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**Design as enabler of
anticipatory systems:
the MakeinProgress case study**

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Structure of the presentation

1. Theoretical premise
2. The Make in Progress case study
3. Conclusion

1. Theoretical premise

**ANTICIPATION AND
DISCIPLINE OF ANTICIPATION**



DESIGN

**DESIGN AND FUTURE
STUDIES**



**ANTICIPATORY SYSTEM
AND DESIGN CAPABILITIES**



**FOCUS ON SERVICE DESIGN
AND SOCIAL INNOVATION**



**PROJECT METHOD OF
ANTICIPATION AND TOOLS**

1. Theoretical premise

ANTICIPATION:

“Anticipation is **future-based information acting in the present situation.**”¹

THE DISCIPLINE OF ANTICIPATION:

All efforts to “know the future” in the sense of thinking about and using the future are forms of anticipation. Equally the future is incorporated into all phenomena, conscious or unconscious, physical or ideational, as anticipation.

The DoA covers all “ways of knowing” the later than now as anticipation.

The **DoA develops, sorts, and diffuses descriptions of the processes/systems of anticipation or how the later than now enters into reality**²

DESIGN:

“Industrial design is a strategic problem-solving process applicable to **products, systems, services and experiences** which results in **innovation**, business success and a **better quality of life**. Industrial Design is aware of economic, social, environmental and ethical aspects of its outcome aimed at **creating a better world.**”³

¹Poli,R.,“The Complexity of Self-reference. A Critical Evaluation of Luhmann’s Theory of Social Systems”. Official Journal of the Research Committee on Sociocybernetics (RC51) of the International Sociological Association, Vol.8, Winter 2010

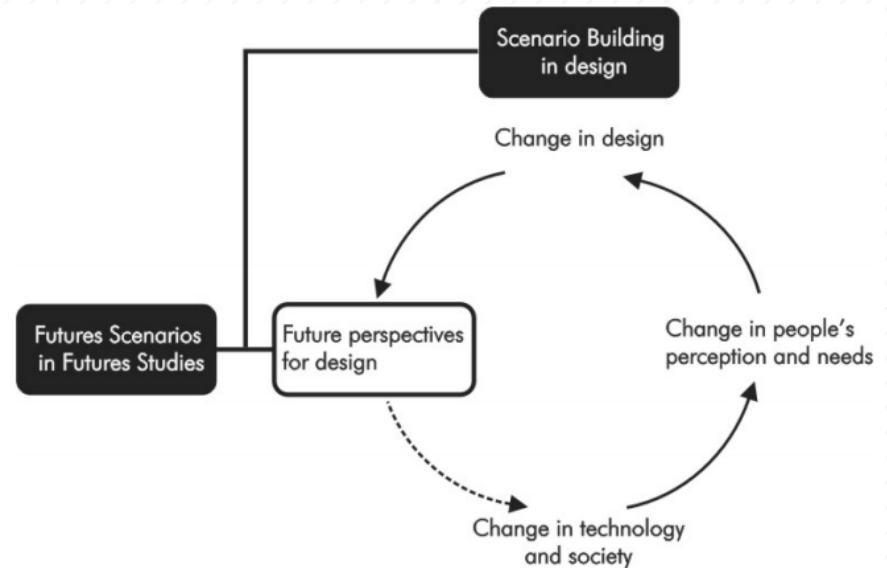
²Miller,R.,Poli,R.,Rossel,P., “The Discipline of Anticipation: Exploring Key Issues”, GLOBAL/LOCAL ANTICIPATORY CAPACITIES, Working Paper #1, Paris, May 2013

³ICSID Definition

1. Theoretical premise

DESIGN AND FUTURE STUDIES

“Both in design and Futures Studies, **scenario building** may be regarded as the core element of methodology: **in designing, various scenarios may be build at every stage of decision making**; and in **futures thinking, scenarios are built upon researches to be employed for altering policies and actions accordingly.**”⁴



“An **ADD** feature is the capacity of **mediation**, of the **activation of collective** and **structured design processes** that involve a significant number of professionals working in various fields, and dealing with frequent clashes and conciliation of identity linked to the different visions and creative personalities involved in the project”⁵

⁴Irmak,O., “Applying the Future Studies Approach to Design”, EAD 2006

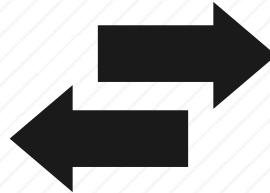
⁵Celaschi,F. “Il design mediatore di saperi. In C. Germak (Ed.), L'uomo al centro del progetto.” Torino: Allemandi., 2008

1. Theoretical premise

a. Comparison between an anticipatory system and design capabilities;

anticipatory system

“an **anticipatory system** is composed of three parts: a normal (i.e. not anticipatory) system S, a model M of S, and a **steering device D** able to steer S according to the outcomes of M.”⁶



design capabilities

“Ability to **see**, meaning the ability to read oriented contexts and systems; ability to **predict**, meaning the ability to anticipate criticism of the future; ability to **show**, meaning the ability to **visualize future scenarios**.”⁷

⁶Poli,R., “The Complexity of Self-reference. A Critical Evaluation of Luhmann’s Theory of Social Systems”. Official Journal of the Research Committee on Sociocybernetics (RC51) of the International Sociological Association, Vol.8, Winter 2010

