SUMMARY OF THE PROFESSIONAL ACCOMPLISHMENTS

BOGUMIŁA JÓŹWICKA

AUTOREFERAT

BOGUMIŁA JÓŹWICKA

- the first degree qualification in the field of visual arts, in the artistic discipline of industrial design, at the Faculty of Architecture and Design at the Academy of Fine Arts in Gdańsk, April 7th, 1998.
- master's degree: Faculty of Architecture and Design at PWSSP in Gdańsk, December 22nd, 1987.
- employed since 1987 till present, successively as assistant, lecturer, academic teacher at the Faculty of Architecture and Design at the Academy of Fine Arts in Gdańsk.

In accordance with the formal requirement I point projects of housings for telephone exchange, developed for the Digitex / Platan company, as chosen by me in order to meet the conditions set out in Article 16, Paragraph 2 of the Act of March 14th, 2003 on academic degrees and academic title, and degrees and title in the field of art.
According to Paragraph 13. of the above-mentioned Ordinance of the Minister of Science and Higher Education, I enclose to the application for the initiation of my habilitation process statements of the co-originators of the projects.

Project works in the period before obtaining the first degree qualification

I started working at the school in the age of 23. I was employed in the Department of Pattern-Designing as a junior lecturer, in art room of professor Edmund Homa. Project team, under the direction of professor Jacek Popek, was working on a project of complex of hyperbaric chambers for the Institute of Maritime and Tropical Medicine in Gdynia. My task was to help with the offer charts. I learned to paint with an aerograph using templates prepared on up-to-date basis. Research assignments, which the Department team took part in, supported by consultants specialists (apart from the already mentioned hyperbaric chambers, we also worked on e.g. the interior of the „Kapitan Nemo" sailing ship for DORA S.A., or air ambulance cabin for PZL-Świdnik S.A.), introduced me into a design method which I keep using in my own projects: creating a research model. Apart from this, it was a great design lesson: the possibility to observe research and experiments that were executed by experienced designers building models and constructing partial solutions. The possibility of being an observer and a listener. The chores I did at the time drew my attention to a very important element of the design process which is its planning and preparation.

In 1988 I started working as an assistant in the art room run by senior lecturer Roman Sznajder in which Marek Adamczewski held the position of a lecturer. He offered me a job in the project of an experimental rolling mill for Institute of Fluid-Flow Machinery of the Polish Academy of Sciences. WD1 was crucial for keeping the thickness of metal sheet which would not hold its parameters that were required by the standards of academic institutions, which in turn made the production of certified elements impossible. A project of a stationary machine with sliding housings was created and verified with a model in a reduced scale. An engineering drawing made by me had become a basis of documentation meeting the internal PG standards. Only then did I realise the meaning and aims of documentation on different levels of the design process.

My attitude towards my profession was developing. Using different elements I was creating the definition of designing, creating the idea of my own method. I was looking for accounts of people taking part in a given situation with the surrounding space, using defined elements and structures. I learned from everyone whom I met during the struggle with the designed reality. Many of these people disinterestedly shared their knowledge, understanding, and patience with me.

An incredibly interesting experience from that period (not a design one, though) was the implementation of the equipment on ferry called „Fantazy", one of the biggest passenger ships at that time. The work started in 1988 and took over a dozen of months. It mainly focused on „Salon Kleopatry", a bar inspired by the art of ancient Egypt (there were also concepts of a bar-library drawing on the art of Rome). The work included execution designs of the furniture and elements of equipment, such as sculptures, portals, columns, etc., and The team of designers, painters, sculptors, engineers, and constructors was managed by professor Jacek Popek. Professor Adam Haupt was our consultant. Polychromy of the columns, portals and tables, and the concept of wall panels was made by me and Marek Średniawa, Anna Bujko and Stanisław Mackiewicz. We were studying the Egyptian art composed (quite freely) its motives and, even though it took unimaginable hours of work, we had wonderful time, gaining very important skill at the same time: building models which helped to verify the interior's composition decisions, elaborating documentation in a foreign language, using techniques and recognising technologies.

Apart from the School, I took up some „irrelevant" jobs. The „success" in all-Polish exhibition of competition for a book for children encouraged me to do graphic work. I designed logos and basic visual identification for companies in the form of business cards and other company documents. A couple of times I designed a packaging graphic and the packaging itself. I saw postcards at a news stand, and posters of handball matches made by me around the city. They constituted a workshop verification - individual master masks were handmade using carbon paper, only sometimes I could use photographic methods, precision was ensured by the so called register crosses, marked more or less on the following carbon papers... Even though these jobs gave me some satisfaction and generated extra income, I didn't search for such jobs, having decided that the research work at school was more important. I don't turn these jobs into advantage in any other way but as a part of basic design workshop.

The last research work of the team from the Department of Pattern-Design, under the direction of professor Jacek Popek, I took part in, was equipment for Szczecin Shipyard, for B 561 ferry of an Indian ship owner. These were lined elements made of epoxy resign. This task was also done by Marek Adamczewski and Marek Średniawa. The project included a TV room chair, „club" armchair, a table and a chair for children, and entertainment equipment called y me - since it was my task - a swing and little merry-go-round. The main documented element were lamination lasts which were being made for a couple of weeks from puttied and painted gypsum. Even though I devoted most of the time to me research, I tried to retain my interest in handicraft by making fabrics, knitwear and embroidery. One of sweaters made by me was qualified for competition organised by an Italian yarn producer, Filatura di Crossa.

In the 90s we experienced a more significant interest of the producers in products created by designers. Both parties were learning the competitiveness principles, and consequently the so called market designing. In the meantime an informal team is setting up - first, working under the Department of Pattern-Designing - in 1993 taking the enigmatic name, D7. In the first (and the last at the same time) catalogue of this group you can find Marek Adamczewski, Bogumiła Jóźwicka, Jarosław Szymański, and Marek Średniawa. You can also find Marek Jóźwicki, Beata Szymańska and Katarzyna Podhajska-Średniawa. In a basic, four-person team we started to cooperate with Zakłady Radiowe ELTRA S.A. in Bydgoszcz.

