COOPERATION PECULIARITIES BETWEEN DESIGNERS, ARTISTS AND MANAGERS
WHEN CREATING BLACK CERAMICS PROTOTYPES FOR THE MARKET

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COOPERATION PECULIARITIES BETWEEN DESIGNERS, ARTISTS AND MANAGERS WHEN CREATING BLACK CERAMICS PROTOTYPES FOR THE MARKET. A CASE OF "BALTIC PATTERNS IN CERAMICS: FROM THE PAST TO THE FUTURE"

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ABSTRACT

Today, contemporary design solutions require creative thinking because the original design is based on innovation and creative solutions to solve certain problems such as preservation of old traditions, cultural heritage for future generations. Design as an area of science and practical activities functions by defining specific design peculiarities. Design products in scientific literature are described as closely directly related to the process, distributed in the context of the process, ones that impact the context and alter the process further. A creative product is created when acting together with other artists and is planned for the consumer, where the globalisation of the 21st century is one of the threats to national cultures. In the meantime, the person first understands the image and terms created by the culture around him, so artists, creators of creative products, play an important role here. Cooperation is a new and inspiring means of this activity that provides power to initiate, implement and evaluate solutions that is based on not only shared responsibilities, but also partnership that strengthens communication, increases trust, empathy between organisations and satisfaction in a generally received result. Sientific problem may be raised: What are the specificities of design product development and commercialization? In realizing this problem the theoretical concept and peculiarities of design product were discussed; the stages and principles of design product development and its introduction to the market were analysed;

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a theoretical model of design product development was created and introduction to the market; the theoretical model was analyzed by the implementation of the project "Baltic Patterns in Ceramics: From the Past to the Future". The methods of scientific literature systematic analysis, comparison and abstraction were employed in the research.

KEYWORDS: creative industries, design product, design thinking, design product development, design management, marketing, marketing communication, design exhibition.

Introduction

Today, modern design solutions require creative thinking, as original design is based on solutions of innovation and creativity to solve certain problems, such as preserving old traditions, cultural heritage for future generations. According to Juozulynas, "acting in society, design deviates from the formulation of problems, which, in the face of modern complex design challenges, is much more important than finding a solution… " (Juozulynas, 2014, p. 61). Design as a field of science and practice functions by defining specific design features, where one of the main ones is communication with the user, establishing and maintaining contact with the user of the product. There is a tendency that the decision to "buy or not" is determined by the design of the product, so it is very important for the art manager to properly develop a design product development model that would facilitate its introduction into the art market.

The development and real-world application of a design product can enable the development of collaboration between designers, artists and managers in joint projects to create and present a line of new works to the user. Such comprehensive cooperation, solution of various social and cultural problems, and motivated activities can be useful for generating new ideas and innovations in the Lithuanian market, as well as for involving the target audience.

The culture and art project "Baltic Patterns in Ceramics: From the Past to the Future" stands out in terms of organizational form and results – merging different organizations with a common goal – preserving cultural heritage and creating an innovative line of new designs, introduced to exhibitions in major Lithuanian cities, on social media, and for potential partners – by becoming a participant in the annual festival "Design Week 2021" organized by the Lithuanian Design Forum, which unites the country's design and business.

The aim of the work is to create a model for the development and launch of a design product.

To achieve the aim, the following tasks have been set up:
1. To define the concept and features of a design product;
2. To analyze the stages and principles of design product development and market introduction;

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3. To create a theoretical model of product development and market introduction;

4. To refine the theoretical model in the case of "Baltic Patterns in Ceramics: From the Past to the Future".

In the theoretical part, the methods of systematic and comparative scientific literature analysis and abstraction are used. The implemented project "Baltic Patterns in Ceramics: From the Past to the Future" was analyzed using a case study strategy.

Level of research of the work problem:

Design management researcher Best (2006; 2011; 2015), as well as Borja de Mozota (2003), Lal (2021), Orliv et al. (2021) reveal the importance and peculiarities of design thinking. The design product and the principles of its creation are the object of research, analyzed by researchers Bloch (1995), Kuvykaitė (2001), Borja de Mozota and Veryzer (2005), Best (2015), Luchs et al. (2015), Brunner (2016), Heufler et al. (2020). Luchs and Swan (2011) present a model for product design research. Aspects of market introduction of a design product are discussed based on marketing researchers: Kotler et al. (2003), Pranulis et al. (2012), Ulrich and Eppinger (2012), Kotler and Keller (2011; 2016). Peculiarities of marketing communication in presenting a product to the consumer are discussed in the works of Geoff (2012), Gil (2012), Kutkaitytė and Korsakienė (2019).

1. Design product development and introduction to the market: theoretical aspects

1.1 The concept of a design product

We live in a time of constant, ever-changing world. These changes also affect the design and the processes associated with it. In addition to economic aspects, ecological and social factors are playing an increasingly important role. Design can not only help improve the quality of life of consumers with better products, but also make our society more sustainable. However, this expanded understanding of design, mentioned by more and more authors is not as new as many believe, was first discussed by Viktor Papanek in 1971, in Design for the Real World. The author demanded that designers also take social responsibility: "Design must be an innovative, highly creative tardisciplinary tool that meets real human needs. It needs to be more research-oriented and we need to stop polluting the earth with poorly designed objects and structures" (Papanek, 1971, p. 15). Design is described ambiguously in scientific sources. According to Tutlytė (2007), the word design is both a noun and a verb at the same time – it denotes an action, an activity, but not necessarily a professional one.