⁷Zurlo,F.” LE STRATEGIE DEL DESIGN Disegnare il valore oltre il prodotto”, ed. Libraccio 2012

1. Theoretical premise

FOCUS ON:

SERVICE DESIGN:

“Within Service Design, Service Interfaces are designed for intangible products that are, from the **customer’s point of view**, useful, profitable and desirable, while they are effective, efficient and different for the provider. Service Designers **visualize, formulate and choreograph solutions that are not yet available**. They **watch and interpret needs and behaviours and transform them into potential future services**.”⁸

SOCIAL INNOVATION:

“We define social innovations as **new ideas** (products, services and models) that simultaneously **meet social needs and create new social relationship or collaborations**. In other words, they are innovations that are both good for society and enhance society’s capacity to act”⁹

⁸ Erthoff, M., Marshall, T., “Design Dictionary, Perspectives in Design Terminology”, Board of International Research in Design BIRD, 2008

⁹ Murrey, R., Grice, J., Mulgan, G., “The Open Book of Social Innovation”, Young Foundation/NESTA, March 2010

1. Theoretical premise

b. The project method of anticipation uses tools proper to service design and design for social innovation (in bold) in projects for the **empowerment of the territory** and for **cultural heritage**

Project method of anticipation

Tools

FORESIGHT:

interpreting weak signals, including through **quantitative methods**

FORECAST:

modeling of visions through **practices of participatory planning**

ANTICIPATION:

definition of strategies and **subsequent action plans**

Research question and opportunity

What is the role played by design among the anticipation processes in regards of the development of a territory?

**CULTURAL HERITAGE
refurbishment and
functionalization of historical
and industrial spaces**

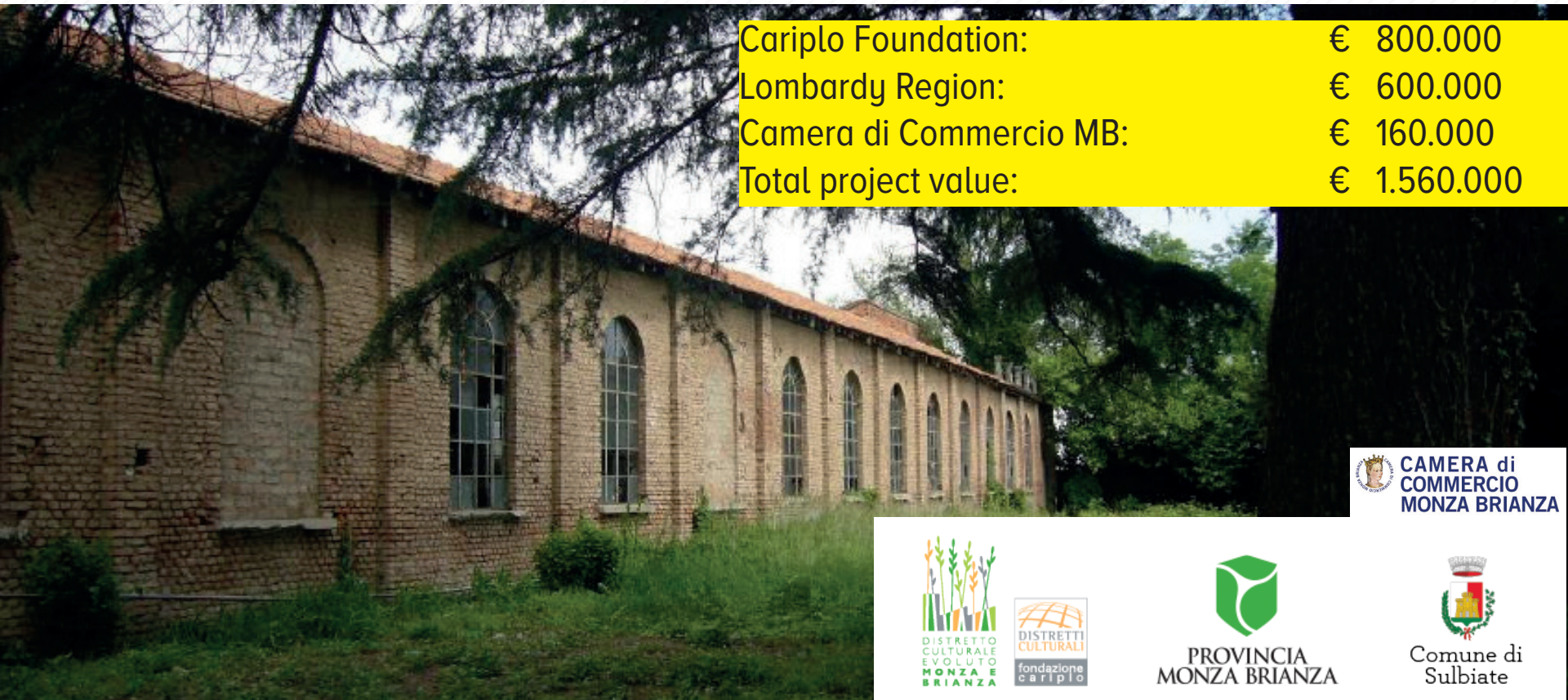


2. The Make in Progress case study

A TOP-DOWN OPPORTUNITY

“La Filanda --**The Micromanufacturing Hub**” Is a 2013 project co-funded by **Cariplo Foundation** and developed in the Province of Monza Brianza within the **Distretto Culturale Evoluto** (Evolved Cultural District) project.

