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THE JOURNEY FROM CREATIVE IDEATION TO ORGANIZATIONAL INNOVATION AND ENTREPRENEURIAL VENTURES: A RESEARCH NOTE

A JORNADA DA IDEAÇÃO CRIATIVA PARA INOVAÇÃO ORGANIZACIONAL E EMPREENDIMENTOS EMPRESARIAIS: UMA NOTA DE PESQUISA

LA JORNADA DE LA IDEACIÓN CREATIVA HACIA LA INNOVACIÓN ORGANIZACIONAL Y EMPRENDIMIENTOS EMPRESARIALES: UNA NOTA DE INVESTIGACIÓN

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ABSTRACT

This research note examines the multifaceted journey from the inception of a creative idea to its manifestation as organizational innovation and entrepreneurial ventures. Moving beyond traditional administrative perspectives, the study employs a multidisciplinary framework grounded in philosophy, semiotics, and phenomenology to map the flow of creation. The author identifies a sequential process that begins with a problem—acting as the necessary catalyst—and progresses through inspiration, imagination, creativity, and innovation, ultimately culminating in entrepreneurship. For instance, the initial problem stage is explored through the phenomenological methods of Husserl and Merleau-Ponty to achieve a presuppositionless understanding of the phenomenon. Inspiration is viewed through Bergson's vitalism and Peirce's concept of abduction—the logical leap required for new ideas. The note further distinguishes creativity (the generation of ideas) from innovation (their practical and efficient application), noting that entrepreneurship serves as the critical bridge for translating these into tangible economic and social value. By integrating these philosophical and managerial insights, the research offers a holistic model for understanding how novel ideas become concrete, socially validated practices.

Keywords: Creativity. Innovation. Entrepreneurship. Peircean Semiotics. Phenomenology. Organizational Management.

RESUMO

Esta nota de pesquisa examina a jornada multifacetada desde a concepção de uma ideia criativa até sua manifestação como inovação organizacional e empreendimentos empresariais. Transcendendo perspectivas administrativas tradicionais, o estudo emprega um framework multidisciplinar fundamentado em filosofia, semiótica e fenomenologia para mapear o fluxo da criação. O autor identifica um processo sequencial que começa com um problema—atuando como o catalisador necessário—e avança através da inspiração, imaginação, criatividade e inovação, culminando ultimamente no empreendedorismo. Por exemplo, o estágio inicial de problema é explorado através dos métodos fenomenológicos de Husserl e Merleau-Ponty para alcançar uma compreensão sem pressupostos do fenômeno. A inspiração é vista através do vitalismo de Bergson e do conceito de abdução de Peirce—o salto lógico necessário para novas ideias. A nota ainda distingue criatividade (a geração de

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ideias) de inovação (sua aplicação prática e eficiente), observando que o empreendedorismo serve como a ponte crítica para traduzir esses elementos em valor econômico e social tangível. Ao integrar esses insights filosóficos e gerenciais, a pesquisa oferece um modelo holístico para compreender como ideias inovadoras se tornam práticas concretas e socialmente validadas.

Palavras-chave: Criatividade. Inovação. Empreendedorismo. Semiótica Peirciana. Fenomenologia. Gestão Organizacional.

RESUMEN
Esta nota de investigación examina el viaje multifacético desde la concepción de una idea creativa hasta su manifestación como innovación organizacional y empresas emprendedoras. Trascendiendo perspectivas administrativas tradicionales, el estudio emplea un marco multidisciplinario fundamentado en filosofía, semiótica y fenomenología para mapear el flujo de la creación. El autor identifica un proceso secuencial que comienza con un problema—actuando como el catalizador necesario—y avanza a través de la inspiración, imaginación, creatividad e innovación, culminando finalmente en el emprendimiento. Por ejemplo, la etapa inicial del problema se explora a través de los métodos fenomenológicos de Husserl y Merleau-Ponty para lograr una comprensión sin presupuestos del fenómeno. La inspiración se ve a través del vitalismo de Bergson y del concepto de abducción de Peirce—el salto lógico requerido para nuevas ideas. La nota además distingue creatividad (la generación de ideas) de innovación (su aplicación práctica y eficiente), señalando que el emprendimiento sirve como el puente crítico para traducir estos elementos en valor económico y social tangible. Al integrar estos conocimientos filosóficos y gerenciales, la investigación ofrece un modelo holístico para comprender cómo las ideas novedosas se convierten en prácticas concretas y socialmente validadas.

Palabras clave: Creatividad. Innovación. Emprendimiento. Semiótica Peirceana. Fenomenología. Gestión Organizacional.

1 INTRODUCTION

The journey from creative ideation to organizational innovation and entrepreneurial ventures Competitive environments (Abakar & Çelik, 2024; Anderson *et al.*, 2014; Hassan *et al.*, 2019; Vreede *et al.*, 2012. Creativity is typically understood as the generation of novel and useful ideas (Anderson *et al.*, 2014; Upadhayay *et al.*, 2024), often stemming from imagination and inspiration (Michaud, 2021; Le *et al.*, 2017). Innovation, on the other hand, involves the successful implementation, adoption, and dissemination of these creative ideas into new products, services, processes, or business models (Anderson *et al.*, 2014; Hussain & Wahab, 2021). Entrepreneurship serves as a critical bridge, translating these creative ideas and innovations into tangible value within organizations (Shalley *et al.*, 2015; Shefiu, 2019; Agbi & Ganiyu, 2021; McFarlane, 2016; Edwards-Schachter *et al.*, 2015).

The journey from creative ideation to organizational innovation andCreativity and innovation are fundamental to organizational success, particularly in dynamic and c entrepreneurial ventures is a complex process that necessitates a supportive organizational context and strategic management (Bharadwaj & Menon, 2000; Hassan *et al.*, 2019). Organizational creativity is not merely an aggregation of individual creative acts; it also involves organizational systems designed to foster and facilitate creativity (Bharadwaj & Menon, 2000). Research highlights the importance of individual characteristics like confidence, intellectual abilities, and perseverance for individual innovativeness, coupled with work environments that are challenging yet psychosocially safe (West, 2001). At the team level, factors such as clear objectives, high participation, and commitment to excellence are crucial for creativity and innovation (West, 2001; Reiter-Palmon & Harms, 2018).

Imagination is a critical precursor to creativity, enabling the conceptualization of possibilities that extend beyond existing realities (Thompson, 2017; Michaud, 2021). Scholars suggest that organizational creativity can be viewed relationally, moving beyond an exclusive focus on individual minds to encompass emergent, shared, and unpredictable interactions (Thompson, 2017). Inspiration further enriches this process, contributing to both the novelty and usefulness dimensions of creativity (Le *et al.*, 2017). This inherent link means that fostering imagination and inspiration within an organization can directly cultivate a more creative workforce (Michaud, 2021; Le *et al.*, 2017).