Within the competitiveness strategy, an electro installation equipment was chosen as a new product. A new technological line was created to produce it with the use of the most modern construction solutions. All this was our basis for project layout for designing.

We were expected to define aesthetic features of a pattern line. The producer did not understand the need of cooperation with the designer at this stage of creating technical solutions, which is why only with the series PLUA and BETA we had greater influence on the equipment's functionality. However, it was a great marketing designing lesson for us. For the first time we could see the documents concerning marketing actions and strategies of the company. The methodology we used had been verified by external tools, including sales statistics which positioned our product in the market using measurable data. We analysed actual customer needs in special circumstances - the technological boom connected with widespread computerisation. The series designed by us we adjusted to the new needs, which gave new look to special connectors, sockets, or even sensors. At the same time we were redesigning front panels of stacking hi-fi audio 361, and we were doing a project of graphics and manipulators of the stacking hi-fi "Gamma 440" (neither of them was introduced into production line). During more than a five year cooperation within the D7 team with Eltra S.A. we designed altogether five multi-element series of electro installation equipment which was produced in a mass scale. Taking the fact that in the same time we also designed TV socket and aerial amplifier for Telkom Telmor Gdańsk, and housing of an auto electropuncture device, we can say that our team's work in this sector has huge meaning to the development of local industry and entrepreneurship. The electro installation equipment of Eltra has been awarded many times, not only at the trade fairs. This task built team relations among us and helped to create a special model of teamwork: we signed each and every drawing with four names in alphabetical order: Adamczewski, Jóźwicka, Szymański, Średniawa, we were all responsible for everything, we would all go to oversee the projects. Even though we competed a lot - each of us would make their own initial project - after the investor chose one of them, we all worked on it and we all were its authors. Common design experience and trips to oversee the projects were a great chance to talk, discuss, or even argue, thanks to which we had a chance to build our own professional identities and view of the world.

Since 1995 I started a very important project cooperation with Zakłady systemów Cyfrowych DIGITEX in Sopot (presently PLATAN). The first project was DCT 12 exchange housing , produced in different versions for 12 years. Next year DCT 5 exchange housing was made using the injection method, and in 1997 a large housing, made of bent sheet metal, on which I worked with Marek Adamczewski and Marek Jóźwicki, mainly overseeing at the University of Technology in Gdańsk and in Radmor in Gdynia. I also designed exhibition furniture for Digitex for trades in which the company took part several times a year both, in Poland and abroad. I also designed and outdoor advertisement and retail packaging. In the following years, after getting the bachelor's degree, further exchange housings were created.

In the meantime I started designing interiors with my husband, Marek Jóźwicki who, for the previous 10 years, had been running his own workshop. My participation in his projects was mainly about designing elements of furniture for public facilities, as well as private houses and flats. Cooperation with my husband increased my experience in terms of designing elements of interior furniture, especially when it comes to technical documentation. A commonly used method, so called pattern project was about defining only some parts of the designed piece (e.g. working outline of a housing - the rest was dealt with by the constructors). In the case of furniture made individually by the carpenter's workshop, I had to define the details of joint, name particular fittings, etc. I learned how to make the sector's documentation and how to talk with the contractor. Working on interior design I had also a chance to focus on tasks crucial to me, e.g. balustrades, or furniture with some special functions (exhibition elements, pulpits, bar furnishing and lighting elements).

Large number of realised projects required full documentation and hours spent by traditional drawing board. I also had additional responsibilities concerning the mastering of computer tools. The discomfort of sitting for hours, my own experience in terms of furniture design, and contacts with producers inspired me to think about the sitting position, which turned into my bachelor's degree thesis „Student's work site. Selected aspects of creation of work site" whose supervisor was professor Edmund Homa (the director of art room where I started my training period), and reviewers were: Krystyna Brandowska professor at ASP in Gdańsk and professor Czesława Frejlich at ASP in Kraków. In my thesis I prove a very important (to me) thesis that norms and ergonomic regulations of acknowledged European authorities contain two not uniform concepts of the sitting position: one position is higher, with negative angle of the seat, with footstool, for a high table; and second position close to keeping right angles, more traditional, requiring different sizes of furniture. Thus, there are no unified, ergonomic guidelines for the sitting position of a pupil at school. Apart from my research, at the same time I was dealing with a project started before my diploma, which lead me to create a set of phantoms, scale 1:5, which were a simplified 3d model of human body with all its activity.

Summary of the project works before obtaining the first degree qualification

Above all, it was a period of hard professional work, shaping the design skill. The experience gained in the research and team designing can be summarised in the method of designing which I can shortly describe as defining the optimal relations of the user and the material surroundings, which de facto draws us to designing the situation through an object, not the object itself.

My research under the supervision of professor Jacek Popek required my technical and organisational skills, and designing to little extent. I took advantage then in doing my own research on the sitting position and human bodies models, at the beginning of the 90s, thanks to the Academic Research Committee. As much as possible at that time, I included my activities in my bachelor's degree thesis.

As the D7, we gathered a significant number of works in terms of designing of the serial products. We had our little participation in creating the discipline of pattern-designing within the economic growth. The cooperation with a few companies (e.g. Eltra, Telkom-Telmor, KOLMIO Kiełkowscy) had direct impact on their current position. Many times we would complement one another to give the investor a better offer in terms of technology (e.g. the project of fuse base for high-voltage pole, for ZRE in Gdańsk). We exchanged our experience, thus we learned faster and better. We created our own methods of working out the projects. We used models in full range - from gypsum and carton to virtual 3D studio. The executive drawings were handmade, even in scale 10:1; since 1996 we have used digital documentation.

