



COMPETITION

FOR THE BEST DESIGNED PRODUCTS
ON THE POLISH MARKET

INTRODUCING



The Service Industry is a new design competition category, the first of its kind in Poland, looking at design solutions in the financial, marketing, IT, multimedia, social, the information media and cultural fields.

MONITORING

The IWP's team of experts permanently monitors the Polish market, conducting product evaluation in terms of design, function and the market as a whole.

THE COMPETITION

The competition entries will be judged by an international jury made up of experts in the fields of ergonomics, the theory of design, product economics and implementation, and manufacturing and retail.

CATEGORIES

The products will be judged under the following categories: the home, the workplace, the public domain and, from 2010, the service industry.

EXHIBITION

Products qualifying for the final of the competition will be presented at an exhibition to be held at the Institute of Industrial Design and in other Polish cities.

Information on products and services should be sent to:

DOBRY WZÓR
Institute of Industrial Designwsp Sp. z o.o., ul. Świętojerska 5/7, 00-236
Warszawa
monitoring@iwp.com.pl

www.iwp.com.pl



INSTITUTE OF INDUSTRIAL DESIGN

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**INSTITUTE
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Instytut Wzornictwa Przemysłowego Sp. z o.o.

ul. Świętojerska 5/7, 00–236 Warszawa

tel. + 48 22 860 00 66

www.iwp.com.pl

The Poles are the best in Europe!

Beata Bochińska, IWP President
beata_bochinska@iwp.com.pl



I have become an ardent supporter and neither the moderate organisational success of EURO 2012 nor the state of the football league will change that. The new discipline that young Poles have fallen in love with and are pursuing with fervour is uncommonly close to me – studying. Studying is the best!

>> A few years ago, Professor Leszek Balcerowicz, at the time the head of Narodowy Bank Polski (the National Bank of Poland - NBP), was asked what was most crucial to Poland's development. He replied... education, with reforms to the state hard on its heels. Given that it was neither the Minister of Education nor of Science, but the head of our central bank who answered thus, the response might have warranted further reflection. However, the journalist was not acute enough to follow it up and ask what had given rise to such a startling reply. Yet it was a pivotal answer.

>> According to research conducted by Eurostat, the Statistical Office of the European Communities, Poland holds **first place** in the EU (!) in terms of student numbers and the number of people with tertiary and secondary education. Everyone today is either in education, or undergoing further training, which is just as it should be, since it is essential to know what methodology to apply at work, how to assess the results of the work, how to formulate the objectives themselves and how to apply the best tools for the job. It is also essential to know what skills one lacks, as well as where they should be sought, and from whom, in order to survive in an increasingly competitive market. It is essential to

give oneself a chance. Nowadays, it is becoming increasingly rare for companies to imitate other people's solutions, knowing that they must, at all costs, be different if they are to attain visibility. Companies large and small are investing in the development of their own people, improving work methods and working with consultants, wanting to acquire new knowledge about what to do and how to do it. At last!

The new service provider

>> Some companies already know what they don't know, but, even more crucial, they know where to seek support today. Among the first to apply to us for support have been large companies in the public service sector. When we began organising a competition for a design for the PKP Intercity multiple unit train, we were somewhat fearful as to whether it would be possible to organise a competition of such significance, as to whether or not the client would be properly prepared, and as to whether the design studios would be equal to the challenge. Both the competition itself, and the workshops conducted in conjunction with it for the company and the designers, demonstrated with just what excellence the professional process of obtaining a design can be conducted under Polish conditions.

Everyone today is either in education, or undergoing further training, which is just as it should be, since it is essential to know what methodology to apply at work, how to assess the results of the work, how to formulate the objectives themselves and how to apply the best tools for the job. It is also essential to know what skills one lacks, as well as where they should be sought, and from whom, in order to survive in an increasingly competitive market. It is essential to give oneself a chance.

Client education

>> It is not only suppliers who are becoming increasingly well educated, but the consumer as well. The educated consumer model is of fundamental significance to the formulation of a marketing strategy. This new type of client, whose numbers are ever-increasing, will have countless new characteristics, expectations and critical evaluation skills, and a substantial wallet; however, everything comes at a price and, by the same token, this will be a more demanding consumer.

It is therefore essential to create a considerably more refined offer. The client's critical thinking and analytic skills mean that offering amorphous counterfeits is out of the question.

The new client

>> There is a client group which has recently aroused my admiration and hope for a genuine change to our reality. That group is... the foresters. The employees of the State Forests, devoted to tradition and taking their work with missionary seriousness and responsibility, have an enor-

mous awareness of changing reality. And it is no one else, just an increasingly better educated end-user (in this case, the forester) who requires a new uniform, more comfortable, made from good, 'intelligent' materials, that will allow him to work more efficiently out in the forests. The foresters value the mission and traditions of their profession, while, at one and the same time, they view their workplace as modern, environmentally-friendly nature lovers. They want to combine their native tradition with modern functionality.

They want change.

>> The research conducted by our specialist, in conjunction with Ośrodek Rozwojowo-Wdrożeniowy Lasów Państwowych (the Polish State Forests Development Centre) in Bedoń, revealed how huge a project this is when set in the context of its implementation, a trifling matter encompassing twenty thousand future end-users. The design goes on and we smile to hear the opinion of yesteryear, as to how there is no demand for design in Poland.

>> Acquiring new knowledge awakens a new appetite and increases the adrenalin. For the new Polish intelligentsia, education has become a national sport and I am certain that the results we attain from that sport will be of greater significance to us and will translate into greater economic development than EURO 2012. And that what was the Chairman of NBP was talking about when he answered the question as to what was most crucial to the economy.

Beata Bochińska, IWP President



The wheel of profit

Krzysztof Bielski, IWP Design Centre Director
krzysztof_bielski@iwp.com.pl



For years, design has been the flywheel for numerous retail companies and, most particularly, for those in the interiors sector. Good design offers the potential of attaining higher margins, while maintaining competitive prices. It is, in fact, design which is one of the most significant added values for a business and it is to design that numerous major retail firms look for their profits.

>> Conceived by the H&M chain, the notion of using a celebrity name or a famous designer is applied on a wide scale nowadays, with a view to increasing a collection's value and, to put it bluntly, with an eye to a sharp increase in margins. It would seem that designer endorsement is simply a move on the marketing and PR front, a blind following of a distinct vogue for 'names'. This year, Jaime Hayon has been particularly active, designing and signing his name to furniture, porcelain, lamps, crystals and shoes. Following in Starck's footsteps, as it were. What is interesting is that it is, in fact, the lower end and mid-range brands which are inviting well-known designers to collaborate; what is occurring, and not necessarily as a result of the crisis, is an ever-increasing democratisation of design. The example comes from the top of the tree, with the best of the retail giants, such as IKEA, Habitat and MUJI, having distinctive design to thank for their position as market leaders.

>> Genuine market democracy was first put forward more than 50 years ago by Ingvar Kamrad, the founder of IKEA. His concept was based on combining design and low prices. Ini-

tially, he invited designers who were his fellow Swedes to collaborate, then, stage by stage, he extended his creative team to include members from various corners of the world. One of the most famous IKEA products, the POÄNG armchair, was the work of the Japanese designer, Noboru Nakamura. Regardless of the concern's strength and its application of strategies involving the availability of cheap materials and working to the capabilities of manufacturing facilities, it is, in fact, good design which became IKEA's most significant driving force and source of profit.

>> The guiding principle of the British company, Habitat, established by Sir Terence Conran in 1964, was that there should be a fusion of designs and styles from all over the world which should, however, revolve around the practicalities of everyday life. The design of this fusion, original without actually being explosive, accomplishes the requirement for an individualism which delivers both expression and functionality. "The challenge we face is to provide innovative and inspirational products that you need, that you dream about and that you will love" – this

is the Habitat idea. Today, the company works with superb designers who, every year, create designer products for its two annual collections. Habitat is a name that everyone associates with good design and high quality.

>> MUJI, the Japanese chain, is renowned not merely for the simplicity and functionality of its products, which appear to be *no-name and no-logo*, but also for the powerful name of the great designer, Naoto Fukasawa. It was he who designed the MUJI CD player, which he followed with numerous other items in daily use. James Irvine and Konstantin Grcic were the next two stars whom MUJI invited to collaborate. The renowned Thonet produced a new chair for the chain. The company is steadily expanding its range of exclusively designed products.

>> These days, a great concept for a shop, and a fresh logo and brand no longer suffice. This can be seen in the way in which countless companies throughout the world operate, including such household names as the Swiss chain, Buttlers, or Sweden's GRANIT, to name but two. In order to generate higher profits in a world of across-the-board overproduction, what is needed is genuinely good design.

>> Contemporary manufacturers work to new methods nowadays. Their operations revolve around sales, rather than manufacturing

for stock and new methods of working with the client are being introduced. They are seeking support and salvation in collaboration with designers as never before, seeing this as their sole alternative in terms of creating a competitive product.

Good practices for furniture manufacturers

>> As a furniture manufacturer, Poland ranks fourth in the world. However, the majority of the companies are sub-contractors working on the basis of previously commissioned designs. This is a pity, since it is a field which offers design an extensive showcase. Unfortunately, there are still few Polish companies which invite professional and well-prepared designers to collaborate with them.

>> One of the largest RTA manufacturers in Europe, and, indeed, in the world, is the Danish company, Tvilum-Scanbirk. Several years ago, the company withdrew from showing its products at trade fairs in favour of a well-thought-out concept of in-house exhibitions. Rather than the costly method of gaining clients via the huge trade fairs, Tvilum has developed a none-too-large, but clear chain of dealers who are responsible for specific countries and markets. During the course of two-week exhibitions held at the company's head offices, clients are invited to



Todd Bracher for Habitat



These days, a great concept for a shop, and a fresh logo and brand no longer suffice. In order to generate higher profits in a world of across-the-board overproduction, what is needed is genuinely good design.

one-day, individual meetings, which conclude with a festive dinner. This avoids direct meetings with competitors and fosters the establishment of business relations. Several hundred retailers travel to Silkeborg from all over the world every year. In contrast to the huge exhibitions, Tvilum uses its own fairs to test out its newest designs and prototypes. Production can then be implemented within a few weeks of the fair, without the need to have revealed anything to a wider public, including the competition.

>> Tvilum-Scanbirk goes further. With the bulk of the company's output, which exceeds 15 million pieces of furniture per year, destined for two gigantic retailers, IKEA and JYSK, the company consistently works on its own collection. While manufacturing products for other companies, Tvilum-Scanbirk carries out a non-stop programme of investment in the specialised machinery required to implement new technologies, such as the application of continuous trim used in IKEA's well-known Aneboda line. The experience and equipment thus acquired is then put to use in creating the company's own collection. The same method is used to develop the compact, in-house design office, where experienced designers are employed and new, smaller-scale solutions are tested. Prototype niche products can be manufactured to order for companies such as the large Polish retailer, Abra and, primarily, there can be a rapid response to demand.



