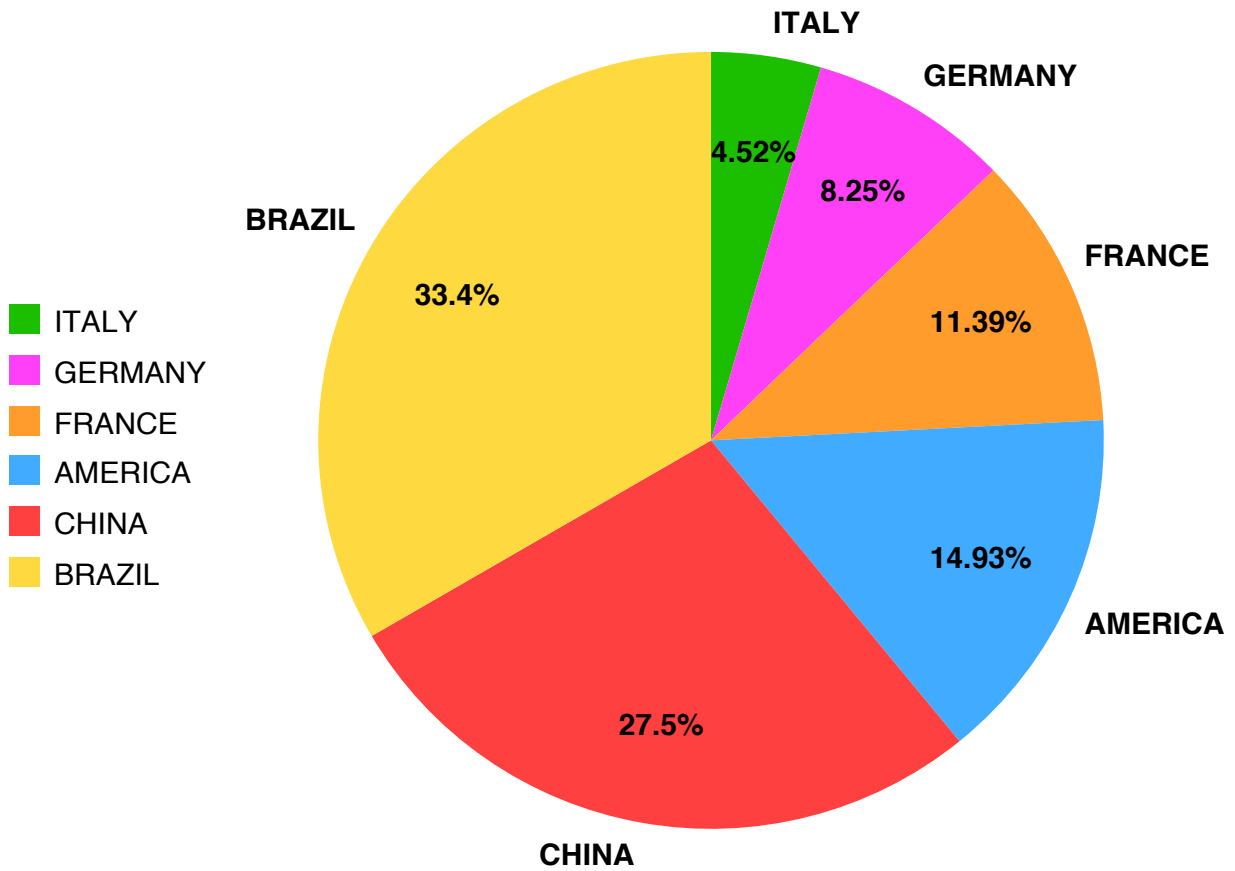
Venture capitalists look at business plans in order to draw up a feasibility study, an evaluation of the initial investment to be made, growth opportunities and potential advantage in sustainable competitiveness.

"... a good business plan can help to make a good business credible, understandable, and attractive to someone who is unfamiliar with the business. Writing a good business plan can't guarantee success, but it can go a long way toward reducing the odds of failure."[6]

In order to do a good business plan, entrepreneurs require expertise from a wide spectrum of field, including human resource management, operation and supply chain management, finance, marketing etc.

Open business model
This can be used by companies to create and capture value by systematically collaborating with outside partners. This may happen from the "outside-in" by exploiting external ideas with the firm or from the "inside-out" by providing external parties with ideas or assets lying idle with the firm.

ITALY

GERMANY

FRANCE

AMERICA

CHINA

BRAZIL

- ITALY
- GERMANY
- FRANCE
- AMERICA
- CHINA
- BRAZIL

ITALY 4.52%
GERMANY 8.25%
FRANCE 11.39%
AMERICA 14.93%
CHINA 27.5%
BRAZIL 33.4%

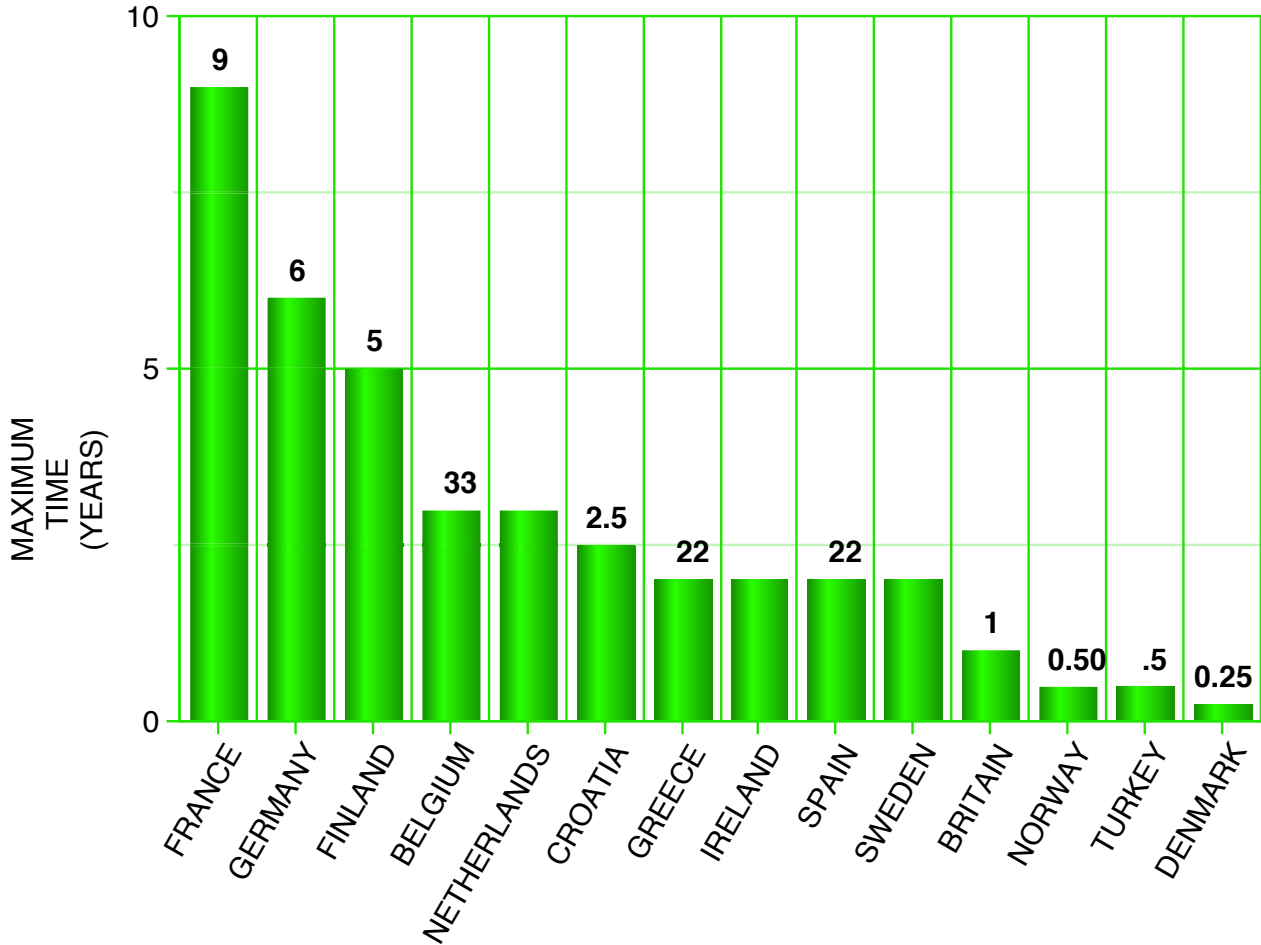11 | Early-stage entrepreneurs - Global Entrepreneurship Monitor

Venture capital (VC)

Venture capital is a fund that makes money by owning equity in the company it invests in. It is interested in supporting startup companies in the early stage of business development by providing a financial capital. VC investment occurs as a seed funding with an interest of generating a return through the eventual trade sale of the company. It aims to connect with new companies that have a brief history of existence and are too small to secure a bank loan or raise capital in the public markets. The risk of investing in less mature companies, gives VC the freedom and control over decision-making process occurring in the development stage of the startup and a meaningful fraction of the company's shares.

Entrepreneurship

An entrepreneur is a person who contains an innovative, financial or business insight and transforms it into an economic good. The standard association is connected to new businesses, but recently, the term encompasses specific mindsets of social, political and knowledge entrepreneurship. The type of organization and creativity that is involved with entrepreneurial activities range from small-scale projects to sourcing mass employment through major projects.

Entrepreneurship is not very welcomed in the European continent at the present moment. Actually if we look at the giants that exist today, we can see that most were set up during the 1950s, right after WWII. If we have a closer look at data, the Global Entrepreneurship Monitor shows, that in 2010 Europe was not a fertile ground for early-stage entrepreneurs, while countries such as America, China and Brazil showed significant percentages in startups. We can also note, that habitants in Germany, France and Italy are well aware that the conditions at home are not stimulative for new prospects, while Japanese,

10

9

6

5

MAXIMUM
TIME
(YEARS)

5

33

2.5

22

22

1

0.50

.5

0.25

0

FRANCE   GERMANY   FINLAND   BELGIUM   NETHERLANDS   CROATIA   GREECE   IRELAND   SPAIN   SWEDEN   BRITAIN   NORWAY   TURKEY   DENMARK

12 | Maximum typical time from the end of the liquidation process until the bankruptee is freed from debts
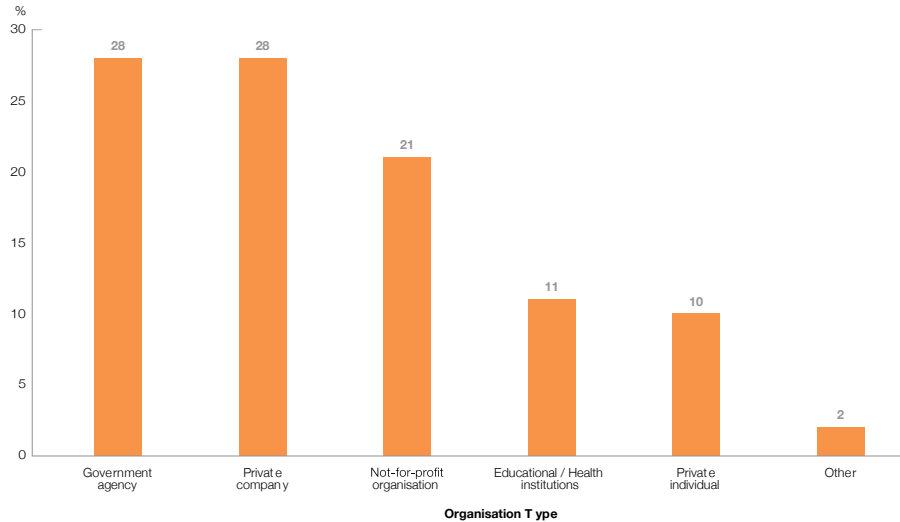
Canadians and Brazilians feel that these countries are more than perfect for engaging into new capitalist ventures. According to Ernest&Young accounting firm, Mumbai, San Francisco and Shanghai are cities on the list of best conditions for new industry giants.

America boasts with the ability to provide circumstances for new, fast-growing companies, with 52 newly created companies in the period between 1950-2007, Amazon, Ebay and Google being some of them. Europe on the contrary has not made space for new big companies, having produced only 12 new companies in the same period and not produced an internationally significant business-to-consumer internet company. There are successful entrepreneurial examples around Europe, but there seems to be a lack of risk-taking attitude and neither independence for failure nor a second chance.

Managers are unwilling to be hired by startup founders, knowing that they are entering a high-risk business affair. Well-established firms are also reluctant to help out the small initiatives due to lack of potential capital resources and strict regulations.

Now the time has come for governments who are placing a strong focus on entrepreneurial activities and trying to boost the formation of startup businesses. They are also promoting the policy of sending young European entrepreneurs to the Silicon Valley with the aim of bringing their new know-how, networks and experience to their home countries. Italy has the intention of reducing administrative startup costs and attempt to deal with harsh labor rules that are not stimulative for young entrepreneurial initiatives.
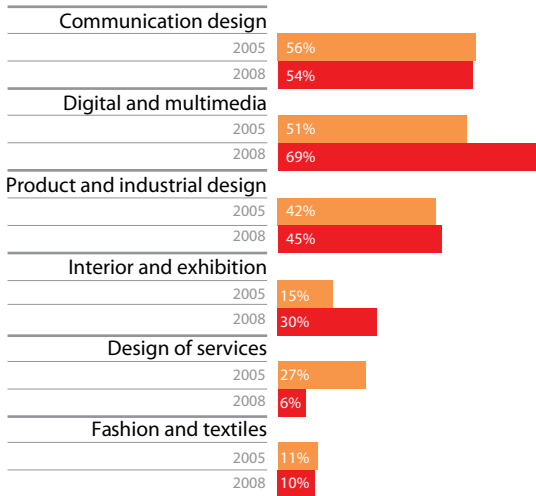
28   28
                    21
                          11   10
                                       2

Government   Privat e   Not-for-profit   Educational / Health   Privat e   Other
agency   compan y   organisation   institutions   individual

Organisation T ype

13 | Types of clients engaging Design Consultancies to undertake projects with positive social benefit in Australia

CITY	Number of design companies	Number of design professionals	Revenue status of design companies
Seoul	1.545	9.015	E 412.200
Beijing	20.000	250.000	E 9,8 million
Hong Kong	4.230	15.920	-
Tokyo	9.904	164.741	E 660.345
Taiwan	2.470	25.284	E 1.756 million
Singapore	11.000	-E	3.6 million
Victoria	4.178	76.350	E 952.046

14 | Overview of quantitative data from Asia Design Survey 2009

Communication design

2005	56%
2008	54%

Digital and multimedia

2005	51%
2008	69%

Product and industrial design

2005	42%
2008	45%

Interior and exhibition

2005	15%
2008	30%

Design of services

2005	27%
2008	6%

Fashion and textiles

2005	11%
2008	10%

15 | Percentage of Spanish companies that have contracted some type of design or developed it internally

Discipline	Number of businesses	Design employees per sector	Annual revenue (2007) – E mil	Average	Total annual revenue – E mil (Minimum)	Total annual revenue – E mil (Maximum)
Graphic designers	220	37.8%	E 12,270	E 306	E 20,411	E 24,201
Motion graphics, animation and new media designers	35	38.9%	E 4,136	E 590	E 6,217	E 8,674
Industrial designers	170	34.7%	E 27,000	E 519	E 42,411	E 49,070
Interior designers	183	39.4%	E 14,732	E 377	E 23,430	E 29,217
Multidisciplinary designers	35	41.4%	E 5,773	E 444	E 7,849	E 10,952
TOTALS	643		E 673,2869	E 422	E 100,225	E 122,029

16 | Revenue profile of selected disciplines in South Africa

Chart axis labels (y-axis, top to bottom):
E 66.500
E 57.000
E 47.500
E 38.000
E 28.500
E 19.000
E 9.500
E 0

Chart axis labels (x-axis):
0 - 5 years of experience | 5 - 9 years of experience | 10 - 14 years of experience | More than 15 years of experience

Legend:
Graphic designers
Interior designers
Motion graphics, animation and new media designers
Multidisciplinary designers
Industrial designers

17 | Trend of average income by year's experience, South Africa

Lean Startup

The Startup philosophy was born in the Silicon Valley, created by Eric Ries and popularized globally by his book " The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses". This business approach aims to transform the model that many company are built on, including the way in which new products are released on the market.
The Lean originally developed with high-tech industries in focus and being applicable to any individual, team or company.

"The Lean Startup relies on validated learning, scientific experimentation and iterative product releases to shorten product development cycles, measure progress and gain valuable customer feedback". This model helps companies that are able to better design their products/services without investing large amounts of money to launch a new product, while simultaneously fulfilling their customer's needs.

There is a new startup culture in which designers are bringing new ways of thinking and this is resulting in numerous innovations and extremely high rates of VC success, having gone form 10% to 80%. According to Bruce Nussbaum, this startup model of the future "creativity into capitalism" is truly optimistic. He believes that big business capitalist are not the main generators of jobs or income, nor is it the slow attempts of design and design thinking that reforms corporations making their culture more innovative but with limited success.

