



CO-DESIGNING PER IL REBRANDING DI UNA FONDAZIONE ITALIANA

CO-DESIGNING FOR REBRANDING AN ITALIAN FOUNDATION

Xue Pei^a, Francesco Zurlo^b

ABSTRACT

Questo saggio si basa su una ricerca svolta da CLLAB (Creative Industries Lab del Politecnico di Milano), per coadiuvare Fondazione Cariplo nella realizzazione di una rinnovata immagine di brand e per lo sviluppo di nuove strategie comunicative. A tal fine è stato utilizzato un approccio di Co-Design che ha coinvolto attori interni all'organizzazione e stakeholder esterni, per condividere, in modo visuale, un nuovo corso per l'identità dell'importante fondazione lombarda. I risultati della ricerca dimostrano che il processo di co-design non solo ha generato gli obiettivi auspicati, ma ha anche determinato un cambio culturale nei confronti dell'innovazione dentro la stessa organizzazione. Inoltre l'esperienza ha aperto un nuovo campo di ricerca per applicare metodi e strumenti di design ai modelli organizzativi.

This paper is based on a research conducted by Creative Industries Lab of Politecnico di Milano for creating the new brand image and communication strategy for Fondazione Cariplo. A co-design approach has involved both internal and external stakeholders in visually defining a shared future identity for rebranding this significant foundation to the public. The research results have revealed that co-creation process has not only generated the expected objectives, but also raised a cultural change towards innovation inside the organisation itself. Therefore, this experience has opened a new research realm for applying design methods and tools in organisations.

KEYWORDS

rebranding, brand perception, participatory design, philanthropic organization, organizational change

rebranding, percezione del brand, co-design, organizzazioni filantropiche, cambio organizzativo

In anni recenti la comunicazione della Fondazione Cariplo¹ si è sviluppata in termini quantitativi e qualitativi raggiungendo una ampia audience. A 25 anni dalla sua fondazione è stata avviata una riflessione sull'immagine e la comunicazione del brand, per verificare l'adeguatezza della 'narrazione' del brand al sentire contemporaneo. La Fondazione non ha seguito un iter tradizionale – l'accesso ai servizi professionali di qualche società di consulenza di branding – ma ha richiesto la consulenza di un laboratorio di ricerca – CI.Lab Creative Industries Lab² – del Politecnico di Milano, sperimentando un processo di design partecipato, che ha coinvolto sia attori interni alla Fondazione sia stakeholder esterni. L'attività di CI.Lab è partita con una chiara domanda: come coinvolgere vari stakeholder per mettere a punto una brand identity, legata alla filantropia, tramite un processo di co-creazione guidato dal design? Per farlo si è operato dapprima con la selezione di un gruppo di figure chiave per l'innovazione e la creatività attive nel campo della comunicazione e del marketing al di fuori della Fondazione e, al contempo, si è provveduto a individuare alcuni dipendenti del Dipartimento di Comunicazione come referenti interni.

Gli attori, interni ed esterni, sono stati coinvolti in due workshop (nel luglio e nel settembre del 2016), strutturando il processo creativo in tre fasi: esplorazione, analisi e generazione di idee con l'obiettivo di: a) comprendere la percezione del brand; b) individuare idee suggestive e ispiratrici, nonché direzioni utili a impostare una rinnovata brand identity. In seguito i risultati prodotti all'interno dei due workshop sono stati analizzati dal team di ricerca, attraverso alcuni strumenti dedicati e, grazie a tale processo di analisi, è stato possibile definire un brief creativo, rilanciato a un gruppo di giovani laureati in comunicazione del Politecnico di Milano, che hanno trasformato quelle indicazioni in proposte grafiche. Il team di ricerca, insieme a esperti di comunicazione e branding, ha selezionato infine 6 proposte. Dopo una serie di incontri interni di validazione, è stata infine operata una scelta e il 22 Febbraio 2018 la nuova immagine di brand e l'intero processo di rebranding sono stati presentati al pubblico³ (Figg. 1, 2). Il processo di co-design è stato impostato sui principi del Design Thinking, con fasi creative di divergenza e convergenza e tramite strumenti specifici di Co-Design per guidare tutti i parteci-

panti, a vario titolo coinvolti, dall'inizio alla fine.

