

DESIGN and CREATIVITY: innovation levers for Networks of enterprises

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Abstract: The paper describes a method applying a design approach to Networks of enterprises. It is structured in two complementary routes aimed at increasing the potential for innovation of enterprises. The small and medium-sized companies which comprise Italian industry have responded to globalization by structurally integrating design into company strategy as a lever for the development of innovative businesses and the construction of Networks of enterprises. Business combinations aim to give value to the specific competitive aspects of SME, providing the resources and know-how required increasing competitiveness. In its broadest sense - that is, as the ability to define scenarios, formats and contents – design is among the strategic levers employed in corporate policy to aid growth and competitiveness in global markets. Design can create new business opportunities especially for Networks of enterprises by directing attention to unusual areas of application, focusing on shared objectives aimed particularly towards innovation. The model proposed in this paper offers a strategy guaranteeing companies greater competitiveness and the acquisition of valid assets for internationalization. Our goal is to offer a structured and reproducible method for international SME based on the significance of design as a strategic lever able to enhance the inherent value of Networks of enterprises.

Key words: *Creativity, Method, Networks of enterprises, innovation lever*

1. The economic context: globalization vs small size of Italian businesses

The Italian industrial system is comprised of small-scale companies and for this very reason is characterised by high specialisation, flexibility and dynamic adaptability to global markets. These three factors have allowed Italian companies to remain competitive even within international markets, however they can no longer support such an advantage on today's globalised markets. The profound change underway in the competitive scenario is producing an important innovative trend towards renovation within Italian industry.

In recent years, the field has evolved towards a new innovative model of business aggregations called Next-Generation Networks of enterprises [1, 2], which governs cross-business associations through the regulations set out in art 42 of L.D. 122 issued July 30th 2010 in the Official Gazette.

Today's Networks of enterprises arise from the spontaneous action of individual entrepreneurs and may include competing companies. In the past, this phenomenon was linked to the aggregation of medium and small companies belonging to the same supply chain. This enabled small companies to compete on international markets as part of the network of companies and not as a single force. A business network is defined as the combination of two or more enterprises aimed at creating a new legal entity capable of operating jointly on the market, with the objective of gaining profit, unbound from constraints governing product selection, target markets and scheduling.

Therefore, the formation of Networks of enterprises not only enhances small companies' ability to broker provisions with bigger businesses, as a part of larger scale supply chains, but also allows Italian small businesses to regain international competitiveness [3]. These requirements have also been discussed on a European level, and have been substantiated through the SBA, the Small Business Act published in 2008 by the European Commission and approved in 2011 by the Italian Parliament (Law decree 180/2011 "Norme per la tutela della libertà d'impresa. Statuto delle imprese" "Regulations protecting free enterprise. Bylaws for enterprises"). The issues linked with small businesses are particularly accentuated in Italy, but pose a challenge throughout the whole European economic system.

The 2010 report based on EUROSTAT data and published by the Ministry for Economic Development [4] with regard to the SBA effectively states that: "Around 20,7 million small businesses have been recorded in 2008, of which around 5 million may be categorized as "craft businesses". 99,8% of European enterprises employ fewer than 249 workers, and account for 67,4% of employment. 91,8% of businesses employ fewer than 9 workers, with a high potential for long-term sustainable growth and job creation. Consequently, considering that only 0.2% of European enterprises employ more than 249 workers, the European Union's productive structure may be defined as a geopolitical area characterized by high numbers of small and micro enterprises.

However, many of the traditional problems Small and Medium Enterprises must face, such as lack of financing, difficulties in the application of technology, limited managerial capacity, low productivity and legal restrictions, are aggravated when compared to the standards of the global market, in which technology is often the prevailing agent. Therefore it is essential for Italian and international SME to improve management strategy and data collecting skills, and to upgrade available technologies. There are many reasons preventing Italian and European SME competitiveness within the global market: products have become multifunctional, and therefore more complex; complexity costs more in terms of the required knowledge and know-how; global competition is high and ever increasing in new and traditional markets alike. Therefore, the size of a company becomes a discriminating variable when operating within markets that have effectively become fully international.

Internationalisation and dimensional growth are the new imperatives for competitive businesses: companies must be larger, and hold a greater critical mass both with regard to costs and to market activity, and must also possess a greater general ability to develop multifunctional products resulting from the application of multiple technologies and therefore marketable in multiple sectors.