On the contrary, it is the designers who are bringing their user focus, strategic vision, iterative methodologies and propositional thinking on the front stage, forming an original early form of entrepreneurial capitalism.

When we started our company, the hardest element was not raising money nor negotiating the shareholders agreement. It was getting the design right.

*Amanda Gome
Founder, publisher
SmartCompany.com.au*

The EAI, the Italian Economic Administrative Index, contains economic and administrative information pertaining to parties, both those that do not fulfill the conditions for registration to the Business Register (e.g., associations, foundations, committees, non-corporate bodies and local units of foreign companies), as well as members of the Business Register, concerning notice of startup, modification and winding up of activities and the opening, modification and closure of local units. [7]

In Italy, there have been 413 startups registered in 2010.

18 | Startups register in Italy, 2010
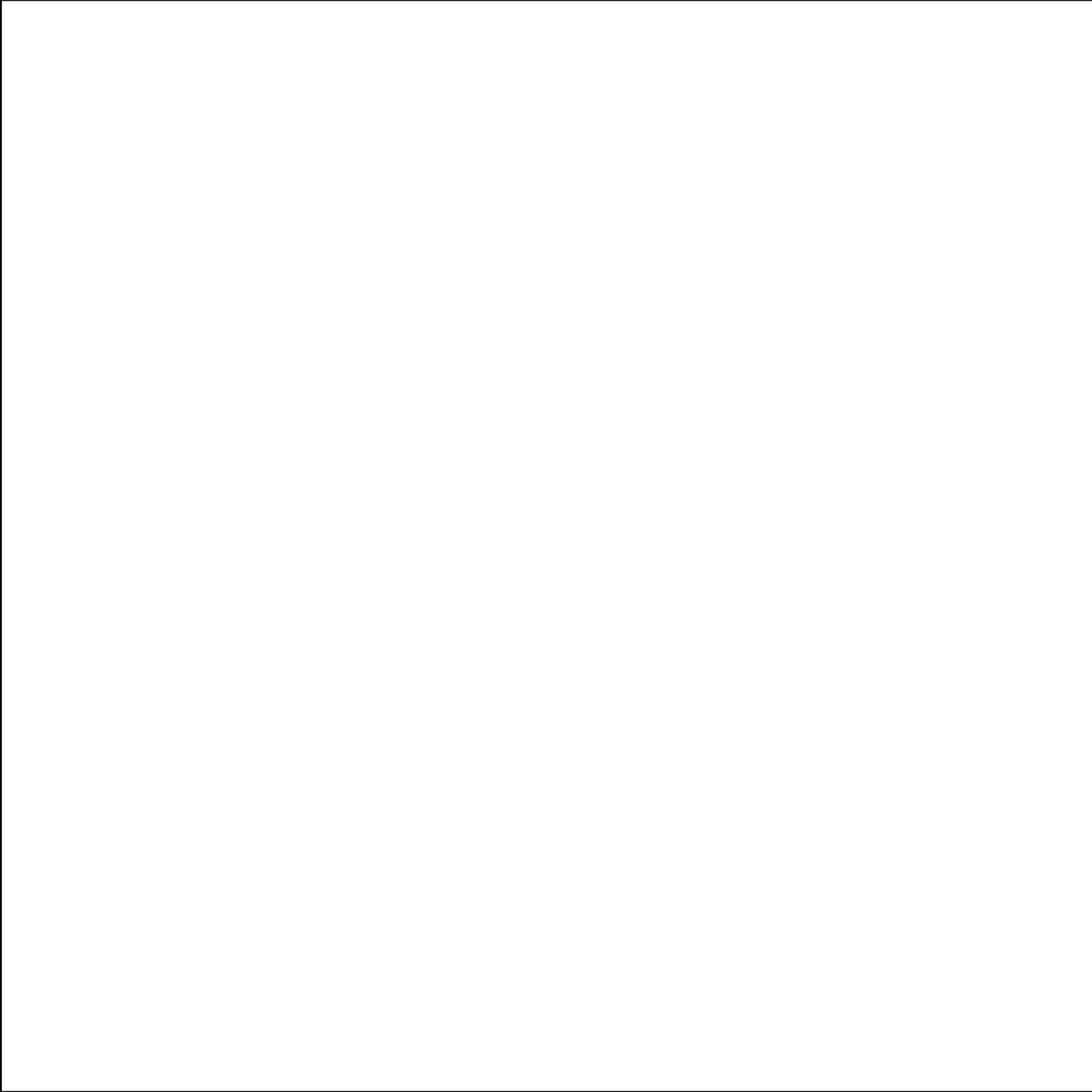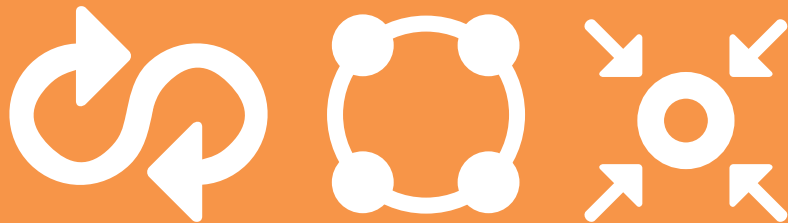
THEORETICAL RESEARCH II

THE METHOD
Creativity

Official classification of design services

Interior Architecture
Commercial
Exhibition Design Systems
Hotels
Hospital and Healthcare
Industrial
Museum / Exhibition
Office
Residential
Restaurant, F&B
Retail
Schools and Educational
Themed / Cultural Events

Architecture
Commercial / Retail
Educational Facilities
Healthcare Facility Design
Industrial Facilities
Residential
Restoration Design
Transportation Design
Tourism & Leisure Design
Themed / Cultural Attractions
Other (please specify)

Digital and Multimedia
3D animation
Film and TV identities
Game design
Interactive design
Motion graphics
Multi-media presentations
Screen graphics
Web design

Environmental Design
Landscape architecture
Public space design
Transportation design
Urban design

Event Management
Cultural events
International promotion campaigns
National promotion campaigns
Product launches
Wedding services

Communications and Graphic Design
Advertising
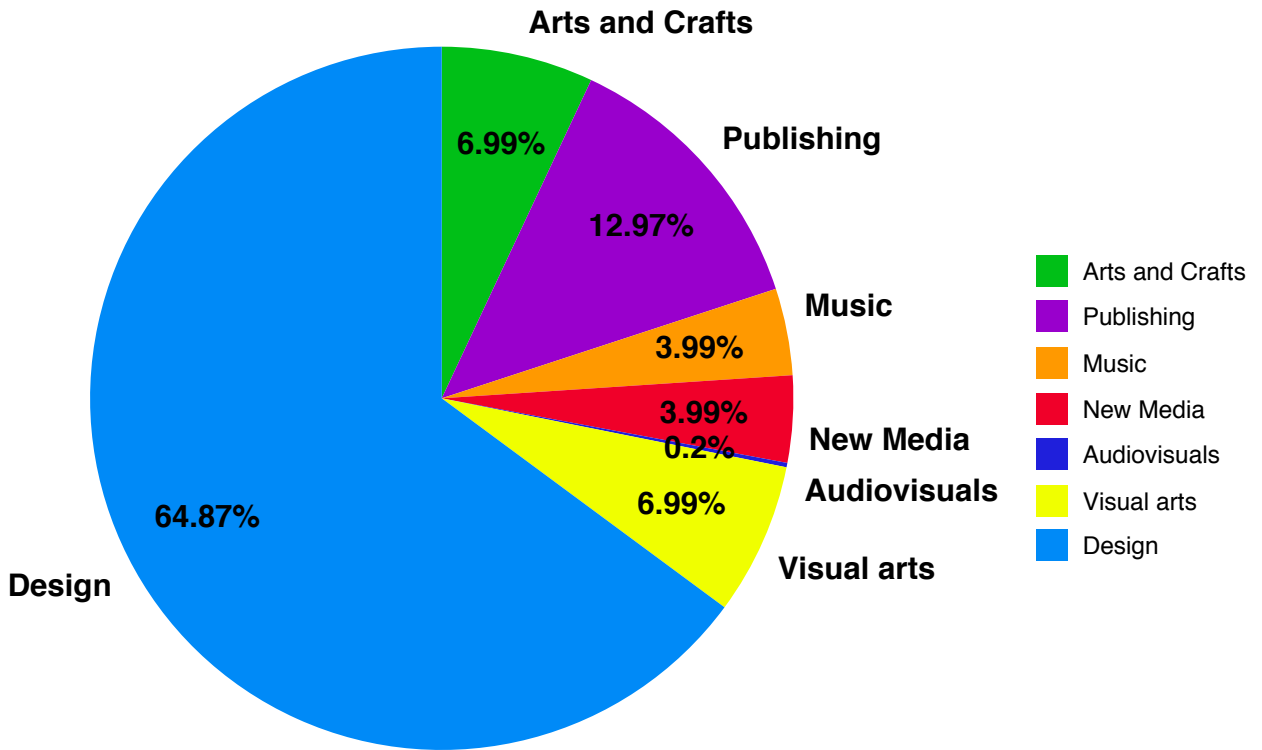Corporate identity
Design for Marketing
Design for print
Graphics
Information design
Packaging

Industrial Design
Display and signage systems
Exhibition design
Furniture design
Packaging design
Product design

Fashion and Textiles
Boutique fashion design
Luxury brand design
Pattern design
Ready to wear garment design
Textile and design

Arts and Crafts

6.99%

Publishing

12.97%

Music

3.99%

3.99%

New Media

0.2%

Audiovisuals

6.99%

Visual arts

Design

64.87%

Legend:
- Arts and Crafts
- Publishing
- Music
- New Media
- Audiovisuals
- Visual arts
- Design

UNCTAD

19 | Division of design and art disciplines on global scale, United Nations Conference on Trade and Development

In a complex society as the one today, personal identities are shaped more by our personal choices, concerning our careers, values and lifestyles. "Situals" is a new word referring to the fact that human beings are able to rapidly familiarize with very different situations and roles. These are personalities eligible to accommodate to any situation, including speech patterns, consumption behaviors and surface values. The 'me generation' has been brought up with mass produced goods and soulless products that lack any ability to possess personality, individuality or meaning.

This is why creativity plays a fundamental role, both as a tool and powerful need. It allows us to be unique and different, showing many versions of our true self, depending on the situations in both social and professional lives.

Even though, mass consumption and fulfillment of material values is still present in our societies today, owning more things and excessive spending of money do not guarantee or make us better people. Personal creativity is becoming more important and different creative enabling tools are in great demand. This is true for a great number of youth who are engaging themselves in writing poems, essays or music for their own pleasure as well as to share with others. Role-playing games are becoming extremely popular due to the fact that the challenges it offers are worth the creative thought they require, including the investment of time and energy.

Todays women are mostly independent on their male partners as in earlier times where the roles where strictly divided. Before, men provided for their families, attracting partners with material status, while the women had to prove their domestic skills worthy of their marriage, by caring for the homes and children.

visualisation — using imagery to envision possibilities and bring them to life

journey mapping — assessing the existing experience through the customer's eyes

value chain analysis — assessing the current value chain that supports the customer's journey

mind mapping — generating insights from exploration activities and using those to create design criteria

brainstorming — generating new possibilities and new alternative business model

concept development — assembling innovation elements into a coherent alternative solution that can be explored and evaluated

assumption testing — isolating and testing the key assumption that will drive the success or failure of a concept

rapid prototyping — expressing a new concept in a tangible form for exploration, testing and refinement

customer co-creation — enrolling customers to participate in creating the solution that best meets their needs

learning launch — creating an affordable experiment that lets customers experience the new solution over an extended period of time, to test key assumption with market data

With many kindergarteners to care for the children and house, chores made much easier to handle in short time, thanks to the dishwashers and cheap cleaning services, women have moved their focus to careers and social needs.

This independence gives them more time for things they feel are important. Finding partners is based upon emotional wealth, personality, style and creativity. Relationships have then become continuous creative projects, where each human being is an individual story. Being aware that life is short and that this exclusivity and personal creativity are needed to differentiate personalities, makes us realize that mass consumption is a complete waste of time.

Creative people are in general very open to differences and they find diversity quite inspirational. Creative people think individually and focus more on ethics. With this responsibility, they try to change the world, since creativity almost always includes the creation of something new. It is many small, everyday changes that have greater impact than huge events and it is these stories, art pieces and innovations that matter a whole deal more. Voluntary work is also considered a creative project for the individual who is realizing it. There is a growing market for these non-commercial activities and individuals are freely sharing information, music, stories and even software.

These products can sometimes be the results of individuals or collaborative work such as wikis or other open-source platforms. Examples include Wikipedia, Linux and this information or license can be shared but still kept. These free products can become huge competitors to commercial products who have to keep increasing the scale of quality in order to be competitive to the products shared by non-professionals.
eg. if 10.000 people each put 1hr of work creating an information product, they will get the value of 10.000 hours of work.
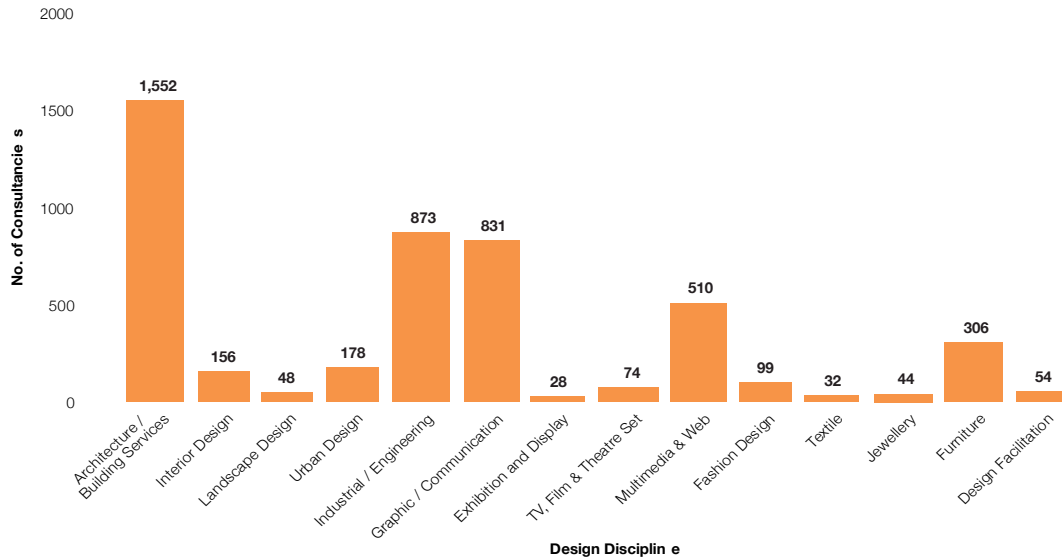
21 | Employment of designers across different disciplines: 2008, Australia

DISCIPLINE	Full-time	Project/ contract basis	Freelance	ApprenticeT	otal
Graphic designers	187	41	28	2	258
Motion graphics, animation and new media designers	60	22	21		85
Industrial designers	222	25	15	4	266
Interior designers	216	31	77		243
Multidisciplinary designers	35	91	11	4	141
TOTALS	7201	82	63	289	93

22 | Types of employment by designers, South Africa

73 | Creativity

The 20th century mass consumption has shifted towards a mass creativity where consumers have greater freedom to pick and choose.

This is matched with new technologies, especially web 2.0 social networking websites where consumers are becoming the suppliers of content, taste, emotions and goods, creating their own values and solutions. Thanks to the web, millions of people today can have their voices heard, refusing to be merely an audience on the sidelines, but contributors of shared ideas. Information is everywhere around us, through blogs, videos, websites, links that are sometimes quite confusing since all this information is transmitted simultaneously but ideas come to life when they are being shared. The web gets really interesting when people pool their ideas and start being creative, because new ideas usually come through multiple speeches and now the web has become a virtual place of mass conversations.

When we compare the twentieth century, when mass production was for mass consumption (such as factories, the production of televisions, fridges, etc.) to the twenty-first century where mass participation is for mass innovation, we see a definite shift. This is interestingly enough a big step towards a society where more ideas that being shared by more and more people than ever before.

