With the second edition of designlink.pl we invite you to continue on this exciting journey through Polish design in Milan.

The guide is an up-to-date directory of events and presentations of Polish design spread across the city, from the iSaloni Fairgrounds to the Fuorisalone, during April 2013. Featuring new design initiatives and key destinations, exciting designers and award-winning brands, the guide helps you to explore the contemporary Polish design scene. We would also like to acquaint you with Polish design heritage, which has fostered new generations of Polish designers, makers and artists.

Some of their works are displayed at designlink.pl's carefully curated exhibition that we present this year in the heart of Brera, as part of EDIT by designjunction. It features state-of-the-art Polish design, including furniture, architectural textiles, home accessories and lighting pieces alongside recently revived icons of Polish design that pioneered material innovation in the 1960s.

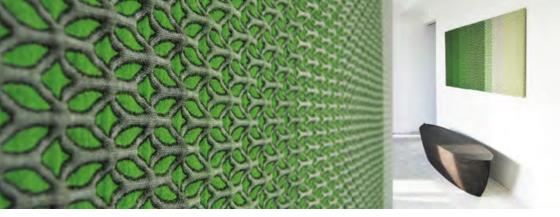
Designlink.pl's venue provides a lively networking platform, where you can meet Polish designers, learn more about Polish creativity and even ponder future partnerships. We hope you will find this inspiring.

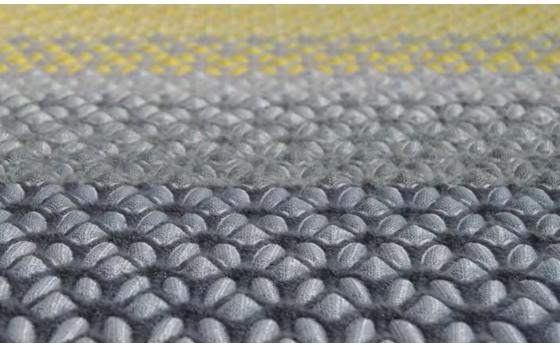
**Creative Project Foundation** 

## Interviews by Gian Luca Amadei Product Editor, Blueprint magazine

I'm fascinated by 3D weaving techniques and experimenting with this to generate innovative fabric structures.

# Aleksandra Gaca





I've always been interested in fabrics, they have inspired me to design my own clothes or create 3D objects.



#### Tell us a bit about yourself - where you live and how you would describe your practice.

I come from Łódź in Poland, a city with a textile heritage, and studied there at the High School of Arts. In 1992, I moved to the Netherlands to study Textile and Fashion Design at the Royal Academy of Art in The Hague, and graduated in 1997. Now I live and work as an independent textile designer in Delft (the Netherlands). I'm fascinated by 3D weaving techniques and experimenting with this to generate innovative fabric structures.

## What inspired you to become a designer?

I've always been interested in fabrics, they have inspired me to design my own clothes or create 3D objects. I wanted to become a fashion designer, however after one year of studying fashion and textile design, my teachers advised me to specialise in textiles. I became fascinated with weaving, which allowed me to create my own fabrics. What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?

During my studies. I looked at the history of Polish textile design and tapestry. I think I was searching for my roots and also to understand history at large. In the first decades of the 20th century, textiles had mainly decorative and applied functions until the 1950s when it became independent and found its own place in visual arts. The textile work and sculptures of one of the artists working at that time, Magdalena Abakanowicz, impressed me a lot and, in some ways, influenced the way I look at textiles.

#### When looking for inspiration, is there a particular designer or artist you return to?

During my studies, I admired different designers, especially Issey Miyake, Maria Blaisse, Christo and Ulf Moritz, where I had my internship. Now there are many good designers that I follow, but I find my inspiration more in what surrounds me, mostly in 3D and geometric abstract forms, architecture and also in dance and movement. I also find inspiration in my own projects.

## What are you presenting in Milan this year?

At the actual iSaloni fairground, Casalisis is presenting my Slumber collection of plaids, while the soft seating range is unveiling at designlink.pl. In both venues I am showing Architextile wall panels. It is a series of innovative sound-absorbing textiles with a woven 3D structure, which allows them to absorb sound waves much better than flat textiles. Since they combine two functions: decoration and noise reduction, they can be applied to high-end residential interiors and also public spaces. Within this range there is a limited edition and special projects series. I focused on the FLORO and ONDO weaves, where I used different custom-made colour compositions in new designs. For these, we worked with natural materials, such as organic cotton, merino wool and mohair.

# Aleksand

I've always been interested in the process and that is what inspires me the most. I found that furniture and lighting design are the perfect medium for me to express my design ideas.

Made of Coal / Bashko Trybek





#### Tell us a bit about yourself - where you live and how you would describe your practice. I'm based in Warsaw in

Poland, where I established my own studio. I'm currently working on new prototypes for an armchair, a stool, a side table and a lamp.

## What inspired you to become a designer?

I worked as a graphic designer and art director for various magazines in Poland, however, after a period of time I realised how much I missed working in 3D. I've always been interested in the process and that is what inspires me the most. I found that furniture and lighting design are the perfect medium for me to express my design ideas.

#### What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?

Since the advent of Modernism, Polish design has aspired to draw inspiration from and ultimately connect to the Western world. Before the Second World War, both graphic design and architecture in Poland were rich in content and of a high standard. During the Communist erg. Polish designers struggled with the centralised industry, and the majority of very interesting projects remained at prototype stage. Nowadays, I don't think that we want to look back, we want to be cosmopolitan and individualistic. However, I've noted that inspiration is coming from the crafts heritage of the country. When looking for inspiration, is there a particular designer or artist you return to?

Of course! There are many of them, however if I had to choose one I would say Joe Colombo. I admire his style and way of thinking about design, and the way he conveyed his design vision with wit and playfulness.

## What are you presenting in Milan this year?

I am showing a project titled Made of Coal, commissioned by Depot Basel last year as part of the exhibition Craft and Scenography. It's a collection of vases and lighting made of graphite. I'll also show a task lamp named after my hometown Gdańsk, inspired by the forms of the shipyard cranes used in ports.

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Recently I experimented with plywood, in particular its behavior in relation to its composition. In Milan I'll be presenting the *Ribbon* stool. Unlike other plywood furniture, mostly made by combining flat elements, I aimed to create a profile with a convex shape.



Tell us a bit about yourself - where you live and how you would describe your practice. I'm a budding designer and

a photographer based in Warsaw and I work on objects, products and photographs. What inspired you to become a designer?

I've been studying for quite a while, always looking for something that I really want to do in my life. The down-toearth, ethnological approach to observing the world influenced me a lot as I've always felt a deep need to create something physical. I felt that reflection is usually passive while creating can make a change and fulfil my wish of being useful.

#### What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?

I don't consider design something strictly connected with nationality. Everyone has their own background and experience and, of course, subconsciously a local heritage is part of it. Polish designers have always had limitations, such as bad economic conditions. a lack of materials and technology, or political influences in a centrally steered Communist country. These basic facts shaped our design, which developed in spite of it. If I were to point out a common strategy of Polish designers, it would not be characteristic forms or the use of specific materials, but the ability to deal with these obstacles. Prototyping really extraordinary products, which were never going to be produced also shows how powerful the need to create is. That is one of thinas that drew me to this profession.

#### When looking for inspiration, is there a particular designer or artist you return to?

I try not to be too influenced by other designers, nor do I want to follow any trends. I prefer to create timeless objects. I find inspiration in nature and science and the materials I choose to work with. I like to give in to the nature of each material and let it guide me. I always start with the basics and analyse the sole design idea, to avoid preconceptions. It's important to me not to limit myself to the obvious.

## What are you presenting in Milan this year?

I am presenting the Ribbon stool. I've been researching and challenging the gualities of plywood, in particular its behavior in relation to its composition. I chose to bend the material in three directions to make it look like it's constructed from a single plywood ribbon. Unlike other plywood furniture, mostly made by combining flat elements, I aimed to create a profile with a convex shape. For the purposes of production, it was divided into pieces: two pressed modules form each leg, with a seat made by combining three leg modules. This means we can save in material and production costs and yet have a piece of furniture with better structural properties. Low-cost production and accessibility to local materials made plywood very popular among Polish designers in the past 60 years. It is seen as a poor material, but, in my view, there is more to experiment with using the latest technologies to elevate this underrated yet beautiful material.

Jan

Explore Armchair / Malafar

We make use of the latest technology of textiles used for making sails, from basic materials like Dacron to the more advanced carbon fibre laminates. We're aware that as new technologies are changing, the manufacturing processes are taking over the more traditional methods.

