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

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

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

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

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Creative Project Foundation
I’m fascinated by 3D weaving techniques and experimenting with this to generate innovative fabric structures.
I've always been interested in fabrics, they have inspired me to design my own clothes or create 3D objects.

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

What inspired you to become a designer? I've always been interested in fabrics, they have inspired me to design my own clothes or create 3D objects. I wanted to become a fashion designer, however after one year of studying fashion and textile design, my teachers advised me to specialise in textiles. I became fascinated with weaving, which allowed me to create my own fabrics.

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

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

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

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

What inspired you to become a designer?

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

What, in your opinion, identifies Polish design, today and in the past?

Do you somehow feel connected with its heritage?

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

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

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

What are you presenting in Milan this year?

I am showing a project titled Made of Coal, commissioned by Depot Basel last year as part of the exhibition Craft and Scenography. It’s a collection of vases and lighting made of graphite. I’ll also show a task lamp named after my home-town Gdańsk, inspired by the forms of the shipyard cranes used in ports.
Recently I experimented with plywood, in particular its behavior in relation to its composition. In Milan I’ll be presenting the Ribbon stool. Unlike other plywood furniture, mostly made by combining flat elements, I aimed to create a profile with a convex shape.

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

I’m a budding designer and a photographer based in Warsaw and I work on objects, products and photographs.

What inspired you to become a designer?

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

What, in your opinion, identifies Polish design, today and in the past?

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

Do you somehow feel connected with its heritage?

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

What are you presenting in Milan this year?

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

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

What inspired you to become a designer?

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

What, in your opinion, identifies Polish design, today and in the past?

Do you somehow feel connected with its heritage?

Polish designers’ greatest potential is their inventiveness, freshness, determination and resourcefulness. We identify with the creative need for changes and innovation that Polish designers show, but we don’t draw from the legacy of the past because the majority of the designs were derivative.

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

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

What are you presenting in Milan this year?

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

I moved back to Warsaw last year. The practice I run embraces several activities that include product and furniture projects as well as exhibition design and curation. It also engages with research-based projects (writing, filmmaking, etc) across the field of design and architecture.

What inspired you to become a designer?

My Mother.

What, in your opinion, identifies Polish design, today and in the past?

Do you somehow feel connected with its heritage?

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

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

For me, every project starts with in-depth research and I always discover the work of artists or designers I haven’t heard of before.

there’s a multitude of them: Martin Kippenberger, Blinky Palermo, Nathalie du Pasquier, Katarzyna Kobro, Franz West, Donald Judd, Isa Genzken, Pierre Charpin, Enzo Mari, George Sowden, Ettore Sottsass, Konstantin Grcic, Herzog & de Meuron, Steve Reich, but this list is by no means exhaustive! I had a bit of an epiphany when I saw Gerhard Richter’s retrospective at the Tate in London.

What are you presenting in Milan this year?

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

For me, every project starts with in-depth research and I always discover the work of artists or designers I haven’t heard of before.
Tell us a bit about yourself – where you live and how you would describe your practice.
I'm a lighting designer, and use hand-formed glass for my design research and projects. This traditional technique has been sadly superseded by industrial glass, yet it is a real craft. The starting point for each one of my designs revolves around the introduction of an innovative technical solution – sometimes surprising, sometimes amusing – that enhances the qualities of light sources. For example, with Laga I aimed to design a glass version of fibre optics, and for Oko (Eye), a beam of light is directed by a magnet.

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

What, in your opinion, identifies Polish design, today and in the past? Do you somehow feel connected with its heritage?
It seems to me that since people have always had more or less easy access into design and solutions, it's difficult to talk about the specificity of a society or community. Hence, something like "Polish design" doesn't really exist, only trends exist.

Tell us more about a material you particularly like to work with and why?
There are three reasons why I particularly fancy working with hand-formed glass. Firstly, the glass (a thick one in particular), because it looks beautiful when the light shines through it. Secondly, the way it is made does not force me to produce hundreds of identical pieces, but rather hundreds of slightly different objects. Lastly, working with glass is fascinating and its results are splendid.

