

40TH ANNIVERSARY OF THE FACULTY OF DESIGN

DESIGN

EVERY

WHERE

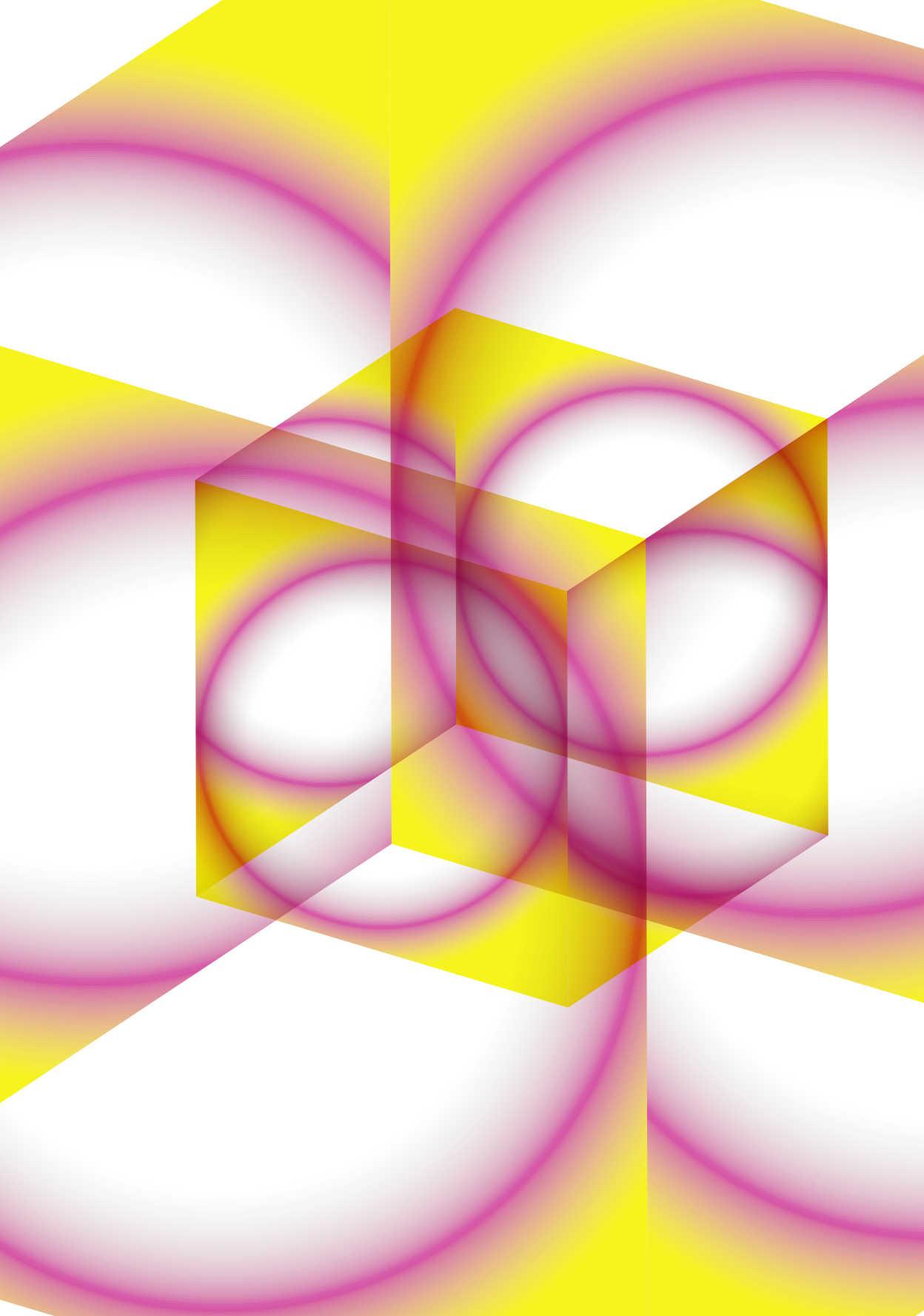
OF THE ACADEMY OF FINE ARTS IN WARSAW

DESIGN EVERYWHERE

40th Anniversary of the Faculty of Design
of the Academy of Fine Arts in Warsaw

Academy of Fine Arts in Warsaw
Warsaw 2018

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Introduction

Design Everywhere is an overview of the most interesting and memorable designs by employees and graduates of the Faculty of Design of the Academy of Fine Arts in Warsaw. This choice was driven by two aims. The first was tying the interwar achievements of the Academy of Fine Arts in Warsaw into the program. We presented this legacy at the Art Everywhere exhibition in 2012 at Zachęta – National Gallery of Art. The school's program attempted to create a new national art after 123 years of Poland being partitioned – to evoke traditional formal elements and ideas characteristic of interwar Polish artists. The program and its execution were an international success. Polish decorative and fine arts reappeared, and stood out from what was being produced in the other countries of Europe. Those who survived the hardships of war continued their mission. The publication and exhibition note this legacy. The other aim is to show how, in recent years, the number of implemented designs is on the rise, how designers are making headway into unexplored fields, how the scope of design is increasing, and how designers are using digital tools as they emerge. They are using design to make real visions of the future, though not always based on advanced technologies.

This is a chronological display of eighty-nine designs created over the several decades of the faculty's existence, by designers who, in our view, are vital to its history and to the development of Polish design. We want our viewers to see the growing creative abilities of our community, and its increasing effectiveness. The shift from a centrally planned to a market economy has been instrumental here, the opening of our doors to Europe and the world, the global network of thought, invention, and knowledge exchange, but we hope that methods of educating designers developed for decades in Polish academies have made their mark as well. We borrowed from the experiences of other schools, but we also created our own methods. Our graduates and teachers are active designers – they work in industry, designing

trains, cars, yachts, military gear, rehabilitation and medical equipment, furniture, household appliances, toys, clothing, porcelain, glass, and packaging. They also develop visual identity systems, small architectural forms for the city space, and public interior arrangements. They win competitions and launch products in Poland and abroad, and their art-design objects are exhibited in museums and important culture centers in other countries as well. We have become an equal and serious player on the international design market. As such, we think it is worth displaying the work of this group, which is small, yet important for the Polish economy and culture. Although we have yet to become innovation and technology leaders on the world market, we know how to produce modern products with ideas behind them, which are attractive, and environmentally and socially responsible. We should promote this legacy and its creators, as well as the partners who released these designs – the producers, in industry and crafts.

Professor Ksawery Piwocki
Dean of the Faculty of Design of the Academy of Fine Arts in Warsaw

From the Curators

An anniversary provides an opportunity to stop and look back. The forty-year anniversary of the Faculty of Design of the Academy of Fine Arts in Warsaw is a fine moment to appreciate the important events of the past decades, it is a time for summation and reflection. This could be done in a variety of ways. We have not only taken an interesting journey into the past, we have also tried to glimpse how the concept of the designer's role has taken shape in our country in the wake of historical events. Exploring the faculty archives let us see this in terms of the path the school took; we could see how, in the 1950s, design was born in our country as an autonomous creative field tied to industry, though education was still based on programs with a fine arts slant.

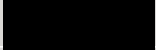
The faculty was created in 1977, but its preparation can be seen as far back as 1954, when the Artistic and Research Workshops were created at the Academy of Fine Arts in Warsaw, making designs for companies. This unit was the brainchild of Jerzy Sołtan, who began running the Industrial Forms Studio at the Faculty of Interior Design in 1950. After over two decades, a team composed of Rafał Kwinto, Cezary Nawrot, Jacek Sempoliński, Lech Tomaszewski, Andrzej Jan Wróblewski, and Wojciech Wybieralski developed the program of the Faculty of Industrial Design, whose first dean was named Andrzej Jan Wróblewski. From that point on, the teaching program was modified many times, when new generations of teachers appeared on the scene. The external conditions of designers' jobs also changed drastically, shaped by Poland's overall politico-economic situation and the global digital revolution. In the 1980s the designer profession did not in fact exist in our country, and it was left to the next decade to rebuild the occupation's prestige; in recent times the young generation has been entering the job market with neither disadvantages nor complexes, and has been taking their achievements abroad. These transformations are the history of the faculty, but also an important chapter in the Polish history of design.

We decided that the school's strength was proven by the accomplishments of its graduates and instructors. This is why our exhibition does not feature educational programs, or student or diploma projects, but work created after graduation. Since 1977, around 1,000 students have graduated from the school. Some of them have passed away. In the 1980s, those who finished their studies here often went abroad. Some who were educated as designers changed professions, many became successful advertisers in the 1990s. Those whom we managed to reach, we asked to submit what they judged to be a few of their finest released works, ones that had a solid market or social impact. Of these we chose eighty-nine designs. Design is most often the result of teamwork. We tried to choose pieces which, on the one hand, say something about the times in which they were created, and on the other, endured in our memories, such as the visual identity for LOT airlines by Roman Duszek and Andrzej Zbrożek (1978), the Warsaw city information system by Grzegorz Niwiński, Jerzy Porębski, and Michał Stefanowski (1996), or the *Gamma* locomotive by Bartosz Piotrowski (2012). While there are fewer older works – understandably, as many have not stood the test of time, some could not be accessed, and of others we only have drawings for documentation – in the younger generation the number of designs is growing from year to year. Producers are increasingly interested in working with designers, as they see success in manufacturing quality products that can be sold both domestically and abroad. Today, design is one of the most important factors in improving competitiveness. Companies, but also social and cultural organizations, want to be perceived through a modern and well-designed visual identity, such as the one presented for the Warsaw Theater Encounters by Anna Goszczyńska (2010). Designers are also getting involved in cultural activities, creating looks for social campaigns, as in *Love Makes No Exceptions* (2013) by Marianna Wybieralska, and running workshops of various kinds. Some open their own companies, in which they invent and sell their own products with their own labels, most often through the Internet, such as Agata Matlak-Lutyk and Hanna Ferenc Hilsden's *Balagan*. Industry commissions and the activities of small companies mainly show that Polish manufacture and its designers are in excellent shape, but they also demonstrate that the field of design's concerns is growing. They also show that the graduates of Warsaw's Design Faculty have a great deal to say in the development of this field, and can meet the challenges of the present.

Czesława Frejlich and Magda Kochanowska

01





From Prehistory to History, or: Educating Designers in a Non-consumer Society

Józef A. Mrozek

The creation of the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw in 1977 came as the result of a thirty-year process which – as often was the case in communist Poland – was full of attempts to establish something normal in times that did not favor normalcy. Introducing an important tool to generate consumption into the structure of a non-consumer society make seem paradoxical at first glance. And yet the efforts of the many people who undertook this task brought major results, and the creation of design departments in Poland, including the Faculty of Industrial Design. This could be because, unlike in the West, design in Poland was shaped through its institutions, such as the Production Aesthetics Supervision Bureau, The Institute of Industrial Design, The Production Aesthetics and Design Council, and, last but not least, the design departments in art academies. In such a thoroughly bureaucratized state as socialist Poland, things could hardly be any different. Thus the history (and prehistory) of our department was woven into the tribulations of the Polish People's Republic, with its central governance, state-controlled industry, financial shortages, limping economy, social conflicts, and ideologically driven education.

The period immediately following World War II, which was so important in shaping modern design around the world, was exceptionally difficult for designers in Poland. The ravages of war were far harsher here than in the West, in terms of both the material and human toll. Many artists perished, many more immigrated. Some returned, only to encounter the repressions of the new government. The socialist structures that emerged in culture, economics, and social policy had difficulty accepting the experience of the previous system (or rejected it entirely). Attempts to continue designers' methods from before 1939, even if they were appreciated for the forms of their products, were not approved by the industry, especially in that the prewar government's cultural policy and support of ties between art and production was subject to critique (both official and civic). This means that even the term "reconstruction," with its associations of at least partial restoration of an earlier state, is rather misleading. Basically, the People's Republic built design from the ground up, in the least favorable circumstances, on the ruins of the old structures. The approaches and experiments developed before 1939 had to be verified and redefined in the new social, political, and economic reality.

Nor was it possible to borrow most experiences from the West in shaping the designer's occupation and the role of design. In the latter half of the 1940s there were really only three models: American, Scandinavian, and English. The American model was too closely tied to a capitalist economy, and given the growing hostility between the USA and the USSR, it was practically untenable for the Polish government, for economic reasons, but primarily for ideological ones. Eastern Europe's

rejection of the Marshall Plan and the market economy system at Stalin's behest further sharpened the divide. The Scandinavian model, based on a social democratic policy and cooperation with professional unions and cooperatives seemed nearer to Polish concerns, but did not fit Poland's centralized structure. Moreover, Polish designers had few contacts and scant knowledge of Nordic languages, and foreign promotion of Scandinavian design only began in earnest in the 1960s. Ultimately, in the late 1940s, it was the legacy of British design that most appealed to Poland, with its enduring Arts and Crafts movement and involvement in both social concerns and the reconstruction of the country in comprehensive market restrictions (including the regulation of basic goods). Before Poland was closed to the capitalist world for many years in 1949, two important British events affected the designer's situation in Poland: the establishment of The Council of Industrial Design in England in 1944, and the organization of the *Britain Can Make It* exhibition two years later. The Polish equivalent of these events was the creation of the Production Aesthetics Supervision Bureau in 1947 (transformed into the Institute of Industrial Design three years later) and the organization of the *Exhibition of the Recovered Territories* in Wrocław in 1948, essentially summing up the achievements of the first years of national reconstruction.

One basic problem was the poor definition of the industrial designer's occupation. The experiences of the prewar years indicated that this could be a visual artist working with craftsmen (The Krakow Workshops, Ład) or an architect trying to get industrial backing for his designs (Praesens, Studium Wnętrza i Sprzętu). In the last years before the war, another model emerged, the designer-engineer, though in practice only the first model applied, developed back in the early twentieth century in the Arts and Crafts Movement. Prewar industry was cautious in collaborating with artists, preferring the production of foreign patents or those designed by their own employees. Artists (Julia Keilowa, Bohdan Wendorf) or architects (Włodzimierz Padlewski, Stefan Sienicki) who designed for industry were a rarity and created no model for further collaboration. Avant-garde artists like Władysław Strzemiński, Mieczysław Szczuka, or Henryk Stażewski had formulated concepts for working with industry back in the 1920s (as part of their "Utilitarianism"), but these remained postulates, and did not evolve beyond their theories. This lack of coordination was criticized in the late 1930s (by Wojciech Zamecznik and Wanda Telakowska, among others), and directly after World War Two (Wanda Telakowska). Nonetheless, in the latter half of the 1940s the designer was still seen as a visual artist who worked with industry, though the scope of this work, or even its aims, were not precisely defined, apart from general slogans about improving products' aesthetics.

Another problem that needed solving was the place of the design disciplines in arts education. In the latter half of the 1940s the term “industrial design”¹ appeared, but it was often identified (especially when the “industrial” was dropped) with “applied arts.” Any incompatibilities in the scope of the two concepts were seen as marginalia. True, some artists questioned the overall belonging of the “applied arts” to the canon of art disciplines, but for others this merely amounted to the age-old quarrel over its place in the hierarchy of arts. Differences of opinion emerged during the Visual Arts Schooling Council Convention organized in July 1945 in Wilanów on the initiative of Wanda Telakowska, who was the head of the Planning Department of the Ministry of Culture and Art. Her paper, “Incorporating the Visual Arts into the Economic Life of the Nation,”² did not meet, as she herself confessed, “with special enthusiasm” from the conference participants. The polemic this initiated continued in September during the sittings of the Polish Visual Artists’ Union (ZPAP) in Krakow. Most voiced the opinion that fine arts are the basis of all artwork, and this should be stressed in all visual art disciplines. There were others who sought more of a compromise, and proposals with a wider scope, as is shown, for example, by the statements by Professor Maria Stieberowa (“We should leave the fine arts at the Academy of Fine Arts in Krakow, as we did before the war, and at the Warsaw academy we should teach applied art, as before”), Professor Zygmunt Kamiński, Professor Witold Chomicz (“All the branches of art – architecture, painting, sculpture, and the applied arts – should be gathered under one roof”), and Jerzy Hryniewiecki (“All the fields of art should be joined to architecture, preferably in a university campus, which would create the best collaborative atmosphere”). Yet the first-mentioned approach was so overwhelming that, at the close of the discussion, a statement against introducing applied arts to the art academy programs was made. This view expressed by ZPAP prevailed at the 1st Polish ZPAP Delegates’ Congregation in Krakow.³ We can see from many statements in the discussion that the main concern was the idea of planning in art (setting tasks and how to achieve them, and their ties with the centrally planned economy and culture), which was perceived as an attack on the artist’s freedom.

Wanda Telakowska’s conflict with the arts community had major consequences for designer education in postwar Poland. Firstly, it led to her abandoning

1 W. Telakowska, *Wzornictwo – moja miłość*, Warsaw, 1990, p. 17.

2 See: *Ibid.*, *Włączenie plastyki w całość życia gospodarczego kraju*, a paper for the Fine Arts Schooling Council Congregation in Wilanów, July 1945, signed manuscript, unpublished, OWN MN, ZTiHW IWP.

3 See: K. Czerniewska, J. Olejniczak, *Z dziejów wzornictwa w powojennej Polsce (1945–1950)*, Warsaw 1989. pp. 6–7.

her position as head of the Planning Department for the Ministry of Culture and Art, and her removal from art academy programs, to which she felt predestined as a teacher and a former school inspector. Secondly, this conflict set back the introduction of design and applied art education to art school programs by several years at least, and created a situation where, later on as well, these disciplines had to be constantly struggling with the fine arts for equal rights.

This atmosphere also blocked Bohdan Pniewski and Romuald Gutt's project, submitted in December 1945, to create a Polish Academy of Architecture and Visual Arts with a large applied arts program, from seeing the light of day.⁴ This project was not yet focused on industrial design, it was more inspired, perhaps, by the prewar Interior and Furnishings Studio, operating in 1936–1939 at the Architecture Faculty of the Warsaw Polytechnic.

Then early 1946 saw the collapse of Felicjan Kowarski's project to join the Academy of Fine Arts in Warsaw with the Municipal School of Decorative Arts. Discussions on this merger raised arguments that clearly echoed the debates held several months earlier in Wilanów and Krakow after Telakowska's paper. The minutes of the senate hearing of the Warsaw academy on 22 January 1946 state: "[Kowarski's] project met with avid and decisive opposition from all those gathered. [These schools have] entirely separate ideological premises, tasks, aims, and programs. [...] The Academy of Fine Arts has an idealistic approach to art, it is a school whose functions are impractical to the utmost degree, its sole aim is to bring up artists, academy studies are wholly disinterested, and the program is focused on fine art. The Municipal School of the Decorative Arts, on the other hand, is a school for professionals, heads of the art industry, its aim is to improve the standards of mass industrial production, which can only have an entirely independent mode of visual expression. Educating such a student with artistic aspirations that are fundamentally opposed to industrial production would be to miss the point. The aims of this school are functional, practical, and *eo ipso* the program is utterly separate. By absorbing the domains of art represented by the decorative arts school, the academy would be introducing a commercial and mercantile facet, which is hazardous to upper education of any kind. There can be no talk of contact with the program of a school whose aims are purely practical."⁵

4 See: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, Warsaw 2005, p. 42.

5 Quoted from: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., p. 42.

Ultimately, however, the authorities exerted pressure for the two schools to merge, and the reformed program came to include industrial design relatively early, in 1950, with the creation of the Faculty of Interior Design, where the Industrial Forms Studio was created. This operated only for the 1950/1951 academic year, however, and was liquidated "as unnecessary." During this year it was run by Jerzy Sołtan, whose assistant was Oskar Hansen. In March 1951, Sołtan, still the dean of the Faculty of Interior Design, wrote a letter to the dean of the Academy of Fine Arts, informing him of the new contacts with the Ministry of Light Industry, with some departments under the Ministry of Heavy Industry, the Central Council of the Wood Industry, and the Folk and Arts Industry Headquarters. "Through the Technical Department of the State Commission of Economic Planning (PKPG), our faculty made contacts with the haberdashery industry (then introducing synthetic materials), the National Radiophonic Council (which built radios) and the Telecommunications Council (which built telephones). "These relationships are particularly important," Sołtan wrote, "with regard to the creation of the new institute at the Academy of Fine Arts, the Industrial Forms Studio. It seems that, with the present structure of the Architecture Faculty at the Academy of Fine Arts, the Industrial Forms Studio should be joined with the PKPG, as the only organ that unites the diverse branches of industry that could be of interest here. [...] The Industrial Arts Faculty is presently developing projects for the radio industry (commissioned by the National Radiophonic Council), and is investigating the opportunities for using plastic in the commission from the Haberdashery Industry."⁶ Contact with industry came to an end with the liquidation of the studio. It was re-established several years later, under entirely different circumstances.

In the early years of its existence, the Faculty of Interior Design proved itself the most independent department of the academy. In his work on the history of the Academy of Fine Arts in Warsaw, Wojciech Włodarczyk points out that he managed to avoid the pitfalls of Socialist Realism, which had no set formulae for this discipline, focusing on the "fine arts" on the one hand, and on the other, on architecture. The atmosphere at the department was shaped by the remarkable personalities of its professors and lecturers. They included Jerzy Sołtan, Czesław Knothe, Jan Kurzątkowski, Wojciech Jastrzębowski, Oskar Hansen, Jan Krzysztof Meisner, Marek Włodarski, and Aleksander Kobzdej. Stefan Sienicki lectured on the history of Interior Design, and Ksawery Piwocki (Senior) and Mieczysław Porębski taught art history. Yet most important to the development of industrial design was the work of Jerzy Sołtan, who ran the Experimental Institute, founded in 1954.

6 Ibid., pp. 185–186.

“The turning point in the history of the department in the 1950s,” writes Wojciech Włodarczyk, “was on 1 January 1954, when Marian Wnuk [then the rector of the Academy of Fine Arts] established the Experimental Institute (later the Art and Research Institute [ZAB] of the Academy of Fine Arts). Wnuk was inspired to create the institute by Sołtan’s design experiments, and those of his associates: Owidzki, Hansen, Meisner, Ichnatowicz, Wittek, Mroszczak, and Urbanowicz. In a period when Social Realism was still raging, Wnuk protected Sołtan’s studio, keeping it from visiting ministry bureaucrats. [...] The Experimental Institute brought industrial design issues back to the academy, but most important of all was the increasing number of architects who dropped by ZAB, and their growing impact on the profile of the department. The tension that arose from this became visible in the department at the turn of the 1960s and 70s.”⁷ In the Art and Research Institute of the Academy of Fine Arts, the Studio of Industrial Design began making product designs in 1959, commissioned by various branches of industry. Over thirty of them were made by the mid 1960s, including the *WSK* and *WFM* motorcycles, the *Osa* scooter, the *Alfa* camera, and a whole range of household appliances. The thorn in the institute’s side was that clients were forever backing out of the designs they commissioned.

The brief “Thaw” period at the turn of the 1950s and 60s was meant to change the design situation in Poland for good. Though it still had some difficult years in front of it, there would be no returning to the ideological pressures of the previous decade. For the remaining years of the People’s Poland, the authorities met with constant pressure from the society, who demanded improvements to the market situation in every sector of production, from foodstuffs to the automotive industry. Designers saw room for improvement everywhere, from packaging to furniture, interior accessories, cars, and motorcycles. The *Syrena* automobile, designed by Stanisław Panczakiewicz in 1954, was mass produced four years later, and long remained the only Polish car for mass consumers. It was also produced in a light commercial version. In 1959, Cezary Nawrot and his team also designed a coupé version, *Syrena Sport*, though it did not leave the prototype stage. Another small car model designed by the *WSK* Mielec engineers was the *Mikrus MR-300*. In 1957–1960, around 1,700 of these vehicles were produced. The idea of mass motorization based on compact cars supported by Polish designers did not, however, become a reality in the 1960s. On the other hand, there was larger-scale production of motorcycles, such as *Junak*, *WFM-06*, *SHL-125*, and the *Osa* scooters, in two versions – one of these, by Andrzej Jan Wróblewski, Elżbieta Dembińska-Cieślak, and Cezary Nawrot,

7 Ibid. p. 190.

remained a prototype, while the design by Krzysztof Bruno, Jerzy Jankowski, Tadeusz Mathia, and Jan Krzysztof Meisner went into production.

In the late 1950s the work of the Art and Research Institute at the Academy of Fine Arts in Warsaw inspired Sołtan to restore the industrial design studio at the Faculty of Interior Design. This was favored by the politics and economics in Poland in the first years of the “Thaw,” as well as the atmosphere at the school. In November 1958, in a letter to the rector of the Academy of Fine Arts, Sołtan wrote: “Please explore the possibilities of reactivating the ‘industrial design’ study-research institute in heavy, electrical, and chemical industry, and for hiring an assistant. This institute existed as a studio, which I ran with a senior assistant, O. Hansen, presently a docent. It was deemed unnecessary and dissolved in 1951. The talks presently held between representatives of the Academy of Fine Arts and the Schooling Department of the Ministry of Culture and Art, and at the Central Committee of the Polish Visual Artists’ Union Faculty of Culture, and the consultations organized by the Ministry of Culture and Art Visual Arts Department indicate that serious attention is being devoted to this matter.”⁸ The Industrial Forms Design Studio was created in 1958, and was initially run by Jan Kurzątkowski,⁹ replaced a year later by Jerzy Sołtan, whose assistants were Jan Krzysztof Meisner and Włodzimierz Wittek. Crucially, it was not only students of the Faculty of Interior Design who registered, but also from Sculpture Faculty. The interest in design turned out to be so great that by the 1962/1963 academic year two studios were operating. The one headed by Sołtan employed Lech Tomaszewski and Jan Krzysztof Meisner, while the other was run by Stanisław Kucharski and his assistant, Michał Gutt. In 1963, they were converted into the Chair of Industrial Design.

Communication with sculptors was key to the design education shaped at the Academy of Fine Arts in Warsaw at the turn of the 1950s and 60s. This was undoubtedly Sołtan’s idea, who, like his mentor, Le Corbusier, attached great importance to the ties between art and design, with the support of Franciszek Strynkiewicz, Oskar Hansen, and Jerzy Jarnuszkiewicz. Recalling this period, Andrzej Jan Wróblewski said: “We tried to link the sculpture studio program with sculpting for industrial design. I suggested that Jerzy [Jarnuszkiewicz] introduce a selection of design exercises, and he agreed at once. These helped us understand that sculpture is also the form of the objects that surround us, that the educational issues are similar,

8 Ibid., pp. 193–194.

9 For one academic year (1958–1959), the studio was called Designing Interiors and Industrial Forms. Professor Jan Kurzątkowski’s assistant was Włodzimierz Wittek.

they just have different points of departure.”¹⁰ Wojciech Włodarczyk writes: “Beginning in 1959, Jarnuszkiewicz’s studio gave [students] ‘industrial design’ tasks: ‘the study of functional forms in industrial design’ (a meat grinder). [...] At the sculpture faculty’s year-end exhibition in 1960, Strynkiewicz and Hansen wanted to show the links between sculpture and design, particularly those created at ZAB. [...] By 1961, the Design Studio was mandatory for third-year sculpture students.”¹¹ It is no accident, therefore, that many later designers who made major contributions to the idea of modern design in Poland came from the Sculpture Faculty. The same could be said for design education at the Academy of Fine Arts in Warsaw. We should mention Andrzej Jan Wróblewski, who, upon his return from a scholarship in the USA in 1963, was made assistant at the Chair of Industrial Design, and Emil Cieślak, who ran the sculpture studio.

The changes that occurred in the tasks and organization of industrial design in Poland in the early 1960s were not only anticipated by the political, social, and economic changes, but also by the inclusion of design in art academy teaching programs. This was a long-term process that often met with a lack of understanding or outright dismissal from traditional art disciplines. This was particularly true for industrial design, which, at the turn of the 1960s and 70s, was clearly striving to define itself, not only with regard to the fine arts, but also as distinct from the idea of an education in decorative arts, which went back to the interwar period, and which art academies found easier to accept. In the mid 1950s, when organic forms were popular in architecture and design, the line between art and design was less sharply drawn. Organic forms tied object design to sculpture, while decoration had more in common with painting. A work method in which an art education was key, an intuitive approach to developing forms, and the dismissal of facets of modern design like marketing and advertising, often made designers’ approaches much like classical artists’. A similar role was played by the traditional fields of production, such as furniture, fabric, glass, or ceramics. Things changed when designers began focusing on the design of technical devices.

An important event in creating the new model of design education at the Academy of Fine Arts in Warsaw was the retirement of Professor Wojciech Jastrzębowski, director of the Chair of Interior Design at the Faculty of Interior Design in 1961. This was a symbolic break with the interwar tradition of applied arts and its ties with folk

10 From the Beginning to the Beginning: Jerzy Porębski in conversation with Andrzej Jan Wróblewski, 16.5.2017. An unpublished interview

11 W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., p. 194.

culture. The early 1960s increasingly saw a turn toward design that discarded connections with the fine arts in favor of a “scientific operationalism” methodology developed at the Hochschule für Gestaltung (School of Design) in Ulm, in West Germany.

At the end of the 1950s, the Polish design community first got wind of the activities, program, aims, and teaching methods of this most independent design school in Europe at the time. Initially, this was no more than summaries of articles on the school in foreign design magazines. In the *Wiadomości IWP* of April 1958, for instance, there were two such summaries from Sweden’s *Form*: an article by the rector, Tomás Maldonado, titled “Knowledge, Technology, Form,” and one by Gunnar Jónsson, a Swede studying at HfG at the time, “A Student in Ulm.”¹² Both articles only hinted at the new ways of teaching and working with industry, yet the very fact of their insertion in *Wiadomości IWP* suggested that Polish design was opening up to modern issues. Summarizing the original article in *Form*, Barbara Tokarska wrote: “In the final battle between crafts and industrial design, the latter is sure to win. Once more we have the problem of fruitful cooperation with industry and creative talent, though not as in the 1920s. At present we must supply all branches of our industry with well-equipped designers – specialists who are technically retrained, who understand that signing their name to good designs of everyday products is also a distinction. The problem is, how to organize arts and technical schooling in tandem.”¹³

The need to change the design education program in Poland was noted at the turn of the 1950s and 60s, with the appearance of the first opportunities to produce industrial export items. The “artist” model had failed in products requiring specialized technical knowledge; moreover, it remained torn between artisanry and the demands of mass production. The main touchstone remained Bauhaus, or rather, the myth that it was the perfect design school, one that resolved most of the problems in the relationships between art, crafts, and industry. This myth was dear to many lecturers and students of the Academy of Fine Arts in Warsaw. In the early 1960s, few of them perceived that, almost three decades after the dissolution of this famous school, the aims and methods of design education needed redefining. We should stress, however, that returning to the premises of modernism, including Bauhaus, helped the school to conquer the impasse of the Social Realist doctrine (and its convictions of the folk roots of art and manufacture) and to formulate the tasks of industrial design. Acknowledging the new phenomenon of the HfG program

¹² See: *Wiadomości IWP* 1958, No. 4, pp. 14–16.

¹³ *Ibid.*, p. 14.

sparked a concept of modern design in Poland and the development of education in this field; it also helped define the designer profession.

An exchange of views on this new model of design education was sparked in an article by Claude Schnaidt, published in 1962 in *Wiadomości IWP*: "Methods and Teaching Results at the School of Design in Ulm." Schnaidt outlined the HfG program, stressing its highly rational approach, based not on relations with art, but on scientific research. "The school's program," he wrote, "is utterly new with regard to other design school programs. It denies art the premier role in design... The essence of the education involves introducing [students] to a rational way of thinking and working with scientific methods [...] and making [them] mindful of the social and cultural significance of the industrial designer."¹⁴ Several months later, again in *Wiadomości IWP*, an article by Wanda Telakowska appeared: "Educating Industrial Designers: An Urgent Task." Telakowska made no direct reference to Schnaidt's article, though she criticized American styling just as harshly, and proposed introducing social sciences (psychology, sociology, cultural studies) into designer educations. "An essential facet of our era," she wrote, "is the permeation of scientific research into the general organization of human affairs, with which design is integrally linked."¹⁵ According to Telakowska, the rationalization of the design process also adhered to the demands of the socialist economy, in which there was no room for superficial styling.¹⁶

In November 1963, HfG rector Tomás Maldonado visited Warsaw, delivering a lecture titled "Current Issues in Industrial Design" (published in its entirety in *Biuletyn Rady Wzornictwa i Estetyki Produkcji*¹⁷). He spoke of shaping industrial design as a creative discipline unto itself, separate from art, and critiqued American styling, of which he said: "its exponents see industrial design as the new folk art of a technological civilization."¹⁸ He also accused American designers of subordinating themselves to the demands of commerce, and of only striving to ensure the producer's profits, which agreed with the anti-consumer standpoint of communist Poland. He also pointed to "scientific operationalism" as the proper methodology for design. Much of his lecture was devoted to the connections between art and

14 C. Schnaidt, "Metody i rezultaty nauczania w Wyższej Szkole Wzornictwa w Ulm," *Wiadomości IWP* 1962, No. 5/6, p. 1.

15 W. Telakowska, "Kształcenie projektantów przemysłowych sprawą pilną," *Wiadomości IWP* 1962, No. 9, p. 9.

16 Ibid.

17 See: T. Maldonado, "Aktualne problemy wzornictwa przemysłowego," *Biuletyn Rady Wzornictwa i Estetyki Produkcji* 1964, No. 2.

18 Ibid., p. 36.

design. “Some insist,” Maldonado said, “that industrial design is an art, an applied art. Others see industrial design as an ‘ersatz art.’ We also encounter the opinion – which I support – that industrial design is basically a new phenomenon. [...] I do not believe that even the most well constructed household object can play the cultural role of a work of art. I do not agree that the historical destiny of the work of art concludes with the functional technical object, and can be expressed in it. [...] The myth of art lives on. What is more, it is growing stronger, mainly because our society is not content to have every work of art become a product; but it wants more, for every item to become a work of art. To exclude industrial design from this sort of tendency, it is particularly important to protect it from all possible confusion with art. This is not because of a prejudice against art, but in order to put art and industrial design in their proper places.”¹⁹

Tomás Maldonado’s lectures drew mixed reactions and debate at the Academy of Fine Arts in Warsaw. On the one hand, there was a growing interest in the theory and practice of design developed at HfG. The professional publications were presenting more and more of its design in a political context where the mass media avoided relating any positive information from the Federal Republic of Germany. Acknowledging “scientific operationalism” to be the proper design method in socialist economic conditions was, for many designers, seen as an argument in the ongoing debate on the place of industrial design at the Academy of Fine Arts educational program. On the other hand, Maldonado privileged the hard and social sciences over art in the design process, which clashed with the very alive myth of Bauhaus, and the bond between art and design, which was traditionally strong in Poland. A reluctant approach to “scientific operationalism” was expressed by Jerzy Sołtan, as well as by Jan Krzysztof Meisner, then Sołtan’s assistant at the Chair of Industrial Design. Meisner saw Tomás Maldonado’s rejection of the fine arts in design education in favor of the hard and social sciences as a betrayal of the Bauhaus traditions and the ideals of design as such.²⁰

Maldonado’s visit to Poland overlapped with the creation of the Chair of Industrial Design at the Faculty of Interior Design, an important step in creating a separate faculty, though nothing indicated this at first. Sołtan’s concepts, assuming that design for mass production clashed neither with art, nor with designing

¹⁹ *ibid.*, pp. 35–36.

²⁰ Owing to his involvement in the industrial design education program at the Academy of Fine Arts in Warsaw, Meisner helped organize Maldonado’s trip to Poland, and clearly recalled his lectures and the whole context of the situation.

interior furnishings, allowed him to maintain his Chair until 1977. Yet despite the rift in the design community, many experiments developed in Ulm found their way into the industrial design teaching program at the Academy of Fine Arts in Warsaw.

In spite of an emerging awareness that industrial design was an independent discipline, with non-artistic values, and not merely another visual art, no schools modeled on the HfG were created in Poland. Nor was there a response to the few voices that called for design students to be educated at technical colleges. Meanwhile, in 1963, attempts were made to define the role of the Faculty of Interior Design at the Academy of Fine Arts in Warsaw so that its program embraced all of design, from architecture to industrial products.²¹

Yet the continuing education of Polish designers at fine arts schools and academies reflected the conviction that this occupation was, as Ryszard Bojar phrased it, “for a sensitive and talented artist, social worker, and humanist.”²² This standpoint was shared by Andrzej Jan Wróblewski, then a lecturer at the Chair of Industrial Design. In his article “Toward a Definition of the Industrial Designer Profession,” he wrote: “Design occurs between humanist disciplines, and is a transformation of those experiences into technology. This entails a deep revision of designer education programs. This revision should move toward detechnologizing studies, in favor of a more profound knowledge of man and his surrounding world.”²³ With reference to Józef Chafasiński, Wróblewski sees the source of this knowledge in art and philosophy.²⁴

Other factors weighed on the decision to continue educating designers at art schools: the prewar tradition of the “applied arts,” the popularity of the Bauhaus model, but also rather prosaic financial and organizational concerns. The new industrial design chairs or studios were most often “offshoots,” branching from existing faculties of crafts, applied arts, or interior design. Industrial design was initially taught in separate chairs or studios, which later transformed into independent faculties. Their programs and teaching methodologies had much in common with the HfG teaching process.

So it was with the Chair of Industrial Design, created in 1963 at the Faculty of Interior Design of the Academy of Fine Arts in Warsaw. In 1965, Sołtan, who was no advocate of the “scientific operationalism” born at HfG, was replaced as chair

21 See: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., pp. 198–201.

22 R. Bojar, “Nad warsztatem projektanta. Konstruktor – plastik – projektant przemysłowy,” *Biuletyn Rady Wzornictwa i Estetyki Produkcji* 1964, No. 4, p. 20.

23 A.J. Wróblewski, “Wokół definicji zawodu projektanta przemysłowego,” *Projekt* 1969, No. 2, p. 29.

24 See: *ibid.*, p. 28.

head by Lech Tomaszewski, an engineer by education, and a polytechnic graduate. In 1973, the post was assumed by Andrzej Jan Wróblewski. In the 1960s, they moved to create a separate industrial design faculty. Though Maldonado's lectures had strengthened arguments of the "industry people," the unquestioned position of Sołtan had blocked a secession. Nonetheless, the process of making the design disciplines "scientific" at the Warsaw academy became a reality. At the Chair of Industrial Design in the 1963/1964 academic year, for example, the following fourth- and fifth-year seminars were held: sociology, the history of technology, structural forms, general technology, shaping durability, hydrodynamics, oscillation theory, visual information, technical psychology, and photography. The plan was to further introduce logic and economics. Based no more than the course titles, it is hard to say much about the content and quality of the lessons, but the very introduction of issues in the technical and social sciences to the Academy of Fine Arts program indicates changes in the understanding of contemporary industrial design. It also shows the impact of Ulm's "scientific operationalism," even if the individual courses and the HfG program did not overlap. The practical subjects they addressed were also similar, as the program of the Warsaw chair mainly taught designing for mechanical and production equipment.

The role of the hard and social sciences in the program of the Faculty of Interior Design at the Academy of Fine Arts in Warsaw was most evident, however, in the Light and Color Institute headed by Bogdan Urbanowicz from 1963 onward. Apart from its teaching activities, this institute ran science and research projects, and consulted on and developed interior lighting and color schemes for schools, colleges, hospitals, offices, and factories. It also worked with the Polish Standardization Committee. In the 1966 program, we read: "The institute's task is to acquaint students of the Academy of Fine Arts with the scientific fundamentals of light and color, especially for interiors, workplaces, and visual information. The institute's academic goals are focused in two basic directions: 1. experimental psychology adapted for the purposes of the Academy of Fine Arts, and in particular the psychophysiological perception of colors and its impact on the shape of surfaces, forms, and spaces. 2. Lighting technologies and color physics adapted for the purposes of the Academy of Fine Arts, and the effect of light on the shape of surfaces, forms, and spaces."²⁵ This program, and the language in which it was formulated, was a clear departure from the academy's post-Romantic tradition. Nonetheless, the work of the Light and Color Institute was not questioned, and its findings were increasingly used in the Academy of Fine Arts and beyond.

²⁵ Quoted in: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., p. 198.

The creation of a new model of design education in fine arts schools and academies was also accompanied by an exchange of blows between the “artists” and “technicians.” This discussion took place in *Biuletyn Rady Wzornictwa i Estetyki Produkcji* in 1964. One proponent of the “engineer designer” was Mirosław Jacyna, head of the M. Kasprzak Radio Institute Art Studio, who recalled his work as a radio builder for over a decade, stating: “When the technical knowledge of the average artist, or even diploma-carrying industrial designer, confronts the breadth of information needed for this job, I generally noted basic shortcomings which hinder design and leave the designer at the mercy of the constructor’s advice. [...] Graduates of two faculties (which would be ideal) are quite rare, which is why I believe the surest path to swiftly gaining a skilled cadre of designers would be to create faculties at technical colleges, with an encyclopedic approach to the knowledge of art, and not the reverse, as art schools are wont to do. The task of this section would be to select future engineers with artistic inclinations. Then it would be much easier for a constructor to find a common language with a designer.”²⁶

In terms of “professionalism” this statement rang true, yet the designer community stressed that industrial design had a much broader scope than merely the relationship between art and technology. Jacyna received a response from Ryszard Bojar, a graduate of the Faculty of Interior Design of the Academy of Fine Arts and the Secretary of the Association of Industrial Designers at the time.²⁷ “I would like to point out the sad fact,” he wrote in *Biuletyn*, “that representatives of the world of technology, stepping forward in the best of faith, ‘in the name of design development,’ limit themselves to stating that artists need to work with constructors, while some even postulate that these artists should be responsible for the ‘outer appearance,’ that they should be educated as constructors, and acquire no more than an ‘encyclopedic knowledge of art.’ [...] A natural consequence of this approach is to postulate an industry specialization in the visual arts, e.g. an artist who makes machine tools, who makes car bodies, or radios, etc. There is talk of ‘visual product development,’ of a ‘visual studio,’ thus prompting a range of misunderstandings. [...] The industrial designer [...] should be an agent for the user’s individual needs in times of industrial production and use, and thus stand up against the mass, anonymous, machine production of goods and defend the social nature of this production and the

26 M. Jacyna, “Nad warsztatem projektanta. W Zakładach Radiowych im. M. Kasprzaka,” *Biuletyn Rady Wzornictwa i Estetyki Produkcji* 1964, No. 3, pp. 12–13.

27 Ryszard Bojar was not then formally employed at the Academy of Fine Arts, though he was a guest lecturer at the Faculty of Interior Design, and kept close ties to the academic community to the end of his life.

social organization of distribution and consumption. Thus, regardless of whether the designer is someone whose original course of study is architecture, mechanics, the visual arts or something else, his specialty and professional specialization is principally the deepest humanist approach to every problem set before him. This problem can be a lathe, a camera, a means of transportation or a toilet bowl. Of course, from this perspective, there is no room to discuss what objects a constructor must tackle or what technical disciplines an artist should acquire to become industrial designers.”²⁸

Bojar mainly found allies in the designers gathered in the art schools. They wanted to see their profession as closer to the Comte model of the “social engineer” than the “technical engineer.” They also had to find the right place for it within the socialist system, which was no easy task. In the article “Toward a Definition of the Industrial Designer Profession,” for example, Andrzej Jan Wróblewski uses the term “user” where “consumer” would appear in a Western text. He sees the spread of design in “the creation of institutes to represent the environmental interests of man *vis-a-vis* the ministries representing industry. The basic tasks of these institutes include coordinating design in all fields of production. Institutes would serve to amass and transmit knowledge from various fields of science for the complex shaping of our material environment.”²⁹

At the Academy of Fine Arts, the education of designers was ultimately accepted in the 1960s, though from midway in the decade it was clear that, in the Polish circumstances of the time, many tasks set before designers had less in common with either art or individual consumption than investment, or rather, the design of technical equipment for factories or work centers. These devices needed better ergonomics and engineering, often quite remote from the old tasks of design, viewed as the aesthetic shaping of a product for the individual user. In the latter half of the 1960s, these changes in the government’s investment programs led to preferences for production and export of means of production, and not consumption, which also affected designers’ decisions when it came to form. This also hurt the domestic individual consumer market. Thus, at a time when the first designers began graduating from Polish schools, their professional opportunities largely depended on the demand for designers of heavy equipment, machines, and tools. To some degree, the development of Polish design confirmed that external circumstances decide upon the shape of design more than individual intentions. The government chose an autarkic program to cut the country’s reliance on import (especially from the West); new Polish products were introduced, and these needed to be designed, naturally.

28 R. Bojar, *Nad warsztatem projektanta*, op. cit., p. 20.

29 A.J. Wróblewski, *Wokół definicji zawodu projektanta przemysłowego*, op. cit., p. 29.

To cut costs, work quotas were introduced to facilitate the most inexpensive production of these goods and their use in various configurations. Car headlights, for example, were designed so that the same model could be installed in a range of vehicles, from passenger cars to trucks and buses.