The distinction between creativity and innovation is subtle yet crucial. Creativity involves the generation of a new idea, while innovation involves its practical application (Lomak, 2021; Anderson *et al.*, 2014). Innovation requires not only novelty but also relevance,

usefulness, and efficiency in its implementation (Lomak, 2021). This transition from idea to implementation often faces challenges within organizations. Organizations, by their very nature, can be averse to change, even when dedicated to creativity as a business (Lahlou & Beaudouin, 2017). This creates a paradox: while global competition demands innovative products and services, the very size and complexity of organizations can inhibit the creativity needed to invent them (Chu *et al.*, 2004).

To reconcile this innovation paradox, organizations must integrate both individual and organizational mechanisms for creativity (Bharadwaj & Menon, 2000). This includes fostering an organizational culture that influences creativity and innovation positively (Hassan *et al.*, 2019; Liu, 2024). An innovative culture supports creativity by encouraging experimentation, risk-taking, and learning from failure (Dellova & Tian, 2024). Effective leadership plays a pivotal role by sharing decision-making, encouraging imagination, soliciting ideas, and rewarding pioneering approaches (Mumford *et al.*, 2012; Kittilaksanawong, 2016). Such leadership fosters an environment where employees feel empowered to engage in creative endeavors, even if these deviate from established plans (Zhao *et al.*, 2025).

Entrepreneurship acts as a driving force in this ecosystem. It involves the practice of starting new organizations or revitalizing existing ones (Agbi & Ganiyu, 2021; McFarlane, 2016). Entrepreneurial activity is deeply intertwined with creativity and innovation, as entrepreneurs often leverage new ideas and their implementation to create economic value and drive growth (Shefiu, 2019; McFarlane, 2016; Edwards-Schachter *et al.*, 2015; Juliana *et al.*, 2021). This is evident in sectors such as the digital entrepreneurship landscape, where content creators and start-ups rely heavily on creativity as the initial spark and innovation for successful implementation (Mariah & Hernawan, 2025). Entrepreneurial teams are also recognized as essential for entrepreneurial discovery, expanding the traditional focus on individual decision-makers (Harper, 2008).

Risk is an inherent aspect of entrepreneurship, particularly in the context of new ventures, where opportunities often emerge from specialized knowledge and concerns for rent appropriation and information asymmetry are prevalent (Janney & Dess, 2006). However, traditional risk measures may not fully capture these nuances, leading to an illusion of greater risk-taking (Janney & Dess, 2006). Furthermore, genetic factors may influence an individual's propensity for entrepreneurial activity, suggesting a complex interplay between innate predispositions and environmental factors (Nicolaou & Shane, 2009).

The management of creativity and innovation in organizations requires a nuanced approach. This includes understanding that creativity and innovation are cognitive and nebulous concepts, making them difficult to assess through traditional research methods (Wielewicki & Roda, 2018). However, the increasing interest in creativity in management is driven by its importance for the innovation process (Wielewicki & Roda, 2018). Tools like creativity workshops can be instrumental in fostering innovation by encouraging imaginativeness, dynamism, and autonomy across all levels of an organization (Polewsky & Will, 1996).

The continuous evolution of technology and globalization further emphasizes the need for organizations to innovate constantly to remain competitive (Vreede *et al.*, 2012). This necessitates the identification of challenges and opportunities, the exploration and definition of new solutions, and their implementation in a dynamic environment (Abakar & Çelik, 2024). Employee creativity positively impacts an organization's ability to foster innovation and influences organizational learning, contributing to more innovative, sustainable, and smarter productivity in the Industry 4.0 era (Dellova & Tian, 2024). Diversity, Equity, and Inclusion (DEI) initiatives can also significantly enhance organizational innovation and creativity by promoting equal opportunity and an inclusive environment (Selvi P M & Rajendran, 2025).

Ultimately, the successful transition from creativity—fueled by imagination and inspiration—to innovation and entrepreneurship within organizations depends on a multifaceted approach that includes supportive leadership, a nurturing organizational culture, effective management of creative processes, and the strategic embrace of entrepreneurial spirit to convert novel ideas into tangible value (Mumford *et al.*, 2012; Udwadia, 1990; Birdie, 2018; Kittilaksanawong, 2016; Sofijanova *et al.*, 2019).

2 LITERATURE REVIEW

The introduction provided in the preceding section examines the creative and innovative process through an administrative-organizational lens, tracing the path from conceptualization to implementation—specifically, the entrepreneurial development of the creative object for market entry. This discourse builds upon the foundation established in the article 'From Creativity to Innovation in Organizations' (Laruccia, 2009).

Furthermore, it is implicit that this process is characterized by continuous feedback loops, whether between stages or within a single phase, a concept extensively addressed in Systems Theory.

In this journey—spanning from initial creativity to entrepreneurship—the process is preceded by the concept of the 'problem,' which serves as the catalyst for creation or problem-solving, ultimately culminating in implementation through the entrepreneurial act. Thus, we can identify a flow consisting of the problem, inspiration, imagination, creativity, innovation, and implementation; a process that has been a subject of ongoing philosophical debate.

From a semiotic perspective (within a Peircean phenomenological framework), this flow follows a specific structural logic: the transition from the problem to creativity is governed by aesthetic patterns; creativity itself involves technical patterns; and the stages of development and/or entrepreneurial execution are characterized by ethical patterns, as summarized in Figure 1.

Table 1

Philosophical Mapping of the Innovation and Entrepreneurial Thought Process

Process Stage	***Relevant Philosophers & Currents***	***Key Works / Concepts***	***Philosophical Function in the Process***
PROBLEM (Observation/ Association)	Edmund Husserl (Phenomenology) Maurice Merleau-Ponty (Phenomenology of Perception) Aristotle (Metaphysics) C.S. Peirce (Phenomenology/Semiotics)	Logical Investigations (Husserl, 1900/1901) Phenomenology of Perception (Merleau-Ponty, 1945) Metaphysics, Book VII (Aristotle) Collected Papers, Vol. 1-2 (Peirce, 1931-1935)	Husserl/Merleau-Ponty: Provide the method of phenomenological reduction to analyze how objects are given to consciousness, free from presuppositions. Aristotle: Offers the framework of substance and accidents to categorize and relate observed entities. Peirce: Introduces Firstness—the study of pure qualia and immediate feeling as the primordial phenomenological material preceding analysis.
INSPIRATION (Images/Perception)	Henri Bergson (Vitalism) Gilles Deleuze (Difference Philosophy) David Hume (Empiricism, Associationism)	Matter and Memory (Bergson, 1896) Difference and Repetition (Deleuze, 1968)	Bergson/Deleuze: Conceptualize intuition and the virtual as non-rational sources of creative