Applicare la teoria della 'Brand Perception' nel settore filantropico – Il tema della percezione del brand e del corporate branding è stato affrontato da studiosi provenienti da diversi ambiti di ricerca. Tale tema, ad esempio, ha un ruolo centrale nel campo dei servizi o della pubblicità ed è finalizzato a rilevare le attitudini dei clienti e la coerenza dei 'touch point' (Davies et alii, 2004). Nella fase preparatoria di analisi, il team Politecnico ha identificato diversi elementi e dimensioni della corporate identity (Melewar and Karaosmanoglu, 2006) individuando le correlazioni tra identità visuale (corporate branding) e percezione esterna della Fondazione (Schmitt, 1995; Schmitt et alii, 1995). Il settore del Fashion ha dato ulteriori spunti: in quell'ambito, infatti, le aziende hanno sviluppato una grande esperienza nella gestione del brand, curando moltissimo il 'percepito' del proprio target (Okonkwo, 2012). La letteratura tuttavia non dà indicazioni per un settore, come quello della filantropia, che per statuto supporta diverse iniziative civiche per comunità fragili con l'obiettivo di migliorarne le condizioni sociali. E tuttavia le diverse iniziative filantropiche, realizzate in 25 anni, non hanno costruito un percepito chiaro e coerente della Fondazione per 'utenti' e stakeholder della Fondazione. C'è, insomma, un gap di visibilità e riconoscibilità del brand e, del resto, le dinamiche di comunicazione delle organizzazioni filantropiche sono ben differenti da quelle praticate in altri settori di business. Molti leader di organizzazioni nonprofit, infatti, associano spesso il branding a obiettivi commerciali (Kylander and Stone, 2012) e, inoltre, è più difficile costruire una buona brand identity e relativa positiva percezione se, invece che prodotti fisici, si offrono servizi.

L'approccio di branding nell'ambito filantropico è ancora in fase di sviluppo e si differenzia rispetto ai brand commerciali per un diverso tipo di relazione con il target. L'obiettivo di un brand in tale settore non è strettamente collegato a una crescita economica ma all'impatto sociale che è capace di generare, e non si focalizza solo sul target beneficiario ma attiva un network di stakeholder che possano insieme beneficiare delle iniziative avviate oltre che contribuire ai singoli progetti. Ma cos'è la percezione di un brand? Possiamo leggere un brand a partire da un mix di tre elementi: impresa, target/consumatore e meta-trend (Bassani and



PMS 287 C
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Fig. 1 - New brand identity of Fondazione Cariplo.

Sbalchiero, 2002; Fig. 3) che condizionano il modo in cui viene percepito un brand in un contesto ‘situato’ (Lave and Wenger, 1991), incrociando quella percezione con i trend culturali, sociali e tecnologici presenti in quell’ambiente. Quando ci si riferisce a organizzazioni filantropiche la situazione è molto più articolata: c’è l’attuatore del programma finanziato e il beneficiario, e quest’ultimo ha una percezione della Fondazione mediata perché non si relaziona direttamente alla Fondazione bensì all’Ente/Istituzione che ha ricevuto il finanziamento.

Per rompere un modo tradizionale di indagare i valori alla base della narrazione di un brand (che avviene tipicamente ascoltando il top management o i dipendenti di un’organizzazione), si è operato un processo di ascolto dall’esterno che mettesse meglio a fuoco gli elementi alla base della percezione attuale e indirizzasse tale percezione in futuro. Un primissimo strumento di analisi (Fig. 4) è stato messo a punto dal team di ricerca per permettere ai partecipanti di avviare una conversazione sulle espressioni dell’identità esistente e le percezioni ivi associate. I partecipanti sono stati suddivisi in quattro gruppi, garantendo diversità per provenienza culturale e background, stakeholder esterni e dipendenti della Fondazione. Il primo atto è stato quello di chiedere a ognuno di descrivere, personificandola, chi fosse Fondazione Cariplo. A seguire i partecipanti hanno condiviso le loro percezioni e usato uno strumento, utile per rilevare la percezione del brand, individuando tre parole atte a descrivere tale realtà per un totale di 12 parole descrittive della ‘personalità’ percepita (Figg. 5-8). Basandosi sulla discussione e sul brainstorming, infine, si è proceduto a individuare tre parole comuni che suggerissero la percezione del brand (Fig. 9). Questa fase ha rotto il ghiaccio per fluidificare la relazione tra persone che, in alcuni casi, non si conoscevano e per costruire una prospettiva e un linguaggio condivisi per dar seguito alle fasi successive.

