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Design as a strategic tool for social innovation

Internship Report

Ana Rita Barbosa Pintão

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Design as a strategic tool for social innovation

Internship report / dissertation

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Brief Biographical Note

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In the year of 2012 has started her superior studies in Mechanical Engineering in the Faculty of Engineering of Oporto (FEUP), Portugal, and has now a Degree in Engineering Sciences - Mechanical Engineering.

In parallel to her school activity, in 2014 has joined GAS Porto – Group of Social Action of Porto, as a volunteer member of the project "Abraço Amigo" (that helps elder people who are struggling with social isolation).

In 2017 has started a master's degree in Product Design in the College of Art and Design in Matosinhos (ESAD), Portugal.

At the beginning of 2020 has started a curricular internship in Milan, Italy, that was cut short due to the Covid-19 pandemic that has started in March that year.

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Abstract

Knowing that design can play an extremely relevant role in solving problems or growing companies, it is believed that it can be a tool and a strategy for social innovation in communities. Designers have traditionally focused on enhancing the look and functionality of products. Recently, they have begun using design tools to tackle more complex problems and helping communities by doing it.

The present dissertation describes a process of research, reflection and discussion on Social Design vs Design for Social Innovation considering a literature review, an internship in the role of a product designer and a qualitative research with designers and professionals with experience and expertise in these concepts. The internship report is an important part of this document, where it is documented the experience and projects done during that time, and also commented on the methodology used in projects of social design.

The contribution of companies with projects dedicated to social design was also important, contributing to a deeper understanding of the methodologies used and results obtained in projects of this more social dimension. Interviews were collected from professionals from 18 companies from Portugal and other countries.

The present research work witnesses the rapid spread of awareness about social innovation has led to the idea being conceptualized in many different ways, extending both its semantic field and its definition, which is in fact quite broad and open to a variety of interpretations. So, in this work reports to this area of design and helps to contribute to a framework of study on this field, by explaining methods and terms.

Key words

Social Design; Cultural heritage; Local community; Strategic design; Innovation

Resumo

Sabendo que o design pode desempenhar um papel extremamente relevante na solução de problemas ou no crescimento das empresas, acredita-se que ele pode ser uma ferramenta e uma estratégia de inovação social nas comunidades. Os designers tradicionalmente concentram-se em melhorar a aparência e a funcionalidade dos produtos. Recentemente, designers começaram a usar ferramentas de design para resolver problemas mais complexos e ajudar as comunidades ao fazê-lo.

A presente dissertação descreve um processo de pesquisa, reflexão e discussão sobre Design Social vs Design para Inovação Social considerando uma revisão de literatura, um estágio na função de designer de produto e uma pesquisa qualitativa com designers e profissionais com experiência e expertise nesses conceitos. O relatório de estágio é uma parte importante deste documento, onde é documentada a experiência e os projetos realizados durante o período, e também comenta a metodologia utilizada nos projetos de design social.

A contribuição das empresas com projetos dedicados ao design social também foi importante, contribuindo para um conhecimento mais aprofundado das metodologias utilizadas e dos resultados obtidos em projetos desta dimensão mais social. Foram recolhidas entrevistas de profissionais de 18 empresas de Portugal e de outros países.

O presente trabalho de investigação testemunha a rápida disseminação da consciência sobre a inovação social que levou a ideia a ser conceptualizada de muitas formas diferentes, alargando tanto o seu campo semântico como a sua definição, que é de facto bastante ampla e aberta a uma variedade de interpretações. Assim, neste trabalho reporta-se a esta área do design e ajuda a contribuir para um quadro de estudo nesta área, explicando métodos e termos.

Palavras-chave

Design Social; Herança cultural; Comunidade local; Design estratégico; Inovação

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List of abbreviations

ESAD - Escola Superior de Arte e Design (College of Arts and Design)

QDA - Qualitative Data Analysis

SI – Social Innovation

SMEs - Small and medium-sized enterprises

DESIS - Design for Social Innovation and Sustainability

UNIDO - United Nations Industrial Development Organization

CA - Conversation Analysis

1 Introduction

"Design is the conscious and intuitive effort to impose meaningful order"(Papanek, 1972).

Product Design has assumed an intervening role in the environment, with an increasingly visible influence on our daily lives. Whether globalized or localized, its development requires the ability to act and reflect with responsibility and innovation.

Knowing that, design can play an extremely relevant role in solving problems or growing companies, it is believed that it can be a tool and a strategy for social innovation in communities.

"When confronted with new problems, human beings tend to use their innate creativity to invent and realize something new: they innovate" (Manzini, 2015, p. 24).

As underlined by Giulio Vinaccia (2019), design should not only be thought and produced for 1% of the population, with economic power and a materialist and consumerist mentality "Design is an attitude towards problems".



Figure 1: Master artisan of cane basketry

It is necessary to design in a more conscious way. Social design is a project that comes from a need, from a problem, from real life (Deganello, Pasca, & Grima, 2019).

The role of a designer is to act within the collective system of creation (Vinaccia, 2021). For the most interesting developments to develop, it is essential that external consultants in the community become agents of the dynamics, while creating new types of products and new professional relationships between artisans (Vinaccia, 2021).

The designer wonders about the fate of humanity and interacts with the world around him (Vinaccia, G., Piscitelli, D., & Urettini, F., 2019). We are living a crisis of an economic system, not a crisis in design. [1]

The present document describes the experience of an internship at the design studio Giulio Vinaccia & Associates. It consists of a master dissertation that integrates an internship report as well as components of Action Research supported by Primary and Secondary Research. Action research refers to when is used or developed existing theory to carry out investigation in order to enrich understanding of a practical work environment (Collins, 2018).

This internship was realized within the scope of the Master in Product Design at ESAD College of Art and Design, as part of a curricular subject. As such, this process had the four main objectives: to develop the

[1] This topic was discussed in a panel in a conference about "Design in the current framework of crisis" with Giulio Vinaccia, Vanni Pasca, Daniela Piscitelli and Fabrizio Urettini, in October 2019 during Porto Design Biennale event.

demanded autonomy to design projects (1), to interact with professionals of the area (2), to develop methods and techniques used in the company (3) as well as to develop a critical analysis about the themes under study (4).

The internship opportunity at the design studio Giulio Vinaccia & Associates in Milan came up with the initiative of Porto Design Biennale[2], in the exhibition *Frontiere*, where we were faced with a relevant theme about social inclusion and design, and its role in the current context of crisis. The theme in question emerged because of a visit that the researcher took to a Design Exhibition, *Frontiere-Expressions of Contemporary Design*[3].

1.1 Problem Description and Research Question

The present dissertation describes a process of research, reflection and discussion on Social Design vs Design for Social Innovation considering literature review and a qualitative research with designers and professionals with experience and expertise in these concepts. The research results from an internship in product design development as well.

Even before the internship has begun, a research question was already being made: What is the difference between Social Design and Design for Social Innovation?. The answer to this question was given by using secondary and primary methods alongside with the internship report.

Throughout the months of internship, the research embraced observation and part of its projects were dedicated to the area of social design, considering communities' support with design as a fundamental tool of the process. Covid-19 Pandemic transformed the initial strategy, and the methodologies to make those projects happen had to be modified. However, this was an opportunity to understand how other design studios work when focusing social impact. By using of digital tools, it became possible to communicate with professionals of many different countries and even different continents.

The specific problems addressed by the project intend to contribute to the field of Design for Social Innovation. This way understanding how projects start, as well as their methodologies with the purpose of making deeper insight in the theorical area by exploring concepts and terminology used in the field.

In conclusion the research objectives of this work are:

- To contribute to a framework of study of the field, by explaining methods and terms as well as financial sustainability.
- To observe and to document the methodologies used during a Design project in a Social Design.
- To understands the perspectives of professionals in the area.

[2] https://2019.portodesignbiennale.pt/pt/events/frontiere

[3] The exhibition, curated by Maria Milano and Lucio Magri, was on display at Casa do Design Matosinhos until December 8th, 2019.

Objectives of the work will help to answer the question of research previously mentioned about the difference between Social Design and Design for Social Innovation. Differences regarding etymology, methodology and even in terms of outcomes, which results in the end of the process.

1.2 Internship project background and motivations

Porto Design Biennale 2019 was an international event of design exhibitions and conferences where the Designer Giulio Vinaccia[4] and K_Alma Falegnameria Sociale[5] participated, and which set the tone for this investigation.

This exhibition was part of the program *Territorio Italia* where were presented stories of designers and companies that, reacting to the post-millennium reality, discovered new dimensions in the design approach. New ways of thinking, designing, and producing, which explore the creative universe historically present in the territory and combine it with the new realities of communication, use and reuse typical of the current social system. The program *Territorio Italia* represented an opportunity to reflect about expressions of contemporary and emergent design in the current Italian panorama.

ESAD hosted a workshop with the designer Giulio Vinaccia and *K_Alma Falegnameria Sociale*, within the exhibition *Frontiere* - Expressions of Contemporary Design, which was part of the program *Territorio Italia* by the first edition of the Biennale. "Casa do Design", Matosinhos, presented some projects of the designer Giulio Vinaccia in the scope of the Frontiere exhibition.

The workshop consisted of a three-day program. In the first day there was an initial conference about approach to Etnodesign, cultural bases and technological development and Crafts and Design. The other two days were focus on project development and mockups were made together with the participants of K_Alma Falegnameria Sociale.

The workshop supported the respect for local cultures derived from the knowledge of the mechanisms, motivations, and characteristics of diversity. On the current process of globalization of the world economy, where the importance of a local creativity is rediscovered day after day, this project proposed the analysis and redesign of a series of objects of African material culture.

This project considered the development of a collection of products, through the analysis of three traditional African objects. Within the workshop, an analysis of three icons of African design was done: the 2-piece bench, the folding table, and the bush toys. The objective was to develop a collection that would be commercialized later on by the association K_ALMA, highlighting the fundamental role of associations and NGOs. During the workshop with Giulio Vinaccia and K_Alma Falegnameria Sociale designers worked in teams and had to develop some concepts and first prototypes.[6]

[4] https://www.giuliovinaccia.org/
[5] http://www.k-alma.eu/
[6] https://esad.pt/pt/news/frontiere-com-giulio-vinaccia-e-k-alma

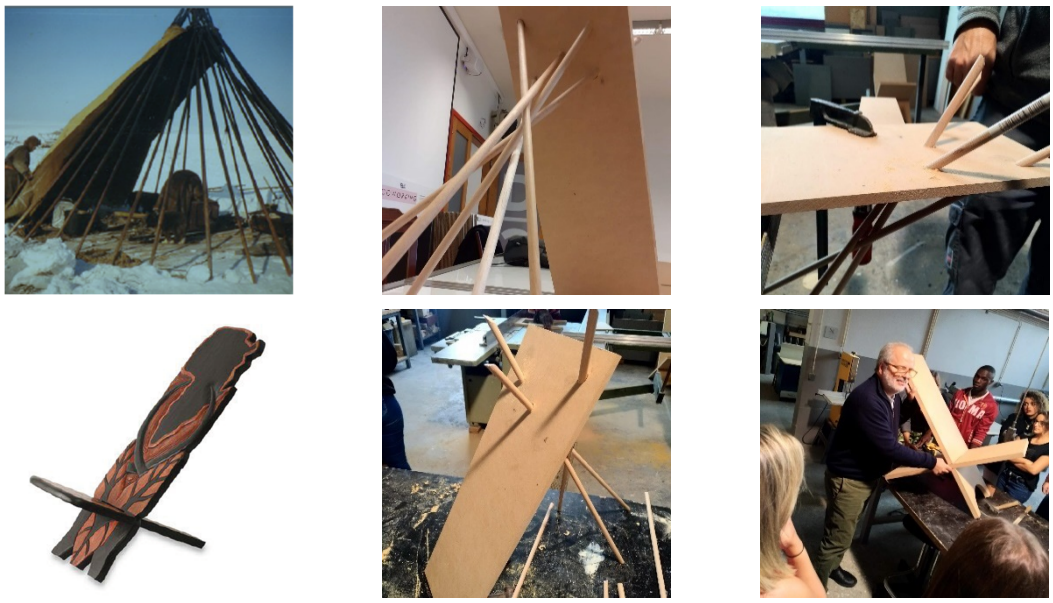


Figure 2: Some images of inspirations and photos taken during the workshop[7] by the researcher of the process and project developed

The project in figure 2 developed during the workshop resulted in a piece of furniture, a cloakroom inspired by the African chair and using references of the Tee Pee tents from Indian communities.

The process and experience with manufacturing wood, emphasized the craftsmanship important role in the design. The value of this work contributed to a state of awareness and discovery with projects that help underprivileged people through design[8].

After the workshop and by having the oportunity to work with a designer and social company we came to the conclusion thar the internship at the design studio Giulio Vinaccia & Associates would permit the present research to embrace projects with a social design component allowing to link it to a personal motivation in social volunteering and product design.

[7] The workshop was inserted in the Port Design Biennale where the researcher had and the opportunity to meet the designer Giulio Vinaccia and his work.

[8] It also allies the interest that the researcher has about volunteer work in social projects, was what motivated this project presented in the report.

1.3 Report outline

This document was structured within six chapters: chapter 1 is this introduction where the motivation for the investigation is explained - chapter 2 considers literature review and state of the art – chapter 3 and 4 where the primary research is presented - chapter 3 is the internship report and chapter 4 presents the methodology used and the qualitative study – chapter 5 presents the discussion of results – and chapter 6 shows the conclusions and future work.

To better understand the theme under question in the 2nd Chapter of the Literature Review, the report will discuss definitions of Design for Social Innovation, that will reflect about the Role of Product Design and Crafts on the projects developed in that area and refer to projects and companies that develop projects that in some way help communities through design, by being socially aware.

The 3rd Chapter is structured as an internship report by exposing some of the projects developed by the company, describing the activities developed during the internship, the methods used during the projects developed and some of the results.

The methodology used and in-depth qualitative research that is presented in the 4th Chapter. A qualitative research was made supported by interviews to professionals of the area and analysed by using the software NVivo.

Secondary Research supporting the literature review, the internship report, and the qualitative research, corroborated the 5th chapter for results under a critical view.

To conclude this report, in the 6th chapter, aspects emerged from the internship are mentioned as well as conclusions made by the research throughout this process of investigation with proposals of future research.

2 Secondary Research: Literature Review

This section reviews literature on the subject of Design and its relationships with Social Innovation from the point of view of organizations, but also from the academic point of view. Design for social innovation has been disassembled according to several authors who have been doing research on the topic since the 1970s until today. It is intended to consolidate a state of the art in relation to these themes because despite of the obvious fact that this is an important field of design for society, it is in constant evolution and academic research is essential to better and understand define these concepts.

2.1 Design, Product Design and Crafts

Design and Product Design

"The life of a designer is a life of fight: a fight against the ugliness. Just like a doctor fights against disease. For us, the visual disease is what we have around, and what we try to do is cure it somehow with design."

Massimo Vignelli

Design is concerned with how things work, how they are controlled, and the nature of the interaction between people and technology. When done well, the results are brilliant, pleasurable products (Norman, 2013). It is important to bear in mind that over the last two centuries Design has been framed as an industrial endeavour mainly related to manufacturing. Design is still widely recognized as a set of tasks related to the industry with the aim of conceiving objects. The industrial revolution gave design a role related to manufacturing, for the processes of envisioning products that could be made using machines and serial production (Ortega Alvarado, 2017).

The theory of design as liberal art is that this can no longer perform all work and that we need a new discipline. Designer Laszlo Moholy Nagy said “Design is an attitude that everyone should have”(Moholy-Nagy, 1947). If design becomes the attitude of everyone that is when the real collaboration happens and that’s when everybody designs. That is a moment when the real synergy happens between different expertise. This idea is also kept in mind in the book of the author Ezio Manzini “Design, When Everybody Designs” (2015). As Ezio Manzini describes in his book, we are witnessing a wave of social innovations as these changes unfold – an expansive open co-design process in which new solutions are suggested and new meanings are created.

The role of Product Design and Crafts



Figure 3 – Artisan working, TASA Project
Source: http://projectotasa.com/

Survivor to ongoing technological progress, the handcraft is a very ancient mode of production and retains a very strong cultural heritage. After some neglect and forgetfulness, nowadays it is perceived a revival trend accompanied by a recovery and protectionism effort to this secular art. With the change in tastes and consumption patterns, the challenge of survival of the textile handcrafts is to include design elements (Ferreira et al., 2012). In figure 3 can be seen an example of a Portuguese project where artisans and designers work together.

Most, if not all UNIDO's projects[9] and activities in the field of SMEs, promote creativity and innovation in components of value chain development for value added. Craft development projects have been and are being implemented in several countries. The design for development is geared towards the fostering of the creative ecosystem.

Although the activities of a designer and a craftsman are related to the production of objects, there are many differences between them. One of the main differences is related to the number of players in the production process. In a simple and practical way, we can refer that in craftsmanship the artisan idealizes and executes, and that in turn, in an exercise of pure design, the designer only idealizes and/or designs (Ferreira et al., 2012).



Figure 4 – Project from Falegnameria Sociale K_Alma developed by artisans
Source: http://www.k-alma.eu/

In crafts, the artisan is (often) the only player from the beginning to the end of the production process; in design, the number of players can be high.

The traditional artisan is master of his art, designs and produces, idealizes, and executes. He is knowledgeable in all stages of production and, therefore, is the full author of the object from the first idea to the presentation of the final product (Ferreira et al., 2012).

In figure 4 can be seen another example of an Italian project that gives work to artisans to build traditional benches and other wood furniture.

Regarding the designer, the scenario is not the same: he/she designs and prescribes his/her work, the idea is his/her, the execution is not. Even in the idealization phase, of the project, the help of other specialties may be necessary, depending on the complexity of the work. He/she designs most of the times for others to produce, almost always based on mechanized

[9] https://www.unido.org/

execution and serial production. For his part, the artisan dominates all stages of production, his products are the result of human work, with little or no intervention from the machine and, as such, understood as artifacts. They are almost always unique pieces or small productions (Ferreira et al., 2012).

A shift from product-oriented well-being to service-oriented well-being, paired with a deep search for our roots and identity, is encouraging a transition towards small, local, open and connected practices shaping resilient and sustainable societies (Mazzarella et al., 2017).

There are for sure examples of successful interventions with social design; In figure 5 is an example of a design project, is ais a solar household for the developing countries that transforms salt water in sweet water. These cases have emerged from co-design actions, where designers have effectively brought into play with communities and have co-designed and co-produced solutions that exploit local or regional resources, craftsmanship and skills, which facilitate the acquisition of new skills and productive knowledge, promote community development, and enable the individual to promote ownership through a solution.



Figure 5 – Example of a Social Design Project
Source: http://www.gabrielediamanti.com/projects/eliodomestico/

One example of a Portuguese project can be given. The design methodology used in the TASA project begins with an investigation of culture, techniques, materials, uses and knowledge, which serves as inspiration (Providência & Silva, 2016). Then they proceed to the conception, the idea, the project, the new use and language - the drawing. Through the dialogue between designer and craftsman, materials and techniques, tradition and innovation, the product is created. The goal is a sustainable future, a social economy that promotes culture, the transmission of knowledge and the continuation of handicrafts[10].

2.2 Design and Social Innovation

Designing with social and environmental conscience

> *"by creating a whole new species of permanent garbage to clutter up the landscape, and by choosing materials and processes that pollute the air we breathe, designers have become a dangerous breed."*

On this quote of the designer Victor Papanek[11] (1972) that says that after the industrial revolution[12], when it was made possible to design and manufacture quickly and cheaply, he says that designers have become one cause of the deterioration of the ecosystem.

[10] http://projectotasa.com/projeto/metodologia/

[11] Designer and educator, advocate for socially and environmentally responsible products design, tools design and infrastructure, author of the book "Design for the Real World".

[12] The Industrial Revolution was the transition to new manufacturing processes in Europe and the United States, in the period from about 1760 to sometime between 1820 and 1840.

Before industrial revolution design was mainly for the richest people, but after it was possible for most people to afford design products, but this unfortunately ended up with us creating more and more, increase waste in landfills what was bad for the environment.

> *"more and more useless, potentially damaging, irresponsible and ecologically alarming products are being produced as items of mass consumption."*
>
> Victor Papanek

What Papanek wrote in the 70s is more and more pertinent, it did not pass with time. Ezio Manzini[13], Italian designer and academician, refers ethics in design and he advocates a sustainable wellbeing, he talks about disabling solutions (Manzini, 2006). Manzini encourages enabling solutions that enable people to live as they like and in a sustainable way. He also formulates the guidelines to design sustainable solutions: Promote a sustainable wellbeing; Enable people to live as they like, and in a sustainable way; Enhance social innovation, and steer it towards more sustainable ways of living. Designing is also about giving people the tools and empowered skills to make them be able to design by themselves.

Design Thinking

Design thinking is becoming a buzz word, but it deserves to look back to understand how these methodologies seem fit to present challenges. Design has new roles:

To Horst Rittel, [14] "Wicked Problems are a class of social system problems which are ill-formulated, where the information is confusing, … many clients and decision makers with confusing values, … the ramifications in the whole system are thoroughly confusing"(Rittel & Webber, 1973). In other words, these are social and cultural problems that are difficult or impossible to solve because there are just a lot of contradictory knowledge and there is to many factors involved. Design is being used with disruptive new approaches.

Later on Richard Buchanan (1992) has described the changing places of design practice and thinking as moving through four orders of theory and practice, he presents the four orders as places of invention and discovery in design thinking . The first domain would be the 2D design, the visual and graphic communication, the second domain is the design of the material things – product design, industrial design, automotive design, and architecture - the third domain - the design of intangible activities – design of services, activities, and interactions. And the fourth domain would be where design can be seen as a combination of this three and reached by other expertise that can be outside design field. "The fourth area is the design of complex systems or environments for living, working, playing, and learning"(Buchanan, 1992). According to this author:

[13] Ezio Manzini is known for his work on social innovation design and environmental sustainability, he is the founder of DESIS and author of the book "Design, when everybody Designs: An introduction to Design for Social Innovation".

[14] design theorist and professor is known for inventing the term wicked problems.

> *"This area is more and more concerned with exploring the role of design in sustaining, developing, and integrating human beings into broader ecological and cultural environments, shaping these environments when desirable and possible or adapting to them when necessary".*

These ideas and studies seem to be from long time ago, but visionary, and still demanding.

Design Thinking is the application of design process that involves grounding, to gain multiple perspectives on a problem; ideation to generate many possible different solutions; iteration as a cyclical process of refining a concept; and reflection (Brown, 2008). Design thinking is generally intended as a set of principles to be applied in order to create innovation, such as empathy with users (human centred design), a discipline of visualizing and prototyping, an iterative process, and tolerance for failure (Brown & Katz, 2011).
As an approach, design thinking taps into capacities we all have but that are overlooked by more conventional problem-solving practices. Not only does it focus on creating products and services that are human centered, but the process itself is also deeply human. Design thinking relies on our ability to be intuitive, to recognize patterns, to construct ideas that have emotional meaning as well as being functional, and to express ourselves in media other than words or symbols (Brown & Wyatt, 2010).
This is why Design thinking has recently gained significant attention as a potential approach to address major global problems. Although its practice is proven to contribute to advance organizational efficiency and address user needs, lack of understanding about its practice in social organizations limits our understanding about its social context (Kummitha & Management, 2019) .

Service Design

The previous perception of Papanek that we might not need stuff anymore to fulfil our lives with happiness, just came from this notion that maybe we do not need only to own things, instead we need services that is where the need for service design actually is coming from.

Service design choreographs processes, technologies, and interactions within complex systems in order to co-create value for relevant stakeholders. Service design uses design processes and methodologies in order to create services that are useful, usable and desirable from the user perspective and valuable and different from the provider perspective. It is truly humanistic, focusing on value creation for people. And it is truly participatory. Employees, users, and the service design experts are collaborating in co-creation processes to create or improve services. So, everyone has an input. Together, they build prototypes and test them. This feeling is overwhelming, touching all participants. For Birgit Mager it is a pleasure to drive these processes and to transform the co-created content into feasible concepts (SDN, 2021).

Service design is increasingly geared towards transformative aims to improve quality of life, with service designers striving to achieve positive transformations. Service design strategies and methods are increasingly employed by both governments and organizations to generate social innovations that help solve societal problems .

Social innovations often involve the design of holistic service systems – including elements such as service interactions, service procedures, tangible evidence of service, and online service platforms (Pui Ying Lo & Culture, 2015) . When solving problems for society and when studying a system, the result is not always a product but can result instead in a service, an intangible result. The physical products become just a part of all innovation.

The user is kept in the heart of the design; it values co-creation, cooperation and co-design with people on the client's site and also with the end users; in order to designing for the holistic experience. The co-creation is when other people join the process, not only to give feedback, but you can also to have inspiration from other fields or different backgrounds. Designing for the holist experience is that every problem, or every "wicked problem" is not just a problem by itself. When you observe and get findings from the initial research. Is the holistic perception of the problem, is the whole experience (Skarolková, 2020).

Service design is for the user and for the service provider because if it is not making profit is not going to sustain. If you design a good service, it also means is good for society (Skarolková, 2020).

There is a difference between service design in the private sector and in the public sector (Skarolková, 2020). Usually, the client already has some service and just want to make it better, is more "user centered". When designing for the public sector is more related to social innovation, the field is a little bit different. The initial brief doesn't usually come from an existing product or service thar you need do innovate but it comes from the notion that there is a problem. There was not anything design yet to solve the problem, to approach the problem or wicked problem, but there is a notion of some stakeholders that there is something that need to be changed.

The design brief is developed based on an observed problem (wicked problem). You don't have users of something, you just have humans around yourself when doing the initial research. These things are often designed not with profit in mind, but they want instead to help someone and bring value to people and make their lives better, which can of course generate profit, but these projects are often done from grants or the "client" here is often governmental organizations or the municipals. So is not a private budget that tends to be smaller than if you would have a private company as a client.

Social Design

When it comes to design work in the social sector, we often hear debates over terms, categories, and taxonomies: Should we call it social design? What about design for social innovation? Or how about the nebulous borders around terms like participatory design, collective impact, and co-design? It's enough to make one's head spin (Observer, 2020).

> "The notion of design for social innovation is frequently considered similar, if not coincident, with the one of social design. In my view, to do that is an error: the two expressions refer to different activities and have very different implications (Manzini, 2015, p. 64) "

The word "social" has a double meaning, it can indicate that we refer to something concerning social forms, concerning the way in which a society is built. In another way it also indicates the existence of particularly problematic situations (such as extreme poverty, illness or exclusion, and circumstances after catastrophic events) to which both the market and the state fail in finding solutions. In other words, when used in this way, "social" becomes a synonym for "very problematic condition", which poses the need for urgent intervention, outside normal market or public service modalities. It is with this meaning that this adjective made its entrance into the design debate several decades ago, generating the expression: social design (DESIS, 2020).

In its original meaning, social design is a design activity that deals with problems that are not dealt with by the market or by the state, and in which the people involved do not normally have a voice (for the simple reason that they do not have the economic or political means to generate a formal demand). From here arises the noble ethical nature of social design.

However, if the people involved in these socially sensitive issues do not express a formal demand, neither can they sustain the costs of design; and therefore, design experts must work for free, in a charity mode (in some cases, they can work for a charity organization and be paid for that; however, this occurs within the framework of initiatives that, on the whole, are charitable in nature)(Manzini, 2015) .

Therefore, implying the idea that there is a normal design that operates in economic terms, and another that is promoted out of ethical motivations and in a charity mode. Thus, social design is intrinsically a complementary activity: a design that, to exist, asks for someone else who can and will generously pay for it (DESIS, 2020).

2.3 Design for Social Innovation

Design is in crisis: Or, at the very least, in massive transition, exploring and rediscovering its potential during deeply problematic times (Victor Papanek Foundation, 2019). [15] According to Ramia Mazé (2013), who has worked on the research project "Designing Social Innovation" that explores the role of design and the designer in process of social change, social innovation is the change processes driven from the bottom up, from within communities or by citizens, consumers or interest groups, through which wider social practices and systems, beliefs and authority, are profoundly altered. Social innovation is a transdisciplinary field. Design roles are expanding in society, as reflected in a growth of interest and funding for design and design research in 'social innovation'. By social innovation here, Ramia Mazé refers to the provision of social services and resources, such as habitation, education, care, mobility, and food, in which design is increasingly engaged in the complexity and dynamics of local provision of such services and resources, and in the co-production of alternatives. The question of designing for social innovation

[15] In September 2019 in Porto, Portugal occurred the Papanek Symposium 2019 where this theme was discussed - Real World: Design, Politics, Future, that investigates design's inherent tensions in the context of rising global far-right populism. Ramia Mazé was one of the speakers there. It was organised by Alison J. Clarke and Francisco Laranjo in partnership with the Porto Design Biennale.

necessarily involves political questions about the role of design in how, where, by and for whom, and in what forms, wider social practices and systems, beliefs and authority, may be altered (Mazé, 2014).

Design for social innovation starts from quite different premises than social design. The first, as already mentioned, is that it takes "social" in its more precise sense (that is, related to the ways in which people generate social forms). The second is that what it produces meaningful social innovations; that is, solutions based on new social forms and economic models. The third is that it deals with all kinds of social change toward sustainability: the ones that concern the poor, of course, but also the ones that concern the middle and upper classes, changes making it possible for them to reduce their environmental impact, regenerate common goods, and reinforce the social fabric (Manzini, 2015).
The rapid spread of awareness about social innovation has led to the idea being conceptualized in many different ways, extending both its semantic field and its definition, which is in fact quite broad and open to a variety of interpretations (Selloni & Corubolo, 2017).
Designers have traditionally focused on enhancing the look and functionality of products. Recently, they have begun using design tools to tackle more complex problems, such as finding ways to provide low-cost healthcare throughout the world. Businesses were first to embrace this new approach called design thinking. Now non-profits are beginning to adopt it too (Brown & Wyatt, 2010).
The term 'social innovation' is used to describe a broad range of organizational and inter-organizational activity that is ostensibly designed to address the most deep-rooted 'problems' of society, such as poverty, inequality and environmental degradation (Tracey & Stott, 2017) .
"Very succinctly, social innovation can be understood as "a new idea that works in meeting social goals."[16]
A more detailed definition could be the following: Social innovation is a process of change emerging from the creative re-combination of existing assets (from social capital to historical heritage, from traditional craftsmanship to accessible advanced technology), the aim of which is to achieve socially recognized goals in a new way" (Manzini, 2014).
"There has been a lot of new emerging design fields, and I think is often a lot about "wording"[17]

The first and most obvious assertion to make is that, although the definition of design for social innovation is very wide, this does not mean that all design is part of it. Design for social innovation entails a sociotechnical transformation driven by and oriented toward social change. Not all transformations have these characteristics: there are, and there will always be, changes in the overall system, and therefore also in its social dimension, that are driven by technical innovation. The appearance of a new material, a new functional technology, or a new production system has always led to the designing of products, services, and systems that may have considerable social effects. In these cases, however, we do not talk about design for social innovation, because the driving force in this transformation is technological and not social (Manzini, 2015)

For this reason, design for social innovation, though still very far from being mainstream, is not intrinsically a complementary design activity. It is, or at least it could be, a forerunner of the design of the

[16] Geoff Mulgan, Social Innovation: What It Is, Why It Matters, How It Can Be Accelerated (London: Basingstoke Press, 2012).
[17] ESAD ID Talk 2020, Beyond Product Design with Eliška Skarolková, an innovation designer from Check Republic.

twenty-first century (Manzini, 2015). And therefore, and very pragmatically, it proposes a design activity in which, if the more favourable scenario should be realized, the majority of design experts could have a role and make their living.
Moreover, in contemporary reality, this differentiation between social design and design for social innovation tends to blur, as the two tend to converge and create areas of objective (and very productive) overlap. Social design is increasingly oriented toward social innovation, recognizing that this offers the only chance for solving the problems it traditionally deals with. In turn, design for social innovation, facing the extension of the economic crisis, is more and more frequently involved in initiatives that involve socially sensitive issues (Manzini, 2015).

Design is a discipline based on the creation of innovation and the anticipation of the future: in this sense "design for next" is design. Inquiring into the role of design in the age of sharing means focusing on the set of theories and practices that put the attention on the participatory process. In fact, design for social innovation is not a new discipline, but a new field of application for activities connected to design that go beyond traditional boundaries, to meet the challenges of everyday life (Olivastri, 2017) .
Designers can be facilitators and provokers: the tools they use do not serve only to make ideas cocreated by the group more visible and more assessable (visualising) but also stimulate the group by feeding the discussion with original visions and proposals (visioning).
Public innovation means to understand sociality, foster emerging skills, put at the centre design for services, manage hybridity and changes.
This is also a shift from designing 'for' the community, to designing 'with' the community and finally to allow communities to design 'by themselves' and it opens up the issue of planning an 'exit strategy' by creating the condition for the innovators to be autonomous and committed enough to take the initiatives further (Olivastri, 2017).

"Design is considered one of the best drivers for social inclusions of woman and young" [18]

Built upon the definition of social innovation, the umbrella expression "digital social innovation" was introduced to describe a wide range of projects that use digital technologies, community engagement and collaboration, co-creation strategies and bottom-up approaches to solve societal needs, in opposition to the centralized proprietary solutions owned by a few companies. Assessing how digital social innovation projects can scale in order to have a better impact, is crucial to provide a concrete European model to innovation creation that considers values beyond economic factors (Cangiano et al., 2017).

Social Innovation (SI) has acquired significant prominence in the eyes of policy-makers, scholars, social entrepreneurs and other stakeholders in recent years. Although the growing conceptualization of SI is becoming consolidated there is still an ongoing debate regarding its definition, as a new phenomenon or an unexploited theory(Caroli et al., 2018). This paper identifies the characteristic features of SI, and focuses on the linkages that tie them together, exploring how innovation can be applied to social needs.

[18] Conference of Giulio Vinaccia in October 2019

There are several reasons why academic research should be done in the area of SI. First of all, even though many people talk about it, the scientific academic debate on SI is not deeply established, because it is still not clear whether SI should be considered as a phenomenon or as a theoretical framework. Yet, despite this increasing academic interest, the management field lacks a conceptual understanding of SI. SI may enrich more established fields of inquiry related to innovation theory, organization design, finance and business responsibility. These elements are important to the future direction of studies and their practical application (Caroli et al., 2018) .

Social innovation is a novel approach for the examination of new social problems that have emerged in contemporary societies, but unfortunately it is a "quasi-concept" which maintains a polysemic meaning and there are no clear limits defining the characteristics of social innovation. This vagueness and flexibility has consequences when defining a system of indicators that allow for reflecting and explaining empirical phenomena linked to social innovation (Unceta et al., 2016).
These last arguments show that the subject in still relevant and has been discussed and studied from many years now, what shows the relevance and importance but also that there is a lot of work of investigation to be done.

2.4 Social Enterprises

An investigation was made about the contribution of design thinking to sustaining social innovation within the field of social enterprise and a reflection on the possible contribution of the designer in triggering an organizational and cultural change within social enterprises, and consequently becoming a sort of 'Cultural operator', thus opening up room for further research (Selloni & Corubolo, 2017). It was attempted to outline an emerging field for design activities that they Daniela Selloni and Marta Corubolo have named 'design for social enterprise'.

Research into social innovation and social enterprise has accelerated over the last decade: this may be attributed to weaknesses in the dominant for-profit model, and to the crisis in the public sector caused by severe austerity measures, which is why social innovation and social enterprise are being considered as a possible alternative to the failure of both the private and public sectors.

Social innovation, when dealing with social enterprises, refers not only to the satisfaction of human needs, but also to the relationships between different social groups in the entrepreneurial process (users, workers, volunteers, etc.) and to the empowerment of users, who are no longer considered as consumers 'but as central actors of the development of the service itself'. The idea that users can be involved in the service provision of a social enterprise is central for the purposes of this paper: this may be viewed as a method of triggering social innovation.

It is considered the design thinking principle of developing empathy with people and their environment. Adopting a human-centred approach is particularly meaningful in a field where people traditionally have a strong connection with their local context.

From this action research project several reflections emerged. First, co-designing services represented an opportunity to focus on the necessity for organizational and cultural change within the social enterprise itself. From this perspective, the co-design activity may be viewed simply as a starting point to re-connect social enterprises with their users (Selloni & Corubolo, 2017).

Innovation research is focused overwhelmingly on one organizational form: the for-profit firm. Social entrepreneurship is defined as the process of creating and growing a venture, either for-profit or non-profit, where the motivation of the entrepreneur is to address social challenges. Creates change through the founding of new organizations (Tracey & Stott, 2017).

The idea that technology is profoundly reshaping social innovation is gaining much traction. But is digital technology really an alternative to the face-to-face relationships that have traditionally been assumed to underpin the activities of social purpose organizations, or merely a compliment to it? Research that explores the limits and potential of digital technology in social innovation represents an important line of inquiry. For example, one of the biggest shifts in the social entrepreneurship landscape over the past two decades has been a move from thinking about social enterprise as rooted in communities of place, exemplified by the mantra 'local solutions to local problems', to social entrepreneurship as a form of technology entrepreneurship concerned with 'developing inspiring digital solutions to social challenges' around the world (Tracey & Stott, 2017) .

There is an interrelation between the strength of Welfare Regimes and Social Innovation Ecosystems, at a time where Social Policies and Welfare States all over the world are weakened or in crisis, opening the door to social innovation (Unceta et al., 2020). The development of socioeconomic indicators to measure social innovation (SI) remains a challenging task within social innovation research. SI measurement and socioeconomic impact have been for a long time a required and challenging area of research inside SI studies, acknowledged by the research community, policymakers, social investment funds, practitioners, social entrepreneurs and social innovators themselves. However, there is still a lack of consensus on what are the major and determining methodological tools and indicators involved in its measurement and impact assessment (Unceta et al., 2020).

Creative Industries (CIs) is also a relevant topic in economic development discussions and carries a particular significance about the development of rural economies. UNIDO has considerably contributed to the importance of CIs through active participation in several forums, including Dialogue on Creative Industries initiated by UNESCO in 2005.

Economic development depends not only on resource endowment and an enabling business environment, but also on how people become creative and innovative in what they do for a living. Innovation (anything newly adopted successfully in an economic and/or social process) is the result of: i) innovative capacities; ii) communication in a network with peers and idea developers as well as practitioners; and iii) learning among users. In a situation in which individuals lack income opportunities other than small scale farming and consequently migrate to urban areas, creativity and novel combinations of knowledge and ideas could result in successful business activities and improved sustainable livelihoods.

Creative industries are a large, vibrant, and growing sector of the global economy. Population growth, improved access to ICT and dynamic changes to new lifestyles associated with creative products and services, make trade in these sectors a promising path for future growth. Thus, the specific nature of the work enabled by the concept of the flexibility, enables creative flexible environment and at the same time provides opportunities to generate income. Creative Industries are composed of the following sectors: arts and crafts, fashion design, film, theatre, performing arts, advertising, architecture and design, publishing, broadcast media, recorded music, and many others (Henry, 2007).

Creative industries play a dual role: firstly, as an important area for investment in the knowledge economy and, secondly, as a means of strengthening values and cultural identity. Therefore, organizations such as UNIDO, UNESCO and UNCTAD recommend that countries maximize their economic contribution and facilitate culturally inclusive development. UNIDO supports the transition to a dynamic creative industrial sector, which will generate new jobs and at the same time give women entrepreneurs motivated by opportunities (Vinaccia, 2020).

Entrepreneurship has proven to be very handy in this matter. Entrepreneurs have used the concept of the small businesses, and further combine it with CI in order to generate profit. According to the OECD report[19] "Entrepreneurs are people who sense opportunities, innovate, take risks and develop new goods and services. They drive business dynamics – the birth, expansion, contraction and death of firms – and fuel overall economic growth".

[19] http://www.oecd.org/cfe/leed/1918307.pdf

3 Internship at Giulio Vinaccia & Associates

As part of the Master in Product Design at ESAD, a ten-week internship of forty hours a week was held in the beginning of 2020 at the Giulio Vinaccia & Associates Studio. Therefore, this chapter works as the internship report core.

From the will to develop design projects as a design intern in a design company, to a better understanding of product design methodologies while working in a company with other professionals of the area and learn new skills and competences – the challenge seemed to be a good balance between both.

The design studio in Milan, Italy is dedicated essentially to Social Design projects.

The aim was to do an internship, for 5 months, from February 2020 to July 2020 as a master thesis report. However, due to the pandemic situation of Covid-19 in Italy during the month of March 2020 the internship had to finish earlier. Some changes were done in the research path: beyond of making an internship report of the experience in Milan we decide to look into other studios, companies and designers that share the same mission of the Studio where the internship took place and use this opportunity to make a dissertation about the theme of Social Design and Design for Social Innovation.

This stage's main goal was to work in real context as a product designer and embrace the Design for Social Innovation projects and methodologies used in these kinds of projects.

3.1 The organization

> "Designers have a social responsibility! For too long, design was something like fashion: only for the happy few. This all changed: now designers are engaged as consultants specialized in finding solutions for everyday life. We are problem-solvers, and well placed to do so since we have a foot in production, in marketing and in developing things of beauty. Today, designers increasingly design for the real world." (G. Vinaccia, 2021)

In Giulio Vinaccia & Associates it is believed that a Designer is an acting element inside a collective system of creation. As the project advances, leaving aside the material part of the work, it is in the interactions that occur in the working groups and in the technical and linguistic "contaminations" that the most interesting evolutions develop. It is essential that outside consultants to the community become agents in the dynamics, creating at the same time new product typologies and new professional relationships among artisans (G. Vinaccia, 2021).



Figure 6: Kanto Chair TSARA UNIDO Project
Source: https://www.internimagazine.com/video-en/unido-creative-mediterranean/

In this spirit, the atelier coordinates Creative Mediterranean, which is a project for UNIDO[20] that supports the development of clusters of cultural and creative industries in southern Mediterranean countries. The main objective of the project is to encourage artisans and SMEs to create contemporary brands and collections, through traditional designs and production techniques that are characteristic of a certain region. The project provides technical assistance through the UNIDO methodology for the development of Industry Clusters, namely in terms of competitiveness, innovation, and value chain (Milano, Magri, & Bártolo, 2019).

By stimulating the creativity of workers and helping them to develop their techniques, it gives them an opportunity to adapt to the modern world, not neglecting the region's ancient cultural heritage, but transforming it into an economic tool (Milano, Magri, & Bártolo, 2019).

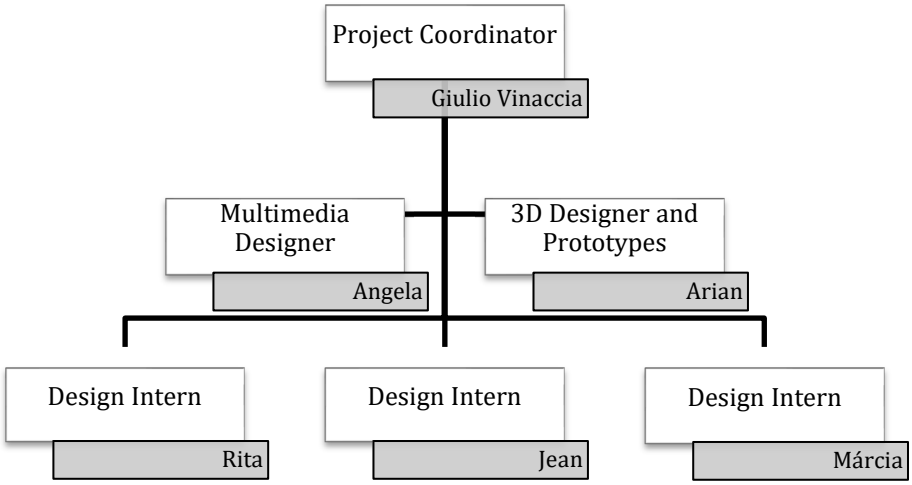


Figure 7: Work team organization chart

Giulio Vinaccia has worked for twenty years as a product designer in developing electronics, sports equipment, and lighting. He has developed projects for the most important Italian brands such as Brembo, Ferrari Spa, Piaggio Spa, Momo Design, Ducati, Aprilia, Gilera, Moschino and Borsalino. Since 1994, he has been a consultant for development projects through the use of design as a development tool, collaborating with different organizations and international institutions.

[20] UNIDO is the specialized agency of the United Nations that promotes industrial development for poverty reduction, inclusive globalization, and environmental sustainability.

Today he is one of the most considerate experts in 'social design oriented' projects, with expertise ranging from the identification of the cultural heritage, to the design of new lines of products, from the creation of commercial brands, graphic systems and visual identification to the concept of the communicative strategies (G. Vinaccia, 2021).

In 2015, he was awarded with the World Green Design Contribution Award and in 2016, he received the 'Compasso d'Oro', the most important international design prize, for his work in Social Design. Since 2018 he has been carrying out the role of "Ambassador of Italian Creativity" on behalf of the Italian Ministry of Foreign Affairs. He coordinated the Master's in design for Local Development managed in Madagascar and he has realized lectures and design seminaries in more than 26 countries.

Since 2014 he is an art director for the Creative Mediterranean project. Currently, after working in more than 22 countries, he is widely acclaimed as a renowned expert in social-oriented design projects, and he is full time engaged with Social Design Projects as a Senior Consultant for UNIDO and other UN agencies and National Governments. (Milano, Magri, & Bártolo, 2019).

How the Studio works

Using international operational network, the team of the design studio develops programs with local governments that include:

- The on-field diagnosis.
- Improvement of the creativeness and design.
- Use of local source materials and techniques.
- Accomplishment of training programs.
- Technical assistance from the production until the marketing.
- The valorisation of the cultural identity of the product.
- Creation of a "corporate image".
- Creation of packaging systems.

The principles applied to the programs with the objective of a harmonic and sustainable development are:

- Preservation of local cultures.
- Rational use of local raw materials.
- Preservation of traditional techniques.
- Focus on gender.
- Minimization of waste / pollution.
- Reduction of risks to health and the environment.

The method used is the following:

1. Plan: Ethnographic observation; Stakeholder Map; Interviews; Story Telling Research; Empathy Maps; Technical Analysis; Image Bank.
2. Design: Technical Drawings; 3D Renderings; Design Alternatives; Sketches; Brainstorming; Mood Boards.
3. Produce: Serie 0 test; Time & Production Process; Construction Training Draws; 3D Prototyping; Line Process Check

4. Deploy: Presentation Rendering; Storyboarding; Storytelling; Packaging; Graphic Design; Exhibit Design.
5. Sell: Marketing actions; Quality Control; Production Definition; Social Responsibility (Vinaccia, 2021).

The Strategy

The designer is understood as an agent of change of the productive reality in a total way and as a catalyst of syncretistic reactions. A global methodology can be applied also to help the producers of the western countries like Italy, which are in trouble because of the crisis. “In the past I could see what I did had been a success because the owner of the company got a new car, but the workers were stuck in the same situation. Of course, what I do is just a drop in the sea of problems, but I believe in small revolutions” (Vinaccia, 2021).





Figure 8: Project _ Promoting CARIFORUM Creative Industries Project, 2011
Source: https://www.giuliovinaccia.org/haiti-jamaica-trinidad-barbados

The artisan is often a solitary artist, who works independently within permanent structures with defined techniques and materials. The artisan stays in his piece of origin and depends on it to sustain his production. He is not in a position, nor has he the time to relate with others and learn different techniques or alternative procedures.

The use of Creative Industries as a development tool should therefore be understood not just as the development of innovative product lines but also as the creation of new interactions among producers from different areas and by using different techniques. The interaction between the producer and the project occurs in practice; it happens in a gesture which combines the transformation of the function and form. It is necessary that the project work with the artisans on this basis: respecting their knowledge, tradition, and history.

There is a clear objective goal on improving the creative ecosystem that is created when Universities and Cultural Centres, Government at Institutions, Producers and Public Opinion work together (Vinaccia, 2021).



Figure 9: Artisan working
Source: https://www.giuliovinaccia.org/social-design

3.2 Three projects developed by the company

The Studio has developed projects for development in Brazil, Argentina, Canada, Creative Mediterranean, China, Colombia, Egypt, Haiti, Jamaica, Italy, Jordan, Lebanon, Madagascar, Morocco, Pakistan, Peru, Portugal, Spain, Sri Lanka, Sweden. Next are showed some of the projects developed in the Studio, Creative Mediterranean, TSARA and Lankaboo collection in Sri Lanka. In these projects is explored the methodology used in the studio of working together with the communities and using the local materials and techniques to develop contemporary products.

Creative Mediterranean



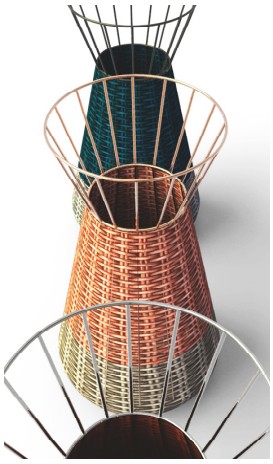


Figure 10 and Figure 11: Morocco Straw Baskets
Source: https://www.giuliovinaccia.org/copia-di-madagascar

The Creative Mediterranean project supports the development of clusters of cultural and creative industries in the Southern Mediterranean countries – Algeria, Egypt, Jordan, Lebanon, Morocco, Tunisia, and Palestine. The main goal of this project is to harness the creativity of craftsmen and SME and to encourage them to create new brands and modern collections by using traditional designs and production techniques that are distinctive to the region. The cultural and creative industries improve their affordability and help them access new markets. The project provides technical assistance and follows UNIDO's Cluster and Creative Industries (CCI) methodology by addressing factors like competitiveness, innovation and value chains. In addition, it promotes: the development of services; creativity; progress in terms of design, marketing and communication; quality assessment and market access capacity.





Figure 12 and Figure 13: Cutlery Set

Art Director: Giulio Vinaccia
Production: Jezzine town, Lebanon Creative Cluster
Edition: Creative Mediterranean Unido Project
Source: https://www.giuliovinaccia.org/lebanon

This Project was made with the objective of Supporting Host Communities in Lebanon Affected by the high influx of Syrian Refugees, 2017/2018. This project had 3 Designers and 32 Artisans involved. Was sponsor by the Austrian Federal Ministry for Europe, Integration and Foreign Affairs and Developed by_ UNIDO and Ministry of Industry in Lebanon.

By stimulating workers' creativity and by helping them to develop their techniques, the Creative Mediterranean provides them a chance to adapt to the modern world, while preserving the thousand-

year-old cultural heritage of the region and transforming it into a tool of economic activity – thus improving the workers' living conditions and their resilience when faced with different challenges. This sense of heritage is also an important tool to reduce unemployment: by creating new products and cultural services and by promoting the feeling of belonging to the region. The project is not only supporting the craftsmen and artists, but also inspiring the inhabitants of the region to acquire products from their homelands. Creativity becomes a tool for a better life, in a sense that workers can feel compelled to stay and work in their country, despite their current situation. Resilience is built trough creativity (Milano, Magri, & Bártolo, 2019).

TSARA



Figure 14: Sofa TOBE // iron structure, backrest and seat braided in nylon thread
Source: https://www.collectiontsara.com/copy-of-tady

The TSARA (a word that means 'beautiful' in Malagasy) collection of furniture, ornamental objects and fashion accessories is the result of the research carried out among the communities of artisan women of Madagascar, led by Giulio Vinaccia. In 2014, Vinaccia coordinated the UNIDO (United Nations Industrial Development Organisation), and the UNDP (United Nations Development Programme) sponsored project, aimed at improving the living conditions in the rural communities of the country's south east region. The collection was launched in December 2014, during an event held at the Madagascar Queen's Palace.

Nature and technology intersect in this very unlikely collection: natural fibres (like raffia and straw) intertwined with strips of recycled plastic, pierced metal sheets or iron tubes, thus creating items such as the Hybrid bag, the Out & Indoor collection of furniture and accessories and a set of clutch bags made of natural fibre, specifically designed for the business class of Air Madagascar, a partner in the TSARA project. Three local communities have been involved in the project developed by Giulio Vinaccia: Farafangana (named after the area in which its members live, in south east Madagascar), whose production structure is exclusively made up of women; their craft work supports the economy of the villages and they are specialised in the interweaving of natural fibres to create bags, hats and rugs. The second community is called Dieudonné and its members live in the outskirts of the capital, Antananarivo. The inhabitants of this region (many of them with disabilities) dedicate themselves to gather pieces of metal and recycled iron (namely used barrels), so they can use





Source: https://www.giuliovinaccia.org/madagascar

them to create chairs and tabletops. The third community of artisans is 67 HA, named after the poorest neighbourhood in the capital. Here, men produce chair and table frames from metals, while the women weave recycled plastic for tabletops, seats, and backrests. The members of this community work in partnership with the Farafangana community, since they also use natural fibres to make bags, upholstery for furnishing accessories and other products (Milano, Magri, & Bártolo, 2019).



The goal of this project is to sell high-quality, handmade designer items in the contemporary market, thus supporting the economy of the three communities involved. The hundred or so products that make up the TSARA collection will be replicated for distribution, particularly in the hotels of countries close to the Indian Ocean (Milano, Magri, & Bártolo, 2019).

Figure 17: MANJA bag // braided shell in plastic band with woven plant fibre insert, leather handles
Source: https://www.collectiontsara.com/copy-of-faraf

Lankaboo collection



Figure 18: Some products of Project _ Lankaboo collection - Sri Lanka 2019
Source: https://www.giuliovinaccia.org/copia-di-spain



Figure 19: Some images of the process of one of the pieces

In these projects were used local materials, essentially bamboo, were also used marble and ceramics.

It was made a training workshop with the community to teach the local artisans to produce these pieces and they were all handcrafted by them. This was a project developed for UNIDO as well.



Figure 20: Pictures of the training workshop, Source: https://www.giuliovinaccia.org/copia-di-spain

3.3 Characterization of the Curricular Internship

Before the beginning of the internship the plan was to work as a design intern at the design studio Giulio Vinaccia & Associates for different projects. Some were completely social concerned, and others were not. The idea was to focus this report exclusively on the social ones. However, it would depend on the intern performance during the internship.

Basically, on the first semester of 2020 the team of the Design Studio would be involved in:

- "UNIDO Creative Industries Projects - MENA region": Develop a long-term product development strategy.

(https://www.unido.org/our-focus/advancing-economic-competitiveness/supporting-small-and-medium-industry-clusters/cultural-and-creative-industries)

- "Azerbaijan Touristic Board": Development of the touristic products lines.

https://www.tourismboard.az/

- UNIDO Bamboo Project Final set up of the bamboo product line, definition of the exhibitions in Colombo and Paris (Maison & Object).

https://open.unido.org/projects/LK/projects/100043

The team of the Studio was already working on these projects since the beginning of the year and even before that. [21]

However, the internship only involved the Azerbaijan Project. Moreover, due to the Covid-19 world situation, the project was suspended, and we did not had the opportunity to travel there during the project for meeting the team and knowing more about the design process. In that case, the researcher would also be able to do observation work in the field.

The internship program was to participate in the design and assistance of UNIDO Creative Industries projects to be developed in Tunisia, Lebanon, and Azerbaijan; development of new product lines; packaging and brand development.
The goal was that at the end of the internship the researcher has acquired knowledge, skills, and work skills in a design team in international UN projects.

3.4 Study and Projects Development at Company Giulio Vinaccia & Associates

In this section it is presented the story of the projects developed at the design studio in the internship scope. The internship experience is presented, as well as other projects developed by other members of the office team.

The first meeting in the design studio transmitted the necessity of presenting work done at the end of each week. Also, it has addressed what the interns would do during the internship at the Studio, taking into consideration that all would depend on the work performance.

The initial objective was that each one of the interns had one project of his own and they were supposed to do weekly challenges that would be evaluated each week, depending on work done and feedback.

It was presented the project we would integrate. The project of Azerbaijan was already started, and we would help along the process with ideas and suggestions of products to be done. The author developed several visual experiments during the internship and was able to participate in seven projects, related to the Azerbaijan Project, during the internship.

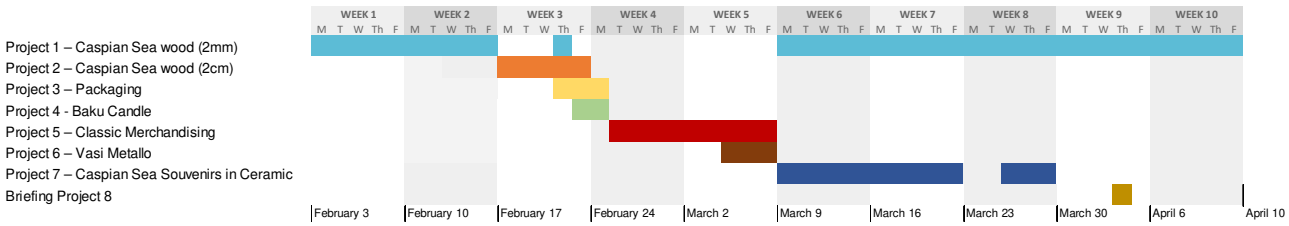


Figure 21: An approximate timeline of the projects accessed during the internship[22]

[21] The researcher made her passport for the eventuality of having the opportunity to travel with the Designer of the studio to one of the countries that the projects were being made for.

[22] In the sixth week internship and from March 9, Milan has entered in confinement, so we started to teleworking, until the internship got suspended because of Covid-19 pandemic.

Description of the Process and Methodology

On the first day of the internship the projected presented was "Azerbaijan Touristic Board": Development of the touristic products lines. On the small projects that the author had the opportunity to participate were all done to this main project and client. [23]

The main research of the project was already done by the team, some of that was later shared with the design interns, but the role of the interns was to create creative concepts, not to investigate.

In the meeting with the studio team, it was discussed some information about this project before the design interns start to work on that.

This project was developed for Azerbaijan Tourism Board[24], that is a national tourism organisation.



Figure 22: Azerbaijan Map

Azerbaijan is a country located at the crossroads of Eastern Europe and Western Asia. It is bounded by the Caspian Sea to the east, the Russian republic of Dagestan to the north, Georgia to the northwest, Armenia and Turkey to the west, and Iran to the south. The capital of Azerbaijan is the ancient city of Baku, whose harbour is the best on the Caspian Sea.

In addition to its variegated and often beautiful terrain, Azerbaijan offers a blend of traditions and modern development. The people of its remoter areas retain many distinctive folk traditions, but the lives of its inhabitants have been much influenced by the accelerating modernization, characterized by industrialization, the development of power resources, and the growth of the cities, in which more than half the people now live. Industry dominates the economy, and more-diversified pursuits have supplemented the exploitation of oil, of which Azerbaijan was the world's leading producer at the beginning of the 20th century (Encyclopædia Britannica, 2021). Azerbaijan is a country with many resources, and they want to develop tourism too. The idea of this project for Azerbaijan Tourism Board was to develop lines of touristic products, souvenirs by using crafts and artisans of Azerbaijan so that the tourists could buy them when visiting Baku.





Figure 23 and Figure 24: Some images of Azerbaijan building for context of the project, Left Baku's Flame Towers, Right Heydar Aliyev Center, designed by Zaha Hadid

[23] The briefing of the project was presented using a manual in a meeting with the studio team.

[24] https://www.tourismboard.az/

Before this part of product development and creation of creative concepts with the help of design interns, the main team of the design Studio had already done an approximately 6 months research and investigation in the field, in Azerbaijan, along with the craftsmen. The Designer Giulio Vinaccia mapped their production all over the country.

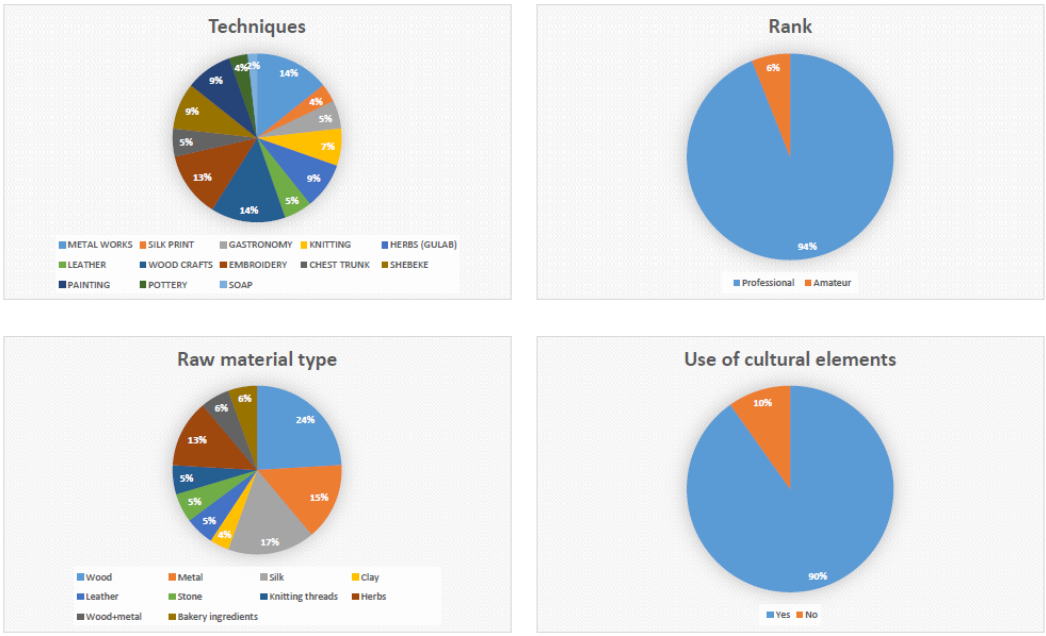


Figure 25: Charts made by Giulio Vinaccia of some of the field research made by the studio team in the city of Sheki, in Azerbaijan

It was made a mapping according to age and origin and the number of artisans in some of the cities of Azerbaijan. It was accessed if they worked alone or in group, the production time, the raw materials (origin and problems to find it), the point of sales and the price range. To do that, it was used a craft mapping survey and some of the results can be seen in the charts of figure 25 that Giulio Vinaccia and his team made.



Figure 26: Photos taken by Giulio Vinaccia of Sheki artisans

The team aim to use materials as silk, copper, wood, ceramic, and use the talents of the craftsman. There are a big number of skilled elderly people, being the average age of sixty years. However, the production of pieces was very low, about fifty a month, and the goal was to have five thousand a month. There are big events in Baku, which brings a lot of tourists, so they wanted to solve the problem that many of souvenirs were made in china and then got a stamp of Baku with this project, the souvenirs would be made in Azerbaijan and would help, at the same time, the craftsman and the problems of unemployment. It is a design project for social reintegration, with the objective of generate income for the communities. The design project does not end when the product is finished, demanding also to think about the packaging, set the price, etc.

So, we had to think about simple pieces. When a tourist buys a souvenir, it is an emotional purchase. It was estimated that a tourist only spends till 20 or 25 euros, so the pieces had to worth between 8 or 10 euros, estimating that a tourist buys on average 2 or 3 souvenirs. Since the national handicrafts cannot reach the desired number of pieces, this project serves to try to achieve that goal.

As can be seen in figure 27, the project was thought to have two production lines. One of low production, with higher costs, and another with mass production. The intern task was to work in the projects in the line of mass production.

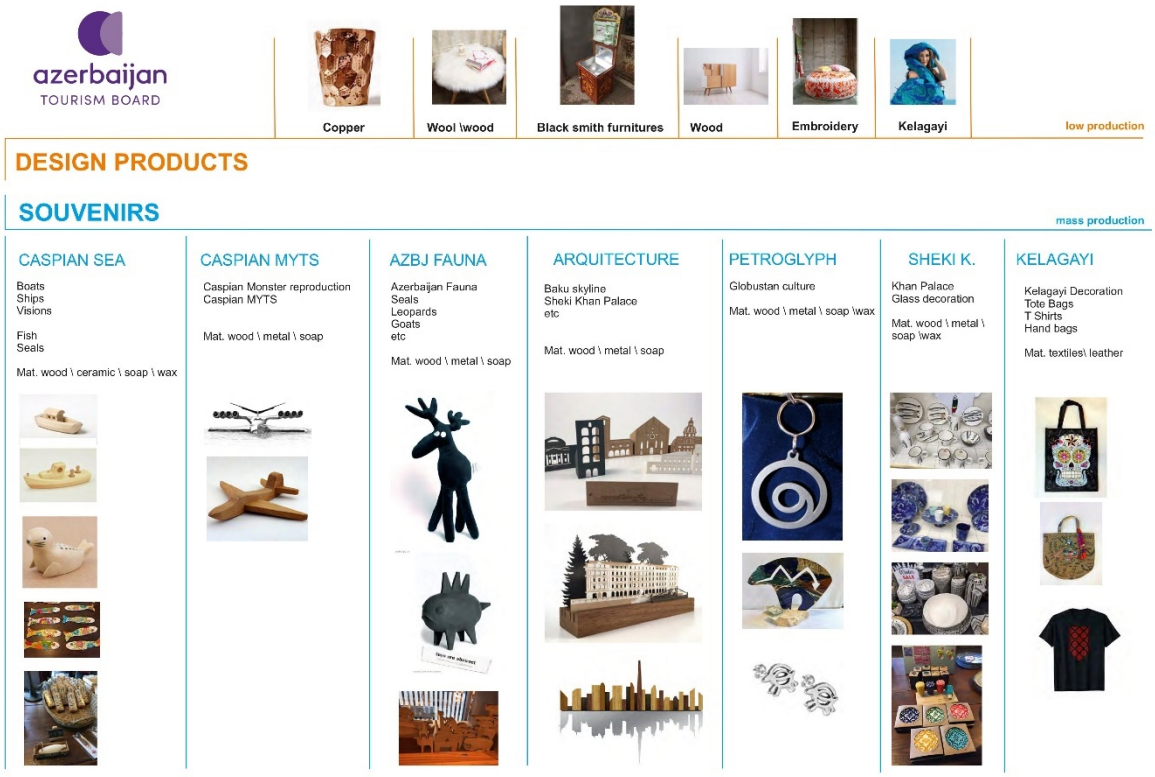


Figure 27: Briefing of project for Azerbaijan Touristic Boar

Besides this image we were also presented with the project manual “Handbook souvenirs 2020”. Some images and mood board served for inspiration (Appendix 1).

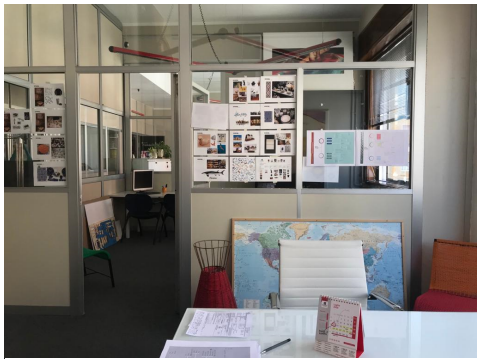


Figure 28: Some inspiration boards in the wall

The initial idea was to submit ideas of products every week and then all design team would go from Italy to Azerbaijan in March 2020 to show the protypes to the team in the field. But due to covid-19 pandemic that ended not being possible to do. In the walls of the studio were always some images of the project that was being done, as can be seen in figure 28.

One of the design interns worked in creating creative concepts, 3D models and digital renders of products to the low production line. Each one had a different theme. In the first line, one of the materials used was brass, that they used in building washbasins and also small boxes.

In the mass production line, the idea was to idealize souvenir products inspired on the city of Baku. The “Architecture Project” and the products would have a part of manual production, but they would also be semi-industrial, by using a CNC machine to allow the production of a great number of pieces that would be finished by hand.

The “Caspian Sea Project” and “Caspian Myts Project” were assigned to the author of this report.

The briefing of this project, besides the “Handbook souvenirs 2020” was to be inspired in the Caspian Sea, that is known by having a various type of boats any time of the year. It was already defined that a CNC machine was going to be used on products’ production, where the first line of products would have to be assemble and where was asked to do a family of products of various types of boats. Besides de CNC machine, it could also be used in the project a laser cutting, waterjet and hands, saw, serigraphy and sculpture.

The first material to be used was wood. The idea was to try to make some prototypes of the initial concepts with cardboard, to have a better idea of the size, resistance, and the way of putting all the pieces together.

Besides the material and method of production, as the goal was to develop souvenirs for the tourists, the size and weight were also very important. The size had to be, at most, equivalent to the size of a A4 piece of paper.

Then, the idea was to adapt the concepts idealised to be produced in wood, to other materials, thereby developing: Line of wood; Line of ceramics; Line of soap and Line of wax. We had to make the 3D model of the products and create a family of products. Because of the methods of production, we had to have attention to some details like the minimum dimensions of the radius in curves had to be 2mm in ceramic pieces and 4mm in soap pieces.

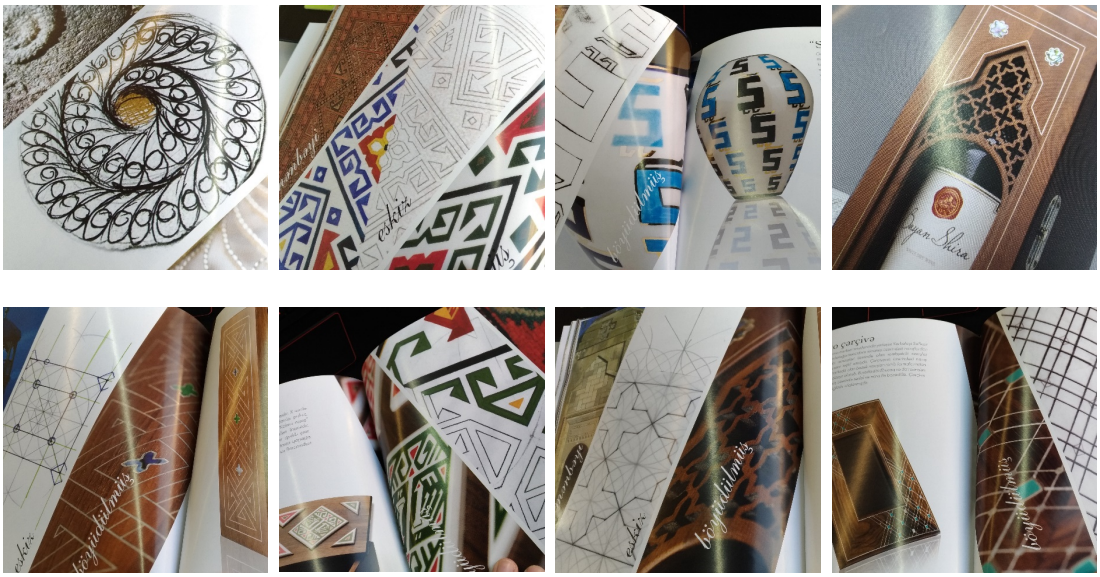


Figure 29: Some photos taken by the author of some catalogues of Azerbaijan

Project 1 – Caspian Sea Souvenir line

Project of boats and planes of wood to assemble (laser cut, 2mm of wood thickness)

At first, to understand better the type of product, it was asked the author to assemble a boat, that was bought by the studio, to see how all the pieces fit together, as can be seen in figure 30.