The third component was our own business and my cooperation with my husband, Marek Jóźwicki. in 1994 we started a partnership in marketing, architecture and design. After the partner's death, we continued this business in the field of designing. After a few years we decided to give up the institution of a company, going back to the form of an atelier, due to the time consuming company managing activities. This resulted in further better understanding of the managing processes, including hard cooperation with partners, and formulating and fulfilling the terms of an agreement.

Designing work after obtaining the first degree qualification

Year 1998 was a time of reorganisation of Eltra S.A. which was bought by LEXEL A/S - a Scandinavian capital group (Schneider — Electric) which stopped producing electro installation equipment. Series PLUS and BETA were launched (the latter had higher safety standard). The work of our team on anti-electrocution socket was stopped. We finished a few year cooperation with two concepts of series of devices with a higher standard that have never been introduced to the production.

In year 1998-2002 within the D7 team (not always with all the members) we created next housings for different devices. For Telkom-Telmor we designed as follows: aerial amplifier (1998), satellite amplifier and Digit antenna (2003). All of the housings introduce amenities for the assembly and maintenance workers. Commenced in 1996, with Meridian, cooperation with KOLMIO Kiełkowscy results in creating a housing for stationary device for electropuncture, and unrealised study of power supply unit for a therapeutic and cosmetic laser (2001). An interesting experience was creating a system of freezers for Byfuch Bydgoszcz which eventually was not introduced to the market (2002). The extended team (M. Berlińska, T. Koziróg) faced the project of full product range of in-store refrigerated display counters and cabinets - containing functionalities concerning customer self-service and maintenance.

Since 2000 a long-term cooperation with Zakłady Naprawcze Taboru Kolejowego in Bydgoszcż (later PESA S.A.) stars. Trying to meet the requirements of the market, the company turns from a service house into a producer of modern wagons and railway systems. We had the unusual chance to take part in the transformation. Our first task was a sanitary cabin for the modernized passenger cars for InterCity. It was to be carried out in two versions: basic and extended. And the minimal version was our real challenge. We focused on investigating the space which would meet the assumed functionality programme, and at the same time give the impression of orderly, but not cramped. All the decisions were made on the basis of 1:1 scale model. We tested a few different options of the functional layout. Visualisations made by M. Berlińska convinced the jury of a closed contest to choose our solution. Documented work method had also influence on the investors trust. We accomplished this project and thus were guaranteed to take part in further ones.

Our next task was a rail-bus called Partner, accomplished in 2001. It was 9 months from the first talks to the moment of presenting the vehicle at a fair trade. It forced a simultaneous work of multidisciplinary teams, relying on the same data, a high speed of work, and taking in new members of the team (P. Gełesz, T. Kwiatkowski, P. Mikołajczak). D7 team was responsible for the vehicle body, the driver's cab with the steering pulpit and divided functional sections for passengers, including sanitary room, with special attention to the needs of disabled people. All elements were connected with one another and required precise coordination of all the sectors. The vehicle's body was made using simple technology of welded frame construction, filled with foam and covered with lamination sheets which were then puttied and painted. Since the vehicle did not move at high speed, we decided to create technological, sharp-edged front of the vehicle (in my opinion, it created a very distinctive style which I still like more than the later restyled one that made the Partner alike to other vehicles of this type). Designing the driver's cab we had a chance to use the 1:1 scale model again, which we definitely preferred. We built the space of the cab taking it features into account. We designed the steering pulpit with one leg, experimenting and analysing the ergonomics of the cabins equipment. Thanks to a module of the interior, created by M. Średniawa, which was adjusted to all kinds of compartments, including entrance zones and lowering of the car's floor in the zone for a cart, a wheelchair or a pram, the equipment could be freely configurable.

For me, the biggest challenge was the sanitary cabin since it could not have been planned on the basis of a whole turn of a wheelchair, due to to little width of the vehicle. Eventually, after introducing convincing documentation of the movements of a wheelchair in the cabin, I managed to create functional space and ensure a comfortable access to all appliances to a disabled person. PARTNER was given the Ernest Malinowski Grand Prix - main prise at TRAKO 2001 fair trade. You can see it, in both primary and redesigned version, on railways all over Poland. It has become a permanent element of our landscape (cultural too). None of our works so far has been so spectacular.

In 2002 Marad, a company of Marek Adamczewski, took on the contacts with PESA and continues to cooperate with them at present. The informal group D7 finished their cooperation with a project of a sleeping car for InterCity, in 2002. Due to a large furniture equipment, Marek Jóźwicki was included in the team. The task for the two of us was to create a comprehensive executive project of furnishing compartments with the supervision of ship furniture factory.

This division of work was characteristic for car projects made for Marad. The interior of bar compartment AB 925, for Ukrainian railway, with the equipment made also by Famos, was created by: M. Jóźwicki, B. Jóźwicka i A. John — she was responsible for visualisation (2003r.). At the same time we were doing a project of a dining car for Lithuanian railway, ordered by the director of Lvov's railway (2004), and a dining car for Intercity (2005). For all these cars we created executive documentation of all the elements (furniture fixtures, seats, tables, etc.) and specification of purchased elements (lighting, kitchen equipment, piping and bathroom accessories, etc.). We designed the colour schemes, chose the fabrics and other materials.

In 2003 I took part in restyling of a tram's front for Bydgoszcz, cooperating with M. Adamczewski and M. Jóźwicki. It was an unusual experience since it was just an interventional kind of work and we did not prepare the visualisation, we only use handmade sketches.

Since November 2001 till February 2004 we worked on a project of a rail-bus, inspection vehicle for the Ukrainian railway. With numerous people: M. Adamczewski, M. Berlińska, B. Jóźwicka, M. Jóźwicki i J. Szymański additionally: T. Koziróg i R. Detkoś. Detailed talks with the Ukrainian party made the project be realised with breaks. J. Szymański was reponsible for the executive project, M. Adamczewski for the pulpit project, M. Berlińska and M. Adamczewski for the kitchen. Finishing elements and equipment of the remaining rooms were designed by me and M. Jóźwicki. In the project of suspended ceiling I focused on the systemic character of the solution which made installation and maintenance very easy.