We should note that, in the 1960s, when the industrial design profession was in its infancy, apart from the artists, polytechnic graduates (such as Cezary Nawrot, Lech Tomaszewski, and Janusz Zygadlewicz) played a key role, arriving in the profession through engineering, not through art. They played a crucial part in popularizing technical and technological knowledge, and the realities of industrial production in a traditionally artistic environment (including the education of designers at the Academy of Fine Arts). The introduction of industrial technology and hard science to the designer education program led, however, to a clear polarization between the “architects” and “industrial designers” at the Faculty of Interior Design in the 1960s. The traditional model for educating interior and exhibition designers (and even furniture designers) often fell short of industry expectations, where a knowledge of mass production and the preparation of designs to match were crucial. Lech Tomaszewski (in 1964–1969, dean of the Faculty of Interior Design) expressed the need to reconcile the two approaches: “Courses to teach the principles of design, heretofore divided between various studios, should be properly coordinated.”³⁰ One (mostly formal) attempt to show a joint attitude toward designer education was the name change to the Faculty of Interior Design of the Academy of Fine Arts in 1971, which became the Faculty of Visual Arts. This was meant to indicate that design was a single profession, though divided into a host of specializations. In fact, the faculty structure remained much the same. Apart from the chairs of General Design (extended to seven studios), Interior Design, Exhibition Design, Focused Instruction, Painting, and the Sculpture Studio, there was the Industrial Form Design Chair (previously the Chair of Industrial Design) and the Light and Color Institute. The new name was an artificial construct; just a few years later, when a separate Faculty of Industrial Design was born, the Faculty of Design returned to become the Faculty of Interior Design.

As far back as the 1960s, the arguments and position of the industrial design studios at the Faculty of Interior Design of the Academy of Fine Arts in Warsaw backed the creation of organizations and institutions for the new profession. In 1959, the government founded the Design and Production Aesthetics Council (modeled on the British Council of Industrial Design), which commissioned industrial companies,

30 Quoted in: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., p. 392.

especially those with export production, to create their own design bureaus. These were chiefly established in car and motorcycle, machine, and electronics factories, which developed their own research programs. Many results and often highly interesting designs came from this research, only some of which went into production. This was caused in part by bureaucracy, and by the impossibility of exchanging the Polish currency, which often precluded the import of crucial components, licenses, and technologies. Organizations were also created to promote modern design in industry and trade. For example, the Arged Trade Headquarters of the Ministry of Domestic Trade created the Visual Arts Studio in 1962, tied to the Central Household Item Design Workshop. By 1966, it had developed over 100 designs, including radios, lamps, vacuums, and coffee makers, but also an opaque projector, a wheelchair, and a visual identity system for the Oil Products Headquarters. There were more such organizations, though their output was often less impressive.

Though the discussions of the time did not lead to a universally accepted and coherent vision of industrial design and the design profession, a consciousness of the existence of these phenomena and their difference from other art disciplines brought about the establishment of the Association of Industrial Designers (SPFP) in 1963. This association immediately made inroads to an international organization of industrial designers (ICSID), thus giving rise to a sense of community with this model of design that had developed in the West after World War Two. That same year, the SPFP gained candidate status for the organization, and two years later, it was listed as professional. Ryszard Bojar writes: "We participated in ICSID projects even in the trial stage, and with the support of the Design Council and the Institute of Industrial Design we organized a session of the Professional Internship Group, which was held in Warsaw in 1964. Andrzej Pawłowski [the founder of the Faculty of Industrial Design at the Academy of Fine Arts in Krakow] worked with the Educational Test Group after 1966 [...]. After the General Assembly in Ottawa in 1967 he was the Vice Chair, and from 1969 [...] to 1971 he was a member of the ICSID Council."³¹ For students educated at design departments, the chance to join the SPFP after graduation was as important as it was for a painter, sculptor, or graphic artist to belong to the ZPAP.

The 1970s were a time of growing popularity for design around the world. The "Scandinavian school" was particularly successful – IKEA began going beyond the Swedish border, and Danish and Finnish products became design icons. This sent us an important message: these were not the wealthiest of countries twenty to

31 R. Bojar, "ICSID – International Council of Societies of Industrial Design," 2+3*D*, No. 5, p. 70.

thirty years before, they could not compete with many others when it came to “high art,” but they gained international recognition for their design, and it turned out to be their export “hit.” In Germany, meanwhile, post-Ulm³² design, particularly in electronics and household appliances, was a model for designers in many countries, including Poland. Braun and Grundig products inspired producers of radios, cassette players, and televisions like Unitra, Diora, Fonica, Radmor, and the Kasprzak Radio Factory. On the other hand, Italian design also took off in the seventies, especially the pop style, which answered the growing needs of the young generation of consumers in Poland and abroad.

This widening of the spectrum of expectations for good design also brought changes in education. The government perceived that well-designed products combined with low manufacture costs could improve export results. At the arts academies and art schools in the 1960s and 70s, design studios and chairs began emerging, and then design faculties. Clearly, the model was the Faculty of Industrial Design founded by Andrzej Pawłowski at the Academy of Fine Arts in Krakow. It was assumed that the industry in a given region would dictate the fields of specialization. And so, furniture designers were educated in Poznań, glass and ceramics in Wrocław, fabrics and fashion in Łódź, shipping equipment in Gdańsk, and in Krakow and Warsaw, where the HfG made the greatest impact, the design of systems, ergonomics, rehabilitation equipment, appliances, and electronics was king.

Created in 1977 at the Academy of Fine Arts, the Faculty of Industrial Design “stood out for its independence” in unusual political, economic, and social conditions. The 1970s, known as the Gierek decade, initially brought hope for swift economic development, access to Western licenses and technologies, a growth in wealth, and an increase in civic freedoms. For designers, this indicated that not only was there a growing need for their knowledge and skills, but also (however restricted) government acceptance of a consumer society, letting them develop a model of design that approximated a Western one. A major factor was the chance to travel abroad. Opportunities arose for teachers and students to forge contacts (at conferences, study visits, and exhibitions) with designers from other countries, but also to see with their own eyes how modern design looked in action.

The first dean of the Faculty of Industrial Design in 1977 was Andrzej Jan Wróblewski, who held the post until 1983. In the following years, until the system change in Poland in 1989, the post was held by Cezary Nawrot (1983–1985) and Wojciech Wybieralski (1985–1990). Among the heads of the design chairs and studios,

32 HfG in Ulm was dissolved in 1968, but its graduates carried the principle of “scientific operationalism” to centers of design throughout the world.

and other faculty employees, were Lech Tomaszewski, Roman Duszek, Bogusław Woźniak, Bartłomiej Pniewski, Grzegorz Strzelewicz, Ryszard Bojar, Bogdan Ufnalewski, Rafał Kwinto, Tomasz Januszewski, Wojciech Brzeziński, Paweł Balcerzak, Wojciech Małolepszy, Jerzy Porębski, Jerzy Szaniawski, Roman Izdebski, Jerzy Wojtasik, Grzegorz Niewczas, and Marek Stańczyk. In the Visual Arts Education Chair run by Jacek Sempoliński, the painting, drawing, and sculpture studios were run by: Jan Dziędziora, Marek Sareńko, and Grzegorz Kowalski, assisted by Andrzej Bieńkowski, Łukasz Korolkiewicz, Wiktor Gutt, and Jerzy Mizera. Praxeology lessons were run by Wojciech Gasparski and Danuta Miller.³³ This structure continued with only minor changes, up until the end of the 1980s, though the lecturers were joined by graduates from the Faculty of Industrial Design, many of whom work here to this day. Students of the faculty also participated in the courses run by the Interdepartmental Chair of Art History and Theory and the Socio-Political Sciences Institute (renamed the Social Sciences Chair in 1981).

In this period, the new faculty program took shape, in defiance of the economic crisis of the late 1970s and the dramatic political events of the decades that followed. On the one hand, this came from the conviction that, sooner or later, the social and economic situation in Poland would have to return to “normal” (whatever that was understood to mean at the time), and thus there was no sense in educating students to work in a state of economic hardship. The exception was Cezary Nawrot, who made students see the necessity of realizing the weakness of the industry at the time, and the impossibility of its handling the manufacture of more technologically advanced products. On the other hand, even the students noticed that designing objects for people to survive Martial Law (such as shopping carts joined with stools for elderly women, who were forever standing in long lines for food and basic products) entailed an acceptance of a state of “non-normalcy.” In a sense, the Faculty of Industrial Design denied the political, social, and economic circumstances in the 1980s, which, in designer circles, quarreled with the principles of design’s functionality; by not accepting (or perhaps ignoring) these challenges, however, the faculty was focusing on “honest design” (as Wojciech Wybieralski called it), which included design for individual users (i.e. “consumers”) and for the public sphere. There was also a certain niche for small companies producing minor products, such as lighting or toys, where some Faculty of Industrial Design graduates found their place. Apart from Wojciech and Małgorzata Małolepszy, these were Michał Stefanowski and Grzegorz Niwiński, who began working at the faculty in 1988. The basis of “honest

33 Of the Faculty of Industrial Design lecturers listed above, Andrzej Jan Wróblewski, Bogusław Woźniak, Roman Duszek, and Roman Izdebski emigrated in the 1980s.

design” was also quite useful, as a market economy was introduced after 1989. As such, there was nothing peculiar in the fact that Poland, including the Faculty of Industrial Design, approached Postmodernism, which was fashionable in the West in the 1980s, with reluctance, dismissal, or irony. Faced with a lack of basic products on the market, it seemed inappropriate. It did occasionally happen that students drew from the style, but it never entered the study program.

For all its drama, the first half of the 1980s, first dominated by the advent of Solidarity, and then Martial Law, proved the creation of the Faculty of Industrial Design and the reckoning of its founders to be correct. In 1980, Lech Tomaszewski was made rector of the Academy of Fine Arts.³⁴ The changes made during his term, Wojciech Włodarczyk writes, “fit entirely in the program direction marked out by the 1970s, years spent fighting to create the Faculty of Design – rationality, logical organization, openness to social needs.”³⁵ These values, so vital to every design process, were also useful when Tomaszewski was rector. In 1983, Andrzej Jan Wróblewski became rector of the Academy of Fine Arts, which confirmed the status of the new faculty.

From a vantage point of a few decades, we can clearly see the development process of Polish design as a striving to create an independent creative discipline. Warsaw’s Faculty of Industrial Design played an important role in this process, trying to define industrial design so as to separate it from other design disciplines taught at the Academy of Fine Arts, including Interior Design, applied art, and especially decorative art. Its borders were marked by art on the one hand, and technology on the other (the more advanced, the more highly prized). There were attempts to distance industrial designers from making equipment, exhibitions, and interior designs, despite the use of industrial technologies in these fields as well. This process was best visible at the schools, where the schism eventually brought about separate industrial design faculties. The boundaries remained tenuous, however, particularly in the traditional industries, and to this day designs for large-scale industry can imitate craft products, or the reverse, one-of-a-kind items can recall mass-produced pieces.³⁶

Striving for the autonomy of design as an independent discipline encountered another contradiction in Poland. Industrial design that functions well is always part of a larger system that involves politics, culture, the economy, production, and social problems. In the years following World War II, these systems mainly functioned

34 Lech Tomaszewski died on 28 February 1982, midway through his term.

35 W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., p. 441.

36 Examples of this are mainly found in Polish furniture production.

like a collection of steps taken by nation states.³⁷ This tended to favor “schools” or “styles” that could be identified with various countries (i.e. Finnish, Italian, American, German, or Japanese design). In this system, design assisted all the aforementioned fields of public life in a country, while receiving support from them. Yet it was far more dependent on these fields than, say, the fine arts. Thus, the autonomy of design in breaking its ties with art was accompanied by increasing entanglements in public life, and chiefly in the economy. In the Polish case, the problem was the difficulty in finding where industrial design could operate in terms of synergy, taking advantage of mutual assistance. In this sense, design’s situation was fluid: there were periods (or industries, or factories) where designers’ work yielded (financially) quantifiable results. We had not worked out a model where design was a constant and important element in how the economy functioned as a whole, not to mention creating a kind of “Polish school,” comparable to others.

In socialist Poland, design was perceived as a kind of social mission. This approach justified the state’s financing of design-related initiatives, including institutions, design bureaus, schooling, publications etc., despite the considerable expenses involved. The anticipated profit was not measured in money; what counted was value in the sphere of culture, lifestyle, ergonomic improvements, and, to some extent, the propaganda effect. This was how industrial design was perceived in the Design and Production Aesthetics Council of the Ministers’ Council. The problem was that these activities required major financial layouts, which were reduced or withheld in the fairly frequent “transitional difficulties.” The idea of a “social mission” was convenient for the authorities, because it often meant designers severing the ties between design and the market economy, and working out of a sense of devotion, without demanding a high salary. To some degree, this idea quarreled with the establishment of a “designer profession,” though the same designers often saw their work as both a social mission (e.g. creating the foundations for education in the field) and an occupation (working on industry commission).

Adapting industrial design to the socialist system in Poland was also accompanied by a kind of rift, because, as the years went on, this system was increasingly criticized, even where design played an essential role, e.g. in production quality, standard of living, the market situation, individualism (including the dignity of the individual), and social expectations. In many respects, German, Scandinavian, or Italian design seemed harmoniously functioning models, primarily because things

37 Today we increasingly have systems that extend beyond nations, and a design to reflect this situation.

worked much more smoothly there.³⁸ Marooned in the socialist system, Polish designers often tried to measure up to their Western colleagues, which sometimes led to fairly superficial stylizations. One exception was machine design, where design quality resulted from solid ergonomic research and not style.³⁹ These were not market products, however, and so were not subject to spontaneous consumer evaluation, which led to the fairly widespread (though superficial and unjustified) public opinion that Polish design was generally poor. Another positive exception, somewhat emulating fashionable Western (especially German and Japanese) solutions, but still addressing social needs, was the design for the television and radio industries.

This prehistory (from 1945), and then history of the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw is part of the overall transformation in 1989, with all of the complexities and contradictions of the political/economic/social/cultural phenomenon that was the Polish People's Republic. Looking from the distance of a few decades at this laborious process of shaping designer education at the Academy of Fine Arts in Warsaw, we find not only the propriety of their decisions, programs, and choice of lecturers, we also find a theme captured in 2004 in the title of an Academy of Fine Arts exhibition: *Duty and Revolution*.

38 The Polish perspective often failed to notice other contradictions of Western design. In the 1960s they were observed and described by American designer and critic Victor Papanek in his *Design for the Real World* (1971), yet, despite the book's decidedly anti-capitalist message, it was not translated into Polish at the time. It was only published in Poland in 2012.

39 On the other hand, the lack of access to modern technologies was a major shortcoming in the program to export these products to the West.

02





New Challenges: The Faculty of Design after 1989

Magda Kochanowska

The Faculty of Design at the Academy of Fine Arts in Warsaw developed through difficult, though fascinating times. This article will attempt to describe the history of Polish design in terms of products made by designers affiliated with the faculty from 1989 to the present. It will also cover the changes to the program and staff that affected the development of the faculty. Over the past thirty years we have made a world-scale leap in civilization. This was also a time of major transformations in our country in terms of economy, society, culture, and world view. Being organically tied to these spheres, design reacts to every change that occurs within them. So too, the Faculty was forced to react.

The Final Decade of the Twentieth Century

The system transformation that took place in Poland after 1989 swiftly brought radical changes. Balcerowicz's plan, mobilized in early 1990, was focused on building a market economy at an express speed. Opinions presently vary on this process, often called shock therapy. It did, however, put an end to the inflation raging at the end of the 1980s and reduce the budget deficit. It also allowed private entrepreneurs to set foot in the market, including those from abroad. Many companies came to Poland with foreign capital and began making investments.

All of the communist Polish industry was focused on large state companies. These were to be privatized, but the process was not always a success. The least profitable companies were liquidated in the early 1990s. Those that survived struggled to keep up, competing with seasoned capitalist companies. They were technologically behind, they had no managerial staffs to operate on the free market and no business contacts. In 1987, the ISO 9001 standard was passed to regulate the quality of production processes and management in companies. Not every company could meet its demands. For many, modernization was too great an effort, and over time, they went bankrupt. As Józef A. Mrozek writes, "modern investments in the economy were mainly through foreign capital, which brought money, but also machines, technology, and designs."¹ This situation continued for many years. Poland had many large furniture producers who mainly targeted the West. Polish entrepreneurs learned technology from their contractors. Word got around that Poles could produce things, but not design them.

According to Wojciech Wybieralski, professor at the Faculty of Industrial Design and dean in 1985–1990, the politico-economic transformation processes encompassed design and designers in a natural fashion, "they changed all the

1 J.A. Mrozek, "Konteksty. Przyczynek do dziejów wzornictwa w Polsce," in: *Spotkanie*, Warsaw 2007, p. 101.

fundamentals of the design professions, including industrial design.”² During the People’s Republic era, designers had the bureaucratic status of an arts profession, they carried out state commissions and did not work in a free market system. With the end of the communist period, the legal frameworks, price guides, and organizational structures developed by the designer community all vanished.³ With its proactive staff, the faculty did not lose contact with the outside world, even in the darkest hour of the transformation period. In 1989–1992, it took part in the Tempus program, and through lecturers’ visits to European schools in the early 1990s, aspects of design management were incorporated into the program.⁴ The faculty was also the first at the Academy of Fine Arts in Warsaw, and the first Faculty of Design in Poland to begin working on a two-tier study concept.⁵ Changes in the economic environment caused a swift response in the design studio program. In 1993, the Visual Communications Studio was set up, and a year later, the Ceramics Studio, which let graduates professionally develop at a time when industry was not prepared to hire them. The advertising market developed first, and this was where most of the designers educated during those years were employed.

The economic situation in Poland only stabilized in the mid 1990s, when the currency was redenominated. General economic improvement was in the air. A period of “enthusiastic consumption” ensued. Reasonably stable business conditions developed, and, in a flash, the market was flooded with imports. This was when the first independent design companies emerged, such as Towarzystwo Projektowe in Warsaw (who handled the information system for the capital city)⁶ and Ergo Design in Krakow. The majority of work was in graphic design, the first ad agencies began operating, packaging was designed. Michał Stefanowski, for example, began co-designing the cosmetics packaging for Soraya in 1992. In 1992, Żaneta Govenlock, who graduated from the Faculty in the early 1980s, founded her own studio (to this day she runs it with Violetta Damińska). Govenlock made her own lamps for her exhibition designs. These evolved, over time, to become lighting system designs, whose production and distribution the designer organized herself. She used a relatively new technology – halogen bulbs. Her work exemplifies the entrepreneurship and resourcefulness of many designers in the 1980s and early 1990s.

2 This publication is being prepared.

3 See: *Ibid.*

4 See: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004. 100 lat Akademii Sztuk Pięknych w Warszawie*, Warsaw 2005, p. 577.

5 See: *Ibid.*, p. 578.

6 See: A. Szydłowska, *Beyond Aesthetics: Graphic Design in the Faculty of Industrial Design*, in this volume, p. 56–67.

In the mid 1990s the first serious opportunities began to come from producers. Another Faculty graduate, Stanisław Charaziak, was just beginning his career. Shortly after graduating, he had the chance to take part in workshops run by experienced designers in Great Britain as part of the EXPROM program (promoting exports for small and medium-sized companies, carried out in 1995). Years later, he recalled: "There were two design studios – one from England, the other from Scotland. The designers taught us how to make contacts and evaluate our work. Soon after those workshops, Fameg contacted me. After the fire in the hall in Gdańsk,⁷ Fameg had received a grant to design and produce a safe cinema seat. When I began working with them, around 85 per cent of their production was for export, primarily for the United States, Japan, and Australia. Then I received an offer to design a cinema seat for Nowy Styl. There were no Polish designers there at the time. It was mainly Germans and Italians. The workshops helped me get my bearings."⁸ Producer initiative remained sporadic, but it did occur. A producer independently approached Jacek Iwański, creator of the *Samba* kettle. This was in 1995, at a point when the market was coming alive, but still before Asian imports came full force. These designs must be analyzed in terms of their time and the capabilities provided by their surrounding reality.

Up until the end of the 1990s, the potential of Polish designers remained untapped. Companies that were aware of the need to work with designers and could afford to hire them from abroad did not employ Polish specialists. Others, even if they were interested in cooperating, had no experience with designers and had difficulty getting started. Meanwhile, the gap between Polish designers and their foreign colleagues was gradually closing. New tools and technologies were slowly entering the scene, both in Poland and abroad, including programs to assist design (AutoCAD). Local consumers had yet to become discriminating; what counted was accessibility of goods, not their quality.⁹

In commercial spheres in Poland, design was still associated with applied art. Though the Institute of Industrial Design had been operating for years, and had organized the Dobry Wzór competition since 1993 and Young Design since 1998,¹⁰ its work was unfamiliar to the wider public. While Europe was at peace after the formally stormy years of the 1980s, in Poland it was not until the next decade that

7 In 1994, a fire broke out after a Golden Line concert at the Gdańsk Shipyard hall. The audience flew into a panic, and seven people died.

8 A conversation with Stanisław Charaziak, 26.1.2018.

9 See: M. Kochanowska, "Na styku przeszłości i przyszłości. Polskie projektowanie w XXI wieku," in: *Logika lokalności. Norweski i polski współczesny design*, Krakow 2016, p. 29.

10 See: www.iwp.com.pl/o_institucje_60_lat_iwp_historia_institutu_1992_2000

echoes of a postmodern style could be heard, taking on entirely different significance from what it had in Western Europe. In Poland it merged with the idea of freedom, through its originality, color, and overt departure from functionalism. This style was mainly seen in furniture, glass, ceramics, and fabrics, products that could be made in limited series. In Warsaw these were offered by the very popular Galeria Opera. Soon things would change. Poles began to feel the economy improve. They increasingly traveled abroad. In 1995, IKEA opened its first stores in Poznań and Warsaw, hypermarkets opened, and shopping malls were soon to follow. Dreams and aspirations began to change.

At a time when the Polish economy, society, and design were rebuilding their potential, the world was experiencing events that were to shape the next decade. The digital revolution was on, and the use of personal computers, mobile phones, and the Internet was spreading. New milestones were set practically from year to year. In 1990, the CERN European Organization for Nuclear Research in Geneva set up its first Internet connections, and in 1992 Richard Sapper designed the famous *ThinkPad* for IBM; Microsoft developed new forms of interaction between user and computer, introducing the *Windows 3.0* system, and in 1995 they made it easier to use the Internet with the *Windows 95* system. That same year saw the debut of the Amazon online shopping site.¹¹ In 1996 the Hotmail service was launched, and Steve Jobs returned to Apple and began working on the iMac personal computer, which hit the market in 1998. That was also when Google appeared on the scene,¹² and Nokia released the now-legendary *Nokia 5110* phone.¹³ In 2001 Apple sold the first iPod, got iTunes running, and swiftly revolutionized the music industry around the world. Meanwhile, design established its place in the new reality, becoming a key element in educating the world as the pace of technological development increased. With the dizzying speed of changes in computers, Polish consumers joined the technological revolution as a matter of priority. Designers and producers needed some time to cut the distance between what was happening in Poland and events elsewhere in Europe and the world.

The First Decade of the Twenty-First Century

Change was evident after 2000. The beginning of the new millennium was an excellent moment for the Polish economy. The Polish GDP was on the rise, and

11 See: *Design: The Whole Story*, ed. E. Willhide, foreword: J. Glancey, Munich-London-New York 2016.

12 See: *ibid.*, p. 476.

13 See: *ibid.*, pp. 488–489.

industrial production and consumption were developing apace. As Czesława Frejlich writes in her introduction to *Designed*, many new factories emerged, some entirely new undertakings, while others “rose from the ashes of factories of the People’s Republic.”¹⁴ There was a swift development of industries with firm support in Poland, such as furniture production (Balma, Meble Vox, and Comforty had success), and vehicle producers, led by Bydgoszcz’s Pesa rail vehicle factory and bus producer Solaris. Apart from the large factories, small and medium-sized companies were also growing, and boldly making international business contacts.¹⁵ Many large companies initially employed designers from Germany or Italy, but trust in local designers came over time. Furniture producers began gradually commissioning “brand image products.” One of the first such items on the Polish market was the *Mono* chaise longue, designed in 2003 by Tomasz Augustyniak for Comforty. Two years later, Jerzy Porębski and Grzegorz Niwiński – graduates of and lecturers at the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw – designed the *Slim* armchair and sofa for Noti, a new upholstered furniture label created by Balma, which mainly specialized in office furniture. The task of the *Slim* collection was to build and establish the new brand image: modern and high quality. Photographs of the pieces, finished with trademark red fabric, appeared in interior decorating magazines.

Basing the promotion of a brand on a bold design backed by a designer’s name echoed a phenomenon in the 1990s in Europe, the flourishing of the first truly international media careers of designers. Philippe Starck, Jasper Morrison, Karim Rashid, Ron Arad, and Tom Dixon had become household names. They were promoted by the growing numbers of magazines devoted to interior decorating and design. The concept of a “design icon” came to occupy a crucial place in consumers’ consciousness, so that selected objects, made by recognized designers or produced under renowned labels became symbols of high status.¹⁶ In 1991, *Dom & Wnętrze* magazine appeared on the Polish market, and in 1997, *Dobre Wnętrze*. Both played an important role in educating Poles in home and apartment décor. They also promoted recognized designers – first mainly foreign, but over time, Polish ones began appearing as well. Then *2+3D* quarterly, whose first issue appeared in 2001, filled the gap left by *Projekt* magazine, offering content aimed at professionals.

There were also certain legislative issues involved with the new Polish economy. More and more industries had to use cash registers for transactions. These regulations caused a growing need for specialist printers. This was the commission

14 C. Frejlich, D. Lisik, *Zaprojektowane. Polski design 2000–2013*, Krakow 2014, p. 5.

15 See: *ibid.*

16 See: *Historia designu*, *op. cit.*, p. 465.

that a new company, Innova, brought to Daniel Zieliński (who graduated from the Academy of Fine Arts in Warsaw in 1997). The result was the *Innova Profit* printer, whose shape is unmistakable. Over time it underwent a total interior overhaul, as it was necessary to introduce new sub-components and technologies, but it can still be found in many stores across Poland. The product was a great success and has been on the market for over fifteen years. It also marked the beginning of over a decade of cooperation between the designer and producer.

Another great market success was Danfoss Polska's collaboration with a team of graduates and lecturers from the Faculty of Design at the Academy of Fine Arts in Warsaw. The team included Paweł Balcerzak, Marek Ałaszewski, Tomasz Januszewski, Remigiusz Skomro, Jerzy Wojtasik, and Eligiusz Żendzian. Their research and design process paid off not only in high-quality products – the *Inova* and *Everis* radiator thermostat knobs, which were international market successes – but also the development of a manual that helped Danfoss introduce more designs. The designers showed they had skills comparable to design teams like Frog Design or IDEO,¹⁷ which specialized in design for the global market and design strategy consulting in the 1990s. More and more independent design studios emerged. The production companies that sprouted up began creating their own in-house design teams. While in the 1990s industrial designers were forced to work in advertising and (to a lesser degree) product design, after 2000, those who wanted to specialize in product design were able to find work.

An event that undoubtedly fostered change was Poland's accession to the European Union. This brought an unprecedented window to the world. Joining the EU helped Polish businessmen trade with other EU countries, and also meant it was necessary to mind the quality of export products. Many companies producing for foreign clients decided to create their own brands. For designers, in turn, new markets opened up. Entering the European Union meant that Polish schools, including the Academy of Fine Arts in Warsaw, joined exchange programs and international cooperation. The Socrates-Erasmus program was a major success. Faculty of Design students traveled on foreign scholarships, made contacts, sometimes decided to study more abroad. This was supported by the aforementioned Bologna system, introduced to the Faculty of Industrial Design in the 1999/2000 academic year. For Marek Kultys' career, the international context was decisive. As a Faculty of Design

17 Frog Design, founded in 1969 by Hartmut Esslinger, developed a work method for design teams. IDEO, created in 1991 by Bill Moggridge, Mike Nuttall, and David Kelley, developed effective ways of working with a methodical design process. See: *Postmodern Design and Its Aftermath*, Encyclopedia Britannica, www.britannica.com/topic/industrial-design/Postmodern-design-and-its-aftermath

student, he traveled on a Socrates-Erasmus scholarship to Zurich University of the Arts in 2007, where he encountered interaction programming. When he finished his BFA in Warsaw, he headed for London. He studied at Central Saint Martins, where he defended his MA in 2011. He remained in Great Britain. Today he specializes in visualizing information; he designs digital tools for analyzing, interpreting, and searching for applications for natural science data.¹⁸

In this important period for the faculty, the deans were Ksawery Piwocki (from 1999 to 2004) and Jerzy Porębski (2004–2012). This was a time of swift development and initiating cooperation with outside institutions. Even before Poland joined the European Union, the faculty had made contacts with Alessi (2000), IKEA (2001–2005), Hansgrohe (2002–2011), and Nokia (2006). In 2003, Zofia Strumiłło received an award for the best student design in the IKEA workshops. The prize was a six-month internship in Sweden. The faculty also began doing designs in cooperation with the Capital City of Warsaw. The aim of these activities was to give students opportunities to carry out design tasks that resembled real market contracts – they had set restrictions, and required not only solutions, but also had to present them before a company. During this time, graduates still had no guarantee of stable and sure employment, but they did have more and more ways of working in their field. In 2007, Michał Stefanowski wrote: “Many young people decide to begin their own design or production/design operations, seeing this as an opportunity to realize their ambitions and express themselves.”¹⁹ Gradually, more and more people decided to start their own design studios or create their own brands.

After 2000, many designers who had begun their careers abroad returned to Poland. In 2007 Tomek Rygalik returned, having finished his BA at the Pratt Institute in New York. He had worked for many years in the USA, for companies like Kodak, Polaroid, MTV, and Unilever.²⁰ From the United States he had moved on to Great Britain to study at the Royal College of Art. There he met world figures in design, such as Ron Arad, David Cherny, and Roberto Feo.²¹ He also worked with Italy’s Moroso furniture. Upon his return, he founded his own design studio, initially in his hometown of Łódź, and then moved to Warsaw. In 2008 he began working with the Faculty of Industrial Design. He ran a “guest studio,” which soon began building its own identity as PG13. Many important designers of the younger generation who began their

18 www.marekkultys.com/cv/

19 M. Stefanowski, “Różne twarze designu,” in: *Mój świat. Nowa siła subiektywności*, Warsaw 2007, p. 4.

20 See: A. Maga, *Rygalik. Istota rzeczy*, Gdynia 2015, p. 6.

21 See: *ibid.*, p. 6.

careers in the 2010s were educated in this studio. Rygalik has worked with many Polish furniture studios, including Iker, Comforty, Noti, PROFIm, and Paged Meble.

Contact between industry and designers was largely stimulated by the national development strategy for 2007–2013 and its support for design. Through these regulations, companies could apply for financing to spend on commissioning designs or support for a long-term development strategy based on design. The network of industrial and technology parks began swiftly developing, gathering companies in the same industry and backing their science and research units, which led to faster development and encouraged innovation. Academic incubators of entrepreneurship were also created, and attended by hundreds of Polish start-ups. Design's inclusion on the list of the Ministry of the Economy's strategic aims meant that, in the latter half of the decade, new institutions arose to support and promote design. Local design centers were created in cities throughout Poland: the first to begin operating, in 2005, was the Castle of Art and Entrepreneurship in Cieszyn (presently the Cieszyn Castle). Two more were inaugurated in 2011: Design Center Gdynia, created through the Pomeranian Science and Technology Park, and Concordia Design in Poznań, managed by the Pro Design Foundation. In 2012, the Design Institute in Kielce was founded as well.

With the end of the first decade of the twenty-first century, several ongoing events emerged to promote design. In 2007, Łódź Design Festival inaugurated its activities, in 2008 the Pomeranian Science and Technology Park began organizing Gdynia Design Days, and in 2009, a market-type event was created for the first time – Arena Design in Poznań. National design competitions also began gradually emerging: the annual Dobry Wzór awards, given by the Institute of Industrial Design; the TOP Design Awards competition, tied to the Arena Design fair; and the “must have” plebiscite, organized by Łódź Design Festival. Special competitions for young designers also appeared, such as Young Design (Institute of Industrial Design) and make me! (Łódź Design Festival).

The Second Decade of the Twenty-First Century

After 2010 came a real explosion in designer popularity and products, and new careers. Polish design was a regular guest at international fairs and design festivals. To a large extent this was achieved by the Adam Mickiewicz Institute, which had begun gradually promoting design in 2004, seeing it as a good tool for popularizing Polish culture and the economy. Since 2012, design has been one of the Institute's strategic fields,²² leading to the *Polish Job* exhibition in Milan in 2014,

22 See: iam.pl/pl/programy/program-polska-design.

InBetween in Istanbul, and many others. In 2016, Poland had a presentation during Triennale di Milano. The fine state of the Polish economy favored the robust development of design; after a momentary wobble during the world crisis in 2009, it has maintained an impressive growth rate. Domestic design presentations also enjoyed a lot of attention. The event of 2011 was the *We Want to Be Modern: Polish Design 1955–1968 from the Collections of the National Museum Warsaw* exhibition. Nearly 180 pieces were on display, including furniture, fabrics, ceramics, glass, and posters. This exhibition let a wider public, both Polish and foreign, appreciate the interesting, and still underrepresented work of Polish designers.

The faculty also recreated itself to fit general tendencies in the design world and to expand the field of design in 2009, thus changing its name – since 1 October, it has been known as the Faculty of Design. Professionally active designers began gradually joining the teaching staff: Tomek Rygalik, Bartosz Piotrowski, Bartek Mejor, Paweł Jasiewicz, and Paweł Grobelny. The program was adapted to new challenges. In 2010, on the initiative of the dean, Jerzy Porębski, the Fashion Chair was created, and set in motion through support from the European Union Norwegian Fund. The head of the Chair was Janusz Noniewicz, and the lecturers included Martina Spetlova, Thorbjørn Uldam, and Damien Fredriksen Ravn. In 2012, a new MFA program was introduced, headed by Professor Jerzy Porębski. In their upper-level studies, students do a range of workshops, where they are introduced to critical thinking, work out technological and practical experiments, do design interventions in the public space, learn to design services and crisis design, and discover the social context of design. Students are acquainted with creating a brand, design management, and design theory and criticism. A 3D print laboratory was created as well.

Many designers connected to the faculty have had a major hand in forging the image of Polish design in the last few years. In 2011, our country ran the European Union Council for six months. Design was an important element in the promotion of Poland. The Ministry of Foreign Affairs invited Tomek Rygalik to take part, asking him to arrange the interiors of the meeting spaces and the building of the EU Secretary General in Brussels. Rygalik designed a special furniture collection for the occasion. There was also a series of gadgets, which were handed over to graduated students. The designs were chosen by competition. Among the winning concepts were two by Faculty graduates: *Milk and Honey* by Anna Łoskiewicz-Zakrzewska and Zofia Strumiłło-Sukiennik and *Tops* by Monika and Krzysztof Smaga.²³ “Promoting

²³ See: J. Pacan, “Polska prezydencja. Co damy w prezencie zagranicznym gościom?”, *Newsweek*, www.newsweek.pl/polska/polska-prezydencja-co-damy-w-prezencie-zagranicznym-gosciom,78853,1,1.html

Poland through design was our strategy from the beginning of our preparations for the presidency. Modern design is a great calling card for Poland in the international arena,” said Joanna Skoczek, director of the department to coordinate the leadership of the EU Council in the Ministry of Foreign Affairs.²⁴ These words best show how far design has come in the recent years to reach its present status. The tireless efforts of the design community have surely been instrumental here. Designers affiliated with the Faculty of Design have had their role, particularly Michał Stefanowski, who was chairman of the Association of Industrial Designers in 2001–2010, and often represented the designer community in contact with the government and decision-makers at various levels. In 2010–2016, he was also a member of the Bureau of European Design Associations Council, at which time he was involved in building the design development strategy in the European Union.

After 2010, many designers decided to leave Poland at various stages of their careers. Yet their emigration was quite unlike those who left the country in the 1970s and 80s. In the twenty-first century, designers immigrate not because Poland offers no development opportunities, but because they can build their careers independently, fully prepared for their challenges, and as “citizens of the world.” In 2013, Piotr Stolarski left for Japan. He worked for Yamaha Design Laboratory, part of Yamaha Corporation, until 2017. During this time, he designed the *Yamaha Revstar* guitar, a winner of many prestigious awards, including the Red Dot Best of the Best (2017), iF (2017), and Good Design Award (2017). Ola Mirecka followed her BFA at the Faculty of Design with a Master’s degree at the Royal College of Art in London. Upon graduation she moved to Denmark and worked for three years for Lego. During this time she designed fifteen sets which were released, including *Puppy Parade*, *Amusement Park Hot Dog*, and *Heartlake Hospital*. After leaving Lego, she remained in Denmark and opened her own design studio.²⁵ Like Ola Mirecka, Maria Bujalska studied at the Faculty of Design and, after defending her BFA, set off to do her Master’s studies. She chose the United States and interdisciplinary design at the California College of the Arts in San Francisco. After her studies she stayed in California and worked, among other places, for Fuseproject, a design studio run by Yves Béhar, one of the world’s top designers. In 2014, she moved to Taiwan. She worked for ATOM Medical, designing *MOCaheart* medical equipment, which received a prestigious iF award (2015). Now she has moved back

24 See: www.kordegarda.org/artykuly/101236-zaprojektowane-dla-prezydencji.html

25 See: M. Dąbrowski, *Robot ma katar. Ola Mirecka o projektowaniu LEGO i dizajnie przyszłości*, culture.pl/pl/artykul/robot-ma-katar-ola-mirecka-o-projektowaniu-lego-i-dizajnie-przyszlosci-wywiad

to San Francisco, and works for Branch studio, together with the top world brands and start-ups.

Polish designers presently work with international brands as a matter of course, and many employees and graduates of the Faculty of Design have such projects in their portfolios. In 2014, the IKEA catalogue included products by Tomek Rygalik, Paweł Jasiewicz, and Krystian Kowalski. Bartek Mejor, who runs the Ceramics Studio at the Faculty, has designed for brands like Portugal's Vista Alegre, and Britain's Wedgwood and Royal Doulton. Małgorzata Mozolewska, who defended her diploma project in Warsaw in 2010, spent a few years in Marcel Wanders's studio in Amsterdam, working for such companies as Marks & Spencer and Alessi. Rafał Czaniecki has been working for Harman International since he took his BFA in 2012; he has been involved in modernizing the AKG brand, changing its positioning, packaging, graphics, portfolio structure, products, and web site. He has designed a series of products, including the *AKG Y20, Y50, N20, N90 Quincy Jones*, and *JBL E55BT QE* headphones and their packaging.

The larger domestic furniture brands have matured to give acknowledged designers artistic control over their company portfolio, as is standard practice around the world. In 2010–2012, Tomek Rygalik was responsible for all the new Comforty collections, and in 2013–2016 he served as art director for Paged Meble. The latter collaboration yielded the release of over a dozen new furniture designs and collections. In 2015, the organizers of the furniture fair in Milan invited Paged to the Design pavilion, in which the most highly regarded brands show their new collections.²⁶ Faculty of Design graduates also contributed to work with Paged Meble, among them, Tomek Rygalik's students: Agnieszka Pikus, designer of the *Evo* family (2014), which began as a student project, and is presently part of the Paged Collection, Nikodem Szpunar, designer of the *Prop* (2015) and *Tuk* (2017) contract furniture sets, and Jan Lewczuk, who designed the *Link* chair (2015).²⁷ Rygalik Studio, which Tomek runs with his wife Małgorzata (MFA from the Faculty of Design in 2010), also created the *Tulli* armchair for Noti, which received a prestigious Red Dot award in 2016. In 2015, the same award went to a duo of Faculty graduates, Katarzyna Borkowska-Pydo and Tomasz Pydo, for their *Ergo Line* water system for Cellfast. The designers' contribution involved not only developing the products, but also the complex reconstruction of the brand image. The Red Dot has been presented by Design Zentrum Nordrhein Westfalen since 1955. Over the last dozen years or so, the number of prize-winning

²⁶ See: I. Kozina, *Polski design*, Warsaw 2015, p. 184.

²⁷ See: *ibid.*

designers and companies from Poland has been systematically on the rise. Another Red Dot winner was Krystian Kowalski, who received the award for his *Mesh* collection of seats for MDD. Kowalski, who graduated in product design from the Royal College of Art in London and the Faculty of Design, runs a design studio in Warsaw, working for clients both domestically and abroad, and since 2017 he has been the creative director for tylko.com.²⁸ This company was created by Hanna Kokczyńska (a Faculty of Design graduate), Michał Piasecki, Mikołaj Molenda, Benjamin Kun, and Jacek Majewski. They began as a start-up. After their first successes they invited Yves Béhar to cooperate, together creating the new Tylko brand, which debuted at the London Design Festival in 2015. The solution is based on an app, which uses augmented reality to help the user select furniture and match it to his/her interior. The designers, who are attached to the Faculty, now work for many industries, including furniture, ceramics, glass, electronics, items for children (designs by Maria Cichecka for Canpol), Alpine equipment (Jakub Marzoch's long-standing work with Yeti), apps (Maciej Sobczak and his *Pure Rosary*), and trains – Bartosz Piotrowski, designer of the *Elf* train, and the *Dart* train, who received a prestigious iF award in 2016.

In recent times, a diverse design scene has taken shape in Poland. It has designers who work with industry, operating on a mass scale, designers involved in innovative enterprises, exploring the opportunities provided by new technologies, and independent designers, who opt to create their own brands, organizing production for themselves. One designer who decided to start her own business and produce her own work is Agnieszka Polinski (née Wiczuk), whose diploma project was the *Memola* multi-sensory cradle. After graduating, she refined the design and joined forces with Deltim, who helped her to release the product. Today she lives in Germany, is focusing on developing her brand name, and has had her first successes. Justyna Fałdzińska and Miłosz Dąbrowski (UAU project) took a similar route, creating *Groww* – a mini-greenhouse created by joining an ordinary jar with 3D-printed parts. *Groww* is basically a digital design. Customers buy a file, and can print out the parts of the set whenever they please. Helena Czernek (a graduate of the Faculty of Design, studied at the Bezalel Academy of Arts and Design in Jerusalem and Hebrew at the University of Warsaw) and her partner, Aleksander Prugar, founded their own company, Mi Polin (Hebrew for "From Poland") in 2014. Under this label they design and produce Judaica. Another example is *Vzór* – a company created as an extension of Jakub Sobiepanek's MFA project. He formed a partnership with Michał Włoch and Krystyna Łuczak-Surówka to create a furniture label, whose operating

28 See: www.fpiec.pl

strategy is to develop and produce historical designs by Polish furniture designers. The company's first release and success was the *RM58* armchair, a 1958 design by Roman Modzelewski. Agata Matlak-Lutyk and Hanna Ferenc Hilsden created the Balagan label, designing shoes and bags manufactured in Poland by experienced craftspeople in small workshops. Jan Godlewski (Mixed Works), Joanna Jurga, and Martyna Ochojska (Nurn) have also created their own labels.

In recent years, the Faculty has been strengthening its position as a place that recognizes and reflects upon phenomena that affect the designer profession. Since 2004, the Faculty has hosted the History and Theory of Design Chair,²⁹ introducing theoretical courses that go beyond the art studies program. Since 2010, the Chair has organized a series of seminars titled *The Challenges of Today*. For these classes, guests lecturers from various academic disciplines are invited to lecture and discuss. They are all speakers who have nothing in common with art, design, and fine arts academies. The Fair Design International Conference of Design Theory and Criticism was first organized in 2015, becoming a place for designers, sociologists, psychologists, anthropologists, demographers, and philosophers to compare notes.

Over the forty years of its existence, the Faculty of Design has educated hundreds of designers who shape our everyday surroundings. Today it certainly has its share of challenges. In 2017, on the initiative of Robert Pludra, vice-dean of academic affairs, a group was tasked with creating the framework for a new program concept, acknowledging the challenges of today's world, but also history and tradition. The Faculty has yet to create a studio for the world of digital design – interfaces and information architecture – though students receive quite a solid methodological foundation. They are taught a particular mode of thinking; it is stressed that design is the process, not the effect. During their studies, they have a chance to meet outstanding designers, as well as major representatives from the arts and humanities. They are encouraged to think critically, ask questions, and never stop developing. This keeps them open to what is new, keeps them learning after they leave the academy, keeps them developing their visions and careers. They are proving that they can meet the challenges of today's world. They are the best possible advertisement for our Faculty of Design.

29 In 2004 it was created as the Institute of the History and Theory of Design, whose director was Józef A. Mrozek; in 2014 it was changed to become the Chair of the History and Theory of Design.

03





Beyond Aesthetics: Graphic Design in the Faculty of Design

Agata Szydłowska

The history of graphic design in prewar Poland is chiefly associated with the phenomenon of the artistic poster, which is extensively covered in the relevant literature, and known both in Poland and abroad. An important center for its development was the Academy of Fine Arts in Warsaw, and its Faculty of Graphic Arts. We more seldom hear of the graphic design and visual communications courses that existed from the very beginning of the Faculty of Industrial Design. The history of the last forty years of Polish graphic design, seen in the less painterly and more technical terms of the movement tied to industry and the 3D community which developed (not exclusively, of course) at the Faculty of Industrial Design, inclines us to turn our attention to the discipline's strong ties with engineering and economics, and to cast new light on graphic design's struggle to come to terms with itself and its place in design and the fine arts.

