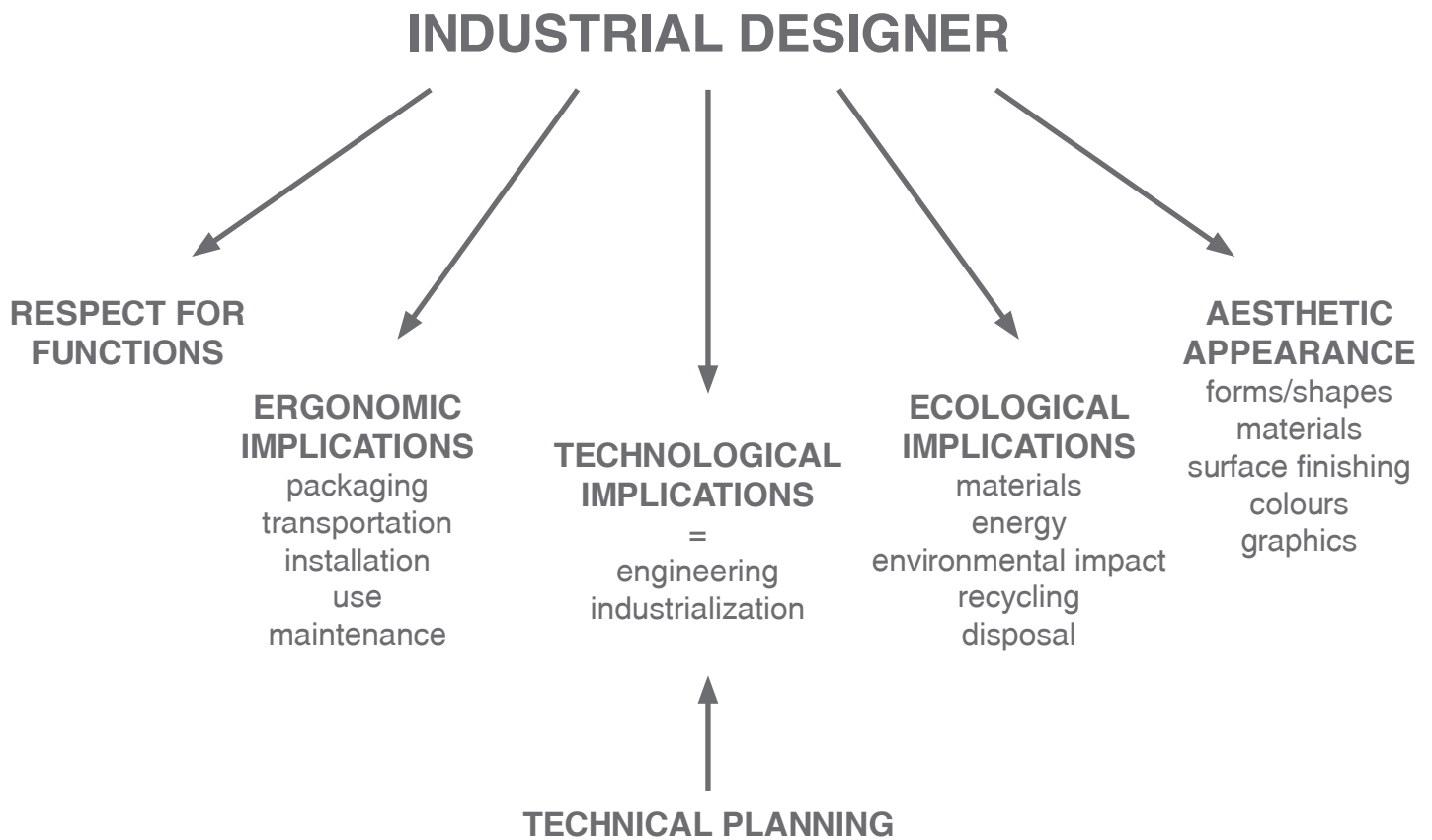


# DESIGN THINKING

*From Need to Product:  
the project path  
(editorial edition)*



# DESIGN: AREAS OF ACTIVITY



In our collective imagination the role of the designer is often associated with a figure who deals with the style and, more generally, the aesthetics of a product. This is why the use of the term “design” is often limited to the formal sphere of the designer.

Yet the word “design” comes from the Latin *signāre*, meaning to mark out or devise. The designer devises, meaning he or she invents new ideas using existing principles which are not exclusively linked to the appearance of an object.

For this reason, design means the development of 5 pillars of design which run parallel and complementary to one another:

## 1 - RESPECT FOR FUNCTIONS

nowadays we don't just design products but rather satisfy needs. The first thing to do when you undertake the development of a new product is to understand its relevant market and who its users will be (target), what their lifestyle is, and, consequently, their needs and expectations. This is a fundamental step in the design approach as it means adopting a marketing perspective: beginning with market analysis (market pull) and not just an analysis of technical and technological innovation (technology push).

