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COLLABORATIVE ENTERPRISE MAGAZINE

powered by Logotel

06

LOCAL:
TALENT,
COMMUNITY,
MAKING

ENGLISH VERSION



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Infinite





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weconomy

COLLABORATIVE ENTERPRISE MAGAZINE

powered by Logotel

06

LOCAL: TALENT, COMMUNITY, MAKING

Logotel presents this Magazine at the launch of the local empowerment project “Made in Lambrate” for the Milan Design Week 2014: an opportunity to think and act on (and from) the collaborative dimension of “Local” as a combination of Talent, Community and Making. Three units of the local economy, three axes of innovation for the whole collaborative enterprise’s ecosystem. Enjoy the read.

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MAKING WECONOMY

Collaborative Enterprise

Magazine

www.weconomy.it

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

The company's team is made up of more than 130 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 2013 Logotel trained more than 5,000 people; it also designed and managed 29 business communities that daily connect and deliver services and contents to more than 60,000 people.



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INDEX

WHY? 6	LOCAL FAQS 8	
LOCAL TALENT 14	BELIEVE IT 16	LOCAL MAKING 26
MAKE IT 17	LOCAL COMMUNITY 20	MAKE IT 29
WECONOMY TOOLS 19	WECONOMY INSIGHT 18	BELIEVE IT 22
	MAKE IT 23	WECONOMY INSIGHT 30
	WECONOMY TOOLS 25	WECONOMY TOOLS 31
		WECONOMY INSIGHT 24
		FUTURE STORIES 32
		FINAL LAP 33
		SPECIAL MADE IN LAMBRATE 36

WHY

LOCAL: TO BE INTO IT

NEW CONVERSATION CIRCLES BETWEEN CENTERS AND EDGES

Design innovation is maybe hard like designing a true change in ourselves. The challenge is to find a space and a time where and when anything unexpected can happen. A circumstance whose side effect, but also inescapable fact, could be something fresh that creates new value. I think that one of the dimensions which nowadays presents to us a slower, unrestricted (and more comfortable) context, where nothing is over or resolved and where ideas, expertise and energies can circulate to design “something new”, is definitely the Local dimension. **An “environment” where it’s worth to be in. The storyline about people’s lives belonging to the local community and bound by a common “genius loci” generates “multiple perspectives” and, potentially, “uncommon” solutions.**

That’s what we’re experiencing as Logotel with the Made in Lambrate project, together with other 30 organizations close to us. The challenge is starting a conversation and collaboration project in order to try to nurture the ‘soul’ of a local area which may just be a Google Map’s pin (so the result is not certain or given); the interchange occurring during the way is extraordinary and enlightening, and this is a certain result. A long and hard journey that takes time and energy and which starts from our need, just before getting to know each other, to listen to each other and start “conversation circles” in order to shape the “core” of the conversation. Each circle has an (equal) distance from this “core” (center). **The compass, however, is not just an equal distance from the center, but also the line that connects all the dots (the local organizations) who share that distance.** Actually that center can be more or less visible, but it’s not the same about the connec-

tion between the dots arranged in the circle around it. Maybe the only way to let the center emerge is outlining as clearly as possible the connection between the dots of the compass.

Local, therefore, is an important alphabet letter of the new economy language which has to be rewritten. It is crucial to retrieve a dimension in which WE ARE INTO, where we can experience a “human” time and space dimension which helps us giving a better sense to our daily lives, not only for us as people but also as persons/organizations and organizations made by lots of people. The Local issue as a chance to create new persons/organizations (start-up) is obvious to all, so I’d like to focus more on the Local issue for Organizations made of many people (grow-up). The need for large companies with global identity and network is to be more and more able to offer its Clients “extra-ordinary, original and customized experiences”. The risk to propose mass-produced offers, services and experiences is something we live everyday; get in a hotel, such as an airport or big chain store in Milan, Paris, Shanghai and experience something ordinary like being in a ‘no place’, is rather frequent. Therefore, **if we need brilliance, “uniqueness” and customization, the key is embrace Local, start a real conversation with the local communities** just because they will be the ones who will help us to develop again content for unique and original experiences, consistent to our brand but also close to our Clients. **We need to start “conversation circles” around our network intersections in order to “close the gap”** Local is a chance to start creating value again, through the value of an area and giving value back to that area. This is also the new key to sustainability: invest in

Cristina Favini
*Strategist &
Manager of Design Logotel*



projects that create value for us, for people who work with us, for the area that hosts us. Full circle.

This “periodical Magazine” is about 3 aspects to think over, Local Talent - Local Community - Local Making and is supported with a set of point of views and stories about the Lambrate district. A further Special Edition has been made only with MADE IN LAMBRATE energies, directly from ideas to printing. We believe this can be a means able to intrigue, inspire and make new “conversation circles” happen.

Enjoy your reading!

LOCAL FAQs

DIALOGUE ON ITS 3 DIMENSIONS

Q.

Local? But isn't globalisation the big thing?

A.

Up until a few years ago the word 'globalisation' was on everyone's lips and it seemed as if the newspapers were competing with each other to publish at least one article a week on the subject. But now things are different. Today, small businesses are more appealing than big corporations. Size makes no difference and quality is more important than quantity.

Q.

But don't the multinationals still make more money?

A.

It is true that multinationals generate profits on a totally different scale than local businesses. But by putting all their eggs into the globalisation basket, the big corporations no longer belong to any specific territory, and the fruits of their success are only enjoyed by shareholders who gamble on the stock exchange. Being small and local, on the other hand, means being an integral part of a community, and working towards your success equates to contributing to the development of the community itself with a circular dynamic. This is why customers are now increasingly choosing to deal with businesses they feel are close to them, and which they identify as being part of their group.

Q.

So you're saying the 'greater good' comes before profit...

A.

Well, yes and no. It is, of course, much more complicated than that. A business clearly has to generate profit to be sustainable – otherwise what you're describing is no longer a business but a non-profit organisation. As I just mentioned, the system in which local businesses operate has a circular dynamic, which encourages exchange and collaboration.

Q.

So we're only talking about business?

A.

Absolutely not. The cyclic system I'm describing is made up of many actors, and local businesses are just one of these. We've already mentioned some of the other actors involved. There's the community, for example, which benefits from a stronger job market, but which in return sustains local businesses not only economically but also culturally, with its wealth of know-how and skills. Local authorities and organisations also play a crucial role in the success of this ecosystem, by facilitating the dynamics of exchange and by organising a variety of different activities.

Q.

So 'local' is a complex concept?

A.

I'd say that there are many different facets to the meaning of local. In this issue, we're talking about the three facets of the local polyhedron: Talent, Community and Making.

Q.

Let's deal with these in order. You said Talent - this isn't the X-Factor you're talking about, is it?

A.

Of course not... even though thinking in terms of the X-Factor isn't necessarily all that wrong. In the same way that a talent show is a programme which brings out and maximises the talent in certain individuals, our Talent section explores this particular aspect of 'local', working with organisations and companies to discover the specific areas of excellence in a given place, put them into contact with one another, nurture them and accentuate their identity. In other words, organising the know-how of a place more effectively.

Q.

The second facet you mentioned was Community.

A.

Yes! As you said before, the local landscape is a complicated reality made up of many different organisations and businesses and many different people. So specific infrastructures are needed which facilitate exchange between different actors and encourage the development of different initiatives. These infrastructures, which may rely on technology to greater or lesser degrees, are operated by companies, associations and authorities with the goal of empowering local individuals to organise and contribute to the growth of their own ecosystem. Creating, managing and expanding the community is fundamental for the creation of a local identity.

Q.

So far, we've empowered the individuals and created a favourable environment for the skills and talents of a place - but what does Making do?

A.

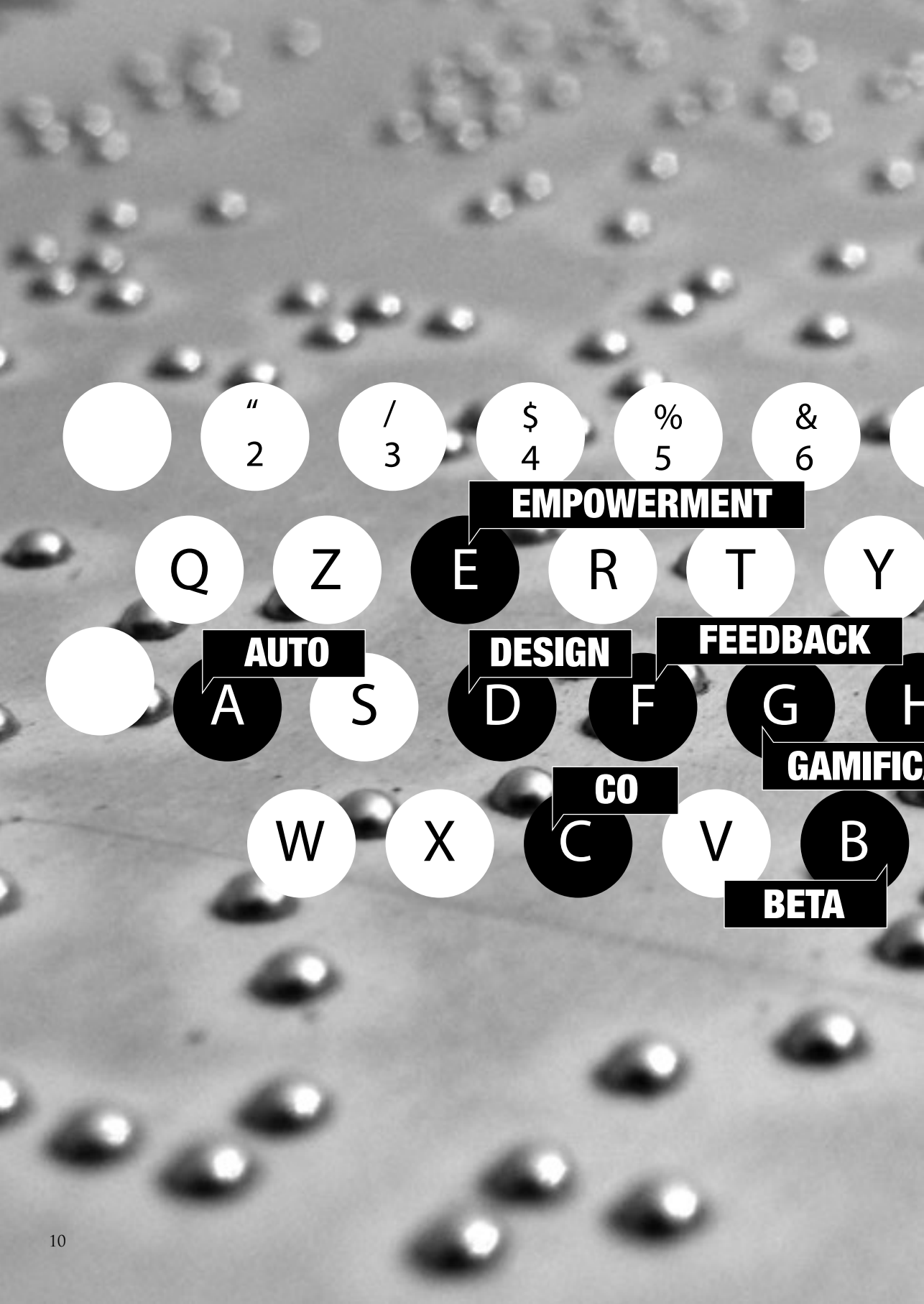
Making doesn't actually do anything per se. 'Making' means not just making, but also the skills and knowledge needed to make. A fusion of new technologies and old skills interwoven with a revitalised entrepreneurial spirit has breathed new life into places which are defining and redefining their identities through their small businesses. The concept of 'made in' is coming back into fashion, but in a much more zoomed-in dimension. Garments, food and even technology are no longer typical of a country, but are made in a definite neighbourhood, using the raw materials of the same neighbourhood and sold to the residents of the neighbourhood itself (and beyond).

Q.

And this brings us back to the small businesses we began with.

A.

As I said, this is a circular system...



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EMPOWERMENT

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Previously on Making Weconomy:

- 01. Auto, Beta, Co: (re)writing future
- 02. Design: (re)shaping business
- 03. Empowerment, Feedback, Gamification:
once upon a time in retail?
- 04. HR: Human (R)evolution
- 05. Info, Indie, Inter: Renewing innovation





TALENT

Local means talent:
to identify, connect
and “accelerate” the unique
quality of an area
and of its people.

COMMUNITY

Local means community:
to aggregate, organize
and manage the common
factors of an ecosystem’s players.

MAKING

Local means making:
to convey the community’s
talent by designing
“made in” products
and services.



