

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

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Intervento a cura di:

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Le fonti d'innovazione del prodotto



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

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.

Introduction

The etymology of *design* goes back to the Latin *de + signare* and means making something, distinguishing it by a sign, giving it significance, designating its relation to other things, owners, users, or gods. Based on this original meaning, one could say: design is making sense (of things).

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.

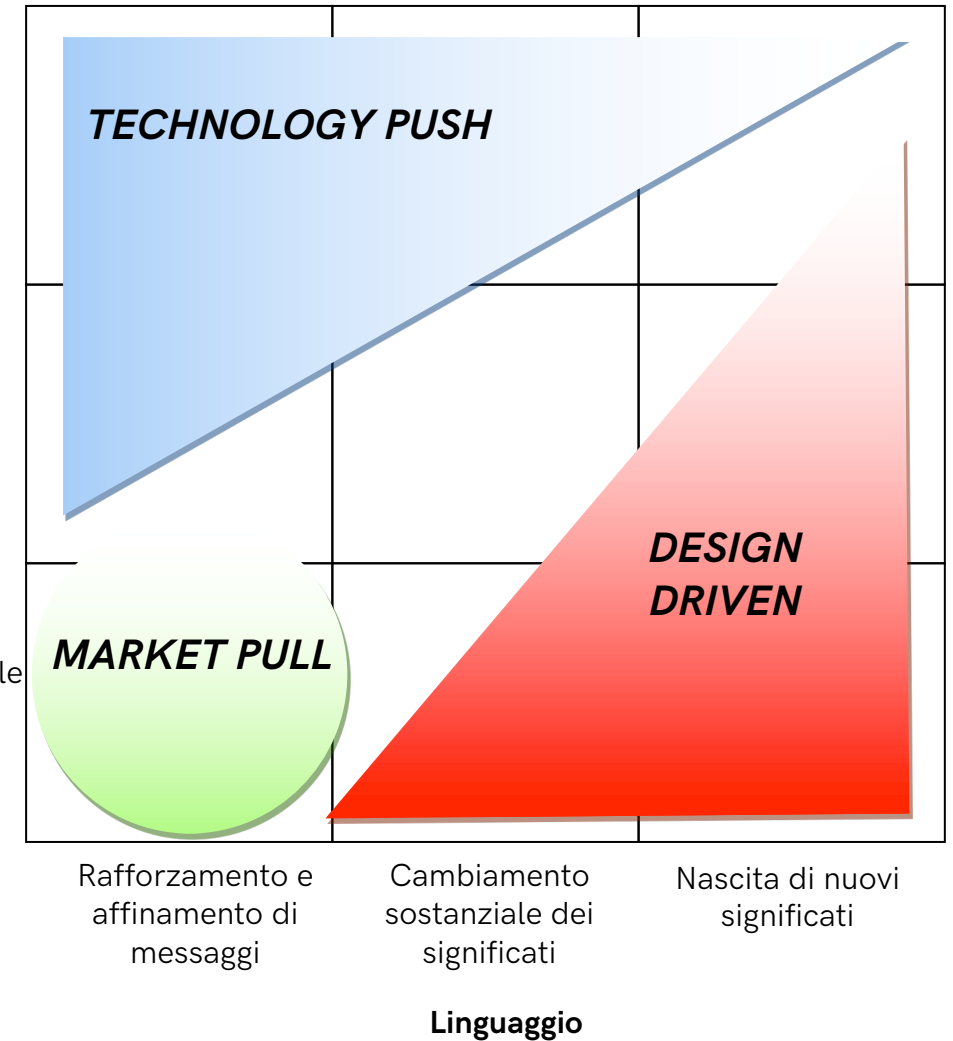
However, *making sense* always entails a bit of a paradox between the aim of *making* something new and different from what was there before, and the desire to have it make *sense*, to be recognizable and understandable. The former calls for innovation, while the latter calls for the reproduction of 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