## 2 - ERGONOMIC IMPLICATIONS

ergonomics is the study in dimensional terms of the relation between human beings and objects. Good design teaches us that a product is successful insofar as it is easy to package, transport, install, maintain, and is comfortable to use. If we look to the example of IKEA we can immediately understand how ergonomic features are strategic to the success of a product.

### 3 - TECHNOLOGICAL IMPLICATIONS

a good designer must know the engineering and industrialisation of a product inside and out, as its producibility in economic terms is another fundamental feature of “good design”

### 4 - ECOLOGICAL IMPLICATIONS

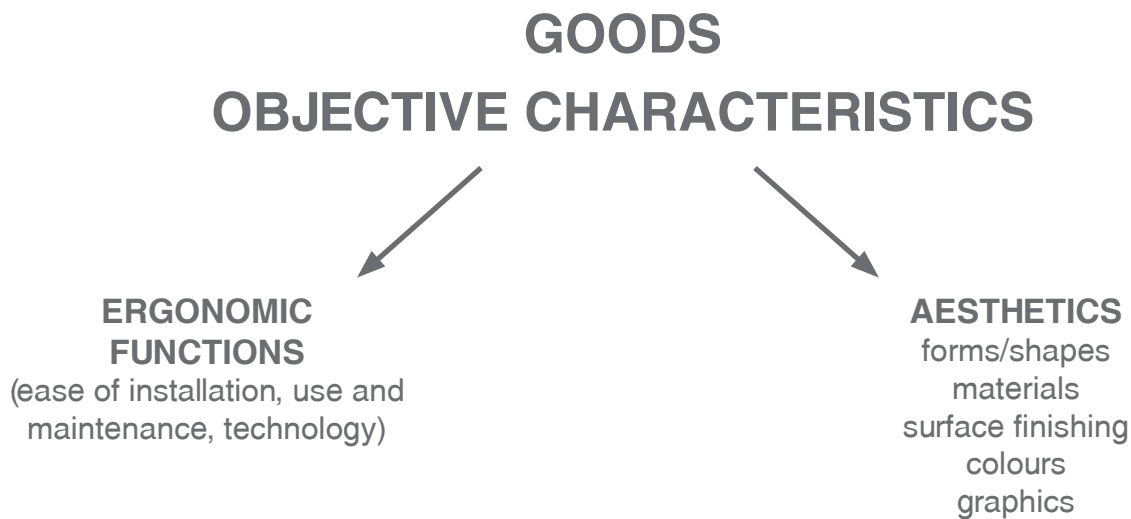
the ecological aspect (or eco-design) is an integral part of the design process and is complementary to all the previous points mentioned. The success of products is increasingly determined by its “green” qualities: the materials used, the energy consumed, its environmental impact as well as the recycling or disposal of the parts it is made of.

### 5 - AESTHETIC APPEARANCE

as our last design pillar we have included what people commonly believe is design, but in reality is only style: the aesthetic aspect, meaning the emotion that a product gives someone in the moment he or she observes it (shapes, materials, surface finishing, colours and graphics).

In conclusion, in our opinion, a product may be aesthetically pleasing but if it does not satisfy specific needs (expressed or latent), if it is not ergonomically correct, if from an economic perspective it cannot be produced or if it is not ecologically compatible, then it is not a product of “good design”.

## OBJECTIVE CHARACTERISTICS OF AN OBJECT



Objective characteristics of an object

Once we set out to buy a product, the values we perceive can be traced to two diverse but complementary spheres:

1. **The action sphere** (functionality and ergonomics)
2. **The emotion sphere** (aesthetic aspect)

As the masters of Italian design stated in the 60s it is the synthesis between “Form & Function” that represents the right mix to creating a successful product.

# GOODS

## OBJECTIVE CHARACTERISTICS

ERGONOMIC FUNCTIONS

AESTHETICS

## COMMUNICATION

ACTION SPHERE

EMOTION SPHERE

## VALUES PERCEIVED BY CONSUMER

EMOTION



ACTION



# PRODUCT DESIGN FROM ACTION TO EMOTION

## Strategic factors

Besides the values that are immediately perceived by the customer, there are a series of added factors which are important to focus on during design planning:

### FATTORE V - VALUE

Understood as the perceived value by the customer in terms of price, performance, and, above all, brand image. Just think of the incredible work Apple has done in establishing the apple symbol, or the colour red for Ferrari automobiles and the blue of Barilla pasta.

These are all features that make the product recognisable and distinctive, conveying a clear message of brand identity to the customer.

## FACTOR V

THE VALUE THAT COUNTS  
IS THE VALUE THAT IS PERCEIVED

PRODUCT PERFORMANCES  
PRICE  
BRAND IMAGE

MARKETING MIX



## FATTORE T - TIME

In the planning phase it is also possible to determine lengths of usage; there are products with a very long life cycle while others may have very short ones.