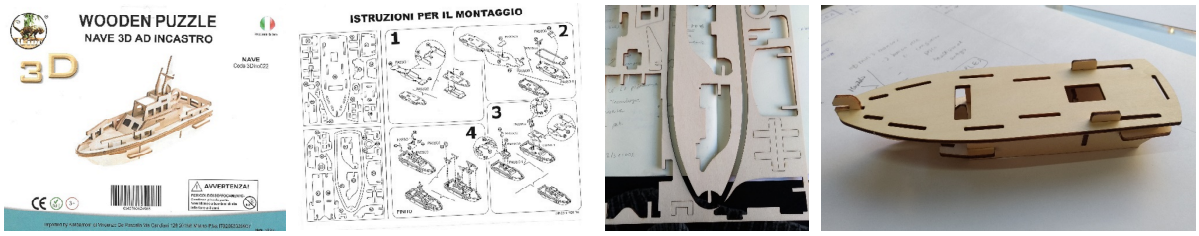


Figure 30: Wooden Puzzle of a boat

Then, to make various types of boats to assemble, it was made an inspiration board to take some lines of the boats.

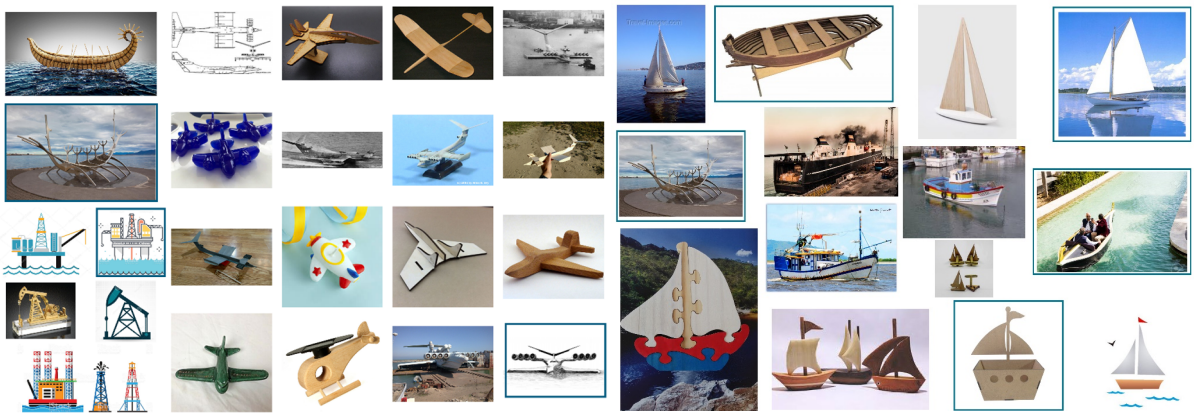


Figure 31: Some images of the inspiration Board made by the author

After research of some images, it was made some manual sketches, as can be seen in figure 32, before going to the computer to make the 3D study.

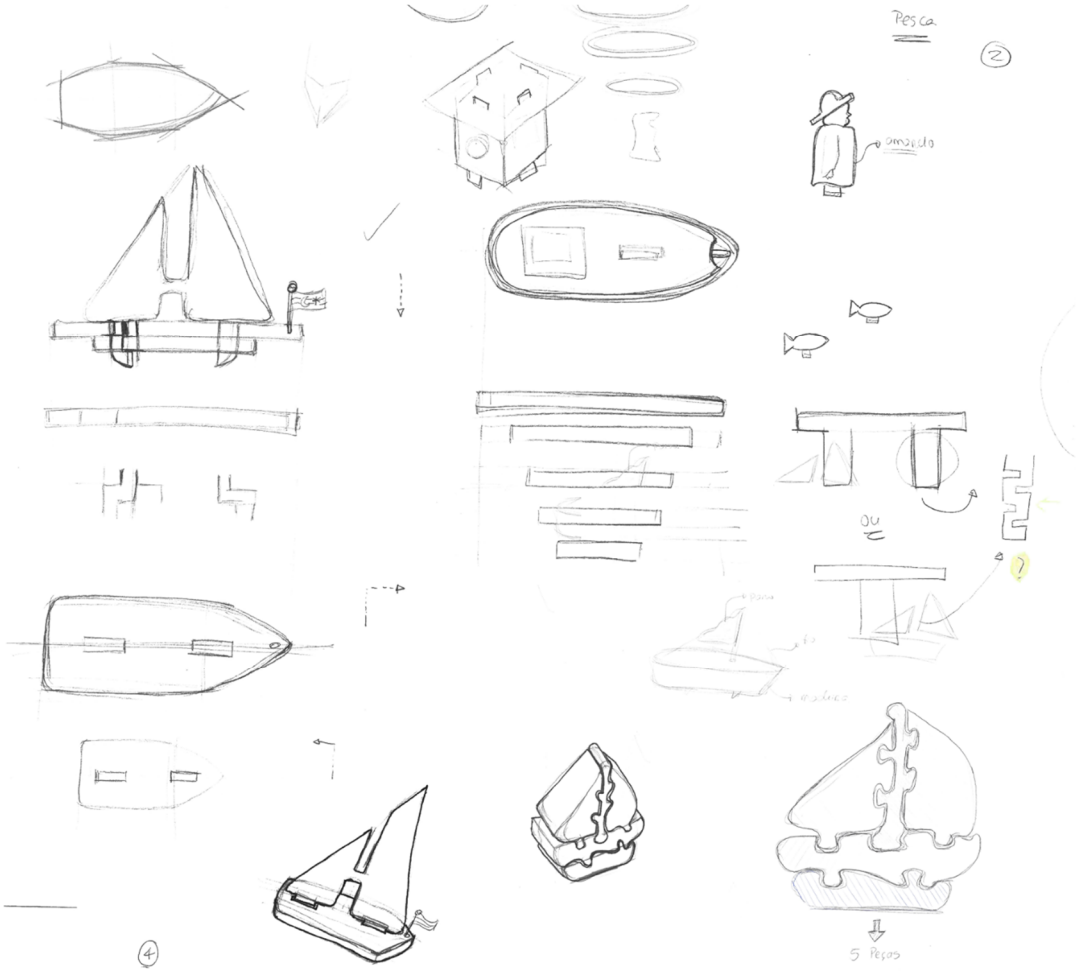


Figure 32: Some sketches made by the author of initial concepts for the project

By using the software Autodesk Fusion 360, it was made 3D models of the products. It was necessary to study the dimensions, proportions, and the way that all the pieces could fit together.

While doing the manual sketches and 3D models, the project coordinator of the studio and the designer in charge of 3D concepts and prototyping, were helping with feedback and answering some questions. The material used would be wood, the technology to produce would be wood laser cut, with wood of 2mm thickness, and then finishing painting and manual décor with colour.

We had to make initially a sailboat, a fishing boat, a cargo boat, and a traditional boat.

It was developed some initial concepts that can be seen in images bellow.

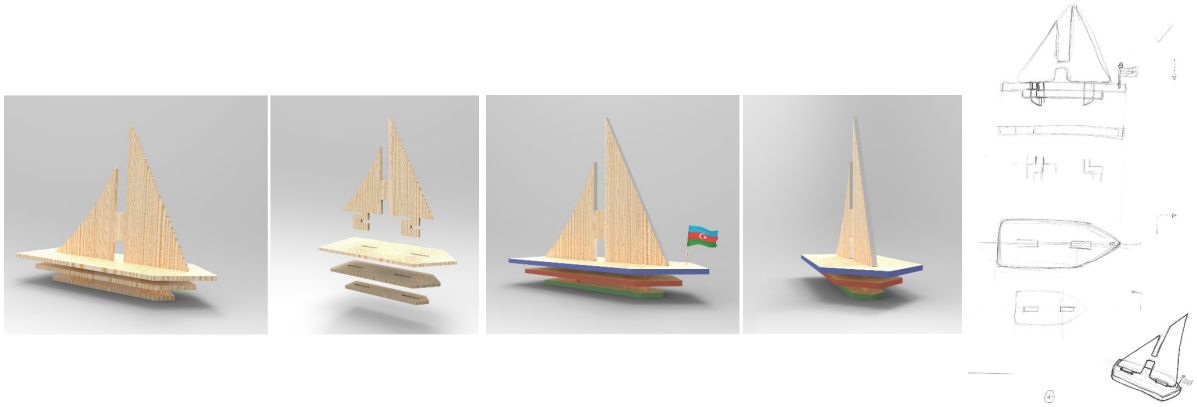


Figure 33: Sketch, 3Dmodel and render made by the author, the picture in the right can be seen a suggestion of post hand painting by the local artisans

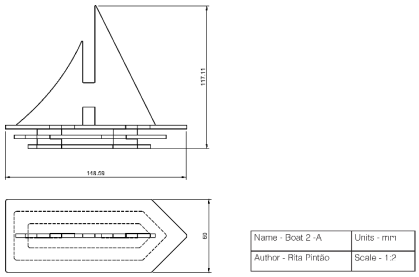


Figure 35: Technical Drawing of Concept 1 of Sailboat

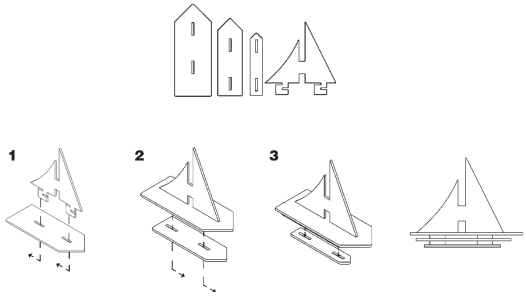


Figure 34: Image made by the author showing the scheme of instructions to assemble the pieces together

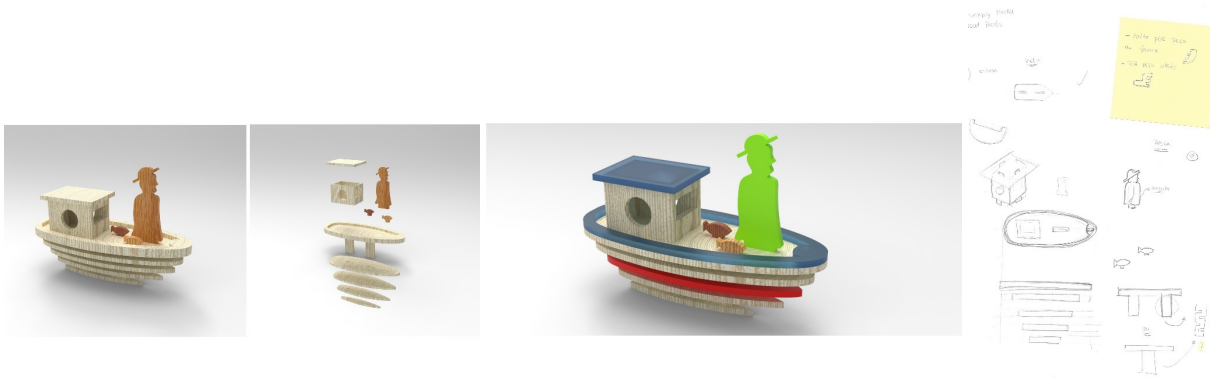


Figure 36: Sketch, 3D model and render made by the author, the picture in the right can be seen a way of post hand painting by the local artisans

After some feedbacks to make some alterations in the shape of the boats, some more concepts were developed. It was asked to do technical drawings (figure 35) of the products and change a little the shape of the sail of the Concept 1 (the boat showed in figure 33) and to do more versions of it (figure 37 and 38). It was also asked to do another version of the Sailboat, where it was suspended and had a piece in the back to seem closer to the shape of a real boat (figure 39).

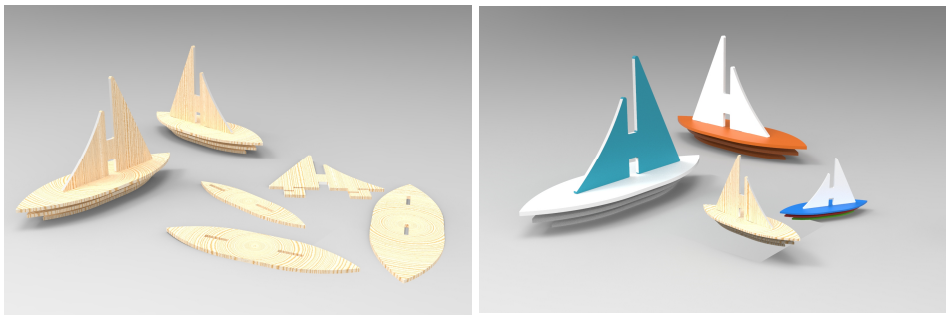


Figure 37: 3D model and render made by the author, in the picture in the right can be seen a way of post hand painting by the local artisans

In figure 37 the shape of the boat was changed in order to study other versions, but the sail remained the same.

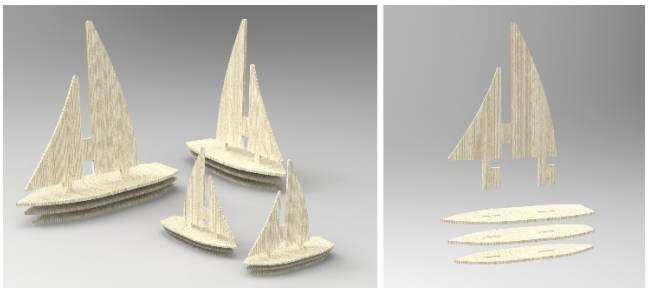


Figure 38: 3D model and render made by the author, Concept 1 Sailboat

In this version, the shape of the sail of the boat already changed into a more organic form.

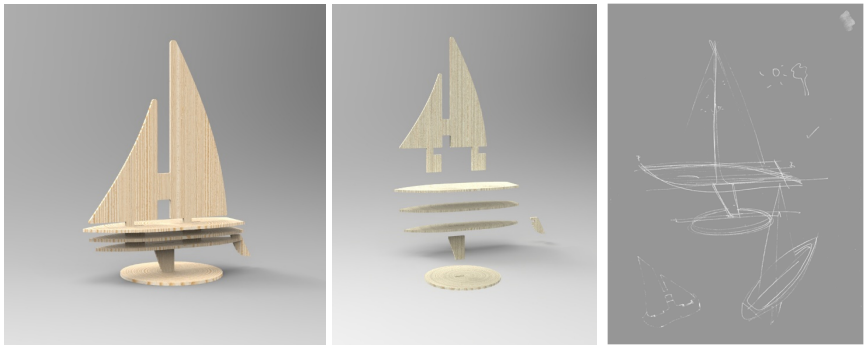


Figure 39: Sketch, 3D model and render made by the author

In this version, the shape of the sail of the boat remained altered and the base changed to give an effect off being suspense, like on water and was added a piece at the bottom.



Concept 2 of the fishing boat also suffered some modifications. There was not enough pieces, as can be seen in figure 40 and the idea was for all the pieces to be made in one plan and then to be assembled to make a 3D product.

Figure 40: Render of Concept 2 by the author

During the execution of this project, the team was talking about the possibility of a future project in Tunisia and another one in Mozambique, where the interns could be involved on. So, what is understood is that the velocity of working is very fast and sometimes it is possible to work in more than one project at the same time, even though the office team was quite small.[25]

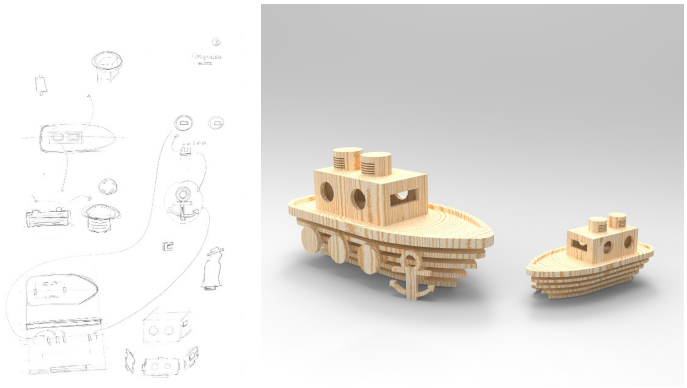


Figure 41: Sketch and render made by the author of Concept 3

Other concepts developed during the week were: CONCEPT 3 – cargo boat; CONCEPT 4 - Caspian prehistoric boat; CONCEPT 5 – "plane Caspian monster"; CONCEPT 6 – "sea oil offshore platform". In all the products, first it was made a simple sketch by hand based in some pictures from the initial inspiration board, then a 3D model was made in Autodesk Fusion 360 and then was used the software Keyshot to make the render. In this next concept was developed a cargo boat.

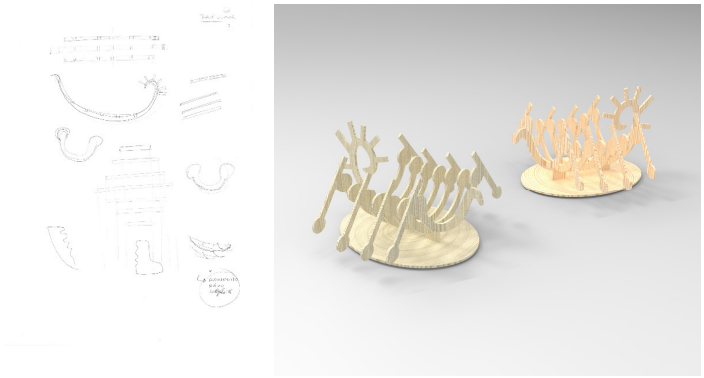


Figure 42: Sketch and render made by the author of Concept 4

In this concept was developed a Caspian prehistoric boat, based on the pictures you can see in figure 31 of the inspiration board and a Viking Sculpture.

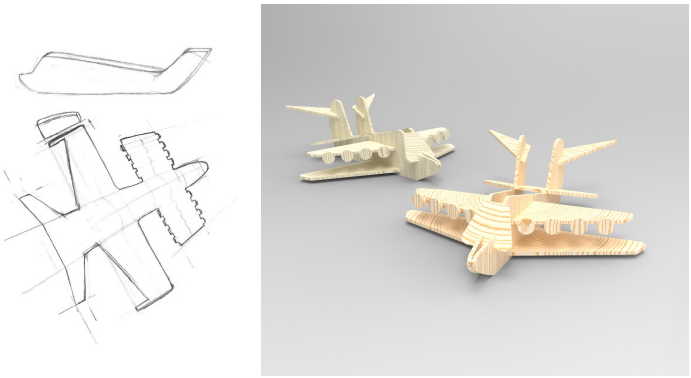
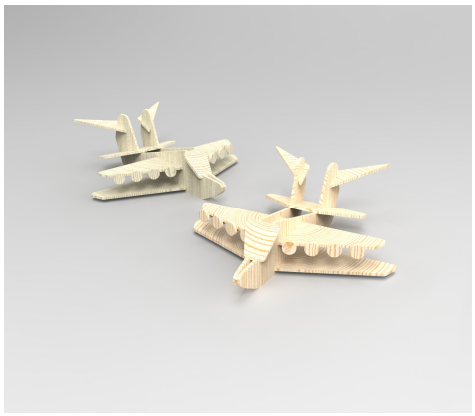


Figure 43: Sketch and render made by the author of Concept 5

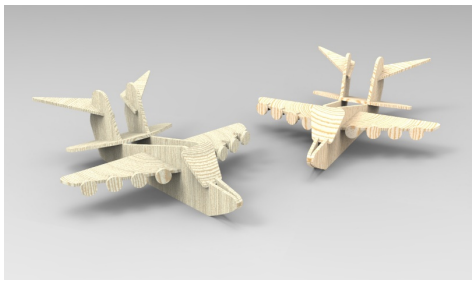
In this concept was developed a "Caspian Monster Plane", also based on the pictures you can see in figure 31 of the inspiration board.

[25] The project coordinator even told us that one of the main important things that he considers in a designer working in projects for social reinsertion is creativity, velocity and knowing many languages.



In this version, the shape the front of the plane has changed based on suggestions by the team.

Figure 44: Render made by the author of Concept 5 version 2



Then, it was made another modification to look more like the real one, by taking the lower wing of the plane.

Figure 45: 3D model and render made by the author of Concept 5



In this concept, it was developed a "sea oil offshore platform", also based on the pictures you can see in figure 31 of the inspiration board.

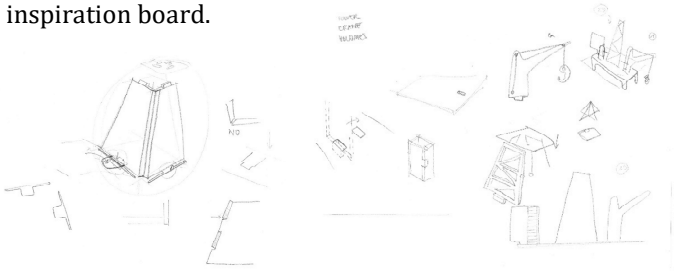


Figure 46: Sketches and render made by the author of Concept 6

At the end of the first week of internship, this was the result of a family of products made with wood to be assembled, portable, light and simple.



Figure 47: Render made by the author

The objective was to create a family of products of souvenirs to be sold to tourists in Baku, Azerbaijan. First it was made a benchmarking, a study of other similar products and products made in the region. It was also built a mood board with inspirations and references. On the other four days of the week, was the design process of making sketches, study the shape, then define and make 3D digital models, technical drawings, and renders.

Then the aim was to have another line of products, similar, but instead of having many pieces to assemble, it had to be already assembled parts, always with simple and minimalist shapes.

After the presentation to the project coordinator, at the end of the week, some suggestions were made to make modifications in some of the souvenir's products: change the chape of the hat of the fisherman in Concept 2; the round pieces in Concept 3 had to be smaller; and it was made a version of a suggestion of hand paint finishing of Concept 4; in Concept 5 the wings of the plane had to be changed- it was necessary to put the engines more in the front and add another pair of wings, with more curves in its shape; in Concept 6 the table is gone and was suggested to put waves like the sea, to make a tower isolated, another version of that concept.



Figure 48: Some simple prototypes made by the author by hand in cardboard

Then we started by doing some simple mockups with cardboard, to test if the assemble would work well and if it would resist or break, as can be seen in figure 48.

By building the simple prototypes it could be seen that some parts were very fragile, so some changes in the dimensions of the parts where the pieces were put together, had to be done.

Then it was worked the part of the alterations that had to be done, regarding the line of products mentioned above.

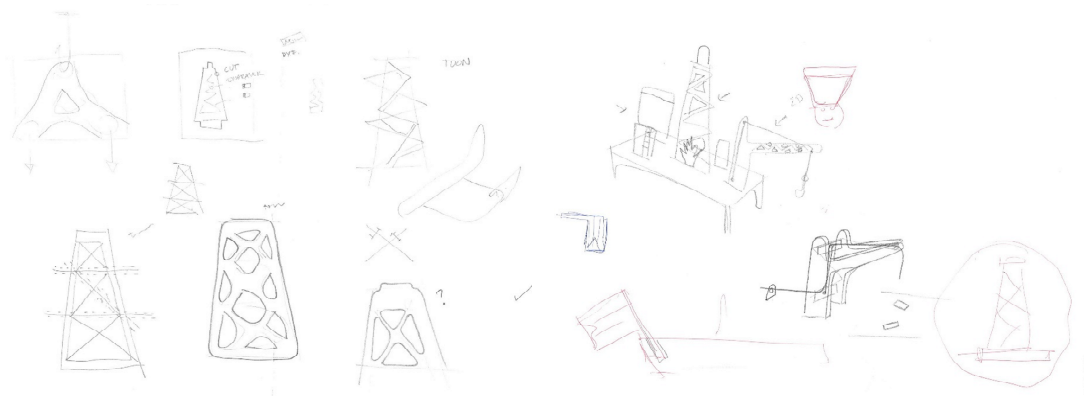


Figure 49: Some sketches of the modifications to be done

Attention had to be paid to the fitting of the parts and to the tolerance of the holes, which were 0.3 mm, The C9 concept (airplane) was suggested to have the wing in one piece so we made corrections to that concept. On the C8 concept, it was necessary to correct the tower lines. This product line would be assembled and later glued for greater stability in the union between the pieces.

There were 10 concepts in the final line: 1- Sailboat Leaf; 2- Sailboat; 3 - Suspense sailboat; 4- fishing boat; 5-cargo boat; 6-caspian prehistoric boat; 7-plane Caspian monster; 8- oil offshore platform; 9 - oil offshore tower; 10 – plane.

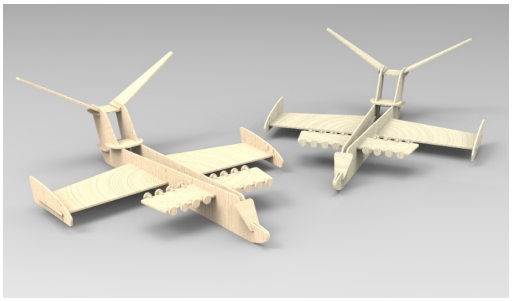


Figure 50: Renders of the Concept 6 - EKRANOPLAN KM (30 pieces)

Changes in the concept of the airplane and an alternative version is made in which the engines come forward as well as one of the pairs of wings.

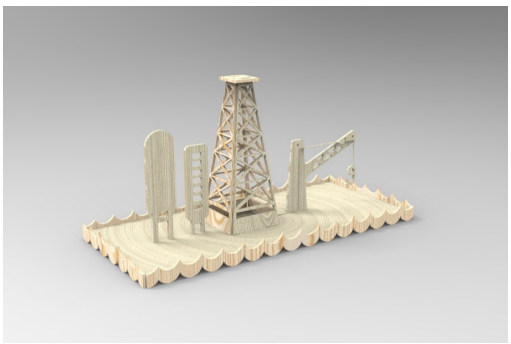


Figure 51: Renders of Concept 7 - sea oil offshore platform (14 pieces)

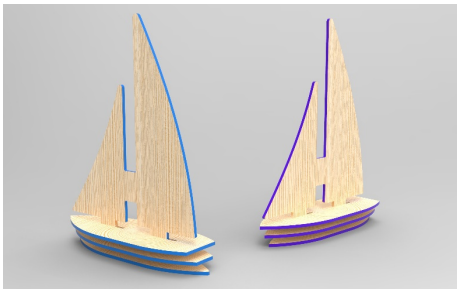
Changes: the table disappears, and the base is made in another way, with waves to symbolize the sea, and the

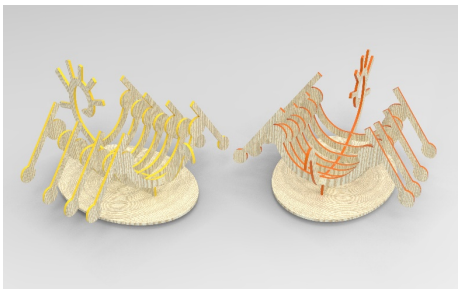
tower goes from 2D to 3D to give more dynamism to the piece.



Figure 52: Renders of Concept 8 – Sea Oil Offshore Tower (10 pieces)

Creation of a new concept, adapted from the previous one, regarding only one tower alone.

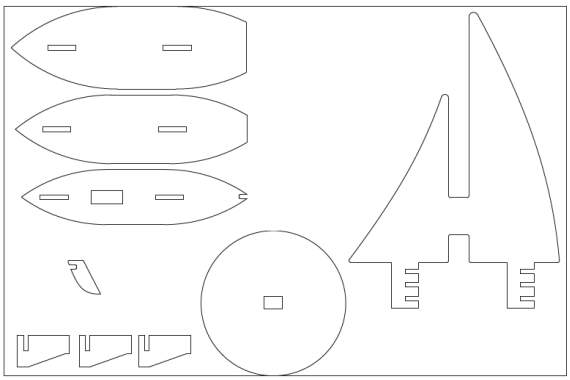




Later, the requested modifications were also made to show suggestions of simple paintings that could later be made by the artisans in Azerbaijan.

Figure 53: Suggestion of manual decoration with paint of the Concep1-Sailboat A and Concept 5 - Caspian prehistoric boat

At the end of the creation of this product line, we had to create 2D files for all parts, of all components, in software Illustrator, with specific types of line to then have laser prototypes produced in wood. They were created in Illustrator dxf files with all the pieces so that the laser cutting machine could read the files. It was also possible to make recordings. Also there were made a lot of 2D files with many versions and alterations, to have the final ones ready for laser cut. After many versions, these were the final ones.



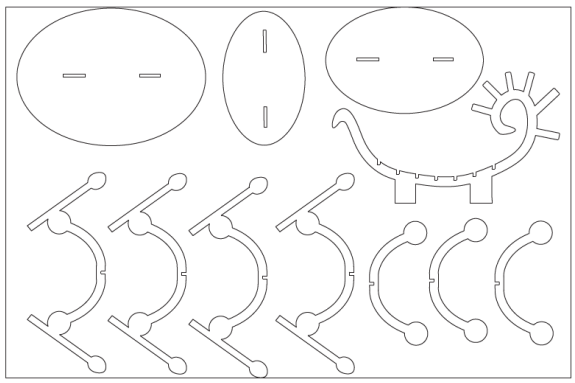


Figure 54: Imagens of some of the Illustrator files used to make the laser cut pieces (the other can be seen in Appendix 3)

Were then made the technical drawings of the previous line.

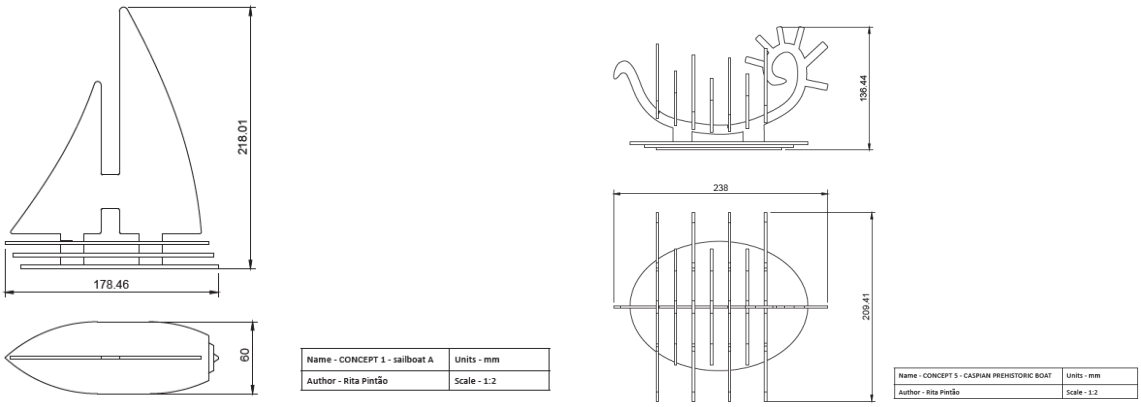


Figure 55: Images of some of the technical drawings made (the other can be seen in Appendix 3)

Completion of Project 1

Modifications for laser cut

Simultaneously, on in the seventh week of the internship, the studio has received the prototypes of the parts produced by laser cutting of project 1, and from them it was possible to identify flaws and changes that had to be made on the 2D file in illustrator. From the photos sent by email from the studio's project coordinator and notes made by the studio suggesting changes.

We started working on a regime of calls and meetings by Skype, which revealed not being easy to pass on all the information. Corrections were made and suggested through the use of images, presentations sent by email and conversations by WhatsApp. [26]

The 2D files made in illustrator were modified and sent again by email to the project coordinator, and to the Arian (responsible for 3D modelling and prototyping) to check for errors before sending again to produce new laser cut prototypes.

On the last weeks of the internship, it was performed the close of the projects that still needed to be finished.

On the eighth week of the internship, the project coordinator continued to assemble the parts of the prototypes and sent feedback through photos and comments on them. The fact that the pieces are very small, detailed and made by a relatively fragile material (due to their thickness and many fittings), the project became difficult…

[26] All these changes in functioning and in the way of working, which was never in a face-to-face mode, resulted in a reduced productivity and increased difficulty in communication and in the ability to give feedback and make suggestions



Figure 56: Some photos sent by the studio of the laser cut prototypes of the first Project

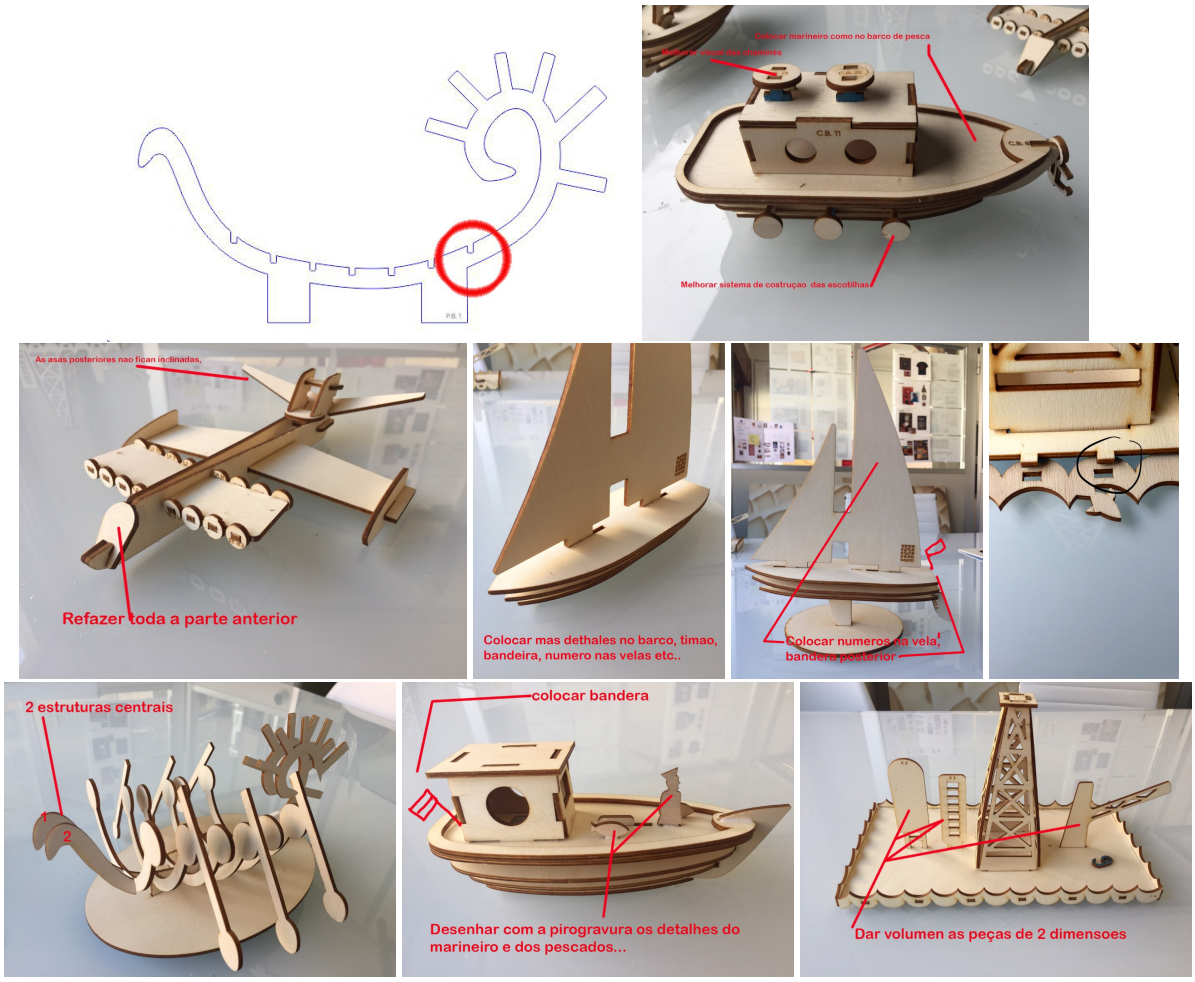


Figure 57: Photos and suggestions made by the studio in them

After the suggestion that were made as seen in figure 54 some resolutions were proposed in sketches and then, after feedback, new 2D files in Illustrator were made.

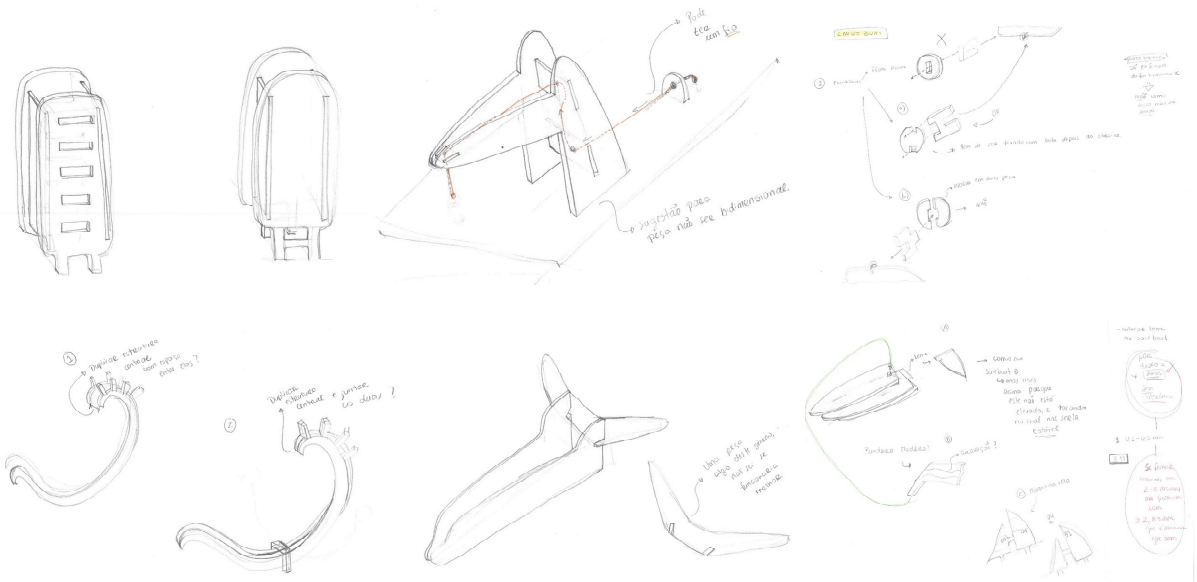


Figure 58: Sketches of some suggestions to change the designs and solve the problems

Feedback was later given by the project coordinator via skype conversation and by the images sent of photo as can be seen in the next pictures. In this phase of the project there was the necessity of creating a small report of the process in which Giulio Vinaccia left some comments and suggestions.



Figure 59: Some images that put together all the suggestions and feedbacks from the project coordinator

Project 2 – Caspian Sea Souvenirs in wood

Project of boats of wood (2cm, 2 pieces)

On the third week of the internship, a new product line was created, based on the previous line. This time it was adopted a different production process which would be assembled in two parts only. The material used was wood, the technology to produce the pieces was CNC cutting machine and the thickness of the wood was of 20 mm. They would have to have a minimum number of pieces and it was necessary to pay attention to the radius of the fillets that were at least 3mm.

Figures 60 and 61 are the first rough Concept, based on the line of products made before and adapted to this other concept. Also, there is a photo of a wood toy boat use as inspiration and reference in order to see the limitations of the process of production, and to define the pieces that are glued together. It is showed also 2 examples of products made using the minimum pieces possible.



Figure 61: photo of toy boat



Figure 60: first render

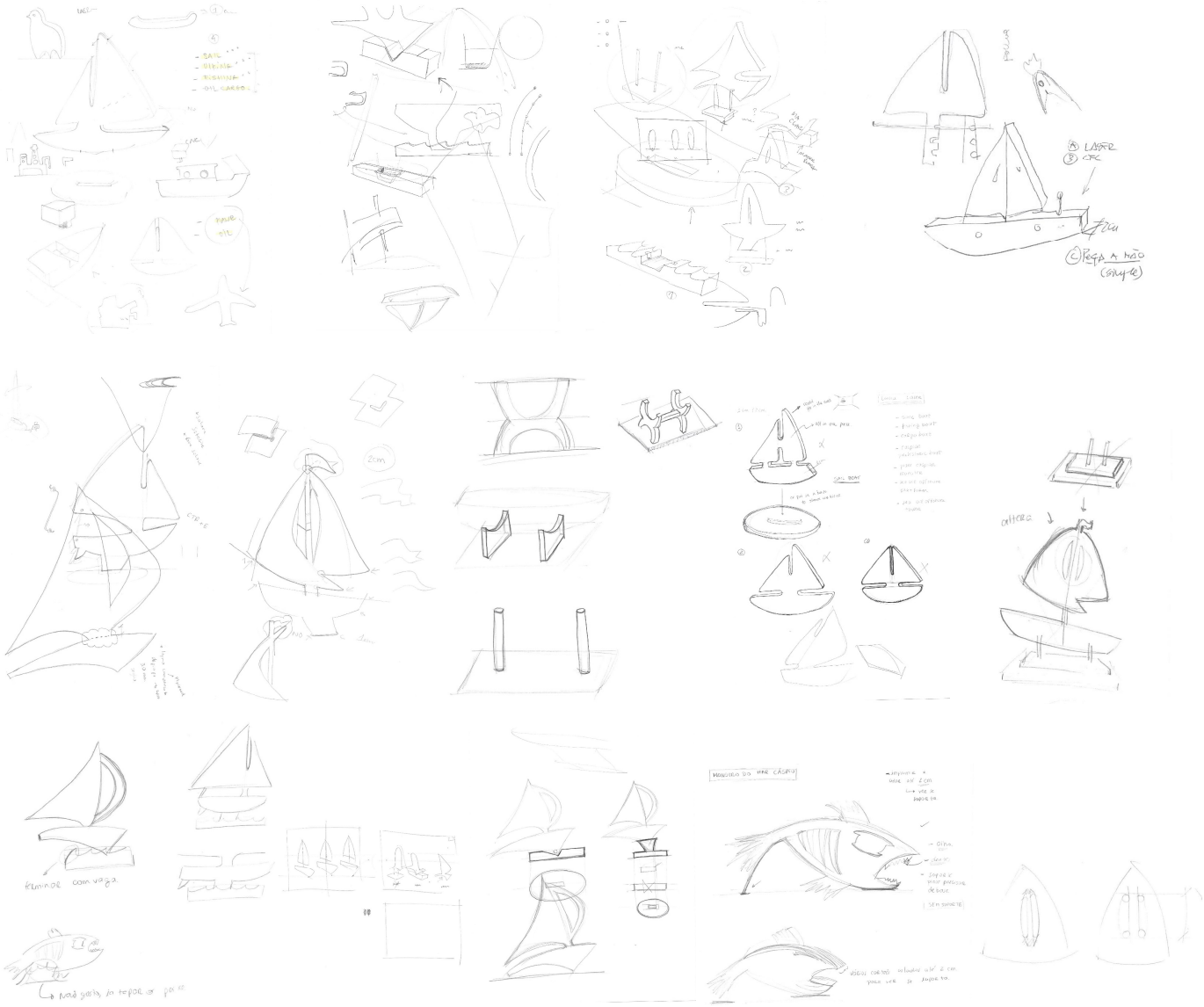


Figure 62: Sketches made to study the shape to build these concepts

In the previous sketches it was taken into attention the dimensions and shapes, because not all curves and sizes are able to be produced, since there are some limitations due to methods of production used. It was made an exploration of the base of the line of products that are made at maximum by two pieces.

Based on the previous concepts made for assemble, these shapes were adapted to be built in one or two pieces only and with 2 cm of thickness instead of 3mm. They were not made by laser cut, but instead with a CNC machine. It was thought of the bases to support the piece, if they should have to be 2 cm or more, more than one piece could be glued, but as little as possible. We had to be careful with the holes and the limitations of the manufacturing process. The suggestions during the concept creation process were to make the bases smaller, less rough, and not so prominent in the final piece. Then the final silhouettes for packaging were drawn.



Figure 63: Render of Sailboat A



Figure 64: Renders of Sailboat B



Figure 65: Renderings of Sailboat C



Figure 66: Renderings of Sailboat D



Figure 67: Renderings of Caspian Sea Monster



Figure 68: Renderings of Clipper Ship



Figure 69: Line of products

In figure 69 it can be seen the line of products at the end of the week.

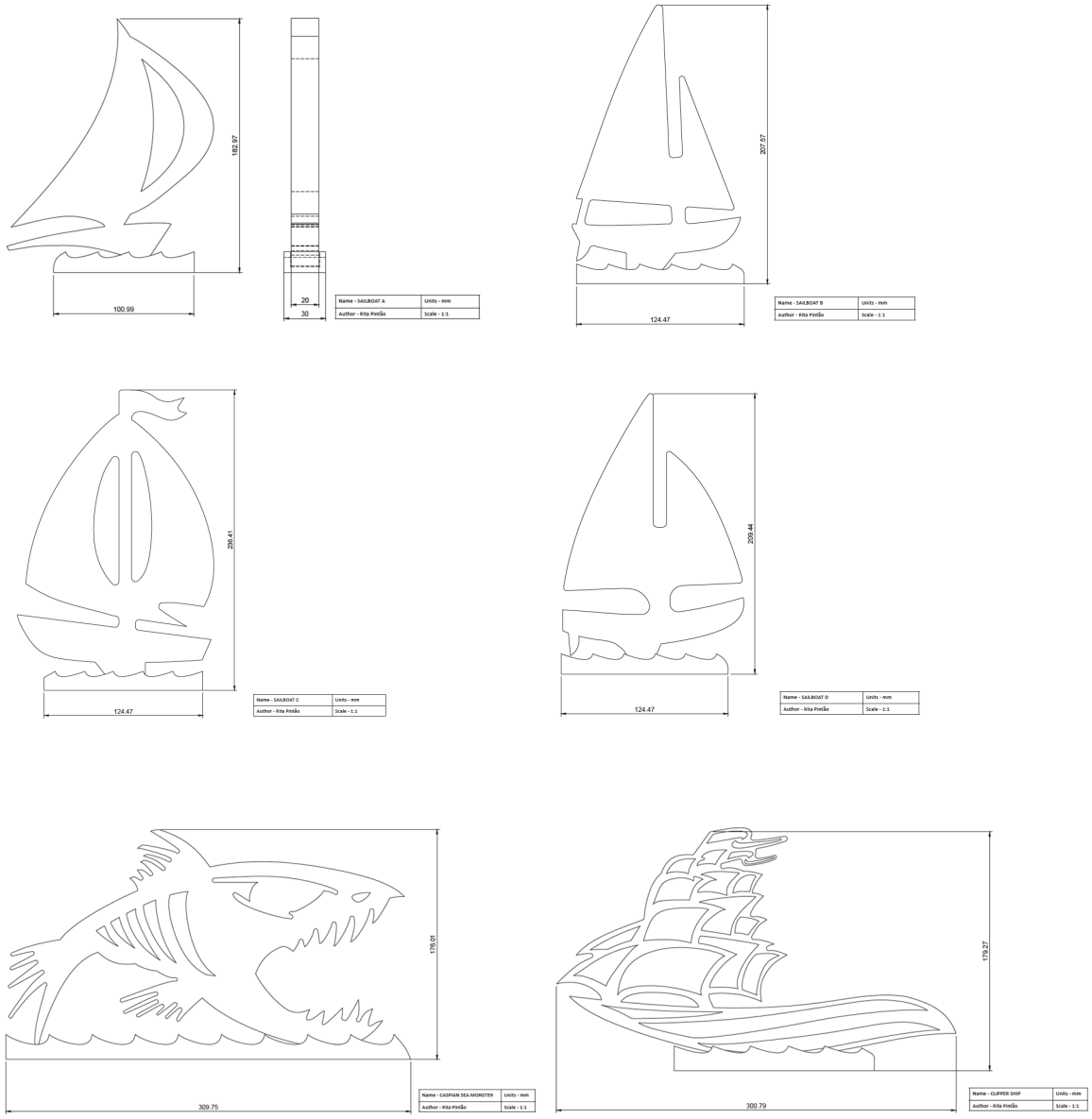


Figure 70: Technical drawing with dimensions

Project 3 – Packaging

At the end of the third week of internship, packaging for the previously created product lines began to be created. It was created an identity manual by the Studio, a packaging system (that can be seen in Appendix X), with three lines: ecologic – for the laser cut pieces, with a package made of paper craft – a luxury model – for products with higher cost – and a pop line – for other souvenir lines. The packages presented on the next figures are of the ecologic line, with simple and clean products.

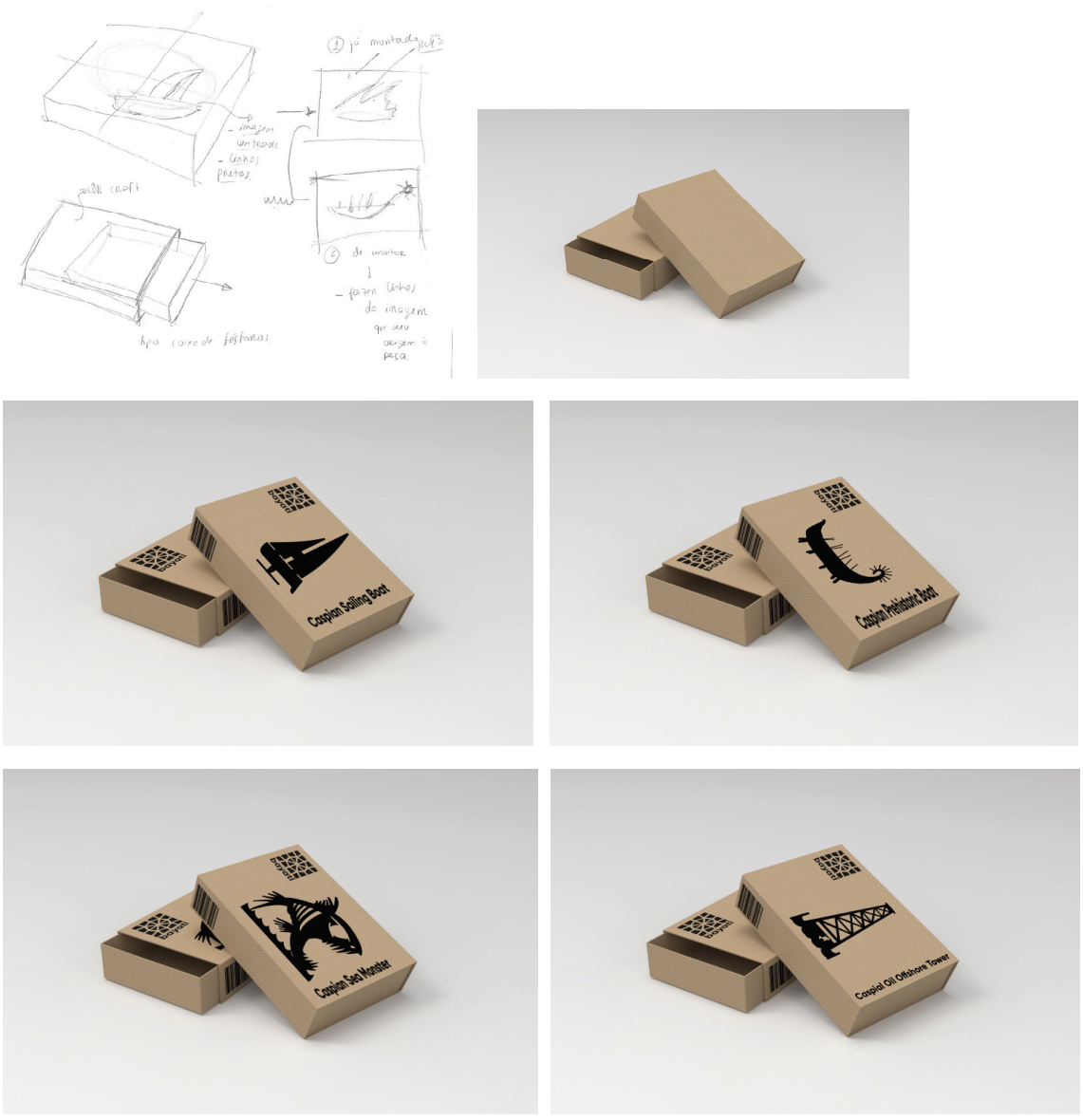


Figure 71: Sketch of study of packaging and renders of packaging suggested for the pieces

The final result of project 2 and project 1 can be seen in the final presentation that was made during the internship, which is attached on Appendix 3.

Project 4 - Baku Candle

3D Model and render

At the beginning of the 4th week, a small 3D modelling and rendering project was carried out at the request of the project coordinator. They were based on drawings and a presentation of a product already pre-designed by students at a school in Baku, Azerbaijan, but which needed improvements in the 3D modelling to be able to be prototyped and then produced in ceramics.

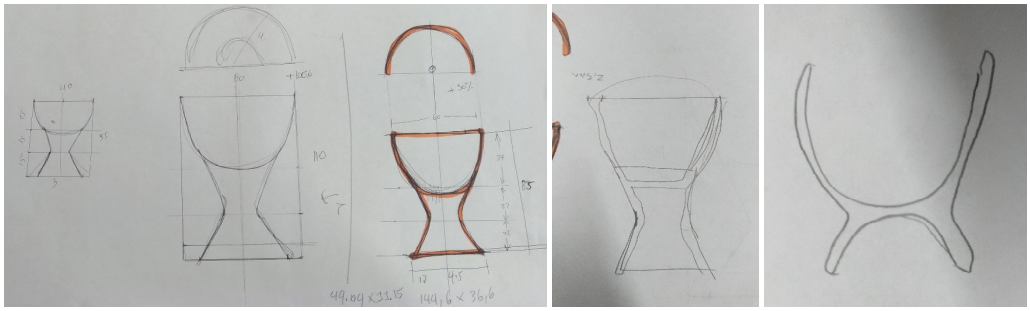


Figure 72: Initial sketches to use as a reference to make the 3D model

Based on the presentation presented below and on the previous sketches and predefined dimensions, these 3D models and renders with image printing created by the studio Giulio Vinaccia were created.



Figure 73: Some imagens of the presentation sent to the Studio



Figure 74: Some pictures created by the studio to use in the ceramic piece's decoration

The idea was also to give an insight about the possibilities of paintings and prints, with images produced in the studio, inspired by images and patterns from Azerbaijan.



Figure 75: Some renders with suggestions of decorations using the images above

The 3D model files were sent to the Azerbaijani team, then the local artisans in Azerbaijan made the plaster molds and started to produce. After, the piece would be burned and ready to decorate.



Figure 76: Photos sent by Giulio after having received them from the team in Azerbaijan in March 2020 [27]

[27] Ideally, all projects would have been like this, with communication with the Azerbaijan team, in which they would make the ceramic pieces and then we could go there to see the results.

Project 5 – Classic Merchandising

Ceramics, 3D models and stamping (Cup, Mug, plate)

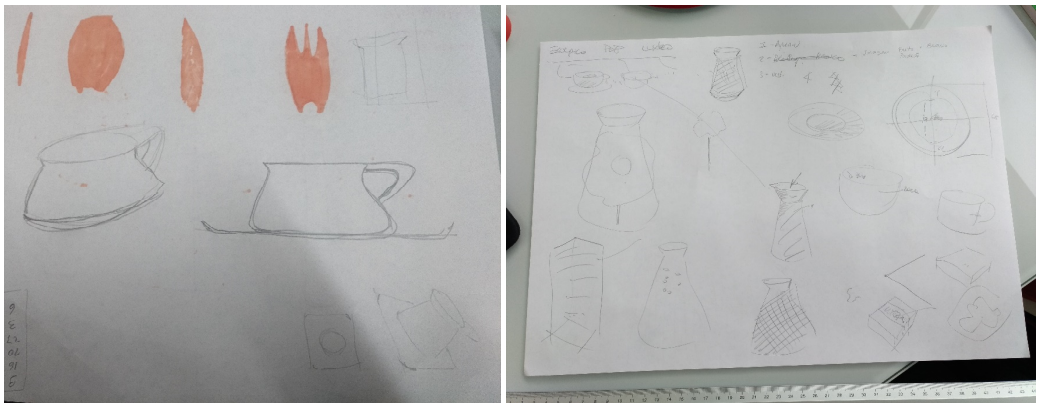


Figure 77: Simple silhouette suggestion sketches to start defining the shape of the ceramic product line made by the studio

On the fourth week of the internship, a project for a classic ceramic merchandising product line (cup, mug, plates) began as well. 3D modelling was created after some sketches and dimension and shape studies, as well as digital renders, were made. The stamping was created on the pieces using vectorized images created by the studio's communication designer. The idea would then be produced in ceramics and then painted by artisans. This project lasted for two weeks. 3D models were created, some prototypes were made by 3D printing to study shape, volume and a simple ergonomic study was made. Technical drawings and renders were made for the client to have a better idea of what the final piece would look like after the production.

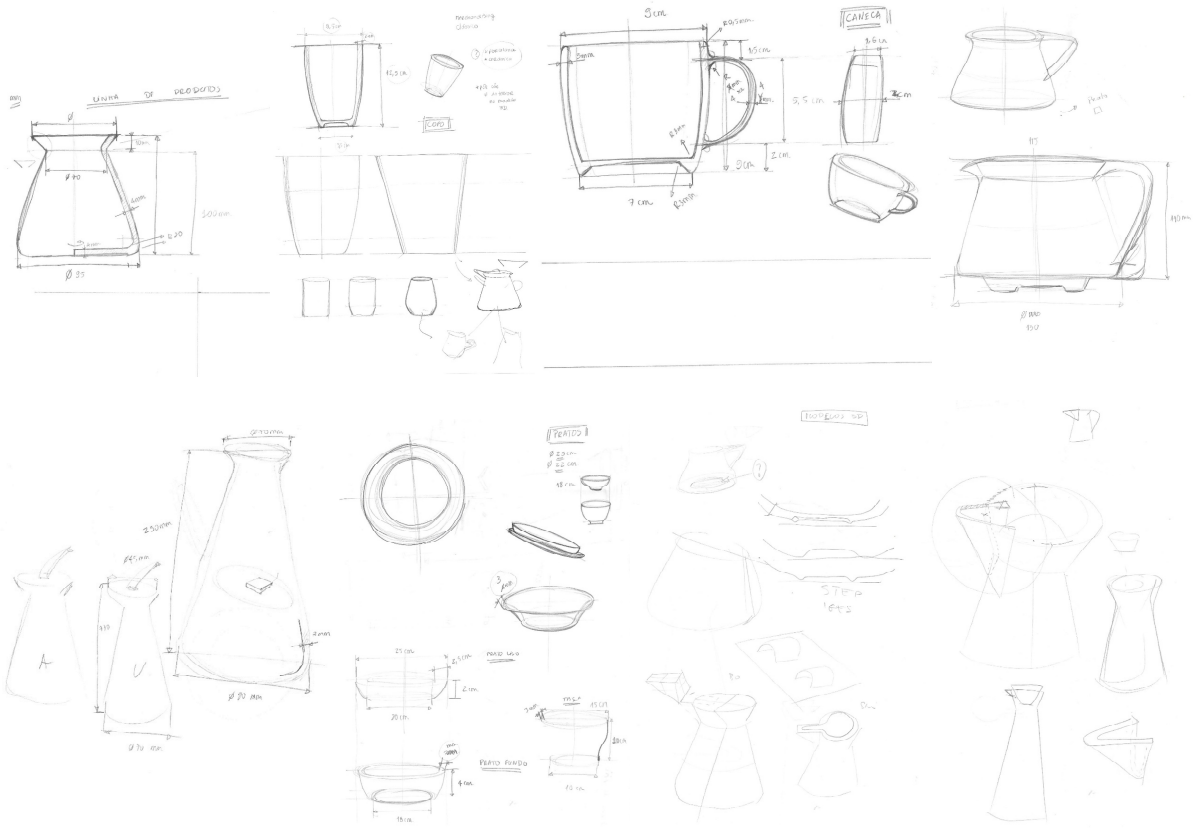


Figure 78: Some sketches to define the shape and dimensions of ceramic pieces

The next pictures are images produced by the graphic designer of the studio that were then used as a decoration in the ceramic pieces.

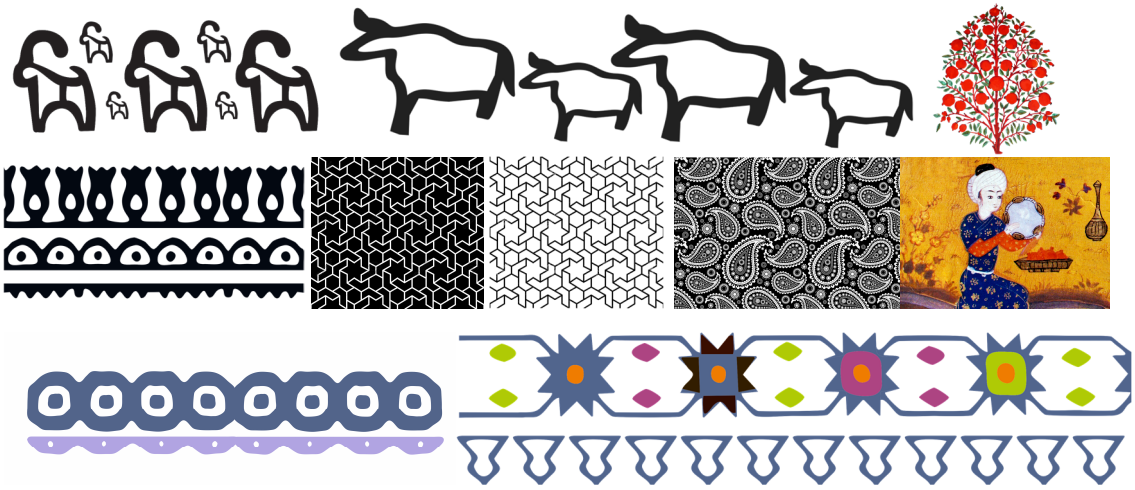


Figure 79: Some vectorized images created by the graphic designer of the studio

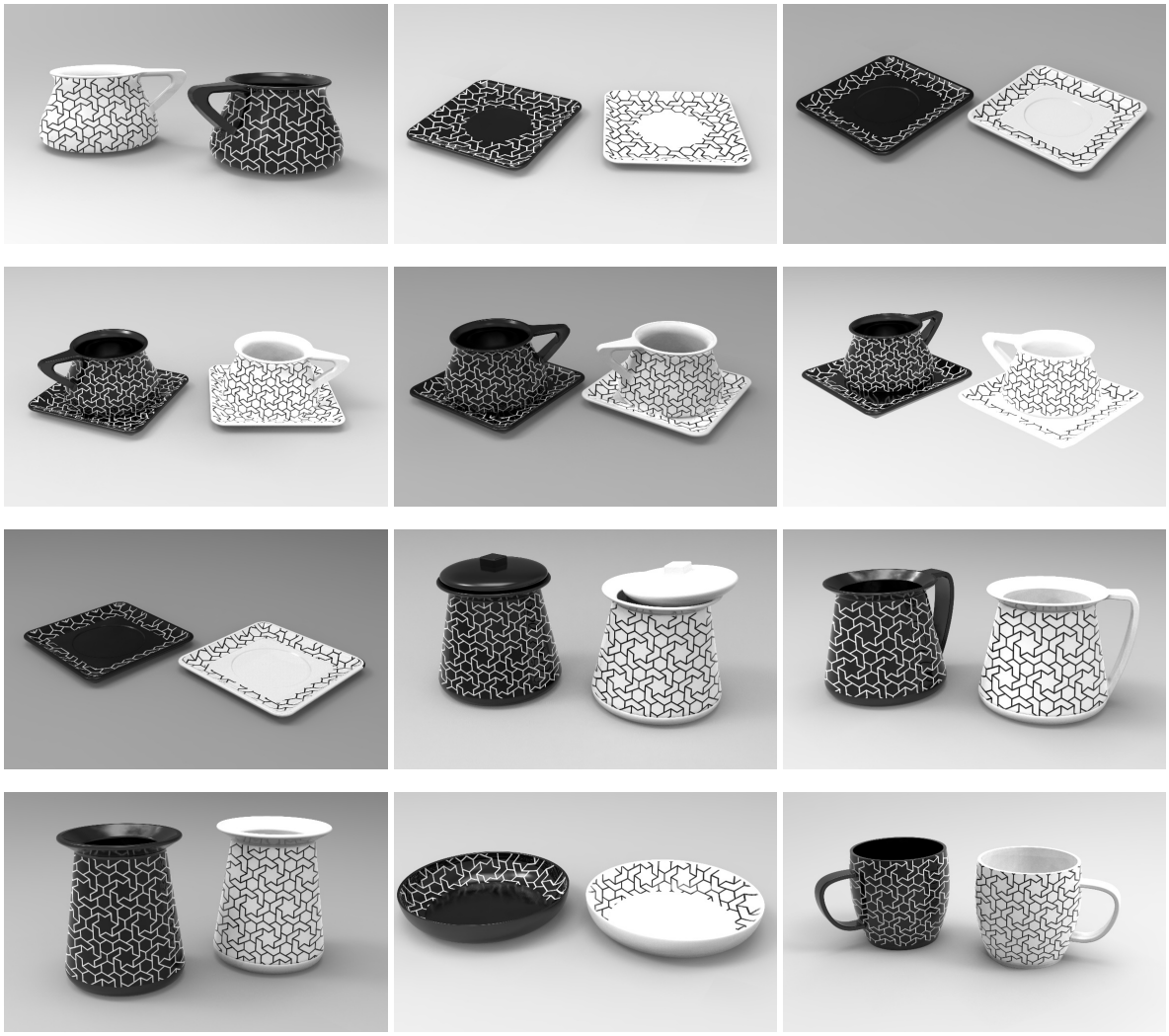




Figure 80: Renders of pieces of ceramic set produce

Line of products made until the end of the week in which some changes were made, either in the shape or in the decorations in their renderers.



Figure 81: Render of all pieces created

Then new renders were created to make a catalog of decoration options to be sent to the client, which can be seen in Appendix 3.

Here are some of the ceramic pieces.



Figure 82: Renders made by the author of lines of ceramic pieces with decorations (all the lines can be seen in Appendix 3)

Then, in response to the feedback received, some changes were made to the decorations of the pieces, changing the size and modifying some more aesthetic details in the image stamped on the ceramics.

On the 5th week the project continued, creating more options for decorating the pieces and also for correcting and changing some shapes.



The shape of the vinegar and oil was changed due to difficulties in production.

As the studio's communication designer vectorized new images, these were applied as decoration in the line of ceramic pieces. Then were made technical drawings of all the pieces.

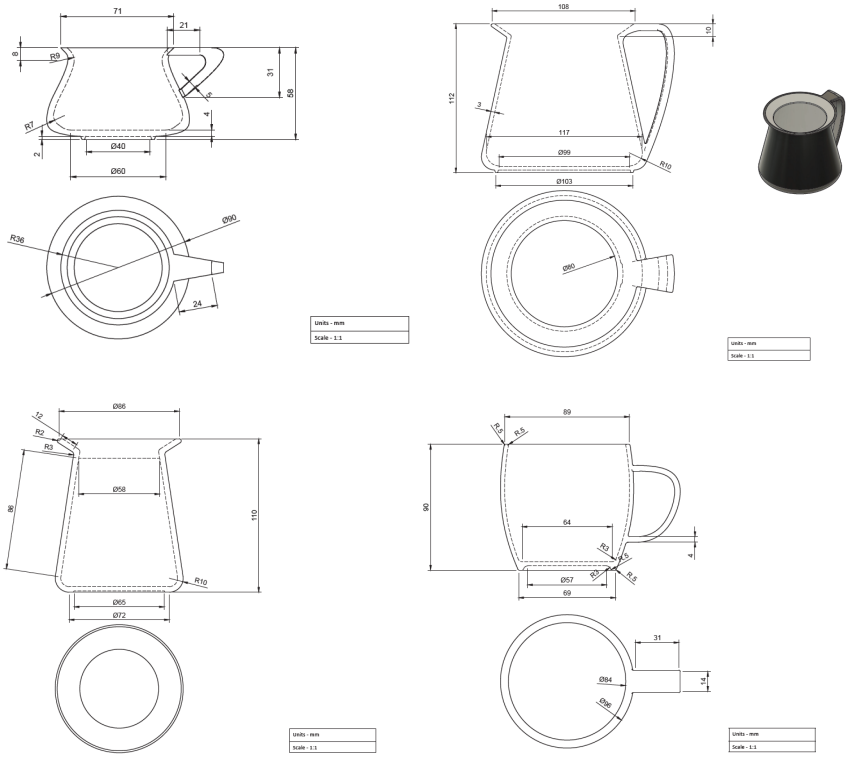


Figure 83: Technical drawings of some of the ceramic pieces (the other can be seen in Appendix 3)

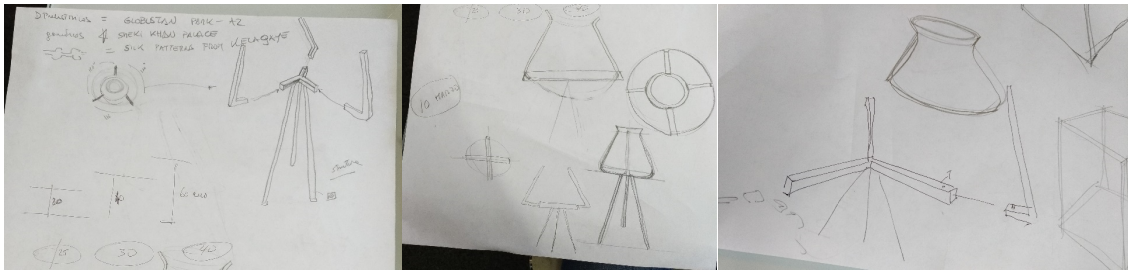
Some prototypes were produced by rapid prototyping in order to carry out studies of shape and volume.



Figure 84: Photo of some prototypes made in March 2020

Project 6 – Vasi Metallo

3D Model, render and technical drawing



Some simple sketches that were delivered just as a reference do make a 3D model and technical drawing.

At the end of the 5th week of the internship, a small 3D modelling and rendering project was also carried out at the request of the project coordinator. It was performed in approximately 3 days ant it was based on drawings made by him and on an image edited for reference only. Technical drawings were also made to later send as a presentation to the customer - with the measurements of the parts and with simple images explaining the production and assembly of the same.