	C.S. Peirce (Abduction/Semiotics)	A Treatise of Human Nature (Hume, 1739-1740) Collected Papers, Vol. 5 (Peirce, 1934)	ideas, opposing pure intellect. Hume: Establishes associationism as the psychological principle linking ideas (resemblance, contiguity, cause/effect). Peirce: Defines nascent Abduction—the logical leap of forming an explanatory hypothesis from surprising or disconnected facts.
INSIGHT (Mental Representation)	Plato (Idealism) Immanuel Kant (Transcendental Idealism) Karl Popper (Critical Rationalism) C.S. Peirce (Fixation of Belief/Secundity)	Theaetetus (Plato, ~369 BCE) Critique of Pure Reason (Kant, 1781) The Logic of Scientific Discovery (Popper, 1934) The Fixation of Belief (Peirce, 1877)	Plato: Models insight as anamnesis(recollection) of pre-existing ideal forms. Kant: Describes the a priori synthesis of concepts and intuitions that structures understanding. Popper: Frames insight as a bold conjecture or hypothesis that precedes testing. Peirce: Theorizes Secondness—the moment of resistance and reaction where a hypothesis becomes a "mental fact," leading to an initial fixation of belief.
CRITIQUE/ANALYSIS (Identified Gap)	René Descartes (Rationalism) Friedrich Nietzsche (Perspectivism) Michel Foucault (Archaeology of Knowledge) C.S. Peirce (Fallibilism/Deduction)	Meditations on First Philosophy (Descartes, 1641) On the Genealogy of Morality (Nietzsche, 1887) The Order of Things (Foucault, 1966) Collected Papers, Vol. 7-8 (Peirce, 1958)	Descartes: Provides the method of systematic doubt to scrutinize the foundations of a belief. Nietzsche/Foucault: Offer tools for the deconstruction of values and the analysis of the historical a priori or "regime of truth" underlying an idea.

			Peirce: Combines Deduction (explicating the necessary consequences of a hypothesis) with Fallibilism (the principle that any belief could be wrong), grounding critique in logic and humility.
CREATIVITY (Practical Contribution)	John Dewey (Pragmatism) Hannah Arendt (Political Theory) Bruno Latour (Actor-Network Theory) C.S. Peirce (Pragmatism/Terceity)	Art as Experience (Dewey, 1934) The Human Condition (Arendt, 1958) We Have Never Been Modern (Latour, 1991) How to Make Our Ideas Clear (Peirce, 1878)	Dewey: Frames ideas as instruments for problem-solving within lived experience. Arendt: Distinguishes Labor, Work, and Action, placing creative making (work) in the human realm. Latour: Views creativity as assembling networks of human and non-human actors. Peirce: Defines Pragmatism (meaning lies in conceivable practical effects) and Thirdness(the mediating, generalizing principle that translates an idea into a communicable form or operable rule).
INNOVATION (Development)	Martin Heidegger (Philosophy of Technology) Herbert Marcuse (Critical Theory) Bernard Stiegler (Philosophy of Technology) C.S. Peirce (Agapism/Creative Evolution)	The Question Concerning Technology(Heidegger, 1954) One-Dimensional Man (Marcuse, 1964) Technics and Time, 1 (Stiegler, 1994) Evolutionary Love (Peirce, 1893)	Heidegger: Analyzes innovation as Gestell(Enframing), a mode of revealing that challenges nature. Marcuse/Stiegler: Critically examine the one-dimensional logic and pharmacological nature (cure/poison) of technological systems. Peirce: Proposes Agapism or creative evolution—the cosmological principle that growth and complexity advance through "sympathetic

			love" and spontaneous generativity.
ETHICAL REFLECTION (Identified Gap)	Hans Jonas (Ethics of Technology) Emmanuel Levinas (Ethics as First Philosophy) Byung-Chul Han (Critical Social Theory) C.S. Peirce (Critical Control/Logic as Ethics)	The Imperative of Responsibility (Jonas, 1979) Totality and Infinity (Levinas, 1961) The Burnout Society (Han, 2010) The First Rule of Logic (Peirce, 1898)	Jonas: Formulates an ethics for the technological age based on responsibility toward future generations. Levinas: Bases ethics on the face-to-face encounter and infinite responsibility for the Other. Han: Diagnoses the pathologies of achievement and positivity in late-modern society. Peirce: Defines Critical Control—the ethical self-regulation of the thinker, where logic itself is an ethical obligation to think well and pursue truth.
ENTREPRENEURSHIP (Implementation)	Karl Marx (Historical Materialism) Max Weber (Sociology) Joseph Schumpeter (Economics) C.S. Peirce (Community of Inquiry/Habit)	Capital, Vol. I (Marx, 1867) The Protestant Ethic and the Spirit of Capitalism (Weber, 1905) Capitalism, Socialism and Democracy(Schumpeter, 1942) Collected Papers, Vol. 7 (Peirce, 1958)	Marx: Analyzes entrepreneurship as transformative praxis within material and social conditions. Weber: Describes the spirit of capitalism and the cultural drivers of economic action. Schumpeter: Theorizes the entrepreneur as the agent of creative destruction. Peirce: Ground implementation in the Community of Inquiry (social validation of truth) and the formation of stable, effective Habits as the final logical interpretant of thought.

Source: Prepared by the authors.

This Figure maps distinct but complementary philosophical functions onto each stage of the creative-entrepreneurial process.

1. *Problem Stage*: Husserl and Merleau-Ponty provide the foundational method for a presuppositionless description of the phenomenon (the “problem” as it appears), while Peirce's Firstness captures its raw, qualitative immediacy before intellectual processing. Aristotle adds a classical ontological framework for categorization.
2. *Inspiration Stage*: Bergson and Deleuze valorize the non-conceptual, intuitive wellspring of ideas. Hume offers a mechanistic, psychological account of how ideas connect. Peirce's crucial contribution is formalizing this jump as Abduction, a logical operation that is the only source of new ideas.
3. *Insight Stage*: Plato and Kant model the moment of understanding from idealist and transcendental perspectives. Popper frames it as a testable conjecture. Peirce adds the phenomenological dimension of Secondness (the brute “fact” of the new idea) and the psychological process of initial belief fixation.
4. *Critique Stage*: Descartes provides a rigorous method for foundational doubt. Nietzsche and Foucault enable a deep historical and genealogical critique of the idea's underpinnings. Peirce integrates this with formal logic (Deduction) and the essential scientific attitude of Fallibilism.
5. *Creativity Stage*: Dewey's pragmatism insists on connecting ideas to practical consequences. Arendt situates creative “work” in the human world. Latour describes its networked nature. Peirce's Pragmatic Maxim operationalizes this, and his Thirdness describes the stage of mediation and generalization necessary for practical application.
6. *Innovation Stage*: Heidegger, Marcuse, and Stiegler offer profound critical lenses on the essence and societal impact of technological development. Peirce's Agapism provides a unique, affirmative metaphysical principle that frames innovation as part of a universe tending toward growth and connectedness through “love.”
7. *Ethical Reflection Stage*: Jonas and Levinas provide robust ethical frameworks for responsibility toward the future and the Other. Han diagnoses contemporary ethical pathologies. Peirce's Critical Control internalizes ethics as the self-discipline of thought, making good thinking itself an ethical imperative.
8. *Entrepreneurship Stage*: Marx, Weber, and Schumpeter offer the seminal socio-economic analyses of capitalist enterprise and innovation. Peirce completes the epistemological cycle by anchoring the implementation and validation of ideas in the Community of Inquiry and the formation of sustainable Habits, ensuring the process is

socially grounded and oriented toward establishing stable, truth-approximating practices.

