

**THE INNOVATION ENTERPRISE: CREATIVE KNOW-HOW
AND DESIGNER CONCEPT
- FROM THE PERSPECTIVE OF THE COMPANY'S STRATEGY**

Introduction

According to the definition of innovation behind Schumpeter, this innovative concept is the source of a new product, a new production process or a new supply system. Such a vision, in her holistic legitimacy, is often reduced to the area of the enterprise's result and strategy. In that point of view, this subject of the following study is based on consideration, where the term "know-how" is understood as a technological factor of innovation, which is to directly strengthen the efficiency indicator. In this context, it should be emphasized that the creativity of the designer concept is directly related to the innovative approach to the economic model, allowing the creation of a new "business model".

An important issue in the following considerations is the concept of "innovative initiative", based on creative know-how and, above all, to what extent it becomes an element of real impact on improving the efficiency and results of the enterprise. It should also be noted that the tendency to diminish the role of creativity, caused by a misconception or attachment to the structure of innovation itself, impact results. In that case, the critic opinion is setting up of a lack of strategy or maybe not good building concept and marketing in the process of action with designer concept, mentioned above.

From that perspective of the company and managers, innovation remains the fruit of a global process and in that case is very important factor of creativity. And research is only one of the components that should be associated with the organization and strategy as a whole. Against this background, it seems interesting that companies tend to adopt "good practices" as a model or to duplicate

* *Kolegium KES, Szkoła Główna Handlowa w Warszawie (Poland), Université de Cergy Pontoise (France).*

previous concepts and projects, which, as a consequence, can lead to a reduction in the potential of the creative process itself and a directly related innovation mechanism.

Interestingly, the understanding of innovation in an enterprise focuses mainly on the description of expenditure on research and development, or adopted solutions, also on the issue of employment in research departments. However, controlling the effects is only included when monitoring changes in financial statements, such as increasing revenues and reducing costs.¹

It should be remembered that also when using the designer concept and assessing its effectiveness in measuring innovation activity for an enterprise, the methods used to evaluate investment projects are used. As a consequence, the innovation process itself is analyzed in the perspective of an investment decision, understood as an investment, incurred to obtain temporarily delayed benefits.² Undeniably important is the "a priori" identification of basic financial outlays in the anticipated process and, consequently, the chance to achieve the goal.³ It is important that in this understanding of innovation, it is also necessary to anticipate the extent of the risk and the resulting consequences.

The risk of a new, creative initiative remains a factor of positive and negative factors, which in consequence may bring results in these two areas.⁴ It should be remembered that in the perspective of this study, the statement about risk in the innovation process is also seen in the context of change, which, with different possible outcomes for the enterprise, is an important factor in «innovation based on new knowledge, so important when building an innovative project and design concept».⁵

Impact of know-how and creativity on company strategies

Analysis of the need for an innovative product, a marketing strategy based on creatively building a development path on the enterprise expansion market allows the analysis of needs and the distinction between a vision focused on "technology-based innovation" and a vision of "innovation built on a creative approach and use".

¹ Podręcznik Oslo, *Zasady gromadzenia i interpretacji danych dotyczących innowacji*, Komisja Europejska, OECD, MNiSW Warszawa 2005, p. 97-110.

² S. Wrzosek, *Ocena efektywności inwestycji*, Wydawnictwo UE Wrocław, 2008, p. 9.

³ M. Brzeziński, *Zarządzanie innowacjami technicznymi i organizacyjnymi*, Wydawnictwo Difin, Warszawa, p. 146.

⁴ B. Prusak, *Metody oceny projektów inwestycyjnych*, Zeszyty naukowe Politechnik Gdańskiej nr 573, Wydanie Ekonomia XXXIX, Gdańsk 2001.

⁵ P. Drucker, *Natchnienie i fart*, Studio Emka, Warszawa 2004, p. 125-150.

George Cox, president of «Design Council» already in 2005, in his study describing the interdependence of creativity and competitiveness in the field of British economy, notes the need to stimulate the company's efficiency in the area of innovation, so as to move away from building a mechanism of competitiveness by the price level and broadly understood production costs.⁶ In the conclusion of the Cox analysis we find the formulation of the need for high-quality innovation, which can be led by the factor of "creativity", allowing the transformation of ideas and R&D into competitive tools, thanks to the competence in the field of design and the product concept itself. The author describes the approach to the role of "know-how" and the impact of innovation in this way on building the company's strategy, which he confronts with the perspective of the historical approach to the British and French economics.