And yet these cycles can be devised and programmed for in the planning phase by creating products that are novel in price, target type, distribution channels and intended use.

Think for a moment to Swatch's entrance into the watch market where, up until then, a watch was a product purchased for special occasions at a medium or medium-high price range which often "lasted a lifetime".

With Swatch the watch assumed completely different connotations: economical, light and with a medium-low price position, Swatch gave everyone the possibility to purchase more than one (for example, Swatch Collections was a famous phenomenon in Italy). Moreover, the primary function had fundamentally changed from an object for time-keeping to an object of fashion.

# FACTOR T

## THE DESIGN LIFE OF THE PRODUCT

HOW LONG WILL IT LAST?





## FACTOR F - FASHION

The analysis of trends, lifestyles and generational takeovers perhaps represents the most anthropological aspect of the design planning process, and yet it is key in tapping into the needs of consumers, whether they be expressed or latent.

In fact, it is nearly impossible for a brand to stay exactly the same over the years, especially since the arrival of the Internet has accelerated the sharing and spreading of information on a global scale, exponentially increasing market times and, consequently, shortening product life cycles.

# FACTOR F

## FASHION AND STYLE

WHICH TREND TO FOLLOW?



## FACTOR P - PROMOTIONAL REINFORCEMENT

Factor P is mostly related to merchandising promotional give-away.

Something is added to the product that makes it highly desirable, influencing purchasing decisions.

# FACTOR P PROMOTIONAL REINFORCEMENT



INDUCING THE CONSUMER TO BUY





## FACTOR O - PUBLIC OPINION

Closely related to the Fashion Factor, Factor O represents a further psychological aspect to be considered.

Generations change and, with them, tastes, opinions, and attitudes towards products.

# FACTOR O PUBLIC OPINION



## FACTOR G - GLOBALISATION

Globalisation has opened the world to businesses; but opening the world also means opening oneself up to a multitude of markets that are greatly different in terms of race, culture, purchasing power, purchasing behaviour, etc.

This is why it is important in the planning phase not only to design the product but also to plan for the relevant market by taking into account the socio-economic background.

# FACTOR G GLOBALISATION





## FATTORE E - ETICS

Customers and businesses are increasingly sensible to the issue of “green”, of ecological compatibility and of “good business”. Market studies have demonstrated that, especially in western countries, customers are willing to embrace a brand (even if it means spending a bit more) in relation to its “level of sustainability”.

This is why Factor E today has become strategic for the marketing strategy of a business

# FACTOR E ETHICS

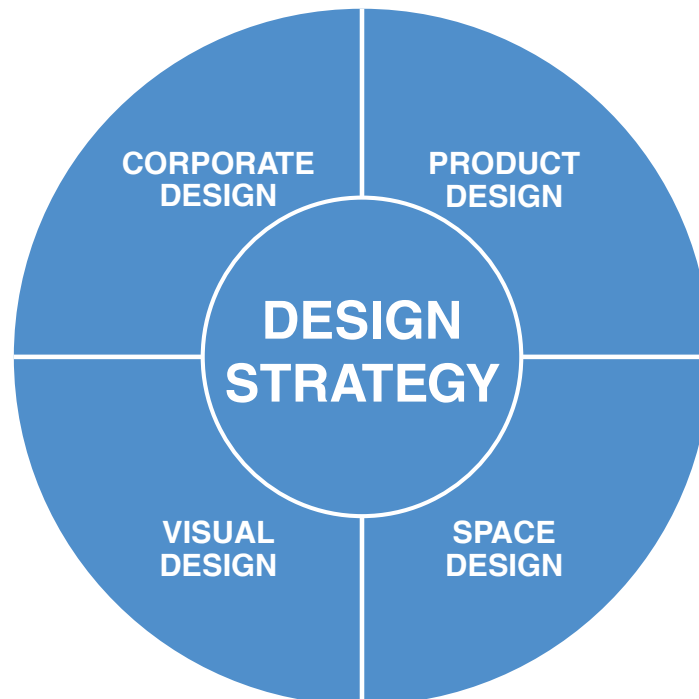


# STRATEGIC DESIGN

## From the product to product - systems

Nowadays, in any given industrial environment, having a good product is no longer enough. To face global competition it becomes necessary to pass from the product to a product system.

Beyond being advantageous in and of itself, it has become strategic to developing a brand, packaging and a communication process which are consistent. In this way, they become selling propositions themselves, thus strengthening the message that one wants to convey to the customer.