Dining car was our the last project made for PESA S.A. At that time I had a feeling that we do more than we are required to do. A developing company worked out a team of people responsible for introducing new projects. I could never understand dividing the aesthetic criteria from others: functional or constructional. A few projects of structurally complex dining and drinking cars, executed at the same time, made me grow tired of the numerous technical issues concerning adjustment of professional equipment. Moving away from this kind of activity, I felt relief.

Simultaneously, with my husband I kept working on interior equipment and furniture design in public facilities and private houses and flats. I could develop my preoccupation by designing element of unusual, very often made by me, function. In the wagon project I have already designed bathroom furniture having additional functionalities of a dustbin, spare clean products, and lighting. Bathroom furniture adjusted to the users' special need, carts, occasional tables, hall furnishing, specialised kitchen furniture - there are the fields of my interest.

Projects of the telephone exchange are mainly of my own design. After doing my bachelor's degree I designed two telephone housings: one made of plastic, DCT 40 (50), in 1999, and one study of the Micra exchange housing, manufactured by the injection method and made of sheet metal, in 2006. With the second housing, I was helped by Marek Jóźwicki who introduced me into the documentation mysteries of AutoCAD. Sheet metal exchange DCT 200 whose housing is an outcome of cooperation, was turned into a extended version, DCT 200V224. Altogether, I designed 5 housings which were produced for more than a dozen of years for many versions of equipment, in different configurations. The exchange put into my housings won awards and distinctions. In 2000 and 2002 I created two unfinished ideas of new housings. Later on, the company transforms, changes the market substantially; a new economy zone is created, FLEXTRONIC in Tczew and other companies, assembling devices from components into a mass scale. New telecommunication systems evolve, people change. The housing of exchange Micra was my last project for PLATAN and now is offered in a simplified version. DCT 40 exchange has been produced since 1999 and was ceased to be sold on August 29th, 2012. The exchanges produced since 1995, in housings designed by me, were substituted with a less complex devices, with different parameters.

TELEPHONE EXCHANGE HOUSINGS

A private company DIGITEX worked since 1985 and specialised in designing and producing microchip devices out of whom the most known were telephone exchange. The subscriber telephone exchange DCT 80 was a standard product of the company in the first half of the 90s of the last century (I've always wanted to write this). It was a two-part rectangle hanging box made of powder coated sheet metal with hole from the display, ventilation, with installed fuse and switch key, and with power supply and connection .

At defining this housing, my formal decisions were coming down to giving the housing light shape, using the cylinder surface, exposing the logo of the company, the display with diodes, and eliminating too many ventilation holes which increased dust. Much more important for me were the decisions about functionalities: the input, fuse and rarely used switch were covered by the bottom edge of the cover which was cut in the places of installing functional elements, which in turn made the housing more functional allowing for further installation of additional inputs. The housing was spaced from the wall by a few millimetre flange, which decreased the amount of heated dust. Flanges had installation holes. The ventilating function was taken by the free space between the cover and the bottom of the housing. Widening of the cover into sides gave the right proportion, above all it enabled to create a clasp lock, which eliminated the screws connecting both parts of the housing. This made the maintenance man work much easier. Both, the bottom and the cover, were equipped with projections allowing for the installation of components, and positioning them at the same time, and spacing the heating elements of the housing; and with additional holes allowing for inserting mounting straps. The projections and walls separating the high-voltage zone were an integral part of the housing, made using injection method. The next change we enclosure of the opening for the connections, in the bottom of the housing, thanks to which the components could be exchanged without the necessity of taking the whole housing off (the power cable was installed according to security regulations). The housing whit the dimensions of 350 by 180 by 45 mm was made of grey plastic with light mat texture outside. Since the 80s in companies, town halls, small post offices, pensions, detached houses, and multifamily houses, meaning every place where many people use one or more landlines, such devices were installed. The exchange had many additional options, working at the same time as call-counting meter, discriminator, door phone, and others. This product was awarded the Main Award at the KOMTEL Fair Trade in Warsaw in 1997, just like DCT 5 Exchange whose housing project was my second.

This housing of 240 by 170 by 40 mm was made for exchanges operating on one landline, and it kept all the functionalities described above. Anticipating further growth of the company and potential necessity of creating a family of forms whose number I could not foresee, I decided to keep the basic formal decision - the front surface of the housing was designed on the basis of a cylinder shape. This superficially simple disposition, assuming a fragment of a cylinder, moving the surface and its penetration by a rectangular surface gave a wide range of possibilities, keeping the simplicity of the body and building the similarity of the following company products, thus building its image.

The next telephone switch, DCT 200, did not belong to the product family. Due to its dimensions: 410 by 660 by 150 mm, as well as the technology of production: bending sheet metal in bending machine. It could operate on 120 ports, including 32 city landlines and 112 internal landlines. Apart from ventilating spaces it needed forced ventilation. the cover was mainly designed. All the applied optical tricks to reduce its size were of great importance for the appearance and for its weight (the housing kept accumulators that allowed for 7-hour work). The form was restricted by the abilities of the machine bender, which was an interesting challenge for us, the engineers, and the constructors, and had much influence on the housing's shape. The bottom had additional barriers, and the right narrow side of the cover could be dismounted for maintenance work.

Since the deadline for the documentation preparation was postponed, and it was necessary to present this special offer of the company at fair trade in Łódź, we decided to make a prototype in a workshop at the University of Technology in Gdańsk. Even though the housing was made by welding and polishing, after powder coating it was no different from the serial production in Radmor. there is a huge difference between them, though, in repeatability and productiveness of production. On this project I worked with M. Adamczewski and M. Jóźwicki, especially overseeing the prototype production. The producer made also an extended version of the housing of 710 by 680 by 140 mm enabling easy extension, if needed, The development of electronics allows from different solutions, smaller and lighter.