Board 1. French and british model innovation

French vision of innovation	British vision for innovation
innovation based on technology and research centers	innovation built on a creative approach and use
sector: high technologies	sector: media, multimedia, fashion, cinema, music, publishing houses, architecture, design.
key innovative factor: public and private sector research	key innovative factor: creativity
area of a large enterprise and enterprise creation strategy	small and medium enterprise area

Source: own study based on: Cox G, Cox Review of Creativity in Business: Building on the UK's strengths.

It should be emphasized that the concept of «know-how» and the associated «designer concept» discussed above, allows the company to exit the spiral of building its position through the above-mentioned price and service competitiveness, while expanding the quality of services, product proposal, efficiency and image of the company.

Undeniably, without a constructively built "innovation strategy" of the enterprise, the effort spent on improving the concept of the designer can be wasted in the process of acceptance and raising funds. «The problem is that the innovation performance of an enterprise is a derivative of an innovation system: a coherent structure and internally dependent processes that dictate the enterprise to analyze the problem and solutions, also synthesizing the idea to create a commercial proposal, product model and project selection for financing »⁷.

⁶ G. Cox, *Review of Creativity in Business*, The English Novel, London 2005.

⁷ G.P. Pisano, *Vous avez besoin d'une stratégie d'innovation*, Harvard Business Review, London 2016.

The issues discussed above, economist Gary P. Written analyzes on the example of the Corning company from the telecommunications and electronics sector, which has been successfully implementing projects based on sales and marketing strategies directly linked to the long-term innovation process for 160 years. It is one of the few enterprises with a centralized R&D center and, which is fundamental in the context of the impact of "know-how" on the strategy, invests in the production process, technologies and technical facilities. According to Pisano, Corning is a company implementing a plan to build competitiveness, based on "creative innovation", despite the current market tendency to favor subcontracting and individualization of a single production process.

It is interesting that the issue of interrelationships of innovation and the resulting strategy of the enterprise is a derivative of the decision of the system, which extent the enterprise invests in the technological innovation model, or how much in the creative, innovative «model business», as it is the case in the French innovation model, discussed above.

In the study "Requirements of global competitiveness of enterprises" in the scientific editors of R. Sobiecki and J.W. Pietrewicza, M. Poniatowska-Jaksch notes: "Strategic thinking is an approach and tool shaping the future of the organization by identifying sources of difficulties, variables that can bring about improvement of the situation and solving problems in the strategic dimension. This approach emphasizes the conditions that the new economy has started, based on entrepreneurship, in the field of knowledge creation, knowledge sharing, innovation and creativity, and in the use of information technology to develop and sell new products and services. The client is seen as a key determinant of strategic changes."⁸

The unquestionable influence of the creative factor discussed on the way of building the enterprise strategy was noted by P. Drucker, mentioned above, who believes that innovation and human capital of knowledge, understood in the following considerations as capital contained in the potential of the "designer concept", is the key to success, also enterprises.⁹

How do innovations build "added value" for a potential recipient?

An indispensable factor for dynamic and effective development is the innovation discussed above, based on the strategy seen in the perspective of actions at all stages of the enterprise's operation. Simply put, it is perceived as "(...) the driving

⁸ R. Sobiecki, J.W. Pietrewicz, *Requirements of global competitiveness of enterprises*, SGH publishing house, Warsaw 2014.

⁹ P. Drucker, *The age of social transformation*, Atlantic Monthly, 1994.

force of the modern economy, transforming ideas and knowledge into products and services".¹⁰ In this context, it should be emphasized that innovation based on creativity can improve the functioning of a potential recipient, improve the product or the services mentioned above, but it is not a separate asset.

