

making weconomy

COLLABORATIVE ENTERPRISE MAGAZINE

powered by Logotel

EN

02

DESIGN: (RE)SHAPING BUSINESS



Open



Free



Infinite

Perpetual
Beta
Collective
Magazine



making
weconomy

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DESIGN: (RE)SHAPING BUSINESS

This Magazine collects and develops ideas and contributions from the event/exhibition “Making Together / Shaping Tomorrow” by Logotel (Milan Design Week 2012): a collective storytelling of how and why an open, social and collaborative design is a real opportunity for today’s enterprises for (re)shaping business. Enjoy your reading.

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Logotel is the Italian service design company that shapes and drives business innovation in a collaborative way.

The company's team is made up of more than 120 people. It is located in Milan in 2,000 m2 of spaces in the former Faema factory plant.

The company is currently working with 50 clients, developing more than 70 different projects.

In 2011 Logotel trained more than 5,000 people; it also designed and managed 22 business communities that daily connect and deliver services and contents to more than 40,000 people.



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WHY

VALUE: THAT'S THE POINT

HOW CAN OUR COMPANIES
DESIGN VALUE FOR THE FUTURE?

By now, in today's scenario of unpredictable cause-and-effect links between increasingly hybrid economic systems on a global scale, we should have all become aware of how value is volatile; of how market's disintermediation is reducing the value itself; of how the competition has turned the offer into a commodity, with a progressive loss of price and, therefore, of value; and of how customer's hybridization in choosing what and especially how and where to access to a product / service (via digitalization) has moved the value away, or simply that what we considered as "value" is not recognized as such anymore... And so on, and so on.

We have seen on our last issue of "Making Weconomy" how companies should be more "Auto, Beta and Co"; they must also re-start to design value and to invest in true innovation. **Innovation as a means (not as an end), in order to return to imagine and offer products, services and opportunities for value, emphasizing enterprise's collective intelligence and its business ecosystem (supply chain - industry).** Because without the "WE-factor" it's hard to think about a possible recombination of the "value chain".

This is the reason why we want to talk about the letter "D for Design" in this issue as one of the emerging words in the vocabulary of future companies, in order to "re-shape our business". Designers have capabilities that are truly precious for today's management. Designers use the project as the scope of their action. They

build the future together with other people. **Designers imagine, train their "Vision",** shape "possible futures" consistent with the enterprises and the market. Every designer's proposals are inspired by the needs of people in real contexts and by their dreams, those same needs that people have perceived themselves but are not able yet to express, because they don't have the right tools and they use old mind maps.

Designers live in the present: they are curious and they can observe. They observe both in an implicit way, because they share the same contexts of life and the same experiences people have, and in an explicit way, designing tools inspired by other disciplines. Designers can detect the emerging values.

Designers make projects, never losing sight of their SENSE. The design of a new product, service, customer experience or organizational model can work in the end only if it produces Value for its stakeholders inside the company, for the end users outside of it, and for society itself. Designers have a systems holistic thinking but they can also structure all of the various details of the project. Designers ask themselves whether the customer experience and all of the "touchpoints" with the company are synergistic and consistent, and whether the customer will be able to effectively access the service and "exit" from the service itself. Designers use dynamic and cross-functional tools such as the storyboard and the blueprint among others. Compa-

Cristina Favini
*Strategist &
Manager of Design Logotel*



nies often work by closed misaligned “silos”, using old and static tools which parcel out the project and its vision to the point of having results that don’t make sense nor reason of choice for the customer.

Design shapes and visualizes ideas, enabling collective imagination and discussion, encouraging

the co-creation of a meaning, making the meeting between different cultures easier within and outside of the organization (the so-called “cross-fertilization”), also for the development of a new service.

Design can “drive” projects inside the organization. There is no action without strategy and there is no strategy without an interactive process between different organization’s stakeholders: a process aimed at collaboratively building a meaning. That’s why we talk about “design process”.

Last but not least, designers have one more responsibility than that of supporting companies trying not to lose sight of the sense of their action (thus changing the way art direction of a project works): **they should also trigger processes to transfer know-how (and know-why) and enhance internal and external collective intelligence** (learning by doing). And that is why in these pages we insist on the concepts of OPEN DESIGN, COLLABORATIVE DESIGN and SOCIAL DESIGN. You will have understood by now that I’m a fan of design thinking. Because I see and feel

first-hand how useful it is, especially today, in order to make people - with different cultures, objectives and languages within the same company - work together to a common goal: restarting to produce value.

Let us ask ourselves: **what does prevent us from trying to work with a design thinking approach? Even on a “small” project, even within a “big” organization.**

On our next issue we’re going to talk about other words from the new enterprise’s alphabet, all around the world of retail, and we’re going to see how service design is becoming an enabling factor for building new business opportunities and managing more and more effective relationships with the customer.

In the meantime, enjoy your reading.

DESIGN FAQs

IMAGINARY DIALOGUE ON THE DISCIPLINE OF SHAPING THINGS

Q. A.

Design for companies?! But design didn't just relate to furniture?

It's related to furniture, but not only furniture. The design you speak about – product design – is very important: it is no coincidence that currently the major design initiatives in Italy congregate around the Salone Internazionale del Mobile furniture fair in Milan (every April). But product design is just one of the many branches of an overarching discipline which, as stated by Wikipedia, has “no universally recognised definition.”

Q. A.

“No universal definition.” Shall we try anyway?

Ok. In the Anglo-Saxon tradition, design - like for example architecture or photography - is considered an “applied art” in contradistinction from the “fine arts” or pure arts such as painting, dance or music. Design obviously has a common aesthetic quality (“art”), but it also incorporates the element of utility which the pure arts lack - these can be “beautiful” without necessarily being “useful”. To quote the designer Bruno Munari: “The artist's dream is to reach the Museum, the designer's dream is to reach local markets.”

Q. A.

I understand: design - both beautiful and useful - is applied art. But applied to what?

The point is, it is applied to products (tables and chairs, or cars, smart phones, etc.), and in this case it comes under what is/was called “industrial design”. But it is also applicable to non-physical objects such as a website (web design), or to processes such as training (instructional design) or to human-machine interaction (interaction design). Rather than being a specific field, therefore, design is an approach to many possible areas.

Q.

Ok then, can you define this approach?

A.

There is one word that helps us to understand this: “project”. Doing design means, literally, to “project”. And “pro-jecting” (throwing forward, anticipating) means there must be three things: creativity (as a means, not as an end), a method to trigger and orient that creativity at the same time, and the vision of “where” the project can and should go. This is what is meant by having a “design”.

Q.

I understand: this is why the English term “design” is related to the Italian term disegnare (to “draw”, to “design”)?

A.

Yes and no. No, because it would clearly trivialise the concept (a drawing in and of itself is not “design” unless it is drawn – “projected” with a particular orientation in mind). Yet this semantic coincidence reminds us that design has a lot to do with “rendering visible” something that is not visible, “giving form” to something that lacks form. An idea, for example. Or a service.

Q.

I have heard about “service design”, but what is it?

A.

As the author of “Service Design – Practical Access to an Evolving Field” Stefan Moritz says, “service design is a new holistic, multi-disciplinary, integrative field that helps to either innovate or improve services to make them more useful, usable, desirable for clients, as well as more efficient and effective for organizations”. In our words, it means designing new meaningful experiences for the people who work inside the organization (“b2b” service design), for their customers (“b2c” service design) or for a combination of both (“b2b2c” service design).

Q.

Thank you. One last question: can you describe how is a designer made?

A.

The answer is in the next page.

HOW IS A DESIGNER MADE?

HARD SKILLS ASIDE, THE CONTEMPORARY DESIGNER IS A MIX OF EXTRAORDINARY ABILITIES, A VERITABLE MINE FILLED WITH PRECIOUS RESOURCES FOR THE MANAGEMENT OF THE BUSINESS. WHAT ARE THESE QUALITIES?

Listening to the user

The designer has an ear attuned to people: he always listens “on their side”, he knows how to nail down the needs, dreams and fancies of people, who may already be aware of them but are unable to articulate them.

Vision

The designer's brain is focussed on an approach that interprets the context in question: complex and unpredictable challenges and markets are not an obstacle but rather a plausible opportunity, a creative constraint.



“Project”: the meeting point between business and design

It's a fact: today's companies must be able to live in the present and always be ready to quickly adapt to the market and seize new business opportunities. Service design approach is a sort of bottom-up “plug-in” that can support companies along their path of transformation (partial or total), thanks to its ability to pre-view and observe the context, to detect people's needs and, therefore, design new strategic visions. Project is the common factor between business and design: the company itself is a “project” (made up of people, activities etc.) and it needs a daily feeding of innovations in order to generate future.

On the other hand, the project is the essence of design itself, of its capability to imagine the future, to act with responsibility towards the company and the customers, to bring vision, direction and innovation throughout the whole system.

Observing and pre-viewing

The designer has a special anticipatory eye: he can view reality “from inside” but at the same time distance himself in the proper way by using social, anthropological and ethnographic observation tools.

Accelerating knowledge

The designer has a mouth that speaks the language of sharing: he visualises ideas in real time, he gives them substance and incorporates them into a collaborative working environment, thus facilitating co-creation within the team.

Visualizing

The designer has a hand that simply “makes”: he doesn't just imagine the future but he constructs it, gives it form, makes it visible. The designer designs, and utilises the design or “project” as the perimeter of his activity and the group's activity.

Building sense and context

The designer has a heart that beats to the tune of “invariances” such as truth and beauty: as a result he is capable of building constellations of meaning and value that can be shared amongst all the players in a (eco)system, thus motivating collective action.

