PROGETTARE PER LA SOSTENIBILITÀ

IL PALAIS STÉPHANIE DI CANNES

TENDENZE: MODA E ARREDO

MADE: PARLANO LE AZIENDE

IL PROGETTO LUCE PER LA BOCCONI
The university as a “design manager” of complex innovation processes

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**Il progetto DAC Design for Arts & Crafts**

Con alcuni progetti pionieristici, prima di ricerca, e poi di ricerca azione, il Dipartimento Indaco, la Facoltà del Design e il Consorzio POLI design del Politecnico di Milano hanno avviato una linea di ricerca e una serie di azioni che hanno portato alla sperimentazione, sul territorio nazionale e in alcuni distretti afferenti ai settori più disparati del Made in Italy, di modelli innovativi di collaborazione e trasferimento di conoscenza tra sistema ufficiale del design e imprese.


Utilizzando l’approccio di action-research, DAC ha proposto un modello replicabile di trasferimento tecnologico e di conoscenza di design basato sull’introduzione fisica di “agenti per l’innovazione di design”, puntando sulla selezione di giovani neo laureati, che hanno operato direttamente con le aziende in un’ottica consulenziale tipica dell’approccio del design, sviluppando per e con le imprese progetti innovativi di prodotto, servizio e comunicazione. Questo processo, definito dal termine ‘human capital growth’ (Romer 1989), ha permesso lo sviluppo incrociato delle competenze interne all’azienda da un lato e delle competenze del giovane designer dall’altro, attuando praticamente e simultaneamente un modello di “learning by doing” e di “learning by interacting”.

Tutto il processo è stato attivato e supervisionato dall’Università che ha orientato i progetti, definendo i singoli brief di progetto dopo una fase di audit aziendale, e si è fatta garante dell’innovatività dei progetti. In estrema sintesi, si può in questo caso affermare che l’università abbia operato come “Design Manager” dell’iniziativa (Zurlo, Cautela 2008).

Il progetto ha portato allo sviluppo di 38 progetti con 34 imprese, di tutti i livelli della filiera operanti in Lombardia, con 38 giovani designer, per un periodo di speri-
mentazione di 36 mesi. I risultati ottenuti testimoniano che i designer hanno trasmesso alle imprese stimoli e suggestioni provenienti dal contesto globale, riguardanti le tendenze, le nuove abitudini e gli stili di vita degli utilizzatori, secondo la propria visione sistematica, portando in azienda elementi di una rinnovata cultura del progetto e confrontandosi con una situazione di lavoro reale. D’altro canto gli imprenditori, come dimostrano i progetti da essi istituiti, hanno trasmesse alle imprese stimoli e suggestioni del design, l’Università del Design può e deve farsi carico di promuovere processi di innovazione complessi che favoriscono lo sviluppo delle competenze complessive degli attori del territorio.

Alcuni progetti innovativi

La lettura incrociata tra tipologia di progetto e tipologia di impresa fa emergere alcuni nodi critici dell’attuale impresa artigiana e contemporaneamente alcune possibili risposte in termini di progetto. Paradossalmente appare che le imprese più piccole e meno strutturate, le vere e proprie microimprese, hanno dato maggiore libertà ai giovani designer, anche grazie alle garanzie offerte dalla presenza dell’Università. Sono nati progetti che segnano il passaggio da prodotti su misura alla creazione di piccole serie (si veda il progetto di Marco Paolelli, successivamente commentato e illustrato in queste pagine) oppure il passaggio dall’attività di fornitura ad una produzione con marchio proprio (Tamil, del designer Fabio Guaricci). Le Piccole e Medie Imprese più strutturate hanno evidenziato invece un uso più consapevole e calibrato del design, inserito in strategie aziendali consolidate: questa tipologia di imprese hanno richiesto ai designer interventi specifici di prodotto (Pasini Metals Production, della designer Daniela Seminara) e di comunicazione (Euroinstruments, del designer Emanuele Andrea Pattoni). Tamil, Pasini Metals Production e Euroinstruments saranno presentati nei prossimi numeri di Dossier Habitat.