In the perspective of the discussed issues, the example of "sustainable design", which is a designer concept and, consequently, an innovative product, in its strategy containing "added value" seems apt. It should be clarified that the term 'sustainable design' is a transposition of the term 'ecological design'. Proponents of this formulation define it as a project and, consequently, a product that guarantees the development of civilization, without any degradation of the natural environment. It is important that the overarching goal is to eliminate negative impact on the natural environment through an ecologically conscious conceptual process, then the production phase and, consequently, the material, an example of which is the use of renewable resources and minimizing environmental impact.

At the same time, research on sustainable development in the economic context conditions the development of enterprises on the basis of control over the level of ecological parameters in production and, above all, consciously "close to nature" ideas for the design or implementation of a product that complies with eco standards.¹¹ This approach to the production process allows, in the long term, to minimize pollution and protect resources. Interesting is the fact, according to research for the EC¹², that 80% of the factors affecting the life expectancy of a product is determined in the design phase. Hence the need for "ecologically sustainable innovation", where the design is dictated by the choice of material, storage, maintenance, dismantling or re-use in the long run, which creates the "added value" of the company's proposed strategy based on "creative innovation".

An example of opportunities that introduces an innovative approach to design as part of a sustainable development strategy is the European Union's regional program "Design and Innovation for Business Sustainability" (DIBS) 2009.¹³ Targeted to small and medium-sized local enterprises in the United Kingdom, whose premise is to raise awareness "Ecological design" among

¹⁰ P. Drucker, *The age...*, op. cit.

¹¹ S. Schmidheiny, *A Global Business Perspective on Development and the Environment*, MIT Press, Cambridge 1992.

¹² A. de Winter, J.A.G. Kals, *Environmental Aspects of Sheet Metal Forming*, Eindhoven University of Technology, 1994.

¹³ *Competing in the Global Economy: The Innovation Challenge*, Department of Trade and Industry, London 2003.

small-scale production companies, in its program forecasts, assumes a reduction in carbon dioxide emissions and a reduction of waste with simultaneous economic growth in the long run. The DIBS plan provides, as mentioned above, an innovative reformulation in the field of product design: packaging optimization, extension of product usability and service costs. The team supporting the program's activities is also intended to support the entrepreneur in choosing ecological materials for production, introducing marketing changes in relation to the proposal of the concept of "sustainable design".

According to Alison McFadyen, manager of the program discussed above: "(...) the initial goal was to provide advice and assistance to 695 companies in South East England. To date, about 450 of them have participated in workshops, these companies have reduced the cost of energy consumed and have become more economical in terms of proposed prefabricated elements and generally understood transport costs, which in consequence allowed to save jobs and in the long run be environmentally friendly."¹⁴

Summarizing, in reference to the EU guidelines and program implementation discussed above, one should mention the initiatives of the Polish sector of the Ministry of the Environment and the implementation of the program, which is included in the assumptions of the sustainable development strategy and broadly understood action for promoting ecology in business. The introduction of «DesignEvo» is intended to support companies in the field of "ecological design" and an innovative approach to the design phase of new devices, which in the long run is a strategy for the company, which through innovation is to create the "added value" of the product.

«(...) in the design phase, many factors must be taken into account so that the product is both ecological and has the possibility of commercial success»¹⁵ - emphasized Agnieszka Kozłowska-Korbicz from the Ministry of the Environment responsible for the DesignEvo project.

The company's benefits resulting from the designer concept and groundbreaking innovation

The vision of enterprise innovation, in accordance with the Europe 2020 strategy, emphasizes the need for easier access to markets, in which a factor of competitiveness based on creative "know-how" is necessary. At the same time, in the EU recommendations relevant to the sector, we find the need for

¹⁴ *Methodological Insights into the Scientific Development of Design Guidelines for Accessible Urban Pedestrian Infrastructure*, „Journal of urban technology” 2019.

¹⁵ Global Compact Yearbook Poland, 2014.

joint research initiatives and technology transfer within the EU to support the mentioned creative factor. To quote J Sozański: "The accepted, acceptable model of competition is the pursuit of entrepreneurs to increase profits by offering the most favorable conditions to the consumer."¹⁶

An important fact in the discussed issues is an element that innovations based on creative «know-how» attract both followers and potential recipients. The example of Apple products proves that the issue of intellectual property of an enterprise is not a sufficient obstacle here to prevent in the process of imitating the concept of the designer and subsequent reproduction of the product itself. It is important that the strategy discussed above, introducing innovations to the market and its "added value" is the initial success of the company. In the long term, it is the ability to develop and further creatively develop the original concept of the designer that brings lasting benefits. To this end, enterprises implement innovative projects and benefit from technology transfer within the EU common market, expanding the spectrum of knowledge.