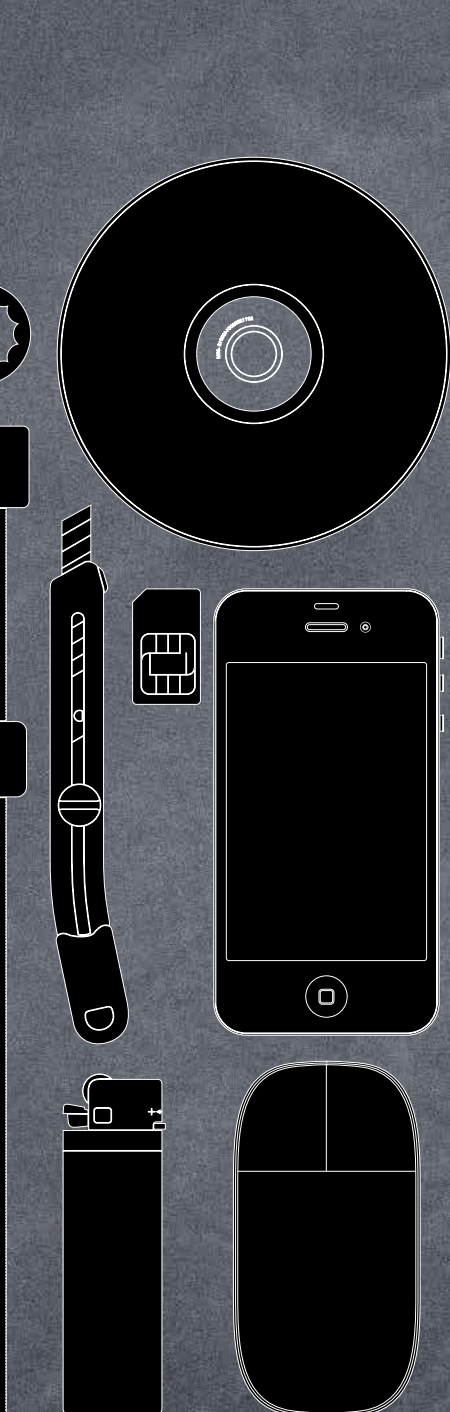
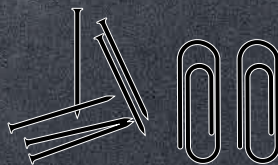
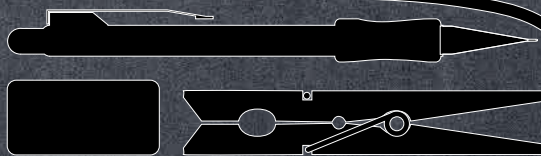
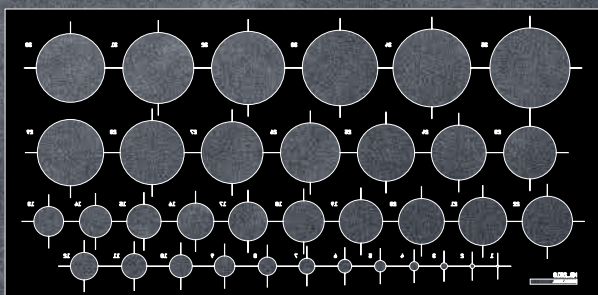
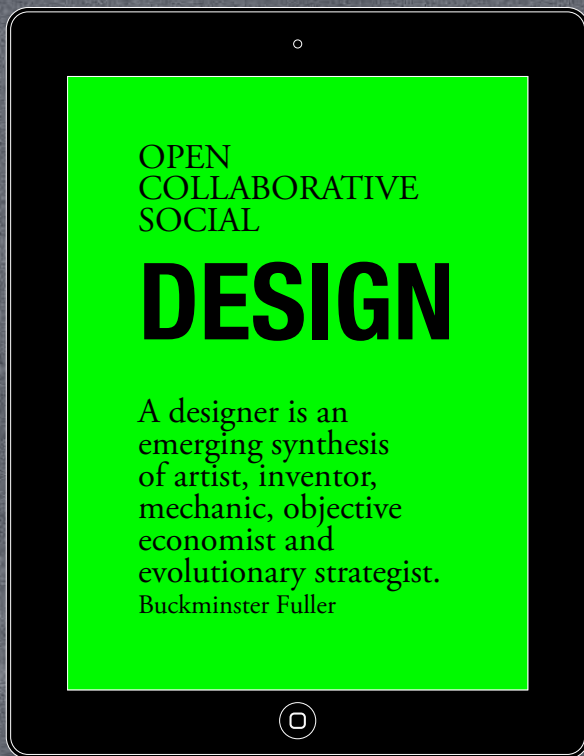
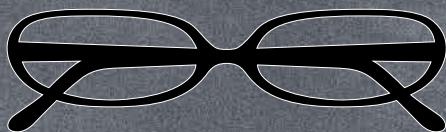


Previously on Making Weconomy:
- 01. Auto, Beta, Co: (re)writing future

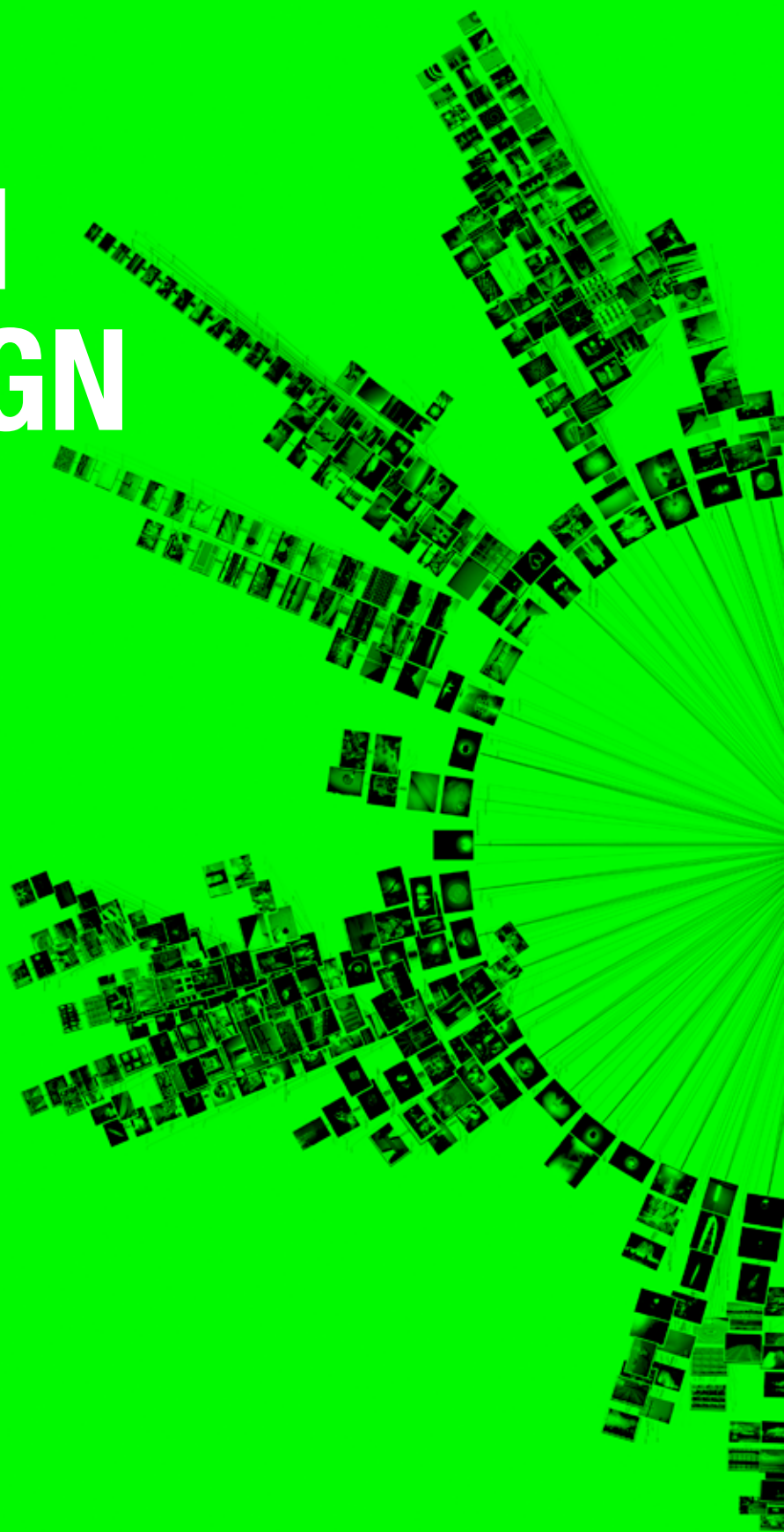









OPEN DESIGN wiki





According to the Wikipedia free encyclopaedia, Open Design is “the development of physical products, machines and systems through the use of publicly shared design information”, a process that is “generally facilitated by the Internet and often performed without monetary compensation”.

As the entry makes clear, the concept is associated with the open source movement (see Beta chapter on Making Weconomy 1): open design represents an extension from the sphere of software and digital information to the sphere of hardware and physical objects. The idea of practical “making”, which combines the tradition of the do-it-yourself craftsman with new technological innovations (e.g. 3D printing - “fabbing,” or “digital fabrication”), is analogous with the methods of open design.

Open project, new alliances, blending of digital and analogue: what can our enterprises learn from the makers of today and tomorrow?



**For further in-depth
information consult the book:**

*Makers: The New Industrial
Revolution* di Chris Anderson
Crown Business, 2012
(out on October 2012)

SO WHAT?

For the company, to make open design means being able to develop solutions (**products and services, both of evolved and evolutionary nature**, with physical and digital hybridization) through an opened and shared design approach, in order to finalize the promotion of meaningful and identity co-creation processes.

BELIEVE IT



Download Open Fabrication report by IFTF
goo.gl/85WLJ

DESIGNING CONNECTIONS MAKING AND DESIGN BETWEEN CRAFTS AND BUSINESS

Stefano Micelli

*Director
Venice International University*



The significant attention given in recent years to artisan work is related to the possibility of connecting artisan know-how to an economic and social context beyond the perimeter of the workshop.

It has become fashionable to use the English term “maker” to translate the Italian term “artigiano”. The Italian term, in fact, still carries a somewhat “dusty” connotation in our culture, reminiscent of an awkward past which (according to some) we ought to abandon. Today, Italy is receiving a wake-up call from America, France, and Northern Europe: ‘Cherish the special thing you have in Italy’. Under the pressure of these influences (“making” linked to the new technologies and to processes of open design in the American sense, or luxury artisan design in the rest of Europe), we are beginning to understand - even in our country - that there is something important and highly innovative about “making”. **Increasingly, today, we are grasping that thinking and making are two intimately connected dimensions.**

But two factors prejudice our ability to consider artisan making as something new, fresh and innovative. The first ambiguity is the persistent association of ideas between the concept of “craftsman” and the “small” or even “micro” enterprise. This is actually our problem. To give an example, Patrick Thomas, CEO of Hermes, has recently laid claim in the media to the identity of “contemporary artisan”, with a 3 billion euro turnover.