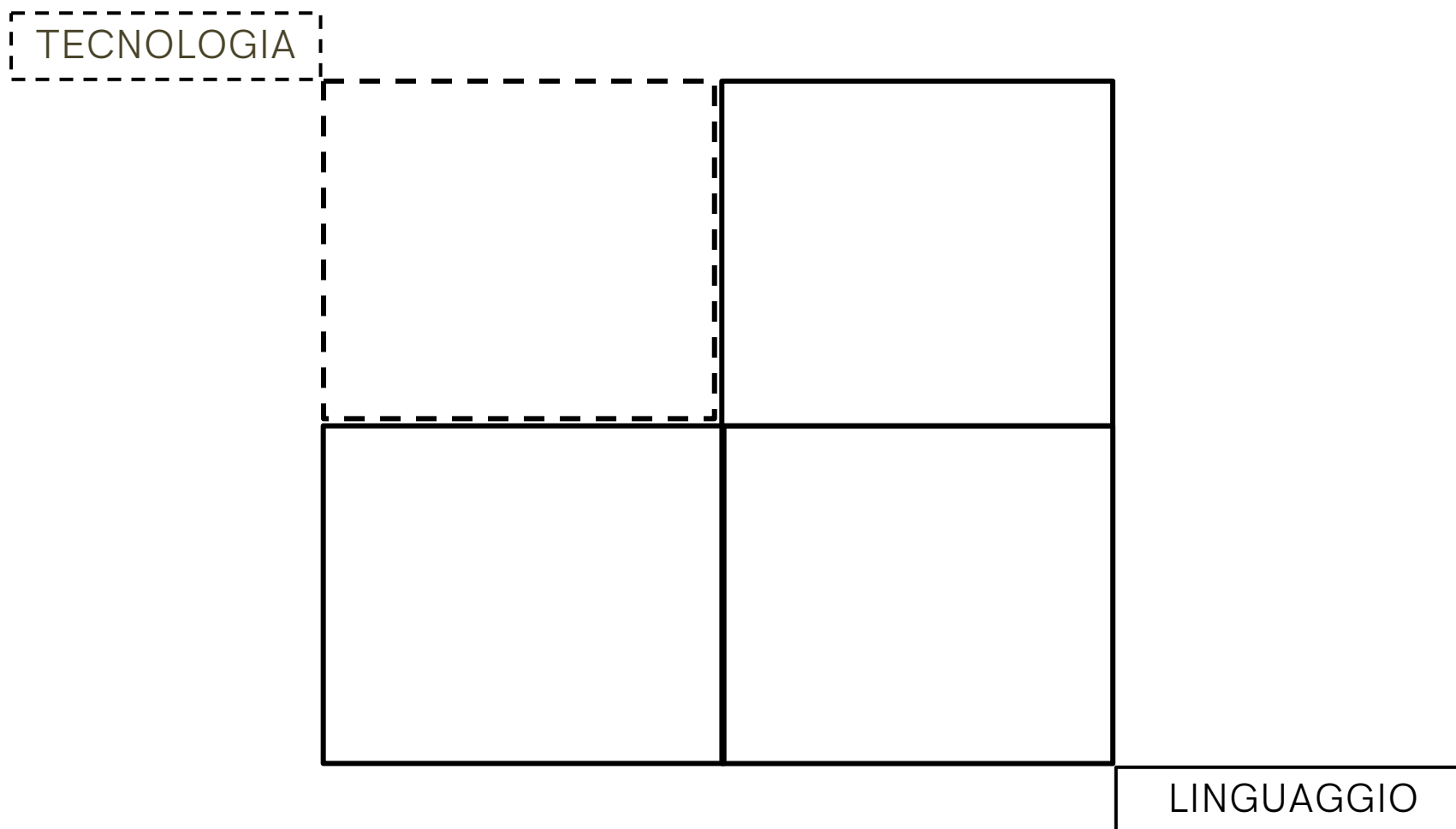
Nuove funzioni

Miglioramento radicale delle prestazioni

Miglioramento incrementale delle prestazioni



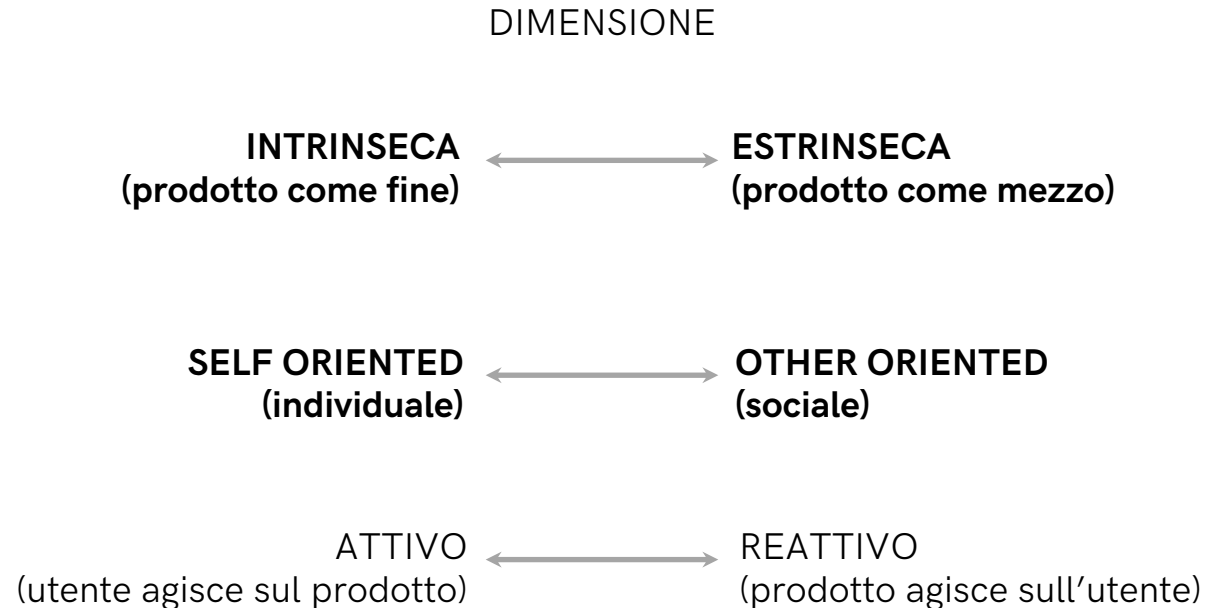
La matrice del prodotto



Il valore del prodotto

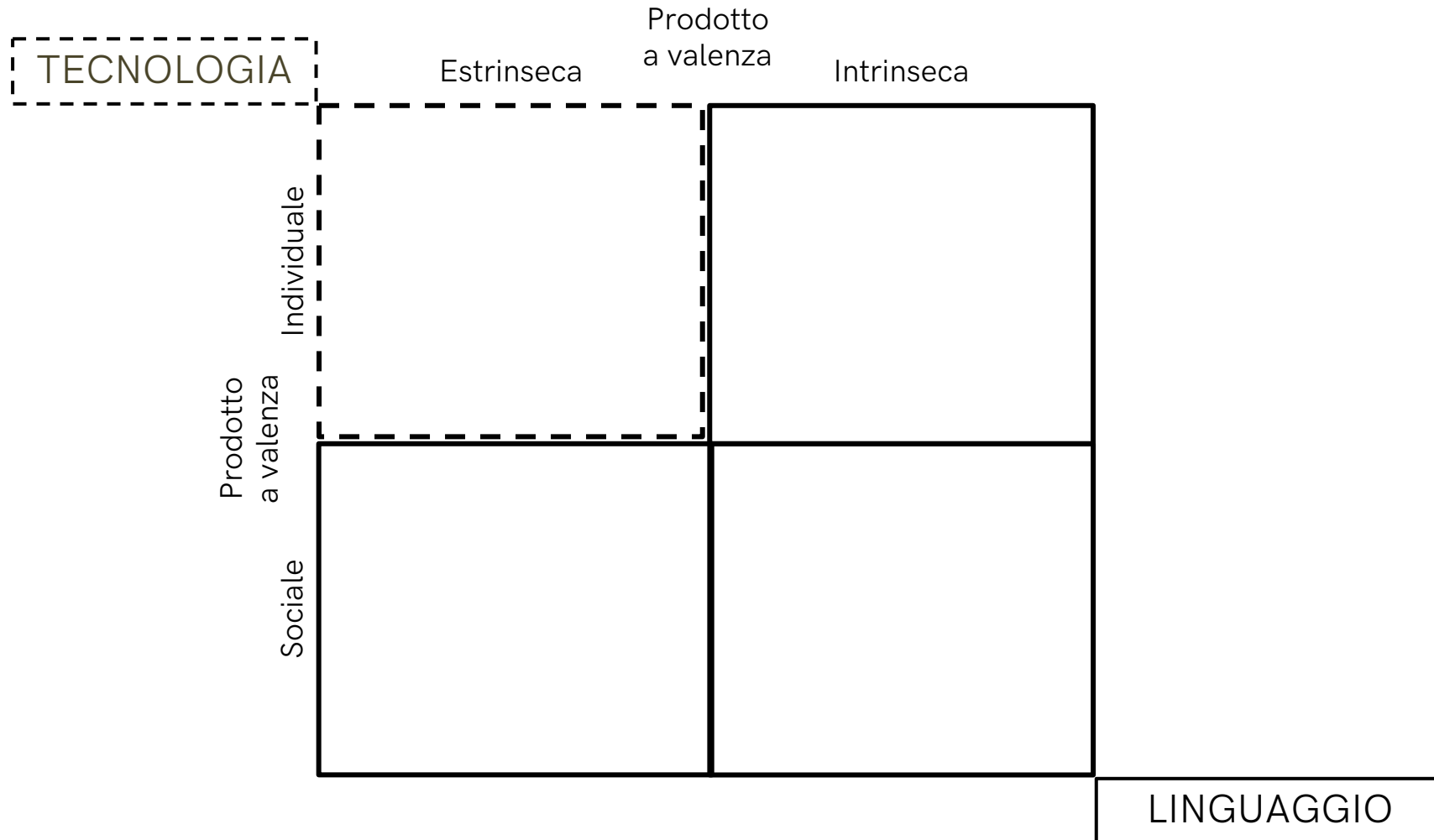
"[...] low cost and quality are becoming a common equity for al enterprises [...]. In this context, creating superior value for customers is the next source of sustainable competitive advance." (Boztepe, 2003)

Differenti prospettive del valore possono convivere.