# FROM THE NEED TO THE PRODUCT

## The Project Path

Here we present another feature of design thinking: the design path which spans from the determination of the brief to the launch of the product in the market. We believe there are three key figures in this process:

### PRODUCT MANAGER

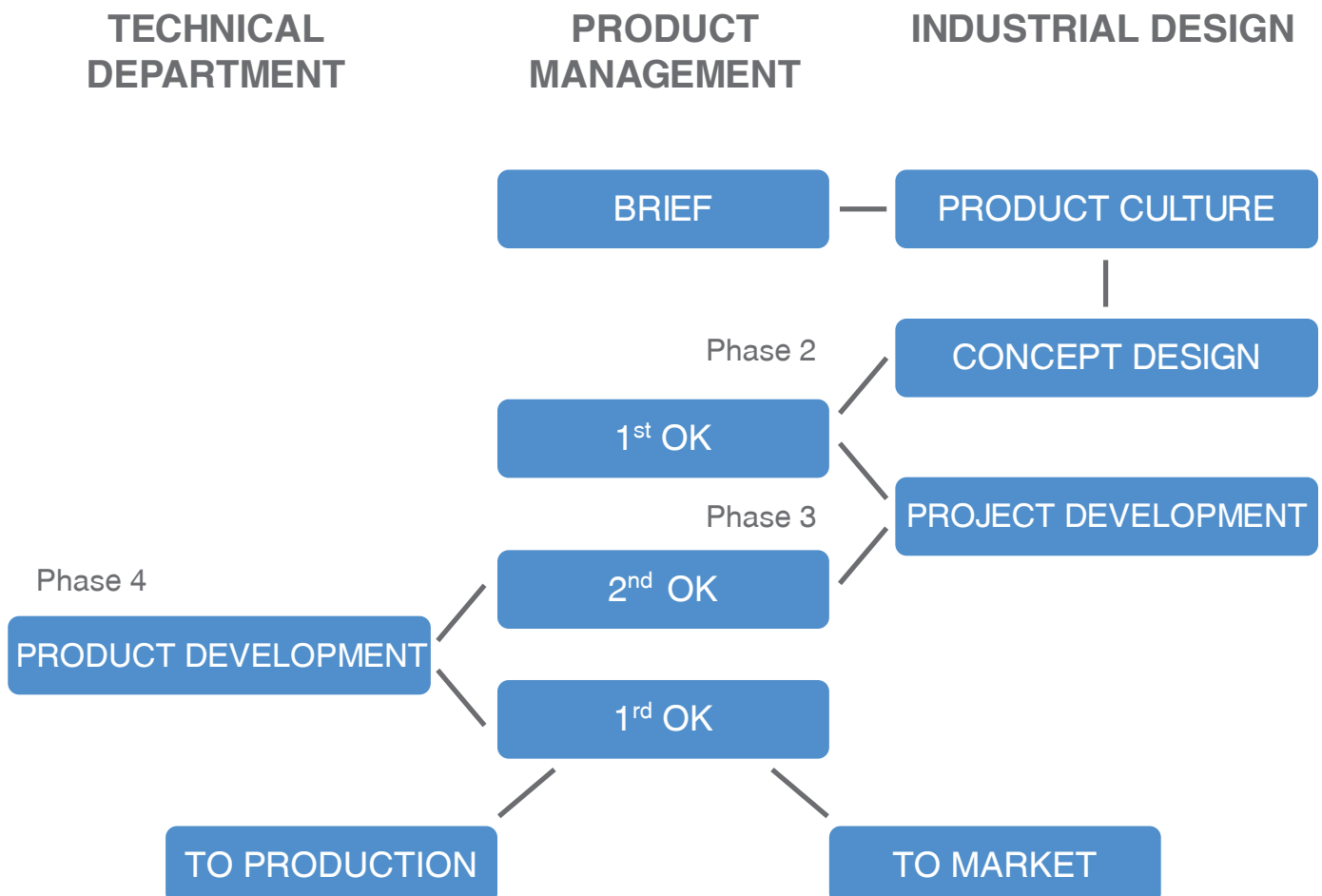
responsible for product management from a marketing perspective.

### INDUSTRIAL DESIGNER

the creative mind and expressive hand of the product manager, responsible for the concept that lies behind the product in aesthetic-functional terms.