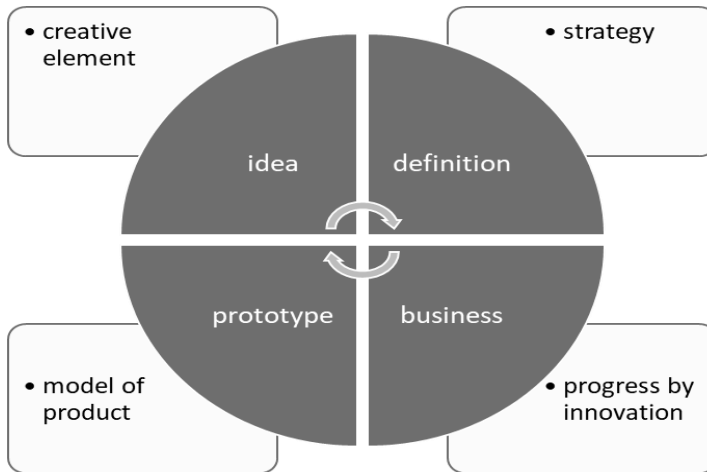
Board 2. The knowledge spectrum in business model process

The knowledge spectrum of the company, acquired from innovation
knowledge of a specific product used to create new or complementary products
knowledge to be used in business operations refers to new product development processes and research results on more efficient ways of operating
pioneer knowledge, i.e. knowledge that has the potential to open new business areas
knowledge as a value that can be a product or service for other company

source: own study based on: James P. Andrew and Harold L. Sirkin, *From idea to profit*, Mt Biznes, 2008.

It is important in this context that enterprises 'early followers of' creative 'know-how' also generate benefits by using previously developed R&D facilities and related investments, lower risk costs of an innovation-based strategy and greater product stability on the market. In this context, the relationship between the benefits of an enterprise, following the introduced innovation, and the way of adopting an existing business model seems interesting. One can mention here, behind Pisano: architectural innovations based on innovative «know-how», such as Kodak and Polaroid products, but also the benefits of «usage-based innovations», for example the new generation BMW 3 series.

¹⁶ J. Sozański, *Prawo Unii Europejskiej*, Wydawnictwo PWP „Juris” Sp.Zoo, Warszawa-Poznań 2010.

Figure 1. **Interrelationship diagram**

Source: own elaboration, based on innovate design process.

It is worth emphasizing in the discussed analyzes, first of all on the example of the innovation of European companies, that in the context of the European Commission studies and EU legislation we can read: "Competition is the best stimulator of economic activity, because it guarantees the widest opportunity to conduct business. An active competition policy conducted on the basis of the Treaties establishing the communities facilitates the continuous adaptation of demand and supply structures to technical developments. Through the interplay of decentralization mechanisms of decisions taken, which results in a stable improvement of living and employment standards in EC member states. (...)" From this point of view, competition policy is the right means to develop the individual and collective needs of the whole of society."¹⁷ To sum up, in the context of the discussed benefits, EU companies, the aspect of good corporate social responsibility of CSR, developed as a result of the "innovative product idea" or "innovative service", is undeniably "in plus" for the company due to the "added value" generated and discussed above.

At the Apple manufacturer, the effort of an innovative approach with a positive use of the "creative know-how" factor discussed above, we can observe in the product proposal strategy easier to use in relation to competition, as well as optimizing the website, also through the ideas of an innovative way

¹⁷ K. Hope, *Annual Report on European SMEs 2014/2015*, SMEs start hiring again, European Commission, 2015, p. 3-5.

of using software. The company's advantage is included in the renewed "creative" marketing proposal, but at the same time on consistent consistency within the product area, identified with the brand, based on a "design concept" other than competitive sense.