Extreme Armchair / Malafar

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## vgata and awet Pomorski Malafor)

#### Tell us a bit about yourself - where you live and how you would describe your practice.

We're living and working in northern Poland, a coastal region close to nature and away from towns and cities. We're discovering the characteristics of the region in order to reproduce this in our designs. We have the studio at hand and views over open spaces stretching out in front of us. Our production process is simple and effective: we have the design ideas, local craftsmen manufacture them for us and then we send our products all over the world. What inspired you to become a designer?

Paweł always wanted to be a sculptor, but he wasn't awarded a place in any of the Polish universities, so he did an industrial design degree, because otherwise he would have had to go to the army. As for me (Agata), I ended up studying industrial design by accident and I wanted to transfer as quickly as possible to applied graphic design, but fortunately I stayed on the course.

#### What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?

Polish designers' greatest potential is their inventiveness, freshness, determination and resourcefulness. We identify with the creative need for changes and innovation that Polish designers show, but we don't draw from the legacy of the past because the majority of the designs were derivative. **Tell us more about a material you particularly like to work with and why?** 

Right now, we're working with typical sailing materials,

characteristic of our region. We make use of the latest textiles technology used for making sails, from basic materials like Dacron to the more advanced carbon fibre laminates. We're aware that as new technologies are changing, the manufacturing processes are taking over the more traditional methods. For example, it's now possible to obtain seamless sails, which is replacing the craft of sewing sails. For this reason, we've decided to utilise this disappearing technique for the manufacturing of our pneumatic furniture.

## What are you presenting in Milan this year?

We are showcasing our collection of pneumatic furniture, including the Blow Sofa, which is made from inflated paper sacks and won the 2012 Red Dot award. The Extreme Armchair is made from inflated Dacron sacks, which are extremely weather-resistant, suitable for the outdoors. This furniture piece can be easily and cheaply transported as its cushions can be deflated and its frame dismantled. The new item in the collection is the Extreme Pillow. It's an inflatable pillow that can be used as informal indoor or outdoor seating. It is particularly useful on the beach, but can also be used as a swimming mattress or a warning buoy. If one has little space at home, the Extreme Pillow could be inflated with helium and stored on the ceiling!

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For me, every project starts with in-depth research and I always discover the work of artists or designers I haven't heard of before. <u>Wonder Cabinets of Europe /</u> Maria Jeglińska & Livia Lauber





#### Tell us a bit about yourself - where you live and how you would describe your practice. I moved back to Warsaw

last year. The practice I run embraces several activities that include product and furniture projects as well as exhibition design and curation. It also engages with researchbased projects (writing, filmmaking, etc) across the field of design and architecture. What inspired you to become a designer?

#### My Mother.

#### What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?

Until the late 1960s, Polish design had a strong identity. The recent exhibition, We Want to be Modern. Polish Design 1955–1968 from the Collection of the National Museum in Warsaw, highlighted Polish design's idealism, as it didn't really reflect the reality of the time. For this reason, it's hard not to be inspired by this period. Nowadays, everything is so interconnected that it's harder to define a discipline. such as design by nations. However, it is also true that because of this condition. in recent years there has been more emphasis on engaging with the local context of an area, for example getting involved with local manufacturing, materials and even academic research. When looking for inspiration, is there a particular designer

#### or artist you return to?

For me, every project starts with in-depth research and I always discover the work of artists or designers I haven't heard of before. I don't have one particular artist that inspires me, there's a multitude of them: Martin Kippenberger, Blinky Palermo, Nathalie du Pasquier, Katarzyna Kobro, Franz West, Donald Judd, Isa Genzken, Pierre Charpin, Enzo Mari, George Sowden, Ettore Sottsass, Konstantin Grcic, Herzog & de Meuron, Steve Reich, but this list is by no means exhaustive! I had a bit of an epiphany when I saw Gerhard Richter's retrospective at the Tate in London.

### in Milan this year?

I am presenting two design projects for Ligne Roset. One is a third addition to the Circles side tables (introduced in 2010), which can be both used indoors and outdoors. Goodie is an upholstered stool with a series of interlocking foam modules, it mimics the way you would roll up a mattress. I will also show a series of wooden handturned lamps (an applique and a table lamp) with LED lights that I developed for the show, Wonder Cabinets of Europe, which I co-initiated with Livia Lauber. A new décor, Nathalie & George, for Porcelana Kristoff's existing porcelain set. This is the first time I've designed a pattern and hope to do more of it soon, possibly on other materials.

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#### Tell us a bit about yourself - where you live and how you would describe your practice. I'm a lighting designer, and

use hand-formed glass for my design research and projects. This traditional technique has been sadly superseded by industrial glass, yet it is a real craft. The starting point for each one of my designs revolves around the introduction of an innovative technical solution - sometimes surprising, sometimes amusing - that enhances the qualities of light sources. For example, with Laga I aimed to design a glass version of fibre optics, and for Oko (Eye), a beam of light is directed by a magnet. What inspired you to become

#### What inspired you to become a designer?

Sometime half-way through my Polish philological studies, a light switch clicked in my head, and ideas about lamps and lighting projects started to form. I started wondering how to put those ideas into production and how to produce the details. I was intrigued by the process from design to product, it was then that I realised that that is actually what I want to do in my life.

#### What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?

It seems to me that since people have always had more or less easy access into design and solutions, it's difficult to talk about the specificity of a society or community. Hence, something like "Polish design" doesn't really exist, only trends exist.

#### Tell us more about a material you particularly like to work with and why?

There are three reasons why I particularly fancy working

with hand-formed glass. Firstly, the glass (a thick one in particular), because it looks beautiful when the light shines through it. Secondly, the way it is made does not force me to produce hundreds of identical pieces, but rather hundreds of slightly different objects. Lastly, working with glass is fascinating and its results are splendid.

## What are you presenting in Milan this year?

I am showing a few of my lamps: *Leda*, the desk lamp that received an honourable mention in the Red Dot competition 2012; *Froginjar*, a new pendant lamp suspended from a track; *Laga*, a series of glass icicles lit up by optic fibres, and *Lupa* lamp, which has a bulb placed outside the lampshade to enable the light to go through the thick, handformed piece of glass, revealing its structure.

୍ଞ 15 Because of my passion for furniture design, I initiated Vzór, to revive the icons of Polish furniture design.





#### Tell us a bit about yourself – where you live and how you would describe your practice.

I live and work in Warsaw, where I studied in the Design Department of the Academy of Fine Arts. Since completing my education, I've been focused on furniture and chairs, however I also enjoy designing lamps, yachts or even electronic devices. Because of my passion for furniture design, I initiated Vzór, to revive the icons of Polish furniture design. What inspired you to become a designer?

It definitely was not my plan! I've always been creative and manually skilled, however it was through my older friends studying design that I realised that the design world is where I wanted to be.

#### What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel

#### connected with its heritage?

Polish design had amazing potential but post-war circumstances made it impossible for design to develop and emerge at an international level. Yet Polish folk arts and crafts became recognisable abroad and nowadays it is something we are strongly associated with. It seems that Polish design is going through an important phase: we have world-class higher education and students that graduate from prestigious design departments across the world. The support environment for design is slowly being formed too. I wish that the combination of contemporary Polish design together with the achievement of our brilliant predecessors will form a comprehensive image of Polish design heritage.

#### When looking for inspiration, is there a particular designer or artist you return to?

Ludwig Mies van der Rohe and Steve Jobs are the people who have made a great impression on me. Both fought against stereotypes and their creativity established new standards that have been followed by generations. "Less is more" or "God is in the details" are two sayings that I believe should be the credo of every designer. What are you presenting

### in Milan this year?

I'll be showing a collection of armchairs by Vzór. The furniture brand I launched in 2012 as an evolution of my graduation project. I'm currently working with Michał Woch and Krystyna Łuczak-Surówka in developing the concept further.

(For the whole Vzór history see pp. 28-31)

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## lakub Sobiepanek (Vzór)

Rondo mirror / Zieta Prozessdesign, Oskar Zięta

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Oskar Zięta

My practice is based on sheet metal, a material with great potential. By changing and deforming this anisotropic material into structural elements, we discover a whole new world of ultra-light, stable and durable construction.



3+ PLATTE chair / Zieta Prozessdesign, Oskar Zięta

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#### Tell us a bit about yourself - where you live and how you would describe your practice. As our current lifestyles are

As our current inestries the becoming more nomadic, it's hard to answer a question like this. However, it is this nomadic condition that has inspired our new collection of modular and mobile furniture, 3+. Everything that surrounds us is undergoing constant change. My contribution in this respect is innovation through design process, with the aim to respond to our changing needs. What inspired you to become

#### a designer?

I always thought that I was inspired by people or welldesigned products, however more recently, I came to realise that it's the energy that goes into a project that's the real driver. That energy, knowledge and experience is encapsulated in every small, often invisible detail or intelligent use of material.

