



Design boundaries in Brazilian SMEs

A case study in the furniture sector

Mariana Fonseca Braga¹, Marcelo Souza Manhago², Matteo O. Ingaramo³

¹ PhD student, Design Department, Politecnico di Milano, mariana.fonseca@polimi.it

² Designer and marketing specialist, Traço Brasil, msmanhago@gmail.com

³ POLI.design General Director, Politecnico di Milano, matteo.ingaramo@polimi.it

ABSTRACT

Most design approaches have their foundations in the United States and European western countries (e.g. Design Thinking; Design Culture, Strategic Design). When dealing with different contextual frameworks we face diverse constraints and problems as we explore the design potential in enterprises. In this paper, we clarify some design constraints in a Brazilian enterprise through a case study, aiming to provide an initial framework for further discussion about design in this context.

We suppose that different conditions for design development in a firm, such as the lack of product strategy, portfolio development and management, commercial skills, the difficulty to reproduce design into production, and the informal way of framing its business, lead to the need of situated design practices that require design know-how.

The implementation of the new design into production and market does not rely only on “good” design practice by itself. It requires considerable effort from other areas of the company on diverse levels.

Keyword(s): Design, SMEs' constraints, furniture sector, Brazil.

INTRODUCTION

The goal of this paper is to identify the difficulty to develop design, and to clarify the design process adopted by a small furniture company in an empirical case. Three main questions regarding many SMEs in the furniture industry are pointed out below:

1. What happens when the resources to fully develop the expected design phases are not sufficient?
2. In practice, how are adaptations done during the design process?
3. What are the main suggestions for the design process in this case?

This paper is not focused on aesthetics evaluation. In this sense, one design concern related to the firm's economic sustainability is "what is visually spectacular rather than economically significant" (Heskett, 2009, p. 83). Heskett (2009) emphasises that "Design is about envisioning change". However, the organizational context is crucial:

"designers are not independent spirits, but dependent on the view of design held by management or the cultural imperatives of an organization" Heskett (2009, p. 83).

BRAZILIAN CONTEXT

Despite the argument of globalization as a means to shrink distances and empower developing countries (Friedman, 2005), there are many constraints to be overcome in enterprises from these countries in order to achieve innovative behaviour.

Latin America presents a different historical background, technological approach, development and macroeconomic policy when compared to Europe and the USA, where most design approaches come from.

The imitation of products previously manufactured by a pioneer is a way to survive in SMEs. This behaviour can be noticed in clusters where the creation of an SME is linked with a reaction to the unemployment condition in Latin America (Altenburg et al, 1999).

The social inequalities, low quality of education and lack of management skills and knowledge are barriers to the consolidation of economic growth (ECLAC,

2015; OECD, 2014) in spite of the high craft skills identified in Latin America (Altenburg et al, 1999).

Manufacturing and services correspond to 20% of the productivity growth in Brazil. Over 80% of the added value and employment are concentrated in these sectors. The productivity growth in Brazil is associated with low added value sectors, agriculture, and mining, whereas in Asia the economic growth is based on manufacturing (OECD, 2013).

DESIGN: SUMMING UP DEFINITIONS AND POTENTIAL

We can find several design definitions (see for instance Baxter, 1998, p. 16; Bürdek, 2006; Munari, 2008; Norman, 2008; Brown, 2009, p. 16; Bonsiepe, 2011; Deserti, Rizzo, 2014), ranging from product development (Baxter, 1998) to problem solving and user-centered design (Bürdek, 2006; Bonsiepe, 2011; Munari, 2008, Brown, 2011), emotional design (Norman, 2008) and design culture (Deserti, Rizzo, 2014).