The next exchange, DCT 40 (and alike DCT 50, with the option of remote programming using a modem), was the last member of the exchange family DCT 12 and DCT 5. Its large dimensions of 500 by 365 by 95 mm generated many project issues. In cooperation with the constructors, we chose a solution to hang the bottom on beforehand fixed base boards, using special clinches on line bracing, which additionally spaced the bottom from the wall, allowing for better ventilation. We took from the former housings solutions that gave better functionalities, such as: ventilation spaces, projectors and spacing and installing walls, input holes, connections and mounting strips, and the tunnel for the wires which allows to take off the cover easily. The bottom edge was shaped in a similar way as the former housings, due to the location of the fuse, switch and inputs that it covered. In a raised middle part of the bottom wall extra space was left for additional elements. In latter versions the bottom was substituted with a more stiff and cheaper bottom, made of bent and welded sheet metal powder coated, keeping the shaped defined in the project. The front of the housing was made in a shape of the same cylinder surface as in the former housings, this time turning it 90°. Due to the size of the housing, in the middle part was a advancing fragment of the same cylinder surface, which optically slimmed the body. Additionally, it enforced the effect of advancing the middle belt of the cover above the upper wall, thanks to which the ventilation of the components was much better. We took on the characteristic way of producing, finishing and labelling of these products.

The next two unfinished project of housings were a formal-functional study, based on the same assumptions. Because of the growing competition and changes in telecommunication systems, the company transformed and took a different strategy by updating the products and reducing its size, with advancing its technology at the same time.

In all the above mentioned projects I used the same method. Each time I did a detailed research on the company's strategy on launching new products, the production and its parameters and specification of functioning. I took into account not only the operator using the device, but also the fitter and maintenance man, thus the project had three equal users. I studied the competition's offer. I got thorough information about the components of the exchange, their configuration and working conditions. In the first project the basis was a assembled prototype in which I managed to move the transformer in order to get better proportion of the body. Working on the second and third housing, I had little influence on the changes in the configuration of the components in order to keep the functionality of the first housing, and also on the modification of the cable route of a bigger housing, so that it could be easily accessed after removing the cover. Planning sketches of the fourth housing were made ahead of defining the components configuration, which allowed the constructors for rearranging the inside of the exchange. The concept sketches are always the first element of the documentation. While choosing the concept, more details are added. The research model I prefer is a carton model, when it comes to the housings since the material it is made of is neutral to me. Usually, I make several models. After choosing the model, it is time for the documentation stage. The first model was made by me on a carbon paper, the rest of them were made in Corel Daw, the first graphic computer programme, purchased by us. I consulted the documentation with the constructor from Telkom - Telmor where all the housings were produced. The colour and the texture of the material was chosen from the samples given by the producer. The project of labels for the display area was made in a similar way.

After transformation and a few year break the company contacted me to design for them again. This time it was about creating a telephone exchange which could be produced from a cheaper powder coated sheet metal, and also from plastic. The exchange were to operate standing on the table or hanging in a RACK casing. At the beginning of the year I started a project that took almost 10 months. This time the work was planned in a different way. The inside of the exchange was ordered in China. Therefore in was necessary to ensure fluent communication between the producer of the components in China, ordering company with its constructors, housing producers and the designer. This was the reason for preparing the whole documentation in a digital form, but it did not influence my work on the project. The dimensional base was a projection of properly arranged components. In cooperation with Marek Jóźwicki I started to create a virtual model of the housing circumscribed on a 3D configuration of the components. I took an assumption that they are installed to the bottom, the cover allows for manipulating with the ports, and full closure of the housing requires a third part - input panel cover. The bottom with the components (optionally after mounting a separate cover) can be installed in a RACK casing. The design project was carried out using the known schema: collecting data, concept sketches, research models (mainly virtual), concept options, executive documentation, graphic project (screen print). Due to the chosen standard of documentation, we created a few 3D dimension drawings. Each concept contained three part housing: sheet metal bottom, cover in a shape of an arc , and input panel cover, in versions for both technologies. In July the producer gave up the option of technological cover which had no arc any more, and vertical stripes were added to the composition. The next cost saving move was giving up on the panel cover. As a result, it was a two-part sheet metal housing of 242 by 307 by 79 mm whose bottom was made of tinned sheet metal with proper installation holes. Side and back walls are thinned in the middle part, which makes them lighter and gives better ventilation of the components. The front bottom wall was substituted with powder coated screwed input panel in which I designed a stabilising ridge for the plates. A hole for the cable was made in the left wall of the rectangular parallelepiped cover. The narrower composition belt was used to put the company's logo and information signalised by the diodes.

The broader one was used to implement overlapping perforations, making it a ventilation grate. The bottom was customised for the RACK casing installation. Then it has a separate cover with ventilating perforation which is connected with the bottom by screws, and after installing on the input panel the front cover, suitable for 19” cabins. The producer put on his website such a slogan: “Such small and not expensive exchange has never been able to do so much”...

Summary of 1998-2012 period

For almost 14 years I have realised over 70 projects. Many of them were complex, containing several or more than a dozen of individual projects (e.g. public and private facilities or wagons). Designing is very important to me. Very often I have indulged in this activity. A similar satisfaction I get from problem solving and verifying the effects of launching by the market. I have designed a few objects with which many people have contact on every day basis: device housings, railway vehicles. Maybe I haven’t changed the world, but in a certain way I have reached my goal which is pattern-designing that makes life better and does not create seasonal fashion. It is true (unfortunately) that modern pattern-designing is not bound by any restrictions, apart from the economic ones. The rapid prototyping technology is taking over the traditional methods of production, which supported by advance machinery are no longer traditional either. It has influence on the freedom of making decisions by the designer, but at the same time moves the evaluation of his or her work beyond the measurable criteria. The project does not have to be technological in the old sense, since technology takes from the ideas of the designer, in order to sell its options better. It is often the case that the designer stops solving the project, social or functional problems but becomes an artist. The effects of his or her work are evaluated under different criteria, more emotional ones, connected with interaction of things, their role in fashion and presence in fashion trends. The price of the product is modelled in a different manner too. The clients do not buy only the usability of a product, they also pay for the prestige of using or wearing this particular thins (which, by the way, becomes passé very soon). Additionally the client pays the cost of marketing campaign whose aim is not only to promote the product, but also to introduce a trend. Given the fact that more and more people have to live for 2 dollars a day does not make it a trend of the future. Prices indeed are one of the most powerful tool of discrimination.