Open source software fully involves users as providers of content. The first signs for what is possible are: Wikipedia, Linux, World of WarCraft, where millions of people are sharing their knowledge, software, information and creating new worlds. This mass innovation comes from people who are drawn to these communities, where everyone is leaving a piece of themselves, not for the sake of getting rich, but to socialize and get recognition for the work they do. "In the past, you were measured for what you have, now you are what you share…"[8]
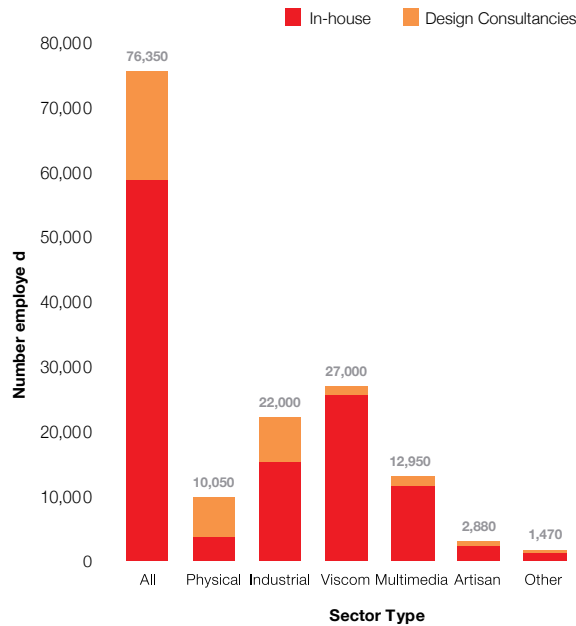
23 | Number of employed designers by sector: 2008, Australia

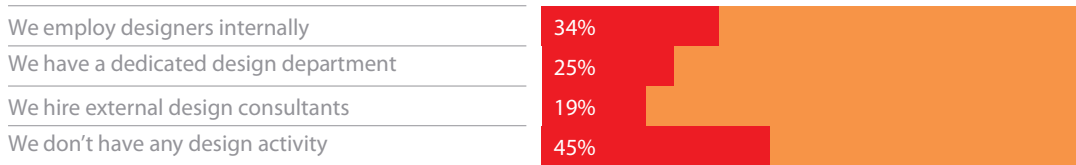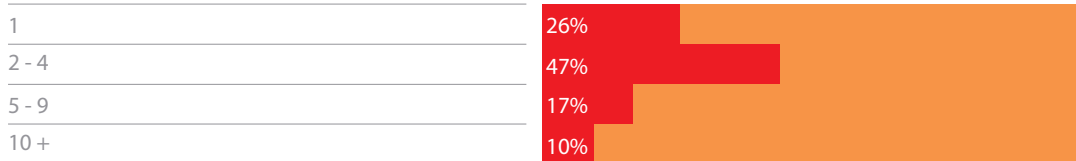|	10-49 employess	50-249 employess	250+ employess	Total
Manufacturing	57	55	0	200
Retail / Distribution	51	50	52	153
Services	50	50	50	150
Total	**176**	**175**	**152**	**503**

24 | Design employees per sector in UK

The new platform gives the possibility of being all kinds of users. Motivations for using the website are diverse. Information about users is totally left to the users, which may be real or fake in this virtual world, as well as determining how much personal information is presented, including their life-styles. Some websites allow for an evaluation and rating of uploaded content, creating charts with rankings or correction of data like Wikipedia and AcidPlanet. These interactions allow users to exchange, share files with different content, enabling and leading to physical collaboration of virtual users.

People are drawn into the community, leaving a piece of themselves that enhances and overall contributes to a whole, mutually shared by all participants involved. Ideas are flowing back up the pipeline from consumers and they will share them amongst themselves, through the power of sharing and developing ideas, without having to rely on formal organizations to do it all for us. If we consider this approach democratic, then we are giving everyone a voice. The issue of equality accents the fact that knowledge should be shared freely among all human beings, especially those who cannot afford it and thus giving freedom to be creative.

For a long time, co-operations have been operating on the basis of an organizational hierarchy where no voluntarily effort is made to do something, unless there is a direct and immediate reward. This generally results in passive behavior until instructed by bosses on how and what something is to be done. People are all generally taught that they cannot organize themselves, unless there is an organization in charge of everything that goes on. Up until now, different systems have always operated on the "one-way" system of pushing at people products, services, their organization and interaction.

We employ designers internally	34%
We have a dedicated design department	25%
We hire external design consultants	19%
We don't have any design activity	45%

25 | Hiring of designers, UK

1	26%
2 - 4	47%
5 - 9	17%
10 +	10%

26 | Number of designers employed, UK

Discipline	Number of businesses	Employees (2007)	Total employees (Minimum)	Total employees (Maximum)
Graphic designers1	220	172	1 857	2 202
Motion graphics, animation and new media designers	35	245	338	472
Industrial designers	170	1 145	1 761	2 038
Interior designers	183	529	838	1 045
Multidisciplinary designers	35	266	348	486
Totals	643	3 3565	142	6 243

27 | Employment profile of selected disciplines, South Africa

On the other hand, organizational patterns do not necessarily have to come from the top but may be found in the nucleus of these communities, where people are freely sharing their ideas amongst themselves and improving upon these new concepts.

It is the process between the users who value co-creation and strongly enforce it through interactions and a common language. We can see different activities being examples of mass participation rather than mass consumerism. Users are striving to be involved in the creation processes, not accepting to be at the bottom of the production chain and passive recipients of what designers and companies see fit for their needs.

Our industrial economy has been determined by an expanding productivity, new knowledge, expertise and competences that impact and leave strong environmental imprints, poor life quality and affects on personal happiness. The outweighed benefits draw our attention to the question: Does more financial benefits and material goods make the quality of our lives higher or do we strive for something more intangible?

Wellbeing is taking center point in the redefinition of how it can be accomplished in terms of health, personal growth and personal control. Both developing countries and the societies, we know today as being developed and modern, need to carefully balance wealth and wellbeing and see how this can be incorporated into their sustainable lifestyles. We are witnessing a new era where these re-evaluations demonstrates that consumers are defining their identities and therefore shaping the contents of their lives, either individually or collectively.

*"In the past,
you were measured
for what you have,
now you are
what you share…"*

Design thinking
According to Roger L. Martin, there are 2 models that can act as drivers of value creation:

Analytical thinking that could either be deductive or inductive reasoning. This type of thinking is based on the idea that businesses are rigid towards forms of internal redesign. The can be built and scaled in a static manner over time. He finds that this model is not adequate since he believes that creativity is lost out of the product with analysis and consumer research.

Creative instinct
The intuitive way of thinking understands fast and vigorous innovation that challenges growth.
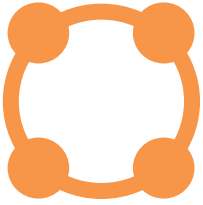He considers that true innovation and originality lies in the form of knowing without reasoning and that great products leap out from within the heart and soul of great designers, without processes and analyses.

Design thinking includes both approaches, the analytical and intuitive novelty in a dynamic relationship. With design thinking, the problem and solution are simultanouesly evolving. By exploring these problems, a certain degree of chaos is needed that stimulates creativity and results in a solution that is interwined in the articulation of the problem in the first place. This is a kind of interpretive process rather than the analytical process most commonly applied to innovation.

THE METHOD
New Management

Managing creative people

As more and more routine jobs are automated and outsourced, an increasing fraction of a company's employees will be employed in creative functions like design, development, research or communication and so attracting and keeping them, becomes gradually more important. [9]

What motivates creative people? It is for sure not only money, yet the satisfaction of being pulled by creative energy that inspires and allows them to organize their space and free time in an individually creative way. Even high-paid jobs or status do not provide the adequate opportunities needed for creative people to do things the way they think they should be done. These facts show that companies should not only aim at offering their creative employees higher wages and job security, but design space where working on creative projects and learning new skills adds value to personal growth and development. Traditional organizational structures do not perform well with creative mindsets that see these boundaries and formalities quite limiting. Instead they are motivated by curiosity and the ability of personally engaging themselves and contributing to projects that fall out of the routine jobs.

It is in general, not an easy task to evaluate the performance of creative people and predict the success of their products, services or concepts before they are placed on the market. The irony lies in the fact the many good ideas at the beginning may not have proved to be brilliant as thought of in the initial conceptual phase. On the other hand, some ideas proved to be genius in later stages being implemented well, marketed to a wide audience and having hit the target groups faster than their competitors. Sometimes half finished products find their way on the market sooner than perfect products,

"Regard every problem as a possibility"

Ingvar Kamprad, founder of IKEA
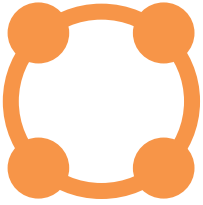
but as a result have a short life and disappear quickly, while good and thought out products become a lasting success.

Successful management in the industrial age was usually considered a very strict and hierarchically rigid organization. Employees were required to accept the working conditions at all costs and adapt to the semi-automated lines of those industries.

Today's managers not only need to have a wide spectrum of knowledge in different fields, but also need to closely follow and monitor the needs of their creative colleagues who, in turn have different working styles and specializations. Managers need to follow the individual progress of employees and detect problems if they occur, dealing with them again in a very delicate and personal approach. This so called 'Prima-Donna Management' is useful if, for example, shifting the employee to another project or teaming up with different people, solves internal problems and results in successful team works based on the right combination of team members and their affiliations.

Another trend in today's society is the mixture of private and professional life. The negative aspect of this trend is that work is usually taken home or increased working hours interfere with family matters. But on the contrary, many employees commonly spend part of their working day on personal interests, such as surfing, chatting and making phone calls. This kind of management is aware that good ideas can come anywhere, while taking a coffee break or playing with the kids at home. Creative people also tend to take shorter breaks than other professionals and this can in fact be reflected more efficiently on their work, including extended breaks.
eg. conferences for inspiration, study trips etc.

The Father
Industrial Logic

> keeps track of budget and deadlines
> organizes data and results
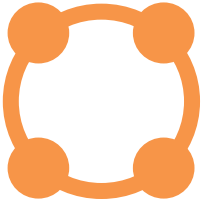> in charge of implementation process

The Mother
Dream Society's Logic

> maintains project vision and corporate values
> keeps up team's spirit and resolves conflicts
> is responsible for outer communication

The Kid
Creative Man's Logic

> in charge of creative process
> all rules should be broken and flexible
> ideas are incorporated along the way

Different time management of creative professionals can also be noted in the different working styles that are widely applied today. Many designers choose to work in professional studios or medium to large companies, where their competences are needed in strict boundaries or sometimes in inter-disciplinary modes. But there are a growing number of free-lance designers, who prefer to organize their time accordingly and choose to work on several different projects with a wide spectrum of clients. In many cases, these two types of working style merge into certain projects and managers have to keep in mind the complexity of managing these two groups, with regards to different time relations, working styles and loyalties to their personal lives.

'Family Management' is a new model that differentiates 3 categories of management styles needed for projects, which correspond to the 3 societal logics and was introduced by the Copenhagen Institute of Future Studies.

Design Thinking
The sole maximization of productivity and redevelopment of engineering processes has come to an end and the time for design is now here. Design thinking can be executed by different people who possess different talents and capabilities that are practised at varying levels.

Design practices an empathic approach, by establishing strong relationships and understanding of both emotional and rational needs of those they are designing for. If we form an approach to design, targeting customers only as demographic statistics and numbers, we will not be able to really get to "know" the people we are designing for and their real life problems.

	Industrial Logic	Dream Society's Logic	Creative Man's Logic
organisation	hierarchy	corporate values	network
motivation	material needs, comfort and safety	social needs, dreams and values	personal growth and opportunities
the good workplace	good physical work environment	good social work environment	good creative work environment
the good employee	stable	loyal	innovative
most important product qualities	a good price, ease of use	a good story, branding	the personal touch, choices
recreation	relaxation	adventure	creative activities
technology	automation	communication	creation
the ideal	the millionaire	the storyteller	the innovator
the loser	the oddball	the boring	the uninventive
religion (if any)	church religion organized and traditional	new age - exciting and different	individual belief - personl and unique
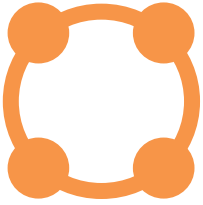
Successful design begins with the question "what if anything were possible?" because designers need to create the future, by inventing something new that is not now.

Managers are trained to think in a linear way and approach a problem using the methodology of first defining the problem, identifying the possible solutions, analyzing each one and then finally choosing the right one. Designers are well aware that inventions can only occur through a constant experimentation process and learning, gaining empathy along the way. "Regard every problem as a possibility" Ingvar Kamprad, founder of IKEA

According to Thomas Lockwood "Design thinking" is the ability to turn abstract ideas into practical applications for maximum business growth. He believes that business needs to think from both sides, applying the business and creative approach equally. If the creativity in business is too dominant, then innovation is sure to fail, but if the analytical side overcomes, then this leads to a stagnated innovation.

Organizations are able to manage all the disciplines of design, enabling a design innovation for the business, coherency for the brand and a design that is relevant to the user.

Design managers are pushed to work in teams consisting of trans-disciplinary profiles and not apply branding or styling. They are required to develop greater insights, collaborate, visualize ideas and actually solve customer problems. This calls for a new model, introduced by T. Lockwood – "integrated design management". Fundamental design methods include: collaboration, embedded diverse points of view and integrative thinking. The synthesis is to combine two or more elements to create something new.

MANAGERS		DESIGNERS
Don't ask a question you don't know the answer to	>>	Start in the unknown
Think big	>>	Focus on meeting genuine human needs
If the idea is good, then the money will follow	>>	Provide seed funding to the right people and the growth will follow
Measure twice, cut once	>>	Place small bets fast
Be bold and decisive	>>	Explore multiple options
Sell your solution	>>	If you dont' believe in it - noone will

Definition of Design thinking

> Human-centered innovation process that includes both individualizations and scale of mass-production
> Applying designer's sensibility and methods to problem solving, no matter what the problem
> Emphasizing observation, collaboration, fast learning, visualization of ideas, rapid concept prototyping and concurrent business analysis.
> Objective is to involve consumers, designers and business people in an integrative process that can be applied to products, service or even business design.
> It is a methodology for innovation and enablement

Empathy

> to develop a deep understanding of the consumer based on fieldwork research
> empathic approach, both as a source of inspiration and an aid to reading consumer insights and discovering unarticulated user needs
> involves observational research and ethnographic methods (watching, listening, discussing and seeking to understand)
> seeking to understand a point of view not a persuasion

Collaboration

> both with users and through forming of multidisciplinary teams
> this moves a company towards radical innovation rather than incremental improvement
> seeks to add value

Accelerate learning

> This can be done through visualization, hands-on experimentation and creating quick prototypes for receiving usable feedback
> Design thinking is focused more on radical than on incremental innovation, the more experimentation the better and quick, simple prototypes help grasp a potential implementation well before many resources are spent in development
> Quick failure enhances the learning process, so to fail leads to better work done more quickly

Visualizations of concept

> Sketches, rough physical mock-ups or stories for products and role-playing or story-boards for services
> This makes the intangible tangible through the power of visual communication

Concurrent business analysis

> This is integrated during the process rather than added on later or used to limit creative ideations
> The key is to enable integrative thinking by combining the creative ideas with more traditional strategic aspects in order to learn from a more complete and diverse point of view

Design thinking is principally a process of innovation and a way to discover unfulfilled needs and prospects in order to create new solutions.
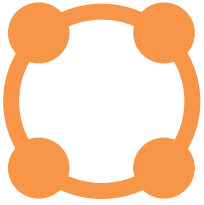
Design management in the continuous governance of design organizational processes, results in all the design fields including their interactions. It is a business approach of integrating design for improvements and on-going developments.

Design thinking and design management together form a unique partnership of design leadership and design strategy.

Design management considers the needs to approach strategies based on human needs, not only financial analyses. This requires a complete reframing or corporations where the design thinking methods can connect people and business in order to transform businesses. Design is the key factor in driving innovation, while innovation is key for driving business transformation.

"Design thinking can be described as a discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity". [10]

Education of creative people

Education was a process of learning on the dual role as teacher and employer. Crafts, whether farming, cobbling or printing, required a broad range of skills, with a craftsman being involved in all stages of production.[11]

The former century balanced two types of educational philosophies, that are called the Edification philosophy and Professional philosophy. Creative Man add another third one, called the Individualist philosophy.

Edification philosophy
was forced by public institutions provided students with broad moral, philosophical and practical skills that were needed in order to function in a highly developed society.
eg. schools focus more on academic skills than practical and social skills

Professional philosophy
was forced by the business sector, provided students with specialized education skills needed at any moment in time.

Individualist philosophy (proposed by Creative Man)
is forced by a growing proportion of students who see education as a project of self-development. They believe that societies and business should adapt to their qualifications and competences, not the other way round. They are protagonists of the idea that communities should exist for the sake of people and not people for the sake of society and business community.
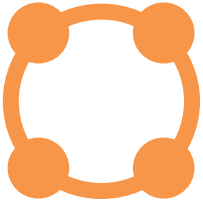
In the industrial age, work was very specialized and so employees could not easily shift from one job to another different one. The streamlined education system of the 19th and 20th century, produced skilled individuals who could be formally categorized into titles such as 'Master of Social Studies' or 'PhD in Mechanical Engineering'.

There is a current situation in the fields of education and work where de-professionalism is emerging among all levels of society. For example, this can be seen in the graphics industry, where non-professionals are using advanced programs to make good enough solutions. We can spot a shift from 'just-in-case' learning to the 'just-in-time learning', since the future will offer access to information and methodology when it is needed and not years in advance. The main qualification will be to know how to DO things and not only how to KNOW them.

The so- called 'flexperts' are people who will be constantly exchanging old information for new, by means of evaluating and processing it until the moment it is really needed. The general basis that is required beforehand is a generalist knowledge that is adequate enough to know what you still need to learn once this new information is necessary. Cross-disciplinarity will also enhance the communication between people who are not experts in certain fields, but will need to engage with such matters in projects where this interaction is evoked.

Areas such as research, organization, storytelling, design, development and creative processes are interlinked in many fields and may serve as a broad range of method skills that can possibly shift from one specialized field to another. The problem with specialist knowledge is that it rapidly becomes out-dated in a fast changing world where it is necessary for individuals to constantly

upgrade their knowledge and qualifications. With an increasing diversity of job requirements, specialist profile will likely fit to fewer jobs and employers will not easily find the right person for their specific job requirements.