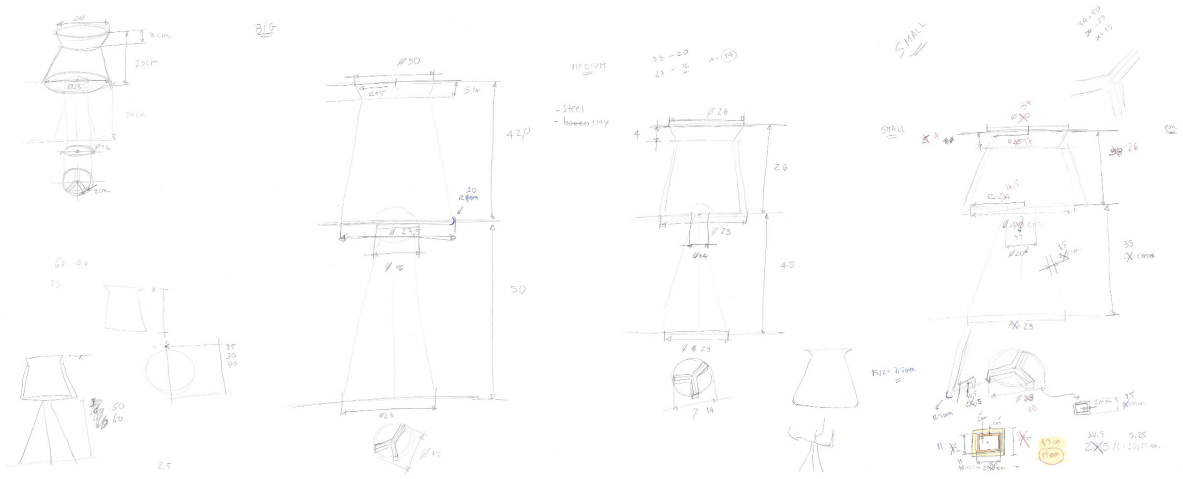


Figure 85: Sketches made to study how to make 3D model and study dimensions



Figure 86: Renders of the Vasi Metallo

Project 7 – Caspian Sea Souvenirs in Ceramic

2 Boats and 1 plane ceramic

On the 6th week of the internship, a small new product line had started, based on the previous Caspian Sea lines, in which it was requested to produce souvenirs of 2 versions of boats and a ceramic plane. Therefore, the shapes and curves of the piece would be different and less limiting than in the production of wooden pieces, making 3D modelling difficult. The material used would be ceramic and them would be decorated manually by the artisans that would decor it by painting with colour. This project continued during the 7th week of the internship, when 3D models and modifications were made according to the feedbacks.

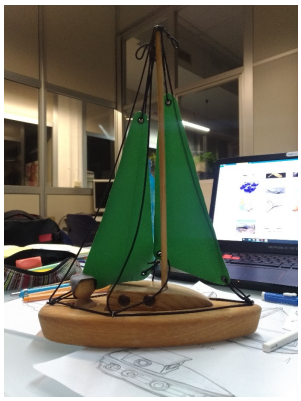


Figure 87: Photo of a product used as a reference to help with the proportions related to the size of the boat and its sail.

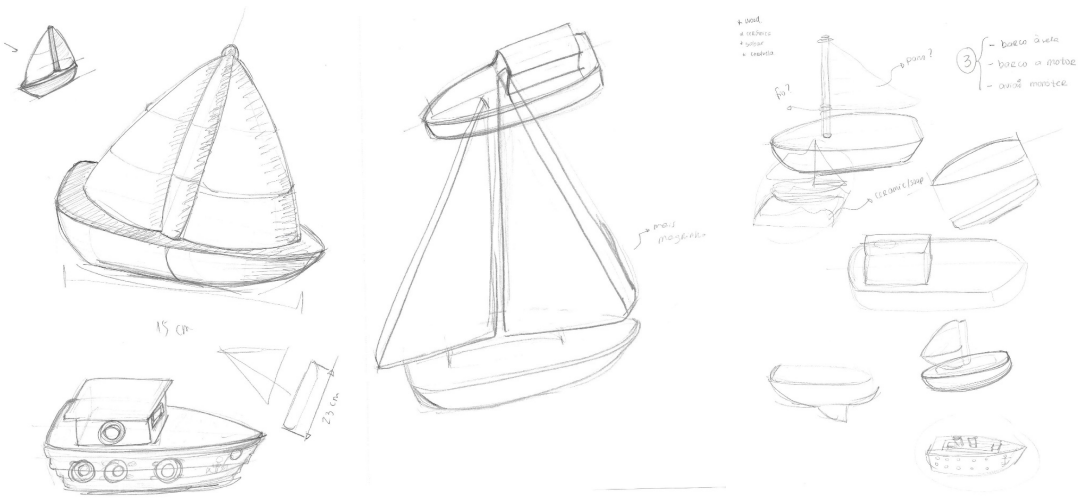


Figure 88: Initial sketches to study the shape of the products

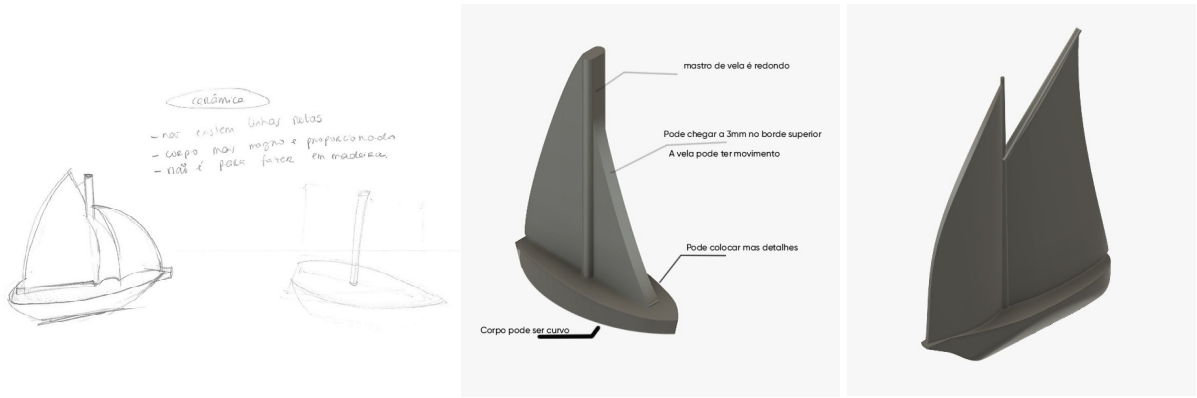


Figure 89: Sketch and one of the first 3D model with suggestions and the next one after feedback[28]

[28] The use of photos and the exchange of emails and messages began to be used to share feedback and studies when prototypes were carried out. We sent the 3D file by email to the designer in charge of prototyping and then we saw the result in a photo.

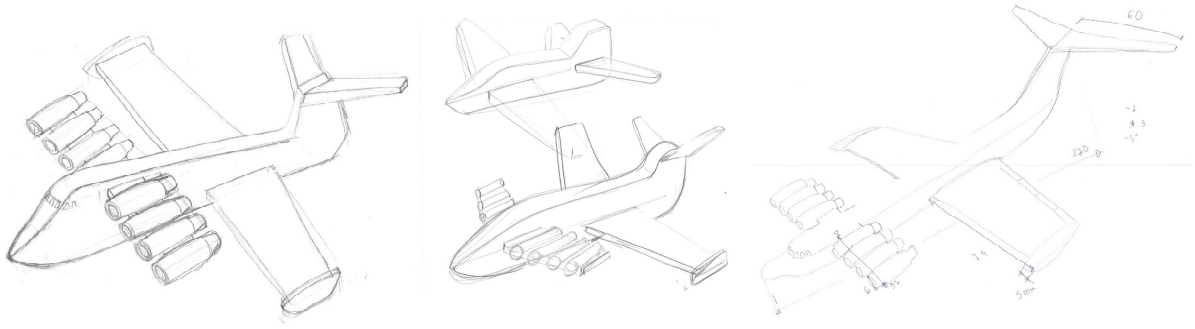


Figure 90: Sketches of study of the shape of the plane in ceramic

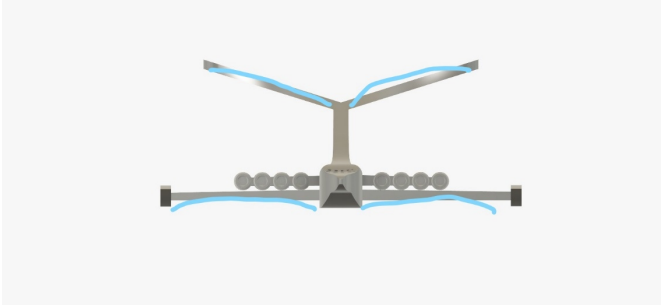


Figure 91: 3D model with feedback made with drawn lines by the studio

On the 8th week, renders were made for the final presentation.

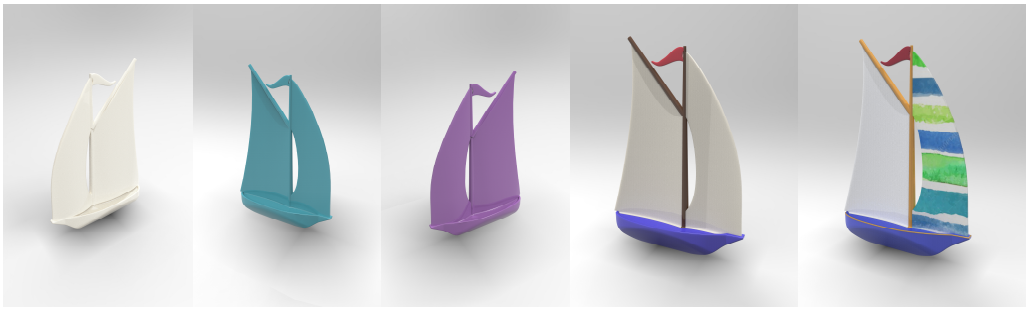


Figure 92: Render of the ceramic Sailboat and suggestions of colour that can be painted with and other decorations

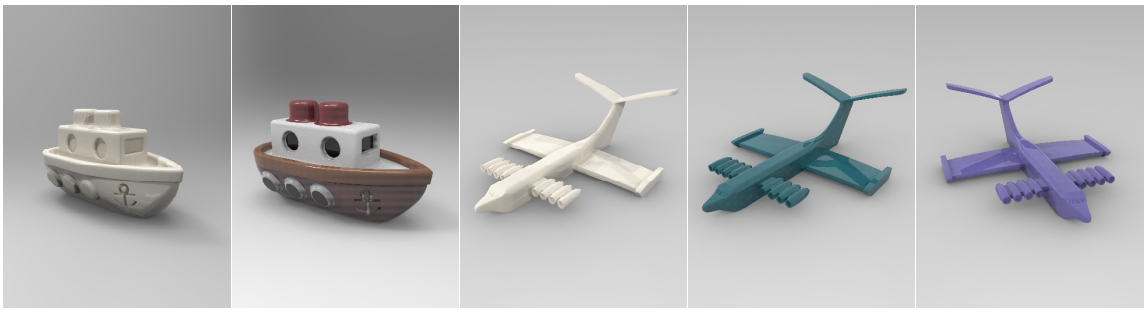


Figure 93: Render of ceramic Cargo boar and suggestion of decoration with painting and render of EKRANOPLAN KM

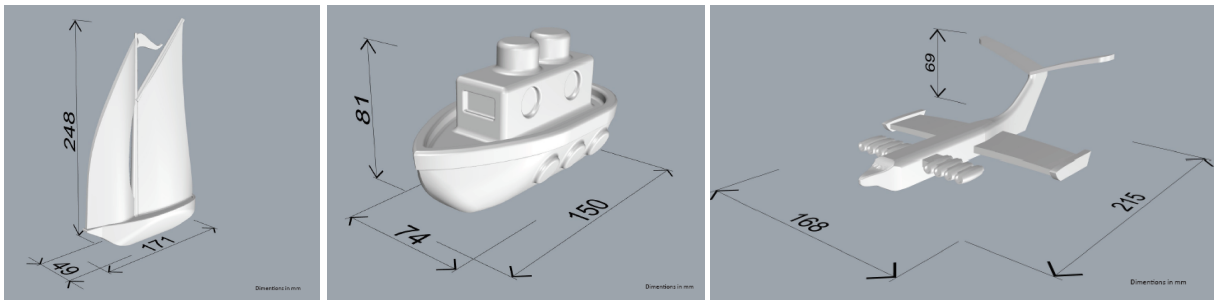


Figure 94: Dimensions of Sailboat, Cargo Boat and EKRANOPLAN KM

Briefing of other projects

Meanwhile, in the 9th week of the internship, a briefing for a new project was launched. It was launched through a Skype meeting with the two design interns and the project coordinator, then some reference and inspiration images were shared via email. The goal was to suggest a product line using materials such as leather, zinc-plated iron, and ceramic / clay, to create 3D models, render, present and then receive feedback.



Figure 95: Render made by the design studio of the result of concepts developed in response to a similar briefing

This project turned out not to be performed in the internship. On the 10th week of the internship, it was eventually suspended due to the changes that had to be made in the mode of operating, due to the pandemic that lived strongly in the region of Lombardy in Italy, for the months of March and April of 2020. With the impossibility of continuing the internship via the internet, the idea would be to hope that we could return to the traditional moulds.

Other projects developed by the studio during the internship

At the end of the first week of internship all the team came together to make a brainstorm of ideas to another project that was going on in the Studio. The goal was to make the interior design of an exhibition in Stone museum Baku, to celebrate Italian design days. The idea was to show how from tradition we can reach innovation. We were suggested to see the Triennale di Milano design museum to have ideas for the exhibition space and then discuss it together with the team. The project was then continued by one of the design interns.

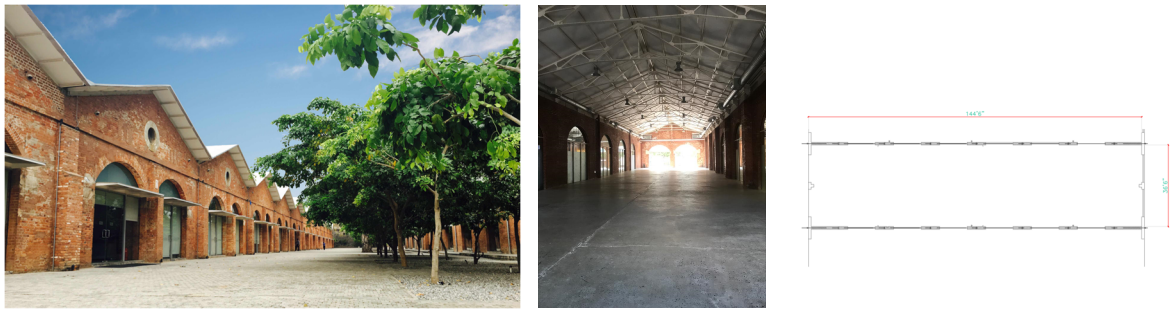


Figure 96: Some photos and dimensions of the space for the exhibition

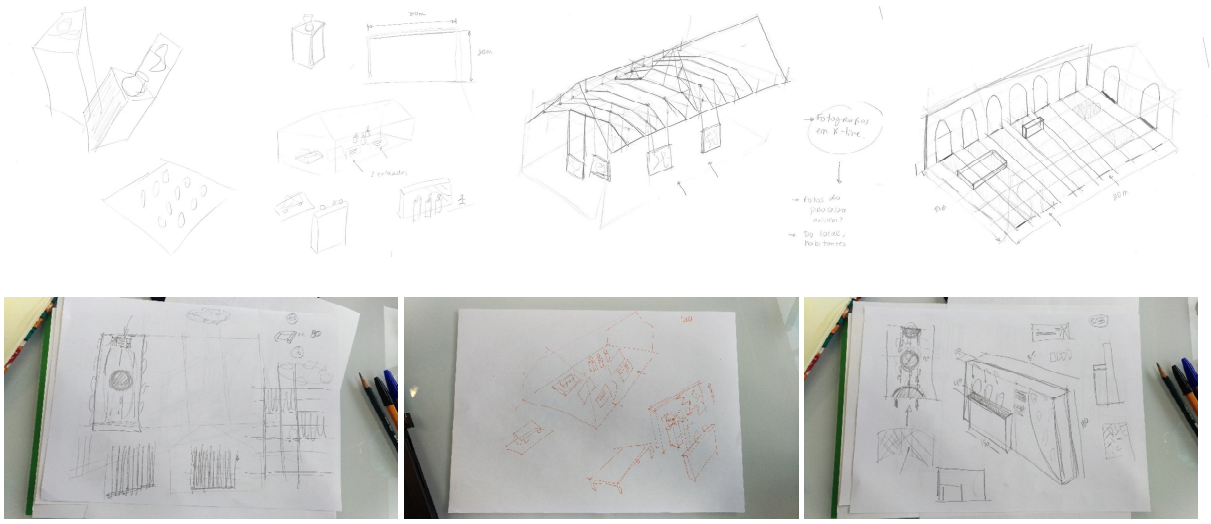


Figure 97: Some sketches made during the team brainstorming.

The pieces that were going to be on display were those of the Lankaboo collection - Sri Lanka project. These were some of the results of the project that were then continued by another design intern.

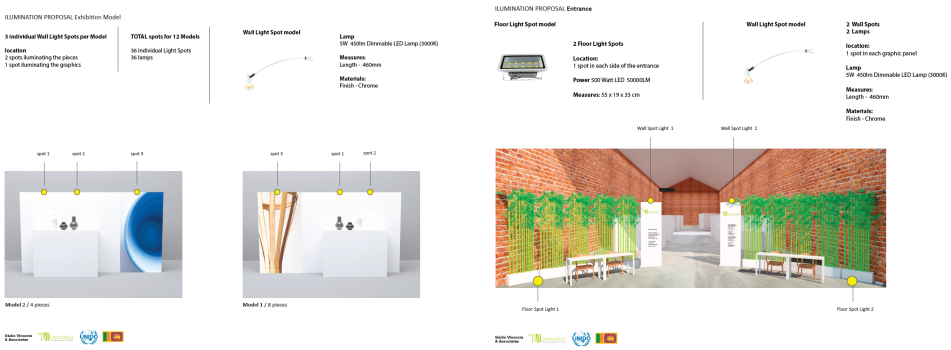


Figure 98: Suggestion to present to the client made by another design intern of the Studio

On the 4th week of the internship the project prototypes of another intern from the studio arrived, in the same line of wooden souvenirs, but for the “Architecture” project.

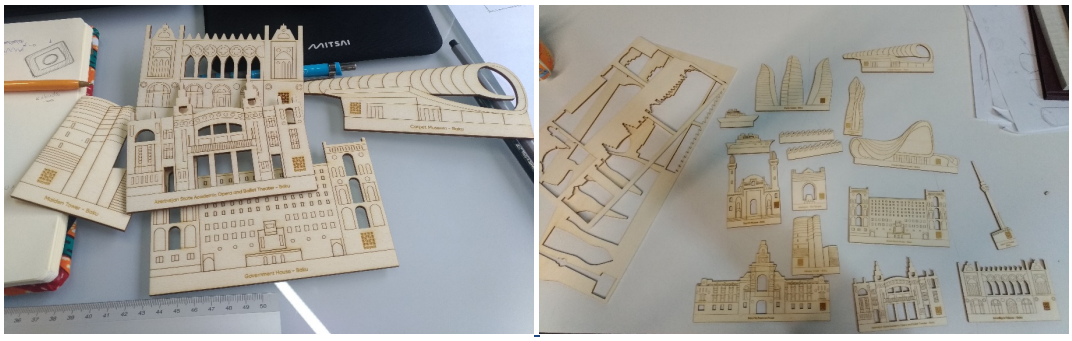


Figure 99: Photos of wood prototypes in laser cut

Some prototypes were also made for rapid prototyping[29] regarding projects carried out by other members of the team.



Figure 100: Photos of some prototypes made by 3D printing[30]

Some other souvenirs proposed by the studio, and final render were made by another design intern of the Studio.



Figure 101: Some other souvenir projects made in the Studio

[29] Rapid prototyping is the fast fabrication of a physical part, model or assembly using 3D computer aided design (CAD). The creation of the part, model or assembly is usually completed using additive manufacturing, or more commonly known as 3D printing.

[30] The type of 3D printing used was Fused Deposition Modelling (FDM) that is an additive manufacturing process using extrusion. In FDM, an object is built by selectively depositing melted material in a pre-determined path layer-by-layer. The material used was a thermoplastic polymers PLA and comes in a filament form.

3.5 Conclusions of Internship Report

In projects of design for social innovation the designer must have the capability of knowing how to adapt the tools of a design process in very different situations, to solve very different problematics. When working with communities from quite different locations, with different cultures and often different living conditions, there is a need to study and adapt to the specificities of a particular culture and to the limitations of local means of production. The designer has to contribute to a culture of innovation and entrepreneurship in a fast-passed process.

During the internship we worked on the "Azerbaijan Touristic Board" project. We developed the touristic products lines, but at the beginning of the internship the studio was making contacts with projects to be developed in Mozambique and Tunisia, from where it is concluded to be common to work on more than one project at the same time. For that reason, the speed in creating concepts and products is valuable. These two projects were not, however, carried out during the probationary period due to the Covid-19 pandemic. In Azerbaijan they decided to "do everything from scratch", have their own production, and the studio team were the "architects" of the project in which the decisions had to be made quickly, since it is a fast pace of work.

As stated earlier, part of the process of this Azerbaijan project would be to travel there, to contact the local people and to show our concepts created and prototypes on site. For that reason, it can be determined that part of the process of the studio projects has a strong component of working in the field, traveling to countries with some need, conducting research on the spot and then working together with the community to carry out the project.

In the studio are carried out essentially design projects for social reintegration, involving not only design concepts, but also notions of economics, considering that the objective is to generate income for the communities. For example, the artisanal production creates small series, which increases the final cost of the product, the low production line is to be sold, for example, in galleries (for example pieces of furniture). The design project does not end when the product is finished, we need to work on its packaging, define its price, ... It is important to always keep in mind that the products we are making are to help communities.

There was a significant concern with packaging because it is important that the customer identifies the lines. The same producers / manufacturers produce different lines and one of the phases of the project is to identify and divide the products into: semi-industrial, completely handcrafted and completely industrially produced (such as t-shirts).

Importance was always given to the design process and to a good communication between the team. We used sketches to express the initial ideas and communicate to the team, with several versions, and then some renders were used to give a more real idea of the final product with the respective materials. In addition to sketches, during the execution of each project it was always important to know in advance the restrictions of materials and manufacturing processes.

With the transition to teleworking, the work rate that was shown in the first weeks has decreased, which clearly influenced the teamwork and communication between design interns and between design interns and the studio's main team.

Although short, the internship opened many horizons for the discipline of product design in its closer relationship with social action. However, there is still much more to be discovered.

4 Qualitative Research

This chapter presents the methodology used throughout a primary research stage of data gathering. This empirical part of work considers interviews on the topic of Design for Social Innovation versus the Product Design practice. The interviews weren't used to develop a design project but to support the answer to a research question and to clarify the concept. In the research there was a genuine interest in looking for the role of product design in designing projects with social concerns.

We adopted a qualitative approach, conducting semi-structured and in-depth interviews with eighteen persons who worked in companies and/or have projects of design for social innovation. interviews were carried out across Portugal, parts of Europe and a few from America, using online avenues as Skype, Zoom and WhatsApp and contacting the companies by email to recruit the sample.

4.1 Approaches to data gathering and analysis

To answer the initial question and once the internship had been conditioned by Covid-19, it was undertaken a change in the strategy and was taken the opportunity to have several experts in the field of social design more available to be interviewed.

It was chosen to do a qualitative study instead of a quantitative one in order to ascertain more in depth these fields of work. An inductive approach means that data will be collected and developed theory as a result of the data analysis. A qualitative analysis is the process of interpreting data collection during qualitative research. It is important not only to interpret the data but to describe and justify the choice of the process used. The analysis of the data depends on its type, and this case the type of data is narrative collects from several interviews (Collins, 2018).

The semi-structured interview is focused on asking certain questions but with space for the respondent to express himself or herself at length (Collins, 2018). The method is characterized by the existence of a previously prepared script that serves as a guiding principle for the development of an interview and allows several participants to answer the same questions. The interview carried out fits into the type of semi-open interviews, as these require preparation on the part of the interviewer, who in this case referred to knowledge and some notions of the theme of design for social innovation to carry out the script of questions (Kumar, 2012). Personal interviews have many advantages, they offer a serious approach to data collection, resulting in accurate information from the respondent and there is also an opportunity for the respondent to go into more detail. Unfortunately, however, interviews need to be set up and can be time-consuming but the pandemic context all over the world allowed to reach participants from different places and introduced richness in the sample (Collins, 2018).

Conversation analysis (CA) is the approach that has been slowly gaining the attention of researchers in the design studies community. CA is a mean of providing design studies with many of the details of design practice that are often overlooked. It is an unapologetically empirical form of inquiry that is able to illustrate real-time embodied practices that constitute the design activity (Matthews & Heinemann, 2012).

NVivo supported the entire research process, during data gathering and helped with the transcription of interviews. Moreover, it assisted on the research analysis, visualisation, and analysis.

4.2 Sample design

This sample description intends to present interviewees background, their country and city or region of the country (in case of interviewees from Portugal); their training or role within organizations; gender and possibly an age difference.

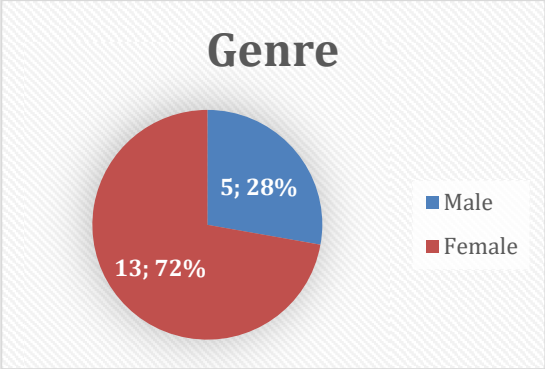


Figure 102: Pie Chart Genre of the sample

A collection of 18 interviewees from different countries and different genres was undertaken.

A preliminary note is that most of the interviewees are women (only 5 out of 18 are men), although it was not intentional.

It can be said that one of the interviewees was clearly younger than the others, less than 30 years old, and this was clearly significant in her speech and in her clear professional experience. In contrast, an older interviewee (more than 60 years old), became reflected in the answers to the questions asked. In all other interviews, ages were between 25 and 65 years old.

Some of the interviewees were identified through a snowball sampling approach. Snowball sampling is a sampling technique in which the researcher samples initially a small group of people relevant to the research questions, and these sampled participants propose other participants who have had the experience or characteristics relevant to the research. So the preliminary participants then suggested others and so on (Bryman, 2016).

The interviews were recorded and literally transcribed, generating a large corpus of qualitative data.

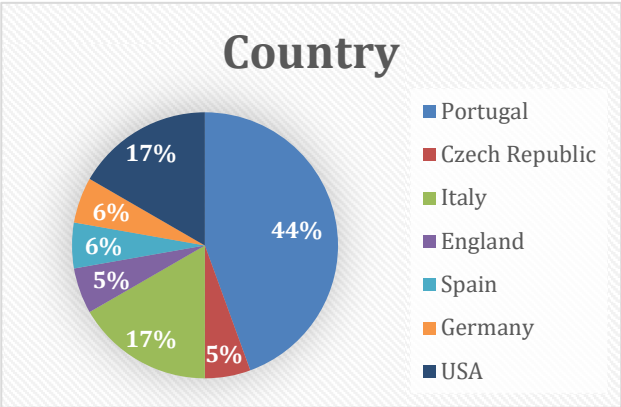


Figure 103: Pie Chart Country of origin of interviewees

Eight of the participants were from Portugal, seven were European and three of them are from North America, from EUA - one from New York, one from Cincinnati and one from Denver. Those from Europe, one is from Czech Republic (Prague), three are from Italy (two from Milan and one from Rome), one is from England (London), one is from Spain (Madrid) and one from Germany (Munich). Those from Portugal, two of them are from Lisbon, three of them are from Porto, one from Aveiro, one from Caldas da Rainha and one from Loulé.

Half of them have studied Product Design and most of the interviewees were working as Coordinator, Program Manager, founder, or co-founder or as a Creative Director, some are working as designers, two of them are also teachers in a University, one is an Architect and some of them have also a role as a Design

Consultant. despite most of them had a role in the organization management, being more concerned with the project's organization but some of them were also working in the design process of a product or service (table 1).

All this information about the sample description is summarized in the table below.

Table 1 List interviewees that belong to the sample and person classification with attributes

Age Group	Area of Studies	City	Country	Gender	Profession
Unassigned	Product Design	Lisbon	Portugal	Female	Designer
20-29	Product Design	Prague	Czech Republic	Female	Service Designer
50-59	Human rights	Roma	Italy	Female	Coordinator
30-39	Product Design	Milan	Italy	Female	Co-founder
60-69	Product Design	Milan	Italy	Male	Design Consultant
50-59	Science of Communication	Loulé	Portugal	Female	Coordinator
30-39	Law	Porto	Portugal	Female	Coordinator
30-39	Product Design	London	England	Female	Coordinator
Unassigned	Unassigned	New York	United States	Male	Associate Director and program manager
40-49	Social Justice and Social Service	Cincinnati	United States	Female	Co-founder
30-39	Communication design	Porto	Portugal	Female	Co-founder
Unassigned	Architecture	Madrid	Spain	Male	Architect
Unassigned	Product Design	Denver	United States	Female	Design Manager
Unassigned	Product Design	Munich	Germany	Male	Unassigned
Unassigned	Product Design	Caldas da Rainha	Portugal	Male	Creative Director
Unassigned	Equipment Design	Porto	Portugal	Female	Unassigned
Unassigned	Equipment Design	Lisbon	Portugal	Female	Unassigned
Unassigned	Product Design	Aveiro	Portugal	Female	Teacher

4.3 Data gathering

Data collection started by gathering and researching other studios, besides the one where the internship took place, studios and companies that have projects dedicated to social innovation.

The 18 interviews were realised through platforms as Skype, Zoom and Google meet[31], so all of them took place via computer and video call. This way the research could have a more mix sample by interviewing professionals from different countries. The interviewees were contacted via email and they took an average of thirty minutes each, there was a total of approximately ten hours of recorded audio to translate and then analyse. What was used a script (appendix 5) and the interviews were all recorded with the consent of the respondents as can be seen in the script attached and email (appendix 4) sent to the organizations, where is a commitment of using the recorded audio data for scientific purposes without identifying the participants and the full text transcript for analysis.

All participants were working in companies focused on product design with social work concern (table 2).

The questions made during the interviews were the following:

1. Can you make a distinction between Social Design and Design for Social Innovation? In your opinion are they similar concepts?
2.
    a. What is the main focus of your company? What kind of projects does the company do?
    b. Related to the first question, do you consider that your company is working on social design projects or projects for design for social innovation?
3. How do the projects start? How are the problematics that need to be solved identified? What is the process? How is your methodology?
4. How many people work with you and what is their background?
5. What is the role of product design in your company and in the process?
6. How are the projects financially sustainable? Where does the money come from? What is the business model generally? (How is there value creation?)
7.
    a. Regarding the Covid-19 situation, how did it affect your company? The projects? How did the studio react to the situation? What changed? (Did the projects got suspended or did it appear new projects to be involved?)
    b. What is your design studio doing regarding this problematic?

[31] Due to the situation of Covid-19 pandemic none of them was possible to realise presential.

Table 2: List of the Social Enterprises that were contacted and belong to the sample

Social Enterprises' List				
Nº	**Company**	**City, Country**	**Website**	**Observation**
1	Giulio Vinaccia & Associates	Milan, Italy	https://www.giuliovinaccia.org/	Small design studio that works with organisations. Develops programs with local governments.
2	WeChangers	Porto, Portugal	https://www.wechangers.org/en	On-line platform of social organizations.
3	Cono Design Studio Milano	Milan, Italy	https://www.conostudio.com/social-impact	Design studio focus on strategic design applied to product design, communication design and interior design, with projects of social design.
4	Design Factory	Aveiro, Portugal	http://www.pci.pt/index.php/espacos/design-factory-aveiro/	Porto Design Factory is a laboratory of ideas based on interdisciplinary work, applied research, and industrial collaboration.
5	Hello Bonfim	Porto, Portugal	https://www.ritacortes.pt/	Design projects driven for social impact and more sustainable production chains, from ethical sourcing to artisan and business training.
6	VICARA	Caldas da Rainha, Portugal	https://vicara.pt/	VICARA is a Portuguese design brand which, since 2011, edits exclusive collections of locally made products for the home.
7	Projeto TASA	Loulé, Portugal	http://projectotasa.com/	TASA's mission is to innovate craftsmanship by affirming it as a profession with a future, through design to elevate the traditional arts of the Algarve, maintaining its usefulness and cultural matrix.
8	Idea Sense	Prague, Check Republic	https://www.ideasense.cz/en/	Propose strategic solutions through innovations that increase revenue and make sense to users.
9	Associazione K_Alma	Rome, Italy	http://www.k-alma.eu/	Offers informal and free courses to migrants and together with carpenters, architects, and designers they propose a lifelong and continuous learning process.
10	Basurama	Madrid, Spain	https://basurama.org/	Group dedicated to cultural and environmental research, creation and production that has focused its area of study and action on production processes using waste.
11	Daylight	Munich, Germany	https://www.daylightdesign.com/	Daylight helps organizations discover, create and launch human-inspired products and services.
12	Vintage for a Cause	Porto, Portugal	https://vintageforacause.pt/	Design and manufacture limited-edition collections by responsible manufacturing partners using sustainable methods and materials.
13	Design impact	Cincinnati, USA	https://d-impact.org/	We combine design, social justice, and leadership practice to address pressing issues, equip communities, and inspire social change.
14	Frog	New York, USA	https://www.frogdesign.com/sector/social-impact	Global design and strategy consultancy that uses human-centered design to address the goals of communities in need.
15	Humanly	London, England	https://www.designhumanly.com/	Humanly is an award-winning design studio specialising in human-centred design for social impact.
16	A avó veio trabalhar	Lisbon, Portugal	https://www.fermenta.org	Innovative services and products, which create bridges and bonds in communities, through manual work.
17	Catapult design	Denver, USA	https://catapultdesign.org/	Catapult's work is rooted in people-centered approach. Help to think about old problems in new ways to spur novel solutions.
18	Blindesign	Lisbon, Portugal	http://blindesign.org/	Create positive impact through design by creating projects that respond to emerging social issues.

According to Appendix 7 the process of data analysis was conducted by creating codes in an interview transcription and following the "coding stripes" and patterns.

4.4 Data Analysis

Starting from the script (see Appendix 5) three main goals according to the research topic were undertaken:

- To understand the difference between Social Design and Design for Social Innovation.
- To understand how the company works and its business model.
- The impact of Covid-19 in the Design for Social Innovation's Processes.

Therefore, the initial analysis was based on the script as a starting point but then questions were organized into three main topics so there were not many questions, the respondents understand what was intended to be known. Eight open questions revealed several dimensions and themes that were later on analysed and considered.

So, a preliminary remark is that the interview guide and key questions were useful for defining the main topics of analysis. In some interviews, the talk went a little out of the main issues essentially when the topic of environment and sustainability was approached by the interviewee.

So, the codes were divided at the beginning into four main topics where data could be allocated (as available in Appendix 6 a print retrieved from NVivo Software):

- 1 Interviewee presentation.
- 2 Terminology.
- 3 Company and projects analysis.
- And in other themes.

In the "Other themes" section, some topics that resulted from the process of analysis were integrated and some subjects and conclusions that were taken from the interviews process and added too.

Terminology

Terminology considers the distinction between Social Design and Design for Social Innovation. This category appears as a result of the search for a clarification of concepts. There was a division of the understanding of the concepts between; some terms that emerged in the interviews and there is the perception that sometimes in different participants from the different countries had another way to refer to the same idea.

Many companies and professionals feel that there is still a lot of work to be done so that there is a better-defined terminology to characterize these types of projects.

"No, I do not think, I think that the field of Social Design or Design for Social Innovation has a lot of work to do regarding terminology. (...) I think that even where it fits in a broader umbrella of social innovation, I think that the field is in its process of forming and that is an area that there is not alignment. Which is ok for now, but it causes confusion. Also like, even just Design is a term used by architects so that is confusing, so I think that the whole field need a lot of work on terminology."

Female interviewee (from Cincinnati, USA)

"I think they are mainly just different ways of describing the same thing. I think there is lots of different descriptions: design for good; social impact design; social design; social innovation. I think they are all largely trying to say the same thing."

Female interviewee (from London, England)

"I would say for me, there is not much of a distinction, but I do have to say I also take more the approach of, just a more general approach to design, so I don't like to get caught up on technicalities like design thinking versus human centered design. I mean, people say there are differences, they are the same."

Female interviewee (from Denver, USA)

They dedicate themselves more to practice without knowing exactly what to call the type of design projects they carry out, in the United States there is clearly the use of a widely used term which is "Design for Social Impact".

"But I do think that for us social impact, which is already a term that I think it touches in all those things. Fundamentally it should mean designing with the communities who will benefit and use the design that you make. That is how I interpret it."

Male interviewee (from New York, USA)

Within the eighteen people interviewed, fourteen referred that terminology was not clear idea... However, from these fourteen people, eleven of them managed to make a distinction between social design and design for social innovation, despite claiming to be different concepts, they argued that the terminology was not very clear. used in design projects dedicated to the social area. It follows that only three out of 18 either did not distinguish between the two terms or did not agree with the terms and were unable to answer the question.

As mentioned by a male interviewee from Munich, Germany:

"That is a distinction that I probably would not make (...) So I would not distinguish between social design and design for social innovation unless you would apply the first term, social design to the process of designing, and that's what we call participatory design, and that's very important as well,

because that has to do with empowerment of the users and making sure that they can put in meaningful ways and are involved in the process. So, in terms of the result, no, in terms of the process, sure. I mean, there's difference whether you design with somebody or they design for somebody."

It is clearly noteworthy that the terminology is not clear, and practically all respondents were more practically oriented without knowing very well the concepts used.

Those who tried to find definitions or distinctions and risked responding, defined social design as:

"Social design is born out of an unmet human need or an identified social problem (important, neglected, with negative externalities) and that comes from a collaborative process."

Female interviewee (from Lisbon, Portugal)

"I think there are differences in the matter of social design and design for social innovation. Because I think that this topic that many people talk about social design is always closely linked to the topic of solidarity and help. (…) Social design is different because there is a direct intervention of design with communities that are not at all prepared to be able to structure a solution, and many times they do not even have the idea of starting a process."

Female interviewee (from Aveiro, Portugal)

"social design to the process of designing, and that's what we call participatory design, and that's very important as well, because that has to do with empowerment of the users and making sure that they can put in meaningful ways and are involved in the process."

Male interviewee (Munich, Germany)

"social design may be considered in some sectors positively or negatively related to social work, psychology, other sort of human interventions that are not essentially consumption-based design work,"

Male interviewee (New York, USA)

And design for social innovation as:

(…) social innovation can be understood as the result of this process that aims to transform a paradigm; It is Innovation (novelty; change; renovation) plus the Social (collective; public; society;)."

Female interviewee (from Lisbon, Portugal)

"The design for social innovation is different in the sense that promotes precisely the innovation arising spontaneously from the grassroots, people who do not need this spirit of solidarity and mutual help, it is solved. And then, design with its tools can help to promote, and replicate many of these solutions that are out there for social innovation."

Female interviewee (from Aveiro, Portugal)

"I think that social innovation, the project can touch all the areas, so environment, economic, social and cultural. I think that is the real innovation because if it is sustainable from these 3 points of view, the project can really have a big impact."

Female interviewee (from Milan, Italy)

The constraints of social design were that it had been difficult in many cases to keep this kind of projects going for some time and the some of the interviews talked about how difficult it can be to maintain these projects.

"So, we don't expect a project in the social innovation space necessarily to be as profitable as one from the commercial space, but we also have the strong opinion that social innovation cannot just happen by pro bono work. Because that that is something that can never be a priority for any company long term. So that's nice to do once in a while, but it's always very like difficult thing,"

Male interviewee (from Munich, Germany)

It was also mentioned in nine of the conversations that they considered design as a tool to solve problems.

"In general terms, what we work on these projects where design is an element of a larger development program (…) is usually a social development program where design is one of the components "

Male interviewee (Milan, Italy)

"I see design as an improvement tool always, whether it's functionality ... it's to make people's lives easier or to be highly durable."

Female interviewee (Porto, Portugal)

The company – what is produced

To understand how projects are financially sustainable, how they work, whether they have monetary support from the government, or some institution is a major concern. The conclusions drawn in relation to the types of projects is that some companies were only dedicated to almost 100% of social design projects and had different methodologies of operation[32]. The argument has been repeated several times in some

[32] However, some companies had social projects, they also had commercial projects, which were not so related to the study of this study, but the conclusion reached is that many of the companies and design studios with whom the researcher spoke that developed projects as

interviews - studios developed commercial projects alongside social projects, 14 of these companies demand other projects, in addition to social projects. These different projects had a more commercial typology, and even 3 of the interviewees mentioned that they really needed to remain sustainable with these other projects.

> *"We do about half of our projects, a little more than half with clients in the commercial space and about half or little less than half in what we call social innovation space. (…) So, we don't expect a project in the social innovation space necessarily to be as profitable as one from the commercial space, but we also have the strong opinion that social innovation cannot just happen by pro bono work."*
>
> *Male interviewee (from Munich, Germany)*

The Business Model

Many companies were consultants, some had their own projects, but the client mostly resorted as a consultant, sometimes accompanying only part of the process, not being the company itself to create the final product but supporting along the process.

There was a testimony that gave a lot of importance to crowdfunding.

> *"But here you want the answer on the social design projects, right? For example, for the project that we did in Africa we founded it with a crow founding. Go found me. So, the people give to us money and we did not give anything back to the people. So, I think that for starting a social design project the crow founding is one of the best ways, because usually it is very easy to ask the money for something that as a real value."*
>
> *Female interviewee (from Milan, Italy)*

Most of the interviewees spoke of institutions that supported social projects and there were other companies that were NGOs, which were non-profit, which also depended a little on countries and state support. And that sometimes it was related to the fact that they have smaller teams because they also have less funds.

> *"We are non-profit, which I don't know it it's the same in Portugal, but it means that we are not technically a for profit business so if we make profit it has to go back into social good."*
>
> *Female interviewee (Cincinnati, USA)*

well as social projects, is that they needed these projects in order to financially support others who sometimes had no way of being so sustainable.

The role of Product Design in the process

During the conversation, interviewees were asked about types of projects carried out in the company. Regarding the types of projects, it was always sought after for product design, but in the end, projects often resulted in digital products or service systems. From the sample analysed in 11 of the companies, they produce physical products, in 10 of them they develop service solutions and only 3 of them made both. From the speech analysis of some of the respondents it can clearly be identified the distinction between physical products and digital products. As can be perceived below in some quotes from respondents' responses in which these ideas are identified.

> *"Actually, I mean, we like to go into projects, ideally, not even having defined the kind of solution yet, not always, but sometimes it actually isn't the mindset we'd like to at least keep when we go into research, like we'd like to really find out what is most helpful to users and then the second step to saying is that some digital thing or a physical thing? Is that going to be a service? So, it's important that we actually also have different perspectives present in the project team."*
>
> *Male interviewee (from European Office of Daylight Design in Munich)*

> *"But yeah, it just seems like when you look at social system, when you look at social change. Not never, but rarely is there a physical object that will change that. It's often systems that are perpetuating those problems. I'm not saying there aren't great social products out there, but I think if you actually want to look at what causes social change, rarely is it going to be a product."*
>
> *Female interviewee (from Cincinnati, United States)*

> *"If we have to define a goal, is a strategic goal, so the product or the service or the interface, whatever we actually do, is just the tip of the iceberg. But it is something that must be there because under there is a bigger strategy for the brand."*
>
> *Female interviewee (from Milan, Italy)*

Knowing in advance that the company, in which the interviewee worked, developed projects in the field of social innovation, the intention was to learn more about product design role in the process, or whether this role even existed.

What was several times mentioned is that, even if in certain cases there was no physical product at the end of the project, the methodology used was the same. In two or three circumstances they answered that no, that there was no product design in the process. But some said yes, that product was fundamental, because it was their baseline. There were others who requested to repeat the question "what do you mean by product design?", If that was the methodology or if it is the fact that there is a physical product at the end of the process. It was at this stage that product design was introduced, trying to understand what its role in the process was. Therefore, in this case, the three hypotheses of response were: three participants

assumed they did not have product design; those who asked to repeat the question and those who said they were fundamental in the process.

As mentioned by a male interviewee (from European Office of Daylight Design in Munich)

> *"There isn't a place for product design in every project if you consider product design the design of physical things. In fact, there is only in the minority of projects right now. There is always a place for product designers, though. Provided there they can apply their skills broadly. We have product designers working on purely digital products and it is helpful because they, first of all, there is no reason that they can't do digital products anyway, are products anyway. Plus, they add again to slightly different ends. They think about it slightly differently instead of somebody that is just purely designing visually, digitally. And it turns out that, you know, every once in a while, I was actually really, really helpful to have somebody being able to really think through hardware and design."*

> *"It does not exist at all in our projects, but that's OK, but I wouldn't say… I would say design as a whole is helpful. We started doing so, we're 11 years old, the first few years, we did more product work."*

Female interviewee (from Cincinnati, United States)

> *"Not every project we have has a physical product design component to it. I think the methodology is what we use for all our programs, have a sort of base similarity. So, when bring different people on to different programs we are all kind of doing things in the same unified practise, even though the context of each project is different"*

Male interviewee (from New York, United States)

> *"We do not really do any physical product designs, sometimes we do digital product design. We specialize more in service design and service experience but sometimes in the projects with develop it might be a digital touch point and we might develop some digital prototypes and even HDML prototypes. so, if we develop any products is always digital, we do not do any physical product design and the rest is service which can be offline or online."*

Female interviewee (from London, England)

One of the conclusions made was that when working with communities and mainly when working with vulnerable groups, the role of product design is more overrated.

> *"In India, so we lived in India doing work, and there I found that like in the more extreme poverty situations, there is some room for product."*

Female interviewee (from Cincinnati, United States)

> *"So, product design is one of the most used tools to create the synergy of the project, that is, to create the possibility that the projects can sustain themselves. Because the communities we work with usually not only provide technical assistance, but also need better living conditions. And to create these living conditions, we have to open the doors of the markets and for that we need products."*
>
> *Male interviewee (from Milan, Italy)*

There was a search for the tangible dimension of the social dimension, and it was with the aim of finding product design in this practice of design for social innovation. During that search. the subject of handicrafts was mentioned in five circumstances.
Crafts[33] through design creates occupation through handwork, integrates people in society who are unemployed or without sustenance and values them.

> *"In parallel to the issue of aging, I have also worked with women's groups and also with handicrafts themselves. (…) Mainly in the Azores, trying to train artisans for products that can be easily commercialized."*
>
> *Female interviewee (from Lisbon, Portugal)*

> *"Our contribution, in fact, our way of functioning is that it is very much anchored in the creation of a cohesive community of designers, artisans and industry"*
>
> *Male interviewee (from Caldas da Rainha, Portugal)*

> *"The mission was already very clear at the time, it was important to guarantee the sustainability of traditional arts and, in particular, to ensure that these activities could become a professional activity with a future. Therefore, we are working in the field of handicrafts"*
>
> *Female interviewee (from Loulé, Portugal)*

> *"One of the mean projects is the social carpentry that offers three courses for migrants and unemployed Italian people but at the same time we have many students from architecture or other schools that want to improve their knowledge on social design and carpentry."*
>
> *Female interviewee (from Rome, Italy)*

The importance of the theme is felt when almost a quarter of people had this dimension of handicrafts very much present, three of them from Portugal, it was argued that crafts were being devalued and wanted to ensure that these activities may constitute a profession.

[33] (in my internship experience there was the importance of integrating artisans or older people)

Processes – how it is produced

In the methodologies I asked which methodologies were used in the developed projects and adapting the conversation depending on the type of projects developed in the organization, questioned how the projects dedicated to social design started and how they identified the problems.
Answers were obtained such as: someone who was looking for them with a problem, already knowing the company before; sometimes the company identified a problem and tried to create solutions, but it was rarer, as it was a more complicated process due to the necessary financial support.

Several projects discussed the importance of conducting interviews, sometimes for more than a month, and fieldwork, and that all initial research was essential for the development of the project. Six of the interviewees did a lot of field work during the process.

> *"But usually, we go with the research first, do that in the field and spend lots of time with users during the research."*
>
> *Male interviewee (from Munich, Germany)*

> *"(…) we would have done some work in New York, prepared for field work and gone to one or more different regions and done field interviews in people's homes, in people's schools, in people's place of business and get a sense of the community in that way and have all that insert into our design recommendations"*
>
> *Male interviewee (from New York, USA)*

> *"Of course, we have a lot of in field's work where we connect in person (…) We really go into field, as we say, meaning just we go and engage with the end user, with all the key stakeholders."*
>
> *Female interviewee (from Denver USA)*

At the beginning of the project investigation was more about services than product design, but not always. In companies as shown in the following quote, great importance was given to research, going to the site and meeting with the communities.

> *"You have to go to the field, get to know the artisans that existed, the arts that worked, the materials, work with them and understand how they were executed, how they were done, how the techniques were, which are different from here".*
>
> *Female interviewee (from Loulé, Portugal)*

Regarding the production and prototyping process, it was referred to as a normal design process, but given, however, great importance to the beginning of the project, to research and data collection.

> *"The most important thing about social design is to really know the problem of the other and it is not just to know on a research basis, it is to have empathy, it is the principle of the social design process. It is seeing, observing, acting, collecting data, and then evaluating and only then acting, not acting, planning*

and then acting. So, this is the principle of social design that I think is the greatest asset, it is what distinguishes it."

Female interviewee (From Lisbon, Portugal)

A concern at the beginning and during the process of some projects was the raw material, sometimes they took advantage of the fact that there was a lot of a certain local raw material or else, it ended up being related to environmental issues. In some of that projects it was a matter of using as raw material to produce the final recycled plastic product, using the garbage.

In 2 interviews they end up interconnecting many themes, talking about the importance of the local raw material with involving the community, environmental concerns, and in addition they were also concerned that the result of the project would result in pedagogical tool for the community. So, in design projects, often services, educating the community became one of the main objectives.

The team structure

The team structure was a topic that came up unintentionally during the interviews, it was asked about how many professionals were in the team and what was their background, and with the answers obtained, interesting conclusions were reached, such as the fact that many companies having a multidisciplinary team like this if that was something to take into account when building a team and something important to develop projects in this area. In certain cases, in two interviews, they said that in fact the project at the beginning was made up only of designers and then they started and introduced people from other areas in the team because they thought it made sense and was an asset in the area in which they were working.

"We have about 30 people worldwide, so we're small, we have a very interdisciplinary people working with us. (…) we also need them to be really broadly knowledgeable and interested and able to actually learn complex things quite quickly. And so, it just turns out that many people who have those qualities have actually done more than just straight design. (…) So it's important that we actually also have different perspectives present in the project team."

Male interviewee (from Munich, Germany)

"About backgrounds, is interesting, it used to be that half of our staff had a design background, now I would say only a third of our staff has a design background. We are less and less a design firm and more and more a multidisciplinary social innovation firm."

Female interviewee (from Cincinnati, USA)

In relation to the people who enter the projects, often, in some projects, part of the team was also the community. It is observed the existence of work with vulnerable communities and also a little associated with the issue of co-creation. There was a joint work with the client and the community, projects in which they asked local people to intervene. In some cases, the impact of working with certain vulnerable groups was even mentioned and the involvement of the community in the projects.

"(…) But it was not an industrial production, it was a participatory production, on a small scale, with local materials and with the participation of the community that lived in those places. (…) We left a

large part of the design open, and the design was adapted with these people to make the most of those materials and also adapting to the group's possibilities."

Male interviewee (from Madrid, Spain)

In some conversations, the existence of volunteering in the projects was discussed, so volunteers were also part of the teams and were sometimes even essential for the sustainability of the projects. In addition, a motivation for some of the founders of social projects was the fact that they had already volunteered before.

The COVID Context

It was analysed the situation of the Covid-19 pandemic, it was clear that all people and companies were affected, however, it boosted the increase of this type of more social projects, some companies already worked remotely.

"But interesting in terms of, you know, with covid and everything. We are already so used to working remotely in the sense that we connect virtually."

Female interviewee (Denver, USA)

(...) in terms of demand for platforms like ours, there was a huge boost, as I said a while ago, all the networks that had conferences and events or physical communications going everything that is physical to online"

Female interviewee (from Porto, Portugal)

"And actually, we are not affected right now we also had a little bit more opportunities."

Female interviewee (from Milan, Italy)

There were breaks, but there were new customers and there were others for whom it was more difficult ... only flexible companies were able to adapt quickly. Companies where field and face-to-face work was very important were not being able to adapt quickly.

5 Discussion

In this chapter a reflection is made on what was concluded after the entire project of collecting and analysing information. It is where the meaning and implications of the results are explored in relation to the initial research question: "What is the difference between Social Design and Design for Social Innovation?" Differences regarding etymology, methodology and even in terms of outcomes, which results in the end of the process.

The main objective of this research project was to contribute to a framework of study of the field, by explaining methods and terms as well as financial sustainability of the projects; to observe and to document the methodologies used during a Design project in a Social Design context; to understand the opinions of professionals in the area. In figure 104 is a framework of the findings that help to clarify these concepts and some of the conclusions made during this research project that are explained more deeply.

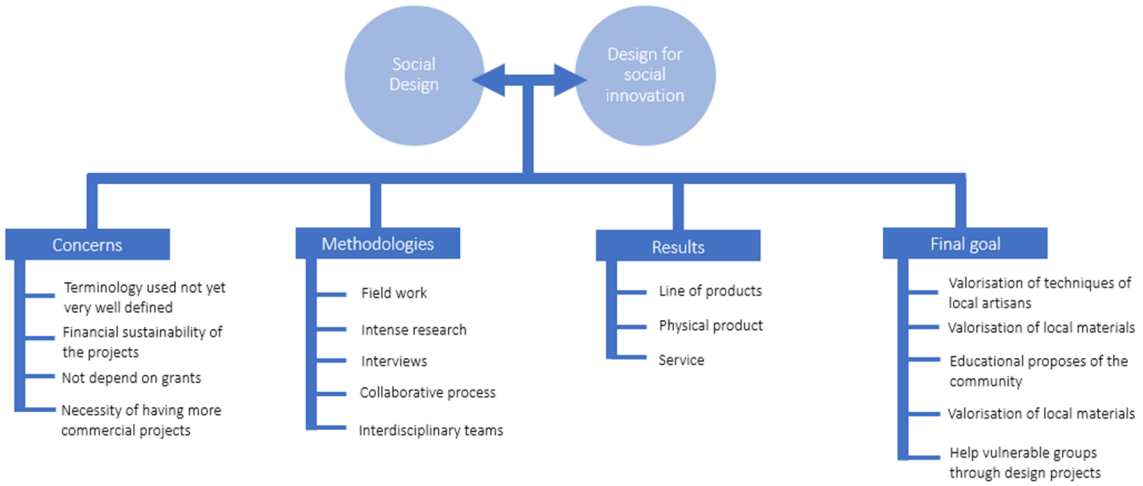


Figure 104: Synthesis diagram of the findings that help to clarify these concepts

Before the beginning of the internship, a small investigation is carried out on the theme of social design, on the terminologies and on the state of research at this time. What initially drew attention was the lack of definition in this area, although there are already some studies that argued that there was a difference between the terms social design and design for social innovation.

As referred by the author Ezio Manzini in the literature review in contemporary reality, this differentiation between social design and design for social innovation tends to blur, as the two tend to converge and create areas of objective (and very productive) overlap. Social design is increasingly oriented toward social innovation, recognizing that this offers the only chance for solving the problems it traditionally deals with. In turn, design for social innovation, facing the extension of the economic crisis, is more and more frequently involved in initiatives that involve socially sensitive issues.
At the beginning of the project, on the internship, a project is carried out in collaboration with communities of artisans in Azerbaijan. Therefore, one can clearly see the importance of handicrafts in these social design projects, as it is also referred to in the first chapters of the dissertation. One of the conclusions reached is that design is actually used as a strategic tool in projects for social innovation, and that product design is more used in locations with fewer resources, or poorer, or with a large number of

people dedicated to manual arts. This is also discussed later during the interview phase. Many of the projects, even before the project referred to in this internship report, made by the design studio, were in poorer communities where there was already some technique of local artisans and raw materials and design is used as a strategy that allows valuing the local skills and materials and create more contemporary products that are easier to sell, which contributed to the financial sustainability of the project and helped the social reintegration of the community.

Through the internship experience and also through conversations with professionals in the field, it was possible to conclude and reflect on the importance of handicrafts, the importance of the integration of artisans and older people. Projects for the reintegration of older people into society were also addressed through projects more dedicated to handicrafts, projects related to the textile industry, and how this allows valuing the skills of people who are already unemployed and occupying themselves through design pieces and their marketing.

During the analysis of the interviews and in accordance with what was observed during the internship, the relevance of fieldwork in design projects dedicated to social innovation is evident. The project worked during the internship had several months of field research, in Azerbaijan communities previously made, in which the studio team learned about their skills and the materials that could be used as well as the production capacity and manufacturing methods. As with other projects discussed during the interviews, working with the community proved to be very important. So, in addition to the research phase before the development of the project, but even during some projects, there was a strong collaboration and co-creation. Another interesting conclusion, due to the data analysis collected after the interviews, is the existence of multidisciplinary teams within this context of designing while promoting social innovation. This fact is in line with the initial literature review. Despite not being so observed throughout the internship, due to being a small team of designers, he did not fail to notice the collaboration with local professionals from the communities with whom they worked.

In the process of qualitative data analysis, in general terms, interviewees spoke more in the last questions about their methodologies and not so much about the terminologies. In several cases there was a dynamic of warming up of the interviews, in which a presentation was made, sometimes extensive, in which they spoke about their academic and professional path and the projects in which they were involved. Throughout the interviews, as more was being done, there was an acknowledgement process that was increasing from interview to interview, until the data had gotten saturated, not demanding the conduction of more interviews.

Regarding the projects developed by the companies where the interviewees worked, not all of them resulted in physical products, which was an interesting conclusion. There were few cases in which there was no product design, but the idea was that it was more in developed communities where a service was created with a more educational objective in the community.

Terminology used in these types of projects, these concepts and domains are still not very clear, and many of the professionals are more focused on a practical component. This makes this study timely and demanding.

Moreover, the importance of digital work in this area of study, was interesting and did not exactly meet the initial expectations - it ended up making sense regarding the pandemic time we are living, and companies had to adapt. The impact that this way of working had and have is the lack of personal contact on the one hand but allows access to people across the world without leaving home, on the other hand.

It is evident that design can play a fundamental role for society, especially in major contextual changes, whether due to a virus or problems such as poverty and inequality. For those who operate in this discipline, many of its strengths are obvious and undeniable, but even so, they are not always precise or clear. This is because if there is something to understand about design, although it has existed since the first moment when man creates something, it is still relatively recent in some areas and is constantly evolving.

Compared with other areas such as architecture or medicine, for example, design still has a lot of research in the academy to be done, its contours are still little stabilized. Its study is recent and its understanding by others than those who study it deeply is still unsafe. Even by professionals in the field who are dedicated to practice, but not so much to the theoretical study of concepts and who recognize that it is important to continue doing a study in the academy to better define certain concepts. That is why this study is important to help define these concepts better and to give relevance to this area.

In this sense, conducting academic studies on design is essential, both on what is the most concrete and tangible side of design, such as product design, or on areas of design that are more recent, such as service design and design thinking, which perhaps they are more in keeping with the times we are going through. But in the end, as we could see in the qualitative analysis of the data collected more and more, design is used as a design methodology, not knowing at the outset whether the result will be a physical product, being a product design, or just a service or system.

6 Conclusion and future research

There is a need to establish a conscious design that aims to solve social and environmental problems. For this, the designer must prioritize environmental and social requirements without neglecting technical, ergonomic, aesthetic, symbolic requirements, throughout the product development process.

The internship report in a design studio in Milan and the dissertation afterwards, has allowed this research to report the work of a design team and observe the everyday methodology and also to investigate more in-depth this topic of design for social innovation.

The initial main goal of this research with the internship report in a studio that developed projects for social design combined with a secondary investigation of literature review on the theme of social design. During the internship, a worldwide pandemic was installed which, in addition to changing the dynamics of the internship, teamwork and even influencing the project due to the communities not being able to collaborate with us and making the prototypes of our design concepts, ended up also leading suspension. With less internship material for the execution of the report, the document was adapted for part of the internship report, part of a more theoretical dissertation on the topic. Companies had to adapt and work online, and it has made possible to reach more professionals from other areas and countries, not only Italy and Portugal, by conducting Skype interviews by video call. The collaboration of companies that agreed to dedicate some of their time to a small conversation, was essential for this study.

The work has, therefore, primary and secondary research work - the internship being part of the primary research of which action research is part: the internship and the interviews, and the secondary investigation which is the state of the art - the literature review.

After the investigation, it is concluded that the relevance of the theme is clear, throughout the document, some recent lectures were addressed with panels of designers and if the theme has been discussed, it only shows the need to discuss and approach it and its importance in today's world.

Advocacy to this topic was made this way drawing attention for the importance of studying and analysing it in depth because embraces a large scope of demanding areas from technology, economics to sociology.

The whole study was carried out around the role of design and on the producer as well. However, an interesting future study would be studying the process and etymology of the terms on the market side and how the end user sees these products. Products have gone through a process of social inclusion many times, out of concern with the result of empowering communities – This way it would be interesting the understanding of how this factor influences the consumer, the story behind the product, the whole process, and not only its aesthetic and emotional appeal or occupation. Moreover, a qualitative research may be useful, by including travelling to communities that may benefit from this design strategy for social insertion and the creation of local economic sustainability. Additionally, the research on impact of this approaches on society as end users in relation to the valorisation of products that have a local culture and a history incorporated in their production as an element of value creation may be useful.

Even though it is noticed an increase in the relevance of service design in the area of design for social innovation, product design is still very demanding. Product designers as every other designers or craftsmen are creative and they have broader ways of thinking, about the material, the process of manufacturing. Designers naturally consider the user and give importance to ergonomic and feasibility. Other skills of designers are very important, like sketching, prototyping, the ability to rapidly make the idea visual, tangible.

Design for Social Innovation is a relatively recent area of research, teaching and design practice for sustainability, an area that has been developed to suppress the need for a more radical approach to current consumption and production patterns.

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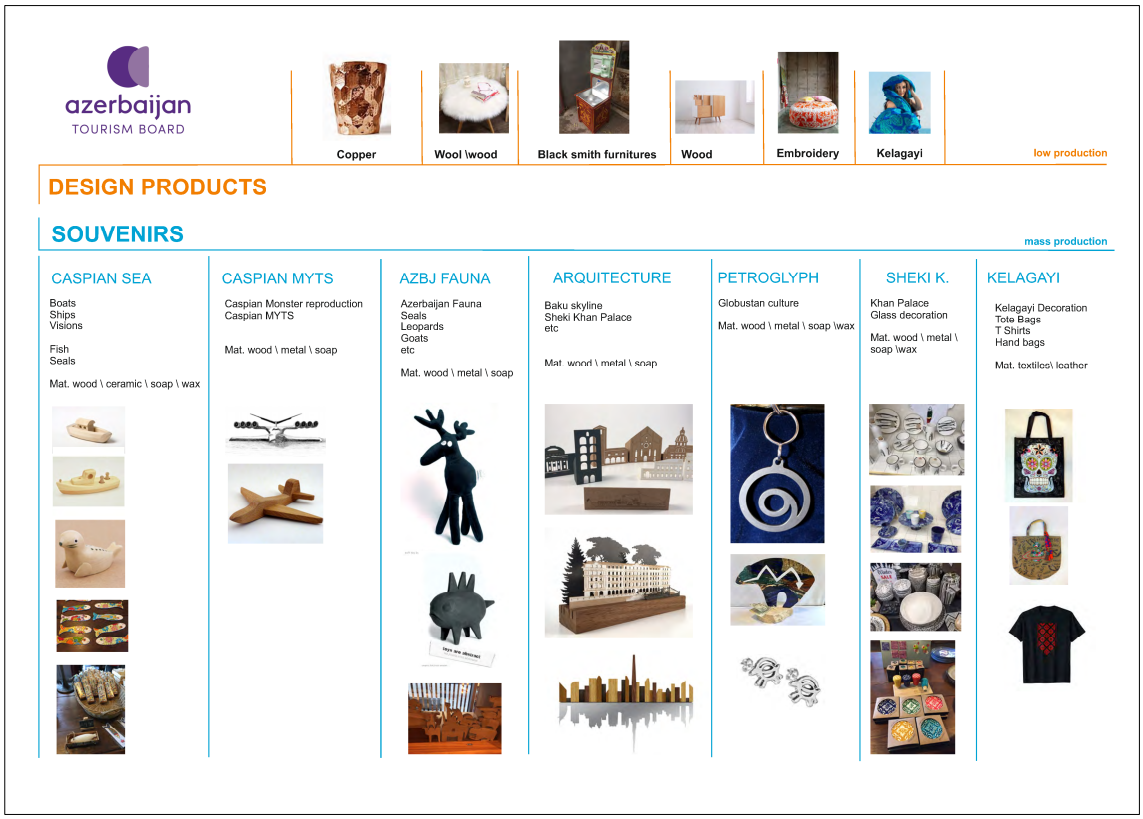
8 Appendix

Appendix 1 - Internship Report – "Handbook souvenirs 2020", Azerbaijan Tourism Board Project





INSPIRATIONS
Caspian Sea











Caspian Boats

INSPIRATIONS
Caspian Sea



caspian seal





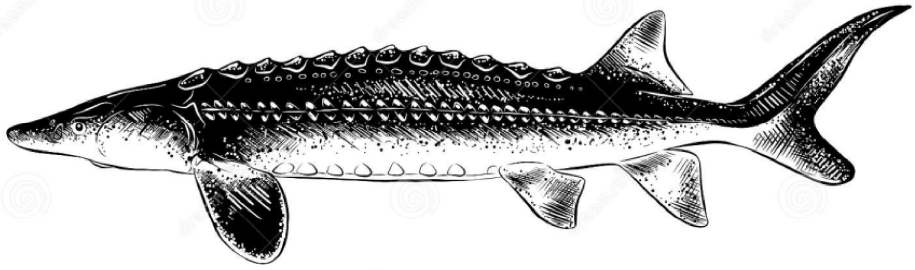






INSPIRATIONS
Caspian Sea



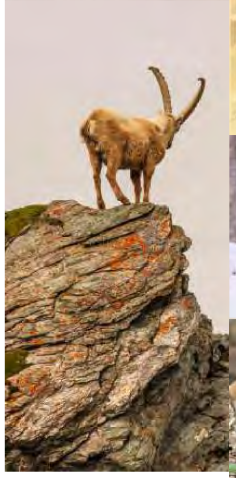


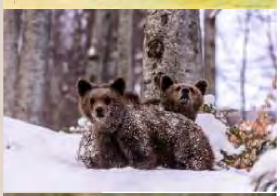
Sturgeon

INSPIRATIONS
Animals









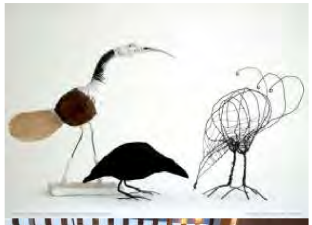














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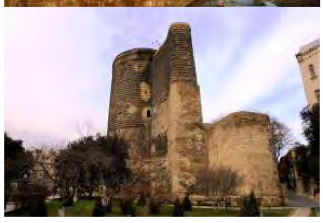
Arquitecture











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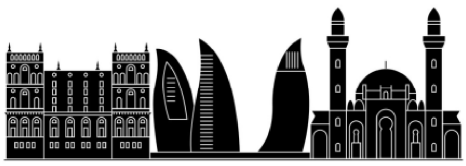





INSPIRATIONS

Globustan Prehistory

















Metal

INSPIRATIONS

Globustan Prehistory











Paths

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Globustan Prehistory





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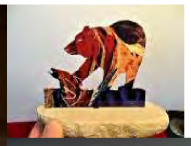
Globustan Prehistory

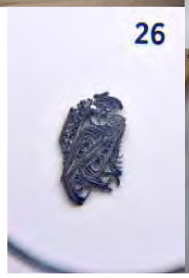


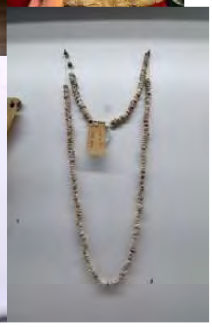












Metal

INSPIRATIONS

Sheki culture



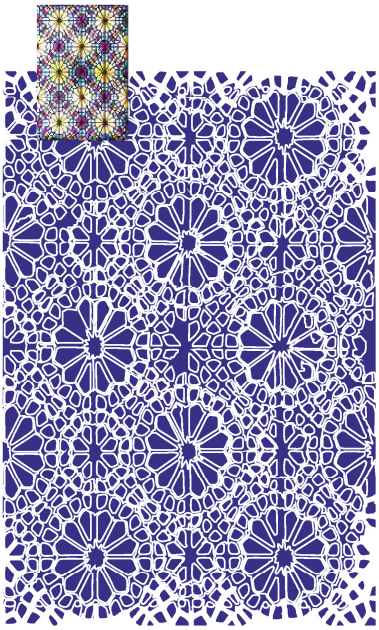




Ceramic

INSPIRATIONS

Sheki culture





Ceramic

INSPIRATIONS
Sheki culture





Ceramic

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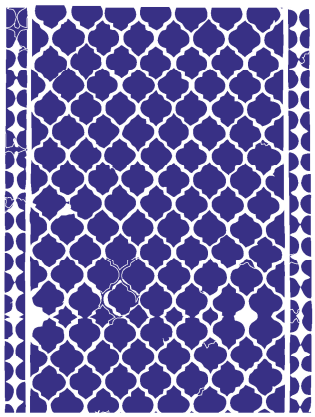
Sheki culture





Ceramic

INSPIRATIONS
Sheki culture





INSPIRATIONS
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TOTE BAGS







INSPIRATIONS
Sheki Culture



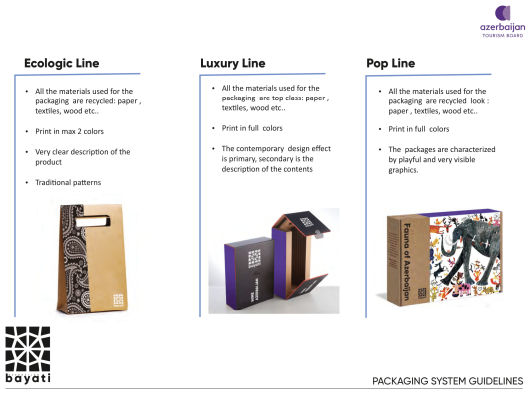


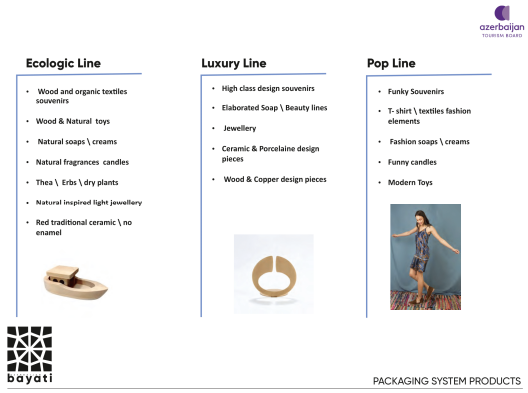


T-SHIRT

Appendix 2 - Internship Report – Souvenir Line: Bayati Packaging Guidelines

Made by the Studio





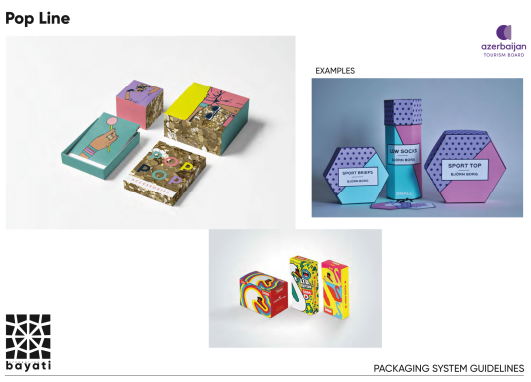












Appendix 3 - Internship Report – Final Presentation of Projects

On CD attached to the document.

