

► *Design-driven innovation:*
la matrice del prodotto
come strumento di
significazione

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Intervento a cura di:

Carlo Bagnoli

Ordinario di Innovazione Strategica
Università Ca' Foscari Venezia

Le fonti d'innovazione del prodotto



Klaus Krippendorff

**On the Essential Contexts of Artifacts
or on the Proposition that
“Design Is Making Sense (of Things)”¹**

Introduction

1) Part of this work was supported by the design firm RichardsonSmith, Worthington, Ohio, and Ohio State University, Columbus, while on sabbatical leave in 1986-87 from the University of Pennsylvania, Philadelphia.

Design is making sense (of things)

The phrase is conveniently ambiguous. It could be read as “design is a sense creating activity” that can claim perception, experience, and, perhaps, esthetics as its fundamental concern and this idea is quite intentional. Or it can be regarded as meaning that “the products of design are to be understandable or meaningful to someone” and that this interpretation is even more desirable. The phrase *of things* is in parentheses to cast doubt on a third interpretation that “design is concerned with the subjective meanings of ‘objectively existing’ objects.” The parentheses suggest that we cannot talk about things that make no sense at all, that the recognition of something as a thing is already a sense-derived distinction, and that the division of the world into a subjective and an objective realm is therefore quite untenable.

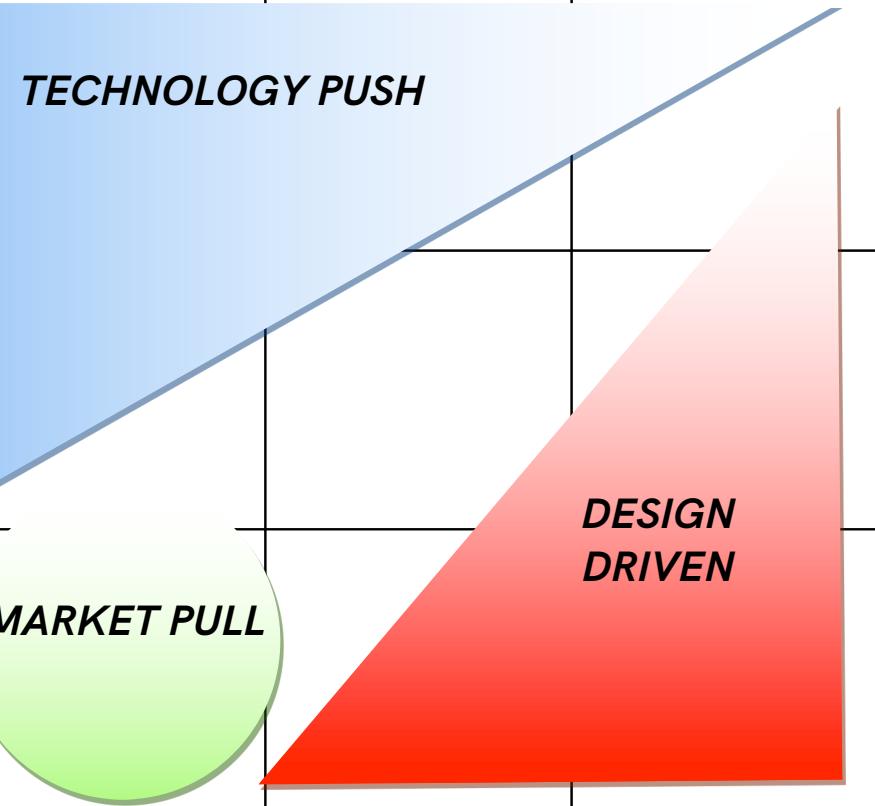
However, *making sense* always entails a bit of a paradox between the aim of *making* something new and different from what was there before, and the desire to have it make *sense*, to be recognizable and understandable. The former calls for innovation, while the latter calls for the reproduction of historical continuities. In the past, sense was provided by alchemy, mythology, and theology. Now we speak less globally of a symbolic ordering that is constitutive of cognition, culture, and reality. Somehow, the word