Il brief: co-progettarlo con gli stakeholder – Il Co-design è ritenuto uno degli approcci più efficaci per elaborare conoscenza a livello collettivo. La ricerca (applicata e non solo) di design, negli ultimi anni, associa al tradizionale approccio user-centred un modello di Co-Design, attraverso metodi e strumenti specifici. Non più quindi il ‘designer’, creativo e isolato nel suo studio, bensì un ‘designer facilitatore’ di processi co-creativi e in gioco, in tali processi, in quanto utente esso stesso (Sanders and Steppers, 2008). Le implicazioni di tale cambiamento sono ampie: un esempio è il progetto della Fondazione Housing Sociale (avviata anch’essa da Fondazione Cariplo) che ha promosso una Startup Community oltre che un percorso abilitante per persone che potranno vivere insieme nelle 20.000 case che verranno realizzate in Italia a partire dal 2019 (grazie ai 2,2 miliardi messi a disposizione dal Fondo Italiano per l’Abitare della Cassa Depositi e Prestiti). Un anno prima di trasferirsi, i futuri condomini si incontreranno per co-progettare insieme il modello di gestione delle aree comuni (lavanderia, giardini, orti, aree gioco) e i servizi (babysitter di condominio, attività di intrattenimento collettive, ecc.). Un percorso inteso come guida per la creazione di comunità resilienti e attive, utilizzando anche applicazioni e servizi abilitati da tecnologie digitali.

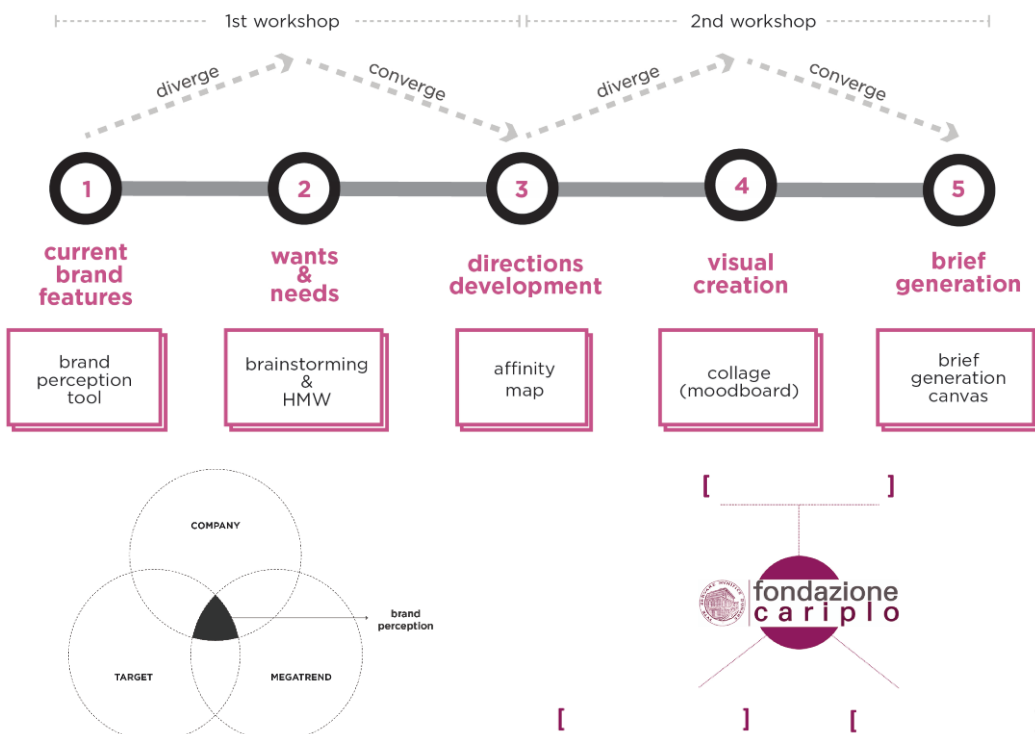
Un altro caso studio interessante è quello di Universiis, una cooperativa sociale con base a Udine (Cauro et alii, 2016; Zurlo, 2018). L’obiettivo è applicare metodi di Co-Design per coinvolgere i dipendenti a diversi livelli e operanti in differenti ambiti, attivandoli a segnalare idee innovative atte a migliorare il servizio, oltre che ad aumentare il senso di appartenenza alla cooperativa. Al fine di facilitare il coinvolgimento si è ricorso a tecniche di ‘gamification’ (Patrício, Moreira, Zurlo, 2018) per co-creare nuovi servizi coinvolgendo i colleghi con l’obiettivo di vincere qualcosa. L’ultimo caso è

relativo al progetto europeo Co-Create⁴, che ha coinvolto PMI di settori tradizionali e comunità creative, usando Design Thinking e metodi di design per generare soluzioni competitive. L’intero processo ha incluso due differenti tipologie di attività di Co-Design. È partito con sessioni di Co-Design con PMI di diverse settori con l’obiettivo di definire in modo preciso un brief da lanciare; in seguito il team di ricerca ha facilitato una sessione di ‘accoppiamento’ tra PMI e gruppi/individui creativi per trovare il miglior modello di collaborazione possibile. Le idee sviluppate, valutate positivamente, sono state presentate durante la Design Week di Milano del 2018. I tre casi evidenziati sopra sono esemplari significativi dell’interesse, in diversi settori, per iniziative e approcci del Co-Design e hanno fornito indicazioni interessanti per lo sviluppo del progetto descritto in questo saggio.

