

CREATIVE FORCES MAKE BLUE OCEANS – A STUDY OF CREATIVITY ACCOMPANYING INDUSTRIAL STRATEGY MAKING

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Abstract

This paper studies how processes of industrial strategy making and processes of design are intertwining and crossing roads around issues of creativity and value-innovation. Industrial strategy making and design as practices have joint interests. Both search for the new and the unconquered.

The context of product and concept design and a strategy innovation, Blue Ocean Strategy, by Kim and Mauborgne are discussed especially in this paper. Furthermore, after exploring the common ground for joint interests, the paper enters to different level challenges of both activities, design and strategy making. Both value-innovation and management of meanings, which are the subject matter of this paper, are central in presented challenges. Creativity as contextual sensibility, as this paper suggests, and a constant way of thinking and acting in any situation is playing a focal role in taking care about the future challenges.

Key-words:

Creativity, industrial strategy making, value-innovation, Blue Ocean Strategy, design.

Introduction

*That way is my will; I trust
in myself and in my grip.
The sea is open, into the blue
Drives my Genoan ship.*

*Everything shines for me new and newer,
Noon sleeps upon space and time - :
Only your eye - monstrously
stares at me, infinity!*

Friedrich Nietzsche: "Toward New Seas"

Creativity has been a major driving force of societies in the course of history. In the current era of globalisation, creativity is receiving renewed interest. Creativity has been linked to the international competitiveness of businesses.

In the search for new sources of economic growth, an acute need has emerged for other kinds of knowledge and property in addition to techno-economic knowledge, which has been the competitive edge of Western societies by far. Current globalisation trends are causing a shift in the international division of labour. In most of the industrialised countries, a significant share of value-added and labour-intensive production activity is shifting abroad. If growth is to be

sustained, production structures will have to shift towards higher value-added production.¹ Creativity has been understood to be a central force of innovation generation benefiting industries, which are in need for novel kind of knowledge and concepts in changing environments. Creativity has entered the world of economics².

In all areas of art and design practices, creativity has always been an object of constant interest. It is an issue of everyday practice.

Design and architecture as cultural branches have a unique position in relation to industries compared to other areas of arts because they are incorporatedly jointed to everyday industrial practices. Creativity research as one area of design research has a serious task to contribute both practically and theoretically not only to areas of design but also to other areas of industries and businesses by lighting up underlying issues of creativity.

After a short introduction it is clear that both the practices, one of industrial strategy making and one of design, search for effective and feasible solutions, and if possible at the same time new and unconquered ones. A fresh industrial strategy thinking by Kim and Mauborgne³ called Blue Ocean Strategy introduces tools for that. In the core of it stands value-innovation.

This paper is built in the following way: Firstly, some central qualities of creativity and creative forces are taken under study, as well as issues of design processes and thoughts of blue ocean strategy. The focal chapter of this paper sketches the joint territory of before mentioned issues which is the area of value-innovation – largely said managing of meanings. Finally, real world challenges of creative forces as managers of meanings are taken under consideration.

Creative forces

What is Creativity?

Creativity is a human ability to invent something new. It is a constant way of thinking and acting in any situation. It presupposes courage and a certain amount of self-certainty, an ability to take risks and stand behind one's decisions. It means sensitivity to the world inside and outside oneself. Creativity is a quality to see, to have a view about how things are or could happen. It is solidly bound to emotions and experiences. It is rooted to emotional side of human mind. Creativity supposes integrated understanding of things and happenings as wholes and further as parts of even bigger wholes.

If creativity should be explained with just few words, this paper suggests, that creativity means contextual sensibility.

Who are Creative Human People?

As Nietzsche's poem "Toward New Seas", written in the introduction of this paper, is unbelievably brilliant in its intensity and power of telling, this seafaring metaphor of discoverer embraces many aspects of being a creative human being, or just a human being. It is seen by

¹ See more in Haavisto (2004b).

² Haavisto (2004a).

³ Kim and Mauborgne, 2004 and 2005.

Harries⁴, inviting a reading of “*passing beyond the old to the new*”. By his reading, Nietzsche knows that, like those of Dante's Ulysses, his curiosity and craving will not be satisfied by any discovery. This could be seen as a joyful border crossing between rational and irrational, conscious and unconscious.