What are you presenting in Milan this year?
I am showing a few of my lamps: Leda, the desk lamp that received an honourable mention in the Red Dot competition 2012; Froginjar, a new pendant lamp suspended from a track; Laga, a series of glass icicles lit up by optic fibres, and Lupa lamp, which has a bulb placed outside the lampshade to enable the light to go through the thick, hand-formed piece of glass, revealing its structure.
Tell us a bit about yourself – where you live and how you would describe your practice.
I live and work in Warsaw, where I studied in the Design Department of the Academy of Fine Arts. Since completing my education, I’ve been focused on furniture and chairs, however I also enjoy designing lamps, yachts or even electronic devices. Because of my passion for furniture design, I initiated Vzór, to revive the icons of Polish furniture design.

What inspired you to become a designer?
It definitely was not my plan! I’ve always been creative and manually skilled, however it was through my older friends studying design that I realised that the design world is where I wanted to be.

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

When looking for inspiration, is there a particular designer or artist you return to?
Ludwig Mies van der Rohe and Steve Jobs are the people who have made a great impression on me. Both fought against stereotypes and their creativity established new standards that have been followed by generations. “Less is more” or “God is in the details” are two sayings that I believe should be the credo of every designer.

What are you presenting in Milan this year?
I’ll be showing a collection of armchairs by Vzór. The furniture brand I launched in 2012 as an evolution of my graduation project. I’m currently working with Michał Woch and Krystyna Łuczak-Surówka in developing the concept further.

Jakub Sobiepanek (Vzór)

Because of my passion for furniture design, I initiated Vzór, to revive the icons of Polish furniture design.
My practice is based on sheet metal, a material with great potential. By changing and deforming this anisotropic material into structural elements, we discover a whole new world of ultra-light, stable and durable construction.
Tell us a bit about yourself – where you live and how you would describe your practice. As our current lifestyles are becoming more nomadic, it’s hard to answer a question like this. However, it is this nomadic condition that has inspired our new collection of modular and mobile furniture, 3+. Everything that surrounds us is undergoing constant change. My contribution in this respect is innovation through design process, with the aim to respond to our changing needs.

What inspired you to become a designer?

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

What, in your opinion, identifies Polish design, today and in the past?

Do you somehow feel connected with its heritage?

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

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

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

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

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

What are you presenting in Milan this year?

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

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

Patricia Urquiola, Architect and Designer:

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

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

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

Philippe Malouin, Designer:

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

Lidewij Edelkoort, Trend Forecaster, Edelkoort Inc:

—To be a designer is not the same as being a lawyer or a banker. In Poland, many people, mainly women, are involved in design. And occasionally it seems to me to be an inherent trait of Poles. During the Communist era, Poles had to do a lot of things themselves, which stimulated their creativity more than prosperity or easy access to everything.
I know that beginning to work with a company that understands the value of design may be a serious challenge for a young designer. However, I'm also convinced that Polish manufacturers offer high quality. A large number of important furniture brands, Vitra, for example, have decided to manufacture some of their furniture in Poland. The current situation in Poland resembles the one in Italy in the 1950s, when the phenomenon of Italian design was born amidst a creative fervour. But time was necessary to achieve that. Not long ago, I leafed through a catalogue from the exhibition of Polish design from the 1950s and 1960s called We Want To Be Modern, which made a great impression on me. I had known before about Polish design traditions, but had never expected to see anything so amazing. I was astonished by the beauty of the ceramics, textiles and glass presented; their fantastic, timeless forms.
The complete collection of Modzelewski’s designs that will be available to purchase this year include the RM58; two versions of the RM56 armchair, in plywood or polycarbonate, and the upholstered RM57 armchair. Work is currently in progress on the next collection, which is a selection of models by Teresa Kruszewska, in accordance with Vzór’s driving ambition: to manufacture icons of Polish design using new technology, while still remaining faithful to the original design, respecting copyrights and patents. Breathing new life into iconic Polish designs to develop them into marketable products has been the dream behind the Vzór brand, the likes of which has never before existed in Poland. The company links ideals and knowledge with business, giving consumers an opportunity to become acquainted with good Polish design, which, as well as occupying an important place in history, can and ought to also be a part of contemporary life.