LOCAL LINKOGRAPHY

The knowledge economy from a local point of view

goo.gl/zw7YUX

Wealth over Work: Paul Krugman's analysis of Thomas Piketty's 'Capital in the Twenty-First Century'

goo.gl/IofG3r

The synergic reality of the Tacit Dimension

goo.gl/ICqIVF

Flaneur, a hyper-local magazine

goo.gl/jAHqim

What if there was a wikipedia about the local dimension?

localwiki.org

What face does a city have?

goo.gl/Ak5SI

Turist lanes and lanes for locals...

goo.gl/CIBH

Comics that explores American cities

goo.gl/Srya

The elements of local identity according to Sheikha al Mayassa

goo.gl/QaMH35

An infographics that explains what it means to buy local

goo.gl/XG9VFZ



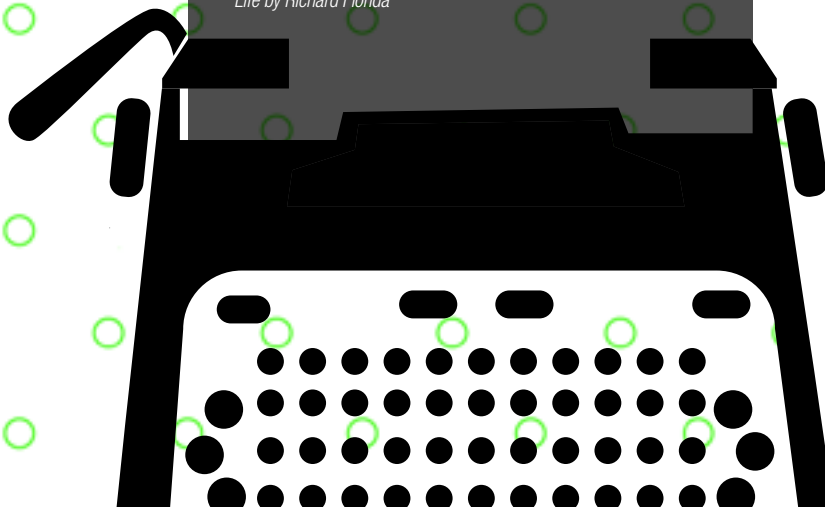
TALENT
wiki

The free encyclopaedia Wikipedia defines Talent as “a natural ability [...] to do a particular activity well”. In this sense, Local Talent refers to a place’s ability to identify, shape and concretise its own vocation. However, individual places do not have skills or aptitudes a priori. People are what determine their talent, with their ability to process, adapt and utilize the features of a place and build its structured identity. This dynamic, complex community quality introduces a deeper dimension which goes beyond mere ‘skills’ or ‘abilities’, revealing their potential and shifting attention away from their production capacity (intrinsic to the machinery and infrastructures found around the world) towards the generation and utilization of local people’s knowledge. Identifying, joining up and catalysing the synergies of individual agents (in the sense of ‘those who act’) to speed up existing dynamics does not only involve what is already there, but what might be; the ‘future’ dimension of a place. The fluidity and knowledge of the system mean that the narrative identity of a place can constantly evolve, remaining Local even as it changes.

Want to know more?

Read this book

Who's Your City?: How the Creative Economy Is Making Where to Live the Most Important Decision of Your Life by Richard Florida



BELIEVE IT



Want to know more? Download the book
civiceconomy.net

TOWARDS A CIVIC ECONOMY

NEXT CHALLENGE:
UNLOCKING TALENT

Joost Beunderman
Co-Founder Hub Launchpad



Probably the biggest challenge for Europe in the next decades will be to find new ways of supporting talent. We are in the midst of a profound crisis in Europe, but I would argue it is not one primarily of ‘economic growth and jobs’ – it is one of economic purpose and livelihoods. Looking at recent history, the unprecedented sense of security and prosperity enjoyed by many in Europe in the post-war period was obviously underpinned by a fast-growing economy, but it was felt as much in terms of stable, purposeful professional identities and hopeful life and career paths as it was in terms of income or pension security. As many commentators on the current situation have remarked – the historian Tony Judt for example, or the sociologist Richard Sennett – **the problem with ‘work’ across western economies is not just its disappearance or precariousness but also its hollowing out in terms of purpose and its fragmentation in terms of career development.** Precarious and mindless work breeds fear, alienation and cynicism – in turn undermining the social compact of our democratic societies – but equally, if the life-long investments in ‘learning on the job’ are not replaced by an alternative, increasingly stunted professional or vocational formation will lead to a suboptimally developed workforce and an increasing gap between elite employees of blue-chip companies and those whose talent is either just exploitatively depleted or insufficiently nourished, challenged and grown.

That’s why we cannot afford to just focus on quantitatively driven job creation. A mere focus on numbers of new jobs is what underlies, for example, Spanish regional authorities’ cynical and thoughtless support for the next round of hyperbolic real estate projects (not just the ludicrous attempt to build a EuroVegas casinoland near Madrid but also countless new apartment-and-golf course projects on some last bits of not-yet-destroyed coastline) in a country that has over 2,000,000 empty properties, and whose long term economic potential has been hurt by a generation of youngsters leaving education to make a quick buck in construction. **Focusing on ‘any jobs at any cost’ breeds short-termism and business-as-usual fixes to a deeply broken economy. Instead we need to focus on the people behind the job numbers – human talent.** How do we support, incubate and unlock a greater scope of talent across society? How do we support it over a lifetime even outside stable career paths? My practice, London-based 00 [zero zero], has focused on these questions across a range of projects. Our book on what we call the ‘civic economy’ focuses on a wide range of innovative local approaches to unlocking the creativity, energy, skills, drive and ingenuity of people; our work on co-founding a series of ‘Impact Hubs’ as part of a global network of spaces for purpose-driven entrepreneurship; and our co-founding of Hub Launchpad, an accelerator programme for early stage businesses are all part of this effort. These projects focus on purposeful livelihoods; some call it social enterprise, but I would suggest that term is too narrow and alienates too many people and organisations whose primary purpose does not match the word ‘social’. **We are increasingly seeing how the civic economy is as much about citizen-driven production of energy, food, care or sharing networks – or about new avenues for local investment in everyday shops where it does not, strictly speaking, matter whether these are for-profit or not.**

To be continued on weconomy.it

MAKE IT



DUTCH GAME GARDEN

There is a place in Europe that, for two years in a row, has been nominated Innovation Capital of Continent. This is neither London nor Stockholm nor Milan. Instead it is Utrecht, a Dutch town that, thanks to the collaborations between its international universities, startups and big companies, managed to win the title twice. **The Dutch Game Garden, that has its headquarters in the main square, offers many services to students, startupper and established companies, supporting them in the development of any videogame related thing** This instance of monotheamization of an incubator is an example of a dynamic that, especially when it comes to gaming, it helps to delve deeper into specific elements of a given context, enriching them and spreading them with new value scales. To reaffirm the disruptive character of the city, of gaming and of the DGG, the association is based in a building that was once the head office of one of the traditional finance symbols: the Abn Ambro Group.



Official DGG's YouTube channel
<http://goo.gl/Entc2h>



GRID70

On July 18, 2013 the city of Detroit declared itself insolvent with estimated debts between 18 to 20 billion dollars – the highest figure ever in a US municipality bankruptcy case. This event played out against the much farther reaching drama of the economic crisis hitting the state of Michigan, which brought its primary sector – the automotive industry – to its knees. GRid70 was created in this scenario by four companies from the Midwestern state. The name – an acronym for Grand Rapids Innovation and Design – describes the role of this hub which, acting with a vision of interdisciplinary collaboration, **brings together talents from different local businesses with the goal of not only overcoming the crisis together, but also of exploiting the crisis itself as a factor for evolution** which forces a redefinition of business dynamics. GRid70 could very possibly put the words of Barack Obama – who in 2009 encouraged Americans to “discover great opportunity in the midst of great crisis” – into reality.



Presentation video of GRid70
<http://goo.gl/RUKj2C>



GOOGLE LONDON CAMPUS

East London is renowned the world over for its creativity and expressive freedom. From Shoredich to Dalston, and from Hoxton to Hackney, the entire area is packed with edgy bars where artists, start-uppers and researchers meet, party together and swap ideas. To take advantage of and encourage the creative potential of this place, Google has created a Campus space which hosts over 100 start-ups. The Mountain View based company is collaborating with numerous partners and the start-up community to create **a catalytic environment where new businesses can find the tools they need to turn their ideas into reality**. A busy schedule of educational and entrepreneurial events is organised to assist start-ups in gaining fundamental skills for the success of their ideas, while a co-working space provides an environment for them to launch their businesses, facilitating networking and encouraging collaboration – all in the technological and creative heart of London.



What is Google London Campus: a video
<http://goo.gl/RGEsEz>

WECONOMY INSIGHT

TALENT? IT'S IN HOUSE!

CONSIDERATIONS ABOUT
EMPLOYER BRANDING

Laura Bartolini
*President e³ Manager of Education
Logotel*



In the words of Henri Frederic Amiel, “Doing easily what others find difficult is talent.” In modern usage, the word “talent” refers to an exceptional aptitude which makes a person unique. It is accepted that a great talent leads by default to a successful career, and that it is confined exclusively to celebrities, artists, painters, singers and managers with a dazzling aura, stars of big business, the multinationals, and so on. It is also commonly believed that talent is a special “gift” which always emerges in childhood, then is carefully nurtured so that it blossoms and brings success at just the right time. But as far as sensible people are concerned, talent is the creative energy inside us all. When it is released and channelled towards precise objectives, it enables every individual to realize their full potential spontaneously. **Talent should therefore be seen as an asset within everyone’s reach. Rather than a special ability, it is an inclination to follow one’s true savoir-être and savoir-faire, leading to complete self-fulfilment.** Many ancient cultures associated talent with the “daemon” (demon), that is, destiny or an inspiring genius: an innate ability giving man the intuition, courage and determination to complete tasks which others would not consider out of fear or humility.

Today many conferences, seminars and television programmes discuss the importance of spotting talents and keeping them in Italy to prevent a “brain drain”. These and other reflections throw up an issue which has led Italian companies to consider a concept known as “employer branding”. The current debate about talent offsets “talentism” and “the talented” with little clarity, resulting in trivial generalisations... But let us look at the matter more closely: who is or who might we consider a “talent”? **A talent is someone who can produce value, a value which guarantees excellence, outstanding, creative solutions with the power to amaze, a kind of deus ex machina who reads the situation swiftly and acts to resolve it.** This is where doubt creeps in: can a talented person also be considered a genius? I am sure that talented, genius-like, awe-inspiring people do exist. Their employers are afforded the miracle of watching them concentrate on turning passive, critical, even disastrous situations into success stories quickly, intuitively and with added value. In everyday life talents are rather different. A talent is someone who achieves their targets at work within the deadline, using the established methods. A talent is someone who works confidently, is dependable, enthusiastic and committed, with impeccable ethics guiding their relationships with others and an ability to share their talent.

A talented person is keen to grow, ambitious but not self-serving, willing to help without expecting particular recognition in return. Now that we have established who we can consider a talent, another question arises: do we need talents to make a business competitive and help it stay that way? What if a business doesn’t have any talents? Companies have many more talents than management might sometimes think. They’re already here: we just need to find them, spot them, discover them and give them the right opportunities. How? People seeking out talents within their business must get them involved, talk to them, listen to them and watch them from afar, observing their different ways of working. **They will soon realise that the people they spent so much money and effort trying to find outside the company are right there “in house”. The differential value is that undiscovered talents already know the business inside out: they might have spent the best years of their lives there without anyone realising it...**

To be continued on weconomy.it

WECONOMY

SERVICE DESIGN TOOLS

JOHARI WINDOW



WHAT

Johari Window (which model's name comes from the initials of the two authors: John Luft and Harry Lingham - 1955) is a matrix used in training workshops to explore interpersonal relationships to bring out someone's talent or talents. The matrix is arranged into four quarters. The horizontal dimension measures the degree of knowledge of a person in terms of personality, attitudes, impressions and emotions transmitted to others. The vertical dimension, instead, refers to the degree of knowledge that others have to that person. The combination of these two dimensions leads to the identification of personality, knowledge, emotions and ability of the individual talent.

WHY

- because it develops personal awareness and brings out the talent (even the hidden one opening a window into the personality);
- because it helps to size up one's being, allowing to increase both the individual's percentage of knowledge and the potentials held within oneself;
- because it explores the group dynamics and the interpersonal communication aspects.

WHEN

The Johari Window is used during workshop and training sessions in order to raise awareness about the talents of a team, to spot the right behaviours for empowering them and to trigger unexpected inter-relationships.