Appendix 4 - Qualitative Study – Email sent to social enterprises to do a skype interview

Good Morning,

My name is Ana Rita Pintão and I am a Master student of the last year of a Master's in Product Design at ESAD Matosinhos in Portugal (https://esad.pt/) and I am doing my master's thesis in the area of social design with the title “Design as a tool for social innovation”.

I therefore contact you as it would be an asset to my investigation if we could talk in a short Skype call, on a day and time at your convenience.

I have been a social volunteer at an NGO, GASPORTO (https://www.gasporto.pt/), for 6 years now, and I think that is what motivated me to choose as my thesis theme the study of Social Design, combining Product Design and the social area.

At the end of January 2020, I went to Milan to do a curricular internship at a Design studio, Giulio Vinaccia & Associates (https://www.giuliovinaccia.org/), which is dedicated to the area of Social Design and carries out projects for UNIDO. Due to the exceptional circumstance in which we live, the internship was suspended.

I am getting in touch with you because I was very interested in your project.

I will carry out an internship report and also a dissertation in order to understand the relevance of Design for Social Innovation and its distinction to Social Design. Research and understand the methodologies used by studios that develop work in the field of social design and how they are financially sustainable. Furthermore, I also want to understand how this area was affected by the situation of Covid-19 and how they reacted to this situation, given the situation we are experiencing.

I would therefore like to have your permission to record the audio and I guarantee the confidentiality on this interview and data will be used only for this study. I estimate it to take you about 20 minutes.

Thank you in advance for your availability and help.

Best regards,

Ana Rita Pintão

Appendix 5 - Qualitative Study – Interview script

Topic: Investigation of social enterprises

Script:

<table>
<tr><td colspan="2">Hi, first of all thanks for the availability and for giving your time for this conversation.

As I mentioned in the email, I commit to the confidentiality of the interview and ask for your authorization to record the audio. Information that will be used only for this study.</td></tr>
<tr><td colspan="2">1st Part- Introduction:

To start I wanted to introduce myself, as I said in the email, my name is Ana Rita Pintão, I am 26 years old and I'm a Product Design Master student. I have a bachelor’s degree in mechanical engineering, and then I went into the product design area and I am currently doing my master's thesis in the field of social design with the title "Design as a tool for social innovation". I went to do Erasmus to Milan earlier this year to do a curricular internship in a small design studio dedicated to social design, (Giulio Vinaccia &Associates) but due to the situation of Covid-19 I had to return to Portugal earlier.

To begin, if you want to make a short presentation about yourself for the interview and talk a little, make a short summary about the project.

I divided the interview into 3 essential topics.</td></tr>
<tr><td colspan="2">2nd Part- Understand difference between Social Design and Design for Social Innovation:

The first question, as I already said, my subject of study is the area of social design and during the literature review on the subject some questions appeared and that is why with this interview I am looking for some answers and fundamentally opinions.</td></tr>
<tr><td>Q1</td><td>Can you make a distinction between Social Design and Design for Social Innovation? In your opinion are they similar concepts?</td></tr>
<tr><td colspan="2">3rd Part- Understand how the company works. Understand the business model:

The second topic of the interview is to understand how the company works and to understand a little the business model.</td></tr>
<tr><td>Q2</td><td>a) What is the main focus of your company? What kind of projects does the company do?</td></tr>
</table>

	b) Related to the first question, do you consider that your company is working on social design projects or projects for design for social innovation? (If it makes sense, depended on the conversation)
Q3	How do the projects start? How are the problematics that need to be solved identified? What is the process? How is your methodology?
Q4	Eco Design vs Design for Social Innovation? (only if I have time and makes sense during conversation)
Q5	How many people work with you and what is their background?
Q6	What is the role of **product design** in your company and in the process?
Q7	How are the projects financially sustainable? Where does the money come from? What is the business model generally? (How is there value creation?)
4th Part- Covid-19 Situation: The third topic of the interview is about the situation of the Covid-19 pandemic. How the studio reacted to the situation.	
Q8	a) Regarding the Covid-19 situation, how did it affect your company? The projects? How did the studio react to the situation? What changed? (Did the projects got suspended or did it appear new projects to be involved?)
	b) What is your design studio doing regarding this problematic?

Who: Designers or workers at Social Enterprises, companies or studios with projects for social innovation.

Portuguese script

Bom dia antes demais obrigada pela disponibilidade e por ceder o seu tempo para esta conversa. Como referi no email comprometo-me à confidencialidade da entrevista e peço autorização para gravação do áudio. Informação que será utilizada apenas para este estudo.	
1ª Parte – Introdução: Para começar queria apresentar-me, como disse no email, o meu nome é Ana Rita Pintão, tenho 26 anos e sou aluna de Mestrado de Design de Produto. Eu sou licenciada em engenharia mecânica, e depois enveredei pela área do design de produto e estou neste momento a realizar a minha tese de mestrado na área do design social com o título "Design as a tool for social innovation". Para começarmos, se quiser fazer uma pequena apresentação para a entrevista e falar um pouco, fazer um pequeno resumo, sobre o projeto. Eu dividi a entrevista em 3 tópicos essenciais.	
2ª Parte- Entender a diferença entre Design Social e Design para a Inovação Social: A primeira questão, como disse anteriormente o meu tema de estudo é a área do design social e durante a revisão de literatura sobre o tema algumas questões foram surgindo e por isso com esta entrevista venho á procura de algumas respostas e fundamentalmente opiniões.	
Q1	Consegue fazer uma distinção entre Design Social e Design para a Inovação Social? Na sua opinião são conceitos semelhantes?
3ª Parte- Entender como a empresa funciona. Entender o modelo de negócio: O segundo tópico da entrevista é para entender como a empresa funciona e compreender um pouco o modelo de negócio.	
Q2	a) Qual é o maior foco do seu estúdio? Que tipo de projetos desenvolve?
	b) Em relação à primeira questão, considera que o seu estúdio trabalha em projetos de design social ou projetos de design para a inovação social? (Se fizer sentido perguntar, depende da conversa)
Q3	Como é que os projetos começam? Como são as problemáticas que necessitam de ser solucionadas identificadas? Qual é o processo? Qual é a metodologia?

Q4	Eco Design vs Design para a Inovação Social ? (só se estiver com muito tempo e fizer sentido)
Q5	Quantas pessoas trabalham consigo e qual é o background delas?
Q6	Qual é o papel do design de produto no seu estúdio e no processo?
Q7	Como são os projetos financeiramente sustentáveis? De onde vem o dinheiro? Qual é o modelo de negócio geralmente? (Como há criação de valor?)
4a Parte- Situação da pandemia Covid-19: O terceiro tópico da entrevista é sobre a situação da pandemia Covid-19. Como reagiu o estúdio á situação.	
Q8	a) Em relação à situação do Covid-19 como afetou o estúdio? E os projetos? Como é que reagiram? O que mudou? (Os projetos foram suspensos ou surgiram outros projetos para estarem envolvidos?)
	b) O que está o seu estúdio de design a fazer em relação a esta problemática?

Appendix 6 - Qualitative Study – List of categories coded in NVivo

Codes

Name	Files	Refe
1 Interviewee presentation	17	20
2 Terminology	19	114
Design for sustainability	1	1
Human centered design	1	1
Participatory design	2	3
Social Design vs Design for Social Innovation	19	106
1 Don't know for sure	9	13
2 Don't make a distintiction	8	14
3 Disagree with the term	2	2
4 Don't use either term	2	2
5 Make a distinction	16	51
Design for Social Innovation	15	25
Social Design	14	20
Don't give value to the terms	3	4
Social impact	2	2
3 Company and projects analysis	18	318
1 Type of projects	8	8
1 Comercial projects_private companies	3	4
2 Social innovation projects_organization	6	12
3 Projects	16	80
Design innovation	1	2
Design Thinking	3	4
Graphic Design	0	0
Human centered design	3	3
Product Design	3	4

Name	Files	Refe
Service Design	2	3
Strategic design	1	3
User centered design	1	2
2 Methodologies	18	131
Apply for a project	5	5
Co creation	3	3
Collaborative design process	1	1
Field work	6	12
Importance of interviews	2	2
Own company projects	4	9
Process	11	22
Request from client	9	15
3 Team structure	18	27
4 Role of Product Design in the process	16	23
Digital products	2	3
Physical products	4	7
Service Systems	3	4
5 Business Model	18	98
Comercial projects	2	3
Consulting firm	6	6
Crowdfunding	1	2
Institutions financial support	10	14
Non-profit organization (ONG)	5	7
Salary	2	2
Social Innovation	3	6

Name	Files	Refe
University or education support	1	2
6 Covid-19 Situation	10	12
2021 (future) preditctions	8	9
Digital business model	8	9
Facility on remote work	7	8
Impact of Covid	11	18
Italy situation	1	1
New projects	9	16
Projects Covid related	7	11
Projects stopped or postponed	14	23
Projects working with risk groups	1	1
Re-think the projects and processes	15	31
Work gone up	4	7
Other themes	0	0
A design problem	3	4
Design as a tool	9	14
Dificulties of Social Design	9	18
Economical Aspect	2	5
Educational proposes	4	6
Environmental Aspect	4	9
Impact generated	6	15
Importance of this study	5	7
Influence of volunteer work	6	7
Interdisciplinary teams	8	17
Raw materials_Resources	2	7
Sustainability of Social Innovation projects	5	9
The role of crafts_traditional arts	5	22
Work with communities	10	31
Work with vulnerable groups	3	3

Appendix 7 - Qualitative Study – Interview's transcription and analysis on NVivo

Name: Files\\Interviews\\Entrevista 1

Entrevista #1

Nome:

Profissão: Designer

Formação:

Data da entrevista: 18/07/2020

Eu dividi a entrevista em 3 tópicos essenciais.

A primeira questão, como disse anteriormente o meu tema de estudo é a área do design social e durante a revisão de literatura sobre o tema algumas questões foram surgindo e por isso com esta entrevista venho á procura de algumas respostas e fundamentalmente opiniões.

Consegue fazer uma distinção entre Design Social e Design para a Inovação Social?

Não, não dá. Primeiro porque mesmo a definição de design social é errada. Porque design social pressupõe que tem um design que não é social (ahaha) e todo o design deveria ser social, não? Então não tem design social. Todo o design, o design nasceu para trabalhar para as comunidades, para dar respostas a necessidades, é um sentido muito amplo. Então todo o design é social, simplesmente muitos projetos são feitos para uma parte de elite da sociedade, mas todo o mundo tem. Com respeito a design social e design para a inovação social, é exatamente igual. Porque design sem inovação não é design, então não tem design sem inovação. Então, claramente, todo o projeto de design tem uma arte de inovação

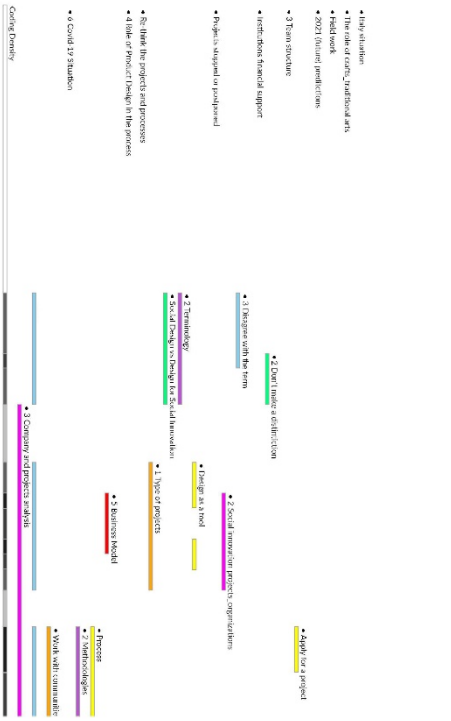
O segundo tópico da entrevista é mais para entender como é que o estúdio funciona e compreender um pouco o modelo de negócio.

Qual é o maior foco do seu estúdio, que tipo de projetos desenvolve?

mas em linhas gerais o que nós trabalhamos é projetos onde o design é um elemento de um programa maior de desenvolvimento. Normalmente é um programa de desenvolvimento social onde o design é uma das componentes. Nossos clientes principais não são empresas privadas, mas são instituições que podem ser instituições nacionais como você viu o estado do Azerbaijão, a agência nacional de turismo ou entidades internacionais como as nações unidas. Mas todos os nossos clientes precisam do nosso trabalho com respeito a utilizar o design como uma ferramenta de desenvolvimento. Nós não fazemos praticamente mais design aplicado ao produto de consumo exclusivamente.

Mais sobre a metodologia, como é que os projetos começam? Como são as problemáticas que necessitam de ser solucionadas identificadas? Qual é o processo? Qual é a metodologia?

Normalmente os projetos não nascem de nós, mas sim nascem das comunidades. Nós recebemos uma informação de uma entidade que por sua vez recebeu uma informação da comunidade e nós nos baseamos sobre esse pedido de informações, esse pedido chamemos de auxílio, de necessidade. Precisamos melhorar isto, precisamos solucionar este problema, precisamos criar uns novos mercados, mas sempre parte da comunidade, das instituições que gerenciam as commidades. E uma vez que esse pedido é



recebido nós o que fazemos é fazemos uma análise de campo para ver se as expectativas que têm as comunidades, que têm as instituições, são espectativas possíveis ou impossíveis e sobre esse estudo de campo que nós fazemos, fazemos um programa, propomos um programa de trabalho e sobre esse programa de trabalho construímos um projeto junto com a comunidade e junto com as instituições que gerenciam a comunidade. É assim basicamente.

Quantas pessoas trabalham consigo e qual é o background delas?

Com você, não vou responder. (São, portanto, ele, a designer de comunicação, outro designer e dois ou três estagiários da área de design. Logo é uma equipa de cinco pessoas com background de design.)

Qual é o papel do design de produto no seu estúdio e no processo?

Dentro dos processos de desenvolvimento que nós temos tem sempre uma componente de, não sempre, mas muitas vezes tem uma componente de design de produto. Então, se por exemplo nós temos de trabalhar para um sector que é o setor turístico. E para o setor turístico temos que pôr em contacto os compradores que são os turistas com as comunidades carentes das cooperativas de todas as aldeias de um lugar. Quase sempre uma das respostas mais simples é criar novas linhas de produtos. Então o design de produtos é uma das ferramentas mais utilizada para criar a sinergia do projeto, isto é, para criar a possibilidade que os projetos se autossustenient. Porque as comunidades com que nós trabalhamos normalmente não só de assistência técnica, mas precisam também de umas condições de vida melhor. E para criar essas condições de vida nós temos de abrir as portas dos mercados e para isso precisamos de produtos. Então design de produto é uma das ferramentas que nós usamos, como design gráfico, como outro tipo de design é utilizado dentro da mesma estratégia do projeto.

Como são os projetos financeiramente sustentáveis? Basicamente, qual é o modelo de negócio geralmente? (Como há criação de valor?)

Não tem um standard, mas geralmente os projetos são sustentados por instituições internacionais ou nacionais de apoio às comunidades. Então nós temos dois, três anos à disposição para desenvolver o projeto e instalá-lo e pô-lo a funcionar. Durante esse dois ou três anos as comunidades recebem assistência técnica e financeira para que os modelos que nós desenvolvemos possam ser desenvolvidos, para que tenham acesso ao mercado e depois de um período digamos depois desse tempo as comunidades são, chamemos assim, de maneira muito terrível, abandonadas, são deixadas a trabalhar independentemente. Recebem só de vez em quando um controlo.

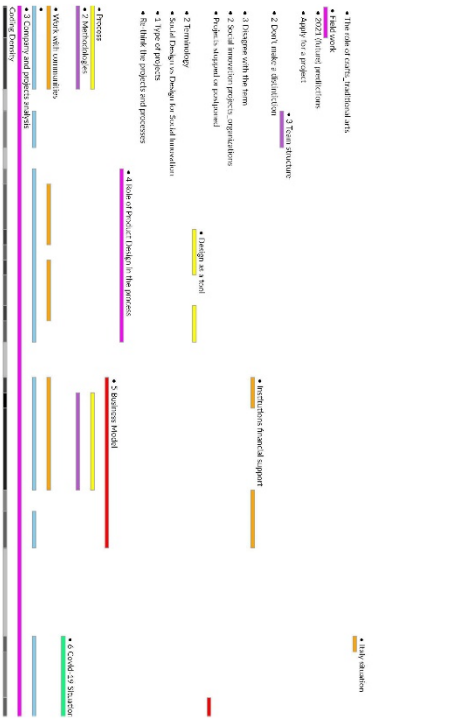
Basicamente existem sempre alguma associação que apoia os projetos. Alguma entidade, não só o estúdio.

Sim, os projetos que eu trabalho, que nós trabalhamos, têm sempre uma instituição que é gestora do projeto e que ajuda o projeto a se desenvolver. Não é 100% mas 90% é assim.

O terceiro tópico da entrevista é sobre a situação da pandemia Covid-19. Vou tentar focar-me um pouco também, perceber como a situação surgiu e como é que reagiu o estúdio à situação.

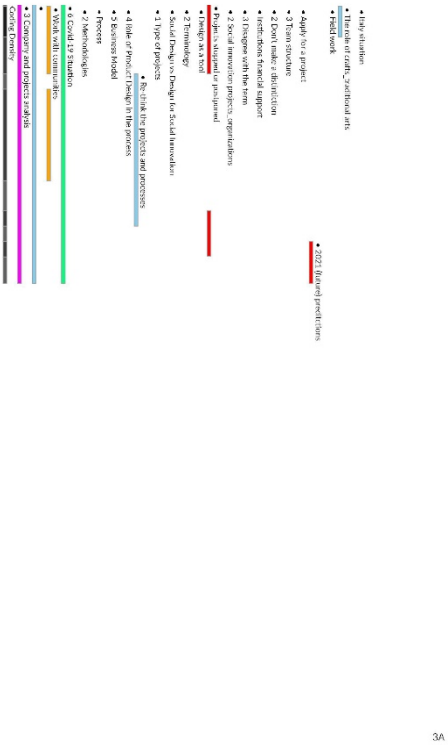
Em relação à situação do Covid-19 como afetou o estúdio? E os projetos? Como é que o estúdio reagiu? O que mudou? (Os projetos foram suspensos ou surgiram outros projetos para estarem envolvidos?)

Basicamente o que passou foi que no começo, você sabe bem, a história do Covid foi muito italiana, então o resto do mundo continuou trabalhando de maneira tranquila. E isso mais ou menos foi fevereiro e março e em abril a epidemia se abriu a todo o mundo, e todo o mundo começou a ter problemas. Então no primeiro mês, mês e meio, até digamos finais de abril nós mais ou menos começo de abril nós trabalhamos normalmente, porque os projetos continuavam de maneira regular. Na medida que a pandemia foi



chegando a todos os países onde estávamos trabalhando, a maioria dos processos foram parando. Foram parando porque os artesãos não se podiam reunir, porque as comunidades ficavam isoladas, porque as pessoas que faziam o controlo do projeto não podiam se mover para um lado ou para outro. E também porque nós como chefes de projeto não nos podíamos mover.

O que passou nos últimos meses, nos últimos meses o que tive de fazer, o que o estúdio teve de fazer foi replanear todos os projetos. E redesenhar os projetos modelo Covid, isto quer dizer, em vez de planear uma série de missões para visitar as comunidades e identificar as linhas de projetos que podíamos desenvolver tivemos que primeiro formar uma equipa local e então tivemos mais ou menos um mês, um mês e meio de formação para criar essa equipa que pudesse ser nossos olhos, chamemos assim. E essa equipa agora, a equipa local, é a que está viajando para as comunidades e está apresentando relatórios e sobre essas informações estamos a construir o projeto. É uma coisa que nunca experimentamos, porque sempre queríamos olhar as coisas de perto, mas por enquanto é assim que estamos a funcionar. Mais na frente veremos, mas por enquanto nós temos já tudo planeado para 2020 termine desse jeito, isso é, praticamente com uma série de observadores virtuais, e tudo feito virtualmente. E antecipando toda a parte de projeto agora e deixando parado tudo o que é desenvolvimento de projeto porque desenvolvimento de projeto precisa de muito mais a nossa presença e em 2021 estimamos que o primeiro semestre mais ou menos vá ser assim. Para o segundo semestre de 2021 tenho esperança de que tudo volte mais ou menos à normalidade.



Name: Files\\Interviews\\Entrevista 2

Entrevista #2

Nome:

Profissão:

Formação:

Data da entrevista: 20/07/2020

Como referi no email comprometo-me à confidencialidade da entrevista e peço autorização para gravação do áudio. Informação que será utilizada apenas para este estudo.

Para começar queria apresentar-me, como disse no email, o meu nome é Ana Rita Pintão, tenho 26 anos e sou aluna de Mestrado de Design de Produto. Eu sou licenciada em engenharia mecânica, e depois enveredei pela área do design de produto e estou neste momento a realizar a minha tese de mestrado na área do design social com o título "Design as a tool for social innovation". Fui no início deste ano de Erasmus para Milão para realizar um estágio curricular num pequeno estúdio de design dedicado ao design social, mas devido à situação do Covid-19 tive de regressar mais cedo a Portugal.

Para começarmos, se quiser fazer uma pequena apresentação para a entrevista.

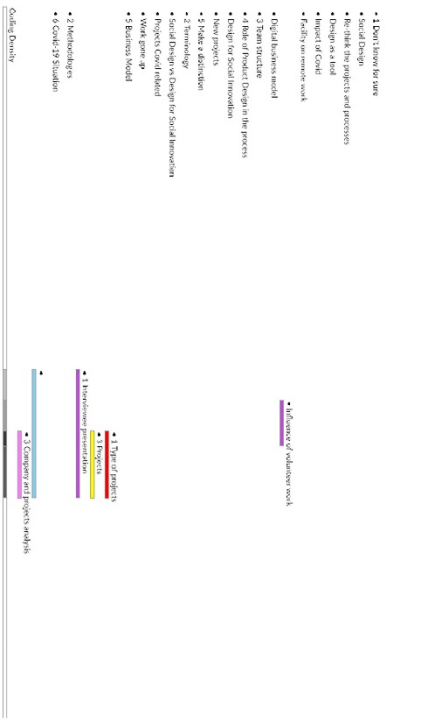
tenho 30 anos e estudei design. Comecei por estudar economia, mas depois estudei design. Andei em Belas artes, estudei design de comunicação. Depois casei com o outro fundador do projeto, somos três co-founders e fundamos a WeChangers. Basicamente o meu percurso é todo muito em trabalho social, sempre que estudei fui trabalhando como voluntária em vários sítios, depois de estudar fiu para Moçambique durante um ano e a partir daí comecei a trabalhar só em vídeo para a área social. Fazia vídeos para projetos sociais, para organizações. E depois quando cheguei a Portugal só trabalhava para fundações e depois conheci o Duarte e decidimos criar a WeChangers e desde aí que estamos a trabalhar nisto.

Para começar a entrevista, sobre a WeChangers, pelo que eu li, é uma plataforma que põe em contacto organizações e empresas ligadas à área social e ambiental, por isso não é uma empresa nem estúdio de design, pelo que compreendi, mas achei de qualquer forma que a entrevista seria útil para o meu estudo.

Eu dividi a entrevista em 3 tópicos essenciais.

A primeira questão, como disse anteriormente o meu tema de estudo é a área do design social e durante a revisão de literatura sobre o tema algumas questões foram surgindo e por isso com esta entrevista venho á procura de algumas respostas e fundamentalmente opiniões.

Inicialmente nem sabia que era designer de formação, por isso até acaba por ser bastante mais interessante. Talvez já tenha contactado com projetos, apesar do estúdio não ser um estúdio de design, ou empresas que se dediquem à área social envolvendo também o design, não sei se é o caso…



Já, conheço bastantes.

Por isso a primeira questão é, um pouco mais teórica, se consegue fazer uma distinção entre o termo Design Social e Design para a Inovação Social? Se na sua opinião são conceitos semelhantes ou se consegue fazer alguma distinção entre estes dois termos.

Não conheço nem estudei isso. Eu diria que nós estaríamos mais relacionados com o design para a Inovação Social. Design social parece-me uma ajuda mais direta. Está é para a inovação social, é uma plataforma que claramente que envolve design, acima de tudo é tecnologia e o design está completamente associado tanto UI como UX. E claramente que todo o design da plataforma vai ajudar para que a plataforma seja mais eficaz para as pessoas poderem realizar os seus trabalhos sociais. Portanto, é um bocado mais indireto, mas eu acho que é a segunda, mas assim completamente sem qualquer estudo.

Ok. Sim era uma pergunta mais teórica não precisava de ser mesmo em a relação ao projeto, mas era para saber se realmente tinha uma opinião sobre os dois termos.

O segundo tópico da entrevista é para entender como é que a empresa funciona e compreender um pouco modelo de negócio.
Por isso a primeira questão é qual é o maior foco da vossa start-up? Que tipo de projetos desenvolve?

A ideia é nós ajudarmos a área social a conectar-se e a colaborar mais efetivamente. Basicamente, comparando por exemplo com o Behance, a área social está muito dispersa. Se eu me perguntar, olhe quero fazer voluntariado onde é que eu vou? O que é que eu faço? Que projetos é que estão relacionados com a minha área? Com quem posso falar? Está tudo muito disperso. Uma pessoa usa o Google praticamente e por isso nós queríamos mapear antes demais tudo o que exista da área social. Tanto projetos, como pessoas, como financiadores, etc. E por isso o grande foco é mapear com objetivo de pôr as pessoas em conversa e contacto, conectar-se, e depois ajudar na colaboração. O design aqui finciona muito, o design e tecnologia, muito baseado noutras plataformas que nós conhecemos do dia-a-dia, que é o Behance, que é o LinkedIn e um WhatsApp misturado, portanto temos ferramentas que vão ajudar as pessoas a conectar-se a colaborar. Por exemplo temos uma espécie de mensagem, uma app, Messenger, que pode comunicar como se fosse um WhatsApp. Temos também cards para cada projeto muito parecidos com o Behance, portanto cards em que uma pessoa clica e vai ver os projetos e vai ver quem está por trás do projeto, etc. Portanto funciona mais ou menos assim.

Eu não disse anteriormente, mas eu faço voluntariado já há seis anos numa organização que é o GASPORTO, não sei se conhece.

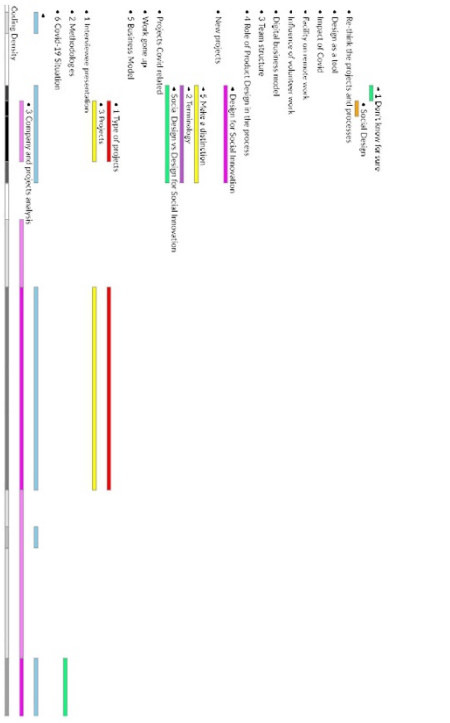
Conheço, nunca trabalhei com eles diretamente, mas conheço.

E sempre tive curiosidade de ir fazer Voluntariado internacional e nunca surgiu a a oportunidade por isso se calhar até irei usar a WeChangers no futuro.

A próxima pergunta eu penso que é um bocadinho mais direcionada para estúdios de design de produto mas de qualquer forma a pergunta é que os projetos começam?

Basicamente como é que são identificados os projetos? Qual é o processo? Qual é a metodologia para algumas instituições entrarem na vossa base de dados? Como é que tudo isso começa?

Na WeChangers os critérios são todos relativamente ao projeto. Então basicamente não há grande critério, qualquer pessoa pode entrar, neste momento é completamente pública. Pode adicionar um projeto que tenha, claramente que os projetos só se pode adicionar se houver alguma organização por detrás, quer



dizer, alguma estrutura legal. E a partir daí pode adicionar o que quiser, tanto a organização como projetos que a organização tenha e eventos que a organização faça,etc. Portanto qualquer pessoa pode entrar. Existe depois também um sistema de verificação, ou seja, a pessoa quando adiciona um projeto a plataforma lança uma mensagem direta à pessoa a pedir para ela verificar, para mostrar como é a honer do projeto, normalmente é através da página de team que a organização tenha em que se vê que a pessoa faz parte, portanto algum documento que faça com que a organização seja verificada portanto a partir daí existe um botãozinho verde que mostra que os projetos e as organizações estão verificadas por alguém .Pronto agora a ideia é, nós assim no inicio quando começamos a montar o projeto muita gente com quem falávamos diziam "vocês são malucos, é impossível mapear a área social do mundo inteiro". Nós temos uma relação grande com organizações dos Estados Unidos e diziam-nos "nós já fizemos isso imensas vezes mas nunca resultou…" Por isso a nossa estratégia inicial não foi só deixar assim uma plataforma aberta e as pessoas que adicionem, porque assim não ia ter grande impacto e realmente são raras as pessoas que vão por livre e espontânea vontade adicionar um projeto ou uma organização. Mas sim vamos mapeando redes de organizações. Portanto existem muitas redes de prémios, por exemplo a Gulbenkian é um exemplo de uma rede que dá prémios anuais várias organizações. Portanto nós pela Gulbenkian, no caso, mapeamos a rede anual e por isso esses projetos veem todos por causa dessa rede. Porque primeiro têm lá a pessoa que lhes dá o prémio, portanto é importante estar lá e depois porque também fazem todos o acompanhamento, comunicação com os projetos pela plataforma, faz com que as pessoas venham e é maios ou menos isso.

A próxima pergunta é quantas pessoas trabalham consigo e qual é o background?

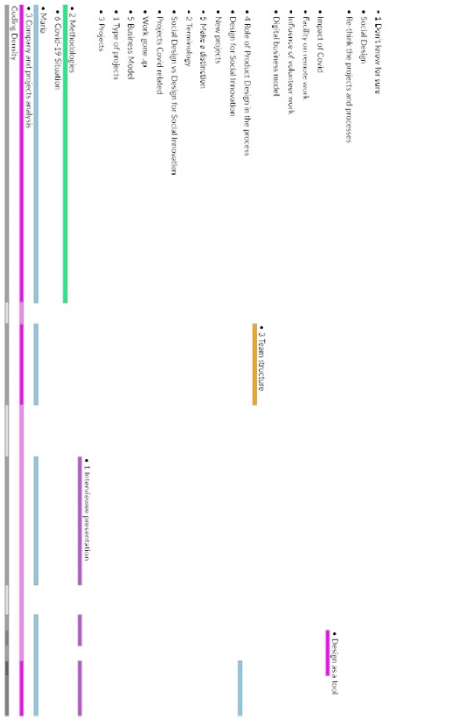
Nós somos sete, por acaso no fim do ano e no próximo vamos estar a contratar mais. Para já só temos eu como designer, mas agora contratamos em serviço externo pronto uma empresa que nos está a fazer também o design UX. E depois temos um engenheiro, temos um gestor, uma enfermeira e developers acima de tudo. Tecnologia acho que é o grande background. O próprio engenheiro é engenheiro informático.

A próxima pergunta eu vou tentar readaptar um bocadinho, era qual é o papel do design de produto no estúdio e no processo, portanto a pergunta é: existe algum papel para o design de produto ou é mais UX, design gráfico, multimédia?

Pois, acho que é, mas o design, quando eu era mais nova tinha imensa dificuldade em saber o que eu queria fazer quando fosse grande e queria trabalhar para alguma coisa de impacto social 100% ou ambiental mas muito muito ligado ao social e por isso achava que gestão não sei, só se fizesse uma empresa social, uma organização ou assim mas não me via por aí. E quando eu escolhi design porque gosto, acho gira a área. Mas durante aqueles quatro anos de estudos, estudei sempre a pensar não havia nada ligado á área social. Eu trabalhei muito o design, pelo menos na minha faculdade, era muito introspetivo. Eram muito trabalhos pessoais. sobre mim o que é que eu gosto muito, o que é que eu não gosto. Explorava muito o eu.

Era muito de autor.

Pois, e eu sentia muita necessidade de um design para bem, o tal "design for good". Por isso é que pronto, um bocado mais ligado ao video trabalhei como film maker para o bem. E fui-me envolvendo com pessoas que me foram ajudando a perceber o que é que eu podia fazer com o design para o bem e apercebi-me da importância que o design tem nesta área. É crucial, se eu fizesse uma plataforma se design não tinha o impacto que tenho um impacto visual é o que faz a plataforma crescer, sem dúvida e por isso hoje em dia trabalho praticamente quase metade é como designer a outra metade é como founder. Portanto



E dentro das comunidades, as comunidades são privadas, portanto vocês não são capazes ver, mas nós temos muitos comunidade ativas dentro da plataforma com muita gente, 500 pessoas, mil pessoas, e dentro das comunidades eles têm, aquilo é como se fosse um WhatsApp para comunicação, portanto têm vários grupos com o tema em que estão, tem redes de financiadores em que estão todos planear que é que em que é que vão financiar juntos ou separados o que é que estão a fazer pelo covid. Têm redes de projetos em que estão todos a juntar-se com ideias pala lançar um projeto novo, portanto têm várias coisas relacionadas com o tema, mas nós temos acesso mas sabemos que existem.



é muito de representação e trabalho mais contabilístico e financeiro. Mas metade do meu dia é trabalhar em design, mas sempre muito motivada porque eu sei que a plataforma está a impactar outras vidas, portanto é um trabalho mesmo gratificante, agora não é produto, é um facto.

A próxima pergunta como é que os projetos são financeiramente sustentáveis, basicamente qual é o modelo de negócio, como é que há criação de valor na vossa start up?

Nós não financiamos nem ajudamos nenhum projeto nesse nível. O nosso modelo de negócio é através destas tais redes que eu disse que atraíamos, as redes precisam de um espaço, de uma comunidade online para comunicar com os seus projetos e para pôr os projetos a comunicar. Acima de tudo são projetos no mundo, portanto é impossível comunicação física e ainda por cima agora com o covid e tudo mais, cada vez mais é intensa a comunicação e a colaboração online, e é por aí. É uma fee mensal que as redes pagam, nenhum projeto paga para estar na plataforma para já não temos nada no plano de negócio para isso.

Os projetos que estão dentro da plataforma nós não temos nada a ver, não há nenhuma transação nem existe dinheiro associado.

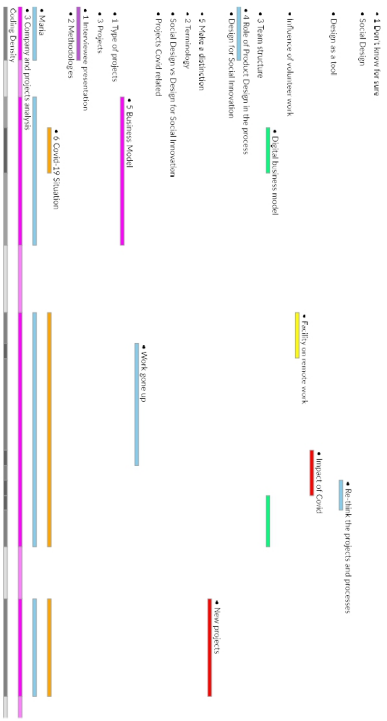
O terceiro tópico da entrevista é sobre a situação da pandemia covid-19, basicamente tentar perceber como é que a empresa reagiu à situação. Em relação à situação do covid como é que afetou a start-up, os projetos, o desenvolvimento da start up, como é que reagiram, o que é que mudou se atividades foram suspensas ou se até surgiram novas iniciativas para estarem envolvidos.

Em relação a empresa em si, e a equipa nada mudou a não ser que estamos todos em casa cada um na sua casa mas como é uma empresa tecnológica o trabalho mantém-se tudo se faz com o computador e internet, por isso no trabalho nada mudou. Depois a nível de procura para plataformas do género da nossa houve um boost enorme era como eu dizia ao bocado, todas as redes que tinham conferências e eventos ou comunicações físicas passaram tudo o que é físico para online e não estavam preparados portanto precisavam de plataformas do género da nossa e por isso muitas, muitas empresas que nós tínhamos em pipe line para começar como pilotos, começaram efetivamente trabalhar connosco e muitas outras que nem nos conheciam abordaram-nos porque queriam uma coisa do género. Portanto para nós a procura foi imensa e por isso o trabalho muito, muito mais. Trabalhamos muito mais com uma equipa pequena e agora estamos em contratar. Eu acho que talvez a parte que mais afetou, a única parte negativa, já foi o facto de contratar ser mais difícil, demoro mais tempo porque não podemos estar fisicamente, mas também se faz. Também já contratamos duas pessoas por Skype, é diferente, mas está a funcionar, por isso foi bom. Nós não nos adaptamos porque a empresa em si, o nosso trabalho já é um trabalho ótimo para casos como este de pandemia. Portanto não foi preciso adaptar nada, nem o plano de negócios nem nada.

A última pergunta era o que o estúdio de design estava a fazer em relação a esta problemática, mas acho que já foi respondido na pergunta anterior, se estavam a fazer ou se criaram alguma iniciativa diferente para de alguma forma tentar ajudar a pandemia.

Não, a única coisa que nós fizemos foi tegar alguns projetos que tínhamos na plataforma que estão a resolver direito ou indiretamente o problema, temos uma lista de vários, para aí 50, não é muito. Mas neste caso o que acontece muita gente cria projetos para ajudar, mas se calhar esquecem-se que na mesma cidade ou mesmo próximo existem projetos muito parecidos que já existem há muito tempo no terreno. Portanto a ideia era mapear alguns que já existiam inspirar outros para criar novos projetos. Foi a única coisa que nós fizemos em relação ao tema.

Acaba por ser também importante.



Name: Files\\Interviews\\Entrevista 3

Entrevista #3

Nome:

Profissão: Designer

Formação: Product Design and Stategic Design

Data da entrevista: 20/07/2020

To begin if you want to make a short presentation about yourself for the interview.

which is a studio that is based in Milan and we mainly focus on strategic design applied to product design and communication but we also do interior design and I'm also a teacher, I teach design thinking at IED Institute European of Design here in Milan, as a studio we also do a lot of workshops specially related to design thinking or social design. We had a few experiences, one of the most important one was a project we did in Senegal that I think that you may have discovered us with that project.

I searched a little bit on the internet, and I saw your website and I was really curious about your projects, not that one in specific.

As a methodology in the studio we focus on the idea of holistic design. Of course, design not only have to deal with the product himself, with the service or with the people. Of course, it touches many levels. So, the environmental aspect, the economical aspect, the cultural and social aspect, we think our projects can really be innovative when it meets all of these four areas. But we actually did 3 projects focused on social design, one of them we exposed it here in the biennale in Milan, which is one of the most important design museums. Right now, we work, we focus on a little bit more on sustainable design because we work with one association and we have a patent related to the "fish" word, so this is the overview.

I divided the interview into 3 essential topics. The first question, as I already said, my subject of study is the area of social design and during the literature review on the subject some questions appeared and that is why with this interview I am looking for some answers and fundamentally opinions. So, the first question is a little bit theorical: Can you make a distinction between Social Design and Design for Social Innovation? In your opinion are they similar concepts?

It is a very hard question. I actually think there is a difference between one and the other, I mean, in my mind maybe it's wrong but I think that social design is something that it does a very big impact on the social aspect on the environment that you are designing for. And instead, design for social innovation, to me in the word of innovation is something that is deeper. I think that social innovation, the project can touch all the areas, so environment, economic, social and cultural. I think that is the real innovation because if it is sustainable from these 3 points of view, the project can really have a big impact. Instead, if you are only designing for social innovation, your are not looking at the other factors, it can be something that tomorrow is dead because it's sustainable from the economical point of view or doesn't look at the environmental point of view. So, it is not so impactful. I think it might have to make difference this way.



1A

The second topic of the interview is to understand how the company works and to understand a little the business model. So, the first question is: what is the main focus of your company? What kind of projects does the company do?

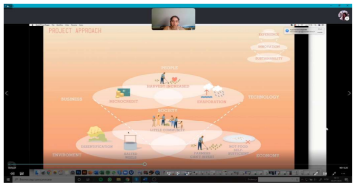
Us as a company, as I told you, we mainly focus on **strategic design**, so we do a lot of analysis, of course it is analysis thinking based. So of course, we do a lot of research about marketing, the user, we do a lot of focus group, test with the user, … This is actually our main focus, for us, social design is something very hard to find a sustainable business model for a studio, is something we are really interested in doing it but the idea is that we use those kinds of projects, I mean in terms of business, more as a brand awareness project or communication. We have already been published in Wired or in many, many websites, or journals but all the time they were talking about the projects of social design, because of course is more interesting. But, I mean, I think is very hard to meet the business part and to a studio that can only do social design. Without, of course, having the foundings by the European Union of his kind of foundings.

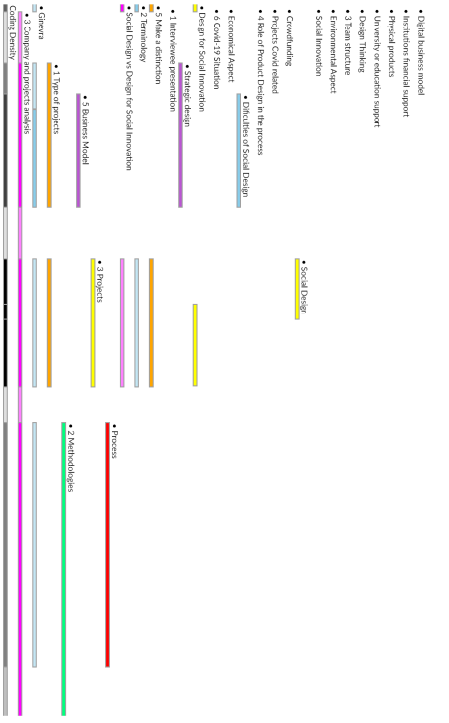
The next question, related to the first question, as you consider there's a little difference, do you consider that your company is working on social design projects or projects for design for social innovation?

I think we have done both, for example, the project about the homeless here in Milan, the one that we exposed in the Triennale, I think that one was just social design. So, we were just searching to understand better the world of the homeless and the stereotypes behind it. And I think we mainly focus about the social part. Instead, the project that we did in Africa, in Senegal, it was a design for social Innovation because it was touching many, many points because it was starting from agriculture and then about also the people and ecomical,… And the other project that we that was about food waist, that one I would call it social innovation, even though the social part at the first glance does not look as the first point. Is more about environment, I would say.

The next question, how do the projects start? How are the problematics that need to be solved identified? What is the process? How is your methodology?

Okay, so actually I can show you, I think. I hope I have something. So, of course for each project we have different methodology. So, I can show you the one that we used for the project in Africa. Okay I am going to share my screen with you.





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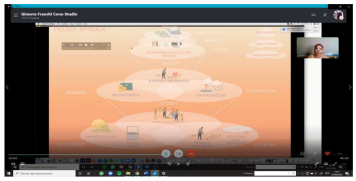
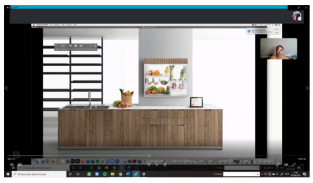
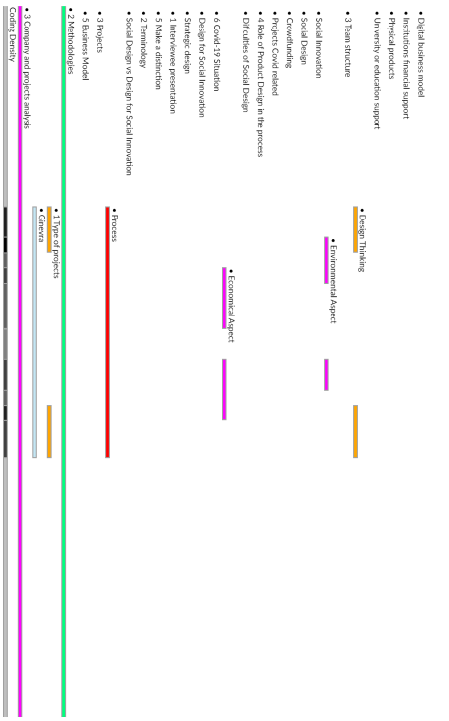


So this was the basic methodology that we used for the project that we did in Africa. Of course, it was design-thinking based, so we did many interviews with the people in Senegal and the people that lived in Senegal that now live in Italy. And of course, a big research also about technology. But the main focus was to understand very well what the environment problems in this case were was desertification and the fact that they have the salt in water of the hills. From the economic point of view we were working with farmers so we had to understand how much were they earnings and each were there economic problem to invest in there agricultural field or for example if we look at the all situation of the country the fact that Senegal is not food self-sufficient so the importance of the food. And then of course how do they move in terms of society. In this case, they have this very strong agricultural community based on family. Then, when we understood the centre that meets all these parts that of course we research, we built the business part, the part of innovation. We decided to go with a very easy technology which was evaporation because it was feasible from the economic and environmental point of view, in terms of business to have a system based on microcredit because the farmers couldn't invest and the value that the person was releasing was the harvest increased. So, more money to invest in their business. And then, we built the brand, the service and then the product. All of these was based on a very big research based on the designed thinking methodology.





Right now, we are five people and yes, we are all designers. We have two product designers, one communication designer and them me and my other colleague we are product designers, but we did a master in design strategy. But we are very different people even if we start in design, every one of us is designer but we have very different backgrounds, very different experience.

Next question, what is the role of product design in your company and in the process?

What you mean in the process?

Like in the last project you showed that in the end, I think, that was like making a product. I do not know if in all the projects the product design is there. Sometimes could be like a service like interface design and product design does not appear. In your studio it appears always in the project?

If we have to define a goal, is a strategic goal, so the product or the service or the interface, whatever we actually do, is just the tip of the iceberg. But it is something that must be there because under there is a bigger strategy for the brand.

So that is our main focus we don't care actually about the product we care about the strategy.

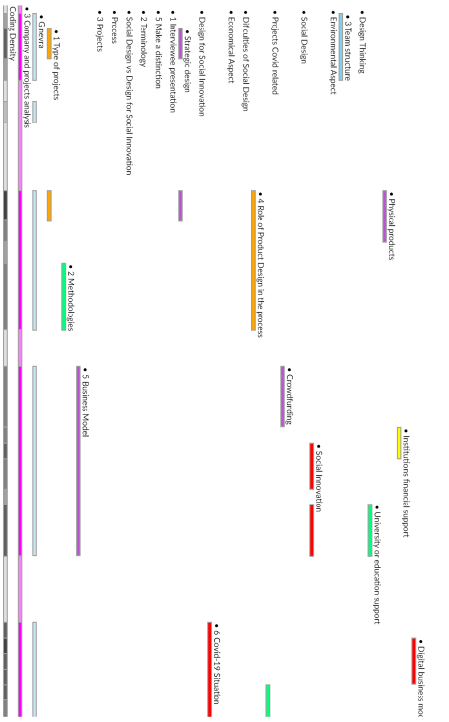
So for example, we are developing this new product because the company should change the positioning, should be like more eco-friendly, more luxury or whatever, so this is actually the focus then the product or the service is just the output. And then of course, as every designer would say, the main focus is the experience.

About this topic, last question, how are the projects financially sustainable? How is the business model generally? How is there value creation? You already talked a little bit about that.

But here you want the answer on the social design projects, right? For example, for the project that we did in Africa we founded it with a crow founding. Go found me. So, the people give to us money and we did not give anything back to the people. So, I think that for starting a social design project the crow founding is one of the best ways, because usually it is very easy to ask the money for something that as a real value. So that one was founded with the crow founding and we try to managed it with some association that won some money from the European union, to try to go ahead with it but we couldn't, so we left it. Then the one on the food, we tried a lot to sell the project but, in the end, we did not really focus on that. So, one of the outputs could be you invest in yourself, in your idea and then you sell the project after when you finalize it. That was the idea with the one with the food waste, but we did not really manage it because we were having money other ways. And then, the third one was actually founded by the university we were working for. So also, the part of the educational, universities or this kind of entities, of course they have the money, and they won the grand awareness, so they participate.

The third topic of the interview is about the situation of the covid-19 pandemic, so regarding the situation, how did it affect the company, the projects? How did the studio react to the situation? What changed? So basically, did the projects got suspended or did it appear new projects to be involved?

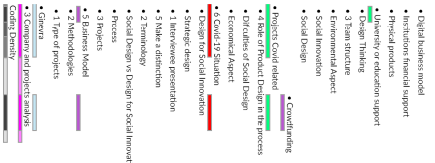
We did not stop, for us was even that easy to be from working one to one to online. And actually, we are not affected right now we also had a little bit more opportunities. Some projects stopped and some projects started, because for example many clients are going on the digital part so that is very good for us because we do communication. But we think that probably by September, October the next year we will see the real consequences in our work. But again, at the same time we had may requests for quote for products related to the covid situation. For example, now we are developing a air purifier that eliminated



the viruses and we got already founded by our university and as we are managing to do a new start up about that. So brought new opportunities. Also, many clients asked us quote but maybe at the end we did not want but about products specifically related to the covid situation.

The last question was: what is your design studio doing regarding this problematic, if it does have any project related but you were already talking about that.

Yes, we actually have it and we want to found it by kick start. We already have some founding, we are doing a partnership with another company but we want to start with kickstart.



Name: Files\\Interviews\\Entrevista 4

Entrevista #4

Nome:

Profissão:

Formação:

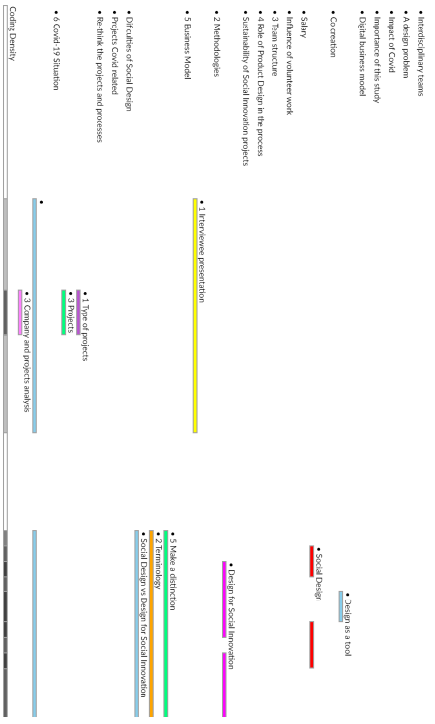
Data da entrevista: 21/07/2020

Para começarmos, se quiser fazer uma pequena apresentação para a entrevista.

Sim, posso fazer, vou tentar ser rápida e curta. Eu sou designer de produto, de formação e depois fiz a minha pós-graduação e mestrado em design industrial, mas já com algumas preocupações com as questões da sustentabilidade. Depois, quando comecei a dar aulas em Aveiro e houve a necessidade de fazer doutoramento, decidi ir para Itália para Milão para fazer com o Ezio Manzini precisamente nesta perspetiva de passar do design sustentável para um design de serviços e no doutoramento comecei a explorar a questão do design para a inovação social, e quando vim para Portugal, quando retornei a Aveiro criei um laboratório que era o ID + Desis Lab, que faz parte de rede DESIS (Design for social innovation and sustainability), de onde o Ezio Manzini é presidente. Somos o único DESIS lab em Portugal, em Aveiro. Ainda não houve mais ninguém, infelizmente, a querer estabelecer numa escola de design. Portanto, dou aulas de design, seja de produto ou para a inovação social nos mestrados de design da Universidade de Aveiro. Estive a dar aulas também no programa doutoral, no politécnico de Milão, de design para a inovação social, estive também a dar aulas em Xangai, na China, sobre design para a inovação social, sempre com esta temática do design para a inovação social. Faço parte da comissão internacional de coordenação da rede DESIS e acho que é isto mais ou menos. Neste momento também sou diretora da design factory Aveiro, que faz parte do parque da ciência e inovação na região de Aveiro.

A primeira questão, eu acho que vai saber responder até foi muito da nossa conversa que esta questão surgiu e da revisão de literatura, principalmente do Ezio Manzini. Lá está, da revisão de literatura surgiram algumas questões e eu tenho vindo a questionar os estúdios para saber um bocado a opinião sobre esta questão um pouco mais teórica que é: Consegue fazer uma distinção entre os termos Design social e design para a inovação social? Na sua opinião os conceitos são semelhantes?

Pois, nós já tínhamos falado sobre isso e eu acho que há diferenças na questão do design social e do design para a inovação social. Porque eu acho que esta questão que muita gente fala do design social está sempre muito ligada à questão de solidariedade e de ajuda. E o design para a inovação social é diferente no sentido em que promove precisamente a inovação que vem de forma espontânea das bases, digamos, mas que já são pessoas que não precisam deste espírito solidário e de entreajuda. E, portanto, o design aí com os seus instrumentos pode ajudar a promover, a replicar muitas dessas soluções que andam por aí de inovação social. O design social é diferente porque há uma intervenção direta do design junto das comunidades que não estão minimamente preparadas para conseguirem estruturar uma solução, e muitas vezes nem eles próprios têm a ideia de iniciar um processo. Enquanto que no design para a inovação social já há um grupo, normalmente de cidadãos, que decide fazer alguma coisa. Não são designers e aí o design vai atuar, lá está, com os seus mecanismos, mas a ideia e a semente está lá já colocada precisamente como uma inovação social que não parte do designer, mas parte das pessoas.



O segundo tópico da entrevista, a entrevista esta dividida mais ou menos em 3 tópicos, é para entender como é que a empresa funciona e compreender um pouco o modelo de negócio. Neste caso, penso que poderíamos direcionar um pouco para o Design Factory. A primeira pergunta é: Qual o maior foco da Design factory? Que tipo de projetos desenvolve?

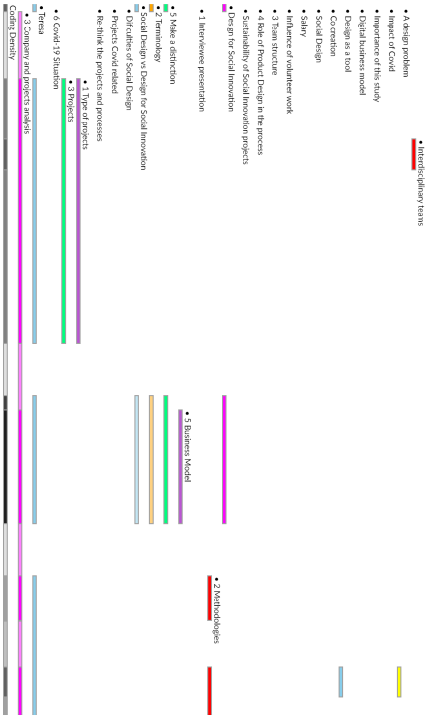
A Design factory é também um conceito que foi de alguma maneira importado da Finlândia que entendeu que o design precisava sempre desta triangulação da engenharia e da gestão para conseguir entregar inovação de uma forma mais eficaz e transferir o conhecimento de uma forma mais eficaz. Portanto, replicou-se me várias partes do mundo, há várias Design Factorys no mundo, desde a China, Chile, Austrália, varias na Europa, etc. E realmente o pressuposto de uma design factory é ter equipas multidisciplinares a desenvolverem projetos, prototiparem e a materializarem. Muitas vezes não se consegue fazer isso na academia porque a academia é mais entrópica, o sistema é mais pesado, não há os meios para se conseguir prototipar, não há maneira de juntar equipas. Portanto, a Design Factory faz um pouco isso, juntar o mundo empresarial, organizacional ou associações ou instituições quaisquer, membros externos, digamos, a academia com grupos de estudantes de pós-graduação, investigadores e docentes de várias áreas científicas para trabalharem. Portanto, nós temos trabalhado muito com o mundo empresarial em Aveiro, mas também com muitas instituições e associações, muito também por resultado da minha atividade como docente em design para a inovação social em que encontro sempre um parceiro real para estar a trabalhar. É obvio que, e eu fico muito contente, por saber que há muitas associações, muitas organizações no terreno que organizam uma série de atividades e nos têm alugado o espaço da design factory precisamente para as suas atividades. É portanto, acaba também por ser um espaço disponibilizado à comunidade para manifestações culturais ou para outro tipo de organização de eventos.

A próxima pergunta é em relação à primeira questão, considera que o seu estúdio trabalha em projetos de design social ou projetos de design para a inovação social? Ou nem é esse o principal foco?

É assim, é sempre o design para a inovação social mais do que o design social, sempre. Porque eu acredito que é possível dar ou promover, e pelo menos no caso da design factory, eu tento promover isso que é o empreendedorismo social, ou seja, há uma nova geração de empreendedores, têm se visto muitas start-ups, que estão nas incubadores, muitas delas de base tecnológica, mas é possível ter aqui uma nova geração de empreendedores sociais. Ou seja, o objetivo é um objetivo social, não é o lucro, a finalidade não é o lucro. Mas o que acontece é que é necessário muitas vezes ajudar estes empreendedores a encontrarem o meio certo para desenvolverem estas suas atividades de negócio. Portanto, nesse sentido, essa promoção desse empreendedorismo social é fundamental.

A próxima pergunta é: Como é que os projetos começam? Como é que as problemáticas que necessitam de ser solucionadas são identificadas? Qual é que é o processo? Qual é que é a metodologia?

Ora bem, eu acho que depende, há sempre duas maneiras: acho que por um lado pode ser um problema latente na sociedade e há sempre uma ou duas pessoas que são mais ativas, mais persistentes, mais dinâmicas e conseguem começar qualquer coisa e conseguem juntar depois o resto da comunidade. Aliás, um bom exemplo que eu vou dar é o que se passou com o canil em Santo Tirso, como, de uma forma muito rápida se conseguiu juntar uma série de pessoas com alguma cidadania ativa, que se juntaram todas, tomaram em mãos aquilo, pegaram nos animais, muitos adotaram, muitos estão a tratar de adotar. Portanto, há aqui uma motivação. Por outro lado, o design também tem esta capacidade de observar um bocadinho a realidade que o envolve e conseguir detetar oportunidades ou problemas. E, muitas vezes, o que acontece é isso, é que nós detetamos esses problemas ou essas oportunidades e propomos a um grupo



de pessoas, que já percebemos que são mais ativas, porque se as pessoas forem muito passivas não se consegue precisamente desenvolver estes projetos de inovação social, e propomos nós fazer uma colaboração com eles. Portanto, há sempre estas duas: ou grupos de pessoas que depois nos veem dizer "olhe, vocês podiam-nos ajudar a criar aqui um instrumento de comunicação ou a desenhar melhor um serviço que nós temos", e muitos nem sabem que precisam disso; e nalguns casos somos nós que vamos fazer isso e dizemos "Ok, nós podemos ajudar, e podemos fazer uma colaboração".

Obrigada. A próxima pergunta é: quantas pessoas trabalham consigo e qual é o background delas? Quantas pessoas estão envolvidas na Design Factory e sendo uma equipa multidisciplinar, qual é o background destas pessoas?

Sim, as pessoas que trabalham comigo são praticamente todas designers. Depois, eu é que faço as equipas multidisciplinares, vou buscar as pessoas precisamente das outras áreas. Por exemplo, uma das coisas que estivemos agora a fazer, e que tive de mudar um bocadinho o projeto que estava a trabalhar com os meus alunos, eles estavam em equipas com pessoas de Gerontologia. Precisamente, porque pediram para criar uma disciplina que se chama design social e Gerontologia, e que não devia ser o "design social", e essas pessoas que vieram da área de Gerontologia tiveram a trabalhar com uma equipa de alunos de design para resolver um problema precisamente agora para o Covid-19. Foi deste multidisciplinariedade que apareceram coisa muito inovadoras. Mas as pessoas que normalmente trabalham comigo são todas de design, e eu procuro mesmo que elas sejam de design porque é o core, digamos, da nossa atividade. Depois, eu vou buscar precisamente à medida, se precisar de alguém de eletrónica, ou se precisar de alguém da química, ou da gestão, ou da área do urbanismo, ou o que quer se seja, vou buscar essas pessoas para a equipa.

Depende também dos projetos não é.

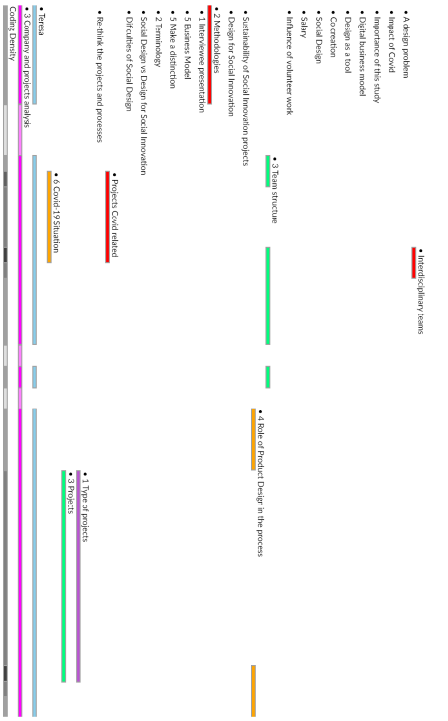
Exatamente, depende de cada um dos projetos, sim.

A próxima pergunta é: qual é o papel do design de produto no estúdio e no processo?

É assim: não há nenhum serviço sem produto, não há nenhum produto sem serviço. Portanto, nós precisamos sempre de um produto para desempenhar determinadas funções, estejamos a falar de sistemas tangíveis ou intangíveis. No caso da Design Factory, para nós é muito importante a questão do produto porque nós também temos um grande espaço oficinal que, aliás, está aberto à comunidade para que eles possam, por exemplo, até vou dar um exemplo de um projeto que está a começar em Aveiro, que eu acho que pode ser um projeto de inovação social, que são "Os piratas da Ria", que ate já saiu no P3 e no Fugas. São um grupo de miúdos que andam a dar os passeios turísticos por Aveiro com os mentores, e a ideia é sair precisamente um guia turístico para crianças, ali na região de Aveiro. E, esses miúdos foram também à Design Factory, andam só de bicicleta, não se movimentam de automóvel, tudo com mobilidade suave. Nós na Design Factory estivemos a desenvolver com uma aluna de mestrado o "Precious Plastic", não sei se sabes o que é.

Sim, eu cheguei a fazer um workshop com eles no Porto.

Pronto, nos temos lá as máquinas, precisamente foi uma equipa de engenheiros mecânicos que estiveram a fazer as 4 máquinas. E agora estamos a fazer um projeto para "Os piratas da Ria", os miúdos já lá estiveram a ver como é que funcionam as máquinas, e eles vão trazer, vão recolher ao longo do ano nas suas escolas plástico, vamos tritura-lo ali, fazer filamento, fazer mobiliário para depois se colocar nas escolas. E portanto, também começar a sensibilizar as crianças para as questões ambientais, etc. Portanto, o produto nisto também tem esta vertente muito importante quase de educação e de formação, como é que podemos ser sustentáveis, como é que nos podemos relacionar com os produtos e com os objetos de



maneira a não os descartarmos, para não os substituirmos tantas vezes. Portanto, o design de produto é fundamental neste processo todo.

Parece-me um projeto muito interessante, tenho de pesquisar. A última questão deste tópico, já tínhamos falado anteriormente sobre isso, mas como é que são os projetos financeiramente sustentáveis? Qual é o modelo de negócio, como é que há criação de valor? Essencialmente nestes projetos para inovação social, como é que os projetos são sustentáveis?

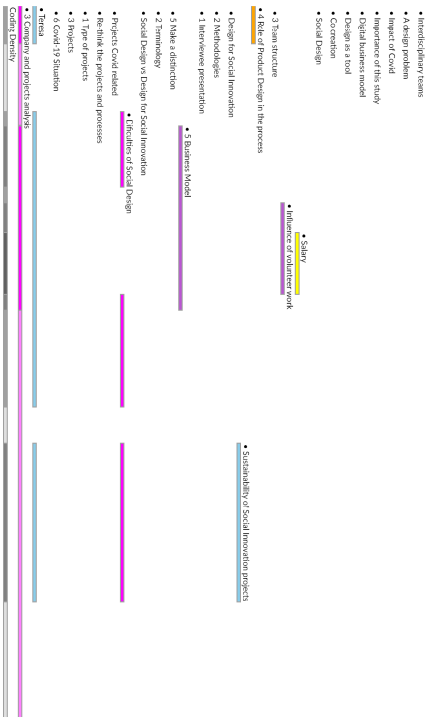
Pois, o problema destes projetos e destes empreendedores sociais é que eu acho que nenhum sistema financeiro está adaptado a esta realidade. Portanto, quando alguém tem uma ideia destas, quer empreender a sua própria empresa, de caráter social, se for pedir um empréstimo ao banco para começar, muitas vezes tem dificuldades porque não tem plano de negócios dentro daquilo que é um plano de negócios tradicional, que há aquele retorno financeiro grande. Porque o grande asset destas empresas são as pessoas, os maiores recursos são mesmo as pessoas, são elas que fazem com que as coisas funcionem. E, portanto, a ideia nunca é fazer lucro. É óbvio, por exemplo, quando estamos a trabalhar nestes projetos e desenvolvemos workshops para desenvolvimento de novas ideias, e sempre tudo a base de voluntariado. Eu já disse que não pode ser, as pessoas precisam de comer, de pagar uma renda e, portanto, o voluntariado é ótimo e acho que deve ser promovido nestas iniciativas, mas as pessoas têm que ser remuneradas e, portanto, tem que haver aqui alguma ideia de gestão, digamos, para que estas ideias possam ser sustentáveis financeiramente porque não podem viver de esmolas e de caridade. Lá está, isso transforma-se num design social e não num design para a inovação social. Mas é muito difícil porque eu acho que quando há estas ideias há sempre alguém que é o líder, é o super-herói, é persistente e não desiste. E se essa pessoa se vai embora, se não houver uma pessoa com aquele perfil, muitas vezes estas ideias morrem. Portanto, também há aqui um perfil, uma característica que as pessoas devem ter, há semelhança daquilo que pode ser um bom gestor de uma empresa. Aqui neste caso, é um líder que também tem de ser persistente, não desistir, não baixar os braços porque os obstáculos são muitos para quem está a trabalhar nesta área.

Sim, as intenções são sempre as melhores e de ajudar. A minha questão é sempre perceber como é que se torna sustentável.

É muito complicado. E depois o que é para mim mais complicado ainda é, e noutro dia tive uma entrevista com a Sociedade Portuguesa de Inovação porque eles estão a criar aqui um impact core da inovação social a nível europeu. Como é que tu medes o impacto de uma coisa destas? Porque se tu crias uma empresa, tu podes dizer: "criei 10 postos de trabalho, tenho um lucro de x e, portanto, tenho um impacto na minha comunidade ou na região de x". Quando tu falas destes projetos de inovação social, o impacto não é mensurável porque muitas vezes não é quantificável. E se tu estás a melhorar a vida de 5 crianças que se calhar têm insucesso escolar porque tens 3 pessoas que se disponibilizaram para ajudar. Só daqui a 10 anos é que se calhar vais ver o impacto disso. Se calhar aquelas 5 crianças teriam desistido de estudar, se calhar continuaram e, portanto, é muito difícil de medir esse impacto e como é tu transformas isso numa coisa mais sustentável não conseguindo medir o impacto de imediato, é a longo termo.

É difícil passar essa mensagem para as pessoas, de tornarem isso num projeto que valha a pena ser sustentável.

O terceiro tópico da entrevista é sobre a situação da pandemia Covid-19. A questão é, em relação a essa situação como é que afetou o estúdio e os projetos? Como é que reagiram, o que é que mudou? Os projetos foram suspensos ou, na realidade, surgiram outros projetos para estarem envolvidos?