#### What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?

Year after year Poland has been developing faster and gradually shifting from being one of Europe's biggest manufacturers towards becoming a designer for Europe. I can see that my design practice draws its characteristics from Polish design of the 1920s and 1930s, in particular from the Design Collective ŁAD, and the way it used process and precise understanding of the materials to control the final outcomes. I also feel close to Scandinavian design.

#### When looking for inspiration, is there a particular designer or artist you return to?

Thomas Edison, Henry Ford, Jean Prouvé, Dieter Rams, Konrad Wachsmann, Buckminster Fuller and Frei Otto, among other contemporary designers.

## Tell us more about a material you particularly like to work with and why?

My practice is based on sheet metal. a material with areat potential. By changing and deforming this anisotropic material into structural elements, we discover a whole new world of ultra-light, stable and durable construction. We fully exploit the material's potential and qualities with our process of 'controlled loss of control'. We design a net of points that define the final form, but the space in-between is defined by the material itself, creating a bionic, one-of-a-kind form. What are you presenting

### in Milan this year?

We are presenting our new technology for stabilising sheet metal, in the form of our furniture collection 3+. It's a modular solution reflecting today's nomadic and mobile lifestyle. We will show some ready-made products as well as a set of connectors and structural elements that can be used to construct one's own space, whether an office, at home or a workshop. It's a versatile system, which would also be at home in the retail environment. Visitors will be able to participate in the creation of their own products, as well as see our FiDU collection.

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# )skar Zięta Zieta Prozessdesign)

## Polish design – a global perspective

Polish design products and ideas have become increasingly prevalent at international design events and fairs around the world. Their presence has aroused the curiosity of foreign designers, manufacturers and distributors, who have begun to visit Poland more regularly and who are gradually discovering the country's wealth of design. Many design professionals have observed that there is huge potential in Poland's dormant design industry, which should be nurtured by its people. Here, designers, manufacturers and company directors share their testimonials about Polish design. Patricia Urquiola, Architect and Designer:

— I visited Poland for the first time a few years ago for an exhibition which presented the design process used at Rosenthal. I had the pleasure of visiting several Polish museums and galleries, where I saw fantastic work done by Polish craftspeople. I took lots of presents back home with me – handmade items made using a wide variety of techniques.



— I got to know the work of young Polish designers during previous editions of iSaloni in Milan. There were many original prototypes among them, which at that time had not yet made it into production. I well remember the chair made of anti-stress balls designed by Bashko Trybek. I also know Tomek Rygalik very well. We've worked together in the past, and it's quite likely we'll work together again in the future.

Poland is a country where crafts are still in good shape. There are also many people with passion and creativity, who are capable of translating this into innovative solutions. An excellent example is Oskar Zięta, whom I consider a genius. Oskar developed FiDU technology, whereby Plopp stools, for example, are made from inflated metal sheets. He constructed them from a well-known material, but in a completely new way by applying innovative technology.



-----I'd like to work with Polish craftspeople. Polish industry fascinates me. I've heard that Poland ranks 4th in terms of global furniture sales. That's incredible!



Lidewij Edelkoort, Trend Forecaster, Edelkoort Inc:

—To be a designer is not the same as being a lawyer or a banker. In Poland, many people, mainly women, are involved in design. And occasionally it seems to me to be an inherent trait of Poles. During the Communist era, Poles had to do a lot of things themselves, which stimulated their creativity more than prosperity or easy access to everything.



-I know that beginning to work with a company that understands the value of design may be a serious challenge for a young designer. However, I'm also convinced that Polish manufacturers offer high quality. A large number of important furniture brands, Vitra, for example, have decided to manufacture some of their furniture in Poland. The current situation in Poland resembles the one in Italy in the 1950s, when the phenomenon of Italian design was born amidst a creative fervour. But time was necessary to achieve that. Not long ago, I leafed through a catalogue from the exhibition of Polish design from the 1950s and 1960s called We Want To Be Modern, which made a great impression on me. I had known before about Polish design traditions, but had never expected to see anything so amazing. I was astonished by the beauty of the ceramics, textiles and glass presented; their fantastic, timeless forms.



# EDIT

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## Good design is timeless

In the history of Polish design, there are many examples of great projects that were never implemented, remaining as prototypes, or produced only in limited series. Among them, the furniture from the post-war period stands out. At that time furniture was valued. exhibited and even won awards, but the lack of a market economy during the Communist period obstructed products from reaching factories and being traded. Today, Poles can see these products at exhibitions or in museums as precious artefacts. But it is still the case, as it was decades ago, that they are unavailable for use in people's homes. Polish design brand. Vzór, was born from a desire to change this situation.

The slogan "good design is timeless" appeared spontaneously during the development of the brand's first collection. For its debut reproduction of a classic design, the furniture of Roman Modzelewski was selected, fulfilling the criteria to "return in the future" i.e. today. An object embedded with history ought to possess qualities that give it a universal character, as well as a clear personality. At this stage it becomes an icon. The path from icon to marketable product is more complicated, however. It requires the development of a new production process and material selection; it must take into consideration the demands of the contemporary market and potential consumers.

The RM58 armchair, a classic 1950s design, was faithfully reconstructed by Vzór from the original mould and man ufactured using rotoform technology not previously used in Polish furniture making. The polyethylene chair (once made from polvester alass laminate) was developed in two editions: the classic version varnished with a high gloss, and the mass-dyed version, for which the colour is introduced during the production process. Although the mould was specially commissioned to be produced in Italy, the cheir has been manufactured in Poland, guaranteeing high quality and a faithful reproduction of the original. The new technology made it possible to sign and number each chair, change the construction of the legs - in the contemporary reconstitution, these have been screwed into inserts embedded in the mould – and the fulfilment of the designer's dream to produce a simple, uniform finish.

RM58 made its market debut in 2012, giving everyone the chance to find out how just comfortable it is. Previously, its innovative, attractive form could only be admired at a distance, at exhibitions held by



Roman Modzelewski in his RM58 prototype armchair

The complete collection of Modzelewski's designs that will be available to purchase this year include the RM58: two versions of the RM56 armchair, in plywood or polycarbonate, and the upholstered RM57 armchair. Work is currently in progress on the next collection, which is a selection of models by Teresa Kruszewska, in accordance with Vzór's driving ambition: to manufacture icons of Polish design using new technology, while still remaining faithful to the original design, respecting copyrights and patents. Breathing new life into iconic Polish designs to develop them into marketable products has been the dream behind the Vzór brand, the likes of which has never before existed in Poland. The company links ideals and knowledge with business, giving consumers an opportunity to become acquainted with good Polish design. which, as well as occupying an important place in history, can and ought to also be a part of contemporary life.

Vzór was born out of a passion for design and a consciousness of the inherent qualities and latent potential in Polish design. The brand began with historical models as its main line, with the hope that future collections by contemporary designers would add to this and build the next stage of history of the company and Polish design.

#### Krystyna Łuczak-Surówka

Art and Design Historian / lecturer at the Academy of Fine Arts, Warsaw / co-owner of Vzór

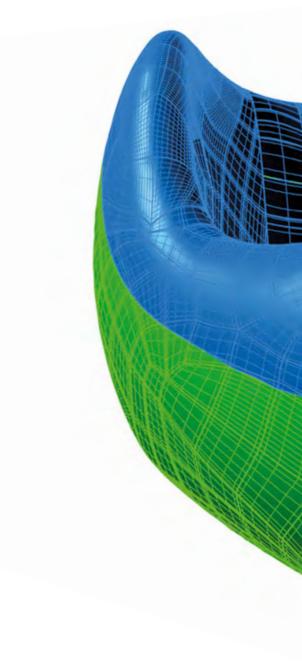
RM58 Armchair / Roman Modzelewski, Vzór

the Warsaw National Museum and London's Victoria & Albert Museum, which acquired one of the oldest surviving specimens in the chair's first colour, white, for its permanent collection. The chair travelled the world with the V&A show, *Cold War Modern*, demonstrating that experiments with synthetic materials were present on the east side of the Iron Curtain, as well as the west. In the exhibition catalogue, RM58 occupied a place next to a project by Charles and Ray Eames. The RM58 armchair, a classic 1950s design, was faithfully reconstructed by Vzór from the original mould and manufactured using rotoform technology, not previously used in Polish furniture making.