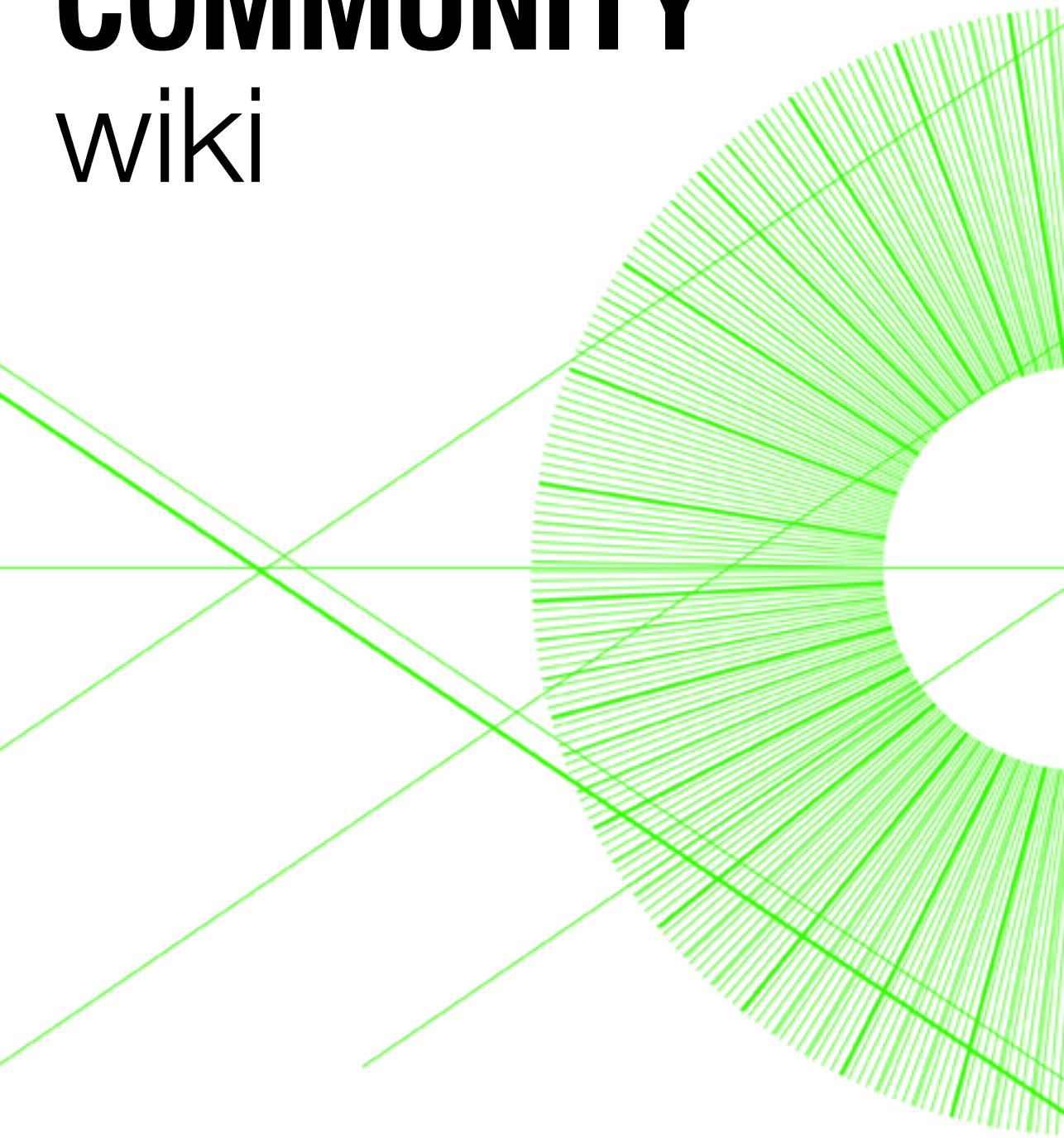
HOW

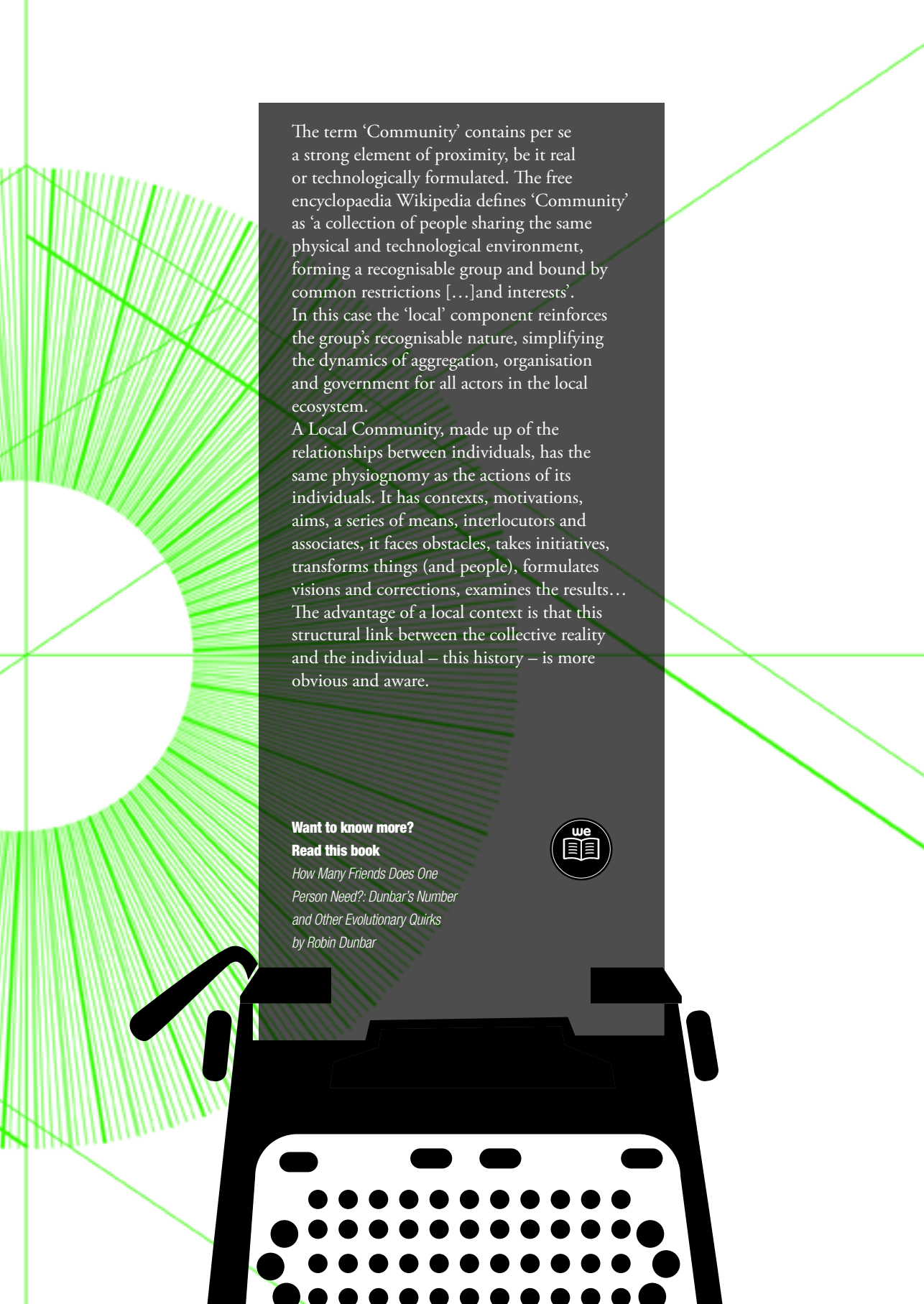
The matrix quadrants are so arranged:

- Open or Arena concerns to the public sphere of personality, attitudes and behaviours that we consciously assume, whereof even others are aware of;
- Hidden or Façade is related to those situations in which we hide some truths to ourselves (we are blind), although they may seem evident to others;
- Blind Spot affects our ability to simulate, inhibit and / or masking our features: thoughts that concern us, which we are aware of, but deliberately hide;
- Unknown represents the phenomena that affect us but remain unknown to us and to those who surround us.

COMMUNITY

wiki



The background features a series of green lines radiating from a white circle on the left side, creating a sunburst or fan-like effect. The lines vary in length and angle, filling the left half of the image. The right half is a solid dark grey rectangle containing text.

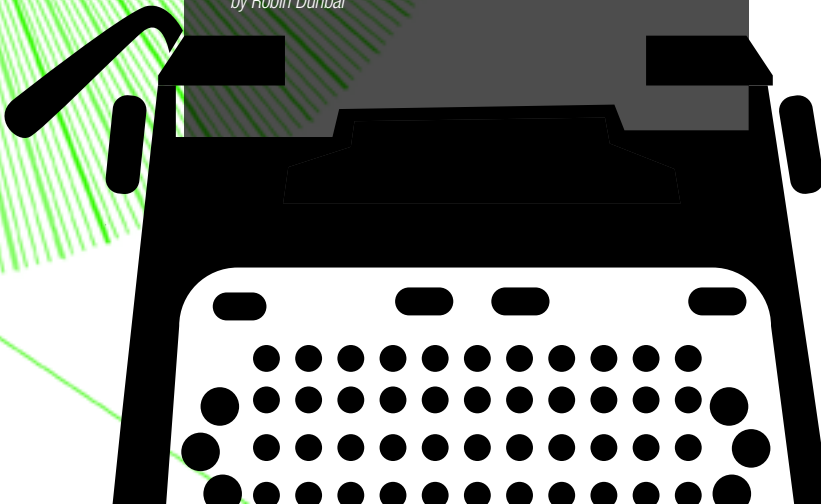
The term 'Community' contains per se a strong element of proximity, be it real or technologically formulated. The free encyclopaedia Wikipedia defines 'Community' as 'a collection of people sharing the same physical and technological environment, forming a recognisable group and bound by common restrictions [...] and interests'. In this case the 'local' component reinforces the group's recognisable nature, simplifying the dynamics of aggregation, organisation and government for all actors in the local ecosystem.

A Local Community, made up of the relationships between individuals, has the same physiognomy as the actions of its individuals. It has contexts, motivations, aims, a series of means, interlocutors and associates, it faces obstacles, takes initiatives, transforms things (and people), formulates visions and corrections, examines the results... The advantage of a local context is that this structural link between the collective reality and the individual – this history – is more obvious and aware.

Want to know more?

Read this book

*How Many Friends Does One
Person Need?: Dunbar's Number
and Other Evolutionary Quirks*
by Robin Dunbar



BELIEVE IT

LOCAL SENSE-MAKING CO-DESIGN FOR LOCAL COMMUNITIES

Francesco Zurlo
*Deputy Director
INDACO Department
Politecnico di Milano*



A picture is worth a thousand words. And so is a metaphor describing the complexity and tangled network of systems typical of nature and man. Gregory Bateson came up with an extraordinary analogy to describe the cognitive relationship between man and the world, comparing it to trying to back a truck to which one or more trailers are attached. If there is only one trailer, the process is relatively simple. But as the number of trailers increases, the manoeuvres involved in backing the truck become more and more difficult, requiring counter-intuitive criteria, an experimental, heuristics-based approach instead of a rational procedure... In order to understand and adapt ecosystems to different scales, we need to make this image our own. Bateson believes that scientists investigating ecosystems must act rather like an artist. An experimental, explorative approach – or, in the particularly apt definition used by Nassim Taleb in his book *Antifragile* – complex heuristics which, when faced with potential shocks (a new problem always involves an element of shock for a designer...), increase the resilience of the systems to which it is applied, allowing them to get better.

Complex heuristics is the triumph of practice. A tendency for a designer involved in the local towards a “demo” dimension, that is, one demonstrating possible ways of optimising local capital, building prototypes (or pre-prototypes in Alberto Savoia’s spot-on definition) which are easy for engaged, proactive, local communities to understand and use. However, the framework for demonstrating these practices is inevitably an (effective) narration. Design for local communities becomes a trigger for narration, opening up conversations and widening its scope: this makes it innovative and

planning-based. We know that each narration is fired by a conflict of dual elements (past and present, good and evil, male and female, parents and children...). Sometimes designers stop at providing the trigger. It is rather like Homer’s story of poor young Paris, who is forced to choose the most beautiful of the goddesses, thereby setting in motion a timeless epic. This type of trigger for co-design combining narration and performance is described by Karl Weick (the father of organisational thinking, known for his “self-fulfilling prophecies”) as a process of sense-making and enactment. A successful narration leads to the enactment of a (local) identity; it literally engages local actors and – as in self-fulfilling prophecies – enables performances involving the best of their kind. Engagement requires urban labs, physical places where people can meet and share ideas, plus virtual and media-based spaces to encourage community building. Engagement requires “enchantment”, as explained by the father of Cultural Planning, Charles Landry: a chant, a slow yet rhythmical repeated melody, rather like a mantra... Landry believes that enchantment incorporates (engages), that its rhythmical repetition is simply a metaphor for the repeated evocation of the same good practice which forms the social (and cultural) capital of a city, the only capital which tends to expand through use instead of deteriorating.

MAKE IT



BLOCK BY BLOCK

The best thing about a public space is that it belongs to everybody. Anyone can access a public space, irrespective of who they are. But it would be even greater if people could actually choose how a public space is built. This is what Block by Block sets out to do. Conceived by Mojang, the creators of Minecraft, and developed in collaboration with UN Habitat, the project aims to support the construction of 300 public spaces in developing countries, letting local residents play an active part in defining these spaces using Minecraft itself. Its simplicity of use makes it an ideal tool for designing spaces, even by persons with no design skills. After designing the area with assistance from a group of experts, residents can then take a virtual tour of the space, making any changes they feel necessary, and even decide how money is spent on maintenance. The pilot project was launched in early 2013 in Kibera, one of the informal settlements around Nairobi.



An article from the Guardian
<http://goo.gl/G5PA2B>



NEXTDOOR

The great appeal of the world wide web, and which is in part at the root of the success of social networks, is the very concept of 'world-wide', and in the ability to cross enormous distances instantly. Nextdoor, rather, finds value in zooming-in instead of zooming-out. This "private social network", developed in 2010 in a Californian neighbourhood and extended since to over 8000 communities throughout the United States, brings users into contact with their own neighbours, giving a local dimensions back to technology. Looking at the most frequent uses that users make of Nextdoor gives a clearer insight into the significance of this technological hyper-locality. Asking for help when you lose your dog, finding out which are the safer areas in your neighbourhood, finding someone who can lend you a ladder are all things that Nextdoor lets its users do online, but where the true value lies in their real world implications. From Augmented Reality to Augmented Locality?