The other theme is the opposition between artisan making and industrial innovation, traditionally conceived as something clearly (and physically) separate. But this is not the case (any longer): these elements

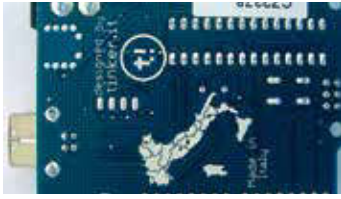
are fused together much more closely than one might think. For instance, the Venetian artisan craftsman who makes a fortune making custom-built keys in a charming little workshop can have business contacts with a big Japanese metallurgy company that supplies large quantities of high-tech titanium wire.

If an alliance is possible, it is precisely this: we need to design new connectivity, to offer contemporary artisans and makers new opportunities, new connections - which until recently were inconceivable - with industry, with research, with design, with the end consumer.

Connections that may not yet have a definite name, but that gravitate in and around what we call the “internet”. Global houses such as Etsy.com or local houses like GarageDesign.it represent new supply chain hubs which we are not yet used to, but these are soon to become engines of a new way of organising innovation, production and the relationship with demand, a new way of building dialogues and relationships.

This is the economic reason for the revival of artisan work, but the management of these relationships is by no means obvious. **Artisan know-how requires special attention: respect for the autonomy and identity of the artisan maker, curiosity for what can be learnt from practice and training, sufficient time given to the learner.** And this is a type of collaboration with its own particular nature and qualities, in contrast to the recommendations of traditional management manuals or e-business guides.

MAKE IT



ARDUINO

You can't talk about making or open design without mentioning the best-known open source hardware platform for electronic prototyping. Even more so if you remember that the cradle of Arduino is the unofficial capital of the Italian weconomy: Ivrea, the homeland of Olivetti (it is not by chance that this company has its "fingerprints" on the project, created in 2005 inside the late Interaction Design Institute so wished for by the company of the Telecom Group). The kernel of the platform (the printed circuit that anyone can purchase already assembled for a few euros or build oneself thanks to the open availability of the project) **has injected into the public imagination the seed of the Creative Commons copyleft movement applied to the physical realm, and not exclusively the digital.** Without counting the value that the Arduino ecosystem adds both inwards (small Italian companies that build the components), and outwards (the startups that have created a business model from the development Arduino-based products).



FREE UNIVERSAL CONSTRUCTION KIT

Including the company case history of a New York collective that aims to "hack art and culture" may seem provocative. And in a sense it is (just like the way the Occupy movement stood at no. 7 in the Fast Company Top 50 most innovative "companies" of 2012). But "inspirational" value aside, this open design project by F.A.T. Lab (Free Art & Technology) poses a serious issue to the brands: the issue of interoperability. **What happens when a system emerges from below that literally connects the products of different brands?** Yesterday it was software (VLCs that read the video formats of various proprietors, for example), today - with this Free Universal Construction Kit - it's all about building games, thanks to a set of adapters that can be freely downloaded and printed in 3D in your own home. And tomorrow? Watch out! The imagination knows no bounds.



LOCAL MOTORS

We already mentioned the instance of the US automobile micro-industry in the Weconomy-book: at the Frontiers of Interaction 2012 event, where we met with its CEO John Jay Rogers and gleaned some further insights into this vibrant open source environment on four wheels from Arizona. The first, in fact relating to corporate culture, is that "All You Need is LORE": Leadership, Organisation, Respect, Engagement - the 4 pillars of innovation according to Rogers. The second referred to the new payoff at the top of the official Local Motors site: "Empowering a World of AutoMakers." Not only product, therefore, so much **as a service that "systematises" the community of enthusiastic co-designers through the Forge initiative:** a physical-digital platform for sharing (with a significant marketplace) not only their own projects but also their skills, from engineering to 3D modeling, right up to pure "manual skill".



Massimo Banzi's TED
goo.gl/RzuQq



Free Universal Construction Kit website
goo.gl/XQiWU



The Forge Community by Local Motors
forge.localmotors.com

WECONOMY INSIGHT



Watch *RADICAL OPENNESS* video

by Jason Silva

vimeo.com/38260970

OPEN DESIGN MANAGEMENT

THE GOVERNANCE OF OPEN
PROCESSES AND THE NEW EVOLUTION
OF ART DIRECTION

Gianluca Alderuccio

*Art Director
Logotel*



What would happen if customers were asked to co-operate with a team of designers in order to design a product or a service, leveraging their user experience to turn it into a design vision?

And what if a company made a new business plan public as if it was the beta version of a software, or asked customers help for improving the user experience of a service or a brand image thanks to their needs, insights and preferences?

These questions were some kind of a taboo until a few years ago, but they are frequently asked today inside all of those companies that have decided or are considering the opportunity to rely on open policies.

It's called "open design": a formula borrowed from the fields of free software and open source, based on the use of design processes that can be considered "open" on multiple levels. It means working in "beta mode" on software, products, services or brands, sharing and visualizing in real-time the work-in-progress, the items yet to improve and the possible interpretations; it also means involving a base of "participants" much wider than traditional approaches, and made up not only of professionals, but rather of people who often know the company or the product already, people who can thus anticipate needs and uses and multiply the number of available ideas and insights.

As usual, however, it's easier said than done. Because it's true that participation and opportunities increase but, consequently, the levels of complexity to be managed increase too. And **that's where designers are back**

in the game, in a different and more evolved role. From maker to catalyst of ideas, from actor to director and supervisor of innovation processes.

It's all about integrating the work of internal and external design teams in order to align all the brand expressions with the strategic objectives, without losing (and make other people lose) sight of the overall meaning of what we are doing. The core problem of open design in business is therefore to make so that such complex organizations are able to shape simple ideas. It's necessary to identify and articulate a good idea, and then make that hundreds - even thousands - of people can simultaneously work on it.

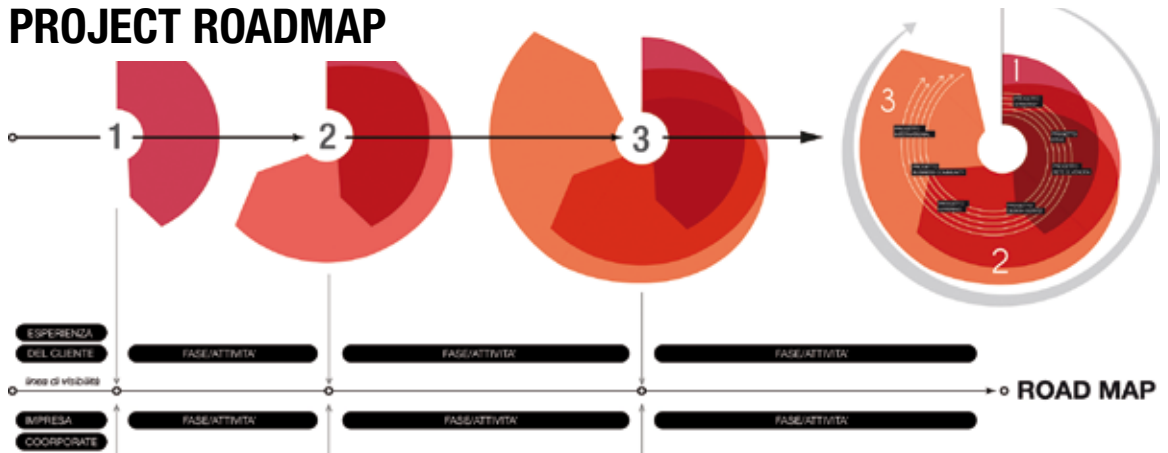
For decades, design - closed inside its professional creative "bubble" - has patiently played a role considered marginal or just a "support" for other business activities, deemed priority or more strategic. And, until recently, companies have therefore used design almost exclusively as a "beauty salon" through which pass on brands, products or communication campaigns just before their launch.

What's been overlooked is its potential in creating so-called "rule-bending innovation"; but when the degrees of freedom and complexity increase, rules are necessary more than ever.

WECONOMY

SERVICE DESIGN TOOLS

PROJECT ROADMAP



WHAT

We can consider the roadmap as “the shortest way between vision and action”: a design tool for displaying, communicating and sharing a project, its strategy and the effective steps to implement it.

WHY

- the map facilitates concentration on roles and objectives by all of the stakeholders involved, balancing between detail and systems vision;
- the visualization of intermediate stages of scenario that gradually - as if they were stacked layers - make up the overview of the ultimate “destination” facilitates its sharing, even by multidisciplinary and multicultural teams;
- by clearly shaping a common direction to take, it contributes to strengthen the identity project by its participants.

WHEN

- a roadmap can be very useful to develop a project with a high rate of innovation, so that the most “ambitious” scenario will be kept in mind without losing sight of the intermediate incremental innovations;
- if the project has an impact on the customer experience, the roadmap draws, below the visibility line, the related organizational activities to be performed.

HOW

- an “ad hoc” art direction of the roadmap is essential to manage the collaborative process while maintaining the overall meaning and identity of the project consistent and tangible to all of its participants;
- like most of these design tools, the project roadmap is a “Beta tool”, modifiable over time, to be consequently released in a series of subsequent versions.

[illegible]

Interesting fact: the free encyclopaedia Wikipedia redirects the search of the specific entry “Collaborative Design” to the generic entry “Collaboration”.

But if you search the shortened version “Co-Design”, the resulting definition refers to a “development of systemic thinking” according to which “every process of design must take into account the different values and perspectives of people.”

Co-design, in this sense, is to be distinguished from the so-called Participatory Design of Scandinavian origin, in that it places all stakeholders of the project on the same level without a priori hierarchies: what guides the process, in other words, is collective intelligence (of a crowd at macro level or of a working group at micro level), while ideas and design tools combine to create the horizon of meaning and to lend it form and substance. Creative sharing, systemic vision, the sparks of experimentation: can collaborative design (and the design of collaboration) really change our enterprises?



**For further in-depth information
consult the book:**

Democratizing Innovation
di Eric Von Hippel
MIT Press, 2005
downloadable from
goo.gl/11Kka

SO WHAT?

For a company, making collaborative design means to rethink the design chain looking at the ecosystem with a wider point of view, bypassing the internal organizational “silos” and opening to the contribution of other external actors, so that the design process can exploit **extended and integrated experiences** for the customer.