Nao to Fukasawa Muji CD player

Innovative Studies

prof. dr hab. Tomasz Gołębiowski
Warsaw School of Economics (SGH)

What is Design Management? Companies trying to introduce new products to the market should without delay and very attentively take note of it, because it is an essential part of the entire structure of management in companies oriented towards innovation. Innovation is not a novelty these days, it is a necessity. Without a good design, without a good project, without good cooperation between specialists of different fields, rising in the market is difficult. IWP and SGH wish to invite you to Studium Design Management.

>> Improving processes of innovation in the production sector is a necessary condition for improving the competitiveness of Polish companies. One of the key elements of the process of creating new products is design. Its function is not only to ensure the aesthetics of the product, but also to make it useful, fulfilling the requirements of the buyer, and in effect, the level of competitive edge of companies and market success of the new product. Familiarity with complex problems in processes of innovation is therefore indispensable in companies for product managers and other employees in marketing and sales departments, as well as research-and-development and production departments, involved in development and commercialization processes of new or modernized products.

>> Noticing the growing interest of companies in the problems of managing product innovation, the Institute of Industrial Design (IWP) and the Warsaw School of Economics (SGH) took the initiative to fill the existing gap in the national education market. In Autumn of last year the 1st edition of the two-semester postgraduate study

of design in the management of developing new products began. This is the first postgraduate study of its kind in the country and one of the few in Europe.

>> The selection of partners of this enterprise, the instructors and the problems discussed in the studies ensures a multi-faceted and comprehensive approach to problems in design shown in the broader context of development management processes and introducing new products to the market. Therefore, the core of the program of studies is composed of lectures and workshop lessons devoted to processes of designing new products, with particular reference to problems in design. In addition, the program of studies encompasses subject areas such as: strategies for competing (design is analysed as an element of company strategies for competing), basics of marketing, understanding the needs of buyers (including methods of identifying potential buyers and techniques of marketing research), practical use of ergonomic principles in designing new products, legal aspects of development management processes of new products, and



Workshops in the Design Management Course in the IWP

also the broader problems of company project management, with regard to matters of financing innovative projects. It is worth emphasizing the practical nature of the program of studies, which is expressed both in the content presented, as well as in the considerable (over 1/3 every hour) participation in workshop lessons.

>> According to divisions of objective competences, well-known lecturers and practitioners are chosen from both partner institutions conducting studies. The staff of lecturers from the fields of design, design engineering and ergonomics is ensured by IWP (among the lecturers are also employees of ASP and designers interested in industrial design), while SGH lecturers conduct lessons in marketing, management of product innovation, project management, financial and legal aspects of innovation processes. This division of roles between lecturers from associated institutions is to be conducive to a high quality of education from the beginning, among other things through an interdisciplinary approach and complementary nature of the competences of those conducting the lessons, in this case essential. The experiences accumulated in the course of the first semester confirm the

The graduates will be fully prepared to manage the development of new products, bring them to production and introduce them to the market.

accepted foundations. Synergy is generated, and at the same time the students become familiar with varying (though not incompatible) points of view on the subjects, further enriching the content.

>> The program of study is geared towards economics graduates (above all: marketing and management, management) and design graduates (ASP and technical colleges). The diverse list of participants of the 1st edition of studies met the expectations of the organizers; among 53 students, 17 are designers and builders, 21 are employees of marketing or sales departments, and even product managers, 7 are managers or company owners.

>> It is still too early, after one semester, to



make a full assessment, but we have noted the good attendance and activity of students at lessons (experience shows that students “vote with their feet”). But it is necessary to emphasize that the majority of the most interesting lessons, from the point of view of the participants, i.e. practical, planned for the 2nd semester, could still be more intense. The workshop meetings will lead up to actual design projects of new products, drawn up by interdisciplinary teams of students. Practice of this kind ensures a multi-faceted approach to design and is excellent training for teamwork, so important in innovation processes.

>> We assume that the graduates will be fully prepared to manage the development of new products, bring them to production and introduce them to the market, and also that the studies will inspire further professional development, which is inevitable under conditions of growing competition.

>> The analysis of activities of the studies and the opinions of the participants will be taken into account in formulating the 2nd edition of the

program, the inauguration of which is planned for October of this year. We are pleased that new students are already signing up.

prof. dr hab. Tomasz Gołębiowski, SGH
Director of studies

Detailed information on the subject of the program of studies, lecturers, acceptance requirements, and enrolment to the 2nd edition (beginning October 2009):
Agnieszka Żmudzińska (0 22) 860 03 60,
agnieszka_zmudzinska@iwp.com.pl

Student opinion

I work as the head of a development department. The course of study at the post-graduate college, offering the principles of marketing, ergonomics, project management, and the sources and methods for obtaining funding for new product development, could have been tailor-made to meet my expectations. The confrontation between the experience gained during years of working, the theory, and the practices of others is of specific interest to me. The classes allow one to understand the modes of thought prevalent in marketing and finance departments, among designers, and so forth. I am making every effort to apply the knowledge I am acquiring here at work.

Dariusz Szubert, Gamet S.A.

What I find the most interesting are the classes on design, on process organisation and on the principles of design. I work in the interior design sector and I would like my frequently intuitive actions to be based on the principles formulated by practitioners working with this material.

Paweł Szymański, Leroy Merlin Polska Sp. z o.o.

I work in a marketing department and I make a point of improving my knowledge of product development and market research, so the classes being offered answer my needs. The exchange of professional experience with other students has an impact on the effectiveness of my work and broadens my mental horizons. Moreover, I design functional items as a hobby and I wanted to see what the professional design process is like.

Katarzyna Skiba, Volkswagen Bank Polska S. A.

The practical group work, carried out with people from a variety of educational backgrounds, is particularly valuable. It opens everyone's eyes to the fact that establishing a positive dialogue is the key to the quality solutions which can guarantee that original and competitive products or services will emerge on the market.

I would rate the practical classes, where professionals from various fields and work environments meet and undertake a given task jointly, the most highly. Learning through doing illustrates both the positive and negative aspects of a meeting between different points of view in relation to the practice of one's profession.

Iwona Szyszczak, Schattdecor Sp. z o.o.

This is a very useful initiative, which offers specialists in various sectors the opportunity of additional training in order to facilitate communication between the '4 elements' involved in the process of new product development: the designer, the technologist/production department, the sales department and the marketing department. I chose the Post-Graduate College because, in organising my own business venture, I became aware that there are many areas where, on a daily basis, I am prising open the door, or re-inventing the wheel. It is essential to make use of the knowledge of others; intuitive action, even if it is effective, requires longer to bring about the desired results.

Jacek Buliński, who runs his own business (Meble Chesterfield)

Conceptual design

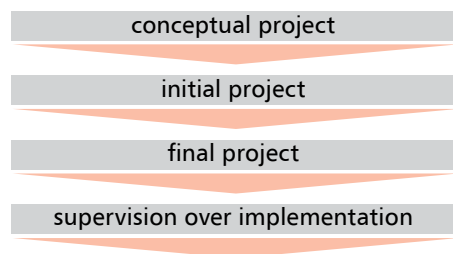
Anna Liskiewicz, Marek Liskiewicz

One thing leads to another, ideas intermingle, combine into new meanings, sometimes exclude. Conversations, analyses, research, measurement of own strengths. Conceptual design is the beginning of a long and complicated course of design activities. Here the designer cannot remain the same. Because to begin well means to finish better.

>> In attempting an approximate definition for the notion of the conceptual design component of the process of product design, one should begin by specifying several key concepts. Therefore, designing revolves around change, imagining something which has not yet been, inventing a future state of things. Conceptual design constitutes the first phase of the process of designing in which the generation and selection of ideas are presented in the form of sketches or flat, spatial and digital models.

>> Product design, however, is the process of designing more or less complex technical objects, produced by industry, the invention and preparation for production of which requires from industrial designers among other things technical knowledge, enabling close cooperation with specialists in building and production. Product design is part of the considerably broader process known as the development process of new products which according to the simplest of well-known definitions is the "orderly and well-defined set of projects and steps enabling companies to transform embryonic ideas into products or marketable services" (D. Cuffaro, Process, Materials, and Measurements). This process is divided into three fundamental phases: product planning, designing, and production and sales, and it determines the place of product design, and consequently the area of involvement of industrial designers.

>> The product design phase is usually a complex, long-term process, requiring the involvement of a fairly large group of specialists. A lot depends, of course, on which product we are dealing with. If we leave out extreme cases of designing, eg. pasta packages on the one hand and cars or planes on the other, it can be accepted that the process of designing the average advanced product proceeds according to the diagram presented below:



>> The next diagram presents a model for the schedule of design works and implementation, used incidentally by a design company making an offer of cooperation to a contractor. It takes into account the entire range of activities of specialists (builders, product engineers, production workers and marketing) working on the production side of companies which along with designers constitute the project team, responsible for

the course of design works and implementing innovation.

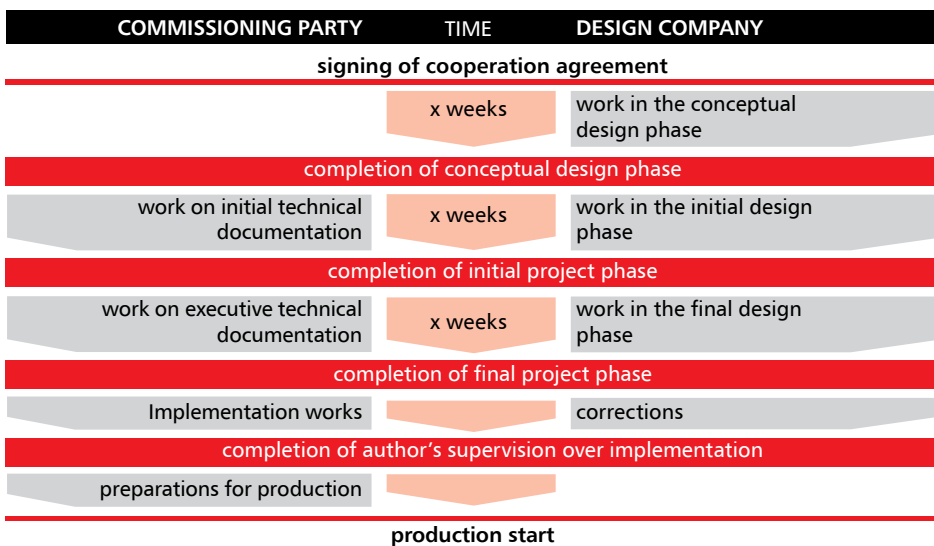
>> Each stage of product design engages members of the innovation team to a varying extent. For the most part only specialists of the marketing department, said to be “responsible” for the introduction of an innovation to the market, are highly active throughout the entire process. The participation of representatives from the other areas depends upon the nature and degree of complexity of the new product.