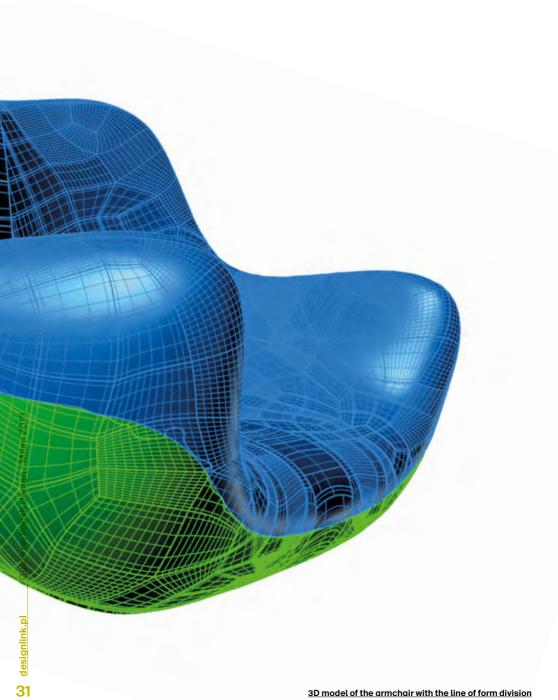


RM58 production process





Original mould made by Roman Modzelewski





Zbigniew Dłubak / Adam men's fashion store, Warsaw 1962

## Polish design photographed



The exhibition, Polish Photodesign. Design from the 1950s and 1960s in Art Photography is more than the documentation of Polish design from the post-Stalinist Modernist era. Outstanding photographers stood behind the lens at this time, imprinting on each photograph a trace of the artist's individual perspective.

This period of flourishing intellectual and creative life rode in on the wave of Poland's political thawing out and the relaxation of state control on culture and the arts, when news about cultural shifts and movements around the world began to filter in from behind the Iron Curtain. At this time, a large number of artists were given the chance to travel abroad and return with new inspirations and ideas. In this way modernism crept into design and architecture, where it then settled for a long time. Everyday objects, interiors, furniture, clothes, and, above all, people were expected to be modern. The daily press, the first popular lifestyle magazines as well as publications aimed at a niche audience, such as the monthly Architektura and the newly founded Projekt, all promoted this lively new trend. It is this zeitgeist that has been captured in the photographs of artists in Polish

designlink.pl

Photodesign, including Zbigniew Dłubak, Eustachy Kossakowski, Jerzy Lewczyński, Wojciech Plewiński, Tadeusz Sumiński and Wojciech Zamecznik.

"Our aim is to examine the history of a specific photographic genre – the photography of design. We want to discover again an intriguing but littleknown part of the legacy of Polish photographic artists, and at the same time present 20th-century Polish design from a different perspective than has hitherto been explored," explain Anna Jagiełło and Rafał Lewandowski, the exhibition's curators.

Almost all Polish photographers were involved in applied photography. However, only the most exceptional managed to take this genre beyond its workaday character and capture design's humanist dimension. It is this dimension that is always fresh and interesting, as confirmed by the success of Polish Photodesign in a variety of different places. After being installed in Warsaw, the exhibition moved to the Polish Institute in Rome and articles on the event appeared in Casa Vouge, Gente di Fotografia, Arte e Critica and Nero Magazine. The show's next destination is Milan, where it fits perfectly into the context of the international design fair and the Milanese gallery weekend.



<u>Wojciech Plewiński / National Salon</u> of Interior Desig<mark>n, Kraków 1958</mark>



<u>Tadeusz Sumiński / Powiśle stations</u> of the WKD commuter train, Warsaw 1963

POLSKA. NASZ DESIGN Polish Photodesign. Design from the 1950s and 60s in Art Photography. The exhibition is open between 9 and 14 April, 10am–8pm

Frigoriferi Milanesi 10, Via G.B. Piranesi

Marcin Mońka

Design Alive magazine

# Beyond things – Polish exhibitions in Milan

Polish Pavilion at 12th Triennale, Milan. Exhibition curated and arranged by Oskar Hansen. The photograph is courtesy of family archive in the deposit of the Museum of Academy of Fine Arts, Warsaw. More than a dozen Polish designers, companies and cities are being represented during Milan design week. For the second time, designlink.pl is pulling together those events in an endeavour to build a Polish design brand. As Polish design grows in strength, finding its distinctive features is, paradoxically, an increasingly difficult challenge. While similar design ideas emerge in different places around the world, the quality of Polish products is of a high standard and designers' global ambitions are taken into consideration.

Poland began to participate in international exhibitions immediately after the war, when fairs were a place not only for trading products but also exchanges between cultures, economic systems and, often, opposing visions of the world. Exhibitions took place in Western countries, their equivalents on the Eastern side of the Iron Curtain, and also in many places in Africa, Asia and the Middle East. Polish stands also regularly appeared in Italy and the Milanese Fiera Campionaria, where cutting-edge products were shown, transformed into several thematic fairs at the end of the 1950s.

The Triennale di Milano was also established during the 1920s, going

POLONIA

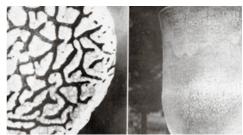
beyond purely commercial goals. Through national displays, efforts were made to stimulate wider discussions on the state of desian in the contemporary world and on the links between architecture, art, craft and design. Poland presented a national exhibition twice at the Triennale, when it was going through significant changes (the process is documented in the Polish Photodesign exhibition on pages 32-34). Simultaneously, it was a time of transformation for the Triennale itself. In 1957, the Triennale ended with a cycle that raised issues of the culture of design and the relationship between art and craft. Poland was represented by architect Marek Levkam's well-received ceramics and fabrics exhibition.

An overarching theme for the Triennale appeared for the first time in 1960, for which all the national stands were expected to conform. Luxury goods were no longer shown (however, the issue of luxury goods was taken up barely a few months later at the Salone del Mobile), in their place a more challenging perspective of design was presented in the context of social problems and changes. The first was school and home.

In this context, the Polish exhibition curated by Oskar Hansen - the outstanding architect, theoretician and pedagogue - turned out to be of particular interest. Among the objects presented were designs of various scales. There were plans for housing estates and interiors. The flats were small. in accordance with contemporary housing standards, but furnished in an extremely modern way, which had been shown previously at the 2nd National Exhibition of Interior Architecture and Decorative Arts in Warsaw (1957). In the furniture section, wickerwork, cast iron and wooden seats made the areatest impression. At the exhibition. there were also the preliminary results of work from the Industrial Desian Institute developed out of commissions by the Ministry of Education and concerned school furniture, with designs by Maria Chomentowska, among others. The school section was completed by a richly illustrated publication. Textiles. ceramics and glass - excellent examples of decorative art - were also on show; typical for many Polish exhibitions of that time.

The exhibition offered a showcase of the various design fields in Poland. As was written in the Triennale catalogue,







Fragments of the Polish exhibition catalogue for 12th Triennale designed by Oskar Hansen



Fragment of the Polish exhibition catalogue for 12th Triennale designed by Oskar Hansen

"Communities mean diversification. Two doesn't equal two, three doesn't equal three, just as one isn't identical to another. People are different to each other, and the task of the architect and the designer ought to be to bring out that diversity, and not to standardise through the objects and places designed."

> the objects on display at the exhibition did not differ especially in terms of style. Many of them, though, owing to a juxtaposition of traditional construction solutions with prefabricated elements, which could be freely modified by users, referred to this issue of individuality in design. They were the first manifestations of Open Form, a unique conception developed by Hansen, the principles of which he perfected through his work. Several months earlier, Hansen presented these Open Form principles at CIAM (International

Congresses of Modern Architecture) in Otterlo, where the most important architects of his generation were gathered.

Open Form represents a shift in the way of thinking and execution, which, when applied to architecture and design, could considerably improve the auality of life. It was a clear critique of the then-dominant modernist paradigm, which posited that complete solutions are top-down measures, coming from a specialist – either an architect or a designer - and are subsequently implemented. Open Form, the opposite of the predominant Closed Form, was also an answer to the contemporary problems caused by the latter. What Open Form suggests, but does not impose, is the co-development of solutions, which, through collaboration between designers and end-users, may be modified depending on the situation. Thus, they do not define given behaviours, but they adapt to them by becoming the background to changing circumstances. Objects and interiors of this kind are therefore individualised, changeable rather than set in stone. because they depend on the users themselves. While they are being created, rather than

a standardised approach, concrete and often extreme values, needs and habits ought to be taken into consideration. As Hansen wrote in the exhibition catalogue: "Communities mean diversification. Two doesn't equal two, three doesn't equal three, just as one isn't identical to another. People are different to each other, and the task of the architect and the designer ought to be to bring out that diversity, and not to standardise through the objects and places designed."