Nel processo di ricerca i partecipanti non sono propriamente ‘utenti’ di un servizio ma ‘stakeholder’, esperti in alcune aree e con una consolidata relazione con la Fondazione. Il team di design si è occupato di coinvolgerli attivamente nel processo di condivisione di prospettive, conoscenze e visioni. Le sessioni di Co-Design, come citato, sono state strutturate in più fasi finalizzate a individuare, per la ‘persona’ Fondazione Cariplo, specifici bisogni. Uno strumento chiamato How Might We⁵ è stato usato per questa prima fase. Il gruppo di ricerca ha quindi presentato e argomentato un set di trend, sociali e culturali, per stimolare un brainstorming. A ognuno dei 4 gruppi, in seguito, si è chiesto di immaginare come i trend avrebbero impattato lo sviluppo e la vita della Fondazione in 10 anni. I gruppi hanno lavorato separatamente per presentare a tutti, al termine della sessione, i risultati del proprio lavoro. Appena concluso il primo workshop, il team di ricerca ha analizzato le idee usando lo strumento di Affinity Diagramming (Kawakita, 1975) per individuare dei punti di contatto tra le varie posizioni. Sei direzioni, così come sei aree di sviluppo, sono state individuate (Figg. 10-15).

Il secondo workshop è partito con la presentazione, a tutti i partecipanti, delle sei direzioni individuate. Dal momento che tali direzioni, funzionali allo sviluppo del brand, erano espresse con scritte, la prima attività proposta è stata quella di coinvolgere i partecipanti nella generazione di moodboard per reinterpretare, e visualizzare, almeno una delle direzioni grazie all’utilizzo di un metodo chiamato Collage⁶. Ogni gruppo ha raccolto alcuni elementi visuali per cogliere tali direzioni e anticiparne i significati associati per come avrebbero potuto essere percepite dal pubblico (Fig. 16). Durante la sessione i partecipanti hanno avuto l’opportunità di esprimere con immagini le loro opinioni: un lavoro non facile ma che ha consentito a tutti di esplicitare, al meglio, le proprie idee. È stata un’attività di pensiero divergente che ha permesso ai 4 gruppi di condividere le idee e riconfigurarle, ridefinirle, mutuarle, discutendone con i propri compagni (Fig. 17).

Alla fine di questo secondo workshop, a ogni gruppo è stato inoltre richiesto di sintetizzare le proprie idee in modo logico, provando a individuare alcune fattibili strategie relative alla comunicazione del brand (come: canali, target di riferimento, linguaggio e stile visuale, ecc.). Il lavoro è stato facilitato da uno strumento, messo a punto dal team, che implica 5 ambiti: 1) Why – gli elementi principali da riportare nel brief; 2) i canali ‘online’



Figg. 2-4 - Research process (illustrated by the Authors); Brand perception theory (Bassani and Sbalchiero, 2002); Brand perception generation tool (designed by the research team).