The specific value of C.S. Peirce is his provision of a unified semiotic-pragmatic-logical system that runs through all stages—from Firstness to Habit—offering a continuous, process-oriented philosophical language for the entire journey from vague perception to concrete, socially-validated practice.

2.1 PROBLEM STAGE AND HUMAN EXPERIENCE

On the beginning of process showing above, the problem stage: Husserl and Merleau-Ponty provide the foundational method for a presuppositionless description of the phenomenon (the “problem” as it appears), while Peirce's Firstness captures its raw, qualitative immediacy before intellectual processing. Aristotle adds a classical ontological framework for categorization.

Edmund Husserl’s explanation of the return to 'the things themselves' (*zu den Sachen selbst*) and the method for a presuppositionless description can be found in several foundational works (Husserl, 2013).

The self-referential nature of phenomenology is a prerequisite for the science of transcendental subjectivity. As Husserl argues, this elevates the field beyond a simple phenomenological psychology—which often bypasses critical epistemological problems—positioning it as a rigorous philosophical framework.

2.2 TERESA REED-DOWNING (1990) EXPLAIN HUSSERL PRESUPPOSITIONLESS PHILOSOPHY

Husserl moved from a static to a genetic phenomenology precisely in order to take account of temporality and relate knowledge to the *process* of knowing. The fundamental question, therefore, in the final analysis, is the possibility of a philosophical account of the phenomenon of learning. A significant example of Husserl's engagement with this issue occurs in his account of intentionality and the epoché in *Ideas I*, which begins describing the phenomenological attitude from within the natural attitude, in order to prepare for the actual adoption of the former (p.149).

2.3 REED-DOWNING CONTINUING ON ARGUMENTS THAT HUSSERL

The idea that “one can really understand something only by doing it” is, after all, not a farfetched idea in terms of human experience; it is most farfetched for a philosophy bent on objective rather than experiential proof. But then, to justify the approach of experiential proof (*Evidenz*), “objectivity” must be redefined to include “subjective” elements, i.e., phenomenological analysis must be applied to philosophy itself—and this is “self-referential consistency.” Thus, the infinity of the task in no way prohibits a functional account of learning *as such*—i.e., a descriptive account of transcendental experience. The breakthrough to transcendental experience is motivated by the process of questioning, and—since we are the questioners—the possibility of transcendental experience must be already present; the transcendental subject is the one who learns (p.149-150).

While Husserl focused on “pure” consciousness, Merleau-Ponty argued that we are first and foremost embodied beings already in the world. Departing from Husserl’s focus on “pure” consciousness, Merleau-Ponty emphasized that humans are, at their core, embodied subjects inextricably linked to their environment. He famously contended that a complete reduction is unattainable because our “being-in-the-world” (être−au−monde) is an inescapable reality. Instead of treating the body as a mere object, he introduced the concept of body-subjectivity, where the body acts as a pre-reflective anchor that “knows” the world through movement and perception before conscious thought occurs. Ultimately, this perspective establishes the primacy of perception, suggesting that meaning is not found in static objective facts but is continuously born within an “unfinished” landscape of experiential possibilities (Merleau-Ponty, 2013).

Phenomenology is an attempt to describe the basic structures of human experience and understanding from a first person point of view, in contrast to the reflective, third person perspective that tends to dominate scientific knowledge and common sense. *Phenomenology* calls us to return, as Husserl put it, “to the things themselves.” By “things” (*Sachen*) Husserl meant not real (concrete) objects, but the ideal (abstract) forms and contents of experience as we live them, not as we have learned to conceive and describe them according to the categories of science and received opinion. *Phenomenology* is thus a descriptive, not an explanatory or deductive enterprise, for it aims to reveal experience as such, rather than frame hypotheses or speculate beyond its bounds (Carman, 2013, VIII).

In that regard, philosophical problems, particularly those concerning existence, perception, and knowledge, have been central to the works of Aristotle, Edmund Husserl, and

Maurice Merleau-Ponty. These thinkers each offered distinct approaches to understanding human experience and the nature of reality, often building upon or diverging from preceding philosophical traditions (Alamyar, 2024).

Aristotle, for instance, addressed fundamental issues of causality, ethics, and metaphysics, offering solutions such as the four causes and virtue ethics. His methodology involved a comprehensive framework for explaining any phenomenon, emphasizing what something is made of (material cause), what defines its structure (formal cause), what brought it into being (efficient cause), and its purpose (final cause or *telos*) (Studtmann, 2011; Whyman, 2017; Hursthouse, 2007; Peraita, 2018; Curzer, 1995). For Aristotle, the soul was not a separate entity but the form or organizing principle of a living body, intrinsically and functionally integrated as one organism, a concept known as hylomorphism. This perspective was foundational for his biological and medical thought, influencing Western science for millennia. He viewed biological regularities as occurring “for the most part” (*hos epi to polu*), seeing exceptions not as failures but as interferences with a goal-directed process.

Edmund Husserl initiated phenomenology as a philosophical tradition focused on the study of the meaningful structure of human experience (Petropoulos, 2021). His “pure” or “transcendental” phenomenology aimed to resolve the problem of subjective experience by investigating the structures of consciousness and intentionality (Cerbone, 2014). Husserl's work emphasized non-intentional consciousness and its inevitable conjunction with embodiment, though he differentiated between two ways of understanding the living body (Lanfredini, 2014). He also developed a framework for mapping the relations between formal ontology, regional ontology, and phenomenology (Kinkaid, 2024).

Maurice Merleau-Ponty, building upon Husserl's foundational work, further developed phenomenology, particularly emphasizing the embodied nature of perception and the pre-reflective experience of the world (Moran, 2013; Cerbone, 2014; Morçöl, 2005; Pangborn, 2010). Merleau-Ponty's contribution is often seen as an attempt to overcome Cartesian dualism by articulating a phenomenology and ontology of the “flesh” (*la chair*) (Moran, 2013; Pangborn, 2010; Lanfredini, 2014). The separation of mind and body, asserting that consciousness is inherently embodied and situated within the world (Lanfredini, 2014; Keto & Foster, 2020). This contrasts with the Cartesian view that posits a distinct, non-physical mind controlling a mechanical body. Merleau-Ponty's concept of intertwining or chiasm (*le chiasme*) articulates the inextricable connection between the perceiving subject and the perceived world (Moran, 2013). He focused on the relatedness of signification and

intentionality, particularly in the context of pre-linguistic or non-conceptual sense. Merleau-Ponty also assimilated phenomenological temporality into the phenomenal body, elaborating on the dynamic temporality within perception (Shen, 2021). His work suggests that human experience is not merely an abstract mental process but is deeply intertwined with the body's interaction with its environment (Poulsen & Thøgersen, 2011; Keto & Foster, 2020).