tecnologia

Nuove funzioni

Miglioramento radicale delle prestazioni

Miglioramento incrementale delle prestazioni



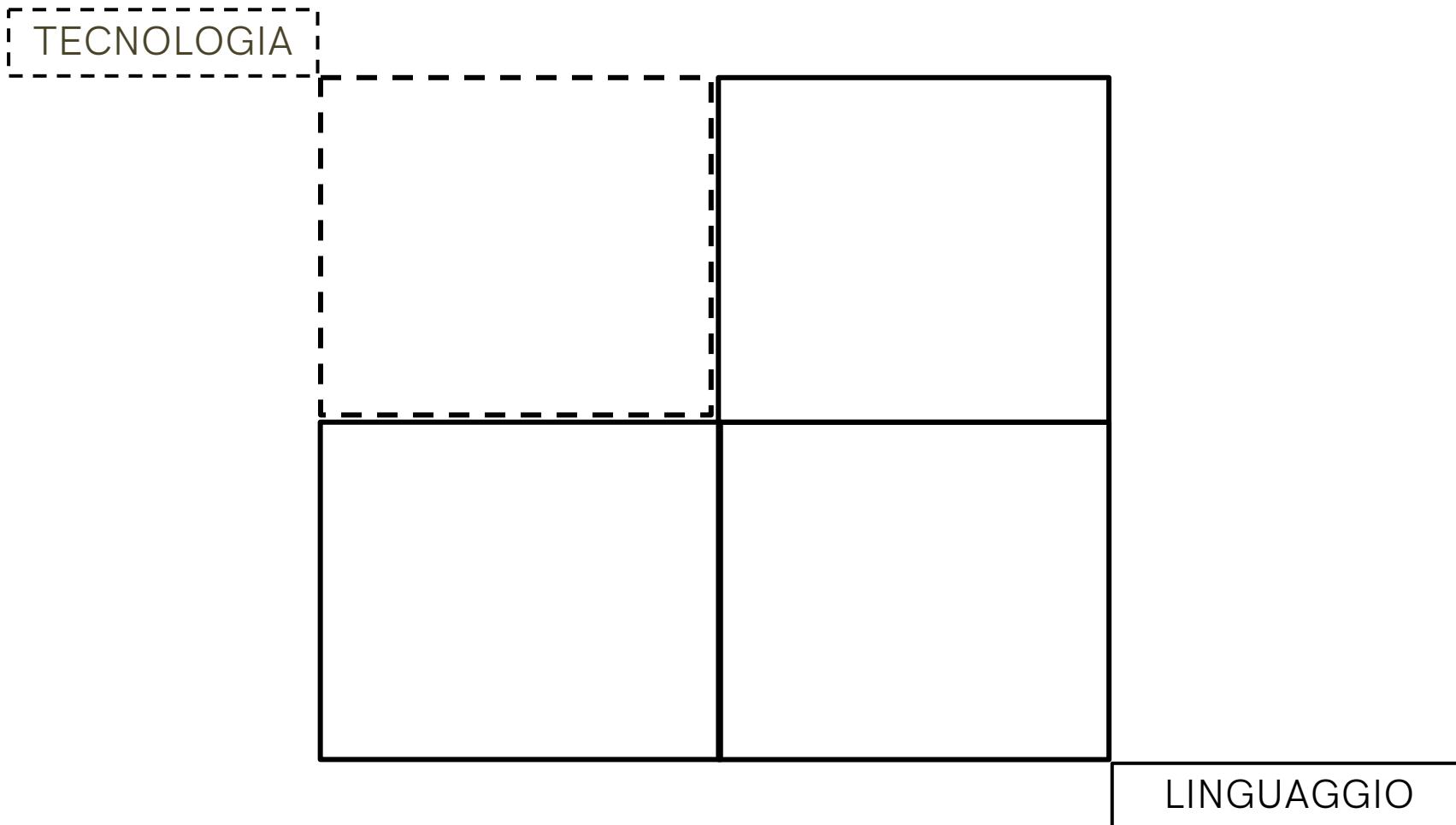
Rafforzamento e
affinamento di
messaggi

Cambiamento
sostanziale dei
significati

Nascita di nuovi
significati

Linguaggio

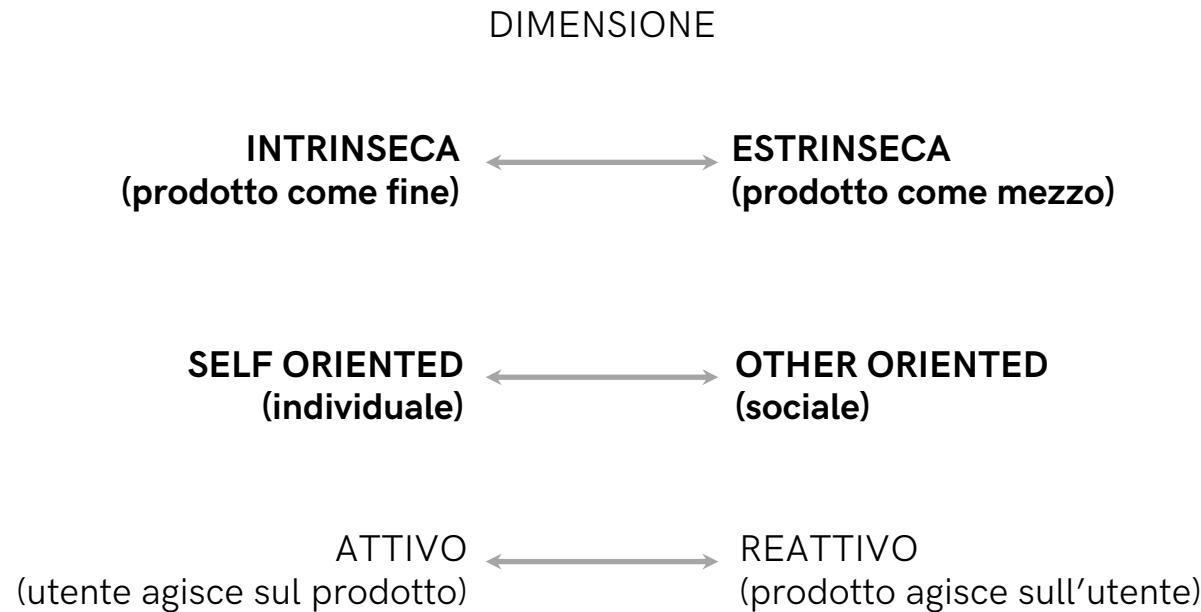
La matrice del prodotto