Nextdoor on Wired
<http://goo.gl/YNhnrs>



NEIGHBORLAND

The net offers incredible opportunities in terms of connection, and makes it possible to create communities on a more or less local scale, facilitating communication and sharing information (as in the case of Nextdoor). Empowering the local community to play an active role in changing its neighbourhood, however, is somewhat more complicated. Neighborland is an online platform offering residents the tools necessary to take a pro-active stance and collaborate with local organisations and authorities in the development of the area they live in. The website contains different sections for swapping ideas and with tools for organising neighbourhood workshops. This new concept of enabling the community to make choices and take real action also offers local committees, economic development groups and municipalities a powerful tool for interacting with citizens and "making things happen" both online and on the ground.



Fastcompany talks about Neighborland
<http://goo.gl/wBrSq>

WECONOMY INSIGHT



Want to know more?
Read "The Social Organization"
di Bradley/McDonald
<http://goo.gl/mx1Rf8>

COMMUNITY MANAGEMENT: GLOBAL OR LOCAL? BALANCE IS BETA!

Lorenzo Luceri
Community Designer
Logotel



Luisella Peroni
Community Senior Manager
Logotel



In a social and business community system at the service of a network, the editorial staff has a key role in turning the company's communications to its network into a continuous flow of energy. **Its many cycles between center and periphery are the main factor in the generation of shared value.**

In a pre-social era, the communication flow was one way only, from the center to the periphery, from the functions to the forefront, from the editorial staff to the community of participants, from the global brand to its local touchpoints.

In social organizations, vendors, employees, customers, suppliers and stakeholders create value guided by the editorial staff that stimulates discussion cycles, playing on matters related to visibility, recognition and core competencies.

The approach that we suggest is to design flexible frameworks in order to create a constant osmosis between communication from the center to the periphery and vice versa.

The publication of the shop windows' photos, taken according to the right visual guidelines, becomes the plot for the story of the brand's collective representation; its values immersed into the reality of a point of sales.

Similarly, sharing your own in-the-field story, narrating your attempts of engagement, shapes a collaborative drawing where the collective vision is conveyed first hand.

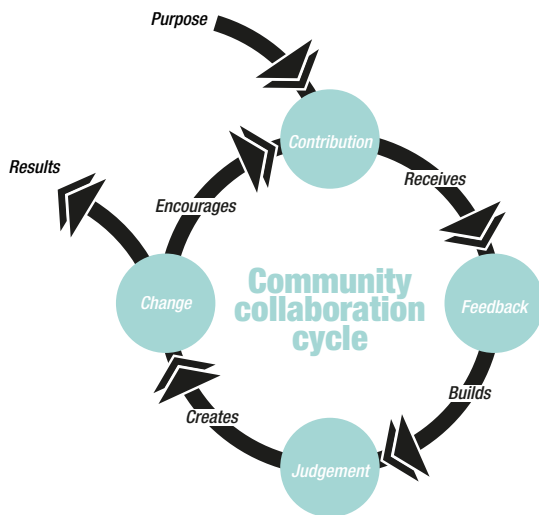
Design, animation and management of the community come together in a perpetual beta that, with its chosen settings, enhances the moments of connection and leaves areas of contamination open. **Collaboration tools help the community in the peripheral generation of corporate value.**

The reflection between the central source of energy, that spreads thanks to the apparent centrifugal force, and the countless Local sources, that, resonating, amplify each other, are reflected toward the central gravitational attractor.

WECONOMY

SERVICE DESIGN TOOLS

COMMUNITY COLLABORATION CYCLE



WHAT

A map that encodes the feeding process for mass collaboration. This cycle starts from the definition of a purpose that generates a contribution. By receiving it, the community produces a feedback (whose content is already valuable for the community itself), which, in turn, develops a “judgment” about the given purpose. The judgment can thus be re-integrated in order to create a change within the system, so that the change stimulates the definition of new purposes for restarting the cycle.

WHY

The encoding of community dynamics, which in collaborative systems are often difficult to anticipate and manage, is a useful device that supports and guides the extraction of value within the process. The identification of each step and its consequences not only provides a useful tool-rudder, but also helps to design interventions aimed to the context innovation.

WHEN

This tool, which encompasses the schematic and detailed summary of a cornerstone in the community management field, is useful at every stage of the design process and direction.

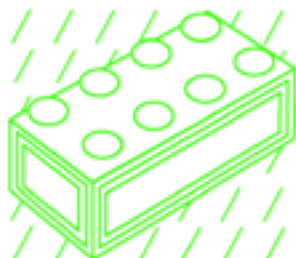
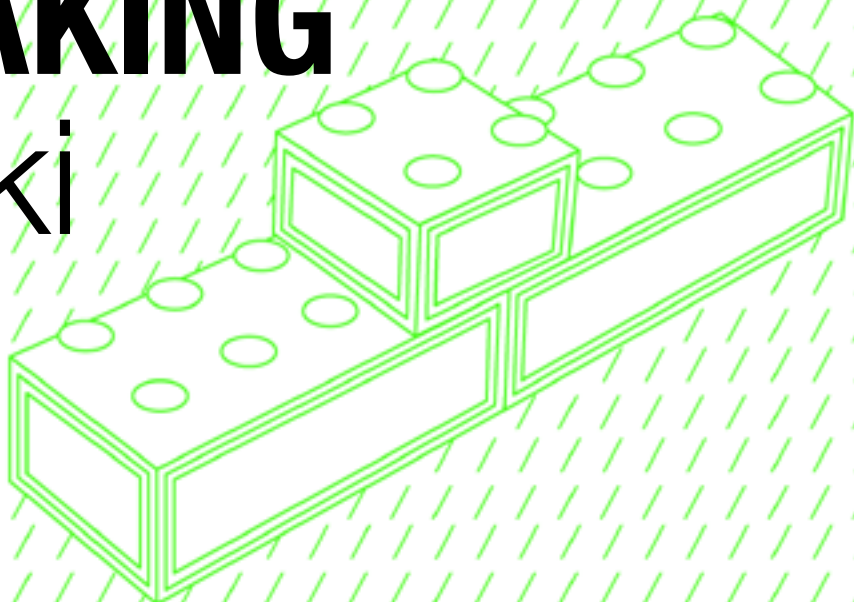
HOW

In addition to this tool, three are the basic elements of the mechanics in the collaboration management:

- The Editorial team: which widens the borders and, aside from the community managers, involves the representatives of the various departments, engages participants in that animation that marks the time and pace of the community related to the business plan.
- The Schedule, organized in different levels: whether editorial, training and entertainment, all integrated into a single metaphor guideline.
- The Relationships: observed, studied and, thanks to the support of data scientist, represented and used as the main flows of information dissemination.



MAKING wiki



'Making' is the noun form of the verb 'to make', defined in the free encyclopaedia Wikipedia as 'to create, construct or produce'. When it comes to local matters, all these verbs are intrinsically linked to manufacturing. Our cities have been emptied of their noisy, bulky machinery. The shells of the old factories have been turned into huge lofts, while large-scale production has been delocalised, spread around the world with the loss of its identity. Behind the apparent decline of manufacturing, the breakup of a monolithic business model has left room for more flexible, 100% local models. In recent years small manufacturing concerns have started up and grown, centring their communication and distribution strategies on local identity – or, as the entrepreneur and founder of SFMade Mark Dwight describes it, 'geographic ingredient branding'. Appreciating the wealth of expression of a place means understanding that it is not part of an opaque (industrial or globalised) assembly line whose details and form are unknown to us, but of something which still has a significant relationship with what we are, what we think, what we desire. In this way local production can take on unique, inimitable forms (of expression) which reboot and heighten their ability to communicate, fertilise and hybridise.

Want to know more?

Read this book

Deep Economy by Bill McKibben



BELIEVE IT

FROM THE CULTURE OF SECRECY TO THE SHARING OF KNOWLEDGE AGGREGATION FOR INNOVATION

Marialuisa Pezzali

Journalist, Radio 24 - Il Sole 24 Ore

Writer and presenter of the show

“Essere e Avere”, Radio 2



“I know of no country which would benefit more than Italy from practices for participation and sharing” I was told recently in an interview with April Rinne, Chief Strategy Officer of Collaborative Lab, and one of the world’s leading experts in the sharing economy. “Italy invented the piazza!” she added, emphasising the social role of the piazza and its function as a workshop for urban civilisation. These words gave me much food for thought – as did the fact that the “Made in Italy: digital excellence” project for a portal hosting and telling the stories of over a hundred products symbolising Italian artisan and food traditions is sponsored by no other than Google itself. **Non-Italians are quicker than we are to recognise that the factor that makes the difference in so many collaborative economy success stories world-wide – bottom-up aggregation – has long been an integral part of Italy’s history, traditions, creativity and savoir-fair** We cannot talk about “localmaking” today without acknowledging the increasingly crucial role of bottom-up aggregation. This is demonstrated by the renewed interest of economic, political and academic spheres in districts and business networking, by the proliferation – even in Italy – of start-ups related to collaborative services, the rise of a phenomenon as pioneering as the social street, and the establishment of Italy’s first neighbourhood-based productive/collaborative districts such as Made in Lambrate and Zona Santambrogio in Milano. “In recent years, domestic demand has offered little scope for satisfaction, especially for small businesses”, I was told by Stefano Micelli of the Ca’ Foscari University in Venice, who coordinates the training project linked to Google’s initiative. “An increasingly large number of operators – including even small businesses – says Micelli – have turned their attention to new markets. But the realities of opening up to new and com-

plex worlds has made it very clear to many of our entrepreneurs just how helpful and important it is to pool one’s efforts with others, playing as a team and thinking up new ways to collaborate which, until only recently, would have been difficult to put into practice.” But it goes further than this. For these businesses, **this encounter with the web forces them to accept what is primarily a radical change in culture: abandoning what Micelli coins the “culture of secrecy” in favour of a culture of sharing – even of knowledge** “Today, the stories behind our most cherished and globally desirable products, and behind the manufacturing processes for these products – says the author of “Futuro artigiano” – are part and parcel of the value perceived by the international consumer in Italian goods. If we don’t tell these stories, if we dig in behind this rather archaic idea of secrecy, we run the risk of denying the buyer the tools – and culture even – necessary to recognise the differences between the Italian product and competitor products”. **“It makes no sense any more to distinguish between new economy and old economy. Google – said the company’s executive chairman Eric Schmidt – is prepared to support the fusion between the traditional manufacturing economy and the digital economy to tell the story of Italian products.”** These words remind me of the premise demonstrated by the economist and Berkeley lecturer Enrico Moretti, whose book “The new geography of jobs” was called “the most important economics publication of 2013” by Forbes: that in a city, for every new job in innovative sectors, five others are created in traditional sectors. This is a premise that I am particularly fond of citing in contexts such as this, in which “localmaking” rhymes with bottom-up aggregation, sharing and, above all, social innovation.

MAKE IT



CARDATO REGENERATED

Prato is renowned the world over as one of Europe's textile capitals. In recent years, however, garment production has slipped increasingly into the hands of Chinese companies which, despite having production based in Italy, import the raw materials they use from the Asian country. Sourced from has therefore become just as important for local businesses as the concept 'made in'. Guaranteeing that the materials used originate from a place where quality is controlled and production methods are verified is now vital for the success of a business. Cardato Regenerated CO2 Neutral was conceived as an answer to this prerequisite. The mark, launched by the Chamber of Commerce of Prato, certifies that the products bearing it are the product of a fabric regeneration process taking place within the textile district of Prato. Through this guarantee of an environmentally aware production process, and of a certified local production chain, a virtuous cycle is created that not only focuses on 'made in' but also on the value of the idea 'sourced from'.



The official website
cardato.it



HIUT DENIM

When you do something properly, you can do it again. This is the exactly what happened in Cardigan, a small Welsh town of 4000 inhabitants, when the businessman David Hieatt revived the area's once famous jeans manufacturing industry to produce the highest quality trousers in the entire UK. When the Dewhirst group moved its production operations to Morocco in 2001, 400 inhabitants of Cardigan lost their jobs. Approximately 10 years later, the Hiut Denim Company was founded, drawing from local know-how to revitalise a community which still yearned to "make something properly". To reinforce the concepts of local production and product history, the company has also developed an app which, using an identification code on each pair of jeans, lets the owner retrace the entire manufacturing process within the factory for that particular pair.



The BBC about Hiut Denim
<http://goo.gl/jNmA0R>



WITH LOVE FROM BROOKLYN/MADE IN NYC/SAVE THE GARMENT DISTRICT NYC

Manufacturing, building and assembling are all verbs that have drifted away from metropolitan areas and been supplanted by verbs belonging to the advanced tertiary sector such as managing, consulting and investing. But through a fusion of different technologies, skills, knowledge and backgrounds, making is a re-establishing a significant role in the economy and culture of certain places. New York offers one of the most evident examples of this reconciliation between the metropolis and production. A huge spectrum is covered, ranging from neighbourhood brands such as With Love From Brooklyn, which brings together different culinary producers and artisans to sell gift boxes made in the neighbourhood, to organisations such as Made in NYC. Then there are organisations striving to save typical and once flourishing businesses which, as a result of offshoring, have lost importance. An example of this is Save the Garment Center, an association which is working to revitalise the Garment Center of NYC by repopulating it with fashion designers and manufacturers.