Despite their differences, both Husserl and Merleau-Ponty, along with Martin Heidegger, are considered central figures in phenomenology, which investigates consciousness and existence as experienced from a first-person perspective (Morçöl, 2005; Walters, 1994; Cerbone, 2014). This approach contrasts with objectivist epistemologies that posit an outer world of mind-independent objects and define truth as a correspondence between words and these external objects (Parnas & Bovet, 1995). Phenomenology, in its original sense, focuses on the project and methodology of understanding “lived experience” (van Manen, 2017). It explores how the meaningful structure of human experience influences diverse disciplines from health studies to political science (Petropoulos, 2021). The ongoing dialogue between analytical philosophy and phenomenology highlights common concerns, particularly regarding subjectivity and the first-person perspective (Zahavi, 2007).

The philosophical problem of the mind-body relationship, which captivated Descartes, is extensively addressed by these phenomenologists (Bizzari, 2017). Although Descartes argued for a categorical bifurcation between the immaterial mind (*res cogitans*) and the corporeal body (*res extensa*), this framework inadvertently gave rise to the problem of interaction, Merleau-Ponty's embodied phenomenology offers an alternative perspective. This embodied cognition suggests that our minds, experiences, and sense of self are inextricably shaped by our physical, living bodies interacting with the world. This view aligns with modern frameworks that reject a strict mind-body division, seeing the mind as an emergent process of a brain, body, and environment in constant interaction.

Ultimately, these philosophical inquiries contribute to a more holistic understanding of humanity, moving beyond purely reductionist or computational models by emphasizing the integration of consciousness, intentionality, and embodiment in human experience (Morçöl, 2005; Poulsen & Thøgersen, 2011). The insights gleaned from these philosophical traditions continue to inform contemporary discussions across various fields, from cognitive science to artificial intelligence (Asada, 2019; Brier, 2012; Morçöl, 2005).

On the beginning of this process, the problem stage: Husserl and Merleau-Ponty provide the foundational method for a presuppositionless description of the phenomenon (the

"problem" as it appears), while Peirce's Firstness captures its raw, qualitative immediacy before intellectual processing. Aristotle adds a classical ontological framework for categorization.

2.4 INSPIRATION ON PHILOSOPHY

Inspiration, as discussed within philosophy, transcends a simple moment of sudden insight, encompassing diverse conceptualizations rooted in metaphysical, epistemological, and semiotic frameworks. Philosophers such as Henri Bergson, Gilles Deleuze, David Hume, and C.S. Peirce has approached this phenomenon from distinct perspectives, each shedding light on its nature, origins, and implications (Crockett, 2008).

Henri Bergson's philosophy, particularly his concept of "vitalism", posits inspiration as an expression of the *élan vital*, a non-mechanistic, temporal flow of life force (Mead, 1907; Crawley, 1914). Bergson challenged the mechanistic interpretations of mental life, arguing against the idea that psychic states possess quantifiable aspects, as explored in his work *Time and Free Will* (Pitkin, 1911). His views suggest that experience is continuously changing, emphasizing that philosophy should be molded on experience itself (Crawley, 1914). Inspiration, in this context, is not merely a cognitive process but an unfolding of this vital impulse, enabling novel perceptions that extend beyond the spatialized intellect (Mead, 1907). This aligns with his critique of Einstein's theory of relativity concerning the fundamental character of time, differentiating between measurable time and lived time (Carr, 1922; Carr, 1923). Reviewers of Bergson's work, such as George H. Mead summarized his doctrine of the *élan vital* as a study of development, where embryological origins and evolutionary conditions, despite their diversity, lead to essentially homologous structures (Mead, 1907). Foster P. Boswell, reviewing Bergson's *Mind Energy*, noted Bergson's characteristic philosophical attitude and empirical method in addressing psychological problems (Boswell, 1921). This vitalist perspective views inspiration as intimately connected to life's continuous creation and evolution, an idea that resonated during the early 20th century, influencing debates in the philosophical world (Carr, 1922).

Gilles Deleuze, deeply influenced by Bergson, reconfigures inspiration through his philosophy of difference and repetition (Robinson, 2009). For Deleuze, inspiration does not arise from representation but rather from encounters with the virtual, where thought is compelled into creation by intensities and "signs" (Deleuze, 2003). This approach is often described as "post-structuralist, post-modern, post-Spinozist, post-Nietzschean", placing

Deleuze's method at the core of contemporary thought (Deleuze, 2003). His work, often in collaboration with Félix Guattari as seen in *A Thousand Plateaus* has been influential in developing a “rhizomatic” understanding of concepts, where connections are non-hierarchical and multi-directional (Robinson, 2009; Gray, 2021). Within this framework, inspiration is a dynamic process emerging from a “power of the false”, challenging established truths and creating new realities (Scannell, 2014). It is tied to a form of “political vitalism”, suggesting that radical politics emerges from these differential relations rather than fixed identities (Muldoon, 2014). The distinction between being inspired “by” and being inspired “to’ is also relevant here, indicating that inspiration can be both an evoked state and a motivational force towards creation (Thrash & Elliot, 2004).

David Hume's empiricism grounds inspiration in associative mechanisms, primarily through custom, contiguity, similarity, and cause-effect relationships (Baldwin, 1905). Hume denied necessary connections between ideas, suggesting that “inspiration” would manifest as an unusually vivid or fruitful concatenation of impressions governed by habit and imagination. In his view, knowledge originates from sensory experience, and mental processes are fundamentally driven by the association of ideas, which are faint copies of impressions (Baldwin, 1905). The field of analytical thinking also identifies deduction, induction, and abduction as fundamental ways the mind moves from premises to conclusions (Dussart, 1990). Hume's perspective aligns with the broader historical shift in psychology towards empirical observation over pure introspection, as detailed in the sketch of the history of psychology (Baldwin, 1905).

C.S. Peirce, a founder of pragmatism and semiotics, locates inspiration within the process of “abduction” (Toscano, 2006, preface, xii), “…Peirce, for whom hypothetical construction (or, more precisely, abduction) was the lifeblood of our cosmogonic inquiries” (Toscano, 2006, p.197). Abduction is described as an instinctive, fallible, yet norm-governed inference to the best explanation (Dussart, 1990). Within Peirce's triadic semiotics, inspiration manifests as a spontaneous interpretant responding to a dynamic object via a representamen, thereby initiating inquiry. This means that inspiration is not arbitrary but rather a logical, albeit intuitive, step in forming hypotheses. Peirce's framework examines the problem of individuation, connecting it to the work of Gilles Deleuze and Gilbert Simondon (Toscano, 2006), that explains

Peirce’s iterative model, whilst also providing an escape from the specious alternative between autonomy and heteronomy, remains bound to a cumulative understanding of the

operations of individuation which is essentially uni-directional and mono- dimensional. Peirce's philosophy of habit ultimately presupposes the essentially undifferentiated character of the preindividual, whether as pure multiplicity or homogeneity, together with a seemingly inevitable, and ultimately teleological, progression to differentiated order. (Toscano, 2006, p.151).

