

Patuszyńska / Piasecki / Planika / Poliszdzizajn / Puff Buff /
Reve / Rygalik / Super Super / Szpunar / Tomaszewski /
Trzcionka / Trybek / Welldone / Wierszykowski /
Wroclaw National Museum / Vzor / Young Creative
Poland / Zamek Cieszyn / Zelmer / Zieta / 2+3D / Adam
Mickiewicz Institute / Amica / Arena Design / Art Bunker
Contemporary Art Gallery / Augustyniak / Bar / Bertoli /
Beton / BWA gallery / Cecuła / Centre of Contemporary
Art / Creative Project Foundation / Code / Comforty /
Concordia Design / Design Alive / Domar Gallery / Gaca /
Gdynia Design Centre / Grobelny / Gózdź / Hanczar /
lker / Inglot / Institute of Industrial Design / Jeglińska /
Kafti / Kajper / Kalarus / Kaniewski / Kielce Design
Centre / Kler / Kompott / Konieczny / Kosak / Koziara /
Krosno / Krzykowski / Kuchciński / Kuczmorowski /
Lorens / Łódźdesign / Malafor / Marmorin / Marusińska /
designlink.pl Guide on Polish Design / Milan 2012

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With pleasure we are introducing for the first time the magazine designlink.pl, which will provide an overview of all the Polish designers presenting in Milan during the Salone Internazionale del Mobile 2012 and the FuoriSalone 2012.

Alongside a guide to the Polish presentations, the magazine incorporates articles centred on the Polish design industry and provides fascinating insights into the design culture of Poland.

The guide presents a complex aesthetic vision of Polish creativity, with insights into historical, political and cultural events, great traditions in arts and crafts, and the legacy of the modernist era. It is a tool for learning about new Polish designers, as they become important players on the international design scene.

It also offers a practical guide for a design trip to Poland, featuring key destinations, exciting places and unmissable events throughout 2012.

We hope that you will find our publication inspiring.



Oskar Zięta is a figure who made a great impression at the iSaloni last year. He created FiDU technology, which gives form and stability to light, welded, sheet-metal constructions

Polish designer, European quality

“In order to be visible, you have to not only have an idea and the potential to realise it, but above all be able to showcase it as often as possible,”

admits Miśka Miller-Lovegrove, a Polish curator who's made London her home. Indeed, if it weren't for international exhibitions, the world would probably not know about Polish design.

Something like that happened last year to Bashko Trybek, whose Anti-stress chair built from anti-stress balls hit European salons. Prestigious magazines waxed lyrical about it, and it caught the attention of well-known manufacturers like Patrizia Moroso. This year Bashko Trybek has a strong follow-up and is presenting a piece of furniture which he designed for the French company La Chance.

However, the generation of artists who have achieved a strong position in Poland and abroad aren't only limiting themselves to design work in their own studios. Tomek Rygalik, a graduate of London's Royal College of Art who has already collaborated with the Moroso and Artek brands, recently became art director at the furniture brand

Comforty and immediately showcased it during last year's iSaloni in a large exhibition in Superstudio Piu, where he laid the ground for future Polish exhibitions.



Chopin sofa / Comforty, Tomek Rygalik

This year we'll see two Polish exhibitions presenting the potential of Poznań and the Wielkopolska region with the work of Renata Kalarus (Red Dot winner), Tomasz Augustyniak, Piotr Kuchciński, Mikołaj Wierszyłowski and Paweł Grobelny, who have been designing for Poland's most influential furniture brands for many years. Janusz Kaniewski recently appeared on the Polish design scene. He's a specialist in car design and, until now, has mainly been active abroad, where he worked for Mazda, Fiat, Ferrari and Lancia. He has now been appointed curator of the Gdynia Design Days, and also has created new looks for several Polish brands with global potential.

Polish porcelain and glass have a solid track record, the collapse of great industrial colossuses, the new structures and can count on excellent artists

Oskar Zieta is a figure who made a great impression at the iSaloni last year. He created FiDU technology, which gives form and stability to light, welded, sheet-metal constructions by inflating them. "It's difficult for designers to break through when they don't have anyone to work for," says Miśka Miller-Lovegrove. Zieta has his own studio and also works with Pirelli and Audi. During last year's iSaloni, you could see his variations on a skateboard theme built specially for Pirelli. Zieta Proszessdesign products are known throughout the world, from Mumbai to New York, giving class to interiors and synonymous with good taste.

This is similar to the ceramic pots of Marek Cecała, which weave a path between art and utility. His Modus Design Studio is based in Poland and New York. He recently became involved in creating the Design Centre in his hometown of Kielce, which will be represented at this year's Ventura Lambrate by his Artetura ceramic collection.

Polish porcelain and glass have a solid track record as world brands. After the collapse of great industrial colossuses, they are re-inventing themselves in new structures and can count on excellent artists specialising in these materials. These artists include Bogdan Kosak, Magdalena Trzcionka, Agnieszka Bar, Agnieszka Kajper and Karina Marusińska, as well as Monika Patuszyńska, who creates ceramic objects at the boundary between mass-production and uniqueness. She recently made her exhibition debut at the Puls Contemporary Ceramics Gallery in Brussels.

Many other Polish designers already have a great deal of exhibition experience, gained for example during the Young Creative Poland (YCP) exhibition, whose premiere took place



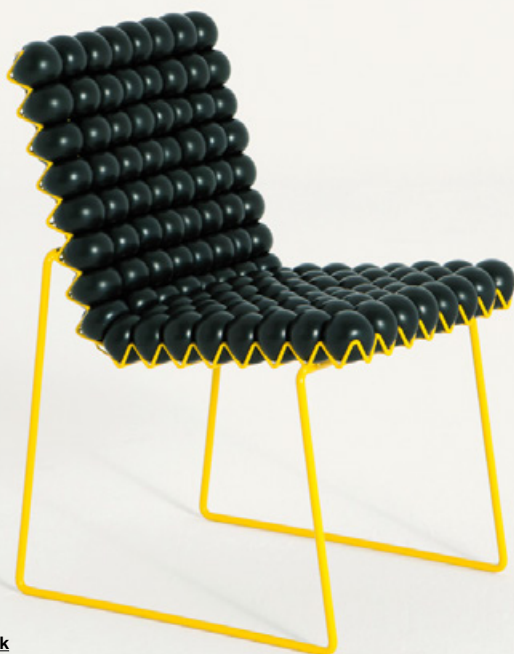
On finger glasses / Agnieszka Bar

two years ago at the Milan Triennale. Kompott Studio, working out of Warszawa, London and Madrid, continues to make new designs for use in public spaces and in the home. Studio Beton has made its mark on global architecture by designing the church in the village of Tarnów nad Wisłą. With this project the group made it to the final of the 2011 Mies van der Rohe Award. While on the subject of architecture, the Moomoo Architects, also known from the YCP, have begun to design a network of modern language schools for the Polish, Russian, Turkish and Ukrainian markets.

The new generation of Polish designers look boldly beyond psychological and geographical boundaries. Although she's settled in the Netherlands and works throughout Europe, Matylda Krzykowski hasn't abandoned her Polish roots. A designer and curator, she regularly organises exhibitions and events in Design Miami/Basel. Maria Jeglińska, on the other hand, heralded by *Wallpaper** magazine as the talent of the next generation, is employed at Ligne Roset: her Goodie stool and Circles tables can be seen at this year's iSaloni. We should also mention Aleksandra Gaca, who created the Slumber pouffes for Casalis.

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Antistress chair / Bashko Trybek

Bashko Trybek, whose Anti-stress chair built from anti-stress balls hit European salons.





Goodie stool / Ligne Roset, Maria Jeglińska

The new generation of Polish designers look boldly beyond psychological and geographical borders.





Przemiany Festival / Super Super (Hanna Kokczyńska, Jacek Majewski, Michał Piasecki)

This Łódź designer specialises in 3D fabrics, and her products are hugely popular, appreciated for their softness and weave.