Recovery of cultural heritage good and the creation of a opportunity for the territory.



Cariplo Foundation:	€ 800.000
Lombardy Region:	€ 600.000
Camera di Commercio MB:	€ 160.000
Total project value:	€ 1.560.000

 **CAMERA di
COMMERCIO
MONZA BRIANZA**



2. The Make in Progress case study

The idea was to **anticipate some practices** to the territory using a **action research method**, “**making**” a **demo service** for experimenting different kind of activities and area of working. Can a project **make visible the invisible quality of a complex service**?

The design role

a. Analizing and reviewing of the project looking at the territory and similar project

b. Defininig new scenario (from business incubator to Maker Space)

c.“anticipating” the scenario (makinginprogress as “demo service”)

d.Evaluate the results (people partecipation and feedback) to redefine the scenario (action research method)

e. Redefining substainability model (making + cowo + food + art + social services)

Project method of anticipation

FORESIGHT

FORECAST

ANTICIPATION

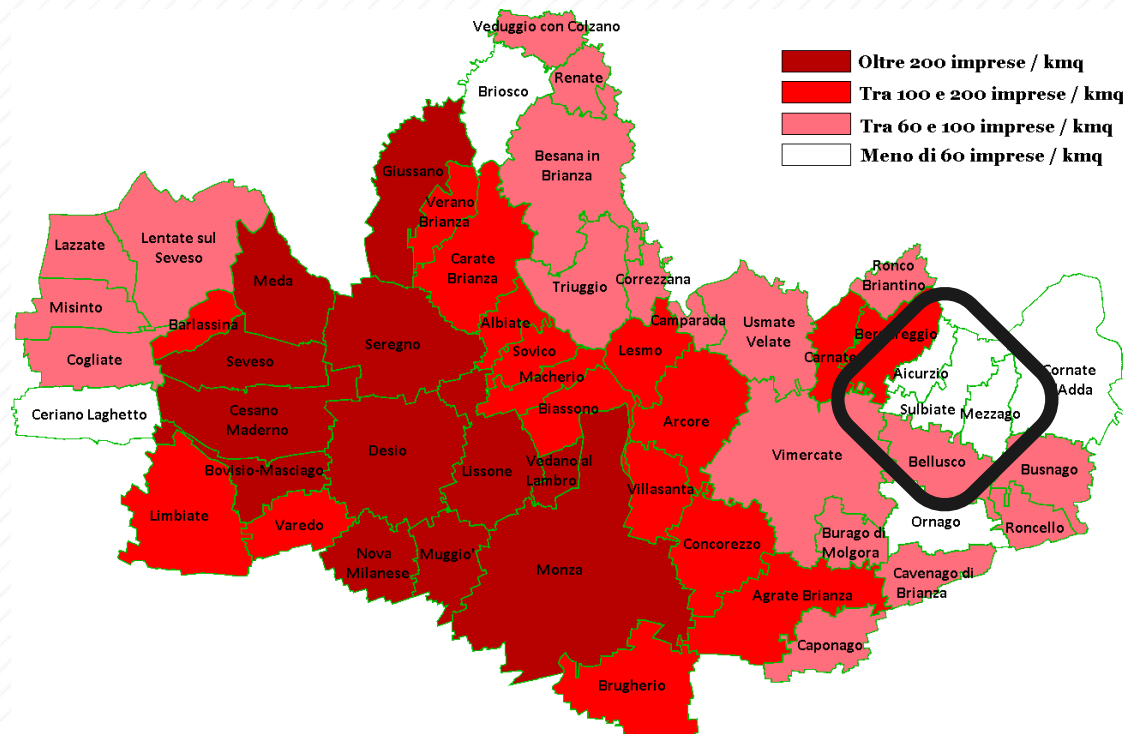
2. The Make in Progress case study

a. Analyzing and reviewing of the project looking at the territory and similar project :

Filanda was initially thought to be converted as **business incubator**.

To this end, the first activity was to conduct a survey (ref) that showed how Sulbiate is in an area with a very low number of companies per kmq.

>> **This survey pointed out that it was better not to create a business incubator in this area.**



2. The Make in Progress case study

a. Analyzing and reviewing of the project looking at the territory and similar project :

Research on Cultural Heritage Refurbishing and social innovation in Italy

Nome	Aspetto 1			Aspetto 2			Aspetto 3				Aspetto 4	
	Informazioni generali			Analisi organizzativa e della gestione			Analisi del progetto				Analisi del ruolo del design	
	Durata	In corso	Localizzazione	Gestione	Tipologia	Presenza Facilitatore	Risorse pubblico/privato	Attività previste dal progetto	Risultati	Outcome economici	Ruolo	Attività
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Pop Hub	106	✓	S	✗	PROGETTO RICERCA	✗	☞☞	●●●●●●●●	●●●●●●●●	✗	▼	●●●●●●●●
Ex-Fadda	46	✓	S	▼	IMPRESA	✗	☞☞	●●●●●●●●	●●●●●●●●	✓	▼	●●●●●●●●
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Jump In	34	✓	S	▼	ASSOCIAZIONE	✗	☞☞	●●●●●●●●	●●●●●●●●	✓	▼	●●●●●●●●
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A di città	36	✗	S	▼	PROGETTO RICERCA	✓	☞☞	●●●●●●●●	●●●●●●●●	✗	◀	●●●●●●●●
Urban Faber			C	✗	IMPRESA	✗	☞☞	●●●●●●●●	●●●●●●●●	✓	▼	●●●●●●●●
ReAction City	22	✓	S	▲	PROGETTO UNIVERSITARI	✗	☞☞	●●●●●●●●	●●●●●●●●	✗	◀	●●●●●●●●
Place au Changement	13	✗		▼	SOGGETTO PRIVATO	✗	☞☞	●●●●●●●●	●●●●●●●●	✗	▼	●●●●●●●●
Make in Progress	8	✓	N	✗	ASSOCIAZIONE	✓	☞☞	●●●●●●●●	●●●●●●●●	✓	◀	●●●●●●●●