By Nietzsche a hero is seen as a person having ability to cross the borders, the borders of conscious and unconscious, to meet challenges. The person able to cross the borders is able to enter to the unexplored land, where s/he may or may not do findings, always unique, because the one and only solution does not exist.

For a creative person with strong intuition, Nietzsche's description of feeling of being on way is very recognisable, both for the tones of moving like an explorer and being on the border of the conscious and the unconscious, on the border of the old and the new. Also the metaphor could be seen as a general appearance of the way of being, being on the way, living on the border, with enthusiasm. That is bound to a romantic or even mystical image of an artist as a divine creator, one living with feeling and passion.

However, a creative act is not divine. It is human and belongs to everyone. Everyone is creative at a certain level. Creativity is not a quality given only to certain human beings with certain professions. Belonging to a certain professional group does not make one creative, neither does it not exclude one from it. People are creative despite their profession. Creativity belongs to everyone.

Can a professional perform his work without being creative? How does a high-school teacher, a policeman or a fireman survive a working day without being creative? Creativity is a part of their everyday work, even though they do not belong to the *Creative Class*, nor are their branches they work in included in the definition of Creative Industries. This is the point where Richard Florida⁵ went crucially and banally wrong with his otherwise fresh ideas about creativity.

According to Richard Florida's definition of the Creative Class, “*The distinguishing characteristic of the Creative Class is that the members engage in work whose function is to create meaningful new forms*”.⁶ Florida's Creative Class consists of two components. People at the core of the Creative Class engage fully in the creative process. It is their job to do so. The *Super-Creative Core* of the creative class includes “*scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society: non-fiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers*”⁷.

Beyond the Super-Creative Core are, according to Florida, “*creative professionals*”. These typically have a high degree of formal education and a high level of human capital. “*What they are required to do regularly is think on their own*”, states Florida. Creative professionals work “*in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions, and business management*”⁸.

⁴ Harries, 1988.

⁵ Florida, 2002.

⁶ Florida, 2002, 68.

⁷ Florida, 2002, 68-69.

⁸ Florida, 2002, 69.

The other classes in Florida's definition, the other "social groupings", as he writes, are the Service Class, the Working Class and Agriculture. According to him, the growth of the Service Class is largely a response to the demands of the Creative Economy. Florida writes:

*"Members of the creative class, because they are well compensated and work long and unpredictable hours, require a growing pool of low-end service workers to take care of them and do their chores."*⁹

I argue that Florida's line of thought is far too elitist. It segregates the population into the Creative Class or the Non-Creative Class by their profession or their branch of industry. Of course there have always been and will always be the top of every branch; top painters, top film directors, top designers, top managers, etc., who are the masters of creative action, the real elite. But an approach where creativity is attainable by everyone is much more realistic and human.

Sketching Creative Forces

This paper calls human beings who have creative spirit and attitude and use it in action to make things come true as Creative Forces. It is as a concept in contrast to Florida's definition of Creative Class.

Creativity is a human force and it is by its nature constant. It is an attitude towards the being as a human being and a way of acting in the world as a human being. A human being with a creative force has abilities to produce and has powers of a courageous seafarer meeting the uncertain and unfamiliar - and reach the destination.

Creativity embeds *un-coded* knowledge. Everywhere where un-coded knowledge is in use, creative forces are in action. Creativity is about *how* things are done, not what is being done. Creative forces are like brave Seafarers on unknown seas heading solidly to still unknown destinations.

Contexts of design

Act of Design

Design is loaded with limitations, whereas art is traditionally free by its choices. It is bordered creation in contrast to the work of a free artist. Seen in a positive light, borders show the direction to go forward, the area where the action takes place. Design is about directed creativity.

As well as design means borders, it means crossing borders, deliberately. Design has an appetite for the new. It is constantly seeking new needs and new concepts of thinking and acting in the world. The sea of ideas and innovations is disseminated¹⁰ by new findings, prospects and potential. It means countless amount of options.

Design as a practical function has also a strong appetite for the feasible. That is central issue in design. Aims of good design are various; functionality, usability, quality-price balance, aesthetics and ethicality.

⁹ Florida, 2002, 71.

¹⁰ Calás and Smircich, 1991.

Objects of Design

Design is about problem-solving and problem-finding. The knowledge about users in diverse social and cultural contexts is important. A useful object is clearly meaningful because of its usefulness: A good knife is good because it is sharp and handy to use.