Plans for the future

I am confirmed that sometimes cooperation with an investor limitates me. Till recently a design engineer had to have special, complex knowledge. Based on it, he or she would build some project assumptions, interfere in the producers assumptions, create his or her own idea o a product. He or She would make the documentation, carry out research and experiments proving the right way of thinking. He or she would build models. In cooperation with the producer he or she would oversee the construction of a prototype, introducing authorial changes. He or she would control the whole realisation, know the details of the introduced solution, their reasons and consequences. This is the model of designing I identify myself with. This method I used in my work. There are few investors who expect this kind of attitude. Most often the concept visualisation is enough data for those who know the abilities of the company’s constructors. I do not identify myself with this kind of actions. I juxtapose designing for the market trends to designing subordinated to the analysis of needs in which the product is an outcome of optimised logic of many processes. (Of course, I do not say that it is always either way. Between the two approaches there is a full spectrum of attitudes which application may depend on the kind of a given task.)

The attitude chosen by me and interests connected with the social role of design engineering resulted in cooperation with producers of correction and rehabilitation products who have the status of protected labour plant. A challenge in this kind of tasks in not the product itself, determined by many conditions, but maybe above all else, taking into account in the manufacturing process the abilities and predisposition of the employees. At the same time, the product has to fulfil all the requirements of a competitive market. Since the project which is being developed in cooperation with children footwear producer is still before launching, I will not give its details.

I am also working on my own research projects. One of them is connected with my long-term interest in canons of presenting a body, especially for the needs of design engineering, and other models of a human body. On the basis of wooden phantoms, scale 1:5, using SolidWorks, I create virtual silhouettes based on HUMANSCALE anthropometric data, in three sizes: male - 97,5 c, medium sized adult - 50 c, and female 2,5 c. The models have close to natural movable property at knots corresponding the main joints and the curves of the spine. They will be compatible with AutoCAD and other similar programmes. This year I have started a second project whose aim is to create a working place for adults for long hour work with the computer, with special consideration of people elder than 50 years. I hope that I can do other tasks in the future.

My activities have been dominated by design engineering and it is the most effective way of making this branch popular. After 25 years of intense design project work, I use its effects in work with students. The experience I get with the youth shows that primary, middle and secondary schools are a very serious field of operation.

Four years of work in the dean's office were very hard for me, especially due to my sickness and treatment which took 9 months. I used this period to hold the position of associated dean for establishing and strengthening contacts with secondary schools, within research and workshop projects carried out by my colleagues. I am planning to reinforce my activities that will allow me to have influence on a conscious choice of candidates for the studies at our faculty. Intensification of such enterprises has huge impact on the education of demanding consumers in the represented field of designing arts.

Pszczółki,
February 1st, 2013,
Bogumiła Jóźwicka

CURRICULUM VITAE
BOGUMIŁA JÓŹWICKA
master of arts
designer
1st degree qualification in: visual (plastic) arts, artistic discipline (faculty): industrial design

EDUCATION

1998	1st degree qualifications	awarded by the Department of Architecture and Design, Academy of Fine Arts in Gdańsk, on the basis of a qualification work of 1st degree called: "Student's work place. Selected aspects of creating the work area." Supervisor: Prof. Edmund Homa. Reviewers: Krystyna Brandowska Prof. of ASP, lecturer 2nd degree qualifications Czesława Frejlich
1988-1989	supplementary education	Teaching and Educational Improvement Studies for academics, Stanisław Moniuszko Academy of Music in Gdańsk
1987	master of arts degree	Master's thesis under the supervision of Prof. Jacek Popek "Transport of victims in sea conditions. Folding evacuation stretcher." Reviewer: Prof. Adam Haupt
1982-1987	studies	Uniform five-year master's degree at the Faculty of Architecture and Design at the Państwowa Wyższa Szkoła Sztuk Plastycznych w Gdańsku (now the Academy of Fine Arts in Gdańsk) in the field of industrial design. Master's degree in art after passing the MA exam (with a very good grade) on 22 December 1987.
1982-1983	studies	Status of student at the University of Gdańsk, Faculty of Humanities, subject: Polish Philology (Dean's leave)
1978-1982	secondary education	S. Żeromski 5th High School in Gdańsk – Oliwa; general profile

ASP ACADEMIC FUNCTIONS

2008-2012	Vice-Dean of the Faculty of Architecture and Design
2008-2012	Member of the Faculty

ASP ACADEMIC TEACHER in Gdańsk

od 1998	adiunkt	2nd Laboratory of industrial design, led by senior lecturer, M. Adamczewski (Since 2001 Product Design Laboratory, now led by Prof. Marek Adamczewski)
1995-1998	lecturer	2nd Laboratory of industrial design, led by senior lecturer, M. Adamczewski
1991-1995	assistant	2nd Laboratory of industrial design, led by senior lecturer, M. Adamczewski
1988-1991	assistant	2nd Laboratory of industrial design, led by senior lecturer, R. Sznajder
1987-1988	assistant on placement	3rd Laboratory of industrial design, led by Prof. E. Homa