The presence of a Network of enterprises limited in entrepreneurial range yet widespread in distribution, presents the opportunity and incentive towards the creation and development of cross-business which may move past national borders. In this pursuit, finding shared methods of cultural integration and joint growth becomes paramount.

2. Design and creativity: strategic levers within Networks of Enterprises

Given this backdrop, design – considered in its broadest sense, and therefore also as the ability to define possible scenarios and to invest in training multidisciplinary professional figures – acts as a lever to boost competitiveness, acting alongside the traditional strategic levers employed in corporate policy.

In the current economic climate, lacking resources for innovation, design and other non-technological innovating factors, such as organisational development and the engagement of employees, become extremely

relevant. By structurally integrating design into company strategy as a lever for the development of innovative businesses, and by forming Networks of enterprises, companies may be able to better respond to globalization. This approach highlights a path guaranteeing both competitiveness and the development of assets for internationalisation where design acts as an agent and driving force for innovation through an integrated methodology traditional activities such as research [5].

Small-sized companies entering into networks evaluate new forms of cooperation to overcome size-related limits and achieve the required critical mass typical of large sized companies. Therefore they are becoming more competitive due to strategic alliances and cooperation agreements enabling them to maintain a competitive advantage within global markets. On an international level, at this very moment, much effort is going towards the maximisation of such networks, striving to create Trans-European Networks [1] to access global chains and international markets, increasing inter-European trade and establishing shared platforms.

Though generally associated with product design, and therefore with the aesthetic or general appearance of manufactured goods, the application of design is much broader, and includes functional design: for example designing for ease of manufacture, sustainability, quality, or according to a company's specific requirements. In its broadest sense - that is, as the ability to define scenarios, formats and contents – design is among the strategic levers employed in corporate policy to aid growth and competitiveness in foreign and global markets. All the more, design can create new business opportunities for Networks of enterprises by directing attention to unusual areas of application and bringing shared objectives for innovation into focus. Therefore, design assumes the connotation of “project mindset”, a strategic approach to concrete problem-solving, in which creativity plays a fundamental role.

The Commission Staff Working Document, “Design as a driver of user-centred innovation” [6], extensively analyses the contribution of design to innovation and competitiveness. The results are undeniable: companies investing in design tend to be more innovative and to grow at a faster rate than those that don't. On one hand there is a strong correlation between design and national competitiveness, while on the other hand, new aggregation dynamics are emerging among businesses displaying an interesting inconsistency and rate of evolution with regard to local enterprise clusters and even to vertical production chain networks. Therefore we suggest integrating these two fast-growing trends so as to boost innovation within SMEs. Facilitators ushering companies are then necessary throughout this transformation, which is foremost a cultural shift. “Design is an integrated process. It is a methodology (or a way of thinking) which guides the synthesis of creativity, technology, scientific and commercial disciplines to produce unique (and superior) products, services, and communications.” Therefore, design effectively assumes the role of facilitator, becoming a strategic lever for Networks of Enterprises.

Design is able to grasp a wide range of consideration, connecting fields of expertise and individual professionals, and linking otherwise distant sectors of research and business, providing innovative products, services and systems [6]. The designer must act as a cohesive force between aspects of technology, communication, ergonomics, user experience, and aesthetic appeal of the product, fostering interactions between professionals from different backgrounds and/or businesses, and supporting cross-contamination among different fields of research and application.

Recently, innovation has focused more and more on the aspirations and demands of users. The design-driven approach produces a highly accurate interpretation of social and environmental needs, producing user-centred goods and services that meet and exceed market requirements by translating creativity (that is, the ability to

generate new ideas) into innovation (the successful exploitation of new ideas) [7, 8]. In fact, design may be described as creativity deployed in pursuit of a specific objective [9]. Specifically, to understand the value of a methodological approach lead by designers, the relationship existing between creativity and design must be identified. Creativity and design may indeed be linked to innovation, as the first contributes to the growth of existing ideas and the second increases the probabilities of their successful development and market launch.

Swann and Birke [10] classified three different models linking creativity and design to innovation. In the linear model, creativity has positive effects on R&D, which in turn positively influences innovation (the dotted blue arrows pointing in a single direction in Figure 1). The interactive model not only includes the effects of feedback among the various elements of the linear model (two-directional dotted red arrows in Figure 1), but also recognizes the role of design. Creativity relates directly to design, and design is directly connected to innovation. In the third and most complete model, creative environment takes a central position (two-directional black dotted lines in Figure 1).