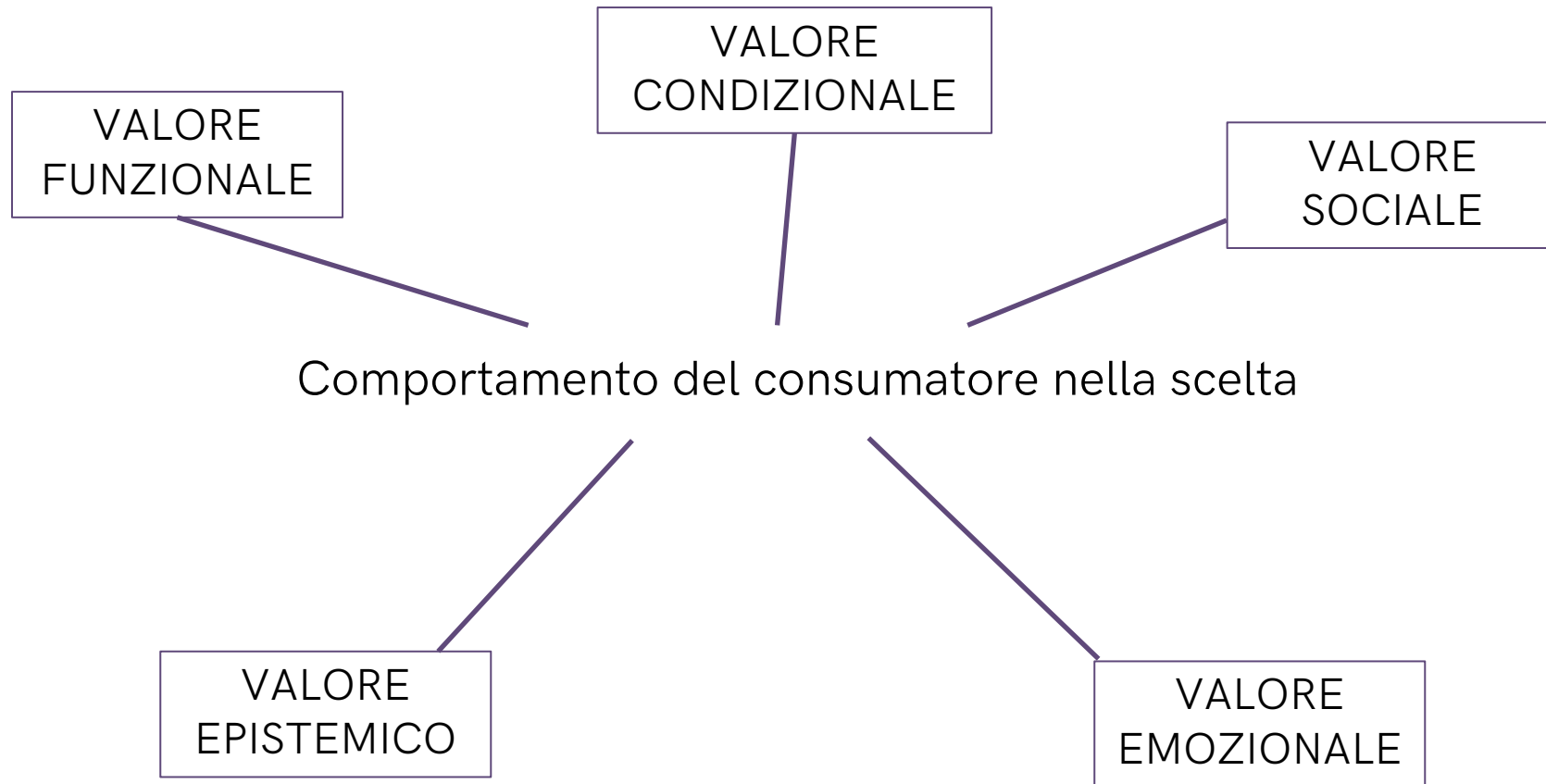


Fonte: Adattato da Boztepe (2003)