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

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

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

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

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

RM58 made its market debut in 2012, giving everyone the chance to find out how just comfortable it is. Previously, its innovative, attractive form could only be admired at a distance, at exhibitions held by the Warsaw National Museum and London’s Victoria & Albert Museum, which acquired one of the oldest surviving specimens in the chair’s first colour, white, for its permanent collection. The chair travelled the world with the V&A show, Cold War Modern, demonstrating that experiments with synthetic materials were present on the east side of the Iron Curtain, as well as the west. In the exhibition catalogue, RM58 occupied a place next to a project by Charles and Ray Eames.

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Good design is timeless
The RM58 armchair, a classic 1950s design, was faithfully reconstructed by Vzór from the original mould and manufactured using rotoform technology, not previously used in Polish furniture making.
The exhibition, *Polish Photodesign. Design from the 1950s and 1960s in Art Photography* is more than the documentation of Polish design from the post-Stalinist Modernist era. Outstanding photographers stood behind the lens at this time, imprinting on each photograph a trace of the artist’s individual perspective.

This period of flourishing intellectual and creative life rode in on the wave of Poland’s political thawing out and the relaxation of state control on culture and the arts, when news about cultural shifts and movements around the world began to filter in from behind the Iron Curtain. At this time, a large number of artists were given the chance to travel abroad and return with new inspirations and ideas. In this way modernism crept into design and architecture, where it then settled for a long time. Everyday objects, interiors, furniture, clothes, and, above all, people were expected to be modern. The daily press, the first popular lifestyle magazines as well as publications aimed at a niche audience, such as the monthly *Architektura* and the newly founded *Projekt*, all promoted this lively new trend. It is this zeitgeist that has been captured in the photographs of artists in *Polish design photographed*. 
“Our aim is to examine the history of a specific photographic genre – the photography of design. We want to discover again an intriguing but little-known part of the legacy of Polish photographic artists, and at the same time present 20th-century Polish design from a different perspective than has hitherto been explored,” explain Anna Jagiełło and Rafał Lewandowski, the exhibition’s curators.

Almost all Polish photographers were involved in applied photography. However, only the most exceptional managed to take this genre beyond its workaday character and capture design’s humanist dimension. It is this dimension that is always fresh and interesting, as confirmed by the success of Polish Photodesign in a variety of different places. After being installed in Warsaw, the exhibition moved to the Polish Institute in Rome and articles on the event appeared in Casa Vouge, Gente di Fotografia, Arte e Critica and Nero Magazine. The show’s next destination is Milan, where it fits perfectly into the context of the international design fair and the Milanese gallery weekend.
beyond purely commercial goals. Through national displays, efforts were made to stimulate wider discussions on the state of design in the contemporary world and on the links between architecture, art, craft and design. Poland presented a national exhibition twice at the Triennale, when it was going through significant changes (the process is documented in the Polish Photodesign exhibition on pages 32–34). Simultaneously, it was a time of transformation for the Triennale itself. In 1957, the Triennale ended with a cycle that raised issues of the culture of design and the relationship between art and craft. Poland was represented by architect Marek Leykam’s well-received ceramics and fabrics exhibition.

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

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

The exhibition offered a showcase of the various design fields in Poland. As was written in the Triennale catalogue, the objects on display at the exhibition did not differ especially in terms of style. Many of them, though, owing to a juxtaposition of traditional construction solutions with prefabricated elements, which could be freely modified by users, referred to this issue of individuality in design. They were the first manifestations of Open Form, a unique conception developed by Hansen, the principles of which he perfected through his work. Several months earlier, Hansen presented these Open Form principles at CIAM (International Congresses of Modern Architecture) in Otterlo, where the most important architects of his generation were gathered.