### TECHNICAL OFFICE PERSONNEL

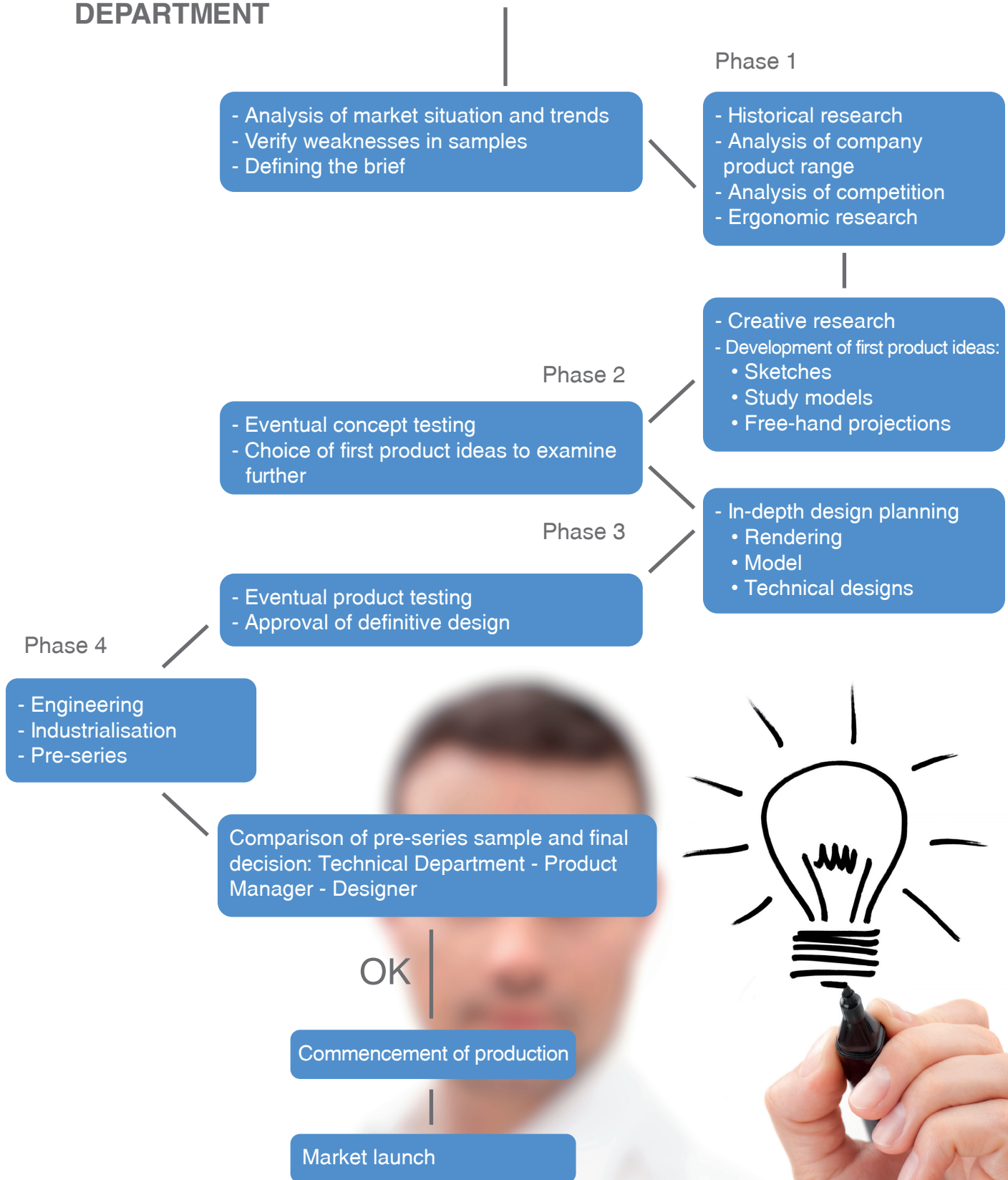
Responsible for the two fundamental processes linked with the economic producibility of the product: engineering and industrialisation



## TECHNICAL DEPARTMENT

## PRODUCT MANAGER

## DESIGNER



# PRODUCT MANAGER



# INDUSTRIAL DESIGNER

## PRODUCT MANAGER

Analysis of the market situation and trends:  
Consumers, Needs, Consumption, Competitors, Distribution channels

## INDUSTRIAL DESIGNER

Bridge between management, marketing and technical department  
Emerging Figure: DESIGN MANAGER (Strategic design role)

# NEW PRODUCT DEVELOPMENT

Two possible paths for product innovation:



## TECHNICAL

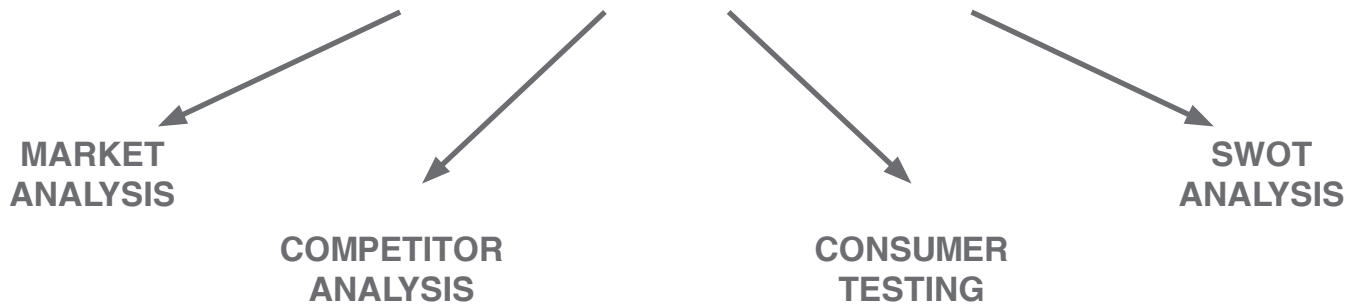
New patents, radical innovation, enhancements, etc.