La matrice del prodotto

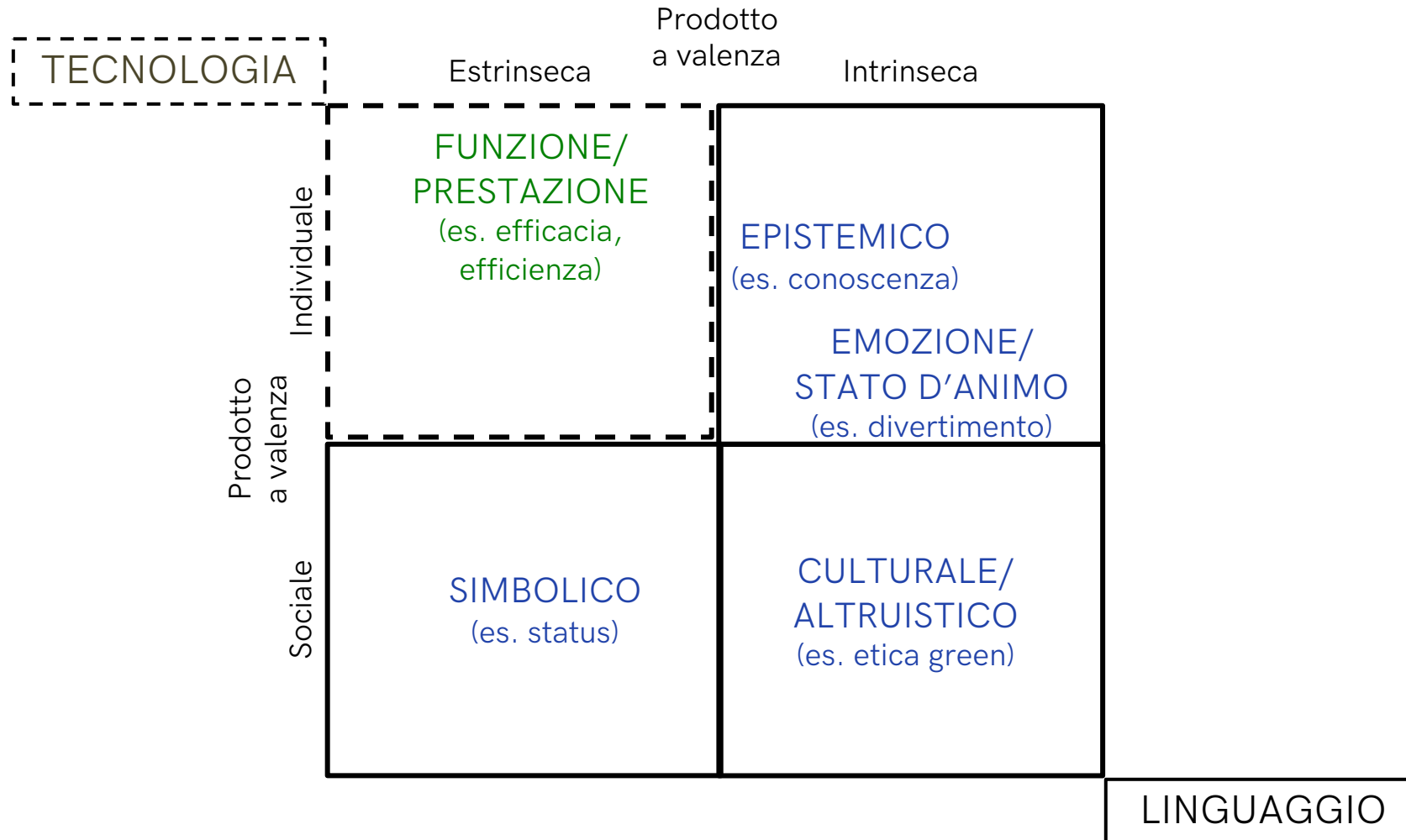


Il valore del prodotto



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

La matrice del prodotto