This could result in jobs having to fit the certain qualifications or companies investing in their employees to fit the exact job.
Methods of learning tasks could lead to a more 'learning by doing' approach, since people always grasp knowledge better through action than through the passive absorption of knowledge practiced in our time.

Educational computer programs give individuals the opportunity to learn and acquire knowledge at their own pace and this suits many far better, since they can also receive instant feedback. Virtual Reality (VR) programs also make learning much more fun, since the virtually created environments are far more involving and exciting. Games are also an education methods known to work best in drawing children's attention and being more rooted in the long-term.

The future of education will probably create schools in very different environments, where the roles of teachers will be more to guide and assist in the individual paths of learning, than being force-feeders of knowledge.

Organization of design work

How do designers work?
To answer this question is quite difficult, if we consider that there are no rules to how design is managed, knowing this considerably varied according to organization of designer's work. The physical spaces can be public or private and now with computers and internet, designers can work practically anywhere.

The tools that they need do vary according to specificities of the design discipline, but a huge shift in organization is the fact that work can be carried during working hours or into private hours for both employed and free-lance designers.

The most important point is the physical working space. Organization is related to co-operation/collaboration – the organization is related to how people interact and how the work flows. Today the use of communication exchange based on internet and apps is crucial for group work within design and it's much connected to the organization of the single designer, once to organize himself, one must take into account the best interest of the whole.

These technological tools enable designers not only to have access to a wide range of information and find inspiration, but the web is also a powerful tool where involvement of other designers or non-professionals has become easy and almost free. This new type of collaboration is influencing the way designers work today and develop their projects.

Most work is done in a team or group work is further divided into specific categories according to professional expertise, even though teamworks today are based on a common language where different professionals interact in a way that the knowledge exchanged surmounts the one originally grasped and so the flow of new information and knowledge is constantlt accessed throught this type of collaboration.

The development and organization of designer's work considerably varies depending on the employement category, project size and type of client/ service requirement.

THE METHOD
User's contribution

Designers as mediators between 'two fires' – users and manufacturers

"It is almost always the user, not the instrument manufacturer, who recognizes the need, solves the problem via an invention, builds a prototype and proves the prototype's value in use."[12]

When we talk about users and technology, there is also a third party, the designers, who usually see the shaping of technology as a one way process, but in turn they are also configured by both the users and their organizations, taking into account the diversity of the users. The users differ in relation to their understanding and perception of a technology, as well as the place and time where the consumer makes choices between competing technologies. Technologies may also reflect the certain kind of groups targeted as the main users in the initial phase of the design for the production for a specific technology or even an exclusion of a specific group.

We have to question the relationship between the subject and the object, namely the existing link between the active designer and the passive users. Designers may conceptualize a certain task or performance with a certain product, but the user may choose to neglect that concept and start with entirely new ways and methods for interacting with that product. Thus, the initial idea of use is put into second place, whilst the new emerging interaction gives way to an acknowledgement of what was missing in the first place.

In this way, the manufacturers can 'use' users in order to improve a product and its performance, giving designers the feedback and input for this change. We can certainly agree upon the fact that the users here are seen as the key actors in the development of technology.

*"It is almost always
the user,
not the instrument
manufacturer,
who recognizes the need,
solves the problem
via an invention,
builds a prototype
and proves the prototype's
value in use."*

As important as it is to study users from the very beginning, it is also important to guide and follow their process in the interaction with a certain technology. From this guidance, we can draw conclusions on how the technology is perceived, maneuvered with, interacted with and finally regarded in the context of its original purpose and functionality.

We can define different relations of a user to a technical object, for example the idea of owning a product/service and the concept of the object in itself, the way in which it is used in everyday life and the constructed relationships between the users due to the use of the object. Often the semiotics of a technical object is not fully understood, until the users themselves define the use, the meanings and the significance of the technology. During this process, innovation is continually diffused and implemented by all actors involved.

Heterogeneity of users, such as ethnicity, age, gender, social status are all relevant differences amongst users who have a personal standing point towards a certain technology and thus act as multiple actors in the development of the technology.

Living Labs

Living Lab defines a laboratory concept for employment, development and global affordability, bringing together users and experts to foster collaborative innovation in an open innovation environment.

The term is used to express a research methodology of collecting and investigating people living in a common area where their behavior patterns are observed in order to merge new technologies with user-centered design. Living Labs define real-life situations and give room for implementation of

future models created and engaged by users in an environment set up for the experiment.

Living Labs were originally created within the MIT (Massachussets Institute for Technology) Media Lab where their research was based on an approach called "learning-by-doing", including non-traditional disciplines that inspiring people and their communities to develop new technologies.

This approach was exported to Europe, giving birth to many widespread bottom-up initiatives, mainly in the northern European countries that are known for their innovation friendly environments that include a strong citizen participation and involvement on all levels.

Innovation resulting from a productive collaboration between organization of users and customers that are linked to businesses can be seen through numerous on-going plans that have been started all over Europe.

Living Labs are "open innovation environments in real life settings, in which user-driven innovation is fully integrated within the co-creation process of new services, products and societal infrastructures. In recent years, Living Labs have become a powerful instrument for effectively involving the user at all stages of the research, development and innovation process, thereby contributing to European competitiveness and growth."[13]

What would be main motivation for creating a Living Lab today? What are Living Labs, their aims and achievements? Especially, if we consider that today, the saturated market of unuseful products seems to be growing, thus the

user-centered approach plays an even more crucial role in effectively addressing the users needs through open and user-driven innovation. The market is an open-source platform, with a great need for locally compatible products and services, based on the specific and potential requirements manifested by consumers.

The Living Lab is an open environment in real-life settings, where this potential innovation is an integral part of the co-designing process of new services, products and societal infrastructures. Its role is to bridge technology innovation and the market, involving all actors in the process and focusing centrally on the user. Testing the market response will require an efficient use of certain methodologies, techniques and tools, relevant for the evaluation of these problems and user's behavior. The Living Lab approach aims to fulfill users needs by placing the user at the center of the innovation structure.

Living Labs represent principle bridges that are capable of successfully crossing technology ideation and market entry, because they "can provide a demand-driven concurrent innovation approach by iteratively engaging all the key actors across the phases, and putting the user in the driver's seat." [13]

The co-creation process includes a systematic approach towards behaviors manifested by stakeholders sharing the experience and their personal expectations.

The aim would be to establish common methods and processes to share attributes from different stakeholders. Living Labs are tools that seek to transform users into a value creation inside an experimental environment for innovation and development, where the users are exposed to new situations in realistic contexts.

Living labs are chances for evaluation of innovation and new solutions as part of targeted studies that integrate user-centered multidisciplinary research approaches and include user community-driven innovation based on real-life experiments. Participants are brought together with designers, researchers and developers, to actively participate in the creative stages of the design process, exploring and defining a problem that will propose a solution that is both practical and usable.

Principally, the aim of a Living Lab is to enhance users to play a fundamental role in the research, development and innovation processes within an open innovation ecosystem in order to reach these 3 fundamental goals:

> immersion of users in the creative process through individuation of new behaviors and patterns

> involvement of a public-private-people partnership by synergizing technological development and the uptake of new services and products

> provision of cogency of new technological solutions by the means of demonstration of their socio-economic implications.

The different involvement of stakeholders in this user-driven open innovation and Living Lab methodologies, can be described through a three P structure: **public** (governmental authorities, academic institutions and welfare), **private** (business partnership and no- profit association) and **people** (local communities and virtual communities).

These 3 different actors addressed above are categorized below, showing their benefits within the set activities:

Public bodies being able to boost business-citizens-government partnerships as flexible services and technology innovation ecosystems and to assimilate technological and social innovation in a unique culture

Private corporations promoting and examining new ideas, besides having the opportunity to enter their local services and products into other markets, joining in new partnerships with other companies as well as end-users

People in their role as citizens and community being involved in the research, development and innovation of services and products that really respond to social needs.

Design approach

User-centered design

UCD focuses on users, usability and user-friendliness of a certain product and/or service. It is a process where much attention is given to the needs and limitations of a product/service by end-users. This is done primarily, because designers are not always capable of foreseeing and understanding what the experience of their product/service will be like for a user who is encountering with it for the first time. This type of user interface design is complex problem solving problem where designers are confronted with suppositions regarding the behaviors of real potential users.

Human-centered design

Universal design/design-for-all/inclusive design are approaches that can be placed under the term human centered design. Included in the contemporary trend are design for health and healing and green design.

Start Here

DESIRABILITY

FEASIBILITY

VIABILITY

The solutions that emerge at the
end of the Human-Centered Design
should hit the overlap of these
three lenses: they need to be
Desirable, Feasible, and Viable.

The term "universal design" was coined by the architect Ronald L. Mace to describe the concept of designing all products and the built environment to be aesthetic and usable to the greatest extent possible by everyone, regardless of their age, ability, or status in life.[14]

Under the umbrella of human-centered design, we can spot a new attention to the role of design that addresses disability with the same respect as ability and designs products/services in an accessible way.

Problems are tackled through the lenses of multi-culture, understanding values across different geographical points and creating a common language being able to be read by all.

This approach includes many other disciplines, such as holistic ergonomics, anthropology and cultural research.

Participatory design

With this approach, users participate in projects and contribute ideas and knowledge, either as lead users or in a co-design process.

Interaction design

This approach deals not only with the connection of people and things, but also the relation between people while using a certain product or the system of their encounter within a service.

Service design

Service design is not an individual discipline, but it is a new way of thinking. The design of services deals with how people experience various encounters with specific service. This activity of planning and organizing people and the communication between them are the main elements that relate to the customers and their service providers. The applied design methodologies include disciplines such as ethnography, sociology and business model economics. Through interviews and shadowing of service users, referring to their needs, understanding their behaviors, motivations and desires, result in observations that are synthesized to generate new concepts and ideas.

INTERACTION

NETWORK

COMMUNITY

VARIETY

DENSITY

CHOICE

ACCESS

SHARING
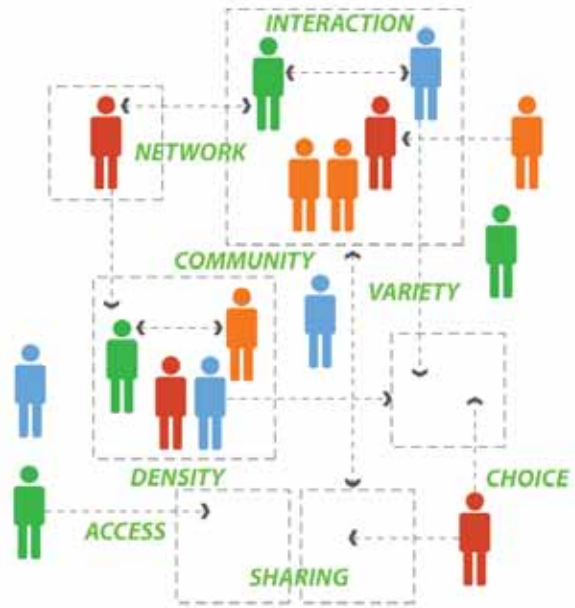
OWNERSHIP --------------------> MEMBERSHIP

© Elliot Felix 2010

32 | From ownership to membership

107 | User's contribution

These results may improve an existing service or reflect a need for the creation of a new one.

Service design is an interdisciplinary approach and it includes and connects various design disciplines, such as product design, graphics design, interaction design, social design, strategic management, operations management, design ethnography, psychology etc..

5 principles of Service Design thinking

> User-centered services should be experienced through the customer's eyes by agreeing on a common language

> Co-creative all stakeholder should be included in the service design process

> Sequencing the service should be visualized as a sequence of interrelated actions

> Evidencing intangible services should be visualized in terms of physical artefacts, making it tangible and creating customer loyalty long after the service experience

> Holistic the entire environment of a service should be considered, keeping the big picture and relating to the physical manifestation of the service through the senses

Co-creation is important since it brings an added value to the customer involvement in a service. This induces a certain kind of co-ownership that ultimately enhances the loyalty of the customer towards the service and increases a long-term bond.

Transformation design

This approach is well suited for circumstances of participants' experience when problems are hard to identify within one organization.

It then requires an interdisciplinary process to create socially desirable and sustainable changes in behavior and form, relating to individuals, systems and organizations.

It is a multi-faceted process dealing with complex issue on a big scale level, since problems are considered holistically, understanding the relationships and structural components within the framework. These challenges are prototyped as small-scale experiments, composing of objects, services, interactions and experiences, achieving a desired change through the support of people and organizations. Replication is then followed by successful prototypes that in turn can become big scale services.

Because transformation design is about applying design skills in non-traditional territories, it often results in non-traditional design outputs. Projects have resulted in the creation of new roles, new organizations, new systems and new policies. These designers are just as likely to shape a job description, as they are a new product.[15]

This emerging field draws from a variety of design disciplines - service design, user-centered design, participatory design, concept design, information design, industrial design, graphic design, systems design, interactive design, experience design - as well as non-design disciplines including cognitive psychology and perceptual psychology, linguistics, cognitive science, architecture, haptics, information architecture, ethnography, storytelling and heuristics.

Co-design

Co-design is concerned with envisioning alternative or future situations ('what ought to be', rather than 'what is') and because co-design is about generating specific, contextual responses to specific, contextual problems.[16]
Since we know well that all people have different values and perspectives, so does design process need to include these different aspects when designing *for* people. Co-design reasons states that all human artifacts are designed and have a purpose. If the stakeholders' interests are taking into account in the design process, the quality of design is better determined. Co-design is a development of systems thinking, which according to C. West Churchman "begins when first you view the world through the eyes of another."

Improved focus on consumers; seeing consumers as active participants and assets in the service process

Engaging consumers in the development, design and delivery of social services

Greater social impact

More effective services; better relationships between consumers and service providers; consumers having more control over their futures
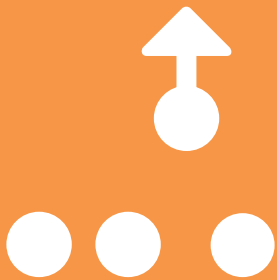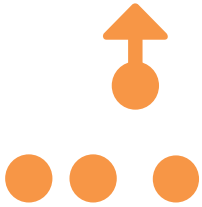
THEORETICAL RESEARCH III

THE VISION
Social Innovation

A new unity of design and democratization

'The central meaning of innovation relates to renewal or improvement, with novelty being a consequence of this improvement.
For an improvement to take place it is necessary for people to change the way they make decisions, or make choices outside of their norm'. **[17]**

Democratizing innovation refers to the possibility of freely making comments, complaints, remarks about a certain technology and its platform that may in turn immediately enhance the way the products and their use is developed. Ordinary people make experiments and try to improve something they are not satisfied about in the technology and innovate new ways of utilizing them and developing them into something else.

The democratization of innovation refers to a new unity with the so-called "lead users" where a certain platform is created, serving as a base for user identification and inclusion in the iterative process so that markets and new technologies are simultaneously constructed within this immediate interaction with each other.

Once these users are defined, they will freely share their innovations within different contexts where improvements can occur and manufacturers are able to further commercialize these user-driven innovations. Synthesizer manufacturer Robert Moog is an example of constantly learning from his users through interaction, understanding what they wanted and receiving feedback in all the production stages, leading to crucial improvements for his new synthesizer designs.

Co-creation underlines our current activities as we actively participate with those groups who are shaping the future. The co-creative practices are grasped through a company's novelty and training processes, customizing future technologies and remodeling the way we innovate and with whom we innovate.

By working with stakeholders, the proposed solutions have a higher probability of success, being more relevant and fulfilling to the needs of the users themselves. By democratizing the innovation process with active participants, the accessible innovation method includes innovation in the fields of product, service, business model and society all in one, enabled through ICTs of collective intelligence and creativity.

By involving users in the innovation process means we have to rethink the final products that each company is launching. Maybe it is time to reconfigure existing ideas by designing semi-finished products that the users are capable of further personalizing and thus creating a perfect solution. The future innovation will be steered by users' visions, partially finished prototypes and participation between the designer and user through a creative process of refinement. The designer's role will comprise in new created discourse with partakers, accelerating discussion, replicating and multiplying ideas and prototyping, while at the same time offering support to the users by taking an active part.

The designers interaction and co-creation process will include the facilitation of the redesign of services systems instead of products and this will enable the democratization of innovation. The field of design has been a connecting point between the social context, technological advancements and people themselves, constantly forming and giving a greater shape to intangible ideas.

It encourages a dialogue and mutual involvement between users, facilitating a discussion with different stakeholders and directing a new research and innovation.

In this way, tangible prototypes promote a more close and human view of the future alteration and flourishing them into real ones.

Business success was always ranked according to parameters such as: sales, growth and profit, but now it is the innovation lever that is positioning a company's success rate. Innovation is important due to the long-term growth potential and development of a brand. It is not only the existing offer of a company that gives them their vale and credibility, but its ability to adapt and change by creating something new.

Serial innovation is an example of an enterprise to come up with a series of innovation within its main framework. For example Google is not only a search engine, but also an online library, aerial photography and offers transcripts of television shows that are all offered through the Desktop Search.