A type of innovation that enables an enterprise to develop product creatively

According to the classification proposed by R.A. Webber innovations can be divided into three categories: routine, forced, resulting from opportunities. «Routine innovations» are small changes made in the product area that are designed to maintain its level of attractiveness. "Forced innovations", on the other hand, are changes introduced by enterprises in crisis, aimed at improving efficiency; they are aimed at bringing the enterprise out of the phase of adverse results. On the other hand, "innovations resulting from the opportunity" are undertaken by thriving companies on the market that have sufficient investment funds to renew the existing marketing offer or supplement it with other products.

At this point, it seems important to understand the need to connect a creative factor that allows, with a favorable technological, organizational and financial process of the company, to develop the offer, service and understood as "par excellence" product.

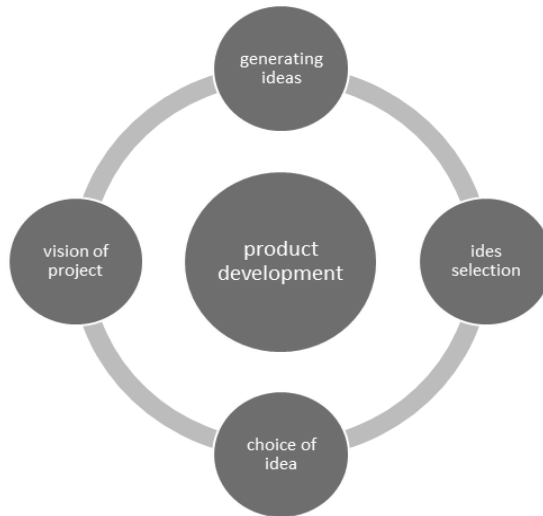
Analyzing by P. Drucker: "innovation is a special tool for entrepreneurs, with the help of which they make change an opportunity to start a new business or provide new services"¹⁸. It is important in this context that "innovation does not have to be technical, it does not even have to be something material". The definition of innovation should also be quoted, which was included in the "Innovative Economy Operational Program", and where innovation is seen as: "introducing into the enterprise practice a new or significantly improved solution in relation to a product (good or service), process, and marketing or organization".¹⁹

It should be emphasized that the introduction of innovative changes is associated with the risk factor mentioned above. Consequently, "creative product development" can be adaptive or planned within the company's strategy. Adaptive innovations belong to the group of changes forced and carried out under time pressure, within the limited funding of the project. However it seems to be important that this type of innovation, as a strategic element, allows the product with a higher risk factor to be marketed, including proposals based on 'creative know-how'.

¹⁸ P. Drucker, *Innowacja i przedsiębiorczość. Praktyka i zasady*, Państwowe Wydawnictwo ekonomiczne, Warszawa 1992.

¹⁹ more in this subject: www.pi.gov.pl

Figure 2. New product development process in the company's strategy



Source: E. Michalski, *Marketing podręcznik akademicki*, PWN, Warszawa 2003, s. 205 – 206.

Innovation, based on the "creative idea" or concept of the designer allows for effective actions in the area of "generating ideas", when building a product development strategy and is a force leading to change, allowing the generation of profit for the company. It should be noted that in the context of product development, the innovation factor is assessed by consumers and is directly related to product perception on the market, and consequently the broadly understood level of consumption. Consequently, the assumed product development in the sphere of the designer's innovative concept is the result of the level at which the recipient places the given creative innovation and the time he devotes to the purchasing decision:

- level one: changes in the area of marketing proposal are known to the recipient, the product is recognized quickly
- level two: a wider offer of using a given product, not requiring a long time of familiarization
- level three: completely new products with no analogues in the market area, the longest time to be know