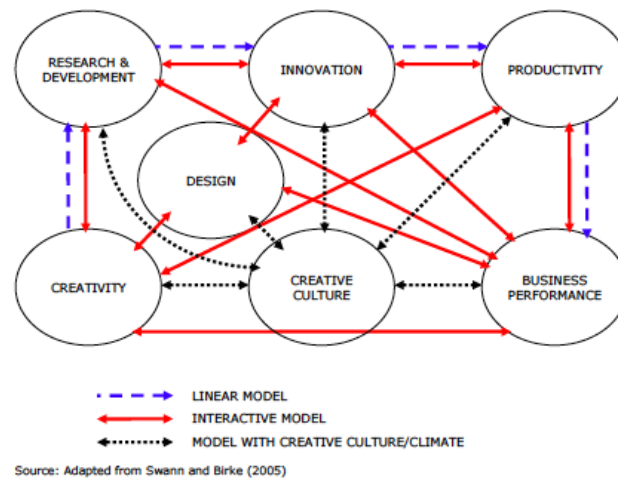


Figure.1 Models linking creativity and design to innovation

Creativity is gaining importance as a productive factor, accounting for companies' success above all others [11]. On closer inspection, this comes from recognizing the creative contributions made by people, who by working together allow companies to systematically and continuously achieve innovation. Innovation of this kind is more pervasive than technological advancement or product innovation, and is a trait of pro-active companies and organisations, capable of turning the future they imagine and pursue into reality. As a central phenomenon in building a possible future, creativity then evokes the power of ideas, and of the immovable commitment of individuals called through a strong sense of responsibility to do their best within and for their field of expertise [12, 13]. Though creativity has been researched from many different perspectives, there are nevertheless many aspects yet to be investigated. Despite its multiple interpretations, its complexity and its interactive dynamics have not yet been fully grasped, particularly when the focus of the analysis is shifted from individual creativity to company creativity [14].

Vicari [15] defines creativity as a system's attitude towards evolution. Among the levers which maintain homogeneity among companies within a Network, though simultaneously directing it towards the creation of common growth horizons, creativity certainly represents a particularly significant asset. Creativity fuels new ideas underlying corporate innovation strategies [16], and above all encourages product differentiation, a crucial factor in developing competitive advantage.

Creative thought allows problems to be tackled setting off from a solid know-how, yet adopting new perspectives, to find innovative and efficient solutions within any field of application. This way of thinking is expressed through a process that is not always linear, and consists of collecting, selecting and reconfiguring the data required among all possible information, and pinpointing connections that may be used to generate new conclusions.

Scientific research has also focused on developing creativity as a training process within businesses. There are many methods encouraging creative solutions, and numerous techniques supporting creativity. These tools are employed with the objective of promoting and generating creativity.

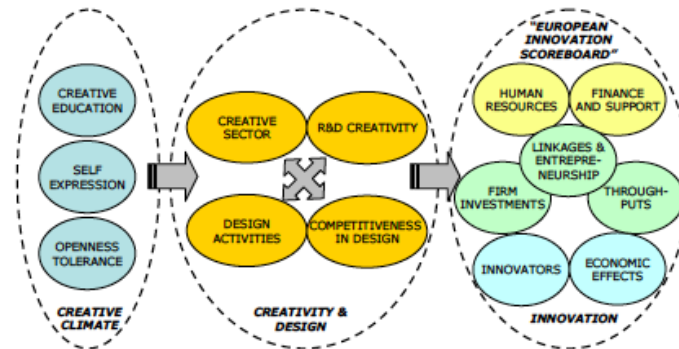


Figure.2 Hollanders and Van Cruyse's model

As the previous graphs attest, generating a creative corporate climate is essential in establishing the required link between creativity, innovation and design. Hollanders and Van Cruyse's model [17], which proposes an index for measuring creativity and design based on the European Innovation Scoreboard (EIS), clearly indicates the importance of training to this end.

Networks of enterprises may overcome existing boundaries by employing design-driven, user-centred innovation techniques, bridging research, expertise and training. Design therefore becomes a tool for knowledge-sharing, enabling the emergence of creativity.