>> The second diagram shows that conceptual design is a result of the first stage of the process of product design, the predominant role being played by designers in the beginning. This is, in fact, a time of getting to know, co-ordinating and understanding the roles and range of competences of each member of the interdisciplinary design team. Close cooperation in this stage is one of the major factors determining the success of the entire undertaking, enabling the designers to conduct exhaustive analyses of the specifications, becoming familiar with the production conditions of the contractor and their expectations regarding features of the new product or planned market position.

>> For the product designer, the beginning of the conceptual stage mostly includes gathering information from as many different sources as possible. Information such as photographs,

notes, graphs, etc. constitute a valuable source of inspiration for new ideas and the background for later visualization. These activities have special significance in situations in which designers enter into cooperation in new areas of production which are not typical for them. The results of research constitute the basis for formulating design foundations defining the main directions of the work, helping to determine responsibilities, technology and the appearance of the new product.

>> After formulating a clear picture of the goal, work begins on the idea of the product. Taking into account aesthetics, functionality, technology and operating costs, the form and architecture is devised (the way of connections and principles of contributing functional elements of objects). The conceptual stage of design is the only part in which a broad exploration of different approaches and non-typical solutions to the problems are possible. The designer’s discussions with other members of the team concerning the range of available solutions make for the emergence of the most optimal solution for the given customer, who at this stage begins to “see” the product and to identify with the new direction. In this stage, corrections in the specifications of the producer are often arrived at, conversations take place about the use of new technologies, materials, research into market niches. So in real-



A representational, 2D drawing



Obviously it seems that with a physical model (even simplified) the idea of the new product can actually be three dimensional and that only this form of presentation enables both the designer and the customer to properly evaluate the project. However, in situations in which economic considerations are pressing, analogous (sketches and 2D drawings and simplified physical models) presentations are always cheaper and quicker ways of visualizing design ideas.

>> To conclude, we will discuss one more especially fundamental matter in the initial stages of designing. Eliminating potential problems regarding the production or sale of the product places on the designer the responsibility to consider the impact of his decisions on the remaining stages of the development process of the new product. This means among other things that, as opposed to conceptions of many producers, the role of the designer cannot be limited exclusively to determining the aesthetic value of the innovation. Many years of experience show that the chance of limiting the entire development process of new products to strictly planned stages (with no need of repeating or correcting), and consequently the minimization of possible losses to the customer, is possible only when the designer, from the initial idea to the end, takes into account all determining factors, not only those concerning the "beauty" of the object, but also features which make it useful, possible to produce and sell. In short, the market success of a product today is difficult when designed by someone who does not consider technical, mechanical, and material aspects, technological innovations, and for whom the production capa-

bilities of the company, investment costs, market demand, means of transport, use, etc. are exclusively the customer's problem.

In developing the idea, fundamental decisions are made, not only concerning the appearance of the building, but first of all its spatial relations, internal proportions, materials, production technology, etc. In this way the idea becomes a key part of the entire process of designing. Everything that happens later is governed by it and must correspond to it.



A solid, polystyrene 1:1 model

Marek Liskiewicz delivered a lecture on the subject of conceptual design at the 3rd Conference of the Entrepreneur Club at IWP in Autumn 2008.

Entrepreneur Club Conferences

WE INVITE NEW ENTREPRENEURS

Meetings of the Entrepreneur Club are arranged at the Institute of Industrial Design (IWP) with entrepreneurs in mind – entrepreneurs who want to bring about their companies' growth by means of design management and are seeking additional knowledge about new product development.

>> We arrange thematic conferences especially for Club members, inviting leading experts from Poland and abroad, all with extensive knowledge and an impressive professional output. The distinguished Polish designers we have hosted to date include Marek Adamczewski, Janusz Kaniewski, Tomasz Rudkiewicz and Marek Liskiewicz, and, from Great Britain, design management specialist Kathryn Best has also been our guest.

>> The Entrepreneur Club programme for 2008/2009 concludes a cycle of events with a keynote theme of Design as an element of the growth of competitiveness of companies. We are now delighted to extend an invitation to attend three conferences addressing the next phase of implementing a new design, namely, prototyping and modelling, with a specific focus on rapid prototyping, costing an initial design, and preparing a final design.

To register for the Entrepreneur Club Conferences and for further programme details, please contact: Elżbieta Rozbicka (0 22) 860 01 80
elzbieta_rozbicka@iwp.com.pl

The 4th ECC – 15.04.2009

Prototyping and modelling. Rapid Prototyping

The Rapid Prototyping (RP) method offers the possibility of fast-tracking a confrontation with the design-made-real. It involves building a physical object on the basis of a computer model and using the STL file format to transfer the data. Utilising the RP technique significantly reduces a product's design and implementation process, whilst also guaranteeing the high quality of its execution.

Special Guest: Marek Cecula – one of the most fascinating Polish ceramicists working abroad, he numbers among the designers connected with the USA's Craft Revival movement which, in recent years, has emerged in opposition to commercialised mass production.

The 5th ECC – 18.06.2009

Costing an initial design

Special Guest: Tomasz Augustyniak – an interior architect and furniture designer, he has over 170 furniture design awards from the most prestigious design exhibitions to his name. His designs combine elegance of form with advanced technology.

The 6th ECC – 23.09.2009

The final design

Special Guest: Tadeusz Jelc – an interior stylist for Jaguar cars, his career in the car industry began in 1988, since when he has worked for a number of companies (ERF, Mazda, Holden, Volvo and Jaguar). He has been designing exclusively for Jaguar since 1989. He considers his most significant career breakthrough to be his design for the XJ8, which inaugurated Jaguar's new interior look in 1998.

Design Management becomes noticeable



Conversation with Kathryn Best, author of the bestseller *Design Management*

>> In your book, you say that approx. one million British people work in business connected with design. What does the British educational system in the design management domain look like? You certainly have long tradition and well-tried methods.

>> To enter the design profession in the UK, the most common route is to study design (for those who want to work as practicing designers). Graduates and working professionals of other subjects, for example, business, marketing, science, computing and the humanities, can join the design industry in the capacity of being client account handlers, brand managers, business consultants and analysts, researchers and project managers, but they will need to have an aptitude and awareness for the role and value of design.

>> Design Management as a course of study grew out of the need for people who under-

stood the value of design to business, and who could take a managed approach to all facets of the design profession (in design consultancies and agencies), the design resource (in client organisations) and the design process itself (for example in project management).

>> Today in the UK, Design Management is offered as an undergraduate qualification - for those who have decided they want to enter the design industry but not as designers - and, more commonly, as a postgraduate qualification - for designers wanting better management and leadership capabilities, and for non-designers to better prepare themselves for positions of influence in the creative industries.

>> In addition, Design Management is offered as a course of study within different academic contexts such as art schools, business schools and universities, with the result that there are variations in the emphasis and approach taken.

>> And finally, there is a growing move to establish design and design management as a vital area of academic research, in the same way that social sciences and management sciences have already been developed.

>> **Why did you write this book? What influenced your decision – personal experience, observations, other people's demand? Or perhaps you noticed a niche in the publishing market?**

>> I worked in the design industry for 12 years, in architecture, interior design, virtual environment design and brand consultancy, before making the move into academia. I was aware of the differences between academia and industry, between design research and design practice, but also saw the opportunities available. There was a gap in the market. Most existing design management books were for an academic audience – and they looked like academic management books, not art and design books. They had



It is the best selling book in design management of all time and has been translated into 8 languages to date. It has made people more interested in design management. It has made design management visible. It has created the circumstances for innovation to occur because it is inviting other people to join the conversation.

a particular look and feel – black and white, with no colour. Case studies about design were descriptive, with few, or no visuals. The content focused around ‘the management of design’ and ‘design as a component of business strategy’, with associated theoretical models and design management case studies. What about a book that was practical, accessible, desirable? That was visually appealing, that was in colour? That could demonstrate the link between theory and practice? That had case studies selected for being examples of good design, and from there,

analysing them to see how they were actually managed and achieved? AVA were the ideal publishers for this type of book.

>> During the lecture at the Entrepreneur Club, organized by the Institute of Industrial Design, you mentioned that you received feedback from readers/users of your book. Tell us, how do they evaluate it, how do they use it in their professional lives?

>> Evaluation of the book broadly falls into two categories: Firstly, it enables better communication between teachers and students, between different disciplines and, in the professional world, amongst a wide variety of stakeholders engaged in the creative, financial and political processes of getting ideas to market.

>> Secondly, it provokes new conversations. The book synthesises many different points of view, which is a reflection of how the design industry really operates. So people from different disciplines, with different points of view, can see how they contribute to the overall agenda. Design practitioners use the book in client meetings to demonstrate specific examples of design outcomes, as well as design processes and best practices. Since the structure of the design management process is reflected in the structure of the book, it aids overall understanding and in ef-

fect gives people the opportunity to raise questions about their own processes and projects.

>> The playfulness of how teachers and students are using the book is very refreshing. I have heard stories of how each of the '18 Views of Design Management' within the book - a section which features the points of view of people from different geographies, cultural approaches, disciplines and professions - have been role-played by students in classrooms. The students read, understand, experience and act out different viewpoints in a kind of class debate about complementary – and clashing - belief systems.

>> **Design Management will be translated into Polish and published in October by PWN – a prestigious Polish publishing house in cooperation with the Institute of Industrial Design. It will become a leading course book for students of a postgraduate course of the Institute. What do you think about the course's curriculum? This is an innovatory faculty in Poland, we are blazing a trail.**

>> It is a very exciting and rigorous curriculum, in that it locates design in the context of the organisational, financial and legal aspects of innovative projects. It also addresses the relationship between design and marketing, consumers and markets, research methods and design processes, competitive strategy and new product development, and how good design project management is a vital component of project and enterprise success. The impact the graduates of this course will make on the Polish – and global – economy will be very powerful: they will be agents of change and hold positions of influence in the future. I am happy my book will be used as a text by this course – it will help students understand the underlying strategy, process and implementation of good design management.

>> **Design Management is one of the best selling items devoted to design management. How is it different from other books?**

>> Design management books have typically emerged out of the academic design management research community, which is part of a broader design research community. There is a strong history behind the growth of design research in the UK (for example, Bruce Archer's work at the RCA (Royal College of Art) in the

1960s on practice-based research and research through design). The academic design management community, and the research criteria they use are more closely linked to design research in academia than to design practice in industry. Therefore their research publications reflect the traditional Phd doctorate route: pursuing new knowledge via a particular research methodology, adopting traditional peer review processes, gaining merit using well-established measures of esteem and publishing in accepted journals and book formats. In short, the primary audience for previous design management publications is this academic design management research community.

>> My book serves a different audience, a different community of BA and MA students, teachers, lecturers, course leaders and practitioners in the field of design (in product design,

There is no publication on the Polish market at present which offers such a comprehensive coverage of new product development issues from the standpoint of project designers. The book's presentation is innovative and the layout and graphics make it easy for the reader to absorb. With today's globalised market, the illustration of design product management issues with examples of companies, products and designers from all over the world is of articular value.