Vou te já responder, só um segundo. Estavas a perguntar as alterações, pois foram imensas porque as pessoas deixaram de estar presentes e, por exemplo, um dos trabalhos que estávamos a fazer era um design sprint na Design Factory com base, vou tentar explicar de uma forma rápida está a tentar modernizar tudo aquilo que são serviços públicos, por exemplo, na loja do cidadão e, antigamente existia, e acho que ainda existe, na loja do cidadão uma coisa que se chama espaço internet que era para se ter um serviço online e utilizares menos estes serviços cara a cara. E esses espaços são basicamente um espaço com 2 computadores e que ninguém usa porque ou são os idosos que vão lá ou então, gerações como a tua ou mesmo com a minha que já têm as aplicações, consigo pedir estes serviços online e eles queriam dinamizar um bocadinho aquele espaço internet de outra maneira. Então fizeram uma sessão de cocriação aos cidadãos e depois a ideia era nós prototiparmos muitas daquelas ideias na Design Factory e depois levarmos à loja do cidadão e testarmos com os cidadãos sénior, estávamos sempre a falar de sénior, portanto uma população com uma literacia digita, digamos, mais baixa. Tudo isto teve que se mudar porque não podíamos estar todos juntos e, primeiro, foi adiado para setembro, mas eu tive que repensar como é que faria alguns trabalhos quando as pessoas não podem estar juntas. Ou, por exemplo, alguns alunos com quem estávamos a fazer muitos trabalhos com empresas em eu era preciso prototipar, desenharem as coisas para perceberem o tamanho, eles estavam fechados em casa sem puderem comprar materiais. Até dizia: "mandem o ficheiro que nós imprimimos em 3D", mas depois eles não conseguiam ver, tivemos as reuniões que iamos ter presenciais, tivemos todas com zoom mesmo com as empresas e com os alunos. Tivemos, por exemplo, um caso com a Bosch em que estávamos a fazer teste de habilidade em que garantimos que tudo ia ser desinfetado para as pessoas interagirem porque estávamos a fazer testes de habilidade. E, depois, o mais interessante para mim foi o desfio que coloquei aos alunos de design para a inovação social e de gerontologia e tivemos 4 projetos muito interessantes, eles foram para o terreno mesmo na altura em que estávamos mesmo confinados, porque na investigação que fizeram, perceberam que havia toneladas de flores a serem deitadas fora porque ninguém comprava flores. Então, eles resolveram criar uma rede de voluntários e fizeram parcerias com floristas e foram oferecer flores aos médicos e enfermeiros que estavam nos hospitais. Fizeram isso no São João, no Santa Maria, foram a Vila Real, a Barcelos, andaram em vários hospitais, as pessoas saíam dos hospitais e tinham as flores para levar para casa. E houve ou outro aluno que saiu mesmo de casa para fazer isto, outros estiveram a fazer outro tipo de projetos, teve de ser tudo adaptado. Algumas pessoas foram trabalhando, por exemplo, estivemos a fazer viseiras para os bombeiros, para os hospitais, ofereceemos mesmo, houve uma série de empresas que nos ofereceram material e havia uma pessoa que estava todos os dias de manhã nas oficinas a fazer isto. Eu ia, por exemplo, uma vez por semana, tínhamos o distanciamento social, mas fizemos mais de 2000 viseiras que entregamos a várias instituições. Portanto, tentamo-nos adaptar, as coisas não pararam completamente, mas também tiveram de ser diferentes, obrigatoriamente. Mas o que eu via no meio desta pandemia e neste contexto, apareceram muitas inovações e muitas com base nas redes sociais das pessoas que se juntaram virtualmente e que conseguiram fazer muitas atividades. E isso também é muito interessante. Portugal foi um dos países europeus onde surgiram mais iniciativas de caráter social.

A última pergunta é: o que é que o estúdio de design está a fazer em relação a esta problemática, se havia alguns projetos que estavam a ser criados para ajudar, mas falou das viseiras que surgiram nesta situação.

Podíamos ter feito até as coisas de maneira diferente, mas pronto, desde atividades ara os miúdos aos pensarem nas famílias que estavam em casa desesperadas, os pais em teletrabalho e os miúdos em tele escola. Portanto, houve aqui uma rede que eles criaram de educadores de várias áreas para conseguirem ter uma espécie de ATL para as crianças. Houve coisas que fomos fazendo, mas que tinham algum



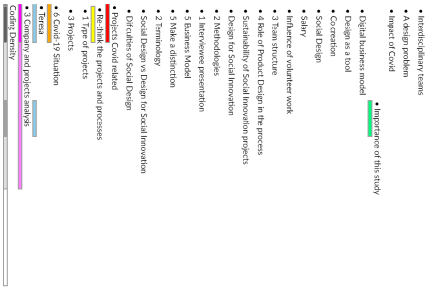
impacto, e agora aos bocadinhos vamos retomar a atividade. Mas o que é interessante é ver que no meio desta pandemia as pessoas adaptarem-se rapidamente e conseguiram criar iniciativas.

Foram proativas e agiram.

E acabou a entrevista. Quero agradecer a disponibilidade, acredito que esteja muito ocupada, por isso agradeço-lhe muito por me ter dedicado um bocadinho do seu tempo.

Obrigada por estares a fazer um trabalho nesta área que eu acho que quantas mais pessoas estiverem a trabalhar nesta área, melhor, mais se divulga e mais conhecimento se vai gerando que bem necessário o é.

E uma área que me interessa bastante porque eu fiquei muito curiosa porque faço voluntariado, já há alguns anos, com idosos e então fiquei bastante inclinada para isso desde o início do mestrado de design de produto para esta área social.



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Entrevista #5

Nome:

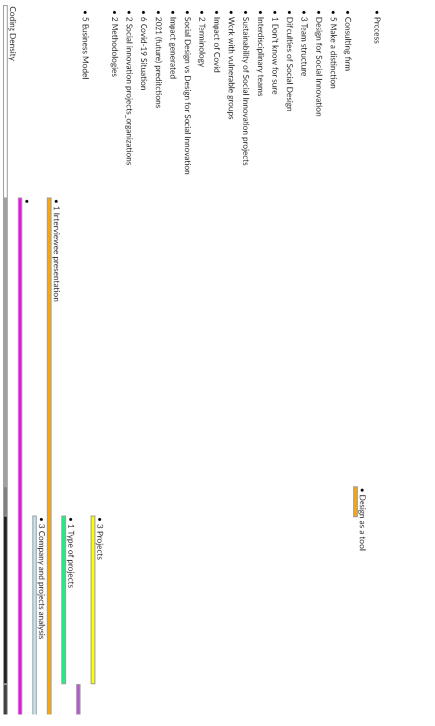
Profissão:

Formação:

Data da entrevista: 22/07/2020

Para começarmos, se quiser fazer uma pequena apresentação para a entrevista.

Então para te contextualizar também assim um bocadinho o meu percurso, eu sou formada em Design de produto. Sempre trabalhei em projetos sociais, mas não relacionados com o design. Portanto, fui escoteira muitos anos, estive envolvida em várias iniciativas comunitárias em Castelo Branco, de onde eu sou. E depois quando fui para a faculdade estudei Design de Produto e confesso que uma das minhas desilusões é que eu gostava muito da área criativa, gostava muito da parte Design de produto, mas o design por uma questão puramente estética ou funcional não fazia sentido para mim, isso foi muito claro no meu quarto ano. Ainda fiz a licenciatura de 5 anos e no quarto ano isso foi muito claro para mim. No entanto não me passou pela cabeça parar a meio, na verdade também não sabia muito bem para que lado é que me queria virar, portanto continuei o curso, acabei o curso e foi só mais tarde… Portanto depois tive um percurso "convencional". Passei por agências de publicidade, trabalhei em alguns projetos de freelancer, fiz coisas que não tinha nada a ver e as coisas que não tinha nada a ver. Depois fiz um estágio, o Inov Contact nos estados Unidos durante 6 meses. E trabalhei na área do luxo com uma empresa Portuguesa muito complicada que é a Boca do Lobo, que deves conhecer. O que dizem é verdade e é possivelmente pior do que aquilo que já ouviste falar. E isto eu acho que tem mesmo ser divulgado por isso não tenho problemas nenhuns em falar nisto porque eu acho que é muito importante que as coisas sejam tratadas com a seriedade que elas têm. Pronto, e depois desse período… viver nos Estados Unidos foi fantástico, gostei imenso da experiência, gostei bastante do país. No entanto, claramente percebi que a questão na área do luxo não era para mim, era altamente fútil, era altamente superficial, não fazia sentido nenhum e muito menos naquele universo de novo riquismo, que era o que acontecia na Boca do Lobo. Era um luxo sem qualidade, e isso para mim não faz sentido, porque vejo o design como uma ferramenta de melhoria sempre, seja de funcionalidade… é para facilitar a vida das pessoas ou para ser altamente durável. Sempre como uma coisa muito mais positiva do que superficial. Depois em Lisboa juntei-me a uma oficina de carpintaria, estava com o senhor de 70 anos e aí foi um bocadinho esse processo mágico. O projeto chama-se mesmo "a carpinteira" exatamente. E foi um processo mágico dessa troca transgeracional, estava com o Senhor Casemiro que foi uma pessoa fabulosa, desde o início abriu-me as portas sem interesse nenhum obviamente. Eu acho que ele perderia muito mais tempo do que ganhava com a minha presença ali. E então foi assim uma parceria muito bonita e claramente a questão desta troca para mim fez todo o sentido. Portanto eu era designer, criava algumas peças de raiz, fazia restauro de peças antigas, dava-lhes uma renovação. Aprendi imenso com ele, porque eu não tinha experiência quase nenhuma na parte produtiva e então acho que foi assim uma simbiose muito interessante e isso como lição para mim foi uma coisa que me ficou. E a própria relação, ficámos super amigos, dele, da família toda. Felizmente ainda continuamos em contacto e encontramo-nos sempre que possível. Eu acho para mim de facto esta parte social é indissociável do design. E foi mais tarde que decidi que queria mesmo tentar. Comecei, fiz um curso online da CBS, da Copehagen Business School, que era precisamente de "social businesses",



"social innovation". Que era uma coisa para mim que era ligeiramente desconhecida até então. Apesar de ter sido um curso online, um curso de várias semanas, supercompleto e com imensa qualidade e foi um bocadinho onde eu comecei a perceber esta questão dos negócios com impacto positivo. A parte do design não era tanto o foco neste caso, para mim foi obviamente para onde dirigi depois a parte da criatividade, mas foi onde se abriu esta porta de, sim, os negócios podem ser usados como ferramentas de mudança, como ferramentas de impacto positivo. E aquilo para mim fez todo o sentido, eu esperei este tempo todo para chegar aqui para perceber porque é que tenho estado inconformada e continuo a procurar aquilo que faz sentido para mim. E passado algum tempo fui para a Guatemala seis meses e aí sim foi o primeiro projeto em que eu estive envolvida mesmo no chamado design social. Era uma ONG que estava a criar um pequeno negócio social com mulheres da aldeia que eram costureiras. Elas tinham começado a criar algumas peças, foi o início do projeto, vendiam aos turistas. Mas não havia muito cuidado na questão de quem é que era o público deles, como é que as peças eram feitas, porque é que eram feitas, porque é que era aquela peça e não outra.

Então o meu trabalho lá foi precisamente fazer essa análise, perceber o que é que elas estavam a produzir, se aquilo fazia sentido ou não, se poderiam produzir outras coisas. E trabalhar depois a questão da própria qualidade. Sem paternalismos nenhuns, são profissionais, são costureiras. Eu sou muito pouco apologista da caridade e da pena, acho que as pessoas todas têm as suas competências, e devem ser tratadas como profissionais, portanto essa era a forma como nós trabalhávamos com elas e era uma aprendizagem para os dois lados. Nós trocávamos imensas ideias, elas participavam no processo de criação, de tomada de decisão, nós íamos falar com elas e mostrávamos aquilo que tínhamos estado a pensar e eram parte ativa da própria solução. Claro que depois aí tem a ver com uma questão de competências, claro que a parte de design foi desenvolvida por mim, cada um tem de ter o seu papel. E foi desenvolvida uma nova coleção para dar alguma coerência e para que pudessem realmente trabalhar aquilo como uma marca. Portanto era para fazer mesmo o upgrade ao próprio negócio social deles. Como qualquer negócio, tem de ter uma boa colocação, tem de ter um bom produto e tem de entregar. O objetivo é "aparentemente simples", a fórmula não é complicada, depois às vezes é difícil de concretizar. Mas o princípio é o mesmo em todos os negócios. E depois fui descobrindo, comecei a entrar nesta área de moda sustentável e comecei a encontrar, viajando bastante também na América central, percebi que havia várias marcas que já trabalhavam desta forma. Depois aí claro, é uma pesquisa que não tem fim. Quando uma pessoa descobre um mundo novo. Então comecei a descobrir todos os projetos que trabalhavam desta forma, de projetos que nasciam precisamente para criação de impacto social, para a criação de empregabilidade, de criação de competências técnicas, de oportunidades de trabalho. E depois para além das competências técnicas, todas as competências não tangíveis que têm a ver com nível de autoestima do próprio trabalho do lugar das mulheres, da independência. Toda uma série de consequências que vêm disso e que são muitas vezes objetivo principal, especialmente nos grupos mais vulneráveis, neste caso de mulheres, que foi como a maioria dos estudos com que trabalhei que estavam focados neste grupo. Mulheres que vivem em países em vias de desenvolvimento. Ainda há uma grande diferença de tratamento, de autonomia e do lugar da própria mulher. E depois disso, ao voltar para Portugal… Eu sei que em vez de desenhar mais eu passo bem sem desenhar, é o que eu digo, eu sou designer, mas sou muito feliz sem desenhar também. Acho que o meu papel está, principalmente neste momento, muito mais como facilitadora, como uma pessoa que une os pontos e faz ligações e conexões. Portanto muito mais do que desenhar em si, claro que de vez em quando é bom ter a parte criativa também. Não é o que tenho feito mais ultimamente. E quando voltei a Portugal, vinha com esta ideia que de facto o que era mais interessante era criar um espaço, um ponto de encontro destas marcas que têm estas preocupações e que muitas vezes têm a dificuldade é de chegar ao consumidor. Eu acho que a união faz força, ganham uma força muito maior em vez de estarem a tentar vender individualmente. E a ideia criar, foi assim que nasceu a DOME STORE. A ideia era precisamente



fazer essa parte também pelo próprio consumidor. Hoje em dia acho que se nota cada vez mais que isto é uma preocupação para muitos dos consumidores. Felizmente as pessoas fazem mais perguntas, estão mais atentas, estão mais preocupadas, especialmente a nossa geração, estão mais informadas. Portanto a ideia era que esta loja fosse quase um porto seguro, as pessoas só precisavam de procurar os produtos que gostavam ou que precisavam porque a parte dos critérios estava feito, estava assegurada por nós. Isso era o nosso trabalho, de fazer uma investigação apertada da forma como trabalhava cada uma das marcas para assegurar que de facto aquilo que elas falaram que era de facto aquilo que elas faziam na prática. E como eu dizia, muitas vezes nós não procurávamos marcas perfeitas, nem trabalhávamos com marcas perfeitas, mas trabalhávamos sempre com marcas transparentes e se houvesse alguma coisa que não fazia sentido para nós, a marca não entrava, costuma acontecer. Pronto, foi assim, claro que depois houve uma grande investigação sobre os critérios de sustentabilidade. Havia muitas questões, principalmente da parte ambiental, que são questões mais técnicas que eu também não conhecia ainda, portanto houve um grande trabalho de investigação também para criar critérios de sustentabilidade e decidir se as marcas eram elegíveis. Foi um processo para aí de 2 meses para criar um inquérito só para poder estudar a fundo para saber que estava a fazer as perguntas certas e aquelas que eram importantes. Depois começamos também a trabalhar com algumas marcas portuguesas, que também trabalham deste desta forma, com estes princípios e por isso daí acabei por depois começar a trabalhar mais até em consultoria com as marcas e acompanhamento das marcas que gostariam, não só da parte de gestão do negócio ou da própria comunicação mas mesmo na parte também do comportamento social e ambiental das marcas.

Eu tenho algumas perguntas que se calhar tenho de adaptar um pouco, dividi a entrevista em três tópicos, a primeira questão é um bocadinho mais teórica. Como eu disse anteriormente, o meu tema de estudo é a área do design social e durante a revisão de literatura sobre o tema algumas questões foram surgindo e por isso com esta entrevista venho à procura de algumas respostas e fundamentalmente opiniões. A primeira pergunta é se consegue fazer uma distinção entre os termos Design Social e Design para a Inovação Social? Na tua opinião são conceitos semelhantes?

Boa questão, sabes que para mim o facto de eu não ter estudado design social, eu comecei a trabalhar nisto diretamente sem passar pela casa de partida, ou seja, há termos académicos que não me dizem tanto. Esse tipo de distinção, design social e design para a inovação social, eu quero acreditar, se é design e está a trabalhar na área social que vai obviamente de ter inovação porque não há nenhuma nova solução que possas criar que não seja inovadora para ser eficaz mesmo que seja adaptação de soluções. Mas acredito que haja uma correlação muito forte, mas lá está, eu não sou uma teórica do design, possivelmente terás de fazer essa pergunta a outras pessoas, eu sou uma prática do design na verdade.

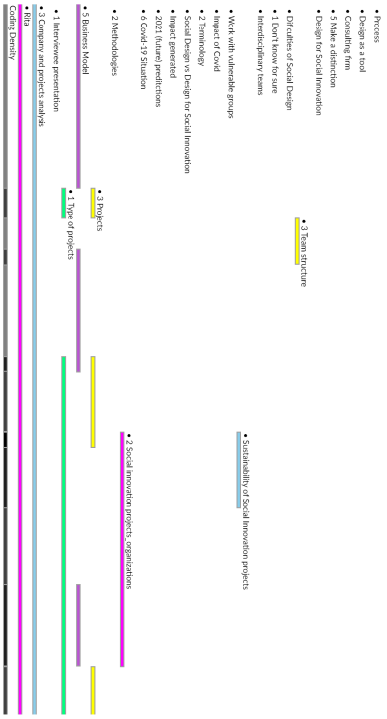
O segundo tópico da entrevista é para entender como a empresa ou estúdio funciona. Compreender um pouco o modelo de negócio. Eu ia direcionar esta questão para a Hello Bonfim porque achei que era o projeto em que estava mais envolvida.

Sim, esse é o projeto em que estou envolvida agora. Eu saí da empresa, mas acho que essa pergunta é mais pertinente para a Blindesign que era a empresa onde eu estava. Portanto, eu saí da Blindesign no verão passado por termos visões de futuro diferentes, o que acontece naturalmente passados três anos, faz-se um reajuste e há direções diferentes e eu decidi sair por essa questão. Eu acho que fará sentido trabalharmos o modelo de negócio por aí, nós tínhamos projetos para outros e aí trabalhávamos como consultores, de uma forma muito simples, porque uma empresa social em Portugal ainda não juridicamente existente. Portanto ou tu és uma LDA, és uma empresa perfeitamente normal ou tens uma "non profit", empresa social é o que está no meio. O que acontece é que já existe os estatutos da empresa social e já existe um grupo grande de empresas que têm um comportamento social, provavelmente não são reconhecidos como tal mas existe precisamente o cumprimento dessas normas para que isso possas ser mudado um dia. Quando



for mudado estas empresas vão ser as primeiras a quem se vai atribuir essa característica de "Social Enterprise", uma empresa social. Existe em vários países, em Portugal não existe mas eu acredito que seja uma questão de tempo e para tal a diferença, não sei se tu já estudaste essas questão de empresa social do que é ou não, "social enterprise" mas são empresas que têm como objetivo lucro porque têm de ser rentáveis como uma empresa normal o se faz a esse lucro é que é diferente. Portanto, numa empresa tradicional, o lucro é redistribuído pelos "stake holders" ou acionistas em que formato seja a distribuição da propriedade da empresa. Numa empresa social os lucros têm de ser reinvestidos em projetos e os trabalhos que fazem também devem sempre ter em conta a questão do impacto positivo. E os lucros a acontecerem, há uma proporção do que pode ser ou não distribuídos pelos acionistas, mas muito mais pequena e o restante dinheiro terá de ser empregue em projetos de impacto positivo, é isso que faz a diferença. Mas para todos os efeitos é uma empresa que tem objetivos de lucro como uma empresa perfeitamente normal. Acho que tem mesmo de ser viável. Portanto, nós tínhamos projetos de consultoria, que éramos chamados várias vezes ou para dar apoio a organizações que queriam montar projetos destes, porque nós tínhamos a componente de design, portanto nós tínhamos a parte de inovação muito forte. Éramos uma equipa de dois economistas e duas designers, portanto isso é o que faz diferença. Na inovação social tu ainda não tens muita criatividade ou tens muito pouca e o facto de nós sermos duas designers fazia toda a diferença. Depois era um equilíbrio de fontes de rendimento e, portanto, todas elas trabalhavam para um todo. Havia desde a produção de objetos com upcycling de matéria prima, que era o mais antigo também, que tinha sido iniciado pela Rita ainda antes sequer de estar com esta equipa, portanto foi um projeto que continuou e foi continuado e divulgado por nós também. Depois tínhamos a parte da consultoria normal, de sermos chamados para ajudar a desenhar projetos e a criar projetos, isso é um serviço que é pago a uma consultora normal. E depois, assim que a empresa começou a ter alguma estabilidade, houve essa possibilidade de investir em projetos próprios e em negócios internos próprios, que era um deles um restaurante de apoio a refugiados. É uma associação cujo objetivo é a criação de não só de emprego, mas depois de todas as ferramentas que são nesse ssárias à inclusão, a aprendizagem da língua, o acesso a habitação. A associação fazia toda essa facilitação com os grupos de pessoas envolvidas nisso, promoviam workshops, etc. E o negócio em si é o restaurante, e um restaurante bem gerido pode ser rentável e é rentável porque a comida é boa, o atendimento é bom e o espaço é sofisticado, confortável e agradável. Que são as premissas que independentemente do teu objetivo social ou de impacto positivo eu defendo que é super importante que as pessoas não se descuidem nisso como uma vantagem competitiva per si, porque não é. Pode ser para algumas pessoas, mas para um nixo muito pequenino, portanto quando estás a trabalhar com bens de consumo seja um restaurante, seja uma marca de roupa, seja o que for, que é o que distingue os projetos de Social Enterprise dos projetos de caridade. Por exemplo o Pirilampo Mágico, ninguém gosta de um Pirilampo Mágico, toda a gente compra aquela porcaria porque toda a gente é sensível ao tema, ninguém precisa, nem sequer é bonito. Portanto a diferença é essa, para todos os efeitos o que é que é o negócio, é um restaurante, para ser um restaurante e para correr bem tens de ter bom atendimento, ambiente agradável e a comida não pode falhar. Se se comprimir isso pode-se ter a chance, claro que isso não é garantia também, que depois tens muitas outras flutuações, mas isso é o primeiro passo para correr bem. Porque a parte do ser social é tipo a cereja no topo do bolo. Portanto a premissa é esta que eu acho que tem de mudar muito também no terceiro sector, que eu acho que muitas organizações para além da questão de serem subsidio dependentes e claro que há projetos que não funcionam de outra forma, mas eu acredito que de facto há várias formas de tornar os projetos mais autónomos com criação de propostas de calor viáveis e com valor efetivamente.

Agora o Hello Bonfim foi um espaço que eu descobri aqui na zona onde eu moro que é um bairro que está a ficar superinteressante aqui na zona do Porto, o Bonfim que é onde eu vivo desde que me mudei para cá. E como eu trabalhei muito tempo com esta questão das marcas com propósito da moda de produção



responsável, e quando encontrei um espaço que primeiro até era para fazer atelier e escritório e depois não resisti. Sendo um espaço de loja por definição, o espaço era muito bonito e claramente foi pela questão do espaço ser tão bonito que decidi experimentar fazer isso, organizar lojas temporárias para marcas independentes. Portanto na mesma premissa, produção feita neste caso só em Portugal, nem todas as marcas são Portuguesas, mas são todas de pessoas que estão a viver em Portugal e escolheram produzir em Portugal. E mais uma vez a questão da agregação, juntar várias marcas e os públicos de umas atraem os públicos de outras e vice-versa. E então desde novembro, porque precisei também de criar um projeto que fosse mais local e fazia-me falta também esta questão da proximidade com a comunidade e foi uma forma muito interessante também de me envolver com a comunidade local. Foi ter um espaço físico aberto, A DOME Ethical Store como era tudo online sentia essa falta, a minha comunidade era muito virtual e aqui foi a concretização de um espaço mais de comunidade física e envolvendo toda a comunidade do bairro também. Também tentei criar sinergias com os próprios negócios aqui do bairro, dar-nos a conhecer, fazer essa ligação… Eu acho que hoje em dia é muito mais esta necessidade de conexão que faz sentido e permite criar sinergias.

Eu tinha aqui algumas perguntas sobre como é que os projetos começam, projetos que podem ser tanto da Hello Bonfim ou a DOME, como é que as problemáticas que necessitam de ser solucionadas são identificadas? Qual é que é o processo na área do design para a inovação social? Qual é a metodologia?

Eu não sei se há um processo, há uma sensibilização. Há questões que são emergentes e há outras que são sistémicas, portanto tens estas duas vias e depois eu acho que tem muito a ver com aquilo que nos toca a cada um. Todo o espectro de impacto social, tens violência doméstica, tu tens a questão das crianças, tu tens a questão dos idosos, tu tens várias camadas. E depois eu acho que tem muito a ver com uma sensibilidade pessoal e do grupo. Muitas vezes individual porque acaba por ser normalmente uma pessoa que tem a primeira ideia e que depois percebe então quem mais que tem à sua volta que tem a mesma sensibilidade e a mesma vontade de trabalhar uma temática em particular. É uma decisão muito emocional, porque é aquilo que nos toca mais, porque há pessoas que é a causa da proteção animal, … Portanto aí nunca dá para descorar a parte emocional da parte técnica, logística e estratégica. Começa com uma questão puramente emocional e depois então vais explorando os caminhos que tens. E normalmente é aquela velha história, aquilo não te sai da cabeça, e tu vais concretizar porque aquilo não te sai da cabeça. Portanto esse é o processo, é a inquietação. Eu acho que a inquietação é o grande princípio do processo.

A última questão deste tópico é como é que os projetos são financeiramente sustentáveis? O que também é um grande foco do meu estudo da tese. Qual é o modelo de negócio geralmente? Como é que há criação de valor?

Primeiro tens fundos a que podes candidatar-te no caso de ser um negócio social deveria ser um fundo para o arranque do negócio, não é um fundo para sustentar o negócio. É como qualquer empresa, queres fazer um investimento, precisas de comprar uma fábrica, de comprar maquinaria, de contratar pessoal. Se tiveres um débito ou outro, não tens à partida dinheiro para financiar tudo isso. Se o modelo de negócio depois foi sustentável é aí que tu precisas de pôr equipas multidisciplinares, não é o designer, não é o engenheiro sozinho que vai conseguir responder a essas questões. Convém que percebas de todas as áreas, que te informes de todas as áreas, que eu acho que é fundamental. E isso irá acontecer provavelmente naturalmente, porque vamos trabalhar também muitas vezes também a autonomia e vamos de ter de ir aprendendo às vezes *the hard way* que é bater com a cabeça nas paredes, e é uma forma excelente de aprender. Mas idealmente para projetos maiores e que precisas desse apoio, de complemento de competências, que é super importante. E depois tens de pensar : eu vou ter estes gastos e acho que vou ter o *break even* em dois anos e depois é um modelo de negócio precisamente igual aos outros. Se for um



negócio social então aí tens de ver como é de facto te vais financiar, se há apoios para isso, de que forma, por quanto tempo e se isso depois não pode também pôr em causa o teu projeto que é o que acontece muitas vezes. São cheios de boas intenções, mas são altamente subsídio dependentes e depois um dia fecha-se a torneira. E aquilo que era um projeto que se calhar até estava a ter um impacto fantástico deixa de acontecer. Porque eu acho que os profissionais que trabalham nesta área deveriam ser recompensados tanto ou mais como em qualquer outra área. Que isto é uma coisa que existe muito, que a área social é a área de caridade. Não, não é, são profissionais competentes comos os outros e eu não percebo onde é que se criou isto. Estás a criar valor a sério, claro dependendo da proposta que estás a fazer, por exemplo, tens um serviço ou um produto que tem valor acrescentado e o propósito em si é positivo. Claro que depois é como todos os negócios, no início não se ganha nada, faz parte. Mas de facto as pessoas assumirem, que é o que acontece muitas vezes e faz as pessoas desistirem, é precisamente assumirem que como é da área social nunca puderam ganhar muito dinheiro. E acho que dentro disto tudo há um bom senso de tu teres uma vida em tens de pagar uma casa, possas pensar em ter uma família, possas se calhar fazer umas férias, e as pessoas agarram-se a isso que para isso têm de ter uma vida miserável. E o que acontece passado uns tempos, têm objetivos diferentes, a família aumenta, há uma coisa qualquer, e as pessoas largam os projetos porque isso não está a acompanhar a vida delas, e isso é errado.

E muitos projetos acabam por ter sempre muita componente de voluntariado, pessoas que estão a ajudar.

Claro, e isso tudo bem para algumas funções. Agora na estrutura que é essencial ao funcionamento deveria haver sempre alguma compensação, uma coisa é um apoio extra. E depende se queres fazer uma organização, uma associação pura e dura e assim sim vai ter ser à base de voluntariado e de muito trabalho não pago mas isso é uma escolha, depende mesmo do modelo, do propósito, da área de ação de tudo isso.

O último tópico da entrevista é sobre a situação da pandemia. Basicamente em relação à situação do Covid-19, como é que afetou os projetos nos quais estava envolvida? Como é que reagiram, o que é que mudou? Se os projetos foram suspensos ou se na verdade surgiram outros projetos para estarem envolvidos?

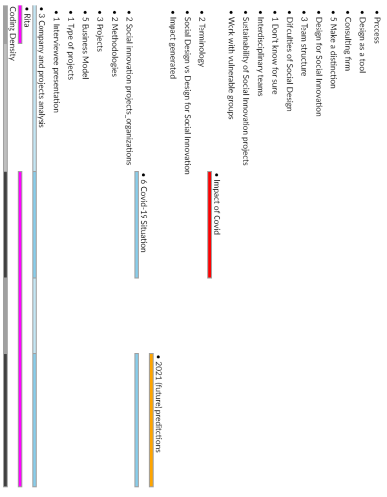
Não te sei dizer muito bem porque eu acho que essa pergunta vem muito mais estando a trabalhar noutro tipo de projetos do que aquilo que estou a faze agora. Neste momento o projeto que tenho ativo, para além de consultorias que faço individualmente que felizmente não foram afetadas. O meu trabalho em si não foi, claro que as marcas são todas impactadas de alguma forma, mas em relação à loja claro, tivemos de fechar durante dois meses e isso tem um impacto. E para as marcas com quem estávamos a trabalhar nota-se agora algum movimento, as coisas estão a retomar ligeiramente, mas ainda é muito cedo para perceber o que é que foi o impacto. Impacto como é obvio teve, são marcas de consumo, o consumidor está com medo, para além de alguns estarem com muito menos dinheiro têm outro fator que é o medo, as pessoas não sabem e bem. Estamos a falar de bens de consumo não essenciais, portanto a primeira coisa que as pessoas cortam serão essas e é obvio que o façam. Portanto sim, as marcas independentes vão sofrer um pouco mas eu acho que é muito cedo para se falar disso que é o impacto imediato. Claro que houve, estivemos com as portas fechadas, agora impacto a sério tu não percebes, ainda estás no olho do furacão. Não dá para perceber para falar de consequências, daqui a seis meses talvez. Portanto é cedo, claro que terá, mas tem aqui como tem em todas as áreas. Essa pergunta não sei se é mesmo até muito relevante para o teu estudo. Estou a dizer isto como opinião pessoal porque isto vai impactar a vida e o trabalho de toda a gente. A não ser daqueles que claro, muito ricos ou cujos negócios não são afetados porque trabalham em bens que são essenciais quer estejas em casa, quer estejas no escritório, o que seja. Mas é um bocado inevitável, eu sei que as pessoas estão muito curiosas para saber essas coisas, mas eu



acho que é tão obvio que vai ser muito afetado, é tão obvio que a nossa vida vai dar uma volta que agora eu não me focava muito nessa questão.

Eu acho que também acabei por inserir, é a última questão e é apenas uma, essa questão, claro que isto vai impactar todas as pessoas independentemente da área ou função, mas na área do design social como acaba por ser muito "o ajudar" em alguns casos - pelo menos fiz algumas entrevistas até agora, ainda não consegui fazer bastantes - mas em alguns casos, podem até ser exceção, acabam por aumentar. Porque há mais procura, e como algumas funcionam por plataformas online, como há mais procura para ajudas os projetos acabam por crescer por terem mais pedidos e nesta circunstância precisam realmente de continuar a funcionar, algumas plataformas crescem nesta altura. O que acaba por ser um contra senso.

Eu acredito. Sim, sim. Eu quero acreditar, sabes que primeiro eu achava muito que de facto isto por um lado trazia uma nova consciência às pessoas e agora já tenho as minhas dúvidas infelizmente. Eu acho que se nota isso muito no imediato, enquanto aquilo aconteceu as pessoas estavam a pensar muito na vida e que estamos todos por todos. Não estamos, nunca estivemos todos por todos. Temos situações de vida muito diferentes e uma coisa é a primeira reação das pessoas enquanto há todo este medo e toda esta confusão e incerteza. E aí de facto há claramente um crescimento exponencial da vontade de ser boa pessoa e querer fazer bem, mas eu não sei até que ponto isso é mesmo consistente e vai ficar. Assim que a vida voltar para "business as usual" eu não sei. Claro que acredito que há muita gente que sim, mas eu não acho que é tanta como aquela que nós romanticamente achamos. Isto é um tipo de sensibilidade que podes ter ou não ter ou ir trabalhando, claro que estas situações limite são boas para te fazerem confrontar com algumas ideias que poderás nunca ter pensado antes e de facto os teus valores e o que é que é importante na tua vida. Agora não sei se isso é de facto a realidade, as pessoas esquecem-se rápido. A questão do bem estar individual é sobreposto como já se sobreponha antes. Eu acho que esse fenómeno que tu me falaste eu acho que de facto é um fenómeno também de reação, eu acho que é interessante, e fico feliz que isso tenha acontecido como é óbvio mas eu acredito que isso seja uma coisa um bocadinho reativa daquele momento. Até acho que era interessante tu fazeres esse acompanhamento, imagina que as coisas estão mais ou menos estáveis, porque não podemos dizer que estão estáveis, porque não estão, agora durante mais três meses ou o mesmo período que houve de confinamento ou de limitação. E perceber se depois na altura em que depois a vida mais ou menos voltou a alguma normalidade se essa tendência se continua a verificar, isso é que eu acho que era superinteressante. E perceber um bocadinho o que é ficou desta altura em que as pessoas de facto estavam mais sensíveis e mais preocupadas, quanto é que ficou?



Name: Files\\Interviews\\Entrevista 6

Entrevista #6

Nome:

Profissão:

Formação:

Data da entrevista: 22/07/2020

Uma pequena apresentação

que é uma editora de design de produto focada em comercializar peças para a casa. Nós neste momento estamos sediados nas Caldas da Rainha, onde eu estudei e a maior parte das pessoas que fazem parte do universo da marca e da comunidade estudaram, que é a ESAD das caldas da Rainha. A marca tem um designio um tanto ao quanto experimental e também comercial, ou seja tenta trazer ao mercado produtos que sejam fruto de investigações de jovens designers portugueses.

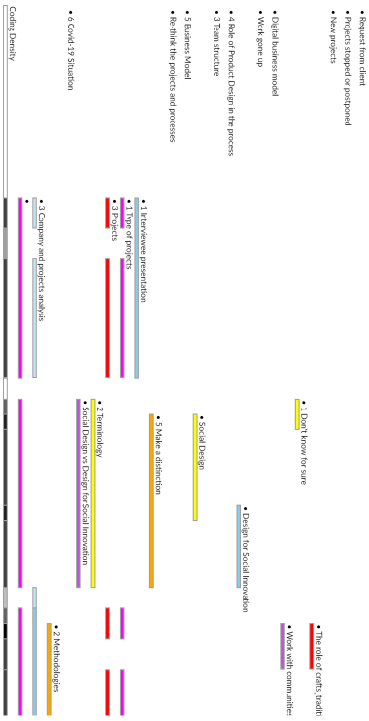
Nós desde 2015 que fazemos feiras internacionais para poder promover e internacionalizar a marca e com isso alguns dos produtos e temos tido esse foco em tornar tangível, acessível ao consumidor esses projetos. Ou seja, quando uma pessoa fala em design de produto, fala de uma relação com a indústria, mas quando ela não há ou quando tem de ser assegurada por via de outro tipo de eixo de produção, o que seja, a VICARA faz esta parte de interlocutora ou de promoção das peças.

Distinção entre design social e design para a inovação social

Design social ou design para a inovação social… (eu acho que sim, em termos não tanto enquanto da disciplina que confesso não sou o mais… lá está, não as pratico de uma maneira tão académica, mas) acho que em termos de adjetivo, o design social acaba por ser (qualquer, lá está, qualquer… há) uma componente que às vezes não é possível esquecer, algum tipo de design de produto mais tipico, mais convencional que é esta relação com as fábricas e com verdadeiras cidades e com muitas famílias que estão dependentes do design num ponto de vista mais lato. Eu acho que aí há um contributo grande que o design deve ter, na criação de coisas que devem ser sustentáveis e que também tenham capacidade de poder dar trabalho a pessoas numa fábrica. Depois por outro lado, essa questão mais ligada à inovação social, para mim é a diferença que distingue sobretudo enquanto sociedade, vá, o lado mais social do design de produto, ser também ele alvo de um briefing e não uma consequência. Ou seja, desenhar para uma inovação social diretamente e não tendo como consequência a sociedade ou esse bem social como consequência da atividade do design.

Como funciona a empresa e modelo de negócio, que tipo de projetos desenvolve

(Pronto eu como disse,) nós funcionamos sobretudo como editora de design, ou seja, o nosso foco é vender o produto embalado, não tanto em termos de projeto. O nosso contributo, aliás, o nosso modo de funcionar é que está muito ancorado numa criação de uma comunidade coesa de designers, artesãos e indústria, ou seja nós estamos ligados aqui muito à região de Leiria e Caldas da Rainha, onde estão muitas das fábricas e a maior parte dos nossos designers. E o nosso foco é sobretudo trazer peças inovadoras, tanto ao nível dos seus significados como ao nível das suas matérias e processos de fabrico e levá-los a um mercado mais vasto, podendo com isso tornar mais sustentáveis as carreiras de alguns desses designers



1A

que trabalham connosco. Nós temos um modelo de funcionamento em que pagamos royalties acima da média da indústria e também fazemos muitas compras diretas aos designers (depois para recebermos as peças.??)

Como é que os projetos começam

(Eu acho que há muita, ou seja,) olhando para trás, houve várias fases do desenvolvimento da empresa. Uma fase era mais de autoedição de peças dos designers que fundaram a marca. Depois passou a uma lógica de editar peças que nos interessavam e que achamos que tinha algum potencial comercial, mas também simbólico e que iam dentro dos valores que nós entendíamos serem da marca na altura. Depois evoluiu para uma situação em que queríamos editar peças que sobretudo acrescentem algo a uma certa discussão sobre o que é o design de produto, sobre como é que os designers também se podem tornar sustentáveis, como é que esta indústria pode funcionar e como é que podemos enquanto marca, contribuir para uma cultura material portuguesa, europeia, mundial. Ou seja, editamos coisas que nos interessa e depois há aqui vários caminhos: um é irmos à procura de designers ou de peças que vemos e que gostamos; outro e lançarmos coleções e desatiarmos designers especificamente; e a terceira e recebermos propostas.

Quantas pessoas trabalham na empresa e qual o seu background

Nós empregados somos 2, depois temos uma equipa de freelancers que são as pessoas que vão colaborando connosco que vai desde a fotografia ao vídeo, também há o design gráfico e aos websites. Pessoas que vão trabalhando connosco nesta lógica de estúdio. Depois os designers são 13, se não me engano, com quem nós trabalhamos hoje em dia.

E o background dessas pessoas são quase todas designers.

Design de produto está aqui um bocado no centro, é aquilo que nos guia todos os dias.

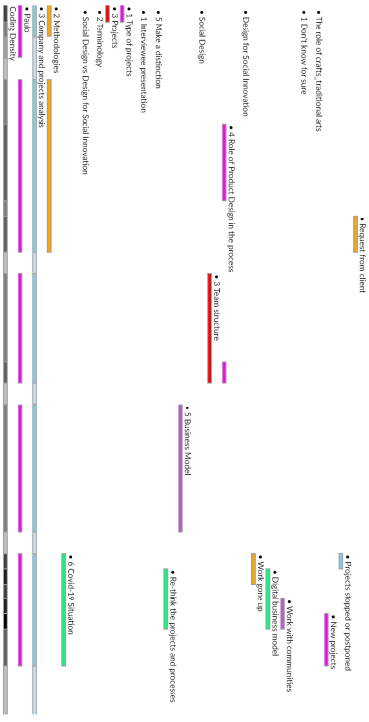
Como são os projetos financeiramente sustentáveis

(Pois é isso, ou seja,)nós o que fazemos é promoção, ou seja, criação de valor, aqui é através da venda, enfim, valor pecuniário. Nós muitas das vezes, com designers que fazem as próprias peças compramos peças para fazer stock e assim os designers podem organizar melhor a sua vida porque fazem as peças e ainda dá para algum tempo. As peças que fazemos em fábricas são pagas a Royalties à volta de 5% do saldo de faturação e é isso, o nosso modelo de negócio assenta em ter produtos inovadores, distintos e colocá-los no estrangeiro. Nós estamos num processo de internacionalização mais avançado há coisa de 2 ou 3 anos. É um investimento que também é preciso ser continuo, para que seja sustentável e que dê frutos.

Qual o impacto da pandemia

Tivemos os maiores projetos que tínhamos este ano, suspensos. E durante a pandemia tivemos os maiores pedidos de orçamento dos últimos tempos, portanto acho que houve esse contrabalanço, diria. Tem sido uma adaptação, na verdade, estranha, porque isto é difícil de avaliar mas temos sabido mudar aqui um bocado a agulha, ou seja aumentámos a presença online e tentámos ao mesmo tempo criar aqui um ponto mais local para a comunidade onde nós estamos, as Caldas da Rainha mas também Lisboa. Vamos inaugurar para a semana uma galeria de design que tenha esse showroom que vai um bocado dentro desse conceito de proximidade.

Estão envolvidos em algum projeto relacionado com a pandemia



2A

Nós o que temos tentado fazer é manter as encomendas às pessoas com quem trabalhamos e basicamente manter os ordenados, tem sido esse o foco. É difícil numa lógica de empresa tentar fazer alguma coisa completamente nova, é sui generis, portanto não começamos a fazer qualquer coisa totalmente nova. Acho que beneficiámos um bocado também da reorganização da forma como se compra, ou seja, começamos a vender mais para lojas online nos estados unidos por exemplo, porque houve um aumento, cálculo eu, substancial da procura lá e resultou em mais encomendas para o nosso lado. Há sempre o lado positivo da coisa.



Name: Files\\Interviews\\Entrevista 7

Entrevista #7

Nome:

Profissão:

Formação:

Data da entrevista: 23/07/2020

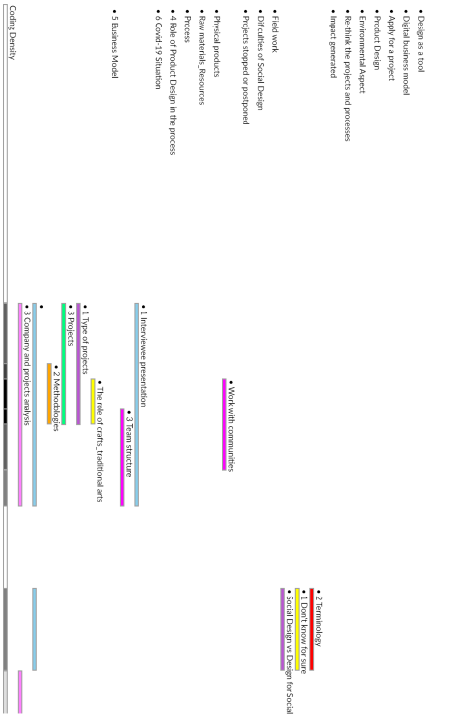
Para começar, eu queria apresentar-me, o meu nome é Ana Rita Pintão, eu tenho 26 anos e sou aluna de mestrado de Design de Produto na ESAD em Matosinhos, sou licenciada em engenharia mecânica e depois enveredei pela área do design de produto e estou neste momento a realizar a minha tese de mestrado na área de design social com o título "Design as a tool for social Innovation". No início deste ano, fui de erasmus para Milão para realizar um estágio curricular num pequeno estúdio de design dedicado ao design social mas devido à situação da pandemia de covid-19 tipo de regressar mais cedo a Portugal. Este é um pequeno resumo sobre mim e a minha situação. E para começarmos, se quiser fazer uma pequena apresentação para a entrevista sobre si.

O projeto TASA é uma marca que foi criada pela CCDR Algarve, uma entidade pública em 2010. E o que se passou foi fim do projeto, envolveu designers, envolveu um conjunto de ações e quando elas finalizaram o projeto ficou parado, e, portanto, a CCDR Algarve lançou um convite a algumas entidades para poderem gerir a marca. É aí que surge a Proactivetur, que é a empresa para qual eu trabalho, que é da área do ecoturismo. Neste momento é uma agência de viagens, mas trabalharmos sobretudo na área do Turismo Responsável, e como já desenvolviamos trabalho no interior do Algarve e com as comunidades, onde se inserem os artesãos, achamos que seria interessante podermos ficar com a marca. Então eu trabalho para essa empresa, para a Proactivetur e estou com funções atualmente na gestão do projeto TASA. Eu estive muitos anos antes de ir para esta empresa ligada ao desenvolvimento local e, portanto, este trabalho de intervenção com as comunidades, a gestão de projetos e a área de formação têm sido sempre a minha área de trabalho, apesar da minha formação não ser esta, sou de comunicação social, na altura chamava-se comunicação social, agora chama-se ciências da comunicação, tenho estado nestas atividades.

Então, eu dividi esta entrevista em três tópicos essenciais. Na primeira questão, como disse anteriormente, o tema está direcionado para a área de design social e durante a revisão da literatura sobre o tema foram surgindo algumas questões, e por isso com esta entrevista venho à procura de algumas respostas, mas fundamentalmente opiniões. Por isso, a primeira questão é se consegue fazer uma distinção entre design social e design para a inovação social.

Essa foi a maior curiosidade que eu tive para esta entrevista, eu confesso que estou um pouco fora dos termos se calhar mais académicos ou mais teóricos. O trabalho que nós fazemos tem uma componente intervenção e tem uma componente de intervenção social e tem uma forte vertente de inovação. Agora de que maneira é que isso se cabimenta nos conceitos é que eu sinceramente não sei responder. Mas estou curiosa para se calhar na conversa conseguirmos orientar mais para um lado ou mais para o outro.

Obrigada. Então agora a seguir, o segundo tópico da entrevista é para entender como é que a empresa funciona, neste caso mais o projeto TASA e compreender um pouco o modelo de negócio.



Por isso, a primeira questão é qual é o maior foco do estúdio, neste caso do projeto TASA, e que tipo de projetos desenvolve.

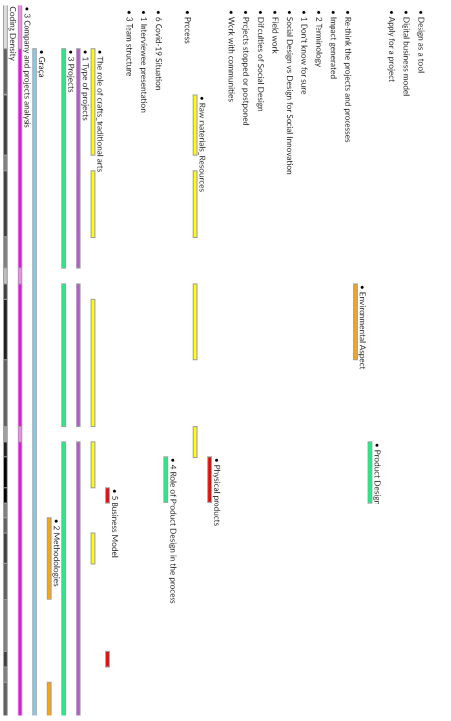
O projeto TASA é uma marca, como eu disse, que nasce de um projeto iniciado em 2010 e a missão era já na altura muito clara, era portante garantir a sustentabilidade das artes tradicionais e nomeadamente garantir que estas atividades se pudessem constituir como uma atividade profissional com futuro. Portanto, nós estamos a trabalhar na área do artesanato, nós chamamos mais as artes tradicionais, porque insere-se na vertente das artes populares, são aquelas artes em que havia um saber técnico, tecnológico, associado à utilização dos materiais locais, que as pessoas tinham à mão para criarem as peças que necessitavam para o seu quotidiano, portanto sempre nesta vertente utilitária. Portanto artesanato, peças, artefactos que eram usados nomeadamente nas lides domésticas e rurais, atividades relacionadas com o interior, com o mundo rural, e com uma classe digamos de pessoas mais… enfim, da "plebe". E, portanto, deste ponto de vista, distingue-se também do artesanato que tem uma vertente mais artística, que existem imensos casos, imensos exemplos, se calhar mais nas cerâmicas. Também é qualquer coisa que é feita à mão. utiliza materiais naturais, mas depois tem uma componente autoral e artística.

Nós não estamos nesse capítulo e também não estamos no capítulo daquelas artes que são consideradas mais nobres, e por exemplo a Fundação Ricardo Espírito Santo as desenvolve que eram para fazer as talhas douradas e todos aqueles ofícios de requinte com materiais também nobres, na altura para os reis, para a nobreza, para os fidalgos, que tinham um outro estatuto. E, portanto, também não as distinguimos na mesma medida do chamado artesanato urbano. Algo mais recente, muito associado à reciclagem, em que nas últimas décadas tem existido um crescimento de pessoas que também fazem à mão, este componente artesanal, mas criam nomeadamente com plástico, papel, com materiais que reciclam, e também tem uma vertente autoral, de design e artístico. Nós estamos no capítulo das artes a que chamamos tradicionais, são dos saberes que são transmitidos de geração a geração, são sobretudo artes ancestrais, algumas milenares, e que estão muito ligados à identidade de um território, portanto a um território específico. É por isso que nós encontramos ofícios diferentes e artes diferentes, de norte a sul do país.

Mas são comuns, as madeiras são comuns a todo o território, mas depois as técnicas associadas podem ser um bocadinho diferentes. Portanto nós fazemos essas ditas artes tradicionais muito ligadas à identidade do território do Algarve e também do Baixo Alentejo. Desenvolvemos produtos e, portanto, design produto na loja do design produto que fazemos manualmente com os artesãos, mas já incorporaram a inovação, já incorporando o pensamento Design. Produtos que são vendidos em loja ou loja online. Depois o que nós fazemos também é desenvolvimento de produtos personalizados ou produtos à medida também somos para esses serviços. Pode ser o cliente, um hotel, um restaurante, vem com um briefing e diz que precisam de uma determinada coisa e precisavam que fosse feito pelos artesãos e que tivesse uma simbologia associada a uma zona em específico. Nós desenharmos, fazemos o design e a produção. Ou pode vir já um designer ou arquiteto com os seus desenhos e precisa de uma identidade ou serviços na produção, portanto essa é outra parte.

Depois também realizamos experiências criativas, organizamos workshops, residências criativas à volta das artes e ofícios e as pessoas podem trabalhar diretamente com os artesãos, aprender a fazer peças, nesta vertente mais de experiência turística.

A vertente que falta é as consultorias, também desenvolvemos consultorias para identidades, nomeadamente municípios que pretendem valorizar as artes e ofícios. E fazemos sobretudo também nesta zona, Algarve, Alentejo, mas também já estivemos em Cabo Verde. Utilizamos a metodologia do TASA,



que é a nossa maneira de trabalhar e aplicamos às realidades e aos contextos locais. E por vezes, também em parceria, concebemos projetos ou participamos em candidaturas para realizar ações também este tipo.

Também já respondeu um pouco a esta pergunta, mas se quiser aprofundar. Que é os projetos começam? Qual é o processo, qual é a metodologia?

Sim, mas a nível do design de produto os projetos podem partir de diferentes formas. Ou podem estar contextualizadas num projeto específico, nessas tais candidaturas em que temos um tempo para conceber produtos por exemplo para a cozinha ou para alimentação e depois eles são introduzidos depois no nosso catálogo. Trabalhamos nessa lógica e depois convidamos os designers ou lançamos calls para os designers, nós trabalhamos também com vários, temos uma espécie de rede. Ou então são realmente desafios de outros que pedem nossa colaboração para realizar os projetos ou é da nossa iniciativa que queremos atualizar o catálogo.

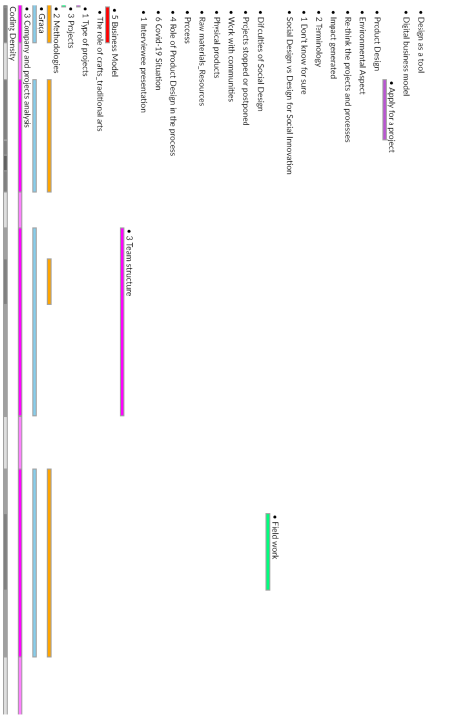
A próxima pergunta é quantas pessoas trabalham consigo no Projeto TASA e qual é que é background delas ?

Isso tem sido flutuante, mas neste momento, só falando em termos de projeto TASA, estou eu que estou a fazer a coordenação e neste momento, porque saiu o comercial, também estou a dar resposta ao cliente. Está a Marta, que está a tempo inteiro e outro artesão em colaboração, mas esses são internos. Nós trabalhamos com uma rede de artesãos vasta, mas eles são externos, estão nas suas oficinas, estão nos seus trabalhos e nós colaboramos pontualmente ou quando há pedidos ou para fazer novos protótipos. Mas essa artesã é interna, portanto faz parte da equipa e o outro também faz, mas uma afetação diferente. E depois temos uma colaboração externa mais pontual de um designer de produto, mas também não é interno, não faz parte da equipa. E depois dentro da equipa temos uma pessoa que faz a parte toda mais administrativa, de faturação, da gestão financeira. E temos outra pessoa que é o diretor da empresa que também faz a parte das consultorias além da atividade do Proactive tour no TASA também tem uma afetação, não só porque faz a coordenação geral da empresa, mas também parte das consultoras. E eu também com a parte das consultorias, portanto.

Só para perceber mais ou menos, como é que são identificados os artesãos? Como é que os identificam, como é que os localizam para realmente pedirem, sem ser os internos, os externos, como é que pedem colaboração? Já é uma rede de já algum tempo ou vão identificando?

Tem sido um processo gradual porque no início ainda na fase de projeto em que se conceberam 27 produtos, foi a primeira linha de produtos e envolveram-se aí logo doze artesãos porque foram ao terreno procurar quem podia fazer aqueles produtos e procurar colaborações. E desde então nós temos alargado. Portanto nós, como eu disse, sendo também uma empresa muito ligada ao território, e fazemos muito trabalho de campo e terreno vamos sempre encontrando, porque também estamos à procura e estamos atentos, vamos encontrando. Raramente são os artesãos que nos procuram, nós é que os procuramos, mas também há o caso de artesãos que nos procuram. E, portanto, é nesse contacto direto com as comunidades que nos vamos mantendo informados. Somos nós que procuramos através de um trabalho de terreno, outras vezes também na colaboração direta com os municípios, andamos especificamente em determinados concelhos à procura dos artesãos. E também existe uma base de dados, mas já não estava atualizada, que foi lançada pelo IEFP, já tem muitos anos e também consultávamos aquela base de dados para tentar localizá-los.

A próxima é pergunta é qual é que é o papel do design de produto e/ou mobiliário no projeto TASA e no processo?



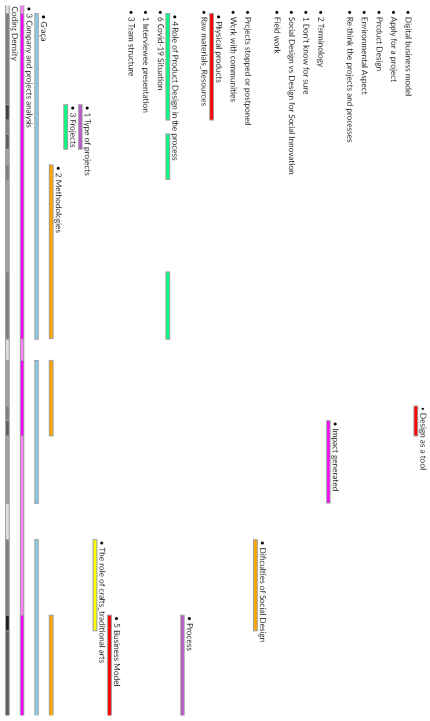
É uma parte muito importante, porque nós consideramos que para valorizar as artes tradicionais temos que introduziram inovação, não podemos continuar a fazer o mesmo da mesma maneira e a inovação faz-se por diferentes vias uma delas design. Mas tem a ver com esta componente de pensar nas técnicas ancestrais, naqueles materiais, naquelas tecnologias, conhecer a história, os artefactos que eram feitos e pensar como é que nós podemos trazer contemporaneidade e atualidade a este artesanato. Fazendo novos produtos que sejam aceites pelo mercado atual, porque a componente utilitária do artesanato, ele nasceu porque era necessário, as pessoas precisavam de coisas e nós queremos manter essa lógica. Nós não fazemos decoração, por exemplo, se bem que provavelmente também há utilidade nisso, é outro conceito de utilidade, mas nós trabalhamos mesmo nos produtos que depois tem um uso, servem uma função. E portanto aí o design tem um papel fundamental mas o design não está antes nem depois, nem acima nem abaixo, está completamente a par. Quando nós queremos lançar novos produtos ou trabalhamos nesses tais projetos a primeira coisa que se faz é fazer investigação, ir ao terreno, conhecer os artesãos, como é que eles trabalham, aprender. Aprender a entrelaçar, a perceber as bases, como é que aquilo começa, qual é a ideia para depois de outra maneira não funciona. E depois também é tudo em diálogo, porque os artesãos têm o seu brio, o seu orgulho e não gostam muito que lhes venham impor. Tudo isso tem de nascer de um processo de diálogo, um processo de confiança, de conhecimento e de respeito por tudo. O designer conquista o respeito do artesão e o artesão tem de respeitar o designer que vem com ideias novas para depois poderem realmente fazer alguma coisa senão fecham ali completamente a porta. Porque o nós fazemos é tentamos inovar, portanto é fazer de modo diferente, às vezes não é só o produto, às vezes é a técnica tem de dar ali umas voltas para poder chegar a um terminado resultado e se o artesão não quiser colaborar nem quer experimentar. Às vezes diz logo não é possível, mas é possível.

Às vezes também não são pessoas com muito mente aberta, não é? É preciso conquistá-los.

Estamos a falar de artesãos que são sobretudo pessoas já de uma certa idade não é, mais novos é mais fácil, mas com as pessoas mais velhas não, tem que ser uma abordagem de grande respeito, de grande até admiração, de elogiar muito o que eles fazem, de perceberem que estamos interessados por aquilo que eles fazem. E é daí que nasce a relação. E o design de facto é aqui uma peça essencial, mas não é única, portanto elas são peças articuladas. Aqui a parte social é extremamente importante, têm uma história de vida diferente do nosso contexto. Nós também temos de nos pôr no lugar e contextualizar aquela realidade, aquela forma de ser, de estar, à cultura que as pessoas tiveram e adaptar a nossa linguagem a isso. Mas as colaborações com os designers têm sido muito boas. Também os designers quando vêm para estes projetos já estão logo vocacionados.

A próxima pergunta é como são os projetos financeiramente sustentáveis? Basicamente qual é o modelo de negócio geralmente, como é que há criação de valor?

Pois, essa é a parte difícil nestes projetos que têm a ver com o artesanato porque o artesanato tem uma grande tradição e uma grande cultura de desvalorização são décadas, para não falar de séculos, este tipo de artesanato, das artes populares. Ou seja, as pessoas que faziam estavam associadas à pobreza, à miséria e à ignorância. Pessoas sem estudos que não podiam ir para outras atividades e tinham de ficar no campo a trabalhar no mundo rural e depois faziam estas peças que serviam, eram uteis, e que não propriamente consideradas pela sua mestria. E, portanto, esta cultura ainda está muito presente. O que se fez foi, quando as peças começaram a ser vendidas traziam em si essa cultura de desvalorização e sempre venderam os seus produtos ao desbarato e porque também não dependiam… há aqui diferentes realidades, se falarmos das oficinas ou dos artesãos que só faziam isto, os caldeireiros, os oleiros, aí já atribuíam um certo preço para poderem sobreviver, mas era só isso, para sobreviver. Os outros nem isso. Portanto não faziam contas ao tempo que ali está implicado, as horas que estão ali implicadas de trabalho e portanto vendiam



porque também não sobreviviam daquilo, tinham outras atividades e aquilo era um complemento, era um dinheiro extra. E, portanto, os mais antigos continuam a achar o mesmo. "Ah então quanto tempo é que demorou a fazer esse cesto?" "10 horas" "E vem do por quanto?" "3€". Nesta parte da cestaria a média é mais ou menos 1€ por hora, e, portanto, nós não trabalhamos dessa maneira porque exatamente a nossa missão é garantir que estas atividades possam constituir uma profissão e portanto o que nós fazemos e sempre fizemos foi perceber o trabalho que está ali implicado, o tempo e pagar justamente aos artesãos. O que faz com que as nossas peças também tenham um preço mais elevado. Porque depois também não podem ganhar economia de escala porque não se faz em grande quantidade, o artesanato não é reprodutível em grande quantidade, é em pequena quantidade, tem alto valor histórico e tem toda essa parte do design e do marketing e da comunicação e tudo o que é preciso investir para que o produto chegue ao mercado o que faz com que os produtos que tenham que chegar a um certo mercado mais nicho. E isso faz com que nós sobrevivamos. Isso em termos da venda dos produtos, mas o TASA depende não só da venda de produtos, também faz a venda de serviços, para conseguirmos sobreviver. Neste momento temos de complementar.

Obrigada. O terceiro tópico da entrevista é sobre a situação da pandemia covid-19. Basicamente é perceber em relação a essa situação como é que afetou o projeto e os projetos que estavam a decorrer? Como é que reagiram? O que é que mudou, se os projetos foram suspensos ou se na verdade até surgiram algumas novas iniciativas ou outros projetos para estarem envolvidos?

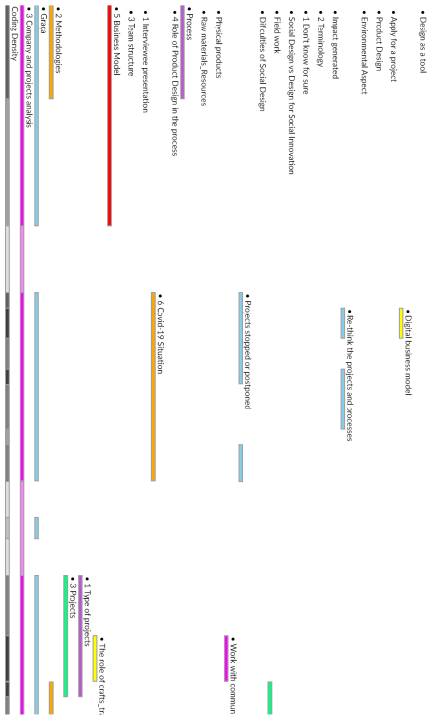
Sim, a pandemia veio afetar sobretudo nos primeiros meses, veio afetar tudo. Para já tivemos de fechar a loja, primeiro afetou logo as vendas em loja mas começamos a vender mais online, esse foi a alteração para melhor, foi ver mais online mas vender menos em loja. Os projetos que nós tínhamos um curso que dependiam de estar com os artesãos, fazer eventos, fazer ações do terreno também tivemos que suspender. Mas aí é uma questão de suspensão, portanto eles tinham um prazo e esse prazo foi adiado, não colocou em causa a execução até ao momento. Alguns começamos já a trabalhar mais. Depois obrigou-nos também a fazer aqui algumas conversões, por exemplo não tínhamos os workshops físicos, começamos a vender os workshops online, ou os workshops em caixas, com tudo pronto e kits prontos para as pessoas comprarem e fazerem os workshops na altura do confinamento. E agora estamos a retomar mais a parte das encomendas, dos produtos personalizados, dos pedidos já se nota que está a haver mais pedidos. Houve uma altura em que realmente caiu, tirando na loja online, tudo o resto caiu mas desde o final de Maio já se começou a verificar uma melhoria.

Esta era a ultima questão da entrevista, ao bocado estava a falar de um projeto que era em Cabo Verde que tinha falado?

Sim.

Quais é que eram os métodos lá? Eram diferentes daqui do projeto TASA? Eram com artesãos também ou eram projetos diferentes?

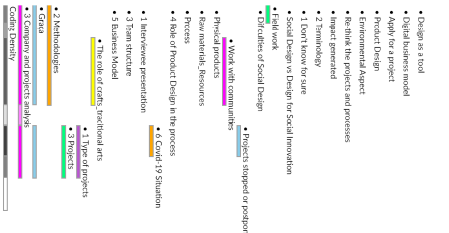
Sim, estava inserido numa ação que já estávamos a fazer com a parte do ecoturismo, nós tínhamos sido contratados para ir lá organizar toda a parte de fazer as rotas, os percursos pedestres, as caminhadas, fazer aquilo tudo. E depois complementarmente também nos contrataram para ir lá fazer o mesmo que fazemos cá. Fazer uma espécie de mini TASA lá. Não era o mesmo que cá porque nós ao contrário do que fazemos cá nós não íamos fazer peças os artesãos para depois o TASA vender, o que nós íamos era criar condições para que os artesãos fizessem peças, com uma vertente contemporânea de design e com um briefing muito específico, porque eram peças para serem compradas pelo turista, não podiam ser grandes e tinham aqueles requisitos todos, mas com a metodologia TASA, tal e qual. Tem de se ir ao terreno, conhecer os artesãos que existiam, as artes que trabalhavam, os materiais, trabalhar com eles e perceber como é que se



executavam, como é que se fazia, como é que eram as técnicas, que são diferentes daqui. E depois conceber os projetos tendo em conta, conceber os meus produtos, tendo em conta aquele briefing, fazer os protótipos e a partir daí criar uma rede de artesãos e deixamos também um documento e capacitamos a estrutura de lá que vai gerir todo este processo para poder depois dinamizá-lo e fazer toda a parte comercial e toda a parte da gestão de uma rede de artesãos à volta de um conjunto de produtos para depois aquilo crescer. Mas, entretanto, depois também veio o Covid e a coisa lá também parou um pouco.

Ah, era um projeto que ainda estava a decorrer?

Nós terminamos a nossa parte, fizemos os produtos, a rede criou-se, mas toda a vertente que ficámos de fazer depois de parte comercial e diretamente com os turistas, depois também deixou de ter turismo. O material está lá, e está trabalhado, agora é só uma questão de pô-lo a mexer e dinamizar.



Name: Files\\Interviews\\Entrevista 8

Entrevista #8

Nome:

Profissão:

Formação:

Data da entrevista: 23/07/2020

To begin if you want to short presentation about yourself.

as you know, I'm working right now as an innovation designer, which is pretty much a title that we give in the Czech Republic to service designers.

So, we work in the area of business development in terms of developing services, but also in the area of social innovation.

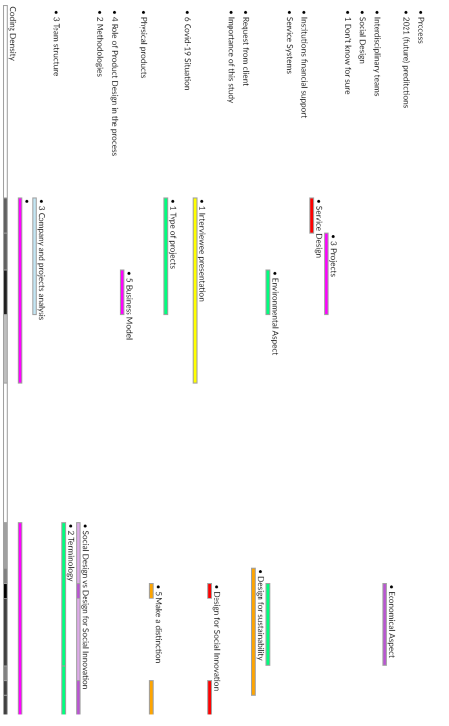
So, for example, right now we are working with the municipality of Prague on a project that is supposed to reduce waste or it's aiming to change the mindset in the minds of inhabitants of Prague, so they produce less, less waste. So, this is what I am doing right now. I am also started my career as a product designer. That is how I got to ESAD. So, yeah, I guess that is pretty much what I talked about during my talk. And yeah, after that I went to do my masters and that is what brought me here. I twenty-nine years old and I live in Prague for the past two years.

So, I divided the interview into three essential topics. The first question, as I said, my subjects of study is social design and during the literature review of the subject, some questions appeared. And that is why in this interview I am looking for some answers but fundamentally opinions.

So, this first question is more theoretical, but is also important. So, can you make a distinction between social design and design for social innovation? In your opinion are these similar concepts or not?

Good question. This is a really big thing among designers like myself, all this space of calling the design field of what I call it "intangible design". Like you are not designing products that aren't tangible or houses, architecture, but you are designing some intangible interactions or some even experiences. Some people say they design experiences. So I think that there is lots of different ways of calling this. For example, in Check we call it innovation design, which is very different from what I learned when I was studying it, when I was in America studying design for sustainability, which was I mean, the sustainability, how we learn it is the environmental sustainability, the economic and the social sustainability. So is also including the social innovation and social design and this kind of stuff.

And so that's design for sustainability. That's what I learned when I was doing my master's degree. That is also service design. Better service design is also I mean, lots of services are aiming to innovate some aspects of people's life. So it's also social innovation in a way. So I



honestly don't think that there is a difference is just a matter of your preferences of how you want to call it.

Yeah, I mean if I think of the language, social can be an adjective. So, if you say social design you might mean that you are making the design process social. So, you are including the people, you are inviting them to your design process, and you are collaborating with them, you are cocreating this is how it could be looked at. Now that I am thinking about the exact terms, whereas design for social innovation is maybe a little bit more precise because it is designing for innovation, for innovating something in people's life.

So, it is designed for social innovation. But I also think that a good design for social innovation should also be social because you always have to invite the people to your process. So, it is a matter of your preference, how you call it. How do I call it? I call it. I think I call it design for social innovation. I think that is more precise.

OK, thank you. So, the second topic of the interview is to understand a little about the business model. You were talking about some projects that you were working with.

I do not know if you are working in a small studio or company or you are a freelancer designer at this moment.

I work in a company.