Members of the new generation are “designing” their careers in interesting ways. Nikodem Szpunar and Kamila Niedźwiedzka’s Poliszdzajn are winning competitions, which may open doors to a big career. It’s also worth mentioning Michał Piasecki, who works at the borderline of architecture, product design and graphics, creating not only non-standard software but also architectural parametric models.

Studios like Puff Buff and Kafti Design (both makers of original lamps) and Malafor, a small but dynamic studio who received two prestigious awards this year in the shape of “IF” and “Red Dot”, continue to push the envelope. All three studios are well known in Europe. The most exciting news in

the last few months was the awarding of the title “Red Dot Best of the Best” to Polish designers. This honour fell to the Code studio with its Zen built-in oven for Amica. This was a record-breaking year, with Polish companies and designers receiving an impressive seven Red Dot awards, the most ever.

“The Poles haven’t farmed out manufacture; they have everything they need in Poland. We presented Polish companies in Milan in previous years, demonstrating their character and personality. Polish design still needs to be invested not only in the design sphere, but also in creating a good atmosphere around it and developing an image,” adds Miśka Miller-Lovegrove.

Marcin Mońka
Design Alive magazine



Trim Chairs / Iker, Kompott



Folding Bench / Kompott

The Adam Mickiewicz Institute promotes Polish culture around the world and actively participates in international cultural exchange. It is a national cultural institution which aims to increase the value of Poland's brand as a cultural asset and to boost Poland's impact and efficiency in the area of culture. Promotion of Polish design is one of the Institute's key areas of focus. The Institute has presented Polish design in collaboration with: Maison&Objet Paris, DMY Berlin, Vienna Design Week, Salone del Mobile Milan, London Design Week, *Blueprint* magazine and *dezeen.com*

The Adam Mickiewicz Institute proudly supports the publication of designlink.pl, Guide on Polish Design / Milan 2012

Moreover, the Adam Mickiewicz Institute:

— has organised more than 4,000 cultural events at leading galleries, theatres, clubs and festivals in collaboration with key partners: Brussels (Bozar, La Monnaie), Edinburgh (Edinburgh International Festival), London (Southbank Centre, Barbican Centre, National Theatre, Whitechapel Gallery), Berlin (Martin-Gropius-Bau), Madrid (Teatro Real), Moscow (Pushkin Museum of Fine Arts, Golden Mask Festival) and many more

— has organised major cultural events in various countries, such as the Polish Year in Israel, POLSKA! YEAR in the UK, and the International Cultural Programme of the Polish EU Presidency

— has launched several exciting ongoing projects:
East European Performing Arts Platform (www.eepap.org)
I, CULTURE Orchestra (www.orchestra.iam.pl)
Polska Music (www.polskamusic.pl)
Project Asia (www.azja.iam.pl)

— has started preparations for:
Poland–U.S. Campus Arts Project, cultural programme accompanying EURO 2012,
Woven Words: “Music begins where words end”, a celebration of the Lutoslawski Centenary 2013 in London with Eska-Pekka Salonen and the Philharmonia Orchestra

For more information on Polish culture go to:
www.culture.pl

Only five per cent of Poles think that brand design. In spite of that we'll show what our



Dr Strange Lover sunglasses / Massada, Katarzyna Łupińska



Exposition stand / Planika fireplaces

ds are the strongest aspect of Polish r brands are appreciated for abroad.

Designed in Poland

Confidently competing on foreign markets, they're opening up outlets where quality and originality are valued. Instead of passively waiting for the financial crisis to come, Polish brands are fearlessly looking for new markets in Europe, America, Asia and Oceania. All of them agree they're building their reputations on good, original and high-quality designs.

Massada Eyewear is a very young Polish brand of glasses, which burst on to foreign markets last year. Stylistically very bold, it's based on great design and quality. "We don't only sell the frame, but the entire philosophy around it," says Katarzyna Łupińska, who created the Massada brand in 2009. She continues, "The British designer Sebastian Wood introduced me to the difficult field of designing glasses and worked on my first two collections with me." Massada — with the focus on high-end quality — makes glasses in the UK, Italy and Poland.

Ninety-five per cent of all the frames are sold in Japan, Italy, South Korea, Germany, Denmark, Switzerland and Cyprus, and they'll soon be available in Australia and the UK. "The quantity of orders went way beyond my expectations. They're selling particularly well in Tokyo, Paris and Berlin," says the 27-year-old, "My customers are very sophisticated. They value quality and design and aren't afraid of originality.

Poles continue to be cautious and very practical in their shopping tastes. But this is changing, as others agree, "Actually, we're seeing the greatest growth in sales in Poland, and even though that always happens when you start from scratch, I can see we're moving in the right direction, which I'm delighted about," says Oskar Zięta, designer, and creator of Zięta Prozessdesign, one of the most intriguing Polish brands. Zięta's FiDU technology creates objects from welded metal sheets inflated with air. These objects have already been presented at a raft of prestigious trade shows and exhibitions. Zięta was also the author of an installation at London's Victoria & Albert Museum, which was very well received two years ago during the London Design Festival. As he insists, what he makes is more than furniture, but isn't art. "These are objects for people looking for something more than simply functional furniture. We're there for people who need something between practical solutions and contemporary art," says Zięta.

Zięta's firm exports almost its entire output of products. "Scandinavia and France are the countries with the highest sales. We have good results in German-speaking countries, such as Germany, Austria and Switzerland, where we also carry out a lot of bespoke projects for individual clients.



“Actually, we’re seeing the greatest grow that always happens when you start from right direction, which I’m delighted about

It so happens they are all countries with a very strongly developed design awareness,” said the designer, “and what they love most is quality and attention to detail, which we almost take to excess.”

“Zieta Prozessdesign represents Polish design practice, which has been transformed into an important brand,” says Gian Luca Amadei, a journalist for the British magazine *Blueprint*, “This means that brand achieves success abroad and that its designers intuitively look beyond geographical borders, and search for and combine what is currently available in Poland the rest of the world as well as they can. They process this knowledge at the design stage to create innovative designs for the future.”

International markets demand perfection; not only in design but also in marketing.

Because when a good client comes along, you have to be ready to respond both logistically and in production terms. “Orders from Russia surprise us the most”, says Maja Zięta, who is responsible for logistics at Zieta Prozessdesign. “They always know what they want and are adventurous. The East is a market where you have to operate with momentum and if you want to sell your products there you have to be ready for big orders.”

Russia is a country with special tastes, which you need to know in order to make it there. This is confirmed by Anna Tubisz, the head of marketing for Planika, who sells her biofuel fireplaces in over 60 countries around the planet. “Russians often



Koza flip-flap / Zieta Prozessdesign, Oskar Zięta

th in sales in Poland, and even though scratch, I can see we're moving in the ," says Oskar Zięta.

choose eye-catching products with gold finishes. Apart from that, in Russia money is no object. Swedes, however, choose natural finishes and Italians prefer white," says Tubisz.

Learning about clients' tastes from various parts of the world is crucial for exporters. Information like that is the basis for designing new products. "We work with designers, because we know it has a positive influence on sales," says Tubisz. "Even though the company was set up in 2002, things didn't start changing until 2007, when we invited respected European designers Arik Levy and Christophe Pillet to join the team. That was a very good move.

Presenting these collections in Milan, London and Paris had a positive impact on sales in Europe. We want to repeat it in Middle Eastern markets, specifically in Dubai. We know that clients there have different aesthetic demands, which is why we don't rule out the possibility that the next collection will be put together in partnership with a designer from the region. It's a country of millionaires who love European products and European aesthetics, in much the same way as China and India."

"That's true," confirms Anna Tryc-Bromley, First Secretary for Cultural Affairs at the Polish Embassy in New Delhi. "Most international design brands are already here. Polish companies with a presence in India are Inglot (they have excellent locations in luxury shopping malls) and Krosno (their glassware is sold in exclusive interior design stores)."