The defining slogan of this year's Milanese design week is "Interiors of Tomorrow". This vision of the habitat of the future, which has changed many times over the decades - has driven the development of design. Polish participation in the 12th Triennale in 1960 was acknowledged by the contemporary authorities, and in 2010 was revived by the Creative Project Foundation. The Foundation presented a show at the Triennale Design Museum devoted to Hansen's manifesto, but displaying state-of-the-art Polish design. Many objects presented at the 1960 exhibition had understandably aged, but with great charm. In the new socio-political context, several of them would have assumed a new form or been manufactured from different materials. The formula of Open Form, however, also still seems to be relevant today, and points towards a fresh way of thinking about the future of design.



The new logotype of the National Museum in Warsaw



Mysia 3 store / Warsaw



#### Katarzyna Jeżowska

This research has been made possible with the support from the Ministry of Culture and National Heritage of the Republic of Poland.

# **Creative Poland**





It's said that good ideas float in the air until someone grabs them. There are people to whom ideas come more easily, and places where there seem to be more ideas in the air. Places where there is a creative frenzy attract creative people. In turn, those people create more inspiring places. And that's how creative Poland grows. Venues, neighbourhoods and entire districts spring up where design is combined with art, fashion, architecture and business, where creativity is the driving force.

#### WARSAW

Institutions that promote and support design are pivotal in Poland's capital city. The Institute of Industrial Design, for example, which is currently underaoina a transformation, is the oldest institution of its type in Europe. The National Museum (3 Jerozolimskie Al.) has a unique collection of Polish design, which formed the basis of the widely documented exhibition, We Want To Be Modern, and also houses the newly opened Gallery of 20th- and 21st-Century Art. Founded in the mid-19th century, the Museum has continually evolved and recently commissioned a corporate image to reflect this. The Museum identity's new clear and dynamic design was selected from an open competition, won by graphic studio, Mesmer Center. Recently, a luxury department store (3 Mysia St.) promising to stock a combination of high-class fashion and art opened near to the Museum.

Also situated in Warsaw is the Centre for Contemporary Art Ujazdowski Castle (2 Jazdów St.) and the Museum of Modern Art (3 Pańska St.), which showcase design in a wider cultural context from the perspective of contemporary world design practice and the legacy of important, but little-known theoreticians and practitioners on the periphery of design in 20th-century Poland. One of the most important events organised by the Museum of Modern Art is the festival. Warsaw Under Construction. dedicated to the city and to public space. It's an example of initiatives that successfully



Neon Museum / Warsaw

involve the wider public in artistic events. The Bec Zmiana Foundation (www.funbec.eu) functions in a similar way. As well as publishing a cultural guide on Poland, *Notes.na.6.tygodni* (*Notes on the next six weeks*), the Foundation engages locals, designers and the local government in critical discussions about participation and the state of the city.

The Polish-English magazine Piktogram (www.piktogram.org) is published in Warsaw. It has become the core source of research not only on Polish modern art. but also for the whole of Eastern Europe from the post-Communist period in a relatively short time. For some time, Piktogram - and the Bureau of Loose Associations. which is informally linked to it - has been based at the Warsaw SOHO Factory (25 Mińska St.), where an ambitious cultural programme is carried out, including exhibitions, workshops, film screenings, lectures and concerts, and even dance evenings in unexpected places like hotel rooms, the Warsaw

Stock Exchange and abandoned cinemas.

SOHO is also home to Poland's first Neon Museum. Its founders' ambition is to document, rescue and collect postwar illuminated advertisements, typical of Polish urban furnishina. The museum's collection consists of 35 neon signs - including around 400 letters that continues to arow. They are mainly examples from old Warsaw streets. The largest exhibit is an 8m-long and 4m-high sign reading "Jubiler" (Jeweller's). The Association of Applied Graphic Artists, which is becoming increasingly active in Poland and abroad, is also linked to Warsaw. One of its newest initiatives is the Graphic Knowledge Fair, a three-day festival of graphic design, with workshops, a portfolio review and talks by international experts, among other activities.

Keret House, a building that has sprung up in the gap between 22 Chłodna St. and 74 Żelazna St. in the Wola district of Warsaw, isn't a house in the classic sense of the



Keret House / Warsaw

word. Rather, it's an installation by Jakub Szczęsny and the Centrala design group, on a plot of land not even 1.5m wide.

The tenant of this original "house" is Etgar Keret, the Israeli writer of Polish origin, widely regarded as a master of short prose. Despite not conforming to Polish construction standards and being considered an art installation, the building is completely functional. For the next three years, it will hold international residence programmes, with lectures and workshops run by invited artists. The participants in the programmes will learn about the history and culture of Warsaw and create their own works of art dedicated to the capital city.

#### ŁÓDŹ

For seven years, Łódź has hosted the largest Polish design festival. The sixth edition of the festival in 2012 was visited by close to 45,000 people, while its wide-ranging events were organised in more than 20 venues throughout the city.

In addition, Polish Fashion Week, based on the textile traditions of the post-industrial city, is organised in Łódź and cinematography also occupies an important place here. Visitors shouldn't miss the Museum of Cinematography and at least drop in on the worldrenowned Łódź Film School.

OFF Piotrkowska, a creative hub located in the rear of buildings along Łódź's main street (138/140 Piotrkowska St.), has been operating since the end of 2011. This post-industrial space has quickly become the most popular place in Łódź, where it is worth going for a coffee for a taste of culture and music, and also to eat in unconventional restaurants run by young culinary connoisseurs. Concept stores of respected and up-andcoming fashion, product and graphic designers, niche boutiques and design and architecture studios, as well as independent publishers all share the same address.

The *klubokawiarnia*, a typical Polish phenomenon since the 1960s



+Concept in OFF Piotrkowska / Łódź

combines the function of café and informal, but dynamically functioning, cultural organisation has an important place on Poland's cultural map. Owoce i Warzywa (9 Traugutta St.) is one such example.

Strolling around Łódź it is easy to miss the Manufaktura, located between the streets of Zachodnia, Ogrodowa, Drewnowska and Karskiego. A shopping and entertainment centre, the elusive venue is built on the site of Izrael Poznański's facbetween art, fashion and architecture. The Centre is also responsible for the ambitious, long-term PRZEprojekt, which is developing a platform for the exchange of knowledge and experience between young artists, as well as activating the local community through open presentations, gatherings, film screenings, workshops and seminars.

#### POZNAŃ

Concordia Design (3 Zwierzyniecka St.) has been established in the revital-



School of Form workshop / Poznań

tory complex. A particularly appealing aspect of this area is the cultural epicentre, formed by the Museum of Art, with its phenomenal collection of international 20<sup>th</sup>- and 21<sup>st</sup>-century art; the Museum of the History of Łódź; the Museum of Factories; the Experymentarium; the Kinderplaneta, and the International Centre for the Promotion of Fashion.

#### TORUŃ

The Centre of Contemporary Art in Toruń (13 Wały gen. Sikorskiego), which opened in 2008, is shifting from being exclusively connected with art and embracing other creative fields. One of its recently organised exhibitions, *Cuda niewidy (Wonderingmode)*, spoke to the relationship and dependencies ised building of a former printing works since 2011. It's more than a typical exhibition-conference centre and an attractive place. Indeed, Concordia Design runs educational activities, including workshops about innovation, creative thinking and design management for adults, as well as special lessons for children and young people to learn through play. Also operating here is CoOffice, which brings together 20 young businesses linked to creative fields. The newly opened School of Form (18 Głogowska St.) is a unique, international graduate design school in an adapted historic hall of the International Poznań Fair, A team of experts under the leadership of Lidewij Edelkoort, the long-serving head of the Design Academy in Eindhoven, worked

on the curriculum, which bridges industrial design and the humanities. In order to train the designers of the future, who should be versatile, aware of coming changes and open to people's needs, the school draws on influences from the past. Students make use of craft workshops and learn traditional crafts techniques.

The Old Brewery in Poznań, one of the first goods and services centres in Poland set in historic post-industrial buildings is one of the more renowned hubs, established 10 years ago. Immediately after has inspired a step-change in the neighbourhood, stimulating and animating the entire district. As part of this domino effect, a defunct 20th-century mill was adapted to develop loft apartments. Inside, components of the old machines and the wooden constructions of flour chutes have been preserved and given new life.

With Kraków in mind, it is difficult not to mention Metaforma (14 Lubelska St.), managed, among others, by designer Renata Kalarus. Initially conceived





City Code exhibition / Concordia / Poznań

Everything, Forever - Now exhibition / MOCAK / Kraków

it opened, the Old Brewery was widely reviewed as an architecture icon. From the offset, its commercial function has been intelligently linked with the promotion and popularisation of contemporary art.