Iwona Palczewska, Ph.D.

web design, graphic design, industrial design, interior design and architecture). Increasingly MBA students, business professionals and managers in the creative industries are also embracing it.

>> My book also serves a different purpose – to be an interdisciplinary teaching tool which is a synthesis of many different things. It deals with how to give a big picture view of the methods, processes and people in design management, and articulates how to take an idea to market within the political framework of industry.



It is neither pitched at nor intended to fit within the rigors of specific design management academic research criteria. It is not trying to create new knowledge in the sense of Phd research. It is not trying to be a major contribution to research in design management. But that does not mean there isn't rigor in the book – it is a different

rigor. The content, context, format and research process is appropriate for its audience and purpose.

>> Because of its differences, the book has great value. It is the best selling book in design management of all time and has been translated into 8 languages to date. It has made people more interested in design management. It has made design management visible. It has created the circumstances for innovation to occur because it is inviting other people to join the conversation, in that it is inclusive, not exclusive. By making design management more visible, it extends the boundaries and opportunities available to design management as a whole.

>> **Your book is a beautiful thing...**

>> Thank you. It seems so obvious to say now, but a book about design should be beautifully designed. People love the format, layout, navigation, structure and content of my book. It is structured in a way to enable people to construct and select their own approach, and use the book in a way that fulfils their own needs. The structure of the book actually encapsulates the process of design thinking and design management. It is a truly designed artifact.

(edited by Izabela Jasińska)

About the book

>> In her book, Kathryn Best, designer, interior architect and lecturer in Design Management at the University for the Creative Arts in Great Britain, addresses issues relating to design management. The work is directed at students and graduates interested in putting the theoretical knowledge of design acquired during their studies into practice and it focuses on the strategy, process and implementation involved in the management of design.

>> The individual chapters provide a source of knowledge on the part played by product strategy in a company's market success and contain everything the reader needs to know about product theory and design management, as well as explaining the role of marketing and advertising in the product management process.

>> The issues explored are illustrated with examples taken from highly successful companies with effective design management policies in place, such as Apple and iPod. The author also quotes from interviews with leading designers and their reflections on their design methods and she includes an extensive, subject-specific bibliography, a list of relevant periodicals and a dictionary of terminology.

The book *Design Management* by Kathryn Best will be published in the Polish version by PWN in October 2009. Institute of Industrial Design is an institutional partner in this publishing project.

A competition where everyone wins

Iwona Palczewska, Ph.D., Director of Research and Development, IWP
iwona_palczewska@iwp.com.pl



The advantages to industry of acquiring a design project by holding a competition are obvious. It is indisputable that bringing the mechanics of free competition into play is a positive market mechanism. From the very outset, such a competition is a form of business collaboration between the company placing the order and the designer. This, in turn, will clearly be of benefit to both sides. And of no small benefit, either, as long as good principles and practices are adhered to.

>> The International Council of Societies of Industrial Design (ICSID) has published a comprehensive collection of papers addressed to the organisers and patrons of design competitions, as well as to participants. The papers set out both rules and guiding principles for such competitions, which may take a variety of forms. Specific organisational solutions will depend upon numerous factors, the most crucial of which is - the purpose.

>> If the purpose of a competition is to acquire brilliant new notions, and free-ranging design concepts and ideas, then the open competition formula works well, addressed, as it is, to the widest possible group of potential competitors. Generally speaking, the competition rules provide for one or more prizes for the winners. However, apart from monetary or other material awards, the organiser offers no guarantee that, for instance, the idea will be implemented, or that the rights will be bought, or that a licensing or royalties agreement will be signed. This is be-

cause, as a rule, the projects are either conceptual, or scarcely more than notions or ideas and this mode of presentation provides the organisers with no basis upon which to make a decision as to a design's eventual manufacture. For the designer, drawing up professional design documentation and a full design project represents a substantial business venture, the cost of which far outweighs the prize money awarded in an open competition.

>> However, the purpose of the competition may be to acquire a concrete design project for implementation, and to establish a working relationship with a professional studio, guaranteeing further collaboration on the project. In this instance, a proven solution is that of the closed competition, where the participants are invited to participate after a detailed analysis of their portfolio, references and experience has been carried out. Thanks to the involvement of high-quality, professional designers, the time limit allocated for preparing the design is considerably

reduced and there is an increased assurance of obtaining the anticipated result.

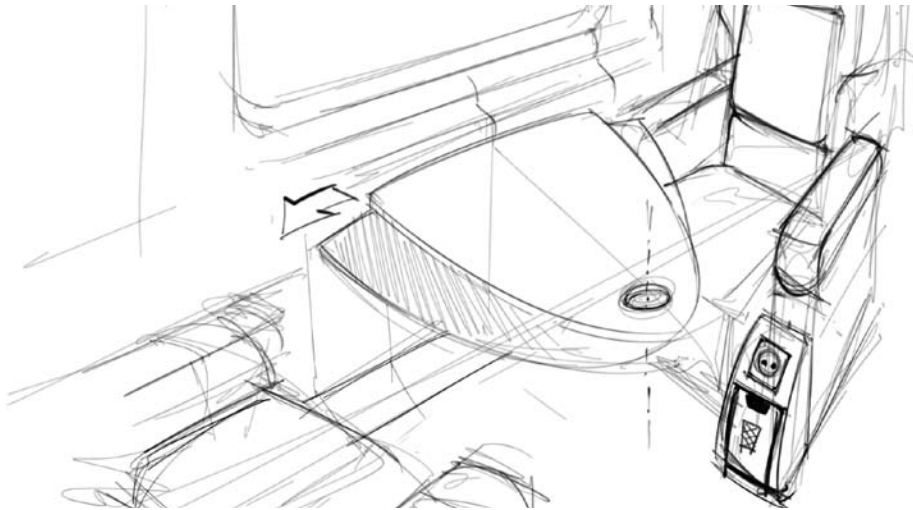
>> A closed design competition represents a substantial business investment on the part of both the organiser and the competitors. The IC-SID recommendations assume that every participant will be awarded a prize, rather than merely the winners; hence, the number of those invited to take part rarely exceeds five.

>> In the case of closed competitions, specific emphasis must be placed on openness and on an equal access to the relevant knowledge. The participants should be aware of who their competitors are, the composition of the jury and the assessment criteria. Similarly, the criteria by which the participants themselves are chosen must be clear, as must everything which will assure impartiality. Given the limited, and low, number of participants, a closed competition does more than clearly make it possible to draw up a detailed brief, describing the object to be designed and setting out the related conditions (social, market, logistics, materials, technological and aesthetic factors, etc.). It also allows

first stage, the prizes are awarded to the conceptual projects and the final winner is selected. The result of the competition leads to the second stage, where the winner goes on to sign a separate agreement with the organiser. This covers their further collaboration on the concept's development, the drawing up of the full design project, together with the technical and technological documentation, the chosen method for the transfer of copyright (a one-off sale, royalties licence, etc.), and the designer's supervision of the implementation.

>> Winning a closed competition is of a value beyond that represented by the cash prize. It also represents a guarantee that the design will go into production, in the hands of a major manufacturer, and that the product will enter the market. In addition, there is the condition of a future agreement with the manufacturer concerning the transfer of copyright. There is also the scale of the implementation. Not to mention the opportunity of presenting one's abilities, skills and technique in the company other experts, the best in the field.

Concept sketches for a train interior by Marad Design



for additional information to be relayed to the designers by means of training, workshops and specialist consultations.

>> Since, more often than not, the organiser decides to implement only one project, the competition frequently has two stages. In the

For further information on organising design competitions with the assistance of the IWP, please contact: (0 22) 860 01 80; elzbieta_rozbicka@iwp.com.pl

Design competition – PKP Intercity multiple-unit trains

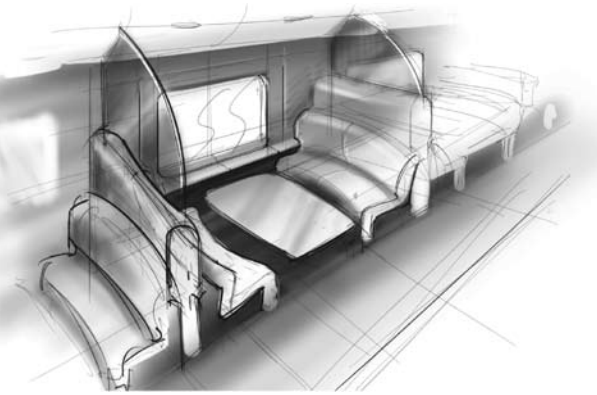


The Institute of Industrial Design (IWP) specialises in organising design competitions. In 2008, PKP Intercity, the Polish long-distance railway provider, commissioned us to run a competition for a conceptual design, providing graphic and colour-scheme solutions for the silhouette and interior of the company's multiple unit trains.

>> This was a closed competition, with the Institute's experts inviting three Polish design studios to take part, namely, NC.ART of Warsaw, Marad Design of Gdańsk, and Zespół Projektowy of Wrocław, led by Włodzimierz Dolatowski. The main criteria adopted in selecting the partici-

footing, with the project assumptions and the requirements of the company placing the order, particularly in terms of meeting the expectations of Polish passengers.

>> The IWP drew up the competition regulations in accordance with ICSID procedures and paying heed to the transparency of the rules by which the entries would be judged. On 24th October 2008, the jury, chaired by the IWP President, Beata Bochińska, selected the work of the Marad Design as the winning project, acknowledging it to be "the most comprehensive, creating, to the highest degree, an image of modernity, elegance and the greatest level of comfort".



Concept sketches for a train interior by Marad Design

pants were previous experience in carrying out similar projects, and the technical know-how and expertise to develop a winning design concept, accompanied by the engineering documentation essential to the implementation of the production phase.

>> An extremely important aspect of the competition was the fact that it began with collective workshops involving the designers and the manufacturer, during which all the studios were able to familiarise themselves, on an equal

As a partner to PKP Intercity, the IWP proved to be of solid support in organising the closed competition for a conceptual design for the multiple train unit's silhouette and interior. The competition was run professionally, adhering to the high organisational standards applied by the International Council of Societies of Industrial Design. The Polish design studios invited to participate rose to the occasion, offering solutions of such interest that it was truly difficult for the jury to select a winner. And this was what our company was intent upon – that the competition would offer us the opportunity to select from the best.

Marek Nitkowski,
Member of the Board PKP Intercity S.A.

Gdynia stands with design

Elzbieta Opila, Director of Marketing and Sales, IWP
elzbieta_opila@iwp.com.pl



At the beginning of Summer the Institute moves to Gdynia which, during the holidays, turns into a city of festivals. After the Open'er festival, we would like to invite you to the 2nd edition of Gdynia Design Days 2009 – Baltic Design Days, which will take place from 9 to 19 July. The mission of the festival is to promote good design oriented towards functionality and aesthetics. Projects which improve the quality of everyday life interest us, to a lesser extent, private life, and to a greater extent, that of the public space.