BELIEVE IT



Watch co-design Exhibition What If...
(Dublin 2009) video
goo.gl/xhtjl

Susanna Legrenzi
Journalist



CREATIVE CONNECTIONS

CO-DESIGN: A NEW BALANCE
BETWEEN INDIVIDUALS
AND COLLECTIVITY

Stefano Maffei
*Designer and Associate Professor
Politecnico di Milano*



Great emphasis is placed on the idea of doing design together. There is increasing talk of co-design, or participatory design or P2P (peer to peer) design processes. **The unifying idea behind these approaches is simple: the market as such often fails to speak (to us). In the sense that it does not clearly tell us which direction, path, development it will take.**

To understand these shifts, the most structured companies have for some time been developing and applying the ability to gather and amplify weak signals: signals that may belong to the universe of imagination and of signs (ideas, narratives, aesthetic identities), to the existence of technological or production opportunities (both products and services), or to the emergence of new challenges (environmental, social ...).

The approach to the collaborative dimension of design implies that this voyage of discovery, which is aimed at the emergence of something that has yet to fully reveal itself, occurs in and through relationship. And more specifically, through relationships with people.

It is through relationships with people that the processes of dialogical interaction and experimentation encounter the corporate other.

This is the difference (of perspective, experience, history, competence...) which activates the contamination of the standard process. And not only in the normalised vision of Von Hippel, who with his lead

users already tests out the inclusion of consumption (and its sophisticated potential) in the process of creating (and modifying) products/services.

Attributing to users and participants in the design process - and to all processes of materialisation of the product/service - an influential role within the whole design process means liberating a creative potential that is penetrating, widespread and destabilising. But it could also create an invisible, oppressive, binding conformist vision based on groupthink.

For this reason making together must travel an even more audacious path: it must feed off the contrary dynamic, attempting to establish relations with solitary mavericks, obsessives, minds that are too far advanced, critical and fiercely motivated "what ifs".

To create a proper balance between the individual and the collective in the relationship between design and creativity, which takes the best from both.

The (connective) freedom of design and of designers creates the necessary element of redundancy in any genuinely innovative design.

Get ready, get set, go! To promote not (only) a process of creative destruction (Schumpeter) but a process of creative connection.

MAKE IT



KICKSTARTER

As reported in a recent article by TechCrunch, 2012 seems to be the turning point for the well-known creative crowdfunding platform Kickstarter. Active in America since 2008, the site has hit the headlines in recent months thanks to the astonishing success of a handful of projects (7, to be precise) that have broken through the million-dollar ceiling of community funding. From the new album by the singer Amanda Palmer (yet another chapter of the now irreversible process of disintermediation of the record industry), to the Pebble “smart-watch” which holds the current record with over 10 million dollars collected (compared with the 100,000 dollars requested - 100 times greater!), Kickstarter is imposing new ways of thinking not only in funding but also in the area of actual design: product quality isn’t enough, **what’s required is to create a system for sharing the value of the “pledges” (the greater the funding, the more you get in exchange)** that is capable of genuinely engaging users.



WAZE

Community-driven innovation is the best way of defining Waze, a free social-network GPS navigation app for smartphones, launched by the Israeli startup of the same name (80 employees and 20 million users!). **“Pure” as well as original collaborative design: the city maps are literally “drawn” in the process of use, turning individuals into “wazers”, collectively aggregated by the system.** Simply by passively activating the app while driving (providing data on one’s movements) makes a substantial contribution to the project, never mind the real added value that people can bring by reporting - in “active” mode - traffic congestion, accidents, traffic updates etc. “Outsmarting traffic, together”: this is the motto of a project that is legitimising the concept of “turn-by-turn” navigation - i.e. navigation in real time based on actual traffic conditions - at the near-global level. Becoming fully global is now only a matter of time and critical mass.



DARLING DELICIOUS

Collaborative design can occur by involving users in various ways: at the actual creative phase (with all its pros and cons), in funding (Kickstarter), in feedback (Waze) or - as in the case of Darling Delicious - in a beta-testing phase (the B of Beta which returns) which can be decisive in the retail environment. **A neologism defines it as “tryvertising”: the ability of a brand to promote itself in an unconventional way by having its own customers test it out in advance.** This Dutch platform has turned it into a business model on a twin track: B2C, with a multibrand sales outlet (or better - a “trend shop”) in continuous transformation offering luxury food and cosmetics, where it is possible to find exclusive innovations not yet on the market (and the buzz is assured), and B2B, which offers extremely accurate and useful consumer feedback to brands that belong to the platform.



Kickstarter goes local: the Lucky Ant case
www.luckyant.com



All of Waze Community videos
youtube.com/wazegps1



Darling Delicious on Springwise
goo.gl/s0fKL

WECONOMY INSIGHT

COLLABORATION DESIGN FROM MEANING TO ACTION

Jessica Aroni

*Project Manager of Education
Logotel*



In the business sphere (corporate training, in particular) a second concept corresponds to collaborative design, which is the reflection and prerequisite of the first: the design of collaboration. **Collaboration cannot be improvised but requires, in turn, a phase of pre- (or meta-) design that empowers and facilitates using the correct spaces, rules and methods.**

The design of collaboration stems from a prior, essential demand: to share a common foundation of meaning on which to build a project, whatever its nature. One can begin only from this point: the delimitation of a horizon of meaning that is strong in its inner core and in its guiding principles, but is also “porous”, allowing the contributions of individuals to permeate, capable of enriching itself with their ideas and cues for development and exploration. **To share this “common meaning” within an organisation (i.e. turn it into “con-sensus”) is to make available to all a powerful driver to action and change.** It means lighting up a visible beacon, around which new projects and meanings can then gather. It means to choose to channel - and provide a creative direction for - energies that might otherwise risk becoming dispersed.

When should one embark on this kind of path? There are a multiplicity of areas of application for collaboration design; three of the most effective are:

- When the desire exists to share a vision and together to design, around this pole of attraction, a series of “challenges” to give it substance, a series of new nuclei of possible meaning;

- When it is required to pool a strategic objective and to give collaborative form to the specific projects that will constitute the “realisation” phase (a sort of “call to action” to involve people in defining objectives)

- When the desire exists to bring the greatest number of people on board new projects involving high levels of innovation (especially in the field of services design), gathering ideas from them and thus facilitating their “metabolism” (corporate innovation – as we well know - is not always easy to digest ...).

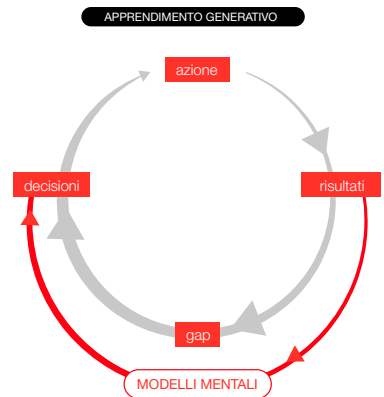
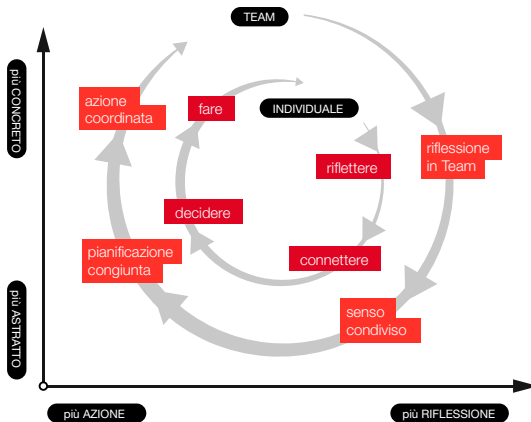
Choosing the right sphere of application for collaboration design is an important insight, but even more important is the way to activate it. There is only one “secret”: to be methodical. To communicate the steps of the process in as clear and simple a manner as possible (what are the phases of a collaborative workshop, for example, and what above all is its main objective). Keep attention focused on sub-goals according to tight schedules and strict compliance with time frames. Define with maximum precision the nature of the output that must be achieved. Precisely determine the roles of those involved, from the perspective of self-organisation that is on an equal basis but, but at the same time, that is functional to the achievement of the specific objective.

One final ingredient is key: the design of collaboration should be moderated by a team of professional facilitators. **A facilitator that is capable of taking the right “step back” in the design is, in fact, is the condition sine qua non of a proper collaborative process, which can thereby rely on a systemic overview of the entire project from the proper distance.** To embrace complexity to its fullest extent, to facilitate a genuine transition from meaning to action.

WECONOMY

SERVICE DESIGN TOOLS

GENERATIVE LEARNING WHEEL



WHAT

The generative learning wheel model is a training tool for designing team collaboration, inspired by the 5 disciplines of systems thinking that characterize today's "learning organizations" (see "Auto" chapter on Making Weconomy 1).

WHY

- generative learning breaks the typical loop of "simple learning" (decision - action - results - gap - new decision) and enables people not so much to try improving what they've always been quantitatively doing, but rather to qualitatively change the field of their actions, imagining new and more useful areas of application;
- it is thus possible to overcome the barriers of individual specializations, turning teams into organic "units" of work, able to think and act together on the basis of a shared meaning.

WHEN

- as it invites the team to look differently at itself, a session of collective questions based upon the 4 steps of the learning wheel can be a good starting point for generating and sharing processes of collaborative innovation "outside of the box";
- the model itself works both for the individual (the smaller circle) and for collective teams (the largest circle), reaching this way deeper levels of reflection, action, abstraction and concreteness, 360°.

HOW

- the "wheel" phases take place as a session of collective questions the team members ask themselves, reflecting upon values and beliefs motivating their action, connecting them to the external context as new hypotheses and then choosing between these shared alternatives an emerging path of action.

An aerial photograph of a large crowd of people gathered on a green field. The crowd is composed of many small, dark figures, some of which are wearing bright green shirts. The people are arranged in several distinct patterns: a long, winding line that curves from the top left towards the bottom center, a more compact cluster on the left side, and several smaller, scattered groups. The background is a solid green field. In the top left corner, the text 'SOCIAL DESIGN wiki' is overlaid in white. 'SOCIAL' and 'DESIGN' are in a large, bold, sans-serif font, while 'wiki' is in a smaller, lowercase, sans-serif font.

SOCIAL DESIGN wiki

According to the free encyclopedia Wikipedia, Social Design “has many possible definitions and the term is put to very different uses around the world.”