## MARKETING

New patents, radical innovation, enhancements, etc.



# THE MARKETING PATH

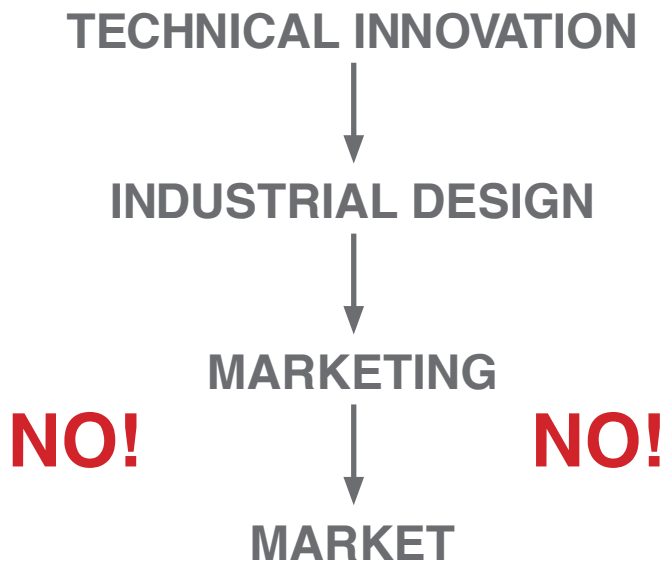


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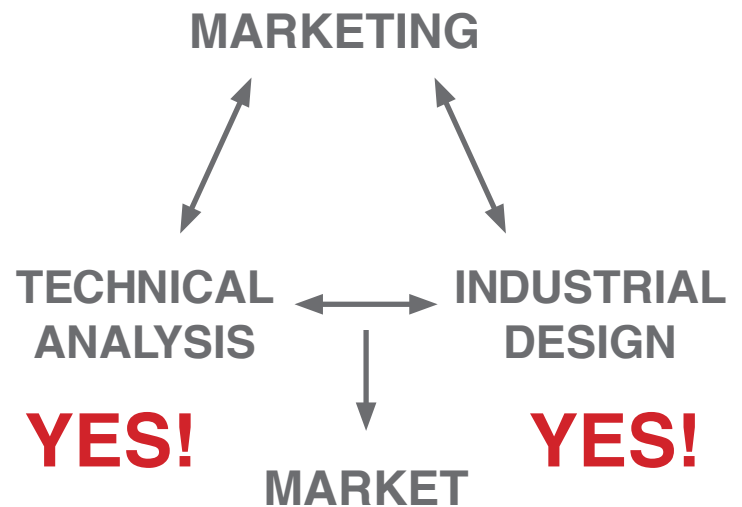
**MARKETING STRATEGY**  
**MARKETING OBJECTIVES**  
**MARKETING CONCEPT**