2. The Make in Progress case study

a. Analyzing and reviewing of the project looking at the territory and similar project :

Considerations

100%

Public
Funded

80%

Top
Down

40%

No
follow- up

remarks

Diffused use of design in order to:

- 1 Building identity and narrative
- 2 Enable participation, co design and participatory design
- 3 Analysis and Strategy

.....
In processes in which design is used transversely:

- **better outcomes**
- integrated top-down and bottom-up processes
- active networks on the territory
- new ways of participation
- new job or social practices opportunities

2. The Make in Progress case study

b. Defininig new scenario (from business incubator to Maker Space):

MAKING:

“The Maker Movement is the web generation meets the real world. **It is all of these community and collaboration and innovation models of the web but applied to physical things.** There’s a number of enabling elements. One of them is the fact that we now have desktop digital fabrication tools which are cheap and easy and accessible. Second is that access to manufacturing, access to factories and mass production, is now also increasingly easy. **The third thing that really defines this is the notion of community.** One of the things that characterizes the web generation is the instinct to do things in public, the instinct to share, the instinct to collaborate with people who you don’t know, the instinct to apply [invention creation and production] to physical things ... that need to be produced and sold. **[It] is an innovation model that traditional manufacturing typically doesn’t have.**”¹

FABLAB:

Fab Labs serve as “social engineering” agents that encourage systemic change in education and entrepreneurial environments²

¹ Andersen, C., interview for Wharton university, available on www.knowledge.wharton.upenn.edu/article/makers-chris-anderson-on-diy-manufacturing/

² Gershenfeld, N. (2007, February). Neil Gershenfeld on fab labs [Video file] from http://www.ted.com/talks/neil_gershenfeld_on_fab_labs.html.

2. The Make in Progress case study

b. Defininig new scenario (from business incubator to Maker Space):

The idea of putting a makerspace in this municipality aims to **enable ‘social cohesion’** through diversified production experiences, both individual and collective, which act as enterprise generators with a social purpose.

Production as a value³

1. Not only economical value but also cultural, social and environmental in relation to the territorial own capital;
.....

2. Enabling local communities and activating learning processes;
.....

3. Bring together citizen and local policymakers to define new policies related to specific problems.

³ Bianchini, M., Arquilla, V., Maffei, S., Carelli, A., “FabLand: ‘Making’ digital/analog distributed urban production ecosystems”

2. The Make in Progress case study

THE CHALLENGE OF DESIGN

We tried a “**what-if**” **situation** trying to practically verify:
What kind of making space could work in this territory?
Which are the potential actors/users?



c. “anticipating” the scenario (makinginprogress as “demo service”)

MAKE IN PROGRESS

While the renovations were made to the Filanda, the project Make in Progress has been conceived as **a series of activities and actions** of high social impact in order to:

- i) **involve** the productive community of the territory;
- ii) **connect** to the creative networks in Milan and to the productive platforms of the Brianza industrial district;
- iii) **regenerate** the design and business culture of the territory by linking it to the making and fabbing.

2. The Make in Progress case study

c. “anticipating” the scenario (makinginprogress as “demo service”)

**Make in Progress
the activities**



1. Knowledge and experimentation on the territory



2. Refunctionalization of the Sulbiate civic center



3. Online and offline communication of events on the territory



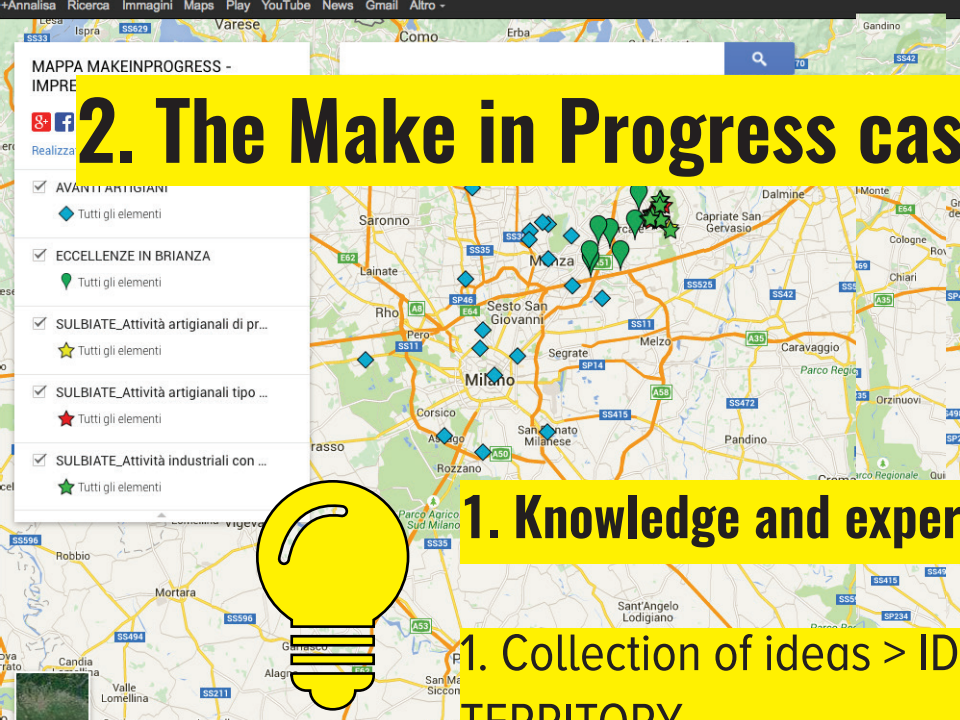
4. On the job training / learning by doing of a workgroup