Made in NYC website
madeinnyc.org

WECONOMY INSIGHT



Read more about this tool
on weconomy.it

FROM LOCAL MARKETING TO LOCAL MAKING

“CHOOSE YOUR CUSTOMERS,
CHOOSE YOUR FUTURE”

Alice Manzoni
Service Designer
Logotel



Italian business culture – based on tradition, excellence and creativity – is currently experiencing sweeping changes. If businesses and the business community are to grow, they now need to do more than just focus their attention and energies on their situation, the intrinsic quality of their products and their internal processes. **Shaping a local strategy for business, a new added-value territorial marketing model which instead of “exploiting” creates shared opportunities, requires businesses and their sales teams to listen and work with each other**, starting with a new approach to their structure. Combining a strategic vision with hands-on knowledge is the only way for companies to achieve the understanding and keen awareness they need to interpret local trends and the area in which the business and its sales team operate, that is, the scenario which the customer experiences every day.

In coming years the main challenge for businesses (be they commercial or not) will be: how can I create new value for my customers? The standard answer – through products, quality and craft skills – is no longer enough. The economic crisis and changing models seen in recent years have led to a radical change in the way customers purchase products and services and, more importantly, in the meaning of purchasing itself: the concept of value.

To ensure that customers choose us today, we need to offer new slants on our products (time-savings, on-demand services, packages, for example). We must reach out to potential customers by offering specific, customised content (for each customer profile or time of the year); we need to identify the best times (some of them unorthodox) to capture their attention and invite customers to meet us (cultural events, for example), create ways of bringing them together (clubs,

etc.) and draw up longer-term commercial synergies and partnerships.

We use the term “making” because we cannot simply wait for customers to come to our stores. “Choose your customers, choose your future:” Seth Godin’s words sum up the spirit of modern retail versus the local. A meeting of strategy and proactivity, action and rhythm.

Local is the basic foundation stone for growth in the retail sector, as are awareness, pedestrianisation and sales. In short, we need to think creatively and act concretely. Local business marketing is a virtuous circle which enhances the local area and all the stakeholders involved.

There are 4 fundamental steps for new “local makers” to follow:

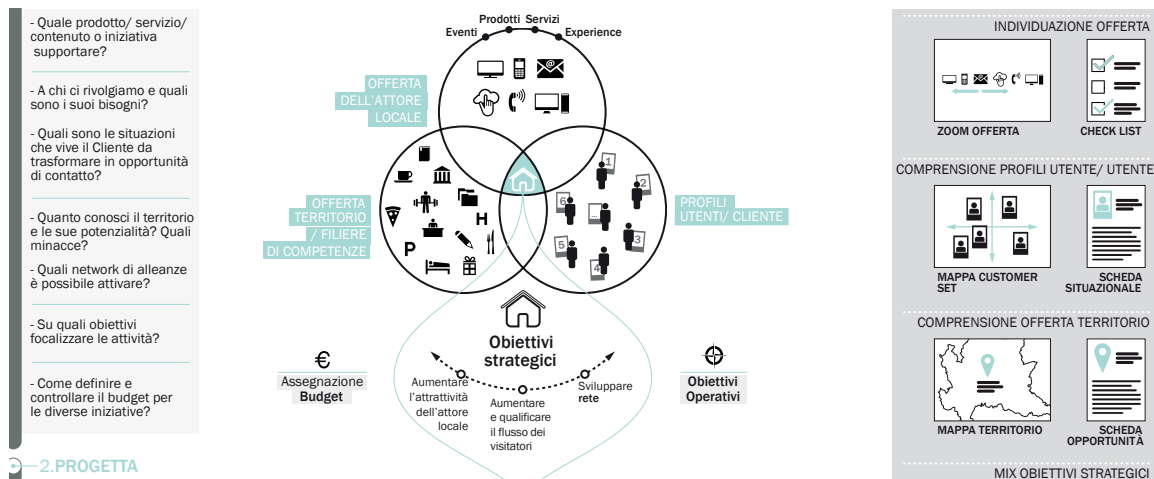
- UNDERSTAND. Create and share a structured approach with your sales team; train staff and encourage them to act, involving them in brainstorming sessions;
- DESIGN. Design ready-to-go tools: simple ideas, projects which can easily be customised to suit different situations, tool kits which are quick to use;
- TRIAL. Try out ideas in the field so that results can be understood and monitored;
- SHARE. Ensure that best practices are shared.

The local area is a “map” which we can read and interpret through our business. It is also a “testing ground” where we can practise and start anew each time; it is a “framework” for new partnerships, and a network we can grow.

WECONOMY

SERVICE DESIGN TOOLS

LOCAL PROCESS MAP



WHAT

A method to systematically explore the potentials of all the players of local ecosystems, for integrating key-questions, steps and tools to support designers and multidisciplinary teams in understanding and co-creating local-based ideas and actions. It is also a step-by-step tool for mapping the ever-evolving dynamics of a district, starting from the definition of its purposes up to the development and monitoring of all the on-field actions.

WHY

- Information systemization into this tool can also be useful at later stages for checking initiatives and projects which are already “on air”. By gathering data and visualizing the process, relationships are clearer, moreover designers and teams have a handy “shared map” for proactively managing the brainstorming phase and the development of local initiatives.

WHEN

- This tool is basically the interpretation of a design approach and, as such, it can be a useful reference in every step of the design process, from decision to delivery.

HOW

- This local process method is generated according to on-field experience, so it aims not only to enable designers to understand “what” but also “how” to deal with analysis and projects with the support of a range of practical tools that may be taken into consideration at each stage (e.g. profiles mapping, offering map, partnership boards etc).

FUTURE STORIES

Thomas Bialas
Futurist



LOCALL FOR ACTION

THE NEW LOCAL CALLS FOR ACTION

A call for action for the new 'local', which makes former concepts of local/global things (or, rather, trends) of the past. But to be honest, who could care less about trends and buzz-phrases like 'think global act local'? **What actually counts is substance, and that is this: the distinctions between online and offline, global and local, and far and near are blurring. The hyperrealism of geolocalisation is changing the way we perceive the world. Everything is within reach, and, above all, everything (on paper) is possible – even for the smaller business.** Many new businesses of the sharing economy are new local economies taking advantage of global access and the instrumental support of digital technology as accelerators for innovation and a means for market penetration. Yesterday, global mega-corps dominated every local market, but today, local micro-businesses are aggregating all global customers. This is local empowerment in action. The best and most symbolic example of this is still Airbnb.com. The (former) small start-up Airbnb.com – which could be either called a website or a community, take your pick – letting private users rent houses and rooms (and socialise) has now become the widely imitated global leader in its field, proving that the globalisation of localisation (where local micro-businesses attract customers from all over the world) is already a done deal. A small idea conceived in San Francisco has become a global phenomenon through the unrestrained acceleration of digital technology. **This simple mathematical formula of how technology accelerates exponentially is something that should be learned by rote by every operator: a local business multiplied by the power of digital technology produces a global effect (read: success).** Consider the following premise: real life is local (real economy), social life is networked (social networks) and mobile life is digital (globalised access), and combining these three spheres (online, offline and mobile device) gives rise to the new concept of local, which no longer has anything to do with zero-mile consumption or other such "autocratic" practices. Making new local new are the new possibilities offered by technology. For instance, geolocalisation transforms all territorially circumscribed local economies into a global market. Many of the new economies of the future will be micro-economies consisting of micro-businesses providing an almost surgical solution to the micro-demands of local communities. Other effects of the new 'local' are the rise of 'made here again' or 'still made here'. We had grown used to products designed in California but made in China (Apple is a case in point). But after delocalisation, we are now witnessing the phenomenon of relocalisation, and a shift from outsourcing to insourcing. The trend to make it at home again is already being covered extensively by the economic press. **In future, the priority will no longer be finding low cost factories on the other side of the planet, but organising production as close as possible to the consumer. Additionally, the industrial world will become radically digitalised over the next 10 years (see fabbing).** Industry Version 2.0 will use intelligent machines and analytical software to meet the needs of user/consumers, and lead to a model that sees the factory as an ecosystem. Perhaps everything will become local – even factories. The only global aspects remaining will be the unrestricted flow of information and raw materials. Is this a too Utopian vision? Not really, if you consider the energy market - where the most global and monopolistic of all powers could possibly crumble in the face of the most significant megatrend of the century: do-it-yourself energy (or energy sharing). According to forecasts by the Zurich based think tank Gottlieb Duttweiler Institut, by 2020 there will be more energy producers than consumers in Switzerland and Germany. This is a little like what has happened on the web, where there are now more bloggers than readers. Widespread self-production on all levels (including sources such as automobiles and even human movement) will create an energy surplus that can be put back into the grid.

FINAL LAP

WALK ON THE LOCAL SIDE A NEW BALANCE BETWEEN “ME” AND “WE”

Nicola Favini

*DG e³ Manager of Communities
Logotel*



I'm personally interested in the “Local” dimension mainly because of its halfway, intermediate nature. Let me explain better. We are quite aware that today's fluid context inspires our ability to continuously find new balance points between opposing positions, which were previously defined and considered almost in a Manichaean way (good VS bad). It is easy to make lists of dos and don'ts during safe and stable times, but the great contemporary uncertainty is, instead, training us to make decisions that require stronger attention to that balance point. Physical or digital, product or service, push or pull, strategy or tactic, control or delegation, top-down or bottom-up, satisfying or amazing, effectiveness or efficiency. Whatever the dualism, it is important to understand that these are all extreme polarities to be managed day-by-day by designing the right mix of hybridization. **None of the opposite poles is the “right one” by itself. People and organizations must be able to find the balance as an acrobat finds it on wire.** The balance is a dynamic game in which, in order to walk on the edge, you need to balance weight on the right and on the left, on front and back but especially avoiding being static. In an elastic landscape if you stand still, you fall. If you are all on your left side (or right), you fall. If you experience unbalance you have to counterweight, otherwise you fall. When you are on wire, the wind changes direction without warning!

I would place the concept of “local” as the point where the extremes of the leverage of the organizational dimension look for balance. On one hand the individual, the individual understood as the atomic particle of business, whether Customer or the Supplier, so vivid and tempting to become unique. On the other hand the wider part of society and market itself, often so broad to be little graspable and generic. **In between**

is the “Local”. The Local as the dimension to train new balances. Because it is in the Local that individual and the whole meet each other.

The Local dimension is the space in which the venture allows community of georeferenced customers for invasion. Where the company and its brand introduce themselves as guests from outside. Accepting the temporary dimension of the Local means the design of new offers, planning, schedules, products and services knowing that they are open systems able to be completed only locally. These Customers, that day, in that context, with that peripheral experience will complete a marketing action that was thought ahead and meant for all. **Think “Local” means building systems that are efficient in clarify the “why”, building maps of “what” leaving sufficient autonomy in the “how”**

At the Local level Customers and Competitors have a name, an address and often a face! At the Local level it is easier to measure the outcome of an action. At the Local level it is easy to reorganize the marketing effort in relation to the daily climate change! At the Local level it is essential to be able to lift the eyes beyond our own company borders in order to select and install locally what we need. Designing service models, building new offers, testing innovative solutions require a strong focus on the “Local” dimension as the boundary area where all the internal and external forces of the enterprise meet and seek for balance. And the Digital Age? It strengthens this argument, but we will come back to this.

MAGAZINE CONTINUES HERE



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

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LAMBRATE LUOGO SPECIALE, DALLA FAEMA ALLA DESIGN WEEK, DALLA INNOCENTI AGLI SPAZI D'ARTE, DAL PRODOTTO AI SERVIZI AVANZATI.

Il quartiere di Lambrate ha dimostrato nella storia un suo genoma ben preciso:

lavoro, cultura, innovazione, creatività e "saper fare" sono elementi di coesione economica, sociale, territoriale, che da decenni caratterizzano fortemente l'identità lambrate. Sospesa a metà fra borgo e metropoli, Lambrate ha profonde radici locali e snelle ramificazioni internazionali. Un ponte tra Milano e il resto del mondo. Lambrate è un laboratorio diffuso di produzione e sperimentazione permanente, per buona parte inesplorato. Una periferia? Sì, una periferia orgogliosa perché, letteralmente, frontiera, avanguardia, (av)ventura, spazio di confine proiettato verso l'esterno e sostenuto dall'interno.