Known for their minimalist packaging, Inglot cosmetics are sold throughout the world in over 300 outlets. Founded by chemist Wojciech Inglot 25 years ago, the company has been growing its foreign markets for six years. The United Arab Emirates turned out to be key, where their network of salons had to be adapted to serve a totally different client-base than in Poland. Wealthy Arab women need appropriate treatment and privacy. So private rooms have been set up within Inglot's Dubai shops, where female customers and their servants can spend a long time choosing before spending their petrodollars. "Prices in Dubai are three times higher than in Poland," says Wojciech Inglot. What attracts customers over the entire world is a high quality of products based on controlled manufacturing (95 per cent of manufacturing takes place in Inglot's factories) and a huge range of colours and possibilities of



adapting the palette to one's own preferences: the Freedom System.

It's apparent that brands we've known for years are also respected outside Poland. Zelmer — the Polish manufacturer of domestic appliances — has its origins in the previous political era, but few people know they're one of few Polish firms where design is considered very important.

“Conscious use of design gives the potential for gaining competitive superiority. In Poland we possess a very strong brand, and we're the only country in Central-Eastern Europe capable of outclassing leading global brands.

In Zelmer design and the management of design as business tools are extremely vital,” says Michał Drożdż, director of the Research and Product Development Department at Zelmer. Poles choose us, patriotically appreciating our reliability, but we're building our position on export markets mainly because of design.”

Zelmer is not being tempted by distant regions of the world. The company is a regional brand, although it wants to develop and strengthen its position, mainly in the markets of Central and Eastern Europe. “We don't need to be showy, we want our customers to look at our products and sense intuitively they're well thought through, accessible and reliable. Zelmer products are

mainly manufactured in Poland, where our firm is constantly investing in new plants.” Drożdż adds: “We feel that it's the future. A lot of global brands have got rid of their own factories, but we're convinced having our own manufacturing base will reap dividends.”

Inglot, Krosno, Zieta Prozessdesign and Planika function similarly. All those firms manufacture in Poland, because Poles are good at it. Polish factories, carpentry workshops and clothing factories are some of the best in this part of the world, which is why “Made in Poland” has long been a synonym for high quality. Top-drawer brands from Italy, Sweden and Germany are aware of this. I'm convinced that soon “Designed in Poland” will be the stamp of good design quality.

Ewa Trzcionka
Editor in Chief, *Design Alive* magazine



Polish and European design at the Fair in Poznań!

March at Poznań International Fair is reserved for the two flagship events promoting contemporary design – MEBLE POLSKA Furniture Fair and arena DESIGN.

MEBLE POLSKA Furniture Fair has been held in Poznań for more than 30 years. The first edition under the name of the Polish Furniture Pro-Export Exhibition was held in 1982, becoming a straight ticket for Polish producers to foreign markets. Today, as then, one of the greatest strengths of the event is its international, export-oriented nature. Foreign furniture buyers account for 20 per cent of visitors. Large groups of merchants come every year from Germany, France, the Czech Republic, Great Britain, the Netherlands, Sweden, Belgium, Italy, Austria, Slovakia, Russia and Ukraine, and these countries are major importers of Polish furniture.

arena DESIGN is an event that within four years inscribed the city of Poznań on the map of European design. Since the very beginning arena DESIGN has had strictly business purposes – it aims to build relationships between manufacturers and designers. In this context, the decision to organise arena DESIGN simultaneously with the largest furniture fair in Poland has proved a hit.

The exhibitors of arena DESIGN recruit from the design studios, established names, the new generation of designers, art colleges and universities, and companies offering design services. The exhibitors' offer is topped up with a programme of conferences and workshops within the FORUM Zone as well as the unique exhibitions of Polish and European designers, such as Werner Aisslinger, Tassilo von Grolman and Tomasz Augustyniak, and well-established brands, including: Noti, Alessi, Kartell, and Rosenthal. An international TOP DESIGN award competition is also an extremely important part of arena DESIGN – its role is to showcase outstanding companies that opt for modern design.

The next edition of MEBLE POLSKA Furniture Fair and arena DESIGN takes place on 5–8 March 2013.

www.meble.mtp.pl/en
www.arenadesign.pl/en



Young Creative Poland acted as a milestone for the contemporary Polish design community as it congealed into the different historical strands of design active in Poland to date.



Polish design, an outsider's view

The many events connected to Polish design featured in Milan this year are a sign of the growing confidence that Polish designers are gradually gaining on an international level.

It was just two years ago when the exhibition Young Creative Poland brought Polish design to the attention of the international design audience in Milan, giving a glimpse of the wind of change that has been shaping the design scene in Poland in the last decade. That show also acted as a milestone for the contemporary Polish design community as it congealed into the different historical strands of design active in Poland to date. However, this was just the tip of the iceberg, because on a national level, the design industry and community in Poland is even stronger and more diverse. It is for this reason that we see this year such an unprecedented array of design in Milan.

I had the opportunity to see the design scene growing in Poland during the course of my visits over the last five years. Already, on my first visit to Poland in 2007, on behalf of *Blueprint* magazine, I could compare the incredible energy of the design scene to that of a flowing magma of creativity. Many of the key players in the design community are women and they are involved at every level and stage in industry. It may be possible that for this reason the design community in Poland is such a closely knitted network of design talents, which are also able to operate and co-operate so well on an international level. This strong sense of belonging is in my opinion one of the strengths of Polish design – a power not to be underestimated, especially in light of the persistent financial difficulties, which have entered the international markets and economies in recent years.

The rise to success, though, is never an easy ride, as most people think. On a national level, up-and-coming Polish designers, despite their creativity and skills, have often struggled to build a dialogue with local furniture manufacturers. This was primarily to do with the lack of confidence these companies were showing in the new generations

Beyond the contemporary scene, Polish history that still has not fully revealed its the international design audience.

of homegrown talents. Eventually this started to take a new direction, in the last three years, as design competitions and direct commissions started to seal those collaborations between Polish designers and furniture manufacturers. Some of its results are visible in Milan this year and are worth a visit. This is also a reassuring sign that helps the design industry in Poland to mature and compete on an international level.

Although most of the Polish design reaching the Milan audience this year is furniture or interior accessories such as lighting, designers in Poland are currently engaged in social design projects. These include designing for public spaces and public services. These projects are challenging because of their inclusive nature and have a large impact on the lives of many. They could range from graphic design for a postage stamp to the implementation of new hospital equipment for the Poland's National Health Service.

Beyond the contemporary scene, Polish design has an incredibly rich history that still has not fully revealed itself to Poles themselves, let alone the international design audience. The applied arts in Poland, have a strong heritage that stretches back to the 19th century, which has produced many craftsman and designers since. Even in times of political and economic struggle, such as just after World War I and World War II, Polish designers came together to co-operate to research and experiment with materials and available technologies at the time.

This strong sense of community, this desire to innovate and improve the everyday life, to be playful and witty, to understand and revive local traditions and crafts, is still intact at the heart of Polish design. These are the foundations on which new design

interpretations and solutions from Poland are to be seen in Milan this year. A combination of design ingenuity and innovative intuition, which are the distinctive signs of this unassuming confidence, defines the contemporary design scene from Poland today.

Gian Luca Amadei

Product Editor, *Blueprint* magazine



Tennis chairs / Moroso, Tomek Rygalik

design has an incredibly rich elf to Poles themselves, let alone

Lookin' good

**“Enjoy it – because the
vibe in Poland right
now is like it was in
Italy back in the day
when the magic of
design first exploded,”**

said Patrizia Moroso, owner of the well-known Italian furniture brand Moroso, during her last visit to Poland. A whole lot has been happening recently in design “by the River Vistula”. Everyone is beginning to appreciate design; even the government supported good Polish design during the Polish presidency of the European Union.

Poznań is slowly emerging as a centre of Polish design. Concordia Design was opened there last autumn as a centre of design and creativity for business. Everyone was there for the opening: Patrizia Moroso (of the famous Moroso brand), Patricia Urquiola (a Spanish star from the design world) and Lidewij Edelkoort (one of the best trend forecasters on the planet). In Poznań the arena Design show is up-and-coming, and for several months the School of Form has been open, the city's first private design school.

Poland is also home to an ever-improving design festival in Łódź

(the most recent of which attracted more than 40,000 visitors and world-famous designers), and Metaforma – the studio of designer Renata Kalarus (who recently hosted an exhibition by the excellent British designer Tom Dixon) in Kraków. New publications are springing up as well, like the magazine *Design Alive*.