5. Creating networks on the territory



6. Enhancement of the “territorial capital”



2. The Make in Progress case study

1. Knowledge and experimentation on the territory

1. Collection of ideas > IDENTIFYING TALENTS OF THE TERRITORY

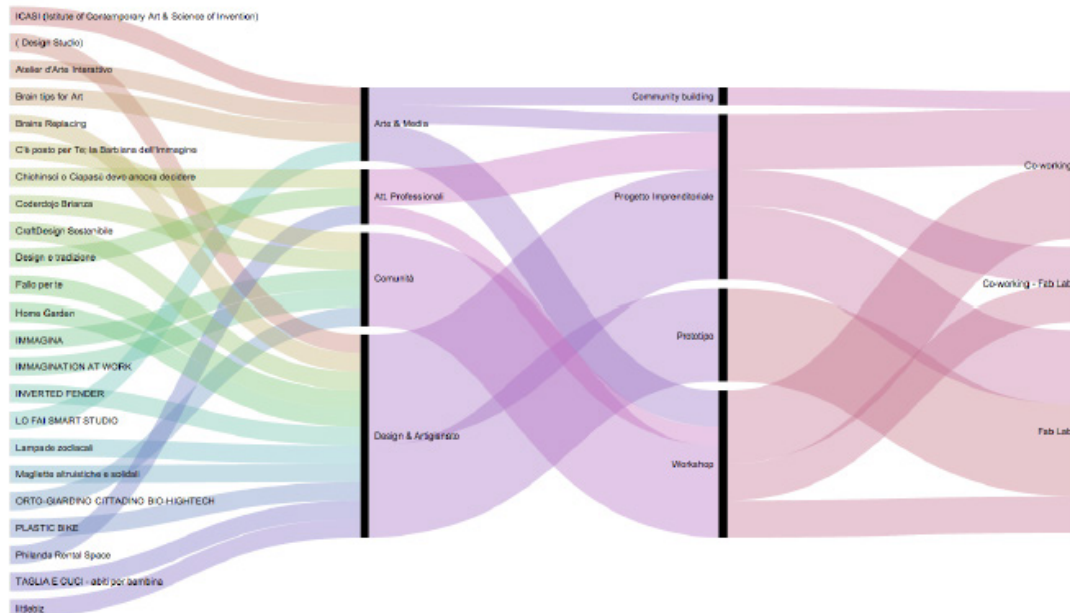
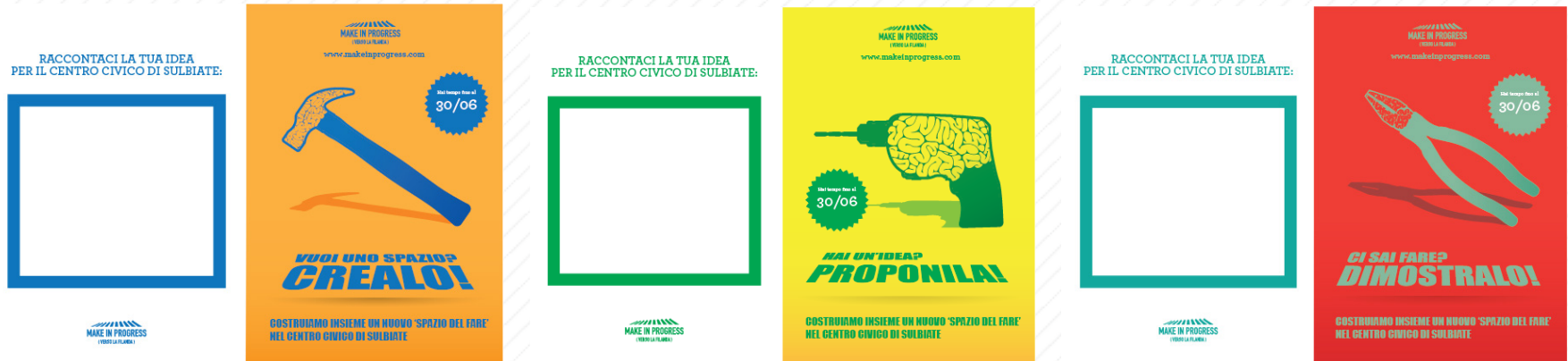
2. Three events on the territory for promotion of the call