Deserti and Rizzo (2014) define design as the mediator of the production and consumption worlds. This concept refers to the design culture that relies on:

“... the necessity of rooting design deeply within the enterprise, which takes both a long time and the ability to adapt it to the specificity of the situation” (Deserti, Rizzo, 2014, p. 56)

We note that **there is not a recipe for design**. It is an oriented creative process in which we use **available** know-how, knowledge, information and resources. This way, **the designer makes decisions and prioritizes according to the real conditions of each project**, adapting approaches, tools and techniques in order to reach a design that makes a difference for people and companies. It is more an overlapping process than a linear one. According to Zurlo and Cautela (2014, p. 35):

“... design can be used both as an innovation tool to improve the style of a product with its minimum potentialities and as a tool to reconfigure and change the ecosystems of product-services and business models. [...] The heuristics that designers use in innovative processes can be interpreted as a mix of

codified grammar and a series of linguistic improvisations arising from a specific context.”

Design can contribute to the company in several ways and levels.

METHODOLOGY

The research strategy selected was a case study indicated in explorative studies where we deal with a contemporary phenomenon in a real context, and the boundaries between the context and the phenomenon are not clearly defined (Yin, 1994). Semi structured interviews, archives, desk research (websites, brochures) and conversations with the entrepreneur and designers were used as data collection methods. In the second phase, the designers interpreted the planned and the real design process, using as reference the double diamond model (Design Council, 2005, 2007). They could stretch and shrink the stages according to their perceived emphasis and time spent on the design process. Finally, a suggestion was provided after interpretation and analysis of the planned and accomplished design process.

THE CHAIR DESIGN: A CASE STUDY

In 2014, the entrepreneur of a small furniture factory in Minas Gerais requested a design center at a large non-profit organization that aims to support industrial development in Brazil, to make some designs suitable for their manufacturing factory. The company intended to introduce its products into a new target market for the company - restaurants and hotels - just before the World Cup in Brazil.

A senior designer was the first person who the entrepreneur met. He identified design problems referring to feasibility, ergonomics and the target market. Two budget proposals were developed to fit the entrepreneur's conditions. It was established that just the chair would be developed, considering: (1) a more complex design than the table, (2) its market importance, and (3) its sales (e.g. the sale of seats for restaurants is greater than the sale of tables).

After the budget alterations, the team reorganized the schedule of activities aiming to find opportunities to guide the product development according to the time afforded by the available budget. The initial plan had to be revised and reduced. The planned design process is illustrated below (Figure 1):

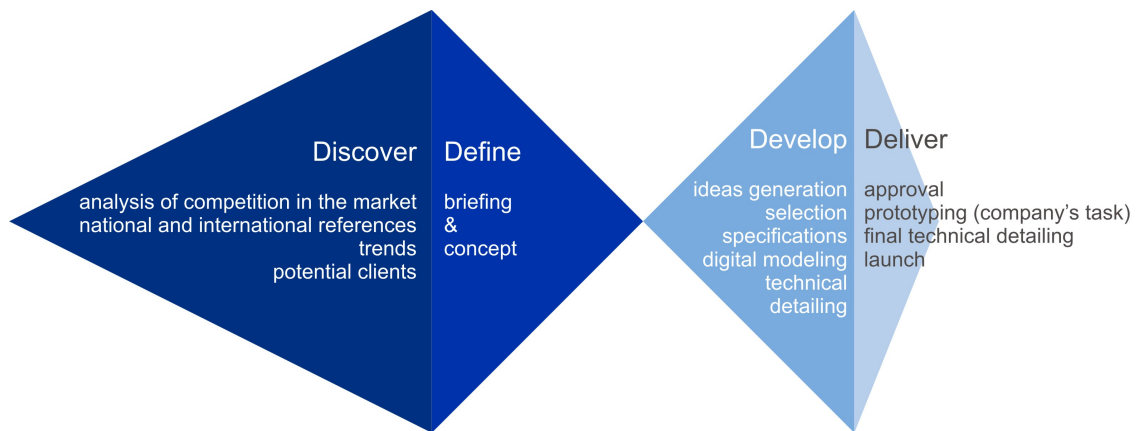


Figure 1. Divergent and convergent stages of the foreseen design process for the small Brazilian furniture company. An interpretation of the design process by designers [based on the “double diamond” model (Design Council, 2005, 2007)].