3. Innovating through new design scenarios and training methods.

Relying on the idea that creativity is the driving force of innovation not due to its singularity but as a systematic approach, the ability to learn and manage creativity techniques becomes strategic. At the IDEActivity Center - Network for Creativity, Politecnico di Milano, we have decided to adopt a process which is able to contribute to the development of creative skills and which, through a pragmatic approach, proves that every step may be applied to the specific properties of individual companies [18, 19]. All the more, design can create new business opportunities for networks of enterprises by directing attention to unusual areas of application and bringing shared objectives for innovation into focus. In this perspective breaking fixed patterns, encouraging imagination and improving the conditions in which ideas are produced are fundamental elements in the creation of new innovative scenarios.

On the basis of the research currently underway, carried out by the IDEActivity Center's research group and a cluster of three companies, Rold Research, this paper presents a methodological process defining a design-driven approach to Networks of enterprises. The methodology is structured considering two main ideas:

- the first pinpointing to the advantages of an integrated organisational approach, fostering both a suitable creative climate and constant research and knowledge creation as systematic strategy for innovation
- the second highlighting the importance of enhancing companies' ability to be creative through training activities and approaches (IDEActivity and CPS).

The aim is to increase companies' awareness and ability to employ methodologies and techniques for clarifying objectives and generating ideas, to meet such objectives, and create competitive advantage through creativity.

Therefore our goal is to offer a structured method that may be replicated in different international SMEs, enhancing the value of networks of companies through a design approach to creativity.

Our experience points out the following necessary steps:

- **defining a methodological model** for the creation of new tools aimed at providing scientific support to innovative techniques and processes
- **outlining training programs** aimed at developing creative potential
- **creating a network** targeting the enhancement of essential know-how and the sharing of different methodological approaches
- **setting up a creative environment**, "Creative Lab", aimed at generating new market scenarios.

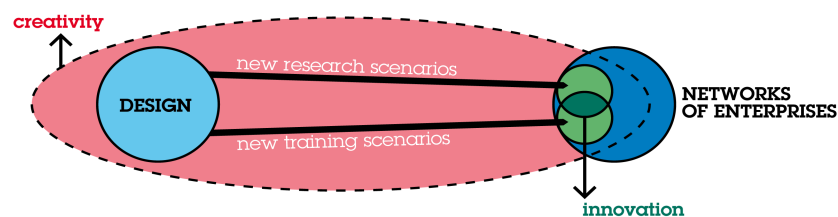


Figure.3 Design lever for Networks of enterprises

As mentioned earlier, the concept of Networks of Enterprises arose only few years ago, this new dynamic of aggregation has been juridically recognized in Italy only since 2012. As this kind of networks appear to have extreme potential it is important to find the way to address them and introduce design-oriented approaches to innovation. The path ideated and structured by the IDEActivity Center aims at fostering innovation in Networks of Enterprises.

The methodological model created and experimented by us, relies on two levels of interventions within the Networks: one more applied and one more related to training (Fig. 3).

The model is founded on the principals of creative thinking and the coexistence of two different paths running in parallel and at the same time implementing each other. The overlapping created by the two paths leads to innovative results. It is developed as a model to be adapted and performed in any reality involving networks of SMEs.

The most important innovation of this approach to Networks of enterprises is indeed that of allowing SMEs to access to the highest-quality pre-competitive research, usually a prerogative of large enterprises exclusively. Through this new model, companies may pioneer unprecedented pathways to innovation and development. The starting aspects from which the program sets off are specific features detected within the participating companies linked to their individual background and history, which are influenced and branch off into all fields of research. This calls and points out to the importance for a multidisciplinary approach leading to a sustainable on-going

cross-fertilization between different fields of expertise. In fact, a multidisciplinary approach can find unconventional links between specific aspects, skills and knowledge and convening to new scenarios and innovative avenues.

The New Research Scenario path are employed on two parallel yet convergent fronts: the continuous assessment of trends and “state of the art”, both locally and internationally, within the fields selected for research, and research itself. This approach grants both pragmatism and creativity to the program, while simultaneously enabling resources and ideas to be directed efficiently, enhancing those existing or locating new applications and/or scenarios.