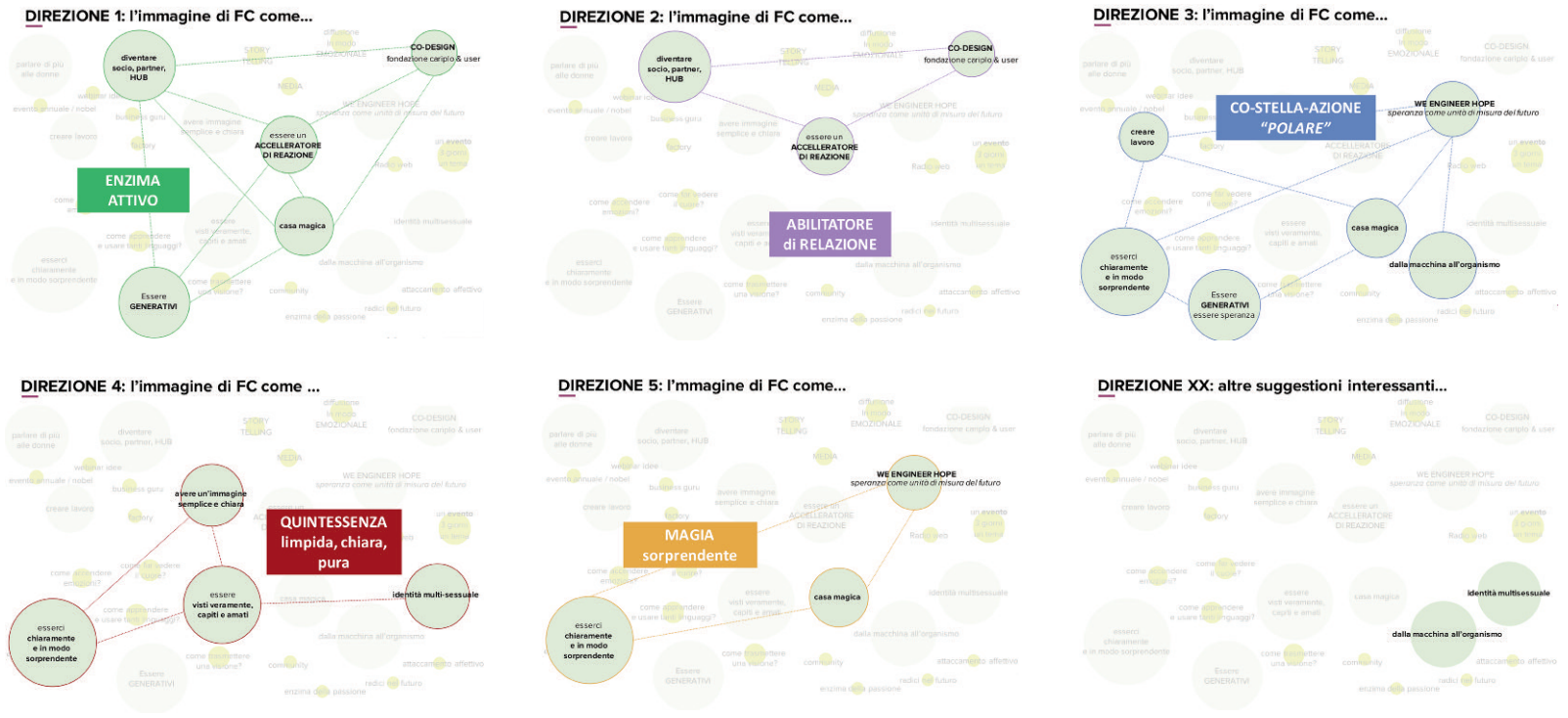


Fig. 10-15 - The Six directions of future development.

and marketing was chosen as external experts. At the same time, several employees from communication and strategy departments have also been selected as internal contributors. These people were involved in two creative workshops (in July and September of 2016) in three phases, exploratory, analytical, generative, to outline, on one hand, the existing perceived brand images of Fondazione Cariplo according to a situated framework. And on the other hand, suggestive and imaginative ideas and directions to work on for building a new brand identity. Afterwards, the outcomes produced directly from two workshops have been analysed by the research team with several dedicated research tools. Thanks to this analysis activity, it was, therefore, possible to draw up a Creative Brief, which will act as a guideline to engage a group of young communication designers from Politecnico di Milano, selected from recent graduates and master presentations in brand design, which worked on the task of transforming the creative brief into graphic proposal of new brand identity for the foundation. The research team, together with the support of an expert branding consultancy, have selected 6 final proposals. And after a series of internal approval and discussion, a final decision has been made among the 6 proposals. On the 22 February 2018, the new brand image (Fig. 1) and rebranding process were launched and presented to the public³. The whole research process has been illustrated below (Fig. 2). The process was designed based on the principle of design thinking, going through diverge and converge phases in two creative workshops. Situated Co-Design tools have also been developed to guide participants from the beginning to the end.

Applying brand perception theory in philanthropic sector – The concept of brand perception and corporate branding has been studied by scholars in

different research domains, e.g. corporate identity and customers' attitudes are essentially important for companies in the field of service (Davies et alii, 2004), advertising and design; different dimensions and elements of corporate identity have been identified (Melewar and Karaosmanoglu, 2006); Schmitt (1995) and Schmitt et alii (1995), related visual identity and external perception of companies to corporate branding. Fashion brands have a lot experience in developing their brand identity and cultivating a precise brand perception among their targets (Okonkwo, 2012). Fondazione Cariplo has been conducting diverse civic projects for supporting fragile communities to reach a common good. Even though a number of people have benefited from the offerings, they didn't have a general perception about of Fondazione Cariplo as a brand. There's a lack of brand identity and brand recognition. The mindset of branding and communication strategies in philanthropic organisations is not as mutual as that in business ones. Many leaders in non-profit organisations are still associate branding with commercial pursuit (Kylander and Stone, 2012). Moreover, it's often more difficult to build a strong brand identity and a profound brand perception through invisible services instead of physical products.

