
CONSIDERATIONS FOR IMPLEMENTING AN EFFECTIVE SYSTEM FOR DESIGNING HERITAGE GLASS PRODUCTS TO RAISE THEIR COMPETITIVENESS

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Abstract

Abstract

The volume of global competition in the field of heritage crafts and arts is estimated at more than 250 billion dollars worldwide, Egypt's share of it is close to the value of zero, although the small industries and crafts in them represent more than 90% of the volume of industries, but the volume of their export does not increase in many The situation is only about 4% of its products, and the volume of labour used for employment and for the services associated with those trades made a country such as India take advantage of that to employ more than 6 million job opportunities in it. This decline was evident as a result of many important factors, foremost of which is the weakness of the design system applied in those traditional crafts and its ineffectiveness in a way that is adapted to market requirements and the appropriate and modern application techniques, which contributed to the standardization of many of those traditional crafts, which helped increase their competitiveness compared to Other than the other letter. Therefore, the research was presented to study ways to increase competitiveness by activating the design system for heritage glass products through its relationship to application methods, which is considered one of the most important traditional and heritage crafts industries in Egypt, and one of the most important components of the bygone cultural heritage.

Keywords

Considerations, Implementing, Effective System, Designing, Heritage, Glass Products.

The Research Problem

1. The weak competitive role of Egyptian heritage products in light of the challenges of the market and globalization.
2. The need to strengthen and rehabilitate the system of designing heritage glass products in light of the challenges of the market and globalization.

The Aim of The Research

To reach an effective system for designing heritage glass products to improve their competitiveness and qualify them to face the challenges of the market and globalization. the importance of the research emerged in the fact that: It contributes to raising the competitiveness of products and contributing to the rehabilitation of the traditional craftsmanship establishments in Egypt to meet the challenges of the market and global competition.

The Research Identifies

In a study of how to activate the design system for traditional glass products to improve their competitiveness in light of the challenges of the market and globalization. The research hypothesizes: that by activating the design system in relation to the implementation

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mechanisms, it is possible to contribute to raising the competitiveness of the glass heritage products in light of the market challenges locally, regionally and globally.

Research Philosophy and Theory

The research theory is based on studying the impediments of establishments implementing heritage glass products in the application of the concept of competitiveness and the role of design as one of the most important axes of development and improvement in its relationship with the implementation mechanisms with the aim of qualifying those traditional crafts to compete locally, regionally and globally. “Considerations for implementing an effective system for designing heritage glass products to raise their competitiveness”, emphasized by some management experts such as Albrecht, Karl, “Druker, Peter F”, Kanter, Rosabeth.

Successful companies are companies that are able to quickly adapt to changing market factors and the values that govern and govern it. The workplace, which requires skills in applying the creative process in management, also confirmed by Michael Angelo that he did not sculpt his statues, but rather revealed what was already there and that he removed the obstacles to show them only, which means the synonym of creativity is that creativity is to reveal what is already there and that the problem lies in the effort to reveal And research and discovery of the creative self, whether for the institution or for the individual, so it can be said that creativity stemming as an added value from heritage products is nothing but the result of revealing what is present in terms of originality and beauty in that heritage, all of which stems from it the yield of creativity in the design and production of heritage reference products.

Heritage is the treasure of the original creativity in itself, as it is the product of a mixture of civilizations and human effort. Modern technology must research the mechanisms of extracting that creativity, embodied in the design and production of a product with a heritage reference in the form, shape, color or decoration so that the heritage product can tell the story of a civilization or legacy. Because it is a previous innovation and is not distinguished by the advantage of competition as a distinct advantage over other similar contemporary products.

Heritage Product Design Philosophy

The product is generally located between three main axes that tighten each other and complement those axes to give the characteristic of each product. These axes are divided into (aesthetic aspects - human aspects - technical aspects, where the aesthetic aspect meets the desire and acceptance of the consumer for the product and this is called symbolic sympathy as a result of the first dialogue between the product. In order for the consumer to realize the nature and degree of consumer acceptance of the product through the design, size, color, shape and

style, which makes the design one of the most important pathways to emphasize the aesthetic aspect of the product, while the human side fulfills the function that the product can perform in order to meet the requirements of the function use as a result of satisfying the psychological side.

The role of technology comes to be the tool and means that meet the human and aesthetic outputs of the product individually depending on the type of material, the method of decoration and the type of production processes to form its characteristics. These three aesthetic, human, and technical axes form a triangle with integral sides and not equal, and this integration follows according to the fulfillment of all An axis, while one axis can be more clear than others, especially by mentioning that the products Linked to traditional crafts, the technical side in it, which represents one of its sides is a short side compared to the two axes of the human and aesthetic aspects, as a result of the consumer's increased desire to acquire a product that has a spirit that expresses an ancient cultural heritage with unique aesthetics and contains some human values expressing that era.