The initial investigative phase is accompanied by a preliminary phase of meta-design synthesis called scenario-building. Scenarios are typically a meta-design construct proposing potential areas of application through storytelling, aimed at guiding the development of innovation. Scenarios provide a basis for project planning, however they also support communication between interdisciplinary teams (sociologists, cultural anthropologists, cognitive psychologists, specialized technicians, ergonomists etc.) within complex organisations such as Networks of Enterprises. Networks of Enterprises use state of the art scenario-building techniques typical of large sized companies to achieve numerous objectives: to share product and process development scenarios among companies; to acquire higher exposure as compared with competitors; to enhance individual skills and the sharing of ideas, methods and tools by analysing non-routine aspects of the project with the support of multi-disciplinary consultants.

In order to shape relevant training programs for Network of Enterprises we research and locate the specific training needs and potential scenarios of the specific Network and design the training course content and activities in accordance. To locate companies’ specific needs and build new scenarios we run a first “audit activity” with the objective of collecting data regarding the degree of awareness, interest and application of creativity of participants on an individual, group, and Network level. The information acquired pertains to the existing know-how, aspirations, and demands of participants with regard to the concept of creativity and creative thought. We then detail the specific requirements of companies, to design training programs closely targeted to their needs.

Targeted questionnaires, mental maps, give&take, wordstorming, focus groups and assessments allow us to chart company personnel's current knowledge and opinions regarding the concepts of creativity and innovation.

To analyse creativity and innovation within companies, we must then identify criteria to assess and measure creativity, considering the crucial role of the key factors that influence individual and group creativity, and therefore locating the critical issues to be addressed through the training program.

Data must be collected with regard to the knowledge and perceptions linked to the concept of creativity and creative thought in general and in relation to innovation. Is of particular interest participants’ expectations, the degree of personal involvement and contribution the course on both individual and group level.

By processing all the data acquired it is possible to create a specific training plan able to produce new educational scenarios aimed at the implementation of the model defined as “Officina Creativa – Creative Lab’ - that is, a work environment allowing participants to express their creativity within the company or Network of Enterprises.

Specifically, the Training plan is organized around two complementary methods:

- IDEActivity, approaching innovation enhancement based on companies' ability to be creative
- Creative Problem solving (CPS), enhancing innovative and non-conventional problem-solving skills.

IDEActivity is an integrated method designed by the IDEActivity Center - Network for Creativity to be a flexible and versatile tool able adapt to the specific needs of companies with different corporate profiles and objectives. This method relies on a fundamental “play” component, and leverages the potential of self-exposure, collaboration, teamwork, and the ability to look at things from new perspectives, both individually and with the help and influence of others. The method is developed on a base built on a blend of various well-known techniques and relies on a similar approach to the creative process and problem-solving CPS (Creative Problem Solving) does. Their outcome, however, is different: though both target corporate strategy, maximisation of services and process management, IDEActivity specifically addresses innovation and product development. IDEActivity makes use of a toolkit that includes a set of cards and a set of corresponding tools illustrating the main steps of each phase and sub-phase of the creative and design process, and providing guidelines for the tools required in each phase. It is divided into two main phases: the first, EXPLORE, includes Clarify Goal and Define Opportunity; the second, GENERATE, comprises Set Up and Idea.

EXPLORE aims at identifying the project main goal and specific objectives through research and clarification, while GENERATE aims at eliciting innovative ideas to address the project objectives.

In the creative session (Idea phase) IDEActivity couples specifically designed tools with other knowledge-elicitation methods, such as card sorting, brainstorming and storyboarding. The techniques and scenarios to be employed during creative sessions are selected on the basis of preliminary interviews, considerations from participants, and surveys gathered during the previous phase (EXPLORE) and are alternated with specifically designed tools and other techniques for creating the right climate and energy during the session (icebreakers, energizer, team building activities...).

The set up phase begins by designing a set of cards to be used during creative session. IDEActivity cards call back to the conceptual format of those created by IDEO (IDEO Method Cards), yet are different in substance. As opposed to the IDEO cards, IDEActivity cards are designed ad hoc for each creative session and are closely linked to the specific objectives of the project.

Once the session has been planned and materials have been prepared (Set Up), participants in the training program will move on to the idea-generation phase - creative session (Idea). The creative session makes use of the brainstorming technique, tracing the two distinct phases: the divergent phase (freewheel idea production) and the convergent phase (assessment and selection of options) and blending the IDEActivity method with the CPS approach to problem-solving.