#### KRAKÓW

Two inspiring spaces have appeared in Kraków over the last few months. Of particular interest is MOCAK, (the Museum of Contemporary Art), which was established on the site of the former Schindler Factory (4 Lipowa St.). MOCAK's 10,000 m<sup>2</sup> is dedicated to exhibiting cutting-edge art, however design also has its place here. At the beginning of the year, the museum staged an exhibition devoted to design from Poland and the UK, *Everything, Forever* – *Now. Polish and British Sustainable Design.* The appearance of this new space as a home for Polish design only, it has since opened up to include world design, partly for economic reasons. Tom Dixon's designs have already been exhibited here, as well as global brands, such as Moooi, Driade and De La Espada.

For anyone interested in Polish design from the Fifties, Sixties and Seventies, Kraków is creating the chance for close encounters with historical Polish designs. Miejsce (The Place), whose owners buy up, refurbish and sell objects from the second half of the 19<sup>th</sup> century, has been a feature in the city for almost 10 years. These objects can be bought in its shop (4 Miodowa St.) or simply enjoyed over a glass of wine in the Miejsce bar (1 Estery St.).

#### **KIELCE**

Not far from Kraków is the city of Kielce, where ceramicist Marek Cecuła was born and where he now runs his workshop, Modus Design. Recently, the world-renowned artist has been collaborating with the Ćmielów and Chodzież Polish Porcelain Factories, which date back to the 18th century. The *New Atelier* collection was recently launched as a result of the collaboration between the contemporary craftsman and impressive, traditional fabricators. The city will also host an international residential programme beginning in August.

#### **WROCŁAW**

We can come across designs from Poland and the world in the BWA Design Gallery (2–4 Świdnicka St.). It's a brave place, not afraid to look critically at the world of designed objects. Indeed, the BWA Design Gallery has become one of the favourite meeting places for young designers and anybody who is open to learn about new design practices. Children are also welcome, as regular meetings and workshops are organised with them in mind, as well as inclusive events, such as *Design For Everyone!*.

One can also discuss the contemporary dimension of the world of things at the interiors gallery, Domar (14 Braniborska St.). This is particularly true in the spring, during *The Night With Design*, when the area's concept stores not only present the most modern designs but also invite their creators to take part. Accompanied by a conference, *The Night With Design* is part of the month-long programme of the *Design Domesticated* project.

Another space has recently been set up in Wrocław. The Twisted Chimney (Krzywy komin) professional development centre, housed in an old laundry building (33–35a St. Dubois St.). The centre is intended to serve artists, designers and craftspeople. Workshops are also planned, where it will be possible to work on one's own idea or design under the supervision of experts.

#### **SILESIA**

There is a lot happening in Silesia too. Zamek Cieszyn (Cieszyn, 3, Zamkowa St.), for example, the first regional design centre in Poland, has made a permanent home for itself in the area's design landscape. In nearby Katowice, Rondo Sztuki (Art Roundabout) (1, Rondo im. gen. Jerzego Zietka) has become an important place for visual arts and design meetings, in addition to its popular public proaramme of concerts and exhibitions. The space even changes its name to Design Rondo while specific events such as TAKK!. Fest Desian or 3xDesign are in progress. Furthermore, the Dobroteka (35, Oleska St.) was established in Dobrodzień in the Opole region, where traditional furniture making dates back 200 years. It's a place that combines commercial. educational and research functions, and where designers and manufacturers,



Modus Design studio / Kielce



<u> Émielów Design Studio</u>

## **Regional Museum in Stalowa Wola**



It is a modern institution which specializes in arranging exhibitions. The Museum organizes annually over ten exhibitions dealina with different aspects of history, archeology, art and in particular contemporary Polish design. The Museum organizes design exhibitions e.g. Unpolished - young design form Poland (exhibition shows the best and the most representative works of the Polish designers), POLSKA FOLK! (exhibition



demonstrates the impact of folk motifs and techniques on contemporary design) or Dziecinada – The Polish Design For Children. The exhibitions have been very successful in European countries. The Museum has initiated and executed several international cultural projects such as The Self-Portrait artistic contest and The Art Deco Architectural Heritage Trail – Stalowa Wola and Lwów promoting modernistic architecture and



urban design of Stalowa Wola. This year first time Museum will organize Design Days in Stalowa Wola (26–28 April 2013) containing design exhibitions, workshops, discussion panels, concerts.

1 Sandomierska St. 37-464 Stalowa Wola / Poland +48 15 844 85 56 www.muzeum.stalowawola.pl www.unpolished.pl www.it.stalowawola.pl

whose shared ambition is to find ways to make the most of local craft traditions, can meet at workshops. The building's construction itself respects the natural environment; a source of inspiration for the many ecological solutions that come out of this region.

#### **POMERANIA**

Connections, help in finding partners, access to knowledge, consultancy, and academic and business mentoring is offered to businesses by the Pomeranian Scientific and Technological Park. It's function is to implement new technologies and innovative projects. The Park has been developed on the site of a renovated bus depot in Gdynia, considered to be one of the best-designed cities in Poland and where design is an important part of development. For this reason, the Gdynia Design Centre (96/98, Al. Zwycięstwa), which was founded to support and promote the creative sectors in the city. Pomerania and the

entire Baltic region, is also housed here. This coming July, Gdynia will again transform into the Polish summer design capital with the *Gdynia Design Days*. This year's festival slogan is "At The Meeting Point," which refers to the fact that design essentially operates on the border of things and people: designers, investors, manufacturers, consumers and the objects between them.

Gdynia's slogan also characterises the Polish design heartland. The creative spaces and areas mentioned in these pages represent only a small fragment of Polish life. A positive trend as almost every day new spaces – big and small – spring up, attracting people with creative minds in search of new solutions. These are people who know that the best ideas come about as a result of inspiring collaborations, meetings and conversations.

#### Marcin Mońka

Design Alive magazine

# PackDesign – Designers, constructors and manufacturers from Wielkopolska

Wielkopolska's PackDesign exhibition explores dreamers and revolutionaries. These are the people behind new materials and construction, trend experts, designers, ecologists, those who aspire to lofty ideals, the problem solvers. Creative Packaging.

Meeting the needs of local entrepreneurs, the Marshal's Office of the Wielkopolska Region is once again presenting their achievements in the form of industrial design at the Temporary Museum For New Design, in Milan, the capital of world design. The exhibition's key word is: packaging.

Organiser: The Marshal's Office of the Wielkopolska Region Exhibition designer and curator: Piotr Wełniak PackDesign from Wielkopolska is a presentation of the best packaging companies in Wielkopolska. Companies like Dębowa, Gustaw Studio, Macrix, Pakato, Simplicity, Studio Tkaniny, TFP Grafika and Rogalemarcińskie.pl are showcasing their products. They are young brands, who manufacture or design packaging for the most important Wielkopolska companies. They are displaying their achievements in the packaging world and recording their first international successes.

The PackDesign from Wielkopolska exhibition is also an attempt to present Wielkopolska as a region, which, through the potential on show, wants to demonstrate to the international design scene and business that Poland can compete with global brands on ideas and inspiration, right through to the final product: packaging.



# Polish Design: Uncut — the best of 21st-century Polish design

90 designers and 120 of the most interesting projects to have emerged in Poland since the year 2000 are gathered in this book to be issued this summer by The Adam Mickiewicz Institute.

Polish Desian: Uncut is a unique overview of Polish design of the past decade - very necessary as those recent years produced some of the greatest successes our domestic design has even seen. Numerous awards (e.g. Red Dot Award), triumphs at prestigious competitions and a fixed presence at the biggest design fairs (Milan, London, Berlin) reflect the status currently enjoyed by Polish design. The Łódź Design Festival (held since 2008) has grown into one of the highlights of the country's annual art events, the design magazine 2+3D is running at full steam, new centres and galleries (such as in Gdynia and Poznań) are springing up throughout the country, and design education is flourishing (new design faculty at the Academy of Fine Arts, private schools such as the School of Form in Poznan).

When we consider overviews of 20th-century Polish design such as the book *Out of the Ordinary*, published in 2011 by The Adam Mickiewicz Institute, the need to document the current Polish design landscape becomes clearly evident. Today's designers operate in an entirely different world than their predecessors. And though the Polish design tradition of the 1950s and 1960s is full of remarkable achievements, the fact remains that it was a phenomenon largely unknown outside of Poland. Conversely, designers today are part of a global circuit; they are educated at the world's foremost institutions and they collaborate with the most highly recognisable international brands. They deftly combine handicraft tradition with cutting-edge technology and local inspiration with modern aesthetics. Polish Desian: Uncut attempts to capture the era in which Polish designers joined the forefront of the international desigscene for good.