Treccani, designer: Marco Paolelli

treccani è una piccolissima impresa artigianale che opera nel settore dell’arredamento e finiture d’interni per strutture alberghiere pubbliche e private creando soluzioni su misura. Alla richiesta dell’azienda di progettare una piccola serie di prodotti standardizzati “for de co” (fuori di testa), il designer ha risposto con La Parisienne. Si tratta di una linea completa di arredi (comprende poltrona, puff, chaise longue, divano, sedute, letto, e complementi) che rivisita in chiave grafica lo stile liberty, facendosi interprete del cambiamento del gusto contemporaneo, orientato al recupero solettivo del passato. Il progetto, pensato per poter vivere in casa come in albergo, oltre a proporre interessante
anche la percezione verso gli utenti finali, radicalmente il suo approccio al mercato e punto di vista economico, ha cambiato compiendo per la creazione di una valida rete mentale ai fini del mercato, è quello che si sta tante. Ulteriore, difficile, passaggio, fonda-ad investire sulla propria immagine e sta L’azienda, dopo il progetto, ha iniziato quindi con un numero di grosse e mec-fieristiche come l’Host e Abitare il Tempo. Dopo lo sviluppo della The DAC Design for Arts & Crafts project The latest experience, as well as one of the vai-variety of sectors of Italian-made products, ing the circumstances of real work. On the other hand, the entrepreneurs, who were not aware of the innovative potential of the design, contributed to give concrete- ness to the design project by basing options on the typical skills arising from the project-making culture. This dialogue engendered a positive cognitive circuit that led, in all cases, to the achievement of the projects envisaged and to the strengthening of the ties between firms and designers, with a view to stimu-lating, locally, a systematic open connection (Choucri B., 2008), starting with the realisation of specific experimentation, stimulating and triggering in the process the aggregate skills of the local players. While the model’s principal shortcomings may lie in its sporadic nature and on the fact that, inasmuch as harbinger of innova-tion, it would require significant additional investments in order to actually make it to the market, its key merit is that of having acted as a trailblazer for those kind of initiatives, as testified by the projects it has engendered such as Fashionplus, DEA – De-sign e Artigianato for the Trentino region, and DesignHub (the web response to the need for continuity highlighted earlier). This approach, which may be defined as being multilayer thanks to its capacity to operate at more than one level at the same time (at a system, corporate, designer levels), has shown that: it is possible to stimulate innovation in SMEs by relying on young designers as carriers of innovative ideas that are not linked to the productive context inasmuch as they are capable of radically changing the way firms think; in a context like the Italian one where no specific credit lines are available for design, the University of Design could and should promote complex innovation with a view to developing the growth of enterprises and local territories, and to stimulating scientific research through concrete cases, it is necessary to activate mechanisms aimed at boosting confidence. Significantly, in this light, the commitment shown by the local partner, which is a very well regarded player locally, has gone a long way to eliminating the psychological barrier of distance, that almost reverential fear, separating firms from the University. A number of innovative projects While a cross reading of the typology of project and firm involved has brought to light several critical nodes in the way small manufacturing companies are run, it has also provided a number of possible options they can take in terms of design. Paradoxi-cally, it would appear that it was the smaller firms – often no more than microfirms – that gave more freedom to young designers, also thanks to the guarantees provided by the University. These were projects that marked the passage from made-to-measure products to the creation of small series (see the draft by Marco Paolelli then annotated and illustrated in these pages) or the passage from providing supply work to producing own brand (Tamil, by Fabio Guarinacci designer). The more structured small- and medium-sized firms showed a more conscious and traditional approach to design – an approach that was part of consolidated corporate strategy: these firms have demanded from designers specific interventions on the product (Pasini Metals Production, by Daniela Seminara designer) and on communication (Euroinstruments, by Emanuele Andrea Patton designer). Tamil, Pasini Metals Production e Euroinstruments will be presented in future issues of Dossier Habitat. Treccani, designer Marco Paolelli Treccani, a small manufacturer of complete line of furnishings (including armchair, puff, chaise longue, sofa, chairs, bed and accessories) that graphically revisits the Nuovo Art style, tuning it to contemporary taste and performing a selective retrieval of the past. Conceived to be suitable for both homes and hotels, the project, besides offering a number of interesting technical solutions (the double bed that is joined up in hotels, the chaise longue and the sofa with over-sized back), highlights the company’s outstanding workmanship in wood and in the making of top-bracket furniture. This system of products is capable of carrying the company’s corporate identity, and its communication potential is so significant that it no longer north away from the contract sector and begin to monitor the consumer market especially abroad by tapping yet-to-be-defined channels. After having developed a catalogue of the Paolone, the manufacturer has taken the decision to focus once again on design by creating a catalogue dedicated to the international market. The catalogue provided the opportu-nity for the company to systematise its product offer as well as to define its new image and website. Thus equipped, it has attended a number of important trade fairs such as Host and Abitare il Tempo. In the wake of the project, the company has started to invest on its image and is undergoing a phase of significant growth. It is now focusing on creating what is a key factor in market terms – an efficient distribution network. Firmly convinced about the project, also in financial terms, the company is looking into a strategy to the market as well as the way it perceives its clients, above all in interna-tional luxury markets.