3. Elaboration of MAKER MAP



2. The Make in Progress case study

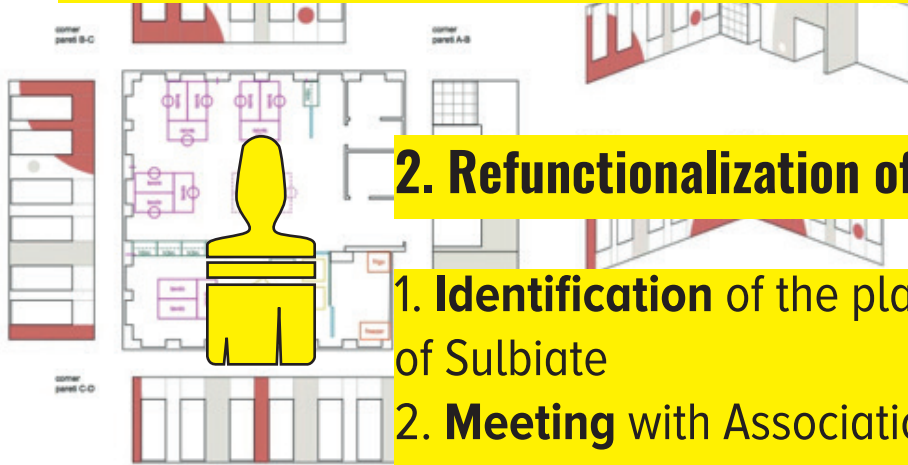
What kind of making space could work in this territory?



POST CARD SENT TO ALL THE SULBIATE'S FAMILIES

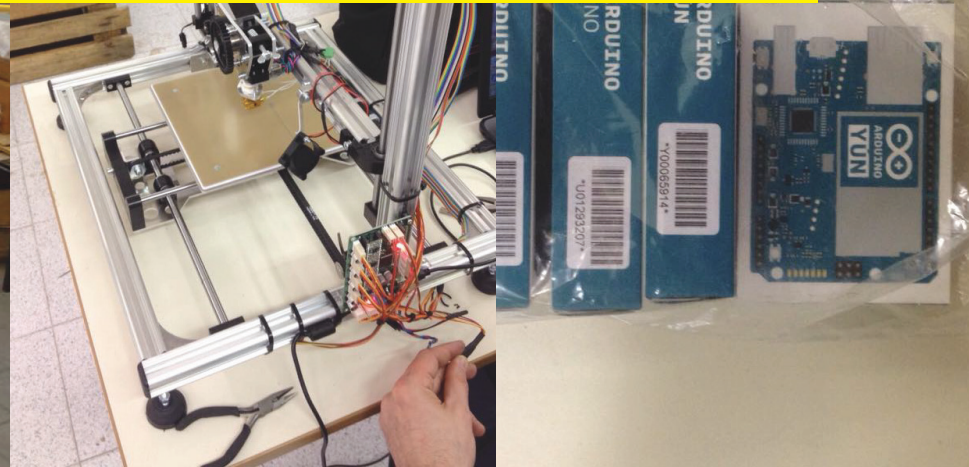
3000 people reached
30 proposal
10 people emerged spontaneously
60 people activated in the “making” activities

2. The Make in Progress case study



2. Refunctionalization of the Sulbiate civic center

1. **Identification** of the place in which operate with the Civic Center of Sulbiate
2. **Meeting** with Association of the territory for the verification and negotiation of space sharing
3. **Co.design** of the new place together with the association and the people involved (also using KUBLAI)
4. **Upgrading** via instrumental equipment for small making and fabbing activities and useful activities for citizens



2. The Make in Progress case study



3. Online and offline communication of events on the territory

Benvenuto nel nuovo makerspace della

Make In
comunit
limitrofi.

1. Corporate image and branding of Make in Progress in line with that provided by the DCE (color and style).
2. New website developed: **www.makeinprogress.org**
3. Communication through various social channels (facebook, google + and Kublai) , all connected to the communication of the DCE with **610 people reached**
4. Participation to six scientific and dissemination events