Tadas Baginskas, one of the pioneers of professional Lithuanian design, stated that there is now a clear revival of the ideas of this school, because the Bauhaus methodology was based on the synthesis of art: "The presence of artists and designers together in an educational institution has advantages. Artists, architects and designers greatly expand their creative potential by collaborating, sharing ideas, participating in joint projects. The synthesis of the arts is now more relevant than ever… " (Janulevičiūtė, 2020, p. 38).

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However, when analyzing design as a creative industry, it should be noted that design is one of its sectors, covering two spheres – culture and industry. Culture will always be seen as a product of the symbolic activities of individuals, common to all human society. Industry is a production, distribution and marketing system that supplies products to consumers (Černevičiūtė, 2011; Strazdas et al., 2015). Design is among the most widely and best-developed sectors of the creative industries internationally, with a particular focus on. According to Reimer (2009), design has over time become a component of one of the most important creative industries.

Design products are described in the scientific literature as a creative product created in collaboration with other artists and designed for the user. As Strazdas et al. (2014, p. 46) indicated: "The requirements for a creative product are often determined by its ability to contribute to a more complex product." The design product, a broad category covering the creative industries from fashion to furniture, is a world leader in the creative industries market. The most exported creative products in the world in 2015 accounted for 62% of design products (UNCTAD, 2018). Product design is an object of research examined by both design and marketing researchers (Garbage, 2005; Tutlytė, 2007; Strazdas, 2011; Luchs and Swan, 2011; Best, 2015; Heufler et al., 2020). The search for a broader product perception applicable to the creative industries sector can be based on Kotler and Keller's (2016, p. 389) product definition: "product – all that can be offered to the market to meet the wishes or needs of consumers, including physical goods, services, experiences, events, persons, places, property, organizations, information and ideas."

According to Strazdas, a broad understanding of the product is extremely important in companies in the creative industries, as it aims to make the product unique, which determines its further success in the market. The product of creative industries also includes experiences, sights, persons, place, property rights, information and idea (Strazdas, 2011).

In the analyzed scientific literature, the description of a design product is ambiguous – just like a design, a design product has many different definitions, but is usually perceived as a product that is placed on the market for the first time and has never been seen before. This concept is interpreted as the totality of everything that can be associated with consumption – what is placed on the market to meet the wishes and needs of consumers. The proposed definitions of product design often focus on the dimensions of the product, usually by identifying it with the 'shape' or 'function' of the product and not at the same time. However, Verganti (2008) suggests focusing on the emotional and symbolic meaning that a product gives people. According to her: "If functionality is aimed at satisfying the utilitarian needs of customers, the meaning of the product (through design) is to satisfy their socio-cultural needs" (Verganti, 2008, p. 440). Luchs and Swan (2011) define product design as follows: "Product design: a set of artefact features consisting of individual features of form (i.e., the aesthetics of material goodness and/or service)

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and function (i.e., its capabilities) and complex holistic properties of form and function. Product development process: the activities of a set of strategic and tactical elements, from the generation of ideas to sales, are used to design the product" (Luchs and Swan, 2011, p. 338). A design product is a set of utilitarian, hedonistic, semiotic benefits (Bloch, 2011; Sheng and Teo, 2012). Brunner (2016) combines functional, aesthetic, symbolic dimensions in product design.

In summary, the products of design as creative industries, unlike traditional industries, are more symbolic, providing utilitarian, hedonistic, and semiotic benefits. As a solution to socio-cultural problems, a design product is created to meet the highest possible needs of the consumer, and the prevailing much broader understanding and the elements of interpretation influence the approach to marketing. Meanwhile, the product development process is distinguished by the cooperation of specialists from different fields (design, marketing, production) in making strategic and tactical decisions from idea generation to sales.

1.2 Principles of design product development

In countries such as Denmark, Finland or Italy, mass-produced products are valued less than a single work, design is seen as the national face of the country and is an example to other countries of how design should be developed and how it benefits the country. In this context, the rapidly expanding design management plays a special role as a tool for making socially responsible decisions, which is becoming increasingly complex and requires new competencies.[1]

The process of design management value creation for business influences the change in the design process by focusing on the added value created by the design thinking method. Design thinking is a holistic approach to problem solving. This approach acts as a framework for implementing a consumer- and market-oriented strategy. Using rapid prototyping and testing, "design thinking" allows you to create the proposals you want, along with business models. It monitors, collaborates, learns quickly, provides visualizations of ideas, rapid prototyping of products, and important competitor analysis. Cooperation between consumers, designers and business representatives in the design of a product, service or business is important.[2] Orliv et al. (2021) stated that it is important to follow the following principles when preparing proposals for the use of design thinking methodology: people-orientation, sustainable development of the main reform trends in the field of policy; incrementalism; multidisciplinarity of project team; creativity; repetition of design processes, consistent application of different and coordinated thinking; use of holistic and experimental methods; development of simplified but meaningful prototypes (see Figure 1).

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1   *Lietuvos dizaino sektoriaus plėtros galimybių studija*, 2014. Vilniaus dailės akademija Dizaino inovacijų centras. Lietuvos kultūros tyrimų duomenų bazė.
2   Danish technological institute, 2021.