In the field of design, it is understood in the strict sense as “a process that contributes to improving human well-being and livelihood” or, to quote the principal exponent of socially responsible design - Victor Papanek - “the conscientious commitment to impose a meaningful order of things.” From a business perspective, Social (Business) Design thus refers to the “intentional creation of systems, processes and cultures that are socially calibrated to help organisations improve the exchange of value among all the players” (Peter Kim, co-author of “Social Business by Design”). As noted by the subtitle of this same book (“transformative social media strategies for the connected company”), the word “social” is, in the end, inevitably associated with the replication of the logics and dynamics of the 2.0 network and culture. Responsibility, ecosystem, social technologies: how can our enterprises (re)design themselves to take account of the anthropological leap that awaits them?



For further in-depth information consult the book:

Change by Design: How Design Thinking Can Transform Organizations and Inspire Innovation di Tim Brown.
Harper Collins, 2009

SO WHAT?

For the company, making social design means to conceive new reports, systems and processes in order to improve the **exchange of value among all actors involved**, for the generation of a system of meaning able to increase participation and collective actions in and out the organization.

BELIEVE IT



Visit Pyramids to Pancakes website
www.pyramids2pancakes.com

WE MUST LET GO SOCIAL INNOVATION FOR 21ST CENTURY

Josephine Green

*Beyond 20: 21st century stories
Consultant*



I believe our biggest challenge today is to learn how to collectively live well in a non-linear world of no straight lines, a world in which everything becomes less predictable, more fluid and more complex.

The solution, I believe, lies in a distributed creative capacity to figure things out as we go along and to figure them out collectively. This generalized capacity to create, to innovate and to act together is the response to a world increasingly out of control and to the necessity to re-invent just about everything for the 21st century, including new ways of producing and consuming, new ways of living, new health and new education systems etc.

Social innovation not product innovation is the driver of the 21st century and social innovation involves many players and stakeholders who all need to be part of the solution. **Based on complexity and social innovation, the future will be less about doing things to and for people and more about doing things with and by people themselves**, which depends on collaboration, co-operation, relationships, diversity and trust. Our priority now has to be the widespread collective creative capacity throughout the system and I believe that **Design and design thinking facilitates, integrates and manifests such collective open innovation**.

By enabling and empowering people, our most abundant resource, we have the possibility to move from a past based on scarcity and competition to a future based on abundance and collaboration. What we must remember is that evolution has taught us not only to

compete but also to collaborate, to love, to share and to care, those very qualities we now need. So why collaborate when we can compete? Because inevitably **collaboration is the next evolutionary leap and there is no alternative, collaborate or risk extinction**.

The question not only for business, but more importantly, for society, is how can the fairly simplistic top down command and control industrial organizations of the 20th century nurture and release the necessary creativity, innovation and collaboration we need. Can they learn to be comfortable with words like ambiguity, unpredictability, agility, adaptability and collaboration, can they acquire the new vocabulary, values and behaviours of a new age? And most of all, will our managers be able to adapt to this new reality, if what reality itself is asking us is to abandon conventional control? The answer is simple: "we must let go".

To find new socially shared solutions, together.

MAKE IT



COMMON

In the era of weconomy, it is not just consumption or ideas that are shared, but also entire brands. COMMON is just that: a brand created on the West Coast (no surprise!) a year and a half ago and inspired by the vision of “accelerating social change” (or “Doing shit that Matters,” according to another colourful description), and aims to design and prototype new businesses with/for one’s own community. Two examples: Common Cycles promotes the local production of bamboo bikes, and Coffee Common promotes sustainable integration of the various players in the coffee ecosystem, from the grower to the “toaster” to the bartender and the end consumer. The examples may not be overwhelming, but the idea expressed is that of an umbrella-macro-brand acting as an incubator and social “certifier” that may prove disruptive, triggering unforeseen partnerships and hybridisations that aim toward an environment of “New Capitalism”.



COMMON videos and presentations
goo.gl/nwwEu

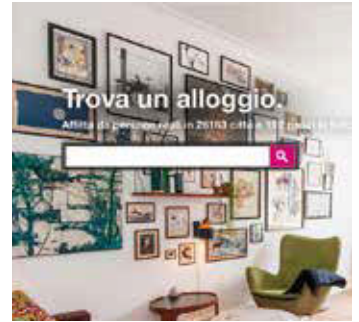


FRIENDSURANCE

“Transferring the dynamics of the web to the real world”: this is one of the mantras of social design. Rather than just being a clever truck - like the famous Domino’s pizza ad which posted the unfiltered reviews of its customers right in the middle of Times Square – the route taken by this German insurance company, which based its business model on a transposition of social logics, becomes genuinely emblematic. The name “Friendsurance” borrows a key letter contained in the coveted “F” word of today’s digital culture - the simple “Friend” word, which the advent of Facebook has given a new meaning. The idea is that the policy is agreed “in network” with other people who are prepared to cover each other’s loss (relatively small loss), which makes the number of “friends” on your network of decisive importance from a financial point of view (and since money is the medium, they can be seen as absolutely reliable...).



Friendsurance official website
www.friendsurance.de



AIRBNB

What large hotel chain could have predicted, just 3 years ago, that its most dangerous competitor was soon to enter the scene: its own customer?! These are the “jokes” (good or bad depending on your point of view ...) of the weconomy: two boys from San Francisco start-up an online service that puts those seeking holiday accommodation into contact with those who have holiday accommodation to rent in loco, and in just a few months the phenomenon has grown to such an extent that it is now part of the mindset of a significant section of the digital generation (and not only that generation). You say “holiday”, you go to Airbnb rather than to hotels. The meter on the home page testifies to the presence of accommodation in more than 26,000 cities or towns in 192 countries (what other brand can equal such network penetration?), while the Wall Street Journal now trumpets its membership of the “billion-dollar startup club” for over a year now.



Joe Gebbia’s speech
vimeo.com/23275754

WECONOMY INSIGHT



Also see Ulrich Beck' books
goo.gl/1n1MT

COMMUNITY THINKING THE NEW SOCIAL ORGANIZATIONS

Luisella Peroni
*Senior Manager / Community
Logotel*



“We invented social technologies, when will we invent social organisations?” This was one of the questions posed on Weconomy by Marina Gorbis, director of the Institute for the Future in Palo Alto. Certainly: where do we start?

At first we were told: “technology will be enough.” But that would be tautological: technology is “only” an enabling factor - it cannot be either the question or the answer. So the managers have taken us back to the starting line. As the ad said: “You like winning easily, eh?”... Seriously though, I don’t accept the statement that it is enough to raise awareness among managers if a culture of social organisation is to be inculcated. It’s not even enough to “teach” them - assuming it’s even possible to teach this - to be exciting, courageous leaders driven by a strong personal vision, as well as experts in 2.0 dynamics.

Of course, managers can hinder the development of social technologies. But, on the other hand, not even managers who consider it adequate to use social networks in a substantial way are sufficient in themselves to bear the 2.0 banner in the company.

Here too, the reason is tautological, and resides in the very definition of “company”. Typically, companies are composed of a variety of domains or fiefdoms, different cultures, different circles of power. In traditional organisations, managers with too strong leaning towards social technologies are perceived as a subtle, permanent danger. They increase the entropy. **Because if people do not already live in a collaborative culture (leaving out social networks), the pressure to adopt so-**

cial technologies creates fear in those who at this time are already “hesitant like the tightrope walkers under the circus tent,” to quote Ulrich Beck. Also because the “netiquette” for sharing these new spaces between different hierarchical levels has not yet been written.

It is therefore necessary to work on the whole company alongside the managers, by creating (including physically) corporate environments where ideas can be expressed and heard. Invent new managers, fine, but also **design a new Communications based on the storytelling of employees and a new Training based on continuous self-development**, capable of capturing - like a radar - the thousands of soft skills of employees.

This kind of “social design thinking” would facilitate understanding of the underlying mechanisms of corporate communities. Mechanisms more difficult to understand than to describe, mechanisms that have the capacity to surprise - as Robert Wuthnow says of the new voluntary work sector.

The fundamental assumption of a particular way of performing voluntary work is this: only those who sacrifice themselves can help others. The dignity of lending assistance and therefore of collaboration resides in its being invisible, and unrecognised. Business Communities operate according to completely different assumptions. Self-affirmation and concern towards others do not exclude but in fact include, coincide with, reinforce and enrich each other. **There is no need for self-sacrifice invisibility and heroism in order to support social organisations. What is required are collaborative corporate networks.**

WECONOMY

SERVICE DESIGN TOOLS

ENGAGEMENT AND MOTIVATION DESIGN



WHAT

This engagement and motivation map is an example of a design tool useful to define and drive mechanisms of exchange of value between the participants of a community, helping to create an environment of mutual and social collaboration within the company.

WHY

- social collaborative technologies and spontaneous motivation of proactive people are not enough to ensure quantitative and qualitative participation. It's therefore necessary to use a method that, relying on psychological and motivational levers, will stimulate more people to "participate", whether we're talking about the brand engagement of customers or about collaboration inside the organization;
- engagement and motivation design relies on models, methods, tools and techniques whose results have to be continuously calibrated and measured. Dividing the engagement into phases can help identifying the best motivational strategy;
- each phase relies simultaneously on multiple levers of engagement (interaction mechanisms, service etc.) in order to stimulate multiple different soft skills of different people.

WHEN

- the "cyclic" shape of this tool makes it suitable for "beta" environments in constant instability / evolution;
- this tool can also be useful for understanding other phenomena such as, for example, the business model of a case-study like Dropbox, based on a system of exchange of value, or the "reason why" of the success of a marketing campaign.

HOW

- the value exchange by the user at the end of the cycle further empowers the system itself, turning the community into a continuously self-developing organism;
- in this case, by crossing the 4 phases and the 5 mechanisms as a matrix, it is possible to design and detail every single action of engagement and motivation of the community.

PRESENT STORIES

INVADING AND BEING INVADED

THE DESIGN OF NEW
COLLABORATIVE
EXPERIENCES

Roberto Battaglia

*Head of Servizio Formazione
Intesa Sanpaolo*



Collaboration. Makers. Startups. Noble words. Magic words of the moment. Insidious words, therefore. Everyone speaks them. In some ways, it is almost a malediction (a way of “speaking evil” about things), a fashion, an abuse.