The Creative Problem Solving (CPS) model is built on our natural creative processes. CPS is a form of deliberate creativity: a structured process for solving problems or finding opportunities, used to go beyond conventional thinking and reach creative (novel and useful) solutions. The creative problem-solving process ideally comprises these procedures: (1) Clarification Stage (2) Transformation Stage (3) Implementation Stage. With this method we can: improve critical thinking and problem identification and response skills; assess the efficacy and feasibility of suggested options; select and expand on solutions considered most effective [20, 21].

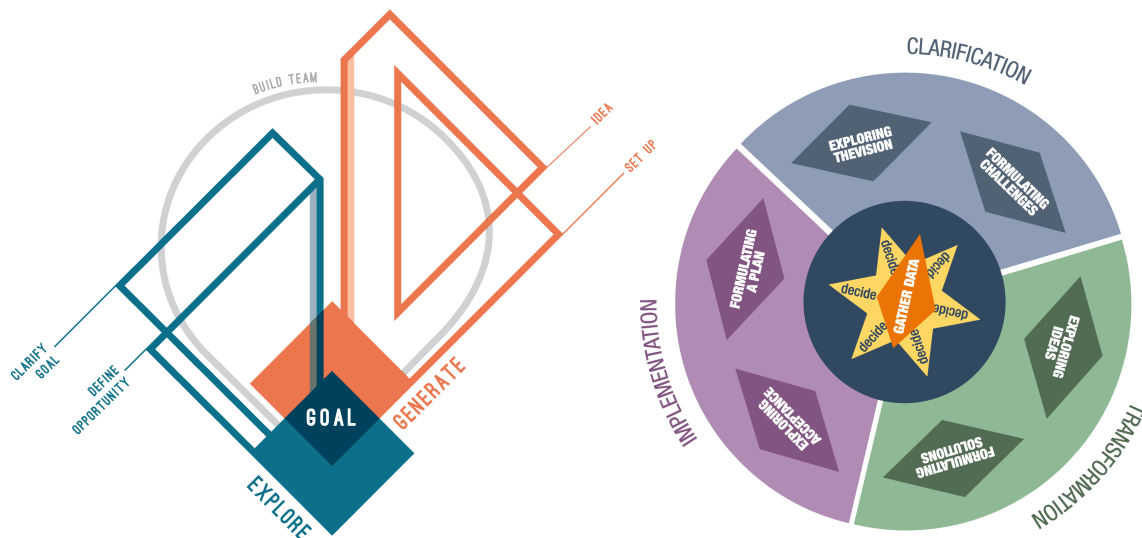


Figure.4 IDEActivity model from IDEActivity Center - Politecnico di Milano (left) and Creative Problem Solving (CPS) model from Puccio, Murdok & Mance (2007)

During the session we create a dynamic brainstorming introducing as mean of creative elicitation a blend of specifically designed tools and well-know techniques.

By integrating these two methods (IDEActivity and CPS), through alternating phases of convergent and divergent thought, we provide a procedure for the management of thought and action, which prevents premature or inadequate judgement. Both processes are cyclical and open to the possibility to move freely from one step to another, and to skip ahead or back between steps and methods. The integration of the two methods is an opportunity to blend the principles of design and design thinking with creativity, allowing for the identification and production of personalized training plans, comprising specific tools and approaches, to meet the specific needs of companies with different objectives and profiles.

4. Case study

The Italian industry is known for its frailty and slow growth, caused by the structural limits addressed above. In this context, investing in innovation is a crucial step to regain competitiveness, specifically employing design to “strategically lead industrial processes”. Our research group has developed and tested this methodological model for Networks of enterprises with Rold Research, a significant case insofar as it is not an aggregation of companies operating within the same sector, but rather a network of different and individual businesses. Rold Research is a network of three SME sharing investments and the technical know-how to carry out research and innovation. These three companies are too small to individually break past their market niches, however by employing new forms of cooperation they may broaden their research and development horizons, reducing risks linked to specialization and single-process manufacturing, which is known to potentially impede innovation.

R.R. is based on mutual involvement within different fields of research, creating new opportunities, exploring sectors akin to the specific area of operation of the company, and therefore establishing a breeding ground for innovative ideas: the companies involved effectively provide joint capitals to support creativity and multi-disciplinary research, and to evolve beyond their individual core business.

Our research for R.R. has aimed to pinpoint the practices and methodological processes most suitable for simplifying (reduction) complexity, making use of new tools for contemporary industrial design: therefore our objective was to define a shared research itinerary granting access to new prospects and opportunities, creating a common breeding ground for innovative ideas.