Innovators are related to actions, ie. Verbs that are hands-on and enthusiastic in setting out to invent, to build, create new ideas and experiment. "New ideas – plus action or implementation – result in an experiment, a gain or a profit". [18]

Innovation is not based on the sole production of new products/services, but is based on the model of working, the way companies inspire other and the system in which they collaborate. It is about the creative process itself.

But we have to understand that a good idea is not substantial because it is the People that act upon ideas and implement them that really bring about

the innovation. It is not about being a new Thomas Edison or Steve Jobs, but about the unnoticed conquerors of entrepreneurship. It is about "**being the innovation**" and not "doing innovation".

Innovation is measured by the value that is created and design plays a significant role in enlightening innovation by the means of design thinking methods.

Phil Best gives his 5 steps to the innovation process:

> Immersion and understanding
> Discovery of opportunities
> Creating a vision
> Validation with key stakeholders
> Integration and activation

Social innovation and collaborative services

When we talk about social innovation, we usually refer to individuals and communities who use existing resources in an original way to meet social demands. What they do is point out new requirement for products and services as well as the need for new solutions. These results are included in a new circle of innovation that improves competence, user-friendliness and leads to their dispersal.
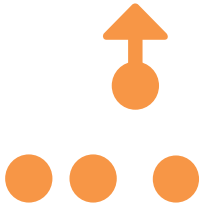
Some proposed solutions are examples by normal everyday people who are solving problems from a different perspective and reformulating solutions. Obstructions that are usually seen as problems are turned up-side down and creative thinking is implemented in existing relationships. When I refer to some examples of inventive ways of sustainable living, I am looking at models in which people socialize, learn, work, consume food, use of public or private transport and the way in which they live. Evidently, existing problems have different motivation models, including economic, environmental and social aspirations, usually depending on the part of the world where these problems are evident.

The proposed solutions are examples by normal everyday people who are solving problems from a different perspective, thinking provocatively, reformulating solutions usually seen as obstacles and adopting techniques of creative thinking where the common relationships are turned up-side down.

In some places, the motivations are geared by basic and immediate needs that are the main drivers towards affordability and safety, using sharing and mutual help simply to survive. Examples of this are many self-organized groups creating a so-called "informal economy" in order to be self-sufficient. Other motivations are more "want-driven" needs where initiatives are started by individuals who want to set themselves specific objectives and find satisfactory roles to attain them.

The issues concern designers, who are co-creators with the "heroes", helping in development of ideas while using the specific design skills and tools. The designer has a social role, as actors who are part of the community they are designing for and developing design strategies capable of transmitting promising proposals into concrete solutions, generated at a social level. This role includes a sensitivity and skill in organizing this community, building

anthropologist	observation of human behaviour, deeper understanding of how people interact physically, emotionally with prodcust, services and spaces
experimenter	trial and error process, continous prototyping of new ideas - "experimentation as implementation"
cross-polinator	exploration of other industries and cultures and translation of those findings and revelations to fit unique needs of own enteprise
hurdler	overcomes obstacles by refusing to give up on an idea, but striving to provide time, attention and resources..while bending the rules to innovation
collaborator	brings eclectic groups together to create new combinations and multidisciplinary solutions
director	gathers together a talented cast and crew helping to spark their creativity
experience architect	designs compelling experiences that go beyond mere functionality to connect at a deeper level with customers' latent or expressed needs
set designer	creates a stage on which innovation team members can do their best work, transforming physical environments into powerful tools to influence behaviour
caregiver	builds on a methaphor of a health care professional to deliver customer care in a manner that goes beyond mere service
storyteller	builds both internal morale and external awareness through compelling narratives that communicate a fundamental human value or reinforce a secific cultural trait
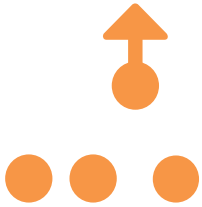
scenarios and developing systems of products, services and information to increase their efficiency and accessibility.

As we can conclude, the ways in which solutions are found shows that people have looked beyond traditional ways of organizing life, interpreting obstacles as stimuli in the way people and resources are used. This points out the qualities of these individuals who show self-confidence, imagination and determination in bringing people together, generating ideas and resolving a problem together.

Contemporary society emerges as a closed system where co-operations and individuals blame each other for the present state of things, where each side is claiming not be responsible for the impossibilities of change and presentation of alternative solutions. As one author indicates that "It is essential that the individual perceives a discordance between his own way of acting and interpreting reality and that of the social system he is part of" – Inghilleri. Our role is to reflect on our individual well-being and deny the perception of seeing ourselves as pure consumers, not able to determine the quality of life, but rather to engage in a process where the pleasure of doing and pleasure of togetherness creates a co-creation value.

"Social innovation is a driver for sustainable, technological and production innovation."[19]

Everyday needs require us to look at creativity as innovative reactions to the emerging problems triggered by a synergy of resources and capabilities in today's reality.

*"Social innovation
is a driver for
sustainable,
technological and
production
innovation".*
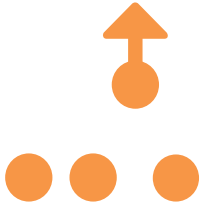
Collaborative services represent individuals and communities who use existing resources in an original way and point out the demands for products, services and solutions that bring about system innovation that could lead to improved efficiency, accessibility and diffusion. [20]

The designer has a social role, as actors who are part of the community they are designing for and developing design strategies capable of transmitting promising proposals into concrete solutions, generated at a social level. This role includes a sensitivity and skill in organizing this community, building scenarios and developing systems of products, services and information to increase their efficiency and accessibility.

Foreseeing the future in design

The Agricultural Society came after the Hunter-Gatherer Society, that gave way to the Industrial Society after the invention of the steam engines. After the 1950, we entered the Information Society. What Society are we going to enter next?

When talking about prospective horizons, we require awareness, that we can research the future through socio-cultural contexts and values, exploring certainties and ambitions through a design approach, ones that exceeds technology and/or markets. Design collectives have an increasing need to engage their projects and teams with professional from the fields of anthropology, history and psychology.

This is important in order to be able to identify the following:

- through social studies try to understand the leaders of tomorrow and their social values

- understand better the cultural expressions
- envision the needs and behaviours in everyday lives through ethnographic research of routine activities.

In order to trigger non-conventional thinking, we need to put people at the center of the future, exploring more significant and welfare solutions and experiences that are meaningful to both the people and the society. To do this, it is essential to identify opportunities that trigger creative insights and network of collaborators with strong specializations in certain fields.

If we try to move towards a more social network research, we will be able to identify the following:

- where is social innovation and social solutions needed?
- is a socio-cultural research guaranteeing updated solutions?
- can social networks and their interactions build 'personas'?
- is the Living Lab research approach efficient enough?

In order to understand change, we need to take a deeper look at the groups of people who are triggering these alterations and informing us, through their achievements, about what the prospective values will be. Their motivations might be different and for diverse reasons, but they are proactively taking the initiatives in creating a new world. They are formulating the character of the future, its leadership and social profile.
These groups of people are identified as the following three categories:

Cultural Innovators represent individual development, community involvement and sustainability. They carry new values and ways of thinking that give us a powerful vision tool both in rational and pragmatic ways.

This new collaborative model surpasses traditional qualitative and quantitative research methods that have the ability of exploring emerging behaviors and values.

Creative Communities are made up of bottom-up initiatives, mainly the communities themselves, found in these local areas that solve existing problems through a creation of new solutions. They spot a need in the communities they are part of and find alternative solutions strongly focusing on environmental and social benefits. This group helps us identify new future directions and possibilities mostly within consumption behaviors and locally grown produce. Their importance lies in the do-it-yourself approach from the use of local materials, alternative transfer models, recycling and restoration of old furniture, creation of new green spaces and care for the senior population and childcare.

Social Entrepreneurs are individuals or groups of people who run businesses with financial, social and environmental bottom line. They are characteristic for transforming their social missions and earning income in a self sufficient way. They are primarily organizations that promote a varied system of different partnerships, including the public and private sectors.

These commitments offer a rich perception of emerging trends, new lifestyles and new expressions of innovation and incubation that in turn stimulate transformation and cultural change. In order to overcome these goals, we need to cultivate projects and new opportunities, incubate experiments, scale up successful one, partner the private and public sectors and in general have a more open mindset in recognizing these opportunities. *"The future will be less about predicting it and more about collaboratively designing it".* [21]

The future business will no longer be concerned only with making profits. Taking into account the resource and knowledge they possess, shows that they need to take a more hands-on approach in the direction of a better future. This brings us to the fact that nothing stands still and that in order to survive, it is necessary to take on different roles and ways of thinking. Capitalism, as seen by many, as the most modern market model has shown to be quite a creative destruction. Sustainability requires that the society radically changes and transforms that we all know, is not an easy and short-term project. The industries of the future will be marked by a conversion of conglomerations, leaders, networks and borders. A new era of capitalism overcomes the former market capitalism putting people in the center and simplifying lives through sustainable futures.

According to Rolf Jensen, the future will be based upon story-tellers, where the value of products will be judged by the stories they tell. Some companies are already well in that direction, such as Nike, who are not only paying attention to the manufacturing process, but more to the story-telling aspect of their range of products.

It is recorded that individual material wealth rises at a rate of 20-25% per decade and this shows that people are more and more owning things. The future will be more about the nonmaterialistic values and technologies that as enabling tools will be taken for granted. With the massively globalised society, it will be the content that will be crucial as well as the abilities to "produce" dreams for public consumption.

There are two key trends that are evident now and important for the upcoming transformation:
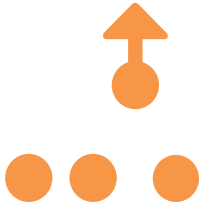
1) Automation of information tasks

The tasks of engineers, doctors and laywers has been mostly taken over by artificial intelligence. The traditional jobs that were done by humans are being replaced by electronic devices, automated as human senses. Computers will serve the customers almost everywhere such as restaurants, retails stores, banks, airport counters, just as photocopiers and telephone-answering machines have replaced many tasks in the home and office.

2) Commercialization of emotions

A story or legend will already be built inside the utility of a product. Examples are blue jeans and free-range hens, where with the first you are buying a story of independece, youth and power, while with the eggs, you are actually paying for a hen's lifestyle. For businesses, this leads a way towards imagination, emotions and dreams.

This will bring a shift from material needs to spiritual needs, storytelling and emotions. This will open up profiles such as "sensory designers" who will create not only the physical environments, but also the stimulation of emotions within them. The so-called "strategic dreamers" will be in charge of assissting corporations in understanding the potential customers and their spiritual needs.

There is also a view that the near future will try to maintain local cultures, perceiving differences as a diversity value. In a global monoculture, many local cultures could disappear and so retrieving and rediscovering those root values could become a major revival trend. Wether developed or developing, it will more about preserving a proprietary culture.

*"The future
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designing it".*
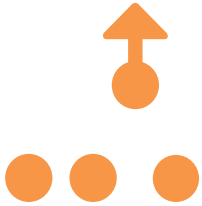
Money will not be the primary goal of a job, but the fulfillment of an ethical or social value. The idea of achieving more the human values within work is not new, since many companies are promoting happiness of their workers and communities.

The future of work (including the work of designers) will not be divided into separate boxes of work or leisure. Work will turn into play, since many tasks will be automated and people will be needed only to make changes to these systems. The results of work will be mainly non-materialistic values, such as education, design, knowledge and management.
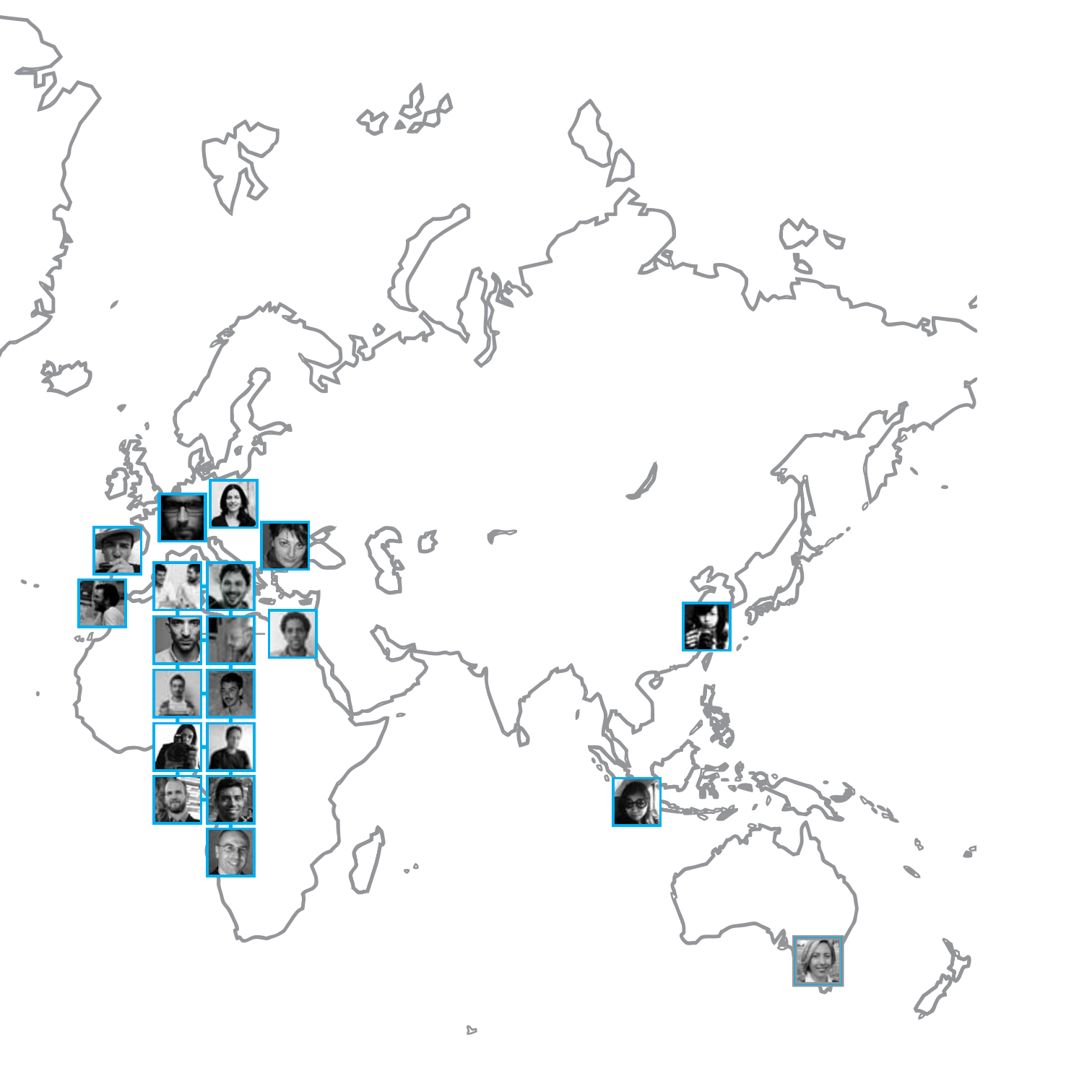
PRACTICAL RESEARCH
Personal interviews

35 | A world map, showing the countries and designers with whom
the personal interviews took place

The Practical Research methodology

The type of research used was a pure application of research. The objectives in understanding the research were descriptive and correlational.

The structure used in the inquiry mode was the unstructured application of research material, resulting in a qualitative research in the nature of the problem.

The interview consisted of 5 questions for respondents, using the indirect approach of posing general questions.
All the interviews were done on an individual form, resulting in altogether 23 personal interviews of 5 answers each, resulting in a total of 115 answers.

Some respodents refused to answer all the questions, mostly for reasons of not feeling competent in given an adequate answer. I have included all the relevant information regarding the answers, not editing the content, but only summarising the general idea.

The respodents were free to ask the questions in terms of quantity and intepretation.

The questions are numbered 1-5 and the answers follow in that order, corresponding to the number symbols. The questions are as follows:

Q1: What is the role of a designer in a society where products have turned into processes and ownership into access?

Q2: How do design practices organise their work and secondly, how do they interact in terms of physical working space?

Q3: What new rules could you suggest as guidelines for social entrepreneurs?

Q4: How can design thinking be applied to social innovation?

Q5: How does the economic crisis affect the way designers work in 2012?

Q1 *"The role of a product designer will never change. There will be other types of designers emerging like service designers etc..but there will always be a need for a product designer."*

Q2 *"The working place is not important but more the relationships with companies, providers etc..It is possible with the laptop to work practically anywhere, from small office spaces, parks, cafes and seaside..collaborative working space is due to economic aspects and its better because it allows you to interact on different levels. The most important for creativity is where you feel good personally."*

Q3 *"90% of ideas (even if good) will not work because many aspects are needed that do not depend only on your skills. You need to look coldly at your idea and pursue it only if you are really sure about it. Young people have the energy to realise ideas which is good, but they can sometimes be blinded and so this can lead to wasting time on something that cannot succeed. It is very important to get experience before doing it yourself."*

Q4 *"Design thinking is human thinking where you look at different ways to solve a problem. I would say you have to look sideways and have strong decision-making skills."*

Q5 *"There are too many designers but if you are doing well, you survive - it is a kind of natural selection. The crisis has made people more self-employed and they are not doing what they are skilled to do. This is good, because new ideas and energy emerge, but it is not good because they fool the market with not-so-good products, but they again, this will not service too long."*

"There are too many designers but if you are doing well, you survive - it is a kind of natural selection."