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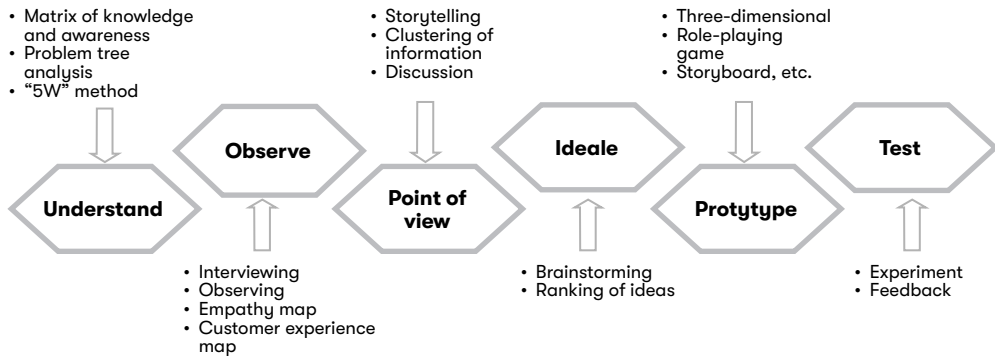Neringa Grigarienė
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Fig. 1 **Design thinking process**
Source: Orliv et al. (2021), Assessment and Development of Public Servants Using the Design Thinking Methodology for the Reforms and Innovations Introduction. European Integration Studies. KTU. P. 43 Link: http://dx.doi.org/10.5755/j01.eis.1.15.29114

Orliv et al.'s (2021) model of the design thinking process can be divided into five main steps in developing a prototype of a design product: 1) problem perception, 2) monitoring phase (surveys, observation, user experience), 3) attitude analysis (important discussion, stories), 4) the idea generation stage (brainstorming method, ranking ideas) and 5) prototype development and testing.

According to design researcher Lal (2021), creative (design) thinking does not guarantee better products or solutions. Instead, it encourages experimentation, data collection, and analysis, and gives designers a fresh look at their day-to-day challenges. The results are promising. Moving from a "standard" model to a user-centric one is a smart way to revitalize any organization to be faster, more organized, and more creative, all of which in turn leads to higher ROI. Leaving aside the definitions already given, design is, after all, something essential and optimistic.

The question "How should the design process be managed?" is changed to "What is the added value of design thinking?". This change was driven by a more systemic perspective on the role of design. In the past, the focus was mainly on design management. The role of design in product development later shifts to the creation of market value in design and today more emphasis is placed on design-inspired transformation, leading to multidisciplinarity in problem solving.

Meanwhile, when creating a design product as a creative product, as Strazdas et al. (2014) claim, plays a very important role in creatively receptive processes, where artists, creative managers, clients and organizational resources interact.

Customers can be considered as end users or the creative organization itself. Artists are members of a creative team who contribute their knowledge and creative abilities.

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Meanwhile, creative executives who manage the process from within also take care of customer relations. Communication between clients and creative organizations usually depends on the creative manager and acts as an intermediary. The result of this process is a creative product (Strazdas et al., 2014).

The whole creative process starts from the product planning stage. Adapting products or services to the ever-changing needs of consumers is an opportunity to increase a company's profits and revenue. It is necessary to keep pace with the times, therefore, in the product planning process it is important to select new product ideas, turn them into real products and bring them to the market: this requires strong coordination and cooperation between various specialists and departments of the organization.

Meanwhile, based on empirical research carried out, Strazdas (2011) distinguishes the factors necessary to build a successful product:

1. A diversified team, that must be composed of specialists from different backgrounds.
2. Proper product development team manager.
3. The level of autonomy of the product team and the manager. The team's sense of responsibility is important for the whole process of developing the product, not just for a separate part.
4. The involvement and motivation of the team and the manager. This motivation cannot be limited to material motivation. For the team, this job has to be interesting and meaningful.
5. Intensive and efficient communication. Sufficiently intense and efficient communication is one of the most important factors.
6. An appropriate organisational structure for product development.

Heufler et al. (2020) distinguish between four types of factors that determine the design of the product: Human, Technical, Economic, and Ecological.

Kotler et al. (2003), Kuvykaitė (2001) put more emphasis on the rational aspect, while artists emphasize the intuitive side. Both aspects will always be taken into account when designing consumer goods. After all, people's needs (which products should meet) also range from rational to irrational. Starting with the "task," you have to work with everything that revolves around the "problem" axis. Sometimes progress is made analytically, sometimes through imagination or creativity, sometimes again there is mediation between two methods for one purpose – a new design product.

Meanwhile, product design marketing specialists Luchs et al. (2015) also highlight four key design stages in their product development model: development and selection of ideas, conceptual development and evaluation, technical implementation and commercialisation.

In the idea generation step, it is crucial to identify consumer needs and internal factors such as the technical capabilities to create the right product (Veryzer and Mozota,

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2005). Meanwhile, the idea or concept proposed by Luchs et al. (2015) is often treated as a creative process according to the needs of the user or as an engineering design process to determine the "ideal concept" of coherence of possibilities and functions.

Identifying customer needs from a perspective is a very prominent and important topic at the very beginning of product development Borja de Mozota and Veryzer (2005) discuss the concept of user-centered design, focusing on a clear and in-depth analysis of customer needs, emphasizing user experience and taking into account both future and existing customers. The traditional problem is to integrate consumer perception and information into the idea while still in the product design development phase.

Concept development and evaluation. Selected attractive ideas need to be turned into concepts. According to Kotler et al., "A product concept is a comprehensive variant of a new product idea, expressed in terms of product characteristics that make sense to the consumer" (Kotler et al., 2003, p. 510). After coming up with and testing an idea (concept), it is very important to test the concept by analyzing it as goals. Keinonen and Takala (2006) list five goals of product and concept development processes: Product development design; Innovation concept design; Shared vision concept design; The concept of competencies; Development of the concept of expectation management (Keinonen and Takala, 2006).

The authors present that the most relevant ones are selected or filtered from many ideas, which become draft drafts, and from which project concepts are formed. Design concepts are then filtered and integrated into product concept applications and future product concept applications. Finally, the concept is developed into a product.