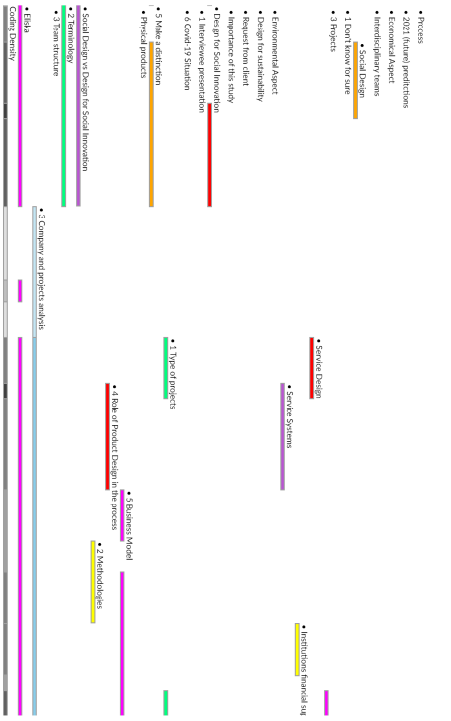
OK, so the first question, is what is the main focus of your company, of your studio? What kind of projects does the company do?

Yes, so we do service design. We do service design, I explained what it is during my talk. So I don't think that I need to explain you again. So I guess I would be just repeating myself. As I said, in the Czech Republic very few people call it service design, most people call it either innovation, designing innovations or innovating, innovating businesses. But I think that is even more known point of view to this, let's say field of design, is just, I'm saying just because I don't like making it sound so simple. But I think that to people who are not designers and people who don't know what service design is, maybe they don't even know about other areas of design, service design is, the closest comparison would be a business consulting. You are consulting some kind of business and then you are helping them to make it better, to make it more profitable. So this is what *Idea Sense*, which is the company I work at, does and this is how, I mean, the business model is pretty simple. Is just there is a client who comes with some kind of a proposal then or some kind of a brief, and then we design or my bosses, they design the design proposal, which includes the price.

And then the client either say, "yes, this is OK" or there is some kind of negotiation about the different parts of the process because the different parts of the process involve different people in the company. So, for example, the research process involves researchers. So, you know. the pricing is different for the different phases. And this is honestly. I do not know much about it because that's not what I'm involved, it's what my bosses do.

But if you are asking about a social innovation, for example, the project we are working on right now with the municipality of Prague, the client here is municipality of Prague, but because it's a public sector, it's funded from the public sector.

So, the money come from the public sector, which is, I mean, part of it is coming from the taxes of people. In fact, for sure. There was another project that we did some years ago here,



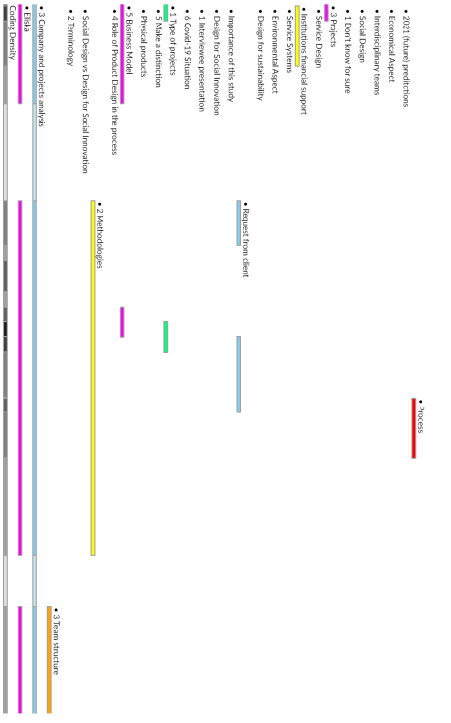
in *Idea Sense*. And this project was about innovating elderly houses in the Czech Republic. And this project was funded by the Europpean Union, actually. So many projects are like this. Many projects are funded from some grants or from some donations. And many of them actually, in many cases, these projects have to apply for some kind of funding. And then there is all these selecting criteria whether you should get to fund or not. Yeah, so I guess that is how it is. This is how it is here, here in Prague, but I believe it is very similar to other countries.

OK, thank you. So, the other questions of this topic you already answered to a lot of them. The next question was how do the projects start? Because, as you said, some projects are very social. So how are the problematics that need to be solved identified? What is the process? How is the methodology? But maybe this comes from the client. They already have all of this in the briefing and then they contact you to do the project. I don't know if it is like that as you just said.

Yeah, it depends again, this is actually not part of the process that I am very much involved, so ... this is what the sales people in our company do. But usually the client comes with some kind of idea because they learn about what we do. And they know and they, I don't know, they read about us on the Internet or they see some successful projects from the past and they already know what kind of project, what kind of process, we go through. Like, they know that we do user interviews and they know that we do cocreations sessions, they know that we do usability testing, they know that we also implement start ups, all the things that they already have some idea of what we do. And that's the reason why they come to us, because it's not just the usual business consulting, but it's more of the human centered design way of consulting. So yes, they usually come with some idea and they come with the problem and they say, "hey, we have this, let's say service or product, and we don't know what to do with it because it's not earning us enough money that we would like it to." Or ... "we are targeting a specific group of users, but these users are not really using us. But there is this other group of users. ." The brief could be something like this. And so they come to us, they explain it to us. And then the people who are in charge of its sales here, in *Idea Sense,* they sell them the process and they kind of design the process in a way. So it meets the needs of that project and is how they structure it. That's why they decided, like some projects, for example, this project that I'm doing right now have had two months of user research, but that's not very usual. Like usually it's shorter, when is a business project is usually shorter. It's going to be, I don't know, two weeks, three weeks. It depends. It also depends on when the client wants it to be done because some projects they take even a year, some projects have to be done in one month. So it also depends on days like the timing and the length of the different phases. It's all, yeah, it's all negotiated between the sales team and the client.

OK, thank you. So, the next question, how many people work with you in the company and what is their background? Are they all designers? But you said already there are the salespersons.

Yeah, I see. I think we are around 30 or 40 and usually on projects, it's usually three people working together. Like, for example, right now it's me, I am innovation designer. Then there is a girl who is my colleague, she's a researcher. And then there is another colleague who is, her title is a "thought leader", which means that she's kind of leading the project from the more like a metalogical point of view. What I am doing is that I am leading the project to happen, you know, like I am making sure all the work is done and I'm making sure we meet all the deadlines and I'm making sure it is happening. And she is more like the "distant consultant" of



what is happening. Like everything that we design, we have to consult with her. This is how it works. So it's usually three people working on one project.

What is the background? So actually, me and one other girl are the only designers like me. It's only me and this other girl here who have design education. So my education is design for sustainability and product design. And her background is service design and graphic design.

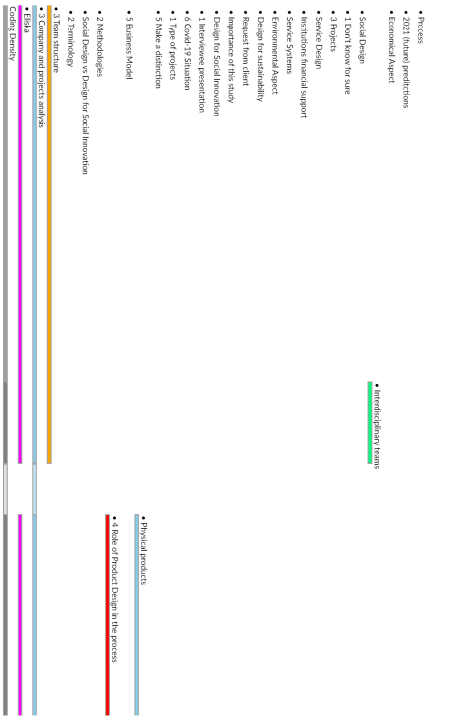
We are the only two, the rest of the people here, so the researchers, they are usually researchers or ethnographers or anthropologists and there is one colleague who used to be a teacher. So she's very good in facilitating workshops because she's very good, and she also, even before she was a teacher, she was an actor. So, she has a very interesting background. So, she's really good with people, she's good with facilitating workshops and doing activities with the people on workshop.

What else... there is lots of people from liberal arts, like sociology, psychology, I do not think so, actually. I think we used to have one psychologist here. And there is also someone from marketing, I believe.

And then the higher positions, the more senior ones are usually people who come from big corporations like, for example, Vodafone or Czech Airlines even. And these people used to have some like a managerial position in these companies. And after leading their teams in these big corps, they decide that it is not what they want to do anymore. So, they came to work in this company even the founder of the company... Yeah, this is the case of the founder of the company. He used to work in, I believe, Czech Airlines, and then after that he decided to open this company because he met his wife in Vodafone. And she was leading the design process in Vodaphone. And they decided to open this company in the Czech Republic, which was the first in the Czech Republic that is doing what we are doing. The first or second, I'm not sure they open at the same time, from what I heard. But yes, to a question, most of the people here do not have design background because we do not have this kind of education here in Czech. We have we have product design, industrial design. We have graphic design. We have all this all this, let's say, artsy design fields. But we do not have a service design, we don't have social innovation design.

OK, thank you. So, I was going to ask, what is the role of product design in your company and in the process, or is there a role for product design? Or usually doesn't exist to the product design in the process.

Yeah, not much, to be honest. Not much. It's very rare. I know that when I started working here, there was a project that was involved in designing a service for supermarket as it was involving kids. So when the mothers would come shopping with their little children and the children could do something, they could like not to disturb their moms all the time. So they would play with something in the supermarket. And this something was meant to be tangible. So that was meant to be some kind of a stand in the supermarket with some kind of, I don't know, some kind of games. So this was something tangible that we worked on. But we had to, that was the very month when I started working here, and we already had an external supplier for this kind of work. We already had product designers from outside who were doing this. So we were also outsourcing this kind of work. But I was helping I was helping a little bit because I could render, I could do some modelling, so I remember I was designing something and sketching something and I was sending it to the to the external collaborators.



But yes. It's not... It's very rare. I wish we had more projects like that, but. Yeah, it's also not something that the company sells, so like when the salespeople sell, sell what we do, they sell service design and they sell innovation, social innovation. They don't sell products. So even the clients, even the problems that the clients come to us with are not usually involving designing anything tangible.

OK, I think the next question you already talked about is how are the projects financially sustainable? Where does the money come from? What is the business model generally? But you already answered this question.

So, the third topic of the interview is about the situation of covid-19 pandemic, is to understand how did it affect your company? The projects... How did the studio react to this situation? Did the projects got suspended or did it appeared new projects to be involved actually?

Good question. Some projects were put on hold. So we would stop working, you know, for several months. But these projects are going again. So this was one thing, another thing was that, from what I know, but this is, again, a question... it would be more of a question for my bosses than me. But I know that there is, generally this year because of the pandemic, there is less projects coming to the company. So we have to sort, the company had to adjust some kind of expenses and this kind of stuff. So, yeah. But I don't know. Honestly, I think that we will see the effects next year. What is going to change. I know that many of our projects are projects with banks. And this is one of the predictions, but banks are not going to have money. So we will not have more projects with banks. But it's you know, I don't know. We don't know. We don't know.

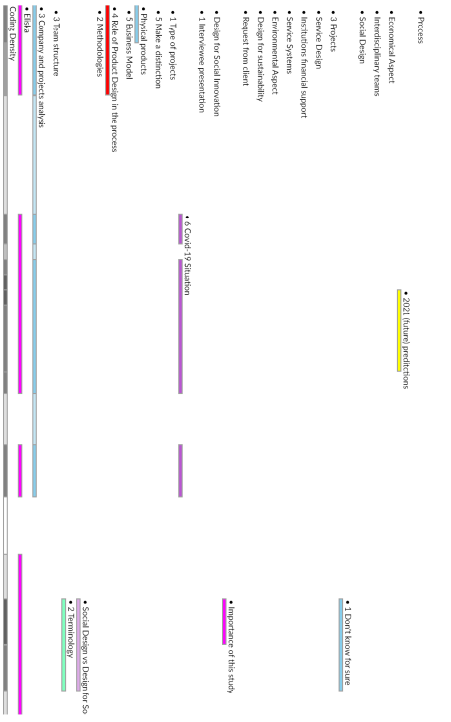
Like the immediate effect was that some projects were put on hold, but it was just momential.

OK, so next question is about the pandemic. If the company have done something regarding the problematic of the pandemic, the covid-19 situation, some service, or some projects have appeared to help in some way.

I don't think so. We were playing with the idea to design something internally and it's actually still going. But as you can imagine, all the internal projects don't really have the priority, is on the clients projects, so... So, yes, there are some things going on, but no, not much.

I would also like to ask you if you can tell some names of companies or designers doing their work in the area of social design.

I thought of your question because I know that you already asked me in your email. And I thought about it and also actually I think, I will send you those I can think of when I remember them (ahah), but also I think that is going to be very useful for you if you do your own research. Because, as we talked about, social design and design for social innovation ans sustainability, all this fields, their areas are very blurry... And they usually overlap, and I think that for a starting designer I think that is very important to go through... If you thinking about a possible work, or what could be your dream job, and this kind of stuff, I think is very important for you that you actually go through the description of the work of a particular company yourself. Because it is often very overlapping, if you do this yourself, I mean, it is a real hard work, I know, and I hated doing it, but is going to help you to orient yourself in what kind of

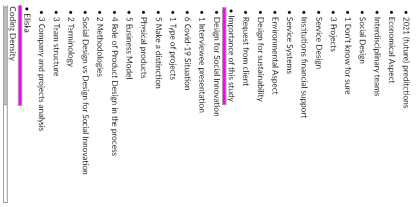


companies are out there. Because I think that the hole social innovation field is very... there isn't many companies doing that, I would say, so... I would say, most of the companies that do it more like, is not their main focus. I think is important for you to just like, relate to the research and see... Not to look only at the focus of the company but look at the particular projects, because they might do ten different projects and only two of them are social innovation.

Basurama

Definitely check out the IDEO org, social innovation branch of IDEO

Ver email dela!



Name: Files\\Interviews\\Entrevista 9

Entrevista #9

Nome:

Profissão:

Formação:

Data da entrevista: 30/07/2020

To begin if you want to short presentation about yourself.

that is a non-profit organisation, a little non-profit organisation for human rights and environment. One of the mean projects is the social carpentry that offers three courses for migrants and unemployed Italian people but at the same time we have many students from architecture or other schools that want to improve their knowledge on social design and carpentry. In the meantime for the migrants, we follow all of them with the matter of the documents, the permit for staying and also for looking a job because for them the priority is to have a labour contract, a regular labour contract in order to stay in our country. Usually, we work also for citizenship or for institution like theatre or museum, festival, this kind of things. And this is the way we are capable of sustain our association because as I told you the courses are totally free for everybody.

I divided the interview in three essential topics, the first question, as I already said, my subject of study is the area of social design and during the literature review on the subject some questions appeared and that is why with this interview I am looking for some answers and fundamentally opinions. So, the first question is, if you can make a distinction between Social Design and Design for Social Innovation? In your opinion are they similar concepts?

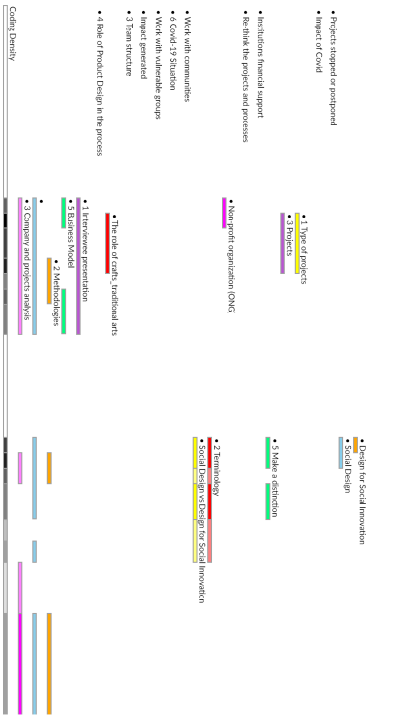
So, the social innovation should be part of our strategy in the future and the social design is something that we work on when we build a project. We design a project thinking for the human being and thinking in each way people or a group of people can use it in a different way, in a better way looking to the future. Social design and innovation design is something for us very linked because is something that should be our idea for our work.

So, it is different but is linked?

Yes.

So, the next topic is to understand how the company works, how the projects work and to understand a little the business model. So, what is the process? How is your methodology in the projects?

The methodology is very particular because we say we have open door and everybody can reach us, came and meet us and see our big space in Rome and see in which way we work and decide if this something that fits with their needs. Because we are also starting from the individual needs, is a theory called the "pedagogia del desiderio" that is from Paulo Freira that means when a human being really wants something is in the way to obtain and to find something. So, we have open door, people can stay with us for one day, one week, one month one year or ten years, no problem. If he finds improvement or solidarity



or relationship or everything in the project, he can stay with us. Because we also trust in the exchange of experiences and exchange of competences, everybody can teach and learn from the others. For example one of the fun things, from the very beginning the migrants called us "boss", because we are senior and we said: "no, everybody here is a boss" so we a call everybody boss, here in Italian we say "capo", because everybody has an idea in their mind and it can be shared with the other and can be developed to better things so we are all in the same level, the teacher or the students. Is a process where, of course, the teacher can teach some techniques but when we realize something that could be… A chair for example, we share the idea of the project.

The next question is how many people work with you? And what is their background?

We have four teachers them we have a social assistant for the legal assistance and social assistance, and there is me that is the coordinator and there are people concerning the communication. The background, me and the social operator comes from the emigration and human rights fields, the four teachers are formed in carpentry, in their lives they make only carpentry and was the first time that they work as teachers for migrants but for them is a huge and wonderful experience because the artisan knows that if they don't share their competence with another person, I mean, we will go only to IKEA to purchase furniture. So, for them the best way is to teach to someone else. And then. Our friend that comes from communication, she makes communication for non-profit organizations. We come from this kind of fields.

The next question is if the role of product design exists in the company and in the process?

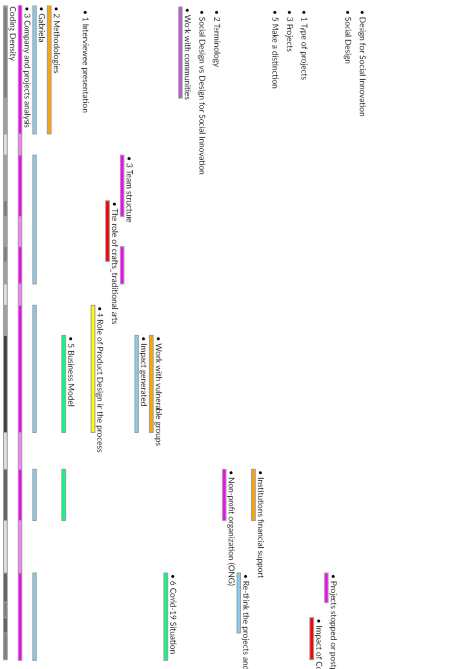
Is very important because we started two years ago when we had the first guys very they were very good to make something alone, so, without the need of the teacher, he started to make "sgabelo", you have seen in Portugal, so he started to build "sgabelo" and we started to sell this, saying that it was the first social product that means that from the selling of "sgabelo" he learned legal money. He does not need to go to the street or to make other kind of business, illegal business, to survive. But he needs to survive because he does not have a job. So, we started to build sgabelo and to sell sgabelo to give him the possibility to survive. And this is social enterprise, because sgabelo had a lot of success in Italy, so he made a lot of money so we followed with this kind of idea in mind.

The next question, you already talked a little about that, how are the projects financially sustainable? What is the business model?

Just to had that we have some finance from foundation, because it is very expensive to acquire the machine, the wood, this kind of things are very expensive, so we have some founds from foundation. But maybe in the future we can start a process of enterprise, I do not know.

The third and last topic is regarding the situation of covid-19, how did it affect your company and the projects? How did the studio react? The projects got suspended or did it appear some new projects or some new ideas to be involved?

We were obliged to close but at the same time, the fact that we don't work anymore with some of the guys, they do not have more money, so we supported them in another way. We paid them money for the rent of the house because, who are not in the welcoming centre, but they have a rent, we gave them money for the rent and for the food. When we start again, they can work for new products. And after two months they really wanted to start so in June we opened again and they immediately came back because for them the lockdown was very hard.



Name: Files\\Interviews\\Entrevista 10

Entrevista #10

Nome:

Profissão:

Formação:

Data da entrevista: 05/08/2020

desde o começo do trabalho do coletivo, no ano 2001. Eu sou arquiteto de formação, embora o nosso trabalho da Basurama tenha um percurso pelas áreas de arquitetura, design, arte no espaço público, mas sempre com uma ligação muito forte com o tema do resíduo, do lixo que a gente gosta de chamar. Eu como membro da Basurama abri um escritório do grupo em São Paulo, no ano 2011, e o escritório fechou no ano 2015, então a gente foi morar em Milão um pouco tempo depois. Atualmente eu estou fora do coletivo da Basurama e trabalho em projetos próprios e também na área do cinema. Bom, direção de arte e a parte artística do audiovisual.

Entrevista dividida em 3 tópicos:

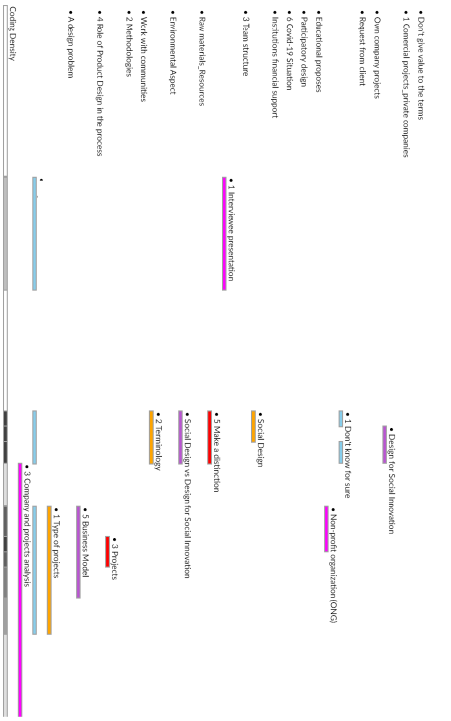
Consegue fazer uma distinção entre design social e design para a inovação social? Na sua opinião são conceitos semelhantes?

Eu não consigo... Não estou muito próximo dessa questão. A gente acha que o nosso trabalho estaria perto do design social. O termo inovação ficou próximo de alguns projetos do coletivo e de alguns eventos onde fomos convidados. Mas, por enquanto eu não saberia muito bem fazer essa questão assim tão de repente.

Qual o maior foco do estúdio? Que tipo de projetos desenvolve?

Bom, a Basurama é uma associação cultural. Esse é o termo jurídico usado aqui na Espanha. Seria uma ONG – Organização Não Governamental – e não é uma empresa com fins lucrativos, embora a estrutura da Basurama tem contratadas um número variável de pessoas e o foco da Basurama seria a criação de projetos culturais, artísticos e de design em vários países. A estrutura e a sede em Madrid e essa sede que eu estava te falando em São Paulo seria uma sede política, com uma estrutura financeira menor. Seria a estrutura principal teria ficado sempre em Madrid e a Basurama teve outros pequenos escritórios em Bilbau e em Milão, quando eu morei em Milão, que foram 2 anos: do ano 2016 até o 2018. Bilbau... hmm, sim, seria isso: Madrid, Bilbau, São Paulo e Milão.

Como é que os projetos começam? Como é que são identificadas, normalmente, algumas necessidades e soluções? Qual é o processo e a metodologia dos processos?



A gente tem-se acostumado a receber chamadas diferentes de pessoas, instituições, procurando a gente para dar uma resposta a uma situação, não é? E esses pedidos têm sido muito diferentes, desde, por exemplo, um museu procurando a Basurama para criar uma obra para uma exposição ou para uma exposição individual e também uma situação completamente diferente, mas que tem acontecido muito, são pequenos grupos que procuram a Basurama para dar resposta a uma necessidade desses grupos num lugar X. Por exemplo, um bairro de São Paulo onde uma associação cultural queria construir um playground - um parque de jogos -, e tinha visto o trabalho da Basurama na internet e… bom, esse seria um tipo de situação, encargo, e Basurama também criou algumas linhas de trabalho disponibilizando os seus serviços para diferentes situações. Por exemplo, disponibilizando com a prefeitura de Madrid os resíduos da prefeitura que estavam armazenados em galpões, oferecendo esses resíduos para escolas, para criar projetos de reforma de pátios de jogos e essa seria uma linha de trabalho que Basurama establece e aí essas escolas vão contactando com a Basurama.

Quantas pessoas é que trabalham na Basurama e qual é o background delas em termos de estudos e formação?

Atualmente no escritório de Madrid estão a trabalhar – não te posso dizer com total certeza, porque agora estou a trabalhar em filmes – mas julgo que seriam 4 pessoas a trabalhar. No começo do ano eram 5 pessoas. No começo da Basurama, o grupo era de 11 pessoas. Éramos todos arquitetos que começamos a fazer o projeto na escola de arquitetura.

Então eram todos arquitetos de formação?

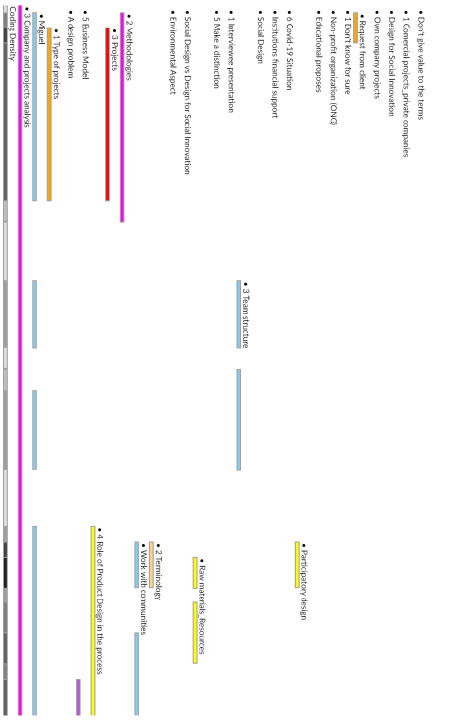
Sim, atualmente tem um grupo que principalmente são arquitetos e uma gestora cultural.

(…)

Quando a gente estava a morar em São Paulo eramos 2 pessoas. Eu naquele momento ainda não era arquiteto. Muito recente que eu fiquei com o título e a outra pessoa era designer industrial.

Qual é o papel do design do produto no estúdio e no processo? Se existe o papel de design do produto no processo?

Existe design de produto na medida que a Basurama tem produzido vários projetos de mobília, por exemplo, mobília para o espaço público. Esses projetos tinham como foco a produção de mobília, mas não era uma produção industrial, era uma produção participativa, em pequena escala, com materiais locais e com a participação da comunidade que morava naqueles lugares. Então, tinha assim um desenvolvimento do design, do produto, mas com a ideia de deixar bastante aberto aquele design para poder adaptá-lo em situações muito diferentes, nas quais a gente gerava, não é? Como o processo dependia completamente daquelas matérias primas que a gente encontrava e o azar joga um papel muito importante nesses projetos, nessas situações, deixávamos aberta uma grande parte do design e o design era adaptado com essas pessoas para tirar o maior proveito daqueles materiais e também se adaptando às possibilidades do grupo. Cada situação, eram grupos, não sei, a gente tem feito muita construção de mobílias, por exemplo, com crianças de até, sei lá, 8, 9… a partir de 8 anos com crianças muito pequenas e bom, acho que é importante dizer que o design tinha uma parte lucrativa muito forte, porque não era só… o objetivo



principal não era só a construção de um equipamento, mas também fazer isso com um grupo que não tinha o conhecimento sobre construção, sobre o uso das ferramentas e a gente percebeu que o objetivo era tão importante essa parte educativa que empoderava os participantes, era tão importante quanto a construção de um resultado final.

Como é que os projetos são financeiramente sustentáveis? Qual é o modelo de negócio geralmente? Como é que há criação de valor?

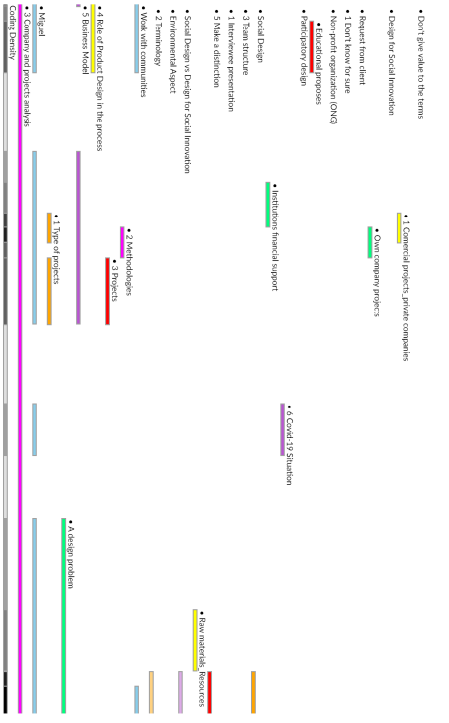
Acontece muito que os projetos do coletivo têm financiamento e vem da pessoa, da instituição, que comunica com a Basurama. E tem outros projetos, essas linhas de projetos como o projeto de é formado o pátio da escola, por exemplo, que já tiveram financiamento exterior que permitia chegar a escolas que não tinham esse financiamento, mas que foi encontrado de outra maneira pela Basurama. A Basurama teve escolas, teve fundos de ONGs, fundações, e tem um financiamento variável. O que posso dizer é que a venda do produto quase não tem acontecido nos projetos da Basurama. Tem acontecido com alguns experimentos que a gente criou para fazer uma produção pequena experimental com materiais reciclados e, por exemplo, um jogo que a gente produziu, o jogo. O jogo seria como um jogo legal e esse foi um intento. Intento é uma tentativa de fazer um produto e vendê-lo. Bom, lembro-me que a Basurama tem também uma produção artística que estaria dentro desse gênero de venda de produto, mas estaria fora do pensamento de design. Seria peças mais únicas, é outro tipo de… é mais arte.

Como reagiram à pandemia? Como afetou a empresa? O que mudou? Surgiram algumas iniciativas ou os projetos foram suspensos?

Olhe, Ana, infelizmente sobre os projetos da Basurama, neste momento, não te posso dar muito… porque não disponho da informação. Tomara que recebas a resposta do escritório da Basurama, pois acho que eles te podem ajudar com essa questão.

Considera que os projetos estão relacionados com o design social? Porquê?

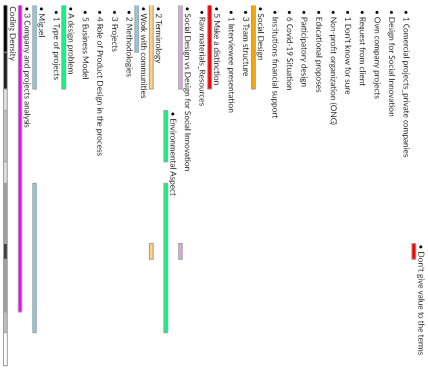
Acho que a diferença dos projetos que a gente fez entre os projetos arquitetónicos e os projetos de design, foi a seguinte: a arquitetura, normalmente, dá uma resposta a uma situação muito específica, por se encontrar num lugar determinado, por dar uma resposta funcional também envolvida com arquitetura e a gente procurou na história dos projetos da Basurama encontrar respostas, não sei se eram industriais ou, vamos dizer, dentro do gênero do design, porque a gente encontrava situações que se repetiam continuamente. Por exemplo, quando a gente chegava na periferia de uma cidade da América latina, como São Paulo, como Lima, a situação é repetida. Os recursos também se repetem. Tu podes encontrar quase os mesmos recursos, sejam descartados ou não, em muitas dessas situações, e acho que a gente considerava esse problema, um problema de design: como encontrar os recursos e uma solução que tu pudesses levar nessas situações repetidas com sucesso. E a gente conseguiu desenvolver, até encontrar designs próprios ou designs de outras pessoas, que encaixavam em todas essas situações e, bom… acho que a questão do social estava sempre em todas as situações, porque a gente trocava a ideia, a gente dava



resposta a emergências de grupos muito informais de comunidades, de vizinhos desses bairros, que pediam… era a necessidade de certos equipamentos, certos bens, para melhorar os seus bairros e aí a gente ia oferecendo essas possibilidades. E, outras comunidades, outras entidades ONG, iam encontrando a Basurama e encaixava essa solução com a necessidade e eu considero que isso era uma situação de design social.

Por estar muito relacionado com projetos de resíduos e de reciclagem, acaba por também ser um bocado consciencialização para a questão ambiental e estava a questionar se não seria também um pouco mais próximo do design sustentável ou eco design do que design social.

Interessante essa questão, porque a gente começou o trabalho com a Basurama dentro da escola de arquitetura e com foco no resíduo. A gente não se importava muito se entrava na categoria de design ambiental, design sustentável. Eram as instituições e outras pessoas que encaixavam esse trabalho em diferentes lugares e a gente sentia-se à vontade também de ser encaixado em lugares distintos. Arte socialmente comprometido, arte ambiental, sei lá… não nos importamos muito com o termo. Nós sabemos onde se iriam encaixando os projetos da Basurama, mas até para nós fica engraçado, porque temos esse interesse por fazer um uso comprometido, sustentável… aquilo que a sociedade chama de resíduo, mas que para nós é um campo de possibilidades.



Name: Files\\Interviews\\Entrevista 11

Entrevista #11

Nome:

Profissão:

Formação:

Data da entrevista: 07/08/2020

To begin if you want to make a serious presentation about yourself for the interview.

that's one of the three you might have seen. We have one in San Francisco and one in Seoul as well. The European one is in Munich.

I opened the office about five years ago. Before that, I was part of a leadership team at IDEO, I started their way back when 20 years ago, almost in Palo Alto, and then moved to London then and then to Munich. And I also have a background in both science and design. I started out as a physicist and then went to product design as well.

OK, thank you. So, I divided the interview into three essential topics, the first question, as I said my subject is the area of social design and during the literature review on the subject some questions appeared. And that is why this interview and I'm looking for some answers, but fundamentally opinions.

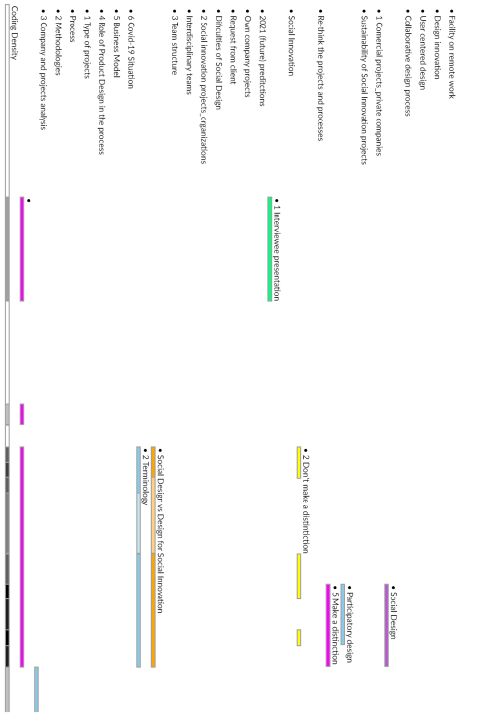
So, this first question is a little theoretical. But if you can give me your opinion, can you make a distinction between social design and design for social innovation? In your opinion are they similar concepts or not?

Between social design and design for social innovation?

Yeah.

Let me think… That is a distinction that. I probably would not make it at Daylight because design and innovation kind of flow into each other, I think at least the most good design and certainly all designers, we approach it like a human centered design leads to innovation? Is it the question? Is it incremental innovation or is it more radical innovation, but. I mean, you talked about engineering and science in your introduction, and I think scientific research and design, as we approach it, at least, are quite similar in many ways, in the sense that you always work with what is known and what is accepted, and then you try to take one step beyond that, right. And you are always aiming for a big step. And sometimes that's possible and sometimes turns out to be a small step, but it's always kind of getting… Ideally, everyone, or at least users of the people who engage with your product or your service a little step ahead, somehow makes things a little better for them in some way. So I wouldn't distinguish between social design and design for social innovation unless you would apply the first term, social design to the process of designing, and that's what we call participatory design, and that's very important as well, because that has to do with empowerment of the users and making sure that they can put in meaningful ways and are involved in the process. So, the short answer to my long winded way of thinking is in terms of the result, no, in terms of the process, sure. I mean, there's difference whether you design with somebody or they design for somebody.

OK. Thanks. The second topic of the interview is to understand how the company works and to understand a little the business model. So, the first question is, what is the main focus of your company, Daylight? What kind of projects does the company do?



So our main focus is design innovation, and we approach it in a very user centered way so that approach that has become known as design thinking in the business world, too, and that's become known more as service design in the social context or in the public service context, but really that those are just different names for the same thing at heart, which is user centered design and innovation. And that's what Daylight design does.

We do about half of our projects, a little more than half with clients in the commercial space and about half or little less than half in what we call social innovation space.

So, this is a project for public entities like, for example, local governments or for NGOs or for the United Nations and so on. So, it's a mix that's important for us because we try to make every project, what we call a net positive for the world somehow, so there are projects that have that as a main focus, of course, mostly in the social innovation space, where we're aiming mostly for just making something work better in the world somehow.

And there are some projects where that's not a main focus, the main focus is to make the client successful, but in a way that at least contributes in some way to be truly positive in the end or environmentally positive in the end. And then there are some project requests that come in, where we just don't see how that's going to happen. You know that might make the client successful if we do a good job, but… It wouldn't really serve anyone on the big picture level, you know, like we've got objects where like soda companies call and they want us to somehow design new vending machines for soda for them or there are some industries that we just don't work with at all. Like if there was some from tobacco industry or any of military or something like that. We just don't do that at all because we feel like we're not going to be able to get those two ambitions under one hat in that case.

Is that enough detail for you?

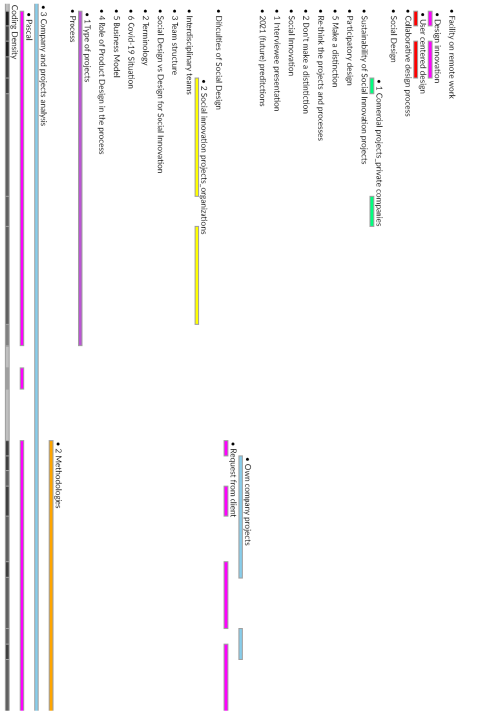
Yeah, it is a good answer.

Ask about anything you want to know more about.

OK, thanks. So the next question is how do the projects start? Essentially the social innovation ones, how are the problematics that need to be so identified? What is the process and the methodology? Are always the clients that ask you or do you start some projects of your own?

Typically the process is that we either get a request from client directly or we could get invited to apply for some project that has a public tender for the project. We do do some projects on our own. But that's not so frequent, just being a small company, there's more of a focus on actually having to keep everyone busy to make the business work, but we do do projects of our own as well. But like 90 percent of our work is clients approaching us with a challenge, which is good, because I think that most projects that we do internally, out of our free will, those are fun and nice, but we are not set up to actually implement and run some, you know, for example, social system or something like that. So it's always a theoretical exercise and that can add up to further the debate about some topic which can be valuable. But we're not going to have something out and implement and making a difference right away, so with client projects, ideally that is the case, right? I mean, we have a client who's ready to implement something and they want to do it right way to the best effect. And working with them for us is a much better, we have much better leverage, so to speak, to actually have an impact when we work with somebody who is actually set up to implement and run something.

So our own projects are more like special projects, which we sometimes run as little design sprints and, you know, really enjoy them, but 90 percent of our work is for clients and typically engage us by contacting us, because they know us from other projects or have heard about us through some other channels. Or sometimes you can have found us just by looking for design and, you know, and design and social innovation or something like that.



But usually, like a little detail, what is the process do you go to the field? Or all the work is done in the study, in the office? The design thinking and the process. What is usually the process?

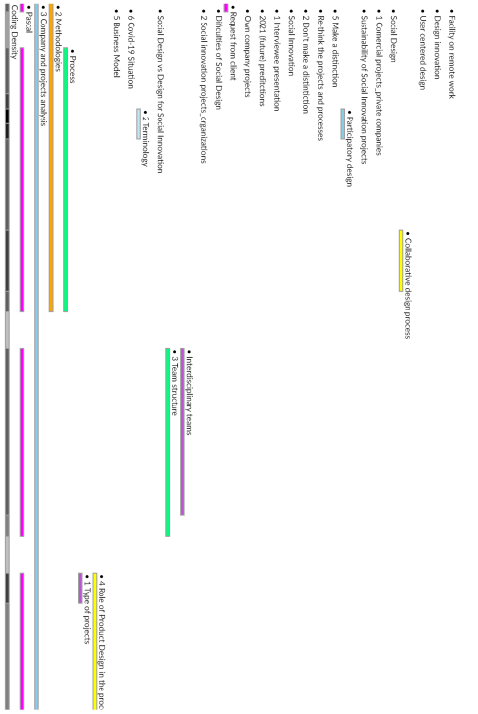
The process is we first define project thoroughly together with our client, which is an important step because sometimes it's not as clear as it seems at first sight. Then we typically go to some research. Well, that depends. I mean, if we feel like the project challenge is something that we all know already quite a lot about, then we might also start with designing something and then doing the research with whatever we design. But usually we go with the research first, do that in the field and spend lots of time with users during the research. Also, more and more bring into the process and have them join us for four parts of the design process down the line as well. And then we do what we call syntheses, which is like really figuring out what all those things we've learned in the research is really important and relevant and what kind of opportunities that suggests. Often times and questioning and broadening the brief a little bit in that stage, because sometimes clients have made some assumptions when they wrote the brief and oftentimes they are right, because clients typically know their market pretty well, but sometimes not. Sometimes they haven't thought about something or have missed an opportunity that we can point them to or something like that. And then we iteratively design, you know, or we're taking a little step designing, checking back with users, designing again and prototyping quickly, oftentimes digitally, I mean, a lot of our work is digital these days, and we just kind of get into this collaborative design process with users and with clients and just iterate something until we then have to give it to a client to implement or really we can actually implement it together with some implementation partner. Like some software developers or manufacturing partners.

OK, thanks. So the next question about the study, the company, how many people work with you and what is their background? Are they all designers? What is their area or formation or studies?

We have about 30 people worldwide, so we're small, we have a very interdisciplinary people working with us. So, they're not all designers, we have, in Munich we have interaction designers, product designer, me as kind of a scientist slash designer. We have a medical doctor. We have a political scientist and language specialist. We have another political scientist slash designer, actually, interestingly. So it's a mix of things, like most of them have some kind of design affiliation, but many of them have studied design with something else, you know, design with science, design with architecture or design with political science. So there's a large percentage of people who've done more than just design, just like, you know, mechanical engineering and design, because we need people who are really great at what they do, and oftentimes that's design at Daylight. But we also need them to be really broadly knowledgeable and interested and able to actually learn complex things quite quickly. And so, it just turns out that many people who have those qualities have actually done more than just straight design. They have, you know, looked, studied broadly before and then they found design and then they focus in on that. Maybe, but that's not the only thing they've done in their life.

So, the next question is, what is the role of product design in the company and in the process? Is there always a role of product design? Or not in all the projects?

There isn't a place for product design in every project, if you consider product design the design of physical things. In fact, there is only in the minority of projects right now. There's always a place for product designers, though. Provided there they can apply their skills broadly. We have product designers working on purely digital products and it's helpful because they, first of all, there's no reason that they can't do digital products anyway, are products anyway. Plus they add again to slightly different ends. They think about it slightly differently instead of somebody that is just purely designing visually, digitally. And it turns out that, you know, every once in a while, I was actually really, really helpful to have somebody being able to really think through hardware and design. So, I guess in terms of the pure activity, product design is maybe, I don't know, 10, 15 percent of what we do at Daylight at the most, but in terms of people looking at daylight, the percentage is much higher. Just because



product designers are, you know, able to broaden apply their skills anyway, we don't distinguish too much between the different types of education. Some of it is coming with some designers, as you well know, it's more about the portfolio that you bring and the personality that you bring. So whether somebody has actually studied product design or industrial design or interaction design or, you know, it was on all those design, facets of design education that there are, in the end it's about what the projects they've chosen, the portfolio that they have put together. And so, somebody comes in to you like what they are interested in is a good mix for us then it's OK, but they shouldn't expect to work on mostly hardware products because that's not going to happen.

Actually, I mean, we like to go into projects, ideally, not even having defined the kind of solution yet, not always, but sometimes it actually isn't the mindset we'd like to at least keep when we go into research, like we'd like to really find out what is most helpful to users and then the second step to saying is that some digital thing or a physical thing? Is that going to be a service? So it's important that we actually also have different perspectives present in the project team.

So next question, how are the projects financially sustainable? What is the business model generally? How is there value creation? You said that you have different kind of projects, I don't know if the ones that have more clients and not social innovation support the other ones. How does that work generally?

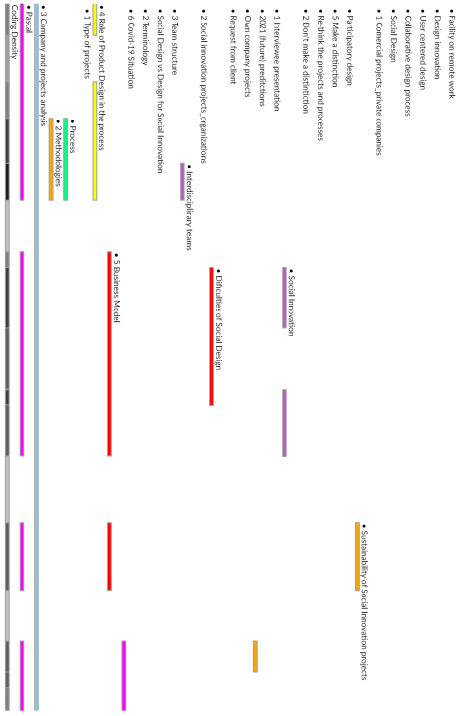
I mean all of our projects need to be sustainable as a project but they contribute to different degrees, to Daylight being successful as a business overall. So, we don't expect a project in the social innovation space necessarily to be as profitable as one from the commercial space, but we also have the strong opinion that social innovation cannot just happen by pro bono work. Because that that is something that can never be a priority for any company long term. So that's nice to do once in a while, but it's always very like difficult thing, because it has to do with the benevolence of the design firm or consulting firm or whatever and can be, you know, that can also result in a relationship, where the project doesn't get the attention it needs and, you know, there might be a certain arrogance of saying, "hey, we're doing this for free for you", so, you know, "don't complain about the results" or something like that. But I think every project needs to be held to the highest standards, especially in the social innovation space. And we need to be able to make it a priority. And therefore, it needs to be also a business and not just goodwill, makes for much healthier relationships and also keeping with our higher. So those social innovation work we do is, actually you should be paid and of course, we don't expect that to always pay the same as those commercial projects.

Because some projects and some company, some small studies that work essentially on the social part, they start, but sometimes they don't have the ways to continue even then, if they have the support of an organization is in the start sometimes and then they don't have the means to continue. That's why I'm asking.

Yeah, exactly. You can't do it just because it's a good thing. I mean that is not sustainable for society, because as soon as the next crisis hits or something like that, that would all go away. So, I mean, there need to be structures where like somebody in society puts up some resources to get this done and get this done right. And also follow through.

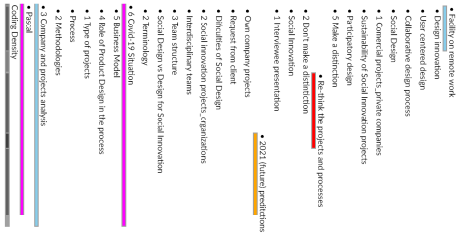
So, the last question, the third topic of the interview is about the situation of the covid 19 pandemic, how did it affect the company? The projects? How did you to react to the situation? Did the projects got suspended or did it appeared some new projects to be involved?

Yeah, I mean, there's definitely a lot of caution on the side of Covid right now because nobody knows how this is going to go on. Nobody knows what the next six months, or 12 months, or 24 months is going to bring. So our clients are very careful. So a lot of projects have been postponed, canceled, not suspended necessarily. I think the ones that have been running up and have been continuing. But there is, of course, a difficult situation. For



everyone in business, right now, I think, and especially small firms feel it. Having said that, I mean, being able to work across regions and within different fields of industry and society helps. I mean, a lot of companies whose business model is purely digital have actually done really well. So, yeah, it's certainly a difficult time, but things are still going.

I mean, as I'm sure you're aware, like the way we worked has changed, like the way we do research, especially, because we used to be in the field spending lots of time physically with users. That's difficult right now for obvious reasons. So the projects we're starting now or actually requested by our clients to be purely digital, purely remote, so remote collaboration has become even more important now where we're working from home as you can see, at least partly so that it's changed. And I think it's not going to change back completely either, I think it's going to stay different, which, you know, a lot of those things I think are good. I think there's going to be probably fewer business trips. If there's not enough reason to travel long distances and so forth, which is good, hopefully we're going to be able to do research and involve users physically again. So hopefully next year some point.



Name: Files\\Interviews\\Entrevista 12

Entrevista #12

Nome:

Profissão:

Formação:

Data da entrevista: 10/08/2020

Antes demais, obrigada pela disponibilidade e por ceder o seu tempo.

De nada, isto também faz parte do nosso trabalho.

Eu agradeço. E como referi no email, comprometo-me à confidencialidade da entrevista e peço autorização da gravação do áudio que será utilizado no meu estudo.

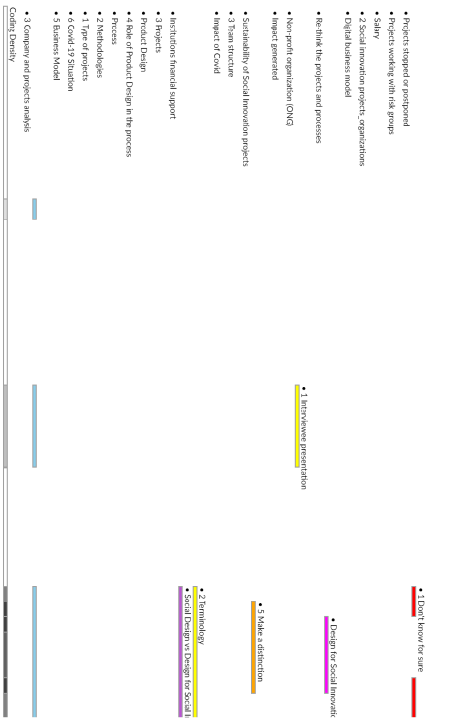
Para começar, queria fazer uma pequena apresentação sobre mim. O meu nome é Ana Rita Pintão, tenho 26 anos e sou aluna do Mestrado de Design de Produto na ESAD em Matosinhos. Sou licenciada em Engenharia Mecânica e depois enveredei pela área de Design de Produto e estou neste momento a realizar a minha tese de mestrado na área de Design Social com o título "Design as a tool for social innovation". Fui no início deste ano para Milão realizar um estágio curricular num estúdio de design, dedicado também ao Design Social. Mas, devido à situação do Covid-19, tive de regressar mais cedo a Portugal. Agora se quiser fazer uma pequena apresentação sobre si, para a entrevista

Trabalhei numa seguradora durante quase 15 anos, em 2012 fiz uma pós-graduação em empreendedorismo e inovação social. Foi quando criei a Vintage for a cause, sou atualmente a responsável do projeto. Sou também a organizadora do Circle Economy Club no Porto, tenho desenvolvido trabalho na área de desenvolvimento sustentável, em paralelo com ouros projetos e basicamente é isso.

Eu dividi a entrevista em 2 tópicos essenciais. Como disse, a sua formação não é de Design, mas penso que o seu projeto também acaba por estar um pouco ligado ao Design, talvez um pouco mais de Moda, mas também está relacionado. Como disse anteriormente, o meu tema de estudo é a área de design social e durante a revisão de literatura sobre o tema, algumas questões foram surgindo. Por isso, com esta entrevista venho também à procura de opiniões.

A primeira questão é: Consegue fazer uma distinção entre Design Social e Design para a Inovação Social?

Pois, não sei se estou capacitada para poder opinar de forma crítica em relação a algo tão teórico e eventualmente académico, mas o que me parece é que o Design Social pode estar eventualmente mais ligado à questão de desenho de relações ou dinâmicas com impacto social. Para a inovação social, a inovação, que é o fator que distingue os dois conceitos, é o redesenho de forma inovadora destes mesmos processos. Diria que o Design para a Inovação Social foca-se mais num redesenho criativo, eventualmente reutilizando e combinando recursos existentes em abundância com algo que seja a nível geográfico. Portanto, o para inovação social é um upgrade do Design Social. Mas não me sinto muito capaz para estar a opinar criticamente sobre 2 conceitos sobre os quais em nunca li.



1A

Não tem problema. De qualquer forma é sempre importante uma opinião e um feedback.

O segundo tópico da entrevista é para entender como é a empresa ou o estúdio funcionam e compreender o modelo de negócio. Por isso, a primeira questão é qual o maior foco da Vintage for a cause e que tipo de projetos é que desenvolve.

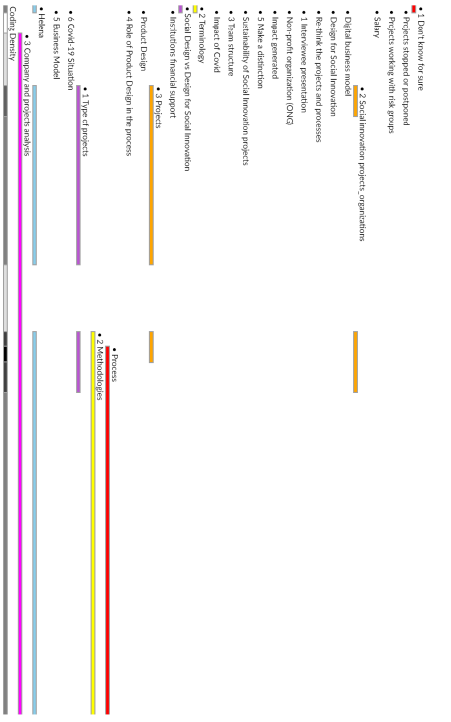
Ora, a *Vintage for a cause* é uma marca de roupa que funciona numa logica de economia circular e que tem um propósito social. Portanto, nós construímos roupa, edição limitada em pequena escala, que é feita a partir de resíduis têxteis doados pelas fábricas e por outras marcas ou ate designers, sendo recursos que iam acabar no lixo e que através de um formato colaborativo, ou seja, por convite e seleção de designers que queiram ter uma experiência na área do upcycling, cria edições limitadas cuja manufatura é entregue a mulheres com mais de 50 anos que não estejam na vida ativa e que queiram ou que tenham sido costureiras profissionais.

O valor da venda destas peças é para a criação de clubes de costura ocupacionais onde mulheres ou público com as mesmas características aprende a transformar roupas, faz sessões fotográficas e um desfile e depois numa segunda fase integra o projeto como voluntárias num papel de facilitação de conteúdos idênticos para pessoas da mesma idade.

A próxima questão, penso que já respondeu um pouco, que é como é que os projetos começam? Qual é que é o processo, qual é a metodologia? Neste caso como é que são identificadas as mulheres que estão sem trabalho, mas que já tenham trabalhado nesta área? Como é que reutilizam os materiais? Como é que surgem novas ideias?

É quase como se houvesse duas operações distintas, uma coisa são os cursos de costura, os workshops para a inclusão social outra coisa é a produção de roupa. Obviamente que tudo o que diz respeito a integração ou inclusão social tem de estar alinhado com as instituições que conseguem sinalizar e acompanhar este público. E depois o que nós fazemos é definimos um calendário de atividades dos workshops e desfile e começamos a captar os clientes ou parceiros para fazer esta promoção, que são normalmente municípios, porque os municípios têm uma rede de associações e também de projetos que já estão no terreno e que facilmente conseguem sinalizar este público ou então o IEFP ou outras instituições como a Cruz Vermelha que facilmente querem auxiliar ou promover este tipo de atividades como também têm acesso privilegiado a canais que permitem rapidamente sinalizar estas pessoas. Depois nós já temos pré desenhados estes workshops, nós subcontratamos monitores, normalmente formadores credenciados para fazerem estas formações de costura que têm como objetivo transformar roupa usada das utentes em peças para ser usadas num desfile e numa sessão fotográfica. São capacitadas as pessoas com poder de comunicação para serem facilitadoras e promotoras do projeto na sua área geográfica e o objetivo é replicar o modelo por todo o lado.

A produção da roupa é diferente, nós convidamos os designers, eles já sabem de antemão que têm de cumprir determinados requisitos, que as coleções têm de ser intemporais, não deve, restringir muito as formas, devem ser multifuncionais, ou seja, devem encarar a parte do design de uma lógica de design circular ou eco design com o mínimo desperdício e máximo de reutilização de tecido, eventual retorno a uma lógica de economia circular. Eles já sabem que as peças vão ter mais que um tipo de tecido, eles desenham as propostas, nós aceitamos e depois nós fazemos a gestão da produção e entregamos a produção às costureiras que sinalizamos nestes workshops, que vimos que tinham não só competências como ainda têm capacidade e condições legais para trabalhar. Entregamos a produção, pagamos um valor por peça acima da média, e depois promovemos e vendemos as peças online e a lojas parceiras.



2A

A próxima pergunta, já disse que também trabalhavam consigo designers no projeto, quantas pessoas trabalham consigo e qual é que é o background delas?

Neste momento eu sou recursos humanos a tempo inteiro, mas obviamente que o leque de parceiros é muito grande, porque nós apesar de termos um modelo de recursos humanos fixo, que funciona como pivô e é tudo externo, costureiras, design, fotógrafos, câmaras municipais, avaliadores de impacto… O background é muito transversal e muito intersectorial, depois temos algumas associações têxteis com quem trabalhamos e que também nos dão apoio, mais os monitores e formadores da área têxtil, desde a costura, de modelação, mais as fábricas. Eu acho que nós conseguimos ter contacto com pessoas, ainda que de forma pontual, que passam por todos os pontos da cadeira de valor da indústria da moda.

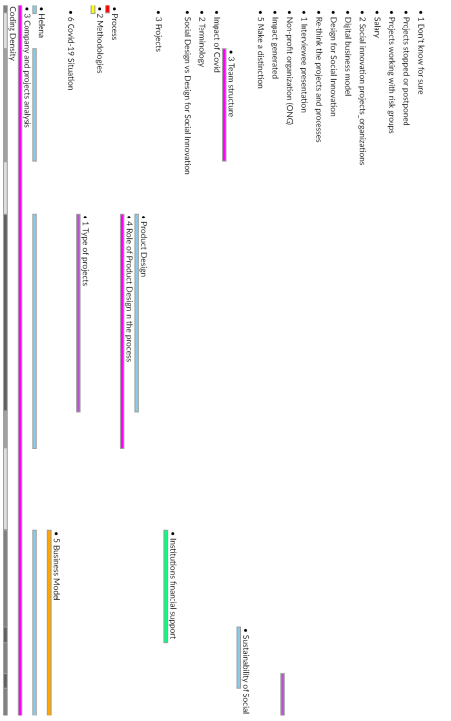
A próxima questão, eu penso que acaba por não se aplicar, é qual é o papel do design de produto no estúdio? Se existe na empresa e no processo o papel do design de produto. Mas acaba por ser sempre mais design de moda, não sei se eventualmente fazem produtos, não só roupa.

Essa é uma questão muito pertinente, de facto o produto que nós desenvolvemos é roupa mas não pode ser só encarado como design de moda por que na realidade a forma de fazer moda com estes pressupostos é um bocadinho diferente da forma tradicional de fazer moda. Normalmente o designer criar, inspira-se, cria uma palete de cores depois escolhe os tecidos depois desenha de acordo com as tendências e a nossa forma de produzir e como encaramos o desenvolvimento do produto é ligeiramente diferente porque não nos interessa estar a fazer peças de tendência, claro que temos imperativos constitucionais que não nos permitem fazer peças conceptuais, tem de ser roupa comercial, mas que não é a roupa da estação ou da tendência. Tem de ter multifuncionalidades dento do possível e por isso há aqui uma componente de impotência de design de produto muito elevada. Com o desenvolvimento de tudo associado, porque por exemplo ainda agora, com o desenvolvimento do packaging, nós ainda não avançamos para aí, mas estamos a estudar o packaging, em criar um packaging próprio que é reutilizável. Que na realidade vai ser um produto, é um produto para servir a nossa logística, mas que depois o cliente pode reutilizar. Portanto o design de produto não deixa de estar inserido aqui, eu também não domino os dois conceitos, mas não é só design de moda, pelo menos na vertente mais tradicional. A forma de pensar a peça não pode ser a tradicional.

A próxima questão, penso que também já falamos um pouco sobre isso como é que o projeto se financia? A questão é como é que o projeto é financeiramente sustentável? Qual é que é o modelo de negócio geralmente, como é que há criação de valor? Se é sempre à volta de venda de epças, e depois como disse há o pagamento às costureiras com valor acima da média. Não sei se quer acrescentar uma coisa.

Há de facto aqui vários aspetos, nós não conseguimos financiar neste momento inteiramente o projeto com o valor de venda das peças.

Nós temos um investidor, que é um investidor social, é alguém que está a investir numa lógica de criar impacto, ou seja, a nossa moeda de troca é impacto. É os quilos de CO2 que não foram emitidos, é a poupança de água, é a poupança de resíduos. E a Fundação Calouste Gulbenkian cobre uma parte dos custos, depois temos custos que estão cofinanciados pelos parceiros que criam as condições para implementar os clubes de costura na sua região, outra parte é financiada pelas vendas. A produção obviamente é paga por nós às costureiras e o que se pretende é que no futuro a marca consiga só com a venda das peças financiar pelo menos aquilo que são os custos financeiros da implementação destes workshops, que são sempre gratuitos para os utentes. Depois temos alguns financiamentos em espécie, na medida em que uma boa parte da matéria prima que nós usamos é doada ou não tem um custo financeiro



porque são resíduos e temos algumas coisas que nós conseguimos a um valor mais baixo em termos de mercado por sermos uma instituição sem fins lucrativos.

Digamos que a sustentabilidade é garantida desta forma, ainda não estamos num ponto de autossustentabilidade a 100%, porque o volume de vendas ainda não é suficiente para cobrir todos os custos que o projeto tem ou das atividades que desenvolve. Temos é tipos de financiadores distintos.

Eu estou a tentar compreender como é que estes projetos que são mais sociais como é que começam, porque tem que que haver sempre algum financiamento inicial

O micro financiamento inicial foi próprio, tivemos de usar recursos próprios e recursos emprestados e recursos de rede. Depois houve um investidor social, a fundação EDP que permitiu validar o piloto, para perceber a viabilidade do projeto. Sempre houve financiamento através de voluntariado e de parcerias e de, digamos, quase uma junção de esforços de rede, trabalho de rede. E neste momento os objetivos que têm sido alcançados têm sido muito fruto do investimento por parte da fundação Gulbenkian e outros prémios também, porque esta parte de inclusão social não gera dinheiro, pelo contrário, aliás, por isso é que é sem fins lucrativos e porque na realidade não há lucro, aquilo que nós obtemos das parcerias é para cobrir os custos.

Há salários que têm de ser pagos às pessoas envolvidas no projeto.

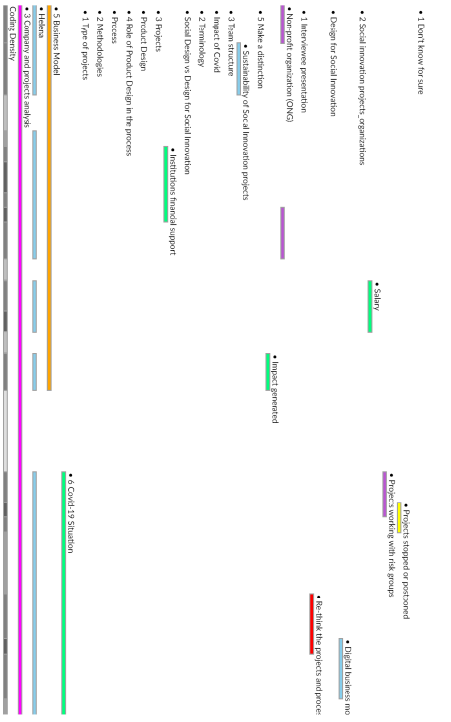
Sim, exatamente, mas durante muitos anos os dirigentes nem sequer receberam salário… Só comecei a receber salário em 2019, só recebiam salário recursos técnicos. Quem estivesse a coordenar o projeto, quem estivesse a fazer roupa, é que estava a receber o salário. É uma gestão difícil.

Acredito que sim, mas acredito também que valha a pena.

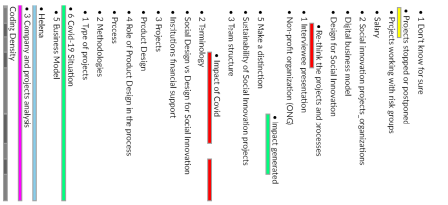
Sim, eu acho que sim. Nós vamos medindo o impacto e de facto do ponto de vista quer ambiental quer social, o projeto gera muito impacto. Portanto sim, vale a pena.

O terceiro e último tópico, a última pergunta da entrevista, é sobre a situação da pandemia do Covid-19. Basicamente tentar entender como é que afetou a empresa e os projetos? Como é que reagiram, o que é que mudou? E também tentar perceber se acaba por surgir também ou não novas oportunidades. Não sei, se neste caso, o facto de haver as máscaras, e como estão ligadas à indústria têxtil, se os projetos foram suspensos ou se até surgiram novos projetos para estarem envolvidos.

A pandemia para nós de facto teve impacto na medida em que nós trabalhamos com grupos de risco, ou seja, o que é parte das pessoas que nós envolvemos na nossa ação social, quer parte das pessoas que são mão de obra para fazer as peças pertencem ao grupo de risco. Por outro lado o nosso mercado é essencialmente externo e nós fazemos algumas ações externas que ficaram canceladas. As lojas que começaram a encomendar peças da Vintage for a Cause estão fora e neste momento não estão a encomendar peças porque preferem local, porque têm também stock porque obviamente o nível de vendas baixou, e por isso nós fomos afetados de todas as formas. No entanto, sim, também notamos que houve um aumento no interesse por parte do público português, tradicionalmente não tão interessado no nosso produto. Por outro lado, tivemos de criar, como a situação do presencial não está ou funcionamento por razões óbvias, porque juntar senhoras mais velhas numa sala neste momento não é possível, o que nós fizemos foi criar uma versão à distância, para fazer face à pandemia, facilitando depois uma transição para o presencial. Por outro lado, sentimos um aumento das encomendas online, não só conseguimos começar a atingir mais público português como sentimos um aumento considerável de encomendas online. E sem dúvida que isto também despoletou alguma criatividade no sentido de se calhar estrategicamente encaminhar o projeto num sentido que possa ter mais escala apoiado na tecnologia. Embora seja um ano muito desafiante, porque todos os eventos que tínhamos planeados foram cancelados e reagendados para



2021, um investimento que nós fizemos no sentido de estar no mercado externo ficou congelado, que foi até por água abaixo. E por isso nós tínhamos previsto um aumento de vendas que não se verificou e uma estratégia que estava muito focada em retalho e não no online e de repente tivemos que fazer uma inversão, voltar a apostar no online e deixar o retalho pendente e claro que isto tem custos de gestão e mesmo a replicação do modelo que o teve um impacto brutal em 2019 este ano não pode acontecer nos mesmos termos, tem que ser à distância, que pode ter um impacto, do ponto de vista objetivo, em termos de números, que é mais fácil distribuir uma solução em papel ou digital, que se atinge um número bastante mais elevado de pessoas, mas que do ponto de vista de impacto social, seja o aumento de autoestima, aumento de satisfação com a rede social, é um bocadinho diferente. Porque uma boa parte do impacto que estes workshops criam nas pessoas é a rede, é as pessoas que as senhoras conhecem, é as amizades que fazem, é depois aquilo que fora dos ateliers acaba por acontecer porque elas participaram neles. Portanto a pandemia teve um impacto muito significativo na atividade, no entanto ainda assim houve situações positivas associadas à pandemia.



5A

Name: Files\\Interviews\\Entrevista 13

Interview #13

Name:

Profession:

Background:

Interview's date: 10/07/2020

Is a hard time for sure, really is, I think it's a weird time to be alive. Fell like we are in the middle of weird history in the making.

To begin if you want to make a short presentation about yourself for the interview.

I did no t studied social innovation, it did sort of just came to me. So when we started Design Impact eleven years ago, my husband and I started it, and his background was, he has a Master's in Product Design but also studied social design. And my background was really in different areas of social justice and social service. So, I have been a teacher in like a low income area of the United States, for years I have done some international development work in India and Jamaica and had worked on criminal justice reforms, so prison systems in the United States.

Design Impact was born out Ramsey's desire to say "design can do better than this" and my desire to say "social change can do better than this", like we can innovate, we can do better. And so we brought my background in various social change work and his background in design together to found the bases of the organization.

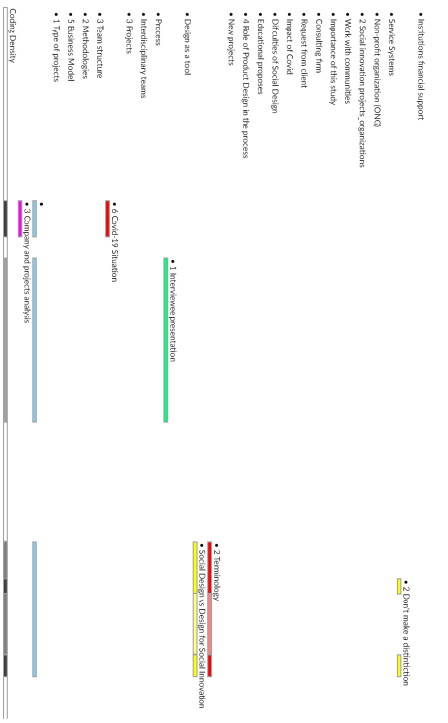
Ok, so, the interview is divided in 3 essential topics. The first question, as I said the subject of my study is related to the social design area and as I was doing the literature review on the subject some questions appeared and that is why this interview. I am looking for some answers but fundamentally opinions.