Sandro Meneghello (33)
Industrial designer/director
@MeneghelloPaolelli Associati, Italy

Q1

"We work as a 'commercial entity and trademark recognized by its unique design and its ability to analyze and recreate relations between a person and objects in its surrounding', strongly believing that the most important aspect of our work is developing right concept in relation with specific contexts, and that is what makes the value of good design, no matter of process/product/ownership/access relations."

Q2

"Our studio is organized as - a team of independent creative individuals / we operate in two ways / as a design practice working directly with known clients on their specific projects (interior, furniture, product, graphic...) and also we develop our own trade mark with specific design products, hoping in future to be more of a design brand, becoming true design entrepreneurs. Even though we had an office space, during time, we realized that we operate more individually just meeting on specific points in time during project development, otherwise we operate on-line.. What we are working on now is saving energy and finance to make a space unit that will have office/workshop/gallery and then I think, we will be more inclined to work in that space."

Q4

"Always, with right concept in relation with specific contexts, and be ready to give time and place for full development, with as less as possible shortcuts."

Q5

"I think, that crisis gave all of us a moment to rethink the consumer society and value of our goods, and what one really needs to have and what one wants to have. I hope that this rethinking will make us develop really "thought-through" solutions, with a good balance of desire and necessity."

*"Always, with a right concept
in relation with specific contexts,
and be ready to give
time and place
for full development,
with as less as
possible shortcuts."*

Vesna Pejovic (36)
Furniture designer
@Kako.ko design studio, Serbia

Q1

"It is true that products are turning into processes. The product that we sell are more a service. Branding is becoming one of the most valuable assets of a company. You sell it but own nothing. The role of a design is more a builder, there is a certain kind of fashionization of the role. The designer puts the soul into something / the meaning, more the semantic value. By buying a service, you are buying the idea."

Q2

"There is a shift from the old way of working to a new one. Studios were big, everyone had their own working place, there was little sharing of knowledge. Today's companies are sharing working space and its value is not only in terms of money, but the value of interactions. Since there is a combination of companies working together, exchanging ideas, these figures are changing how we work by means of contribution. The suggestions and sharing of advice comes from transdisciplinary fields. We need less space, because we share facilities, music, humour and discuss trends. The internet helps international designers to make contributions to other projects."

Q3

"Do not be in a hurry to have success, because patience is important to grow. Keep the costs as low as you can and take it easy. Try to have more clients that you can count on. Do not be scared if things are hard - don't give up."

Q4

"Research helps to understand where projects need to be..it is about understanding how things are working and also to have enough empathy in understanding how many people will be affected by a certain decision and in which way. This should be applied very much is projects which have a social impact."

Q5

"Since big companies are firing people, the designers are becoming free-lancers and networking between themselves, by getting together for specific projects. Lots of self-entrepreneurship is good because it brings different energy on the market."

*"Since big companies
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they are becoming free-lancers and
networking between
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for specific projects.
Lots of self-entrepreneurship is good
because it brings different energy on
the market."*

Matteo Carrubba (38)
Graphic designer/Art Director
@Office Milano, Italy

Q1 *"The designers of today acquire more and more the role of a manager, making the constant effort in the daily interaction with other professionals."*

Q2 *"The sharing of office space and environments today is quite a usual thing and that the young and creative design practices are starting to share not only their working environment, but also the assetts with which they work, inevitably leading to a greater exchange of know-how and professional expertise."*

Q3 *"My first advice would to be in a maximum open-mindedness mode, given the general trend for multidisciplinarity and the horizontal networking among the professionals."*

Q4 *"The idea of applying any kind of social innovation simply implies some sort of design or creative thinking, in an unconscience or conscience way."*

Q5 *"The crisis eventually forces young people who lost their jobs, to initiate and figure out new projects by themselves. In the field of urban planning and architecture, car-sharing came as a significant new resource to work within the context of general economic slow-down and decrease of consumption, from the domain of branding and campaign to the user-interface, car design etc. - where designers faced a new set of challenges."*

*"The designer today has more
the role of a manager...
exchanging know-how
and professional expertise,
applying horizontal
networking...
initiating new projects
on their own."*

Dimitrije Radosavljevic (27)
Architect/urban planner
@Renzo Piano Building Workshop, Italy

Q1 *"The life cycles of products and the speed with which they are developed and brought to the market is high. Life cycles are deminishing..some products from the 60s are still present today while some produced now only last for a couple of years. 3D printing technologies are influencing the way users are accessing libraries of data, enabling them to self-print at home."*

Q2 *"My office space is shared, by joining forces for cost reasons, we are working in different fields, so there is not competition. Designers do not need much space, a couple of computers. Communication with clients can happen only through internet and physical space does not have to have a meaning necessarily."*

Q4 *"Openess of mind and way of thinking is required for the wide spectrum of projects and clients, as well as strong problem-solving skills."*

Q5 *"Banks are reluctant to giving loans and so companies are investing the means they have to make the best of the present resources. The crisis is also imposing certain filters that are shaping the process and also the quality should be high since there is no mass-production, but only a selected number of goods produced."*

"Openess of mind and way of thinking is required for the wide spectrum of projects and clients, as well as strong problem-solving skills."

Valerio Sommella (31)
Industrial designer/director
@Sommella, Italy

Q1 *"The role of a designer is more than developing a product, because designers are interacting much more with other people who are integrated in the design process. Independent designers are working as a network, so collective designers have different interactions. Through participatory design, co-designers can receive feedback from end-users and this is very healthy in the design process. This is important in order to let users understand which roles the designer play and what kind of knowledge we can bring to them and how we can contribute through products."*

Q2 *"Designers do not have a fixed place, and by working in big or small teams, they are free to work with very different people, from different nationalities. So we have to keep in mind the physical workstations are flexible, meetings can be virtual and this dynamic of working has to be kept in order to reach this final point of innovation or decisions in your design."*

Q3 *"There are actually no rules. In these kind of anarchy places, that we know do not work, we work well without them. Social entrepreneurs know how to get things done, effectively reach people and build a network. It is important to keep the mind open and communicate, to be open to understanding what people are saying and how they can contribute to the project. Getting connections can result in an innovative idea."*

Q4 *"Through design research, we can get to know about cultural trends, universal design, how peope are interacting in different ages, cultures, different ways with products/services."*

Q5 *"The economic crisis affects our work of course and we can get through it with creative and sustainable design."*

*"Through participatory design,
co-designers can receive feedback
from end-users and this is very healthy
in the design process. This is important
in order to let users understand which
roles the designer plays and what kind
of knowledge we can bring
to them and how we can
contribute through products."*

Magna Ferreira Schulz (32)
Light designer
@Ingo Mauer, Germany

Q1 *"The designer is a guide in order to help people listen and look at the world around from different perspectives. We don't have to focus on the problem itself but we need to focus our attention on finding new solutions. Designers are becoming networkers and even more than in the past, innovators."*

Q2 *"In my experience the design of the working space is critical. It needs to be in a complete open space to share ideas, inputs and increase visual communication between people. Design has become a great facilitation process that encourages users to actively co-design. New technologies offer new opportunities to expand the capabilities of this kind of interaction. Online platforms such as PBworks or google group are crucial for sharing information, ideas, projects and feedback."*

Q3 *"Live your passion, be resilient, share your ideas, make it simple, look at your project always from different perspectives and have fun!"*

Q4 *"Design thinking is an approach, so designers need to have a wide and deep view and careful hearing. But it' necessary to start from the humans, trying to understand what their needs are, understanding their culture and context and overall learn by doing, so start quick to make and make it collaborative! Exchanging knowledge and experience."*

Q5 *"Crisis - equal opportunity, so what is happening now and in the next future will help designer to think out of the box and find new ways of thinking, design and finding solutions.*

*"We are looking for new paradigms
and we are doing it with a
participatory method.
It's really necessary to share.
In my opinion, the crisis is really
something good for our evolution,
therefore to innovate."*

Andrea Paoletti (32)
Architect, co-designer,
serial entrepreneur, director
@Uuushh, Italy

Q1 *"In the world of architecture, we have to deal with what comes from our product, since it really has become a process and not just the final product. We have to think holistically of the entire process and lifetime of the product. With regards to ownership and to access, that is also an architectural concept as well. We must understand the visitor's experience, perception and not just the everyday user's perception."*

Q2 *"I think it is more important for us the way we interact with a physical working space. For a lot of architecture firms, they actually design their offices and use their own design philosophy for their own working space as well. I think that is extremely important, showcasing your design principals in your own working space."*

Q3 *"I think to absolutely know your clients even better. I think understanding how they are going to use your product and interact with it is really important."*

Q4 *"We have to think about how people interact with buildings. 99.99% interact with a building in their everyday life. In architecture it is especially important but it is also in all fields of social innovation."*

Q5 *"I think we are still cautious, but cautious in a good way, in a way that we really think through what we do and what are the consequences of what we do, especially financially."*

*"I think absolutely to know
your client even better.
I think understanding how they
are going to use your product
and interact with it
is really important."*

Bethany Neigebauer (23)
Architect
@Desmone&Associates Architects,
Pittsburgh, USA

Q1

"ICT is changing the relationship between society and economics and enabling people to come together. The fact that we have a world now that is connecting people much more, sharing their ideas and doing things together, has changed the physical nature of economic transactions. This relates to not only the way a product is being passed from the manufacturer to consumer, but sharing of products between users. The thing that is changing most is the inter-relation between individuals using technology, how people interact within given spaces (virtual or physical) and what this means for economic and social consequences in terms of interactions. I think designers will become more sociologists, ecologists, rather than people drawing things."

Q2

"The main lessons learned from the HUB are that a location can internally host a series of activities and services, designed to support social entrepreneurs and social innovators, developing and coming up with new ideas that have a social, environmental impact and make them happen. It is about a whole process, designed to enable them to collaborate, share knowledge and innovate inside effectively.

Open spaces existed before, but they still contained certain partitions that preserved privacy. Privacy is dying out, so we now have to make the most of a highly informational environment where we are costantly exposed to a lot of people's presence."

Q3

"Take risks, because if you do not, nothing is going to happen or change ...be less fearful and for sure it is going to be harder than you think, so be resilient, patient, have endurance and be aware."

*"Co-creation is a stage
where you are repeatedly going
back to the drawing board and
asking yourself - Does this work?
How can I make it better?
What should we change?
It is a model of constant
engagement in the process
over and over again."*

Alberto Masetti-Zannini (37)
Director
@HUB Milano, Italy

Q1 *"The role of a designer today is mostly about creativity. Design is a tool that gives us the skills to use our creativity in a methodological way. Products are becoming processes and designers are looking more for the immaterial way of working. In my opinion, it is more interesting when design stays more on a thinking level, on its action, not the final object or final logo...when the ideas behind and the process evolves in a way that the process becomes by itself."*

Q2 *"Being creative is a discipline that you do not need a physical space and today after the digital revolution with computers and internet, I believe that today there is no more working space. You have a computer that you access and then you work from these objects to the rest of the world. The computer allows us to be wherever we want, there are no more limits or physical barriers."*

Q3 *"The most important idea is working with persons, with the space, engage on a horizontal level and anything that you are working with. If this simple thing happens, it is successful."*

Q4 *"Design thinking is already social innovation. It is an approach of design to products, objects, logos, problems on a social level, a more interesting way of using this discipline. It is thinking and being aware of what is surrounding you, what are the possibilities that we have for the problem we want to solve."*

Q5 *"The crisis does not affect designers at all. What affects the way designers' work is the speed of communication and the possibility of being everywhere all the time. Design is a discipline that is always looking to be upfront, to understand what is happening in small or big scale..so design is a kind of engagement with social and economic problems and this crisis should be understood in terms of possibilities, to proceed with projects and ideas of the future we believe in."*

In my opinion, it is more interesting when design stays on a more thinking level, on its action, not the final object or final logo...when the ideas behind the process evolve in a way that the process becomes by itself."

Joao Abreu Valente (33)
Product designer
@free-lancer, Portugal

Q1 *"Talking about Chinese design, a lot of people will think about a copy. We have Chinese Facebook, Twitter, MSN, Skype etc..but this is not totally true. Because, they do innovate, by transfering ideas into China successfully. QQ (instant chatting software), even though some people think it is a copy of MSN, almost everyone in China uses this. The company made it suitable to Chinese culture that is unique and has different needs. The software company noticed these needs, they made chatting lively. This makes the brand not only a software company but an online world, including music, games, movies, software, news, email, paying, online shopping etc. So I think, if it works like this, they are successful."*

Q2 *"Designers have different situations, some are working in the companies, some are in studios and some are working at home. There is a website in China called WEIKE where corporations, companies and individuals can post their tasks on the website with a prepaid salary on the website. Everyone can propose their solutions/designs. The companies/individuals will choose and pay the the one that they like."*

Q3 *"Since the mind is based on different experience , life, education...If someone is not in the same mind of you, it's useless convincing them with your idea. The designer needs to choose the way to show your idea. If you want to design goods for people, I think we'd better follow the clients' heart, to make them happy. Probably some ideas from clients are not professional or even stupid for you, but just the stupid idea probably could be the treasure for them."*

Q5 *"The economic crisis in China - small companies with unstable money, they cannot adapt to the changes and the money cannot be organized well. The designers are facing unemployment. While for the big companies (whose clients are big companies too), it's vise versa, they are getting more opportunities. They can easily rearrange their money, make new strategies. So actually, this kind of companies are asking for more and more designers."*

"If you want to design goods for people, I think we'd better follow the clients' heart, to make them happy. Probably some ideas from clients are not professional or even stupid for you, but just the stupid idea probably could be the treasure for them."

Xia Rui (23)
Product/Service designer
@free-lancer, China

Q1 *"The product is not any more the product we used to know, but it is part of a system. The role of a designer is the same but having a wider view of the situation. The role is to drive this change and get to a point where ownership has turned into access."*

Q2 *"Design is no longer an individual and introspective work. Thanks to technological resources and the internet, the work has turned into a more collaborative, collective work. The result of a design process is a result of a collective creativity, not only the designer in their team, but involves all the people of the web that could add to this process. The internet is a powerful tool, to both getting inspiration and also understanding what people really need."*

Q3 *"Social entrepreneurs should promote the right, active use of the internet in order to create something real. They should understand what the word 'social' means on the web, since it has a different meaning in the reality. The internet could be the right instrument to bring people together and turn their collective creativity into action and so make the change in the reality."*

Q4 *"Design thinking is the capability of designers to understand the problems in different social contexts, analysing the different solutions and trying to find alternatives which can be applied to social innovation."*

Q5 *"There is a high grade of complexity in the crisis, which is not only a financial one, but affects all dimensions of human creativity. This forces designers to create more botton-up initiatives by being clients-of-themselves, resulting in more startup projects. The crisis is also stimulating more creativity and bringing designers to a new form of entrepreurship ie. self-entrepreneurship."*

"The result of a design process is a
result of a collective creativity,
not only the designer in their team,
but involves all the people of the web
that could add to this process.
The internet is a powerful tool,
to both getting inspiration
and also understanding what
people really need."

Francesco D'Onghia (27)
Product/Service designer
@Epoca, Italy

Q1

"I am a big fan of method, so for me the value of design is in the process of creation, not in the final product. I think that technology has made things easier for designers and I think that this is a good thing, because it is easier to experiment with colour, shapes and types. It is easier to get information and reference about almost anything - it is very practical. Sometimes all you need is a computer and an idea. Lazy designers forget that a good creation process is more likely to give good results. The results of coming to something good are so small, instead of just following a method. I know that by following a method, there is a higher chance of coming to a good result."

Q2

"Depending on the tools you need, some people can just work with their computers, or for those who like drawing, then a lot of blank paper and pens. You have to find your own style. I personally like to sit in a cafe and call my friends to discuss ideas, even if they are not designers because just talking to someone about my projects, helps me think about them in many ways."

Q3

"First of all, do it. If you have a social or environmental project and you think that society can benefit from it in any way, then go ahead and do it. It is easier today than it has ever been before. That being said, I think the process to creating a project like that is pretty much the same as creating a company. You have to have a good project, resources, people etc..describe your goals and how they help society and make your idea presentable. If you cannot finance it, there are many investors who like to give money to social projects because it makes them look good. You can also try the government or big companies and finally on the internet, there are many people ready to crowd-fund good ideas".

Q4

"Designers are essentially proble solvers, so I think it is only natural that they should collaborate to try and solve social problems.

"I personally like to sit in a cafe and call my friends to discuss ideas, even if they are not designers because just talking to someone about my projects, helps me think about them in many ways."

Renato Nogueira Saltori (23)
New Media Manager
@Saltori Publishers, Brazil

Q1

"It is free to think of design as a process and access. That doesn't mean that I have any problems with objects, since I am very fascinated with them at the moment. I still think that the material solution must be paused at the end of the process."