Technical implementation is a widely developed topic that encompasses physical properties and related processes in product manufacturing while addressing efficiency and optimization issues. This area is of most interest to global leaders because they care about the opportunities that arise. The use of modular technologies offsets the company's financial investment, creates an operational advantage, and offers a greater variety of products and the opportunity to bring them to market in a shorter period of time, thus reducing the cost of developing new products. Experts estimate that the investment in product design pays off in a few years.[3]

In the last decade, more attention has been paid to the properties of subjective experiential products. Technical changes, such as 3D printing, computer modelling, augmented reality, and online mass customization tools, have provided opportunities to better assess user response. Production technologies continue to develop very rapidly. Due to their basic ability to reproduce any given geometric complexity, all classical methods lag behind the digital production of goods using 3D printing. It is very fast, economical and waste-free. This technology is widely used for a variety of purposes and is convenient

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3 *Statyba ir architektūra*, 2019.

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due to the availability of 3D printing equipment and low-cost raw materials. Three-dimensional printing (3DP) is a new technology used to describe 3D products produced on a digital design platform layer by layer. 3D printing was originally developed for industrial purposes and has gradually become a promising technology in product development over the past few years (Gebhardt and Hötter, 2016).

According to Lilley and Wilson (2017), the profession of a designer has long been recognized as influencing the products created globally, and the influence of the role of the designer is observed in everyday use. As a result, much effort has been made recently to reduce or mitigate the negative environmental impacts of mass production and disposal through so-called 'end-of-pipe' solutions. However, mitigation issues are still slow, although the design community tacitly acknowledges that sustainable projects cannot reach their full potential.

The most frequently cited definition of sustainability comes from the UN Global Environment and Development Commission: "Sustainability is designed to meet the needs of the consumer in the present, without compromising future generations and their needs. The concept of sustainability combines 3 pillars: economic, environmental and social – in other words, profit, planet and people" (Mollenkamp, 2021). The publications of the Lithuanian Design Forum can meet the concept of sustainability as a balance between economics, ecology and society, or just sustainable development.

Technical development, therefore, requires both the technical fulfilment of the product itself and the speediest possible solution to return on investment and production at the lowest cost, where state-of-the-art technologies play a major role in the market, and the hunting and environmental impact of the product, as well as future generations, while shaping their approach to consumption.

Commercialisation. This step takes decisions such as when to place the product on the market, where the product will be placed, what the product is planned for, how the product will be delivered (Kotler et al., 2003). Research into the role of product design in commercialization has revealed customer interest in uniqueness, willingness to pay, differentiation level compared to other products and packaging design. Commercialisation and packaging design seem to offer significant opportunities for new searches. Design solutions have a significant impact at this stage, as this is the last opportunity to position a product on the market. So visual design of the product and packaging can be the best way to attract the attention of customers, engage them and stimulate their desire to buy (Luchs et al., 2015).

Thus, a holistic approach to problem solving is especially important when developing a design product. Design (creative) thinking in the rapid development and testing of product prototypes allows creating the desired proposals, as well as business models. In this design product development process, from planning where human, economic, environmental and technical factors are equally important, to generating the idea to

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cost-effectiveness compatibility, the role of collaboration and the user, which is involved in one way or another at all stages, remains paramount to implement a consumer- and market-oriented strategy. In the generation of ideas for whom the product is developed and how it will change the world in technical development, how to deliver the product to the consumer faster and how it will affect the environment and people in the future, at the commercialization stage, this is what differentiates the product.

1.3 Design product introduction to the market

Like all business enterprises, the activities of cultural organizations are focused on generating profits for the benefit of their owners and/or investing them in future activities, which, in turn, are again profit-oriented (Lubytė, 2014).

Business leaders are increasingly aware of the unique role of design, which can both add value and create value in creating innovation. Most designers, meanwhile, understand the nature of marketing but are unfamiliar with the actual concepts and tools it uses. By getting to know them, the design team will have a better understanding of what marketing people do and how marketing works in practice. In addition, design ideas packaged to link to an organization's marketing strategy will have a greater chance of being evaluated by stakeholders. The book "Product Design and Development" by K. T. Ulrich and S. D. Eppinger (2012) highlights the main steps required for market introduction, the first two of which are product planning and identifying opportunities.

Product planning has already been discussed in previous sections of the work, where it is emphasized that the whole process starts with the creation of an idea and ends with the introduction of the product to the market, which requires strong coordination and cooperation between professionals. According to design management specialist Kathryn Best, design thinking undoubtedly brings together product developers and managers to launch a product that is competitive. Therefore, it is important to choose the right tools to help the team create a concept and understand the marketing aspects associated with introducing new products or services (Best, 2015). The starting point of the new product development process should be the selection of the product strategy, which will be followed in the later stages of the process (Kuvykaitė, 2001).

Without formulating a new product development strategy, it is difficult to understand which direction the company is going to go. Each newly introduced product is sooner or later withdrawn from the market. This process is defined by marketing specialists V. Pranulis, A. Pajuodis, S. Urbonavičius and R. Virvilaitė as "Product life cycle – the period from the appearance of a product to its disappearance in the market" (Pranulis et al., 2012, p. 206). The product life cycle model (see Figure 2) shows the product life stages. There are five main stages in the product life cycle: development, introduction, growth, maturity, and decline (Kotler and Armstrong, 2012).