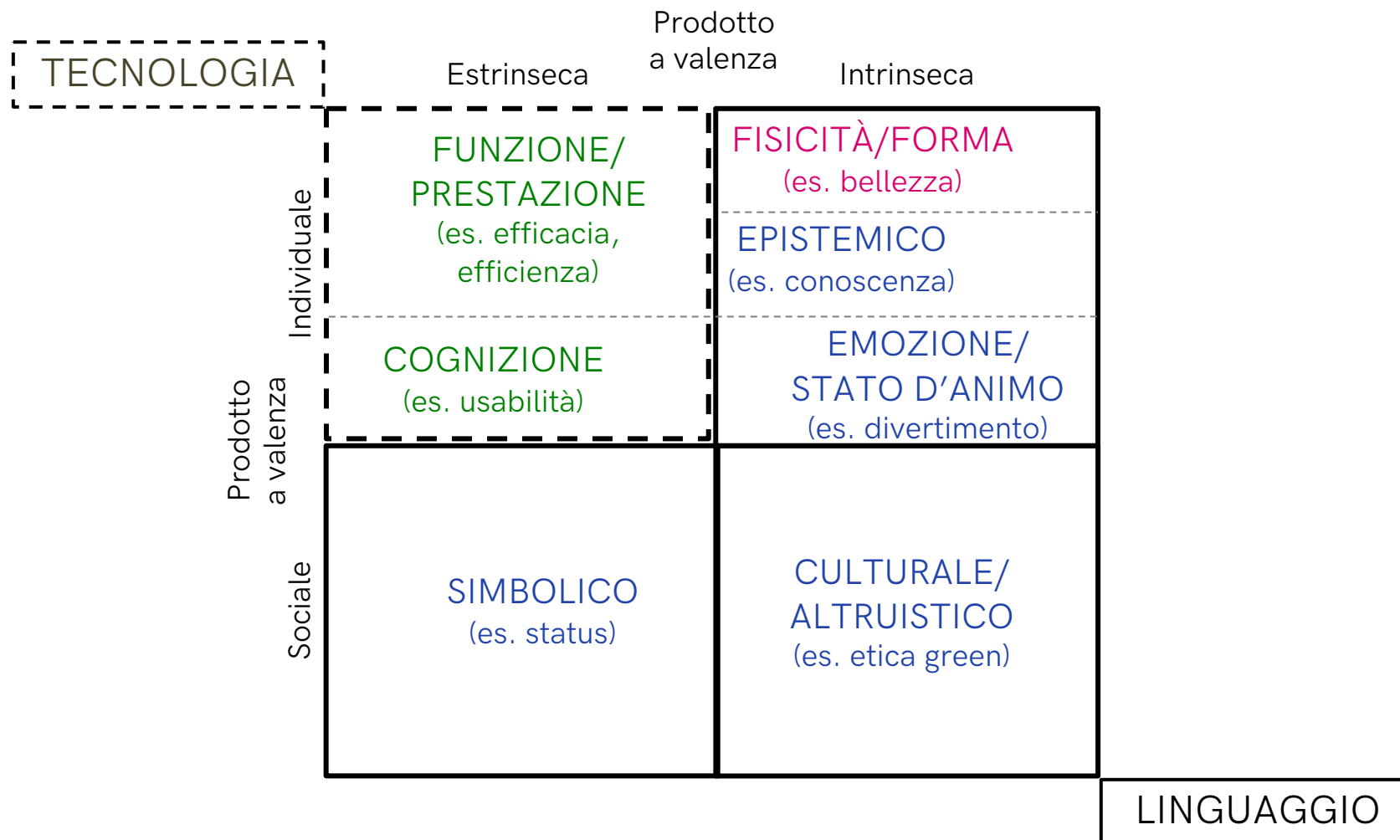
Il piacere dato dal prodotto

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

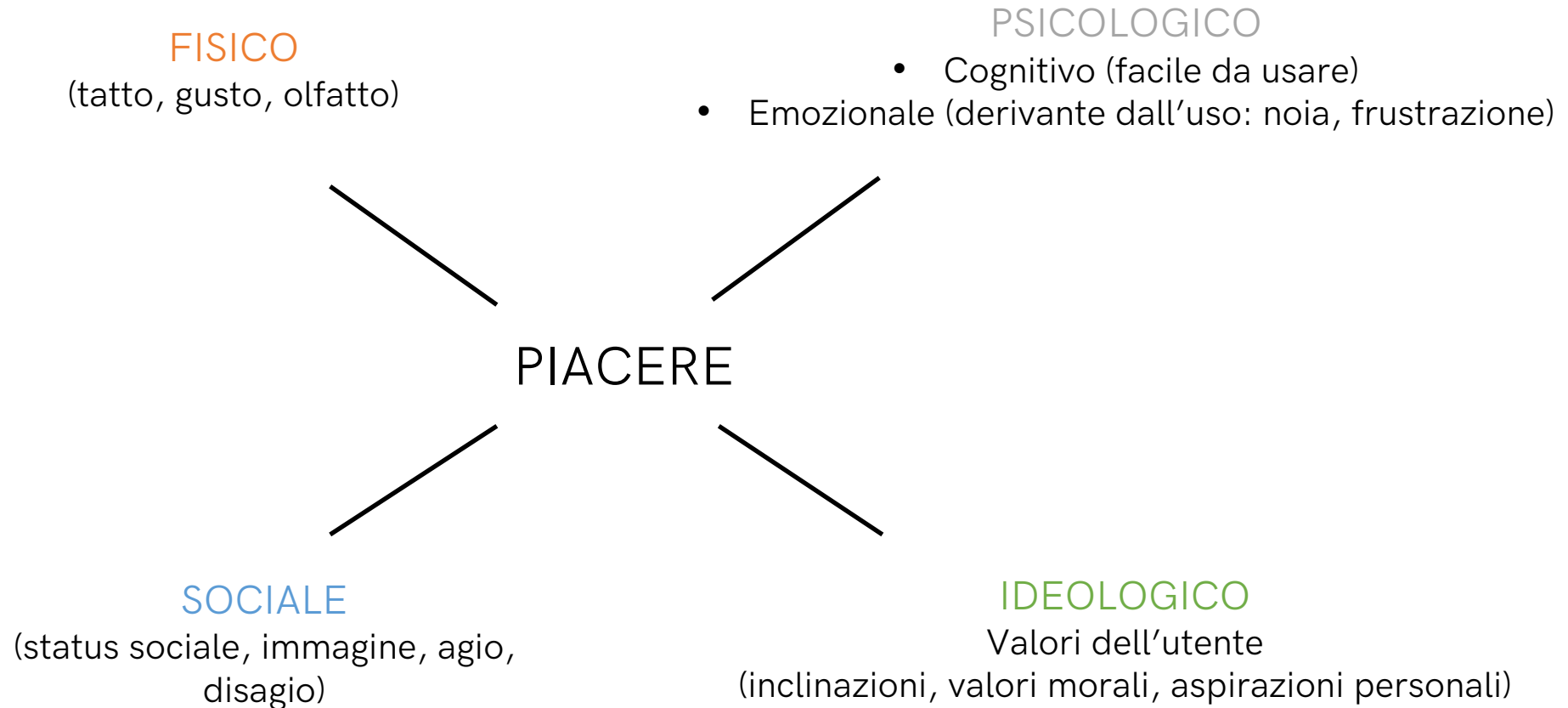


Fonte: Adattato da Jordan (2000)