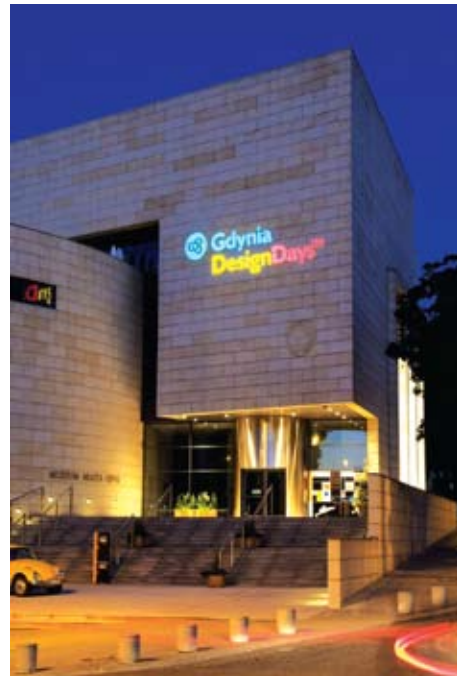
>> Gdynia stands with design, and very consciously so. The festival began by order of the city of Gdynia which is constantly engaged in spreading modern design solutions. This attracts innovative companies that see new business opportunities. For us, Gdynia Design Days is the promotion of good design. It also supports Polish companies using design and reaching for it as a business tool for enhancing the market competitiveness of its products.

>> The program Gdynia Design Days is addressed to the general public. On the one hand, this is a spectacle to popularize design among mass consumers and oriented towards educating the consumer. On the other, this is a landmark for the professional environment. For entrepreneurs and designers, we prepared workshops for introducing new products to the market and presentations of the most innovative designs of services and products.

The Baltic region

>> At Gdynia Design Days 2009, we want to show how the quality of our life increases when it is supported by smart design. Solutions for everyday life and big ideas for the world will emerge, revealing new areas into which design

will enter, among other things new ways of using the environment and with them, innovative design solutions, new materials and technologies.



>> Design has its roots in the traditions of the Baltic cultures. This tradition has also been perceived and valued recently by the Polish government. The strategy of Baltic Region development proposed by Poland, and prepared in the European Union, points to design as a distinctive element of this part of Europe, and Gdynia Design Days festival as one of the most important international events of the region connected with design. At present, the EU is working on formulating a coherent strategy for the Baltic region. If design becomes a key element, this means that Poland will become a leader in this area among the Baltic countries and will conduct large scale international educational, economic, promotional projects. For Polish companies and designers this will be an opportunity to promote products, brands and knowledge. There will be the opportunity to make leeway in the use of design as a strategic element of companies, and with this a greater possibility to introduce new products to the market. Polish entrepreneurs can receive European promotional support in introducing designs and the opportunity to present their own products in various programs conducted within the framework of European Union regional strategies, and to strive for this.

Where to go for design?

>> This year the festival will span the entire city. As before, in the centre of Gdynia, at Plac Grunwaldzki there will be 20 port containers, featuring Polish and international design studies and the best Polish design galleries (it is a unique chance for interesting shopping!) We plan to give back one container completely for the use of children, who love interactive forms of games and education. We wish to invite professionals to the IWP bookshop offering Polish and foreign publishers connected with design and management of new products.

>> At GDD there were several thematic exhibitions. In the Museum of the City of Gdynia we will present the project entitled Design Four Elements, an exhibition presenting the best Swedish design of recent years. As everyone knows, the economy of this country boasts excellent results in the cooperation of domestic entrepreneurs with designers. This will be the first national presentation of design at GDD, coinciding

with the accession of Sweden to the leadership of the European Union on 1 July.

>> In the Pomeranian Science and Technology Park the finalists and winners of the Good Design 2009 competition for best designed products on the Polish market are featured which, including this year, the Institute has organized for the sixteenth time. We wish to invite anybody to Gdynia who did not have time to see the

Gdynia Design Days is a landmark for the professional environment. Apart from many exhibitions and presentations of the most innovative designs of services and products, we prepared workshops for entrepreneurs and designers about introducing new products to the market.

exhibition of Yves Béhar and his \$100 laptop in Warsaw. In the Technology Park we will present this original model of introducing new products to the market, where the customer is an extra-governmental organization (OLPC – One Laptop Per Child), with a service product for access to knowledge. It is well worth listening to creators of celebrated design explaining how they worked and which design task was set before them. This unique example is a complex business process with the participation of world-class designers and non-profit organizations. The aim of the OLPC project was the assurance of access to knowledge, and the laptop as the final product is only a tool in its implementation.

Business Days in the world of design

>> In Gdynia we also expect entrepreneurs seeking knowledge on how to begin and conduct cooperation with designers in companies which can profit using design. We will discuss the value of design, and in workshop lessons,



instruction on cooperation with designers at different stages of the design process. It is important to know how best to use its potential. While for designers we want to help to learn cooperation with producers, understanding the culture of technological companies, market conditions, marketing aims and consumer research. The introduction of the product to the market requires creative solutions with regard to many additional factors.

>> Just as in the past year, this time there will be no lack of the youngest generation of Polish designers. IWP organizes the Young Design competition in the Spring for undergraduates and graduates, bringing to light designers with the greatest market potential. The most talented are chosen by an international business jury, presenting the market possibilities of their designs in Gdynia in the range of products and services. It is a rare occasion to experience the abilities of young designers whose thinking about contemporary design far transcends creation. It is set in the market context, supported by ergonomic research and know-how. Their presentations really are worth seeing.

>> Winners of the biggest technological competition in the world, Imagine Cup, in the category Software Design, will also come to GDD. The public at the festival will have the opportunity to see the winning designs. Interdis-

ciplinary teams of designers present functional designs, with variations of business models and market uses.

Let's get together at the Polish seaside

>> It's not summer without Gdynia Design Days 2009. The festival is a celebration of design and all industry, a meeting and discussion point, with great presentations and exhibitions. For the public it's a time of entertainment and pleasure to look around, but also an opportunity to receive information on the present evaluation and role of design. Gdynia Design Days is a complementary educational project, providing knowledge to various groups in an interesting manner. We wish to invite you to Gdynia from 9 to 19 July.

Detailed information about the program Gdynia Design Days can be found at www.iwp.com.pl and www.gdyniadesigndays.eu

D+Y+P

Workshops for designers at Gdynia Design Days

Workshops for designers at Gdynia Design Days 2008



>> From **13–17 July** in the Pomeranian Science and Technology Park in Gdynia, the first edition of the **Free Workshop for Designers** will take place, organized by the Institute of Industrial Design in the program Design Your Profit.

>> Workshops are intended for designers, regardless of age and experience. We wish to invite all those who want to prepare themselves for cooperation with entrepreneurs, to become familiar with the principles and practical, verified methods of cooperation. In today's profession of designer, work skills in multi-role teams of specialists and market knowledge matter just as much as creativity. The number of places is limited.

Subject matter of the workshops:

- > rules for acquiring contractors and entering into cooperation with companies
- > methods of preparation and business presentation of design projects
- > standards for work executed (design studies and designers) with regard to developing new design products
- > ways to acquire information on the current

needs of the market

- > use of various fields of knowledge necessary to designers for efficient cooperation with entrepreneurs, eg. research centres, the economy, marketing, psychology
- > design formatting as a market product
- > resources for co-financing activities connected with implementing new design projects in companies
- > regulations concerning the legal protection of designs.

Workshops will conclude with a networking session including local entrepreneurs who can assist in entering into cooperation with companies willing to implement new design projects and professional design studies, represented by workshop participants.

Please contact us if you are interested in participating in the workshops. Agnieszka Żmudzińska will provide detailed information: agnieszka_zmudzinska@iwp.com.pl

Designing Polish business

Katarzyna Domagalska

The word *design* has a terrific career in Poland these days. Today one simply must have a designer flat, car or even just look like a designer. The snobbery concerning design can make it seem shallow, but it also has a positive side: it fuels discussion. Because it is necessary to speak about design, to understand that this is the driving force behind Polish industry.

What's the word in the companies?

>> New things are going on. Design is now recognized and more and more valued as a key player in the process of creating new products. In Warsaw, Studium Design Management (joint IWP and SGH initiative) was begun. The number of students commissioned by companies today shows that it is not possible to emphasize the meaning of design for company development enough. For those who can manage it, they considerably improve their chances of building a strong company image and building on their success. Every year the best enter the competition for the DME Award (Design Management Europe Award). This is an innovation competition which assesses not only products, but first of all the skill of design management. Poles have had success in it: an award for Moho Design and the distinction for Puf Buff were given for presenting a strategy of brand management based on design.

>> Can participation in this type of contest bring something more than satisfaction? Magda Lubińska (Moho Design) said, "The DME

award led Moho to be perceived as a company which engages in design management with awareness, building the brand and developing the company. This proof of our competences enabled us to enter into cooperation with large Polish companies. There is considerably improved awareness in Poland of design as a powerful marketing and public relations tool, so companies invest more and more in it. I can assure you that it is worth it".

Opportunity for success

>> Design competitions are one of the most common ways of getting the best products and com-



Ergo Design, for the Zelmer company

panies started. Competitions define what good design is. Among the cutting edge of the world, the Red dot design award, iF award already have over 50 years of history, as is the case with the Compasso d'Oro – the famous Golden Compass – the Italian Association for Industrial Design (ADI). Among Polish competitions Good Design, organized has by IWP, has the longest tradition, including this year, sixteen years. The competition has accompanied the economic transformations of Poland for many years. It awards prizes for the best-designed products available on our market, indicating to consumers what is worth

Design, for my money, is not fashion. Design concerns important functional, ergonomic, social, economic, and cultural issues. Without a well-conceived design you cannot have a good product.
Janusz Obtulowicz

Janusz Obtulowicz

buying and which features of the product to pay attention to. The Śląska Rzecz competition conducted by the Silesian Castle of Art & Enterprise in Cieszyn is newer. Its goal is to promote design, companies and products from Silesia.

>> What do competitions give? Distinctions in prestigious competitions is invaluable. Large companies can maintain their good image, while small or unknown companies can gain market entry. If the contest brings good PR, an intensive marketing campaign, presentations and catalogues, the winners can be certain that the world around them will listen. Afterwards it all depends on the producer: if they can use the success in the competition, the winning product stands a chance of becoming an icon of world design. What advantage does the consumer have? In choosing a product distinguished with the mark of an international competition, the buyer can be sure that it is a really high quality

product, and that its advertising is not untruthful.