SCOPRI DI PIÙ



2. The Make in Progress case study



4. On the job training / learning by doing of a workgroup

1. Project schools: **10 days worked with 80 students reached**

2. Contest: Pimp the asparagus

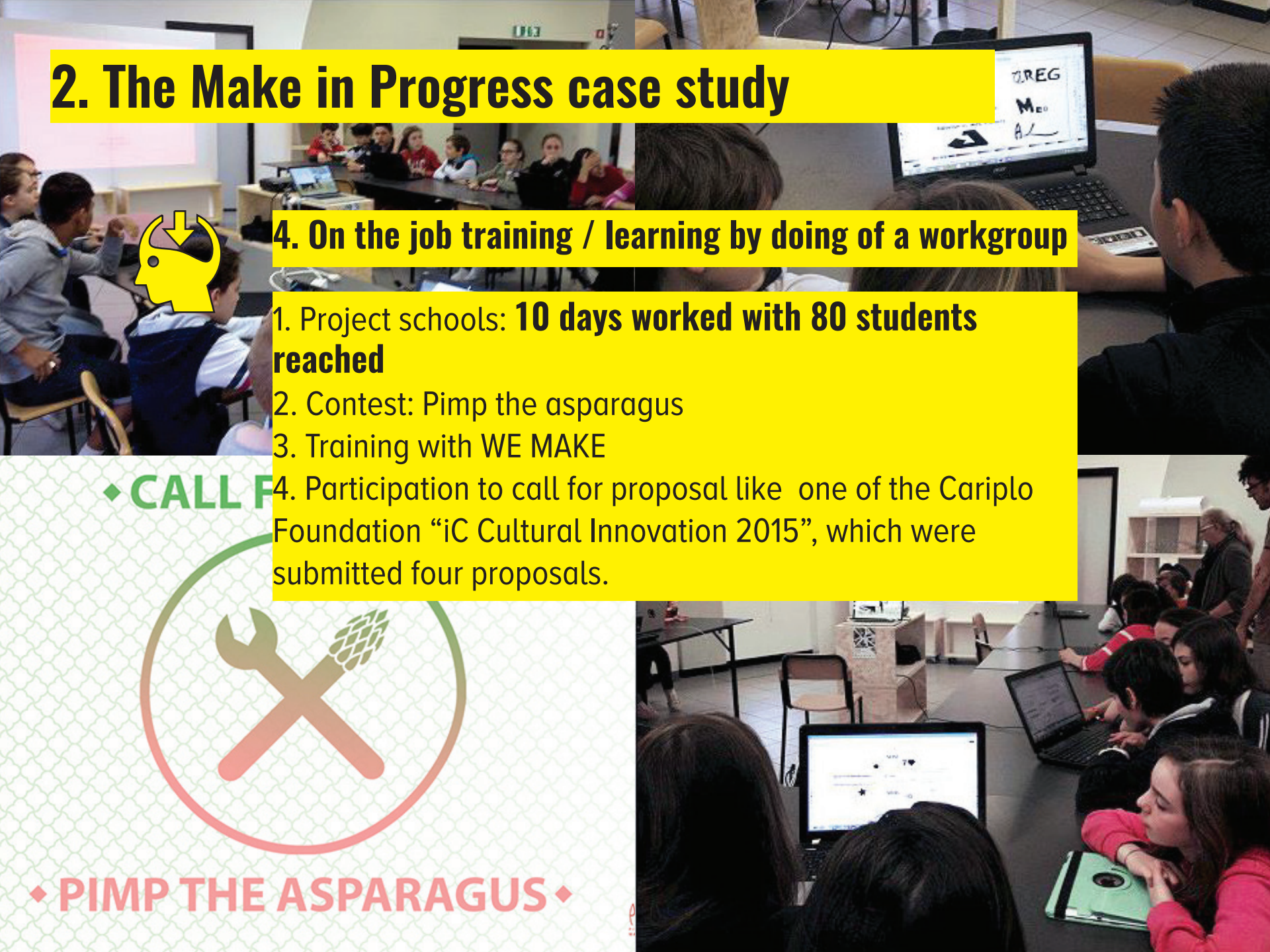
3. Training with WE MAKE

4. Participation to call for proposal like one of the Cariplo Foundation “iC Cultural Innovation 2015”, which were submitted four proposals.

♦ CALL FOR



♦ PIMP THE ASPARAGUS ♦



2. The Make in Progress case study



5. Creating networks on the territory

1. Agreements and collaborations with various local associations: **ten collaborations started**
2. Presence at various events in the territory to self-promoting.
3. Public events.



2. The Make in Progress case study

6. Enhancement of the “territorial capital”

9 workshop held:

- 1 about **co-design** of space
- 4 about **artistic experimentation**
- 1 about **photography**
- 1 about **arduino**
- 1 about **self-production** of furniture
- 1 about **upcycling 2D**


100 people involved



2. The Make in Progress case study

c. “anticipating” the scenario (makinginprogress as “demo service”)

**Make in Progress
results of the
demo-experience**



1. Shift of the initial project from business incubator in a cultural hub that will create social business for the territory

2. Uncovering of a latent demand on the part of the territory

3. Establishment of an association: “Make in Progress” (bottom - up process)

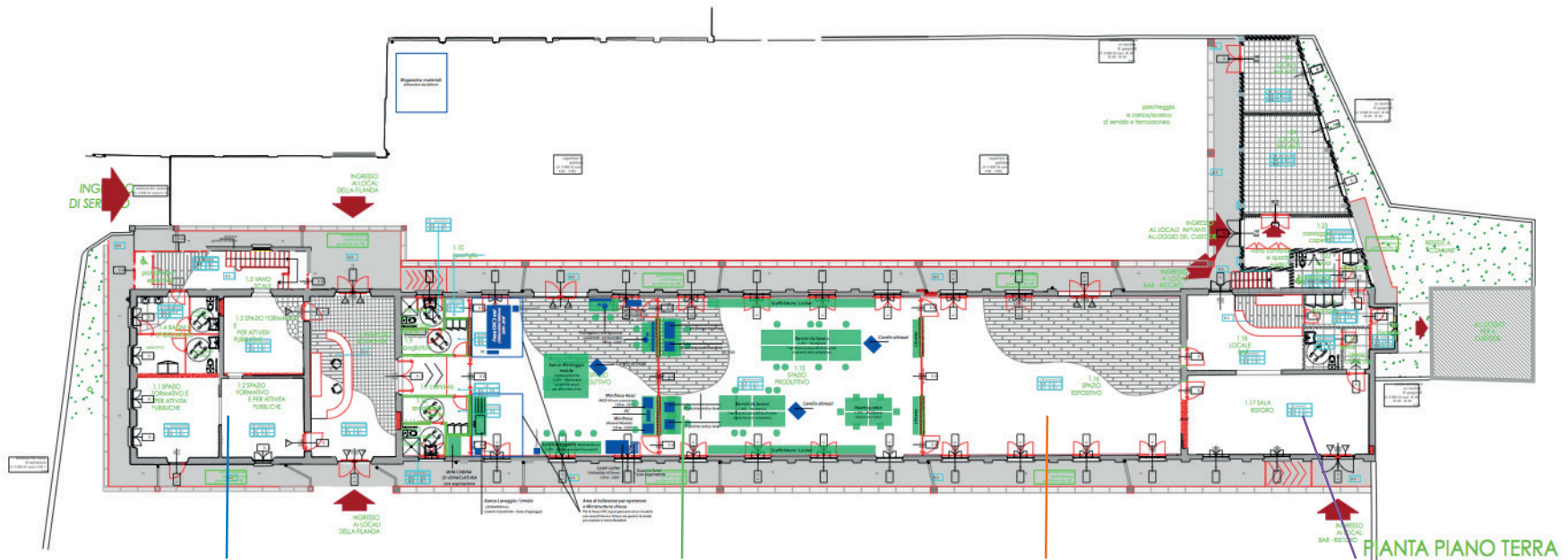
4. Participation in the call for the management of the Filanda