Written by: Czesława Frejlich & Dominik Lisik

Photographs: Przemek Szuba Layout: Kuba Sowiński Translated by: Søren Gauger Published by: Adam Mickiewicz Institute, Warsaw 2013

> Adam Mickiewicz Institute CULTUREQPL

Photo by Przemek Szuba ©

## designlink.pl

#### BRERA

#### designlink.pl / Creative Project Foundation / EDIT by designjunction



The second edition of designlink.pl will showcase a selection of innovative Polish design and guide visitors through ideas, products, places and people with its comprehensive design publication. Designlink.pl's venue in the heart, as part of EDIT by designjunction will provide a lively networking platform, where visitors can meet Polish designers, learn more about Polish creativity and even ponder future partnerships. Organised by the Creative Project Foundation in partnership with The Adam Mickiewicz Institute, Ministry of Foreign Affairs and Ministry of Economy of the Republic of Poland./// www.designlink.pl / www.creativeprojectfoundation.com

EDIT by designjunction / La Pelota, Via Palermo 10 Press Preview: 9 April / 4pm-7pm 10–11 April / 10am – 8pm, Late Night Opening: 12 April / 10am–10pm, 13 April / 10am–7pm, 14 April / 10am–4pm

#### Meet My Project /// search: Dizeno Creative



Meet My Project is a meeting platform for designers, entrepreneurs, manufacturers and journalists. The theme of this year's exhibition is "co-existences". Dizeno Creative from Szczecin will be the first Polish design studio to be invited to participate in the Milan edition of the exhibition.

/// www.meetmyproject.com / www.dizeno.pl

Studio Next / Viale Crispi 5 9–13 April / 11am–8pm, Launch: 10 April / 7pm–10pm (invites only)

#### **VENTURA LAMBRATE**

#### Must have from Poland / Łódź Design Festival



The exhibition is part of the "must have" project conceived by Łódź Design Festival. In 2012, during the second edition of the event, 66 out of 300 designs were awarded for their innovation, functionality, ergonomics and appearance. Fashion and gardens were added to the existing categories of furniture, toys, packaging and home accessories. "must have" showcases products which are available to be bought, proving that design is becoming more and more accessible. /// www.lodzdesign.com

Via Privata Oslavia 8 9–13 April / 10am–8pm, 14 April / 10am–6pm Launch: 10 April / 10am–10pm

# Guide on Polish Design / Milan 2013

#### La Dolce Silesia / Silesian Design Cluster



La Dolce Silesia is an exhibition created by members of the Silesian Design Cluster, which was established in a region that, until recently, was still associated with the mining industry. The exhibition is an excellent way of showing that technology doesn't have to exclude crafts, as globalisation doesn't have to exclude local solutions. We'll mix various ingredients, in keeping with Silesian Design Cluster's ambition, and bring together both young, singleperson businesses, as well as academic and research institutes. /// www.klasterdizajnu.pl

Via Privata Oslavia 8 9–13 April / 10am–8pm 14 April / 10am–6pm

#### **Collective Unconscious / Kosmos Project**



In the collection, we decided to go back to ancient Poland, so as to draw from its traditions based on the deep bond of mankind with nature and the changing seasons. We analysed Slavonic rituals in order to communicate the atmosphere of ritual, its energy and its impact on modern household items. The exhibition's partners are: The Adam Mickiewicz Institute, Polish Institute in Rome, the National Centre of Culture, the Regional Museum in Stalowa Wola, and Planika Fires. /// www.kosmosproject.com

Via Private Oslavia 8 9–13 April / 10am–8pm, 14 April / 10am–6pm Launch: 10 April / 8pm–10pm

#### Works - Milan 2013. Graduates from the Royal College of Art /// search: Ola Mirecka



An exhibition by an interdisciplinary group of young creatives based in London, UK. The works range from contemporary furniture to interactive installations, to more narrative-based pieces; all with an ambition to challenge the perception of design and provoke a change that would fundamentally shape our future world. Ola Mirecka, 2012 RCA Design Product graduate, presents S - T - O - N - K - I, a live illustration, in which structures are drawn in space with solid materials. /// www.olamirecka.pl / www.rca.ac.uk

Ventura Lambrate, intersection of via dei Canzi and via Gaetano Crespi 9–13 April / 10am–8pm, 14 April / 10am–6pm Launch: 10 April / 8pm–10pm

## designlink.pl

#### FIERA

#### Casalis /// search: Aleksandra Gaca



Casalis presents Slumber poufs and plaids, CELLO fabric and Architextiles acoustic wall panels developed by textile designer Aleksandra Gaca. Architextile is a series of sound-absorbing textiles with a woven 3D structure that combine noise reduction and decoration. This conceptual approach lies at the intersection of art, design and architecture. /// www.casalis.be / www.aleksandragaca.nl

Milan Fairgrounds (Rho) / Hall 16, Stand F38 Strada Statale del Sempione 33 / Internazionale Salone del Mobile 9–14 April / 9.30am – 6.30pm

#### **Dingflux / Asia Piaścik**



Piaścik's approach to designing an object is to give special consideration to the relationship between the product and its user. An approach that results in unconventional solutions, which intrigue and evoke emotions. For this exhibition, three designs will be presented: the Velornament, which transforms the marks made by bike tyre treads into a wall ornament. Also on show will be two lighting projects, Intergalactic and Sugarcloud, both of which combine modern LED technology with traditional craftwork. /// www.dingflux.com

Milan Fairgrounds (Rho) / Hall 22/24, stand A26 Strada Statale del Sempione 33 / Salone Satellite 9–14 April / 9.30am – 6.30pm

Kler



Kler is a respected furniture manufacturer, particularly of leisure furniture, but also top-quality furniture for the bedroom and the dining room. The uncompromising quality of the materials used and the precision of its execution are a proud hallmark of the company. For 40 years Kler has built a strong position, based on high standards, forever remaining a young, creative brand. /// www.kler.eu

Milan Fairgrounds (Rho) / Hall, 14 Stand B37 Strada Statale del Sempione 33 / Internazionale Salone del Mobile 9–14 April / 9.30am – 6.30pm

# Guide on Polish Design / Milan 2013

#### Moroso /// search: Studio Rygalik



Moroso presents two new designs by Studio Rygalik: wooden armchair Dumbo and functional Sitting Bull hoker.

Milan Fairgrounds (Rho) / Hall 16, stand C29/D30 Strada Statale del Sempione 33 / Internazionale Salone del Mobile 9-14 April / 9.30am – 6.30pm

#### **Ola Voyna**



The trade fair stand for Ola Voyna is divided into three zones celebrating company products: the 10th anniversary of "Calumet" chaise longue line; the Classic Collection, and the Lotus. Vivid painted niches on glossy walls create the impression of flow in nature, while the entire display space is designed in an elegant, simple style, with black-and-white themes to reflect the dominant motif of our brand. /// www.olavoyna.com

Milan Fairgrounds (Rho) / Hall 2, Stand R35 Strada Statale del Sempione 28 / Internazionale Salone del Mobile 9–14 April / 9.30am – 6.30pm

#### **Paged Meble**



More than 130 years of experience with bentwood, beginning with Michael Thonet, can be seen in the artistry and handmade precision of Paged furniture. The exhibition also gives you the chance to play with the Cust application created by Circus Digitalis made for virtual customization and presentation of products using photorealistic 3D models. You can configure some chairs that are on offer and watch unique photo and video content to learn more about the production process of our furniture. /// www.pagedmeble.pl, www.custline.com

Milan Fairgrounds (Rho) / Hall 18, stand D12 Strada Statale del Sempione 33 / Internazionale Salone del Mobile 9–14 April / 9.30am – 6.30pm

#### **Open Polish Design Club/ Kancelaria Sztuki**

As a part of this project number of cultural events take place around streets of Milan: open air concerts, furniture shows and Polish food tasting. ///www.designkrs.com

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#### Planika



Planika Fires are an attractive combination of modern design with cutting-edge technologies. Fireplaces fuelled with bioethanol with a long flame were developed with architects in mind, giving them endless opportunities for various arrangements within private houses as well as commercial spaces. /// www.planikafires.com

Milan Fairgrounds (Rho) / Hall 5, stand D04 Strada Statale del Sempione 33 / Internazionale Salone del Mobile 9–14 April / 9.30am – 6.30pm

Planika – Fire & Design. Lifestyle with passion, Showroom Entratalibera, c.so Indipendeza 16, 9–15 April / 10am – 8pm, Press preview: 11 April / 7pm, Open to public: 11 April / 10am – 12pm, Cocktails