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

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

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

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

“Communities mean diversification. Two doesn’t equal two, three doesn’t equal three, just as one isn’t identical to another. People are different to each other, and the task of the architect and the designer ought to be to bring out that diversity, and not to standardise through the objects and places designed.”
Institutions that promote and support design are pivotal in Poland’s capital city. The Institute of Industrial Design, for example, which is currently undergoing a transformation, is the oldest institution of its type in Europe. The National Museum (3 Jerozolimskie Al.) has a unique collection of Polish design, which formed the basis of the widely documented exhibition, We Want To Be Modern, and also houses the newly opened Gallery of 20th- and 21st-Century Art. Founded in the mid-19th century, the Museum has continually evolved and recently commissioned a corporate image to reflect this. The Museum identity’s new clear and dynamic design was selected from an open competition, won by graphic studio, Mesmer Center. Recently, a luxury department store (3 Mysia St.) promising to stock a combination of high-class fashion and art opened near to the Museum.

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

Katarzyna Jeżowska
This research has been made possible with the support from the Ministry of Culture and National Heritage of the Republic of Poland.
involves the wider public in artistic events. The Bęc Zmiana Foundation (www.funbec.eu) functions in a similar way. As well as publishing a cultural guide on Poland, Notes na siedmiotygodni (Notes on the next six weeks), the Foundation engages locals, designers and the local government in critical discussions about participation and the state of the city.

The Polish-English magazine Piktogram (www.piktogram.org) is published in Warsaw. It has become the core source of research not only on Polish modern art, but also for the whole of Eastern Europe from the post-Communist period in a relatively short time. For some time, Piktogram — and the Bureau of Loose Associations, which is informally linked to it — has been based at the Warsaw SOHO Factory (25 Mińska St.), where an ambitious cultural programme is carried out, including exhibitions, workshops, film screenings, lectures and concerts, and even dance evenings in unexpected places like hotel rooms, the Warsaw Stock Exchange and abandoned cinemas. SOHO is also home to Poland’s first Neon Museum. Its founders’ ambition is to document, rescue and collect post-war illuminated advertisements, typical of Polish urban furnishing. The museum’s collection consists of 35 neon signs — including around 400 letters — that continues to grow. They are mainly examples from old Warsaw streets. The largest exhibit is an 8m-long and 4m-high sign reading “Jubiler” (Jeweller’s). The Association of Applied Graphic Artists, which is becoming increasingly active in Poland and abroad, is also linked to Warsaw. One of its newest initiatives is the Graphic Knowledge Fair, a three-day festival of graphic design, with workshops, a portfolio review and talks by international experts, among other activities.

Keret House, a building that has sprung up in the gap between 22 Chłodna St. and 74 Żelazna St. in the Wola district of Warsaw, isn’t a house in the classic sense of the word. Rather, it’s an installation by Jakub Szczęsny and the Centrala design group, on a plot of land not even 1.5m wide. The tenant of this original “house” is Etgar Keret, the Israeli writer of Polish origin, widely regarded as a master of short prose. Despite not conforming to Polish construction standards and being considered an art installation, the building is completely functional. For the next three years, it will hold international residence programmes, with lectures and workshops run by invited artists. The participants in the programmes will learn about the history and culture of Warsaw and create their own works of art dedicated to the capital city.

Łódź

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

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

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

The klubokawiarnia, a typical Polish phenomenon since the 1960s
Everything, Forever – Now exhibition / MOCAK / Kraków

of international 20th- and 21st-century art, with its phenomenal collection as epicentre, formed by the Museum of ing aspect of this area is the cultural Karskiego. A shopping and entertainment centre, the elusive venue is built on the site of Izrael Poznański’s fac-

POZNAŃ
Concordia Design (3 Zwierzyńcza St.) has been established in the revitalised building of a former printing works since 2011. It’s more than a typical exhibition-conference centre and an attractive place. Indeed, Concordia Design runs educational activities, including workshops about innovation, creative thinking and design management for adults, as well as special lessons for children and young people to learn through play. Also operating here is CoOffice, which brings together 20 young businesses linked to creative fields. The newly opened School of Form (18 Glogowska St.) is a unique, international graduate design school in an adapted historic hall of the International Poznań Fair. A team of experts under the leadership of Lidewij Edelkoort, the long-serving head of the Design Academy in Eindhoven, worked between art, fashion and architecture. The Centre is also responsible for the ambitious, long-term PRZEprojekt, which is developing a platform for the exchange of knowledge and experience between young artists, as well as activating the local community through open presentations, gatherings, film screenings, workshops and seminars.