In the present article I will be trying to trace the ties between graphic design at the Faculty of Industrial Design and the Faculty of Graphic Arts, and to indicate the crossover and differences in this field for these two quite different environments. Then I will outline the history of the last forty years of Polish graphic design, drawing from examples created in the Faculty of Industrial Design, which I will attempt to contextualize within larger changes taking place in Poland: the economy, administration, and society as such. The aim of these reflections is less to extract and sketch the specifics of graphic design as a facet of industrial design than to call attention to an alternative approach to style analysis when it comes to visual communications in its broadest definition. It rejects the model of "the artist, his work, and his times" inherited from art history, more focusing on processes in the design mainstream that co-create the culture of design, to borrow a phrase from a historian of the field, Guy Julier.¹

The creation of a graphic design, and then a visual communications studio at the Faculty of Industrial Design was not a natural decision, and, it may seem, came about quite by accident. The Faculty of Graphic Arts was, it seems, doing a good job educating students in this field, running courses in studio graphics and graphic design. Basking in the splendor of the Polish poster's success domestically and overseas, the Faculty of Graphic Arts was a strong institution, primarily educating designers of books, typography, packaging, visual identities, and, of course, posters. As Wojciech Włodarczyk states in his book on the history of the Academy of Fine Arts in Warsaw,² the first dean of the Faculty of Industrial Design, Andrzej Jan Wróblewski, suggested that industrial design students attend graphic design courses at the Faculty of Graphic Arts, but this request was denied. As such, he decided to employ Roman Duszek, who

1 See: G. Julier, *The Culture of Design*, London 2014.

2 See: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, Warsaw 2005, p. 279.

ran a graphic design basics studio,³ and then a graphic design studio.⁴ Włodarczyk claims that part of the Faculty of Graphic Arts was opposed to creating an independent Faculty of Industrial Design, which may surprise us, particularly given its history of having struggled for independence and broken free from the Faculty of Painting ten years previous, when industrial designers at the Faculty of Interior Design supported efforts by graphic designers to create a separate institute.⁵ During this time (1967), graphic design professors Józef Mroszczak and Henryk Tomaszewski hit upon the idea of developing separate visual communication courses for graphic design students, to be run by Andrzej Jan Wróblewski from the Faculty of Interior Design. These plans came to nothing.

We can explain the refusal to cooperate with the Faculty of Industrial Design ten years later and the discontent with the new institute through the changes transpiring at the Faculty of Graphic Arts. The postwar history of the faculty is closely tied to painting, not only in terms of the organizational structure, but also in the approach to design itself. Most of the designers lecturing there, most prominently Henryk Tomaszewski and Wojciech Fangor, were painting graduates. They brought a very individual painterly line to poster design and other forms of graphics, as well as a creative sensibility, using metaphor and incorporating an individual interpretation of the theme. With the beginning of the 1970s, this expressive movement was complemented by a more technical one, built on the precise planning and methodology of design formally reminiscent of the international style. Economic transformations also had an impact here, in addition to the stylistic exhaustion of the form of the light, painterly “Thaw-era” design. After violently suppressed protests and strikes in 1970, caused, in part, by the inflation and the empty store shelves, the government was changed. The new First Secretary of the Polish United Workers’ Party, Edward Gierek, had a policy based on modernization and consumption, which developed for some years on money borrowed from the West. This required the promotion of Polish brands and state companies, which began creating technocratic, professional graphic identities. They began likening themselves to international corporations, both in terms of visual identity and names – this was a period when our homegrown “cosmopolitan” company names like Budimex and Agromet emerged.⁶ By the end of the 1960s, graphic designers began being commissioned to make modern packaging, functional prints, and advertisements. There was a growing need for operating instructions, catalogues,

3 See: *ibid.*, p. 412.

4 See: *ibid.*, p. 533.

5 See: *ibid.*, p. 268.

6 See: D. Crowley, “Cold War Neon,” in: I. Karwińska, *Polish Cold War Neon*, New York 2001, pp. 5–6.

brochures, and logos, which were on a par, in terms of form and quality, with those designed in the West.⁷

In response to these changes, the Faculty of Graphic Arts began seeing interest in more rational fields of graphic design, those less based on creative expression, such as information and visual identity. In the first half of the 1970s there also emerged a print lettering studio, run by Roman Tomaszewski, a great authority and cultural animator on the Polish type design scene.⁸ After fall of 1970, a new subject was introduced: "visual information," run by industrial designer Ryszard Bojar,⁹ co-creator of such projects as the Oil Products Headquarters (CPN) visual identity system and the visual information system for the first line of the Warsaw metro. Skills like Ryszard Bojar's were demonstrated by Roman Duszek, who was employed at the Faculty of Industrial Design and collaborated on the Warsaw metro design. The pictograms for that system were designed by another instructor at the Faculty of Industrial Design, Marek Stańczyk. It could be, therefore, that the reluctance the employees at the Faculty of Graphic Arts showed toward the creation of a new graphic design faculty arose from their fears of overlapping programs, given that the graphic designers there were moving in increasingly methodical and technical directions.

Unlike Bojar, Duszek has no education in industrial design, he is a graphic arts graduate. Nonetheless, he is considered a pioneer in modern information system and identity design in Poland.¹⁰ One of Duszek's greatest projects was the redesign of the LOT Polish airlines visual identity system with Andrzej Zbrożek, which serves well to this day practically unaltered. Duszek preceded the LOT identity design process with fairly intuitive observations and research. He photographed airplanes landing and taking off and compared the visibility of the symbols and the legibility of their details in different weather conditions and from various distances. The results of these observations served to formulate guidelines for the optimal parameters of a visual identity to be placed on such unusual objects as flying machines. In the words of another designer, Ewa Satalecka, practical experience and understanding user needs were the basics of Duszek's teaching approach. In designing information and identity systems he introduced a design methodology taken from his own experience: he defined the size, form, and color of the logo's components depending on the distance,

7 See: K. Lenk, "Wolność pod kontrolą," in: *Piękni XX-wieczni. Polscy projektanci graficy*, ed. J. Mrowczyk, Krakow 2017, p. 145.

8 See: A. Szydłowska, M. Misiak, *Paneuropa, Kometa, Hel. Szkice z historii projektowania liter w Polsce*, Krakow 2015, pp. 102–105.

9 See: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., p. 275.

10 See: E. Satalecka, "Roman Duszek," in: *Piękni XX-wieczni*, op. cit., p. 276.

lighting and weather conditions, and speed that the observer or object was moving. He also researched the places and frequency of the logo's use in wayfinding systems.¹¹

As such, we can make the very general statement that the postwar graphic design connected to the Academy of Fine Arts in Warsaw was hoisted on two pillars: painting and industrial design. The Faculty of Graphic Arts had the monopoly on the first approach, chiefly owing to the strong position of the poster. The industrial design approach had a different, more highly systematized and objectified methodology, which worked for more system-oriented projects, such as information or visual identity design. Naturally, graphic design at the Faculty of Industrial Design had to take the latter route, which opened it up to closer ties with architecture, in conjunction with Jerzy Sołtan's integration method, the work of the Arts and Research Institute, and industry. Designing visual information systems for architectural spaces, or even product packaging, required certain skills in technology or production methods. As noted by Włodzimierz Pytkowski, who created the *Mocne* and *Stoleczne* cigarette packages, his ability to solve technical problems in creating a three-dimensional packaging sample came from his education at the Faculty of Industrial Design, where every design had to be presented as a 3D model. The point here is not to draw a firm distinction between "painterly" graphic design and "technical" industrial design; this opposition is broken down by Ryszard Bojar, for instance, at the Faculty of Graphic Arts, with his interest in increasingly methodical design. Yet we ought to stress that the teaching methodology at the Faculty of Industrial Design equipped graduates with skills that allowed them to take on special kinds of tasks, while remaining in the realm of graphic design or visual communications.

The appearance of graphic design courses in the framework of the Faculty of Industrial Design was an unusual move, and not only because it split the competencies between faculties of the Academy of Fine Arts. In postwar Poland design was not apprehended holistically, in a way that covered product and graphic design. This does not mean that these fields were always separate; quite the contrary. As early as 1957, a design for the competition for the monument to the victims of fascism in Auschwitz Birkenau was submitted by a team made up of Oskar Hansen, Jerzy Jarnuszkiewicz, Julian Pałka, Lechosław Rosiński, Edmund Kupiecki, Tadeusz Plasota, and Zofia Hansen. This was an example of an experiment that used graphic means of expression in a spatial form. The skills of various specialties were also combined in work for the Arts and Research Institute, and Jerzy Sołtan's teaching method also involved collaboration. Yet in all these cases, graphic design maintained an identity

11 See: *ibid.*, pp. 279–280.

separate from industrial design. This probably resulted from the aforementioned painterly origins of graphic art, while product design was closely tied to industry and the creation of spatial forms, and thus, closer to architecture and sculpture. We have a good look at this division if we take into account the fact that the professional institutions of the People's Republic did not mix these fields. A product was handed over to the Institute of Industrial Design or the Association of Industrial Designers (SPFP), created in the early 1960s.¹² Graphic design had no institutions tied to it, unless we count the Poster Museum in Wilanów (created in 1968) and the International Poster Biennial (created in 1966), which mainly served to maintain Poland's image as the leading center of the art poster. Graphic designers had to wait until 2004 for the creation of a separate professional organization of their own, the Association of Graphic Designers (STGU).¹³ One platform that joined these fields was *Projekt* magazine, established in 1956, but it also covered architecture and the fine arts, which eventually came to occupy more and more space. We can thus conclude that *Projekt* was less an expression of the shared identity of graphic and product design than of the post-"Thaw" spirit that joined an artistic sensitivity and technical rationality with a view to improve the world.¹⁴ This explains the synthesis of arts, which was meant to provide beauty in our everyday lives.

The separate identities of graphic and product design arose from these disciplines' distinct ways of thinking, which were reflected in their terminology. According to art historian Łukasz Gorczyca, the postwar term "industrial design" pertained to the idea of centralization, within which the state had a monopoly on suggesting models for mass production and distribution.¹⁵ Graphics contented itself with the qualifiers "applied" or "design," which signified that it had no special place of its own in the totality of the socialist economy and culture. In simpler terms, product design involved designing for industry, and graphic design had more artistic connotations. It was only with the appearance of the loan word *dizajn* in 2000 that a shared conceptual platform emerged for these two fields as parts of a larger discipline, based on a certain approach and methodology. In the first issue of *2+3D* magazine, which introduced

12 See: W. Wybieralski, M. Stefanowski, *Wzornictwo w Polsce do 1989 roku na tle politycznym i gospodarczym*, Warsaw 2007, p. 26.

13 See: M. Warda, "Młodzi stowarzyszeni," *2+3D* 2004, No. 12, p. 12.

14 See: W. Bryl-Roman, "O racjonalną i piękną formę codzienności. Poodwilżowa nowoczesność 'Projektu'," in: *Wizje nowoczesności. Lata 50. i 60. – wzornictwo, estetyka, styl życia. Materiały z sesji „Lata 50. i 60. w Polsce i na świecie: estetyka, wizje nowoczesności, styl życia”*, Muzeum Narodowe w Warszawie, 15 kwietnia 2011, Warsaw 2012, p. 64.

15 See: Ł. Gorczyca, "Dizajn nieopisany. Krótka historia książek o historii polskiego wzornictwa," *Piktogram* 2011/2012, No. 16, p. 66.

dizajn to the mainstream, editor-in-chief Czesława Frejlich wrote: "The profession of the designer, long established in highly developed countries, is only now carving out its niche in Poland. Slowly but surely, both producers and designers themselves are beginning to be conscious of what makes them distinct. Although designers undoubtedly use an artist's sensitivity in their work, this is not the only skill that they (should) have to offer their client."¹⁶ This passage allows us to suppose that *dizajn* postulates a synthesis of the visual arts and particular skills (technical, marketing, humanist etc.), making it distinct from both the fine arts and the outmoded or too confined models of the graphic and industrial designer.

The creation of the Faculty of Industrial Design took place at a moment that was difficult for the economy and technology. The consumer euphoria, surge in import, and enthusiastic purchase of licensing for money borrowed from the West all came to a halt mid-way through the decade as a result of enormous debts. Prices began to rise, leading to more strikes and protests in 1976 and 1980. The People's Poland economy never recovered from the crisis. Technologies that had been used or purchased began to age, and the state could not afford to replace them with newer solutions. This was why, for example, the typographic designs created by the Letter Printing Center ended up on the scrap pile, as they were created for outdated letterpress. At the time they were created, Western Europe and the USA had already moved on to phototypesetting and computer typesetting. When phototypesetting appeared in Poland, the existing designs were abandoned, because there was nowhere to produce a photo-matrix. Modernization was additionally complicated by the embargo on new technologies, which prohibited their sale to countries in the Socialist Block.¹⁷ The Academy of Fine Arts also grappled with economic problems. These included the lack of essential equipment, the isolation from new (especially computer) technologies, and shortages caused by the economic crisis.¹⁸ We can see the scope of the crisis in the fact that the aforementioned Warsaw metro visual information design in 1983 was only implemented twelve years later, in 1995.

The graphic symbol of the shortage economy of the 1980s was the "substitute labels," the provisional prints created when there was not enough paper or ink to produce normal product labels. Substitute labels were simplified, including only the bare-bones information, made with cheap stamps or photocopies. They were often

16 C. Frejlich, "Zawód – projektant," 2+3D 2001, No. 1, p. 4.

17 See: A. Szydłowska, M. Misiak, *Paneuropa, Kometa, Hel*, op. cit., pp. 102–105.

18 See: W. Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, op. cit., p. 532.

printed on the back sides of labels for other products, which material shortages had prevented from going on sale.¹⁹ The “real” labels and packaging were often sloppily produced, and the final effect was often just as provisional-looking as the substitute labels. Nonetheless, the system of design commissions established after the war limped on. This was how, for example, the design of Włodzimierz Pytkowski’s *Mocne* cigarettes packages came about, the winner of a closed competition organized by the Visual Arts Studios (PSP). This was one of several state companies²⁰ whose task was to work as a middleman between clients or investors and the “artists” who took their commissions. The PSP had workshops, a graphics studio, and a printing press – the famed Experimental Graphics Bureau, which produced the country’s most prestigious prints. The PSP serviced all commissions associated with the visual arts: monuments, medals, interiors, and graphic designs, such as labels, signs, and packaging. Commissions through the PSP were, for many artists and designers, the main or only source of income. With its substantial budget, the institution was responsible for distributing commissions and organizing production of state-commissioned projects. Being on the PSP list was key to many designers’ survival; it was limited to artists with diplomas and ZPAP membership cards. The PSP did not apply censorship, but we may well suspect that designers who stepped out of line did not receive commissions, and the particularly favored members were amply rewarded.²¹ The PSP and other organizations of its kind applied an artistic ranking system, produced by a one-time commission of the investor’s representatives and practitioners from the field. As a result, many designers working for the PSP recall the institution as a guarantor of high quality graphic design.

Control of access to commissions, their pricing system, and, ultimately, the ability to work in the profession vanished with the fall of communism and the advent of the free market. People with no formal educations began designing. Advertising also appeared, introducing an entirely new sphere of values and practices in design. This breakthrough also meant access to new technologies, primarily computers with graphic design programs, which not only changed how designers worked, but also the aesthetics of what they produced. After 1989, the dynamically developing advertising industry began attracting Academy of Fine Arts graduates, promising them

19 See: “Etykieta zastępcza,” Wyborcza.pl. Wrocław, wroclaw.wyborcza.pl/multimedia/zycie-w-prl/symbole-prl/etykieta-zastepcza

20 Other companies included ZPAP Art and Reklama, chiefly known for producing neon signs.

21 On the PSP see: E. Toniak, *Prace rentowne. Polscy artyści między ekonomią a sztuką w okresie odwilży*, Warsaw 2015, pp. 126–128, *passim*.

great salaries and the sparkle of the “great wide world.”²² An advertising specialist who began his career in the 1990s recalls: “1991–1996 was a real ‘advertising frenzy.’ Thousands of homegrown and thoroughly Polish advertising agencies were created, though many were companies like: Ad Agency – signboards and lightboxes or prints and business cards... Almost every print shop with a computer and a graphic designer was an ad agency. The division into real agencies and advertising companies began in the mid 1990s with the mass entry of international franchise agencies into Poland, and their clients after them.”²³ Domestic advertising companies and the affiliated entrepreneurs, whom another advertising specialist recalls as “mustached fellows in white socks and pinstriped suits,”²⁴ were the avant-garde of Polish capitalism before it was taken over by the “civilized” world of foreign corporations and classy gentlemen. In the above quote, that “civilizing” force (understood partly in terms of aesthetics) takes the form of international franchise advertising agencies. As cultural theorist Magda Szcześniak argues, a certain “in-between” style began to form during the transformation era, made up of concepts of what was “normal” and what fell within “European standards.”²⁵ It is no accident that she analyzes the identity changes during the Polish transformation based on the changing approach to white socks, for example. Szcześniak writes: “Whereas white socks symbolized modernity, sophistication, and high ‘earning potential’ at the beginning of the system transformation, by the end of the first half of the 1990s they stood as proof of an inability to adapt to the code of elegant dress, a synonym of backwardness and lameness.”²⁶ And thus, the homegrown entrepreneur in white socks began to be replaced by the middle class representative, a man employed in an international firm, wearing a Hugo Boss suit, and chaotic and unprofessional advertisements made using primitive computer programs were replaced by professional campaign, branding, and packaging systems. Examples of the appearance of the new, “civilized” and professionalized advertisement can be found in the work of the employees and graduates of the Faculty of Industrial Design in the late 1990s: the *POP* logo designed by Andrzej Antoniuk on commission

22 K. Czupryna, “Od amatorszczyzny do normalności,” in: P. Wasilewski, *Dwie dekady polskiej reklamy. 1990–2010*, Kraków 2013, p. 328.

23 M. Grabowski, “Fascynujące dwadzieścia lat,” in: P. Wasilewski, *Dwie dekady polskiej reklamy*, op. cit., p. 345.

24 R. Baran, “Jedyne takie dwudziestolecie,” in: P. Wasilewski, *Dwie dekady polskiej reklamy*, op. cit., p. 317.

25 M. Szcześniak, *Normy widzialności. Tożsamość w czasach transformacji*, Warsaw 2016, p. 44.

26 See: *ibid.*, p. 13.

for the mobile phone company, or the social campaign for the Synapsis foundation by Adam Radziun, Wiktor Gutt, and Cezary Chojnowski. We should note that the representatives of this “first wave” of Polish advertising were not generally recruited from Academy of Fine Arts graduates. Their main capital was entrepreneurship and means of production: computers with graphics programs, perhaps printers. They did not generally have artistic skills or cultural capital – hence the notorious jibes at their lack of refinement. I would argue that, as a result of the professionalism of the ad agencies and skills of the art school graduates – or rather, the need to push them out of the market (for both aesthetic and economic reasons) – these “boys with Corel” who took over the very receptive and uncritical advertising and communications market of the 1990s became one of the chief factors in the consolidation of the graphic design community in the late 1990s and the creation of the Association of Graphic Designers in 2004, which was meant to stand on guard for graphic design standards.²⁷

During that same time, processes began to evolve on the Polish graphic design market that had been present in Western Europe and the USA at least since the 1980s, tied to the appearance of a model of service-based post-industrial economy and, perhaps most essentially here, increasing financialization. In this time, design evolved from dealing with concrete problem-solving toward a more complex model, which began moving beyond the object, successfully integrating material reality with solutions within systems and on screens.²⁸ Over time, a new field began to appear – designing user experience and interaction (UX, UI), closely tied to the use of digital tools and mobile devices. Interaction design evolved in the world with the introduction of personal computers onto the market, and involved bringing in intuitive solutions for the user who was unfamiliar with the codes used for communicating with a computer. As design critic Justin McGuirk enthusiastically writes, the idea of interface carries consequences that go far beyond the computers themselves. He sees it as a new discipline that combines designers and programmers, putting the former in an increasingly strategic position, and utterly changing their role. “For one thing,” McGuirk writes, “the idea that the designer’s job is to create a seductive skin around an engineer’s machinery (as Raymond Loewy did) is patently no longer the case. The design of the interface determines both what the engineer needs to deliver and how

27 See: A. Szydłowska, “Szyldziarz, szwagier z Corelem, dizajnjer. Przemiany tożsamości projektowania graficznego od 1989 do 2004 roku,” in: *Polskie Las Vegas i szwagier z Corelem. Architektura, moda i projektowanie wobec transformacji systemowej w Polsce*, ed. L. Klein, Warsaw 2007, pp. 169–187.

28 See: G. Julier, *The Culture of Design*, op. cit., p. 23.

the user will behave. Indeed, with digital tools, in which the functionality is provided by something as small as a microchip, the modernist certainties of 'form follows function' become debatable."²⁹ One example of a complex design involving user interaction is the *Samsung School* app created by Michał Głogowski for Samsung R&D Poland, which ensures a complex service to support school education using extant mobile devices.

At the close of the 1990s, graphic design was dominated by projects for the services sector and work that strove to boost product sales. There was a particular flourishing of design of systems for presenting products in stores, packaging, corporate identity and branding, design of annual reports, exhibitions and events, and the like. Guy Julier describes the processes that transpired in Great Britain in the 1980s, and which echoed in Poland in the late 1990s and early 2000s.³⁰ He writes of an upswing in design that served advertising and product exhibition in large-scale shops, which he tied to the gradual process of replacing small, private shops with chains of super- and hypermarkets. This was accompanied by an increase in consumer spending and growing number of private automobiles, a key factor in shopping at mega-stores. This shift in the consumer model also brought increasing attention to packaging design. Shops of larger size that are fewer in number cause a drop in brand loyalty: a much larger selection of similar products by various producers appear on the shelves, which means that they must compete, in part through attractive packaging. This role was sometimes played by packaging and product presentation advertising systems created by graduates of the Faculty of Industrial Design: the *Lech Premium* beer packaging designed by Paweł Słoma, which made its mark amid fierce competition on shelves filled with popular beers, or the bottles for *Saska* vodka designed by Magdalena Jabłońska, a brand that also found its place amid mid-price alcohols.

The creation of new museums and cultural and exhibition/education institutions at the turn of the century and the first decades of the twenty-first century brought with them a wealth of designs for exhibitions and events, such as the identity for the *Universe and Particles* exhibition at the Copernicus Science Center by Michał Romański. The creation of complex visual identity systems began to move beyond companies and products to include cultural events, which began to be treated like brands, as in the 30th Warsaw Theater Meetings designed by Anna Goszczyńska, winner of the gold medal in the KTR [Advertiser's Club] competition organized by the SAR Marketing Communications Association. As Julier notes, there was a turn toward non-material

29 J. McGuirk, "Selling Freedom: Tools of Personal Liberation," in: *California: Designing Freedom*, eds J. McGuirk, B. McGetrick, London – New York 2017, p. 13.

30 See: G. Julier, *The Culture of Design*, op. cit., p. 24.

aspects of design production.³¹ Brand identification began to include a range of elements: product names, abstract sounds evoked by those names, typefaces, colors, forms, and textures, copywriting, in a word: a complex blend of material, visual, and tactile factors. This probably reflected the non-material value that began to be ascribed to brands. For the Warsaw Theater Meetings identity, the design was equally created by the graphic art and the idea of the catchphrase, making a play between word and image.

This brief survey of the changes and phenomena in Polish graphic design over the last forty years, a period that determined the context for the work of designers tied to the Faculty of Industrial Design and its graduates, is necessarily partial. This is why we have omitted such fields as poster design, publishing graphics, or the printed connected to Solidarity or the struggle against communism, which were key to the history of the 1980s. This does not mean that people in the faculty had no part in this sort of work, but the special role of graphic design and communications in the context of product design make us prone to see this field less in terms of stylistic and formal transformations than economic and technological conditions, which I have attempted to outline in this article. At the same time, the unusual presence of graphic design at the industrial design department encourages us to ponder the status and identity of the discipline at a time when we are distancing it from painting and the fine arts and seeking a place for it amid the fields of design, while keeping a safe distance from advertising and marketing. The image that is emerging is becoming increasingly complex, and the identity of graphic design is becoming more fluid than firm, freely oscillating between activity that visualizes academic knowledge (Marek Kultys' *Mitosis and Meiosis*), designing services and user interaction (*Samsung School*), the creation of new typefaces, which is part of researching visual culture (Artur and Magdalena Frankowski's *Wasz FA* typeface), and the development of complex branding solutions and packaging systems.

31 See: *ibid.*, p. 40.

04





1954

Jerzy Sołtan, Zbigniew Ihnatowicz,
Włodzimierz Wittek

Chair

Producer: Ład Artists' Cooperative /
Jan Romek and Józef Wiktor at the
carpentry shop of the Faculty of Interior
Design, Academy of Fine Arts in Warsaw

This wooden chair with a classic frame, produced in a handful of copies, was designed for an open competition for contemporary home interiors organized by the Ministry of Culture and Art, The Polish Architects' Association, and The Polish Visual Artists' Union in 1954. Apart from the six chairs, the set includes a table with a leaf, a bed, and a chest. The chair construction, with a reinforced cross-section where the legs are attached to the frame of the seat and a separate cushion placed on a taut, visible upholstery ribbon, significantly departed from the furniture produced in the 1950s. Its simplicity made it a good match for Western modernist aesthetics. The chair was modern in terms of its delicate construction and diagonal legs, and anticipated the change in the next decade. One characteristic of this piece was the subtle décor in the bent horn-shaped backrest, probably inspired by Picasso. The "Picasso horn" motif is visible in many of Sołtan's drawings. The designer used the table and chairs to furnish the interiors of the Czerwińskis' home in Warsaw (1963). The pieces were shown at the post-competition exhibition at the Institute of Industrial Design (1954), the *Thirty Years of Ład* exhibition (1956), The First Polish Exhibition of Interior Architecture at the Zachęta Central Bureau of Art Exhibitions (1957), at *Necessity and Rebellion* at the Zachęta National Art Gallery (2004) and *The Functional Imagination of the 1950s* at the National Museum in Poznań (1991). Five of the chairs – "black" and "light" – are stored in the collections of the Museum of the Academy of Fine Arts in Warsaw.

C.F.

1959

Andrzej Jan Wróblewski, Emil Cieślak,
Olgierd Rutkowski, Stanisław Siemek
Construction: Jacek Karpiński, Janusz
Tomaszewski

Body for the *AKAT-1* transistor computer

Client:
Institute of Basic Technological Problems,
Polish Academy of Sciences

This device was the world's first differential equation analyzer, an analogue computer that performed set mathematical tasks. It was commissioned to a research unit, and was not intended for production. The body was created at the Arts and Research Institute at the Academy of Fine Arts in Warsaw. The concept was a far cry from the devices used at the time or later on. The novelty involved merging the monitor, steering pulpit, and built-in sub-components into one visually attractive work station. As Jan Trzupek writes, "the grace of the pulpit on four slender legs, with the body of the monitor set on a jib, brings to mind a toy metaphor that is compelling in its simplicity – an animal made of chestnuts and match-sticks."* The body's shape was informed by the designers' education in sculpture and a tendency that was emerging and highly visible in the 1960s, to shape furniture or casings for technical devices with slanted legs, soft edges, and aerodynamic bodies. Paweł Giergoń notes that "if today we look [...] at an *AKAT-1*, [...] it is hard to deny the impression that we have an object plucked straight from a science-fiction film like *Cosmos 1999*. Yet we ought to recall that this cult film series [...] was made in 1966, while seven years earlier, in the People's Poland, a group of outstanding engineers and designers was at work, and their intellectual potential was simply wasted."** The *AKAT-1* is stored in the collections of the Museum of Technology in Warsaw.

C.F.

* J. Trzupek, Andrzej Jan Wróblewski. Creator of Universal Systems, in: *Out of the Ordinary*, ed. C. Frejlich, trans. S. Gauger, Krakow 2013, p. 292.

** www.sztuka.net/palio/html.run?_Instance=www.sztuka.net.pl&_PageID=855&_cms=newser&newsId=13485&callingPageId=854&_Checksum=2047222798





1960

Cezary Nawrot

Head builder: Stanisław Łukaszewicz

Syrena Sport **passenger automobile**

Prototype production:

Passenger Automobile Factory in Warsaw

When its development began in 1957, *Syrena Sport* was intended to be a test automobile; the producer never planned to release it. It was meant to test the technological solutions and sub-assembly of mass-produced models earmarked for modernization. A young builder named Cezary Nawrot was in charge of the body style and the functional program; his team enjoyed a great deal of freedom in his task. The result was a running model of a two-door cabriolet, its body made of epoxy resin and glass fiber on the floorboard's steel self-supporting plate. The source of acceleration was a newly built four-stroke, two-cylinder, 35 KM "boxer" engine. The style of the body clearly alluded to sports cars of the time, though the sub-components did not fill the requirements for this sort of vehicle. The design was a formal success; the shape was appealing, and above all, it corresponded to the Polish imagination of a better Western world. We should recall that, after October 1956, Poland was a poor country, and so this kind of car doubly stoked society's imagination. It caused a sensation in red with a shiny black roof when it was presented on Labor Day in 1960. The vehicle was widely covered in the Polish press, and even in magazines abroad. Though there was support for its production, the Party intervened, tests were concluded, and the model ended up in the storehouse of the Research and Development Center, where it was destroyed by a commission in the mid 1970s. At present, the *Syrena Sport* is a legend among Polish car enthusiasts, as shown by the numerous attempts to rebuild the model, once by the Cezary Nawrot Foundation.

W.W.





1961

Andrzej Jan Wróblewski, Elżbieta
 Dembińska-Cieślak, Cezary Nawrot
 Head builder: Władysław Sochowski

The *Osa M55* scooter

Producer: Warsaw Motorcycle Factory

Following successes of the previous models, *Osa M50* and *M52*, on the domestic market and abroad, the decision was made to design a new, more technically and functionally advanced and more stylistically attractive model. This was the new *M55* scooter, also known as the *SM175*. The concepts were promising: a new, light body contour, a control arm pushing the front wheel, larger, spoked wheels, a 15-horsepower, five-gear engine. The team from the Arts and Research Institute of the Academy of Fine Arts in Warsaw developed a vehicle with good steering and ergonomics, and an interesting body design styled for the times. Though a prototype was built, no further work was carried out on this promising model. One reason was the lack of anticipated quality in the technical solutions. The construction was tested on the S-33 drive mechanism on a model *M52*. Another reason was the liquidation of the Warsaw Motorcycle Factory in 1964, and the transfer of the prototype to the Transportation Equipment Production House in Świdnik. As Jan Trzupek wrote, the *M55* two-wheeler has a "'sculpted' body, dynamic expression, and streamlined fairing plate. The scooter's crowning touch is the steering rod, with its trademark large reflector, shaped to emulate the television screens of the day."* A model of this vehicle is in the collections of the Museum of the Academy of Fine Arts in Warsaw.

C.F.

* J. J. Trzupek, "Andrzej Jan Wróblewski. Creator of Universal Systems," in: *Out of the Ordinary*, ed. C. Frejlich, trans. S. Gauger, Krakow 2013, p. 292.

1967–1994

Ryszard Bojar, Jerzy Słowikowski,
Stefan Solik, after 1990: Joanna Bojar-
-Antoniuk, Andrzej Antoniuk

Visual identity system for the Oil Products Headquarters (CPN)

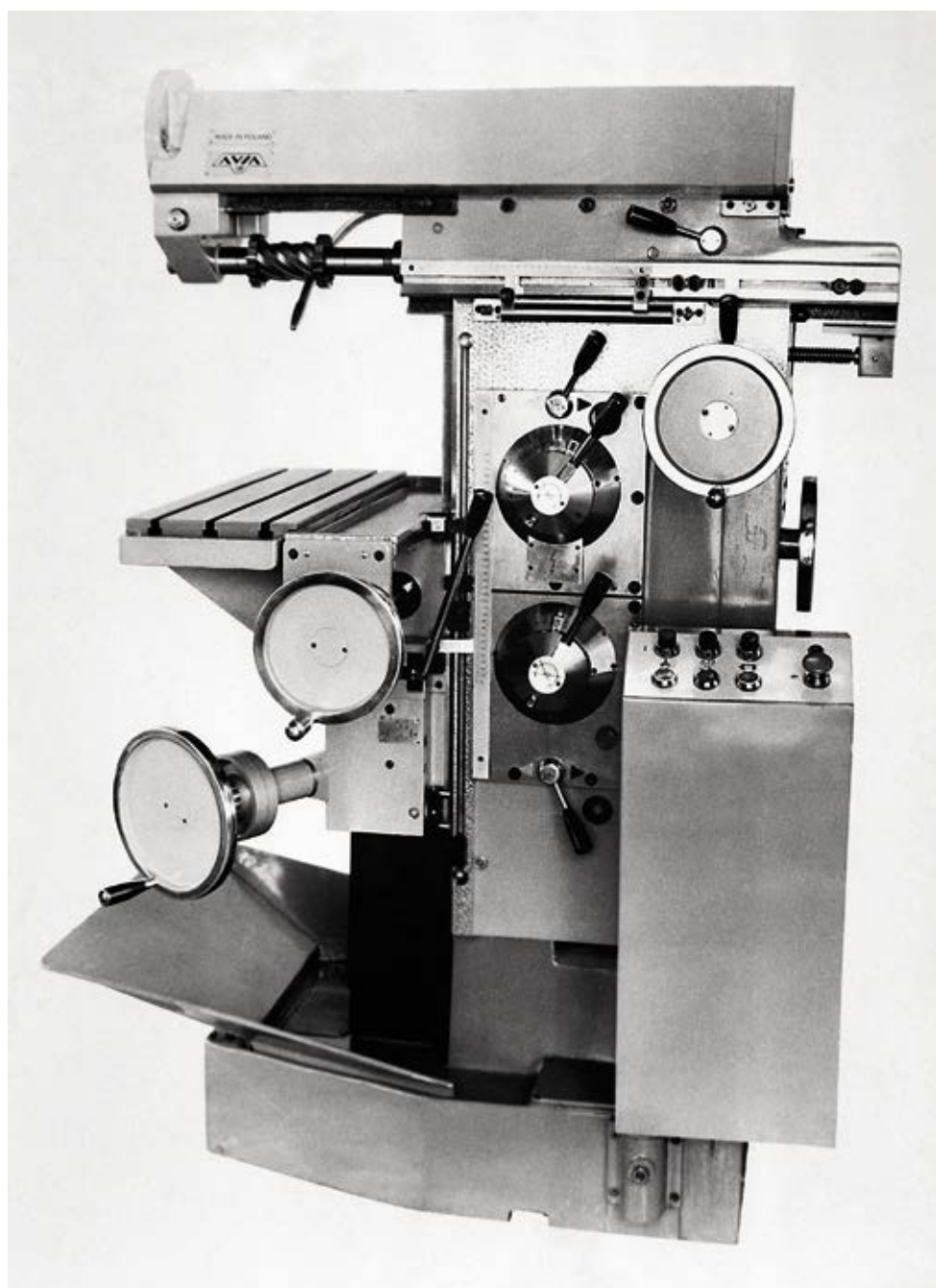


In the early 1960s Poland made the executive decision to modernize its industrial products. These were split into three categories: A – sale worthy, B – for modernization, C – to be withdrawn from production. During this time, the Design Council operated through the Chair of the Ministers' Council. It was headed by the Prime Minister, or more often, his stand-in, Minister of Culture Lucjan Motyka. The council took the decision to include designers in the process of modernizing products. Among those qualifying for Group B was the Oil Products Headquarters (CPN), the monopoly processing and distributing gasoline. The CPN managed over a thousand outmoded gas stations. As Ryszard Bojar recalls: "First we tackled devices with which the client had direct contact, such as the gas pumps. After redesigning this equipment, we also suggested a logo change, because it made no sense to put the old, clashing symbol on the new pumps."^{*} The compact form of the logo tied in to the new cuboid shape of the pump. There was also a proposal for the orange-and-white color scheme used in the prints and outdoor advertisements. This was Poland's first consciously introduced visual identity, inscribed in the CPN brand book. Yet the designer notes: "We were working on the company's behalf, but the local branches tended to their own interests. This means that a coherent CPN visual identity was never fully achieved."^{*} The identity was used for over thirty years, until the year 2000, when the company was taken over by Orlen. The CPN logo inscribed itself in the landscape of the Polish People's Republic, and its visual assets secured its place in the history of Polish design.

C.F.

^{*} lowcydizajnu.pl/wywiad-z-ryszardem-bojarem





1972

Rafał Kwinto, Bogusław Woźniak
Construction: Jan Rylak, Jan Szulc

***FNC 25/32* milling machine**

Producer: Avia Precision Processor
Factory in Warsaw

Poland's postwar economy was dominated by heavy industry. It was mainly processing equipment being produced. Their designs took into account neither work conditions nor how the machines looked. Construction development most frequently involved adding more functions, which meant enlarging the form and making work conditions even more difficult. Through the actions of the Design and Aesthetics of Industrial Production Council, heavy industry was also obliged to "modernize." One result of these actions was the design of the *FNC 25/32* milling machine, developed by a team of builders and design specialists Rafał Kwinto and Bogusław Woźniak, who joined in at a relatively early stage. The basic problem was ensuring the workers ergonomic labor conditions by installing steering and control devices at a proper height and placing them to match the sequence of work. To test the concept, the designers made 1:1 scale models. The casing had a simple form, reflecting the inner construction, which was also easy to produce. One novelty was the capacity to detach the electric casing from the body of the device, and to regulate settings depending on the worker's individual needs. Because the milling machine was manually controlled, special handles covered in synthetic material were devised to increase work comfort. Legibility of the read-out, color scheme, and elimination of light reflection were all considered. The machine was a success domestically and abroad. An export product, it was added to UNESCO's permanent design collection on ICSID recommendation.

C.F.



1976

Zbigniew Orliński, Bogdan Ufnalewski,
Wojciech Wybieralski

Construction: Stefan Surdy,
Janusz Jirowec, Witold Woźniakowski

***Krokus Color 69S* photo enlarger**

Producer:

Polish Optics Factory in Warsaw

In 1974–1980, a team including Wojciech Wybieralski designed many products for the Polish Optics Factory as part of their work for the Arts and Research Institute of the Academy of Fine Arts in Warsaw, including the range of *Krokus* enlargers, among them the *Color 69S*. The impending crisis was visible in the latter half of the 1970s, in the limited access to raw materials and the embargo on some parts and technologies. Poland needed vouchers, which meant making export products. This was the aim of the *Krokus Color 69S* projector. Seeking to maintain an upswing in exports, the producer decided to change the product's outmoded look and update the technology. The oblong shape of the old *Krokus* came from pressed tin technology. The new cuboid form corresponded to the user preferences of the time, and derived from the producer's choice of technology: bent plate metal and compression molds. A construction novelty was the use of a single column and spring-loaded assistance to raise the head. Though the enlarger was not meant for the studio, it was designed not unlike professional equipment. Its stand-out features were an expedient shape that stressed its function, legible descriptions for precise settings, and a black matte surface – all alluding to an international style. This "professional" look was achieved with fairly simple means, the only ones available at the time. For two decades the *69S* was sold as one of the best in its price-range, at home and abroad. Production halted with the spread of digital photography.

C.F.

1976

Włodzimierz Pańków

Construction: Stanisława Machnicka

Electronics: Wojciech Krawiec

Vela 203 portable television

Producer:

Warsaw Television Factory

The *Vela 201*, introduced in 1973, was the first fully transistor portable television on the Polish market. This model, and the six after it, in casings of wood or synthetic materials, was created for the foreign consumer. *Vela 203* was designed by Włodzimierz Pańków and sold on the West German, Austrian, French, and British markets, but its greatest success was in Poland. During this time, only scarce and expensive Japanese portable televisions were available domestically, purchased for “hard currencies” in special shops. This new and attractive product was in great demand. In 1973–1990, 220,000 of them were produced. Equipped with a locally-produced cathode-ray tube, with a diagonal of 35 cm, it was adapted to monochromatic reception and powered by the mains or a car battery. This product was designed to be as compact a cuboid as possible. The designers attempted to eliminate all protruding parts. On the upper surface of the casing is a pull-out carrying handle, an antenna, a dial, and a keyboard. The slightly rounded edges eliminate sharp contours, anticipating the gentle curves of the decade to come. The bright, pure colors – white, orange, and yellow – made it stand out in the gray Polish reality, and corresponded to how people imagined a modern product.

C.F.



POLSKIE LINIE LOTNICZE

LOT



1978

Roman Duszek, Andrzej Zbrożek

Visual identity for LOT Polish Airlines



Painting the Tu-134 prototype
(pictured here: the designer with a painter)
Photo: Janusz Czerniak



Roman Duszek created the visual identity for LOT Polish Airlines with Andrzej Zbrożek in 1975–1977. The design was a competition entry. The familiar crane motif designed by Tadeusz Gronowski before World War Two (in 1929) remained part of the system. Duszek and Zbrożek created a new logo, but they handled the previous identity with the utmost respect and sensitivity. Gronowski's logo was built on a circle shape which contained the outline of the bird. The crane touched the circumference with the tips of its wings, its beak, and its tail. The designers of the drawing paired it with the strong typography of the LOT logo, transferring the old logo inside the letter "O," drawn in a perfect circle. In this way, they joined tradition and modernity.

The design was preceded by highly detailed observations and research. Duszek took pictures of planes from various airlines taking off and landing, and then compared the legibility of the logos depending on the distance and weather conditions. His premise was that the logo should be recognizable from at least two kilometers away. He said that the hangar at Okęcie Airport was the largest studio he ever had. He spent almost four years there. He particularly recalled the first day painting the Tu-134 aircraft. He and his friends had to make the details on the fuselage with masking tape. They climbed up ladders and came back down to assess their work. The logo has resisted change for many years. In 2015 the visual materials for LOT had a minor facelift, but the logo remained untouched.

M.K.

Boeing 767 painting design
Illustration: Agnieszka Karolak



1978

Grzegorz Strzelewicz

Head builder: Janusz Pazderski

Julia Stereo radio

Producer:

Unitra Eltra Radio Factory
in Bydgoszcz

In the mid 1970s the Polish economy tried to catch up with the West. Production was on the rise, licenses were purchased for cassette players, electronic sub-components, and color cathode ray tubes. The research and development centers and design units at Unitra factories were developing new models. The same went for the Head Research and Development Center for Household Electronics Equipment, where Grzegorz Strzelewicz was responsible for design. Several models were introduced which satisfied some of the growing demand. In these projects, the designer attempted to give visual coherence to the devices produced by the United Factories of Unitra, the nation's largest producer of household electronics.

Julia Stereo was a Polish response to the Western fashion for portable radios that picked up all frequencies, known as World Receivers. It was designed for household use and was highly sensitive to shortwaves and had excellent parameters for acoustic stereophonic reception on VHF waves. During this time, shortwave bands were in demand, as they picked up Polish-language broadcasts from the West. The cuboid casing with rounded edges was made of a black material, drawing from the international style. The face plate was divided into two parts, according to function – on the left was the speaker with volume knob, and on the right the illuminated range with backlit tuning indicators and programming buttons. The placement of the remaining parts was intuitive, and the legible graphic design ensured tuning precision and quick, accurate reading of information. *Julia Stereo* was produced until 1991, and exported in a slightly altered version. It was popular on the domestic market, despite the fairly high price tag.

C.F.



1978

Lech Tomaszewski

Shelf lamp system

Client:

Polam United Lighting Industry



Lech Tomaszewski focused on architecture, and produced little in the way of design. He did, however, make this shelf lamp. This lamp system was developed on commission by the Polam United Lighting Industry, which gathered several dozen industrial units throughout Poland. The design was one of twelve commissions for lighting equipment entrusted to several teams by the ZPAP Art Institutes at the time. Centrally commissioned designs were seldom implemented. Tomaszewski confessed: "Contact between designers and factories provided some chance of production, yet understandably, designers did not have much impact on deciding if their work would be produced."* The lamp was meant to illuminate a work or leisure space, or complement overhead lighting. The system contained eighteen parts. A metal pipe serving as a gib was fastened to the shelves horizontally or vertically. The lampshade placed on the arm was attached to the gib with a special clamp. The movable synthetic arm was made of three parts. A joint swiveled the lamp from the face of the shelving unit and let the user aim the beam of light. Five kinds of shades were designed for different lamp purposes and bulb sizes, finished with ventilation rings. He also created a desk-lamp variant that could be latched directly onto the tabletop. The inspiration for the shape of the product can be found in studies on the combinations of geometrical structures that Tomaszewski continuously carried out after 1959. Though the lamp was fine-tuned, it was never released.

W.W.

*L. Tomaszewski, "Nowe wzornictwo dla sprzętu oświetleniowego," *Technika i Postęp* 1979, No. 13, p. 13.

1981

Tomasz Andrzej Rudkiewicz,
Bartłomiej Pniewski

Art lamp system

Producer:
Polam United Lighting Industry
in Wilkasy

In the 1980s, when the Polish market was battling a profound crisis, the release of a new product was rare. The *Art* lamp was possible because Tomasz Andrzej Rudkiewicz was working in the Electrotechnical Institute as a bureaucrat hired by the Minister of Industry's design adviser. He could investigate all the factories and receive permission to create twelve lamp designs. He was made coordinator of the initiative, within whose framework he and Bartłomiej Pniewski worked on projects for the factory in Wilkasy. The manufacturer wanted to expand the production line with market items. The designers' point of departure was a principle used in Western lamp systems released in the 1970s, based on several parts that make various functional structures. The *Art* design included several sheet-metal parts: shades, casing, pipes, and connectors. These could be used to make a night light, a desk lamp, or larger free-standing or hanging light constructions. The simple shapes of the reflector, the presentation of the connectors and construction, and the color – they were painted white or black – stressed the product's technical application. The set was extremely popular. It was one of few such complex solutions available on the domestic market, with various functions. It was a sign of rationalism and functionality, qualities buyers wanted. In 1981 the lamps became the first Polish product to receive a German iF Award.