In our companies, especially the more established ones, I think it is important to discuss and develop a mentality that is related to all these concepts and that may be roughly defined by the term “entrepreneurship”.

Anyone who, like me, acts as “operations manager” in a company and who deals on a daily basis with designing, packaging and delivering knowledge to thousands of people, is actually involved in a hidden occupation - namely prying into the business of others by inviting others to pry into our business.

In other words, concepts such as “alliance” or “contamination” work if we have the personal ability to “be invaded” and in turn to invade the territories of others.

I see no alternative: in this interconnected and increasingly complex world, a linear, hierarchical way of solving problems no longer works. We must privilege curiosity, the commitment to look beyond, the ability to be intelligent while respecting the rules and, at the same time, “impertinent” enough to design spaces of contamination with people that have different perspectives and that do different jobs in the company from the ones we do. Customers with whom one may co-design new solutions (an imperative today more than ever). More generally, a community made up of institutions, schools, young start-uppers that place specific demands on the agenda. Demands relating to employability (no longer just demands for employ-

ment), first and foremost. The point, then, is how a company like the one I work in can - as a machine of learning and as a social agent - put itself in a position to respond to this demand, and thus produce a new, alternative employability.

That is where (and why) there is a large space for the collaborative design of new experiences. And I'm not just talking about a skill belonging to design experts: what we need are the persons of the last mile that, especially in companies that do not sell tangible goods, can make the difference and transform a traditional service into a memorable experience.

Not only “startup schools”, for example, but real and genuine design of entrepreneurship as a state of mind, sharing that knowledge capital to help people re-orient themselves towards the idea of inventing their own work, and not simply finding it. This is a method, a practical knowledge (including with one's hands) that doesn't relate only to ICT startups (the eternal dream of a Silicon Valley made in Italy...) but also involves retrieving and dignifying our artisan culture and the extraordinary potential that is our very own “making”.

Invade and be invaded is therefore a skill worth teaching, the condition sine qua non for creating the new alliances and new business models so badly needed in our country today. **If we succeed in stimulating the energies of young people, structuring them, strengthening them and using design thinking to transform their ideas into sound projects worth talking about, we will be able to present enterprises with new opportunities with fewer risks and impacts, enabling us to look into the future with greater confidence and resolve.**

FUTURE STORIES

DESIGNING DISINTERMEDIATION

THE FUTURE WILL SKIP THE MIDDLEMAN

Thomas Bialas

Futurist



Just three weeks after the launch of Google+, collaborative manuals were available online in English, German, Russian and Chinese, created spontaneously by users of the application Google Docs (also a collaboration tool). The issue is very simple. **People are collaborating because they want to collaborate. People are socialising because they want to socialise.** People are opening (their data and content) because they want to. Social technologies (the heavy artillery of the digital civilisation laying siege to the final strongholds of the old hierarchical world) are not simply social, but also, specifically, open and collaborative. Period. Nothing more to say. Because over the last five years at least, everything has already been said. From Wikinomics to Weconomy, web 2.0 to the social networks. Nothing more to say or write about it.

The problem, if anything, is a different, and very ancient problem: the expulsion from the Garden of Eden was followed by the perpetuation of original sin – symbolically: in other words, deciding alone what is good and what is bad in our earthly life. This message applies to design as well. We design from childhood upwards (some better than others, one has to say!) and despite the fact that a number of “old-fashioned” pedagogic approaches (for example, the Montessori and Waldorf - or Steiner - method) have always sought to spread the word of openness, collaboration and socialisation, in the business arena the dominant Fordist philosophy has taught and imposed the division of labour and hence the design of the self, creative and ego-centred, built on the myth of the lone genius or based on small connected groups. Certainly capable of achieving great things and of great performance, however in today's world insufficient and possibly even counterproductive in managing complexity and discontinuity. In our “weconomy”, even design has something “us-centric”

about it. Not by habit but because that's where opportunity lies. Looking around, one realises that many of the so-called “disruptive innovations” are the result of collaborative design processes. Perhaps a number of approaches need to be looked at again. That is to say: **Research & Development, already transformed (for many) into Research & Design, itself turning into Collaborate & Design. Or better: the attempt to design new opportunities through collaboration.** But that's not enough. Now design is for innovation, and today innovation is above all evolution and no longer (as much as it was) invention. The much-touted digital civilisation (already partly achieved) requires something apparently simple from enterprises: to replicate in their products and services the logics and dynamics of social networks, of open data and of the various collaborative tools.

Summarised in three design formulas:

- Social design: the art of designing aggregating products and services that are accessible collectively through shared participation;
- Open design: the art of designing products and services that are evolutionary and modifiable by the user alone or in groups;
- Collaborative design: the art of designing “democratic” products and services created directly from collaboration with customers, suppliers, competitors etc.

But the real challenge of the future (a rather promising one) is the new service design.

Designing disintermediation, as has been done in Germany - www.mytaxi.net: a part social, part open and part collaborative app that simplifies (and economises) the life of the taxi driver and the user at the expense (this is the disintermediation part) of the radio taxis and call centres, which see their roles disappear. It will happen in many areas.

FINAL LAP

DESIGN: SENSE AND SERVICE
SERVICE DESIGN THINKING
FOR BUSINESS

Nicola Favini
DG and
Manager of Communities
Logotel



“Serving is the new selling”: the design of a company’s uniqueness is all about service, that intangible added value which, therefore, can’t be copied by competitors, thus becoming a tangible and effective asset. Sure, we’re still playing a match about “what to sell”, but “how to sell” is becoming the real field for testing experiments and innovation, thanks to which we can differentiate ourselves from our competitors and develop effective and collaborative relationships, filled with useful content for/with the ecosystem. **The strategic approach to service creates new business opportunities for our companies on one side, while on the other it generates real value for our customer, the one and only starting point for every design process.** Service design thinking also enables us imagining and acting according to new kinds of business organizations, with more “circles” and less “cells”, with more true alliances and less supposed-partnerships, with more experimental laboratories and less “silos”.



**IN THE NEXT
ISSUE
OF
MAKING
WECONOMY:**

RETAIL
SPECIAL

MAGAZINE CONTINUES HERE:





In occasione della Milano Design Week 2012, Logotel ha promosso e organizzato la mostra/evento Making Together: per 6 giorni, il WeSpace e il Logoloft Logotel, nel cuore del distretto di Ventura Lambrate, hanno ospitato laboratori, incontri e installazioni di 7 tra artisti e designer internazionali. Il mondo del design e quello dell'impresa hanno convissuto fianco a fianco, specchiandosi l'uno nell'altro e trovando nell'evento Shaping Tomorrow del 19 aprile il punto di massima confluenza e conversazione, con oltre 100 tra manager e imprenditori a confronto sui temi della collaborazione, del "making" e del service design.

During Milan Design Week 2012, Logotel promoted and curated Making Together exhibition/event: for 6 days, Logotel's WeSpace and Logoloft - located in the very heart of Ventura Lambrate design district - hosted a series of laboratories, meetings and installations by 7 international artists and designers. The worlds of business and design lived together side by side, mirroring into each other and founding their highest peak of confluence and conversation at Shaping Tomorrow event of April 19th, when more than 100 managers and entrepreneurs co-worked on collaboration, "making" and service design.



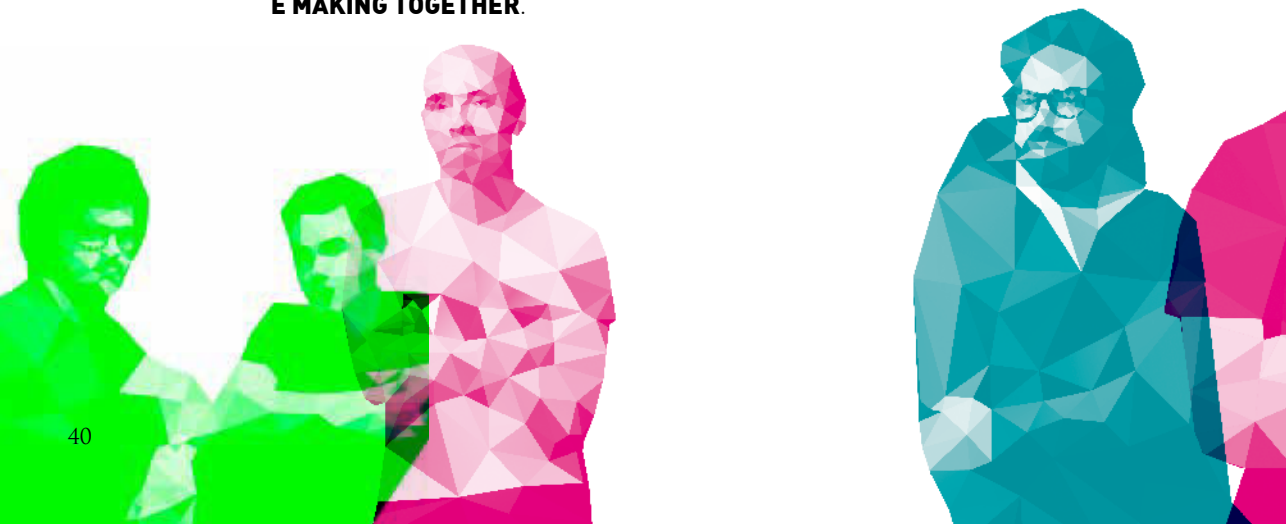
LA COLLABORAZIONE PUÒ CAMBIARE LA NOSTRA VITA?

MAKING TOGETHER MANIFESTO

IN REALTÀ, CHE CE NE ACCORGIAMO O MENO, **L'HA GIÀ FATTO**. VIVIAMO NELL'ERA DEI NETWORK IN CUI I GRADI DI SEPARAZIONE TRA INDIVIDUI TENDONO A SCOMPARIRE E IL SINGOLO STESSO CONTIENE MOLTITUDINI (DI STILI, DI INTELLIGENZE, DI IDENTITÀ). **IL CAMBIAMENTO ALIMENTATO DALLA TECNOLOGIA NON È SOLO MATERIALE**: IDEE, PROCESSI E MODELLI ORGANIZZATIVI CO-EVOLVONO INSIEME AL MONDO. PARTENDO DALLE RELAZIONI TRA LE PERSONE.