The psychological construct of inspiration is characterized by evocation, motivation, and transcendence (Thrash *et al.*, 2010). It is a motivational state that energizes the actualization of creative ideas (O'Grady & Richards, 2011). This process is critical in diverse fields, from scientific scholarship (Vasconcelos *et al.*, 2017) to design creativity (Hou & JingyuChen, 2023; Song *et al.*, 2024) and even customer engagement in areas like livestream shopping (Avramenko, 2013).

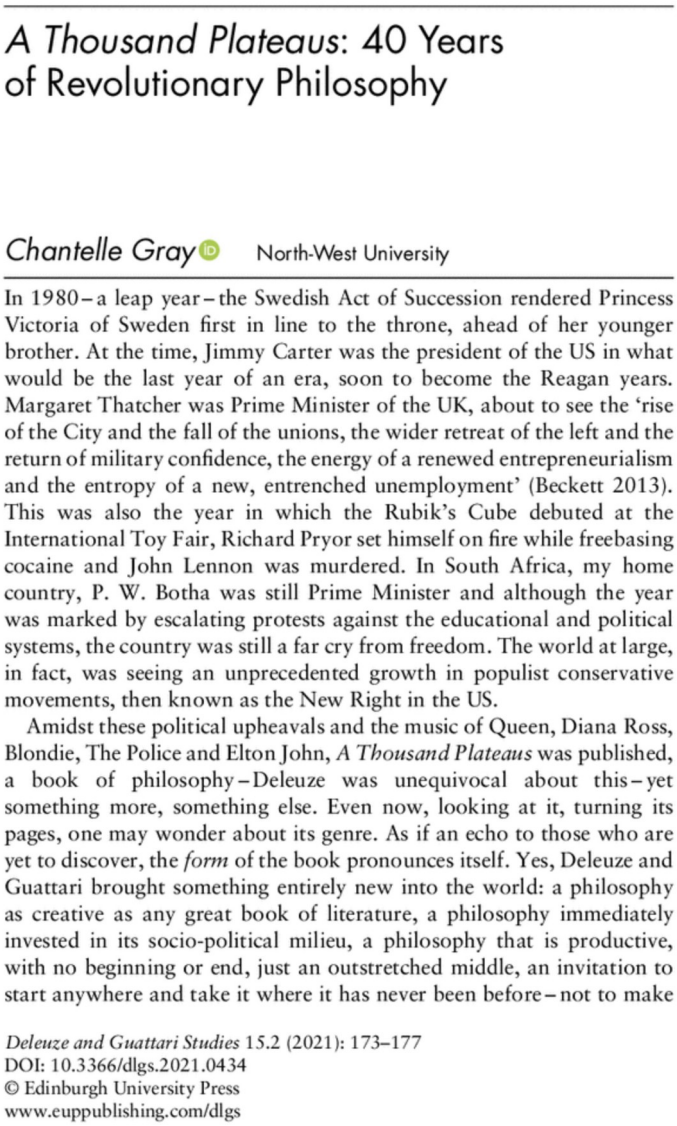
The results discussed indicate that inspiration, in the multiplicity of its manifestations, is not confined to the domain of personal life and is often experienced in organisational settings. This outcome contributes to an argument for studying inspiration in an organisational context rather than just as a more generalised phenomenon experienced by individuals (Avramenko, 2013, p.126).

Across these philosophical perspectives, inspiration is consistently understood as neither mystical nor arbitrary. Instead, it is immanently structured, whether by Bergson's duration, Deleuze's differential relations, Hume's associative habits, or Peirce's semiotic logic (Crockett, 2008). Psychological research further defines inspiration as a complex construct, distinct from other motivational states like positive affect, and capable of predicting creative output (Thrash *et al.*, 2010; Thrash & Elliot, 2004; O'Grady & Richards, 2011).

The creative process often involves a combination of prolonged effort and sudden insights, where inspiration acts as a bridge between ideas and their actualization (O'Grady & Richards, 2011). Even in modern contexts, such as the role of inspiration in organizational settings (Peterson, 2020) or its connection to information-seeking behaviors in creative fields (Latham *et al.*, 2018), these foundational philosophical discussions provide a rich theoretical backdrop for understanding this multifaceted phenomenon. The interplay between external stimuli and internal cognitive processes is key to unlocking inspirational thinking.

Figure 1

Abstract of A Thousand Plateaus: 40 Years of Revolutionary Philosophy



A Thousand Plateaus: 40 Years of Revolutionary Philosophy

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In 1980 – a leap year – the Swedish Act of Succession rendered Princess Victoria of Sweden first in line to the throne, ahead of her younger brother. At the time, Jimmy Carter was the president of the US in what would be the last year of an era, soon to become the Reagan years. Margaret Thatcher was Prime Minister of the UK, about to see the 'rise of the City and the fall of the unions, the wider retreat of the left and the return of military confidence, the energy of a renewed entrepreneurialism and the entropy of a new, entrenched unemployment' (Beckett 2013). This was also the year in which the Rubik's Cube debuted at the International Toy Fair, Richard Pryor set himself on fire while freebasing cocaine and John Lennon was murdered. In South Africa, my home country, P. W. Botha was still Prime Minister and although the year was marked by escalating protests against the educational and political systems, the country was still a far cry from freedom. The world at large, in fact, was seeing an unprecedented growth in populist conservative movements, then known as the New Right in the US.

Amidst these political upheavals and the music of Queen, Diana Ross, Blondie, The Police and Elton John, *A Thousand Plateaus* was published, a book of philosophy – Deleuze was unequivocal about this – yet something more, something else. Even now, looking at it, turning its pages, one may wonder about its genre. As if an echo to those who are yet to discover, the *form* of the book pronounces itself. Yes, Deleuze and Guattari brought something entirely new into the world: a philosophy as creative as any great book of literature, a philosophy immediately invested in its socio-political milieu, a philosophy that is productive, with no beginning or end, just an outstretched middle, an invitation to start anywhere and take it where it has never been before – not to make

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This image, though without a description in the source, is related to A Thousand Plateaus, a work by Deleuze and Guattari, which further exemplifies the "rhizomatic connections" and complex interrelations of concepts in Deleuze's philosophy.
Source: (Gray, 2021).

This image, though without a description in the source, is related to *A Thousand Plateaus*, a work by Deleuze and Guattari, which further exemplifies the "rhizomatic connections" and complex interrelations of concepts in Deleuze's philosophy (Gray, 2021).

In conclusion, the philosophical discourse on inspiration moves beyond a simple definition to explore its deep connections with fundamental aspects of reality, knowledge, and human creativity. From Bergson's vital impulse to Deleuze's differential encounters, Hume's associative psychology, and Peirce's abductive reasoning, each philosopher contributes a

vital layer to the understanding of inspiration as a complex, yet structured, process central to both thought and innovation.