The Polish market is ready

Do Polish companies invest in design? Which of them can recognize the most important exhibitions abroad? Until recently our greatest asset was cheap labour. The stereotype is that Poland is well-prepared technologically for production, not for creation. There are companies, however, which are changing this belief. One of the most active industries is the furniture industry. Polish producers export over 70% of what is produced. They compete on international markets, consciously choosing design as the distinguishing factor. This strategy was chosen by Janusz Obtulowicz, founder of Iker. He backs design studios and invites designers to cooperate. Many Polish designers work for Iker: Tomek Rygalik, Robert Majkut, Marek Gawlik, Wojciech Barański, Mikołaj Wierszyłowski and others.

>> "Design, for my money, is not fashion. Design concerns important functional, ergonomic, social, economic, and cultural issues. Without a well-conceived design you cannot have a good product, because apart from modern machines, experienced workers and high quality materials, people with awareness are indispensable, and their knowledge and talent can translate into the language of form. This is the type of designer I work with," emphasizes Obtulowicz.

Another Polish furniture company whose strategy is "design first", is Noti, which works with well-known Polish designers, including Poręba Jerzy, Grzegorz Niwiński, Piotr Kuchciński, Renata Kalarus, Tomasz Augustyniak, as well as the younger generation – Anna Hrecka or Małgorzata Bronikowska.

The Polish designer is in demand

>> Polish design schools turn out many promising designers every year. Wrocławska ASP is the only college training future glass and ceramics designers in Poland. Every year the design departments in the Academies of Fine Arts at Warsaw, Lodz, Katowice, Cracow, Poznań and Gdańsk graduate talented young people who can potentially make the Polish economy a success. And they all can do this by taking on the competition and going after domestic produc-



ers. How does this work in other countries?

>> Design schools in the Netherlands back the independent work of students who, from the second year of study, begin preparing themselves for training. They are highly motivated to prepare good portfolios, because selling them means training in prestigious design studios. "In the lessons we discuss our possibilities and preferences," says Łucja Pindor from Rietveld Academy in Amsterdam, "afterwards we send the portfolio. If you make it to the studio, then in the third year of study three months of intense work awaits you. It's hard work, because everyone wants to prove themselves. If the designer is satisfied, they might offer you a job". One opportunity for the young designer is the annual graduate work exhibition. "It's an important moment for us," said Łucja Pindor, who will graduate this year, "we show our work and prepare calling cards, because we know that there will be many people interested in young people ready to burst into the market. Journalists from international design magazines come, for example "Items." It is always a good start, only afterwards of course it is necessary to exert yourself in many things. Because in the Netherlands there is demand for design, and this is really quite a

good opportunity."

A sensible policy

>> Holland knows the potential for design. The city of Eindhoven (where the academy of design is located) gives grants to students. The aim is simple and mostly out of self-interests – to keep young, educated, promising, creative people. Support programs provide designers with the opportunity to rent a downtown studio on financially favourable terms. There is now also a revitalization project for the Amsterdam Red Light District, where the city invites designers to change the face of the district. Creatively working people are visible in the windows, rather than working girls. It's a good promotion of the city, and the rest takes care of itself. Simple.

>> All of this shows as well that Poland will stand a great chance of raising the quality of design. In the coming years design will enter the development strategy of the Baltic countries, and there will be funds and programs supporting design. An opportunity like this comes once in a dozen or so, perhaps tens years. It cannot be wasted.

Valid three years for IWP

Who and what can profit by taking part in Design Your Profit (ZSZ)



In 2008, IWP formulated the support program for Polish design, Design Your Profit, which was accepted by the Ministry of Regional Development as the key project within the framework of the Operating Program Innovative Economy and is financed by European Union funding. ZSZ lays out the strategy of IWP activities in the coming years, its mission is to improve the competitiveness of Polish companies through professional use of industrial design.

Find and connect the dots

ZSZ can be pictured like that: the program came into being to unite separate working subjects. On the one side there are designers, on the other, a group of businesses, or rather many groups. Two worlds which have a shared interest: to invent and produce smart, nice and useful products which will be competitive on the global market, will sell and bring profits to entrepreneurs and the entire Polish economy. To do this efficiently, entrepreneurs and designers responsible for creation must learn to speak a common, professional language and use the same tools for work. The ZSZ program serves to formulate the methods of cooperation.

Main tasks of the ZSZ project

- > **Workshops for companies**
Lessons using modern methods enrich attendees' knowledge, as well as show specific systemic solutions for increasing the efficiency of introducing design products.
- > **Workshops: companies + designers**
Problems arising during direct cooperation between companies and designers will be resolved during these lessons.
- > **Workshops for designers**

They will ensure students of design and designers gain the necessary competencies and knowledge regarding standards in the development of design products, including respect for intellectual property.

- > **E-learning**
Part of the workshops and lessons will be conducted with the assistance of distance learning sessions using the internet.
- > **Handbook**
Containing the most recent knowledge in the area of design management, it will be the foundation of workshops and lessons.
- > **Tests**
These will serve to establish the level of competency and needs of enterprises as well as monitor the effectiveness of design in businesses. Their results will assist in shaping educational programs.
- > **Surveys**
They will serve as an on-going monitor of the efficacy, usefulness and appropriateness of our activities in the framework of ZSZ. The opinion of each participant influences the project's results.
- > **Virtual digital library**
Digitalization of design library and design



Beata Bochińska, Elżbieta Szydłowska (Nowy Styl) i Ryszard Balcerkiewicz (Noti)

management resources will serve to make information widely available for designers, entrepreneurs and consumers.

- > **Access to international sources of knowledge**
Project participants will have free access to international knowledge bases in design.
- > **Designers' portfolios**
A database of Polish designers will ease contact between entrepreneurs and designers, as well as advising services.
- > **Forum**
An interactive platform for exchanging opinions, experiences and establishing contact between all the participants in the project.
- > **Best practices exhibits**
Organized domestically and internationally, they will promote the project and design as a tool for market competitiveness among entrepreneurs, designers, public administrators and in the media.

> **ZSZ portal**

Creation of the ZSZ portal, in other words an interactive platform for communication between participants of the project.



DESIGN YOUR PROFIT

Benefits of participation in ZSZ

Entrepreneurs

1. You will analyze the maturity of your business with regards to design application. This is easy to do thanks to a simple survey.
2. You will receive FREE information concerning methods for introducing a new product based on which you will be able to modernize your firm's strategy. Every participant in the ZSZ program will have free access to an electronic textbook which presents the process of preparation, growth and life cycle of a product: starting from market research, through preparation of a project order (brief), conceptualization, writing of construction and technical documentation, creation of a model and prototype, conducting testing sessions, preparation of a finalized project, and even introduction of a new product to market.
3. You will shape a competent team and raise employees' qualifications. Free training sessions and/or e-learning courses will help in acquiring (or filling in) knowledge on the subject of necessary competencies and standards in the area of developing new design products, including the field of respecting intellectual property rights.
4. You will establish cooperation with other entrepreneurs, both domestic and international. You will have the chance to exchange experiences and undertake joint ventures in the field of methods for introducing new design products. You will be brought up-to-date with the results of the latest research and examples of best practices.
5. You will build a new image for your company – innovative and trustworthy, in good financial condition. Such a mark will bring specialists to you, respected designers who will be your calling card, and clients. Also, your firm will strengthen its position vis a vis the competition.

Designers

1. You will get FREE knowledge about how to professionally present your project to entrepreneurs.
2. You will get information on how to legally protect your projects.
3. You will receive practical knowledge in the area of cooperation with entrepreneurs, tailored to the realities of the Polish market. You will be a competent partner for entrepreneurs in the process of creating and introducing a new product to market.
4. You will present your portfolio to a wide audience (exhibitions, database on portal).
5. You will have the chance to make business contact with both domestic and international entrepreneurs.

How to become participant of the ZSZ program?

The program is geared towards entrepreneurs and designers.

Entrepreneurs! Designers! If you want to introduce a new design to the market and succeed, become a participant of the Design Your Profit program. Leave your contact information, and we will provide you with information on upcoming stages of the program.

Partners of the ZSZ program

We wish to invite regional institutions to enter into cooperation:

- > business institutions
- > institutions connected with development of innovation
- > centres involved in education in areas connected with product development, its design or management

D+Y+P

How not to lose out in times of crisis

Beata Bochińska, IWP President, Design Your Profit project director
beata_bochinska@iwp.com.pl



What is to be done when the CRISIS has come and the front page of every newspaper bombard us with fatal forecasts for the future? The best thing is to make a calm analysis of the situation and not collapse into a panic. Plan activities which will allow you not only to come through the bad times, but also put them to wise use. Our Design Your Profit project (Zaprojektuj Swoj Zysk ZSZ) could be of great assistance in doing exactly that.

>> The market is contracting, clients are draining away and a great many companies have had to modify their optimistic view of reality. More than one budget has had to be rewritten from scratch. All quite normal in a time of crisis. More work for management. In times such as these, it is necessary to answer more than one awkward question: how to hang on to one's best people; how to make the most of their potential, when workloads are decreasing as a result of the drop in orders; how to continue developing in the face of the lowest possible investment. When we were planning our project, we had not anticipated the fact that we would be able to assist companies in solving such problems, and yet, we can.

>> A lean time is an excellent time for investing in people and their further training, increasing their qualifications and introducing them to new and unknown fields which can develop their workplace skills. Our project, created for designers and entrepreneurs, enables them to

put this difficult time to good use by developing the competence of their best people. One of the ways this is possible is thanks to our free workshops. However, although the workshop is free of charge, this does not imply that the participants will not have to make any effort. Their efforts and involvement are essential; it would be a waste of our work and that of the ten workshop leaders, as well as a waste of the funding, if the companies concerned have no wish to apply the knowledge that will help them to forge ahead in the future. The number of places is limited; we are ready to provide excellent training to 550 companies. This is really not many at all. Experience has shown that a high quality product, which this IWP offer to entrepreneurs most certainly is, will quickly find takers.

We want the ZSZ project to awaken and activate the enormous, hidden potential of our companies and designers. It is time to create a platform for understanding and teamwork. The things we seek are access to knowledge, trust, awareness of the hidden potential for profit and, finally, real cooperation, serious, well thought out and, above all, consistent.

Beata Bochińska

>> Companies wishing to take full advantage of the potential offered by this pivotal project, Design Your Profit, should take the following steps without delay:

- > first and foremost, decide whether or not they wish to take purposeful advantage of the benefits arising from the ZSZ project
- > nominate the employees they would like to send on the course; contrary to appearances, this is not always easy to do
- > register on the ZSZ page of the IWP website as a potential participant
- > read the ZSZ newsletter carefully in order not to miss announcements of dates and other crucial information
- > make time in your planner for the training and associated events.

>> And that is all you need do to get things off to a good start. Then comes our work and a great deal of activity which could bring about a change to more than one of your company's operating strategies, as well as having a concrete and measurable impact on its development when the good times set in and we are confronting new challenges.

And here and now, we invite everyone who is ready for new challenges to visit our website and try out a game specially prepared for those who perceive design as a potential for the development of their company.

Good luck!