C.F.







1983

Marek Stańczyk with Roman Duszek
and Ryszard Bojar

Pictograms – part of the visual information system for the Warsaw metro



Few are aware that the visual information design for the first line of the Warsaw metro was created over ten years before the opening of the underground rail. Work was completed in 1983, while a segment of the M1 line was opened in 1995. This was a pioneering complex visual information system in Poland and, obviously, the first design of its kind for the metro. Consequently, when the designers were getting down to work there were no articles or handbooks on this sort of project in Poland. They had to rely on experience from other fields of design and photographic documentation of wayfinding systems in other countries. A visual information design for a metro is no small challenge, as it is almost single-handedly responsible (together with the architecture) for whether or not we find the right exit, track, or washroom. When we are underground, we have no natural points of orientation, and passengers stepping out of the train generally have no idea what is overhead. The pictograms created by Marek Stańczyk are characterized by oblong, curved shapes and a high contrast between thin and thick lines. This meant they became – along with the metro sign by Witold Popiel – a recognizable part of the Warsaw underground visual information system. The long delay before carrying out the design sufficed for a change in technology, which meant the designers had to modify their analogue technique plans (e.g. silkscreen) and adapt the design to digital tools and computer fonts. Although the designers created a manual to maintain the consistency and integrity of the system while creating further stations in 2000, the second line of the metro received a new visual information system, which had little in common with the original.

A.S.

1984

Włodzimierz Pytkowski

Mocne cigarette package design

Producer:
Tobacco Products Plant
(presently: Reemtsma Poland)



The design for *Mocne* cigarettes emerged through a closed competition for graphic designers, organized by the Visual Arts Studio (PSP). The PSP was a state company acting as an intermediary between clients and artists, choosing artists to do the work and setting the price. Apart from Włodzimierz Pytkowski, just beginning as a designer, the contestants were household names on the design market, including Roman Duszek and Tytus Walczak, creator of the *FSO* logo. Pytkowski recalls: "I had just graduated, I was only starting out in the profession, and so getting to take part in a competition was a godsend. The competition was fierce, but I had decided I would win. I quickly discovered that rivalry stimulates me – faced off with other designers I give it my all." The designer says that he bet it all on one card, he was extremely motivated, he worked without pause, taking no breaks from the design. The whole project took about a month, about half the time devoted to sketching and conceptualizing, and the rest to creating the final design and mock-ups for the client. The creation of a fine-tuned packaging prototype required technical skills and a lot of cleverness. The point was to use available methods to make a cigarette package that looked like it had just rolled off the assembly line, with the plastic wrap and the cigarettes inside. Pytkowski prepared print materials in the form of graphic plates, each of which corresponded to one color. The color came from highlighter pens, fabric dyes, and graphic ink. The designer recalls that without a knowledge of photography and developing light-sensitive materials, he would not have stood a chance. "A hand-painted design couldn't have won," he says, and adds that his ability to solve technological problems came from his studies at the Faculty of Design, where every design had to be presented as a three-dimensional prototype or mock-up. The *Mocne* packaging also had to answer to the client's specifications, which set the number of colors, the technology (halftone print was out of the question), and the format. This last aspect was

meant to correspond to one of three standards: short cigarettes with no filters, filter cigarettes, and king size. The parameters, in turn, matched target groups: cigarettes with no filters were mainly for the working class, though chairmen, engineers, and directors also smoked *Mocnes*. The package design had to correspond with the target group: smokers were meant to identify with the design they were given. Such was the case with *Mocne*, which was one of the most popular brands in all of Poland. Their ubiquity is shown by an anecdote Pytkowski tells: "When I was talking with a potential client, there was always a moment when I was asked about my achievements. Then I asked him to show me his cigarettes – they were generally *Mocne* or *Stołeczne*. I took apart the package and my name was generally under the seam where the paper was glued. For the non-smoking chairmen I always carried a pack of *Mocne*, even though I didn't smoke. I made sure that my designs always had a signature." When *Mocne* cigarettes were produced in Poland, billions were made, but the economic crisis affected the print quality, which means that the packages were often sloppy, the prints were off-kilter. Nonetheless, the *Mocne* design remained unaltered for years, surviving the system change intact and – with certain modifications – still serves well to this day.

A.S.



1987

Małgorzata Małolepszy,
Wojciech Małolepszy

Frog wooden toy

Producer: Studio MP

Frog was made for the designers' son, Stasiek. The concept drew from traditional pull and push toys. Movement was key here: it was surprising and unpredictable. Stasiek was not the only one who enjoyed the results. For a pair of Academy of Fine Arts graduates seeking their way in the profession, this design was inspiring enough to begin an operation that continued for over fifteen years. The mid 1980s were not a good time for design in Poland. The transformation period did not ensure designers work in industry. The old structures had collapsed, new ones were in their infancy. Starting their own label was the only way to work in design. The material and very simple construction of the toys let them set up limited-series production. The result was a company joined by Kazimierz Piotrowski, the owner of a family-run carpentry shop. Developing this endeavor was a true trial by fire for the young designers. They began sales at Warsaw's Design Gallery. They gradually gained partners. The export of the toy and other products swiftly became the core of Studio MP's sales, their own designs being seventy per cent of the catalogue. *Frog* reached Scandinavia, Austria, and Holland. It was sold by toy distributors such as Bartl in Germany and BEA Toys in Switzerland. Children in French preschools played with it. In Poland it ended up in IKEA. During the company's golden days, in the mid 1990s, they were exporting 30,000 toys annually. The design was selected for the *Common Wealth: Polish Products 1899–1999* exhibition. After the company closed, the designers donated the design to the Być Razem Social Cooperative in Cieszyn. *Frog* once again set out to conquer the world under the WellDone label.

C.F.





1995

Jacek Iwański (Crea Design Studio)

***Samba* electric kettle**

Producer: MPM Product

This kettle is one of Jacek Iwański's first designs. It was created during a time of revival on the Polish market. Companies emerged that were ready to invest in domestic production, which was still more profitable than importing from China. The offer to work on this electric kettle came from the investor, who wanted to release a new product. The design was meant to allude to the shape of a classic kettle. Market analysis showed that appealing to tradition made products stand out on the shelves. In the 1990s, product shapes were complex, but few have stood the test of time. Although it was created twenty years ago, the spare and simple form of the *Samba* still makes it competitive with contemporary models. In 1996 it received the Institute of Industrial Design's Dobry Wzór Award.

S.B.





1995

Żaneta Govenlock

Dynda lamp

Producer:

Govenlock Design Studio



Dynda is an adjustable articulated wall or ceiling lamp with a counterweight. It was created at a time when miniature halogen bulbs were appearing on the Polish market. Powered by low wattage, they facilitated the design of lamps whose parts could also be conductors. The designer specialized in museum displays and needed “flexible” and “invisible” fixtures for light exhibitions, but there were none on the market. This led her to design the *Filigran* halogen lamp system, which she produced in her own studio. One component is the *Dynda* lamp for home interiors. The designer recalls: “I arranged an interior by hanging light, delicate spotlights wherever I pleased. My return to product design gave rise to new lamp designs with closed forms. Among them were floor lamps, lithe and slender as reeds, and above all, the *Dynda* sconce, which was totally unlike traditional sconces. It let you change its form: you could move it, aim the light, use it as a sconce or a ceiling lamp. The traditional lampshade stuck in the geometrical center of an interior ruled no more.” The spotlights were made of rods and pipes hung on a brass conductor, chrome rods stabilized by a cast-iron ball-shaped counterweight. To stress the technical nature of the product, the toroidal transformer is entirely visible. A triangular Plexiglas element joins all the parts of the lamp and a mechanism that gives the fixture considerable freedom of movement.

C.F.

1995

Leszek Ziniewicz (designer, art director),
Lech C. Król (copywriter)

Packaging for *Łaciate* products

Producer:
Mlekpól Grajewo Dairy Cooperative

The *Łaciate* brand was created in the DMB&B Warsaw (D'Arcy Masius Benton & Bowles) ad agency, in response to a joint commission by the Mlekpól Grajewo Dairy Cooperative and the Polish division of Tetra Pak. The aim of the design was to launch UHT milk in Tetra Pak cartons. The challenge was that the market analysis showed Polish society was unfamiliar with UHT technology. When the design was underway, milk was only available in glass bottles or plastic bags. In either case the quality was low, yet it was believed to be natural, though a "scam," as it was skimmed. UHT products, in turn, were supposed to contain a mysterious preservative called "UHT," which killed the bacteria that make products go sour. As a result, there was effectively a fear barrier limiting the desire to purchase.

At some point, seeking inspiration for the design, Lech C. Król joked: "The milk should be called *Łaciate* [Mottled]." "Right, and the package should be covered in spots," Leszek Ziniewicz retorted. This connection between words and images seemed to be quite promising. The "mottled look" was great for advertising materials, from gadgets, which were popular at the time, such as pens and mugs, to patterned buses, trams, supply vehicles, palette wraps, and buildings. The packaging worked as a part of a larger whole – the spots of

neighboring products created a pattern. For the buyers, this image must have evoked freshness, which automatically disenchanting UHT technology. To stress the naturalness of the product further still, Leszek Ziniewicz redid the Matrix typeface for the logo, rounding and softening the curved edges and the corners of the letters.

One of the more interesting design problems was creating a color scheme for the variants of milk based on fat content: 3.2%, 2.0%, and 0.5%. The only color that had entered the social consciousness was yellow, which was found on the caps of the "whole milk." It was important to create an intuitive code that maintained the black-and-white mottled pattern, but allowed buyers to tell between the product varieties. The color concept invented by the designers later became the standard for marking fat content in milk.

The *Łaciate* concept was enthusiastically received by both the general director of DMB&B Warsaw, Carol Schuster, and the general director of Tetra Pak, Paul Sudnik. Although the group interviews testing the brand on potential customers foretold a disaster, the client decided to implement the design. His intuition was right – the product was a spectacular success. The customers liked it. To this day, *Łaciate* tops the list of Poles' favorite brands. The design was also recognized by professionals, and it brought the designers awards in the ad industry. In 2009, Newsweek wrote: "A marketing miracle occurred in Grajewo fourteen years ago. A cow sniffed a daisy and sneezed so hard that its spots fell off and stuck to a milk carton. Thus was born *Łaciate*. All of Poland laughed out loud at the advertisements. A year and a half after its appearance on shelves, *Łaciate* was number one on the Polish market, holding a nearly forty-per-cent share."

C.F.



1996–1998

Jerzy Porębski, Grzegorz Niwiński,
Michał Stefanowski

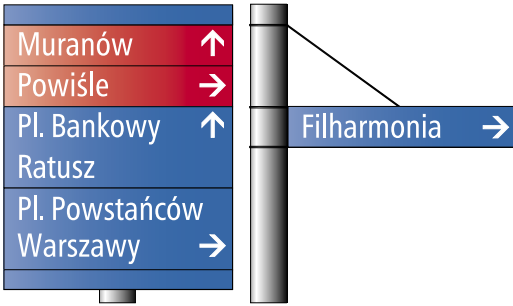
In cooperation with: Marta Kusztra,
Konrad Majkowski, Albert Salamon

Municipal information system for Warsaw



The Urban Information System is meant to help pedestrians and drivers get around Warsaw, whether they are visitors or residents. It is based on certain features of architecture and urban planning which serve as reference points and calling cards for the city. The first challenge was dividing the city into smaller units. It turned out that the administrative divisions did not always match the residents' ideas about the districts and neighborhoods. An example was Praga Południe, whose name practically no one uses, and whose inhabitants identify with neighborhoods like Grochów and Saska Kępa. Based on research and the expertise of sociologists, city planners, and historians, the decision was made to respect the local customs in the city's topography. There were analogous hypotheses for how Warsaw residents find their bearings in their city. It turned out that the most important thing was the direction of the Vistula River, and so the designers began using characteristic pictograms showing what side of the river we are on and what direction it is from us. This was a key decision, as Warsaw, unlike most Polish cities, has no single city center, a role generally played by a market square. The visual information designed at the very end was made up of blue signs set in the modern *Frutiger* typeface, and brown signs reserved for heritage districts, where the typography becomes more traditional-looking (the *Optima* typeface). The municipal information system in Warsaw became a model and a reference point for other Polish cities. Blue-and-red signs can be found, for example, in Łódź and Wrocław, though the structures were not always so well planned. Significantly, the system continues to grow, just like Warsaw itself: new districts and streets appear, and each of them receives its own blue-and-red sign.

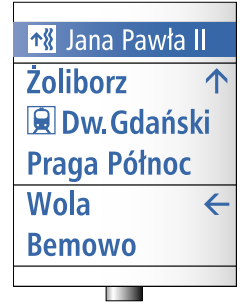
A.S.



Tablice kierujące do obszarów i obiektów



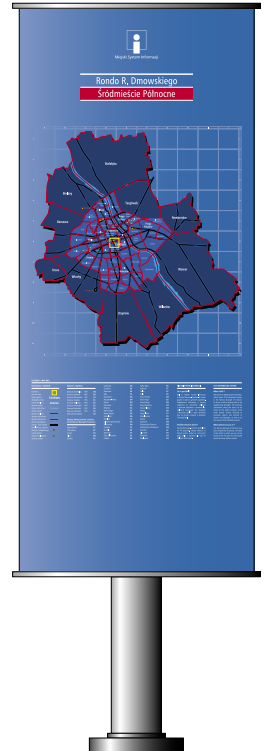
Znaki równoległości i prostopadłości do Wisły



Punkty informacyjne z mapami MSI

Piktogramy MSI

- informacja
- policja
- punkt pierwszej pomocy
- telefon
- poczta
- apteka
- toaleta
- taxi
- droga bez barier
- telefon dostępny
- toaleta dostępna
- przystanek autobusowy
- przystanek tramwajowy
- stacja metra



1997

Adam Radziun, Stefan Gieysztor,
Wiktor Gutt, Cezary Chojnowski

Autism: Adjusting to the World Means Creating Bonds poster

Client: The Synapsis Foundation

The Synapsis Foundation was established at the turn of 1989/1990. From the outset it has focused on activities to support children and adults with autism and their families. In post-transformation Poland, autism was among the most neglected problems. There were no specialist care centers or schools, nor were there workers (doctors, therapists, psychologists, and teachers) trained to help with those touched by the affliction. As a result, most children were diagnosed too late to begin effective therapy, or their autism was not recognized at all. Because of the difficulties in making contact with these children and the fact that often they did not speak, doctors misdiagnosed them as mentally handicapped. Adults with autism also went without care or therapy. The Synapsis Foundation began by introducing a program of complex assistance for children with autism and their parents, including diagnosis, therapy, and rehabilitation, as well as caregiver support. The foundation's workers assumed that early diagnosis and therapy are crucial to the child's later quality of life.

In the mid 1990s, the foundation applied to the Publicis FCB agency for support in gathering funds to build a therapy center for children with autism.

A social campaign was initiated, and this was followed by other commissions. The *Autism: Adjusting to the World Means Creating Bonds* poster, part of the second campaign for Synapsis, is by Adam Radziun (design) and Stefan Gieysztor (slogan). The activities involved familiarizing the public with autism; an important part was educating and raising awareness as to the range of autism and the problems faced by people with the illness and their families.

Adam Radziun says: "In this poster I tried to show autistic people's difficulty in communicating with the outside world." Over time, the poster became the main graphic motif in the Synapsis Foundation's work, giving the organization a recognizable image. The campaign also brought more quantifiable benefits, as the construction of the therapy center was successful. The photography session for the poster was done at the Atelier Studio by Wiktor Gutt and Cezary Chojnowski.

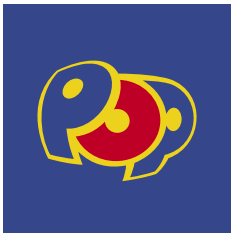
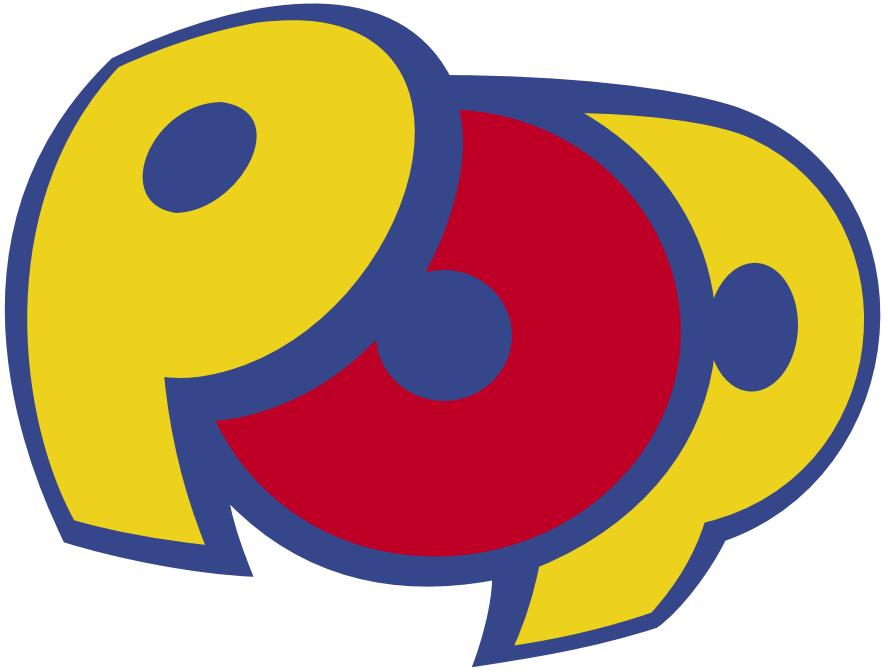
A.S.

AUTYZM

**Oswoić
świat
znaczy
stworzyć
więzy.**

SY
NAP
SIS





1998

Andrzej Antoniuk

POP prepaid services logo

Client: PTK Centertel

This prepaid service offered by Centertel Polish Mobile Phones, colloquially known as “card phones,” was the first product of its kind on the Polish market. It was aimed at young clients, who needed a kind of financial flexibility beyond the subscription contracts that were then in use. The target group determined the informal, “friendly” look of the logo, and the stylistic nod to graffiti. This motif recurred later in other POP printed matter: cards, packaging, and promotional pieces. Andrzej Antoniuk recalls: “The logo was created in a fairly tense atmosphere. After we presented various design alternatives, the client was still undecided, and the deadline for introducing the service was getting closer and closer. The logo that was ultimately chosen came at the last minute. Although work on that particular logo took maybe two hours, its form came from an arduous design process and a great deal of revision.”

A.S.

1998

Stanisław Charaziak

***Vision* auditorium seat**

Producer:

Grupa Nowy Styl

Vision auditorium seats are durable, ergonomic, and simple. They were created for lecture halls and auditoriums, but they are universal and functional enough to work in various sorts of buildings. The designer came up with the upper narrowing of the backrest, which creates a sense of lightness when many seats are gathered together. Both the backrest and the seat were profiled to support the lumbar region of the spine and ensure proper leg circulation. The chairs can also be equipped with steel armrests covered with solid wood. It is also possible to install a chrome steel basket. In lecture halls, desktops are often added. The frame of the chair is made of powder-coated steel, while the backrest and the seat are multi-layer beech plywood. Versions are available with upholstery of various thicknesses. The chairs are equipped with an automatic folding mechanism. They can be installed on flat or sloping surfaces, or on stairs. *Vision* has been used in several hundred public buildings in Poland and abroad, including the sports and events Arena in Łódź (2009), Spodek Stadium in Katowice (2009), Ergo Arena in Gdańsk (2010), the Children's University Hospital in Dublin (2010), and Parc Olympique Lyonnais in Lyons (2016).

M.K.







2001–2003

Paweł Balcerzak, Tomasz Januszewski,
Jerzy Wojtasik, Eligiusz Żendzian,
Marek Ałaszewski, Remigiusz Skomro

***Everis* and *Inova* knobs**

Producer: Danfoss Polska

The design team began working with Danfoss Polska in 1999. Their task was to create new thermostat radiator knobs. The other knobs in the producer's stock were created in the 1970s. Before the designers pitched their concept, they did a very great amount of field research, visiting nearly sixty stores selling this type of product throughout Poland, making observations and speaking with clients. It turned out that it was mainly women who chose the knobs, paying a great deal of attention that their shape matched their interiors. These results led the team to aim to design the new product so that it was an attractive part of the house, as much as good household appliances and electric switches. Thus *Inova* (2001) was born. In the thermoregulation valve, this knob used gas, which shrank or expanded during regulation. This solution made it operate quite precisely, and respond quickly to changes. In the second model, *Everis* (2003), designed a year later, liquid was used. This solution was slower and less precise, but it made the knobs far less expensive. *Inova* and *Everis* not only stopped sales from falling, as the producer noted in the late 1990s, they even brought considerable profits. They were produced in 2001–2009, and altogether over four and a half million units were sold in Poland and abroad.

M.K.



2002

Daniel Zieliński

***Innova Profit* fiscal printer**

Producer: Innova

Profit was the first product from Innova. When this printer, known as the “cow,” the “calf,” or the “pup,” was put up on sale, it was the most compact model on the market. Today this is not a distinguishing feature. Yet its simple form, evoking animal associations, still appeals to buyers. These connotations were not in the original concept. The first idea for the form was a cube. The printer was meant to seem as solid as a safe. Its final shape was a response to functional and construction concerns. The diagonal extension of the form in the illuminated display – “the head of the calf” – came about to ensure better visibility of the numbers, at an angle that more corresponded to the viewer’s gaze. The legs, fit under the casing, are a way of concealing the sockets and discreetly guiding the cable from any side of the equipment through a hole in the base of the printer. The form that makes it stand out – its widening at the top – arose from the necessity of an incline, resulting from the double injection molding. The animal associations in the shape were noted and approved by the designer, and used appropriately in the concept phase – the compact printer form presented to the producer was consciously shaped like a “calf.” During its over fifteen-year life on the market, *Profit* underwent an almost total interior reconstruction, after the introduction of new sub-components and technologies. Despite numerous attempts to replace it with a new product, it is still on sale to this day.

C.F.

2005

Jacek Surawski

***Medima* infusion pump**Producer: Medima

An infusion pump is a medical apparatus for precise continuous or ongoing dosage of medicine. *Medima* was produced in 2005–2017. Detailed stylistic premises informed the casing design. It was meant to encourage trust and communicate the professionalism of the apparatus; it was also meant to be “timeless,” to guarantee a greater length of production. Although there was a dominant tendency in the medical business at the time to use an expressive style, and arresting forms were expected, this casing has an orderly structure derived from the function of the pump. The designer developed a legible display and operations panel separate from the body. The formal restraint was an important part of the apparatus. The color scheme drew from the tones used in medicine. This allowed the piece to be produced for over a decade unchanged. It was only with the introduction of new technical solutions that another casing had to be built. Many hospital patients have had contact with this device. It has also played a “supporting role” in television hospital dramas.

C.F.





2005

Grzegorz Niwiński, Jerzy Porębski
(Towarzystwo Projektowe)

***Slim* furniture collection**

Producer: Noti

Slim furniture was designed as the flagship collection for Noti – then a new upholstered furniture brand. Its owner company, Balma, commissioned contract furniture for offices, airports, and waiting rooms. Jerzy Porębski and Grzegorz Niwiński created a concept for a very light form – a band which created a backrest and seat when stretched, supported by a construction of delicate rods. The profile of the piece makes a line shape. The designers sketched it to be attractive, yet ensured its curve respected the ergonomic parameters. The construction was made from a single profile: a frame of welded rods, a seat and backrest of taut bands, and the space between the bands filled with sponge. The whole gives slightly under the weight of the sitter. The upholstery is designed to minimize the stitches. The designers strove for a purity of form that would not show the construction details. The original premise was to fill the frame with a pressed netting, but at the time this technology would have required major financial investments from the producer. Several models of *Slim* emerged: an armchair, a loveseat, and a three-person sofa. For twelve years these products were part of the basic Noti collection, building and maintaining its image. They were available in a full range of colors, with different types of upholstery, but for promotional uses the company had pieces finished with a special red fabric. The *Slim* collection received the main prize in the furniture category for public interiors in the Meble Plus Product of the Year 2006 competition.

M.K.



2006

Małgorzata Małolepszy,
Wojciech Małolepszy

476 juicer

Producer: Zelmer

The 476 juicer is a household appliance that is also used for small restaurants and cafes. The basic mechanical construction – the motor, the grinding strainer, the vertical axis – were lifted from the 176, produced since the 1990s. The build of the motor, which is airtight, stable, and shake-proof, was tested on the previous model over many years. The compact and solid body shows no sign of fashion trends; it was designed to inspire trust, to communicate that the device would operate for many years without breaking down. The professionalism was emphasized by the high quality of materials, steel, polycarbonate, and ABS. Special attention went to the intuitive control and ease in cleaning. The model 476 was the producer's first item for more demanding consumers. It began a new line of high-quality products – *Lumiere*.

The designers recall that "the design raised ergonomic problems at once. Placed on a kitchen counter at a standard height of around 85 cm, the device far exceeds the recommended work zone. You cannot use your body weight, which is especially important when juicing hard vegetables. Changing the arrangement of the sub-components, on the other hand, made the construction more complex and increased production costs. Eventually it was recognized that a 65-cm-high counter top was needed for kitchen convenience. This sort of counter has been standard in Western kitchens for a long time, to accommodate larger professional devices."

C.F.

2007

Anna Piwowar

Book design for the Maps of Warsaw series

Client: Museum of Warsaw

The Maps of Warsaw series was designed from the outset to popularize the valuable cartographic collections of the Museum of Warsaw. Every publication is devoted to one map, though they are not published in chronological order. Małgorzata Mycielska and Paweł E. Wespziński developed the series concept. The publication has a case with a reprint of the map (on a 1:1 scale), and accompanying brochures and maps with added information, historical articles on Warsaw from the period in which the map was made, and its cartographic analysis. The case and the book have separate spines that combine to form one. Anna Piwowar says: "The series design took over half a year. I carefully examined the original maps in the storerooms of the Museum of Warsaw, so that the reprints would faithfully render the weight of the paper and the color scheme of the print. The content of the book and the reproductions it contained suggested the format and binding. I originally planned to use the same lettering across the whole series, but ultimately I adapted the typography to the character of each map and the time it was made, looking for contemporary typefaces that were the closest to those used on the maps. This let me keep a form consistent with the style

of the map's epoch without sacrificing the contemporary graphic look of the publication." This design is very complex in terms of the diversity of the contents and their layout, and thus, the graphic design, composition, print, and binding. The multi-part publication must ultimately make a coherent whole. Depending on the issue (by 2017, the series included four books), the design was made up of eight to sixteen production files, compared to the two files in a standard book. Precision makes the quality and the final effect: the dates silkscreen printed on the canvas spines of the books and cases must be perfectly matched, the color scheme of the covers (Pantone) ideally correspond to the colors inside the books (CMYK), the envelopes in the case have to perfectly accommodate the folded maps and brochures. The designer sums up: "In working on this series, the most important things are cooperating with the head editor and the printing house every step of the way, and supervising the printing. Otherwise it would be impossible to achieve a satisfying effect." She adds: "The most important part is that, through the collector's format, a publication with high quality graphic design and content has popularized the niche interest of cartography. We see the success of the series not only by the awards, but above all by the reprints that keep going up for sale."

A.S.



2007

Katarzyna Bazylczyk, Zuzanna Malinowska

Szajka figurines

Private production

Szajka is a series of decorative figurines that draws from the Ćmielów factory tradition, but also from collectors' vinyl toys. Another source of inspiration was Polish animated films. The design was created as a student project in Professor Jerzy Porębski's studio. Even before they graduated, Katarzyna Bazylczyk and Zuzanna Malinowska decided to release the figurines themselves, with their own resources. Every figurine was made up of two ceramic parts joined by a silicon component. They designed the spatial forms, as well as the graphic motifs, which they put on the ceramic parts in the form of silkscreen replicas. The result was nine forms for the figurines' top and bottom parts, which can be mixed and matched. The sets also varied in their graphic design and silicon link, which came in five different colors. The whole system offered hundreds of different combinations. A key element of the design was the sales method: the "blind box." The figurines were packed in cardboard boxes. The package told the buyer what ceramic shapes were inside, but not which graphic design – this was a surprise. The figurines were produced in limited series, and the parts were made by various sub-contractors. After several years, the designers decided to close production. *Szajka* can presently be found around the world, with a few hundred pieces made altogether.

M.K.







2007

Marta Puchert (née Michałowska)

Co-designer: Wanshan Lin

Xonar U1 Audio Station

Producer: Asus

Xonar U1 is a portable device connected by USB to laptops and stationary computers with Asus sound cards. It processes and enhances sound effects. The designer was assigned to create the casing and make a way to regulate the device. At the beginning of her work she received a briefing from the marketing department and a list of components prepared by the engineers. The briefing set the target group and the price of the product. The device was to be aimed at young people, gamers without a Dolby surround system, who use ordinary headphones while playing. The design process involved producing drawings, choosing the most interesting concepts, and working with engineers to define the feasibility of the casing, then making a three-dimensional model of the shell of the equipment. The models were built in close cooperation with the marketing department, engineers, and producer. The producer set the capabilities, the designer was left to work out the color scheme, tone, and texture of the material. The device fits in the palm of your hand. Its casing is made of aluminum. You turn the whole upper part of the casing to regulate the volume. When you press the upper part, the sound is muted entirely. This was the last product Puchert designed for Asus, returning to Europe shortly before its release. Before the product hit the market, changes were made without consulting her: a shiny finish was added to the casing and the color of the cable was changed. In 2008 the *Xonar U1 Audio Station* received the Taiwan Excellence Award.

M.K.



Half-empty
or
half-full?



2008

Paweł Kowalewski (Communication Unlimited)
In cooperation with: Arkadiusz Poncyliusz,
Emilia Ziółkowska (copywriting), Antoni
Kamiński (art director), Rafał Grzeszkowski
(creative director)

Half Empty or Half Full campaign

Client: CNN International,
Polish Ministry of Foreign Affairs

Once a year, CNN International issues a report on developing markets from Europe and beyond, called *Eye on...* This series explores the challenges and opportunities faced by countries on the international arena, presenting various aspects of their history, heritage, culture, and economics. There was a report of this kind on Poland in 2008. Communication Unlimited, whose owner is Paweł Kowalewski, was then working regularly with CNN. The brief he presented to the client concerned the creation of the press ad concept to promote the report. Everyone realized that this was a moment of financial crisis, but there was no point in telling fairy tales about our country. When the concepts were prepared, it was still not known what material the CNN reporters would come up with on Poland. The creative team wanted to show our country in the best possible light. The press ad had a glass half-filled with a red drink, with the slogan "Half full or half empty." "We wanted to use a natural association with Poland, thus the flag motif. We were looking for an intelligent way to say that everything depends on your perspective." The *Eye on...* reports are quoted and reviewed in magazines such as *Financial Times* and *The Economist*. They are an essential source of information for investors who are thinking about doing business in a country.

For Communication Unlimited this was among the exceptional projects that was developed from beginning to end with CNN. The difficulty was that it had to be confirmed not only by CNN International representatives, but also by the Polish Ministry of Foreign Affairs.

M.K.

2008

Marek Kultys

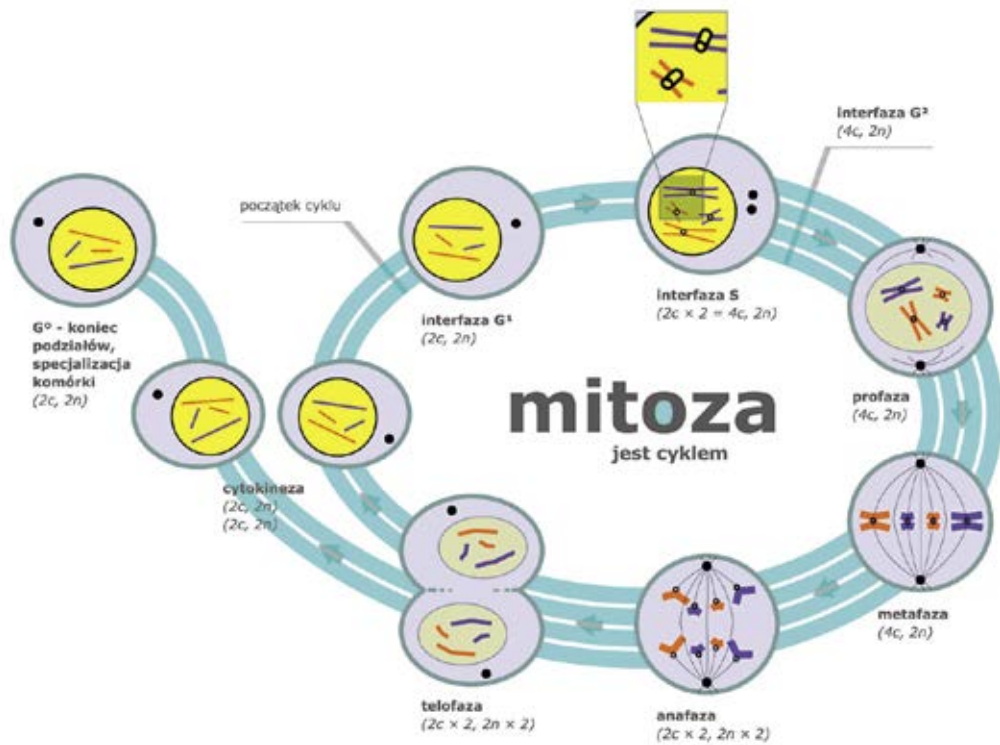
Mitosis and Meiosis

Independent design

The *Mitosis and Meiosis* design was created as a BA project in the guest studio of Professor Roman Duszek. Marek Kultys decided to make a project involving science. To this end, he contacted his high-school biology teacher, Dr. Włodzimierz Wójcik, asking if he would act as the designer's scientific consultant. Kultys recalls: "Dr. Wójcik developed his own educational materials for his lessons. We never used any published textbooks, we only had photocopies of illustrated materials, with black-and-white diagrams he drew by hand. I collected those photocopies, and to this day I have an unofficial biology 'textbook' by Dr. Wójcik." Kultys suggested to his former teacher that, as a graphic design student, he could work on the scientific visualization of a topic which students found most difficult to understand. The choice was easy: the mitotic and meiotic division of cells, their similarities and differences, their products and role in the development, multiplication, and growth of multi-cell organisms. Kultys says: "My plan was to make use of Dr. Wójcik's scientific help and experience for several months, to ensure that the materials were solid in content, and above all, that they provided a legible, comprehensible, and easily digestible visualization of the two processes. On the other hand, I was working under the supervision of Professor Duszek, who guided me in terms of designing information and visualiza-

tions. I spent several months in a position that is fairly unusual for a student, but quite normal for a professional, where the designer tries to keep a balance between the participants in the design, gradually moving toward the optimal version of the product." Three diagrams and three animated films emerged. Apart from the diagrams, the design also incorporated a concept and initial prototype (made in HTML and CSS) for a digital visual handbook for teaching biology and the natural sciences in post-primary schools. Immediately following his thesis defense, Dr. Wójcik wrote Kultys a review recommending the diagrams be used in the official Polish biology education program. Adhering to his contract with the teacher, the designer gave him access to all the visualizations he created throughout the design, and then decided to make all three diagrams available to the public on Wikipedia, on a Creative Commons CY-BY-SA 3.0 license. They were translated into English, and Wikipedia users have used them to illustrate articles on twenty-two web pages in twelve languages. The diagrams have been also used in university lectures in the USA and in popular science publications. Kultys was less successful, however, in attempting to create holistic interactive animations of mitosis and meiosis that would stand the test of time. Kultys explains: "I made a few animated films in Flash technology for the design. It took me a very long time, and then Flash technology was soon dead and buried. I myself have difficulty figuring out how to play those films at present. The only survivors are the static diagrams and the presentation video on YouTube. From an educational point of view, the films have many assets that the diagrams do not have, they make it easier to understand some complex points. Yet they have not stood the test of time and the changing technologies as well as the still images."

A.S.





2008

Ksawery Piwocki

In cooperation with: Jarosław Garkowienko

Curator: Ryszard Grygiel

Design for the *History Unearthed* permanent exhibition

Client:

Museum of Archaeology
and Ethnography in Łódź

This design was connected to the reconstruction of the exhibition halls on the first floor of the Archaeological and Ethnographic Museum in Łódź. According to the exhibition script, it was to present the history of the border area of the Wielkopolska and Mazowsze regions, based on artifacts unearthed during archaeological research by Łódź scientists since 1918. The basic premise of the arrangement was to organize the exhibition space to seem larger than it really is. This effect was achieved through diversifying colors and types of display in the parts of the exhibition, resulting in a kind of labyrinth. Part of the exhibition is below the ground level. The backdrop is made up of photographs taken by the designers. The color of the exhibition backdrop – a kind of “firmament” – changes from white in the Paleolithic to blue in the late Medieval era. In the designer’s words: “The Paleolithic is a departure from the dark cave, the Neolithic is an open illuminated light green and gray space. The Bronze Age is the dark green of surrounding nature, the Roman era has exhibits situated at the edges of rivers and lakes, and the beginnings of wooden buildings. The Middle Ages is a contrast between brick walls and a clear blue sky. The color scheme and lighting changes as the visitors move, extinguishing when an exhibit has been seen and illuminating spaces as we enter.” Each part of the exhibition is equipped with screens that contain detailed information on a given time period.

C.F.





2009

Marcin Ebert

Piggy bank

Producer: WellDone

This piggy bank was made in 2009 as part of workshops for students of the Faculty of Design at the Academy of Fine Arts in Warsaw and the Design Faculty of the Polytechnic in Holon, Israel. The designs were for the Być Razem Social Entrepreneurship Development Foundation, which has been running the Social Education Center in Cieszyn since 2008. In some old industrial buildings, the foundation organized workshops to activate the unemployed and socially excluded. After the building was revitalized it was equipped with machines and carpentry and locksmith's devices. A few designs were created for their purposes, which were implemented and sold under the WellDone label. Marcin Ebert's idea involves joining two piggy banks. When you toss a coin into one of them, the other, less full one lifts up. This shows the difference between two people's savings, or between the sums of money raised for two different aims. This fun wooden piggy bank is made with loving care and makes a fine present. When you purchase it you also do a good deed – you help people returning to the job market.

C.F.

2010

Anna Goszczyńska

Copywriter: Marcin Nowak (Lowe GGK)

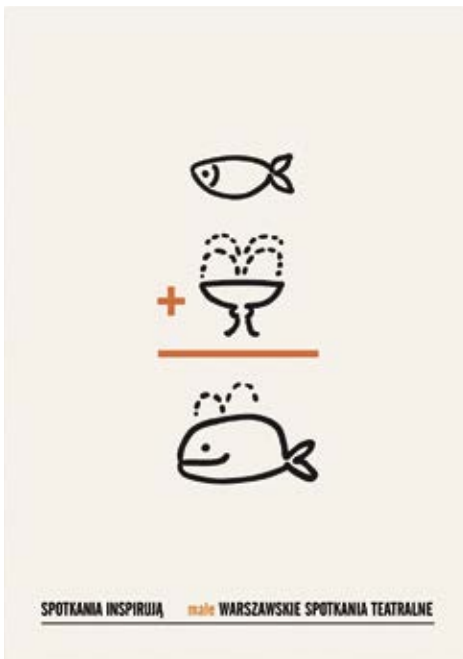
Visual identity for the 30th Warsaw Theater Meet

Client:

Zbigniew Raszewski Theater Institute

Anna Goszczyńska built the design for the visual identity of the 30th Warsaw Theater Meet (WST) on an idea by Marcin Nowak. The “meet” in the title was interpreted as the combination of two parts, creating something new, an added value. It was based on the simple formula “A + B = C,” which was used to make various equations, e.g. “Warsaw + Theater = WST” or “Theater + You = WST.” The designer recalls: “To emphasize spontaneous creation, I decided on a minimalist style and the pairing of a simple typeface with handwriting, while coloristically highlighting the ‘+’ as the part that joined the whole.” In the version of the design geared toward children, accompanying the Little Warsaw Theater Meet program, the words were replaced by drawings, while retaining the overall “A + B = C” identity formula. This resulted in amusing rebuses, in which an animal comes from joining an animal with something else (e.g. fish + fountain = whale). The 30th Warsaw Theater Meet was meant to take place in April 2010, but was canceled for the national mourning after the Tu-154 presidential airplane disaster. After some minor modifications, the design was later used for the 30th/31st WST. “Only the logo was changed,” Goszczyńska says. “We got rid of the skull motif, though that was my favorite, which was meant to be a joke alluding to Hamlet and outworn theater styles. It was removed in part to avoid unwanted associations with the previous year’s tragedy, and in part because the skull had the number thirty inside (XXX), which was no longer suitable.”

A.S.





2010

Monika Smaga, Krzysztof Smaga

Top toy

Private production

These tops were made while the designers were still students at the Faculty of Design of the Academy of Fine Arts in Warsaw (in the studio of Daniel Zieliński). This was a design for a gadget competition held by the National Ethnographic Museum in Warsaw, though the institution did not use it. The designers then submitted their work to a competition organized by the Polish Ministry of Foreign Affairs. It was selected as one of the official gadgets during the Polish Presidency of the Council of the European Union in 2011.

All the tops have the same dimensions (10 × 10 × 10 cm) and the same form, only the “clothing” differs. They are modeled after four folk costumes, from Łowicz, Kurpie, Opoczno, and Kujawy. The toys were hand-made from birch wood, turned, painted, and finally varnished. The designers independently organized their production from 2011 to 2016.

M.K.







2011

Magdalena Kielkiewicz-Kasdepke,
Jakub Gurnik

Futura bathroom faucet and accessories

Producer: Bisk



These designers had been working with Bisk since 2010 when they were asked to design a bathroom faucet and accessories collection. The set was meant to make a coherent whole, and a new offer on the Polish market for more demanding clients. The only condition from the producer was the use of the color black, the rest of the design was open. The designers put forward a minimalist solution inspired by modernism. The products are marked by a simple, geometric form, with no decor. The designer recalls: “Through cooperating with the builder, we managed to eliminate the rosettes and mount the faucets right on the wall. There weren’t many solutions like that at the time.” The mounting components were concealed by the hull of the faucet.

User comfort was the priority. The faucets have wide, comfortable grips. The metal surface is finished with spotless, specially designed Soft Feel coating, which is warm and pleasant to the touch. This gave the product a visual softness. The collection has seven kinds of faucets and nineteen accessories, including handles, hangers, and shelves. The forms of the objects consistently aim to match how the faucet is shaped. This means you can easily add bathroom accessories from the collection. The product was a success, though the designers do mention a missed opportunity: “The only thing that was not carried out, which we highly regret, was the version of the faucet entirely installed, apart from the taps, under the plaster. Unfortunately, studies at the time proved that clients failed to understand such products, which significantly decreased the sales potential of the solution.”

C.F.

2011

Zofia Konarska; Katarzyna Minasowicz,
Monika Ostaszewska-Olszewska
(Para Buch)

Visual identity for the Łęgajny Garden Farm

Zofia Konarska and Katarzyna Minasowicz recall: “Work on the packaging and identity for the Łęgajny Garden Farm was based on a firm understanding and trust developed over the course of the design. The farm in Łęgajny has its roots in a People’s Republic tomato factory created in 1972. The staff and some of the industrial equipment dated back to those times. The management, however, had changed, as had their business approach. The new administration attached a lot of importance to the visual identity and packaging design, which was practically an anomaly in the garden industry back then. The illustrative and innovative look of the packaging and identity for Łęgajny was our work, but the need to stand out with an original design was the conscious decision of the new, young company management. Interestingly, the older and more conservative staff contributed to the graphic design content, making sure the plants and tomatoes in the illustrations looked fresh and healthy.

The result was a packaging system for tomatoes, including larger packs and protective plastic for vegetables, as well as identity and promotional materials (promotional gadgets, a web page etc.). The excessive build-up of the packaging

system was an error – our design analysis suggested only two types would do, whereas seven were created. This system was too complicated, which made it ineffective.

Key to the final effect in the design process was the client’s acquiring EU funding. In this case, a larger budget meant the opportunity to choose fine, natural materials for producing advertising gadgets. This meant we could ensure an original, ‘made to measure’ look for the brand, based on natural, environmental materials, and promoting a healthy, slow way of life in times when the term ‘slow food’ had yet to become part of the vernacular. The importance of the design comes from the fact that, as far as we know, Łęgajny is the first Polish gardening company that saw the need to create an image based not only on a product, but also on consciously building a marketing strategy and investing in design. We can best see the success of this solution when we observe the copycats and changes in packaging in this market segment.”

A.S.





2011

Bartek Mejor

Matrix table porcelain collection

Producer: Vista Alegre

This design is one result of several years working with Portuguese porcelain producer Vista Alegre. The main motif of the collection is a geometrical pattern in various versions on porcelain plates, bowls, and cups. The decorations allude to the Japanese art of origami. This fragile and delicate porcelain might sometimes recall transparent paper. The paper inspiration is probably also tied to the fact that the designer often makes his first prototypes in this material, and only later makes a plaster cast, and then moves on to porcelain. In *Matrix*, Mejor also used the capabilities of contemporary modeling programs, which facilitate the design of complex geometrical shapes. The first design was modeled with a CAD program, and then “unfolded” into single flat elements and glued into a three-dimensional prototype. The final model was created in 3D print technique. While being put into production, the desert plate invariably cracked in one spot during the firing process. To solve the problem, five successive versions of the product were developed, but the cracking continued. After many attempts, the factory engineers found the place that caused the stress. Work on the entire collection took nearly a year and a half, and the consecutive versions of the pieces were designed on the spot, in Portugal. The production involves pressing porcelain mass in special molds. The edge of the plate is left unglazed, to emphasize the beauty of white, matte porcelain.