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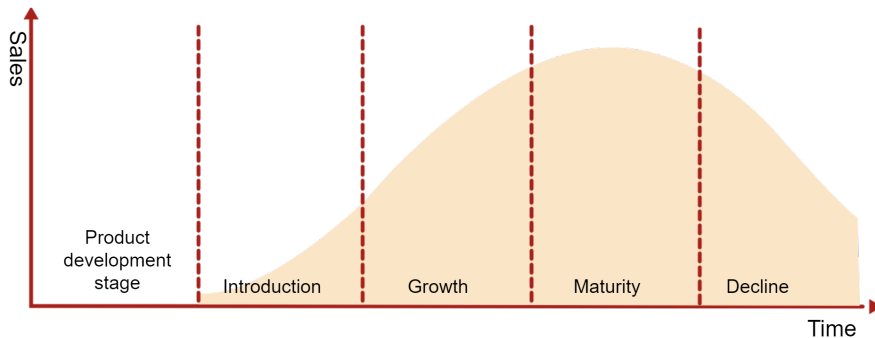Neringa Grigarienė
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Fig. 2. **Product life cycle**
Source: compiled by authors, based on Kotler and Armstrong (2012)

The market introduction phase of a product begins when a new product is first introduced to the market (Kotler et al., 2003). In the introduction, it is important to present the product itself properly, to emphasize its uniqueness, as well as all the possible additional information that can be directed to the target audience, introducing the new product or service in detail. The exceptional features of the design product are emphasized. The aim is to establish a close link between the developer and the user. So the first stage of delivery is probably the most important. The first impression helps the consumer to decide more quickly whether this product is interested and wants to acquire deep emotions, which already determine the success of the later stages of the product's life. At the delivery stage, a 5-level division should be used to develop a product (Kotler and Keller, 2016), which allows for a more detailed understanding of the product and can stimulate the emergence of new ideas. By answering the question of what this product offers to the consumer, the product developer goes further to the levels that create the product as a whole – the main product (lowest expectations), the expected product (features the consumer expects), the augmented product (exceeds average expectations), the potential product (enchanting the consumer). Therefore, properly presented product information is very important, alongside with additional information, to reach the target audience to which the new product is presented in detail (Best, 2006).

Different marketing strategies are applied at each stage of the product life cycle. In the introductory (presentation) stage, four marketing strategies are used (Dubois et al., 2007):

Rapid-skimming strategy is dominated by high cost and high sponsorship costs. The company's goal is to maximize profits from the sale of each unit of the product. The strategy proves to be true, with most consumers unaware of the product in the past, and consumers with the information ready to buy the product at a high price. By anticipating

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competition, the company strives to gain the favour of customers. High price and intensive communication create product awareness and image in the market (Pranulis et al., 2012).

Slow- skimming strategy involves high product cost and low sponsorship costs. It is effective when consumers are informed about the product, they are not intimidated by the high price, the market size is limited, there is almost no competition. The high price allows for the highest possible gross profit from the sale of a unit of the product, and the low cost of sales promotion helps to reduce marketing costs (Pranulis et al., 2012). According to marketers, "Such a strategy is logical when the market is limited in size, where most consumers in the market are familiar with the product and tend to pay a high price (commonly referred to as innovators)" (Kotler et al., 2003, p. 525).

Rapid -penetration strategy provides for a low price of the product and high sponsorship costs while seeking rapid market penetration. This strategy is effective when consumers are little informed of the product and price sensitive, when there are competitors on the market or when the market is fairly large.

Slow- penetration strategy is a strategy of low prices and low sponsorship costs. It is chosen when the market is large, competition takes place, consumers are informed of the product, but they are prepared to buy it at a low price (Pranulis et al., 2012).

When developing strategies, marketers take into account the 4P areas proposed by E. J. McCarthy: product, price, place, and promotion to increase brand awareness, sales, and profitability. Traditionally, the marketing complex (4Ps) represents the interests of the seller and provides opportunities to influence consumers. The 4P model is sometimes criticized for relying on the seller's view of the market rather than the consumer. However, this marketing complex is increasingly criticized for various shortcomings, such as product orientation, and consumers are seen as a single mass, making it not a sufficiently effective tool in a modern, distinctive market. The 4C marketing package presented by R. F. Lauterborn pays more attention to consumer preferences and needs (Kotler, 2010). Model 4C distinguishes between customer needs, convenience, customer's cost, communication.

Consumer needs in value creation is one of the key aspects an organization should focus on for success and development. Applying the 4C model, the marketing strategy is aimed at the consumer, who is guided by the principles of relationship (communication), placing the consumer in the first place (Kutkaitytė and Korsakienė, 2019).

As in the development of a design product, the role of the consumer is especially important in the market introduction, therefore the analysis of one of the elements of the marketing complex is chosen – communication, further success of the product in the market. Kotler and Keller in addition to such areas of communication as advertising, sales promotion, public relations, personal sale, direct marketing also distinguish between interactive marketing, events and experiences, and interaction marketing that takes place

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in the electronic space (Kotler and Keller, 2012). Together, these basic communication tools form an element of the marketing complex, where each company chooses which tools to use to communicate. Meanwhile, the promotion of public relations, which is characterized by information, communication, image creation, sales promotion and stabilization functions, raises much more trust than advertising or personal sales to consumers. Through public relations, companies seek to increase audience awareness by addressing marketing challenges such as launching a new product, stimulating interest in a particular product, influencing target groups, repositioning products at maturity, and building a positive corporate image (Kotler and Keller, 2012).

Exhibitions, like other media, attract very large, usually segmented audiences and engage in a variety of commercial and cultural interests that give them depth, value, and influence (Geoff, 2012). Exhibitions can be divided into various areas of marketing: advertising, personal sales, sales and public relations promotion. Exhibitions also provide a good opportunity for their participants to communicate directly with end users of goods, to find out their opinion about the product. The exhibition is part of event marketing, which is a purposeful and impressive presentation of a product/service at an event that evokes emotions, feelings, initiates a dialogue between the developer and the consumer, allows direct communication between the target groups in a pleasant, unobtrusive environment. Meanwhile, it is convenient to disseminate information about ongoing events or events that have already taken place through social media (Pranulis et al., 2012).