In the last few months, Gdynia also entered the design world with the opening of its top-class Gdynia Design Centre in the Pomerania Science and Technology Park. The Kielce Design Centre also began with pomp and ceremony: during the first conference of the Design Space cycle, when experts from Poland and abroad gathered here to identify important areas in the Polish educational system for designers and deliberate on how to improve it. And in Warszawa designers fight annually for the title “Re-Claim of the Year”, which has now been running for six years. Over 200 people took part in the most recent event, the Residency of Creative Recycling, where participants attempted to “reclaim” apparently useless and unnecessary objects.

Well? Ain't things lookin' good?

Wojciech Trzcionka

The editor of *Design Alive* magazine



BLACK²

— wystawa według koncepcji Konstantina Gricia

Design links in Poland

The entire design of the capital

Warszawa — as you would expect from the capital city — plays the leading role in Polish design. It's home to the country's largest design centre: the Institute of Industrial Design (IWP), one of the oldest of its kind in Europe. Entrepreneurs, designers, academics and local government politicians take advantage of IWP's advisory services. Once a year the institute bestows the prestigious title "Designer of the Year" and the "Good Design" awards. They also organise exhibitions about Polish design and designers.

The National Museum also holds exhibitions. It has gathered large numbers of unique Polish designs in its extensive collection and regularly showcases Polish design heritage, for example during last year's "We want to be modern" exhibition, seen by tens of thousands of delighted visitors. In the near future in Warszawa there will be a design museum with a permanent collection; it's one of the most eagerly awaited exhibition spaces in Poland.

Other exhibitions in the Zamek Ujazdowski Centre of Contemporary Art and the Museum of Modern Art "say" a lot about design — not only from Poland. They present exhibits not only on the boundaries of art and design (having recently held a Konstantin Grcic exhibition), but also on ideas,

as they did during the "Warsaw Under Construction" exhibition. For three years the festival has been turning back to valuable experiences from the history of architecture and urban planning, and simultaneously attempting to predict trends in the development of Warszawa. The festival seeks to influence the shape of the city with the help of its audience. The merging of art and design can be seen in exhibitions at the BWA Gallery of Contemporary Art in Warsaw. At the family-focused creative recycling event "Revamps", you can see design treated "with tongue in cheek".

An important role is played by the Warsaw Academy of Fine Arts, with whom the best Polish designers — like Tomek Rygalik — remain closely linked. The school offers modules in design, interior architecture and graphics.

Silesian grassroots

Silesia is a region which has always been associated with hard work and industry. Today the Silesian Province can boast of having the first regional design centre in Poland. It wasn't founded in the region's capital, however, but in little Cieszyn on the Czech border. Conferences, workshops, exhibitions and the "Silesian Icon" competition for the best designed objects have been organised at Zamek Cieszyn for the last seven years. The great power

Wielkopolska stands for excellent manufacturing and hosts important global events.



Concordia Design / Poznań

of this unique centre is also driven by the area's close links with crafts and traditional techniques. The Zamek is also home to the Michał Ożmin Design For All Archive and Research Centre and the Design Alive Gallery in the Presso Club-Café. The Design Silesia project is also being run in the province, popularising design amongst municipal government, entrepreneurs and local people. Design Silesia is the first project of its type in Poland. Top quality education is also a feature of Silesia. The Katowice Academy of Fine Arts educates tomorrow's graphic artists, designers and typographers. Graduates of the Silesian University of Technology in Gliwice include world-famous architects such as Robert Konieczny, with his group KWK Promes, and Przemysław Łukasik

and Łukasz Zagala, with their Medusa Group, as well as designers recognised internationally, especially in the motor industry. *Design Alive*, the only Polish mass-market design magazine is also based in Silesia. The quarterly is complemented by the dynamic designalive.pl portal.

Pomeranian Potential

"3P – pomeranian design potential" was the title of last year's exhibition, which superbly described the situation in Pomerania. In the past this region was only linked to the sea, ship-building and amber. Now Gdańsk and Gdynia have serious aspirations. The Pomeranian Science and Technology Park is based in the region and is the focus for many local creative initiatives. It includes Gdynia Design Centre

Manufacturers who regularly visit the most

— opened last autumn — a regional design centre which actively supports the relationship between local manufacturers and designers.

In addition the centre coordinates initiatives and events connected with design in the city, for example by taking part in international projects, running educational initiatives, organising exhibitions and hosting events which promote design. There's no shortage of such events in Pomerania, such as the Gdynia Design Days in July, where design is promoted through education, or the About Design trade show in Gdańsk, which is planned for May. The proximity of the sea means there are also design offices in the region specialising in the architecture of ships and smaller craft, for example luxury Sunreef catamarans. Future designers can study at the Gdańsk Academy of Fine Arts.

With respect to the initiatives emerging in northern Poland, we shouldn't forget the Szczecin Design Festival — which took place this year for the first time, totally devoted to children's design.

The entire region is one brand

Design in Wielkopolska is doing well! And the academic communities linked with the Poznań University of Fine Arts know about it. It's a place which connects knowledge with manufacturers' experience. Every year the university's unique Educational and Design Programme organises an annual exhibition, produces several implementations and, above all, educates designers with the skills to enter partnerships with business.

The local government officers carrying out the project "Wielkopolska Brand" also understand the meaning of design. This project promotes products

and services originating in the region by increasing their recognition, associating them with good design and guaranteeing high quality.

Wielkopolska stands for excellent manufacturers who regularly visit the most important global events. The interior design brands Noti, Comforty, Marmorin, Meble Vox and Balma all come from the region, as do the jewellery brands Yes, W. Kruk and Apart. Two more huge initiatives ought to be mentioned: Concordia Design, a unique centre, which recently staged the exhibition "Mothers of Invention" by Patricia Urquiola and Patrizia Moroso, and School of Form, with its links to the well-known trend forecaster Lidewij Edelkoort.

For several years the exhibition and trade event Arena Design has taken place in Poznań during the Poznań International Fair, attracting businesses and designers from the entire country. The "Top Design" awards are given during Arena Design.

Wrocław on the exhibition trail

The whole of Europe will be looking to the region of Lower Silesia and its capital Wrocław in 2016, when this is transformed into the European Cultural Capital for 12 months.

But Lower Silesia is already a recognisable place on the map of Polish design. A crucial focus is the Wrocław Academy of Fine Arts, where future ceramicists, interior architects, glass specialists and graphic artists study. Creative communities from Lower Silesia are already counting down the days until the opening of the Centre of Applied Arts and the Centre of Innovation. It will include workshops, ceramic studios, laboratories, an art gallery and a small glassworks. These developments are all

For many people Łódź is the Polish design capital.

linked to Wrocław's history as a well-known centre for glass and ceramics projects.

It's worth following the daily programme of BWA Wrocław. Its design section is dynamic, regularly putting on exhibitions which showcase both new products and conceptual projects. The gallery also puts great store by education: an excellent example is its recent "Design For All!" project. The Wrocław National Museum regularly presents Polish design exhibitions. Recently the exhibition "Poland New Look" recalled applied ceramics from the 1950s and '60s. In Lower Silesia there are also opportunities for discussing design, for example during the "Night With Design" in the Domar Gallery in May.