Interactive Monitoring

Dr. Iwona Palczewska, Director of Research and Development, IWP
iwona_palczewska@iwp.com.pl



What is the level of product design in the Polish market? Which way is it trending? And is it able to change its structure? Global brands are entering the Polish market – what is the market strategy accepted by Polish producers? Do well-designed products succeed? Are they more visible? Do they stand a chance to remain on the market longer?

>> The Institute has striven to answer these and many other questions concerning the economic and market role of design from the moment of its beginning.

>> Monitoring the level of product design in the Polish market has been conducted in the Institute since 1993, from 2008 becoming part of the individual key project, conducted within the framework of the Operating Program Innovative Economy 5.2 – Design Your Profit, and thanks to this, could expand its range and scope.

>> IWP experts update and perfect the methods of evaluation and analytic monitoring tools. At present we have at our disposal a computer database of products, with the possibility of entering graphic and multimedia files, which thanks to this is a unique tool of analysis as well as style and design trends.

>> Every year we supplement and extend the range of analyses for new industries – in 2008, monitoring included for the first time the category of special clothing. The database adds annually over 1000 products described, documented and assessed by experts in 14 trade categories: furniture, lighting, AGD equipment, RTV/audio/video equipment, computer equipment and accessories, means of transport and communica-

tion, glass and ceramics, fabrics, specialist clothing and shoes, sanitary facilities, interior finishing materials and accessories, tools, educational and rehabilitation toys and games, sports and recreational goods and more. From advanced technologically and material electronic devices, everyday items which are simple but based on brilliant ideas of designers, the producers or distributors of which can be both big concerns or commercial networks, as well as small family businesses or design studios.

>> In 2009 a great challenge awaits us – we are beginning monitoring services. Service as the designed product! The database is already adapted to implementing services, work on the methods of evaluation and appraisal of service design quality has already been going on for several years, and we hope that in the 4th quarter of 2009 we will verify this on actual records entered into the database.

>> We are aware that the monitoring does not encompass a large segment (though we attempt to make it as representative as possible) of the Polish market. We would like, presently, in the new formula within the framework of the project Design Your Profit, for our monitoring activities of the market to become not only a



tool for tracking and evaluating changes taking place in product design, but so that in accordance with the overall idea of ZSZ they could become an area of partnership and cooperation for everybody who creates these products – entrepreneurs, designers, researchers - design monitoring in IWP would be interactive monitoring.

>> A database of products, producers,

and designers constitutes the basis for many activities of the Institute – from among it we appoint and invite contestants of Good Design, the 16th edition of which will be determined this spring, participants of closed competitions organized by IWP by commission of the most significant companies in Poland, like PROFIm or PKP Intercity, to be registered in a database of companies, in the first sequence we send information concerning IWP-organized postgraduate studies, conferences, training courses, workshops, meetings, offers of research services, in-

formation on events, exhibitions and everything which we organize in the Institute for our beneficiaries, customers and partners. Positive evaluation of products and recommendations to, eg. the Good Design competition, also determines recommendations for consumers.

>> And so we wish to invite you to a presentation of our offer for specialists in the field of design and to submit your newest (not marketed until 2007) material and non-material products, which are services, to the Institute. Please send an e-mail with an initial declaration, and an IWP expert will get in touch with you to make the required detailed information available for entrance into the database and acquiring additional materials required for evaluating design products.

>> We believe that submitting to friendly design audit will provide motivational value for entrepreneurs to raise this aspect of marketed products, entering into cooperation with designers, or the Institute which, specializing in design management, will help in gaining indispensable knowledge or ensuring execution of the process of acquiring the design according to global standards.

Important people on the Net

Katarzyna Rutka, IWP Library
katarzyna_rutka@iwp.com.pl



For a long time we have been lacking a good database of Polish designers. A reliable publication was necessary, gathering information about the history of Polish design and updated with the newest names. The Online Dictionary of Polish Designers created in IWP takes into account representatives of most design fields. It is the first of its kind in Poland.

>> The field of design as an essential part of culture has lived to see numerous discussions and works in the world, including dictionaries (A–Z of modern design by Bernd Polster or Phaidon Design Classics and various Internet databases). The need has been felt for a long time in Poland for analyses of publishers gathering information on the subject of designers. The need seemed glaring, because in dictionaries and encyclopaedias published abroad, the search for information on Polish designers working in industry, even those working with global companies, was often in vain. The Institute of Industrial Design decided to make up for this and began intensive efforts to establish a professional database. We needed a competent team, the financial means to create tools for preparation, drafting and publication of bios, and formulation of the methods and range of functions of the online database. These conditions were fulfilled and the first Polish dictionary of designers was launched.

>> The dictionary is a research project with the fundamental goal of disseminating knowledge on the subject of Polish design (the lack of which has made research on design difficult for many years). For work connected with assembling materials, the IWP Library team relies

on the involvement and assistance of designers, with discernment in the industry and the broadest knowledge.

The status quo

>> Work on the dictionary was begun in October 2007, and a year later, in September 2008, the dictionary appeared on the Internet. The publication includes bios of Polish designers working in the 20th and 21st centuries. At present, 120 bios of designers from the 50's and 60's and about 200 bios of designers currently working are available, illustrated with pictures of selected designs.

>> The editors adopted as one of the basic criteria for classifying designers in the dictionary the production of at least one of their own designs. And what is very pleasing is that many designers have fulfilled this condition, and their number is constantly growing. Contrary to stereotypes concerning the low interest of business in Poland with Polish design, our designers often work with entrepreneurs or implement their projects themselves (it is undoubtedly more than 10-15% as some sources cite).

>> SPP is an invaluable source of knowledge for historians and design critics, for students and



journalists, producers and entrepreneurs. It is also a fascinating story about the history of Polish design, its greatest periods, originators and fine products. The dictionary clearly shows that design is our strong point.

>> The Dictionary of Polish Designers was established within the framework of the program Design Your Profit, the aim of which is to improve the competitiveness of companies through the use of the design. For entrepreneurs it is the broadest knowledge base on working designers. For designers it provides information on producers interested in design. The dictionary does not only illustrate the community of Polish designers, however, but also presents a panorama of

the most important designs. An archive of our design icons.

>> The Internet form of the dictionary allows quick retrieval of information according to different categories: field, industry, chronology (according to date of birth, period of professional activity or dates of the beginning of designs). Numerous photographs allow one to get to know designs of selected authors or from specific industries. The dictionary provides the name of the project, the year of beginning, the names of all authors and name of the producer. In the beginning of 2009, the thousandth user logged in to the dictionary site. We would like to invite you to be next.

The Dictionary of Polish Designers is available at www.slownikprojektantow.pl and www.iwp.com.pl



Careful orchestration

Krzysztof Bielski, IWP Design Centre Director
krzysztof_bielski@iwp.com.pl



‘Careful orchestration’ is how Yves Béhar, one of the most interesting contemporary designers, describes his work. The Institute presented his exhibition as part of the World Design Experience cycle.

>> Orchestration is a kind of holistic approach to a design task. It encompasses the preparation of strategy, identity, product and packaging, taking environmental issues, UI and communication into account. This multifaceted approach, applied by Yves Béhar and his studio, fuseproject, produces superb results – the client receives a product and a brand in one.

>> The idea behind exhibiting Yves Béhar at the Institute of Industrial Design (IWP) was to present the profile of a designer whose enormous success is due neither to having launched new stylistics, nor to the glamour and PR which surrounds him, but has come about as a result of his well-thought-out and intelligent approach to design. All of his work, whether commercial or pro publico bono, aims to create an original brand. Shoes for Birkenstock, the Jawbone Bluetooth headset, the Y-Water bottle, the NYC condom dispenser and, finally, the XO laptop for the One Laptop Per Child organisation; none of them reproduce existing solutions, but introduce new quality on to the market. The worth of these concepts is difficult to evaluate in financial terms alone. Yves Béhar’s work encompasses three business models.

STRATEGIC ENGAGEMENT

Theoretically speaking, this model for collaboration can be considered as a classic example of consultancy, similar to the multitudinous offers of the consultancy giants. The difference is that what Béhar offers his clients, who are,

in the main, large-scale and medium-sized enterprises, is a new direction in brand development. The area in which the designer works is unrestricted, giving consideration to every kind of operation at every level within the company, from research, via marketing and design, technology and manufacturing to distribution and promotion. Careful attention is paid to both the way in which the entire corporate structure functions and to the company’s methodology. The underlying purpose of this is to ensure that the changes introduced will be readily assimilated by the company, and in the most effective manner. This approach means that Béhar is able to prescribe an innovative solution, which will not only guarantee the company’s market success, but will also be absorbed into its organisational culture.

Béhar applied Strategic Engagement when cre-



ating the Birkenstock brand.

PARTNERSHIPS

>> A particular favourite of Béhar’s, this type of collaboration performs well in the case of smaller enterprises and start-ups implementing

new ideas. Partnership is an offer for companies which are unable to allow themselves the luxury of working with a professional design studio, and yet have the ideas and the need to do so. The fuseproject studio undertakes the challenge and becomes involved in the project, reducing its standard fees and treating this as an investment in the new product. Partnership benefits young companies. First of all, it gives them the opportunity of bringing their concept for their own product or service to fruition. Second, they acquire a new brand and a clear strategy for the immediate future. Working in conjunction with an experienced design studio offers them the opportunity of gaining valuable knowledge in a number of areas, such as engineering, production and manufacturing, marketing and PR and even distribution.

>> The Partnership model is also an attractive proposition for the design team, inasmuch as it enables collaboration with companies from a variety of sectors. The team views this as inspiring and the task of creating a new brand as

a tremendous experience and challenge. The Y-Water soft drinks series came about as



a result of a Partnership collaboration.

CIVIC WORKS

>> Their involvement in civic works, which Béhar most frequently carries out either pro bono, or at cost, is what gives his designers the greatest satisfaction, despite the ensuing low income. Confronting genuine social problems and battling with tough issues is both an enormous responsibility and a source of invaluable experience. Applying design to civic works demonstrates its worth as a tool which has an impact on the world and brings about genuine changes. The specific conditions and mission of civic works, which often involve budgetary constraints, puts the designer in a new situation, stimulating an ever-bolder vision, and presenting him with the opportunity to stretch the boundaries of materials and technology.

>> The most famous example of Béhar's collaboration on civic works is his accomplishment of the XO for the One Laptop Per Child organisation.



The Seven Axioms of Yves Béhar

1. Design is how you treat your customer. If you respect their intelligence and treat them well from an environmental, emotional and aesthetic standpoint, you are probably doing good design.
2. Design must be integrated throughout the organisation. Design-driven businesses foster creativity and innovation at their core and reward factions typically at odds (marketing and operations or engineering) for working together.
3. Design is not a short-term fix. It is a long-term engagement that requires you to think about how design affects everything that touches the consumer – from product to packaging to marketing to retail to the take-home experience.
4. As in marketing or operations, you must be willing to fail at the design level.
5. Design must be driven from the top. CEOs in most industries today must have a true relationship with, and understanding of, the creative side of the business.
6. With design, the solution to a problem will be different every time. Doing what your competitors are doing is not the answer. The connection to your customer has to be unique, not formulaic.
7. Never ask the consumer about the future. You can ask them what their aspirations are, but you will not get an answer about what you should do. Design has to bring those stories to life.