What is the aim of organizing a design exhibition at the introduction stage? Sales and delivery are the two main goals of the show, and each requires a different marketing strategy. If there is a demonstration and a move to sales, then try to put one's foot in the door and deliver tangible offers to consumers and persuade them to do business with the organizers. On the other hand, if you just need to bring your products to market and increase awareness, more attention will be paid to the image of the organization and the history of the product with visitors – the case of communication (4C) is applied. So it is very important to know what you want to achieve with a design exhibition and to carry out pre-marketing with that goal in mind. According to Gil (2012, p. 91), who is a curator of international exhibitions, "it is important that exhibitions are understood as a format for generating knowledge: the exhibition must be a content-based discussion, a place to answer questions, not a stage of creating atmospheres or short-term architectural scenes."

The largest events in Lithuania with a long tradition of design promotion are "Design Week" and "Fashion Infection". The festival "Design Week" has been organized annually by the association "Design Forum" since 2006. Its goal is to acquaint specialists and the public with the latest works and creations of designers, to show the best design objects of the world's famous manufacturers, to pay attention to the added value created

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by design. This format of the event is very popular all over the world: in Europe alone, 36 cities have their own design weeks, including London, Milan, Berlin, Barcelona, etc.[4]

In summary, at the stage of launching a design product, a new product is introduced to the market for the first time, emphasizing its uniqueness to meet or even exceed consumer expectations, where it is important to consider the 4P and 4C corporations, both market, with a special focus on sponsorship and communication. During the design exhibition, it is expected to attract a large enough audience, reveal individual stories about the creators and the creative process, idea, and satisfy commercial and cultural interests.

1.4 Theoretical model of design product development and introduction to the market

The theoretical model of the design product development and introduction to the market distinguishes two stages: the design product development and its introduction into the market (see Figure 3, p. 129).

In the first stage, a design product, as a solution to social, cultural or economic problems, is developed through creative complex thinking, where a multidisciplinary team considers both human and environmental impacts to create a meaningful product and the economic, ecological, human and technical factors that determine the design product. The team must consist of specialists from different fields (artists, designers, marketers and production specialists) and a creative manager who works in the team while maintaining a level of autonomy, effective team involvement, selects the appropriate organizational structure for product development. Such team building influences product development directly as a human factor in the product planning process. Product design is also directly influenced by economic, technical and environmental factors discussed in the planning process, followed by the four most important product design stages: idea generation, concept development, technical implementation and commercialization, resulting in a symbolic value commercialized design product that includes different characteristics, such as experience, spectacle, person, place, idea, property rights, where the aim is an exclusive, differentiated, and technologically advanced product in the market.

In the second stage, the design product is delivered to the consumer for the first time by choosing one of four marketing strategies: rapid-skimming, slow-skimming, rapid-penetration, slow-penetration, where the choice of marketing complexes is influenced, while the 4Ps and 4Cs corporation focuses on connecting with the consumer. An exhibition of design is an effective means of communicating with the public.

In the model, direct connection shows the main aspects that are necessary to create an original design product and introduce it to the market: the individual's reaction

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4   *Lietuvos dizaino sektoriaus plėtros galimybių studija*, 2014. Vilniaus dailės akademija Dizaino inovacijų centras. Lietuvos kultūros tyrimų duomenų bazė.
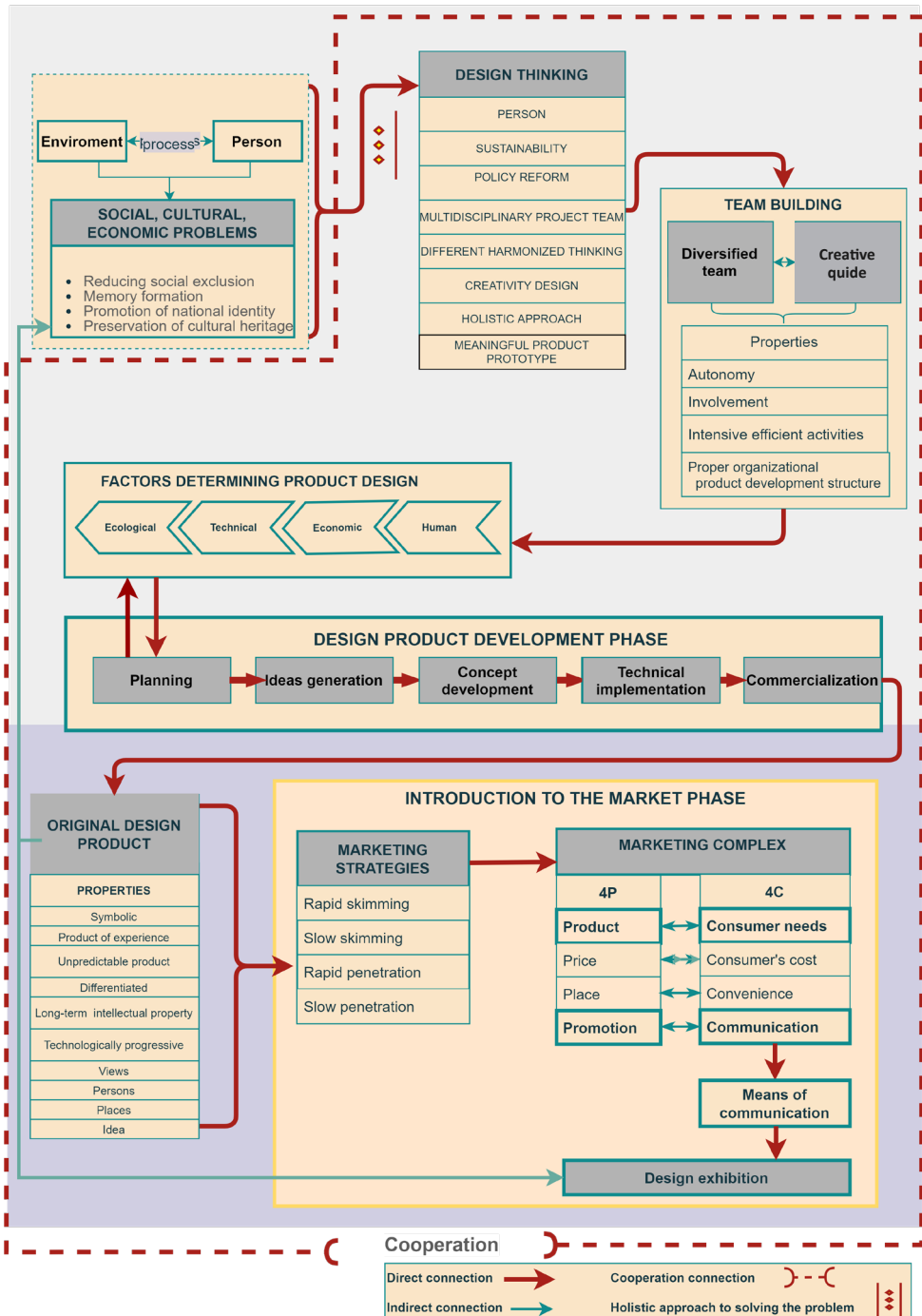
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Fig 3. **Theoretical model of design product development and introduction to the market**