Therefore, the era of heritage products has a special nature that is dominated by the emphasis on aesthetics infused with a group of humanities to emphasize the values of the heritage of past weight. The role of technology as a new entry point for some production processes can be patterned through the use of design systems that suit the shape and depth of patterning by using some modern technologies to meet the production of heritage products with a unique value of heritage, which puts the path of economics of design and production of these products in the path of competitiveness in terms of the quantity and quality gap to fill And reduce the high cost of the concept of heritage value in terms of its connection to manual work, a concept that differs in terms of dealing with the design and production of traditional products, which is what many crafts workshops fail to do as a result of the shortcomings in preparing the product design file and managing the operations of that file through the implementation journey to see the light in.

The Human Value of Heritage Product Design

Human values as a purchase requirement for heritage products differ from other contemporary products that have a functional requirement (engineering or use), which usually does not require the presence of human value prominently as a basic requirement in it so that the heritage product thus becomes a container for a unique advantage over similar industrial products other use by highlighting the human value As a basic requirement, thereby distinguishing the value of the heritage product from its counterpart, and many people make mistakes when they deal with product characteristics and functional features at the expense of

the emotional and human aspect, as 90% of design research in its relationship to the market focuses on the characteristics of the product or service and its functional advantages.

The social and social message provided by the producer, especially the heritage product, to the local, regional or international consumer, depending on the type of value presented as a targeted message and as an added value to the heritage product. The producer can alternate between the sum of feelings (sadness: joy) and between them, with the aim of attracting the consumer to satisfy or treat one of those feelings. When seeing or using the product, which gives a sense of style to that heritage or to that designer, or the designer's ability to take a style in a joyful way that removes from it the legacy of sadness and melancholy, such as somehow dealing with the revival of ancient Egyptian clones on taboos to become pleasant wall hangings with a historical interest associated with that legacy.

These heritage products are uniquely distinguished by their containment of a set of human values, including the following: The value of the feeling of the foot (as a result of seeing or owning a unique heritage product linked to a time. "First Look") The value of distinction (the result of expressing an ancient period from just the first look, the value of the feeling. By uniqueness as a result of inheritance from the most widespread contemporary products, the value of the heritage as an added value in the place and its uniqueness from everything that exists in our contemporary life. Amidst similar contemporary products, the value of psychological saturation from the unique aesthetics of a product with a unique style.

Stages of The Process of Realizing the Heritage Glass Product

The stages of the perception process of any product are defined by a set of stages that are defined in feeling and reception, experience and analysis, memory, evaluation, but the general heritage products with a characteristic of antiquity or legacy have special features that are unique to them in the form of those stages from their counterparts from other typical products:

First

Feeling and Reception: It is intended to receive a specific vision of the product's shape and to contrast its distinguishing characteristics without the use of analysis tools. The reception is done by using different senses such as sight and touch ... etc. The heritage product is characterized by a set of unique characteristics when it is received by the consumer, including the feeling of being feet without looking at a reference. The production time of the piece of art is given and emphasizes the sense of uniqueness as a result of the acquisition, just as "First Look" through the expression from just the first look confirms the sense of psychological saturation and temporal complementarity of the shape and role of the product, all of these

feelings are completely different from being typical products that are dominated by the engineering and usability function.

Second

Experience and analysis: in which the shape of the parts is examined, on which the analysis and comparison is based between the different products according to the cultural heritage of the total viewing and use. It can also be a result of the cultural inheritance legacy without the self-analysis of the recipient. It is a legacy that is difficult to change in the memory of the recipient even with the self-analysis of the shape and parts of the product, and the heritage plays the role of relative in affixing a beautiful picture for the acquisition of the heritage product as a result of the stories and stories about the genius of the time and place in which the heritage product is located.

Third

Memory: It is the storage unit for previous experiences. 90% of thinking takes place in the unconscious mind, and states: “Managers must acquire much greater knowledge than they possess knowledge of customers’ thinking and behavior, and this means that the conscious and unconscious driving forces of thinking must be understood. Customers as it determines the ultimate commercial success of technology more than systems for designing and delivering the product, so the storage memory for the heritage of the heritage product varies due to the lack of a comprehensive information legacy, and the mind is surprised by the presence of products that have the characteristic of antiquity and heritage and then begins to recall the cultural crop of that era, which makes it in need To make the acquisition decision without the existence of an internal mental conflict between multiple memories, cultures and surrounding product conflicts, such as making the acquisition decision for other life products.

Fourth

Evaluation: by collecting those characteristics that are distinctive as a result of heritage, culture or memory, with analysis of more than one product and the interaction between them, leading to an assessment The consumer of the product he needs, the heritage product is usually characterized by a higher rating than the typical contemporary product, which is dominated by a lot of functionality or aesthetics. The humanities associated with heritage and antiquity are a consequence

For the total of the values that characterize the heritage product, as mentioned previously. In order to understand the concept of perception and its impact, it was necessary to understand the two frameworks of perception through our understanding of the following meaning:

Perception is what makes us stand on the right path. We are distinguished by what is there and we see it and by what we perceive in terms of specific characteristics of the product, and that it can give unsatisfactory and incorrect results. About the product with the consumer, especially since the heritage product is usually not a first-class mechanical use product, so the concept of visual perception must be emphasized. The experience resulting from the different types of perception is not a result of inference, but rather is often a guide or a cause of interaction, so it is necessary to understand the message that is The heritage product confirms it to the user so that it can be confirmed or changed to the designer's requirements, and this is done through: Confirming the visual appearance by answering the following set of questions - How is the heritage product embodied in a form to show its identity and identity. What is the raw material in which the figure is embodied, so that it appears the most perceptible meaning?