C.F.

2012

Paweł Balcerzak, Bartosz Dobrowolski,
Maciej Sobczak

In cooperation with: Michał Stefanowski,
Łukasz Wysoczyński (product design);
Przemysław Siemiński (construction design);
Sławomir Zalewski (optical design)

***Mizar LED* lighting fixture**

Producer: Rosa

Mizar LED is a lighting fixture mounted on posts 5–6 meters high, designed for such city spaces as parks, squares, or suburban roads. It can also be used at pedestrian crossings, parking lots, along bike paths, or near office buildings. The design was based on optical components designed while working on an earlier model of the *Ursa LED* fixture, made by the same team a year previous. Rosa was then a producer of lighting posts and fixtures, and the design of this fixture reinforced its position on the LED lighting producer market. While working on *Ursa*, an interdisciplinary design team was created, made of product designers and specialists in optics and electronics. They developed an original optics design, which was used in the *Mizar LED* fixture. The designers were determined to have the form of the new lamp use the capabilities of LED technologies. They drew inspiration from the intimate forms of gas lamps that were once used on side streets, but translated their aesthetic into geometrical forms that matched the new technology. This was one of the first LED lamps to develop a form which did not emulate fixtures designed for traditional light bulbs. The light source was placed in a simple, flat, delicate component made of bent sheet metal (an anodized aluminum alloy). The fixture comes in two colors – stainless steel and graphite. The design only involved a lighting fixture, but to create a set, the team also suggested aluminum post models from the producer's catalogue.

M.K.





2012

Izabela Cichecka
Technological support:
Szymon Jaroszewski

Easy Start baby bottle

Producer: Canpol



This bottle was designed when the company was in the middle of expanding the production department. The accessories for feeding were mainly meant to be produced in Poland. The idea arose to make a wide-mouthed bottle. The technical specifications were very precise, because the blow molding preform (the most expensive part of the mold) was already made. The new product had to take into account height and width restrictions, the diameter of the bottom and the thread, and the whole upper part of the bottle. Planning the spot for the print was also important. With all these restrictions, the product was also meant to stand out on the shelves. The designer began with an in-depth survey of the market. She noted that there were few bottles of large diameter that sat well in the hand. She decided that holding comfort was one of the product's most important attributes. This gains special importance if we consider the time it takes to feed a baby. The search for the right form took several weeks. The designer worked closely with a technologist. The initial 3D models were created with the Solid Works program, then 3D mock-ups and prints were created, and the first ready-made products were tested by new parents who worked for Canpol. A form was found to meet all the above criteria. The shape of the bottle is neutral enough that by changing the decoration (prints) and color scheme they could create a whole line of "wide-mouth bottles" that do not seem to be replicas of the same product. Every year, the company can refresh its catalogue just by changing the print and launch a new item, though it is always the same bottle. The product is available in the brand portfolio as a leading product in its category. It is sold in over thirty countries. Since it was released, it has brought the company seven-figure profits. In 2017, 750,000 of them were produced.

M.K.

Jakub Marzoch

In cooperation with: Iwona Witkowska
(technologist), Zofia Sobczak (builder)

Aura Torre down jacket

Producer: Elsel



The *Torre* jacket is a specialist product, mainly designed for mountain climbers (winter mountain expeditions). The outer shell was stitched from breathable waterproof Toray, and the inner layer from antiseptic Pertex Polygiene, while the filling is goose down (860 CUI). In designing jacket technology, there is always a contradiction between maintaining the optimal thermal parameters and movement comfort. This time the aim was to create as ergonomic a product as possible, one that would follow the movements of the body and create a “warm aura.” A crucial part of the coat is the hood, modeled on three tiers, to move with the user’s head, and to fit a helmet. Equally important was the development of a form for the sleeves where, when the arms were lifted, the body of the jacket remains in place, keeping the wearer warm. This is why extra material is stitched in the areas under the armpits and the elbows. The jacket is always adjusting to your movement. The conceptual work took over four months, half of which was the search for the optimal form of the hood and the sleeves. The company has been selling the jacket since 2012. During this time, the collection’s colors have changed, as have the parameters of the materials and the down, but the form has remained intact. Work on *Torre* inspired the company to do a full rebranding, introducing the Aura label in 2017 (earlier the producer’s leading label had been Yeti). The designer of the new visual identity and image strategy for the label is Jakub Marzoch, whose design has supported the company for over seven years.

M.K.





2012

Bartosz Piotrowski (outer shell),
 Mariusz Gorczyński (operator's cabin)
 Technical design: Pesa Bydgoszcz Research
 and Development Department Team

Gama locomotive family

Producer: Pesa Bydgoszcz

In beginning their work on the design of the *Gama* family of locomotives, the team consulted the functional and technical experiments in making such passenger trains as the *EMU Elf* or the *DMU Link*, created at the same time. The style of the front end was meant to allude to the previous solutions, and yet make the new product stand out, stressing its difference from the linked passenger trains. The *Gama* family of locomotives (varying in power and acceleration) services both passenger and cargo trains. The front of the train corresponds with the head of the *DMU Link*, but, as the designer phrases it, "it is less dynamic, more massive, because this is not a racing steed, it is a mighty, draft horse. It doesn't have to evoke speed and adventure, it should mostly show its strength and generate confidence." The shell is a tight steel box with a construction based on the "roll cage," while a light, plastic casing shapes the front of the vehicle. Apart from ensuring safety (shock absorbers), the design of the front of the train needs simple, functional, and lasting solutions, developed down to the last detail. "The form and proportions should be conscious and technically precise, yet, most importantly, the vehicle should be seen as for the people, and not just the product of specifications and norms, which are, of course, fulfilled," the designer states. The design took into account many new functional and technological solutions, shock absorber covers that serve as convenient service bridges, and extra lighting and a camera in the hitching zone. "For the locomotive, the form should suggest a vehicle that carries out its functional and aesthetic aims even more than other components, like coupled passenger trains or trams," the designer stresses.

C.F.



2012

Agnieszka Polinski

Memola multi-sensory swing cradleProducer: Wiczuk-Polinski

Memola is meant to stimulate a child's development. It can be used from the first days of a child's life. The designer became interested in rocking as an early method of natural therapy when her niece was born premature. It turned out that many of the girl's neurological needs were unsatisfied. She had trouble sleeping, woke up often, and did not like to be touched. For her rehabilitation, the neurologist recommended carrying and rocking her. Unfortunately, it was hard for the parents to keep carrying her, even though this soothed her most. The child's mother hung a sack swing in the kitchen. The child slept in it, spending all her time among people, and someone was always swinging her in passing. This observation inspired the designer to delve deeper into the topic for her diploma project, supervised by Professor Michał Stefanowski. She began searching for why this rocking was so important to the child, and analyzed folk customs and stories about rocking young children. She also made contact with a child neurologist, Dr. Grażyna Banaszek. The swing cradle aids sensory integration, stimulates the child's brain, and increases psychomotor development. *Memola's* hoops are built of aluminum, and stitched with a soft material. The gondola has see-through sides and lets the child observe its surroundings. The whole thing hangs on straps, which come down to a wooden part and are attached to the ceiling with two hooks. This means that when *Memola* is hanging, the child swings itself by moving. The designer's premise was to create a piece that grew along with the user, and could be used for as long as possible. In the child's first year *Memola* is a cradle, then it turns into a swing, which can be used until the child is twelve. After graduating, the designer tweaked the design and, in 2012, began working with Deltim, with whom she released the product (2014).

M.K.





2012

Paweł Słoma (SiebertHead Warsaw)

In cooperation with: Hai Tran – 3D modeling (SiebertHead London); Viara Teodorowicz, Bartek Kucharski, Magdalena Koterska (SiebertHead Warsaw)

Lech Premium bottle design, label redesign, graphic design for advertising materials and multi-packs

Client: Kompania Piwowarska

The design for *Lech*'s new look began with the decision to change the bottle. The producer was the first in Poland to decide to abandon traditional solutions and design packaging specially for this brand. The new long-necked bottle was a bull's-eye, setting a beer market standard for years to come. Part of its innovation was to introduce special profiling on the sides and edging to help you hold the bottle and keep it from sliding from your hand. While work was underway, the decision was made to refresh the *Lech* label and logo – the new logo was modernized and made to match the shape of the bottle. Then the chosen packaging design was adapted to the glass producer's technical requirements and adjusted to various sizes. The result was a coherent design, whose labels are closely coordinated with the form of the packaging.

3D specialists from the London branch of SiebertHead were charged with the bottle design. The Warsaw branch piloted the work in the early stages, and was responsible for developing the design guidelines and preparing the presentation materials. The chosen concept variant was developed in tandem. Paweł Słoma worked directly with the London team at any early stage, chose the best designs, corrected them, and fine tuned them for Polish consumers. He also created the new *Lech* logo, and was responsible for the redesign of the label and developing the new graphic look, highlighting the advantages of the innovative bottle in the advertising materials.

A.S.



2012

Maciej Sobczak

***PureRosary* (iOS) mobile app**

Coding: Jakub Niewczas

Instead of the traditional form of linked rosary beads, *PureRosary*'s designer has created a minimalist mobile app for the iPhone (iOS). Points marking the prayers appear on a black background. They are placed in a circle formation, whose diameter goes considerably beyond the smartphone screen, defying the scale of the telephone, so that the person praying has no idea how large the rosary is. The points move when the user taps the prayers. This app puts the user in a truly prayerful trance. The idea for the program was born during a conversation between Sobczak and his designer friend, Marcin Ebert, about "sacral design." Ebert was interested in the design of (3D) objects that broke with the prevailing aesthetics in the industry. Sobczak, meanwhile, was considering a mobile app. He was always interested in the rosary – a popular prayer that is joined with a specific object. To his mind, the essence was to make the app a design for which he was wholly responsible, designer and producer at once. *PureRosary* has many useful functions: you can take a break from prayer at any moment and then resume, and you can pray following the liturgical calendar – particular parts for given days. This is not the first rosary app, but it stands out with its spare design and interesting functions. The author has received many opinions from users all over the world. It turns out that there are a great many ways of praying with a rosary. This has been incorporated through user preference options. The app is available at Apple Store; it is most popular in the USA and the Philippines, and third in terms of traffic is Poland.

M.K.





2012

Daniel Zieliński, Maria Górka

Art Everywhere exhibition design

Client:

Zachęta – National Gallery of Art



Art Everywhere: The Academy of Fine Arts in Warsaw 1904–1944 was an exhibition devoted to artists and designers from the School of Fine Arts, and later the Academy of Fine Arts in Warsaw in the first half of the twentieth century. The main theme of the exhibition was the interweaving of art and life in the interwar period. The relationship between art and industry was shown through touchpoints like the International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925, the Ład Artists' Co-operative, and the interiors of Polish transatlantic liners. This was an exceptional retrospective exhibition, covering the entire two-story display area of Zachęta. Maria Górka recalls: "The first and basic design task was to fit the exhibition script into the gallery's layout and architectural divisions clearly and harmoniously. The second was to show a number of pieces that would not overwhelm the spaces, and the viewer as well. At the same time, we had to uphold the curator's premises, to exhibit the wealth and diversity of artists' and designers' work. Another intention was to break objects of various types down to their common denominators, though they came from different sources, and were original works, copies, or models, such as the Polish pavilion for the Exhibition of Decorative Arts in Paris." A uniform and subdued look was given to all the exhibits, more like furnishing than a typical exhibition arrangement. The result was a light and neutral backdrop for the pieces, which did not unnecessarily clutter the exhibition. All the design premises were fulfilled. Unfortunately, the information design could only be created as the exhibition was being assembled, which dampened its impact. Maria Górka adds: "Basically it is only during assembly that we encounter most of the pieces, and that was the case with this exhibition. At that point there is no time to suggest alternate, more precise solutions. This means the designer leaves every exhibition project unsatisfied."

C.F.

NBP

Narodowy Bank Polski



2013

Bartosz Dobrowolski, Maciej Sobczak,
 Michał Stefanowski (INNO+NPD)

National Bank of Poland visual identity



The new visual identity for the National Bank of Poland was chosen through a competition called in 2012. Twenty-seven agencies made it to phase two, each of which suggested two proposals: one conservative, the other innovative. Apart from the bank representative, the jury included Andrzej Pałowski and Kot Przybora. The design of the new visual identity was also consulted with Andrzej Heidrich (the designer of Poland's banknotes).

The new identity was meant to create a professional image for the institution, unify it with all the communication channels (there had been several dozen multimedia presentation models and web page templates).

The selected concept by Bartosz Dobrowolski, Maciej Sobczak, and Michał Stefanowski did not involve revolutionary changes. It was based on a simple logo and retained the color scheme of the previous identity.

The logo is the NBP acronym on a green gradient background. Its sketch involves simple, single-component letters, while in the upper left-hand corner of each sign is a detail alluding to serif lettering. In the version with the expanded acronym, the green horizontal lines compositionally close the white background with the full name of the institution. The main typeface was chosen to be *Le Monde Journal* (designed by Jean François Porchez).

Creating the brand book took nine months. The result was a work of 500 pages. Much space was devoted to the principles for composing reports, whose color scheme is taken from the Polish banknotes. The guidelines for the new identity served to design templates for text documents, multimedia presentations and data sheets; there were even designs for a new guilloche, a mobile app, newsletters, Internet and intranet sites, and signage inside and outside the building.

M.K.



2013

Klementyna Jankiewicz

Polin décor

Client:

Polin Museum of the History of Polish Jews

Klementyna Jankiewicz's design is part of the architectural concept by Lahdelma & Mahlamäki. In designing the Polin Museum of the History of Polish Jews, the architects decided to finish the facade with glass panels arranged in "razor blade" fashion, with a printed pattern. The design is a simple graphic layout of letters reproduced on hundreds of vertical panes that cover the walls of the museum. In commissioning the design, the architectural bureau set the technical parameters – the size of the printed space and the light permeability, but also provided freedom in content and aesthetics. The pattern is composed of Latin and Hebrew letters. The print shows the joint and inextricable Jewish-Polish history, much like the museum exhibition itself. The letters spell "Polin," and are meant to recall the legend of the Jews' arrival to Poland. After the pattern was used for the facade, it made its way into other parts of the museum's graphic identity. The design was praised, and the museum an international success. The graphic design itself is simple and spare, but the scale of its rendering makes it impressive.

S.B.



2013

Paweł Jasiewicz

Lightbouy lamp

Producer: Pracownia Jasiewicz

Client: Adam Mickiewicz Institute

This lamp was created for a presentation of Paweł Jasiewicz's designs at DMY International Design Festival Berlin 2013, to which he was invited by the Adam Mickiewicz Institute. The designer decided to make a lamp for the existing *Split* hangers. His focus was on aesthetics.

This design is based on contrasts. It is made of wood and metal, which have different properties. The shade is turned of wood, but it is not cylindrical; it joins two connected, cut cones. The cord that goes from the light-bulb fixtures is exposed, it runs on the outside in two places through the sleeves of a drilled rod. Its visibility is highlighted through contrasting colors.

Craftsmanship is vital to Jasiewicz's work; he presupposes that handwork lets you arrive at aesthetic and technologically optimal forms. The designer first learned carpentry on scholarship at a school in Finland, and then at the University of Buckingham.

S.B.



2013

Maciej Konopka (Brandy Design)

In cooperation with: Marek Głowacki,
Marta Kosiorek, Dominik Stola, Krzysztof
Szwedowski, Daria Tymińska (Brandy Design)

Cydr Lubelski cider packaging

Client: Ambra

The advent of *Cydr Lubelski* on the market came as the result of many social processes and politico-economic events, though this link was not immediately apparent. The beginnings were less than auspicious. In 2009, Brandy Design joined Ambra in deciding to introduce cider, already popular in Western Europe, onto the Polish market. Yet consumer research, which tested the product stylized on traditional French cider, showed that the custom of consuming this beverage was foreign and incomprehensible to domestic consumers. All this changed three years later when Poles familiar with cider began returning from abroad, younger consumers preferring weaker alcohols began surfacing, alternatives to beer and wine were sought, and apple beers began appearing. In economic terms, cider was abetted by the lowering of duty on apple products and Russia's embargo on Polish fruit producers, who went in search of new ways of selling their harvests. The popularity of cider coincided with a fashion for local and environmental products made from Polish crops. This last factor was decisive in introducing a brand that did not copy

French or English designs, but was entirely home-grown. Three concepts were tested: accentuating quality and alluding to fine alcohols, one that was homey, regional, and alluded to traditional products, and a minimalist one, evoking refreshment. The consumer test group preferred the modern look. Finally, after many months of trials, a design of a label with three apples was released. At the same time, Brandy Design was creating a name, now referencing a region of Poland perceived as pure and untouched. After choosing the lettering and giving the whole thing a coherent form, the designers set the basis of the brand identity. It has been changing and developing since its first launch: the pictures of the apples have undergone several changes to reflect more local varieties, the bottle has been individualized, adding an engraving, changing the neck label; new bottle sizes and varieties have also appeared, such as *Unfiltered Cider*, and the very sweet *Winter Cider*.

A.S.





2013

Izabella Kujda

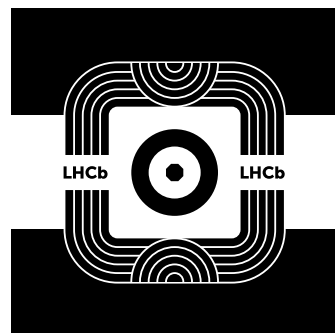
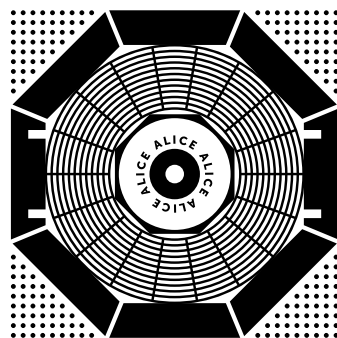
Series logo and packaging design for *Podologic Med* foot care specialist dermocosmetics

Client:

Ideepharm Dermocosmetics Institute

The *Podologic Med* series is specialist cosmetic foot care combating the most common foot problems. Because these are products for sale in pharmacies, the designer was faced with the challenge of designing a logo and packaging series to communicate the curative properties of the products, their efficacy, and the professionalism and high quality of the brand. The result was a powerful and legible symbol whose color scheme and iconography evoke medicine and pharmacies. The simple, legible, and rational form of the packaging, devoid of unnecessary décor, and the limited color palette are meant to recall science, objectivity, and a laboratory aesthetic. This strategy was reinforced through abandoning illustration in favor of text, which appeals more to the intellect than the emotions, thus connoting medical objectivity and efficacy. The main active ingredients are on the front of the package. "This strategy," the designer says, "was meant to build client confidence: the key information was front and center, not hidden or written in fine print, as is often the case." Nor were the colors accidental: white evokes cleanliness and sterility, turquoise – a doctor's smock in the hospital, red – first aid, and gray – power and decisive action.

A.S.



2013

Michał Romański

The *Accelerating Science* exhibition identity

Client: Copernicus Science Centre

The *Accelerating Science* exhibition was prepared by the CERN European Organization of Atomic Research in Geneva, in conjunction with the H. Dudley Wright Foundation. It was presented at the Copernicus Science from 10 October 2013 to 30 March 2014. The exhibition addressed the topic of the creation of the Universe and how the study of elementary particles can help us understand the mysteries of its origins. The Large Hadron Collider was built outside of Geneva to search for the smallest particles of matter. "The exhibition's theme of researching the origins of the Universe inspired me to base its visual identity on the mandala, the symbol of structure and chaos," the designer says. He adds: "Symmetrical mandala shapes are also found in the appearance of the CERN detectors. So I prepared an identity made up of four mandalas, one for each of the detectors." The design was meant to show the close relationship between the experiments carried out at CERN and contemporary culture and technology; this is why the mandala forms draw from skate culture and street art. The visual metaphor of elementary particles formed the graphic design of the identity, which used the most basic components to build simple, repeating structures. "Black and white were needed to make the identity speak loud and clear," the designer explains, "and the mandala detectors became symbols. I think that, with this identity, I found a visually appealing approach to science. This would have been difficult without the support of the Copernicus Science Centre team, who are open to unconventional ideas."

A.S.





miłość nie wyklucza

STOWARZYSZENIE



2013

Marianna Wybieralska

Visual identity for the Love Makes No Exceptions Association

Love Makes No Exceptions is an association and campaign to legalize same-sex marriages in Poland. The association's work mainly involves lobbying. Marianna Wybieralska and Marta Malesińska of Manuka Studio decided to use blue in their work on the logo, abandoning rainbow colors in the identity. The aim was to find a form appropriate for working with state institutions, but also to involve the association in supporting LGBT+ communities. It was important that the aesthetic was subdued, to build confidence while lobbying. The design includes a logo and identity, three kinds of buttons, banners for demonstrations, flags, a folder with educational materials, and graphic materials for the Internet. The logo is both the symbol of the association and the whole idea of marriage equality. Wybieralska also developed an interpretation of the association's action strategies and makes infographics for their activities on an ongoing basis. The design was a success, building the image of the association and helping the fight for the rights of discriminated minorities. The designer works with other social NGOs, such as the Field of Dialogue Foundation and Greenpeace Poland.

S.B.





2013

Albert Salamon

***TTMM* program series for *Pebble* smartwatch**

Producer: TTMM



TTMM is the name of a special line of apps for smartwatches, produced by Pebble (USA). The watch is equipped with a no-touch, one-color e-paper screen with very high resolution (144 × 168 pixels) and low energy expenditure. It can be linked to a telephone by Bluetooth. It uses the telephone's resources and Internet access to gather and display all sorts of information. The smartwatch debuted through Kickstarter in 2012. So far, three generations of devices have appeared. Altogether, two million have been sold. *TTMM* watch apps were created in 2013–2017. During this time, the operating system developed, and the information became increasingly complicated. The first *TTMM* designs only displayed the date and time. The latest models let you adapt how, where, and what information is displayed on the screen, with options such as: time, seconds, date, day of the week, week of the year, year, temperature, pulse, time active, number of steps taken, distance covered, and battery power level. The measure of the app's development can be seen in that the first version of *DIG-ITTTMM* had 9kB, while the latest *MOMENTTTMM* has 500kB. The *TTMM* collection contains 140 separate programs (watchfaces), which, after being loaded onto Pebble, display original "faces of time," as the designer calls them. To conserve *Pebble* memory, *TTMM* programs are stored in a telephone app. The app lets you purchase individual programs and charge selected models. The designer says that *TTMM* is a "digital growth symbiotically inscribed in the real watch, a multi-functional, ecological, and ambiguous design that accounts for consumers' practical and aesthetic needs, adding a philosophical and educational dimension."

M.K.



2014

Anna Łoskiewicz-Zakrzewska,
Zofia Strumiłło-Sukiennik (Beza Projekt)
In cooperation with: Tomasz Korzewski,
Krzysztof Benke, Kaja Nosal

Huhu night-light

Producer: Vox

While working on another project, designers came up with the idea of a decorative night-light shaped to resemble a simple birdhouse. Then they developed seven different shapes – small night-lights shaped like an owl, a hedgehog, or other animals. The design was created while Beza Projekt was working with Vox. The company suggested adding some models to their catalogue. This gave the product a relatively large scale of production and distribution in a well-developed sales network. Nonetheless, the designers held onto the copyrights and tended to the product development themselves: they found a sub-contractor, ran tests, and released the ready design. The night-lights stand 23 cm high, are made of natural oak plywood, and are cut, milled, and assembled to make the final shape.

M.K.

2014

Maria Bujalska, Fuseproject

Edyn Smart Garden System

Producer: Edyn

Edyn is an intelligent system for home garden care. It includes a sensor that hooks up to a mobile app and a water valve. Placed in the soil, the sensor sends data to the app, in which the user has previously indicated the crops planted in his garden. The program establishes the optimal conditions for the plants, compares this information with the sensor readings, and sets an automatic watering system. The app checks weather forecasts and gives specific recommendations on the parameters for the correct plant growth. The system is always monitoring sun, temperature, humidity, and the general state of the soil, its moisture and acidity. Most of the nutrients plants need to grow are in ions, and the plants' access to them is tied to properties ascertained by studying the conductivity of the subsoil. Fertilizing with compost, rich in carbon and nutrients, is one way of improving these parameters. The app can make specific recommendations here.

Edyn is one of many intelligent products that bridges the physical and digital worlds. It uses opportunities provided by collecting data and comparing it with big data online. The product was created by Jason Arambur and the interdisciplinary team of Fuseproject in San Francisco (USA), which included specialists in design, a mobile app designer, and a person responsible for the overall product strategy. Maria Bujalska created the form of the sensor and the water pump. Yves Béhar tended to the whole concept.

M.K.



2014

Maria Czapska (object design); Julia Sielicka-Jastrzębska, Zuzanna Sielicka-Kalczyńska (concept and product functionality)

The Humming Whisbear

Producer: Whisbear

The Humming Whisbear is a soft plush toy for newborns and infants, with a built-in mechanism that generates “white noise.” It reminds the child of noises it knew in the womb and helps it sleep. After forty minutes operating, the *Whisbear* gradually softens and enters a monitoring phase. At this point, the child falls into a deep sleep. A special function of the CRYsensor recognizes the cry or the waking movements of the child, and turns on the hum; twenty minutes later, the device resumes monitoring. Maria Czapska created the form of the toy, whose mechanism was developed by Whisbear founders Julia Sielicka-Jastrzębska and Zuzanna Sielicka-Kalczyńska. The patterns were consulted with a tailor. The bears are sewn from special Oeko-Tex fabric. They also have rustling material used in selected places, which makes *Whisbear* a sensory toy for older children who are learning to grab. This product has passed all the required tests and can be used from the child’s first days. It received a positive evaluation from the Institute of Mother and Child for children with sleeping difficulties. It has been tested by thousands of parents and their children. It is the first device of its kind designed and produced in Poland. The bears are assembled at a sewing room in Mazowsze. The high-quality electronic sub-components come from Dolny Śląsk.

M.K.



2014

Magdalena Jabłońska

Packaging for Saska vodka (label and cap designs, structural design for the 500 ml and 200 ml bottles)

Producer: Stock Polska

in wooden architecture, found on the corners of buildings.” The bottle had to meet many requirements for mass production. The label design used the capabilities of modern technology to achieve a partial transparency, a refined metallic look, and a UV coating. The label is divided horizontally, which leaves the lower part to be adapted to the range of products: the background of the flavored vodkas resembles linen, and the oak variety recalls the structure of tree rings. The whole thing is capped off by hand-made engravings for the flavors on the label on the neck of the bottle. Jabłońska adds: “We tried to communicate dependability by using the signature of the man who created the flavors of Saska vodka.”

A.S.

The challenge in creating a new vodka brand for the “mid-range” market came with connecting it to hackneyed references: history and the nobility. At the same time, the producer wanted to target people who associate high quality with tradition, which had to be manufactured. Thus the reference to the Saxon times, and its associations with banquets and hospitality. Magdalena Jabłońska says: “We participated in the concept process, looking for a name and packaging. This teamwork also involved the client, as well as the agencies creating the brand and the packaging. This often meant workshopping, in multiple stages, backed with consumer research.” The bottle was meant to have a modern, elegant shape that alluded to tradition and stressed the high quality. In looking for packaging motifs, Magdalena Jabłońska drew from old Polish art and culture. She says: “We paid a great deal of attention to details. Thus the bottle’s main décor, the engraved seal, alluding to the coins used at the time, the Saxon thaler. We also see references to the epoch in the shapes of the bottles’ sides, recalling a ‘swallow’s tail,’ a popular motif





2014

Jakub Jezierski

Double-warp fabric

Weaver: Małgorzata Peplowska

This design was created for the *OUR Design* exhibition, part of WantedDesign in New York in 2014. It was inspired by the double-warp fabrics from the Podlasie Fabrics Museum in Węgrów. This practically forgotten technique, native to northeast Poland, involves making patterns using two different color warps and threads. Each side of the fabric is the color reverse of the other. The fabrics are created on special four-thread looms. This technique makes the patterns geometrical. To the designer, the patterns recalled pixel geometries of the early digital era. He says: "I was delighted that the geometrical look of the old weaving technique had such a fresh 'ring.' I decided to use it." This traditional technique, associated with rustic scenes, was used for an apocalyptic urban landscape. In the center we see a temple surrounded by monsters, with a backdrop of buildings, a burning car, armed policemen, and a street protest. "The town of Wilanów, chosen not by accident, is a new urban space in our nation's capital. The center of the composition has the Temple of Divine Providence. The largest cathedral built in modern times stokes the people's emotions," comments the author. He invited Małgorzata Peplowska, a resident of the village of Ruchna, near Węgrów, to collaborate. She learned to weave in the late 1970s, in a division of Cepelia, where she worked for many years, and from whom she bought the loom.

C.F.



2014

Agnieszka Pikus

Evo family of chairsProducer: Paged Meble

The *Evo* collection began to evolve as a student project in the studio of Tomek Rygalik. The chair was a response to the theme of "durability." The inspiration was a late nineteenth-century Thonet model owned by the designer's great-grandmother. This chair had an unusual build – one of its legs was front and center, another directly behind, and the other two supports were placed symmetrically on the sides. The main difficulty in dealing with the construction of the seat, which was meant to have only three legs, was finding a stable and comfortable form. The piece was developed with Paged Meble technologies. The opportunity to work with this company generated a formal simplicity, adapted to industrial production. The collection adheres to the Jasienica factory tradition, using Thonet technology for the bent wood of the backrest, which doubles as the armrests. The name draws from the world's first woman, as the piece is meant to be a modernized chair archetype. The delicate cut of the legs and their reduced number (three) makes the piece light, both visually and physically. It is made of beech and oak. The *Evo* family, a flagship part of the Paged Collection, includes a chair, an upholstered armchair, and a bar stool.

S.B.



2014

Michał Stefanowski, Maciej Sobczak

Unmanned *Florian* fire and emergency vehicle for reconnaissance operations

Producer: WB Electronics

In cooperation with:

Military University of Technology

Prototype: Hydromega

Florian is a remote-control fire vehicle. Its task is to reach dangerous places, such as those which could collapse or have very high temperatures. The head of the vehicle allows you to mount interchangeable devices for pushing, gathering, extracting, and cutting. The upper arm – a folding claw – has the “eyes” of the vehicle: cameras, sensors, and headlights for remote steering. It is produced in limited series, which is why sheet-metal welding and bending technologies were used, as well as ready-made components. The designers introduced features like easy access to the sub-components, manual steering adaptation, and rubber bumpers. On the form of the vehicle, they say: “The body was inspired by the form of the ant, an industrious insect. It was divided into a front, operative zone and a rear ‘abdomen,’ with the engine and mechanics. The whole thing was formed from planar surfaces. We wanted the vehicle to have a light look, so we introduced dynamic side trimming and color divisions. To make the body neat and compact, the headlights were inserted in the bumpers.” The vehicle was created as part of a research project with the Military University of Technology, who handled the construction and mechanics, WB Electronics, who specialize in advanced steering technologies, and INNO+NPD, the studio that designed the form.

The “Financing and implementing an unmanned emergency vehicle system” project was co-funded by the National Center for Research and Development, based on a contract of 4.6.2012 between WB Electronics and the Center.

C.F.



2015

Jan Buczek, Maciej Stefański

Holmes chair

Producer: Moromou



This product is one of the last fruits of the cooperation between the designers and Moromou, who together created the company from scratch. The first stage was to prepare the overall strategy and brand identity – the furniture was to be produced in limited series and based on craftsmanship. Later the designers developed a product range and prepared the design. The chair was to use natural solid wood and metal (oiled solid oak and steel rods powder coated and bent on a CNC pipe-bending machine). It was designed for cafes and restaurants. The piece is suited for mass production, but because of the company’s capabilities, it is released in limited series. It formally resembles an “object” design, produced singly and with a crafted look. During the work process, a shape was sought in the prototypes made in the target materials, to help verify the ideas and respond to the doubts about the construction. Detail was of high importance – the oblong legs and their finishings, and the concealment of the assembly seams. The notches in the seats let you stack the chairs. The company does not have its own factory, and the parts are made at cooperating plants. Finding the right producers was a job in itself. Moreover, in preparing the models, the designers hired an engineer, who helped create solid constructions.

S.B.



2015

Rafał Czaniecki

AKG N20 headphones

Producer: AKG / Harman International

Launching the *N20* headphones was part of a strategy to refresh the AKG brand. The plan involved creating two new product lines, which would be better adapted to consumer expectations for personalized devices. The *N20* is the first product in the *N-SERIES* line, designed for demanding users, ready to pay a higher price for superior sound quality and longer-lasting materials. Along with the product, a new package was created, and the web site and marketing materials were refreshed. Starting from the idea that even the best sound quality makes no difference if the headphones are uncomfortable, the designer focused on ergonomics. He was attentive to the bend of the auditory canal, and used smooth surfaces where the headphones met the ears. Over twelve months of working on the *N20* headphones, his aim was to achieve a shape that could be produced as a single, seamless surface. *N20* headphones are cast from aluminum alloy and undergo several smoothing and polishing processes. A microcontroller is added on to play the music and change the volume. It is adapted to listening from a telephone and works with iOS and Android programming. You can alternate between systems with a physical button, owing to their specifications. One controller for two systems reduced production costs and packaging, and improved logistics.

S.B.



2015

Stanisław Czarnocki

***Phare* lamp**

Producer: Menu

Phare is a portable lamp with an LED bulb, powered by a battery charged through a USB port. The design was created during the designer's studies at École cantonale d'art de Lausanne in Switzerland. The students had the opportunity to design objects to improve the lives of the residents of Unité d'Habitation Le Corbusiera. Stanisław Czarnocki tackled the common area on the roof and solved the absence of lighting.

Stylistically, the lamp draws from a modernist tradition; its form is simple, and all the parts have functional motivations. There is no unnecessary decor. After the lamps were presented at Imm Cologne during the Pure Talents Contest, a Danish producer declared himself interested in backing production. During the implementation process, some details of the finishing changed, but the design kept its minimalist look. *Phare* gives a scattered light, gently illuminating an interior. Its value is in its universality – it is good for work, relaxation, and social gatherings. The construction makes it equally suitable for standing, carrying, or hanging – it can illuminate a garden or a terrace. Its simple form fits all kinds of interiors, from Le Corbusier's building, for which it was designed, to modern apartments. The body of the lamp is made up of five parts, aluminum cast and powder coated. The spherical matte shade is made with injection molding technology. The designer paid attention to the life span of the product, building it so that it could be disassembled and any damaged or worn parts replaced. The capacity to repair the piece and its use of recyclable materials are conscious counter-propositions to the "planned aging of products" and the widespread disposal of repairable items.

S.B.

2015

Tomek Rygalik

***Tulli* armchair**

Producer: Noti

A piece which formally alludes to a club chair, created for designers working inside and outside of public buildings. The basic form is two parts of rotation-molded polyethelene – the seat and the base. This technology is most often used to produce large containers, usually with a technical look, and is seldom used in furniture. The two-part division created opportunities for variants. The upper part of the armchair was designed according to ergonomic principles. Attached to a base of the same material, it creates a uniform appearance. In other versions, the lower part can be placed on wooden legs, on a single metal leg, or a cross piece, giving the armchair a light appearance. A kind of foam “sleeve” covered in fabric can be placed on both the upper and the lower part. This solution brings to mind home comfort accessories, and is a good fit for cozy spaces. The many variants and color options help diversify public spaces. Though the armchair is a large piece, it is lightweight, which makes it right for festival or fair events. Both its name and its form, especially in the characteristic wilting armrests, allude to Teresa Kruszevska’s *Tulip* armchair of 1973, a classic Polish piece of furniture. The designer is suggesting that this is an attempt to maintain continuity in Polish furniture design thinking. In 2016, *Tulli* received a Red Dot award.

S.B.





2015

Helena Czernek, Aleksander Prugar

Mezuzah for the Blind

Producer: Mi Polin

A mezuzah is a long container that holds a parchment scroll (Hebr.: *klaf*) with two fragments of the Book of Deuteronomy (6:4–9 and 11:13–21). They are put on the frames of Jewish homes. Touching the mezuzah has deep significance in Jewish culture. It brings to mind the commandments through direct, physical contact. In *Mezuzah for the Blind*, touch acquires new significance. This piece for the blind has the word “Shadday,” one of the Jewish names for God, written in the Hebrew Braille alphabet. As such, touch serves not only to remind, but also to make contact. The mezuzah is made of transparent crystal and is practically invisible. Color is indifferent to the blind, as touch is their source of information. Seeing people will chiefly see the scroll with the *Listen Israel* prayer, one of two of the most important in Judaism. The designer confesses: “Designing Judaica is a challenge, as it means joining thousands of years of tradition with a modern aesthetic, and the demands of today’s consumers. *Mezuzah for the Blind* uses a contemporary form to enrich the symbolism and interpret the tradition.” The mezuzah is sold in stores at the Jewish museums, including the Polin Museum of the History of Polish Jews, the Jewish Museum in New York, the National Museum of American Jewish History in Philadelphia, and through the Internet.

C.F.





2015

Joanna Jurga, Martyna Ochojska

Thos urns

Producer: Nurn

Cremation is an increasingly chosen form of burial, but designers seldom work on urns. The market has few items for those who prefer a modern aesthetic. Joanna Jurga took on the funeral industry while still a student, making her first urn as an MA project. The urns produced by Nurn, founded with Martyna Ochojska, have a concrete base and are made of brass or steel. Their form was inspired by Brutalism, a Modernist movement of heavy blocks and blunt materials. The latter caused issues with the weight, which ought not to exceed four kilograms; the first prototypes weighed as much as ten. The minimalist shapes also caused technological complications. Imperfections cannot be concealed in the simple forms, and the product must be perfectly executed. The most problematic part was joining the materials – cement with steel or copper. Moreover, in limited series it is difficult to find producers to take the contract. The quality is in the materials. The parts are well matched, and the copper is not oxidation-proofed, which means that fingerprints remain on the lid, giving every piece an individual history. Jurga and Ochojska not only design the objects, they also take part in conferences and write articles for specialist funeral industry publications.

S.B.

2015

Katarzyna Borkowska-Pydo,
Tomasz Pydo (KABO & PYDO)

In cooperation with: the producer's team
of constructors

***Ergo Line* water system**

Producer: Cellfast

A water system made up of sprinklers, quick connectors, hook-ups, distributors, and retractors, designed for watering gardens. In 2015 sixteen products were released, and eight more in the following years. Design is still continuing and more components are on their way, filling out the system with new products and solutions. The first product in the set was a pistol sprinkler, which set a new functional and aesthetic bar for the company, and a style for the set as a whole. Designing alongside constructors and techs from the company for the entire system at once cut production costs, as identical sub-components could be used in several products. An important facet of the job was observing users and researching, which brought about many ergonomic conveniences and functional solutions, like a hanging hook, rounded edges to keep the hose from snagging on the ground, protecting the surface against mechanical damage, and the comprehensible and intuitive graphic markings of the functions. Equally essential was the strainer design, making a precise flow of water for gently sprinkling the plants. The designers suggested a new color for the system, which became the company color. Cellfast products now stand out on the shelves. The designers also made a packaging system, animated presentations, a mobile app, a fair booth, a product catalogue, and a photo session. The *Ergo Line* water system is one of Cellfast's first products developed by designers. Previously, they used designs created by their tech team. The design received two international awards, the Red Dot 2015 and Good Design Australia 2016, as well as Polish ones: Dobry Wzór 2016, "must have" 2015, and a Top Design 2016 distinction.

C.F.



2006–2015

(design 2006, executed 2015–2017)

Grzegorz Niwiński, Jerzy Porębski
(Towarzystwo Projektowe)

In cooperation with: Piotr Stolarski

Bus shelters for Warsaw

Client: Capital City of Warsaw

Operator and client: AMS SA

Producer: Albud RSA

The bus shelters designed in 2006 by Jerzy Porębski and Grzegorz Niwiński were an entry for a competition organized by the Capital City of Warsaw. The task was to design bus shelters and the accompanying minor architectural components: benches, stop posts, bike stands, fences, and garbage bins. "We set out to create a new symbol for Warsaw, one that was discreet, transparent, unobtrusive; one that matched various contexts, and yet was characteristic and memorable, like the Municipal Information System," wrote Jerzy Porębski his commentary for *Architektura Murator* magazine.* The designs were meant to shelter people from bad weather conditions, of course, while being vandal-resistant and made of durable materials; their cost had to fit a set budget. The designers were trying to cover a fragment of space, not separate it or create a visual obstacle for pedestrians. A distinctive feature of the shelter is the red rim that runs along the glass surface. This version, unlike the shelters and city furniture previously designed by Towarzystwo Projektowe for the historical zones of Warsaw, was placed in particularly visible places in the city – mainly the city center and the main traffic arteries.

The execution of the design commenced in 2015. On a public-private partnership concession contract, AMS scattered 405 competition shelters around Warsaw, and 220 "conservation" shelters.

M.K.

* "Architektura Murator" 2016, No. 2, p. 60.

2015

Agata Matlak-Lutyk, Hanna Ferenc
Hilsden

***Avir* ankle boots**

Producer: Balagan

Balagan ankle boots come in two versions: the basic *Opera* model, and the sporty *Avir*. The company operates in Poland and in Israel, creating and selling their products in both countries. They draw stylistic inspiration from the Modernist architecture of Tel Aviv, which is called the white Bauhaus city, and from the Warsaw crafts tradition. The designers put function first. They try to make universal and timeless products. The quality comes from the means of production. Balagan's shoes and bags are made in Poland by experienced craftspeople in small workshops. The designers' priority was to achieve high quality products while maintaining affordable prices. Agata Matlak-Lutyk and Hanna Ferenc Hilsden are also co-founders of the Transparent Shopping Collective, of which the Balagan label is a part. Adhering to the collective's principles, *Avir* ankle boots are made of fine, natural materials, yet their price remains competitive compared to the large chain stores. The company web site shows what makes the value of the product in simple diagrams. Every consumer can check the cost of the materials, production, taxes, and sales margins. Furthermore, part of the profit is handed over to a private social initiative program. The label designers are driven to make fine and durable items, and to spread the idea of responsible consumption.

S.B.





2015

Alicja Pałys

Prima: Duo, Maxi, Mini **lamp family**

Producer: Brambla

Prima is a collection of three aluminum lamps. The design was created for Brambla and is a collaboration between the producer and craftsmen. The point of departure was print technology – the lamps are spun at a small factory in Warsaw. The material was key in developing the product and decided on its final shape. The lamps are powder coated. Their form is composed of the base, the bulb holder, and three lampshades, which differ slightly in shape and size. The designer wanted to make an object that changed during use. The light modifies the appearance of the shades and sculpts their shapes, while the *Duo* model, which is made of two parts, is further illuminated by shafts of light from between the hoods. The design was made after the designer's internship at a studio in Stockholm. We can see the inspiration of Poul Henningsen's classic lamps, but the aim was to combine a minimalist aesthetic with the capabilities of Polish craftsmanship. In this way, Pałys achieved a lamp with a classic form. Work on the implementation allowed the designer to tackle the realities and restrictions of the design market while still a student, and to learn pragmatic thinking in terms of production.

S.B.

2015

Mateusz Przybysz, Bartosz Kowalczyk

Rysy sleds

Producer: Hulay

Rysy sleds are a product by Hulay, which produces sports and recreation gear. Amateur winter equipment is a field neglected by designers, and Hulay seeks to mine this region. The product's dynamic form is a departure from the classic look of the sled. The sharp edges and the materials used seldom appear in such products, and might be more reminiscent of sports gear. The design is for people of any age who prefer an active lifestyle. An important factor was using durable materials. The sleds are made of water-resistant plywood covered with yacht varnish, and of stainless steel. Production is handled by the designers – they are after quality, and the formal minimalism of the design is joined with simplicity of construction. Careful craftsmanship ensures the product will be durable and serve the user for many years.

S.B.





2015

Piotr Stolarski, Toshihide Suzuki
Co-designers: forpeople

Yamaha Revstar electric guitar

Producer: Yamaha

The new shape was meant to refresh the image of Yamaha and set it apart from Fender and Gibson, which dominate the market. Their main aim was to give the company an independent style. The team was inspired by the café racer motorcycles of the 1960s – models the owners stripped of all unnecessary parts and modified to improve their results. Electric guitar players have conservative tastes. Designing a new form, it is hard to suggest something different without falling into a niche, which was why the main aesthetic premise was “just different enough.” Ultimately, the product serves these premises. The form is based on a characteristic outline and the product is recognizable, the guitar has its own style that comes from its sources of inspiration, including the sharply cut pickguard. As a result, it can help build the image of a band. The instrument comes with various finishings. It has a non-standard tailpiece invented by Piotr Stolarski, which was very well received by consumers. Other models are made of mahogany or maple, and the more expensive ones are finished with anodized aluminum or raw copper.

The design process also deserves mention. The Yamaha designers from the headquarters in Hamamatsu worked with London’s forpeople studio, who did the research, prepared the concept, and made the guitar prototypes to be tested by musicians. Their remarks were incorporated into later stages. Apart from the research company, the designers worked with welders from the Yamaha headquarters in the USA, who were jointly responsible for the sound of the instrument, along with the engineers. The prototypes also served to find an ergonomic and well-balanced shape.