The branding approach in philanthropic domain is still under development. And one of the crucial differences between business brands and philanthropic ones is the relationship with their targets. The role of brand for foundations is not strictly linked to economic growth, instead, to the social impacts and values created and recognised. Instead of focusing only on the target, it's significant for Fondazione Cariplo to form and cultivate a network of stakeholders who could both benefit from and contribute to. The brand perception is a mix of three elements: company, target/consumer and meta-trend (Bassani and Sbalchiero, 2002; Fig. 3), indicating how the brand is perceived by

its target in a situated context (Lave and Wenger, 1991) with certain cultural, social and technological trends. However, for a philanthropic organisation, the brand perception is much more complicated. The target group will no longer be the consumers, but its beneficiaries or collaborators, who might also bridge an indirect brand perception generated by the final beneficiaries of financed projects and activities.

To breakdown a traditional top-down or inside-out brand generation process, an outside-in approach could help Fondazione Cariplo to better understand how they have been perceived by the public now and how they should be perceived in the future. As the very initial step in the first creative workshop, the research team has designed a tool (Fig. 4) to allow all participants to open conversation about existing brand images and impression perceived by the public. Participants have been grouped regarding to their different backgrounds and professionals. Four groups have been assigned and each group has both external experts and internal employees to balance the two different perspectives. Firstly, every participant has written down their perceptions about the foundation's identity: who is Fondazione Cariplo? How to perceive it as a 'person'? Afterwards, they were required to share their perceptions in groups and use brand perception tool to select three words that best present the foundation. As the output of this activity, four groups have come up with 12 words describing who is Fondazione Cariplo (Fig. 5-8). Based on the discussions and brainstorming, the research group has finally summarised three common words to represent Fondazione Cariplo's existing brand identity (Fig. 9). This step has acted as an ice-breaking session to create a shared 'perspective' and 'language' for conducting the following Co-Design steps.

The brief: Co-Design with stakeholders – Co-De-

sign has been considered as one of the most effective approach to develop collective knowledge. Design research is changing from a user-centred approach to co-designing means a revolution of considering designers' role from individual expert designers to facilitators of co-creation processes, as well as the role of 'users' in a design process (Sanders and Steppers, 2008). The implication of this shift to designers and design researchers are enormous. One example is the project of Social Housing Foundation, initially founded by Cariplo Foundation, has promoted a Startup Community and an enabling path for the people who will live together in the 20,000 homes that will be built by 2019 throughout Italy (thanks to the 2.2 billion Euro of Italian fund for Housing of the Cassa Depositi e Prestiti). From a year before the move, the residents meet to Co-Design the services and management methods of common areas (laundry, gardens and vegetable gardens, games room, etc.) and services (condominium baby-sitters, fun activities, etc.). This is a path to lead the creation of a resilient and activated community, supported by digital tools such as a platform and an application.

Another case used Co-Design to develop new service offerings is our experience with Universiis, a national social cooperation with headquarter in Udine (Cauro et alii, 2016; Zurlo, 2018). The objective of applying Co-Design method is to engage employees at different organisational levels to 'actively' contribute to providing service ideas and to enhance their sense of belonging to the social cooperative. The Co-Design activity has used gamification (Patrício, Moreira and Zurlo, 2018): co-create new service ideas through collaborating with other colleagues to win a game. The last case to mention is an European project: Co-Create⁴, which involved SMEs in traditional sectors and creative community to applying Design Thinking and design methods to generate competitive solutions. The whole process included two different types of Co-Design activities. It started with Co-Design session with SMEs in traditional sector to well define a brief (call for idea) to launch. Afterwards, the research team facilitated a matching session between SMEs and creative individuals and groups to find best collaboration model and approach. The final winning ideas have presented during Milan Design Week 2018. These three cases have shown the different objectives to apply Co-Design method and they provided us the methodology and the tools to explore the re-branding process in Fondazione Cariplo.

In this research project, the participants are not 'users' of service but 'stakeholders', who are experts in certain areas and have close relationship with the foundation. The design team definitely needs to actively involve them in contributing their perspectives, knowledge and visions towards a shared result. The Co-Design sessions have been designed into different phases. In the first creative workshop, the participants have been involved in finding the Foundation's development needs and how these needs could be realized. A design tool called How Might We⁵ has been used to support this phase. The research group has presented a number of emerging social and cultural trends to stimulate the brainstorming activity. Each group was asked to imagine how these trends could impact the foundation's development in 10 years. Four groups have worked separately to identify

promising topics to develop, and at the end of the workshop, every group presented and share their ideas to others. Right after the first workshop, the research team has reanalysed all the ideas and used Affinity Diagramming (Kawakita, 1975) method to identify some common findings. Six directions, as six development areas, have been figured out (Figg. 10-15).