So, this first question is more theoretical, maybe academic, I don't really know, but can you make a distinction between Social Design and Design for Social Innovation? Do you think there is a difference between the two terms?

No, I do not think, I think that the field of Social Design or Design for Social Innovation has a lot of work to do regarding terminology.

So no, I think that even where it fits in a broader umbrella of social innovation, I think that the field is in its process of forming and that is an area that there is not alignment. Which is ok for now but it causes confusion. Also like, even just Design is a term used by architects so that's confusing, so I think that the whole field need a lot of work on terminology. But it's sort of a anti… I mean, it doesn't surprise me that the field doesn't have alignment because as innovators folks always want to claim their own thing as the first thing, something new… So I don't know if it ever be fixed. I do not think there is a difference, no.

The second topic of the interview is more to understand how the company works and to understand a little the business model.



1A

So, the first question is what the main focus of your company? What kind of projects does the company do?

Our mission is to design an equitable world together. We have something called our theory of change and it is a Venn Diagram, so three circles: creativity and innovation, leadership, and equity. And by equity, a lot in the United States we are doing a lot of work around racial justice. All of our projects are the intersection of: so creativity or innovation or design is only one circle because what we learned is that it doesn't matter how creative the solutions are if we aren't also looking at it from a justice lens, and it doesn't matter, even if you look at it from a justice lens and even if you are creative, if you are not dealing with the leadership of the people that are going to sustain the solution them it will fail.

We have to look at all three. So, our clients are typically… We are non-profit, which I don't know it it's the same in Portugal but it means that we are not technically a for profit business so if we make profit it has to go back into social good.

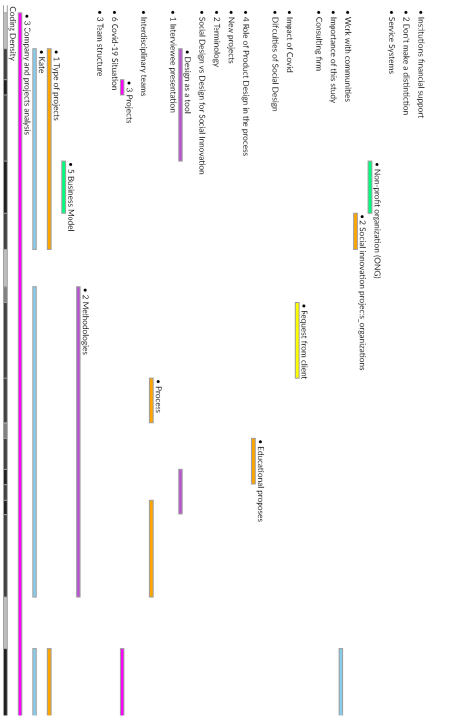
Our clients are usually philanthropes like foundations and other social change agencies, or like schools, or hospitals, anyone working on what we call the social sector. So, we are working to make society better.

The next question is how do the projects start? How are the problematics that need to be solved identified? What is the process and the methodology generally in the projects?

The process is both technical an formal and also really informal. Usually starts informally, sometimes we get projects because people write directly to our website, but that's very few. Usually, our projects come through relationship and that's why there is no formula for it. We don't have like a sales person who is like blindly calling people… I think that projects come to us because we do good work, so I have always thought that if the work is good and thoughtful and the relationships are healthy then more work will come and that's how it's been. So, we will work with someone from one organization and they will tell someone else that was good working with us, that is normally how the projects come in. There is usually a first conversation to whoever that person is and one of our senior's staff and the art of consulting is that that first call is always really messy, a lot of times people are coming to us because they don't know or they are stuck or they are lost. It is not like "here is my project, this is what I want", they also don't know what we do. Because being a social innovation firm, we don't even strictly work in design, we are way out of that at this point, so people ask us what we do, they say: "I don't know if you can help me". Because at this point we just work on systems change and organizational like cultural change, we are using elements of design and elements of other fields of study to help systems be better and be more inclusive, so, anyway, that is sort of the messy part. Then it moves into a proposaling phase where we have a way that we write proposals, and we are very thoughtful about it in a way that we sort of estimate how long it will takes us to do what they are asking us to do. Sometimes there's a discrepancy between what they want us to do and how much money they have, like "I want to fix the world but we have two thousand dollars", it doesn't fit, so there is always a negotiation. Then is pretty technical in terms of how we scope our hours and how we think about the resources that we need for that project.

Specifically, what kind of projects do you do? You said that you do a lot of different projects because you start like maybe more focus in design projects but then you go into more abroad projects.

So, for example, you are helping fifteen organizations around the state of Ohio do a better job engaging community and then figuring out how to take that community engagement and turn it into strategy around health.



2A

We are working across the country in an organization called Feeding America to help them figure out how to get the voice of… There is food and security for elderly people in the United States and how do we get the voice of elderly folks in the process around how they get food access.

We are working with a school in Minesota to help them figure out their strategy around racism. As a school how are they going to address it. We are doing that through a process of discovery, essentially you can use the design process as a strategic planning process. So a lot of our work is really front end strategy, some is even around what we call "mind set work". So, there's the design process but then there's the design mindset. And is the same for social justice, and it's the same for leadership.

What is interesting is there's sort mindsets that cut across all three, so for example let's take empathy, we love to talk about that in social design, right? But is also the quality of a good leader and is also the quality of a project that is focus on social justice or equity. So, it's a mindset, some of it is behaviours, how you behave, but is also having the perspective in your mind. We have a list of like a hundred different mindsets, a hundred different actions that we believe that the mindsets and the actions together will create conditions change, that is part of our theory of change, sorry, I got off topic.

But that is really interesting.

Good, I am hoping it is helpful. I could go on but that is an example of some of our projects.

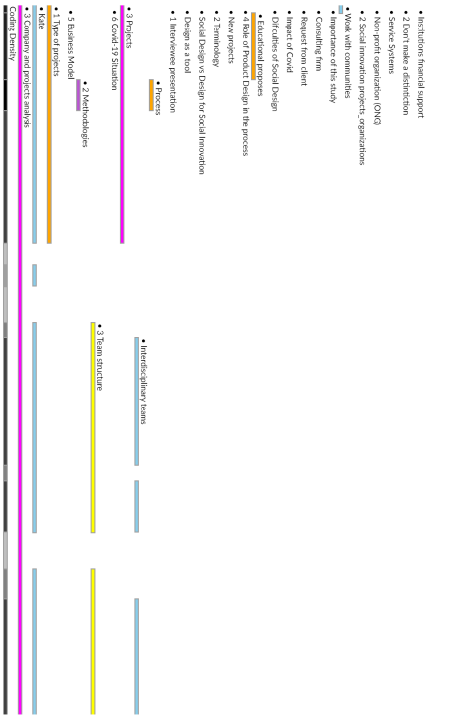
The next question is how many people work with you and what is their background? You already talked about you and your husband does anyone else work with you?

Yes, we have eleven full time staff, then bring in some contractors, every year we bring in between five and seven contractors for different reasons. About backgrounds, is interesting, it used to be that half of our staff had a design background, now I would say only a third of our staff has a design background. We are less and less a design firm and more and more a multidisciplinary social innovation firm. I personally don't believe designers should be doing social design without working in an interdisciplinary or multidisciplinary setting. I think is dangerous. Designers know a lot, they do, it is amazing, but in terms of being able to understand… Particularly around social change, poverty, racism, food insecurity, homelessness, … All of those things are complex on their own and it doesn't mean we have to be experts in everything, but we also hire people that have deep expertise in other social change areas.

Education, health care, so that they can also our process is rooted in awareness of the greater systemic issue that it's dealing with. That's why we've structured it that way. And that's different than most social design firms. Most social design firms are all designers. So in many ways we're kind of moving away from design.

So the other people, that are not designers that don't have a design formation, what kind of backgrounds do they have is like health and education? Only?

There's 11 people. I've got one person that's a researcher, he's actually a Ph.D. sociological researcher. One thing we found about design research is that sometimes it's not valid enough because it's sort of… it's not rigorous enough. So he's got a sociology PhD. I have another colleague who has a background in... We call it creative placemaking. It's kind of how you use art as a process to create change in a place, in a neighbourhood, in a city so creative placemaking... Somebody else is background is an economic development and housing. I've got one, two, three design degrees. I've got a graph, two graphic designers and an industrial product designer. Let's see. My background is in education. Someone else is in racial, like literally got his PhD in Pan African studies and racial issues.



3A

I've got a couple of folks that have good communications background and storytelling because it's a huge part of the design of the process.

So we have a weird little firm. So I don't know how typical I don't know how many people you're interviewing. I don't know. It's interesting. The field is very different, but we're not we're sort of our own little thing.

Yeah, I was aiming like 15 interviews and I'm trying to make some contacts around the world with some companies because I don't think there's a lot of companies in the develop of design innovation.

They are not there are not many that have lasted.

And they are all very different.

They're very different. Yeah. Yeah. It's interesting.

Yeah. I think so. So, the next question. I don't want to take a lot of your time.

It's ok. I have ten more minutes.

Yeah. Yeah. We still have time ten more minutes is ok. So the next question is what is the role of product design in your company and in the process? Is that an important role? Does it always exist or not in every project?

It does not exist at all in our projects, but that's OK, but I wouldn't say… I would say design as a whole is helpful. We started doing so, we're 11 years old, the first few years, we did more product work.

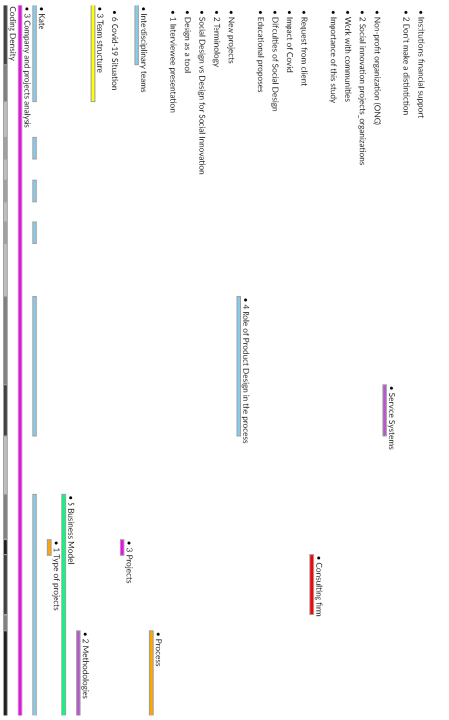
In India, so we lived in India doing work, and there I found that like in the more extreme poverty situations, there is some room for product. But yeah, it just seems like when you look at social system, when you look at social change. Not never, but rarely is there a physical object that will change that.

It's often systems that are perpetuating those problems. I'm not saying there aren't great social products out there, but I think if you actually want to look at what causes social change, rarely is it going to be a product.

OK, thanks. So the next question, I think you have already talked a little about it, but do you want to add some more information is how are the projects financially sustainable?

What is the business model generally? How is there value creation in the projects?

Yes, so I would say in our early thinking, we tried to create sort of sustainable business like, you know, we thought a lot more about entrepreneurship and how do you create sustainable enterprises. And we did a lot of work around that. We don't do that anymore. So we only and there's a reason I mean, I could talk about the reason for it, but the only thing our projects do is work within social systems that are already funded. So, like, if you think about schools already funded, hospitals are already funded, community organizations that work on things, so are what is sustainable is ideally that the project we do with the partner they sustain. So we're not sustaining it. So we're a consulting firm in that way. So we read as consultants, they sustain the solution. And that's another reason why it's so important to look at leadership, because we don't just like … often consultants like sort of go behind a curtain and like make some fancy stuff and then present it. We don't do that. Our entire process is with our partners. They do all of the design with us so that because it creates that intrinsic motivation and sense of ownership. So if they own it in their minds, if it's their own project and they do the work of creating it, they're much more likely to sustain it.



4A

Does that make sense? So that's why leadership is one of the circles in our theory of change in, you know, the thing about business starting small business that we did, we saw our first couple projects were products and they were like we thought a lot about sustainable business models.

But, you know, 90 I think it's 80 percent, eight out of every 10 business fails regular business. So when you're adding a social element to it, the stakes are just so high and so hard to sustain. Again, not impossible. There's some amazing examples, but neither of us had a business degree nor a passion for that. I think it's really, really tough. But need it. It's a good question you're asking. But we you sort of work with people that are funded through social elements, either through the government or in America we have the non-profit sector, I don't know how it is in Portugal where private money comes from wealthy people or wealthy corporations that then gets distributed to solve social problems.

So we work and we get money through those things to fund our work.

I'm still trying to understand how does that work here in Portugal. Because it's really difficult to understand how the social businesses work, that's not really clear.

Are there places for people to go? Like I mean, you probably a lot of it in Portugal is most of it taken care of through the government. Yeah. See, that's the problem in the United States we have a very broken system, as a country, so wealthy, but we don't take care of our people.

So there's this whole other system that's not organized, it's disorganized, that is set up to take care of people because our government doesn't take care of people. I mean, anyway, so I wonder if yours is through the government.

Like is in part is from the government. But there are some I think they are private organizations, like Calouste Gulbenkian is a private organization. But he's the one that I'm thinking right now. I don't remember any of Portuguese organizations when I think of organization that help social business, I think, in organizations that are not Portuguese they are international are. So, I don't think that works really well.

So I wonder, though, that's interesting, is like what does that look like in government? How does government innovate ? Because it needs to, I mean, I don't know anything about Portuguese government in particular, but like all government needs to innovate. So, like, how does one start a social design arm of the government is the question you need to make.

I don't know. Maybe. Yeah, but I think it's important, you know, somebody has to do it because the government systems are also old and outdated and yeah, I don't know if they are in Portugal, they are in the United States. They're very just…

I think in an interview someone talked to me about social enterprises. I don't think that in Portugal that term exists because I think when you are a social enterprise, you get some found to help with starting the business. And I don't think that exists here.

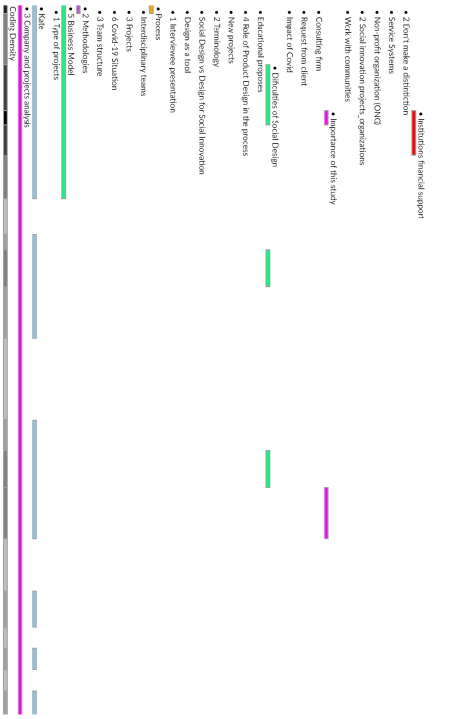
Are there any positions in the government where they are working to innovate? They might not use the word innovation, but like, how does government determine new strategies?

I think there is that position, but I get to get more informed.

Ahahah I know, but it's interesting.

Yeah, it's interesting to think about it and a different point of view for me as well to analyse it.

Yeah. Yeah. It's interesting. Is needed. Yeah. That's fun. Cool.



5A

OK, I think so. So, the last question, the third topic of the interview is about the situation of the covid-19 pandemic. Is to understand how did it affect your company? The projects? How did the company react to the situation? Did the projects got suspended or did it appeared new projects to be involved?

Yeah, good question. Both. It was really crazy. Some of our projects went on hold and we did not know if they were going to be funded.

So we thought are we going to have to lay people off? Or… and then, so we were going like this and then it went like this and then it went straight up. So our work has grown and we are very busy on top of that the covid-19 pandemic overlapped in America and even globally, but mostly in America with racial injustice. Like you've heard about all of that.

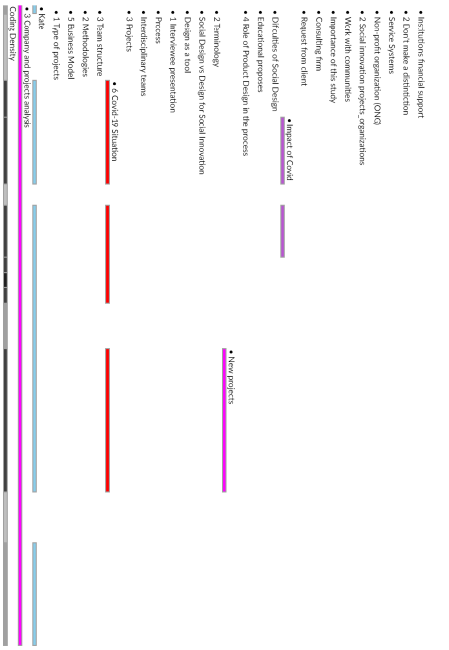
Of course.

So covid in America is killing black people more and Hispanic people more and poor people more are more affected because of our broken systems. So it's become a race issue in many ways, in addition to just being about a disease.

Our work around racism has gone up, it used to be like a third of our projects were really centering racism and now it's one hundred percent. So it totally changed the… Yeah. So I am in the point of needing to change even our staff, our capabilities. And then the way we responded, I really struggled with how to respond. Ithink there was a part of me as a leader that was like I'm supposed to have an answer and we're supposed to do something really cool and like adaptive and like now we're all, you know, and I think we sort of waited and held back because there was so much noise in the beginning online, like "come to this, do that". So we sort of waited and did two things. One, we started what we felt was lacking online was community and a place to process. So we started something called the Breakfast Club. We used to have, anyway, it's a long story, but we started a breakfast club so people would come listen to an interesting speaker and just talk about these issues. And then the second thing we did is we just we just launched a report. I forward it to you, that is about the intersection of racial justice and covid. And so we did a sort of trend analysis, because the thing is, in America, no one's looking at both of them together. We're like racism's over here and like so like, how do we actually look at these two pandemics together as a strategy to inform our designs? So I'll send you that. So those are sort of our two big. Yeah, that's sort of the outcomes.

OK, that's really interesting and very different because I am talking with more Portuguese companies and European companies, and you are the first one from the United States that I talk to and the perspective is really different. So, I really appreciate.

I'm glad you reached out. One of the things Ramsay and I have always been interested in is how social design happens in Europe, and if there's ever anyone I could talk to or like, I'd love to learn from you and just continue a conversation if there's someone from your school I could talk to, because I think we're just really interested in other ways of thinking and even other systems and how that plays out. So I think it's a two way street. If it would make sense to talk to one of your professors or just continue talking with you or whatever, like I'd be really interested to learn, because I think we all need each other at this point to think differently and how we educate one another.



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Entrevista #14

Nome:

Profissão:

Formação:

Data da entrevista: 13/07/2020

To begin if you want to make a short presentation about yourself for the interview.

I am also the global lead of our social impact practise. Impact sort of as an environment includes all aspects of the human centre design that we do, our commercial work from working with historically underrepresented communities to focusing on issues of sustainability, circular design and other elements of environmental justice.

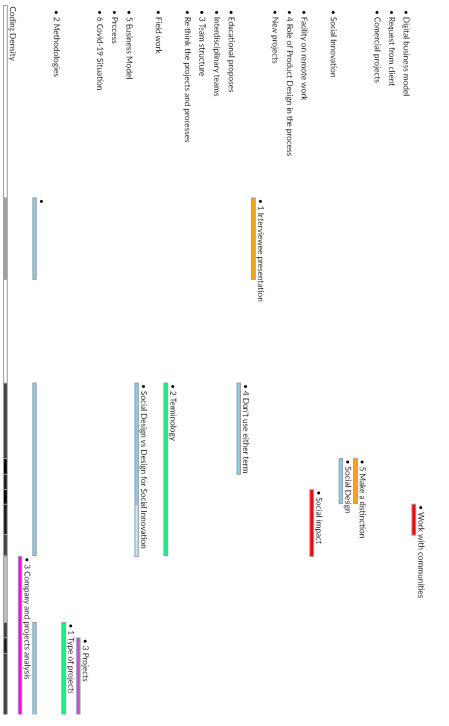
So, as I told you in the email, I divided the interview into three essential topics.

The first question is a little bit more theoretical, maybe academic, when I was studying the literature review about social design some questions appeared and that is why this interview and I am looking for some answers but fundamentally opinions. So, the first question is: can you make a distinction between social design and design for social innovation? In your opinion are they similar concepts or is there a difference?

I don't use either one of those terms very specifically often, I am familiar with them, and they make sense to me and answering to your question is that is this entire design space where words are designed as well as physical things, referring to a lot of experiences words mean different things to different people at different times in front of different audiences and so my organisation has sort of stopped using the words "innovation" for the last five years or more years because innovation has been co optive and means many things or doesn't mean enough, so in that sense we haven't used it. But yes, social design may be considered in some sectors positively or negatively related to social work, psychology, other sort of human interventions that are not essentially consumption based design work, but I do think that for us social impact, which is already a term that I think it touches in all those things. Fundamentally it should mean designing with the communities who will benefit and use the design that you make. That is how I interpret it.

The second topic of the interview is to understand how the company works and to understand a little the business model.
So the first question is: what is the main focus of your company? What kind of projects does the company do?

Our company does a lot of different things, our fundamental purpose is to use the human-centred design to help our clients bring experiences to markets, but that could mean anything, and so I think we do any experience that can be designed, whether is a business strategy, or is transforming organizations or is making physical products, or it's making digital products, or making immersive spaces that have sort of multi faceting engagement where way finding, communication design and interaction through digital media are all sort of combined to make the all holistic experience. We do all that sort of stuff and we sort



of hit all the kind of major industry verticals: healthcare, financial services and this is the company at large. Our company does commercial work, does impact work as well and they blend very simultaneously but they are different. We do all of that.

So, related to the first question do you consider that your company is working on social design projects or projects for social innovation, or as you said projects for social impact is the term that you always use for your projects?

Yes, we do work on those projects for sure.

How do the projects start? How are the problematics that need to be solved identified? Is that always the client that looks for you? How is the methodology in the projects?

There is always a methodology. We have sort of common structures and frame works that we apply to each new engagement and they are built to be support structures that can change. So, it is different from client to client, it is different from project to project, even the same client. The most standard methodology that we consider, structural framework, to begin with an emersion period where we receive all the info that that client already knows. Digital assets, written things, presentations, files, examples of things, products they have done in the past, any presentation that they have done in their organizations. And then also spending time thinking about who their competitors are, and what the general ask is and looking for other things out in the world that may not be the same things, but we think have some relationship. Either in their behaviour, how people use them, how people care about them in their lives, so we may be talking about a healthcare context for the project, but we may be asking people: "do they do banking through apps on their phone?" because what we learn about how they use the banking app on their phone will help inform what we understand about their routines and their priorities and what they are good at and what they want to be good at, and that relates to how they manage their own health.

Next question is how many people work with you and what is their background? Are there many designers or is there very different backgrounds?

There are a number of designers… So, out company is I think somewhere perhaps 900 people globally. The New York Studio is around 100. We have sort of a set of disciplines that work with us. We have program managers, strategists, interaction designers, experience design – which is kind of a new fusion between interaction design and visual design – we have industrial designers, or product designers, design technologists, we have some content strategists, or we work with people freelance who work with projects like that. Sometimes we work with animators, film makers, … I think that is everybody, but their backgrounds are very different… So, they may have come from dance, they may have come from Architecture, medical backgrounds, from business school or art school. People sort of find their way into this design work through a lot of different paths.

The next question is what is the role of product design in your company and in the process? Is there always a role or not in every project?

So, when you say product design do you mean physical like industrial design and product design?

It depends, is the two questions. The physical products, does they always exist? Or methodology, because sometimes is the same.

Not every project we have has a physical product design component to it. I think the methodology is what we use for all our programs, have a sort of base similarity. So, when bring different people on to different programs we are all kind of doing things in the same unified practise, even though the context of each project is different.



2A

The next question is how are the projects financially sustainable? How is the company financially sustainable? What is the business model generally? Is always the clients that look for you or sometimes work with organizations that support impact projects?

Our business model operates on a sort of fix fee contract engagement with the client. We estimate the cost of doing the work, it is not a precise calculous, is a combination of a number of factors and in some cases when we work on social impact or innovation related projects we may operate at a different rate, at a lower rate, or we will shift some of our operating model to accommodate the budget they have. Sometimes we will do things in a shorter amount of time because what they need, the scope that they are going to make is not always the same as the scope of commercial clients. Also, our goal is to help, every design that we make with clients should be made to be living and durable so shouldn't just be something that goes out in May and they put it on the shelf in June. If we can help them get more attention, more founding, either through revenue or through grants or supports or investment. We do all that sort of stuff. So that is sort of how our business operating model works, we are in the process of doing a pro bono engagement right know, but that is sort of a new element of how we do work.

Can you give me some examples of some projects that you are currently working on that help communities? Can you tell me a little about it?

Yes, so, we have not begun it yet, but we have been planning a program with UNICEF. They have a group working on adolescent mental health awareness, so they have been working with a health organization and a university in Europe and a few other partners to develop curriculum for how to educate and support adolescents. Basically, the age is ten to nineteen which have very different needs depending on each age your in.

Help them with their pshyco emotional health, sexual health, and social network in general. So, they have the curriculum but what they do not know is… They do not want to just print out a bunch of books and leave them in the classroom because contexts are very different. And a poor country, poor town. And so we will be working with them to try to figure out, to design interventions so that is easier for adolescents to access the kind of information that is on that curriculum. Or if they are not reading it directly really is a about who is supporting them. So is that a teacher, is that a parent, is that a religious leader, a community organizer.

And so, how do we work with, how do we build either physical or digital or some sort of theoretical experience that led those people support the adolescents in their growth needs.

Thank you, that is a very interesting project.

Yes, that could be a card game, it could be a mural project, it could be a mobile app, a website, could be a bunch of things and we are going to explore. And also, the context will be different, what teens in south Africa are most likely to respond to may be different to what eleven-year olds in Jamaica, so how can we build a set of principles that is extensible across different contexts so that they don't have to make something very new each time and so that everyone can try different things, but they have the materials to try different things and then learn from each other. Because UNICEF reaches so big that they have the availability to share.

To share like "in this context this works for us and this didn't work, oh but in this context that work but didn't work for us" and then how can they learn better.

Because you are working in a project, but you do not know exactly in the end if there is going to result in a product or in software or in a service. You are working on the way.



3A

And the challenge is you can't build one right thing for everyone and you also can't build any right things for each person and so what you have to do is come up with, it is always a draft, even when is polished and good and in the hands of people, is still a living thing that need to be iterated on.

And in the start of the project do you have like field work, in the part of the investigation at the start of the project or do you do essentially everything on the computer?

Well, if we had done this last year we would have done some work in New York, prepared for field work and gone to one or more different regions and done field interviews in people's homes, in peoples schools, in people's place of business and get a sense of the community in that way and have all that insert into our design recommendations. Now we will be doing it all on the computer, and we can still do quiet a bit, it still with limits. Some of the authentic experience we get to have and observe because know the person you talking to on the other side of the computer is responsible for telling everything that you do not know but they may not be thinking of that all the time. But we still are able to come up with concepts that can be tested and in the testing if we together to make a sort of method for understanding what you're using so then they can do a lot of the design work too, which is always the goal. So we always want to leave an engagement with our collaborators having even more skills and tools to the work and be self-sufficient.

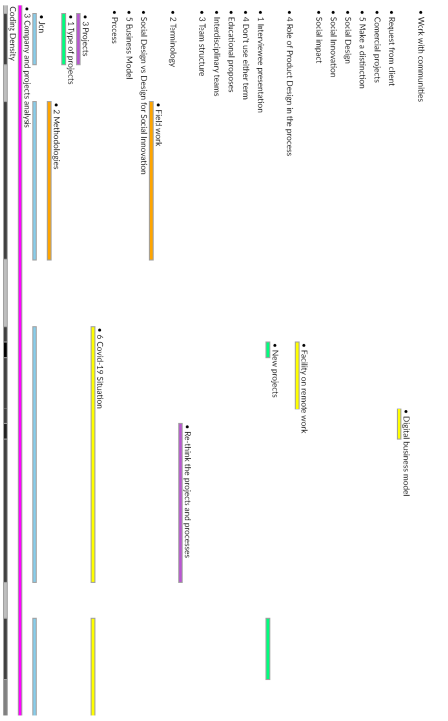
So, the third topic and the last one of the interview is about the situation of Covid-19, is a little bit related to what we are talking about. So, how did it affected the company and the projects? What changed, did the projects some of them got suspended or did it appeared new projects to be involved actually?

It is king of what you would expect. Some projects were staled or delayed, some of them were put on pause or lost their funding. And some of them emerged. Because we got very good, very capable, very quickly in doing remote work. We have done remote work tactics before but the different methods and programs that we used to do remote and virtual work shopping fit very well as an extension of the practise we are already doing in real life.

And so, our ability to do that very quickly helped us help others do things that they still have to do that they could not do in person. So, for example, the same UNICEF group had a conference in May that was supposed to be a three-day conference in person. And they still needed to make the decisions and have the culture building and share research that they were going to do but they did not want to do it as a series of fifteen webinars. So, we used a platform and set up and created the entire orchestration of how the conference would work virtually and so we made affordance for things that you would want to do in a real conference. Like… step outside and talk to someone, or have social hour, or be able to take notes, or be able to take turns talking. What does it look like when you have the panel discussion and how does it look like when you have one person speaking with no questions and answers. And so we had different shapes environments for each of those things. And you know… Not being able to shake a hand or give someone a hug or go out and have drinks but it is… Specially at this time, it was a nice proxy to those things.

It is really interesting. The next question would be if some projects have emerged to in some way help the situation of covid-19 but I think this is a good example.

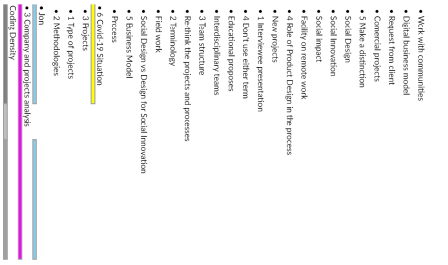
Yes, I think that this is the best example. We also did a project very early on that was product design and industrial design and also web design. We were really helping an organization in New York that was manufacturing very quickly and very cheaply ventilator alternatives. Because there was a ventilator shortage in New York at the beginning of the pandemic and we were able to help in that regard. But I think that a lot of what we do, because of the size of our clients and the way that we do work were built best to help clients with a long term vision, even not that long, is easier for us to plan today for what a



disaster will look like three months from now or a year from now, than it is to react to the disaster of yesterday. And knowing that is really important. There is a lot of really amazing people in the humanitarian crisis space, whether there is an environmental crisis or conflict related or all the different factors they go into emergency needs. And so we are well equipped to work on the planning and preparation of emergencies and sort of the recovery of emergencies but reaction in real time is not the best way to use our muscle. So we typically look for opportunities in the other parts.

That is really interesting as well, because is a way of working and lot of other companies work in a different way.

Yes, I mean, I think when we work with big companies you start to be like them. You move at their pace, it doesn't help to work in a very large organization and move too fast, because they won't be able to do anything with it. And so we have built up the skills to move at ways that help them succeed. Three of four of us can go over here and make something very scrapy over the weekend and make a rough prototype of a android app in a week, and we can do that but that doesn't match the type of portfolio work that we bring to market the other way. But sometimes we do do that, socially we care about this things so individual that we get together and they do stuff. Cause you are sorounded by people who are very talented and capable and sometimes very energetic. So there's a lot of that spirit too.



Name: Files\\Interviews\\Entrevista 15

Entrevista #15

Nome:

Profissão:

Formação:

Data da entrevista: 17/08/2020

To start I wanted to introduce myself, as I said in the email, my name is Ana Rita Pintão, I am 26 years old and I am a Product Design Master student. I have a bachelor's degree in mechanical engineering, and then I went into the product design area and I am currently doing my master's thesis in the field of social design with the title "Design as a tool for social innovation". I went to do Erasmus to Milan earlier this year to do a curricular internship in a small design studio dedicated to social design but due to the situation of Covid-19 I had to return to Portugal earlier.

So, to begin if you want to make a short presentation about yourself.

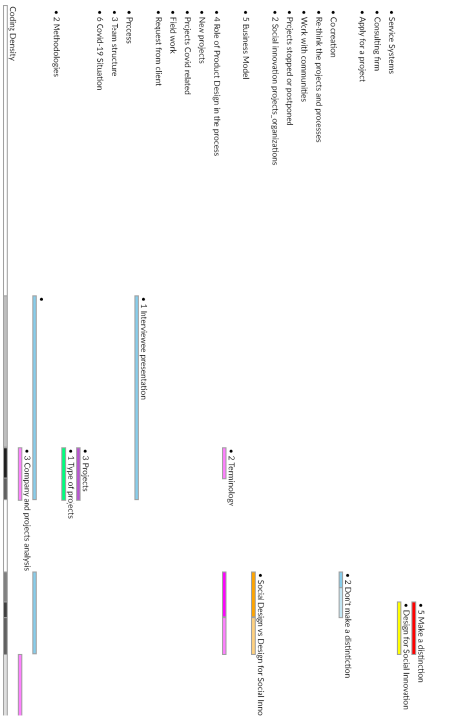
my background is not design for social impact really, I originally studied Product design as well for my under graduate, physical product design and then I did the masters in product service system design at Politecnico di Milano, so also I spent time in Milan. And basically I decided to specialise more in service design and my first job when I left university was for the UN, so I worked for UNHCR which is the UN refugee agency. I helped the technology team looking at how we could use mobile phones for training staff in areas with limited connectivity and after that I became freelancer and I spend about five years doing freelance work as a social innovation consultant and working for different clients, meanly clients in the public sector so local government and central government clients in the UK and also international NGO's and charity sector clients. So was a mix. And them around three years ago, three and a half years ago actually now, I found Humanly, and I started growing my own team and now I run the studio. We do social impact projects for a wide range of clients and charity, public sector and mainly NGO's as well. And there is four of us in the team, full time and we work consultancy, so we work a lots of different topics and different projects.

So, I divided the interview into 3 essential topics.

The first question is a little bit more theoretical, more academic, so the question is: can you make a distinction between Social Design and Design for Social Innovation? In your opinion are they similar concepts or are there a different between the wo of them?

I think they are mainly just different ways of describing the same thing. I think there is lots of different descriptions: design for good; social impact design; social design; social innovation. I think they are all largely trying to say the same thing. If you wanted to be really picky often people talk about innovation which is more around the kind of implementation of new ideas, but I think they are basically the same, different ways of describing the same thing.

So, the second topic of the interview is to understand how the company works and to understand a little the business model. So, you already talked a little bit but if you want to give more information, the first question is: what is the main focus of your company? What kind of projects does Humanly do?



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So, we do consultancy, so the business model is a consultancy model so that means that we do projects for clients who comition us and pay us to so the projects for them, so we do not develop our own projects, we only develop projects that er are paid to do by clients. So what typically happens we will be contacted by an organization and usually we will be invited to tender, I do not know if this is the same expression used in other countries but in the UK is called ITT, so invitation to tender.

I am not familiar with that term.

Ok, basically it just means they send you a brief and then you have to write a proposal saying how you will tackle the brief, what would you do, what members of the team will work on it, how much will you charge, a break down of the costs, so what activities will you been doing and how many days will you spend on each activity and how much does that cost. And usually it has kind of a biography of each team member, the mean thing is the approach that you would take, how will you approach this project and it is competitive. So they will receive proposals from several companies and then, if they like your proposal maybe they will invite you to be interviewed. It is a lot like applying for a job actually, you send a proposal and then if you are short listed, then they short list a few companies for interview and then you go and you do the interview. You go and you do the interview and they ask you questions about your experience and how you would do the project and then of you win the project, usually they let you know and you start quite quickly and you get a contract in place and you start the project basically. And then you invoice for the work as you are doing it so sometimes they pay you a little bit in the beginning and then, usually when you have some key milestones in the project there is payments associated with different milestones and then you charge some money in the end and that is basically how the company works.

Can you talk a little bit about some projects that you may be working right now or some projects that you already have develop?

Yes, I can tell you about a few. We are just finishing a project which was more of a research project, well design research and we were looking at how parents in low income households in London feed themselves and how they feed their babies. So, we were working with parents who have babies between zero and eighteen months and we were looking at basically everything around food. How did they buy food, how did they make food choices, what did they cook and feed themselves and what they prepare and feed their babies. And we were looking at breast feeding as well, and basically that was part of. So, the organisation that we worked with was a charity and they were looking at childhood obesity, and the links between breast feeding and how babies are fed and obesity later in life. So basically was about how we are looking at people's attitude and knowledge around health eating and seen how people manage, that have low income. So we did like a ethnographic research, it was all done during Covid-19 which was quite atypical, but we had people kind of do digital diaries, so we had people using their mobile phones to send us videos and photos and answer questions and things like that. We interviewed people for the phone as well. So that was more a design research project and the final output is with the assets identify opportunities for new products and services that could be beneficial to this demographic and that was basically the end of the project. Other projects we are working on… We are working on a project in Pakistan and looking at modern contraception and increasing people's use of modern contraception and creating better service experiences for people. So better family planning services. We are working with a research partner in Pakistan who are going to conduct all the field work, so we trained them in human centre design and hopefully in October we are going to start the research and following on from the research which is going to take place all over Pakistan, we will come out with ideas and facilitate a co-creation process. Then we will come up with ideas for new or improved services arrange family planning and we will test the model on a small scale. So that is an exciting project as well. And we just start a new project around employment



2A

which is looking at people over the age of fifty and helping them get into employment. So, we are looking to design some employment support service and specifically for older people who are out of work but want to be working. So, we will do co creation with hopefully a lot of people, it will be a big co creation project and then we will be doing prototyping. And we will be doing that project over the next year and a half so is quiet a long project. And then after the prototyping we are going to pilot, and the goal is to scale the service nationally in the UK or in England. So we are working on employment, health services, stuff around children and health eating so is very varied.

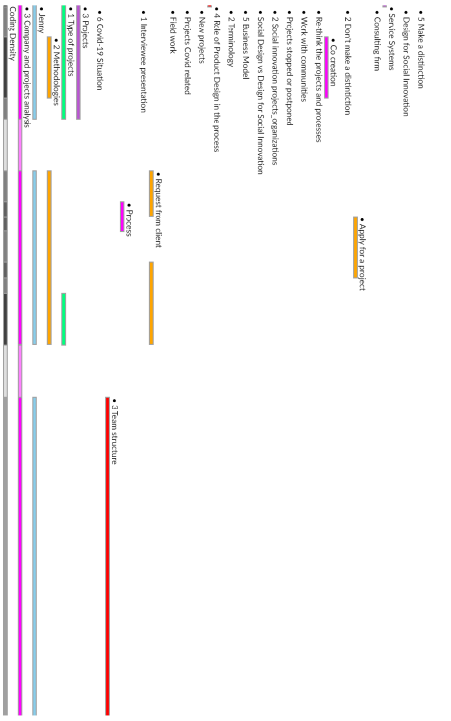
So, the next question, I think you already talked a little bit about that but, how do the projects start? How is the process? How is the methodology? Do all the companies and the clients look for you or do you look for some opportunities?

It is a mix, sometimes clients approach us because is not many companies doing the same thing as us, is quiet a nich sector so a lot of the time we are approach by clients because they want someone to do some research or do some design work around a particular topic, a particular problem. And then they kind of tell us what the problem is that they are trying to solve, and we submit a proposal. Sometimes we might see something advertised, so sometimes this invitations to tinder are in the public domain, so we might see it in somebodies newsletter, on their website and then we might decide to go for it even though they didn't contact us. And that is mainly how it works really, for smaller bits of work or clients we worked with before they might just get in touch with us and just ask us to do some work for them without competing but they are smaller pieces of work like want us to come to do a one day workshop about human centre design or a little bit of training for their staff, we might agree on doing that for them without writing a proposal.

Next question is: how many people work with you and what is their background? You already said you are four people in the studio, what is their background of the people working with you in the studio?

So, we have four full time, and we have some freelancers that we work with for time to time as well. So, we are quite different, one of the team did not have a design background initially she has done quite a lot of different things. She went to art school and then she trained to be a teacher and she specialised in special education, so she was a teacher of young people with learning disabilities. She thought a sensory curriculum for people with profound and multiply learning disabilities and then she left teaching and started working with adults with learning disabilities for a charity. So she was working for a charity and then we worked together for a project a few years ago which was… Basically that charity contacted me about doing some work, it was a design project looking at how we could support people with learning disabilities to give their views and government consultations is the project on our website called daybrick. I was brought in as a designer, this was when I was still a freelancer and Ally was brought in as the learning disability expert so we worked together for about a year. She taught me a lot of things about working with people with learning disabilities, and I introduced her to human centered design and basically she decided to change career and she came and started working with me, so that was pretty cool. She moved sideways into design.

Another co-worker as a similar background to me she is Italian and she did the same master's degree as me so she also did the product service system design course in politecnico di Milano, and then she lived in China for a year and she was looking for some Design Studios in China and she collaborated with an NGO as part of her master's thesis she moved to London, and she applied for a job with us and she has been working with us for two years. And then the week is our newest team member, she joined the team last year, she studied visual communication And then she did a PhD in behavior change, sustainable Behavior



3A

change, so she is very interested in sustainability and circular economy and she did a PhD looking at Behavior change around sustainability and then she worked at Unilever, in the global insights team. so she had more of a corporate job but she was using human centered design lean methodologies in that role and then she joined Humanly. so, we are quite a mix which is definitely a good thing not an icing in Social Innovation and social design you find people from different backgrounds, not only design backgrounds which is great.

As I was going to interviews I discovered more Studios and teams with that specificity, that most of them are from different areas, like interdisciplinary team.

Next question is what is the role of product design in your company and in the process? Does it exist all the times or it doesn't exist at all?

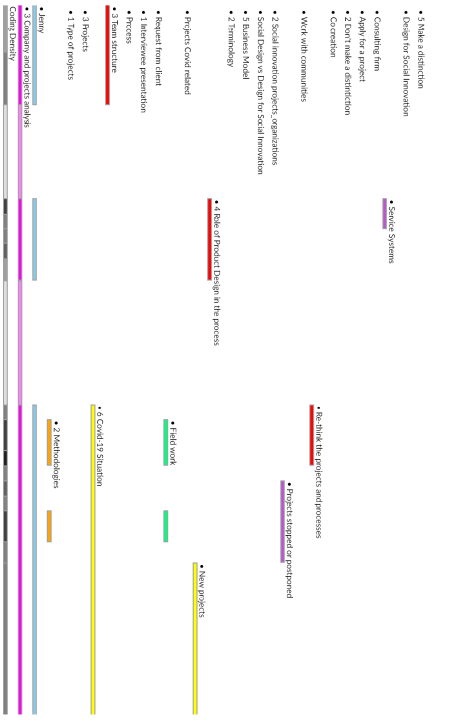
We do not really do any physical product designs, sometimes we do digital product design. We specialize more in service design and service experience but sometimes in the projects with develop it might be a digital touch point and we might develop some digital prototypes and even HDML prototypes. so, if we develop any products is always digital, we do not do any physical product design and the rest is service which can be offline or online.

So, the last question of this topic, I think we already talked about it in the beginning of our conversation, is: how are the projects financially sustainable? What is business model generally? How is there value creation? but I think you already talked about it.

So the third and last topic of the interview is about the situation of covid-19 pandemic. how did it affect your company and the projects? how did the studio reacted to the situation? Did projects got suspended or did it appeared new projects to be involved?

So, For the existing projects it was a mix. some off the projects were able to continue, but we had to replan them. for example the research we did with families around eating we were supposed to go and spend time with people in their own homes and go shopping for food with them and observe them face to face so, we had to change that to be done remotely. but the Client was happy for us to change our approach and we were convinced that we could still do it so we managed to develop a remote research approach and just took us a bit longer to finish the project. The project was schedule to finish at the end of June but now we are finishing by the end of August so we had to extend the time frame and change the methodology but we still managed to do it, which is great. for the projects in Pakistan the field work was due to start in April, but it was postponed for six months so will hopefully be starting in October, that one was suspended, kind of paused for six months.

In terms of new projects in the first couple of months like March, April, May, things were quite quiet, normally we win quite a lot of new projects at that time of the year. We won some small pieces of work, like some training and workshops that we were able to do remotely but we didn't win any new pick design projects until July. In July we won this new project, the one I was telling you about employment support. And that was great because of course we didn't really know what the future was going to be like for us and since we have this eighteen months projects that is pretty good because it is quiet a long time. So, now things are kind of back to "normal", except we are all working from home.



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So, the last question, I don't think tou got envolved, but if the design studio got envolved in some project to help in some way with the pandemic. Did you try to create a project or did any client approach you to some project related to the pandemic?

Not really, not explicitly. So, in terms of the research we did around the families and food and eating in households, we gathered some insights into how covid-19 had affected their ability to get food and feed the family, so we gathered some insights expecifically around that, so the client had a better understanding of the impact on those families. And then for the new project around employment it is going to be affected quite a lot by covid-19 because all the workers are going to be heavily impacted and it is going to be even more difficult for older people to get back into jobs so that is going to be a kind of key theme of that project. But we haven't won or been asked to do any projects expecificaly around responding to covid-19. I think for us is more, we always work with kind of vulnerable groups of people who will be impacted in different ways, so there will be more kind of context to our projects going forward.

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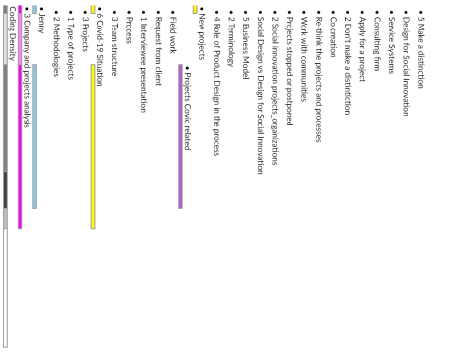

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Name: Files\\Interviews\\Entrevista 16

Entrevista #16

Nome:

Profissão:

Formação:

Data da entrevista: 17/09/2020

Se quiser fazer uma apresentação para a entrevista sobre si e sobre o seu percurso.

fiz um ano de Erasmus no Politécnico de Milão, foi o meu terceiro ano da universidade, depois regressei e terminei os cinco anos. Apesar de ter feito Design de Equipamento há se calhar aqui um carinho muito grande pelo trabalho de comunidade porque eu fiz voluntariado durante vários anos e na altura da universidade estava a fazer voluntariado num lar e foi um pouco por acaso que este percurso do design social e da *Avó veio trabalhar* e dos projetos que eu tenho feito se iniciou. Enquanto voluntária é óbvio que nós vamos buscar as ferramentas que nós temos enquanto profissionais e enquanto designer tem muito a ver com as ferramentas criativas e com as ferramentas de *design thinking*, os tais brainstormings criativos. E eu acabei por trabalhar com um grupo de senhoras que estavam no Lar da Segurança Social ali no Beato que era chamada a Antiga Mitra. E o que me disseram foi "podes fazer todo o voluntariado que quiseres, existe algum dinheiro para materiais, pouco, não existe nenhum dinheiro para recursos", portanto era em regime de voluntariado "e podes fazer o que tu quiseres porque as pessoas não têm atividades neste momento".

Obviamente começámos a trabalhar os lavores porque é uma linguagem que à partida elas já conhecem, uma coisa que já faziam, até me mostraram logo os trabalhos que estavam a fazer. E eu ingressei no fundo tentando criar desafios inovadores no sentido em vez de fazermos as pregas que elas estão habituadas e tradicionais começar a pôr aqui algumas ideias criativas, materiais novos, novas cores e começar a puxar por elas para começarmos a fazer coisas diferentes. Eu tive lá cerca de três anos e comecei a perceber que o grupo de senhoras que estava comigo começou no fundo a ficar mais acordado, começou a ter mais vontade de ir para as atividades, já trazia ideias. Portanto no fundo houve aqui uma espécie de uma capacitação e se calhar quase um… não é um rejuvenescimento, mas se calhar uma vontade de viver e de fazer coisas um bocadinho mais acesa do que os utentes que jogavam ao dominó ou que faziam outras coisas.

Depois assim, muito rapidamente, como é que eu percebi que isto poderia ser um recurso, isto foi em 2003. Em 2004 a *Experimenta Design* estava a fazer a Bienal e estavam à procura de designers que quisessem trabalhar a questão do artesanato, mas queriam pessoas novas, portanto não queriam os mesmos designers de sempre. E então na altura um dos meus amigos estava a estagiar na Experimenta e disse, "mas porque é que não mandas as coisas que tu andas a fazer?" e eu enviei e acabámos por ser selecionados para uma exposição internacional que era o *My World New Crafts*. Portanto, com a RSA, a Experimenta Design, eram vários artistas nacionais e estrangeiros e eu fui um dos quatro selecionados nacionais. Entre eles estava o Brízio que na altura era assim uma das pessoas… era e é, que eu continuo a ter como referência, na altura era uma pessoa que eu adorava o trabalho dele. E eu acho que foi uma

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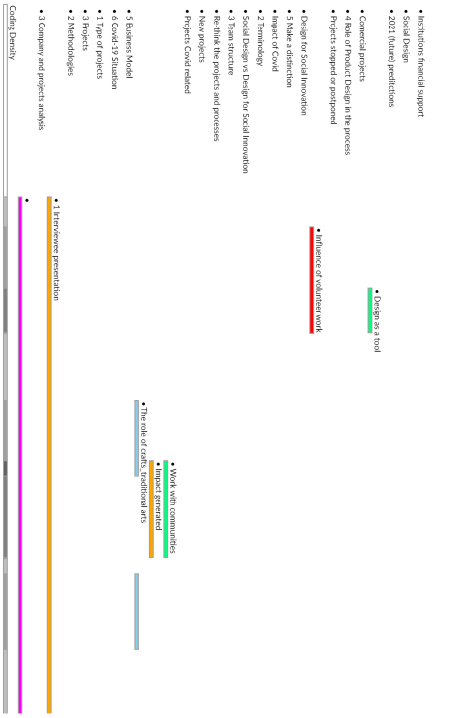

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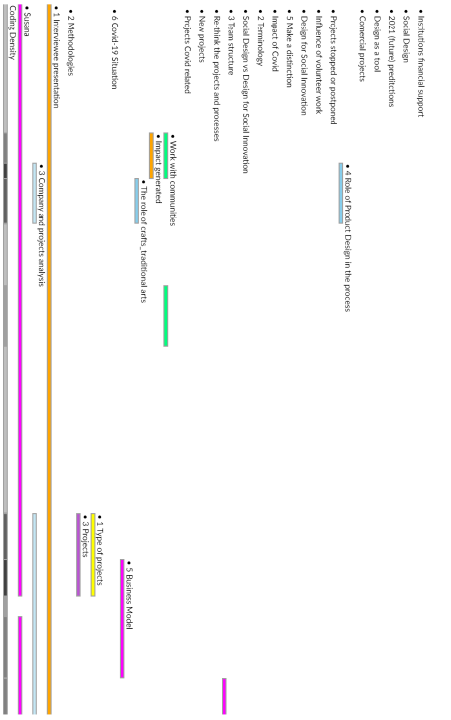
espécie de uma mensagem de "estás no percurso certo", ou seja, "se calhar não precisas de fazer design de equipamento e ingressar nos ateliers, nas fábricas, se calhar há outros caminhos que tu podes trilhar".

Criei uma marca, fomos o artista mais mediatizado da *Experimenta Design* nesse ano e isso deu-me algo para continuar pronto. Foi incrível, viajei com as avós pelo país, na altura a televisão tinha muito dinheiro. Imagina fomos até ao Porto, ficámos num hotel super luxuoso, tínhamos motorista no Porto. Foi mesmo assim uma experiência incrível. Duas delas nunca tinham saído de Lisboa, portanto acho que isto depois permitiu aqui uma série de experiências interessantes. Entretanto na Câmara Municipal de Cascais viram algumas entrevistas na televisão e chamaram para saber se eu queria fazer um projeto com eles. E foi aí que eu comecei a trabalhar com a Câmara de Cascais, primeiro na área do envelhecimento, portanto tentamos dinamizar vários centros de dia. Depois, dois anos depois, trabalhar na área da deficiência e, portanto, dinamizar a instituições. E foi sempre através do produto. No fundo era sempre um grupo de pessoas maioritariamente mulheres, depois na área da deficiência não, já era mais heterogéneo. Com o objetivo de fazer algum tipo de manualidade para se construir um objeto final que pudesse ser alvo de uma exposição ou de uma venda ou de uma marca. Diria que se calhar a minha primeira experiência com os centros de dia na Câmara de Cascais foi bastante interessante para trabalhar nos grupos, mas eu ainda era muito verde, tinha pouco trabalho de terreno. Depois na área de deficiência foi bastante interessante porque o que se decidiu criar foi uma marca que juntasse oito instituições diferentes. Cada produto era feito numa instituição, mas a venda era conjunta, tanto a venda como a divulgação. Isto obrigava a que as instituições trabalhassem entre si. O que eu comecei a descobrir foi que era muito interessante perceber que as chamadas dificuldades que as pessoas têm, seja da motricidade fina, seja a parte visual, nós enquanto criativo podemos dar a volta à questão e acho que podem ser oportunidades de criar produtos novos. Vou-te dar um exemplo, numa organização que se chama Cride eles gostavam muito de colorir e usavam muito estes desenhos pré feitos para colorir, porque na altura não havia nada no mercado. Eu achei que isto era uma ideia ótima e pensei por que não fazermos uma toalha de mesa que podíamos serigrafar o mapa de Cascais a preto e depois as pessoas podem colorir à mão. E o que me apercebi foi que havia muita dificuldade porque nem sempre eles pintavam dentro dos riscos, portanto havia esse problema. O que é que acabou por acontecer, pintámos uma espécie de aguarela em que quando as flores saem do risco e se misturam umas com as outras criam um outro layer de beleza, portanto já não é um erro, acaba por ser uma coisa mais artística. Essa peça funcionou super bem e é um pouco assim que eu trabalho. Ou seja, não é tanto tentar obrigar as pessoas a fazerem coisas que não conseguem mas é mais perceber como é que se pode dar a volta à questão ou o que é visto como um erro pode ser uma coisa, às vezes pode ser fazer um trico e a parte interessante é a parte de trás ou fazer um bordado e a parte interessante é a parte de trás. Depois, para não me largar se não ficamos aqui o dia todo. Depois fui caminhando, trabalhei com a Experimenta Design, depois trabalhei com a RSA, com a Gulbenkian, fui sempre trabalhando nesta questão de projetos na área do envelhecimento. Fui aprendendo muito, depois comecei a fazer muita consultoria para organizações principalmente de Lisboa que trabalhavam com comunidades e precisavam de desenvolver aqui produtos para comercializar, muitas com financiamento do BEPSIP.

BEPSIP? O que é que é?

BEPSIP é um fundo de Lisboa para projetos de intervenção prioritária. Portanto existe uma carta de Lisboa com quais são os problemas sociais a nível do território, organizações locais podem-se candidatar, são financiados até 50 mil euros ao máximo, se resolverem esses problemas específicos de cada um dos territórios. E então eu comecei a trabalhar numa organização onde conheci o Angelo que é e o outro co-fundador da *Avó veio trabalhar*. Ele é psicólogo eu sou designer, acho que começámos a perceber que tínhamos uma maneira semelhante de trabalhar, de ver o trabalho no terreno e decidimos depois passado



um ano ou dois criar a nossa própria organização e lançar um projeto. E fomos lançar então esta minha ideia e este início que tinha feito com a *Experimenta design*. Na altura chamava-se Picket, não se chamava a Avó veio trabalha, era um conceito de objetos, eram malas de senhora na altura, mas já tinham a fotografia da pessoa que a faz, eram objetos únicos. E fizemos uma candidatura ao BIPSIP precisamente e fomos selecionados. E foi assim que a Avó veio trabalhar começou, já estamos a fazer cinco anos. Eu faço normalmente consultoria para outras organizações, neste momento *A avó veio trabalhar* já está há um ano a fazer um piloto nos Açores, em São Miguel, temos um grupo de avós. Paralelamente à questão do envelhecimento tenho trabalhado também a parte de grupos de mulheres e também a parte do artesanato em si.

Nos Açores principalmente tentando capacitar os artesãos para produtos que possam ser mais facilmente comercializados e todas essas questões. E é isto.

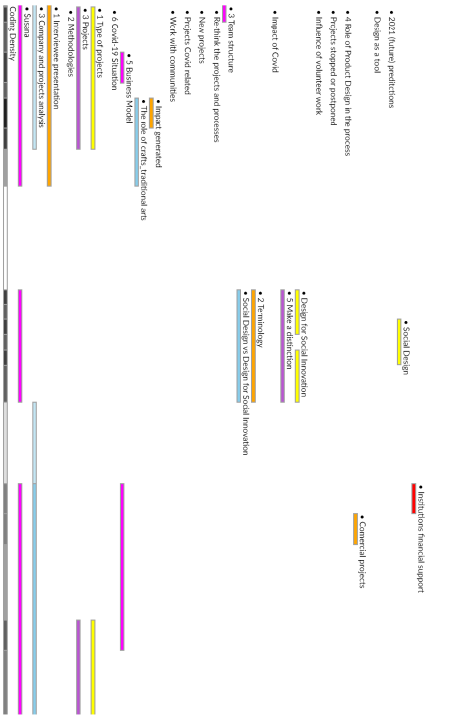
Eu dividi a entrevista em três tópicos essenciais. A primeira questão é um pouco mais teórica, como disse, o tema do estudo é direcionado para a área do design social e durante a revisão da literatura sobre o tema algumas questões foram surgindo e por isso com esta entrevista venho procurar algumas respostas, fundamentalmente opiniões.

A primeira questão é consegue fazer uma distinção entre o termo design social e design para inovação social? Na sua opinião são conceitos semelhantes ou consegue fazer uma distinção?

Eu acho que partem os dois num conceito semelhante, mas aqui a grande diferença é a palavra inovação. E acho que quando pensamos em inovação o design tem de ter esta capacidade de criar soluções ou de apresentar ideias que não tenham sido vistas antes, que no fundo mudem a maneira de fazer. Eu diria que design social pode ser a utilização das ferramentas do design para um trabalho diário com as comunidades, mas a nível da inovação tem de haver aqui uma mudança de metodologia, uma mudança de identidade, tem que trazer não apenas uma otimização dos processos, mas tem que criar aqui processos novos.

O segundo tópico da entrevista é para entender, neste caso A avó veio trabalhar, como é que a empresa funciona e compreender um pouco o modelo de negócio. Por isso a primeira questão… também na introdução já foi falando sobre muitas das coisas. Algumas das perguntas que tenho até já estão efetivamente respondidas, era qual era o maior foco da empresa, que tipo de projetos desenvolve.

Posso falar se calhar um pouco sobre o modelo de negócio da Avó veio trabalhar. Nós somos uma organização que foi financiada nos primeiros três anos por dinheiros públicos, através de candidatura e nós no início tínhamos um modelo de negócio que seria criar coleções pequenas, únicas que depois seriam comercializadas e esse dinheiro seria a questão de sustentabilidade do projeto. O que nós começamos a perceber é que quando se fazem pequenas coleções não há tanto investimento a nível de material, portanto o material está sempre a mudar logo a relação de lucro entre o valor que se investe para criar o produto, as horas e o *revenue* que tu tens é bastante menor. Então começamos a pensar em alternativas, o que é que aconteceu quase por acaso, as pessoas começaram a ver os nossos produtos como um cartão de visita, ou seja, como uma espécie de portfólio do que A avó veio trabalhar seria capaz de fazer e começaram a aparecer pedidos. Portanto empresas ou clientes ou pessoas que queria coisas específicas, imagina a nível da decoração de eventos, a nível de merchandising para aniversários. E nós começamos a fazer esse tipo de produto, em que o cliente fazia o pedido e acabava por ser em "*all sale*", uma venda em quantidade em vez de ser uma quantidade unitária. Depois, como *a avó veio trabalhar* foi crescendo e nós fomos fazendo sempre esta comunicação, nós espelhamos um envelhecer positivo é quase como se as avós fossem especialistas em otimismo. Começaram-se também a aproximar de nós algumas empresas que queriam



estar ligadas a este envelhecimento positivo seja através de campanhas seja através das avós fazerem ações de *time building* para os seus colaboradores, publicidade, videoclipes, as avós foram fazendo um pouco de tudo. O que nós sentimos é que no fundo somos uma hub criativa para pessoas com mais de 60. E acho que quando falamos em hub creativa é super fácil de perceber. E é uma das minhas batalhas é porque é que a criatividade está apenas ligada às pessoas mais jovens e não apenas às pessoas mais velhas, quando as pessoas mais velhas já foram jovens e já foram criativas. Portanto aqui só entram pessoas com mais de 60 anos, se forem mais novas entram para fazer workshops, parcerias ou residências, mas o palco é das avós. E o que nós tentamos fazer é, para além desta hub criativa, deste espaço criativo onde nós fazemos coisas, é quase como se nós tivéssemos aqui dentro um estúdio de design em que os clientes vêm e fazem pedidos e nós fazemos à medida trabalhando com as avós a parte criativa.

E hoje em dia o nosso modelo de negócio é assim. Portanto, nós tanto vendemos produto como vendemos talento que pode ser sob a forma de fotografia, das avós serem modelos fotográficos, das avós serem uma espécie de relações públicas para um produto, delas, por exemplo, fazerem uma peça de teatro ou um filme ou um videoclipe, pronto, tudo isso tem acontecido. No sentido mais simples que nós podemos falar do que nós fazemos aqui é mostrar às pessoas o que elas têm de melhor, de valor, muitas vezes destapando até talentos que as próprias pessoas já não conhecem. Tirando-as da zona de conforto também porque eu acho que no trabalho ligado à terceira idade muitas vezes nós temos medo de desafiar, não é, medo de abanar as pessoas. Eu e o Ângelo fazemos isso às vezes sem pensar que o estamos a fazer, mas tirando da zona de conforto, mas só saindo da zona de conforto é que o ser humano cresce.

E quando nós atingimos, por exemplo, quando eu vou a uma conferência e ponho as minhas avós sentadas comigo no palco e elas à primeira não querem e quase choram porque não querem ir lá sentar-se e falar, mas depois falam, sentem-se empoderadas, toda a gente bate palmas e vêm falar com elas. A seguir elas têm uma maior autoestima, já são pessoas diferentes, e é isso que nós fazemos aqui dentro.

Então basicamente o projeto começou direcionado, como estava a dizer, para as carteiras, para as malas, um produto específico. E agora não fazem só um produto específico, têm pedidos e conforme os pedidos vão gerindo o que é que estão a fazer.

Sim, fazemos principalmente produtos para a casa, é o nosso foco. Quando nós fizemos a candidatura da avó veio trabalhar isto também foi um pouco pensado, ou seja, já havia muitos projetos comunitários que faziam muito trabalho a nível dos acessórios femininos e da moda. Então nós quisermos fazer o contraponto e passamos a fazer os acessórios para casa. Mas hoje em dia aceitamos todo o tipo de desafio desde que estejam alinhados com a missão da Avó veio trabalhar. Já fizemos moda, já fizemos performances, portanto desde que esteja alinhado com a nossa missão poderemos fazer.

Não é o género de loja em que têm uma linha de produtos para a casa, vão aceitando pedidos diferentes conforme aquilo que as pessoas vos vão comunicando.

Sim.

Ok, em relação à primeira questão era para perguntar se considera que o estúdio trabalha em projetos de design social ou projetos de design para inovação social? Ou muitos deles nem se enquadram nem num nem noutro. Porque realmente as avós aparecem e fazem aqueles vídeos não sei se se enquadra…

Eu diria para a inovação social, porque a nossa grande missão no fundo é desmistificar o que é que é o envelhecimento e todo este estereótipo e esta ideia do que é que é envelhecer. E acho que o projeto o faz com ideias fora da caixa. Portanto eu diria que nós trabalhamos a questão da inovação principalmente por isso, quebrar este estigma, este tabu que existe em relação à terceira idade. Fazer também o contrário,



portanto quebrar na cabeça dos mais velhos também o estigma que eles têm em relação a muitas coisas nomeadamente as questões de género. Uma coisa que nós trabalhamos muito, estamos muito ligados à comunidade LGBT, fazemos trabalho nessa área e por aí eu diria que tem a ver com inovação.

A próxima questão, eu acho que também já está respondida, que é como é que os projetos começam? Como é que são as problemáticas que necessitam de ser solucionadas identificadas? Qual é o processo? Qual é a metodologia?

Eu acho que aqui adaptava e perguntava era quantas avós são? Como é que as avós surgem? Qual é o processo? Elas é que conhecem? Porque normalmente as pessoas com mais de 60 anos, ou mais idosos, não têm tanto acesso à internet, como é que elas ouvem do projeto?

Está a mudar, olha, a parte de funcionalidade básica é: qualquer pessoa com mais de 60 anos pode participar no projeto de maneira gratuita. O que nós fazemos é: as pessoas vêm, participam durante um dia ou dois para tentar perceber se este modelo faz sentido para as suas vidas, porque acho que nem todos os idosos se sentirão bem na Avó veio trabalhar. Portanto elas vêm, normalmente mulheres, já tivemos homens, já tivemos três homens, mas aos poucos eles foram saindo. Eu acredito que é porque a energia feminina é demasiado forte e eles não se aguentam. (riu-se) E precisam se calhar de um espaço menos exuberante e mais neutro. Mas não interessa. Portanto a pessoa vem, passa connosco uma, duas, três tardes, o que quiser. E depois quando quer participar na Avó veio trabalhar simplesmente preenche uma ficha de inscrição.

Pode vir quando quiser, portanto, nós estamos abertos todas as tardes desde as duas e meia às cinco, seis horas, deverá vir uma vez por semana. A única obrigatoriedade que nós colocamos no sentido de criar comunidade. Senão as pessoas acabam por nunca se ligar ao projeto. É gratuito, as pessoas participam com seus talentos cá dentro, farão aquilo que puderem, se calhar há uma avó que faz uma pega a outra que faz 50, por exemplo, há uma avó que tem talentos de atriz de cinema mas não tem talentos de manualidades de lavor acaba por fazer as campanhas, há outras que fazem as fotografias. E nós vamos um pouco adequando as avós ao que está a acontecer e é sempre numa lógica de liberdade. Portanto todas as avós podem recusar. Nós temos agora um grupo no WhatsApp, desde o início, mas cada vez há mais avos no WhatsApp. Agora mesmo as mais velhotas que não têm smartphones, nós estamos a fazer campanha de angariação de smartphones para dar às avós para as ensinarem e muitas vezes lançamos os desafios. "Vai acontecer isto quem é que quer participar?". Agora vamos fazer uma série de produtos de merchandising para quatro museus nos Açores. Então colocamos o desafio perguntamos quem quer trabalhar neste projeto e as pessoas vêm. E depois temos um pouco de tudo, tens as avós destemidas que querem aprender e que vêm mesmo num tema que não estejam confortáveis. Tem outras que só fazem aquilo que fazem de olhos fechados. Mas eu diria que as que acabam por desabrochar mais e no fundo de rejuvenescer e estarem muito ativas negativas são aquelas avós que abraçam mesmo os desafios, mesmo os mais difíceis. Depois é um pouco assim, todo o dinheiro angariado pelas vendas, seja de uma campanha fotográfica, seja da venda de uma almofada reverte para a Organização, para a sustentabilidade do projeto, para pagar a renda, para pagar todas as despesas inerentes a um projeto. E depois muitas vezes fazemos saídas, passeios, agora muito menos ao vivo, mas por exemplo, cinemas, tínhamos parcerias com escolas de estética que as avós podiam ir ao cabeleireiro fazer tratamentos de beleza. Há sempre este lado de acontecerem coisas.

Então duas questões, agora basicamente as avós é que conhecem o projeto. Não houve uma altura em que inicialmente o projeto é que foi à procura das avós?

Sim, sim. Portanto eu diria que o que funcionou muito bem desde o início foi, nós começámos num centro de dia. Mas o facto de nós trabalharmos por coleção e fazermos estes lançamentos, nós fazemos os



lançamentos em zonas ou em sítios que normalmente não são frequentados pelos mais velhos desde museus, lojas de design, bares. E eu acho que isto criou aqui algum burburinho interessante na comunidade que começou a falar do projeto, depois acabámos por ir a alguns programas de televisão e então as pessoas viam na televisão e depois começavam a participar, mas muito também passando de boca a boca, as nossas avós primeiras acabavam por ser as embaixadoras "ai e fui fazer isso foi tão giro e tu não queres vir?". Depois começou, nós trabalhamos muito a questão das redes sociais, é verdade que as avós com mais idade não frequentam tanto as redes sociais mas começou a acontecer uma coisa muito interessante que foi as famílias destas avós, os filhos e os netos é que as impingiam para o projeto.

Uma das nossas avós disse que recebeu três mensagens da neta e dos dois filhos sem saberem uns dos outros a dizer "tens de participar neste projeto, isto é a tua cara".

No início também tínhamos alguns cartazes, contamos com a ajuda das juntas de freguesia. Hoje em dia não fazemos nada. Pronto, as avós ligam ou acabam por aparecer ou às vezes vêm pela mão dos familiares e estão aqui connosco. Depois há umas avós que acabam por trazer amigas e outras avós.

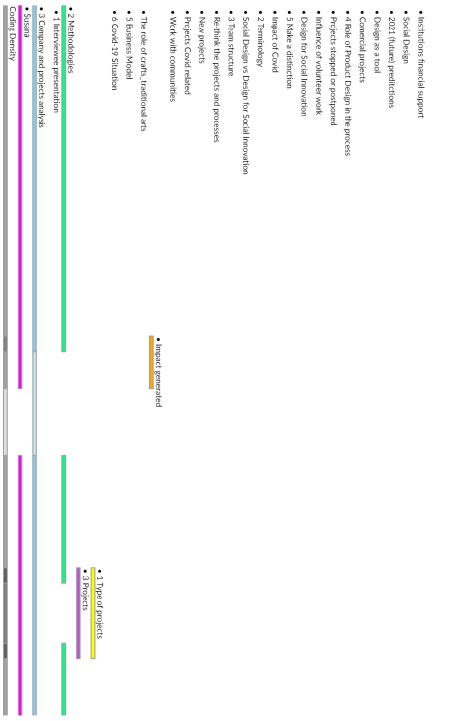
Temos cerca de 70, já temos 70 há algum tempo, é um número médio que se mantém.