S.B.



2015

Artur Frankowski (Fontarte)

Co-designer: Magdalena Frankowska

Wasz FA typeface

Producer: Fontarte

The designer says: “The *Wasz FA* typeface is inspired by Warsaw’s lettering. It is a typographical experiment, aiming to distill the most characteristic lettering components from the capital city’s visual landscape. We looked for the bases of the forms in the vernacular lettering, road signs, and signs in the Warsaw space. *Wasz FA* has been constantly evolving since its inception in 2015. It presently operates in four versions: *Regular* (inspired by various sorts of letters in the city), *Modern* (with its form taken from the avant-garde interwar experiments), *Bold*, and *Sticky*, which is variants on the letters as they are winnowed by time, changing in a random way, under weather conditions, for instance. *Wasz FA* was shown in poster form at the *Places of Origin: Polish Graphic Design in Context* exhibit at Design March in Reykjavik in 2016. Since it was created, we have tested it out in all its variants, sometimes in commissioned designs. The *Modern* variant was used for the visual identity of the *Connection Warsaw–Zakopane* exhibition at Warsaw’s Królikarnia (2017), while all the variants had their premiere in *Slanted #28 – Warsaw* magazine (2016). In 2017, we were asked to design a series of neon signs that are part of the interior design of the new Warsaw office of the international White & Case law firm. The use of the *Wasz FA* typeface was the obvious solution. Neons have also been included in the art collection of the Warsaw White & Case office.”

A.S.





2015

Justyna Fałdzińska, Miłosz Dąbrowski
(UAU project)

Groww micro greenhouse

Producer: UAU project

Groww is a set of parts that let you turn a normal jar into a miniature greenhouse, which can be a simple way of growing plants in a small apartment. The user does not buy a ready-made product, but a file (a digital product), and the piece can be printed out whenever he/she pleases on a 3D printer. With this digital distribution, *Groww* needs no packaging, storage space, or transportation to the store or the client. This limits the “carbon footprint,” as well as the cost – the client only pays for the design and the printing services. The designers were inspired by the 3D printer and its capabilities. The set is made up of three printed parts: the base, the inner pot, and the collar. A jar completes the design. The set comes in two versions, which fit the most popular kinds of jars: the American Mason jar, and the European one with the 82-millimeter mouth. *Groww* is printed with PLA – a fully biodegradable polymer made of sustainable materials, such as corn starch. The designers devoted a great deal of time to get the print quality they wanted on various devices. Because the parts have a fairly large cylindrical surface, which often becomes aesthetically unattractive in the production process, the designers suggested special notches to control the texture quality. While designing they also had to experiment with the thickness of the flower pot, to avoid leakage. *Groww* is only available as a set code, it does not let the user tamper with the design. Customers can change the color of the greenhouse as they please, however, selecting the color of the filament to match its surroundings.

M.K.

2016

Michał Głogowski

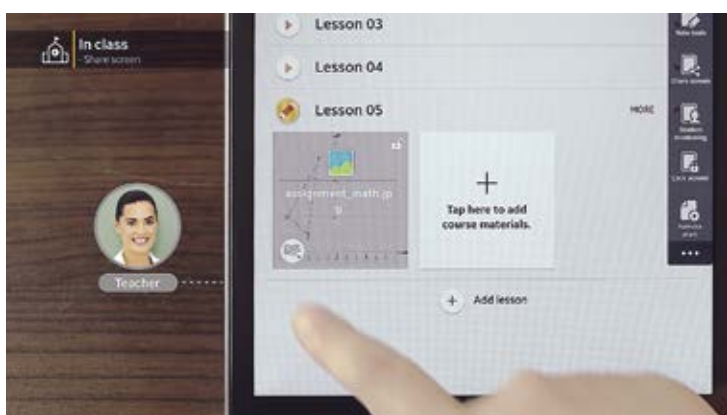
Samsung School app

Producer: Samsung R&D Poland

Samsung School is an app whose task is to make modern educational tools available to teachers, students, and parents. Mobile devices and digital technologies are very popular with children and teens. They generate interest and hold attention for many hours. Although this trend is generally perceived as negative, *Samsung School* tries to make this technology useful in the education process. The design's premise is to improve classroom learning through giving teachers and students tablets with special programming. Moreover, the teacher can prepare classes on his/her stationary computer at home, and the parents can monitor their children's progress. Many challenges remain for the designers. There is no accepted model for using mobile devices during school lessons. Moreover, although children generally know new technologies, various age groups of students have different needs and abilities when it comes to user interface, and the teachers themselves are often technologically behind. There are also technological problems when it comes to many mobile devices operating at the same time in one place. Functions like screen sharing, blocking devices, or monitoring students require new solutions. Finally, another challenge is the differences between school systems in various countries (school structures, teaching conditions, grading methods, numbers of students in a class etc.).

Michał Głogowski speaks of the design process as follows: "While developing the programming we used design thinking methodology. To better understand the needs, competencies, and limitations of the students and teachers, we created a pilot version, which we tested in a school outside of Warsaw. Samsung equipped the school with tablets, so that teachers and students could use the system and share their reflections, and the design team could get feedback. To get as much information as we could, we ran tests for usefulness, conducted in-depth interviews, and studies involving daily notes and questionnaires on the test services. Study reports indicate paths of development for the app and areas that require improvement. On their basis the design team will create more functional prototypes and improve those which already exist."

A.S.





2016

Jan Godlewski (GDL2 Studio)

Falcon urban backpack

Producer: Mixed Works

Falcon is a light and functional urban backpack, designed and produced by Mixed Works, a company created in 2012 by Jan Godlewski, which specializes in producing the highest quality bicycle bags and backpacks. The product was equipped with functions typically found in hiking backpacks. The portable system was made from several layers of foam of various thicknesses, and reinforced with a frame of two aluminum bars. In the lower part of the panel there is a crack for securing the carry strap, usually used for heavier loads. A very important feature is the straps profiled around the neck and the rib cage, which distribute the weight across as much of the body as possible. The main pocket was made from a damage-resistant outer fabric, and the inside from a water-resistant X-Pac laminate. The backpack provides dual access: through a collapsible neck or a side zipper, which has a grip made of Alpinist tubular webbing. The backpack is equipped with two outer pockets, each of which can carry a bike lock, ID, or keys, for instance. The backpack's capacity is regulated by side compression straps, which can also serve for strapping on a bike helmet. The part that is most visible while riding a bike has a thermotransfer reflector. The construction has as few stitches as possible, because every perforation of the fabric reduces water resistance. The backpacks are sold in most of the countries of Europe, Asia, and the Americas.

M.K.



2016

Marta Kłyszajko

***Ginkgo* necklace**

Producer: Pun Jewellery

Pun Jewellery is a brand established by Marta Kłyszajko and Ewelina Leszczyńska. After designing a new model, the designer works with her father, who has many years of experience as a jeweler. The *Ginkgo* necklace combines stainless steel and a gilded silver chain. Experimenting with the material was very important to the designer. Working on *Ginkgo*, she joined a craftsman approach, involving manual work, and a design approach, introducing new technology to jewelry making. The final selection of the ginkgo leaf as the motif for the collection partly came from the technology she used. Kłyszajko managed to achieve delicate gaps, which would have been difficult and laborious to achieve with classic jeweler's tools. The Pun style is not limited to organic forms, however. The designer works on simple modernist forms with glass parts. She puts a great deal of emphasis on handwork, and apart from jewelry, she makes ceramics.

S.B.

2016

Krystian Kowalski Industrial Design

***Ultra* armchair**Producer: MDD

The *Ultra* chairs and armchairs are designed for office spaces. They are produced in versions with three different bases: metal, wood, and a swivel mechanism. The furniture is made with poured foam technology, and is finished with a foam-lined cover. The designer conducted his own material and technological experiments. He checked which plant was able to produce certain pieces and where he could order particular sub-components. His assumption was that the designer should be a partner for the production department. While verifying the metal base of the chair, the constructors had to alter its build so that it bore weight correctly. Closely working with the technicians, they managed to achieve a form that resembled the designer's original concept, yet was stable and durable. At the next stage, Krystian Kowalski helped the company prepare marketing materials to present the product.

S.B.





2016

Gustaw Lange, Aleksander Lange
In cooperation with: Wojciech Pająk

Capsule Collection

Producer: Pajak Sport

This collection was created for a producer of specialist hiking wear. The aim of the design was to introduce this sort of clothing as urban wear. The collection includes the *Phantom Anorak*, *Phantom Cargo* shorts, *Mitt 21* gloves, *Onvce* boots (foot-warmers), and the *Switch Mode* sleeping bag. It is designed for city sports – jogging, biking, or trekking. All the products were stitched from ultralight TOREX Airtastic fabric, stuffed with goose down. Many conveniences were introduced, such as: full undoing of the jacket on either side to facilitate putting it on and taking it off, which led to a large pocket being created in the front, zippers along the sides of the pants, so that you can put them on and take them off without slipping into the legs, and, in the sleeping bag, side holes for the arms and a zipper in the lower part for mobility when, for example, you are cuddled up by a campfire. The designers say: "The collection was inspired by the pressure togs of ultrasound jet pilots during the cold war and the down clothing of the 1980s, the golden era of Polish mountaineering. Two color versions were developed: silver, like the togs of the American pilots, and green, like the Soviets'." *Capsule Collection* was shown in 2016 at the CL 20 shop in Warsaw, where limited edition collections of selected designers and clothing companies are shown.

C.F.





2016

Małgorzata Ostaszewska, Przemek Ostaszewski

NEU NOW Festival in Amsterdam visual identity



NEU NOW is an interdisciplinary art festival in Amsterdam for debut artists from Europe. The event reflects the fluid nature of contemporary art, in which the firm boundaries between branches of art cease to apply. The festival is held on site, online, and also as an Internet platform, to support the artists throughout the year, not only when the exhibition is on. In 2015 Przemek Ostaszewski was invited to take part in the NEU NOW exhibition as an artist. When he was there, the organizers told him that the following year the festival would be changing its visual identity. A competition was announced, and Studio Multiversal decided to submit their work. Despite being told that studios from Amsterdam would be given preferential treatment, Małgorzata and Przemek Ostaszewski managed to win the competition. "The greatest challenge in that project," the designers say, "was striking a balance between our creative autonomy and satisfying the creative directors of the festival. These are people from the art world, so they have specific expectations from the festival's visual identity. Although the collaboration was not always stress-free, we managed to generate an effect that satisfied both ends." The logo's main motif is the line, which symbolizes the meeting and the exchange of thoughts. The logo is dynamic and can be used in a host of variants, which means the identity can develop through the editions of the festival. One of the client's basic expectations was for the artists' work to be in the foreground. The logo with the festival name is both striking and flexible, which makes it work well as a frame to exhibit the artists' pieces.

A.S.

2016

Robert Pludra

In cooperation with: Katarzyna Moszczyńska

Kaiserpanorama audiovisual gallery

Client:

Impart 2016 Festival Bureau

This audiovisual gallery was created in conjunction with the Wrocław European Cultural Capital 2016, as part of the *Wrocław – The Backdoor Entrance* project. It was meant to rediscover Brochów, a district of Wrocław known as a dangerous suburb and a satellite town. As archival materials and interviews with residents showed, "this was a pretty town with a fascinating and vibrant history, a wealth of heritage and beautiful architecture. Few are aware that the first trolleybus network in this part of Europe was launched in Brochów, and that this was one of the first places to realize the garden city idea. In the 1930s it had a popular open-air swimming pool, as well as a cinema and a culture center, where jazz bands played. This image of Brochów only exists at present through old photographs, in the outlines of the crumbling buildings, and in the inhabitants' memories. Conversations with them, the tales of their lives, of their favorite everyday places, totally change how we view Brochów, filtered through hundreds of photographs, family stories, and testimonies of events," says Robert Pludra. The result was a virtual map of the district in the form of an open-air kaiserpanorama. The steel constructions hold ten audiovisual stations. The openings let you see stereoscopic (three-dimensional) photographs and listen to recordings. The points are placed at various heights, to give access to the largest number of people. Children have to climb a couple of rungs – for them, this is part of the fun. The installation construction is self-supporting and facilitates changes to the exhibition content.

C.F.







2016

Maciej Stefański

***Lobelia* railing flowerpot**

Producer: Lamela

These flowerpots are designed for outdoor use, and the notched form lets you mount them on a balcony rail or outside your window. The investor needed a new product to compete with the other brands. The result was some spare models that stood out from the decorative products on the market. The company decided on a rectangular form with an enlarged rim, which creates a collar. The minimalist shape weakened the flowerpot construction, however, making the straight sides less firm. This problem was solved by the engineers, and the flowerpots were ultimately produced in two separate injected-mold forms, which are joined. The flowerpots are produced for the mass market, where the lowest price rules. This is achieved by optimizing the use of materials and the production process. Even such a small object can cause major technological problems, which were solved by the designer, and then specialists from the production department. This durable and attractive piece is widely available, which means the affordable products affect the average consumer's quality of life in an appreciable way.

S.B.

2017

Dominik Głąb, Mateusz Przystał
Construction: Szymon Lisiecki,
Jakub Lisiecki

***Pi* three-wheel scooter**

Prototype:
Automotive Industry Institute

The Automotive Industry Institute (PIMOT), commissioned by the State Fund for the Physically Challenged, joined Kaniewski Design and a team of designers in developing a three-wheeler with a ceiling of 20,000 zloty. The vehicle was developed in cooperation with wheelchair users, who tested the design as it was being created. Special attention went to the comfort in transferring from a wheelchair to the scooter, and back again, and unloading and loading the wheelchair in the baggage area at the back of the vehicle. This operation is facilitated by a swivel armchair and grips on the roof of the scooter. The vehicle can go where a wheelchair normally goes, because it is the same width. As for the form, the premise was to avoid stigmatizing users. The vehicle is designed to be comfortable for able-bodied people as well, creating an alternative to a bicycle or a motorcycle for traveling crowded city streets. The three-wheeler has a frame construction that is equipped with a 1.5 kW electric motor and a gas engine with a capacity of 50 cm³. You can use it to travel twenty km, even on off-road areas like forest trails. It is equipped with full lighting to ensure high visibility on the road, a seat belt for safety, and a reverse gear for parking. The scooter is in its testing phase.

C.F.





2017

Marta Niemywska-Grynasz,
Dawid Grynasz (Grynasz Studio)
In cooperation with: Alicja Pałys

ŁAD furniture set

Producer: Fam Fara

This module furniture set is for working at home or in an office, particularly in studios and co-working spaces. The design was preceded by observations and interviews. The set includes: a desk, a cupboard on wheels, two kinds of perforated wall panels, shelves and mirrors in two sizes, a lamp, and hangers, as well as switches made with 3D-print technologies. These parts let you arrange your work station in a variety of ways, depending on your activities and interior layout. The perforated panel surrounding the workplace lets you hang important things in arm's reach and in sight. The panel can also be a visual barrier. The shelves and roaming cupboard let you keep things tidy. The same pieces let you furnish your bathroom or foyer with shelves, hangers, or mirrors. The designers stress that, from the very beginning, the work involved making and testing a series of prototypes. First in line was checking the ergonomic suitability of the solutions. They established the optimal dimensions, mass and durability of the furniture. An important step was minimizing the number of parts to make the set as flexible as possible. The light wooden construction and white varnished metal parts give the furniture a neutral, contemporary look. The set was singled out at the "must have" poll at Łódź Design Festival in 2017.

C.F.



2017

Andrzej Roszkowski

***Diamond 550* motorboat**

Producer: D-BOATS

The design for this motorboat was meant to break from the prevailing trends, to be innovative, and the product was meant to be a status symbol. The combination of laminate, wood, and steel come from the car industry, and the image of the boat was meant to evoke a sports car. *Diamond 550* has a hull joined to the rear, alluding to the classic wooden Riva motorboats of the 1960s. The heavy front of the frame is contrasted with the light cockpit. The boat is made from a sandwich laminate. The bipartite division of forms was solved in a clever way: the fender masks the seams. In this motorboat, the forms were divided to achieve an unusual shape and a pure broadside. A step was also created to assist entering the boat. The *Diamond 550* is created in a craftsmanlike way and stands out with its form, which need not be simplified in large-scale production. Small-scale production permits a complicated shape and the use of finer materials.

S.B.





2017

Nikodem Szpunar, Kamila Niedzwiedzka
(Szpunar Studio)

Tuk seat system

Producer: Paged Meble

Tuk furniture is the first office chair system in the Paged Meble portfolio to be based on a bucket form. The design comes from many years' collaboration between the designers and producer. Nikodem Szpunar and Kamila Niedzwiedzka analyzed the company's catalogue and suggested a direction for new product development, inspired by furniture of the 1960s. The resulting series of seats is designed for conference halls and temporary work stations. They are not recommended for long hours at a desk, because they cannot be regulated. The seats work very well in dining rooms or offices. For the designers, it was crucial to use the producer's technology, based on wood and plywood. Work with traditional technologies guaranteed that the company would have the production process fully under control. The designers also managed to set a basic form to be made from parts cut from plywood moldings with one bent surface. The construction is four panels cut into the proper shape and screwed together. The resulting "bucket" is glued with foam. Finally, the whole thing is covered with upholstery. The designers created a series of frames for the basic form, letting them finish the furniture in various ways: traditional wooden legs attached to the seat, wooden legs planted on the cone-shaped metal construction (streamlining the form), and the entirely metal cross-shaped construction.

M.K.



2017–2018

Jacek Morawski, Bartosz Wyżykowski,
Piotr Blicharski (2sympleks)

***Twistair 2.0* autogyro**

Producer: Aviation Artur Trendak & Son

An autogyro is a flying vehicle with a supporting rotor for wings and a rear propeller. Work on *Twistair* originally involved updating the form of an existing model. Over the course of the work, however, the aims evolved, and the designers and the engineers created a new machine, an autogyro that could transform into a motorized deltaplane. With this change in premises, the whole construction evolved, to be created from scratch by the company's technology division. In the final phase, the producer received full documentation from the designers in the form of a 1:10 scale model and CAD documentation ready to implement.

Technological capabilities affected the shape of the vehicle. Forms were used for producing the shell from laminate, so that it did not have to open in a standard way, achieving a complex geometry. The autogyro comes in two versions – it can be a vehicle with a rotor that works as a propeller, or with wings, as in a motorized deltaplane. The cabin finishings come in three variants: open, semi-closed, and closed, providing various levels of comfort and experiences during flight.

This design is unique, as this sort of vehicle is no longer produced, and few designers still work in this industry. Through the designers' efforts, this family-owned company is able to offer products with a conscious aesthetic. For the design studio, this was the first collaboration on such a scale – it gave them practical experience and was a bargaining chip in receiving further commissions.

S.B.

Bios

■ Andrzej Antoniuk

He took his MFA at the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw in 1992. He works in graphic design, especially visual identities and packaging. He runs his own design studio. His work includes the logo and identity for the Polish Football Association (2011), the logo of the Polish Cup for the same association (2011), and the visual identity for the Ster shopping center in Szczecin (2013). He has also worked with PTK Centertel (1998), Platan (Magda Gessler; 2012), Herbapol (2005), Metro Properties (2013), and Balmain Asset Management LLP (2015).

andrzejantoniuk.pl

Awards: Nominated in the Kreatura competition for his *POP* logo (1998) • Gold Orty 2007 for print advertisements for SC Johnson

■ Paweł Balcerzak (b. 1954)

In 1979 he received his MFA diploma from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. In 1994 he traveled on a Fulbright Scholarship to the Illinois Institute of Technology in Chicago. In 1978 he began working at the Experimental Institute of the Academy of Fine Arts in Warsaw, supervised by Cezary Nawrot and Wojciech Wybieralski, and since 1980 he has been a lecturer at his *alma mater*. For many years he was a juror of competitions organized by Hansgrohe, Osram, and many others. He is an industrial designer, an experienced design auditor, and a design management expert. He has made over 100 industrial designs and identities, either independently or as part of a team. In 1991–2003 he worked with Dr. Irena Eris Cosmetics Laboratory, designing cosmetics packaging, showcases, and a sales point strategy. In 1999–2014 he worked for Danfoss, for whom his designs included the *Inova* and *Everis* thermostat

knobs, complex product display materials, packaging, and promotional materials. In 2007–2013 he also designed for Infobox, including a visual identity system, an information kiosk system design, and a ticket machine. His clients have also included Ruch, Era, IKEA, and Allianz Bank.

■ Katarzyna Bazylczyk (b. 1985)

A UI/UX designer, a graduate of the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw. She has worked as an industrial designer (2009–2015) and designed visual identities (2009–2017, for clients including Unilever, Coca-Cola, Procter & Gamble, Nestlé, UTN Buenos Aires, and Museos de Buenos Aires). In 2009–2015 she lived in Buenos Aires, where she designed children's furniture for Manada and aluminum household objects at Fernando Poggio studio. She is interested in South American culture and enjoys working on Spanish-language projects. In 2012–2016 she did design support for Aanima Ventures, social startups from Madrid. She also likes designing for children (both products and graphic design) and getting involved in social and art projects. She works with Roche and smaller European companies. She likes designs that blend healthcare, pharmacology, scientific research, and VR/AR.

Awards: 1st place in the Absolut competition, Slovakia (2007) • 1st place in the Young Designer of the Year competition, Publikator and Meble Plus (2009)

www.kabestudio.com

■ Piotr Blicharski (b. 1990)

In 2013 he took an engineering degree from the Faculty of Architecture at the Warsaw University of Technology, and in 2016 he defended his Faculty of Design MFA at the Academy of Fine Arts in Warsaw. He designs products and means of transportation.

With Bartosz Wyżkowski, Jacek Morawski, and Adam Morawski he runs the 2sympleks design studio, which produces the *Lunar* model (2017) of Umi Watches. The studio works with Xicorr, for whom they designed the *F125p* and *Garfish* watches (2013–2017), PIMOT, for whom they prepared three special vehicle concepts (2016–2017), Trendak, for whom they designed the *Twistair* and *TaiFun* autogyros (2014–2018), and Zych (2015–2017).

www.2sympleks.pl

Awards for 2sympleks: Honorary mentions in the competition for a Polish electric car organized by ElectroMobility Poland (2017) • Winner of the Precast Concrete Urban Furniture competition organized by Belgium's Urbastyle (2015)

■ Ryszard Bojar (1932–2017)

He worked in interior design, furniture and minor pieces of architecture, industrial design (machines, lamps), and graphic design, identities and visual information. He graduated from the Faculty of Interior Design at the Academy of Fine Arts in Warsaw in 1958. He was a UNESCO scholarship holder at the School of Design at the Illinois Institute of Technology in Chicago and at Hochschule für Gestaltung in Ulm (1960–1961). He co-founded the SPFP (1961) and served as its chairman in 1972–1975; for the 1977–1981 term he was vice-chair of the International Council of Societies of Industrial Design. He was a designer and adviser for: Eastern Capital Cityproject (1958–1960), the Institute of Industrial Design (1960–1963 and 1970–1971), the Ministry of Heavy Industry (1963–1965), the Design and Aesthetics Council for Industrial Production (1965–1968), the Central Quality and Measurements Bureau (1968–1970), BUMAR (1971–1977), and the Predom Research and Development Center (1978–1990). He ran Design Studio Color Konzept, in 1990–2017, in which he promoted the NCS color system in Poland after 1993, as a representative of the Scandinavian Color Institute in Stockholm. His work included a visual identification system for the Oil Products Headquarters (1964–1994), a visual information system for the first line of the Warsaw metro for Metroprojekt in Warsaw (1983–2007), and a system of city bus shelters on the Łazienki Route in Warsaw for the Visual Arts Studio (1970).

Awards: Minister of Culture and Art Award for the visual identity of CPN (1970) • Gold Kasztan Award in the 7th National Packaging Competition for his design of a five-liter canister for CPN (1972) • Meritorious Contribution to Culture Badge from the Ministry of Culture and Art (1978)

Works in Collections: CPN sign, motor oil bottles, canisters for Borygo fluid and a clock for the Warsaw metro platforms, in the collections of the National Museum in Warsaw

■ Katarzyna Borkowska-Pydo (b. 1987),

■ Tomasz Pydo (b. 1985)

They took their MFAs from the Faculty of Design at the Academy of Fine Arts in Warsaw, Katarzyna in 2015, Tomasz in 2014. They founded KABO & PYDO design studio in 2012. They specialize in product design, but their complex design services also include visual identity, web pages, and fair booths. They also work in design consulting, including audits. They have designed the *Ergo Line* watering and garden accessories (2015), digging tools – spades, pitchforks, and shovels (2016), a set of axes (2016) for Cellfast, and the *Modern*, *Twiggy*, and *Crystal* mugs for Avant Porcelite Factory (2013). Their work has appeared at many collective exhibitions, in Poland and abroad.

kabo-pydo.com

Awards: 1st place and audience award in the Designer Glass Competition for Martini Bombay Sapphire *Refreshment* shot glasses (2011) • Red Dot 2015, Good Design Australia 2016, Dobry Wzór 2016 in the Institute of Industrial Design competition, must have at the Łódź Design Festival 2015 for the *Ergo Line* watering system • iF 2017, Dobry Wzór 2017 in the competition organized by the Institute of Industrial Design for a set of axes

■ Jan Buczek (ur. 1985)

He finished his MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw in 2010. He works in industrial design for the shipyard, railway, and tool industries, and runs Noodi Design studio (since 2010). He has worked with the Railway Vehicle Factory in Stargard (2014–2017), for whom he designed a diagnostic train with Robert Pludra (2017). He and Maciej Stefański designed the interior of a motor yacht (2013) and the interior of a sailing yacht (2013) for Delphia Yachts.

www.noodi.pl

Exhibitions: DMY International Design Festival Berlin, 2010, 2011, 2013 • Łódź Design Festival, 2014, 2015, 2016 • London Design Festival – Tent London, 2012 • *From Idea to Object, Object to the Product*, Holon Institute of Technology, 2009, Saint-Étienne Design Biennale, 2010

Awards: Graduation Projects 2009/2010 • Qualified for the finals of the Young Design 2011 competition organized by the Institute of Industrial Design • Young Poland Ministry of Culture and National Heritage Award from the National Culture Center (2013) • must have at the Łódź Design Festival 2014 for the *Mesa* lamp

■ **Maria Bujalska** (b. 1987)

She studied design at the Academy of Fine Arts in Warsaw and interdisciplinary design at California College of the Arts in San Francisco. After graduating she worked for design companies, commissioned by clients like Camelbak, Samsung, Intel, Puma, SCA/Tork, and Nike Foundation. In 2014 she moved to Taiwan, where she designed medical apparatuses for Atom Medical. She presently lives in San Francisco, where she designs for large corporations and many start-ups through Branch studio.

Awards: iF 2015 for *MOCHeart*

■ **Stanisław Charaziak** (b. 1965)

He graduated from the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw in 1991. Since 1996 he has solely worked in industrial design. He describes his work as “ergonomics and user comfort in a fine package.” He has designed several hundred chairs that have gone into production, several dozen crate furniture systems, cinema seats, and auditorium sets. He designs only mass-produced products. He has worked with Grupa Nowy Styl, Fameg, Radomski, and Black Red White, designing both furniture and upholstery patterns. He designed the *BJ-0321* rocking chair for Fameg, which is still sold in many countries around the world.

Exhibitions: *The Other Side of Things*, National Museum in Krakow, 2018

Awards: Gold Medal at International Poznań Fairs (several times) • Dobry Wzór 2003 and Design of the Year 2003 in the competition organized by the Institute of Industrial Design for the *Top Spin* system •

Award from the Minister of Economics, Labor, and Social Security (2004)

■ **Izabela Cichecka** (b. 1983)

She studied at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, taking her BFA in 2006, and her MFA in 2008. In 2017 she finished her post-graduate Total Design Management studies at the Business School of the Warsaw University of Technology. She designs products from synthetics, cloth toys, packaging, and graphics, particularly decorative prints for products. She has also designed brand identities. Since 2009 she has been professionally tied with Canpol, for whom she prepared the *Lovi* small product packaging system (2009), designs for baby bottles (2012), and the *Forest Friends* toy collection (2015).

www.cichecka.com

Awards: Finalist in the Fortis Young Design (presently Young Design) competition for a portfolio with the greatest market potential (2008) • Student Pack Star distinctions for *Clip* disposable packaging (2008) • 3rd place in the Nokia Only Planet – Health Guard competition (with Marcelka Kawka; 2007)

■ **Rafał Czaniecki** (b. 1988)

In 2012 he took his BFA from the Faculty of Design at the Academy of Fine Arts in Warsaw. He designs electronics, audio equipment, UI and UX, and graphics. He has been working at Harman International since 2012, modernizing the AKG brand, changing its positioning, packaging, graphic design, portfolio structure, products, and web page (2014–2016). He also designed a series of products (including the AKG *Y20, Y50, N20, N90 Quincy Jones*, and *JBL E55BT QE headphones*) and packaging.

www.svper.co

Awards: Red Dot 2015 for AKG *Y50* and *Y40* headphones • iF 2016 for AKG *N90Q* headphones • iF 2016 for AKG *N-SERIES* packaging system

■ **Maria Czapska** (b. 1993)

She studies at the Faculty of Design, Academy of Fine Arts in Warsaw, where she took her BFA in 2017, and is presently doing her MFA. She has been working with Whisbear since 2012.

■ **Stanisław Czarnocki** (b. 1988)

He took his BFA from the Faculty of Design, Academy of Fine Arts in Warsaw in 2013, and his MFA from the École cantonale d'art de Lausanne in 2015. He designs products, such as furniture, lighting, and its accessories. He runs Umiar Studio with Katarzyna Kempa (since 2016). His designs include the *Phare* lamp for Menu (2015) and the *Slipsten* clock for IKEA (2017).

www.umiar.com

Awards: Main award in the Elle Decoration Młodzi na Start competition for the *Mostół* table (with Katarzyna Kempa; 2012) • Award in the *Ton – A Table for Young People* competition organized by Ton (with Jakub Marzoch) for the *T01* table (2013) • Award in the Pure Talents Contest at the Imm Cologne fair for the *Phare* lamp (2016)

Works in Collections: *Phare* lamp in the Kreo Gallery collections in Paris

■ **Helena Czernek** (b. 1985)

She graduated from the Faculty of Design, Academy of Fine Arts in Warsaw in 2011. She designs products, especially Judaica, and graphics, and creates concepts for cultural events. Since 2014 she has run her own studio, Mi Polin. Her design clients include the Polin Museum of the History of the Polish Jews (since 2013), the Jewish Culture Festival in Krakow (since 2013), and the National Ethnographic Museum in Warsaw (since 2015). Her most important projects have been the visual identity for the anniversary of the Warsaw Ghetto Uprising for the Polin Museum (2013–2015), the *Keyboard-Stripes* pedestrian crossing for Frederic Chopin year for the Capital City of Warsaw (2010), and *Mezuzah from This Home* (since 2013, private initiative).

www.mipolin.pl

Individual exhibitions: *Judaism Indeed*, JCC Jewish Community Centre in Krakow, 2013 • *Mi Polin / From Poland*, Osher Marin Jewish Community Center, San Rafael, 2014 and Peninsula Jewish Community Center, Foster City, 2015 • *Mezuzah from This Home*, Jewish Historical Institute, Warsaw, 2016

Awards: 1st place in the competition for a gadget from Warsaw for the International Chopin Year for the *Keyboard-Stripes* pedestrian crossing design (with Klara Jankiewicz, 2008)

Works in Collections: *Menokia*, *Mezuzah for the Blind* and *Mezuzah from Gqbin* from the *Mezuzah from This Home* series in the National Ethnographic Museum in Warsaw collections • *Mezuzah for the Blind* in the collections of the Jewish Museum in New York • The *Mezuzah from This Home* series in the collections of the Congregation Beit Simchat Torah in New York

■ **Mitosz Dąbrowski** (b. 1983), see: **Justyna Fatłdzińska** (b. 1983), **Mitosz Dąbrowski** (b. 1983)

■ **Bartosz Dobrowolski** (b. 1973)

He finished his MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1999. He designs products, information systems, visual identities, and publications. He runs Czynne Studio.

www.czynnestudio.pl

■ **Roman Duszek** (b. 1935)

He graduated from the Faculty of Graphic Arts at the Academy of Fine Arts in Warsaw in 1959. In 1966–1969 he lived and worked in Paris. Upon his return to Poland, he designed packaging for the Pollena-Uroda Cosmetics Factory in Warsaw. He has created many logos that went down in the history of the People's Republic, for Polish Television and Televised News (1976), Polski Fiat 125p (ca. 1975), the Railway Museum in Warsaw (1975), the National Health Fund (1973), the Medical Academy in Warsaw (1978), LOT Polish Airlines (1975–1977, with Zbigniew Zbrozek), and Warsaw's Hotel Victoria. He also created an information system for the Warsaw metro (1983) with Ryszard Bojar and Marek Stańczyk (who answered for the final shape of the pictograms). In 1978–1984 he lectured at the Faculty of Industrial Design at his *alma mater*. He founded a studio which designed packaging, product labels, operating instructions, and other information tied to industrial products, without overlapping the Faculty of Graphic Arts program. In the initial stages the studio was meant to operate merely for basic education purposes. After three years, the program allowed students to do diploma projects in graphic design. In 1979–1983, Roman Duszek served as vice-chair of the Icoграда International Council of

Graphic Design Associations. In 1984 he left for the United States, where he continued teaching at the University of Illinois in Urbana-Champaign. From 1988 to 2008 he was a professor at the Art and Design Department of Missouri State University in Springfield. He made dozens of logos, posters, and pictures in the USA, including the logos for the American Craft Council, Child Care Food Program, Missouri Music Teachers Association, and National Center for Supercomputers Applications. **Awards:** Missouri University Award (Foundation Award) for outstanding teaching achievement • Minister of Culture award for achievement in packaging design • ICSID Kyoto Award for designing city navigation systems (1983, with Jerzy Porębski, Jacek Surawski, and Andrzej Jan Wróblewski)

■ **Marcin Ebert** (b. 1985)

He took his MFA diploma in 2012 from the Faculty of Design, Academy of Fine Arts in Warsaw. He won a scholarship Young Poland from the National Centre for Culture (2014). After graduation he worked at Studio Rygalik. Since 2014, he and his brother Tomasz have been running the Ebert Brothers' Studio, where they design one-of-a-kind products and solutions for cultural and corporate events. His works include the *Fluidomat* – a device for depicting music with ripples on the surface of water (2005), *Fotomat*, a machine for taking group pictures at events (2011), and *Tablelamp* open-air furniture, combining the functions of lamp and table (2014).

www.ebert.pl

Awards: Special prize and distinction at the Cieszyn Castle Śląska Rzecz competition for the *Piggy bank* (2010) • Qualified for the make me! competition finals at Łódź Design Festival 2014 for *Tablelamp*

Works in Collections: *Fluidations* at the Cinematheque of the Museum of Modern Art in Warsaw

■ **Justyna Fałdzińska** (b. 1983),

■ **Miłosz Dąbrowski** (b. 1983)

They received their Master's degrees from the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw (2009). Together, they make UAU project – a multidisciplinary design studio. At present, they focus mainly on everyday objects

produced with household 3D printers. They want to show that 3D printing is the best way to make good design available to all. Their most important clients include: Copernicus Science Centre (2011–2012), Gdynia Design Centre (2016–2017), and EUMakers (2016–2017).

uauproject.com

Exhibitions: *Layers*, Paris Design Week, 2017 • *now! le off*, Paris Design Week, 2017

Awards: must have at Łódź Design Festival 2014 for *Rabbit Stool* • Bronze A' Design Award for the *Groww* micro greenhouse (2016)

■ **Hanna Ferenc Hilsden** (b. 1990)

She took her BFA from the Faculty of Design, Academy of Fine Arts in Warsaw (2013), studying for a year at Bezalel Academy of Art and Design in Jerusalem as part of a student exchange. She designs products, chiefly furniture, and exhibitions. She created the visual identity for the play *Five O'clock Cyanide* for the Theatre Academy in Warsaw (2013) and the identity for the Cinemaforum International Independent Feature Film Festival (2013). As part of the Association of Creative Initiatives "ę" she helped create and develop the graphic design and web page for the Warsaw greenery design *Grow WAW* (2013). She worked in Grynasz Studio, and as part of the team, designed for Meesh, Fam Fara, Institute of Industrial Design, and Helsinki Foundation for Human Rights (2014). She designed identities and advertising materials for the Culture Bureau of the City of Warsaw for the 31st edition of the *Warsaw in Flowers and Foliage* competition (2014). Since 2015 she has run Balagan Studio with Agata Matlak-Lutyk, making shoes and leather accessories.

www.balaganstudio.com

Awards: Qualified for the final round of the make me! Competition at Łódź Design Festival 2013 for her collapsible bar stool design • Main prize in the design category of the Artists Caught by Umeå international competition for the European Capital of Culture project for her alternate city guide (2014) • Elle Style Award in the Discovery of the Year category (with Agata Matlak-Lutyk) for the Balagan label (2017) • Dobry Wzór 2017 in the competition organized by the Institute of Industrial Design (with Agata Matlak-Lutyk) for *Avir* shoes

■ **Artur Frankowski** (b. 1965)

In 1990, he finished his MFA studies at the Printing Institute of the Warsaw University of Technology, in 2004 took his PhD at the Faculty of Geodesy and Cartography in the same school, and in 2013 he became a habilitated professor through the Faculty of Graphic Arts, Academy of Fine Arts in Warsaw. He works in graphic design, particularly typeface design, typography, publishing design, posters, exhibition design, and visual identities. He and Magdalena Frankowska run their own design studio (Fontarte, since 2004), and he works as a professor at the Faculty of Design at the Academy of Fine Arts in Warsaw, where he runs the Design and Typography Studio. His most important clients include: the Museum of Modern Art in Warsaw (2008–2014), Zachęta – National Gallery of Art (2013–2018), the National Museum in Warsaw (2014–2017), the Museum of Art in Łódź (2016–2017) and Moderna Museet i Malmö (2010). He created the *Grotesk Polski FA* typeface (1998–2006), the *Wasz FA* typeface (2015), posters for Yael Bartana commissioned by Moderna Museet in Malmö (2010), and a series of publications and posters on Polish conceptual art for the Arton Foundation (2013–2017).

www.fontarte.com

Solo exhibitions: *Fontarte: Posters*, Museum of Modern Art in Warsaw, 2009 • *Dizajn WAWA_4 PROTO TYP*, Bęc Zmiana Foundation, Warsaw, 2009–2010 • *Typespotting. Warsaw*, Bęc Zmiana Foundation, Warsaw, 2010 • *Future Perfect*, Dizajn Gallery BWA Wrocław, 2011–2012 • *Fontarte: Mirage #3*, 23rd International Poster Biennial, Warsaw, 2012 • *FONTARTE: Design for Art*, PaTI Typography Institute in Paju Book City, 2017

Awards: 2nd Prize in the Visible Museum 2017 competition for the *Warsaw-Zakopane Route* exhibition catalogue at the Sculpture Museum in Królikarnia • Main prize in the Most Beautiful Book of the Year 2010 competition, organized by the Polish Book Publishers' Society, for *Henryk Berlewi* • Main prize in the Cieszyn Castle Śląska Rzecz competition for the *Silesiana* typeface design (2006)

Works in Collections: Books and posters at the Instituto Tomie Ohtake in São Paulo, the PaTI Typography Institute in Paju Book City, National Museum in Poznań • Posters in the Poster Museum in Wilanów

■ **Dominik Głąb** (b. 1977)

He graduated from the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw (2003). He has worked at his *alma mater* since 2002. In 2005–2014, he worked at the Mint of Poland, for whom he designed coins, collectors' coins, and domestic money. Since 2014, he has worked at Kaniewski Design studio. He designs vehicles, vending machines, and architecture. His most important pieces include: *Syrena Sport* watch for Xicorr (2013), the interior of the Wars dining car for Pesa Bydgoszcz (2014), the mobile ticket machine for Mera System (2015), the Moya gas station in Warsaw (2017), the *Pi* three-wheel scooter for the Industrial Institute of Motorization (2017), and the automatic teller for Noa Tech (2017).

Awards: Qualified for the final round of the Dobry Wzór 2005 competition organized by the Institute of Industrial Design for MPM Product household appliances

■ **Michał Głogowski** (b. 1980)

He finished his MFA studies at the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw in 2007. He designs interaction, interface, products, and UX. He works as a Senior UX/UI Designer and leader of the *Samsung School* design team at Samsung R&D in Warsaw. He designed the intelligent *NeuroOn* eye mask for Inteliclinic (2013), the *Samsung School* app for Samsung R&D Poland (since 2016), and *Holo Watchface* – the face for the *Samsung Gear S* watch (2014). Moreover, he has designed for the Ministry of Science and Higher Education (2010–2012), Auchan (2009–2011), Willson & Brown (2005–2006), Namysłów Brewery (2007–2012) and Topex (2007–2010).

www.mglogo.com

Awards: Qualified for the final round of the Japan Design Foundation ROBOT2 competition for the *Roofus* robot (2008)

■ **Jan Godlewski** (b. 1985)

He is a graduate of the Faculty of Design at the Academy of Fine Arts in Warsaw, and of interior design at the Białystok University of Technology, taking both diplomas in 2011. He designs furniture (including city furniture), interiors, machines, visual identities, and textiles. He plans production, implementation,

and business processes. He lectures at the Faculty of Architecture at the Białystok University of Technology. He also runs his own design studio. He has worked for Masterpress (2017), Euromark (2012), Promotech (2016), AC (2016), and Mixed Works (since 2012). He has designed and released around 120 products, including a shrink sleeve applicator for Masterpress, a magnetic drill family for Promotech, and a backpack and bike bag collection for Mixed Works. He has participated in many workshops and international competitions. He received a Ministry of Culture and National Heritage scholarship in 2016, and a Mayor of Białystok scholarship in 2015.

Awards: Nominated for Awards Carry Awards and must have at the Łódź Design Festival 2016 for the *Falcon* backpack

■ **Anna Goszczyńska** (b. 1976)

She finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 2003. She works as a freelancer in illustrations and graphic design. Her clients include: *Wysokie Obcasy* magazine (since 2004), Empik (2008, 2009, 2011), the National Theatre in Warsaw (2016), the Zbigniew Raszewski Theatre Institute (2010), and VHS HELL (2011, 2012, 2015). She also designed the *Skull* cup (with Joanna Jurczak; 2012).

www.goszczyńska.com

Solo exhibition: *Revenge of the Creature*, Institute of Design in Kielce, 2014

Awards: Empik Bestseller for her *art&pap* notebook collection (2009) • Gold medal in the KTR competition organized by the SAR Marketing Communication Association for the 30th Warsaw Theatre Meetings visual identity (2011) • Gold medal in the KTR competition organized by SAR Marketing Communication Association in the illustrations and portfolio category (2012)

■ **Żaneta Govenlock** (b. 1955)

She graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1982. She specializes in design for museum exhibitions, lighting, and exhibition furniture. Since 1992 she has been running her own design studio. She and Violetta Damięcka design for the Royal Castle in Warsaw (since 1994), the National Museum in Warsaw (1996–2009), Wilanow Palace Museum (2003–2010),

The European Solidarity Centre in Gdańsk (2008–2014), and the Royal Łazienki Museum in Warsaw (since 2011). Her most important projects are the multimedia permanent exhibition *The Destruction and Reconstruction of The Royal Castle* in the Royal Castle in Warsaw (2011), the traveling *Solidarity: A Peaceful Revolution* multimedia exhibition for the European Solidarity Centre (2009), the interior design and museum exhibition for the Royal Statue Gallery at the Old Orangery in Royal Łazienki in Warsaw (2016).

www.studiogovenlock.pl

Solo exhibition: Schody Gallery, Academy of Fine Arts in Krakow, 1995

Awards: Gold Laurels of the Friends of the Royal Castle Society for her outstanding theatrical vision of the *Death in Old Polish Culture: From the Middle Ages to the Late 18th Century* exhibition (2000) • Sybilla 2006 awarded by the Minister of Culture and National Heritage for the *In the Shine of Silver... Silver from the 16th to 19th Centuries from the Polish-Lithuanian Commonwealth and Contemporary Poland* exhibition • Sybilla 2008 awarded by the Minister of Culture and National Heritage for the *Greek Vases from the Collection of Stanisław Kostka Potocki* exhibition

Works in collections: *Belka* lamp at the National Museum in Warsaw

■ **Maria Górska** (b. 1970)

She finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1997. She designs interiors, exhibitions, and furniture as a freelancer. Her most important projects include: *Morocco Pavilion* at Walt Disney World in Orlando (1986), the *Art Everywhere* exhibition (2012) and *Royal Mansour Marrakech* (2015). She has worked for the Kazimierz Górski architectural bureau (1985–2015), Ali Idrissi Architects (1988–2000), National Museum in Warsaw (1998–2015), and OBMI (2013–2015).