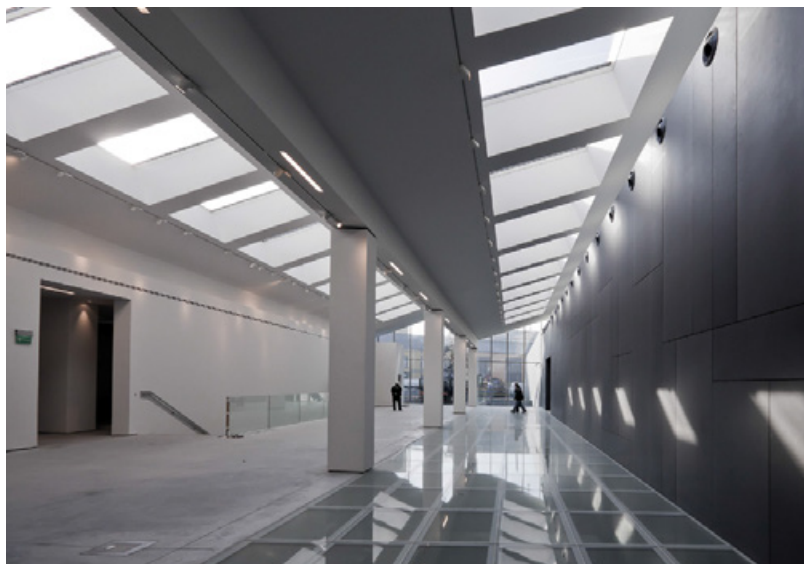
K + K – Kielce and Krakow

Not long ago Kielce decided to plan its own regional design centre. The Kielce Design Centre (DCK) was opened in

the autumn last year. Internationally recognised ceramicist Marek Cecała has been involved in its development. Therefore, it comes as no surprise to learn that the DCK focuses on this fragile material. Furthermore, in November last year the first discussion in the "Design Space" cycle took place. This series is entirely devoted to design education in Poland.

Not far from Kielce is Kraków, a charming city with a lot to boast about apart from being Poland's former capital. Kraków is home to the recently opened MOCAC (Museum of Contemporary Art), which showcases international art from the last two decades, organises educational initiatives and co-ordinates research and publishing projects.

The Bunker of Arts in Kraków, with more than 60 years of tradition, presents new phenomena from the world of art in the broadest sense.



Museum of Contemporary Art MOCAC / Kraków



"Must have" exhibition / Łódź Design Festival 2011

The Kraków Academy of Fine Arts, the oldest art school in Poland, is attended by future designers. The Industrial Design, Interior Decoration and Graphics departments are especially active. Also linked to this city is the design quarterly *2+3D graphics plus product*, a magazine for people in the know with a publishing history of more than 10 years. The magazine also organises the annual exhibition of students' work, "The Best Design Degrees", which has recently become international.

Łódź means festival

For many people Łódź is the Polish design capital. This is because of the Łódź Design Festival, which in five years has become the largest and most important Polish design event. Every autumn the city hosts artists from Poland and abroad in intriguing, often post-industrial spaces. At the Łódź festival conceptual artists and designers work "on behalf of" functionality. The Łódź festival also acquaints Poles with international designers and the world with artists from Poland and other

Central-Eastern European countries (e.g. Ukraine). The number of visitors grows every year, among them students from the Łódź Academy of Fine Arts, where future designers of interiors, graphics and textiles study.

Łódź, with its long textile tradition, is also able to take advantage of this potential: it regularly hosts members of the fashion world during its Fashion Philosophy Fashion Week Poland, the largest Polish fashion event, with more and more representatives of global brands taking part. Łódź is a fusion of various creative fields, including the visual arts. The most important Polish film school is based there: the National Film, Television and Theatre School, where Roman Polański studied. Graphic artists, video artists and animators present their works at film festivals in Łódź, such as: the Se-ma-for Film Festival and the Mediatravel Civilization and Media Art Festival.

Marcin Mońka
Design Alive magazine



**These sentimental objects, linked
to a touching return to the times
when our parents or grandparents
were young ...**

Back to modernity

Contemporary Polish design is developing to the rhythm of current global trends and appears not to want to draw on the past. But aside from the recent successes of our young designers it's impossible not to notice a distinct interest in Polish design of the 1950s and 1960s. The exhibition "We want to be modern – Polish Design 1955–1968" from the collection of the National Museum in Warsaw had the prime aim of showcasing the dominant style of the epoch by presenting objects designed by the best Polish designers of that decade. The exhibition's curators – Anna Demska, Anna Frąckiewicz and Anna Maga – chose 240 items from the collection of the Centre of Modern Design, based at the National Museum. On display are mainly textiles, furniture, ceramics, glassware and domestic appliances – avant-garde models, prototypes and mass-produced items, which represented the potential of Polish design, but were only minimally exploited by industry. An important element of the exhibition were the reproductions of the best Polish works of graphic design from those times: posters and covers of the magazine *Projekt*. Miśka Miller-Lovegrove – assisted by Małgorzata Benedek – arranged the space of the exhibition, while Rafał Benedek and Antonina Benedek of MesmerCenter were responsible

for the exhibition graphics. The exhibition focuses on showing the atmosphere of an era when social realism was being abandoned in favour of a surrender to the fascinating "machinery" of modernity, based on a movement towards unlimited freedom of forms.



Model of iron / Jerzy Kuczmorowski, ca. 1956

New sources of inspiration were sought in scientific discoveries, in a world seen beneath a microscope. Functional objects designed in the 1950s and '60s are proof of a fascination with abstraction, intensive colours, lightweight constructions and new shapes achieved through new technologies. The organic style inspired by the work of Alvar Aalto, Eero Saarinen and Charles Eames became an important trait of the aesthetics of those times, seen in objects with soft, asymmetrical contours. In Poland at that time synthetic materials were almost unavailable, so few

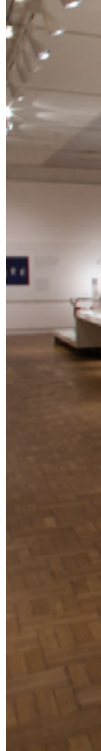
furniture designers were able to use them. However, they used bent plywood, wicker and string woven around metal constructions with great invention and were thus able to satisfy the hunger for original avant-garde shapes.

The exhibition met with enormous interest from the public. It was visited by almost 35,000 people in Warszawa from February to April 2011. It then enjoyed great success at the Museum of Technology and Transport in Szczecin. People have been visiting it in droves since 9 February 2012 in the Museum of the City of Gdynia, and from May to the beginning of September it'll be at the Museum for Modern Art Arnhem (MMKA), Netherlands.

Although modernity is essentially a concept with positive connotations, the name of the exhibition has evoked mixed reactions. Contemporary views don't always agree with declarations of this kind: we don't want to be modern anymore. "We want to be contemporary!" was Tomek Rygalik's take during an event when the exhibition was in Gdynia. Actually the title refers to a piece in the magazine *Projekt* from 1956, and is a quote by Jerzy Hryniewicki, sanctioning modernity as the credo of the age. Even if we look at the words of critics from the 1950s and '60s, more as visionary declarations than serious commitments, we may be certain of one thing today: we want to look at Polish design from that era. There are various reasons for such affection shown by today's public for objects designed 50 years ago. These sentimental objects, linked to a touching return to the times when our parents or grandparents were young – or to our own childhood – are important, but are one of the key reasons behind this universal delight in Polish design from the 1950s and '60s is the excellent quality

of design. They were exceptionally good times in the evolution of Polish design. The political thaw stimulated great enthusiasm for creating new and better design solutions. People thought about "designing tomorrow", state patronage was developing and many institutions with great potential were founded, such as the Institute of Industrial Design and the Design Council of the Council of Ministers – not to mention design departments in factories. The first generation of professionally trained designers from design faculties at art schools began their design work. Unfortunately, like many aims of Socialism, it turned out to be pure utopia, as the entire complex organisational structure supposed to introduce good design turned out to be ineffective, and the success of Polish design was often restricted to spectacular exhibitions and trade shows and had little to do with manufacturing reality. But in spite of everything, the enormous achievements of talented designers, linked to their determination, sometimes obstinacy or a sense of mission and occasionally positive manufacturing conditions led to the results we are admiring at the exhibition today. Good design triumphed over time. Perhaps talk of talk of the objects' timeless quality would be an exaggeration, but visitors' comments bear testimony to their appreciation of the historical artefacts on show – not only from an aesthetic but also from a functional and contemporary point of view. These objects are seen to retain their relevance.

This goes some way in explaining the recent interest by manufacturers and designers in the revitalisation of some examples of 1950s and '60s furniture. In 2011 Paged resurrected several Marian Sigmund chairs made from bent plywood from the end of the '50s.