The object of design is transmitting meanings for and about the user. Meanings objects carry are various. An object, like an old watch of the grandfather, can include a story about individually meaningful moments of life or history.

Objects of design can also help people identify oneself: One is sportive and s/he uses a pulse-meter in the wrest in any occasion. Objects tell stories about us to the other people whether we want it or not. Those signals can very easily been misinterpreted, but signals meet the audience whether the signals are interpreted in the way the carrier of the object may have wanted them to be interpreted or not. Or signals have been interpreted whether the carrier of an object may have not meant to communicate anything special with the object under interpretation.

Design creates, takes part in the construction of cultural and social realities by everyday objects and concepts.

Blue oceans

Idea of Blue Oceans

In the area of industrial strategy making professors Kim and Mauborgne¹¹ from Insead have recently challenged the dominating Competitive Advantage model of industrial strategy making by Michael Porter. There where Porter's model presupposes, that the industrial competition for market spaces is taking place in existing markets, Kim and Mauborgne challenge Porter by saying that the competing in overcrowded market spaces does not sustain high industrial performance.

According to Kim and Mauborgne, the real opportunity is to create and capture new uncontested market spaces – in figurative terms blue oceans. Overcrowded market spaces Kim and Mauborgne call red oceans coloured by blood of cut-throat competition. The challenge of the blue ocean strategy is to create and capture new demands. The seek for blue oceans makes competition irrelevant.

In the field of business studies, blue ocean strategy represents new kind of thinking. It represents competitive thinking, which makes a non-zero-sum game happen.

Blue ocean strategy includes both a set of analytical tools for executing blue ocean strategy in practice and also lines of thought about ways of executing the strategy process in an organisational level For instance, Kim and Mauborgne have developed the four action framework to challenge an industry's strategic logic and business model. Questions are the following ones: 1. Which of the factors that the industry takes for granted should be *eliminated*? 2. Which factors should be *reduced well below* the industry's standard? 3. Which factors should be *raised well above* the industry's standard? and 4. Which factors should be *created* that the industry has never offered?¹²

¹¹ Kim and Mauborgne, 2004 and 2005.

¹² Kim and Mauborgne, 2005, 28-37.

In strategy's execution process the commitment of every member of an organisation is crucial. Kim and Mauborgne underline the meaning of a fair process¹³. The bases of this are in intellectual and emotional recognition theory. A fair process enables intellectual and emotional recognition leading to an atmosphere of trust and commitment in an organisation, and further to voluntary co-operation in strategy execution. On the other hand, violation of a fair process in strategy making have the power to break a strategy's execution.

How Blue Ocean Strategy Differs from Traditional Differentiation?

It is the fundamental difference in strategy logic that makes the blue ocean strategy highly interesting. There where according to dominating competitive advantage model, an above-average performance within an industry can be executed by a strategy choice of low cost *or* a strategy choice of high differentiation, according to blue ocean strategy the key is the simultaneous pursuit of differentiation *and* low cost. The pay-off for a producer comes in a form of good selling.

Traditional product differentiation is very much *production based*. Producers try to think what they could produce and supply with their production equipment, resources and logistics available. Blue ocean strategy is solidly *demand based*; producers think what clients want or may want. The core of blue ocean thinking is value-innovation; how can a product give *real* value for clients? Creativity plays a focal role in blue ocean strategic thinking.

The aim of blue ocean strategy is to find what products and concepts are needed and serves people as well as possible. Producers get their win via a good selling. The final result is possible to be a win-win situation where all parties are satisfied. Clients get what they need and producers get their bit according to market economy in terms of good results. Blue ocean thinking appears ethically sustainable strategy.

Cases of Blue Ocean Strategy

A case of a blue ocean which Kim and Mauborgne use is a Canadian circus called Circle du Soleil. It could be said that called Circle du Soleil reinvented the circus. Below is mentioned couple of Finnish blue ocean cases.

Trice

A Finnish chair *Trice*¹⁴ designed by Industrial Designer Hannu Kähönen year 1985 went to a blue ocean. *Trice* is a chair of fibreglass and nylon cloth with three legs. The thing which made it break into a blue ocean was the feature that it is foldable to a light slender bag which it easy to carry on a shoulder. Furthermore, *Trice* is very well designed: it is comfortable to sit on, light to carry with, and it looks aesthetically pleasant.