LA MOSTRA È DUNQUE UN'OCCASIONE PER RIFLETTERE, ATTRAVERSO LO SPECCHIO DEL DESIGN, SULL'IDEA STESSA DI COLLABORAZIONE, IN TUTTE LE SUE FORME. SPERIMENTARLA CON I CINQUE SENSI, IN PRIMA PERSONA E IN TEMPO REALE. DAI GARAGE ALLE SALE-RIUNIONI DELLE IMPRESE, **ESISTE UN BISOGNO DIFFUSO DI COSTRUIRE QUALCOSA**: CHE SIA UN'AZIONE CULTURALE O UN PRODOTTO-SERVIZIO INNOVATIVO, UN'INIZIATIVA INDIVIDUALE O UNA VISION AZIENDALE. IL FARE INSIEME CON ARTIGIANALITÀ, MATERIALITÀ E IMMATERIALITÀ, CONCRETEZZA E VISIONE, AMORE DEL DETTAGLIO, È OGGI, IN UNA REALTÀ FRAMMENTATA, ACCELERATA E CONTRADDITTORIA, L'ATTO RIVOLUZIONARIO PER ECCELLENZA.

È MAKING TOGETHER.



CAN COLLABORATION CHANGE OUR LIFE?

MAKING TOGETHER MANIFESTO

ACTUALLY, **IT ALREADY DID**, EVEN IF WE DON'T NOTICE. WE ARE LIVING IN THE NETWORK ERA WHERE THE SEPARATION DEGREES BETWEEN ONE ANOTHER ARE FADING AND THE INDIVIDUAL ITSELF CONTAINS MULTITUDES (OF STYLES, OF INTELLIGENCES, OF IDENTITIES).

THE CHANGE MADE BY TECHNOLOGY IS NOT JUST MATERIAL: IDEAS, PROCESSES AND ORGANIZATIONAL MODELS CO-EVOLVE TOGETHER WITH THE WORLD. STARTING FROM RELATIONSHIPS BETWEEN PEOPLE. THE EXHIBITION IS THUS A MOMENT TO REFLECT, THROUGH THE LOOKING GLASS OF DESIGN, ON THE IDEA OF COLLABORATION, IN ANY KIND OF FORM. EXPERIENCING IT WITH FIVE SENSES, IN FIRST PERSON AND IN REAL TIME. FROM GARAGES TO MEETING ROOMS, **THERE IS A SPREAD NEED OF BUILDING SOMETHING**: BEING THAT A CULTURAL ACTION OR AN INNOVATIVE PRODUCT-SERVICE, AN INDIVIDUAL INITIATIVE OR A BUSINESS VISION. MAKING TOGETHER WITH HANDCRAFT, MATERIALITY AND IMMATERIALITY, CONCRETENESS AND VISION, LOVE FOR DETAILS, IS THE MOST REVOLUTIONARY ACT IN THE FRAGMENTED, ACCELERATED AND CONTRADICTIONAL REALITY OF TODAY.

IT'S MAKING TOGETHER.





MAKING TOGETHER

A PROJECT BY **Logotel**

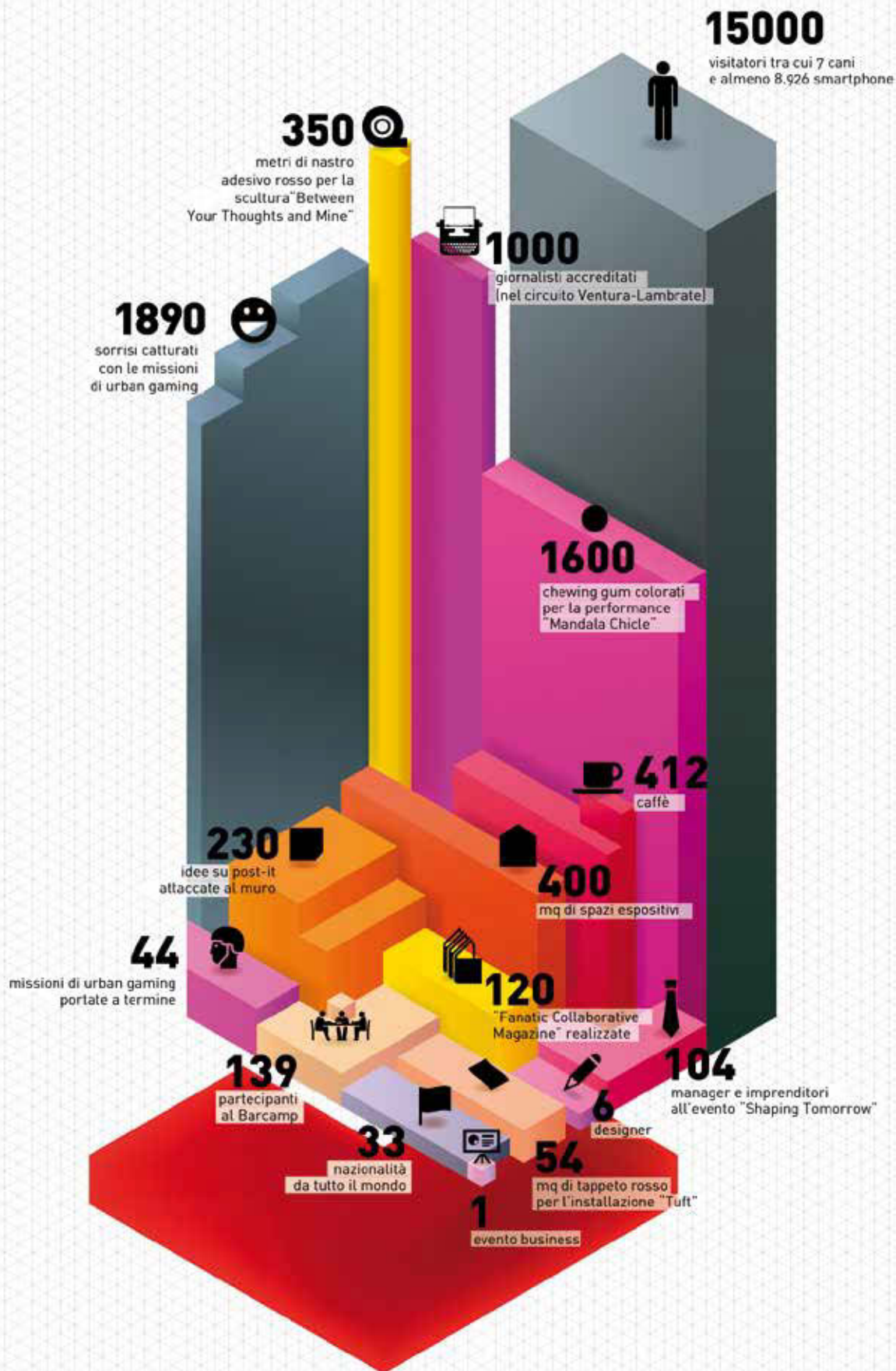



TANTO DESIGN,
TANTISSIMA COLLABORAZIONE
1 UNICO GRANDE CUORE
*A LOT OF DESIGN, A WHOLE LOT OF
COLLABORATION, 1 SINGLE HEART.*

LA MOSTRA-EVENTO SI PONEVA UNA
DOMANDA: LA COLLABORAZIONE PUÒ
CAMBIARE LA NOSTRA VITA?
DOPO 6 GIORNI E 1000 ESPERIMENTI
CONDIVISI, PER NOI LA RISPOSTA È FORTE
E CHIARA: SÌ. ECCO ALCUNE CIFRE PER
RACCONTARE L'ESPERIENZA DI MAKING
TOGETHER.

*THE EVENT/EXHIBITION HAD THE PURPOSE
OF ASKING OURSELVES A QUESTION: CAN
COLLABORATION CHANGE OUR LIVES? AFTER
6 DAYS AND 1,000 SHARED EXPERIMENTS,
OUR ANSWER IS LOUD AND CLEAR: YES, IT
CAN. HERE ARE SOME FACTS AND FIGURES
RETELLING THE EXPERIENCE OF MAKING
TOGETHER:*

15,000 visitors, 7 dogs and 8,926
smartphones (at least)
1,890 smiles captured during the urban
gaming missions
1,600 colored chewing gums for Mandala
Chicle performance
1,000 journalists credited in Ventura
Lambrate design district
412 coffees
400 square meters of exhibition floor
350 meters of red duct tape for Between
Your Thoughts and Mine sculpture
230 post-it ideas stuck to the wall
139 attendees to the Barcamp
120 Fanatic Collaborative Magazines
made
54 square meters of red carpet for Tuft
installation
44 urban gaming missions accomplished
33 countries from all over the world
6 designers
1 business event





Demian Conrad
Fanatic Collaborative Magazine

Il design dovrebbe essere un metodo per risolvere problemi di varia natura: non solo generare oggetti o immagini, ma anche processo e senso. Il design collaborativo riporta l'attenzione sulla mente collettiva, ad un processo a più mani, in antitesi con il modello rinascimentale.

Design should be a method for solving different kinds of problems, producing not only objects or images but also processes and meanings. Collaborative design brings the collective mind back into focus: and ... process is the antithesis of the renaissance model.

WESPACE LOGOTEL
17-22 APRILE 2012:
MOSTRA MAKING TOGETHER
LOGOTEL'S WESPACE,
17th-22nd APRIL 2012:
MAKING TOGETHER EXHIBITION



Natascia Fenoglio
Mandala Chicle

Collaborare significa condividere un'idea con qualcuno che potrebbe renderla completamente diversa da come te la immaginavi.

Collaboration means sharing an idea with someone who could turn it into something completely different from what you had imagined before.



Dominic Wilcox
Between Your Thoughts and Mine

Un duo che canta è un ottimo esempio di come due voci possano, insieme, creare una terza cosa differente. Le collaborazioni più interessanti sono quelle tra persone che hanno modi completamente differenti di lavorare, cantare, "fare".

A singing duo is a brilliant example of how two voices can come together to create a third different thing. The most interesting examples of collaboration are the ones between people with completely different ways of working, singing and "making".



CriticalCity Upload
Urban Gaming

Il ruolo del design nella società contemporanea è creare il "software" per le relazioni umane: riportare le persone a conoscersi e socializzare, e far perdere il concetto di oggetto-feticcio. *The role of design in today's society is to create a "software" for human relationships: bringing people back to know each other and to socialize, and banning the idea of commodity fetishism.*



Numen / For Use Tuft

La superficie grezza e industriale del lato esterno del tappeto è lasciata appositamente in vista per fare da contraltare alla sezione interna, invitante, morbida, carnale. Entrando nell'installazione, il risultato è una sensazione simultanea di ansia ed emozione. Dopo una certa cautela iniziale, l'utente comincia a percepire l'aspetto funzionale dell'installazione, utilizzandone la morbidezza e l'isolamento acustico per viverlo come una sorta di "divano collettivo" rovesciato.