Q3

"I can't really suggest any guidelines for entrepreneurs. I think that we entrepreneurs and designers just need to enjoy what we decide to do and be able to keep re-inventing everything on the different case. Maybe it is just the opposite of having rules - the rule is to have no rules."

Q4

"Design thinking is much about social innovation and innovation is the core of the design thinking that can be applied to anything."

Q5

"I am not very much scared of the crisis. I am aware that we are not close to the end of the crisis, but that is also a good opportunity for re-inventing everything, such as the kind of work we do, the way we are doing it...We consider that even the work of young designer will change very much in the future and it is going to become more self-promoting."

*"I think that we entrepreneurs
and designers just need
to enjoy what we decide to do
and be able to keep re-inventing
everything on the different case.
Maybe it is just the
opposite of having rules -
the rule is to have no rules."*

Francesca Murialdo (41)
Architect, director
@LaboMint, Italy

Q1 *"Designers today are not only product designers but they are multidisciplinary professionals that work in many different areas. Young designers today are working in more different ways and they don't have a very fixed way to follow."*

Q2 *"We have to rethink all the industrial design education as well and we have to bring into the University more multidisciplinary research. We have to bring not only the traditional research but also the research applied to industry. This should be done in order to teach designers how to also become self-producers, giving them the skills and competences to guide and manage not only the design phase but also production, distribution and communication. In this way you get a clear view of all the process and you can manage it."*

Q3 *"Design center/hub can be a good way to connect and involve different stakeholders in the field of the design and it can bring together designers, business and also politicians."*

"We have to bring not only the traditional research but also research applied to industry, in order to teach designers how to become also self-producers, giving them skills and competences to guide and manage not only the design phase but also production, distribution and communication."

Francesco Mazarella (24)
Eco-designer
@Torino Lab, Italy

Q1 *"Designers are facilitators of a process, instead of just focusing on a particular product/outcome, it's about how we get to that and what's created in the end. I create community gardens, so to create that output involves co-design with the community and it's about bringing people together and sharing knowledge, because sustainability is about sharing knowledge. I do have a business imperative, but it is about designing services that are collaborative, that they are valuable for the future."*

Q2 *"I bring project teams together and it is not part of my business model, to have plenty of staff as an organization. I have staff that helps me consistently and comes together for a specific project, implements it, the contract is finished and that's it. This results in projects that can usually have different people depending on what the project is."*

Q3 *"Social entrepreneurs are different to an entrepreneur, because we value the community and sharing and I think that HUB Melbourne is a really good example of creating a culture for social entrepreneurship to thrive. They focus on values like community and collaboration. The most important being, making the most of your resources and using social media in a really smart way."*

Q5 *"Design need challenge, so the economic crisis is a gift for us social entrepreneurs, because one thing, it is inspiring us to innovate, we see lots of opportunities that I think actually create environments where this potentially opens to new ideas to take up."*

"Design need challenge, so the economic crisis is a gift for us social entrepreneurs, because one thing it is inspiring us to innovate, we see lots of opportunities that I think actually create environments where this potentially opens to new ideas to take up."

Emily Ballantyne-Brodie (28)
Community and Sustainable designer,
Director
@Sustainable Everyday Design Studio,
Australia

Q1 *"Designers are increasingly asked to understand and be able to manage the whole process of design and not only the design of the product. We speak of a "product system" rather than a single product, much more complex and articulated. The evolution that we are living and leading from the possession of real access to a service extends to another field of study for designers. In addition, access to a service does not mean that there are no more products. Think of the bike sharing, bike is not mine, but a bike with the different characteristics is the basis of the service."*

Q2 *"The process of creating the design is increasingly collective and both work organization and physical space must accommodate this need. Space becomes more open and informal to welcome designers and people with different professional backgrounds and life."*

Q3 *"Create services and business to meet new demands of people by creating widespread social and economic wealth. Inventing the job of putting passion in what you do. Create social enterprises that do business ethically and with the right values. Look for the "popular capitalism" and not the "exclusive capitalism".*

Q4 *"The application of the approach and of the typical tools of the design process can lead to innovative solutions and more in keeping with the real needs of people and the planet and certainly also in the field of social innovation."*

Q5 *"I see two aspects, the first is directly related to the activity of the designer who has to operate with less personal resources and less investments from the companies. This means that it is increasingly required to make successful products but with ideas that do not require large investments. The second aspect concerns a change in the choice of products to buy from people, that does not necessarily mean low cost but more and more products that have a real "meaning".*

Create social enterprises that do business ethically and with the right values. Look for the "popular capitalism" and not the "exclusive capitalism".

Stefano Anfossi (45)
Architect
@Pierandrei Associati, Italy

Q1

"I believe that the meeting between fashion and innovation play a role to differentiate your product as a design product and not just an ordinary product. Retail ownership by big retailer could easily ask their production house to replicate a success selling item in the market, however with the role of an in-house designer (if they have one) will set their merchandise higher with a different value that the designer put in to that merchandise. In fashion it would be the value of uniqueness, aesthetic and as well the value of fashion innovation."

Q2

"As a fashion designer I organize my work by using time line planning in meanings by using a weekly schedule bases to develop the collection from scratch and as well dealing with suppliers to make the prototype all the way to a finished product. It is strictly needed for both part of the designer and the production house to follow these schedules to achieve the perfect time line to put your merchandise in to the store."

Q4

"Design thinking for sure will bring more flavors to social innovation. When creativity and innovation combine it could produce various products that are more sellable to the market."

Q5

"Companies especially that work in retail would rather sell items that are safe to the market. To create a safe item to sell, they do not need to hire a creative designer that is there to take risk to create and offer something new to the market. However I believe that we have that special target market that will appreciate a design value of the unique product that we designers create with great design values."

"Design thinking for sure will bring more flavors to social innovation. When creativity and innovation combine it could produce various products that are more sellable to the market."

Qia Zara Tentriabeng (30)
Fashion designer
@Lennor & Agasam Fashion, Indonesia

Q1 *"The role of the classical designer has changed compared to the big leaders of the design agencies which we had 20, 30 years ago. At the moment there is a more collaborative work between different disciplines. It is more about looking for solutions between people with different background, not just making a product."*

Q3 *"There is also a new research in the begining of product development. Nowadays you have the possibilities by social networks and other possibilities to ask the end-user about his wishes. The feedback is very necessary to make the product better because the years before you had no chance to know if you had the right decision while you were developing something. This is a new stage which makes the products very much better than before."*

Q4 *"The big companies are producing more and more products which have a short lifecycle. We have to rethink our use or our consumption of resources, especially the designers needs to think where does the material go after the use of products.*

Q5 *"Another change is that the normal user also gets the possibility to be a designer in the way of making the decision in which direction a design can go. User gets involved into design process with little knowledge about it, and in this part the feedback is not needed, because the end-user is involved in the design process in the beginning. The companies are pushing the designers to make product with a short lifecycle."*

"At the moment there is a more collaborative work between different disciplines. It is more about looking for solutions between people with different background, not just making a product."

Ilja Knezovic (36)
Art director
@Visuarte, Germany

Q1 *"I own a product in the measure that I can use it and have access to its functions or parameters. When a product is not intuitive, the user does not own the product but the product owns the user. The designer must create objects that increase human intelligence not human frustration."*

Q2 *"In general a design practice should allow the physical working space to influence the workflow process. Open spaces, open minds."*

Q3 *"Not to look down towards the feet because they will just see the same steps that the rest of the people saw while walking in the same path. Rise up the head and allow new interpretations, new inputs..."*

Q4 *"The designer has the human instinct that every problem could be transformed to a design problem which may enclose a design revolution solution."*
(Philliton 2009 - "Design Revolution")

Q5 *"They work more with the head and the heart."*

*"When a product is not intuitive,
the user does not own the product
but the product owns the user.
The designer must create objects
that increase human intelligence
not human frustration."*

Adrian Larripa Artieda (23)
Industrial designer
@Larripastudio, Spain

Q1 *"A designer can bring our society back to the roots, helping to simplify the complexity of today's world. In the middle of chaos, a designer can choose the essential things to discard as unnecessary. They can clarify our needs and give a quick and simple solution."*

Q2 *"More than ever, digital and virtual tools are the main actors. But at the same time basic design practices are coming back to coexist and complement with them. Working spaces are everywhere."*

Q3 *"To be open-minded and ask several times the most obvious questions. Not to take anything for granted and to thank the world where we live in and respect it."*

Q4 *"By understanding the design process as an act of creating something new, design thinking can improve social innovation by bringing back to the instincts and simplicity."*

Q5 *"The economic crisis reminds designers (and society) that we can't control anything, everything can change, mutate, we cannot take anything for granted. The crisis gave designers more time to think about what they are creating and what is really necessary. The recession makes only essential necessities survive."*

"By understanding the design process as an act of creating something new, design thinking can improve social innovation by bringing back to the instincts and simplicity."

Daniela Sabrina Lopez Fortini (28)
Architect
@NET ARQ S.A., Argentina

Q1

"The designer is asked to investigate the interface between Man and the Artificial World, developing tools and scenarios to understand the artificial ecosystem in which we live and possibly suggest and invent new gestures, ways of living, relationships."

Q2

"The daily practice is shaped on a holistic approach, where research and practice cohabit and interaction design, service design, product design, architecture are points of view on the same project issue. So many diverse skills are required in the firm and small group activity is enhanced. More space in the office for meeting rooms (informal and formal ones), chat areas, personal spaces and to meet people from other companies. Big tables, a insulated room for complicated (or private) telephone calls, less space for material archive (of course..everything is actually and truly available on internet). More social but also places where you can work alone. Attention to acustic."

Q3

"More networking because you can't afford many people always on the payroll. Uncertainty in payments or long term payments implies relationship with credit banks and developing of managing activity. Attention in diversifying the clients. Danger to be focused on a single activity/skill. The research is melted in practice: no more funds or profit margins to be dedicated to pure research inside the firms, so work become also a chance to develop research, to carry on a personal poetics. Necessity of continuous professional development."

"The daily practice is shaped on a holistic approach, where research and practice cohabit and interaction design, service design, product design, architecture are points of view on the same project issue."

Michele Zini (48)
Architect, director
@ZPZ Partners, Italy

Q1 *"The designer will most likely take over the role of a consultant where he/she presents his/her expertise."*

Q3 *"A social entrepreneur should present ideas that are, first and foremost, user-friendly and understandable and also engage a widespread support in order to reach out to the people who seize their ideas. Every leading social entrepreneur is a mass recruiter of local changemakers. They can act as a role model showing that citizens can do almost anything if they manage to turn their passion into action. As a final point a social entrepreneur should always consider the culture and needs of all people living in the community."*

Q4 *"To find a solution you should always create and consider many options because looking at a problem from more than one perspective always delivers more results and therefore offers more possibilities. It's better to look beyond the problem and in this way you can discover the seeds of a soloution which already exist. Design Thinker should address the needs of the people who will consume the product."*

Q5 *"There are always pros and cons a crisis brings for designers. The pros here might be that a crisis offers new possibilities for designers which allows to reinvent themselves, they can try new different things so they can be more strategic about the choice of projects or clients and also move into new markets. The cons are that they should probably offer sustainable design service across all projects. Use the design center and the internet as their library. Be more competitive."*

"Every leading social entrepreneur is a mass recruiter of local changemakers. They can act as a role model showing that citizens can do almost anything if they manage to turn their passion into action."

Tamer Messih (35)
3D visual designer
@free-lancer, Egypt

The interviewees

Sandro Meneghello (33)
Industrial designer/director
@MeneghelloPaolelli Associati, Italy

Vesna Pejovic (36)
Furniture designer
@Kako.ko design studio, Serbia

Matteo Carrubba (38)
Graphic designer/Art Director
@Office Milano, Italy

Dimitrije Radosavljevic (27)
Architect/urban planner
@Renzo Piano Building Workshop, Italy

Valerio Sommella (31)
Industrial designer/director
@Sommella, Italy

Magna Ferreira Schulz (32)
Light designer
@Ingo Mauer, Germany

Andrea Paoletti (32)
Architect, co-designer,
serial entrepreneur
Director@Uuushh, Italy

Bethany Neigebauer (23)
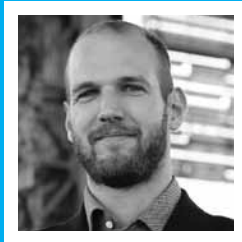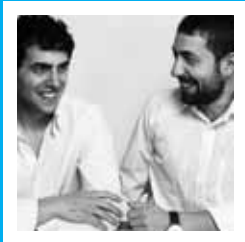Architect@Desmone&Associates
Architects, Pittsburgh, USA

Alberto Masetti-Zannini (37)
Director
@HUB Milano, Italy

Joao Abreu Valente (32)
Product designer
@free-lancer, Portugal

Emily Ballantyne-Brodie (28)
Community and Sustainable designer,
Director@Sustainable Everyday Design
Studio, Australia

Francesco D'Onghia (27)
Product/Service designer
@Epoca, Italy

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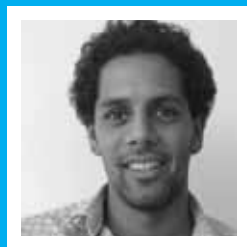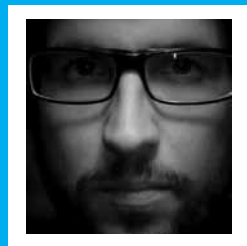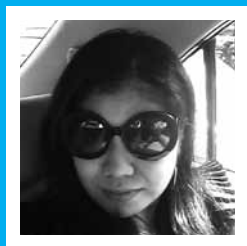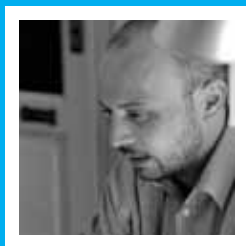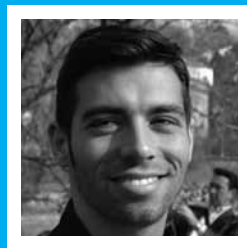@Larripastudio, Spain

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ANALYSIS
Personal interviews

Q1 What is the role of a designer in a society where products have turned into processes and ownership into access?

With this question, my aim was to try and understand how designers see their position in the society of today. I was curious to see their views, agreement and disagreements towards the transformation of principle products into a new and certain kind of system.

Sum up of answers

Some interviewees see the designer's role as a facilitator of a process, a manager and a guide. They believe it is more about how the process and action take place, not only on focusing on the particular product/outcome. The value of design is in the process of creation, not the final product. It is not about focusing on the problem, but on finding solutions. The ideas behind evolve in a way that the process becomes the product itself.

Most of them believe that the designer's role is being able to manage and sell the whole process of design, the so called "product system". Branding includes a certain service that is not owned but it is sold, through the means of putting the soul into something. There is a kind of fashionization of the role, which is more a builder of creativity and immaterial things. The product is not only a product but it is part of a system, where the designer's role is to drive this change.
Some see the ability of designers or companies to recognize a certain need, special needs that every culture uniquely possesses and respond to these needs in whichever way possible.

There is a high degree of collaboration between different disciplines and the way in which designers are working in many different ways. These multidisciplinary professionals are interacting much more with other people who are integrated into the design process. Through participatory design and co-design, there are major changes in the inter-relation between individuals who are using technology, connecting and sharing with each other more than ever before. The role is seen as becoming more the one of sociologists and ecologists.

Some see the importance mostly in the ability to recreate the relations between a person and objects in its surroundings, thinking holistically of the entire process and lifetime of product. Some see the speed in which objects are developed as crucial for the present market. Examples include the accessibility of online libraries for 3D printing technology. Ownership of a product is measured by the extent of access to its functions and parameters.

builder
holistic process of creation
product life cycles
product system
noticing needs
finding new solutions
participatory design
facilitation
collaboration
service design
interactions
co-design
manager
driving change
immaterial values
method
concept-context relationship
multidisciplinarity

Q2

How do design practices organise their work and secondly, how do they interact in terms of physical working space?

With this question, I was searching for interpretations of how designers work. This is especially interesting to understand in terms of physical organization, virtual communication, mutual interactions, collaborative working models and teamwork structures.

Sum up of answers

Studios are organized as teams of independent creative individuals. Spaces need to be designed in order to support social entrepreneurs and social innovators. It needs to be designed in a way that helps the whole process and enables collaboration, sharing of knowledge and innovation. The design should allow the working space to influence the workflow process. For some designers, the space in which you work is important and should encourage creativity by making designers first and foremost feel good in this space. So, how they interact with the physical working space is also important for the process that needs to correspond with their design philosophies. But the more important element is the relationship with companies, providers that usually happens outside the working space and most often virtually.

Designers feel the need to be free to work in an open and informal way with very different people, from different nationalities and interact on different levels. The collaborative working space model reduces costs of renting working offices, but there is also an added value of interactions. Trans-disciplinary professionals who are sharing the working space, also contribute voluntarily with

advices, suggestions, humor, music, exchanging their know-how and professional expertise. Discussing ideas even with non-designers helps them to think about their ideas in many ways.

Privacy is dying out, so the notion of being exposed to many people (physically or virtually) is our present situation. Some designers remark that there are no more working spaces, there are no limits or physical barriers. The web is a massive tool for the work of designers and some solely depend on this type of networking and prepaid job assignments. The web is also a possibility of having all the people that are part of, contribute with their ideas and to add to this design process. This results in a collective creativity. Co-design is enabled through technology and designers need to facilitate these interactions. Some designers bring teams together on specific projects, which will have varying people, depending on the project itself.