Il valore del prodotto

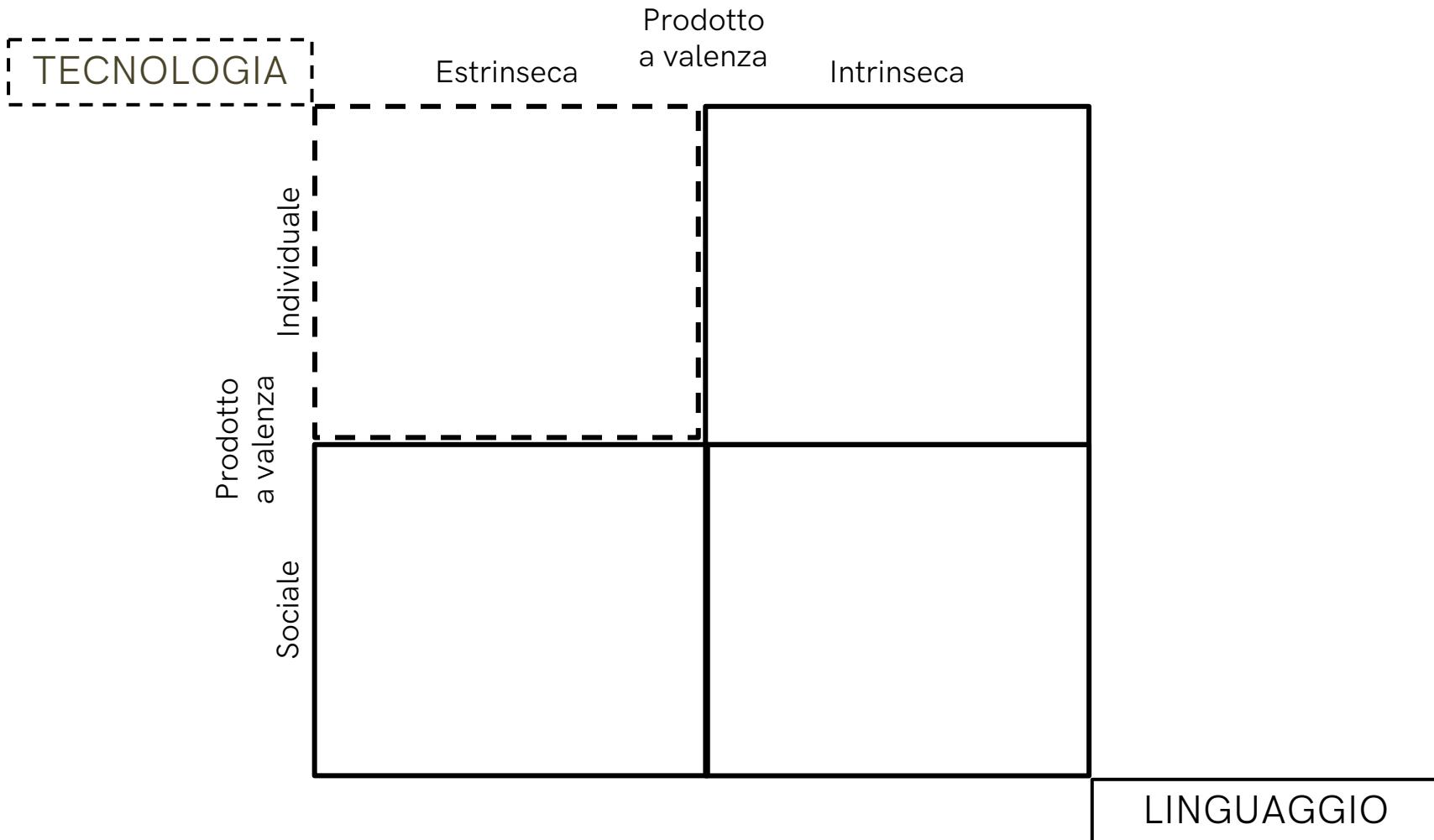
"[...] low cost and quality are becoming a common equity for all enterprises [...]. In this context, creating superior value for customers is the next source of sustainable competitive advance." (Boztepe, 2003)

Differenti prospettive del valore possono convivere.