Porque algumas acabam por abandonar o projeto, mas depois vêm outras. Nós por exemplo mudamos de sítio, perdemos algumas bolas, ganhamos avós novas. E depois há aqui uma triagem natural que é, como nós não temos transporte para buscar as avós, elas têm que ter a independência de vir ter connosco. O que é que acontece, infelizmente quando as avós perdem mobilidade ou por uma situação de doença começam a ficar pior, se as famílias não tiverem capacidade de as trazer elas acabam por se afastar do projeto. É algo que nos deixa um pouco tristes, mas que neste momento esta é a realidade. Não conseguimos de outra maneira. Portanto também acabamos por ter aqui pessoas que podem até estar em processo de depressão e de envelhecimento, tristeza, sem vontade mas ou são elas que têm vontade de mudar ou a família que as quer ajudar a mudar quando vêm para aqui.

Uma pergunta era, no processo criativo como designer é a Susana que faz, quando há pedidos de produtos, que faz as iniciativas e os projetos iniciais, sketches iniciais, ou as avós também contribuem? Sabendo já algumas competências, também fazem parte do processo criativo, como é que funciona?

Há várias maneiras de acontecer, ou às vezes vem um cliente e o deadline por exemplo é pequeno então eu tenho uma primeira ideia de como é que podemos fazer mas depois mostro sempre a algumas avós que acabam por fazer os primeiros protótipos comigo e depois acabamos por mostrar às outras, mostrar ao Ângelo o que acaba por ser um processo um bocadinho democrático de "ah mas podíamos fazer assim, mas podíamos fazer assado".

É claro que de vez em quando eu tenho assim uma mão de ferro mais forte porque se tu fores a ver a nossa marca tem uma identidade muito própria. Uma das coisas que nós fizemos questão foi que os produtos têm de parecer joviais, disruptivos, inovadores, ou seja, porque é uma coisa que depois funciona. A nossa missão é por exemplo fazermos uma banca e quem não conhecer a avó veio trabalhar acha que aquilo é uma miúda de 20 anos que faz, e de repente vê uma avó com 80 anos e isto faz as pessoas sorrir porque de repente faz as pessoas aproximarem-se do projeto, e de repente faz as pessoas questionarem-se "mas eu sou preconceituoso, afinal eu achava que as avós só faziam naprons brancos daqueles foleiros para pôr em cima da televisão". E isso é uma coisa que eu vou também trabalhando com elas, que é às vezes elas fazem os produtos à maneira delas e a conversa que eu faço é assim: "ok, eu compreendo, mas nós não estamos a fazer isto para nós, estamos a fazer para o nosso cliente. E o nosso cliente é muito um cliente imagina entre os 20 e os 45 anos. É muito este cliente urbano também, culturalmente engajado, mas que



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está ligado também à moda. E então nós temos este cliente específico e depois às vezes o que acontece é, quando o produto sai muito da identidade da Avó veio trabalhar, porque a gente quer coloridos e tem estas coisas geométricas e assim, não faz mal, mas esse produto não é vendido, ou seja, ou é oferecido ou até às vezes as avós fazem para as casas delas ou para oferecer aos netos. Mas há aqui uma diferença e é isso que eu também tento trabalhado aqui. Por exemplo, quando saímos elas sabem que têm que representar a avó veio trabalhar, portanto, nós somos especialistas em otimismo temos que ir coloridas, ou pôr uma farda, ou pôr um lenço ou pôr um batom. Há quem não queira, tem essa liberdade, mas se calhar por exemplo não vai para um workshop específico onde isso é necessário. E os produtos é a mesma coisa, ok, não quer fazer esta cor colorida quer fazer outra, tudo bem, pode fazer, mas este produto não vai acabar na loja online para venda. Fica aqui, se algum cliente passar e quiser comprar, compra.

Nem todas percebem ainda, eu acho que depois isto é com os anos que vão estando connosco que vão percebendo. Porque muitas vêm isto como ocupação de tempos livres como nos centros de dia, as pessoas vão comprar porque coitadinhos, para ajudar, mas o produto em si não é importante. Muitas vezes há um processo de aprendizagem, fazer uma técnica e nem sempre a técnica está boa no início e às vezes elas ficam um bocadinho desiludidas porque não passa no controle de qualidade para a venda. Isso é um processo emocional que nós temos que saber gerir com as avós, mas que faz sentido e a conversa é muito simples, é assim: Isso vai custar 20, 50, 100 euros, a D. Maria comprava se tivesse feito assim desta maneira? E depois é explicar que não há mal em falhar, nós estamos aqui também para experimentar. E depois há outros produtos também que acontecem por experimentações, imaginava, há avós que trazem ideias ou peças antigas e depois eu olho, mas já pensei um bocadinho à frente assim e elas "ah isso sim, mas isto aqui de outra maneira".

A próxima questão era quanto as pessoas trabalham consigo e qual é o background? Não sei se a equipa é só a Susana e o Angelo, se têm mais alguém na equipa.

Infelizmente o financiamento é muito pequeno, portanto sou eu e o Ângelo que somos cofundadores e "pau para toda a obra". O Ângelo vem da psicologia e eu venho do mundo do design e depois temos uma avó connosco que está a meio, ela tem muitas competências de costura e acaba por fazer um bocadinho gestão de produção com as avós. Ela é que às vezes coordena as equipas de costura e percebe o trabalho das avós. Gostaríamos muito ter uma equipe maior, não temos. Temos depois às vezes algumas avenças com pessoas nomeadamente, no início fazíamos nós a fotografia depois contratamos um fotógrafo. Agora voltamos a ser nós a fazer por causa do covid. Mas o núcleo duro é mesmo assim, sou eu, o Angelo e a Patrícia que está a meio tempo, que está no espaço, recebe as avós, recebe os clientes e acaba por organizar o trabalho.

A próxima questão, também já está respondida, que era qual é que é o papel do design de produto no estúdio e no processo, mas já conversamos sobre os métodos e …

Olha eu vou só acrescentar uma coisa, que com toda esta experiência é uma coisa que eu sinto mesmo e se calhar quem tem um hobby, quem pratica uma manualidade, vai saber o que é que eu me refiro. Eu acho que quando nós construímos alguma coisa com as mãos acabamos por nos construir interiormente. Quando as avós estão a fazer uma almofada divertida, elas não estão só a fazer uma almofada, elas estão-se a capacitar a elas próprias uma série de soft skills diferentes, seja ultrapassar um desafio, uma técnica que não sabia fazer, seja por exemplo ultrapassar um preconceito "eu não gosto desta cor ou deste material, isso não vai funcionar" e depois experimentar e funcionar. Depois a parte da autoestima que é ter o produto terminado, tenho ali a minha fotografia, a minha peça foi vendida e foi para Paris, como acontecia às vezes, em que elas quase picardiavam para onde é que estavam as suas peças. Eu sinto muito isto que é quase um processo meditativo nos lavores que acaba por transformar as pessoas. E depois



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relativamente aqui à nossa comunidade, os lavores criam uma sociabilização diferente. Ou seja, ao estarmos a fazer qualquer coisa com as mãos no mesmo espaço começam-se a tecer relações entre as pessoas e isso é muito interessante ir vendo acontecer ao longo dos meses, ao longo dos anos… é uma aventura.

A próxima questão, também já conversamos sobre isso, não sei se quer acrescentar alguma coisa que é como é que são os projetos financeiramente sustentáveis? Como é o modelo de negócio? Como é que há criação de valor?

Sim, por exemplo o que aconteceu agora com o covid... Ou seja, nós agora temos um espaço novo em que fizemos um investimento muito avultado. Nós pagamos uma renda de 1500€ por mês e o ano passado as coisas estavam muito bem. Tínhamos os clientes agendados, fazemos também uma série de residências artísticas ou criativas fora de Lisboa e fomos trabalhar com outras comunidades de idosos para festivais, para câmeras, para outras coisas. E com o covid basicamente tudo foi cancelado. Nós também trabalhamos muito a questão do turismo criativo, fazemos muitos eventos e workshops para turistas. Portanto a base do nosso modelo de negócio tem a ver com contacto com a comunidade. Com o covid tudo isso parou. Portanto desde o início do ano que nós agora estamos a restruturar o projeto para perceber como é que podemos trabalhar à distância e criar comunidade sem estarmos no mesmo espaço. E agora esse vai ser o próximo desafio, já temos algumas ideias, estamos a trabalhar para isso mas vai ser um grande desafio.

Pois, porque o publico alvo que é… é efetivamente complicado agora as pessoas já se começam a juntar, mas pessoas com mais de 60 anos….

Sim, mas isso, eu diria mais, que ainda o maior problema tem a ver com a sustentabilidade. Porque nós temos aqui um espaço grande para podermos receber cinco avós por cada turno, se fosse preciso fazermos manhãs e tardes e a ideia agora é que elas se inscrevem para estas vagas para não aparecerem muitas. O desafio agora é que não há investimento em atividades em que há contacto entre as pessoas e não há eventos, portanto a maioria de nossos clientes caiu. E agora estamos um pouco a reinventar-nos. Vamos fazer ações de team building online. Estamos a pensar como é que nós podemos "empacotar" este envelhecimento otimista e feliz e no fundo dar a possibilidade dos idosos em suas casas e noutras cidades poderem aceder a estas metodologias. Estamos por aí.

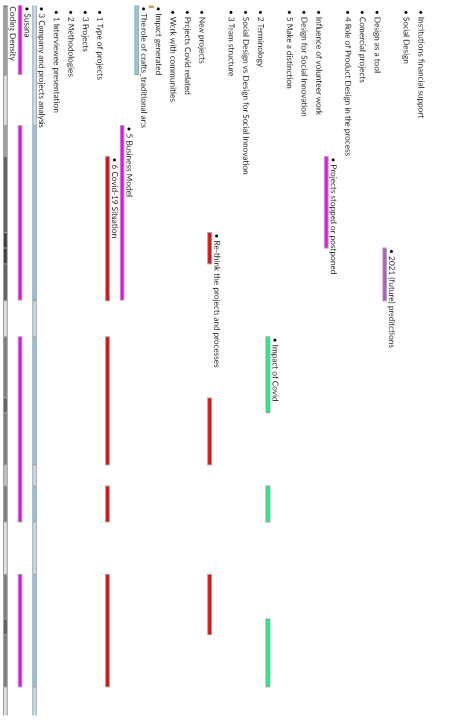
Mas continuam com a venda na loja online?

Sim, sim. Depois temos loja online, também vendemos aqui na loja se as pessoas vierem cá. Mas pronto, há uma quebra se calhar a nível de 80%.

A próxima questão, e última, era essencialmente sobre isso, que o terceiro tópico da entrevista era sobre a situação da pandemia e perceber como é que o estúdio reagiu à situação. Como é que afetou o estúdio e os projetos, pronto já respondeu, como é que reagiram o que é que mudou.

Pronto, eu acho que é isso que muda. Tu tens de realmente ter a flexibilidade para criar aqui novas formas de trabalhar, para nós será novos *derivables*, o que é que são estes produtos, se já são para os eventos, se não há os workshops, como é que isto pode ser feito. E depois também aqui uma capacidade de criar uma máquina um pouco mais leve. Ou seja, nós apesar de sermos uma equipa muito pequena temos grandes despesas em nível do espaço, dos materiais e agora estamos a tentar perceber como é que nós podemos aliviar esse peso no fundo dos recursos que nós usamos. Será deixarmos de ter espaço? Passaremos a ser uma coisa pop up e vamos ser sedeados em espaços por lisboa. Estamos a tentar ver todas essas hipóteses.

Esta era essencialmente a última pergunta. Tinha aqui também se os projetos foram suspensos ou se surgiram outros projetos.



Temos alguns que estão a aparecer agora novos projetos.

Tinha aqui só a ultima questão que era o que é que o estúdio está a fazer ou se está a fazer alguma em relação à problemática, neste caso perguntaria se estão a fazer máscaras, se fez sentido aderirem como algumas pessoas aderiram.

Sim, fizemos duas coisas. Portanto eu tive um bebé no final de Janeiro, portanto estive de licença de maternidade, depois apareceu a quarentena mas ainda consegui pensar em dois produtos. Tem sido calhar o nosso grande volume de vendas até agora que foi, não queríamos fazer máscaras, mas fomos desafiados por um espaço de cowork que se chama *Second Home* que fica no Mercado da Ribeira e é um espaço principalmente para empresas estrangeiras e nómadas digitais. E eles iam reabrir em junho e queriam que todas as pessoas tinham que usar máscara, mas eles queriam umas máscaras diferentes. Então nós criamos um conceito em que as máscaras são pintadas à mão pelas avós e por mim. E correu tão bem que começámos a fazer a venda de máscaras, portanto sim, estamos a vender máscaras. E acho que acabou por acontecer aqui uma coisa muito interessante, a maioria das pessoas o que nos diz é que são máscaras bonitas, ou seja, é um objeto que somos obrigados a utilizar, mas se calhar no início nunca ninguém pensou que era um acessório que tinha de estar associado a beleza, era mais uma coisa funcional. E as nossas acabam por ser bonitas, personalizáveis, únicas. Começámos a fazer vender individualmente e começámos a vender para eventos, para casamentos, em que as pessoas querem um tema e depois pintam as máscaras todas iguais. E o segundo produto que nós fizemos foi durante a quarentena empacotar os nossos workshops em kits que pudéssemos mandar pelo correio, e as avós fizeram vídeos tutoriais que a pessoa depois que compra o kit tem acesso. E esta dos kits será uma coisa que nós vamos continuar a fazer.



Name: Files\\Interviews\\Entrevista 17

Entrevista #17

Nome:

Profissão:

Background formation:

Date of interview: 18/09/2020

If you want to make a short presentation about yourself for the interview, just to start.

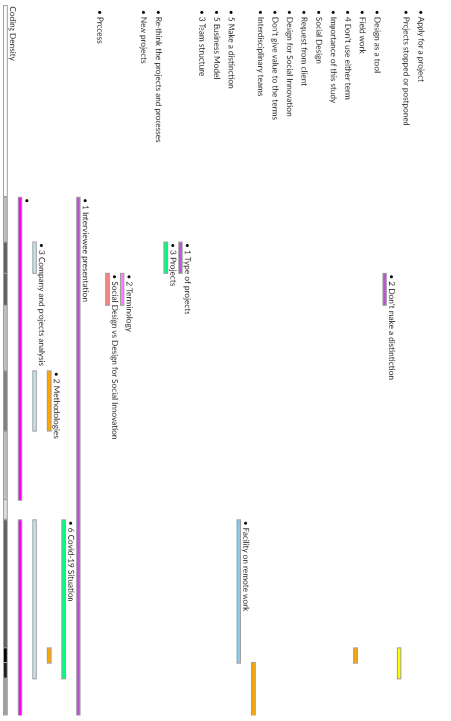
in that, you know, we got started, I don't know if you noticed, we got started through Engineers Without Borders. So very engineering heavy. And even though we still have some components of engineering in our work, very much so, we have expanded our services capabilities to also include more not so technical product design and also service design. So is interesting to hear about your backgrounds and of course, the social design, user centered, human centered, whatever you want to call it, it's very much a part of Catapult design's dna. So, yeah, definitely a lot of synergies here.

and we are actually a small team. We're a small team, but mighty in our network. So the way that we are set up, we are able to bring in the people who are best suited to and needed for any kind of project. So that's always very exciting to us. We can always make sure all of our projects are as localized as possible so that we can, for example, if there's a project in Kenya, we work with Kenyan designers and research assistants and all of that. But then always having, we have a very global team, which is also very exciting. So, I'm actually in Denver, Colorado, and I moved here from New York City after I got my master's in industrial design from Pratt Institute because of Catapult design. But at this point, it's just me here, but it's worked out and I love Denver so I am not bitter about that. But yeah, we have people all over the world that are kind of our core *Catapulters* and then, like I mentioned, that kind of extend network.

You are the only one of catapult design there?

Yeah, the only one in Denver. It's still our headquarter because a while back we moved, this was before my time, we moved from San Francisco to Denver to really build this here. But then since then we had a transition in leadership. So we have a new CEO as of last year, March, I believe, May. And she's actually in Savannah, Georgia. And then, we have a catapulter in Oregon and Mexico and Amsterdam and Geneva and Kenya.

So, yeah, all over the place. So, yeah, it was very interesting. I'm happy to speak towards whatever kind of questions you have later. But interesting in terms of, you know, with covid and everything. We are already so used to working remotely in the sense that we connect virtually. Of course, we have a lot of in field's work where we connect in person, which is now on hold. But yeah, that part is interesting. But yeah, so before I got my master's in industrial product design at Pratt, I kind of just explored a little bit. I've always been a big generalist, so I got my undergraduate in Spanish Hispanic cultures, but really took every course I could that I



1A

thought was interesting. So, at the time I didn't really realize what I was doing, but now it kind of all make sense. But yeah, anthropology, with fine arts to all kinds of things, psychology. Yeah, and while I was finishing up my thesis, which was on how to enable older adults to live a fulfilled life so, not to extend your life itself, but just how well you can live it, you know, and how well you feel. So through that actually kind of just discovered social design for myself because we didn't really have a class or any methodology thought around that. And yeah, and that's where I discovered Catapult design. And yeah, I met amazing people along the way and now I'm here. Very fortunate.

OK, thank you and very happy to hear. So I divided the interview in three essential topics.

The first question is a little bit theoretical. As I said, the subject of my studies is the area of social design and during the literature review of the subject some questions appeared, and that is why I do this interview and I am looking for some answers but fundamentally opinions. So, the first question is, can you make a distinction between social design and design for social innovation? In your opinion are they similar concepts? Or can you make a distinction between the two of them?

Ohhh, you're going deep. (ahah) I would say for me, there is not much of a distinction, but I do have to say I also take more the approach of, just a more general approach to design, so I don't like to get caught up on technicalities like design thinking versus human centered design. I mean, people say there are differences, they are the same. Participatory design, user centered design. I think there are the principles of design, of good design that should be kept throughout. And I think social design versus just design, I guess, some kind of stepping away from your question a little bit, but making a little more broad in the sense of, you know, I think the social design really hones in what kind of solutions you are designing for, what kind of questions you're asking and who you're asking those with.

So that's the distinction I would draw, I think, in terms of you said social design or social impact design...

Design for social innovation and social design.

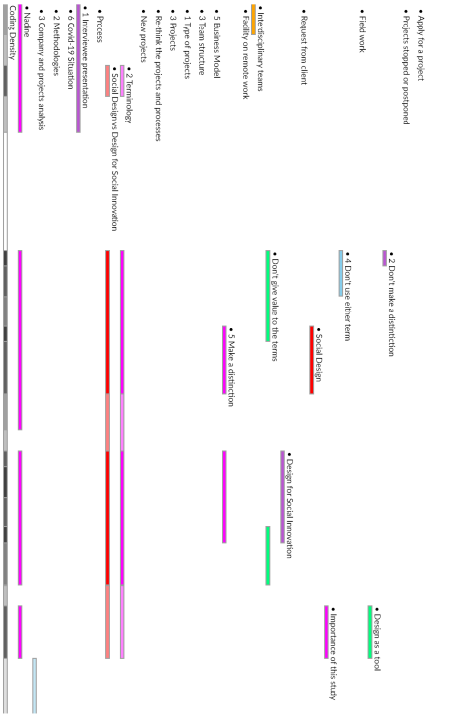
Yeah. So I think the innovation, the word innovation gets tossed around a lot and is a big word that people love to use. I use it too because I think that it is a good word. But I feel like sometimes like impact, maybe impact even more so, it gets used a little too quickly. Because innovation really does mean you're going above and beyond, and you're really able to come up with solutions that are very different, have some potential great impact, and that's where the word impact comes in. What does it mean to have impact? So we could have hours of conversations around that, of course, measuring and evaluating and this and that.

So, yeah, sorry, I didn't answer your question, but maybe that is my answer.

Maybe it's more like an academical term.

Yeah. I think it's important for people to explore those things. But for me it's more... my interest in the exploration is like what are the tools that we can apply that really help us get to, you know, X, Y, Z?

OK, thank you. So, the second topic of the interview, I think is more easy to answer a little how the company works and to understand a little the business model.



2A

So, the first question is what is the main focus of *Catapult design*? What kind of projects does the company do?

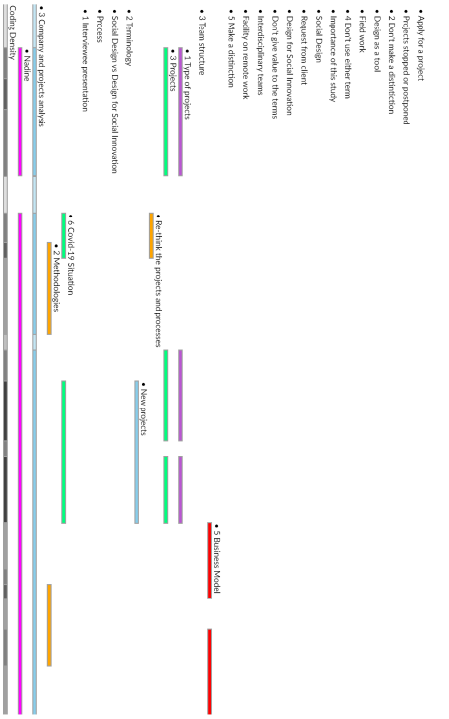
Sure, yes, *Catapult design*, we really started through, like I mentioned, Engineers Without Borders, but through the sense of, the goal, focus, objective of making design accessible to both organizations, doing amazing work to really work with especially underserved communities around the world, which is still something that is very much part of what we do. We're slightly just maybe shifting to include the words of resiliency and well-being. So designing innovative products and services towards a more resilient and good, or resilient life and well-being, that's what it was. Yeah, so with that, I don't know, do you want me to dig into that or just jump to a business model?

If you want to make like an example of some projects that you are working currently on. Or some projects that you have been doing?

Sure. Yeah, totally. So right now, in response to... maybe I should mention, we also so recently we kind of took the time because of Covid and current situation, everything and the leadership transition. We also think through... What does it mean to be a *catapulter*? Because we have these, I mean, it's our greatest assets. It's not just something we say, that's really, really the case, that our catapulters are what make catapult so great and so, kind of thinking through what does it mean to be a catapulter and three key words that really came up on top where passionate, resourceful and inquisitive. And those are three words that we're kind of playing with for prototyping with to see if we can apply them to all of our work. But they say that because in response to covid, for example, we got together and just said, hey, we want to do something, what can we do? And we, within the US, we have done quite a bit of work on the Navajo Nation, especially because our previous CEO, she's half Navajo and actually moved to focusing on that work full time with her new nonprofit. But in wanting to do something that really allowed us to use our skill set and work with people that we thought would be kind of overlooked more than others in the current pandemic, we decided to work with Navajo Nation and we have partnerships, our partners on the Navajo Nation. So working with them to really create a communication piece around, you know, how to take the CDC or WHO guidelines and make them relatable, relevant and actionable to the actual context. So that's an example of, it might not be not particularly what we do. We don't really do communication pieces only we usually products and services. But just to show that kind of our mindset, our ethos kind of applied to what's kind of current happenings. So that's an example.

In terms of our business model. And there I can speak a little more towards the projects we do and that we have a whole range. And let me know how deep you want me to go where you have follow up questions. But just to give you an overview, we have... so we apply for grants. So that has mostly been the work on the Navajo Nation that previous CEO started and then has continued, but going up for grants. So that's the National Endowment for the Arts or the Kellogg Foundation saying, hey, we there's this project, for example, we want to support native entrepreneurs on the Navajo Nation. And here are some of the activities, things that we want to do towards that ultimate goal so that in terms of revenue model, you know, the grants then we also, at this point, we have built a brand for ourselves.

So we will have others reach out to us, foundations, organizations asking us to submit an RFP, request for proposal, or submit to a RFP.



I'm not really familiar with the term.

You can ignore that part, but we do fee for service as well. But then we also do donations because we are a nonprofit. That's kind of like in terms of our business model, that's our revenue streams. And yeah, just going forward, I mean, we've always kind of had a very organic mix of all of those things with fee for service definitely being on top, because we have very strong clients that their repeat clients or others that know about us. They want to hire us to work with their organization and social entrepreneurs, whatever it might be, the program. And so kind of going forward will be building that out more strategically as well not just kind of going organically. But yeah, in terms of business model.

And I'm not a business person, so I'm probably not speaking to the actual model itself, so let me know if there's specific questions. But we are, in terms of kind of how we are structured. We are a very small core team. So core, core, is two staff, myself and Angela, the CEO. But then around that we have our core catapulters who we bring in regularly on projects and then again the network that goes out. So that's something that kinf of has worked over the years. It's not to say that we will not build out the staff team more over time, but that's just kind of where we are now. And we're also looking to build our capacities in other places. We have a partnership that allows us to have a hub in East Africa, which is not necessarily a physical location with an office, but it's more to say like we have a partnership there with an organizational entity working with them very closely.

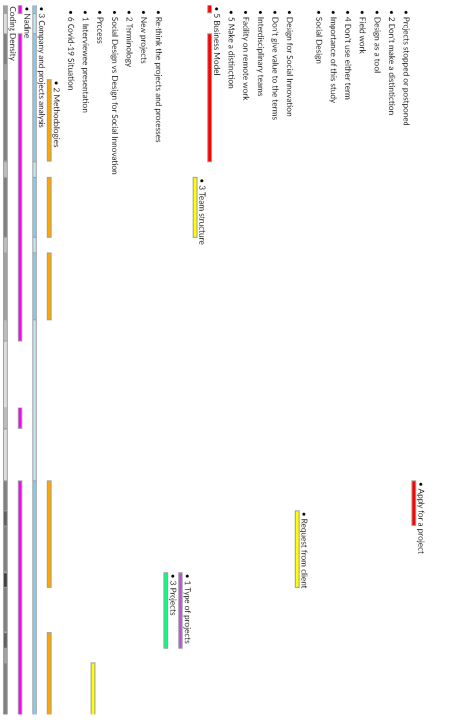
OK. This was a first question.

So the next question is, you talked a little bit about some projects, how do the projects start? How are the problematics that need to be solved identified? What is the process? How is your methodology. You already talked a little bit, you have some clients that approach you... Do you want to add something else?

Well, that's a lot of questions...

Is to understand the methodology of the projects. How do they start usually? Are they very different from one another? Like product and service, the project that you are doing now, that is very different from the others?

Yeah, great questions. So we ... yeah, there's different ways of engagement. The initial engagement might be that we go out for a grant and then we get the money and we get to do the work that we want to do. So that's one initiation. Another one is where someone asks for us to submit a proposal and then we do the work. So they already come to us with some kind of question at least. It might be from just a question to a design brief to like "here, we already have the whole project broken up, which is like kind, how you would approach this?" And then, of course, we kind of break it down. To, for example, with the American Society of Mechanical Engineers. We work with a lot of social entrepreneurs. So we also with ASMI. we help them identify some high potential social entrepreneurs or inventions and then kind of take them through a design and engineering review, which identifies further opportunity areas and gaps to then design for. So there's another way of kind of how do we get started on working with social entrepreneurs of the projects. So all of the starting points may look very different. But then after that, we do very much have a process. We also have on our website, I don't know if you saw it, if you want to reference it. But it's really the kickoff, I mean, there's nothing like really that surprising. It's just how we do things and keep us in line. So kick off



where you have the project review of the poll's, history, all of that. Having the initial problem statement definition. So kind of just understanding, OK, what's going on here? What do we want to do together? Which, of course, hypotheses and assumptions baked in are recognized, creating the design brief, and then just making sure we're all aligned as a team, which is a really, really big part. That's something that is often very much overlooked and that's where, it's part of the kick off. It's really important to all be there in person, if possible, because it really a lot of times the failure of projects comes about because of people. So if people can't get aligned. then it's just the project is likely not going to go well. So. yeah. And me as a design manager, it's of course, something that I keep in mind and I've learned through previous projects. So after the kickoff, we have the engagement, what we're calling engage in the murse, which also I don't see anything surprising there, but that's where we really dig in. We really go into field, as we say, meaning just we go and engage with the end user, with all the key stakeholders. Yeah. And then we go through the whole design process of kind of framing the challenge, ideating, testing, refining, so on. So that's really the juicy, juicy stuff of the process. And developing, of course, from concepts to prototyping and so on, including the testing. So everything being very iterative, which I'm sure is very familiar to you.

At the end we have what we're calling a "quip" and then the last piece kind of being released and support. And that's where it depends again, because when, it depends on what kind of design project it is, like whether if it's a very technical product design project, then we established the vendors. We have some kind of plan for sourcing and field piloting, this and that. But all of that depends. And then the last step also for us, it's, of course, ideal if we're part of the design process from the very beginning of, just understanding what's going on, coming up with some kind of challenge that is actually like, we actually get to explore by talking to people and understanding the context. To having something that is pilot ready, at least, if not implementation, but a lot of times we might just design a certain aspect of the product or service or it might be kind of taken on by someone else. So, all of that depends again.

OK, so the next question was how many people work with you do and what is their background? You already talked a little bit about that. Are they all designers at Catapult? Or do they have different backgrounds or formation, education?

Yeah, good question. So, you know, my background. So I am a designer, but kind of generalist in the sense of I said not industrial designer instead towards design research and management. We have... Yeah, we have a mix. Definitely. All I would say are creatives in some kind of sense, but we have design engineers. So designers who are heavy on the engineering side. The more technical driven, we have design strategist who are more of the bigger picture are able to kind of zoom out and see what's going on. Design researchers who are often linked also to maybe being product designers, product designers, being industrial designers mostly. We don't really do digital products. but we have the capability to do that and we have very technical folks like Charlie, who was one of our core catapulters, who has his expertise is in material science, engineering. So, yeah, it's mostly a mix of engineers, designers, mechanical engineers, mostly to like product designers and things in between. But our currency CEO is actually she comes more from working with the OECD and the United Nations, some more on the policy level. But then she also was a manager, design manager, managing director at a big design consultancy and also worked with a startup. Yes, tech startup. So she also has understanding of design.



I think the next question you already talked a little about that, is what is the role of product design in the company? And in process. Does that always exist? Is there always a product a product in the end? But I think you already talked about that, about the projects.

So, the next question, I think you already talked a little in the beginning, but if you want to add something, is how are projects financially sustainable? What is the business model generally? How is there value creation? But you already talked about it, so I think the question is already answered.

And the third topic of the interview is to understand a little bit about the situation of covid-19 pandemic, how did the company reacted to the situation. You said you stopped a little while. How did it affect generally the projects? Did they all got suspended? Did it appeared some new projects to be involved? How did you react to the pandemic?

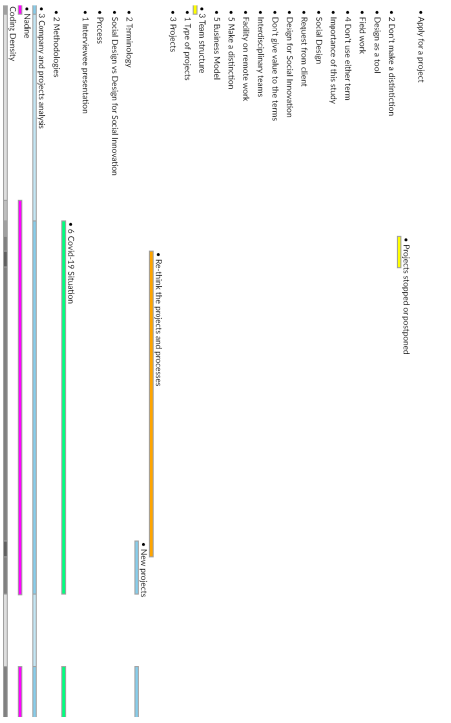
Yeah, very current pertinent question.

Yes, I think we were very lucky in a lot of ways and that we are a very small, nimble team. And so. Yeah, and that we didn't have to lay anyone off or anything like that, even though some projects did stop. But then we were also fortunate that some projects went virtual. So an example is the innovation showcase. There's an annual event that we do with ASME, they lead, we support them. So they were actually able to move that to a virtual platform, which was very exciting. So we help them kind of do that. And, you know, so we didn't lose that work. And social entrepreneurs were still able to submit and went through that. So that was great. Yeah, but I think it also ... we try to see kind of opportunities in any kind of challenge, including this, of course, recognizing how terrible it is at the same time, but also thinking through what we can do through this pandemic to help us come out stronger at the end. So, yeah, just kind of putting a lot more energy towards, not just business development, but also just finding really awesome people that we could force, forge kind of strategic partnerships with and develop concepts of projects that we really were passionate about and we want to carry forward. So, we might have a little extra time now to be able to do that. So we're taking the opportunity to and then also, yeah, just looking at, you know, how we can we always look at how we can constantly improve as an organization and the way we do our work. So, you know, going forward and through this, really making sure that we are building out our local capacity more and more and not just bringing in research assistants, for example, but research and design leads people who can do all of the data collection to analysis. to whatever it might be. Yeah. So really building out, having always our kind of global hub or kind of perspective across, but then having our localized hubs. So those I think some ways that we're kind of doing it. We do also have a really exciting announcement coming up in the ward on October 2nd. So I think that that will definitely help sweeten the current situation with the pandemic. So that's a big, exciting piece for us.

I'll be looking to see in your website what is the big news.

OK, so the last question was also about the covid. If you have engaged in some projects related to the pandemic to help in some way since March till now. If some projects did start to help in some way.

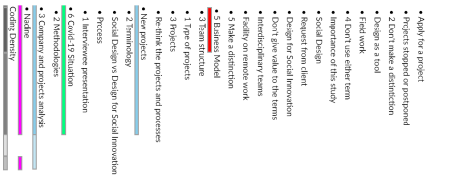
I think the one I mentioned on the Navajo Nation, just a communication is example where it's not something that we usually do just in terms of the process and the actual end result. But we just thought that that was really important for us to contribute. And we actually, initialy we



we've done three of these so far. The initial one was actually done through a donation that we received. So we were able to build on that. And then some of it was actually catapult time that we invested because we thought it was important. And then from there, we actually we took it further. So we did one that was just a general like what to do given covid-19 on Navajo Nation. And, I can share this with you if you're interested. I have not put it in the website yet. I still need to do that. But another one was around proper hand washing or hand sanitizing of the Navajo Nation and another one is around voting. So, yeah, I think those are kind of those are the most covid specific things that we've done.

OK, if you can share with me, I appreciate it.

Yeah, of course I can do that.



Name: Files\\Interviews\\Entrevista 18

Entrevista #18

Nome:

Profissão:

Formação:

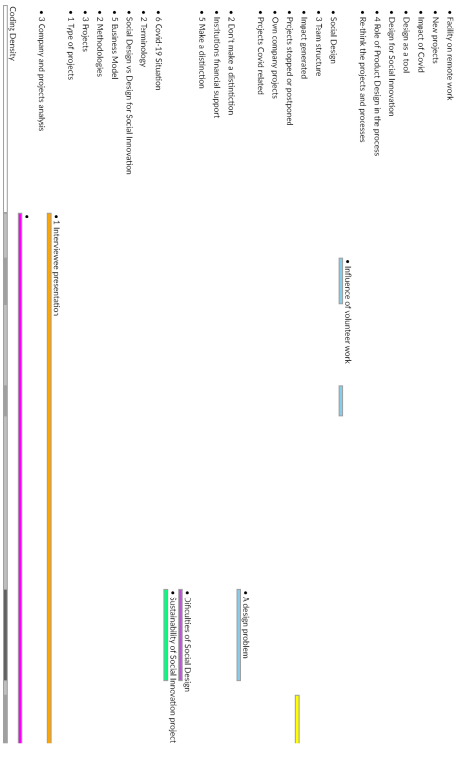
Data da entrevista: 21/11/2020

Para começar quer fazer uma pequena apresentação sobre si para a entrevista. Falar um pouco, um pequeno resumo.

Sim. Se calhar vou recuar aqui uns anos para também perceber as minhas motivações para o design social. Eu era muito miúda quando fui estudar numa escola católica que era os Maristas e eu tive a sorte de ter uma relação muito humana com os padres. Eles tinham que tinham um cuidado muito grande em nos ensinar a trabalhar na terra. Tínhamos um programa de voluntariado dentro da escola em que nós juntávamos alimentos durante a semana e depois íamos distribuí-los à comunidade local que eram as pessoas mais vulneráveis, na altura eram os ciganos. Comecei logo desde muito nova, em casa também incutiam muito este espírito de voluntariado cuidar, a minha mãe tinha muito cuidado com as coisas que nós comíamos, não gostava de congelados. Passava as férias na casa do meu avô que tinha um terreno e nós apanhávamos as coisas das árvores e o meu avô explicava a importância de colhermos, de percebermos coisas de agricultura. Eu cresci neste ambiente em que era dada importância às coisas que vêm para a mesa e também ajudar os outros.

E depois à medida que fui estudando e integrando outras escolas levei sempre comigo esta semente e tive sempre vontade, os meus pontos de partida dos meus projetos eram sempre muito na lógica muito social. Era sempre uma perspetiva de como é que eu posso ter benefícios sociais e ambientais nas coisas que eu faço. Fui tendo os meus dissabores e percebendo que havia coisas e metodologias e coisas que os professores me queriam incutir e eu nunca me sentia muito confortável e na faculdade este era sempre o meu esforço era tentar transformar aquilo que eram as teorias e os briefings e as propostas, tentava sempre levá-los para o meu campo, para o meu lado do conforto. Às vezes não conseguia porque os briefings eram muito fechados e eu tinha mesmo que corresponder com ideias, mas sempre que podia eu fazia destes projetos sempre a minha bandeira para poder evangelizar um bocadinho os professores, os colegas e ganhar mais para o meu clube. Se assim se pode dizer, que era o clube da sustentabilidade. Na faculdade já me conheciam, já sabiam que eu era sempre a portadora de ações da sustentabilidade.

E depois saí e fui tirar uma pós graduação, um mestrado e tirei na Faculdade de Arquitetura, estudei na escola das Caldas da Rainha. Licenciei-me em design industrial e na Faculdade de Arquitetura curiosamente numa cadeira de Design de organizações, eu tive a oportunidade de desenhar uma organização híbrida, que na altura não existia, que era uma mistura de uma associação com uma empresa. E tive uma ótima nota porque consegui demonstrar que o melhor dos dois mundos permitia-nos avançar com projetos para a Economia Social, que na altura também ninguém tratava economia social por esta razão, as pessoas tinham uma ideia de que a de fazer bem ao outro era uma lógica muito assistencialista da ação social e eu queria que as pessoas percebessem que a economia social, levada a sério trazia muito valor para a sociedade e nós conseguimos trabalhar na base da prevenção e não já na base da consequência, da causa. E estamos a falar, por exemplo neste caso específico, eu agora vou sempre dando este caso específico da experiência no GASPORTO para nós termos aqui pontos comparativos. Por exemplo as pessoas que estão isolamentos, se nós trabalharmos de forma precoce com as pessoas, conseguindo valorizar as suas competências valorizar o que elas sabem, integrá-las em ações, as pessoas



sentem isso. Continuam-se a sentir uteis no texto e, portanto, não precisam tomar comprimidos para depressão porque vão-se sentir integradas. Portanto tudo o que tem a ver com trabalharmos a prevenção, conseguiremos incluir as pessoas, não as excluindo por esta ou por esta razão considerando-as também desperdício, isto será uma mais valia. E portanto foi este o exemplo que eu levei para a escola e a minha empresa chamava se HUCA, Human Capital, que era exatamente esta lógica de que todos somos úteis numa perspetiva holística e todos temos alguma coisa para dar e se o ponto de partida for os três eixos da: sustentabilidade, o eixo financeiro, social e ambiental, se tivermos estes três eixos em consideração, nós conseguimos criar produtos, serviços e ambientes muito mais humanos. E estamos também a responder a problemas reais.

Eu tive entretanto, acabei a minha pós graduação, infelizmente tive um problema de saúde grave que me obrigou a passar um mês no hospital e pensei em muitas coisas, e pensei. Eu já estava a fazer um mestrado, a minha área de mestrado na altura era como desenvolver exposições para pessoas cegas e ambliopes mas eu acabei por não concluir a tese.

Mas pensei que se calhar não vou criar a Human Capital (HuCa) mas se calhar vou criar a Blindesign, vou criar a primeira empresa social, das primeiras empresas sociais em Portugal e vou tentar então desenvolver projetos nesta área e ganhar, e tentar ser autossustentável com a minha empresa. Eu nessa altura já tinha feito na Marinha Grande um estágio profissional na área da cristalaria numa marca chamada Mglass. E tinha sido bem sucedida porque até tinham ganho um prémio internacional e tinha ficado com muitos contatos e o primeiro projeto que resolvi fazer na Blindesign foi juntar a minha paixão pelo vidro com a minha vontade de ajudar outras pessoas tinham um problema como o meu na área de oncologia. E criei com uma colega minha, que era Paula Marques, também designer de vidro. Criámos uma coleção de apoio à Liga Portuguesa Contra o Cancro e seria um projeto de responsabilidade social. E porquê? Porque nós pedimos à Atlantis Cristal que nos doasse 17 jarras com a promessa que essas 17 jarras iam ser personalizadas por 17 estilistas portugueses, e que depois essas seriam apresentadas na Moda Lisboa. E portanto também fechamos uma parceria com a Moda Lisboa que pela primeira vez fez uma apresentação fora de Lisboa, fez ali na Cidadela de Cascais e nós na Cidadela de Cascais conseguimos com vários outros parceiros, outro parceiro do stand, portanto foi todo um projeto probono. O designer gráfico, o designer do stand, conseguimos as duas fazer um projeto totalmente para probono, apresentar as jarras dispertar as pessoas para esta importância do apoio às doenças oncológicas, a importância das pessoas fazerem rastreios e não deixarem passar o tempo, especialmente as mulheres por causa do cancro da mama. E mais tarde leiloamos as jarras e as jarras que vendemos reverteram 100% para a Liga Portuguesa Contra o Cancro.

E como tudo isto era um projeto na base do pro bono eu consegui testar uma série de ferramentas e consegui testar uma série de teorias, e isto enriqueceu-nos muito, e deu-nos coragem, e deu-nos aqui as respostas que nós precisávamos saber para avançar com uma empresa nesta área.

Não sei se posso continuar a contar a minha história se quer interromper por aqui.

Eu tenho tempo, não sei se tem tempo, se não tem.

Eu tenho aqui um bocadinho de tempo. Secalhar eu faço aqui um pausa. Portanto este foi o primeiro projeto da Blindesign, chamava-se projeto *Liga Bem* porque era da Liga Portuguesa Contra o Cancro e tudo ligava bem em torno de uma causa social.

É um nome muito engraçado. Quer dizer, todo o projeto é superinteressante. Eu não tenho mesmo problema que continue, eu não tenho nada marcado a seguir.

Só estou a fugir às respostas e depois fico sem tempo a responder a todas as respostas por isso se calhar passamos para a próxima.

A coisa mais importante do design social é conhecer realmente o problema do outro e não é conhecer só numa base de pesquisa, é empatizar, é o princípio do processo do design social. É ver, observar, agir, recolher dados e



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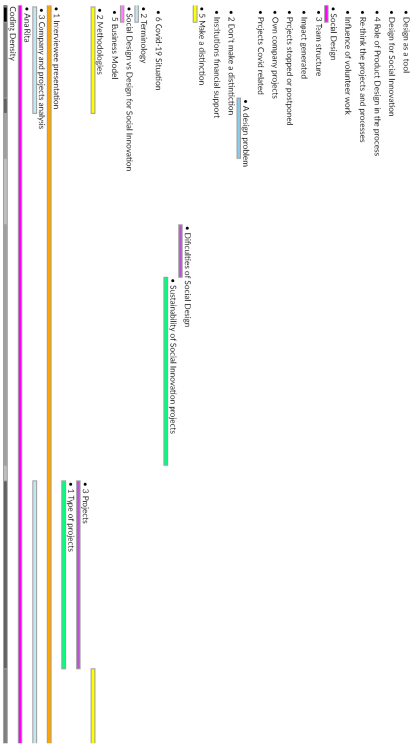
depois é avaliar e só depois agir, agir não, planear e depois agir. Portanto esse é o princípio do design social que eu acho que é a grande mais valia, é quilo que distingue. Para quem está na área, nós sabemos perfeitamente que o ponto de partida da maior parte dos produtos de design tem a ver com a projeção, convencer as pessoas que precisam de determinada coisa, e não responder diretamente a problemas sociais importantes, negligenciados e portanto nada como trabalhar com o utilizador, ou com os utilizadores. Nada como trabalhar com uma fábrica e perceber qual é o problema de uma pessoa que trabalha dentro de um armazém. Porque uma pessoa que trabalha dentro de um escritório, com o conforto de um escritório, é uma coisa, uma pessoa que trabalha dentro de um armazém, com os barulhos, com a confusão, com a falta de luz é outra coisa. E portanto quando temos um desafio de design é importante ir ao sítio, perceber o sistema, perceber o ambiente, perceber as pessoas. Ás vezes as pessoas acham que têm competências para resolver um problema mas não têm, perceber se os recursos são suficientes. Há tantas coisas que podem influenciar o processo de design thinking ou o projeto de design social. E portanto aquilo que vocês fizeram de observação direta do Sr.Quaresma foi o processo mais enriquecedor que tu poderias ter feito. Porque o que tu viste e sentiste e experienciaste, toca-te a ti, a tua sensibilidade, e faz responder de uma forma completamente diferente que outra pessoa ou se tivesses só visto um video ou se tivesses só lido um livro.

O maio desafio do design social é como é que tu consegues que o design social seja remunerado. Como é que consegues que os projetos sejam demorados. Como é que tu consegues desenvolver uma proposta de valor que uma organização valorize e perceba, sim, de fato vale a pena investir neste projeto.

E portanto este também é um lado da sustentabilidade que não podemos descurar. Como é que geramos valor a todos, mas como é que tu gera valor para ti e como é que a própria organização que vai investir x, qual é o retorno do investimento e qual é o retorno social. Como é que estas duas coisas se dão. É aqui que costuma dizer, desculpe a expressão, "que a porca torce o rabo". E portanto isto só há uma forma de fazer, é conheceres o teu cliente e o teu cliente entender-te como o melhor amigo. Tu não vais conseguir logo responder a todas os pontos, não vais conseguir logo fazer um projeto hiper uau, tipo "vou salvar o mundo". Isso dificilmente acontece. Mas o que importa é nos pequenos passos que vais conquistando e sobretudo mais levando os seus clientes para esse caminho. Eles vão investindo em ti, no teu trabalho de consultoria, no teu trabalho de desenvolvimento de produto. Ou se quiseres criar os teus próprios produtos. Como é que as pessoas vêm valor nos teus produtos para comprar, ou como é que eles veem o valor nos produtos, por exemplo estes artesãos que tu ias trabalhar no Azerbaijão. Como é que as pessoas no turismo, porque as pessoas não podem comprar as coisas por uma lógica de pena.

Um dos trabalhos que eu fiz nesta área, tu deves conhecer, eu já fiz bastantes trabalhos e portanto às vezes vou-me esquecendo de alguns, mas um trabalho que é para nós o nosso cartão de visita é a integração efetiva dos refugiados em Portugal e a empregabilidade. É o restaurante Mezze que depois deu azo à criação de uma associação que hoje é uma ONG. E aquilo que nós tentamos em primeiro lugar fazer foi contribuir para o rótulo social que as pessoas põem nas pessoas de que os refugiados não são terroristas. Isto é não tenham medo dos refugiados porque eles são terroristas e são pessoas que tiveram de fugir do seu país, que estão cá e têm muita dificuldade de integração ou dificuldades de aprendizagem da língua, pela dificuldade das questões culturais, mesmo dificuldade da compreensão das questões financeiras. Porque a maior parte deles não sabia que tinham que pagar taxas porque lá não pagam taxas e, portanto, impatizar com os refugiados e perceber como é que os podemos integrar numa nova sociedade. É também compreender os seus aspectos culturais e conseguir criar uma solução que lhes acrescenta valor, eles vêm mostrar uma coisa que não há em Portugal, que é a comida do Médio Oriente. Feita por eles, com o conhecimento deles e não tem que ser uma comida premium. Tem de ser bem servida com qualidade.

E, portanto, é este o exercício que é necessário fazer mesmo para os artesãos. Valorizam o trabalho dos artesãos é só uma parte do projeto. Depois é como é que os outros valorizam? Como é que os outros vêm? Como é que acrescentam valor? Como é que estão dispostos a comprar o produto? E nunca pode ser por uma lógica de pena,



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ah, é um projeto social claro que vão apoiar. Não, por acaso é projeto social que tem impacto social, porque isto tem impacto social porque aquelas pessoas estão numa situação de vulnerabilidade. A partir do momento em que aquelas pessoas saem de uma situação de vulnerabilidade também elas podem apoiar, estão em condições de apoiar outros. E portanto é uma coisa em cadeia.

Eu dividi a entrevista em três tópicos essenciais, muitos deles nós já fomos tocando, também depois se eu fizer a pergunta certas coisas já fomos discutindo.

Então a primeira questão, basicamente durante a revisão de literatura sobre o tema algumas questões foram surgindo e por isso com esta entrevista também venho a procurar de algumas respostas mas também fundamentalmente opiniões. Então esta questão é consegue fazer uma distinção entre design social e design para a inovação social? Na sua opinião são conceitos semelhantes ou consegue fazer a distinção entre dois?

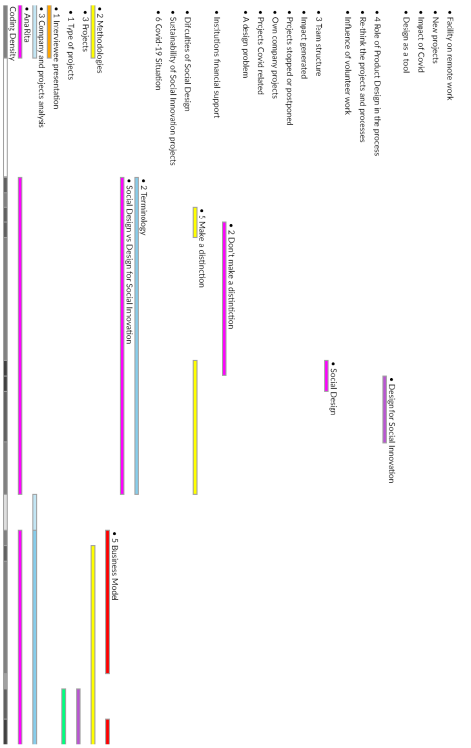
Essa é uma boa questão. Eu não sei se os conceitos estão fechados. Evidentemente eles devem estar fechados. Eu como me vou disanciando daquilo que é a exatidão dos conceitos. Estou mais preocupada em fazer acontecer e menos preocupada se estou fazer como deve ser, ou de acordo com os conceitos. E eu não sei exatamente se design social é igual a de design para a inovação social. No meu entendimento as duas coisas são a mesma coisa. Porque há sempre um processo evolutivo e aquilo que era o ponto de partida do design social secalhar neste momento já está obsoleto e design para a inovação social se calhar já defende mais a área, e qualquer dia já deixa de ser design para inovação social e já é design de impacto. E depois mais à frente já não é design de impacto e passará a ser design… sei la, outra coisa qualquer. Portanto o que eu acho que é importante, acho que a importância dos conceitos serve um propósito e não somos nós que servimos os conceitos. Portanto servem um propósito numa lógica evolutiva, em que todos nós estamos a contribuir para um mundo mais sustentável e esta contribuição é feita de saber em cima de saber e uns vão acrescentando mais um ponto e outros, outro ponto e vamos criando sistemas de abordagem de intervenção evolutivos e mais eficazes. E, portanto, vamos crescendo em comunidade de forma evolutiva, comunidade científica de forma evolutiva. No meu entender design social tem a ver com esta questão do design thinking, do design de envolver as pessoas, tem a com o processo. Design para a inovação social, no meu entender, tem a ver com a forma como nós podemos criar estes sistemas e como é que eles resultam depois na sociedade e como é que eles de facto fazem com que os serviços, os produtos e os ambientes, transformem o mundo de forma inovadora, mas positiva.

Os dois precisam um do outro, a componente prática e do mercado e a componente de conceitos, académica e científica, um está preocupado em consolidar aquilo que é o conhecimento e de marcar etapas e os outros fazem para que essas etapas sejam de facto implementadas e sejam uma realidade. Portanto um não vive sem o outro.

Então a próxima pergunta, o próximo tópico é entender como é que a empresa funciona e compreender um pouco o modelo de negócio. Já fomos falando um pouco.

O modelo de negócio da Blindesign é simples, nós somos uma empresa de consultoria na área da sustentabilidade, e aquilo que nós fazemos é trabalhamos com os nossos clientes naquilo que eles precisam para a área da sustentabilidade. Podemos ir desde um diagnóstico geral e dividimos, mapeamos todas as necessidades da empresa e depois há uma aposta naquilo que a empresa quer desenvolver e depois nós vamos buscar o expertise necessário para responder à empresa, um determinado tópico. Às vezes para responder a isto também temos que fazer estudos de mercado. Uma das coisas que nós também fazemos é porque o cliente para inovar também precisa saber o que é que o mercado está a fazer e quer acompanhar a tendência ou quer também se posicionar, nessa lógica também precisamos fazer um estudo de mercado e só depois desenhamos a estratégia com ele e desenvolvemos um plano de ação.

Muitas vezes o plano de ação pode ser implementado pela empresa ou pode ser implementado por nós porque às vezes nós também fazemos a implementação de algumas soluções. Depois a par disto temos desenvolvimento produto, temos desenvolvimento de plano estratégico, planos de Comunicação e Marketing, Comunicação



Digital, plano financeiro. Temos uma série de serviços que prestamos paralelamente, portanto fundamentalmente o nosso core é consultoria, é desenvolver projetos de consultoria para as empresas e depois orçamentamos diferentes serviços e desenvolvemos esses serviços ou a empresa entende que querem ser eles a implementar. Paralelamente a isto também desenvolvemos projetos próprios. Quando nós sentimos que há uma oportunidade de mercado e sentimos que temos competências para desenvolver uma solução e acreditamos que essa oportunidade de mercado é autossustentável, às vezes fazemos projetos, negócios próprios nossos e desenvolvemos esses negócios, temos marcas próprias. Umas às vezes acontecem, outras vezes percebemos que afinal aquilo que pensávamos não era exatamente aquilo que vai acontecer. Depois temos estes contratempos como a pandemia e portanto os negócios também são feitos disto, o portfólio de projetos e negócios acontece também em função das tendências de mercado às vezes o mercado vai para um lado mas depois vira para outro e pronto.

Esta primeira pergunta era qual é o maior foco da Blindesign e que tipo de projetos desenvolve? Talvez a pergunta aqui seja, falou dos projetos iniciais, com que nasceu a Blindesign, era para perceber que projetos estão neste momento. Se me puderes dar exemplos.

Neste momento nós estamos a lançar uma plataforma com um parceiro de tecnologia. Estamos a lançar um projeto próprio que se chama Encomendaria, que é uma loja online para o comércio local. Nós percebemos que o comércio local está a perder espaço porque neste momento o e-commerce é muito forte e as pessoas não se dirigem às lojas e estão a pedir muitas coisas via e-commerce e nós queremos equiparar o comércio local às plataformas de e-commerce. E estamos a falar com várias câmaras municipais para que nos comprem estas lojas online para que os seus municípios possam ter uma loja. Portanto nós queremos é criar a maior rede de lojas a nível nacional para comércio local.

Isto é um projeto que estamos a fazer e desenvolvemos aqui internamente com um parceiro, um parceiro tecnológico e estamos a vendê-lo porta a porta.

Outro projeto que temos é um cliente que se chama Associação Pão-a-pão e fazemos toda a parte gestão operacional porque a associação não tem capacidade de fazer a gestão operacional e externalizou este serviço e somos nós que fazemos a gestão operacional. Que vai desde todos os assuntos que tem a ver com recursos humanos, área financeira, contabilidade e até medição de impacto da própria iniciativa, relatórios. Toda esta parte de acompanhamento ao projetos somos nós que fazemos. E portanto nós temos um fee mensal e corespondemos todos os meses com trabalho e acompanhamento ao projeto.

Outro projeto que temos em mãos é o desenvolvimento de produto de design, é o lançamento de uma marca, e o cliente pediu-nos para nós desenvolvemos o produto. Desenvolvemos o plano financeiro, vimos junto de produtores como é que podemos produzir o produto e fazer "chave na mão". O cliente só quer investir e pede para nós entregarmos todo o negócio chave na mão. Desde o produto, ao desenvolvimento da marca, ao lançamento da marca até a colocação dos produtos em vários pontos de distribuição. Este é outro projeto que nós temos em mão.

Outro projeto ainda que temos é o desenvolvimento de um produto inovador de Design Inclusivo. É uma associação que quer ver um problema resolvido na área da hiper salivação. As pessoas que têm hiper salivação sofrem de um estigma que é usar o babete, mas não têm uma solução que os ajude na parte da saliva e pedirmos que nós desenvolvemos um produto. E nós estamos a trabalhar também com o Centro de nanotecnologia e uma empresa para o desenvolvimento de um tecido smart e para o desenvolvimento de um produto. Portanto nós temos vários clientes, com várias especificidades, vários interesses ao nível da sustentabilidade e do design social e portanto vamos dando consultoria a várias indústrias. Vamos aplicando o nosso know how a várias indústrias e depois o resultado é este, é diverso, são vários projetos que vão surgindo e que nós vamos coordenando e vamos gerindo e vamos respondendo.



Em relação à primeira pergunta, se basicamente se consideras que a Blindesign se enquadra em alguns dos conceitos de design social ou design para a inovação social? Ou qual é que é o termo que é usado para definir o tipo de trabalhos ou projetos que fazem?

A Blindesign não faz só design no sentido estreito de design de produtos, faz consultoria, dá consultoria para a sustentabilidade, e uma das entregas que tem é o design. Portanto é um dos serviços que presta mas vai além disso. Também trabalhamos com a área da Hotelaria e portanto também vemos de que forma é que os clientes da área de hotelaria estão prestar um bom serviço na área da sustentabilidade. Naturalmente eles têm de responder a algumas questões que a própria lei obriga, a um conjunto de critérios que a área do turismo assim obriga. E podem ir mais longe e, portanto, às vezes mesmo para corresponder a alguns critérios que são obrigados a responder têm as suas dificuldades. Portanto o que nós somos é uma empresa de consultoria.

Outro parceiro, só para teres uma ideia, foi o desenvolvimento dos sacos para a associação ReFood. Os sacos rapidamente se estragam porque não servem o propósito que é a recolha diária de alimentos junto dos restaurantes E o que é que nós fizemos desenhamos a linha de sacos e sacos térmicos, a partir da reutilização de tela publicitária limpa que são as margens de anúncios muito grandes e ficam margens laterais não contaminadas com tinta e nós recolhemos essas margens porque tinha o tamanho necessário para fazemos os sacos. Iam para aterro e nem sequer podem ser recicladas.

Portanto este é um trabalho de design, mas nós temos mais *design thinking* em termos de estratégia.

A próxima questão, eu acho que já fomos falando e já foi respondendo que é como é que os projetos começam? Como é que as problemáticas que necessitam ser solucionadas são identificadas? Qual é o processo? Qual é a metodologia? Já foi falando que tanto os clientes entram em contacto como são projetos próprios.

Portanto somos nós que vamos atrás deles ou eles correm atrás de nós ou nós criamos os nossos próprios e vamos para o mercado.

A próxima questão é quantas pessoas é que trabalham contigo e qual é que é o background delas?

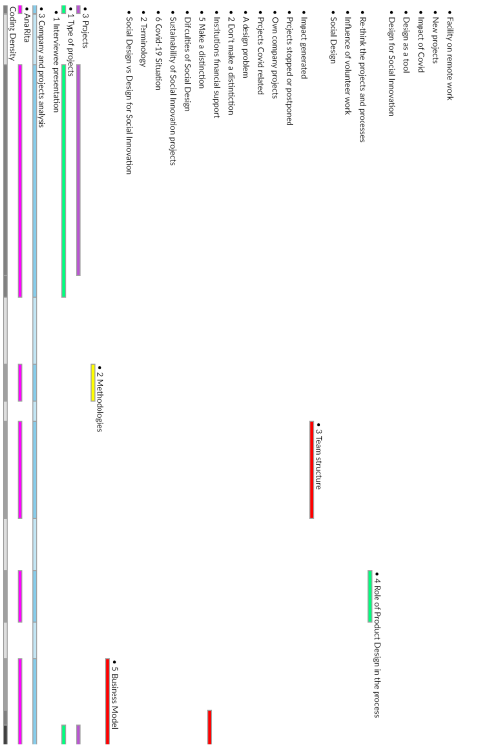
Os meus sócios, assim núcleo duro somos cinco, o Nuno Mesquita que trabalha na área financeira e planeamento estratégico. Temos a Diana Lourenço que também trabalha na área financeira, recursos humanos e também trabalha na implementação de projetos. Eu que trabalho na área comercial. Também faço planeamento estratégico e design de produto e parcerias. As nossas novas parceiras, a Raquel Valente e a Marta Furtado trabalham as duas em comunicação e marketing, fazem toda a estratégia de comunicação e marketing dos nossos clientes.

A próxima questão também já temos vindo a falar, qual é que é o papel do design de produto na Blindesign? Basicamente a pergunta é tem um grande papel ou há mais projetos que não design de produto?

Diria que 50 por cento de importância dentro da empresa. Porque existem também depois os outros projetos ao nível dos serviços e alguns… raramente temos projetos de ambiente. Não é que já não tenham sido solicitados espaços para desenvolvermos, mas é muito residual no portfólio dos trabalhos da Blindesign.

A última pergunta deste tópico é como é que os projetos são financeiramente sustentáveis? Qual é que é o modelo de negócio geralmente? Mas já falamos disso.

É, nós orçamentamos, e é o cliente que nos dita o trabalho, portanto ele é uma forma. Outra forma somos nós que vendemos os produtos aos clientes e, portanto, há um fornecimento e também o fornecimento é orçamentado e depois somos remunerados.



Nós tivemos um projeto co-financiado, nós não somos muito adeptos do financiamento público, que foi de uma loja que ainda existe. Uma loja online Dome Ethical Store. Nós desenvolvemos para a comercialização de produtos eticamente responsáveis, para influenciar o mercado e consumir de forma mais sustentável e perceber o valor inerente destes produtos. Quando compramos este produto qual o impacto que ele tem? Ao nível da capacitação de pessoas, de valorização das mulheres numa comunidade, ao nível dos materiais. Os impactos dos produtos na Dome Ethical Store são variadíssimos e nós informamos as pessoas de forma que estão contribuir, para que cada para cada produto que compram, e qual é sua, no fundo qual é a sua intervenção na sociedade quando compram um produto de lá. E este de facto foi um projeto co-financiado porque foi a forma que nós encontramos de poder investir, porque o projeto era extremamente caro, os projetos online são muito caros e porque era também um projeto de desenvolvimento.

O que é importante é que de fato os projetos sejam autossustentáveis. Nós fazemos logo uma avaliação inicial se os projetos não forem autossustentáveis então eles têm que ter aqui um objetivo muito identificado que é por exemplo se for um projeto de capacitação, nem todos os projetos ser lucrativos, nem todos os projetos têm que ser autosustentaveis. Existem medidas e projetos que servem so para resolver uma pequena parte de um projeto maior e por isso depende da intervenção que nós estamos a fazer. Tem é de se ver muito bem o enquadramento dessa intervenção.

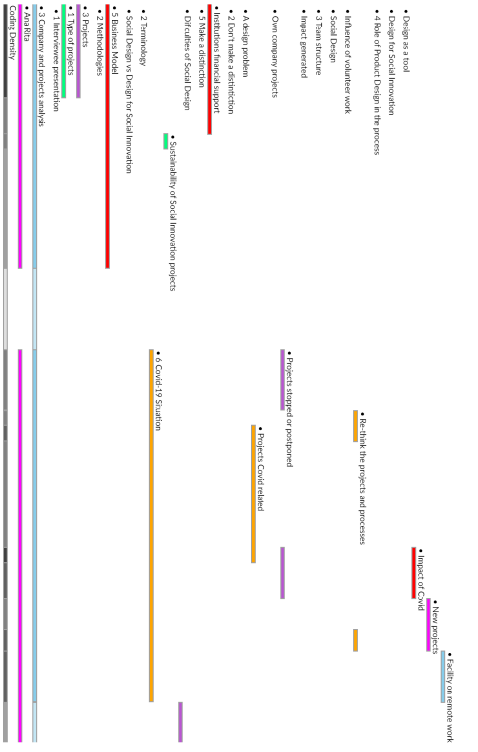
Se estivermos só a fazer e sem pensar em gerar valor, valor econômico, não é só gerar valor social, também é importante porque senão estamos logo a seguir a criar outro problema.

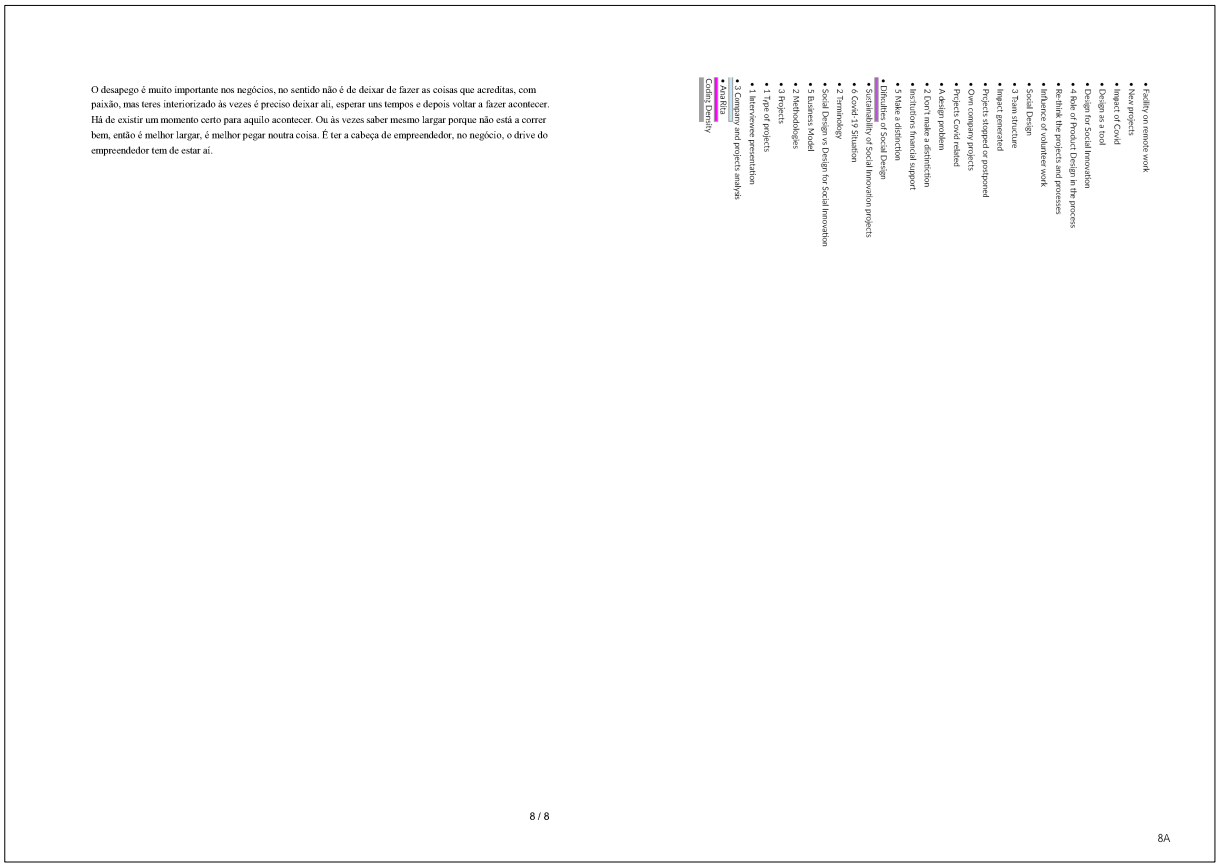
O ultimo tópico da entrevista é basicamente sobre a situação da pandemia, para tentar perceber como é que afetou a Blindesign e os projetos. Como é que reagiram? Se os projetos foram suspensos ou se até surgiram alguns projetos novos para estarem envolvidos? E também, sendo também ligada à área social, sustentável, se surgiu algum projeto para tentar de alguma forma ajudar esta problemática durante estes meses.

Sim, o impacto foi significativo, porque muitos dos projetos que nós tínhamos de clientes eram dirigidos a projetos que tinham uma forte componente turística e pronto e tendo sido o turismo tão afetado os projetos acabaram por ser cancelados. Mesmo eventos ou produtos para eventos ou um determinado cliente que queria fazer uma iniciativa que depois envolvia os seus clientes como não havia clientes pediu para nós suspendermos. E portanto nós reinventamo-nos de duas maneiras. Reinventamos a criação de uma coleção chamada BoohtheBug, assusta o bicho. Criámos umas máscaras em algodão porque nós tínhamos acumulado. O projeto também está na internet. E criamos estas máscaras e conseguimos com a Zero Waste Lab e comercializamos para a Junta de Freguesia de Campolide para um Campo de Férias. Depois tínhamos um conjunto de tecidos guardados, de uma empresa, que era desperdício fabril de uma empresa de experiências de cor e os tecidos são super coloridos, são super divertidos. E foi assim logo o primeiro projeto que nós fizemos e foi muito engraçado porque eu trabalhei com uma costureira com mais de 65 anos e a senhora online via Facebook. Tivemos as duas a aprender. Eu nem sequer conhecia a senhora "faça assim faça assado" depois eu costurava, depois mostrava, depois mandava por correio os tecidos e foi toda uma experiência. O próprio processo foi muito inclusivo e foi engraçado. Mas sim, também tínhamos lançado um restaurante com a associação Pao a pao que é o mao cheia que era para a integração de cozinheiros com mais de 65 anos e as pessoas tiveram que ir para casa para confinamento e tivemos de fechar o restaurante. E tivemos um forte impacto.

O projeto que nasceu da pandemia foi o da Encomendaria porque percebemos que poderíamos responder com uma solução tecnológica para os pequenos comerciantes. Estamos neste momento a fazer a venda desse projeto. Portanto tivemos de nos reinventar num curto espaço de tempo.

Por isso é que convém as empresas serem assim flexíveis para poderem reagir num curto espaço de tempo e estarem preparadas para reagirem num curto espaço de tempo. E o design é muito isto, andamos sempre neste processo.




O desapego é muito importante nos negócios, no sentido não é de deixar de fazer as coisas que acreditas, com paixão, mas teres interiorizado às vezes é preciso deixar ali, esperar uns tempos e depois voltar a fazer acontecer. Há de existir um momento certo para aquilo acontecer. Ou às vezes saber mesmo largar porque não está a correr bem, então é melhor largar, é melhor pegar noutra coisa. É ter a cabeça de empreendedor, no negócio, o drive do empreendedor tem de estar aí.
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