Dal sito numen.eu <<http://numen.eu>>

Rough, industrial surface of the back side of the carpet is deliberately exposed to serve as a counterpoint to the invitingly soft, carnal interior. The result is a surreal simultaneous feeling of anxiety and thrill whilst entering into the installation.

After the initial caution, the user starts perceiving the functional aspect of the installation, utilizing the softness and sound isolation of the installation and using it as an inward facing collective sofa.

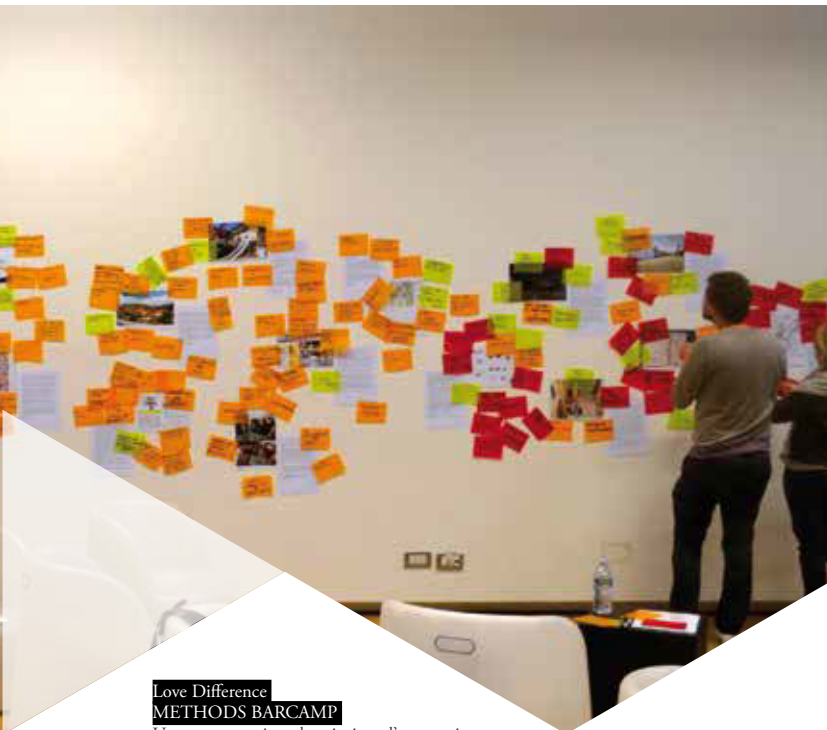
From numen.eu <<http://numen.eu>> website

Andrea Valle Machina Logotelica

Due casi a cui sono molto legato: il primo è il concetto di "delega autoriale" in Alighiero Boetti. In molte sue opere Boetti allestisce complessi meccanismi che richiedono per la loro riuscita la collaborazione di molti altri soggetti. In assenza di questi ultimi, l'opera non esiste. Il secondo è il concetto di "sistema in feedback" – spesso usato nella musica elettronica – in cui l'output di un sistema rientra come input del sistema stesso (comunicazione emergente).

I'd like to cite two cases which I really like: first is the concept of "authorial proxy" in Alighiero Boetti. In many of his works, Boetti designs complex mechanisms which require the collaboration of many subjects. Without these people, the work doesn't even exist. The second one is the concept of "feedback system" – usually used in electronic music – where the output of a system comes back in as an input for the system itself (emerging communication).





Love Difference METHODS BARCAMP

Un nuovo pensiero deve ispirare l'economia e la politica. Il luogo formativo di questo pensiero può essere il laboratorio creativo di un'arte socialmente impegnata. L'arte, espressione primaria della creatività, assume responsabilità sociale e diventa la bussola che indica la direzione verso cui dirigere la prospettiva della nuova civiltà a dimensione planetaria.

Dal Manifesto Love Difference

Politics and the economy need to be inspired by a new way of thinking. The formative space for this thinking is the creative laboratory of socially engaged art. Art, the foremost expression of creativity, is assuming social responsibility and becoming a compass bearing for a prospective new planetary civilization.

From Love Difference Manifesto



Leggi lo Storify del Barcamp Love Difference per Making Together
Read the Storify about Love Difference's Barcamp for Making Together





LOGOLOFT LOGOTEL, 19 APRILE 2012:
EVENTO SHAPING TOMORROW
LOGOTEL'S LOGOLOFT, 19TH APRIL 2012:
SHAPING TOMORROW EVENT

MAKING THE SENSE

Stefano Micelli

Viviamo un'illusione ottica: che le nuove tecnologie rendano "facile" la collaborazione. Vero, in una certa misura; ma esse sono anche una trappola, nel senso che possono indurre le persone a credere che collaborare sia fare un like su Facebook o un retweet su Twitter. Il "fare insieme" più coinvolgente e innovativo richiede invece fisicità, presenza, stare insieme, per tempi molto lunghi: un'idea di collaborazione più sofisticata, profonda, impegnativa.

We are living an illusion: that the new technologies make collaboration "easy". True to an extent, but they are also a trap that can lead people to believe that collaborating is essentially posting a "like" on Facebook or a "retweet" on Twitter. The most exciting and innovative kind of "working together" in fact requires physicality, presence, being together for very long periods: this is a more sophisticated, profound and committed notion of collaboration.

Antonio Bosio (Product and Solutions Director Samsung Italia)

I grandi risultati sono sempre meno frutto del genio del singolo e sempre più frutto della collaborazione: centinaia di persone distribuite per il mondo che lavorano contemporaneamente su un progetto, e collaborano grazie alle tecnologie oggi disponibili. Tecnologie per superare gli spazi, per superare il tempo: ed è un valore, questo, che produce intrinsecamente nuova ricchezza.

The best results are less the fruit of individual genius and increasingly the fruit of collaboration: hundreds of people throughout the world working simultaneously on a project together, collaborating thanks to the available technologies. Technologies to overcome distance and time: this is a value, which inherently produces new wealth.

MAKING THE FUTURE

Roberto Battaglia

È possibile portare le logiche culturali e operative di ideazione e costruzione di una startup all'interno dell'impresa: la genesi di un nuovo progetto (organizzativo, di marketing etc.) dentro a un'azienda è in sostanza lo stesso percorso che, con altre (e forse maggiori) difficoltà, si trova ad affrontare da principio una startup.

You can bring the cultural and operational logics of devising and building a startup to the inside of the enterprise: the genesis of a new project (organisational, marketing, etc..) within a company is essentially the same route which – with different (and probably bigger) challenges and difficulties – a start-up is faced with from the very beginning.

Carlo Maria Medaglia (startupper e membro Ufficio di Gabinetto MIUR)

Oggi in Italia esistono tante esperienze che trasmettono imprenditorialità ai nostri giovani; e grazie a queste esperienze si è finalmente creata la necessità da parte delle istituzioni che si occupano di processi formativi di ibridarsi e di portarsi dentro il "virus", l'energia delle nuove competenze degli startupper.

Today in Italy, there are many experiences which transmit entrepreneurship to our young people; these experiences have finally created the need for institutions involved in educational processes to become more hybrid and to "enter the virus" – the energy of the new skills and competences of startupper.



**RILANCIARE IL DOMANI DELL'IMPRESA
SIGNIFICA DARGLI FORMA, OGGI. INSIEME.**
*KICKSTARTING TOMORROW'S ENTERPRISE
MEANS DESIGNING IT, TODAY. TOGETHER.*

MAKING THE PEOPLE

Demian Conrad

Un elemento che permette di creare vera innovazione d'impresa è la fiducia. Manager: all'interno delle vostre aziende avete probabilmente designer o altre risorse che cercano di risolvere i problemi con un approccio progettuale. Avere fiducia, credere nel loro valore aggiunto può fare la differenza. *Trust is a factor that facilitates the creation of genuine business innovation. I say to managers: there are probably designers or other internal resources inside your company who are seeking to solve problems with a design approach. It can make all the difference to trust and believe in their added value.*

Josephine Green

Occorre promuovere un nuovo vocabolario per l'impresa, alternativo a quello tecnocratico di oggi, fatto di "productivity", "inefficiency" etc. Dobbiamo immaginare nuove storie che parlino di collaborazione, di condivisione, di amore; un vocabolario ispirazionale e aspirazionale, per permettere a noi stessi di essere più creativi. *We must promote a new vocabulary for the enterprise that contrasts with today's technocratic vocabulary of "productivity", "inefficiency" and so on. We must imagine new stories that speak of cooperation, sharing, love; an inspirational and aspirational vocabulary which enables us to be more creative ourselves.*

Silvio Barbero (Vice Presidente Slow Food)

Prima di tutto dobbiamo tornare ad essere e a considerarci non solo persone che collaborano tra loro ma una vera e propria comunità di destino: non è più possibile che ognuno di noi risolva da solo i propri problemi. E in secondo luogo dobbiamo recuperare un nuovo umanesimo: rimettere l'uomo al centro dei nostri rapporti per uscire da logiche tecnico-specialistiche di cui oggi non abbiamo più bisogno e per imparare a leggere la realtà a 360°. *First of all we have to go back to being and thinking of ourselves not only as persons who collaborate with one another but also as a genuine community of destiny: it is no longer possible for each of us to solve our own problems alone. And we must, secondly, retrieve a new humanism: put man back at the centre*

Michelangelo Patron (DG CFMT)

Abbiamo bisogno di ridare senso al nostro lavoro di manager: il cambiamento impone di mettere insieme le molte intelligenze delle persone che in passato abbiamo trascurato all'interno delle organizzazioni per generare nuovo valore. Abbiamo bisogno di uscire dagli schemi, di deragliare, di sperimentare. E, infine, abbiamo bisogno di ritrovare il coraggio e la voglia di rischiare. *We need to give meaning back to our work as managers: change requires us to combine the many varied intelligences of people which have in the past been neglected inside organisations, in order to generate new value. We need to escape from schemas and categories, we need to derail, to experiment. And finally, we need to find the courage and desire to take risks.*