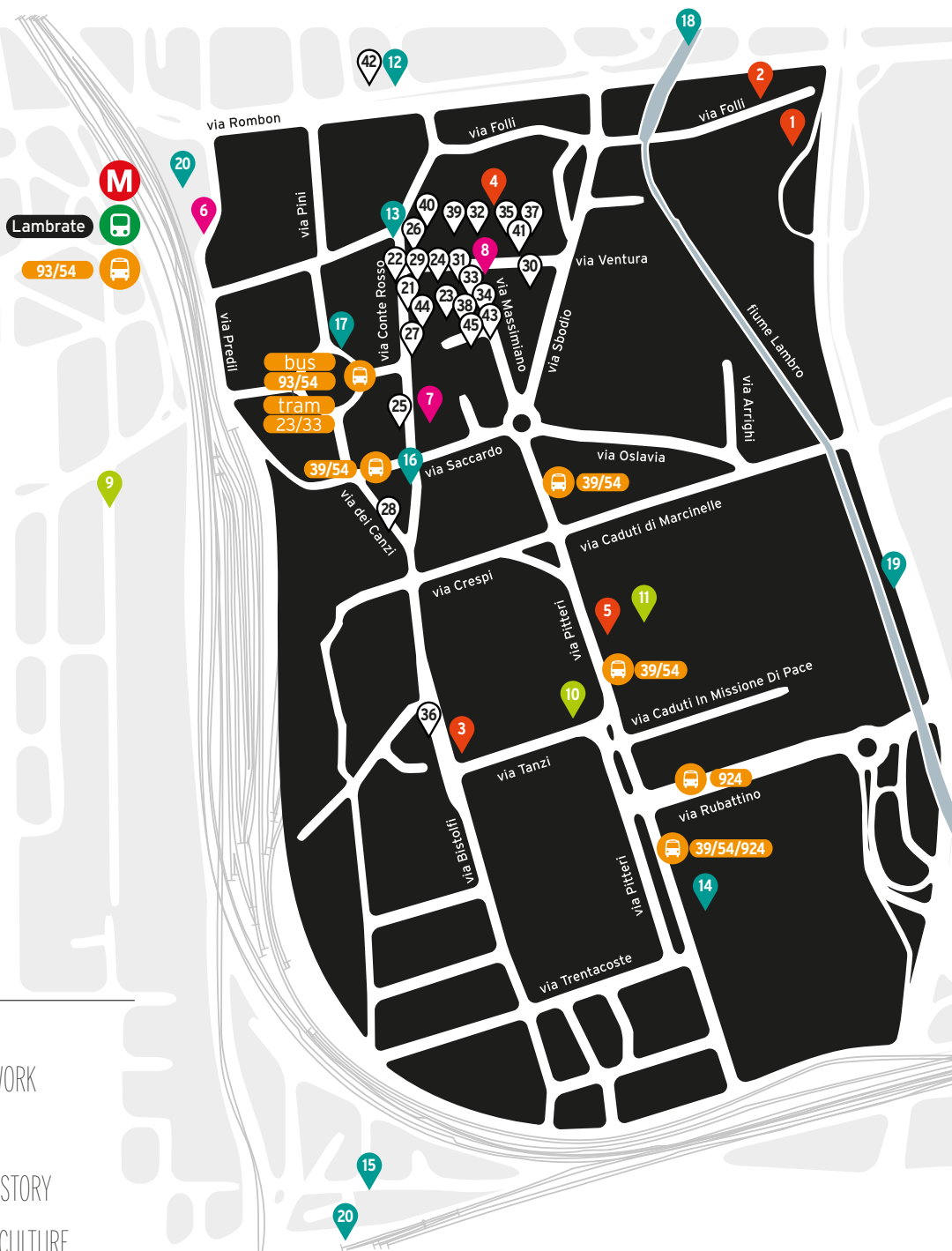
LAMBRATE A UNIQUE PLACE WHERE INDUSTRIAL AND CULTURAL HISTORY IS MERGED WITH CONTEMPORARY WORK AND LIFE, 365 DAYS A YEAR.

Lambrate is an area of Milan in constant transformation, a big laboratory of ongoing experimentation with a very specific uniqueness: it is a place where work, culture, innovation, creativity and making are the cohesive elements for its economical, societal and territorial development 365 days a year. Lambrate is at the same time a village and part of the big city, with deep historical roots and international ramifications, still unexplored, yet very authentic. It was the stage to Neorealist films and a venue of art pieces like Patrick Tuttofuoco's Luna Park, is the place where Lambretta, Faema's coffee machines and Cinelli's bicycles were invented, where nowadays Design Week, art galleries and creative companies are based and where culture, innovation and advanced services happen. A bridge thus, between Milan and the World; proud of being an avant-garde and adventurous border area.



MADE IN LAMBRATE È UN PROGETTO DI IDENTITÀ E VALORIZZAZIONE TERRITORIALE, SENZA SCOPO DI LUCRO E DI NATURA COLLABORATIVA, PROMOSSO E CO-FINANZIATO DA UNA RETE APERTA DI REALTÀ OPERANTI NEL QUARTIERE DI LAMBRATE TRA IMPRESE, STUDI, ASSOCIAZIONI E SINGOLE PERSONE, CON L'OBIETTIVO DI PROMUOVERE LA CULTURA DEL LUOGO, RIGENERARE E VALORIZZARE LA ZONA IN QUANTO REALTÀ STORICAMENTE PRODUTTIVA E CREATIVA DELLA CITTÀ DI MILANO.

MADE IN LAMBRATE IS A NON-PROFIT COLLABORATIVE PROJECT OF LOCAL EMPOWERMENT, CO-DESIGNED AND CO-FUNDED BY AN OPEN NETWORK OF 2 ENTITIES (COMPANIES, ASSOCIATIONS AND SINGLE PLAYERS) HEADQUARTERED IN THE LAMBRATE AREA. THE PROJECT AIMS TO PROMOTE LAMBRATE'S CULTURE, TO REGENERATE AND HIGHLIGHT ITS HISTORICAL AND CONTEMPORARY STRENGTH POINTS: ITS PRODUCTION, EXPERIMENTATION AND CREATIVE POTENTIAL.



(beta) MAP

-  LAVORO/WORK
-  ARTE/ART
-  STORIA/HISTORY
-  CULTURA/CULTURE
-  NETWORK

-  SUBWAY M2
-  TRAIN
-  BUS

1 BRACCO

Fondato nel 1927, il Gruppo Bracco è oggi una multinazionale che opera principalmente nel settore chimico e farmaceutico. Nel 1949 aprì la storica sede di Lambrate, per la ricerca e la produzione. / via Folli

2 CINELLI

Antonio Colombo rilevò il marchio che prende il nome dal ciclista Cino Cinelli. L'azienda, che ora ha sede a Caleppio in provincia di Milano, è leader nel settore del ciclismo di altissima gamma. / via Folli

3 COLUMBUS

Nato come A.L. Colombo, dal 1919 questo marchio ha portato l'innovazione nella produzione di tubi d'acciaio per biciclette da corsa, moto, auto e velivoli. / via dei Canzi

4 FAEMA

Un marchio identitario per Milano e Lambrate, dove l'azienda si insediò nel dopoguerra. Assorbita da Cimbali, con sede a Binasco, produce macchine da caffè presenti nei bar di tutto il mondo. / via Ventura

5 INNOCENTI

Nata per la fabbricazione di elementi in ferro per ponteggi, passò nel dopoguerra alla produzione di moto e auto. Negli Anni '50, a Lambrate si producevano anche 100mila esemplari l'anno della Lambretta, uno dei simboli del boom economico. / via Rubattino

6 BLU

Opera del 2008, è un murales di trenta metri realizzato dallo street-artist "Blu", attualmente attivo, richiesto ed esposto in tutto il mondo. / via Predil

7 OMAR HASSAN

Migliaia di punti colorati sui muri del parcheggio di questa via. Opera di Omar Hassan, artista che ha voluto rendere omaggio al quartiere. / via Conte Rosso

8 PATRICK TUTTOFUOCO

"LUNA PARK" è un'opera di questo artista milanese, che vive a Berlino. Le due insegne luminose del vecchio parco delle Varesine di Milano sono installate su due edifici poco distanti tra loro. / via Ventura

9 MIRACOLO A MILANO

Girato da Vittorio De Sica nel 1950 intorno alla Cascina Rosa, ora sede di un orto botanico universitario aperto al pubblico. / via Valvassori Peroni

10 TEOREMA

Nel '68 Pasolini getta uno sguardo sulla borghesia imprenditoriale milanese. Alcune scene del film inquadrano l'entrata imponente della fabbrica Innocenti. / via Pitteri-via Tanzi

11 ROMANZO POPOLARE

Firmato da Mario Monicelli nel 1974, le scene di fabbrica sono girate davanti all'Innocenti. / via Rubattino

12 VILLA BUSCA SERBELLONI

Villa di campagna delle famiglie Busca e Serbelloni, fu costruita nel tardo '600. Ben conservata, è ora sede di diverse attività produttive. / via Rombon

13 VIA CONTE ROSSO E LA CAPPELLETTA

Era il vero centro di Lambrate, con trattorie, bocciofile, negozi, artigiani, circoli politici e sindacali. La Cappelletta, già luogo di culto in epoca romana, è il simbolo religioso del quartiere. / via Bertolazzi

14 POLVERIERA DI LAMBRATE / TEATRO MARTINITT

L'ente di assistenza degli orfani milanesi nasce nel XVI secolo, nell'oratorio di San Martino in Via Manzoni, da cui il nome "Martinit". Il teatro risale agli anni '30, sull'ex fabbrica di polvere da sparo del 1600. / via Pitteri

15 CHIESETTA DI SAN FAUSTINO E GIOVITA ALL'ORTICA

Costruita dai monaci benedettini alla fine del XI secolo. L'edificio attualmente visibile, restaurato nel dopoguerra, risale al 1519; il campanile, invece, è del 1400. / via Amadeo

16 PARROCCHIA DI SAN MARTINO

La chiesa fu edificata nel XI secolo, e divenne parrocchia nel 1599 con l'arcivescovo Carlo Borromeo. Demolita e ricostruita nel 1928, è il centro della vita religiosa del quartiere. / via dei Canzi e via Conte Rosso

17 RIMEMBRANZE DI LAMBRATE

Asse che collega via Conte Rosso con il sottopasso della ferrovia, ha al centro una piazza con 114 alberi piantati per ricordare i caduti della guerra '15-'18. / via Rimembranze di Lambrate

18 IL FIUME LAMBRO E I PARCHI

Il parco - che, come il quartiere, prende il nome dal fiume Lambro - era una sintesi del paesaggio lombardo, con la collina, due piccoli laghi, la pianura con il fiume e le rogge, cascine e campi coltivati. Il fiume è di nuovo protagonista nel "Parco dell'Acqua", inaugurato nel 2004, nell'area ex-Innocenti. / via Caduti di Marcinelle

19 STAZIONI DI LAMBRATE E ORTICA

Lambrate è connessa e al tempo separata dalla città dalla rete ferroviaria. La stazione dell'Ortica è stata attiva dal 1896 al 1931. Quella di Lambrate, del 1931, è stata ampliata nel 1999 con un nuovo affaccio su Piazza Monte Titano, su progetto di Ignazio Gardella.

1 BRACCO

Bracco Group was founded in 1927 and it is today a multinational corporation in chemicals and pharmaceuticals sector. Its historical research and production headquarter was established in Lambrate in 1949. / via Folli

2 CINELLI

Antonio Colombo took over the brand named after the famous cyclist Cino Cinelli. The company is a market leader in high quality biking and it is headquartered nowadays in Caleppio, close to Milan. / via Folli

3 COLUMBUS

Born as A.L. Colombo, this company has been innovating the production of steel tubes for professional bicycles, motorbikes, cars and aircrafts since 1919. / via dei Canzi

4 FAEMA

Faema has been an iconic brand for Milan and for Lambrate, where the company was headquartered after WWII. Integrated nowadays to Cimbali, it produces worldwide-spread coffee machines. / via Ventura

5 INNOCENTI

Innocenti was initially born to produce iron for the construction of scaffolds. After WWII, Innocenti began to produce motorbikes and cars. In the 50's, the Lambrate's headquarter produced 100k Lambrettas a year, one of Italy's symbol of economics boom. / via Rubattino

6 BLU

This artwork is a 30 m long murales made in 2008 by "Blu", a world-famous and widely appreciated street-artist. / via Predil

7 OMAR HASSAN

Thousands of colored dots on a small park's wall. An artwork made by Omar Hassan as a gift to Lambrate. / via Conte Rosso

8 PATRICK TUTTOFUOCO

"LUNA PARK" is a work by Milanese artist Patrick Tuttofuoco, now based in Berlin. Both of these neon signs were part of the amusement park Varesine in Milan and are placed on two near buildings in via Ventura and via Masimiliano. / via Ventura

9 MIRACOLO A MILANO

Directed by Vittorio De Sica in the 50's, in the surroundings of Cascina Rosa, now headquarter of a university's botanical garden open to the public. / via Valvassori Peroni

10 TEOREMA

In 1968 Pasolini set his focus onto the Milanese entrepreneurial bourgeoisie with this movie. Some of its scenes frame the imposing entry of Innocenti factory. / via Pitteri-via Tanzi