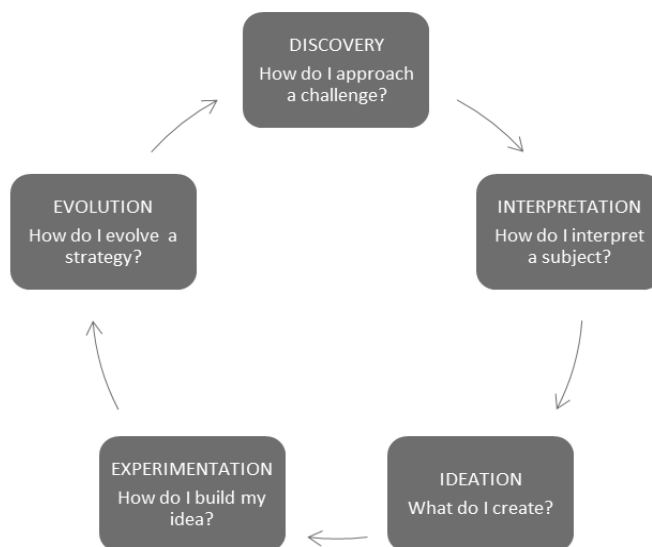
In the analysis carried out, it is important that the Oslo's book notes that an innovative enterprise is one that has implemented at least one innovation.²⁰

²⁰ Podręcznik Oslo, *Zasady gromadzenia...*, op.cit., p. 61.

And the definition of the innovation itself remains the one which is a new factor in the assessment of a given unit and covers the period of the last 3 years.²¹ In the context of the factor influencing the creative concept of the designer in question, it is interesting that Sosnowska, Kłopotek, and Łobejko consider a company with an innovative profile as an intelligent entity that continuously generates and implements innovations. What is important in the perspective of this study, which is recognized by buyers due to the high degree of modernity and competitiveness.²²

Mentioned authors mention the most important parameters of an innovative enterprise: permanent progress acts to support creation, creative team stuff, means having a team of creators and innovators ensuring a high level of enterprise innovation.²³

Figure 3. **The five phases of the design proces**



Source: own elaboration, based on Harvard Business Review, 2018.

At the same time, the approach of interchangeably or equivalent treatment of innovation and entrepreneurship originates from the views of Schumpeter, mentioned at the beginning, who in his theory formulated entrepreneurship

²¹ E. Stawasz, *Innowacje a mała firma*, Wydawnictwo Uniwersytetu Łódzkiego, Łódź 2005, p. 133.

²² Ibidem, p. 164.

²³ A. Sosnowska, S. Łobejko, A. Kłopotek, *Zarządzanie firmą innowacyjną*, Difin, Warszawa 2000, p. 13.

on the basis of introducing specific changes of an innovative nature, which in their intention are aimed at creative development of the product.

In the context of understanding the innovative product development strategy, classification criteria, including innovation based on a creative factor, are important. The following can be distinguished: "functional innovations" that meet unprecedented social needs, "innovation of subject", means implying new areas and products, also based on innovative "know-how"; also "technological", following the definition of Schumpeter, understood as the implementation of a new way of improving and modernization of the production process, 'organizational', improving work organization, and ecological, resulting from the needs of environmental protection.²⁴

The consequences of innovation and their breakdown into strategic and tactical should be taken into account. Importantly, in the following study, tactical innovations include those that indicate current changes occurring in the process of product development, production technology or work organization, and their assumption is to stimulate economic efficiency, in a broader context the effectiveness of the enterprise.²⁵

Board 3. Innovation development area

Type of Innovation	Classification criterion
Functional, subject-related, technological, organizational, ecological	use
Strategy	Range
Radical, improving production	Innovative factor
Creativity	New factor

Source: own analysis, based on: J. Penc, *Innowacje i zmiany w firmie*, Placet, 1999; M. Zastempowski, *Marketing innovation of Polish Small and Medium Enterprise*, ResearchGate, 2018; C. Freeman, *The Economics of Industrial Innovation*, MIT Press, Cambridge 1986; B. Illeczo, *Podstawy typologiczne ogólnej teorii innowacji*, 1979; E. Stawasz, *Przedsiębiorstwo innowacyjne, Innowacje i transfer technologii - Słownik pojęć*, red. K.B. Matusiak, PARP, Warszawa.

It is worth emphasizing that ground-breaking innovations are subject to the same economic laws as market laws. Creative know-how with the designer concept is one of the best mechanisms currently that responds to the needs of evolution, exploration and response to consumer demand, while constructively developing the company.

²⁴ J. Penc, *Transformacja i sterowanie rozwojem przedsiębiorstwa. Zasady działania, warunki sukcesu.*, Agencja Wydawnicza Placet, Warsaw 1999, p. 144.