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to social, cultural problems based on a holistic approach to design thinking, the factors influencing product design in the planning process, followed by ideas generation, concept development, technical implementation and commercialization steps. The design product developed after this stage is introduced to the market by choosing a marketing strategy based on the corporation of the marketing complexes. The whole process of development and design product introduction to the market are based on the principle of cooperation, where from the very first step the aim is to keep in touch with a diversified team, sharing knowledge, ideas and working together to create and market a potential design product.

1.5 Design product development and introduction to the market for a cultural and artistic project "Baltic Patterns in Ceramics: From the Past to the Future"

The project "Baltic Patterns in Ceramics: From the Past to the Future" aims to foster ethnic culture and ancestral culture by revealing the peculiarities of Baltic patterns in black ceramics to the younger generation, presenting a new line of works applicable to contemporary interiors. The author invited the team of the project department of the Open-Air Museum of Lithuania and the heads, lecturers and students of the Ceramics Departments of Vilnius Academy of Arts, Rumšiškės community to discover black ceramics in an innovative format – to create a modern line of black ceramics with Baltic patterns. Project organizers are Vilnius University, Kaunas Faculty, Vilnius Academy of Arts, Open-Air Museum of Lithuania. Project sponsor – UAB ,,TeleSoftas".

This cultural and art project distinguishes itself from the form and results of organisation – the merger of different organisations pursues the common goal of preserving cultural heritage and at the same time creates an innovative line of new design works, which is introduced to the market by presenting consumers at exhibitions in major Lithuanian cities, social media, and potential partners – becoming a participant in the annual festival "Design Week 2021" organized by the Lithuanian Design Forum, which unites national design and business.

During the implementation of the project:

1. A virtual, open to the public discussion "Creative Transformation in Ceramics: Tradition, Innovation, Community" was held, which discussed the topic of ethnic cultural heritage: black pottery, preservation of Baltic patterns, fostering tradition, community and innovation in ceramics.

2. Practical workshops that lasted for three days have been arranged in Rumšiškės, black ceramics works have been created with Baltic patterns in the innovative form, and the process of burning works in the authentic furnace of the black ceramics master in Merkinė took four days. In accordance with the security requirements of the COVID-19 pandemic, workshops were organised for 28 people who combined old and new technologies with inspiring ideas and innovative solutions during workshops: when designing ceramics, students and

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other workshop participants tested a 3D ceramics printer. In addition to creating a variety of cups, non-weighty containers, and easy-to-use items in the household, the young designers also sought a more sustainable product design.

3. Exhibitions of created black ceramics works were organized for the public: at the outdoor exposition of Vilnius Academy of Arts, at Open-Air Museum of Lithuania and at Vilnius Academy of Arts, Kaunas Gallery.

The project was implemented by an experienced and professional team, whose competencies and activities in the community helped to implement the project activities successfully. A clear and meaningful project goal and detailed project planning and coordination, timely, intensive, effective communication of the project coordinator with stakeholders were important. The success of the project was also influenced by the special location of creative workshops (at Open-Air Museum of Lithuania and artist's workshops in Merkinė) and exhibitions (Vilnius, Rumšiškės, Kaunas), which were meaningful, convenient, and important to the target consumer. The event – an exhibition as a means of communication to present works to consumers for the first time – was organized not only in Vilnius and Rumšiškės as planned, but also was organized in Kaunas. The first exhibition in Vilnius was successful and recognized by participating in the Lithuanian Design Festival "Design Week". After that, communication in the online space intensified.

One of the biggest aspects of the project's success is the collaboration of professionals in their field to achieve a meaningful goal throughout the project from initiation to completion, and the initiative and desire of the professionals to create new design products – a modern line of black ceramics for home use and market. The project can be developed as a continuous one, which would become a traditional one, and at the same time expand the concept and turn new partners into a well-known event in Lithuania and abroad.