Awards: Gold medal in the Lamp competition (1996) • Silver medal in the Nagoya Design Do! competition (with Daniel Zieliński) for *Water Umbrella* (2000) • Distinctions in the Tangshan Earthquake Memorial Park Idea competition (with Daniel Zieliński; 2007) • Distinctions in the SARP competition for Ulm Family Museum in Markowa architectural concept (with Kazimierz Górski and Ewa Kruszewska; 2010)

■ **Wiktor Gutt** (b. 1949)

In 1974 he finished his MFA studies at the Faculty of Sculpture, Academy of Fine Arts in Warsaw, in the Sculpture Studio of Professor Jerzy Jarnuszkiewicz and Professor Oskar Hansen's Shapes and Surfaces Design Studio. He took his PhD in 2008 at the Faculty of Sculpture, and four years later became a Habilitated Doctor at the Faculty of Media Art, while in 2017 he became a visual arts professor at the Faculty of Design. He does sculpture, photography, and performance. He works at the Faculty of Design, Academy of Fine Arts in Warsaw.

Solo exhibitions: *Communication as an Aesthetic Value*, Repassage Gallery, Warsaw, 1974 • *Viva la muerte*, Kordegarda Gallery, Warsaw, 2006 • *Wild Child 1972–2008*, Xawery Dunikowski Museum of Sculpture, Królikarnia Palace, a Division of the National Museum in Warsaw, 2008 (with Waldemar Raniszewski) • *Litmus Paper*, Pola Magnetyczne Gallery, Warsaw, 2015 • *Destructive Culture*, Pola Magnetyczne Gallery, Warsaw, 2016 (with Waldemar Raniszewski)

Works in Collections: *My Meetings with an Indian Grandma* at the National Museum in Krakow • *The Great Conversation* at the Museum of Modern Art in Warsaw (with Waldemar Raniszewski) • *Facial Expressions* at the Museum of Art in Łódź (with Waldemar Raniszewski)

■ **Jacek Iwański** (b. 1957)

In 1985, he finished MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He designs products, graphics, and exhibitions. Since 1999 he has run his own design studio, IvaDesign. He worked at Bartłomiej Pniewski's Studio Idea (1986–1989), and was co-owner and designer at Crea Design Studio (1990–1999). He worked for Eka Plast (1990–2016), MPM Product (1993–1999), Ramatti (2000–2010), Bentom (1995–2005), Solar Aga Light (1999–2008). He designed the *Chaps* garbage bin for Eka Plast (1994), the *Samba* electric kettle for MPM Product (1995), a cash register for Libella (1998), a lamp series for Solar Aga Light (2000–2002), and a child seat and car seat for Ramatti (2000–2008).

www.ivadesign.pl

Awards: Gold medal at the Domexpo 1996 fair for the *Consul* bathroom set • *Dobry Wzór* 1996 in the competition organized by the Institute of Industrial Design for the *Samba* electric kettle •

Dobry Wzór 2001 in the Institute of Industrial Design competition for the *Linea* bathroom set

■ **Magdalena Jabłońska** (b. 1974)

She took her Master's degree from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 2006. In 2011 she finished her post-graduate design management studies at the SWPS University in Poznań, and in 2015, post-graduate history and criticism of design at the SWPS University in Warsaw. She won a post-graduate scholarship at the Designlabor international design institute in Bremerhaven, Germany (2000–2001). She designs products and packaging. Since 2007 she has run her own studio, Spiritus Movens, specializing in design for the alcohol industry. Her work has included: *Sznaps de Luxe* (logo, label, cap, and bottle design; 2014), *Amundsen Vodka* (logo, label, bottle shape design; 2015), *Zotądkowa Gorzka* (label, cap, and bottle design; 2015), and *Fernet Stock Lionello* (label, cap, and bottle decoration design; 2016) for Stock Polska, as well as *Stock 84 Brandy* (label, bottle shape design) for Stock S.R.L. con socio unico (2016). Her clients have also included Stock Plzeň-Božkov (2016), Ambra S.A. (2016–2017), and Henkell & Co. Polska (2017).

Awards: Minister of Culture and Art award for academic achievement (1998) • Distinctions in the Kreatura competition for graphic and structural design for *Amundsen Vodka* and *Sznaps de Luxe* packaging (2015)

■ **Klementyna Jankiewicz** (b. 1983)

She took her BFA from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 2006. She works in graphic design, branding, and UX, including exhibition arrangement. She and Klara Jankiewicz have run Jankiewicz Studio since 2015. For the Polish Year in Israel she designed illustrated promotional materials, including T-shirts, bags, postcards, and press advertisements for the Adam Mickiewicz Institute (2008–2009), with whom she again collaborated when she joined BabaAkcja to prepare materials to promote the Polish presidency of the European Union (2011). She and Klara Jankiewicz made designs for the Auschwitz-Birkenau Foundation to raise funds (2014). She designed prints for the facade of the Polin Museum of the History of

the Polish Jews (2010), and did the entire graphic design (promotional, educational, and marketing materials etc.) for JW3 London, the largest Jewish cultural and social center (2014–2015). She joined Klara Jankiewicz in designing exhibitions, prints, and interactive objects and furniture as part of the National Ethnographic Museum in Warsaw exhibition and its Museum for Children (2015–2017).

www.jankiewiczstudio.com

■ **Tomasz Januszewski** (b. 1955)

A graduate of the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, where he has worked since 1980. He is co-owner of Studio Program, which has designed several dozen implemented projects. He has worked with Vicomp, Centertel (Polish Telecommunications, Orange), Elbox (Polish Education), and Ekspert Fitness. His more important projects include: *Cassini* – casing designs for car alarms, educational aid designs (Polish Education), thermostat knob designs and payment terminals (Danfoss), and the *VPR* series of document scanners (Vicomp).

www.studioprogram.pl

Awards for Studio Program: *Kreatura* 1996 for materials to support sales for the Dr Irena Eris Cosmetics Laboratory • Worlddidac Award 2006 for the theater of the imagination for Elbox • 2nd Prize for innovations at the Ideal Home and Interiors Fair 2011 for the *LED Spaghetto* lamp

■ **Paweł Jasiewicz** (b. 1977)

He finished his MFA studies at the Faculty of Industrial Design, Koszalin University of Technology in 2006, and MFA studies at Buckinghamshire Chilterns New University in 2007. He also studied in Finland, at the Seinäjoki University of Applied Sciences. He designs products, mainly furniture and interior accessories. Since 2012 he has run the Experimental Wood Studio at the Faculty of Design, Academy of Fine Arts in Warsaw. He works as a freelancer and runs his own design studio, Pracownia Jasiewicz (2014). He works with Olta (2017), and has designed for IKEA, working with Maja Ganszyniec and Krystian Kowalski on the *Bureau* desk (2014), for the Polish President's Office (2014) and the Tatra National Park, for whom he has studied tourist traffic and prepared design premises for park entrances (2015). He also

created *Kundekari Mirror* for the Adam Mickiewicz Institute (2014).

www.pracowniajasiewicz.com

Awards: Red Dot 2011 for *Łomża Non-pasteurized* packaging design • must have at Łódź Design Festival 2014 for the *Bureau* desk • Design Alive Award in the designer of the year 2015 category

Works in Collections: *Kundekari Mirror* in the Cieszyn Castle collections • *Lightbuoy* lamp, *Koi* (wooden carp) and *Polygon* table in private collections

■ **Jakub Jezierski** (b. 1976)

In 2006 he graduated from the Faculty of Architecture, Warsaw University of Technology. He works in visual communication, publishing graphics, and exhibition design. In 2000–2004 he co-created *Fluid* and *A4* culture and arts magazines. He is the arts director of *Fashion Magazine* (2007–2009). He has worked with publishing houses like Bonnier Media, G+J, and Znak. His graphic and exhibition designs have appeared in the National Museum in Warsaw, the Museum of Modern Art in Warsaw, Zachęta – National Gallery of Art, and the Adam Mickiewicz Institute. Since 2015 he has worked at the Faculty of Design, Academy of Fine Arts in Warsaw.

www.jakubjezierski.com

Awards: Distinctions in the Most Beautiful Book of the Year 2004 competition organized by the Polish Book Publishers' Society for the graphic design of Marek Raczkowski's *Historjki obrazkowe* • Silver Chimera in the Press Design Competition, magazine category, and two Bronze Chimeras in the cover and new look category for the design of Issue 28 of *Fashion Magazine* (2008) • 2nd place in the GrandFront Chamber of Press Publishers 2010 competition for Press Cover of the Year in the off magazine category, for the cover of issue 88 of *Exklusiv* magazine • Gold medal in the KTR competition organized by SAR Marketing Communication Association for layout of *Exklusiv* (2011)

■ **Joanna Jurga** (b. 1988)

She defended her BFA at the Faculty of Interior Design, Polish-Japanese Academy of Information Technology in 2012, and three years later finished her MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw. With Martyna Ochojska she runs Mortis Design, which designs interiors, products,

and visual identities, and Nurn, which works in the funeral industry. Her designs include *Kami* biodegradable water burial urns for Nurn (2015) and the *zestawZESTAW* edible dish set (with Martyna Ochojska and Dominika Wysogład, 2015).

www.mortisdesign.com

www.nurn.co

www.joannajurga.com

Awards: Qualified for the make me! competition finals at Łódź Design Festival (with Dominika Wysogład and Martyna Ochojska) for her *zestawZESTAW* edible dish set (2014), *Kami* urn (2015), and *Lit* mourning candle (2017) • Qualified for the Young Design competition finals organized by the Institute of Industrial Design for her *Don't Play with Life* cards (2015) and *Kami* urn design (2016) • Silver award in the product category in the Innovation AD competition for the *Kami* urn design (2015)

■ **Magdalena Kietkiewicz-Kasdepke** (b. 1973)

She graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 2001. Since 2003 she and Jakub Gurnik have run Colorofon studio. They design products, chiefly furniture, faucets, interiors, and business stands, as well as graphics. They arrange photo shoots for interior design magazines and furniture companies. They have designed for Bisk, Kler, Castorama, and Hookpook. Their most important products are the *Futura* (2011) and *Natura* (2012) bathroom faucets and accessories for Bisk, and *Town* mobile children's furniture (2016) for Hookpook.

www.colorofon.pl

Awards: Red Dot 2012 for the *Futura* bathroom faucets and accessories set • Red Dot 2013 for the *Natura* bathroom faucets and accessories set • must have at Łódź Design Festival 2017 for *Town* children's furniture

■ **Marta Kłyszajko** (b. 1988)

In 2016 she took her BFA from the Faculty of Design, Academy of Fine Arts in Warsaw. She does painting, product, and jewelry design, and graphics. At present she works as a graphic designer and runs Pun Jewellery with Ewelina Leszczyńska.

punjewellery.com

Awards: must have at Łódź Design Festival 2017 for the *Ginkgo* ring

■ **Zofia Konarska** (b. 1978)

She finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, in 2009. She does graphic design, particularly visual identities, publications, and packaging. Since 2010 she has been running the Para Buch design studio, whose work has included the visual identity for the Łęgajny Garden Farm (2011), packaging for ready-made soup and lunches for Eat me! (2016), and a gadget promoting Poland for the Expo, commissioned by the Polish Agency for Enterprise Development (2017). The studio's clients also include Millennium Bank (2016), the Pszczelarium private beekeeping initiative (since 2015), and the Centre for Eastern Studies (since 2010).

www.para-buch.pl

Awards for Para Buch: Red Dot 2012 (with Monika Ostaszewska-Olszewska) for the Łęgajny Garden Farm visual identity • Silver medal in the KTR competition organized by SAR Marketing Communication Association (with Monika Ostaszewska-Olszewska) for the Łęgajny Garden Farm visual identity (2013)

■ **Maciej Konopka** (b. 1962)

In 1990 he took his honors diploma from the Faculty of Graphic Arts, Academy of Fine Arts in Warsaw, studying poster design under Professor Maciej Urbaniec, and drawing and painting under Professor Janusz Przybylski. He did his PhD at the Faculty of Design in 2011. He works in graphic design, particularly publishing and exhibition graphics, and visual identity and packaging design. In 1993–1998 he worked for Idea Piu, McCann, DDB, and Garaż Creative Boutique. He is the founder, co-owner, and creative director of Brandy Design studio (est. 2001). Among his most important clients are Ernst & Young, Deloitte, Stock (*Czysta de Luxe* – 2003 and *Stock Prestige* – 2005), Ambra, the Warsaw City Council, General Monument Conservationist, Zachęta – National Gallery of Art, and Polin Museum of the History of the Polish Jews (*Warszawa, Warsze* exhibition design, with visual identity and catalogue – 2011), and the Office of the Chairman of the Ministers' Council (*Bartoszewski* exhibition design – 2015). He also created the Dobra Kaloria brand for Ekoprodukt (2008) and Nanobiotic for NBT (2011).

www.brandy.pl

Awards for Brandy Design: Silver medal in the KTR competition organized by SAR Marketing Communication Association for Nanobiotic (2012) • Distinction in the Willow Mazowsze Museum Event competition organized by the Mazowsze Regional Council for the *Warszawa, Warsze* exhibition at Polin Museum of the History of the Polish Jews (2014) • Effie 2015 for *Lubelski Cider*

■ **Bartosz Kowalczyk** (b. 1988)

He took his BFA from the Faculty of Design, Academy of Fine Arts in Warsaw in 2012. He designs interior furnishings, minor architecture, means of transportation, and graphics. Since 2015, he and Mateusz Przybysz have run Hulay, and since 2016 he has developed his own Architafla label, offering wooden tiles systems and wall arrangements on individual commission. He has also designed a multi-functional city bag for Vippe (2012), four sets of garden furniture for Grass Polska (2013), and the visual identity for Komitywa.

www.bartoszkowalczyk.com

Awards: Distinctions in the LINK International Competition for the *Trigger* collapsible city bike design (2012)

■ **Paweł Kowalewski** (b. 1958)

In 1983 he graduated from the Faculty of Painting, Academy of Fine Arts in Warsaw under the supervision of Professor Stefan Gierowski. He is a painter, performer, and creator of installations. He participated in exhibitions and actions by Gruppa, which he co-founded. He also co-published its magazine, *Oj dobrze już* (1982–1988). In 1991 he established Communication Unlimited agency, where he does advertising and marketing communications. Since 1985 he has run the painting studios at the Faculty of Industrial Design at his *alma mater*, and since 1994 he has run courses on building a brand. Since 2009 he has been vice-chair of the International Advertising Association (IAA). His most important advertising projects have been the *Drink Milk, You'll Be Big One Day* social campaign (2002–2011), the *Kinder+Sport* advertising campaign for Ferrero Poland (since 2004), and the UEFA Euro 2012 ad campaign for Coca-Cola (2011–2012). He has also worked with Honda (2008–2010), Polish Radio (2014–2015), and Suzuki Motor Poland (since 2015).

pawelkowalewski.pl

Awards: Golden Drum 2001 for *Królewskie Shakesbeer* • Gold Orty 2007 for *A Good Girl Died Here* for Mio Studio • Kreatura 2010 for *Kiss Me, Kiss....* for Communication Unlimited • Gazela Biznesu 2015, 2016, 2017

■ **Krystian Kowalski** (b. 1988)

He graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 2007, and the Royal Academy of Arts in London in 2010. He designs products, mainly furniture. Since 2013 he has run his own design studio, Krystian Kowalski Industrial Design. He works with Comforty, for whom he designed the *Oyster* (2015) and *Ripple* (2015) armchairs, and the *Classic* (2015) sofa; MDD, who commissioned him for the *Mesh* armchair and sofa (2016) and the *Ultra* armchair and sofa (2016); Noti, for the *Prism* (2014) and *Nordic* (2015) chairs; and IKEA, for whom he designed the *Bureau* desk (2014) with Maja Ganszyniec and Paweł Jasiewicz.

Exhibitions: *Everything Forever – Now: Polish and British Sustainable Design*, MOCAK, Krakow, 2013 • *Beauty and Pragmatism: Pragmatism and Beauty*, Milan Triennale, Milan, 2016 • *Krystian Kowalski: The Backstage of Design*, Warsaw Expo 2017, Ptak Exhibition Center in Nadarzyn

Awards: Nominated in the furniture category, Elle Decoration Design Award, for the *Boo* sofa (2014) • must have at Łódź Design Festival 2015 for the *Oyster* armchair, *Classic* and *Boo* sofas, *Nordic* and *Ripple* chairs • must have at Łódź Design Festival 2017 and iF 2017 for the *Mesh* armchairs and sofa

■ **Izabella Kujda** (b. 1976)

In 2001 she finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. She runs Lino Studio, which does packaging design (graphic and structural design), visual identities and brand support, as well as illustrations, creating patterns on fabric and 3D design in its broadest definition (products, modeling, visualizations, animations). Apart from her commercial activities, Izabella Kujda does studio graphics, especially linocuts. Her main clients include: Leroy Merlin (with designer Ewa Szyszka-Oczkowska, 2009); Institute of Industrial Design, for whom she designed a 2016 book calendar tied

to the Wzornictwo-Biznes-Zysk program (2015); Nuco (since 2012); and Ideepharm Dermocosmetics Institute (2013–2015) – the packaging design for a series of specialist shampoos and hair-care products (2013). She and Ewa Szyszka-Oczkowska have also designed three collections of fabrics and decorative articles for Leroy Merlin as part of the Well Designed campaign (2010).

www.linostudio.com

Awards: 1st place in the *Architecture of the Future* Polish architecture competition for students, in the *Bar, Pub, Cafe of the Future* category, organized by Nemetschek (co-designer: Monika Rzepiejewska; 2000) • Distinctions in the competition to design a mechanical pencil for Staedtler, organized by GDD Polska (2001)



Marek Kultys (b. 1985)

In 2008 he took his BFA from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, during which, as part of the Erasmus program, he studied for a semester at Zürcher Hochschule der Künste (specialization: interaction design). In 2011 he finished his MA in Communication Design at Central Saint Martins College of Art and Design, University of the Arts London. He deals with information design, data and science visualizations, UX, interaction design, and interdisciplinary design. He works as Lead Designer at Science Practice (since 2012) and Ctrl Group (since 2013) in London, where he designs digital products and services for the medical and science industries. His most important projects include: *Sequence Bundles* for Science Practice (2013–2016), *Immunographics* for Immunocore (2011–2013), and *Mitosis and Meiosis* (own design, 2008). He has also worked for Bento Bioworks (2013–2014).

marekkultys.com

Awards: Scholarship in the seventh edition of the Young Poland Ministry of Culture and National Heritage program 2010 • 2nd place in the BioVis 2013 competition for his visualization of protein sequences alignments • Qualified for the Kantar Information is Beautiful Award 2016 finals for developing a new method of visualizing biological data in *Sequence Bundles*

■ **Rafat Kwinto** (né Rafat Prewysz-Kwinto, 1934–1988)

In 1955–1963 he studied at the Faculty of Interior Design, Academy of Fine Arts in Warsaw. He worked in design, especially tools and industrial machines, but also household products. During his studies, he interned at the Felix Madeline architecture studio in Paris, a rare opportunity at the time (1957). In 1964–1968 he worked at the Institute of Industrial Design. He researched school and home interior furnishings. After 1977 he was art director of the Industrial Design Studio at the ZPAP Art Institutes in Warsaw. He began working at the Faculty of Industrial Design in 1968, and in 1977 took charge of the Communication Technologies Institute. From 1985 until his death he served as vice-dean of the Faculty. His designs included: a planer mill for the Mechanical Equipment Factory in Poręba (1962), the *Kolibier II* radio for the Eltra Radio Factory in Bydgoszcz (1963), the *PRCa-611* and *PRCb-10* drills for the Koprotech Research and Construction Center (1967), the *FND 32* (1971) and *FNC 25/32* (1972) milling machines for the Avia Precision Lathe Factory in Warsaw, the casings of cardiosurgical equipment for the Head Medical Technology Center (1978), and telescopes for the State Optics Factory in Warsaw (1978). He made many designs as part of a team, mainly with Bogusław Woźniak.

Exhibitions: *Design for Society*, Palace of Culture and Science, Warsaw, 1966 • Montreal Expo, 1968 • *Design – Socially Useful Art*, Institute of Industrial Design, Warsaw, 1983

Awards: Design and Industrial Production Aesthetics Council distinctions for the *FNC 25/32* lathe (1966) • Gold medal at the International Fair in Leipzig for the *FND 32* lathe tool (1971) • Design and Industrial Production Aesthetics Council distinctions for the *TUM 25B* lathe design (1970)

Works in Collections: *FNC 25/32* lathe in the UNESCO permanent collections • Sz.270/150 grinding machine in the collections of the National Museum in Warsaw

■ **Gustaw Lange** (b. 1981)

He graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 2006. He designs visual identities, products, interiors,

and fashion. He interned at such design studios as: Phoenix Design in Stuttgart (2005), Ziba Design in San Diego (2006), and Native Design in London (2007). Since 2008, he and his brother Aleksander have been running Lange & Lange Design. They created the visual identity for Łukasz Palkowski's film *Gods* (2014), *QS-1 HD Studio* headphones for Quiksilver (2015), and the Cafe Bristol visual identity for Hotel Bristol in Warsaw (2015).

www.langeandlange.com

Awards: 1st prize in the Hansgrohe competition for student bathroom faucet design (2004) • 3rd prize in the Poolspa Bathroom competition for *Mademoiselle* bathtub design (2008) • Award in the Cieszyn Castle Śląska Rzecz competition (for Pajak Sport) and silver medal in the KTR competition organized by SAR Marketing Communication Association for *Capsule Collection* clothing (2016)

■ **Anna Łoskiewicz-Zakrzewska** (b. 1980)

In 2004 she finished her MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw. She designs products, interiors, graphics, and set designs. She and Zofia Strumiłło-Sukiennik run Beza Projekt design studio, whose clients include Meble Vox, Mikomax, and Monologue London. The studio's designs have included the *Chillout* office furniture set for Mikomax (2014), the *Fused Glass* furniture collection (2016), and the Hand Made ad agency interior design (2017).

www.bezaprojekt.pl

www.beza-interiors.pl

Awards for Beza Projekt: Nominated for Cannes Lions awards for *Milk and Honey* (2012) • 1st prize in the make me! competition, Łódź Design Festival 2013, for *Strips* • Gold medal in the KTR competition organized by SAR Marketing Communication Association for the design of statuettes for the Tatra National Park (2016)

Beza Projekt works in collections: *Strips* in the collections of the National Museum in Warsaw

■ **Zuzanna Malinowska** (b. 1985)

In 2010 she graduated with honors from the Faculty of Design, Academy of Fine Arts in Warsaw. After her studies she worked with several creative agencies. She does graphic design, mainly books,

posters, and visual identities. She often works with MG Publishers. 2017 saw the release of her book for children, *What Trees!* (Wytwórnia Publishers). In designing products, she focuses on household items. During and after her studies she worked with Meble Vox. In 2012, she and Marcin Wroński founded Siesta Studio, which has released several interior design products, such as *Green Lamp*. For several years she co-created the Siss label, producing environmentally-friendly organic cotton clothing. Since 2016, she has helped organize creative soirées for PechaKucha Warsaw.

www.zuzannamalinowska.com

www.siestastudio.com

Awards: 1st place in the Elle Decoration Polska competition for the PRODECO crest (2007) • Distinctions in the Bombay Sapphire – Designer Glass Competition (2008) • Distinctions in the iida 2010: green heart competition organized by the designboom web site (2010)

■ **Małgorzata Matolepszy** (b. 1955),

■ **Wojciech Matolepszy** (b. 1955)

They graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw – Małgorzata in 1982, Wojciech in 1980. In 1988–2000 they ran Studio MP, which produced toys, and since 2001 they have run Novo Projekt studio, which works for the medical, electronics, household appliance, and synthetic products industries. Their designs have included the *Frog* wooden toy, initially produced by Studio MP (1988–2000), and since 2010 by WellDone, the *476* juicer for Zelmer (2006), and a family of medical centrifuges, *380*, *380 R*, and *352 RH*, for MPW Med. Instruments (2009). Wojciech runs a design studio at his *alma mater*, where he became a professor in 2016. In 2010–2013 he was chairman of the SPFP. Since 2008, Małgorzata has run the Plein-air House at the Warsaw Academy of Fine Arts in Dłużewo.

novoprojekt.com

Awards: Dobry Wzór 2007 in a competition organized by the Institute of Industrial Design for the *476* juicer design • Expo Silesia Medal for the *380R* medical centrifuge design at the ExpoLAB fair in Sosnowiec (2009) • European Business Centre Club Medal for the *380* medical centrifuge design

(2011) • must have at Łódź Design Festival 2015 for the *Frog* toy

Works in collections: *Frog* toy in the collections of the National Museum in Warsaw

■ **Jakub Marzoch** (b. 1988)

In 2012 he finished his MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw. He designs textiles, outdoor gear, clothing, and down equipment. He also does graphic design, including logos, branding, and information systems, as well as wayfinding. He has worked for the Capital City of Warsaw (2016), Elsel's Yeti and Aura brands (since 2011); Noatech (2017), for whom he created *Retailbox* automatic payment systems, and the Copernicus Science Centre (2013). He co-created the municipal information system for Warsaw's Wista district.

■ **Agata Matlak-Lutyk** (b. 1990)

In 2013 she took her BFA from the Faculty of Design, Academy of Fine Arts in Warsaw. She designs products. During her studies she did graphic design, including the visual identity for the Cinemaforum International Forum of Independent Feature Films (2013). After her diploma, she interned at Studio Ganszyniec (2014). She designed and implemented the *Seaglass* dish set for the *Miasto+* exhibition at Gdynia Design Days (2014, with Jan Lutyk) and *Evanui* paper clips for the Adam Mickiewicz Institute and the Ministry of Culture and National Heritage (2014). She has been running the Balagan label with Hanna Ferenc Hilsden since 2015.

www.balaganstudio.com

Awards: Rector's award in the Glass Object of Desire competition organized by the Academy of Fine Arts in Wrocław and the Józefina Glass Works award for the *Mad Hatter* shot glass design (2012) • Qualified for the finals of the *Młodzi na start* competition, organized by Elle Decoration for the *Doge* stool design (2013, with Jan Lutyk) • Elle Style Award in the Discovery of the Year category for the Balagan label (2017, with Hanna Ferenc Hilsden) • Dobry Wzór 2017 award for *Avir* shoes

■ **Bartek Mejor** (b. 1977)

He finished his BFA in 2007 at Bath Spa University in Great Britain, and his MFA in 2011 at the Faculty of Ceramics and Glass, Royal College of

Art in London. He designs household ceramics. He has worked for Portugal's Vista Alegre (2008–2017), Britain's Wedgwood (2012–2015) and Royal Doulton (2014), and Poland's Manufaktura Bolesławiec (2016). His most important designs have been the *Quartz* vases (2008) and the *Matrix* table porcelain collection (2011) for Vista Alegre, and the *Cyclone* lamp for Fabbian (2014).

www.bartekmejor.com

Awards: Talente Design Award at the Handwerksmesse fair in Munich (2008) • Nominated for a DMY Award at the DMY Design Fair in Berlin (2013) • Best Young Designer Poland in the Elle Decoration International Design Awards competition (2015)

Works in collections: *Quartz* vases in the Moscow Design Museum collection

■ **Katarzyna Minasowicz** (b. 1981)

She finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 2008. She does graphic design, particularly visual identities, publications, packaging, and illustrations. Since 2010 she has been co-director of Para Buch design studio, whose work has included the visual identity for the Łęgajny Garden Farm (2011), packaging for ready-made soup and lunches for Eat me! (2016), and a gadget promoting Poland for the Expo, commissioned by the Polish Agency for Enterprise Development (2017). The studio's clients also include Millennium Bank (2016), the Pszczelarium private beekeeping initiative (since 2015), and the Centre for Eastern Studies (since 2010).

www.para-buch.pl

Awards for Para Buch: Red Dot 2012 (with Monika Ostaszewska-Olszewska) for the Łęgajny Garden Farm visual identity • Silver medal in the KTR competition organized by SAR Marketing Communication Association (with Monika Ostaszewska-Olszewska) for the Łęgajny Garden Farm visual identity (2013)

■ **Jacek Morawski** (b. 1989)

In 2014 he took his BFA, and in 2016 his MFA from the Faculty of Design, Academy of Fine Arts in Warsaw. He designs products and means of transportation. He runs the 2sympleks design studio with Bartosz Wyżykowski, Piotr Blicharski, and Adam Morawski, producing the *Lunar* model (2017) of Umi Watches. The studio works with Xicorr, for

whom they designed the *F125p* and *Garfish* watches (2013–2017), PIMOT, for whom they prepared three special vehicle concepts (2016–2017), Trendak, for whom they designed the *Twistair* and *TaiFun* auto-gyros (2014–2018), and Zych (2015–2017).

www.2sympleks.pl

Awards for 2sympleks: Honorary mentions in the ElectroMobility Poland competition for a Polish electric car (2017) • Winner of the Precast Concrete Urban Furniture competition organized by Belgium's Urbastyle (2015)

Cezary Tadeusz Nawrot (1931–2004)

■ An industrial designer, particularly of car bodies, and an engineer. In 1956 he graduated from the Faculty of Automobiles and Tractors at the Warsaw University of Technology. After graduating, he worked at the Research and Construction Bureau of the Passenger Automobile Factory (FSO) in Warsaw. In 1963–1966 he was head of the Industrial Design Studio at the Central Household Items Design Room in Warsaw, and in 1968–1970 ran the Design Office of the Communications Equipment Factory (WSK) in Świdnik. He began working with the Faculty of Interior Design and Arts and Research Institutes at the Academy of Fine Arts in Warsaw in the 1960s. He co-founded the Faculty of Industrial Design, where he ran the Chair of Focused Design. He was a full professor (1992) and dean of the faculty in the 1983–1985 and 1990–1993 terms. He designed many passenger car bodies for FSO in Warsaw, such as: *Syrena Sport* (1960), *Warszawa 203* and *204* – released (1963), *Warszawa 210* (1964), *Syrena 210* (1965), the *Syrena R-20* pick-up (1971), *Ogar* (1974), and *Polonez Caro* (1991); for WSK in Świdnik: *Gacek* handicapped vehicle (1965), *Kobuz* motorcycle – released (1974), *Montana* scooter (1969); for the Compact Automobile Factory in Bielsko-Biała: *Syrena Bosto* – released (1972), *Polski Fiat 126 Bqbel* (1974), the interiors of the *Beskid* car (1984); and for the Warsaw Motorcycle Factory, the *Osa M-55* scooter (1963). He also designed electronic medical equipment casing for Temed Zabrze (1972), products for the home (1989–1990) and office (1999) for Lamela in Łowicz, and the *Łucznicz 885* sewing machine (2002) for the Łucznicz Metal Factory in Radom.

■ **Kamila Niedzwiedzka** (b. 1986),

■ **Nikodem Szpunar** (b. 1987)

They both graduated from the Faculty of Design of the Academy of Fine Arts in Warsaw, and studied at the National College of Art and Design in Dublin. They design furniture, both for the contract market and household use. They work with cultural institutions on arranging exhibitions and designs that verge on art. Their work has been displayed at international fairs and exhibitions. They have worked for Paged Meble, Capdell, and Watchdog Polska.

studioszpunar.com

Exhibitions: *The Polish Table: La Tavola Polacca*, Expo 2015, Milan, 2015 • *Beauty and Pragmatism: Pragmatism and Beauty*, Milan Triennale, 2016 • IFDA final exhibition, Asahikawa, 2017

Awards: 1st prize in the make me! competition, Łódź Design Festival 2010 for the *Mosquito* lamp • Qualified for the finals of the Dobry Wzór 2015 Institute of Industrial Design competition with the *Prop* armchair • Qualified for the finals of the IFDA 2017 competition with the *Whale* chair

■ **Marta Niemywska-Grynasz** (b. 1984)

She took her MFA from the Faculty of Design at the Academy of Fine Arts in Warsaw in 2010. In the same year she and Dawid Grynasz founded their own design studio, Grynasz Studio. They design graphics, products, and exhibitions. Their work has included the *Muno* armchair (2016) and *Corbu* upholstered furniture (2017) for Marbet Style, *ŁAD* furniture (2017) for Fam Fara, and the *Slow* seat (2014) and *Kubu* upholstered furniture (2015) for Meesh. They have arranged exhibitions, such as: *Good Design* for the Institute of Industrial Design (2011–2017), *The Polish Table: La Tavola Polacca* at the Polish Pavilion during Expo 2015 in Milan, and *Polish Red Dots* for the Patent Office (2013–2014).

www.grynaszstudio.com

Awards: Qualified for the Dobry Wzór 2015 competition finals, organized by the Institute of Industrial Design and Top Design 2016 for Arena Design in Poznań, for the *Kubu* sofa • 1st prize in the Young Design 2011 competition organized by the Institute of Industrial Design for the *LolliLED* skipping rope/flashlight • Young Poland Minister of Culture and National Heritage scholarship (2012) • must have at the Łódź Design Festival 2017 (with

Dawid Grynasz) for the *ŁAD furniture set* • Dobry Wzór 2017 in the competition organized by the Institute of Industrial Design and distinctions in the Industrial Development Agency Product of the Year for the *Chai* porcelain

■ **Grzegorz Niwiński** (b. 1959)

He graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1983, where he has run a design studio for twenty years. In 2005–2012 he served as vice-dean. He is a member of the SPFP. Since 1996 he has run Towarzystwo Projektowe, at present with Jerzy Porębski. He designs products, interiors, exhibitions, and public spaces. The most important projects by Towarzystwo are: the municipal information system in Warsaw (1996–1998), the Agora interiors (1999–2001), *Slim* furniture for Noti (2005), city furniture for the Royal Way in Warsaw (2005–2007), city bus shelters in Warsaw (2006), the interiors of the National Music Forum in Wrocław (2007–2010) and Polish diplomatic centers (2012–2014), the municipal information system for the Wista district in Warsaw (2016), and the *Altair* furniture set for Comforty (2017).

www.tepe.pl

Towarzystwo Projektowe exhibitions: *Towarzystwo Projektowe in the Public Space (20 Years)*, Salon Akademii Gallery, Warsaw, 2011

Awards for Towarzystwo Projektowe: Design Distinction for MSI design (1998) • Gold medal at the International Poznań Fair for a packaging device (2003) • Minister of the Infrastructure Award and Life in Architecture Award for new Agora headquarters design (2003) • Industrial Development Agency's Product of the Year 2005 distinction for the *Slim* furniture set (2006) • 1st prize in the bus shelter competition in Warsaw (2006) • STGU Design of the Year 2010/2011 for Bielsko-Biała municipal information system • 1st prize in the competition for a Krakow municipal information system (2017)

■ **Martyna Ochojska** (b. 1989)

In 2017 she took her MFA from the Faculty of Design, Academy of Fine Arts in Warsaw. She runs Mortis Design with Joanna Jurga, designing interiors, products, and visual identities, and Nurn, which works in the funeral industry. Her designs include

the *zestawZESTAW* set of edible dishes (with Joanna Jurga and Dominika Wysogład, 2015).

www.martynaocchojska.wixsite.com/portfolio

Awards: Qualified for the make me! competition finals at Łódź Design Festival for the *zestaw-ZESTAW* set of edible dishes (with Dominika Wysogład and Joanna Jurga; 2014), the *Kami* urns (2015) and *Lit* mourning candlestick holder (2017)

■ **Monika Ostaszewska-Olszewska** (b. 1982)

She finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, in 2008. She does graphic design, particularly visual identities, packaging, and illustrations. She has run the Monika Ostaszewska-Olszewska Studio since 2010. She co-created the Łęgajny Garden Farm visual identity (2011) and also designed visual identities for the Pszczelarium private beekeeping initiative (2015) and the Sadco garden farm (2015). She has also worked with the Regional Dairy Cooperative in Piątница (2013) and Millennium Bank (2016).

www.monikaostaszewska.com

Solo exhibitions: 100% Design Tokyo, 2007 • ICFF, New York, 2009 • Design Mai Youngsters, Berlin, 2011

Awards: Grand Prix in the Art of Packaging Contest-Débuts competition for the *Flavors of Podlesie* design (2011) • Red Dot 2012 (with Para Buch) for the Łęgajny Garden Farm visual identity • Silver medal in the KTR competition organized by SAR Marketing Communication Association for the Łęgajny Garden Farm visual identity (2013)

■ **Małgorzata Ostaszewska** (b. 1988)

In 2012 she finished her MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw. She does graphic design, particularly visual identities, illustrations, posters, and animation. She also designs furniture. Since 2010, she has been running her own design studio, Multiversal, with Przemek Ostaszewski. Their most important projects include: the visual identity for the Five Flavours Film Festival for Arteria Art Foundation (2012–2017); the logo, illustrations, and graphic design for informacjapubliczna.org for the Citizens Network Watchdog (2015), and the visual identity for the NEU NOW festival in Amsterdam (2016).

multiversal.pl

Awards: Graduation Projects 2010/2011 • Qualified for the make me! competition finals at Łódź Design Festival 2010 (with Przemek Ostaszewski) for the *Robole* wooden robots

Przemek Ostaszewski (b. 1985)

■ He finished his MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw in 2014. He does graphic design, particularly visual identities, illustrations, posters, and animation, as well as audio-visual art (as Osmo Nadir). He also designs furniture. Since 2010, he and Małgorzata Ostaszewska have been running their own design studio, Multiversal. Their most important projects include: the visual identity for the Five Flavours Film Festival for Arteria Art Foundation (2012–2017); the logo, illustrations, and graphic design for *informacja-publiczna.org* for the Citizens Network Watchdog (2015), and the visual identity for the NEU NOW festival in Amsterdam (2016).

multiversal.pl

osmonadir.com

przemekostaszewski.com

Solo exhibitions: *Waves* (as Osmo Nadir), Spodki, Białystok, 2014 • *Ten Works about Outer Space* (as Osmo Nadir), Słędziński Gallery, Białystok, 2016

Awards: Qualified for the make me! competition finals at Łódź Design Festival 2010 (with Małgorzata Ostaszewska, née Żótkiewska) for the *Robole* wooden robots • Qualified for the finals of the Young Design 2011 competition organized by the Institute of Industrial Design for *Kubak* • Main award, visual art category, in the Talenty Trójki competition (2015)

■ **Alicja Patys** (b. 1991)

In 2015 she took her BFA, and in 2017 her MFA at the Faculty of Design, Academy of Fine Arts in Warsaw. As a freelancer she designs products, mainly small household items, furniture, and sets. She has worked with Brambla, for whom she designed *Savourers* (2013) and the *Prima* lamp series (2015). She designed objects for the Hopa Studio office space (2017). In 2014 she interned at Nichetto Studio in Stockholm, and in 2015–2016 she worked at Grynasz Studio.

www.alicjapalys.com

Exhibitions: *Alicja Patys – Illustrations*, solo exhibition, Latawiec restaurants, Warsaw, 2013 • *The Polish Table: La Tavola Polacca*, Expo 2015, Milan • London Design Festival, *Manufactured Culture*, 2015 • *Stand By! Polish Design Education on Display*, Dutch Design Week, Eindhoven, 2016 • *Polish Design: Tomorrow Is Today*, Salone Internazionale del Mobile, Milan, 2017

Awards: Qualified for the make me! competition finals at Łódź Design Festival 2015 for *Transparent Chair* • must have at Łódź Design Festival 2016 for the *Prima* lamp series • 1st prize in the Bookcrossing competition for Żoliborz, team award from the Żoliborz District Council (2016)

■ **Włodzimierz Pańków** (b. 1935)

He graduated from the Faculty of Interior Design, Academy of Fine Arts in Warsaw in 1963. After his studies, in 1964, he began work with the newly created Lathe Design Center, a unit of the Lathe Construction Center in Pruszkowo, as head design specialist. He spent twenty-five years there, designing the *TGC-4*, *TGC-8*, and *TUR-50* lathes, the *FYF-40*, *FZF-40* milling machines, the *PRO 30* industrial robot, and the *ASO 500* autonomous processing station. He was a regular collaborator with the Warsaw Television Factory, for whom he designed the *Vela* portable television (1976). He contributed to numerous team projects, designing a hair drier for Farel in Kętrzyn, household clocks for the Predom-Metron Office Machine Factory in Toruń, and stools for the Format Cooperative in Gdańsk. Many of his designs were released, which was rare at the time. In the 1970s, he was a member of the expert design commission for the Ministry of Culture and Art, at the ZPAP Art Institutes and the Hefra Table Setting Factory.

Exhibitions: *Common Wealth: Polish Products 1899–1999*, National Museum in Warsaw, 2000

Awards: Awards from the Design and Industrial Production Aesthetics Council (1969 and 1970) • Minister of Culture and Art award (1970) • Minister of Science, Higher Schooling, and Technology award (1981) • Gold Medal at the International Fair in Poznań for the *ASO T50* lathe station (1989)

Works in Collections: *Vela 203* portable television, stationary threading machine model, *FRN25*

radial milling machine, *RPA 80* industrial robot, *TGE 8* copying lathe in the collection of the National Museum in Warsaw

■ **Agnieszka Pikus** (b. 1988)

She graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, taking her BFA in 2012 and MFA in 2014. She designs furniture and ceramics. She has worked at Studio Rygalik (2014–2015), Emo Design (2015–2016), and Studio Ganszyniec (2016–2017). She interned at Touch Ideas (2011–2013), where she has been employed since 2016, preparing new strategies with the team, and five furniture collections for Black Red White (2017). In 2013–2014, she worked with Paged Meble. agnieszkapikus.wordpress.com

Exhibitions: *make me!*, Łódź Design Festival, 2014 • Salone del Mobile, Milan, 2014, 2015, 2016 • *Dobry Wzór*, Institute of Industrial Design, Warsaw 2016

Awards: Minister of Culture and National Heritage award for outstanding achievement in the arts by an art academy student (2013) • Qualified for the *make me!* competition finals at Łódź Design Festival 2014 and for the finals of the Institute of Industrial Design *Dobry Wzór* 2016 competition for the *Evo chair collection*

■ **Bartosz Piotrowski** (b. 1973)

In 1994–1998 he studied at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He took his MFA (2006) and PhD (2010) at the Faculty of Architecture and Industrial Design at the Academy of Fine Arts in Gdańsk. He specializes in vehicle design. Since 2005, he has worked with Pesa Bydgoszcz, presently as head designer, managing teams of designers and engineers. He has implemented around 100 products, including several dozen series of rail vehicles. His most important works for Pesa Bydgoszcz have been the *Swing* (2009–2017), *Twist* (2010–2017), *Fokstrot* (2013–2017), *Jazz* (2014–2017), and *Krakowiak* (2014–2015) trams; the *DMU Link*, *218Mc*, *ATR220*, *EMU: Elf* and *Elf2*, *Acatius 2*, and *Pesa Dart* (2016–2017) trains, and the *SunDeck* bi-level rail car units (2015–2016). From 2010 to 2016 he lectured at the Faculty of Mechanical Engineering at the UTP University of Science and Technology in Bydgoszcz, and since 2016 he has run a design

studio at the Faculty of Design, Academy of Fine Arts in Warsaw. Since 2015 he has run courses in design management in post-graduate studies organized by the Institute of Industrial Design and the Warsaw University of Technology. He runs Circle Design studio with Kamila Kamińska.

www.circle.com.pl

Awards: Designer of the Year, awarded by the Institute of Industrial Design (2006, 2014) • Design of the Year 2013, awarded by the Minister of the Economy in an Institute of Industrial Design competition for the *Gama* locomotive • Design of the Year 2015 awarded by the Minister of the Economy in an Institute of Industrial Design competition for the *Krakowiak* tram • *Dobry Wzór* in an Institute of Industrial Design competition (2006, 2013, 2015, 2016) • iF 2016 for the *Pesa Dart* train • Global Light Rail Award 2016 for the *Krakowiak* tram

Works in Collections: *DMU Link* train in the collections of the National Museum in Warsaw

■ **Ksawery Piwocki** (b. 1948)

He graduated from the Faculty of Graphic Arts, Academy of Fine Arts in Warsaw in 1973. He specializes in graphic design and museum exhibition design. After his studies, he was hired at his *alma mater*, at the Faculty of Interior Design, and after 1991, at the Faculty of Industrial Design. He was made professor in 2010. He has served as dean of the Faculty of Industrial Design in the 1999–2004, 2012–2016, and 2016–2020 terms, and rector of the Academy of Fine Arts in Warsaw in the 2004–2007 and 2007–2012 terms. He was graphics editor for *Razem* weekly (1974–1977), the Youth Publishing Agency (1975–1976), and *Polska* magazine (1977–1982). In 1990–2002 he headed his own studio, alternately named JES, KP Studio, and Xartserwis. He has designed logos and identities for companies, ephemera, and publishing graphics, e.g. for Wydawnictwo Akcydensowe (1978–1983), NSZZ Solidarity Mazowsze (1980–1981), Polish Mother Health Center in Łódź (1988–1999), Polish Cartographic Publishers (1992–2002), Adam Graphics and Publishing House (1994–2004). He has designed nineteen exhibitions, including *The 55th Anniversary of the Warsaw Uprising* at the Historical Museum of the City of Warsaw (1999), *Treasures from the Heart of Silesia* at the State Archaeological Museum in Warsaw (2008), *Jewish Religious Holidays*

at the Museum of Archaeology and Ethnography in Łódź (2004), *A Game of Images* at the National Museum in Kielce (2011), and *Folk Dances – The Paris Exhibition of 1936* at the National Ethnographic Museum in Warsaw (2012).