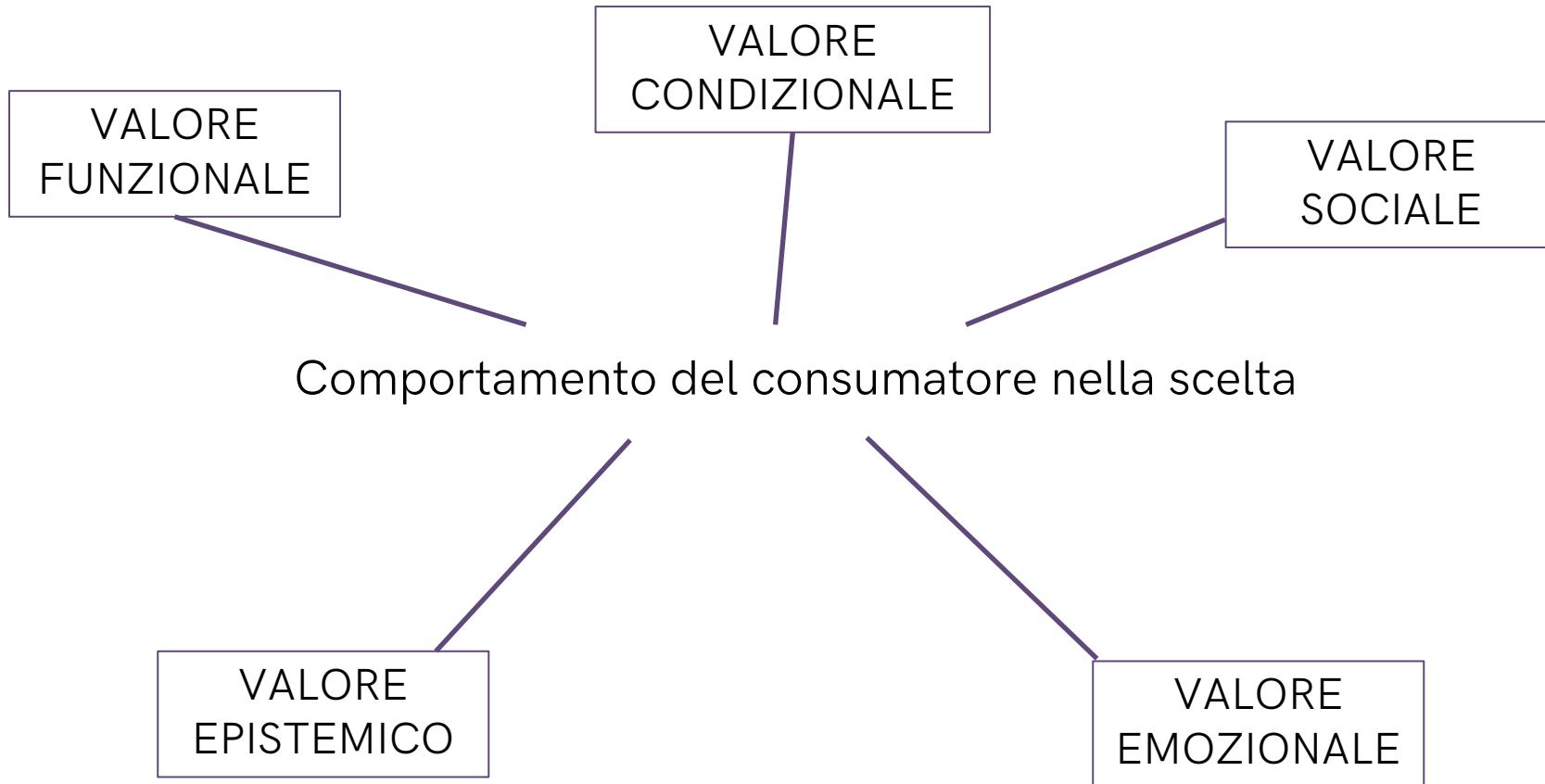


Fonte: Adattato da Boztepe (2003)