The story behind *Trice* was shortly the following: Hannu Kähönen who is an entrepreneur in his own design company, is an enthusiastic inventor also on his free-time. He was missing a chair, which he could take with him while going out-door with family, to pique-niques, outdoor concerts and sport-events. Kähönen started to develop a foldable chair as his spare-time hobby.

¹³ Kim and Mauborgne, 2005, 174-184.

¹⁴ See *Trice* in <http://www.designmuseum.fi/virtualgallery.asp?sivu=6&kpl=2>

When Trice got its form it turned into a success. The rest is history with multiple international awards.

Trice changed the way we see and use foldable outdoor chairs. In addition to a new function that one can take a chair with to outdoor events, a chair can be comfortable to sit, light to carry and can look good.

WashWool

A Finnish biotechnological invention, which made recently a blue ocean, is a patent called WashWool¹⁵ by Melocoton Ltd. The invention is a enzyme-based biotechnological process for finishing woollen textiles. WashWool process makes wool fabric washable in regular household washing machines without shrinking, and in addition without a touch of roughness. Potential clients of WashWool are producers of woollen clothes globally.

The value of the product for a client, and further for an end-client, is remarkable. WashWool changes the use of woollen clothes. Wool is warm and durable natural fabric, which has been under-used because of difficult care-procedures. The invention gives new challenges for fashion designers and textile designers.

Melocoton has been awarded the National Innovation Finland 2003 Prize. The company received the prize for its innovative business achievements and especially for the development of WashWool. Ms. Pia Merikoski, the owner and CEO of Melocoton, was awarded the internationally renowned Global Female Inventor 2004 Prize for her innovative career in utilising biotechnology for the global textile and garment industry.

Xylitol and Benecol

In the field of food industry, Finnish inventions Xylitol¹⁶ and Benecol¹⁷ have made at their times blue oceans.

In the case of Xylitol at 1970's, the eating of chewing gum was invented again: The joy of chewing a gum turned into an action of health-care, from luxury to necessity of daily dental care. The chemical component Xylitol stops acid-attacks in the teeth and has some other positive effects as well.

At 1990's, the case of Benecol was similar: The use of butter was invented again. The delicate habit of using butter on a sandwich or in cooking turned also into an action of daily health care. The chemical component Benecol decreases the total and the unhealthy LDL cholesterol levels in blood circulation.

In both cases, the experts, dentists and medical doctors, recommend the use of Xylitol and Benecol. Later on, both Xylitol and Benecol have been added into several other food products: Xylitol into candies and tooth-pastes, and Benecol into milks, yoghurts, fresh cheeses and pastas, just to mention some of the products.

¹⁵ See for further information <http://www.melocoton.fi>.

¹⁶ See for further information for example <http://xylitol.org>.

¹⁷ See for further information <http://www.benecol.com>.

In the above mentioned Finnish blue ocean cases of Xylitol, Benecol and WashWool, an invention of chemical industry turned into an innovation which widely challenges other professional fields as well.

Joining in value-innovation – managing meanings

It is time to sketch a joint territory of industrial strategy making and design as practices. The both search for the new and the still unconquered. The most meaningful joint interests is thus around issues of value-innovation. Strategists are seeking for real values of products and concepts under development. The designers are doing the same in their processes. Creativity is in the very core of both processes of value-innovation.

This paper discussed above the concept of *creative forces*, which represent the power of thinking and acting creatively in changing situations. *Contextual sensitivity* was the definition of creativity in action. This paper pushes concepts around creativity even a bit further and claims that all the practices and actions, which have been dealt by far are about *managing meanings*.

Behind cases of Trice, Xylitol, Benecol and WashWool are creative minds. Their branches, except Trice's, would not belong under a label of creative industry, but they are still highly creative. They manage values and meanings of the inventions to clients.

The value-innovation is born from communication, exchange of thoughts and ideas, collaboration across and within borders of professions and divisions. A tool of a manager as well as of a designer is a vision, having an overall whole picture of the contextual situation. Designers' profession is to recognise and make meanings and make them true in the form of products and concepts. They are masters of product semantics, making meanings via objects. Strategists and managers of a company are doing the same. Their product is a concrete strategy and business execution.

On the other hand, leadership of an organisation has been seen as management of meaning¹⁸ as such. Furthermore, Guillet de Monthoux has argued that "*if enterprise is art, then leadership is aesthetics*"¹⁹. According to that, leadership could be read as sort of form-giving, management of meaning.