The team was composed of four designers. They considered the manufacturing possibilities through pictures of the factory, manufactured products, and store. Moreover, other questions about manufacturing processes aiming to ensure the feasibility and mobile conversations were used to get more information. The briefing requested the development of a restaurant chair to be used in hotels. The chair should match different dinner tables. There were no more indications such as target public, market share, historical data or prior research. The specification of what range the design should reach was an important orientation. The research phase contributed to this aim. It was done mainly through websites, focusing on possible competitors and scenarios regarding the identity of the brand. Iconographic panels were also developed in order to illustrate and communicate the brand concepts. This phase was essential to better define the briefing. The ideas generation and selection phases happened after the research phase and briefing detailing.

The final selected solution was a modular chair whose seat and back were assembling-disassembling parts, enabling the change of complements such as fabrics and materials. The design allowed different compositions that made it suitable for different interiors and situations. This strategy favours the manufacturing of different products using the same basic manufacturing processes and project.



Figure 2. 3D rendering of the proposed chair design. Reprinted with permission.

The technical detailing was delivered with additional real scale (1:1) views of the product.

In this case, the designers could not check the prototype phase, which was also reduced. This would be accomplished by the company because of the budget limitations.

Despite the fact that additional real scale views of the product and some of its parts were provided by the designers, the first prototype did not follow the design specifications and was different from the proposed product.



Figure 3: The first prototype accomplished by the company. Reprinted with permission.

Another prototype was made in the carpentry factory at the design center. One of the designers was responsible for following and checking the prototyping process. Figure 4 shows the unexpected longer lasting deliver stage, where prototyping was supported by the design staff.

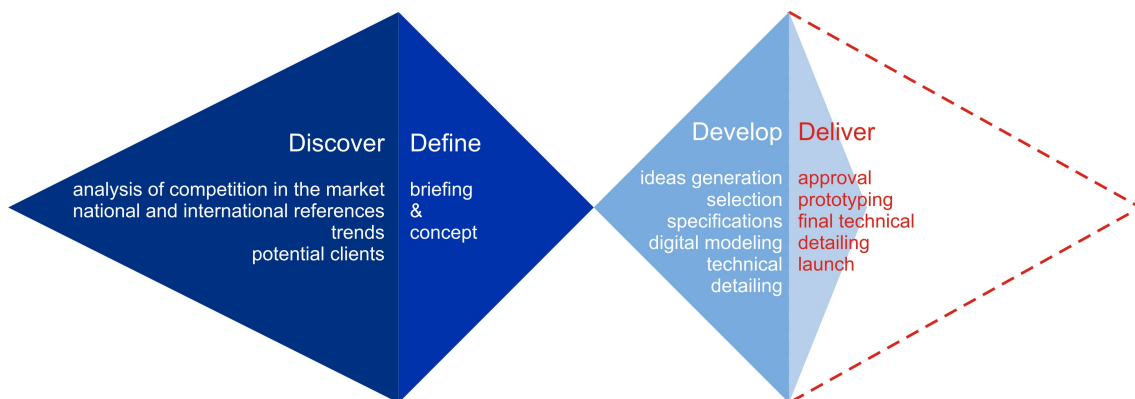


Figure 4. Divergent and convergent stages of the design process for the small Brazilian furniture company. An interpretation of the reality of the design process by designers [based on the “double diamond” model (Design Council, 2005, 2007)].

The second chair prototype was considered consistent with the proposed design.



Figure 5. The second functional prototype made by the carpentry factory of the non-profit organization where the designers worked at. Reprinted with permission.

According to the entrepreneur, another difficulty was related to commercial skills: “Now we need to deal with the trade issue. We have the product, but we do not know how to sell it.”¹

CONCLUSION

Technical factors, such as ergonomics, design feasibility for manufacturing, and market, still matter. The company should be able to provide the proposed product, which has to be feasible and clearly present advantages compared to its competitors, presenting features consonant with the target market. In this sense, some design phases and knowledge are essential to provide guidance and better define the problems to be solved, such as:

- the market research,
- the briefing detailing,
- the knowledge about ergonomics, manufacturing processes and their possibilities,
- and the prototyping support.