How to get from the idea to the market without hurting yourself

## PATHS TO AVOID



## PATHS TO FOLLOW

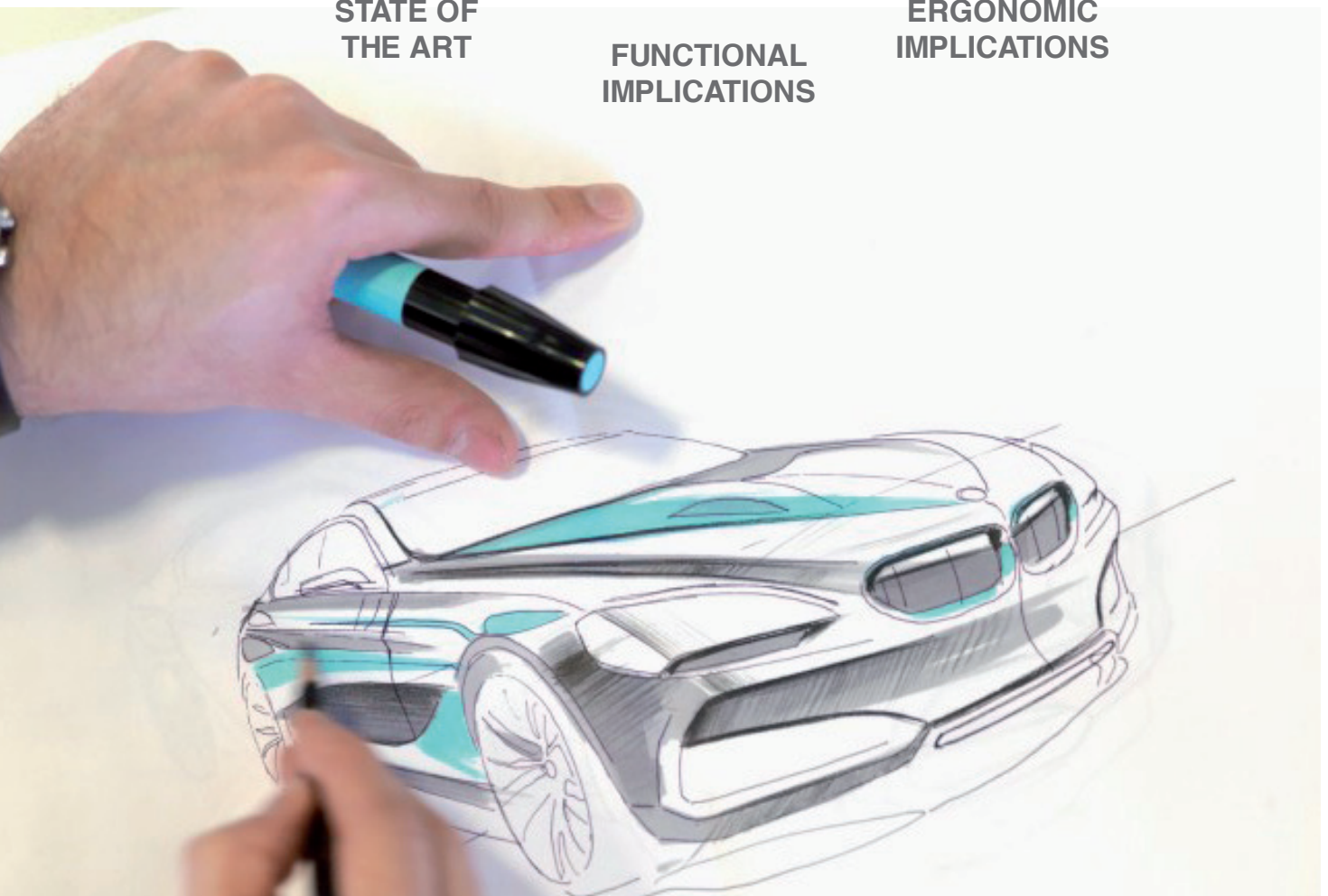
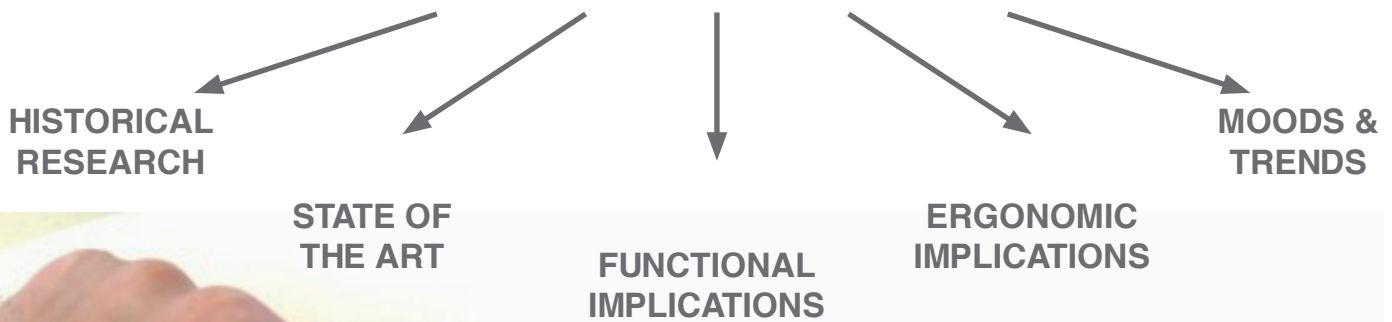


# THE MARKETING DESIGN BRIEF

Objective: transform need into product

1. Who we are and where we're going
2. Overview of competitors
3. What to do and what not to do  
(which product, which positioning, concept, keywords, key message, mission)
4. Who to do it for (Target)
5. Design Guidelines

## INDUSTRIAL DESIGNER



# CONCEPT DESIGN

During this phase the designer concentrates on researching design scenarios that will allow for the generation of the first product ideas.

Through:  
Image display  
Brainstorming / Mind Maps  
Idea selections / strong words  
Iconisation  
Manual renderings

# PRODUCT TEST

Analisi (o interpretazione?) dei risultati:

1. Is the message conveyed?
2. Is the message new / credible
3. Like / Dislike
4. Intention to buy
5. Clear Preference





# ANALYSIS OF TECHNICAL FEASIBILITY

Objective: Can the new product be industrialised?

