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## **IDEMi09 corporate identity design innovation**

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### **ABSTRACT**

Corporate identity, as a tool for identifying an interactive structure, through visual depict representation and in particular the creativity domains where it is possible to explore an innovative knowledge through systemic perspective is presented in this paper using the logo concept development of IDEMI09 conference.

### **Introduction**

The creative process belongs to the nature of men, a continuous mechanism of systemic structures, difficult to

understand and synthesized in a paper or in a complex description. Innovation has its origin in the exploration of creativity and in the capacity to *connect the dots* (Jobs, Steve), usually suspended, asleep or that belong to our internal/external scenery. Most of the individuals interpret creativity as a generic procedure, something which cannot be measured or even planned. In a general social and cultural vision, we also include creativity or creative people as a not very rewarding profession. Taking by an example the Portuguese scenery we can observe that most of the innovations structured in our country come from

abroad, imported and implemented, incessantly copied and mimetically replicated. In truth the origins of creative Portuguese come from along time ago, we don't need to remember, all the efforts in history to say that there is positive creative people in this country, but if we make one practical analyze, since that period of time: we trade creative knowledge to external companies, kingdoms and empires: patents which we sell for a few dollars, awards in every scales of human knowledge, brains that go and don't come, including materia that goes and comes (again) with different labels and increased prices. Ever since, very little has been done compared to what we could transform. It's is not necessary to put the finger in this innovation, creativity, productivity wound. While we see this implications, this conflict for hierarchy, power and territory, between segments, disciplines, universities, companies and individuals, we loose the sense for integration, diminishing the capacity for a real strong effort in innovation. It's a vast cultural problem, often propagandized in every domain of public society. The cultural barriers and the strict structures still rooted in our traditions, increase this gap between human creative brains and the real creative production (Barreto, 2007) [1]. Professor Katja Tschimmel argues that this creative knowledge and the way to obtain it and process it should start in early education stage[2]. A stage that could provide deeper notions of our capacity in creating the origins (paths) that could provide flexible and fluid

structural strong minded responsibility for the required innovation. This is the ability to work in teams, coming from different sources of science knowledge, a cooperative attitude for a fragile democracy.

This paper reports the concept development of the corporate identity of IDEMi09, represented by a cellular scheme and the idealistic interaction in between areas and the total image scenario that should result in a mirror of innovation process within conference aims. Also makes statement the intensive structures and concepts that give emphasis to the creative process for innovation into a single shape and their consummation assembly through the process of exchange knowledge.

### **Identity corporate concept design**

The created logo based in a triangle configuration interacts with other similar shapes with different significant meaning; this stimulated structure or interaction is based Mihaly Csikszentmihalyi systemic perspective[3], where the individual (triangular cell) is induced by is own intrinsic characteristics which indicates his personal experience and genetic legacy (curiosity, openness to experience, persistence, fluency of ideas, flexibility of thinking, enthusiasm, natural motivation) and his domain in culture and knowledge. Then there are extrinsic factors to the cell, which induces and stimulate the creative interaction between different cells, organizing new structures and new fields

of innovation. It's a process which *does not occur within individuals but is the result of interaction between the individual thoughts and his socio-cultural context*. Creativity and innovation can be understood as a systemic process, a set of experiences that contribute to their individual training, where intrinsic and extrinsic strengths result from this interactive structure or shared effort: a place where, all the vertices project their sensibilities avoiding misunderstandings between pragmatic domains, which sometimes look further and further non-transferable. Occasionally, this confluence stage is disturbed by cells which are too focalized in their specifications and too strict in their ruled development, (languages and in their procedures) weakening the process innovation across different fields (Amabile 1983, Csikszentmihalyi 1988, Cooper et Economidou 2001)[4,5,6]. Amabile in his creative componential model emphasizes how knowledge is organized according to rigid rules (...) *it is not the amount of knowledge that inhibits creative response but the rigidity of its own organization*. This difficulty in converging different dialogues, should not characterize the conference, also should not transmit a scenario of eternal promises, unrealistic proclaimed words and beautiful presentations, including tangential dialogue. Instead should allow horizontal knowledge frequencies between actors, crafting new synergies: a confluence debate to transform theory in practice and practice into real information / communication. But how can we ensure that this momentum of

cross-disciplines will in future be more than factual promises or *gestures instead of real intervention* as Bonsiepe writes[7].

In sort, a kind of inertia or paralyze outcome resembled in the nervous frugality of despair, brutalized by speed and the constant fluidity of the time: a crash, an acceleration without control (De Kerchove 2001)[8] or the combined urgency for novelty[9], that can result in what Boaventura Sousa Santos calls *unrealistic surprises*[10]. A pressure on innovation that can develop products/services or methods without predict their consequences [11]. In reality we must think in effects that don't have different results between what has been thought and what has been done. Ecological or sustainable ways of thinking must result in a process that implies thinking, first productive way than consuming way or as Enzo Mari says the project is a process, an attitude, before being a trade [11].

This interaction between cells for innovation as a triangle equilateral can be seen as: a too down force, too balanced for structuring in the innovation process, under the absorbance of their own mean or his own foundation (a strict shape). The logo image is in constant mutation by the inclusion or assemblage by others cell structures, incorporating new knowledge's and creating a possible 3d structure (input innovation) as a result of continuous stimulation by others data upload. This third dimension gives a strong contribution for further developments in creative systems creating new synergies in systematizing

results, goals, efforts, paths and project developments in between areas that surpass the preconceived environment (person stimulated by a domain and the field around)

Dematerializing shapes, restrictions and frontiers, permitting a flexible knowledge exemplified in a motivation engine for innovation growth: the symptom is encrypted in the incomplete manifesto for the twenty-one century by Bruce Mau: 1. *Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them* [12].

### **Conclusions and future work**

An interpretation indicates that this corporate identity design, does not accomplish a static image logo, but a workable structure, sufficiently open minded to have other interpretations in bi-dimensional and tri-dimensional configuration presentation. If we see the modular systems assemblage in Buckminster Fuller geodesic cupolas (Montréal), we see a mechanism of forms, shapes, nodes and intersections that permit to obtain several levels of configurations. We can pass from these levels of 2d to 3d virtual knowledge transporting these shapes to other architecture and designed structures that can serve as an embryonic tool for innovation of places, objects, services and people [14].

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[9] (...) *with new process and an endless list of new materials at his disposal, the artistic, craftsman, and designer now suffer from the tyranny of absolute choice. when everything becomes possible, when all the limitations are gone, design and art can easily become a never-ending search for novelty, until newness-for-the-sake-of-newness becomes the only measure.*

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[11] (...) *the risk of our biological and social balance is no more quantified or statistically predictable, instead is inexpressible and profound unpredictable. In such way the risk of tomorrow is a risk without frontiers no more localized in their simple ecological dimension but also in the endless dimension, because affects the anticipation of the mind or the rationality of men.*

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