The question is the following one: how can meaning be controlled, directed, or managed? To the concept of management belongs the character of control. As a short word game: "managing meaning" could be also read an other way round: meaning is managing. From the etymology of 'manos', the hand - made to touch - stems that meaning is that which is touching.

Touching Meanings

More than serving symbol spaces and ready-interpreted meanings, leadership should touch - awake and activate individual's experiences, give sensations, and stimulate the feelings of the led, attract and overcome – i.e. inspire. This could also be called inspiration, or invitation – or seduction²⁰ – for the led to practice self-reflection and interpretation, creativity.

¹⁸ Smircich and Morgan, 1982.

¹⁹ De Monthoux 1993.

²⁰ Calás and Smircich, 1991

In order to stem up individual self-reflection, leadership – as a manifestation of organizational culture – should touch the fundamental feelings and experiences of human life, as Aaltio-Marjosola (1991) argues: *"The "games" that organizations play are not detached from meanings. Culture is always a game that is "serious", meaningful, for somebody. The serious game in organizations is played in the very heart of our culture and in the hearts of individual cultural carriers. To be truly cultural, our analysis of organizational culture should grasp something of the discrepancies of this world of love and hate, hope and despair, life and death."*²¹

In the complex and fragmented world people should be encouraged to find themselves values and meanings to which they rely want to attach themselves. If those meanings can be found in work and in organisations, the better the results are for all the parties.

This goes well together to three e's defining a fair process in blue ocean strategy: engagement, explanation and clarity of expectation²². Engagement means involving individuals in the strategic decisions. It communicates management's respect for individuals. Explanation means that everyone involved in an organisation should understand strategic decisions made as they are. It also allows employees to trust managers' intentions. Expectation clarity means that after a strategy is ready, managers communicated clearly expectations and rules of the strategy making.

Open Questions – A Step towards Real Values

In the area of design research, user-centred design methods are from its part a step towards blue oceans. The focus of user-centred design is on users and clients.

From the view of blue ocean strategy, the danger of user-centred design method occurs when information which has been got via a UCD method is keeping a product or a concept, which is under research, competing in a crowded red ocean. That is the case when information got from the field is concerning a specific product or a concept and its use. Such information might be for example information concerning an interface and its usability or aesthetics. Of course, that is highly valuable information for the manufacturer and further for the design team, but that is not about creating new uncompeteted markets. The competition will still happen in an old crowded red ocean.

The aim of blue ocean strategy is not trying to compete with the old competitors with a slightly or largely differentiated product or concept, but to create an all new one. That means a creation of new markets, clear blue oceans.

User-centred design techniques, which are searching general dreams and wishes of people are remarkably interesting from the perspective of blue ocean strategy making. A blue ocean coming true means that information gathered from a field of potential customers is read sensitively and concluded with new kind of meanings. An open question "What may a human being want?" ends up with a larger certainty in a clear blue ocean than a question "How should we differ our product to get it better in the eyes of a client than the ones of the competitors?" The attitude embedded in the first question has all possibilities for brand new markets. The other is ending up to the old competed ones.

²¹ Aaltio-Marjosola, 1991.

²² Kim and Mauborgne, 2005, 175-181.

Real challenges for creative forces

In today's world, challenges for creative forces as managers of meanings and value innovators are unlimited.

In an organisational level, constant interaction, communication and co-operation are central ones to be cherished. Openness to new ideas and teamwork are vital. Fair processes, motivation, trust and commitment are meaningful values. A great challenge of an organisation is to recognise the creative ideas.

In local level there exists plenty of serious problems to be solved; care of lonely and marginalised people, health services and education, day-care etc.

In national scale challenges in Western countries are in aging of populations, taxation politics, unemployment, etc.

Worldwide scale is the most challenging. The tragic happenings of near history; Katrina storm in the Gulf of Mexico 2005, the tsunami catastrophe in Asia 2004, the terror attacks of New York City and Washington 2001, Madrid 2004 and London 2005, have by now opened the eyes of the people in Western societies to realise a possibility of a catastrophe: Misfortunate things can happen anywhere to anyone.

Problems on the other side of the globe have been easy to forget. The hunger in Africa or violated human rights in another place has not bothered too much everyday life in the Western world. The possibility of terror and nature catastrophes can not be forgotten. They came so near. Living in an innocent world has ended. The Western life style has faced realities of the globe.