1. Technical restrictions
2. Normative restrictions
3. Costs
4. Timing

## MARKETING DECISION

1. **GREEN LIGHT:**  
proceed as is

2. **YELLOW LIGHT:**  
proceed but with changes

2. **RED LIGHT:**  
Start again but from where?

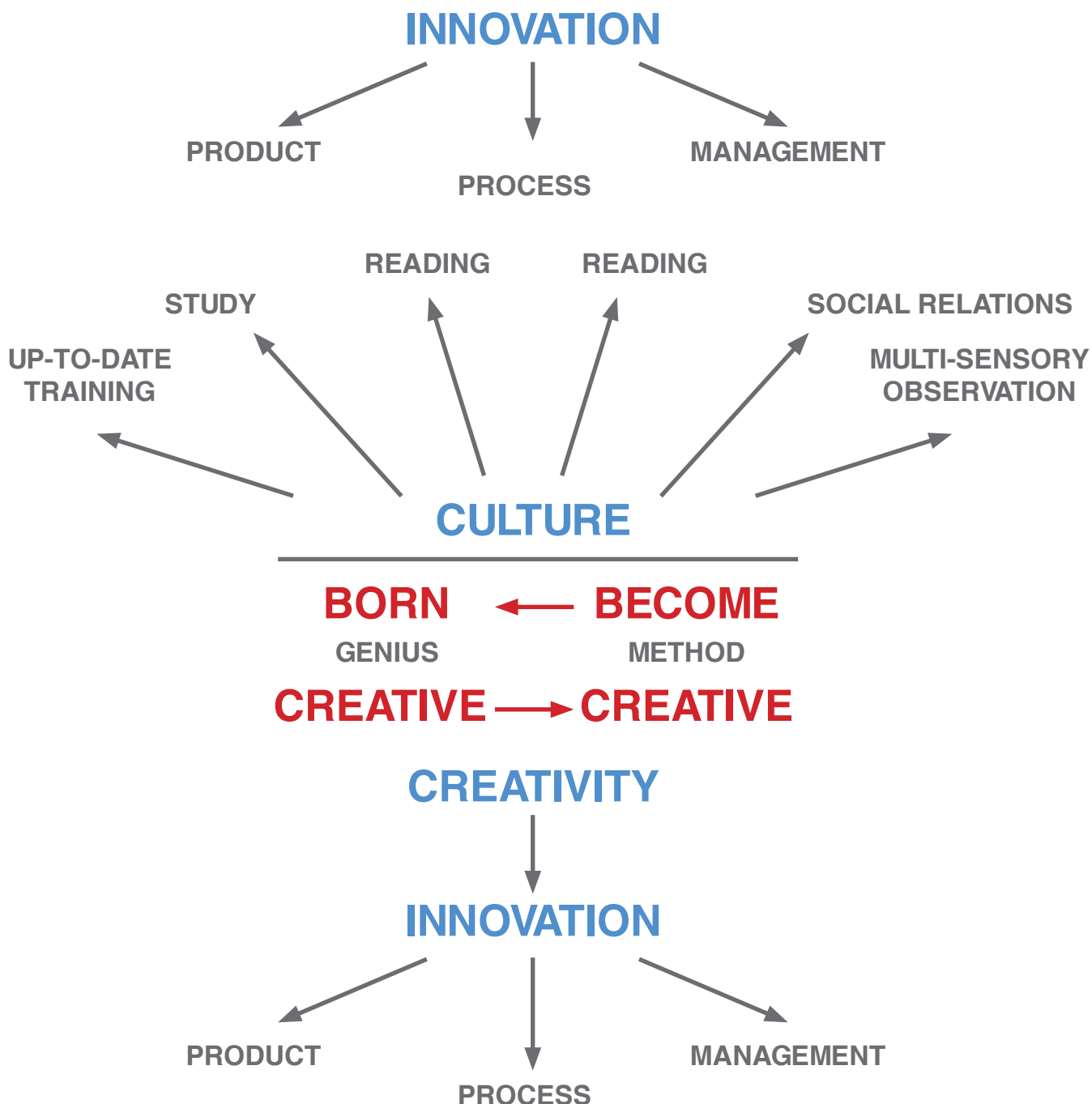


# ARE WE BORN CREATIVE?

## The Project Path

Method as a response to the myth of genius. The experience we have gathered in over 20 years since the founding of Scuola Italiana Design has shown how creativity is not the exclusive prerogative of an “elite few” but rather an innate characteristic that must be stimulated and trained, whatever the role or cultural origin of the individual may be. In our opinion, creativity means “rereading the information that surrounds us in a different way”.

It is possible to train oneself to be creative through study and research, the primary instruments for forming a strong cultural foundation. And that cultural foundation is the fertile soil from which good ideas are born.





imageen