2.5 INSIGHT AND CREATIVITY ON PHILOSOPHY

Philosophical discourse has extensively explored the concepts of insight and creativity, delineating various perspectives that range from transcendental idealism to sociomaterialist interventions. Key philosophers such as Plato, Immanuel Kant, Karl Popper, Charles S. Peirce, John Dewey, Hannah Arendt, and Bruno Latour have offered distinct frameworks for understanding these complex phenomena (Runco, 2014).

Plato's Idealism views insight primarily as a form of recollection, or anamnesis, where learning is the process of remembering innate knowledge of eternal Forms (Obsieger, 2020; Franklin, 2009; Araujo, 2018). This perspective suggests that creative acts are not truly novel creations but rather the rediscovery or re-accessing of pre-existing truths (Toomey, 2022). The paradox of Meno, which questions how one can search for what one does not know, is addressed through this theory, positing that knowledge is already within us (Obsieger, 2020; Franklin, 2009). Recent research has even explored evolutionary anamnesis, decoupling the metaphysical claim of soul immortality from the epistemological insight that learning can involve accessing latent capacities (Toomey, 2022).

Immanuel Kant's Transcendental Idealism shifts the focus of insight and creativity to the inherent structures of human cognition (Politis, 1997; Kaag, 2014). For Kant, insight arises from the mind's active constitution of experience through a priori concepts and categories, such as space and time (Politis, 1997). Creativity, in this view, is deeply intertwined with the power of judgment and the ability to synthesize sensory data into coherent experience (Summa, 2016). Kantian philosophy suggests that analytic cognition is connected to insight, providing a fuller account of how knowledge of necessary truths is possible through a priori reasoning, distinct from traditional platonism or conventionalism (Hanna, 1998; Yuen, 2024).

Karl Popper's Critical Rationalism frames creativity and insight within the context of scientific discovery and falsification. Popper maintained that science evolves through a mechanism of bold conjectures subjected to rigorous critical testing. Insight, in this paradigm, involves the generation of novel, testable hypotheses that are not derived inductively but rather emerge as imaginative leaps. Creativity is therefore characterized by conjectural thinking, where ideas are put forth to be critically examined and potentially falsified, rather than justified (Poltronieri, 2018).

Charles S. Peirce, a central figure in American pragmatism, offers a nuanced understanding of insight and creativity through his semiotic theory and categories of Firstness, Secondness, and Thirdness (Di Gregori, 2018; Laruccia & Cusciano, 2025; Smith, 2005; Turino, 2014; Baron, 2021). Peirce's concept of “fixation of belief” describes how inquiry moves from doubt to stable belief, with creativity often manifesting through abductive reasoning (Poltronieri, 2018; Barrena, 2019). Abduction, or retroduction, is the process of forming explanatory hypotheses from surprising phenomena, representing a logical jump that goes beyond mere induction or deduction (Barrena, 2019). This “logic of discovery” is a core component of scientific and philosophical creativity (Poltronieri, 2018).

Peirce's phenomenological categories further illuminate these processes (Turino, 2014; Bodie & Crick, 2014):

- Firstness refers to immediate feeling, quality, or possibility, representing novelty and spontaneous flashes of insight without relation to anything else. This can be seen as the raw, unanalyzed feeling of an idea before it is fully formed (Turino, 2014).
- Secondness involves brute fact, reaction, and actuality, where one thing acts upon another. In the context of creativity, this might represent the collision of an idea with reality, or the resistance encountered in trying to implement a novel concept (Turino, 2014).
- Thirdness embodies mediation, representation, and habit, linking Firstness and Secondness. It involves laws, generalizations, and signs, crucial for interpreting and developing creative ideas into coherent structures or theories (Turino, 2014; Brier, 2021). The semiotic process, or semiosis, is continuous and involves the growth of signs, underpinning the development of creative thought and communication (Smith, 2005; Brier, 2021).

John Dewey, another prominent pragmatist, grounds insight and creativity in experimental reconstruction and problem-solving within lived experience (Di Gregori, 2018). For Dewey, creativity is not an isolated mental event but an integral part of reflective inquiry, arising from the interaction between an individual and their environment to overcome problematic situations (Di Gregori, 2018). This transactional view emphasizes the practical consequences and social dimensions of creative action (Di Gregori, 2018).

Hannah Arendt's Political Theory connects insight and creativity to the human capacity for natality and plurality. Creativity, in Arendt's framework, is the ability to initiate something

new and unprecedented through political action and speech (Harter, 2011). This perspective highlights the public and communal aspects of creative endeavors, where individuals come together to bring forth new realities (Harter, 2011).

Across these diverse philosophical traditions, creativity is not merely an obscure power but a complex phenomenon involving various cognitive mechanisms and external interactions (Summa, 2016). Some philosophers distinguish between constitutive creativity, which involves constructing theoretical equipment, and depictive creativity, focused on thought experiments (Yi, 2018). Insight, often described as overcoming fixation, is crucial for problem-solving and generating novel ideas (Cunningham & MacGregor, 2016). Mental operations such as application, analogy, combination, and abstraction contribute to creative cognition, forming an ordinal scale of innovation (Welling, 2007).

The contemporary understanding of creativity integrates psychological and sociological dimensions, defining it as an intentional configuration of cultural and material elements that is unexpected for a given audience (Godart *et al.*, 2020). This holistic approach considers individual cognitive processes, environmental factors, and the role of audiences in recognizing and valuing creative output (Godart *et al.*, 2020). Furthermore, philosophical perspectives have increasingly recognized the interdisciplinary nature of creativity, drawing connections between philosophy, psychology, and even entrepreneurship to promote innovation (Leite *et al.*, 2024). The concept of “discovery” is also increasingly integrated into definitions of creativity, emphasizing the bringing into being of new possibilities (Martin & Wilson, 2017).

Ultimately, the philosophical understanding of insight and creativity has evolved from passive reception to active, situated, and often collective meaning-making, embracing transcendental constitution, abductive logic, experimental reconstruction, political initiative, and networked emergence as fundamental aspects of these processes.

2.6 INNOVATION AND ENTREPRENEURSHIP IN PHILOSOPHICAL DISCOURSE

Philosophical inquiry into innovation and entrepreneurship extends beyond mere economic utility, framing these concepts as fundamental modes of human agency, world-building, and ontological transformation. While traditional business literature focuses on market disruption, philosophical discourse examines the underlying structures of “the new” and the ethical, social, and metaphysical implications of bringing possibilities into existence (Swedberg, 2000). By drawing on the works of thinkers like Joseph Schumpeter, Martin

Heidegger, Friedrich Nietzsche, and contemporary theorists, we can delineate a framework that views innovation as a manifestation of human freedom and entrepreneurship as a specific way of "being-in-the-world". "I define a corporate entrepreneur as a person (or sometimes a team of persons) in an existing corporation who examines potential new market opportunities" (Kierulff, 1979, p.6)

The core of innovation lies in the transition from potentiality to actuality. Friedrich Nietzsche's philosophy of the Übermensch and the "will to power" provides a radical foundation for the entrepreneurial spirit. For Nietzsche, creativity is an act of self-overcoming and the transvaluation of values. Innovation, in this sense, is not just technical improvement but a courageous departure from established norms and "herd" thinking, representing the individual's power to impose new meanings upon reality (Nietzsche, 2005; Spinosa *et al.*, 1997).