In a global scope, in the heart of new strategic thinking could in the best case be seen social responsibility coming true.

Understanding of the timeness of human being, the inevitable death, is the beginning of wiseness and understanding the life itself. That is a point where one starts to understand what is really significant and what is not. That idea shifts Nietzsche's metaphor of final ship-wreck. Creative forces as managers of meanings are as contextually sensitive human beings in the heart of changes. Creative forces are the motors and driving forces of change, courage seafarers at unknown seas heading to a solid ground.

Rise of Feelings of Empathy and Care

Alongside with the sorrow, fear and suspect, feelings of empathy and care about the other human beings have also recently strongly risen up again. Empathy means genuine care about others, compassion. Empathy could also be described as an emotion arisen when one recognises that s/he could her/himself be in the same situation as the fellow citizen is, and he is able to feel the pain of the fellow in distress.

Caring is about taking care about the others physical and mental well-being. In Western democracies people has trusted that the society takes care about the people, especially about the weakest ones.

The trend of the early 2000's was to bring social responsibility into discussion. Social responsibility was attached to several issues, also to design as socially responsible design, which was a good awakening to the multi-facial problems and challenges worldwide.

In Finland, as most of the Western countries, ageing of population brings along several challenges to the society in the future. A real world blue ocean strategy case of Finland would be to turn the fact of ageing of the population into an advantage. The central questions might be the following:

- How to secure equal possibilities for good health-care and education for every citizen?
- How to keep tax-flow sufficient?
- How to keep sufficient amount of working places in the country?
- How to design taxation system rewarding for entrepreneurs?
- How to keep industries investing to the country?

Discussion

Even though the context of this paper is design and design research, this paper is not claiming that the intertwining of strategy making and design practises in creativity and value- innovation is somehow unique and could not happen in other disciplines as well. The situation is similar for the other disciplines and professionals as well.

The second part of the picture can as well be any other discipline and profession, where creativity and creation of something new play a focal role in everyday practise. It could be as well engineering as it could be health-care sector or education. People think and act creatively despite their profession.

Concept of innovation is embedded a possibility for a positive improvement; easier use, better function, better life, etc. This paper has taken issues of creativity and innovation as positive matters. Of course, creativity and innovation could also be used for negative matters, for destroying and suffering. Those matters have been bordered away from this short exploration. It has presumed that creativity and innovation are aiming for good reasons.

Conclusions

The future is made with human resources – not natural resources. Creativity is an endless source. It is raw-material for innovative minds, managers of meaning, leaders, designers, etc. The creative forces are making things happen, making good thinking cometrue.

The blue ocean strategy of Kim and Mauborgne is a good example of an industrial management tool, which as a practical method is firmly intertwined and has remarkable similarities with methods and working practises of design processes.

The aim of blue ocean strategy making is as an idea old but still brand new. Its power lies in its idea of non-zero-sum game. A win of one is not away from the other. It has all the potential to make every party of the game satisfied. In Aristotle's words, in true value-innovation lies a potential for a good life.

The focus of blue ocean strategy making is in thinking about the human beings and their needs. That is a positive idea which in good cases can lead to ultimately good results, and also strengthen responsibility in individual, societal and worldwide level.

The future world needs collaboration and communication across and within borders of disciplines and professions as well as across the national borders - and a free flow of information.

It would be vital to head the use of creativity and blue ocean strategy making towards real problems of societies and populations, not only the ones of business. That is a huge challenge for the people in power; leaders, managers and decision-makers – both in business and politics.

Design research has lot to provide in terms of creativity research not only to the area of design practice but also to industries, organisations and societies struggling in global competition. By executing valid basic and applied research, design research area can fortify the strategic use of design from global to local level. Design research in the area of creativity is just one example of design research resulting in benefiting industries very currently in their seeking for new interfaces for competitiveness.

This paper stresses that design research as well as other areas of research on artistic practices play central roles in producing knowledge about creative work valid not only to own area of an artistic practice but also to other areas, industries and organisations.

Creative forces make the difference in the future. Their tools have emotional bases, understanding large wholes and their relation to even bigger wholes. One of the most central tools is creative forces' attitude and empathy for the world outside oneself.

Creativity is a constant element of any human action, also in above presented contexts of industrial strategy making and design. It is the motor of human action. The driving force of creativity may be passion for the new – and for creation itself. Happenings of creativity keep moving like waves in an ocean – endlessly.

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