¹ “Temos agora a questão comercial. Temos o produto mas não sabemos como vender.”

The technical detailing interpretation and the difficulty to establish templates for prototyping and manufacturing are still limitations on the operational level. This knowledge is not easily available, especially for SMEs that sometimes present a more informal way of framing their business (see for instance Altenburg et al, 1999).

Figure 6 illustrates the suggested design process for this case’s experience regarding the importance of supporting prototyping, which was not expected by the design staff at the beginning:

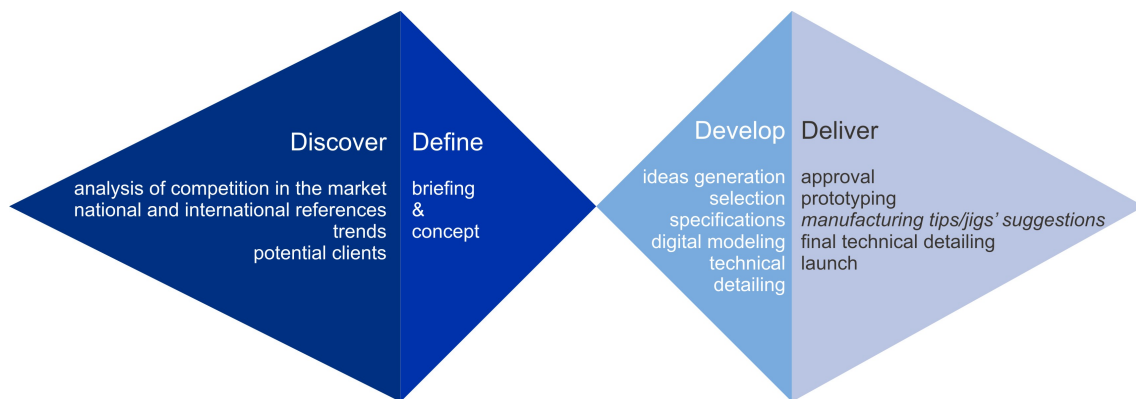


Figure 6. Divergent and convergent stages of the design process of the small Brazilian furniture company case. The design process interpretation was based on the “double diamond” model (Design Council, 2005, 2007).

The designer’s know-how and interpretation used to adapt tools and techniques to the specific context are crucial in this kind of situation where we deal with scarce time and resources without interdisciplinary team cooperation, as well as company limitations on different levels, even when we are exploring the “minimum potentialities” of design.

In this case, the designer develops a lean design approach identifying the essential phases to be accomplished according to the context, creating a situated practice based on design knowledge and specialized experience (e. g. related to the furniture sector). The designer’s expectations about the manufacturing high craft skills to accomplish the prototyping stage were frustrated, highlighting the need to strongly support the firm also in this phase.

From this case, we suggest the importance of mixing at least one senior designer in the design staff to contribute mainly to craft and to contextualize the design process what we named *situated design practices*.

We conclude by answering the proposed questions that synthesise the lessons learnt from this case:

1. *What happens when the resources to fully develop the expected design phases are not sufficient?*

The staff relies on the most experienced designers to plan the design development.

2. *In practice, how are the adaptations done during the design process?*

The team tries to reach a “lean” design approach, prioritizing essential activities.

3. *What are the main suggestions for the design process in this case?*

- To include experienced designers in the staff to drive the design process.
- To analyse the market and consumption context of the product.
- To know the manufacturing possibilities and to help the entrepreneur, providing suggestions of standard control related to the proposed design, supporting prototyping jointly with the company.

Commercial skills to insert the new product into the market are also a constraint. Moreover, we perceived that other stakeholders influence purchasing decisions, such as architects and interior designers in business-to-business transactions.

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