The DM Design for Arts & Crafts project Setting out with a number of pioneering projects, initially focusing on research and successively on action-research, the INDA- CO Department, the Faculty of Design and the POLI.design consortium of the Milan Polytechnic have developed a line of research and carried out a series of actions that have led to the experimentation, across the national territory as well as in a number of industrial districts relating to a wide variety of sectors of Italian-made products, of innovative models of cooperation and knowledge transfer based on the official design system and enterprises. The latest experience, as well as one of the most representative at a national level, involves the DM Design for Arts & Crafts projects. Promoted by Conserzio Poli design of the Milan Polytechnic in collaboration with Conserverzato Brescia, with the contribution of the Lombardia Region and Unioncamere, as part of Convivenza Artigianato 2003-2005. Utilising the action-research approach, DAC has worked out a replicable model of design technological and knowledge transfer based on the physical introduction of “design innovation agents,” by focusing on the selection of young neo-graduates, who have directly operated with the firms on a consultancy basis that is typical in design, thereby enriching the firms’ innovative projects in the areas of product, services and communication. This approach, known as the human capital approach (Romer, 1989) process, has led, on the one hand, to the development of in-house know-how, and, on the other hand, to the nurturing of the skills of the young designers who have worked in tight contact and simultaneously, a learning by doing and a learning by interacting. The entire process was activated and supervised by the University, which guided the projects and defined the single brief projects following a corporate audit, guaranteeing the innovative nature of the projects. In other words, and to bring the point home, the University acted as the initiative’s “Design Manager” (Zurlò, Cau-Sola, 2008). The initiative developed 38 projects with 34 Lombardia-based firms operating at all levels along the manufac-turing line for an experimentation period of 36 months. The results obtained showed that the firms did indeed hand over to the firms ideas and suggestions drawn from the global context concerning the trends, new habits and lifestyles of users which they have redeveloped according to their vision of things, injecting in the company those elements leading to a renewed design culture. And all this while actually experi-encing the circumstances of real work. On the other hand, the entrepreneurs, who were not aware of the innovative potential of the design, contributed to give concrete- ness to the design project by basing options on the typical skills arising from the project-making culture. This dialogue engendered a positive cognitive circuit that led, in all cases, to the achievement of the projects envisaged and to the strengthening of the ties between firms and designers, with a view to stimu-lating, locally, a systematic open connection (Choucri B., 2008), starting with the realisation of specific experimentation, stimulating and triggering in the process the aggregate skills of the local players. While the model’s principal shortcomings may lie in its sporadic nature and on the fact that, inasmuch as harbinger of innova-