Sedja



New collection by Sedja, a producer of contemporary furniture for hotels, restaurants and offices. /// www.sedja.com.pl

Milan Fairgrounds (Rho) / Hall 18, stand B09 Strada Statale del Sempione 33 / Internazionale Salone del Mobile 9-14 April/ 9.30am – 6.30pm

#### **ZONA TORTONA**

#### PackDESIGN from Wielkopolska / Marshal Office of the Wielkopolska Region



The Marshal's Office of the Wielkopolska Region will again celebrate works of designers, engineers and companies working in the region. This year the key word that links them all is packaging design. Additionally, the exhibition will feature selected local furniture companies, including Noti and Astrini Design, among others. /// www.iw.org.pl

Temporary Museum for New Design / Superstudio Più, Via Tortona 27 9–13 April / 10am – 11pm, 14 April, / 10am – 6:30 pm Press Preview: 8 April / 3pm – 8pm

# Guide on Polish Design / Milan 2013

#### **Polish Design**



This year group show features young companies for whom design is a crucial element of the development strategy. Astrini Design, Landor, Planika both foster young talents and work with established designers, including Arik Levy, Michał Bartkowiak, Mowo Studio, Dorota Koziara, Christophe Pillet and Piotr Wełniak. The exhibition is organised by The Adam Mickiewicz Institute, Dorota Koziara Studio, in partnership with Ministry of Foreign Affairs and the Polish Consulate-General in Milan.

Temporary Museum for New Design / Superstudio Più Via Tortona 27/ stand 19 B 9–12 April / 10am – 11pm (gates close at 10pm / professionals only) 13–14 April / from 10am – 6.30 (free entrance) Press Preview: 8 April / 3pm – 8pm

#### CITY

#### MOST / Tom Dixon /// search: School of Form



Would you like to taste a meal made by an industrial robot? Join us at the School of Form Let's Cook the Future stand, where you can see the meal being cooked by the robot and taste the dishes afterwards. This innovative project is led by second year School of Form students (Industrial Design Dept) in cooperation with three project partners: Lidl, Amica and Concordia Design. The project is supervised by Oskar Zięta and sociologist Agata Nowotny. /// www.sof.edu.pl

Museo Nazionale della Scienza e della Tecnologia, Via Olona 6B9–13 April / 10am – 9pm, 14 April / 10am – 6pm

#### MOST / Tom Dixon /// search: Polish Innovation in Milan



This is a group exhibition celebrating Polish innovation in design. Zieta Prozessdesign will launch the innovative 3+ furniture system that enables furniture to be adapted to homes, as well as production spaces, public and retail environments. Kristoff's most recent porcelain collection has been developed with young designers, illustrators and graphic artists, including Maria Jeglińska, Marek Mielnicki and Kaja Kusztra. Design and architecture Lorens studio presents a collection that addresses the subjects of collaboration, co-working and home-based work. /// www.zieta.pl, www.porcelana-kristoff.pl, www.lorenslorens.pl

Museo Nazionale della Scienza e della Tecnologia / Via Olona 6B 9 and 11–13 April / 10am – 9pm, 10 and 14 April / 10am – 6pm

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#### Austrian Design Details /// search: chmara.rosinke, Patrycja Domanska



Among designers featured would be chmara.rosinke, two young designers, Anna Rosinke and Maciej Chmara, working out of Vienna and Gdańsk. The duo will present the edition of mobile hospitality, a conceptual project for a mobile kitchen, table and eight stools. Patrycja Domanska, a Polish-born designer living and working in Austria, will present Homage to Karl, a coffee house high chair accompanied by Holo, a pendant lamp, whose lampshade changes colour when the light is on. /// www.chmararosinke.com, www.patrycjadomanska.com

Salone dei Tessuti / Via San Gregorio 29 9 and 11–13 April / 10am – 9pm, 10 and 14 April / 10am – 5pm Launch: 10 April / 7pm – 10pm (invites only), Austrian Design Party: 11 April / 8pm – 12 am / RSVP at www.formdesk.de/awo/designparty

#### Polska Nasz Design



Frigoriferi Milanesi host three exhibitions of Polish design. Polish Photodesign. Design from the 1950s and 1960s in Art Photography will present Polish design heritage through the eyes of the best photographers of the time (see pp. 32–34). Caballeros and Stars is a sculptural installation by Dorota Koziara that aims to marry the traditional craftsmanship with new technology. The Kitchen by Studio Rygalik is a collection of seemingly abstract objects originally designed for an event held at the Łódź Design Festival in 2012. /// www.asymetria.eu / www.dorotakoziara.com / www.studiorygalik.com

Frigoriferi Milanesi Contemporary Art Centre / Via Piranesi 10 9–14 April / 10am – 8pm, Cocktail: 10 April / 7pm – 10pm Press Preview: 8 April / 3pm – 8pm

#### Bla Bla /// search: Dorota Koziara



Organised by Milano Makers and curated by Alessandro Mendini, Bla Bla is composed of two sections. Bla Bla Discussione Virtuale is a selection of several hundred opinions on the phenomenon of self-produced design. The second part is Bla Bla Examples, in which a series of small exhibits address the theme of autonomous production. One of them is a group exhibition, Mano e Terracotta, curated by Maria Christina Hamel. /// www.dorotakoziara.com / www.milanomakers.com

Cattedrale della Fabbrica del Vapore / Via Procaccini, 4 9–14 April / 11am – 8pm / Press preview: 8 April / 12pm Launch: 8 April / 6:30pm – 11pm

<u>Wonder Cabinet of Europe /</u> Maria Jaglińska & Livia Lauber

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#### Graphic Design Rafał Benedek + Marek Czyż MesmerCenter.com

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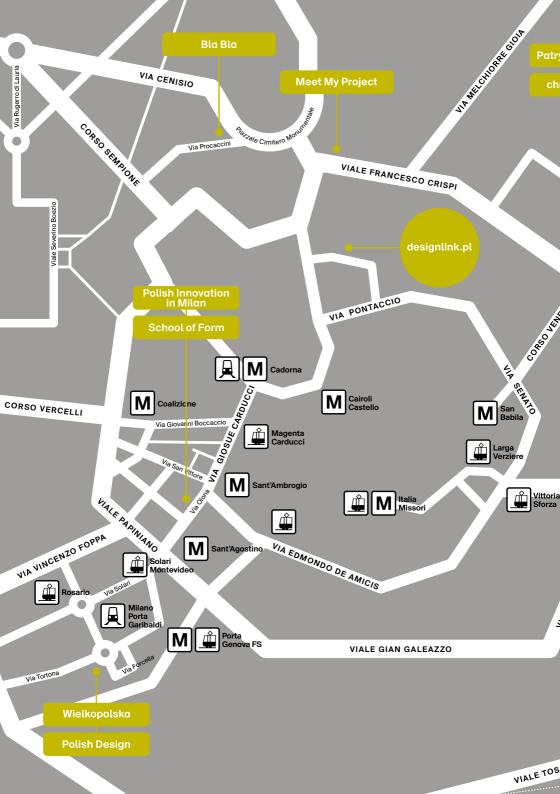


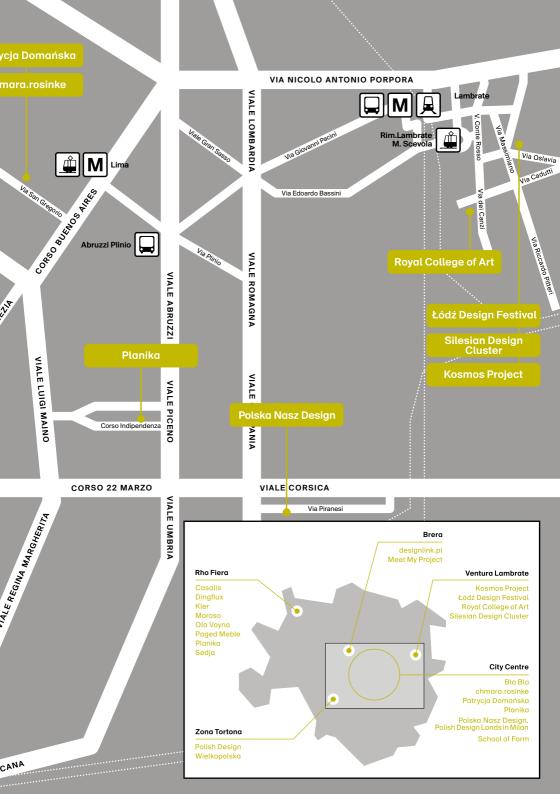
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