- 11 ROMANZO POPOLARE**
Directed by Mario Monicelli in 1974, the factory-set scenes of this movie were shot at the entrance of Innocenti. / via Rubattino
- 12 VILLA BUSCA SERBELLONI**
The Busca and Serbelloni families' country villa was built at the end of 15th century. Well preserved, almost hidden between houses and streets, it hosts now a creative collective. / via Rombon
- 13 VIA CONTE ROSSO AND THE "CAPPELLETTA"**
Here was the true center of old Lambrate, with "trattorias" (restaurants), bowling alleys, shops, artisans, political and trade union associations. The "Cappelletta" ("little chapel"), a place of worship since Roman times, is still the religious symbol of the neighborhood. / via Bertolazzi
- 14 LAMBRATE'S GUNPOWDER FACTORY / MARTINITT THEATRE**
The orphan care organization was born in Milan in the XVI century at St. Martin oratory in via Manzoni, hence the name "Martinit". The theater was built in the '30s on the former gunpowder factory from 1600. / via Pitteri
- 15 CHURCH OF SAINT FAUSTINO AND GIOVITA AT ORTICA**
Built by Benedictine monks at the end of XI century. The currently visible building, restored after WWII, dates back to 1519; the bell tower, however, dates back to 1400. / via Amadeo
- 16 ST. MARTIN PARISH CHURCH**
The church was built in the XI century, and became a parish in 1599 under Archbishop Carlo Borromeo. Demolished and rebuilt in 1928, it is the center of religious life in the neighborhood. / via dei Canzi e via Conte Rosso
- 17 RIMEMBRANZE DI LAMBRATE**
The axis that connects via Conte Rosso with the railway tunnel, it features at its center a square with 114 trees planted to commemorate the fallen of WWI. / via Rimembranze di Lambrate
- 18 LAMBRO RIVER AND ITS PARKS**
The park - which, as the whole district, takes its name from the river Lambro - was the epitome of Lombard landscape with hills, two small lakes, a valley with river and canals, farms and fields. The river is now once again the main attraction of "Parco dell'Acqua" ("Water Park") opened in 2004 in the former Innocenti area. / via Caduti di Marcinelle
- 19 LAMBRATE AND ORTICA STATIONS**
Lambrate is connected and separated at the same time from the city by the railway. Ortica station was active from 1896 to 1931. Lambrate station (1931) was expanded in 1999 with a new entrance from Piazza Monte Titano, designed by Ignazio Gardella with a new entrance from Piazza Monte Titano, designed by Ignazio Gardella.
- 21 20134 LAMBRATE**
{vintage fashion and antiquities}
via Conte Rosso 22
www.20134lambrate.blogspot.com
- 22 ACMA**
{italian centre for architecture}
via Conte Rosso 34
www.paesaggio.it
- 23 AICA**
{art gallery}
via Massimiano 25
www.ai-ca.com
- 24 ARDUINI & VERONI**
{graphics and communication}
via Ventura 6
www.arduiniveroni.it
- 26 CIRCOLO A.C.L.I. LAMBRATE**
{nonprofit association}
via Conte Rosso 5
www.circoloaccli-lambrate.it
- 25 COWO**
{coworking spaces network}
via Ventura 3
www.coworkingproject.com
- 27 DAAL GALLERY**
{antiquity furniture, design}
via Conte Rosso 20
daalgallery.blogspot.it
- 28 EX-BAZZI / GRAFICHE BAZZI**
{event spaces and printing services}
via dei Canzi 19
www.exbazzi.it www.bazzi.it
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{nonprofit healthcare provider}
via Ventura 4
www.fondazioneeris.it
- 30 FABLAB VENTURA / FWR**
{digital prototyping}
via Ventura 22
fwr.it
- 31 FLUXIA GALLERY**
{art gallery}
via Ventura 6
www.fluxiagallery.com
- 32 MASSIMO DE CARLO**
{art gallery}
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www.massimodecarlo.it
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{art and design events promotion}
via Ventura 15 - 4° piano
www.jenny.it
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{service design company}
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- 38 MAGICO**
{0 food-miles catering}
via Massimiano 25
www.gt8mercato.it
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{architecture, design, visual arts}
via Ventura 5
www.modoloco.com
- 40 MONKEY BUSINESS**
{advertising agency}
via Ventura 3
www.monkeybusiness.it
- 41 MORET**
{art-design rugs}
via Ventura 15
www.moret.it
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via Massimiano 25
www.studioagnelli.com
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{design and self-production}
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www.subalterno1.com
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{communication, research, education}
Via Massimiano 25
www.ticonuno.it
- 46 VENTURA LAMBRATE**
{design exhibition circuit}
www.venturaprojects.com
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-  ARTE
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-  NETWORK

LAMBRATE: LA STORIA IN PILLOLE

DID YOU KNOW?

Le origini di Lambrate sono incerte. Il primo insediamento sembrerebbe aver dato origine ad un piccolo villaggio di agricoltori e allevatori. Non si ha una data precisa della sua origine, si sa però che Lambrate esisteva all'epoca di Roma, e fu romana. Conferma ne è il ritrovamento della Cappelletta, nel 1905 e di un medio bronzo di Augusto.


The origins of Lambrate are uncertain. The first settlers evolved the land into a little farming village. We do not know the exact date of foundation, we do know, though, that Lambrate existed during the Roman empire. Proof of it is the discovery of the 'Cappelletta' in 1905 and of a bronze of Augustus.

Lambrate, da sempre conosciuto come un villaggio agricolo rurale dai terreni fertili e ricchi di acque, vede sorgere, durante l'VIII e il IX secolo d.C., i primi due monasteri cascina. Quello che rimane si può vedere in via Saccardo 40 e in via Cavriana dove si può osservare l'abside della chiesa di S. Ambrogio oggi adibita a fienile e ripostiglio.

Lambrate, famous as a rural agricultural village rich in fertile lands and water, witnessed the origin, between the 8th and 9th century A.D., of the first two farm monasteries. What is left of them can be seen in via Saccardo 40 and in via Cavriana, where it is possible to notice the apse of St. Ambrogio's church, now converted into a barn and storage room.

Durante la dominazione spagnola, che durerà ben 179 anni fino all'arrivo degli austriaci nel 1714, gli spagnoli presero possesso del territorio di Lambrate, dando vita alla prima industria bellica lambratese: "La Polveriera" che sorgeva sull'area dove oggi sono "I Martinitt".

During the Spanish domination, that lasted for 179 years until the advent of the Austrians in 1714, the Spaniards claimed Lambrate, giving birth to the first Lambrate gunpowder factory: "La Polveriera", that was built where now "the Martinitt" stand.



Quando Lambrate diviene parte di Milano? L'area viene per la prima volta annessa a Milano nel gennaio del 1808 grazie al decreto del viceré Eugenio di Beauharnais (figlio adottivo di Napoleone I). È però nel 1924 che avverrà la definitiva annessione al comune meneghino dopo un'indipendenza durata 108 anni a seguito del crollo dell'impero napoleonico.

When did Lambrate become part of Milan? The area was, for the first time, annexed to Milan in January 1808 thanks to the viceroy Eugenio Beauharnais's decree. It was in 1924 though, that the final annexation to the capital of Lombardy happened, after a 108 year long period of independence following the fall of Napoleon's empire.

Il quartiere ha fatto da set per numerosi film. Nel 1960, Luchino Visconti gira uno dei suoi capolavori più famosi, "Rocco e i suoi fratelli" (con, tra gli altri, Renato Salvatori e Alain Delon), facendo giungere proprio in questo quartiere, allora industriale e povero, la famiglia Parondi.

The district has been a set for many different movies. It is the year 1960 when Luchino Visconti directs one of his most famous masterpieces, 'Rocco and His Brothers' (with, among other, Renato Salvatori and Alain Delon), placing the Parondi family's residence right in this district, then poor and industrial.

Lambrate è conosciuta anche da numerosi musicisti di fama internazionale. È infatti qui, in una piccola liuteria artigianale di nome Noah in via Rombon 41, che, da 17 anni, rock star del calibro di Lou Reed, Bruce Springsteen, Sting, Matthew Bellamy e Saturnino trovano alcune delle loro chitarre migliori.

Lambrate is also known by many world-famous musicians. It is here, in a small artisanal lutherie named Noah (in via Rombon 41) that, for the past 17 years, rock stars the likes of Lou Reed, Bruce Springsteen, Sting, Matthew Bellamy and Saturnino have been finding some of their best guitars.

PRESENT STORIES MADE IN LAMBRATE

QUANDO LA CIVITAS SUPERA L'URBS

WHEN "CIVITAS" TAKES OVER "URBS"

Nicola Zanardi

Journalist

Founder Hublab



Lambrate Ventura di questi anni nasce da contenitori che hanno cambiato pelle più e più volte e che, oggi, sono incubatori di nuovi contenuti e di nuovi lavori. Innovare, per un'area come Lambrate, è una storia che risale al secolo scorso. **La centralità del saper fare che fa parte del DNA di quest'area non è necessariamente collegata a un sistema industriale ma ad artigiani e a realtà più flessibili, a reti informali piuttosto che a filiere strutturate.**

Ci sono state tante dissolvenze incrociate tra tipologie di industrie sul corso di un fiume, il Lambro, che ha dato la radici a tante aziende e prodotti. Tra cui la famosa Lambretta, scooter dal disegno innovativo, uno dei simboli del boom economico italiano. La ripartenza di Lambrate è stata la rigenerazione di una parte dei suoi contenitori, ex fabbriche e magazzini che oggi, vedono emergere tante nuove competenze e attività, sulla scia di visioni e anche esigenze di sopravvivenza.

Lo spostamento delle varie figure professionali della zona, è avvenuto gradualmente, negli ultimi 10 anni. Non c'erano condizioni particolari se non l'architettura industriale in fase di dismissione. Oggi sono quasi un centinaio, tra aziende e professionisti, vi lavorano con una alta densità di approcci e peculiarità originali che hanno ridefinito il senso dei suoi contenitori. E se i contenitori - hardware dell'area - sono diventati gli attrattori della zona dieci anni fa, le competenze progettuali e trasversali, oltre che realizzative, hanno costituito l'humus che ha caratterizzato per tutto il Novecento questo distretto a livello industriale, socia-

*Ventura Lambrate, in recent years, originates from containers that have changed the skin over and over again and that, today, are incubators of new content and new jobs. Innovating for an area like Lambrate is something that dates back to the last century. **The pivotal role of the know-how, that is part of this area's DNA, is not necessarily linked to an industrial system but is, instead, integral to the artisans and to more flexible realities, connected to informal networks rather than structured chains.***

There have been many cross-fades between different types of industries over the course of the river, Lambro, that gave origins to many companies and products. These include the famous Lambretta, a scooter with an innovative design and a symbol of the Italian economic boom. The restart moment for Lambrate was the regeneration of a part of its containers, old factories and warehouses that are now witnessing the emergence of so many new skills and activities in the wake of visions and even survival needs.

The displacement of the various professionals in the area has occurred gradually over the past 10 years. There were no special conditions other than the industrial architecture in the process of being dismissed. Today there are almost a hundred businesses and professionals, working with a high density of original features and approaches that have redefined the meaning of its containers. And if the containers - hardware of the area - have become attractors of the area itself ten years ago, it is the design and cross-discipline skills, along with the constructive ones, that have formed the humus that has characterized, in the twentieth century, this district at an industrial, social and political level; the same model, with other skills that, today, defines its new features.

le e politico. Lo stesso modello, con altre competenze che, oggi, ne definisce le nuove caratteristiche.

Rovesciando la piramide produttiva, le prime fonti di ispirazione e di attrazione del nuovo corso sono state certamente le gallerie di arte, nuovi hub delle aree urbane, qui tante e concentrate e (quasi) tutte dedicate al contemporaneo. Il loro essere, insieme, contenitori e contenuto, come spesso nell'arte contemporanea, ha dato il via a cambiamenti di forme e di modelli originali a livello territoriale. Conoscenza, comunicazione, modelli di business e nuove forme di comunità si sono incrociate facendo saltare le classificazioni e le categorizzazioni correnti. I contenitori, da esempi di architettura, sono diventati luoghi per i contenuti. **Come se la civitas - il complesso di schemi ideali e di comportamento su cui si fondano i costumi che definiscono la vita urbana - avesse preso il sopravvento sull'urbs, la struttura materiale che coincide con l'edificato.** Le relazioni non formali che stanno alla base della civitas (o del software, per usare un termine più attuale nella stessa accezione) sono un pezzo dell'habitat in cui stanno nascendo nuovi lavori sempre più legati ad una progettazione, a cui solo in alcuni casi, segue una produzione, diretta o indiretta. **Made in Lambrate nasce da qui. Da una comunità che, tutti i giorni tutto l'anno sperimenta, progetta, crea, produce, inventa, senza verità in tasca. Con molte radici e un futuro pieno di finestre da aprire.**

*Turning the production pyramid upside down, the first sources of inspiration and attraction of the new course were most certainly the art galleries, new hub of urban areas, several here and concentrated and (almost) all dedicated to contemporary art. Being containers as well as contents, as it often happens in contemporary art, has given rise to the shift of shapes and original models at a local level. Knowledge, communication, business models and new forms of community have overlapped with each other, blowing up current classifications and categorizations. The containers, from examples of architecture, have turned into places for content. **As if "civitas" - the complex of ideal patterns and behaviors that underpin urban life defining costumes - had taken over "urbs", the material structure that coincides with the buildings.** The non-formal relations, which are the basis of the civitas (or software, to use a more current term with the same meaning), are part of an habitat where new jobs are springing up more and more linked to a design that, only in some cases, is followed by a direct or indirect production. **This is where Made in Lambrate is born. From a community that, every day, all year long experiments, designs, creates, produces, invents, with no absolute truth but with many roots and a future full of windows to open.***

LOCAL TALENT MADE IN LAMBRATE

WHY I FOUNDED COWO, THE CO-WORKING NETWORK FROM MY OFFICE IN LAMBRATE

(92 SPACES IN 53 TOWNS ACROSS ITALY)

Massimo Carraro

Founder Cowo

Partner Monkey Business



Lo confesso: ho fondato la rete Cowo per motivi di bieco interesse personale. Condivisione collaborativa? Piattaforma condivisa? Co-opetition? Ma quando mai. Fin dall'inizio ho avuto – e continuo ad avere – una sola cosa in testa, nient'altro che un risultato personale. Io volevo creare il mio mondo. Prima di condannarmi, concedetemi – come si fa – una piccola requisitoria difensiva.

Sono un copywriter, ho lavorato molti anni nelle multinazionali della pubblicità. Quel tipo di posto dove un battito d'ali a Wall Street causa un terremoto (di licenziamenti) a Milano.

Poi sono diventato free-lance.

Ho scoperto le gioie del “bonus-malus”, cioè quando lavori giorno e notte 15 giorni per una gara che, se viene persa guadagni zero; se viene vinta guadagni quasi zero. Poi ho aperto la mia agenzia e ho iniziato a divertirmi con gli... studi di settore.