OTHER WORKS - Academy of Fine Arts in Gdańsk

2012	organizer	Lighting Workshops in collaboration with I MMALIGHTING company Sp. z o. o. Gdynia
2001	co-organizer	Student furniture laboratory, Straszyn
2001	co-organizer	1st National symposium on “Furniture - attribute of everydayness” MKiS grant. Organizers: ASP and CTT in Gdańsk
1999-2000	curator	National YOUTH DESIGN Exhibition (transfer of exhibition of student thesis papers, realized by the IWP in Warsaw in years 1998 and 1999), Ministry of Culture grant
1997	supervisor	Harenda 97 national design workshops
1996-2000	co-organizer	National seaside design workshops Ministry of Culture grant
1992-1993	principal commissioner	Exhibition of works by students of the Faculty
1992-1993	consultant	9th Biennial of Art for Children in Poznań
1989	organizer	Exhibition of works by students of design at the 8th Biennial of Art for Children in Poznań
1989	co-organizer	Diploma 89 Exhibition in Toruń
1987-2009	co-organizer	Departmental review exhibitions

TEAMS AND COMMITTEES of ASP in Gdańsk

2013	chairwoman	The Disciplinary Board for Students of Fine Arts in Gdańsk
2012	member	Faculty body for studies regulations
od 2011	member	Faculty body for quality assurance
od 2011	member	Commission for social assistance for workers
2011	chairwoman	The examining board at the design faculty (Exam or commission review)
2011	secretary	Commission for the differences in curriculum at the design faculty
2011	secretary	Commission for the differences in curriculum at the interior design faculty
od 2011	secretary	Support team for Commission for Validation of foreign studies and degrees (Commission for Validation of foreign studies and degrees)
od 2010	trusted representative	under the procedure of prevention of harassment at the Academy of Fine Arts in Gdańsk
od 2010	member	Faculty body for assurance of teaching quality
2009-2012	chairwoman	Faculty Committee on Research Activities
2009	member	Team for devising the program of environmental doctoral studies
2008-2012	member	Admissions Committee for LLP / ERASMUS program for the academic year 2009/2010, 2011/2012, 2012/2013
2008	member	Faculty team for two-level studies
2007	member	Team for devising programs of two-level studies at the faculty of design
od 2003	ECTS departmental coordinator	within the university system

RECRUITMENT Interior architecture and Design

2012	chairwoman	MA studies interview
2012	chairwoman	BA studies interview
2011	chairwoman	MA studies interview
2011	chairwoman	BA studies interview
2007-2009	representative of the design faculty	The Academy Recruitment Committee
2005-2006	secretary	The Academy Recruitment Committee
2004	assistant	Exams: specialized and on composition
2002-2003	secretary	The Academy Recruitment Committee
1998-2001	secretary	The Departmental Recruitment Committee
1997	assistant	Exams: specialized and on composition
1996	secretary	The Departmental Recruitment Committee
1995	assistant	Exams: specialized and on composition
1994	secretary	The Departmental Recruitment Committee
1987-1993	assistant	Exams: specialized and on composition

OTHER Academy of Fine Arts in Gdańsk

od 2000	chief	Organizational and mobilization allocation to serve in the ASP overall rescue team
1997-2000	scout rescuer	Organizational and mobilization allocation to serve in the PWSSP overall rescue team
1987-1997	rescuer	Organizational and mobilization allocation to serve in the PWSSP overall rescue team

OTHER WORKS OF CONTINUOUS TYPE

2012	founding member of	Design Consortium in Łódź (vice dean)
2011	representative of Academy	“KlimaPomerania” Business Cluster
2001-2007	founding member of	Pomeranian Technology Center (Association executing, in cooperation with Municipal Office in Gdynia, construction design of Pomeranian Technology Park in Gdynia)
od 1997	founding member of	Technology Transfer Centre in Gdańsk

OTHER WORKS OF INCIDENTAL TYPE

2007	juror	Drawing competition for children on the playground idea named “We have ideas for a good time,” organiser Amber Media

PUBLIC SPEECHES

2001	„Cooperation between environments “- participation in the exhibition of design works, presentation, discussion	Regional exchange of CTT technology in Gdańsk
2000	“Design for industry”- participation in the exhibition of design works, presentation, discussion	Regional exchange of technology for Technology Transfer Centre in Gdańsk
2000	“Guidelines for designing sitting position” presentation	for students at both faculties of Fine Arts in Gdańsk
1998	„Physiological aspects of seating” presentation	for students at both faculties of Fine Arts in Gdańsk
1993	“Designing for children in the work of students and staff of the Faculty of Architecture and Design at the Academy of Fine Arts in Gdańsk”	Symposium during 9th Biennial of Art for Children in Poznań
1989	„Elements of functional art for children” exhibition of students works and poster”	8th Biennial of Art for Children in Poznań

PUBLIKACJE

2012	Article about activity of the Faculty of A and D ASP in Gdańsk (in cooperation with M.Jóźwicki)	“About Design exhibition catalogue” International Trade Fair
2011	Article about exhibition called „Work in Progress”	“About Design exhibition catalogue” International Trade Fair
2010	Article about the Faculty of Architecture and Design ASP in Gdańsk (in cooperation with M.Jóźwicki)	Academy of Fine Arts in Gdańsk - directions of teaching.” Academy Program Catalogue edited by: Prof. J. Akermann (Dean of the Faculty of Graphic Arts) Prof. K. Gliszczyński (Dean of the Faculty of Painting), dr. hab. M. Jóźwicki (PhD) (Dean of the Faculty of Architecture and Design) Prof. S. Ostrowski (Dean of the Faculty of Sculpture) Prof. T. Szkudlarek (MINoS) J. Rudnicka - Prof. ASP (PhD course) Dr. R. Nieczyporowski (ZNH) Project coordination by Rector of ASP in Gdańsk Prof. L. Ostrogórska MKiDN grant
2005	Article about design	Academy of Fine Arts in Gdańsk - years 1945-2005. Tradition and modernity. Catalogue accompanying the exhibition of 60 years of the University. Exhibition curator: Wojciech Zmorzyński