La matrice del prodotto

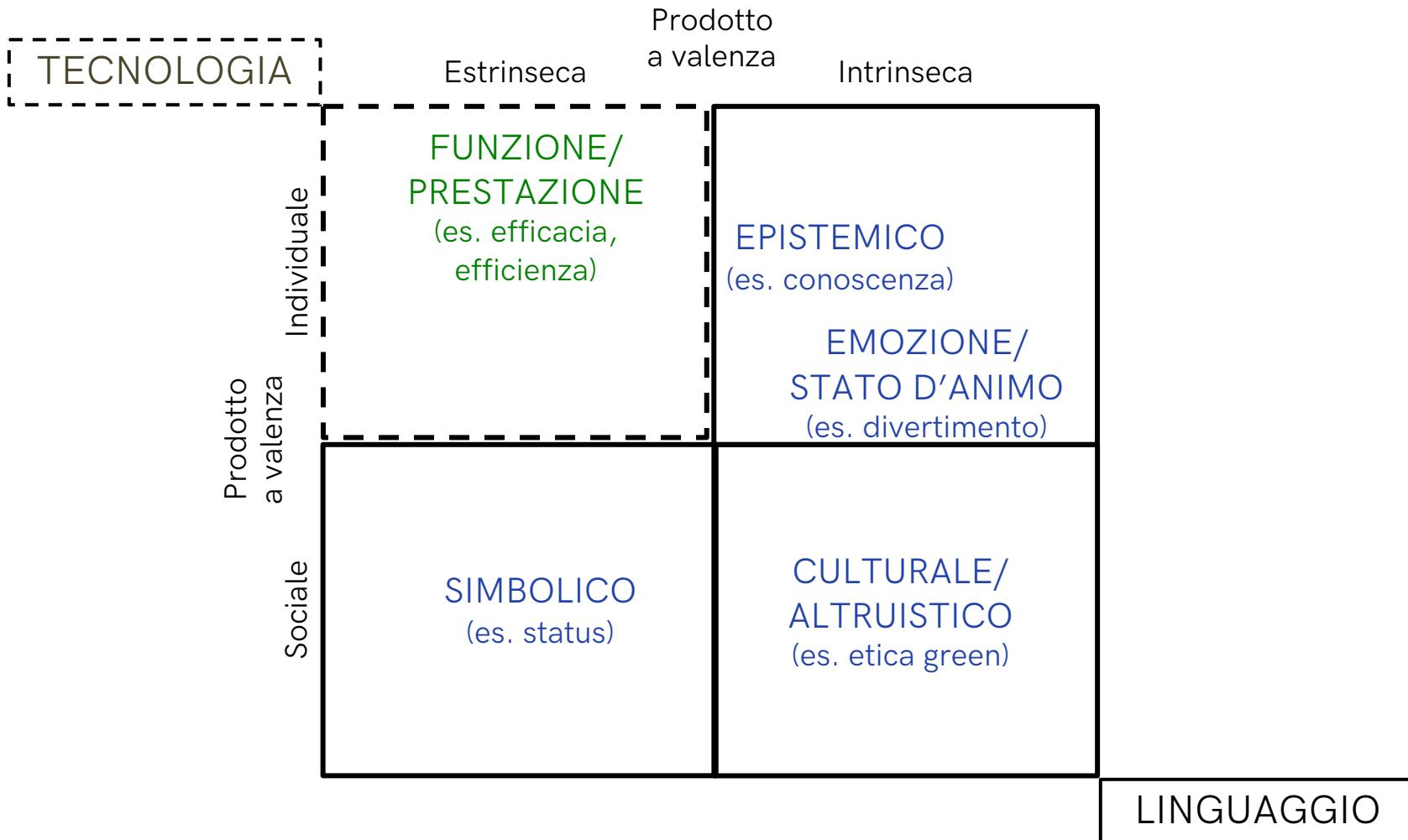


Il valore del prodotto



Fonte: Adattato da Sheth, Newman e Gross (1991)

La matrice del prodotto



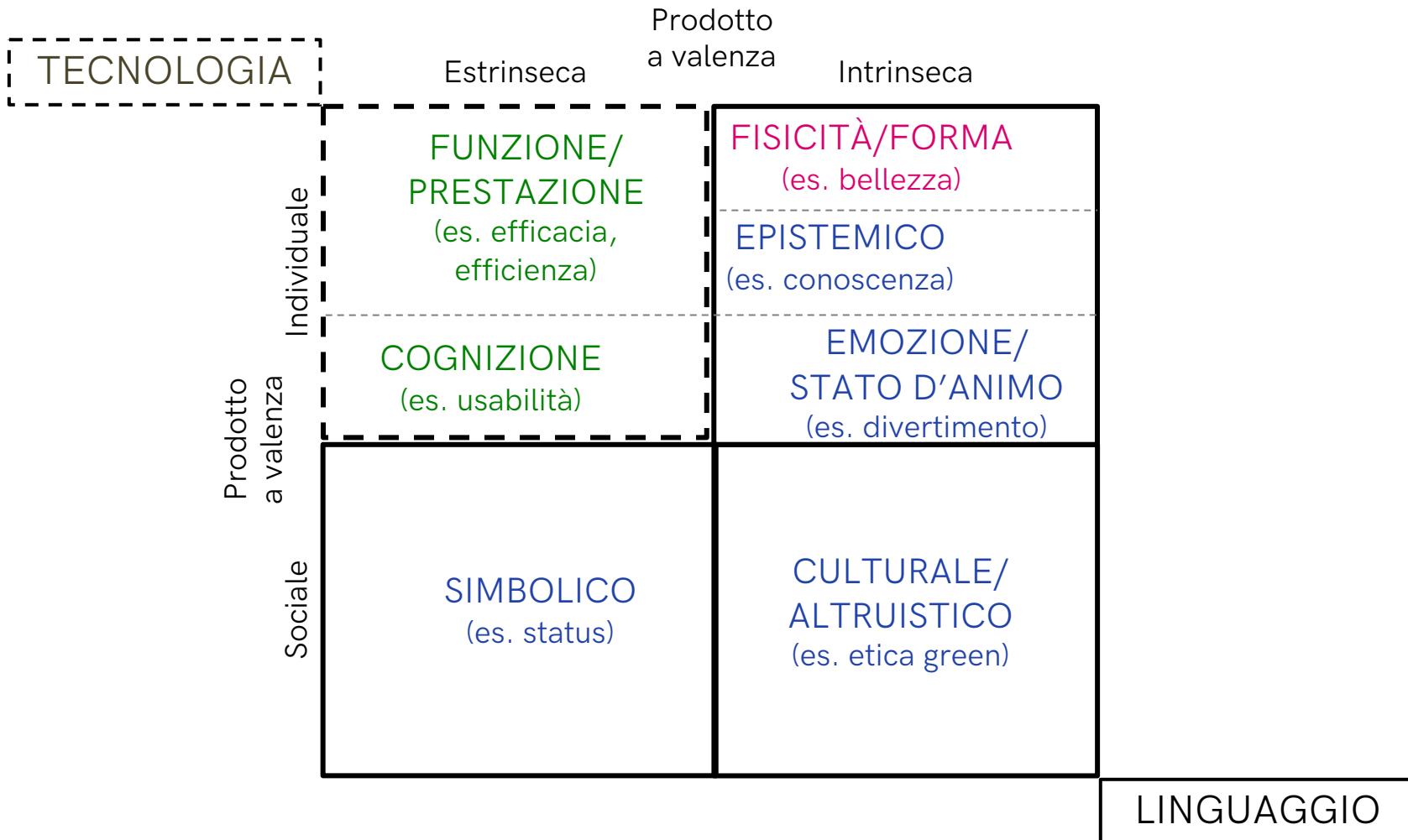
Il piacere dato dal prodotto

"Pleasure with products: the emotional, hedonic and practical benefits associated with products" (Jordan, 2000)