5. Networking with the realities of the territory

2. The Make in Progress case study

Results of the demo-experience

1. Shift of the initial project from business incubator in a cultural hub that will create social business for the territory



COWORKING



MAKING



**SPERIMENTAZIONE
ARTISTICA**

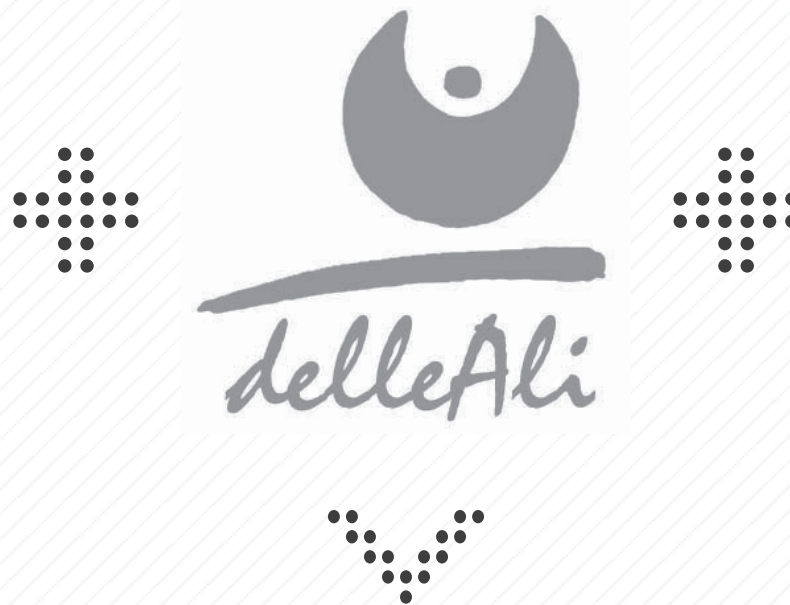


RISTORAZIONE

2. The Make in Progress case study

Results of the demo-experience

2. Uncovering of a latent demand on the part of the territory



**Switching from simple exhibition area
to area of artistic experimentation and
provision of social services**

2. The Make in Progress case study

Results of the demo-experience

3. Establishment of an association: “Make in Progress” (bottom - up process)

The workgroup is composed mostly from NEET



2. The Make in Progress case study

Results of the demo-experience

4. Partecipation in the call for the management of the Filanda

The MiP “experience” is the value of the association in a structured network with important local associations

Waiting for the “evaluation process” - Finger crossed!!!



2. The Make in Progress case study

Results of the demo-experience

5. Networking with the realities of the territory

TECHNOLOGICAL ACTORS:

- Campus la Camilla
- Coder dojo
- Vimelug

THIRD SECTOR:

- EIRIS del Progetto Spazio Giovani
- Cooperativa sociale
- Associazione teatrale Delle Ali

FIRMS PRODUCERS KM 0

- Vari produttori locali (birrifici e microbirrifici, produttori di asparagi)

EDUCATION SYSTEM

- Scuola media Sulbiate e ITIS Einstein di Vimercate

SPORTS ASSOCIATIONS

- Milano Rugby Festival
- Sulbiate Calcio



3. Conclusion

Forecasting¹

- Basic points, topics, research question have to be clarified in advance

- More quantitative than qualitative

- More result oriented, can also be performed by individual people or in a single studies
Describes future options, result more important than the communication aspects

Foresight¹

- Basic points, needs and research question are still open and looked for as part of the foresight process

- More qualitative than quantitative

- Brings people together for discussion about the future and for networking make use of the distributed intelligence

Anticipation @ MiP

- Basic points, needs and research question are open

- Quali/Quantitative

- Enable people doing things and learn for future developments

3. Conclusion

What is the role played by design among the anticipation processes in regards of the development of a territory?

Design can enable anticipatory systems by operating as steering device by:



Making things
visible and
tangible



Making things
possible and
probable



Making things
effective and
meaningful

3. Conclusion

“Therefore, expert design operates on two level: on the one hand, day by day and issue by issue, it **sustains social actors** in the constant co-designing process in which we find ourselves. On the other, **it works as a cultural operator**, collaborating in the creation of the shared images and stories that underlie a new idea of well-being”



Thanks

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