The second creative workshop has started with a sharing moment of presenting these six directions to all the participants. Since these directions of brand development were mainly written in text, the first activity to involve participants is to generate a moodboard to reinterpret one of the directions, supported by a design research method called Collage⁶. Each group have collected visual elements to illustrate how that direct look like and how people could perceive correctly the meaning the foundation will communicate (Fig. 16). During this session, participants had the chance to visually express their opinions, which was definitely hard but much effective to 'steal' the hidden knowledge and ideas in their minds. And this is a diverge moment in which all participants were allowed to release all their opinions and recreate new ones through discuss with their teammates. At the end of this creative workshop, each group has also been required to summarize their ideas in a logic way by identifying several feasible strategies about brand communication (e.g. channels, principle targets and visual language) through using brief generation canvas designed by the research team (Fig. 17).

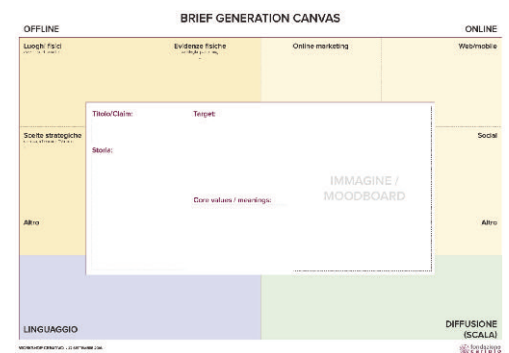
This tool pushed all participants to transfer their visual ideas about foundation's brand to concrete communication strategies. This canvas consists of 5 main areas: 1) Why – main elements that declare the core meaning of a brief; 2) Online channels to communicate new brand identity; 3) Offline channels to communicate new brand identity; 4) Communication language; 5) Geographic communication scale. Four briefs have generated as the final outputs of second workshop. After restudied all the data and information generated from both workshops, the design research team has reported a final Creative Brief to Fondazione Cariplo (Fig. 18), which has also been launched to a young creative graphic designer group to guide their idea generation of foundation's new brand identity.

Creating an innovation culture in the organisation – The whole rebranding process has lasted for about one year and a half, which certainly was not only limited to the redesign of the Foundation's visual brand identity, but was an initial step towards a new way of managing and establishing strategy to create solutions through engagement. Design has gone beyond the traditionally recognised role: creating functional and aesthetic solutions to a new scope: where designers move beyond the details of industrial processes and consumption to address issues pertaining to systems and culture in organisations (Beaudry, 2015). Exactly from this experience and experimentation, the most important change design has brought to the foundation is the cultural of co-creation and stakeholder engagement toward innovation. The final brand image and strategies are the visible evidences that this change has crafted. Moreover, much more invisible changes have been cultivated and will definitely affect the foundations' organisational be-

haviour (Rousseau, 1995) for a long period. The following two points are the first reflection about these invisible changes.

1) A new model of open innovation. Different from a conventional 'inside-out' innovation approach (Simanis and Hart, 2011), this research project has built an 'outside-in' one to create the brand identity for the foundation. This outside-in approach means not only involving external design professionals and consultant to 'design' particular artefacts for or with the foundation, more significantly, means engaging external actors and stakeholders in discussing essential organisational issues (brands identity and meanings) through co-creation. The change is a big step to apply Design Thinking and design methods in reshaping the organisational behaviour for innovation, which goes beyond development innovation of product or service offerings. This innovation model also suggests a promising transformation of operating organisational practice, which is traditionally conducted by internal leaders and managers, now this activity is likely to be shared with external actors and stakeholders. This transformation is fostered and supported by Design Thinking and situated design tools.

2) Transforming from visible changes to invisible changes. The initial objective to adopt design and Design Thinking in Fondazione Cariplo is to produce the new idea of brand identity, which refers to the first order of design activities (Buchanan,



ESSENZA FC come enzima, attivatore di risorse e generatore di energia sempre in movimento
 → We Engineer Hope: FC come ingegnere di speranze ma anche ingegnere di enzima

RELAZIONE FC è aperte verso di te e presente nel tuo cammino per realizzarti → presente nel tuo tempo
 (coaching: FC come allenatore, ti accompagna nella preparazione sponnandoti; però sei tu a giocare la tua partita)

APPARENZA Filantropia dimensione sorprendente e magica in contrasto con mondo opportunisti ed individualista.
 FC si propone sinceramente come un luogo di alternative, dove si eliminano magicamente le cisparità.
 #magia #sorpresa #trasparenza #SocialGlue

Fig. 16 - Four moodboards generated in the second creative workshop.

Fig. 17 - Brief generation canvas (designed by the research team).

Fig. 18 - Creative brief for creating new brand identity of Fondazione Cariplo (written by the research team based on the outputs of workshops).

