

BRAND DNA: THE BRANDS CREATIVE [R]EVOLUTION

Brand DNA, Methods, Innovation, Creativity, Creative Culture

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The year of 2009 is a very important moment concerning the evolution of the species. In this year Charles Darwin would be 200 years old and its more important publication, 'the origin of the species' completes 150 years after the first edition. In some thousands of years, perhaps the natural evolution of the human being, will allow us to achieve 200 years of life enjoying of excellent physical form and with total control of our mental faculties. However, with human beings this is not possible yet but with the companies this can be obtained if there is management ability and devotion to the processes and concepts that are part of its Brand 'DNA'. As NOWRAH (2006) refers, the Brand DNA can be understood just like the human being DNA, once the brand DNA will contain all its entity characteristics, reflecting each position, concept, reaction, or even the image that is transmitted to the society. This article intends to present the application of the construction technique and/or validation of the brand DNA in the context of an innovation project that can be implemented in organizations of any kind or age, whether they have profitable or non-profitable goals.

UNIVERSITY-BASED UNITS PROVIDING DESIGN AND INNOVATION SUPPORT FOR BUSINESSES AND PUBLIC SECTOR ORGANISATIONS

Design and innovation support, organisational design, socio-economic development, SMEs and micro-business innovation.

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This paper reports preliminary findings of research investigating the characteristics of university-based units that provide design and innovation support to small to medium businesses and public sector organisations. These outward-facing university-based design and innovation support units are potentially one of the most significant levers for improving national, social and economic development outcomes and economic competitiveness by facilitating the transfer of expertise and knowledge from universities in to the private and public sectors. The research was initiated as a result of anecdotal evidence that organization of these kinds of design and innovation units presented unusual problems that limited the benefits available from them.

The findings of this preliminary research show both benefits and problems. At a local level, they indicate that external-facing design support units for businesses are a marker of successful university schools proving education and research in the Design and innovation realms. The national value of the units was not tested directly by the research. The research findings indicate, however, that there are many challenges in successfully creating and managing outward-facing design and innovation support units that function successfully. In the main, it appears the problems and impediments to success originate within the universities rather than externally. The detail of the problems suggests organisational design solutions and changes necessary to enable successful function of these units when operating in university environments.

MAKING: THE PARAGON OF KNOWLEDGE

Practical Knowledge, Praxis, Gadamer, Heidegger

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This paper will look a tradition in Western philosophy that is sympathetic to a conception of knowledge, which is amenable to the truth claims of practice.

Proceeding through an examination of a tradition, beginning with Aristotle's analysis of the kinds of knowledge represented by *techne* and *phronesis* (or practical wisdom), the paper will examine the thought of the eighteenth century Neapolitan theorist Giovanni Battista Vico, in particular his reassertion of the significance of *phronesis* in the context of the overwhelming impact of Cartesian method. The paper will finally concentrate on the contribution of two major tinkers whose work progresses this tradition, Martin Heidegger and Hans-Georg Gadamer.

Aristotle pointed out that someone "knows a thing scientifically when he possesses a conviction arrived at in a certain way, and when the first principles on which the conviction rests are known to him with certainty". Thomas Kuhn develops this idea when he asserts that, "normal science... is predicated on the assumption that the scientific community knows what the world is like". It is this idea that Heidegger addresses when he says that: "the mathematical" or scientific "project... is the anticipation of the essence of things, of bodies; thus the basic blueprint of the structure of every thing and its relation to every other thing is sketched in advance". In this regard he critiques science's fore-projection onto the real.

This paper presumes that research in the visual arts should reflect the nature of those arts, their processes and purposes. The knowledge claims of the arts and particularly the fine arts are often compared in less than favourable terms to those of science, a phenomenon reminiscent of an earlier historical moment outlined by Gadamer, when "the human sciences' claim to know something true came to be measured by a standard foreign to it – namely the methodical thinking of modern science". The contemporary manifestation of this phenomenon is the cause of considerable anxiety within the still emerging culture of practice based and practice-led research in these fields. This phenomenon for both Gadamer's and Heidegger might be regarded as being due to a kind of category error, because as Heidegger in particular asserts, those aspects of truth that emerge from each discipline differ according to the ontological status of the nature of their enquiry.

In *Being and Time*, Heidegger argued that 'the kind of care that manipulates things and puts them to use... has its own kind of knowledge'. Gadamer develops this point further in asserting that the human being is fundamentally concerned with action, application and service. He or she is primarily a doer and a maker, concerned with their environment and predisposed to intervention. With regard to the question of knowledge, the human being is not merely concerned with establishing "what is", rather as "an active being", his or her more primal concerned is with "what is not always the same but can also be different". This paper outlines how in this tradition knowledge embodied in creative praxis represents in epistemological terms a paragon.