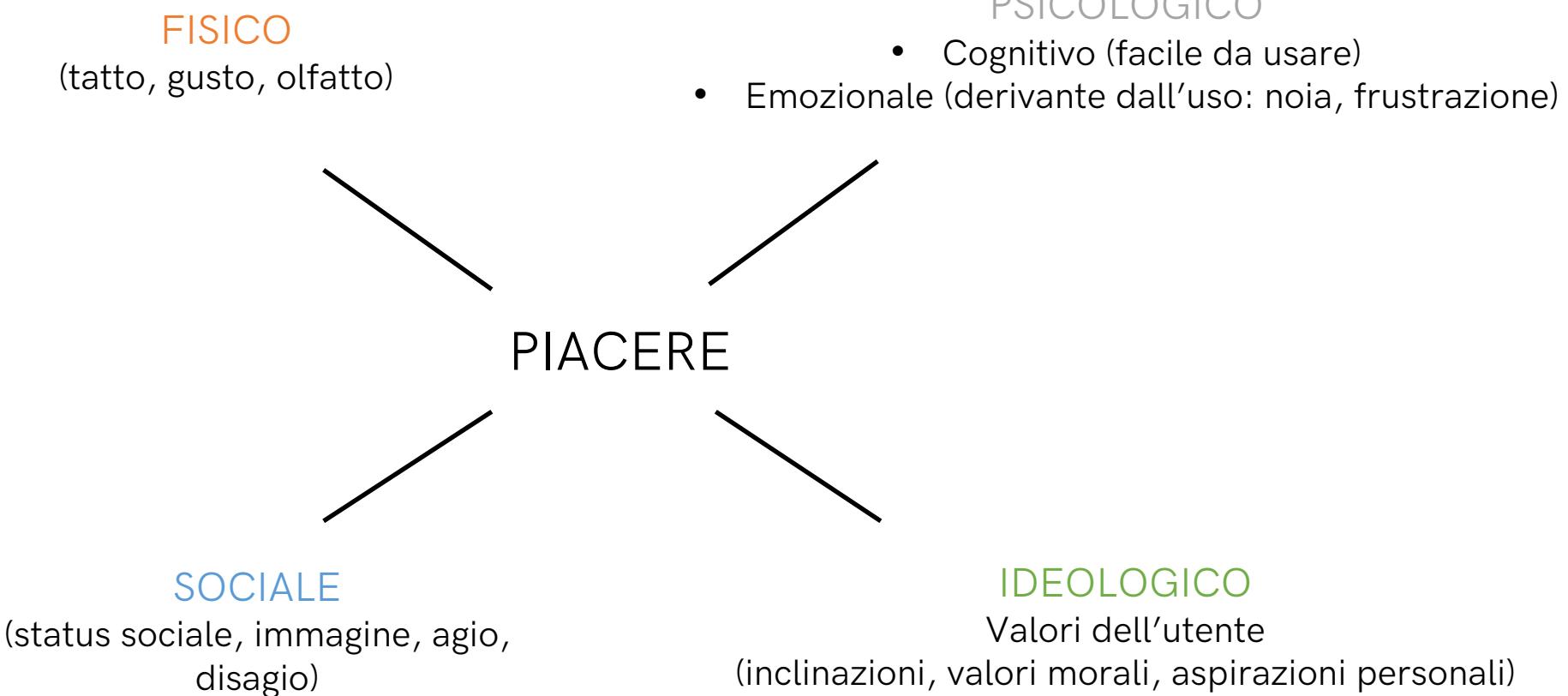


Fonte: Adattato da Jordan (2000)