1992). However, through conversations and practical participatory experiences, the foundation has realised and recognised more significant values that Design Thinking and design methods could bring to them – a new way of reshaping internal operations and formulating new organisational mindset. This includes the creation of clear pathways into the organization that give people guidance and confidence in making decisions and taking actions (Buchanan, 2004). The design process did not end with the design of the logo and the new narrative strategies of the brand, but is represented in a greater positive disposition towards internal and external actors, to take on hints and creative inputs.

Conclusions – The final result of this project is the generation of a communication manual⁷ for Fondazione Cariplo, including not only the new brand image but also the clearly defined communication strategies and principals. As the main research result, a co-creation process of conducting open innovation dedicated to building a new brand for foundation was designed and implemented. This approach enlarged the creation of an innovation culture inside organisations in non-profit sector, in which this topic has been explored very little in both theoretical and empirical studies. At the same time, this process also acted as a tool for the big foundation to perceive an alternative flat way to face its important innovation issues, which have radically challenged its traditional hierarchical organization structure. The design research team has used this process and design tools to foster the foundation to build its own capability and culture of innovation.

Several contributions about this research could be listed as following. Firstly, this research provided a new approach to generate brand image for foundations and other similar organisations in non-profit sector. The whole process and relevant tools have a high originality and could provide useful references to similar researches and practices. Secondly, this research has highlighted the importance of facilitating an innovation culture through engagement, especially in the philanthropic sector. Design-led research could provide effective methods and techniques that allow organisations to establish its own relationships among internal and external actors. New relationships or co-creation paradigms have provided new scenarios and possibilities to manage existing resources in a different way. Lastly, there's also an economic advantage. This process of creating new brand identity proposed by the design research team has better organised and used the existing resources and transferred them into promising results. It has reduced the foundation's investment compared with a traditional brand design way.

Regarding to the limitations that restricted this research and its potential impacts on the research findings, the following several aspects have been listed. Firstly, it is important to further grow the scientific knowledge in open innovation. Even though the design methods and research process are situated designed for this project, with the contribution from open innovation, this research process could be rephrased as a scientific framework to test in different organisations and sectors. And undoubtedly this will also be the future steps of this research. Secondly, this participatory design activ-

ity had a geographical limitation, because it was conducted in Italian social and cultural contexts. The possibility to scale this research results and impact in other countries and culture need in-depth discussions. Thirdly, researches in organisational changes are always associated with evaluation and assessment (KPI). However, in this research, due to the time issue and the difficulty to evaluation, the research group didn't report a scientific evaluation on the organisational changes, especially when considering the long-term impacts of the research results.

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NOTES

- 1) Fondazione Cariplo is a foundation of origin banking that carries out philanthropic activities. The foundations of banking origin are non-profit, private and autonomous institutions, born at the beginning of the 1990s with the law proposed by Giuliano Amato (no. 218 of 30 July 1990), which led to the privatization of the Savings Banks and of the Banks of the Monte. Fondazione Cariplo is committed to supporting, promoting and innovating socially useful projects related to art and culture, the environment, social issues and scientific research.
- 2) For more information on Creative Industries Lab, visit the website: <http://www.cilab.polimi.it/> [Accessed 3 March 2019].
- 3) The logo and image have been reworked by A. Romano of Inarea, who perfected the suggestions of the young designers involved, in turn activated by the results of the Co-Design creative process.
- 4) For more information on Co-Create project, visit the website: <https://co-create.interreg-med.eu/> [Accessed 12 March 2019]
- 5) For more information, visit the website: <http://www.designkit.org/methods/3> [Accessed 3 March 2019].
- 6) For more information, visit the website: <http://www.designkit.org/methods/25> [Accessed 3 March 2019].
- 7) To consult the Official Communication Manual of Fondazione Cariplo cfr. the website: http://www.fondazione-cariplo.it/static/upload/man/manuale_comunicazione2018.pdf [Accessed 12 March 2019].

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^a XUE PEI, PhD, is a postdoctoral researcher at Design Department of Politecnico di Milano (Italy). With a background in product design and service system design, she is specialized in applying her design and research skills to designing services and creating design-led strategies. She has worked in international projects about service and business innovation, social innovation, design-driven creative industries, city for elderly. Tel. +39 (0)2/23. 99.59.07. E-mail: xue.pei@polimi.it

^b FRANCESCO ZURLO, PhD, is Full Professor at Design Department of Politecnico di Milano (Italy). He's Deputy Dean of the Design School and Head of the Course in Product Design (BA+MAs). He is Director of Master in Design Strategy and System Innovation and Co-director of Master in Strategic Design. Founder and Director of CI.lab (a Politecnico's research lab focused in Creative Industries), he is in the board of ADI Index. Tel. +39 (0)2/23. 99.72.60. E-mail: francesco.zurlo@polimi.it