²⁵ M. Zastempowski, *Uwarunkowania budowy potencjału innowacyjnego polskich małych i średnich przedsiębiorst*, Wydawnictwo Naukowe UMK, Toruń 2010, p. 61.

Undeniably, the innovative activity of enterprises in the area of "generating ideas" or searching for the "added value" of a marketing proposal is sometimes specific and its analysis difficult, due to the wide field of interpretation of the creative factor itself and its impact on the result of the introduced innovation. The concepts of 'creative know-how' and designer's concepts are used relatively recently in the process of building a business model for an enterprise, hence the definition of the process of product creation or development is in this study particularly associated with the creative features of innovation.

The adopted analysis that innovation based on creative know-how and a strategy directly related to the designer concept is a good direction of enterprise development has been confirmed by the broader context of market governance mechanisms and based on the experience of companies that successfully introduce innovative products.

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Summary

One of the most important factor on the development in business, when we analyze this subject from perspective of creative process impact, is an innovative factor. The factor of creativity means in this study, the role of development by a new product and a new concept, done by designer.

Important in discussed context is meaning of the term "know-how" and how does it been understood, for example as a technological factor of innovation, which is to directly strengthen the efficiency indicator. Therefore, creative know-how and designer concept, perceived from the perspective of the company's strategy, seems to be an indispensable factor for dynamic and effective development.

In consequence my reflections around the subject of the role the innovation enterprise is mainly motivated by the interest carried by the rules of the economic market, where designer's concepts are used relatively recently in the process of building a business model for an enterprise, hence the definition of the process of product creation

or development is in this study particularly associated with the creative features of innovation.

The interest of research is to analyze this process of influence between creative factor and product result or his strategy's effect. Previous experiences and academic background can influence an aspect of creative know-how in innovation activities and enterprise's development process.

In this presentation, I will try to focus how to connect business plan and the value of creative element in development of competitive proposition. The goal is to analyze how to describe such criteria for selecting appropriate knowledge of innovation structure to specific object of creative concept.

INNOWACYJNE PRZEDSIĘBIORSTWO: KREATYWNE KNOW-HOW I KONCEPCJA PROJEKTANTA – Z PERSPEKTYWY STRATEGII FIRMY

Streszczenie

Jednym z najważniejszych czynników rozwoju biznesu, gdy analizujemy ten temat z perspektywy wpływu procesu twórczego, jest czynnik innowacyjny. Czynnik kreatywności oznacza w tym badaniu zakres roli rozwoju nowego produktu i nowej koncepcji wykonanej przez projektanta.

W omawianym kontekście ważne jest znaczenie terminu „know-how” i sposób jego rozumienia, przykładowo jako technologiczny czynnik innowacji, który ma bezpośrednio wzmocnić wskaźnik wydajności. W konsekwencji, kreatywna wiedza i koncepcja projektanta, postrzegana z perspektywy strategii firmy, wydaje się być niezbędnym czynnikiem dynamicznego i skutecznego rozwoju.

W związku z tym moje refleksje na temat roli przedsiębiorstwa innowacyjnego, są głównie motywowane zainteresowaniem wynikającym z reguł rynku gospodarczego, gdzie koncepcje projektanta są stosowane stosunkowo niedawno w procesie budowania modelu biznesowego dla przedsiębiorstwa, stąd definicja procesu tworzenia lub rozwoju produktu jest w tym badaniu szczególnie związana z kreatywnymi cechami innowacji.

Celem badań jest analiza tego procesu wpływu między czynnikiem twórczym, a wynikiem produktu lub efektem jego strategii. Wcześniejsze doświadczenia i wiedza akademicka mogą wpływać na aspekt kreatywnego know-how w zakresie działań innowacyjnych i procesu rozwoju przedsiębiorstwa.

W prezentowanym tekście postaram się skoncentrować na połączeniu planu biznesowego i wartości omawianego elementu kreatywnego w zakresie rozwoju konkurencyjnej oferty firmy. Celem jest przeanalizowanie zagadnienia, i próba odpowiedzi, jak opisać dane kryteria wyboru odpowiedniego zakresu wiedzy o tematyce struktury innowacji do konkretnego obiektu koncepcji kreatywnej.