RECTOR’S AWARDS

2012	2nd degree team award	for involvement in activities related to the accreditation procedure of the Faculty of Architecture and Design, moreover, regardless of work in a team, active participation in works for the benefit of the Academy
2009	3rd degree team award	for work related to the project of the Environmental Doctoral Studies at the ASP in Gdańsk
2002	1st degree team award	for outstanding achievements in the field of industrial design and the ability to connect individual creative work with collaborative activities for the benefit of the environment and University
1999	2nd degree individual award	for creative achievements in teaching and art work in the academic year 1998/1999
1993	special team award	or special values of research and service works

OTHER DISTINCTIONS

1993-2006	diplomas, distinctions, medals at fair trades	As some kind of personal distinction I consider also this types of awards and certificates. It was awarded to a manufacturer for a product in design works on which I participated as a member of a multi-task team. These types of awards were granted to, e.g.: DIGITEX Digital Systems Company in Sopot (now PLATAN) for telephone switchboards; ZNTK Bydgoszcz (now PESA S.A.) for rail vehicles and rail cars (designed by the following team: Adamczewski, Jóźwicka, Jóźwicki, Szymański, Średniawa); ELTRA Radio facility in Bydgoszcz S.A. for electrical equipment of GALA type (designed by the following team: Adamczewski, Jóźwicka, Szymański, Średniawa). The GALA type equipment was awarded the Polish Promotional Emblem “Teraz Polska” in the year 1995
1997	participation	Post-competition exhibition — 1st Biennial Art Design: LAMP-floor lamp design, by the team of: Jóźwicka, Jóźwicki, Kruk. Kraków 97; Warszawa 98
1993-96	diplomas, distinctions, medals at fair trades	ELTRA S.A. in Bydgoszcz for electrical equipment designed by the team: Adamczewski, Jóźwicka, Szymański, Średniawa
1991	participation	International Competition for the most beautiful jersey in the world, organized by the Filature di Crossa manufacturer
1989	pre qualification	Braun Prize Competition (stretcher for evacuation of victims in sea conditions - a graduation project)
1986	participation	Postcompetition exhibition of works - 2nd Polish art competition for a children book organised by the Association of Culture creators, the TPD Provincial Board and PWSSP in Łódź

EXHIBITION OF DESIGN WORKS

2005	participation	Exhibition of 60 years of Academy of Fine Arts in Gdańsk
2000-2001	participation	Presentations at the Regional Exchange of CTT technology in Gdańsk
1998	participation	Exhibition at the Center of Transfer of Technology in Gdańsk “The Art of creation of space and interiors”
1999	participation	The exhibition of design work at the INNOWACJE fair in Gdynia
1998	participation	The exhibition of design work at the international fair of modern technology, industrial design, technical innovations and inventions INTERTECHNOLOGY in Łódź
1998	participation	Exhibition at qualification program of 1st degree
1997	participation	Exhibition of design works and models, organized by CTT in Gdańsk in the scope of DomExpo 97
1995	participation	Exhibition of 50 years of PWSSP in Gdańsk

PATENTS AND UTILITY DESIGNS (majority of them terminated due to non-payment of fees)

DESIGN AUTHOR'S CERTIFICATE

AUTHOR'S CERTIFICATE No.	PROTECTIVE CETRIFIKATE No.	Title	CO-CREATORS
4892 of 30.04.1992	11479	Armchair	J.Popek M. Adamczewski B. Jóźwicka M. Średniawa
4896 of 30.04.1992	11480	Table	J. Popek M. Adamczewski B. Jóźwicka M. Średniawa
4888 of 30.04.1992	11478	Children's Table	J. Popek M. Adamczewski B. Jóźwicka M. Średniawa
4934 of 12.05.1992	11517	Set of seats	J. Popek M. Adamczewski B. Jóźwicka M. Średniawa
5057 of 10.10.1992	11636	Children's Chair	J. Popek M. Adamczewski B. Jóźwicka M. Średniawa
6377 of 04.04.1995	12694	Socket for the electrical system	M. Adamczewski B. Jóźwicka J. Szymański M. Średniawa
6381 of 04.04.1995	12695	Frame for electroinstallation system	M. Adamczewski B. Jóźwicka J. Szymański M. Średniawa
6464 of 18.04.1995	12750	Connector for electrical system	M. AdamczewskiB. Jóźwicka J. Szymański M. Średniawa
6468 of 18.04.1995	12751	Dimmer for electrical system	M. AdamczewskiB. Jóźwicka J. Szymański M. Średniawa
7612 of 21.05.1996	13883	Floor lamp	B. .Jóźwicka M. Jóźwicki A. Kruk

INVENTION AUTHOR'S CERTIFICATE

AUTHOR'S CERTIFICATE No.	PATENT No.	TITLE	CO-CREATORS
275129 of 17.08.1992	155469	Stretcher for transporting persons with reduced mobility, especially in sea conditions	B. Jóźwicka M. Średniawa J. Popek PWSSP Gdańsk, Polska
275146 of 15.09.1992	155475	Rescue and transport device, especially for helicopters	B. Średniawa B. Jóźwicka J. Popek PWSSP Gdańsk, Polska
296853 of 03.12.1992	169487 B1	Dummy especially for ergonomic studies in reduced scale	B. Jóźwicka M. Średniawa M. Adamczewski J. Popek PWSSP Gdańsk, Polska
F 25d13/00 (Classification. MKP) of 17.04.2000	339788 A1	Refrigerator Date publication BUP: 22.10.2001	A. Ossowska M. Adamczewski B. Jóźwicka ASP Gdańsk, Polska

ADDITIONAL QUALIFICATIONS

since 1979	Yachtsman Certificate no. 340/T/GD
since 1992	Driving license - B cat.