In contrast, Martin Heidegger's critique of technology warns of the "enframing" (Gestell) of modern innovation, where the world is viewed merely as a "standing reserve" for human exploitation. However, Heidegger also points to the "poetic" or "disclosing" nature of human action. Entrepreneurship can be interpreted through this lens as historical disclosure —the ability to change the way a culture understands itself by introducing new practices or artifacts that open up a previously concealed "clearing" of possibilities (Spinosa *et al.*, 1997; Koellinger, 2008).

The bridge between philosophy and economic theory is most famously articulated by Joseph Schumpeter. His concept of "Creative Destruction" describes the essential process of innovation where new structures incessantly destroy old ones from within (Schumpeter, 2013). Philosophically, this echoes the Hegelian dialectic, where progress necessitates the negation of the status quo.

The entrepreneur, for Schumpeter, is not merely a "manager" but a visionary figure characterized by: (1) The Dream and the Will: The desire to found a private kingdom or a dynasty; (2) The Impulse to Conquer: The will to succeed for the sake of success itself, rather than hedonistic utility; and (3) The Joy of Creating: The satisfaction derived from getting things done or simply exercising one's energy and ingenuity (Schumpeter, 1983).

John Dewey's pragmatism offers a framework where innovation is seen as an experimental response to "problematic situations." In this view, entrepreneurship is a form of social inquiry. It is not an isolated genius's flash of insight but a transactional process between

the agent and the environment (Di Gregori, 2018). Innovation is thus validated by its ability to reconstruct experience and improve the “lived world” of the community.

Hannah Arendt’s concept of natality—the capacity to begin something new—further elevates innovation to a political and existential duty. For Arendt, every act of “starting” is a miracle that interrupts the automatic processes of history (Harter, 2011). Entrepreneurial innovation, when viewed as an act of natality, becomes a way for individuals to assert their plurality and initiate changes that reshape the public sphere.

Contemporary philosophical discussions on innovation emphasize Responsible Research and Innovation (RRI). This perspective suggests that because innovation fundamentally alters the human condition and the environment, it must be guided by ethical foresight (Schomberg & Hankins, 2019). Beyond the mere pursuit of capital, the entrepreneur is recast as a moral actor accountable for the ontological shifts triggered by their innovations. This paradigm necessitates a transition from reactive oversight toward proactive ethical architecture, guaranteeing that technological progress is inherently synchronized with ecological balance and collective social values.

Ultimately, the philosophy of innovation and entrepreneurship reveals that these activities are deeply human endeavors. They represent the synthesis of intellectual insight (the ability to see what is not yet there) and practical courage (the willingness to act upon that vision), serving as the primary drivers of cultural and material evolution.

3 FINAL CONSIDERATIONS

The trajectory analyzed in this research note—spanning from the initial perception of a problem to its materialization as economic and social value through entrepreneurship — highlights a multidimensional flow that defines modern organizational survival. This journey from creativity to innovation is not merely a linear sequence of administrative tasks but a profound ontological shift, grounded in rigorous philosophical, semiotic, and phenomenological foundations.

3.1 SYNTHESIS OF THEORETICAL CONTRIBUTIONS

The core of this study lies in the integration of Charles S. Peirce’s semiotic-pragmatic-logical system as a unifying language for the innovation process. By mapping the transition through the lenses of Firstness, Secondness, and Thirdness, we have identified three critical normative pillars: (a) Aesthetic Patterns: Which govern the “problem-to-creativity” phase.

Here, phenomenological reduction (as proposed by Husserl and Merleau-Ponty) allows for a presuppositionless encounter with the phenomenon, capturing its qualitative immediacy; (b) Technical Patterns: Defining the creative act itself, where the generation of novel ideas must be balanced with technical relevance, utility, and systemic efficiency. (c) Ethical Patterns: Which become paramount during entrepreneurial implementation. In this stage, the entrepreneur acts as a moral agent, ensuring that "world-disclosing" innovations are aligned with societal well-being and sustainability.

3.2 ORGANIZATIONAL AND MANAGERIAL IMPLICATIONS

From a managerial perspective, this research underscores that innovation is the practical and efficient implementation of creativity. Organizations often fail not for a lack of ideas, but due to a failure in the "entrepreneurial bridge." To overcome the innovation paradox —where organizational complexity stifles the very inventiveness required for competition— leadership must foster a "culture of imagination." This involves creating psychosocially safe environments that encourage risk-taking and abductive reasoning (the "logical leap" described by Peirce).

3.3 ETHICAL AND PHILOSOPHICAL STEWARDSHIP

Ultimately, the entrepreneur is reimagined not as a mere profit-seeker, but as a steward of reality. The shift from reactive, ex-post regulation to proactive, ex-ante ethical design is essential. By embedding ethical patterns into the very architecture of innovation, the entrepreneurial act becomes a transformative praxis that addresses contemporary material and social conditions with responsibility.

3.4 LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

While this research note establishes a robust theoretical framework, it also opens several avenues for further scholarly inquiry:

- Empirical Validation of the Flow Model: Future studies should apply the "Aesthetic-Technical-Ethical" triad to specific case studies in high-tech industries or social enterprises to measure how these patterns manifest in real-world decision-making.
- The Role of Artificial Intelligence in the Semiotic Flow: A critical area for future research is the impact of Generative AI on the "Imagination" and "Creativity" stages. Can AI

perform true “abduction” in the Peircean sense, or is it limited to the technical recombination of existing patterns?

- Cross-Cultural Ethical Patterns: Comparative research is needed to investigate how “Ethical Patterns” in the entrepreneurial stage vary across different cultural and regulatory environments, particularly regarding the global challenge of sustainability.
- Neuro-Phenomenology of Innovation: Further interdisciplinary work could link the phenomenological perception of “problems” with neuroscientific findings on cognitive load and “aha!” moments, providing a biological basis for the flow described here.

In conclusion, the journey from creative ideation to organizational innovation requires a holistic approach that harmonizes the freedom of inspiration with the rigor of ethics and technique. By viewing this process as a continuous semiotic flow, organizations can move beyond transactional management toward a truly transformative and sustainable entrepreneurial practice.

3.5 DISCLAIMER REGARDING TEXT GENERATION AND LANGUAGE

Given that the author is not native English speaker, this manuscript underwent an extensive review process. Specifically, Artificial Intelligence (AI) tools were utilized to ensure an accurate translation from Portuguese to English and to enhance the overall coherence and cohesion of the text. The authors acknowledge that this editorial assistance, while improving linguistic quality, may potentially result in the detection of AI-generated content by automated verification tools, such as Turnitin. This full disclosure is made in the interest of transparency regarding the manuscript's production process.

3.6 CONFLICT OF INTEREST

The author declared that this work was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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