"We want to be modern" exhibition / National Museum in Warszawa, 2011

**avant-garde models, prototypes
and mass-produced items, which
represented the potential of
Polish design**



Ina coffee service / Lubomir Tomaszewski, 1961–1962

Functional objects designed in the 1950s with abstraction, intensive colours, lightweight achieved through new technologies.



Armchair / Roman Modzelewski, 1958

and '60s are proof of a fascination eight constructions and new shapes



Armchairs RM58 Classic Black and Matt Black / VZÓR

Many years ago this furniture was being manufactured industrially. In preparing for them to be re-launched, Paged designer Jadwiga Husarska-Chmielarz minimally altered the furniture's dimensions, adapting it to today's standards – increasing seating comfort and improving the furniture's durability, while trying not to distort the basic shapes and proportions. An even more ambitious project was undertaken by a graduate of the the Design Faculty at the Academy of Fine Arts in Warsaw – Jakub Sobiepanek. As part of his degree project, he prepared three Roman Modzelewski armchairs from between 1956 and 1958 for production. They were designed to be made in three different technologies – with a seat of plywood, winidur (a Polish PVC product) and fibreglass saturated with epoxy resin. He prepared the roll-out from start to finish – from creating the mould, synchronising the subcontractors and planning distribution. Jakub Sobiepanek took on the organisation of serial production, using contemporary production technology, in order to

achieve a sensible price for the finished product. In this way he created a three-element furniture collection of a single designer. He also created a brand that would be flexible and successively develop the initiative of returning to the social consciousness of the masters of Polish design. It's very encouraging that the efforts we've been making for years to establish a place for design in the history art – the work of museums and galleries which organise exhibitions and largely present design as unattainable, unique items – are being complemented by initiatives closer to real life. The real promotion of good design happens by supplying an end-user with a well-designed product.

Anna Maga

Curator of the Centre of Modern Design at the National Museum, Warsaw

FIERA

Paged Meble



Paged Meble has been showcasing their products in Milan for over 20 years. More than 130 years of experience with bentwood, beginning with Michael Thonet, can be seen in the artistry and handmade precision of bentwood furniture. The interesting forms and modern solutions designed by leading Polish designers are sure to delight visitors. Paged Meble's stand is all about nature, colour and rich upholstery. The exhibition is made more varied by the work of young designers from Kraków and Warsaw Academies of Fine Arts. /// www.pagedmeble.pl

Milan Fairgrounds (Rho) / Hall 18, stand C09–D04
Strada Statale del Sempione 33 / Internazionale Salone del Mobile
17–22 April 2012 / 9.30am – 6.30pm

Welldone



Welldone is the first Polish brand to represent socially-engaged design. A pioneering brand; and the only one to include design in the action strategy of a social enterprise. Welldone products are made from natural materials; they're unpretentious, witty and smart. They're all very useful and simply ideal; not just as gifts. Designed by young designers and produced by people returning to the labour market, supported by the "Being Together" Social Enterprise Development Foundation, Cieszyn. /// www.welldone.co

Milan Fairgrounds (Rho) / Hall 18, stand C09–D04 (Paged Meble)
Strada Statale del Sempione 33 / Internazionale Salone del Mobile
17–22 April 2012 / 9.30am – 6.30pm

Ligne Roset /// search: Maria Jeglińska



Goodie and Circles are two new Maria Jeglińska designs. Goodie is a taste of poetry and softness with originality and personality, thumbing its nose at conventionality. It's a monolith with harmonious proportions and a perfect shape. Four different modules are interlocked to obtain a completely unique effect. There's a new member in the Circles collection, with a removable glass top. The tables respond to the need for flexibility and are extremely adaptable. They are most happy complementing other furniture in a space. /// www.ligne-roset.com /// www.mariajeglinska.com

Milan Fairgrounds (Rho) / Hall 5, stand C09–D04
Strada Statale del Sempione 33 / Internazionale Salone del Mobile
17–22 April 2012 / 9.30am – 6.30pm

HUG design by Emo design / Elite a brand of Kriterio SRL /// search: Łukasz Bertoli



Everyone loves hugs and you may get one in Milan. Elite with Emo design will make you fall in love with this new product. Handcrafted and characterised by the use of irregular and worn pieces of wood, this stool will bewitch and amaze you. The colourful rope detail, in contrast with the natural main body, means you can move the HUG from one room to another and gives a strong personality to a simple piece of wood. Please address any enquiries to Łukasz Bertoli, the Polish soul of a successful Italian design consultancy. /// www.elite-spa.it /// www.emo-design.it

Milan Fairgrounds (Rho) / Hall 10, stand B06
Strada Statale del Sempione 33 / Internazionale Salone del Mobile
17–22 April 2012 / 9.30am – 6.30pm

Kler



Kler is a prestigious furniture manufacturer. The company's main focus is on relaxation furniture, but also modern, top-quality products for the bedroom and dining room. The uncompromising quality of the materials used and the precision of execution became traditions long ago. For 40 years Kler has built its position on exacting standards, while remaining a young, creative brand. Kler is a company with a strong position on the Polish and international markets. /// www.kler.eu

Milan Fairgrounds (Rho) / Hall 14, stand B37–C40
Strada Statale del Sempione 33 / Internazionale Salone del Mobile
17–22 April 2012 / 10.00am – 6.00pm

REVE / Patryk Góźdz



The quintessence of dynamics contained in the form of a chair – this shape activates an observer's mind. A folded piece of paper... – Will it hold me? A spare form, simple and elegant. A thin sheet of aluminium: negative and positive; white, black and silver. Four sculptures: chairs around a beautiful table, which tries to attract the attention of observers, who are focused on the hero of the piece: the chair. REVE is emotion and passion. /// www.patrykgodzdz.com

Milan Fairgrounds (Rho) / Hall 22/24, stand A10
Strada Statale del Sempione 33 / Salone Satellite
17–22 April 2012 / 10.00am – 6.00pm / launch: 19 April 2012, 5.00pm

VENTURA LAMBRATE

Artetura collection / Kielce Design Centre



Artetura is a project by Design Centrum Kielce; the result of a collaboration with Cersanit. The aim was to create a new product using ceramic tiles. It lends a new purpose to flat elements, using them as a construction material to create 3D objects. The glazed and cut tiles give optimal potential for constructing large, free-standing geometric objects, and also small trays and plates. Artetura – a synthesis of “architecture” and art – is a “therapeutic” ceramic installation giving a dose of colourful optimism, so necessary in our lives. /// www.dckkielce.com

Via Massimiano 6

17–22 April 2012 / 10.00am – 8.00pm

18 April 2012: 10.00am – 10.00pm / launch: 18 April 2012, 8.00pm

Must have from Poland / Łódź Design Festival



“Must have from Poland” is the continuation of the 2011 “must have” Łódź Design Festival exhibition. Forty-two winning designs were chosen from the 150 most interesting products designed by Polish designers. The Milan exhibition is showcasing 25 of them. They're examples of a smart and deliberate strategy of investing in design, reflecting current trends in Polish design. They encapsulate good design, an innovative approach, ergonomic solutions and high-end quality. Co-organised by the Adam Mickiewicz Institute. /// www.lodzdesign.com

Via Massimiano 6

17–22 April 2012 / 10.00am – 8.00pm

18 April 2012: 10.00am – 8.00pm

An everyday setting / Lorens Architecture and Design Studio



We'd like to present furniture and objects from the meeting points of design, architecture and applied art. We created them for friendly workplaces, the interiors of old apartments, and multi-functional spaces. This is furniture which can adapt to our needs. We give the pieces individual features and adapt them to interiors. A series of contemporary writing desks, the cloud table, and cutting-edge lamps give character to interiors. You'll see objects you'd like to spend time with, get used to and love.