La matrice del prodotto

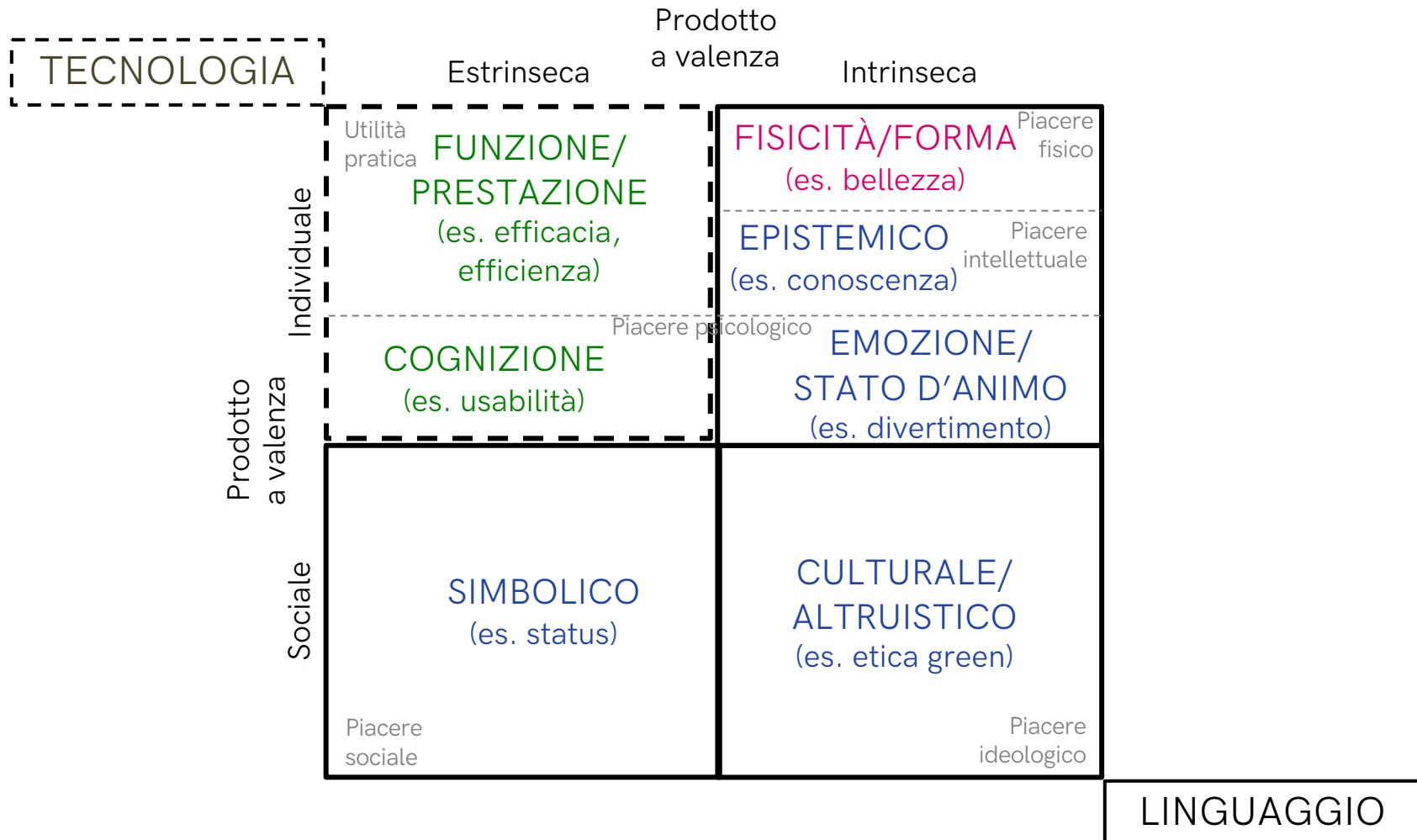


Il piacere dato dal prodotto



Fonte: Adattato da Jordan (2000), Tiger (1992)

La matrice del prodotto



Le tre tipologie di design

DESIGN

VISCERALE

Apparenza (pre-coscienza, prima impressione)

Caratteristiche fisiche

Aspetto
Sensazioni
Suono



Impatto emozionale immediato

Adesso

COMPORTAMENTALE

Piacere ed efficacia di utilizzo

Esperienza di utilizzo

Funzione
Prestazione
Usabilità

Nel tempo

RIFLESSIVO

(coscienza, sentimenti, emozioni, raziocinio)

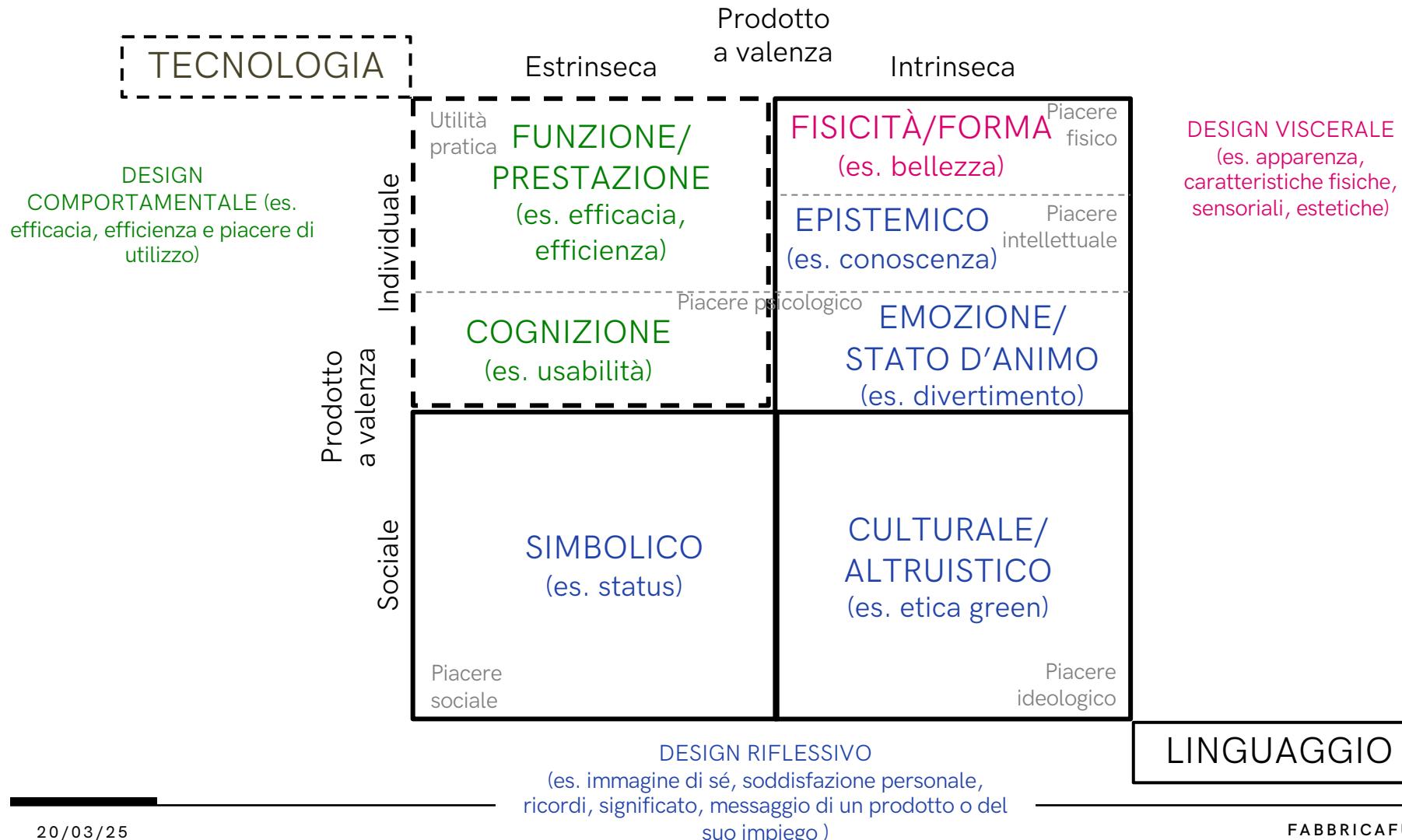
Immagine di sé
Soddisfazione personale
Ricordi