D+Y+P

Designer of the Year at the Institute

Ewa Siemieńska, IWP Industrial Design Facility
ewa_siemienska@iwp.com.pl



Several hundred visitors, including over 50 post-graduate students of management studies, several dozen architecture students, art directors and design directors. A number of serious business meetings. Several company directors who are convinced as to the importance of collaborating with a good designer and are familiar with what the Institute of Industrial Design (IWP) has to offer in terms of helping to set up such a collaboration. And discussions on organising another design competition are now under way. The Tomasz Rudkiewicz – Designer of the Year exhibition was indeed a success.



Beata Bochińska and Tomasz Rudkiewicz

>> The Tomasz Rudkiewicz – Designer of the Year exhibition was the first in a new cycle looking at good design practice, which we are carrying out under the Design Your Profit project. We could have had no better start. Tomasz Rudkiewicz, one of Poland's best designers, has been involved in design since 1970. His career is an example of the precept that if you want to, you can. And could, even before 1989. In the mid-1980s,

he forsook the ubiquitous inertia of Poland for Finland. He worked for the prestigious design company, ED-Design, perfecting his technique, acquiring experience and learning new methods and technologies. Ten years later, he returned to Poland. Making the most of the boom, he established his own company and continues to work on his own, distinctive brand. Uncompromising, enterprising and consistent. At the same time, he is a perfectionist who knows how to collaborate with large-scale businesses. His designs represent craft of the highest order, moving from sketches, rendering and drawings, via geometry and constructions, to 1:1 scale models and, often, even the very moulds necessary to manufacture the parts. The results of this approach to his work have been, and still are, orders from major Polish and foreign companies, trust and long-term collaboration, and three-way satisfaction for the designer, the manufacturer and the consumer. The IWP President, Beata Bochińska, awarded Tomasz Rudkiewicz the title of Designer of the Year 2007 for his Delio-Prome cash register design for Novitus S.A., as well as for his entire output and contribution to the develop-



Tomasz Rudkiewicz – Designer of the Year, 2007. Exhibition at the IWP



ment and shaping of the position held by Polish design in the world arena.

>> The monographic exhibition held at the IWP presented the designer's entire output and the diversity of his interests and skills. There were projects from countless, and often now remote, fields of design, created for a variety of Polish and foreign manufacturers in a variety of sectors. They included the first cell phone for Nokia, public transport for Volvo and Solaris, household goods for Amica and furniture elements for Gamet. There were lamps, the design of which he undertakes most willingly and has worked on since the outset. Indeed, it was lamps which brought him popularity in the late 1970s and early 1980s and which proved to be his passport to the professional world. In 1981, he received a distinction at the Hanover Fair for his Polam-Wilkasy lamp, which served as a decorative element in Polish interiors and offices for many years.

>> Foremost among the exhibition's visitors were manufacturers, designers, and students of design and business, in other words, future clients for the services of good designers. We hosted company directors and managers who were able to see for themselves the benefits of a professional and well-executed collaboration

with a good designer. They were also able to familiarise themselves with both the various forms that such collaboration can take and the means of finding a designer. In fact, discussions are currently under way at the IWP concerning the organisation of a design competition for the companies whose representatives we hosted at the exhibition. The lecture on the function and role of design, which was given by Tomasz Rudkiewicz during the official opening of the exhibition, was recorded and will serve as an educational resource for training and courses dealing with new product development. The IWP's database now holds the addresses of several dozen new client-companies who wish to take advantage of the services offered by the IWP with regard to increasing competitiveness through design.

QED – quod erat done (to paraphrase the original mathematical and philosophical phrase, Quod erat demonstrandum: "which was to be demonstrated") – the Tomasz Rudkiewicz exhibition was proof of how crucial it is to show good examples from one's own backyard. It serves an inspiration and an encouragement to others. The next exhibition in the good practices cycle, Added value. World design in Poland, will be held in May. You are most warmly invited!

ANNOUNCEMENTS / COMPETITIONS



The Young Design 2009 Competition

Young Design is a long-standing national programme run by the Institute of Industrial Design. The main event is the competition for the **Professor Wanda Telakowska Scholarship**, awarded to students and graduates of HEIs providing courses in design.

Every year, the Award Committee, which consists of business representatives, including Polish and foreign manufacturers and distributors, selects one prize-winner from among the entrants as being the young designer with the greatest market potential.

A scholarship of PLN 20 000, together with an internship at a prestigious design studio, is awarded to the designer who, in addition to entering a good design, provides the Committee with the best presentation of the skills and abilities required for collaboration with future clients.

The closing date for students and young graduates to submit their portfolios is **15th April 2009**. The rules of the competition, together with further details, can be found at: www.iwp.com.pl

Attention all Student Design Clubs!

For the first time, the Institute of Industrial Design (IWP) is funding an award for the most dynamic Student Design Club. The closing date for entries, including a description of the club's activities, is **15th May 2009**. We are preparing a special programme for working together with student organisations.

The programme's Honorary Patron is the Minister of Culture and National Heritage.



The Polish finals of the Imagine Cup

The Microsoft Imagine Cup is the world's premier student technology competition. This year sees the seventh edition of the competition and is the second time that it has been organised in conjunction with the Institute of Industrial Design.

The partnership with the IWP covers the Software Design category. Our concept was to introduce students of design and graphics into teams of student software programmers. We believed this would be the best and most effective way of disseminating design, developing new products and promoting innovative design processes, while the designs produced would have the potential of being both innovative and technologically, functionally and visually professional. Poland was the first country with which Microsoft implemented this concept last year.

This year, the competition's theme is "Imagine a world where technology helps solve the toughest problems facing us today".

The National Finals of the Imagine Cup 2009, for which 49 teams have qualified, will be held on 12th – 13th May 2009 at the head office of the Institute of Industrial Design. The winners will travel to Cairo, where the worldwide finals of the cup will be held in July.

The Honorary Patron of the Polish finals in the Software Design category is the Minister of the Economy.



ANNOUNCEMENTS / EXHIBITIONS



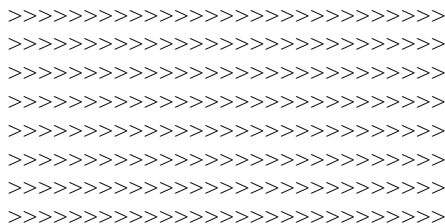
Added value. World design in Poland

What is design in today's world? In what contexts does it function? How many activities have to come together and how many requirements have to be fulfilled in order for a well-designed product to garner success on the market? What do Poles have to say about design in that sense? What are the strong points of our design?

We can give ourselves a pat on the back. Polish design is thriving and continually developing. We are good designers of furniture, means of transport, medical equipment and IT systems. We have an original method of training designers; they study at fine arts academies and thus they are also capable of seeing with an artist's eye.

At the Added value. World design in Poland exhibition, which is part of our good design practices cycle, we will be displaying the best in contemporary Polish design and innovative implementation; projects which, in our opinion, have great potential for joining world leaders.

The exhibition's curators are Beata Bochińska and Krzysztof Bielski, while the layout is the work of Marek Jurkowski. We warmly invite you to the Wanda Telakowska Room at the IWP. The exhibition runs from 21st May to 6th September.



Design Four Elements. Contemporary design from Sweden

There is a tradition of Swedish presentation at the Institute; since 1970, there have been seven exhibitions, including *The Stockholm Metro* in 1989 and *Beauty and convenience for every day. 20th century Swedish architecture and design* in 1992. We are planning the eighth for the autumn of 2009.

The **Design Four Elements** exhibition has been put together by curator and designer Margarita Matiz Bergfeldt. Her concept is based on the ancient theory of the world's structure, positing that it is made up of four elements, namely water, fire, earth and air. Taking the four elements as her ruling theme, she has assembled an exhibition presented a cross-section of her country's contemporary design. And thus, alongside such everyday functional items as furniture, lamps and crockery, electronic equipment and examples from the aeronautics and automotive sectors can be found.

Design Four Elements comprises beautiful, superbly designed objects. What we want to do is present them in the context of the market success enjoyed by Swedish companies, which have invested in collaboration with designers for years. Today, Sweden is one of the world's design leaders.

The *Design Four Elements* exhibition, being held as part of the good design practices cycle, will run at the IWP from 15th September to 11th November.



Design Library

The library of the Institute has the largest library specializing in industrial design in Poland and one of the greatest in the world. Over 50 new titles arrive each month. Recently, with entrepreneurs and managers in mind, we have begun to cross-section our collection according to publishers of production management with regard to design. In addition, we offer readers the service of preparing bibliographies for set tasks. The services of the library are available online.

NEW



Benham Tabrizi **Skuteczna transformacja firmy w 90 dni**, published by Harvard Business Press-Helion 2009

The author, an expert in the field of transformations of companies, professor at the University of Stanford and Harvard Business School, adviser of such firms as Hewlett Packard, Intel, IBM, Cisco and others discusses the problems of achieving success determined by the ability to react to changes taking place on the market and surpassing the competition in the speed of assimilating to change. The book constitutes a compendium of knowledge on efficient management addressed to students and managers of modern companies.

Clayton M. Christensen, Michael E. Raynor **In-**

nowacje: napęd wzrostu, published by Studio Emka 2008

This book is concerned with strategies of implementing cutting-edge innovative changes by companies. Using examples from the practice of companies, the authors show innovation as a predictable process generating permanent, profitable growth. They give warnings concerning existing factors causing unsound decisions on new ideas and present suggestions for new rules concerning the creation of proper conditions and circumstances for making a breakthrough on the market.

Design Quality & Value. Ten years of design for society, published by Gangemi Editore 2007

Industrial design as a socially useful activity, friendly to man, good for the environment, is the theme of this interesting publication. The authors emphasize the responsibility of designers for environmental protection, safe use of consumer goods and packaging for the needs of the society. The publication includes a review of the best projects in social and ecological design, distinguished in international competitions.

Design Dictionary. Perspectives on Design Terminology, published by Birkhauser 2008

This dictionary will interest anyone for whom clear and unambiguous terminology in the field of design is necessary and indispensable for the exchange of information and communication as a common, specialist lan-

guage. In formulating the key words and definitions, 110 authors from Austria, England, Germany, Japan, the Netherlands, Switzerland and the U.S.A. took part. An International team of authors belonging to distant cultural areas compiled the vocabulary, providing concepts with definitions. The publisher opens the discussion over the future of design nomenclature. The concepts and formation of the nomenclature from various subject fields is useful both for those who are concerned with design theory and practice, as well as researchers.

Online library:
[www.iwp.com.pl/
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