Some feel that university need to bring more multidisciplinary research into the education system, so that designers can learn to become self-producers, acquiring the skills and competences to guide and manage not only the design phase, but also the production, distribution and communication. In this way, they can get a clear view of the whole process and know how to manage it.

innovation **open and informal way** **transdisciplinary professionals** **networking** **collective creativity** **value of interactions** **collaboration** **self-production** **no limits or physical barriers** **interact on different levels** **sharing of knowledge** **independent creative individuals**

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Q3

What new rules could you suggest as guidelines for social entrepreneurs?

With this question, I wanted to know more about the views and opinions of designers regarding social entrepreneurship in general. I tried to see how they understand what being a social entrepreneur means and if they have considered their design practices as being one. If so, how do they see this process and what suggestions could they provide based on their professional experiences.

Sum up of answers

Most of the designers made comments about the need to have an open mind that is required for the wide spectrum of projects and clients, as well as strong problem-solving skills. This also refers to being able to communicate well and understand what people are saying and see how they can contribute to the project, because getting connections can results in an innovative idea. Follow the trend of multidisciplinarity and horizontal networking.

Some feel that it is not possible to change people's mindset, so the designers need to choose the right way in communicating their ideas since the people they are designing for do not have the same mind as them. Create services and businesses to meet new demands of people by ethically creating widespread social and economic wealth with the right values. Look for "popular capitalism" and not "exclusive capitalism".

Sometimes, you can have a brilliant idea, the right skills and competences, and then the project still fails. This is due to the fact that sometimes, things do not depend on you and so you need to look coldly at the ideas, be sure about

it completely and get experience before deciding to start something on your own.

Take risks, live your passion, be resilient, look at your project from different perspectives, have endurance, be aware, do not be in a hurry, keep costs as low as possible, don't give up and its harder than you think. Try to have as many clients that you can continuously count on and try to know them better. Make the most of your resources and use the social media in a smart way.

Social entrepreneurs should promote the right and active use of the internet in order to create something real. The process of creating a project is the same as creating company. You need to describe your goals, make the idea presentable and find investors. If you cannot finance it yourself, try with the government or big companies or alternatively with crowd-funding on the internet.

right way in communicating ideas
don't give up
horizontal networking
strong problem-solving skills
multidisciplinarity
meeting new demands
take risks
open mind
social media
crowd-funding
popular capitalism

Q4

How can design thinking be applied to social innovation?

With this question I aimed to interpret the design thinking approach through the work of different professional design disciplines. I wanted to explore how this problem-solving methodology can be applied in different contexts in relation to the specific needs in order to create social innovation.

Sum up of answers

Design thinking is already social innovation. It is thinking and being aware of what is surrounding you, what are the possibilities that we have for a problem that we want to solve. Design thinking is about social innovation and innovation is the core of design thinking that can be applied to anything.

Through design research, designers can receive information about cultural trends, universal design, how people interact in different ages, cultures, different ways with the product/service. It helps designers understand how things work and also to include empathy in understanding how many people will be affected by a certain decision and which way. This should be applied to projects that have a social impact.

Design thinking is human thinking and looking at different ways to solve a problem. Designers are essentially problem-solvers, so they should collaborate to try and solve social problems.

Design thinking is the capability to understand the problems in different social contexts and find alternatives and innovative solutions for the real needs of people that can be applied to social innovation. An overall learning-by-doing

approach is needed and exchange of knowledge and experience.
Always aim at having the right concept in relation to the specific contexts and
be ready to give time and place for full development.

find alternatives
cultural trends
concept-context relationship
exchange of knowledge
social impact
problem-solvers skills
learning-by-doing
empathy
universal design
innovative solutions

Q5

How does the economic crisis affect the way designers work in 2012?

With this question, I wanted to see the affects of the economic crisis on the designers around the world and see how this has changed the way they work and how it has pushed them to find alternative ways of working.
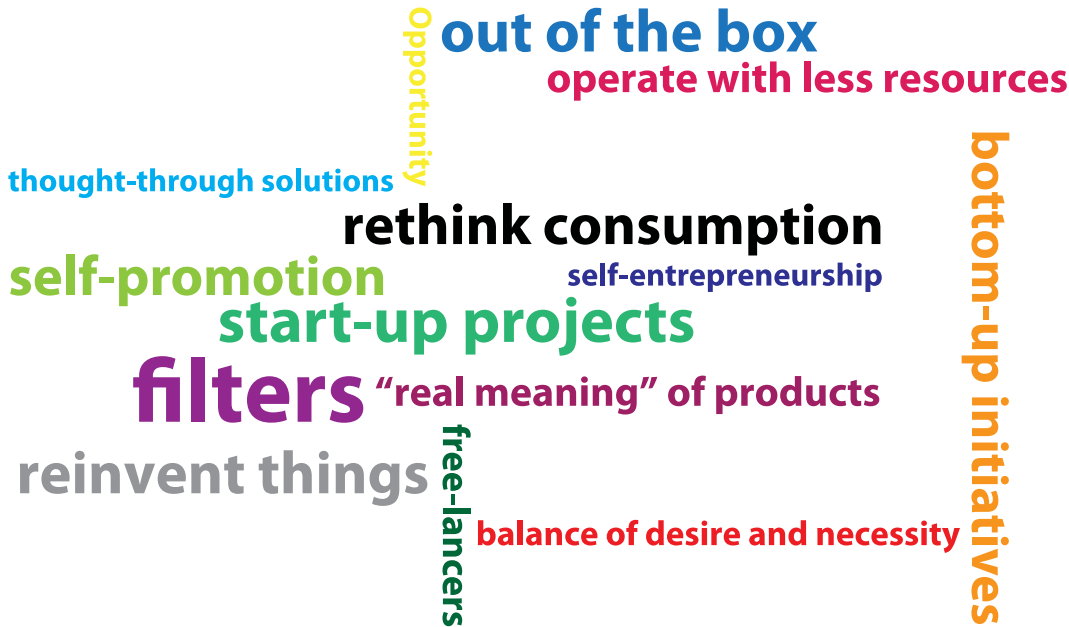
Sum up of answers

The economic crisis is seen by most as an opportunity, a gift to inspire designers to innovate in different ways, to see the current situation as an opportunity to open up new ideas. The designers need to be cautious and to think through what they are doing and what are the consequences, especially financially. They are forced to make the best of the present resources, to rethink the consumer society and value of goods. Related to the activity, designers need to operate with less resources, by making successful products with ideas that do not require large investments. The choice of products to buy does not necessarily mean low cost but more and more products that have a "real meaning".

The crisis is also imposing certain filters that are shaping the process and quality of products. They also need to develop really thought-through solutions with a good balance of desire and necessity.

The crisis has made designers work more with their heads than the heart. It is a good opportunity to re-invent things and also the role of the designer is becoming more self-promoting. The only way to get through is with creative and sustainable designs. The crisis equals opportunity, by means of thinking out of the box and finding new ways of thinking, designing and finding solutions.

Many designers are becoming free-lancers due to high unemployment and this results in huge networking between themselves. Many are becoming self-entrepreneurs. This is forcing designers to create more bottom-up initiatives by being clients of themselves, resulting in more start-up projects. Rapid-prototyping and crowd-funding are seen as creative opportunities.

Some believe that the crisis does not affect designers at all. Design is a discipline that is always looking to be upfront, to understand what is happening in small and big scale, so this kind of engagement with social and economic problems should be understood in terms of possibilities, to proceed with projects and ideas of the future we believe in.

Opportunity out of the box
operate with less resources

thought-through solutions
bottom-up initiatives
rethink consumption
self-promotion **self-entrepreneurship**
start-up projects
filters "real meaning" of products
reinvent things free-lancers
balance of desire and necessity

SYNTHESIS
Theoretical and
Practical Research

Synthesis of theoretical and practical research

Q1

Based on the interviews, we can see that the designers are saying seeing their roles more as facilitation in the complete product/service system and this corresponds to the the management of creative people, where design thinking and design management form a unique partnership of design leadership and design strategy.

According to this, we can see that design is moving towards a direction of participatory design and co-design approaches. There is a high need to approach design in a holistic manner, focusing on the concept-context relationship and where the creation of relations of people and objects in their direct environments are vitally important. Referring to the processes of design, many felt the process was more important than the final product and even the process becoming the product itself that undoubtedly show the co-relationship of today's society where products have turned into processes. Since designers are driving change and finding solutions, we can see how technological advances such as 3D printer technology has enabled a mass participation in creativity and personalization of products that has ultimately turned ownership into access.

Q2

What we can notice based on the answers given by the designers and the general trends spotted out in the management of creative shows the following: most studio are organized as teams of independent creative individuals. They need to be comfortable and inspiring, as well as very open and free to access information and interact with other designers or different professional. Most designers pointed out the need to have integrated offices, not based only within one company unit and its individual architecture, but a more fluid sharing of knowledge and work space.

This also reflects the wikinomics notion of how mass collaboration can also changes the way we work, by allowing this new non-private organization to influence the dynamics of design creativity. This new open and informal way of working with very different people, from different nationalities and interact on different levels is manifesting a new type of organization of creative people, balancing trans-disciplinary professionals who contribute voluntarily with advices, suggestions, exchange of know-how and professional expertise.

Discussing ideas on the web gives room for the possibility of having all the people that are online to contribute with their ideas and to add to this design process. This results in a collective creativity. Co-design is enabled through technology and designers need to facilitate these interactions. Some designers bring teams together on specific projects, which will have varying people, depending on the project itself.

The Industrial society has strong bonds with and a sense of the consumer community, while the Dream Society was based more on immaterial goods. Creative Man created a sort of individual creativity and innovation. The points given by the designers suggest a combination of all three models, accenting that it is the needs of society to drive to changes and it the material, social and growth needs that create new services and businesses to meet those needs. Through multidisciplinarity, horizontal networking, wide spectrum of knowledge, innovation can occur with a social construction that makes the most of existing resources.

The main advices related to an integrated user-centered multidisciplinary approach, including user community-driven innovation based on real life experiments. The key lies in applying both management and design models, communicating the ideas well to those to whom they apply, possessing strong

Q3

problem-solving skills and an open-mind to finding alternative innovation models.

Q4

We can notice that conception of design thinking as a way of thinking is applied around the globe by design professionals in a wide spectrum of disciplines. The designers agree on the principle of applying design thinking that is both analytical, by researching consumer patterns in behavior and consumption, as well as apply an intuitive way of thinking and using empathy as a way to understand people's real needs.

Design thinking is the capability to understand the problems in different social contexts and find alternatives and innovative solutions for the real needs of people that can be applied to social innovation. As for the user's contribution, we can see how many designers feel that this is crucial to have the customers participate in the development phases and implement an overall learning-by-doing approach.

Coordinating the creativity of customers as seen in the business strategies, exchange of knowledge and experience is proving the concept of mass participation towards mass innovation. Studying the users from the beginning, following their process in the interaction with the technology, object, product, service etc. and seeing how the semiotics of an object is understood. Many have applied and feel it is truly important to come to innovation as a result of a productive collaboration between organizations of users and customers.

The general opinions given by the designers about the current economic crisis and how this affects the work of design professionals all focused on the main idea as seeing these circumstances as new challenges and drivers of new change.
The crisis is seen as an inspiration to designers to innovate in different ways, to see the current situation as an opportunity to open up new ideas. Most of all, their suggestions to what should be done, indicated a design thinking approach to a problem that has financially struck society and approaching this state as an opportunity.

So the idea of reformulating the design profession itself, by means of rethinking consumption, reinventing ways by which to use less resources, filter design solutions which ultimately influences the design process, all show that design thinking is necessary. Out-of-the-box thinking for many represents something different, depending on their specific contexts, but they all agree that a new form of self-promotion of their design disciplines needs to take course in creating and formulating new solutions to existing problems. This is resulting in more bottom-up initiatives, free-lance engagements and networks, start-up projects and a certain kind of self-entrepreneurship.

Q5

Case study

Toc Toc is a project in progress, made up of 5 team members (Andrea Pollio, Francesco Corazza, Carolina Gomez Naranjo, Lucia Rampanti and myself) from the Alta Scuola Politecnica master course. This multidisciplinary project is part of Peripheria (European project that applies creativity and Future Internet Technologies to address the sustainability issues of a city), consisting of 6 arenas in 6 different european cities and aims to create collaborative services in order to boost social innovation in Smart Cities. The arena in Milano is to create a Sustainable Campus of Leonardo da Vinci.

The project idea was developed through a deep research of the context, history of the campus, co-design and territorial innovation, living labs and through guerilla observation, experiments and interviews.

After having understood the needs of the main stakeholders in the area, we created an idea for the development of an application. TocToc deals with the exchange of material goods, designed as a collaborative service, where inhabitants of one neighbourhood can exchange their objects for free with other users of the service.

The designer's role here is to spot the needs of the citizens of an area, in this case concretely Leonardo and to design products/services that can potentially fulfill those needs. This idea also demonstrates that the designer's role is to be a facilitator in the co-creation process in order to better define and understand

the existing social, environmental, economical problems in order to solve them.

The main idea, that we can draw up from this project is that it needs to create a need and gear users towards the use of the service idea. By creating a platform where users can interact in a virtual way, providing potential physical meeting spots for the exchange of goods, a community is created among neighbours and a reduction of waste is encouraged through the continous flow of used goods.

The stories that the objects tell, we can relate to the philosophy of the Dream Society, where their value is not in the mass production as of cheap and brand new products, but they convey a certain lifestory of the past owner and still serve their primary function in exchange for something old from someone else.

This case study serves as an ideal example for the demonstration of what needs to be created, ie. what needs can be fulfilled by firstly creating them even though they do not previously exist.

The current economic crisis has given wind to these type of projects where necessity is prevailing all other aspects of product quality, while at the same time, stimulting another alternative approach to consuming goods.

The core values of the service are the creation of a community in a society where many inhabitants are reluctant to knowing each other, while at the same creating a collaborative service that encourages minimal industrial production and promotes a sustainable environment for its users.

Conclusion

I have analyzed human needs that have driven different societal logics and formed a basis upon which these societies have operated. This included the consumer society and societies that focused more on immaterial goods and individual creativity and innovation. I have further tried to connect these points to what the user's contribution represents for the design process, both in technological and economical terms, shifting from the study of technological and market research to consumer research and see how this affects social entrepreneurs today and their goals in achieving social innovation.

Through the analysis of how design management takes place, what motivates creative people and how this forms new management models, I can conclude that the designer's role is more the role of a manager, facilitator and guide of the creation process. This is also evident through the implementation of the Living Labs approach and mass participation of individuals who are creating new solutions and being actively involved in the design process itself. In this case, the role of the designer is not solitary, but it is collaborative and self-engaging in a process where the designer becomes the builder of scenarios in the attempts to address and solve social issues.

Trying to understand better the economic crisis which has affected all corners of society in many different ways, I was also tempted to ask myself, how has this affected the way designers work today and what new rules can we come up with, in order to approach the current situation.

	Industrial Logic	Dream Society's Logic	Creative Man's Logic	The New Logic
organisation	hierarchyc	orporate values	network	open collaboration
motivation	material needs, comfort and safety	social needs, dreams and values	personal growth and opportunities	sharing of knowledge, experience and culture
the good workplace	good physical work environment	good social work environment	good creative work environment	open and free space
the good employee	stable	loyali	nnovative	peer to peer
most important product qualities	a good price, ease of use	a good story, branding	the personal touch, choices	emotional and sustainable design
recreation	relaxationa	dventure	creative activities	transdisciplinary activities
technology	automation	communicationc	reation	enabling tool
the ideal	the millionairet	he storyteller	the innovator	appreciation and respect
the loser	the oddball	the boringt	he uninventive	standard
religion (if any)	church religion organized and traditional	new age - exciting and different	individual belief - personl and unique	community trust - belief in people

Is it a challenge or a demoralizing fact?
I have come to understand that this for sure has triggered new ways of thinking and understanding the contemporary world.

The New Logic was formed based on the conducted research and analysis of case studies. It includes an open collaboration process in organizational terms, while the motivations are based on the will to and need to share knowledge, experiences and culture. The ideal working space considered an open and free environment, where interactions among professionals occurs in a peer to peer relationship.

The New Logic aims to create, consume and produce products of the outmost quality, being sustainable in their design solutions and possessing an emotional quality within the product, either as being told as a story, a metaphor or other forms of poetry. Recreation is fulfilled by the means of investigating different and unexperienced fields, in order to satisfy curiousity and by a means of having the opportunity to experiment with the unknown. This consequently triggers the mind of taking on new roles and pushing further the everyday experiences towards to a new recreation model. The New Logic is strongly founded on the community, where respect and appreciation are ideals and where trust among community members becomes the main religion.

Creativity and design thinking have also been my leading points in coming to a **New Logic**, where I have come to understand the new role of a designer. This role is not only about spotting out the needs of the community, nor is it only a facilitation of processes, but it is based on a new strategy of **generating needs** that will be fulfilled through collaborative and sustainable services.

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