The R.R. approach is original and innovative because it is based on pre-competitive research that is not immediately targeted to the development of products and production methods. We have activated a far-reaching sensor archiving research to establish a structured approach to innovation, which up until now had been inaccessible to these three companies.

As a methodological approach and mindset, design has taken on a leading role in research and group perception both with regard to cross-training and by defining consistent profiles able to compete jointly on the market.

Our research initially focused on: Interaction design (Interaction design - man/machine relationship; user interface design - usability and symbolism; human factor – proxemic and ergonomic factors); Business process design (establishing information and communication frameworks and their intersections; design as a process rather than as an object transmitting and connecting data); Product design (smart product design vs conceptual design; subject vs language vs visualisation – from material objects to immaterial concepts; mid and long-term scenarios for personal, domestic and public spheres).

Therefore, our objective was to identify scenarios and subsequently select the tools to be employed to offer innovative solutions to project requirements.

In this pursuit, the first step of our research was to trace a comparison between the state of the art and new social and cultural trends. Specifically, we aspired to interpret our current context by deciphering explicit or implicit “symbols” (emerging behavioural patterns, international horizons, consumer trends etc), selecting key words that would steer the design phase.

Our preliminary analysis and research focused on a twofold objective:

- increase R.R.'s expertise and understanding of the trends and trajectories of various fields of interest chosen for their potential relevance to all three companies;
- facilitate a design approach by sharing the acquired know-how, granting higher efficiency and awareness to the entire design process.

The far-reaching perspective and specific tools of design have allowed us to narrow our point of view from a broad assessment to a more and more detailed definition of the group's specific objectives. The results emerging from the research advancement steps have lead us to define a design concept able to meet the needs of individual companies and of the group, offering a solution that enhances the internal know-how of each, and creates new cross-business knowledge and shared viewpoints. While researching these aspects, we have simultaneously worked on training human resources through a cross-company program aimed at building common knowledge and generating a shared creative environment.

Our training plan was aimed at defining innovative programs and activities based on models, solutions, methods, instruments and techniques belonging to the realm of creativity targeted the following professional profiles: manager, Research and Development director, product and manufacturing innovation director, developers, buyers, product and manufacturing technicians, designers and lab technicians.

The objectives were: enhancing creative cooperation among corporate partners by training participants to come up with new connections between concepts or events (creativity is precisely the ability to find new connections

between things), generating shared viewpoints and accessing new outcomes; providing environments for creative processes within the participating companies, which may act as “Creative Labs” and catalysts for otherwise unfulfilled potential cues.

The program was carried out through a series of cross-company events and individual-company meetings, designed both to convey creative tools and techniques using experiential training (main topics covered: individual and managerial creativity; link between creativity and innovation; creativity as an evolution process; main techniques for enhancing group creativity), and to stimulate specific levers, including the degree of propensity towards ideas generated by others, to assess cross and inter-group dynamics with regard to problem solving and creative strategy, activating the production of collective thought to encourage the adoption of creative strategies during idea acquisition.

5. Closing statements and future prospects

On entering its third year of activity, the Rold Research initiative has further boosted the potential and substantial value it is able to create. We have activated a Creative Lab, that is, an observation post looking out upon the world of applied research and technology as well as on the reality of business, based on a multi-disciplinary approach aimed at creating daily contact between young researchers with different educations and scientific training, within a shared environment. The Creative Lab is a structured laboratory, equipped with the appropriate tools and full-time personnel assigned to research, generating multi-disciplinary cross-contamination between the academic and professional worlds and the sphere of industry through the cooperation of academics and professionals from the R&D divisions of companies.

The Lab's activities therefore undergo a constant osmosis of knowledge and know-how between the Lab itself and the companies involved. The production of ideas is favoured by comparing different experiences and skills within new environments, and by allocating the required time to fully understanding the context in which the company seeks to branch out. Through interactions between different professional figures both on a company and group level, research and training have led to the design of a new product relevant to all three companies (for which a new brand is also being devised), to be showcased in trade fairs, by which the businesses confront the market with a shared solution of high innovative potential.

The method we proposed and researched has therefore been put into effect through its experimental application, proving successful, and reproducible within other companies, be they individual companies (eliciting shared visions and innovation from within) or networks of enterprises (to share the individual heritage and expertise of different companies).

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