Solo exhibitions: Drawing exhibition, Praga Culture Center, Warsaw, 1979 • Drawing exhibition, Architects' Association Hall, Göteborg, 1979 and 1981 • Drawing exhibition, Bielsko Culture Center, Biła Podlaska, CK Castle in Poznań, 1980 • Exhibition of calendar designs, Higher School of Art and Design in Łódź, 2002 • Exhibition of company logo designs, Higher School of Art and Design in Łódź, 2003 • Exhibition of exhibition designs, Aula Gallery, Academy of Fine Arts in Warsaw, 2012

Awards: Gold Cross of Merit (2004) • International Socrates Award Europe Business Assembly (2006) • Silver Medal of Merit to Culture Gloria Artis (2012) • Officer's Cross of the Order of Polonia Restituta (2014)

■ **Anna Piwowar** (b. 1980)

In 2007 she finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. She presently does graphic design, especially for publishing. She and Marta Biatecka created the Lapolka design group, active in 2004–2011. She works as a freelancer. For Zachęta – National Gallery of Art and the Archaeology of Photography Foundation she designed the book *Wojciech Zamecznik: Photo-Graphics* (with Magdalena Piwowar, 2016), and for the same foundation and the Museum of Warsaw she designed the book *Zofia Chomętowska: A Photographer's Albums* (2016). The museum also commissioned her to design the Maps of Warsaw book series (since 2007). Anna Piwowar works with Koło Theater Studio (2008), the Office of Parliament (since 2011), Center for Architecture (since 2011), Girls Code Fun (since 2015), and the Jewish Historical Institute (since 2017).

Awards: Dobry Wzór 2016 in the Institute of Industrial Design competition for the graphic design of *Map of Warsaw 1939: A Book Atlas* from the Maps of Warsaw series • Award in the Paris Photo Aperture Foundation PhotoBook Award 2016 competition for the design of the *Wojciech Zamecznik: Photo-Graphics* catalogue • Photography Publication of the Year 2017 – Krzysiek Makowski Award for graphic design of *Zofia Chomętowska: A Photographer's Albums*

■ **Robert Pludra** (b. 1985)

After graduating from the Faculty of Design, Academy of Fine Arts in Warsaw in 2010, he was hired there. He defended his PhD in 2013. Since 2017, he has been vice-dean at the Faculty of Design. He designs products, works in social design, creating audiovisual installations, running design workshops. He co-designed the PD2 diagnostic train for the Rail Vehicle Factory in Stargard (2014–2017), capsules for screening sensory ailments for the Institute of Physiology and Pathology of Hearing in Kajetany (2016–2017). He has done social designs for the Association of Creative Initiatives "ę", the Socio-Economic Initiatives Foundation, and the Open Mind Foundation. His work has been shown at many exhibitions in Poland and abroad.

www.robertpludra.com

Awards: 1st prize in the ScrapLab Design Contest in Munich for *Barrel Armchair* (2011) • Lech Tomaszewski Award (2012) • Young Poland Minister of Culture and National Heritage scholarship (2014)

■ **Bartłomiej Pniewski** (b. 1943)

In 1970 he graduated from the Faculty of Interior Design, Academy of Fine Arts in Warsaw. He works in graphic, interior, and exhibition design. In 1968–1973 he was employed at the Unitech Trade and technology Company Design Center in Warsaw. He has worked freelance since 1973, with Tomasz Andrzej Rudkiewicz. His more important releases include: the *Echo* radiotelephone (1972), a system of articulated lighting frames (1977), a set of lamps for the home (1978), and an exhibition system for Gallery Five in London (1973). In 1979–1982 he ran design classes at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw.

Awards: Gold medal at the Brno Fair for the MsT-1 modular testing system (1977) • 3rd team prize in the Deutsche Buche neue Entdeckt competition for a collapsible furniture system design (1977)

Works in collections: *Art* lamp in the collections of the National Museum in Warsaw

■ **Agnieszka Polinski** (née Wiczuk; b. 1982)

She graduated from the Faculty of Design, Academy of Fine Arts in Warsaw in 2011. She also has a degree in sociology, and has received a scholarship from the Heinrich Böll Foundation. She has

participated in international design workshops, including: Well Done in Cieszyn, Design for City in Vilnius, Design for All Antwerp, Artesis Hogeschool Antwerpen. She received Rector's Distinctions for her multisensory cradle design, *Memola*, which was her Academy of Fine Arts graduation project. Agnieszka Polinski's approach combines design and sociology. Her observations are her point of departure in seeking answers in the language of design. She lives and works in Germany, where she works on developing her company.

www.memola.eu

Awards: Red Dot 2017 honorary mentions, qualified for the finals of Dobry Wzór 2016, organized by the Institute of Industrial Design, bronze medal at Best Baby and Toddler Gear 2016 for multisensory cradle *Memola* • Special award at the Cieszyn Castle Śląska Rzecz competition for the *Christmas Tree* candlestick holder design (2009)

■ **Jerzy Porębski** (b. 1955)

He graduated from the Faculty of Architecture, Krakow University of Technology (1980) and the Faculty of Industrial Design, Academy of Fine Arts in Warsaw (1982), where he has run a design studio for thirty years. In 2005–2012 he served as the faculty's dean. In 1991 he founded Towarzystwo Projektowe, which he presently runs with Grzegorz Niwiński. He designs interiors, exhibitions, public spaces, and graphics. Towarzystwo's most important designs are: the municipal information system in Warsaw (1996–1998), the Agora interiors (1999–2001), *Slim* furniture for Noti (2005), city furniture for the Royal Way in Warsaw (2005–2007), city bus shelters in Warsaw (2006), the interiors of the National Music Forum in Wrocław (2007–2010), and the Polish diplomatic centers (2012–2014), the municipal information system for the Wiśła district in Warsaw (2016), and the *Altair* furniture set for Comforty (2017).

www.tepe.pl

Towarzystwo Projektowe exhibition: *Towarzystwo Projektowe in the Public Space (20 Years)*, Salon Akademii Gallery, Warsaw, 2011

Awards for Towarzystwo Projektowe: Design Distinction for MSI design (1998) • Gold medal at the International Poznań Fair for packaging device (2003) • Minister of the Infrastructure Award and Life in Architecture Award for the new Agora

headquarters design (2003) • Distinction from Industrial Development Agency's Product of the Year 2005 for the *Slim* furniture set (2006) • 1st prize in the bus shelter competition in Warsaw (2006) • STGU Design of the Year 2010/2011 for the Bielsko-Biała municipal information system • 1st prize in the competition for Krakow municipal information system (2017)

■ **Mateusz Przybysz** (b. 1989)

In 2012 he graduated with a BFA from the Faculty of Design, Academy of Fine Arts in Warsaw. He does graphic design – branding, packaging, and web design. Since 2015, he has worked for Pikto Brand Design and as a freelancer. He designed the packaging for OmNomNom (2013), the casing of the *RFID* scanner for Netronix (2013–2014), and the visual identity for Nate Craft (2016–2017). In 2015, he and Bartosz Kowalczyk founded Hulay, which produces sports and recreation gear.

www.mprzybysz.com

Exhibition: *Graduation Projects 2011/2012*, Cieszyn, Prague, Berlin, Budapest, 2013

■ **Mateusz Przystał** (b. 1995)

Since 2017 he has been a student at the Faculty of Design, Academy of Fine Arts in Warsaw. Since 2010 he has been working at Kaniewski Design studio. He designs objects, equipment, means of transportation, and graphics. His work includes collaboration on camper designs (2012), a dining car interior for Pesa Bydgoszcz (2014), a Moya gas station in Warsaw (2017), the *Pi* three-wheel scooter for the Industrial Automotive Institute (2017), and a collection of metal furniture for Metalkas (2017).

■ **Marta Puchert** (née Michałowska; b. 1979)

In 2002 she took a BFA in documentary film production from the Melchior Wańkiewicz Journalism Academy in Warsaw, and two years later she took her MFA from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. In 2013–2014 she studied at Universidad Politècnica de Catalunya in Barcelona, taking a Master's in business innovation. She began her professional career in Germany as an intern at BMW and Design Affairs, where she selected colors and materials and made her own designs. She oversaw design for clients from the automotive,

electronics, sanitary products, banking, and data visualization sectors. She worked in Taiwan for Asus as an industrial designer and colors and materials specialist. She was active in Barcelona for eight years as an interaction designer at Exipple (presently Gestoos) and created the concept for Roca Innovation Lab, where she developed work methods and created product concepts.

mmichalowska.wordpress.com

Awards: 3rd place in the New Walls, Please competition organized by A.S. Creation and German Design Council for the *DestructionCreation* wallpaper concept (2003) • G-mark Japanese Good Design Award for *Asus 42" LCD TV* (2006) • Taiwan Excellence Award for *Xonar U1 Audio Station* (2008)

■ **Tomasz Pydo** (b. 1985), see: **Katarzyna Borkowska** (b. 1987), **Tomasz Pydo** (b. 1985)

■ **Włodzimierz Pytkowski** (b. 1954)

A graduate of the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1983. He has worked in advertising, packaging design, and visual identity. In 1984–1995 he was a graphic designer at the Visual Arts Studios. In the early 1990s, he began working in ad agencies as a design studio manager and art director, e.g. at the Warsaw branch of Austria's Media Factory (1993–1995), the Image Art agency (1995–1996 and 1998–2000), and To Tu agency (2000–2003). His most recognizable works, apart from the graphic design for *Mocne* cigarettes, include the packaging for *Stożeczne* (Radom Cigarette Factory, Seita France, Altadis Polska S.A.; 1985) and *Opal* (Tobacco Products Factory, Reemtsma Polska, Tobacco Polska; 1986) cigarettes, and the *Polonez Caro* logo (Passenger Automobile Factory; 1991). He presently does monument and household sculpture.

www.pytkowski-art.com

Awards: 1st prize in the closed competition for *Mocne* cigarette packaging (1984) • 1st prize in the competition for the *Polonez Caro* logo (1991)

■ **Adam Radziun** (b. 1965)

He finished his MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1992. He does graphic design, particularly advertising, running his own design studio. His main clients have been: Prudential (2014–2017), Biedronka

(2003–2008), Sanofi Aventis (2001–2008), and Żywiec (1998–2001).

Awards: Gold Orły 2000 for his design for Żywiec • Effie 2007 for *Magne B6* • Effie 2008 for *A Grain of Flavor*

■ **Michał Romański** (b. 1981)

In 2005 he finished his BFA, and in 2007, his MFA at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He does graphic design, particularly brand identities and exhibitions; he also designs publications and graphics for exhibitions. He made the logo for The Heavens of Copernicus planetarium (2011), the *Accelerating Science* exhibition identity (2013), and the International Planetarium Society conference (2016) for the Copernicus Science Centre, where he works as a graphic designer. In 2007–2009 he worked for Brand Nature Access in Warsaw.

Solo exhibitions: *Berlin, Warsaw, Prague, and Paris*, Warsaw, 2017

Awards: Main prize in the Polish competition for The Heavens of Copernicus planetarium logo, awarded by the Copernicus Science Centre in Warsaw (2011)

■ **Andrzej Roszkowski** (b. 1968)

In 1998 he finished his MFA at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He does graphic and product design – packaging and visual identity systems and products, from small forms of packaging to furniture, watercraft, and machine casings. He and his wife, Joanna, run their own design studio. He has worked for Carlsberg Poland, Celon Pharma, and D-Boat. His designs have included visual identity systems for Polpharma (2003, 2010), new Żubrówka branding and labels for CEDC (2008), and a flowerpot and furniture system for OBAAO (2015).

www.studiodn.com.pl

■ **Tomasz Andrzej Rudkiewicz** (b. 1948)

He graduated from the Faculty of Precision Mechanics, Warsaw University of Technology in 1974, and from the Chair of Industrial Design, Academy of Fine Arts in Warsaw in 1977. In 1977–1981 he worked as a design organizer at the Ministry of Industry and as a freelancer. His designs include frames for glasses for Opta Silesian Mechanics-Optics Factory

(1978–1979), lamps for Polam Lighting Appliances Factory in Wilkasy (1981), *Reflex* lamps for TAR (1981–1986, reissued in 2014), and tills and fiscal printers for Novitus (1996–2017). With his brother, Jakub, he found Mass in 1981, where they designed and produced lamps. In 1986–1999 he was employed at Finland's E & D Design, where he designed furniture, mobile phones, and sports equipment. Returning to Poland in 1995, he and his brother founded the fifteen-person NC.ART studio, where they design trams, buses, electronic equipment, household appliances, furniture, and lamps. In 2008, he brought to life the Design.PL foundation, where he works as a curator of exhibitions promoting Polish design abroad.

www.ncart.pl

Exhibitions: *Common Wealth: Polish Products 1899–1999*, National Museum in Warsaw, 2000 • Exhibition of lamps, with Heikki Kiiski, Agora Finnish Culture Center, Budapest, 2007 • *Tomasz Rudkiewicz Designer of the Year 2007*, Institute of Industrial Design, Warsaw, 2008

Awards: iF 1981 for the *Art* lamp system • Designer of the Year 2007, a title awarded by the Institute of Industrial Design

Works in Collections: *Art* lamp in the collections of the National Museum in Warsaw

■ Tomek Rygalik (b. 1976)

He took his BFA at the Pratt Institute in New York in 1999, his MFA at Royal College of Art in London in 2005, and PhD at the Faculty of Design, Academy of Fine Arts in Warsaw in 2009. He designs products and furniture and creates brands. He works as an art director. He lectures at the Academy of Fine Arts in Warsaw, since 2005 he has run his own design studio, and since 2015 has developed Tre Product. Since 2006 he has designed for Moroso and Noti, since 2010 for PROFilm, in 2010–2012 he worked with Comforty as creative director, and in 2013–2016 with Paged Meble. His designs include the furniture system for the Polish Presidency of the European Union (2011) and the furniture and interiors for the Polin Museum of the History of the Polish Jews (2014).

www.studiorygalik.com

Solo exhibition: *Rygalik: The Heart of Things*, Gdynia City Museum, 2015

Awards: Designer of the Year 2015, a title awarded by the Institute of Industrial Design • Red Dot

2016 for the *Tulli* armchair • Helen Hamlyn Alumni Award at Royal College of Art Alumni (2017)

Works in Collections: *Leming* sofas and armchairs and *Seven* hanger in the National Museum in Warsaw collections • *Creative Collisions* table in the Kunstgewerbemuseum in Dresden collections

■ Albert Salamon (b. 1971)

He studied at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He took his diploma in 1997 in product design and structures. At present, he invents and designs new “signs of the times,” interactive visual communications, involving identifying, designing, structuring, and hierarchizing information and user interface. He has been building his own TTMM label for six years.

now.ttmm.eu

Awards: Gold A' Design Award for the *TTMM (after time)* collection of watch apps (2013) • Silver A' Design Award for the *TTMM for Pebble Time* collection of watch apps (2015–2016) • Dobry Wzór 2017 in the Institute of Industrial Design competition for the *TTMM for Pebble* watch app collection

■ Przemysław Siemiński (b. 1975)

In 2000, he received his Master's from the Faculty of Automotive and Construction Machine Engineering, Warsaw University of Technology. In 2001 he began working as a builder in a design studio, where for several years he developed and implemented many products, including casings for laboratory, medical, and heating equipment, and household appliances. He has been working at the Faculty of Design, Academy of Fine Arts in Warsaw since 2002. In 2006 he took his honors PhD at the Warsaw University of Technology. He has written or co-written nearly forty articles in academic publications and three books, including Poland's first academic 3D printing textbook, *Incremental Technologies: 3D Print, 3D Printers*, published by Oficyna Wydawnicza PW, Warsaw in 2015.

■ Paweł Słoma (b. 1965)

He finished his MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1994. He does graphic design and arts management, business analysis, and CI. He designs packaging and creates advertisements, branding, and

illustrations. He works as a senior designer at Siebert-Head Warsaw. His main clients include: Kompania Piwowarska (since 2001), for whom he designed the *Lech Premium* beer packaging; Pepsico Poland, Lays (2007–2015), for whom he redesigned *Lays from the Oven* for the Western and Central European markets (2010–2011, the design was not ultimately released); Grupa Żywiec (2002–2016); Altax (since 2008); Knorr (2005–2010); and Maspex (since 2000). He also redesigned *Prince Polo* wafer bars for Mondelēz Europe Services (2004).

www.sieberthead.pl

- **Monika Smaga** (née Wilczyńska; b. 1986),
- **Krzysztof Smaga** (b. 1984)

They finished their MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw; Krzysztof in 2010, and Monika in 2012. They call themselves a designer and crafts couple. In 2011, they created the Smaga studio. Most of their products are “do-it-yourself.”

www.smagaprojektanci.pl

Works in Collections: *Tops* in The Seweryn Udziela Museum of Ethnography in Krakow

- **Maciej Sobczak** (b. 1984)

In 2008 he finished his MFA at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He won a scholarship from the Ministry of Culture and National Heritage (2007). He designs products, mobile apps, and graphics: information systems and visual identities, packaging and typefaces. He works with INNO+NPD. He has organized creative workshops for children as part of KreAKCJA groups since 2009. His most important designs are: the visual identity for the National Bank of Poland (2013), the visual information system for the Royal Castle in Warsaw (since 2008), and the *PureRosary* mobile app (2012).

www.macieksobczak.pl

Awards: 1st prize in the competition for the visual identity concept for the National Bank of Poland (2012) • Distinctions in STGU's Design of the Year 2013 competition for the *PureRosary* app (2013) • Qualified for the finals of the Young Design 2014 competition organized by the Institute of Industrial Design (2014)

- **Jerzy Soltan** (1913–2005)

He was an architect and architectural theorist, working in design, drawing, and sculpture. In 1931–1935 he studied at the Warsaw University of Technology. In 1939, during the September Campaign, he was taken prisoner. He spent time in an officer's prisoner of war camp. During this period he corresponded with Le Corbusier,* and after the war, he traveled to France to become his close co-worker (1945–1949). In 1949, he returned to Poland and began teaching at the Academy of Fine Arts in Warsaw. In 1950, he organized the Faculty of Interior Design, becoming its dean. He ran the Industrial Design Studio, where students were asked to design products for users' needs, and with restrictions imposed by clients. In 1954, Soltan initiated the Arts and Research Institute at the Academy of Fine Arts in Warsaw, where he remained the leading figure until 1967. The institute hired outstanding designers and artists, who developed avant-garde interior, architecture, and design solutions in teams. In 1958, Soltan began introducing design. From the early 1960s, his Faculty of Interior Design studio taught design, becoming the germ of the future Faculty of Industrial Design. He lectured at the Warsaw school until 1965. His designs included: the 10th-Anniversary Stadium in Warsaw (1953), the Warszawianka sports complex (1954), the Polish Pavilion at Expo'58 in Brussels (1956), the *Wenecja* bar in Warsaw (1959), PDT shopping center in Olsztyn (1959), and the interiors of the Warsaw Central railway station (1960). In 1959 he began lecturing at Harvard in Cambridge, becoming a professor there in 1961. In 1967–1974 he was dean of Harvard's Graduated School of Design. He lectured in universities around the world, sat in councils, and was a member of numerous academic societies. He designed out of his own Soltan-Szabo architecture studio in Cambridge (1967–1970), and Haldeman & Goransson Architects and Engineers. After leaving Poland, he designed the Narva family house in Laconia, New Hampshire (1968), a junior high in Salem (1970), an elementary school in Brockton (1975), and a junior high in Lynn (1977). In 2001, the Warsaw University of Technology gave him an honorary PhD.

Exhibitions: *The Design Imagination of the 1950s*, National Museum in Poznań, 1991 • *Jerzy Soltan*, Academy of Fine Arts in Warsaw Museum, 1995

Awards: 1st prize in the SARP competition for design of the Warszawianka Sports Complex (1954) • 1st prize in the competition for the design of the 10th-Anniversary Stadium (1954) • Named “Mister Warsaw” for the Warszawianka Sports Complex (1972)
Works in Collections: Chair from 1954, chair and table set from 1955, and desk, wardrobe, and armchair from the 1950s in the collections of the Academy of Fine Arts in Warsaw Museum

* Jerzy Sottan edited a selection of Le Corbusier’s writings, which were published in his Polish translation as “The American Skyscrapers Are Too Small” (*Arkady* 1939, No. 6, pp. 256–267).

■ **Marek Stańczyk** (b. 1946)

In 1971, he finished his MFA studies at the Faculty of Graphic Arts, Academy of Fine Arts in Warsaw. He worked at the Faculty of Industrial Design from 1979 to 2017. In 1980–1991 he was head graphic designer in the Advertising and Publishing Department of LOT Polish Airlines. In 2001–2012 he taught visual communication at the Academy of Fine Arts in Łódź. He does graphic design: visual identities for businesses and events, packaging, and typography. He has won many awards and distinctions for his poster, logo, and calendar designs. His most important clients are: WAG Graphic Arts Publishers, the Visual Arts Studios, ZPAP Art Institutes, AGPOL Foreign Trade Publishers, Orbis Polish Travel Bureau, Wiedza Powszechna Publishers (dictionary and lexicon designs), Warka and Dolnośląskie Piast SA breweries (packaging designs), and Professional and Academic Publishers.

Exhibitions: International Poster Biennial in Warsaw, 1972 • 5th Polish Poster Biennial in Katowice, 1973 • *Work Safety and Hygiene in the Posters of the People’s Poland*, Poster Museum in Wilanów, 1974

Works in Collections: Posters in the Poster Museum in Wilanów and Wilhelm Lehmbruck Museum in Duisburg

■ **Michał Stefanowski** (b. 1958)

He finished his MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw in 1983. In 1998 he took his PhD, in 2005 he became habilitated, and in 2013, a full professor. He presently runs the Chair of Design at the faculty where he once studied. He does product design,

minor architectures, packaging, and information and visual communication systems. Since 2005 he has co-run the INNO+NPD design studio. He joined Towarzystwo Projektowe in developing the municipal information system for Warsaw (1996–1998). He designed the visual identity for the National Bank of Poland (2013), and the information system for the Royal Castle in Warsaw (2008–2012). His clients also include Agora (1999–2001) and WB Electronics (2009–2016).

www.inno-mpd.pl

Exhibitions: *Extra Polation*, Rom 8 Gallery, Bergen, 2011

Awards: Distinctions at the 44th Annual Design Review organized by *I.D. Magazine* for the municipal information system for Warsaw (1998) • Gold medal at the International Poznań Fair for his product packaging device (2003) • Honorary Pearl of the Polish Economy awarded by *Polish Market* monthly (2011)

■ **Maciej Stefański** (b. 1985)

He finished his MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw in 2010. He designs products, graphics, and exhibitions. He runs his own design studio with Dorota Skalska-Stefańska. He designs flowerpots for Lamela (since 2014), and created the Castle Hill visual identity system in Kazimierz Dolny with Dorota Skalska-Stefańska and Jan Buczek (2014). He has designed chairs with Michał Mitek for Fameg (2009), and worked for Moromou (2012–2015) and Lamico (2014–2016).

maciejstefanski.pl

handsomestudio.pl

■ **Piotr Stolarski** (b. 1980)

He graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, taking his BFA in 2004, and his MFA in 2007. He designs products, mainly musical instruments, consumer electronics, furniture, interior design, ceramics, and information systems and branding. In 2013–2017 he worked at Yamaha Design Laboratory, part of the Yamaha Corporation, where he designed the *Yamaha Revstar* guitar (2015). In 2009–2012 he worked with the Copernicus Science Centre, for which he and Mamastudio prepared a visual information system (2011). With Towarzystwo Projektowe, he also designed the municipal information system and city

furniture for Bielsko-Biała (2010). His designs in the Gogo design collective were displayed at the *Design_Wawa: Designer Workshop* exhibition in 2009 in Warsaw, organized by Bęc Zmiana Foundation, and at many collective exhibitions, including the Design Museum in Holon, Israel (2012) and Zachęta – National Gallery of Art in Warsaw (2007).

www.piotrstolarski.com

Awards: Red Dot 2011 for the Copernicus Science Centre information system • STGU Design of the Year 2010/2011 for the Bielska-Biała municipal information system • Red Dot Best of the Best 2017, Dobry Wzór Award 2017, German Design Award 2018 and iF 2017 for the *Yamaha Revstar* guitar

■ **Zofia Strumiłło-Sukiennik** (b. 1980)

In 2005 she finished her MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. She designs products and does design consulting, with a specialty in furniture and interior design. She runs Beza Projekt design studio with Anna Łoskiewicz-Zakrzewska, working for such clients as Meble Vox, Mikomax, Monologue London. The studio has also designed the *Chillout* office furniture set for Mikomax (2014), the *Fused Glass* furniture collection (2016), and the interiors for the Hand Made ad agency (2017).

www.bezaprojekt.pl

www.beza-interiors.pl

Awards for Beza Projekt: Nominated for Cannes Lions awards for *Milk and Honey* (2012) • 1st prize in the make me! competition, Łódź Design Festival 2013, for *Strips* • Gold medal in the KTR competition organized by SAR Marketing Communication Association for the design of statuettes for the Tatra National Park (2016)

Beza Projekt works in collections: *Strips* in the collections of the National Museum in Warsaw

■ **Grzegorz Strzelewicz** (b. 1941)

He worked in industrial and interior design. A graduate from the Academy of Fine Arts in Warsaw, he went on to specialize in machine and equipment design, particularly radio and television equipment. In 1966–1977 he designed for Unitra factories in the PTH Unitech Design Center. In 1978–1982, he ran the Industry Design Center at the Head Research and Development Center for Household Electronic

Equipment. His designs included: the *Amator Stereo* (Diora, 1976), *Julia Stereo* (Unitra Eltra Radio Factory, 1978), and *Radmor OR-5100* (Radmor Radio Factory, 1976) radios, the *RM 590* radio cassette deck (Unitra Eltra, 1979), the *M 3401SD* studio cassette deck (Unitra ZRK, 1979), the *Extra Flat 9000 HiFi* set (Unitra Eltra, 1980), and the *Klaudia* radio cassette deck (Unitra Eltra, 1980). In 1999–2005, he worked with Polifarb Dębica, for whom he made several hundred packaging designs. From 1982 to 2008 he lectured at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, where from 1997 to 2003 he served as dean.

Awards: Individual Award from the Minister of Culture and Art for outstanding artistic and teaching achievements (1999)

Works in collections: *Radmor* and *Amator* radios in the collections of the National Museum in Warsaw

■ **Jacek Surawski** (b. 1959)

He graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw (1982), where he has lectured ever since. He works in industrial design, specializing in car bodies. He also does graphic design and illustration. His car body designs include the *Funter* multi-function vehicle for special tasks for PIMOT (2015), the new version of the *Syrena* passenger car for Polfarmex Kutno (2015), and the *Tur V* multi-task vehicle for AMZ Kutno (2015). He designed several dozen implemented industrial product casings, e.g. the *Medima* infusion pumps for Medima (2005), the *Z-150* plasma sterilizer for the Mechanics' Cooperative (2015), and alarm signals for EBS Warszawa (2004). His logos have been used by PKP Intercity (2002, with Cezary Nawrot), PKP TLK (2009), Year of Universities of the Third Age in Poland (2012), and forty-year jubilee of Universities of the Third Age in Poland (2015).

Awards: ICSID Kyoto Award for municipal navigation system vision (1983, with Roman Duszek, Jerzy Porębski, and Andrzej Jan Wróblewski)

■ **Nikodem Szpunar** (b. 1987), see: **Kamila Niedzwiedzka** (b. 1986), **Nikodem Szpunar** (b. 1987)

■ **Lech Tomaszewski** (1926–1982)

A builder by education, he worked in architecture, exhibition design, and sculpture, and

wrote theoretical texts. He took his diploma at the Faculty of Construction, Warsaw University of Technology in 1950. During his studies he was assistant to Professor Stanisław Hempel (1948–1950). In 1953–1957, he worked at the Institute of Building Technology and the Polish Academy of Sciences, Institute of Basic Technological Problems. After 1956, he was affiliated with the Faculty of Interior Design, Academy of Fine Arts in Warsaw. He began by running classes in statics and construction, and later in design basics. For the latter subject he created a program that was obligatory for many years. He was dean of the Faculty of Interior Design for two terms (1964–1969). In 1969, he held a lecture series, *Morphology of Form*, at several American colleges. He became a professor in 1971. In 1980–1982 he was rector at the Academy of Fine Arts in Warsaw. As an architect and constructor he took part in designing the Warszawianka Sports Center (1956–1962), the Polish Pavilion at Expo'58 in Brussels (1956), the pavilion for the Institute of Atomic Research in Warsaw (1958), the Polish Pavilion at the fair in São Paulo (1959), the PDT trade pavilion in Olsztyn (1959), and Warsaw Central Station (1960–1962). He worked with the Design Studio at the Arts and Research Institutes at the Academy of Fine Arts in Warsaw, where he made several designs, e.g. shelves for the Białystok Furniture Factory (1978), and lamps for the Polam United Lighting Industry (1978). He wrote theoretical studies on construction, statics, geometrical structures, topologies, and combinatorics.

■ Jerzy Wojtasik (b. 1955)

In 1980 he graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He lectures at his *alma mater*, running courses on design basics and modeling. He is co-founder of Studio Program. The studio has rendered several dozen designs. His clients have included Vicomp, Centertel (Polish Telecommunications, Orange), Elbox (Polish Education), and Ekspert Fitness. His most important projects have been: *Cassini* casings for car alarms, teaching aids (Polish Education), thermostat knobs and sales helpers (Danfoss), and VPR series document scanners (Vicomp).

www.studioprogram.pl

Awards for Studio Program: Kreatura 1996 for sales assistance materials for Dr Irena Eris Cosmetics Laboratory • Worlddidac Award 2006 for the theater of the imagination for Elbox • 2nd prize for innovation at the Perfect Home and Interiors Fair 2011 for the *LED Spaghetti* lamp

■ Bogusław Woźniak (1938–2005)

In 1963 he graduated from the Faculty of Interior Design, Academy of Fine Arts in Warsaw, where he was head of the Experimental Design Institute Studio in 1963–1966. He was hired at the academy in 1963, becoming a founder of the Faculty of Industrial Design, and serving as vice-rector in 1982–1984. He was an expert for the Ministry of Culture and Art in machine and furniture design. In 1965 he lectured at Akademie voor Industriële Vormgeving in Eindhoven. In 1979 he ran courses at Carleton University in Ottawa, where he remained until 1983. He designed machines and household products. His designs include: the *WFM* motorcycle for the Warsaw Motorcycle Factory (1963), the *C40* iron for the Nowa Dęba Metal Factory, *PRCa-611* and *PRCb-10* drills for the Koprotech Research and Construction Center (1967), *FND 32* (1971) and *FNC 25/32* lathes (1972) for the Avia Precision Lathe Factory in Warsaw, the CPN gas station pavilion in Warsaw (1973), the *Texas* youth furniture set for Carpentry Work Collective in Kalisz (1977), and 16 and 35 mm projectors for the Prexer Company (1978–1979). He did many designs as part of a team, mainly with Rafał Kwinto.

Exhibitions: *Design for Society*, Palace of Culture and Science, Warsaw, 1966 • *Youth Biennial*, Paris, 1967 • *Design for Children*, Warsaw, 1979 • *Design in Poland*, Berlin, 1981 • *Design – Socially Useful Art*, Institute of Industrial Design, Warsaw, 1983

Awards: Distinctions at the *Applied Art on the 15th Anniversary of the People's Poland* exhibition at Zachęta (1963) • Distinctions from the Design and Industrial Production Aesthetics Council for the *FNC 25/32* lathe (1966) • Distinctions and 2nd prize of the Precise Industry Union (1968) • 1st prize in the *Three Times Best* competition (1970) • Award from the Design and Industrial Production Aesthetics Council for special achievement in

developing design (1970) • Gold medal for *FND 32* lathe tool at the International Fair in Leipzig (1971)

Works in Collections: *FNC 25/32* lathe in the permanent UNESCO design collection • *Sz.270/150* grinding machine in the collections of the National Museum in Warsaw

■ **Andrzej Jan Wróblewski** (b. 1934)

A designer, theorist, and design methodologist and teacher. He is also active as an artist – in drawing, photography, sculpture, and fabrics. He studied sculpture at the Academy of Fine Arts in Warsaw, where he took his diploma in 1958 for an Auschwitz monument design competition. He began teaching at his *alma mater* in Jerzy Jarnuszkiewicz's studio. In 1963–1974 he was an assistant professor at the Chair of Industrial Design. He worked with Jerzy Sottan. In 1977 he developed the Faculty of Industrial Design program (with Rafał Kwinto, Cezary Nawrot, Jacek Sempoliński, Lech Tomaszewski, and Wojciech Wybieralski), and became its first dean. In the 1984–1987 term he was rector of the Academy of Fine Arts. From 1988 to 2001 he was a professor at the University of Illinois in Urbana–Champaign, where he developed a new program for teaching design, which became the standard at American universities. He carried out dozens of designs, individually and as part of a team – from household objects and toys, to universal municipal identity systems and computer design tools, not to mention vehicles and heavy construction machines, including the *Osa M-55* scooter for the Warsaw Motorcycle Factory (1958), a travel iron for OBR Predom (1975), catering equipment for LOT Polish Airlines (1985) and the *MaterialTool* computer program, allowing users to select materials and technologies for designs (1997). **Solo exhibitions:** *20 Years Designing with Andrzej Latos*, ZPAP Gallery in Warsaw, 1979 • *Discourse with Nature*, Polish Consulate General in Vancouver, 2013

Awards: Officer's Cross of the Order of Merit of the Republic of Poland (2014)

Works in collections: *AKAT-1* transistor computer in the collections of the Museum of Technology in Warsaw • Iron, travel iron, system of hydraulic digger bodies in the collections of the National Museum in Warsaw • *Osa M-55* scooter in the collections of the Academy of Fine Arts in Warsaw Museum

■ **Marianna Wybieralska** (b. 1982)

She finished her MFA studies in 2007 at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. She does graphic design and UX. She works freelance, in 2009–2012 with the National Digital Archive, since 2013 with Greenpeace Poland and the Field of Dialogue Foundation. She designed the identity for the *Nasz Orlik* program for the Physical Culture Development Foundation, including for the Animator Academy (2013–2016). She worked to help create the mechanism and graphic design for discussion games for the Field of Dialogue Foundation's civic debates for the Green Parties in the Euro Parliament (2013) and for the Capital City of Warsaw (2017). She co-created and designed the visual identity for the Change in Traffic Organization – an initiative to support bicycle traffic in the city (2012–2016).

www.mariannawybieralska.pl

Exhibitions: The Second Polish Exhibition of Graphic Symbols, 2016

■ **Wojciech Wybieralski** (b. 1942)

He designs products, writes theory, and teaches design. He graduated from the Chair of Design at the Faculty of Interior Design, Academy of Fine Arts (1967). After completing his studies he began working at his *alma mater* and as a designer. He did a Fulbright Scholarship at the University of Kansas (1969–1970). In 1977 he helped prepare the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw, and in 1984–1990 he served as dean of this faculty. He became a professor in 1993. In 2003–2013 he was also employed at the Faculty of Industrial Design, Academy of Fine Arts in Łódź. For many years, he was chairman of the SPFP (1984–2004). A practicing designer, he also works in design methodology, formal construction issues in design, and its aesthetic reception, as well as the connections between design and other fields of knowledge and practice. He also works as a design consultant, and has written many publications. In 1967–1989 he worked at the Arts and Research Institutes of the Academy of Fine Arts in Warsaw. He designed over 100 products, chiefly in teams: precision and optics industry products, both professional and for general use, for Polish Optics Factory in

Warsaw, such as the *Krokus* enlargers and projectors (1974–1980); Unitra electronics equipment, both professional and for general use, including the *MTV-10 VCR* (1971); vehicles for the Compact Automobile Factory in Bielsko-Biała, including *Syrena Bosto* (1972), and for the Passenger Car Factory in Warsaw, such as *Syrena R-20* (1971); medical equipment for Farum in Warsaw, including the *Z15 M* general anesthetic device (1973); for Temed Zabrze, the professional *DMR-251* defibrillator (1982–1985); for Ogarit Warsaw, a surgical suction pump (1988); and household products made from synthetics for Lamela in Łowicz, including breadboxes (1989–1990).

Awards: Minister of Steelworks and the Machine Industry team award for the design of a technological line of automated integrated circuit assemblies (1987) • Medal of the Commission of National Education (2004) • Bronze Medal of Merit to Culture Gloria Artis (2013)

Works in collections: *Krokus 69S* photograph enlarger in the collections of the National Museum in Warsaw

■ **Łukasz Wysoczyński** (b. 1983)

He finished his MFA studies at the Faculty of Design, Academy of Fine Arts in Warsaw in 2010. He gained experience working in the leading Polish design studios. Since 2013, he has joined Karolina Chyziak and Krzysztof Czajka in making Studio Robot. From the beginning, the team has taken challenges going beyond a single field of design. Their projects join experiments in industrial, graphic, interior, and exhibition design, working both with cultural institutions and commercial clients. The most important works by Studio Robot include the permanent exhibition of the Museum of Folk Music Instruments in Szydłowiec with all its furnishings, and the *Journey to Edo* temporary exhibition of Japanese woodcuts at the National Museum in Warsaw. The studio's clients also include the Warsaw Rising Museum. Łukasz Wysoczyński worked with INNO NPD on a series of lamps for Rosa.

www.studiorobot.pl

Exhibitions: *From Idea to Object, Object to the Product*, Holon Institute of Technology, 2009, Saint-Étienne Design Biennale, 2010 • *Polish Design*

according to Elle Decoration, Ujazdowski Castle Centre for Contemporary Art in Warsaw, 2010 • *Graduation Projects 2010/2011*, Cieszyn Castle • *Just a Thing*, Maison & Objet, Paris, 2011 • *PG13: The Greatest Hits*, Łódź Design Festival 2012

Awards: Special award in the make me! Competition, Łódź Design Festival 2008 for the *Breakup* cup design • Distinction in the first edition of the Meble Plus competition – Young Designer 2010 • Press award for best object in the *Just a Thing* exhibition during the Maison & Objet fair for the *Drawers* furniture set (2011)

■ **Bartosz Wyżykowski** (b. 1988)

In 2014 he took his BFA, and in 2016 his MFA from the Faculty of Design, Academy of Fine Arts in Warsaw. He designs products and means of transportation. He runs the 2sympleks design studio with Jacek Morawski, Piotr Blicharski, and Adam Morawski, producing the *Lunar* model (2017) of Umi Watches. The studio works with Xicorr, for whom they designed the *F125p* and *Garfish* watches (2013–2017), PIMOT, for whom they prepared three special vehicle concepts (2016–2017), Trendak, for whom they designed the *Twistair* and *TaiFun* autogyros (2014–2018), and Zych (2015–2017).

www.2sympleks.pl

Awards for 2sympleks: Honorary mentions in the competition for a Polish electric car organized by ElectroMobility Poland (2017) • Winner of the Precast Concrete Urban Furniture competition organized by Belgium's Urbastyle (2015)

■ **Daniel Zieliński** (b. 1971)

In 1997 he graduated from the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, taking his PhD in 2010. He works at his *alma mater* and as a freelancer, mainly designing electronics equipment, such as fiscal printers, tills, and a fiscal taximeter for Innova (2000–2016), and thermographic cameras for Vigo System (2006–2011). He designs exhibitions with Maria Górka, including those for the National Museum in Warsaw, e.g. *The Golden Age of Dutch Painting* (2007), *Raphael's Ceramics* (2010), and *Exalted* (2012); and *Art Everywhere* for the Zachęta – National Gallery of Art (2012). Since 1995 he has run the one-man Center for Researching Art Media

[OBMS], for which he makes studio objects on the verge of design and art: *Time Organizer* (1998), *Optic Code Organizer* (2000), *Multiclicker* (2008), *Smartgame* (2015), and *Picture Simulator* (2016). He publishes articles on design in *Architektura-Murator* magazine.

www.o.diz.pl

Solo exhibitions: *The Cabinet of Daniel Zieliński's Objects*, Ujazdowski Castle Centre for Contemporary Art in Warsaw, 1998 • *Simulators – from Daniel Zieliński's OBMS Collection*, Salon Akademii Gallery in Warsaw, Łódź Design Festival, Municipal Art Gallery in Częstochowa, 2017

Awards: 2nd prize for *EYE* in the Toy competition at the Art of Design Biennial in Krakow (2000) • 2nd prize (with Maria Górska) in the Nagoya Design Do! competition for *Water Umbrella* (2000) • Distinctions (with Maria Górska) for his urbanist-architectural design of a monument for victims of an earthquake in the Tangshan Earthquake Memorial Park Ideas Design Competition organized by The Architectural Society of China (2008)

■ **Leszek Ziniewicz** (b. 1965)

In 1993 he finished his MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw, taking a diploma in graphic design. He works as an ad agent for Creative Group Head. He does integrated visual communications for large companies. His tasks include creating short films and graphic designs (including

advertising materials for shop spaces) and taking photographs. His main clients include: Tetra Pak, Millennium Bank, ASO Fiat, PZU, and Castorama.

Awards: Epica 1995, and qualified for the Cannes Lions 1996 competition finals for *Łaciate* milk packaging • Grand Prix in the Kreatura 2001 competition for his Sony Mobile Electronic advertisement • Golden Epica 2003 for his design for ASO Fiat

■ **Eligiusz Żendzian** (b. 1967)

In 1992 he finished his MFA studies at the Faculty of Industrial Design, Academy of Fine Arts in Warsaw. He was an employee, and then co-owner of Studio Program, which makes, supervises, and carries out designs. The studio has rendered several dozen designs. His clients have included Vicomp, Centertel (Polish Telecommunications, Orange), Elbox (Polish Education), and Ekspert Fitness. His most important projects have been: *Cassini* casings for car alarms, teaching aids (Polish Education), thermostat knobs and sales helpers (Danfoss), and *VPR* series document scanners (Vicomp).

www.studioprogram.pl

Awards for Studio Program: Kreatura 1996 for sales assistance materials for Dr Irena Eris Cosmetics Laboratory • Worlddidac Award 2006 for the theater of the imagination for Elbox • 2nd prize for innovation at the Perfect Home and Interiors Fair 2011 for the *LED Spaghetti* lamp

AUTHORS

● **Stefan Bieńkowski** (b. 1992)

He graduated in product design from the Academy of Fine Arts in Warsaw (2015). Currently, he is a student of MISH UW, where he is preparing a thesis on the sociology of literature. He also studied at ISCTE in Lisbon. His interests include the critical analysis of design, he works as design exhibition curator, and co-founded the Powojenny Modernizm foundation, which focuses on architecture. He explores images of social stratification in Polish literature.

● **Czesława Frejlich** (b. 1951)

She is a graduate of the Faculty of Industrial Design at the Academy of Fine Arts in Krakow. She lectures at the Academy of Fine Arts in Warsaw and in Krakow. Until the end of the 1990s she worked as an industrial designer, also doing graphic and exhibition design. In recent years she has been a curator of design exhibitions, including *Common Wealth: Polish Products 1899–1999* at the National Museum in Warsaw (2000), *Dealing with Consumption* (2004) and *Real-World Laboratory: Central European Design* (2008), Polish exhibitions at the Design Biennial in Saint-Étienne. She has written many publications on design, including the books *Common Wealth: Polish Products 1899–1999* (2001), *Out of the Ordinary: Polish Designers of the 20th Century* (2011), and *Polish Design: Uncut* (2013; with Dominik Lisik). She was editor-in-chief of the *2+3D* Polish design quarterly from 2001 until it was dissolved.

● **Magda Kochanowska** (b. 1977)

A designer by education, she is also the author of numerous publications on design in specialist and popular magazines. She has been affiliated with the Academy of Fine Arts in Warsaw Faculty of Design since 2005, where she works as an assistant professor. She defended her PhD in 2010. For many years she was an editor for the *2+3D* design quarterly. In 2011–2012 she lectured at Universidad Europea de Madrid. She explores design theory, criticism, and methodologies. She has made Polish and international exhibition designs both in Poland and abroad.

In 2014 she created *Polish Job* – an exhibition of Polish design for Design Week in Milan. She was the general curator for the Polish design presentation at the Second Design Biennial in Istanbul in 2014. In 2016 she made the exhibition of Polish design for the 21st Triennale di Milano. She is currently head of the History and Theory of Design Chair at the Faculty of Design, Academy of Fine Arts in Warsaw.

● **Józef A. Mrozek** (b. 1947)

He has worked at the Academy of Fine Arts in Warsaw since 1978, employed at the Inter-departmental Chair of the History and Theory of Art until 2004, and from 2005 to 2016 serving as head of the Chair of the History and Theory of Design at his *alma mater's* Faculty of Design. He has lectured at many foreign schools, primarily in the USA and great Britain. In 1999–2003 he was editor-in-chief of *Meble Plus* magazine, and has contributed to *2+3D* quarterly. He has written numerous pieces on design, applied art, and architecture. He is a member of the Association of Art Historians and the Design History Society.

● **Agata Szydłowska** (b. 1983)

She holds a humanities PhD in ethnology, and graduated in art history from the University of Warsaw, and from the School of the Social Sciences at the Institute of Philosophy and Sociology of the Polish Academy of Sciences. Her PhD was on Polish typography as a sphere for negotiating a collective identity after the system transformation. She is the author of *A Billion Things All Around: Agata Szydłowska Talks with Polish Graphic Designers* (2013), *Paneuropa, Kometa, Hel: Sketches from the History of Lettering Design in Poland* (2015; with Marian Misiak), and *From Solidarity to TypoPolo: Typography and Collective Consciousness in Poland after 1989* (2018). Agata Szydłowska is also the curator and co-curator of over a dozen exhibitions on Polish graphic design, presented at events such as *Wanted Design* in New York and *Tokyo Designers Week*. Her research interests are the history of graphic design, the social and political contexts of design, anthropological approaches to design, and design in the context of post-humanism.

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