La matrice del prodotto

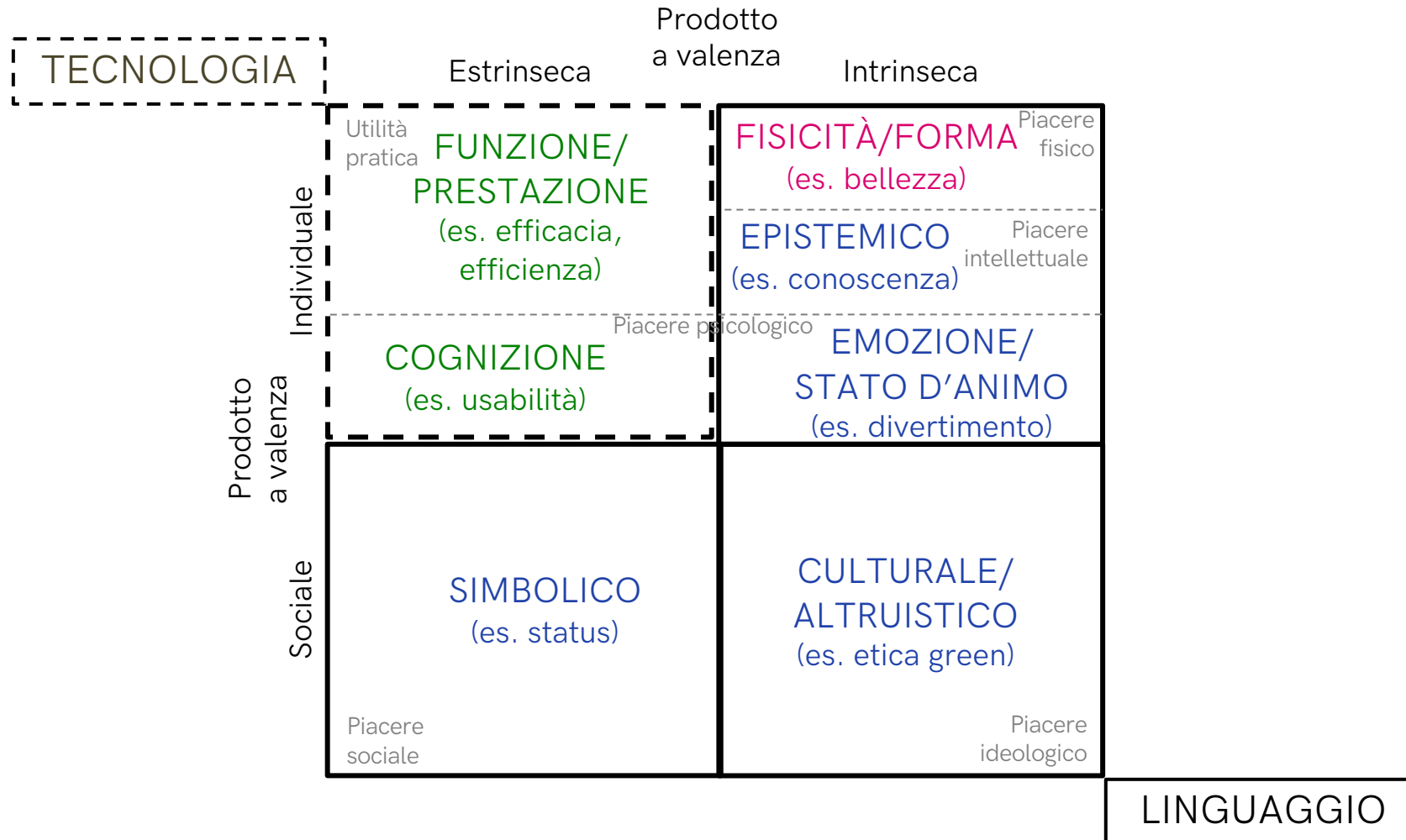


Il piacere dato dal prodotto



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

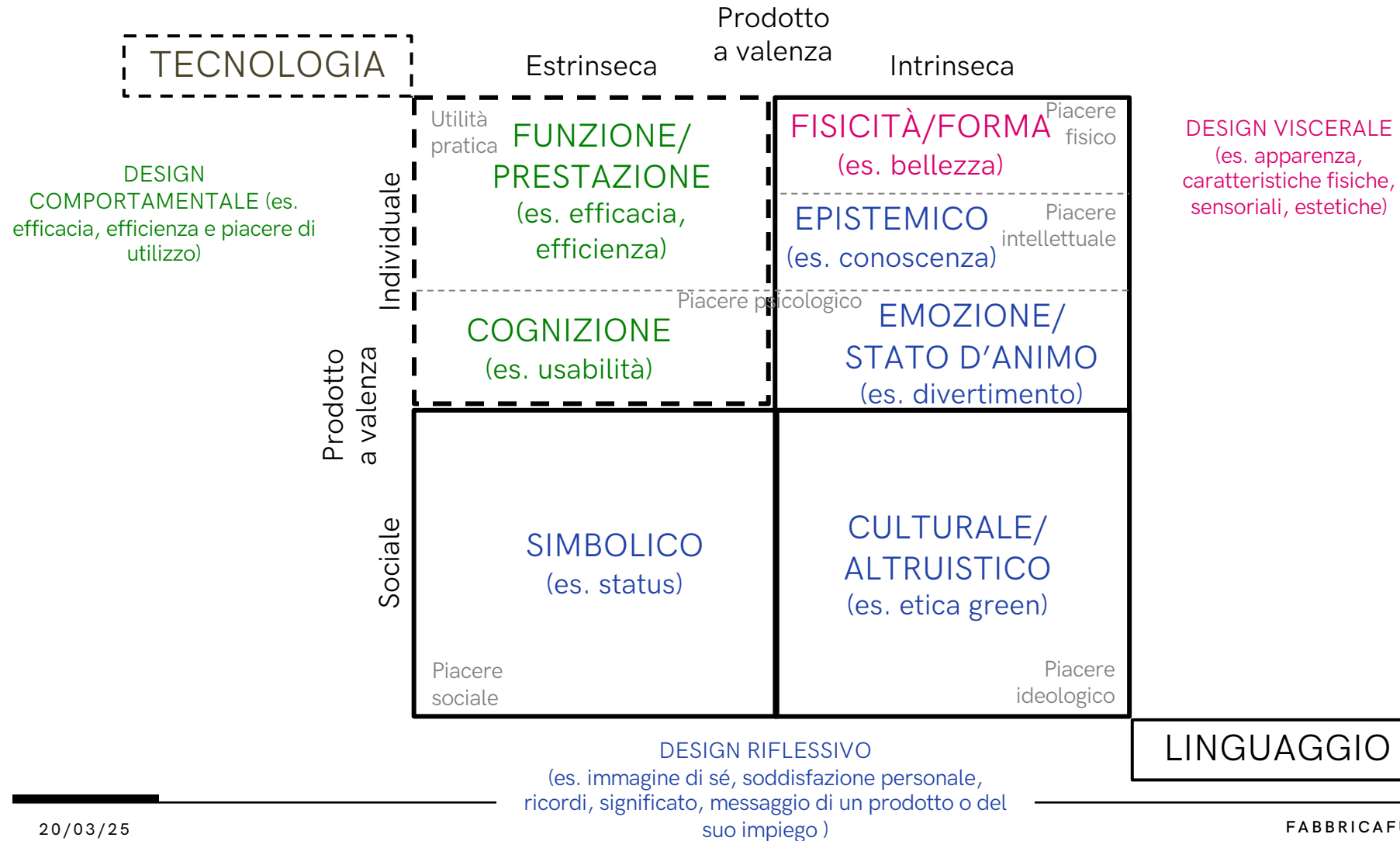
(coscienza, sentimenti, emozioni, razionalità)