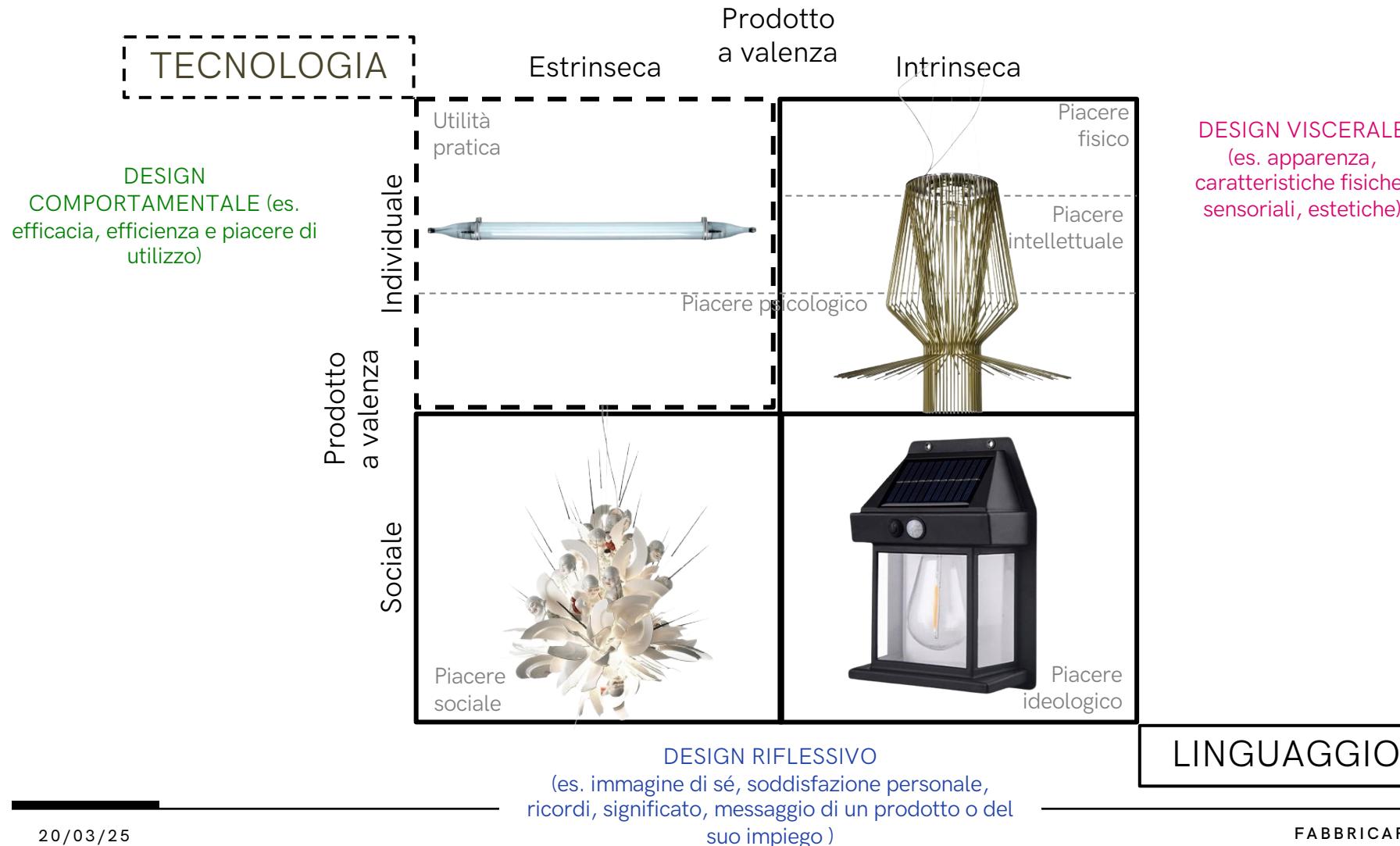
Significato, messaggio, cultura di un prodotto o del suo impiego

Fonte: Adattato da Norman (2004)

La matrice del prodotto



La matrice del prodotto: esempi



*Grazie per
l'attenzione.*