/// www.lorenslorens.pl

Via Privata Oslavia 8

17–22 April 2012 / 10.00am – 8.00pm

18 April 2012: 10.00am – 8.00pm / cocktail party: 21 April 2012, 4.00pm

ZONA TORTONA

Polish Design. Design From Wielkopolska / Marshal's Office of the Wielkopolska Province



Organised by Wielkopolska Province, the exhibition "Polish Design. Design From Wielkopolska" — produced by the art director Dorota Koziara — is being held in the Temporary Museum For New Design, an incredible space linking creativity and business. Wielkopolska businesses: Astromal, Porcelana Chodzież, Coccodrillo, Comforty, Marmorin, Meble Vox, Noti and Profim will join other innovative brands on show there. Two Wielkopolska art schools will also be there: the Poznań University of Arts and the School of Form; mentored by Lidewij Edelkoort. /// www.umww.pl

Temporary Museum for New Design / Superstudio Più
Via Tortona 27 / 17–22 April 2012 / 10.00am – 9.00pm
launch: 17 April 2012, 6.00pm

PERSPECTIVE_S / City of Poznań



PERSPECTIVE_S presents two exhibitions on a tour of world design events. They are the result of two competitions: designedforpoznan.pl and designedinpoznan.pl, organised by the city of Poznań. The participants are the new generation of Wielkopolska designers, who'll soon be responsible for the look of Polish design. They are about autonomously solving individual problems and giving the world universal solutions. The name PERSPECTIVE_S points at the character of the exhibitions and the opportunities lying ahead for the young designers.

/// www.designedforpoznan.pl /// www.designedinpoznan.pl

Temporary Museum for New Design / Superstudio Più
Via Tortona 27 / 17–22 April 2012 / 10.00am – 9.00pm

A World of Contrasts / Planika



Striking contrasts and fire in a new form are the themes of Planika's presentation. Cold and unfriendliness outside meet the warmth and cosiness of a fireplace. Centrally located in a dark interior, the Fire Line Automatic bio-fireplace lights up the entire room. This unique vibe is enriched by the Jar Commerce bio-fireplace, designed by Christophe Pillet, and Fire Coffee, designed by Arik Levy and Totem Commerce. Planika bio-fireplaces will attract anyone who loves the warmth of a fire combined with unconventional design. /// www.planikafires.com

Temporary Museum Extension 2012 / Superstudio 13, stand 8
Via Forcella 13 / 17–22 April 2012 / 10.00am – 9.00pm

CITY

MOST / La Chance /// search: Bashko Trybek



After a successful debut at last year's Salone Satellite, Bashko Trybek joined forces with the French company La Chance. The company will be debuting in Milan with its furniture and lighting collection, designed by talented young designers from around the world. Apart from Bashko's Climb shelves, there's work by Pierre Favresse, Luca Nicheto and Noe Duchaufour-Lawrence. Everything is presented in two forms – low-key, natural and monochrome; and bold, colourful and shiny. The collection is being shown in Tom Dixon's MOST.

/// www.mostsalone.com /// bashko-trybek.com

National Museum of Science and Technology / Via S. Vittore 21
17 and 19–21 April 2012 / 10.00am – 9.00pm
18 and 22 April 2012 / 10.00am – 6.00pm

The front room: colour and geometry / Matylda Krzykowski and Marco Gabriele Lorusso

/// search: Matylda Krzykowski, Agata Karolina Niemkiewicz



"The front room: colour and geometry" is a presentation of new objects for the front room by up-and-coming designers. Each one is a fresh version of its predecessor, united by the ritualistic nature of sheer geometries and strikingly contemporary colour palettes, embracing purity with an element of playfulness. Four designs specially made for "The Front Room" will be unveiled. The exhibition is brought to you by Matylda Krzykowski from Matandme and by Marco Gabriele Lorusso from the Made in Design Studio, and hosted by cultural association Ca'laghetto.

/// www.the-front-room.com

/// www.calaghetto.org

/// www.matandme.net

/// www.mid-studio.eu

Via Laghetto 9 / behind the Duomo

17–22 April 2012

The front room shop: 21–22 April 2012 / 11.00am – 7.00pm

18 April 2012: 6.00pm – until the last guest leaves

Alto in Basso / DesignMarketo /// search: Maria Jeglińska



For the London Design Festival, DesignMarketo created a pop-up bar "Bar Alto" in September 2011, for which the company have teamed up with Maurizio Stocchetto from Bar Basso. They commissioned 10 designers — including Maria Jeglińska — to customise the traditional Duralex glass. It was conceived as a souvenir of the event rather than a reinterpretation of the iconic glass. The perfectly beautiful Duralex tumbler meets Maurizio from Bar Basso. This time the exhibition will be shown in Maurizio's famous Bar Basso in Milan. /// www.designmarketo.com/events/baralto/ /// www.mariajeglinska.com

Bar Basso / Via Plinio 39 / metro: Lima
17–22 April 2012 / 6.00pm — until the last guest leaves

Pirelli long-boards / Zieta Prozessdesign /// search: Oskar Zieta



Zieta-designed long-boards with FIDU technology for Pirelli. Pure, minimalist and luxurious, they come in polished inox steel, copper or black-and-white. The original Pirelli wheels give them the look of regular boards. They're engraved with the names of the brands involved: Pirelli, PZero, ChangeDesign and Zieta. The designers developed a product satisfying Pirelli's expectations, using innovative technology. Zieta's team delivered a beautiful object that could be a stimulus for both industry and product design. /// www.zieta.pl /// www.pirelli.com

Pirelli / Corso Venezia 1
permanent exhibition/sale / 9.00am — 6.00pm

KidsroomZOOM! 2 – We never give up! / Unduetrestella /// search: Szymon Hanczar



KidsroomZOOM! presents innovative and exciting products for children's living spaces. KidsroomZOOM! 2 offers the inspiration to create a magical paradise for your children. In a tough economic climate, kidsroomZOOM!'s philosophy remains the same. We believe our childhood influences us as adults. Our motto is: "All adults were once children." We know how important it is never to give up on our dreams. So we took the name of an amazing new product: a sledge on wheels. This is created by the Polish designer Szymon Hanczar and christened "We Never Give Up!" /// www.hanczar.com /// www.kidsroomzoom.com

Fuori Salone / Via Mellerio 1 & Via GB. Vico 1, MM2 S. Ambrogio
17–22 April 2012 / 11.00am — 7.00pm

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www.creativeprojectfoundation.com