Immagine di sé
Soddisfazione personale
Ricordi

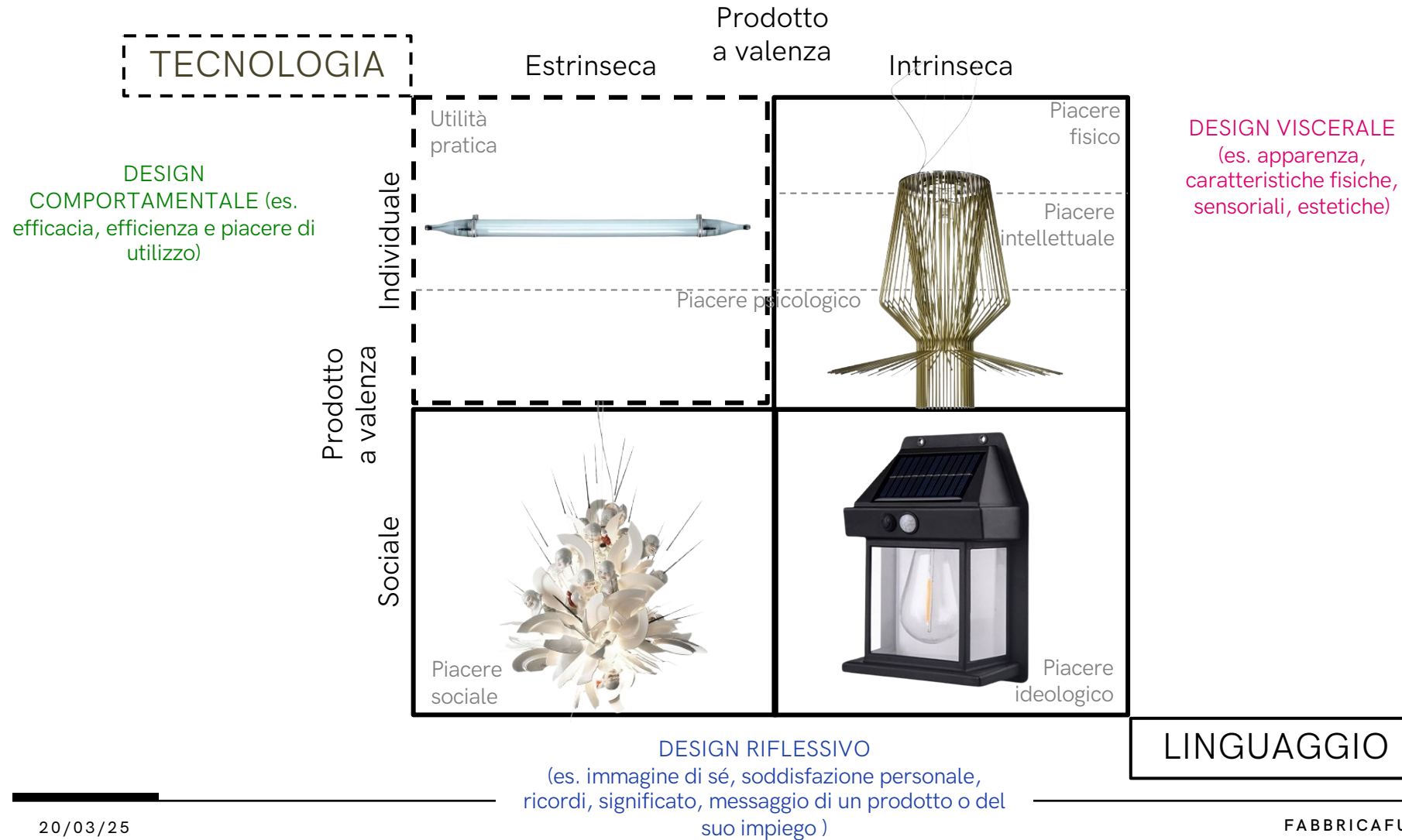
Significato, messaggio, cultura
di un prodotto o del suo impiego

Fonte: Adattato da Norman (2004)

La matrice del prodotto



La matrice del prodotto: esempi



*Grazie per
l'attenzione.*