The role of design in management: The design system is the locomotive of the organization, and through its effectiveness you can judge the effectiveness of:

The institution is whether or not it is a unique institution with competitive values, and this role confirms the design link with the institution's strategy, which considers the strategy to be the heart of the beating institution, so the design is not only one of the institution's files, but also one of the foundations of the vision and mission of the institution that has the uniqueness and competitiveness. For the producer and the institution, the basis for the success or failure of that institution and may be the basis of its success, as it confirms the relationship between the consumer and the producer in relation to the consumer's perception of the institution's location from his memory when choosing the decision to buy or acquire.

Earl Powel believes that design management will be increasingly important in the future for the following reasons:

- Increased understanding of the role of design as a powerful source of innovation, business differentiation and the growth of competitive advantage.
- Increasing customer desires and requirements, and their search for a successful design to meet those desires.
- Shifting from design department to department for design
- Increasing the role of design in linking economic foundations and meeting the impact of the product in affirming the message and content of the nations

The most important competitive barriers to designing traditional glass products in Egypt

1. The lack of a design file management system for traditional glass products in Egypt.

2. Preserving the old design identity of many heritage glass products without mentioning the modernization or the variety required to fill the gap of customer requirements.
3. Registration for the same design, shape and decorations, and this means that the customer will buy the same product whenever he comes to buy the same heritage products.
4. The weak link between the design research and development department in its relationship with production mechanisms, which makes it difficult for the institutions working in the field of heritage products implementation to modernize.
5. Not to use modern computer programs in the design of heritage products and to make alternatives to the body, shape and decorations, as well as to benefit from the depth of these programs in making three-dimensional models of products and also to benefit from these programs in testing the shape and its adaptation to production processes. For example:
6. Designing some tools necessary for production to implement complex and difficult designs.
7. The lack of an information base for the designs implemented in the market (locally, regionally, and internationally) in order to meet the requirements of each segment.
8. The absence of indicative rules for the nature and coordination of the needs of the consumer and the customer, with the difference in its segment, quality and style, in order to meet the needs of each customer separately.
9. Lack of information about fashion and anything new in their relationship to the heritage product.
10. Not recognizing the importance of the designer for heritage products and considering them as finished products.

Impact and method for implementing an effective system for designing heritage glass products

In order for us to implement an effective design system in order to be able to lead the organization to development and competition, we must first **show how the organization can take a decision targeting the establishment of an effective design system:**

- The first challenge for the institution appears, which is to meet the external obstacles, laws - political decisions related to the economy and internal obstacles to the institution, administrative obstacles - the lack of a modernization and development system for the design and production systems.
- It shows how the strategy is defined according to those challenges and obstacles, which are represented in the external obstacles, which are facing the external sea waves, and the internal obstacles which are represented by facing the ship's own weight and mass, so that

the institution can take the type and direction of the strategy, which is the heart and soul of the ship. - Then comes the role of that strategy in building a sail and a sail pole, so that the objectives of the corporation, in the forefront of which is the establishment of an effective design system, are able to meet the winds of the challenges that the product and the company face from the customer's requirements, strength of competition, competitors and market requirements.

Recommendations

1. Activating the decision to consider the project for developing heritage crafts and small industries in Egypt, a fateful decision announcing it as a national project for which the state harnesses all its capabilities.
2. Adopting the establishment of a combined city for Egyptian crafts as a container city and an incubator for Egyptian heritage industries.
3. Establishing specialized centers for technical and scientific studies for each heritage profession. Establishing specialized information bases for each profession - establishing data bases for the requirements and volume of meeting the local and global market ... etc. to qualify those trades and strengthen the link between scientific and research centers for improvement and development.
4. Directing the scientific research system in universities and specialized research centers to complete the study in the field of developing traditional crafts in general and glassware in particular.

Results

1. Emphasize some concepts related to the design of heritage products
2. The philosophy of designing the heritage product - the human value of the design of heritage products, "a sense of foot - distinction - psychological saturation of its aesthetics - acquisition - temporal complementarity - the value of a sense of individuality."
3. Highlight the role of the perception process of the heritage glass product for the design process: feeling and reception, experience and analysis, memory, evaluation to complete the perception-value process
4. Determine the value and impact of determining the identity and design requirements of heritage glass products
5. Highlighting the role of innovation as a competitive advantage in raising the value of the design of heritage products:
6. Study the most important competitive obstacles to designing traditional glass products in Egypt.

7. Reaching an effective system for designing heritage glass products by arriving at:
8. The basics of applying an effective system for designing heritage glass products to achieve competitive advantages.
9. Design parameters to control the cost of glass heritage products
10. Methods for achieving a competitive advantage for designing traditional glass products
11. Preparation stages for the methodology for designing heritage glass products.

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