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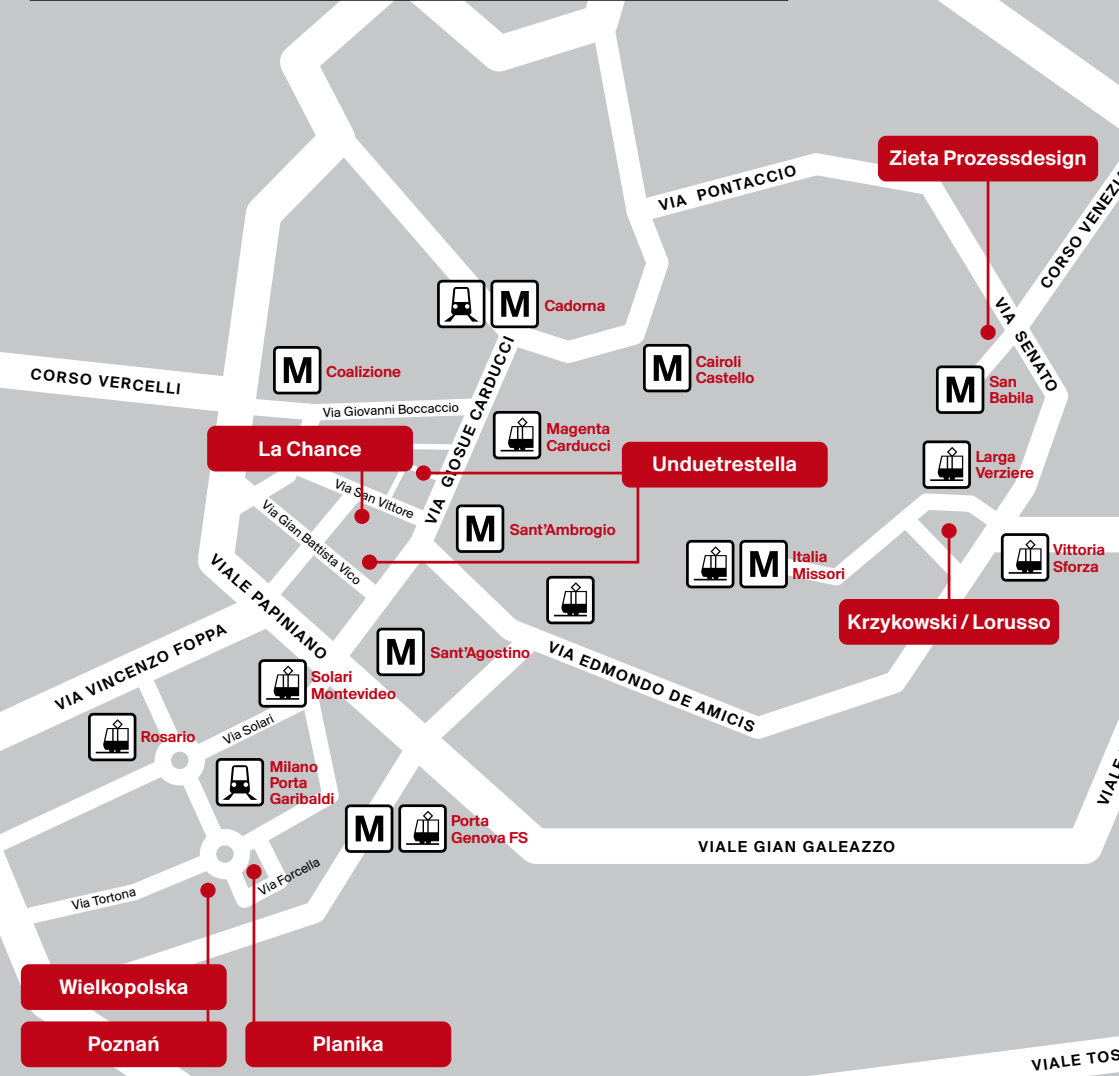
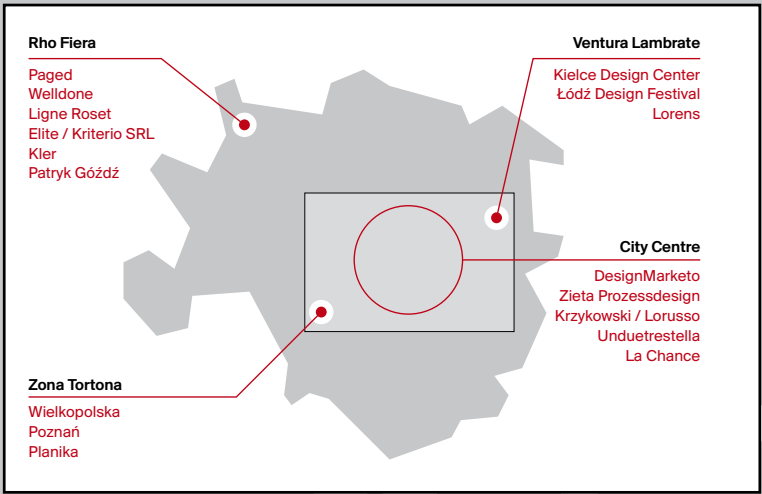
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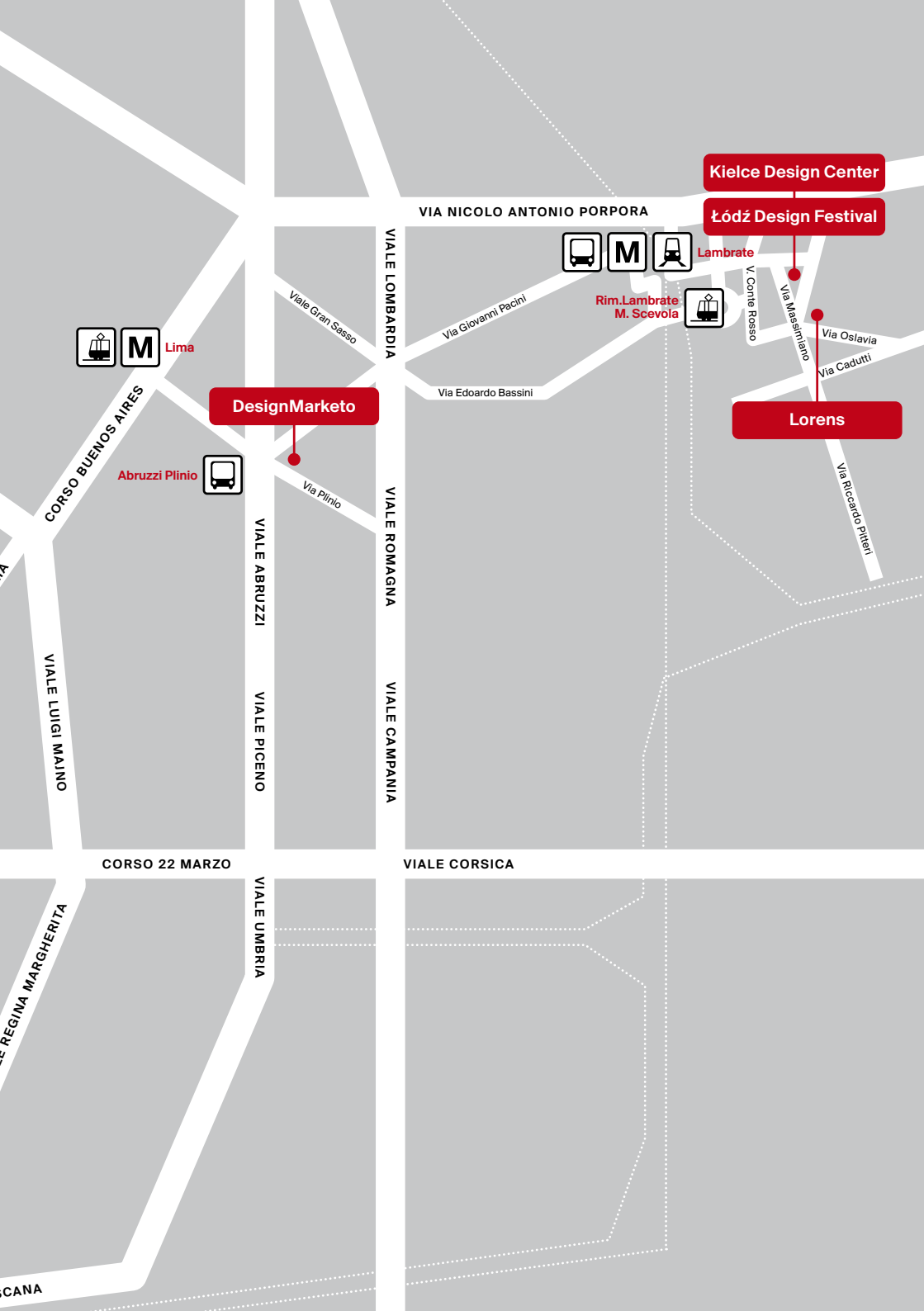


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2+3D / Adam Mickiewicz Institute / Amica / Arena
Design / Art Bunker Contemporary Art Gallery /
Augustyniak / Bar / Bertoli / Beton / BWA gallery /
Cecula / Centre of Contemporary Art / Creative Project
Foundation / Code / Comforty / Concordia Design /
Design Alive / Domar Gallery / Gaca / Gdynia Design
Centre / Grobelny / Gózdź / Hanczar / Iker / Ingot /
Institute of Industrial Design / Jeglińska / Kafti /
Kajper / Kalarus / Kaniewski / Kielce Design Centre /
Kler / Kompott / Konieczny / Kosak / Koziara / Krosno /
Krzykowski / Kuchciński / Kuczmorowski / Lorens /
Łódźdesign / Malafor / Marmorin / Marusińska /
Massada / Medusa / MesmerCenter / Ministry of
Economy / Ministry of Foreign Affairs / Modzelewski /
Moomoo / Museum of Contemporary Art (MOCAK) /
Museum of Modern Art in Warsaw / National Museum
in Warsaw / Niedźwiedzka / Niemkiewicz / Noti / Paged /