Meanwhile, the problems of applying the presented model in practice include the lack of motivation of the product development and market launch team, so it is proposed to seek financial resources by applying for funding to other cultural and art program support funds, as well as to expand the circle of sponsors. The model has also shown that art managers, in collaboration with developers, need to define the next steps to bring a design product to market, properly position it, and discuss further marketing solutions to get the design product to market as quickly as possible.

Thus, in summary, the developed model of design product development and introduction to the market helps to understand the main aspects of design product development and market introduction, as well as the factors that determine the design product development by clearly distinguishing the design product features and systemic approach. The developed model can be improved and applied in practice in the future in the development of design products in the organization, as well as in the implementation of cultural and artistic projects in collaboration with specialists in different fields and also in the development of marketing elements.

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Conclusions

Design is defined as a creative industry in which culture acts as a symbol of societal activity, and the industry involves a system of production, distribution and marketing through which the consumer is presented with an experience of emotional and symbolic meaning that reflects the human environment. By combining creative thinking with technology, management solves social, cultural, economic and ecological problems. Unlike traditional industries, the more symbolic, utilitarian, hedonistic, and semiotic benefits of a design product are much more widely perceived to meet the highest possible consumer needs in a differentiated product market, with a collaborative process. Design product is the solution of socio-cultural problems and is a symbolically significant, emotionally meaningful product that meets the utilitarian, socio-cultural needs of customers, where the idea and the prevailing much broader perception influence the approach to marketing.

The design product development process is based on a holistic approach to problem solving, where through design (creative) thinking creates product prototypes and at the same time business models starting with the planning process, taking into account human, economic, ecological and technical factors. It is then followed by the generation of an idea, the development of a concept to the harmonisation of economic benefits in activities. Meanwhile, the stage of introducing a design product to the market is important for the first time when presenting a design product to a consumer, where its unique characteristics are revealed in order to secure a position on the market.

 Marketing strategies at this stage of the product life cycle focus on product price and support costs, while the marketing complex corporation allows assessing the attitude of both the seller and the consumer towards the market, where promotion and communication establish a link with the public during the design exhibition in order to stimulate interest, influence or improve the company's image by attracting a sufficiently large audience, to establish a dialogue between the developer and the consumer, revealing the idea, creative process, and to meet commercial and cultural interests.

The design product depends directly on a diversified team that is influenced by the creative manager to work collaboratively in both stages: development and introduction. Meanwhile, the direct relationship between the factors determining the product design in the planning process, the application of a holistic approach in the steps of idea generation, concept development, technical implementation and commercialization is related to the goal of creating an original design product. The latter is introduced directly into the market by applying a marketing strategy and a corporation of marketing complexes. At this stage, the relationship with the consumer is significant, where as a means of communication – communication with the public – in this case, the design exhibition allows free communication between the consumer and the creator, indirectly revealing the peculiarities of the creative process and the problem.

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The theoretical model of the design product development and introduction to the market was applied in the cultural and art project "Baltic Patterns in Ceramics: From the Past to the Future". After the implementation of the project, the peculiarities of design product development and introduction to the market using marketing tools were revealed: analysis of product unique features, goal setting, financing issue development, meaningful product prototyping, marketing strategy and complex corporation decision making, promotion and communication tools.

SANTRAUKA

Šiandien šiuolaikinio dizaino sprendimai reikalauja kūrybiško mąstymo, nes originalus dizainas paremtas inovacijomis ir kūrybiškais sprendimais, sprendžiant tam tikras problemas, tokias kaip senųjų tradicijų išsaugojimas, kultūros paveldas ateities kartoms. Dizainas kaip mokslo ir praktinės veiklos sritis funkcionuoja apibrėždamas konkrečius projektavimo ypatumus. Dizaino produktai mokslinėje literatūroje apibūdinami kaip glaudžiai tiesiogiai susiję su procesu, pasiskirstę proceso kontekste, įtakojantys kontekstą ir toliau keičiantys procesą. Kūrybinis produktas sukuriamas veikiant kartu su kitais menininkais ir planuojamas vartotojui, kur XXI amžiaus globalizacija yra viena iš grėsmių nacionalinėms kultūroms. Tuo tarpu žmogus pirmiausia suvokia jį supančios kultūros kuriamu įvaizdžiu ir terminais, todėl čia svarbus vaidmuo tenka menininkams, kūrybinių produktų kūrėjams. Kaip nauja ir įkvepianti šios veiklos priemonė, suteikianti galią sprendimų iniciavimui, įgyvendinimui bei vertinimui yra bendradarbiavimas, kuris remiasi ne tik pasidalinta atsakomybe, bet ir partneryste, kuri sustiprina komunikaciją, stiprina pasitikėjimą, empatiją tarp organizacijų, bei pasitenkinimą bendrai gautu rezultatu. Mokslinė problema: kokie yra dizaino produkto sukūrimo ir įvedimo į rinką ypatumai? Šią problemai atskleisti buvo aptarta teorinė dizaino produkto koncepcija ir ypatumai; išanalizuoti dizaino produkto sukūrimo ir įvedimo į rinką etapai ir principai; sukurtas teorinis dizaino produkto sukūrimo ir įvedimo į rinką modelis; teorinis modelis buvo pritaikytas įgyvendinant projektą „Baltų raštai keramikoje: iš praeities į ateitį". Darbe naudoti sisteminės ir lyginamosios mokslinės literatūros analizės ir abstrahavimo metodai.

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