Ci sono cose che rendono il lavoro un inferno, soprattutto per chi lo ama profondamente.

Allora sono partito. Per un mondo che non esisteva. E, visto che non esisteva, ho iniziato a costruirlo. Partivo già bene, in realtà, grazie a tre cose: una persona eccezionale al mio fianco, un bell'ufficio a Milano, un blog su WordPress.com.

6 anni dopo, siamo in 92 spazi di coworking in 53 città, ma l'importante non è questo.

L'importante è che ho capito che siamo in tanti ad aver voglia di costruire un mondo diverso, cominciando da una scrivania in coworking e da poche regole condivise:

I have a confession: I founded the Cowo network out of ruthless self-interest. Cooperation? Shared platforms? Co-opetition? As if. I've only had one thing in mind from the very beginning: my own personal results, and nothing more. I set out to create my own world. Before you condemn me, grant me, if you will, a moment to present my defence. I'm a copywriter, and I worked with advertising multinationals for many years.

It's the type of job where a flap of wings on Wall Street can cause a hurricane (of sackings) in Milan.

Then I went free-lance. I discovered the joys of the “non-claims bonus”: you work on a bid night and day for two weeks, and if you lose it, you earn nothing; if you win it, you earn next to nothing.

Then I opened my own agency, and started having fun with... segmentation studies.

Some things make your job hell, especially if you're passionate about it. And then I left.

I set out for a world which didn't exist.

Because it didn't exist, I had to start building it myself.

Three things got me off to a good start: an incredible person by my side, a great office in Milan and a blog on WordPress.com. Six years later we have 92 coworking spaces in 53 Italian towns, but that's not what counts.

What counts is realising that lots of people want to build a different world, starting with a coworking desk and a few shared rules:

CowoManifesto – Cos'è il coworking per Cowo

1 - “Coworking”, senza le persone che lo praticano, è solo una parola.

2 - Rendiamo il lavoro un'esperienza migliore, grazie alla condivisione quotidiana di spazi e conoscenze.

3 - I coworker non sono clienti. Sono professionisti che lavorano con te.

4 - Facciamo parte di una community allargata, e dialoghiamo.

5 - Nel nostro modello, la relazione viene prima del business.

6 - I nostri skill professionali sono costantemente migliorati dalla community.

7 - Non crediamo nella competizione, e questo ci rende estremamente competitivi.

8 - Il coworking gode della migliore strategia di marketing che si possa immaginare: la felicità.

9 - Il coworking è sempre l'inizio di qualcosa.

10 - “Coworking is a labour of love” (Tara Hunt)

CowoManifesto – What does coworking mean to Cowo?

1 - “Coworking” would be just a word without the people who do it.

2 - We can improve the work experience by sharing spaces and knowledge on a daily basis.

3 - Coworkers aren't customers. They're professionals who work alongside you.

4 - We're part of a wider community, and we communicate with one another.

5 - In our world, relationships come before business.

6 - Our professional skills are constantly improved by the community.

7 - We don't believe in competition, and this makes us extremely competitive.

8 - Coworking benefits from the best marketing strategy imaginable: happiness.

9 - Coworking is always the start of something.

10 - “Coworking is a labour of love” (Tara Hunt).

LOCAL COMMUNITY MADE IN LAMBRATE

THE MAD INTELLIGENCE OF THE CROWD

LA FOLLE INTELLIGENZA
DELLE FOLLE



Stefania Bandini

*Complex Systems e³ Artificial Intelligence
Research Center, Università di Milano-Bicocca
Crowdyvity, Lambrate Milano*



Via Ventura a Lambrate. Per una settimana all'anno, la quiete operosa di una delle zone più interessanti e creative di Milano polarizza un afflusso di persone che, seguendo alcuni tra i meno naturali percorsi suggeriti (volontariamente sfavorevoli a occasioni d'incontro con la realtà storica e umana del quartiere), trotante e variegata si reca alla cerimonia del Fuorisalone. I poli attrattivi di questa massa sono distribuiti sulla via Ventura e sulle sue ortogonali, individuati inizialmente su una mappa 2D, ma subito abbandonati a favore di altri attrattori percettivi.

Il richiamo accattivante e stylish delle insegne, il profumo di cibo o la vista di accessori di degustazione (piattini, bicchieri, stuzzicadenti, tovagliolini come segnali di possibile fruizione gratuita o meno di nutrienti), l'emulazione di un pigro flusso, il contagio di emozioni, l'elezione casuale di qualche leadership tipica del richiamo tematico dell'evento (signorine trendy, il passo deciso di un inconfondibile artista/architetto e il suo alone di mistero creativo, gruppi di stranieri che si scambiano segni prossemici d'intesa soddisfatta) trasformano la loro presenza in inconscie polarizzazioni della folla.

Questa distribuzione della massa in micro-flussi verso i richiami delle esposizioni fa emergere molte delle caratteristiche fenomenologiche tipiche delle proprietà auto-organizzanti di un fenomeno dinamico collettivo come quello degli eventi urbani di aggregazione sociale: una delle più classiche è rappresentata dall'insorgenza di dinamiche caotiche sulla micro-scala degli addensamenti negli spazi espositivi (poli attrattivi di

Via Ventura, Lambrate, Milan. For one week a year, the industrious quiet of one of the city's most interesting and creative districts attracts a miscellaneous influx of people who, following some of the least natural routes available (deliberately designed to prevent them coming into contact with local people and local history), trot off to take part in the rite of Design Week's "Fuorisalone" events.

The poles of attraction for the crowds lie along Via Ventura and its intersections: initially identified on 2D maps, they are immediately abandoned in favour of other sensory attractions. The stylish allure of the signs, the aromas of food and the sight of tasting accessories (plates, glasses, toothpicks and serviettes, indications of possible free – and not so free – sources of nutrition), the imitation of a lazy flow, contagious emotions, the random election of leaders reflecting the theme of the event (cool young women, the confident stride of artists/architects and their mysterious creative aura, groups of international visitors exchanging non-verbal gestures of satisfaction) turn their presence into unwitting polarisations of the crowd.

The way the crowd breaks up into micro-flows as it heads for the exhibitions reveals many of the typical phenomenological features of the self-organising properties associated with a collective dynamic phenomenon – urban social aggregation events. One of the most typical of all is the appearance of chaotic dynamics on the micro-scale of gatherings at exhibition spaces (poles of attraction arranged within a confined space). In these situations, incidences of panic or claustrophobia might occur with all their potential for irrationality and folly, spreading like a virus to safe areas as well, particularly when there is no specific destination. But this is a rarity. The most amusing phenomenon is linked to dead-end routes: the crowd walks by

stribuiti nella fisicità di uno spazio circoscritto). Sono le situazioni in cui l'insorgenza di fenomeni di panico o di claustrofobia potrebbero manifestarsi in tutta la loro potenza d'irrazionalità e di follia, contagiando viralmente anche zone sicure, soprattutto dove la meta è vagabonda. Comunque raro. Ma il fenomeno più divertente da osservare è quello causato dai percorsi che non portano a nulla: la folla organizza la sua marcia per emulazione, e passiva si conforma a processione per fermarsi in una densità senza senso, dove la direzione del ritorno verso polarizzazioni più promettenti è un po' spettinata e smarrita. Ma egregia nella sua intelligenza reattiva e organizzata. Follia intelligente pura nella sua riorganizzazione.

Chi dello studio delle folle, delle dinamiche pedonali e dei loro risvolti comportamentali ha fatto il suo mestiere, in questa occasione trova una notevole varietà di esempi paradigmatici utili alla creazione di scenari digitali innovativi basati su tecniche di Intelligenza Artificiale e Sistemi Complessi. E si consola nella prospettiva di un futuro dove sarà d'uso comune (come il rasoio o il telefonino) l'impiego di tecnologie che, nella progettazione di eventi sociali urbani, integreranno le loro soluzioni basate su una intelligenza ridotta e artificiale con la natura folle ma intelligentemente naturale delle aggregazioni umane collettive. In questa attesa, mi immergo nel flusso, mi lascio guidare da ingenue costrizioni polarizzanti e mi godo la splendida gamma umana che popola una delle più belle occasioni di fruizione d'arte e di design che Lambrate offre al mondo intero.

emulation, falling in passively with the procession and gathering in a pointless mass. The way back towards more promising attractions is rather ragged and confused, but nonetheless distinguished in its reactive, organised intelligence. The crowd is just as intelligent in the way it reorganises itself.

On this occasion, those who have based their career on the study of crowds, pedestrian trends and their behavioural implications will find a sufficient variety of examples to create innovative digital scenarios based on Artificial Intelligence and Complex Systems. They can console themselves in a future where common use will be made (like the razor or cell phone) of design technologies for urban social events, combining diminished and artificial intelligence with the deranged yet naturally intelligent nature of human collective congregations. In the meantime, I will lose myself in the flow, let myself be guided by simple polarising constraints and enjoy the wonderful human spectacle found at one of the best showcases for art and design which Lambrate has to offer the world.

LOCAL MAKING MADE IN LAMBRATE

THE NEW ADVENTURE OF SELF-PRODUCTION

LA NUOVA AVVENTURA
DELL'AUTOPRODUZIONE

Andrea Gianni

Founder Subalterno 1



Nel 2010 mi sono trovato ad avere a disposizione un piccolo spazio in via Conte Rosso che prenderà poi il nome Subalterno 1 (nome derivato dai dati catastali dell'unità immobiliare); da tempo ero alla ricerca di un posto a Lambrate in quella strada che un tempo collegava Lambrate Alta a Lambrate Bassa e che oggi rappresenta il collegamento tra la storia del quartiere e quella via (via Ventura) che potrebbe rappresentarne il futuro. Cercavo un luogo dove raccontare, promuovere e distribuire il design autoprodotta in Italia, quegli oggetti realizzati dai sempre più numerosi designers-impresa che non trovando nelle aziende un interlocutore adatto si sono resi conto che è possibile occuparsi direttamente (grazie alle nuove tecnologie e alla presenza di una rete di bravi artigiani) dell'ideazione, produzione e distribuzione dei propri oggetti sostituendosi all'azienda per cui avevano lavorato senza grossi vantaggi o con cui cercavano di lavorare trovando mille ostacoli.

Subalterno 1 è un piccolo spazio segnato dal tempo, siamo intervenuti in modo puntuale cercando di conservarne la storia, la memoria di quello che era, ha una vetrina su strada ma si accede dal cortile attraverso un percorso intimo che introduce il visitatore alla scoperta del quartiere per poi, varcata la soglia dello spazio, ritrovarsi in vetrina.

Nell'aprile del 2011 abbiamo presentato la prima mostra da Subalterno 1 "autoproduzioni italiane" a cura di Stefano Maffei (tuttoggi curatore di Subalterno 1) era una mostra che aveva l'intento di fare il punto sulla situazione del design autoprodotta in Italia e


In 2010 I found myself with a small space at my disposal in via Conte Rosso, that would then be named Subalterno 1 (a name derived from the data of the real estate cadastre). A long time had passed since I started looking for a place in Lambrate, on that street that once connected Upper Lambrate to Lower Lambrate and which is the link between the history of the neighborhood and the street (via Ventura), that could represent the future. I was looking for a place to share, promote and distribute design self-produced in Italy: those objects, made by the ever increasing number of venture-designers that, not finding in companies a suitable partner, have realized that it is possible to deal directly (thanks to new technologies and the presence of a network of skilled craftsmen) with ideation, production and distribution of their objects, replacing the company they would have worked for, without any major advantage, or the company they were trying to work with, by jumping through thousands of hoops.

Subalterno 1 is a small space marked by time. We intervened in a timely manner trying to preserve the history and memory of what it had been. It has a window on the street but you can access it from the courtyard through an intimate journey of discovery of the neighborhood and to enter then, after walking through the space's doorway, in the shop window.

In April of 2011 we presented the first exhibition at Subalterno 1 "Italian self-productions" by Stefano Maffei (still curator of Subalterno 1 now). It was a show that was intended to take stock of the situation of self-made design in Italy and that represented the starting point for a university course on the subject. From 2011 till now, 12 exhibitions have taken place between monographs of self-producers, collectives and exhibitions designed to explore alternative distribution systems,

rappresentava il punto di partenza per un percorso sul tema. Dal 2011 a oggi si sono susseguite 12 mostre tra personali di autoproduttori, collettive e mostre atte a esplorare sistemi di distribuzione alternative, nuove tecnologie e nuovi temi progettuali. Siamo in un momento di grossi cambiamenti, i sistemi di produzione come li abbiamo conosciuti fino ad oggi stanno mostrando tutti i loro limiti e se da una parte la rete e i nuovi strumenti digitali, ormai alla portata di tutti, mostrano nuovi modi di produrre, comunicare, mettersi in relazione con il resto del mondo dall'altra la riscoperta del lavoro artigiano, delle tradizioni locali e del proprio territorio sembrano indicarci un modo tutto italiano per farlo; forse ora ci sono le condizioni perché i designers possano cominciare una nuova avventura.

new technologies and design themes. We are in a time of big changes, production systems as we have known them so far are showing all their limitations and, if on one hand the network and the new digital tools now available to everyone show new ways to produce, communicate and relate to the rest of the world, on the other the rediscovery of the artisanal work, the local traditions and of its territory seems to indicate an Italian way to do it. Maybe now there are the right conditions so that designers can start a new adventure.



WORK

MAKING

INNOVATION

COLLABORATION



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