TORUŃ
The Centre of Contemporary Art in Toruń (13 Wały gen. Sikorskiego), which opened in 2008, is shifting from being exclusively connected with art and embracing other creative fields. One of its recently organised exhibitions, Cuda niewidy (Wonderingmode), spoke to the relationship and dependencies on the curriculum, which bridges industrial design and the humanities. In order to train the designers of the future, who should be versatile, aware of coming changes and open to people’s needs, the school draws on influences from the past. Students make use of craft workshops and learn traditional crafts techniques.

The Old Brewery in Poznań, one of the first goods and services centres in Poland set in historic post-industrial buildings is one of the more renowned hubs, established 10 years ago. Immediately after it opened, the Old Brewery was widely reviewed as an architecture icon. From the offset, its commercial function has been intelligently linked with the promotion and popularisation of contemporary art.

KRAKÓW
Two inspiring spaces have appeared in Kraków over the last few months. Of particular interest is MOCAK, (the Museum of Contemporary Art), which was established on the site of the former Schindler Factory (4 Lipowa St.). MOCAK’s 10,000 m² is dedicated to exhibiting cutting-edge art, however design also has its place here. At the beginning of the year, the museum staged an exhibition devoted to design from Poland and the UK, Everything, Forever – Now. Polish and British Sustainable Design. The appearance of this new space as a home for Polish design only, it has since opened up to include world design, partly for economic reasons. Tom Dixon’s designs have already been exhibited here, as well as global brands, such as Moooi, Driade and De La Espada.

For anyone interested in Polish design from the Fifties, Sixties and Seventies, Kraków is creating the chance for close encounters with historical Polish designs. Miejsce (The Place), whose owners buy up, refurbish and sell objects from the second half of the 19th century, has been a feature in the city for almost 10 years. These objects can be bought in its shop (4 Miodowa St.) or simply enjoyed over a glass of wine in the Miejsce bar (1 Estery St.).
KIELCE
Not far from Kraków is the city of Kielce, where ceramist Marek Ceuclu was born and where he now runs his workshop, Modus Design. Recently, the world-renowned artist has been collaborating with the Cmielów and Chodziez Polish Porcelain Factories, which date back to the 18th century. The New Atelier collection was recently launched as a result of the collaboration between the contemporary craftsman and impressive, traditional fabricators. The city will also host an international residential programme beginning in August.

WROCŁAW
We can come across designs from Poland and the world in the BWA Design Gallery (2–4 Świdnicka St.). It’s a brave place, not afraid to look critically at the world of designed objects. Indeed, the BWA Design Gallery has become one of the favourite meeting places for young designers and anybody who is open to learn about new design practices. Children are also welcome, as regular meetings and workshops are also planned, where it will be possible to work on one’s own idea or design under the supervision of experts.

SILESIA
There is a lot happening in Silesia too. Zamek Cieszyński (Cieszyn, 3, Zamkowa St.), for example, the first regional design centre in Poland, has made a permanent home for itself in the area’s design landscape. In nearby Katowice, Rondo Sztuki (Art Roundabout) (1, Rondo im. gen. Jerzego Ziętka) has become an important place for visual arts and design meetings, in addition to its popular public programme of concerts and exhibitions. The space even changes its name to Design Rondo while specific events such as TAKKI, Fest Design or 3xDesign are in progress. Furthermore, the Dobrołotka (35, Oleska St.) was established in Dobrodzień in the Opole region, where traditional furniture making dates back 200 years. It’s a place that combines commercial, educational and research functions, and where designers and manufacturers, whose shared ambition is to find ways to make the most of local craft traditions, can meet at workshops. The building’s construction itself respects the natural environment; a source of inspiration for the many ecological solutions that come out of this region.

POMERANIA
Connections, help in finding partners, access to knowledge, consultancy, and academic and business mentoring is offered to businesses by the Pomeranian Scientific and Technological Park. It’s function is to implement new technologies and innovative projects. The Park has been developed on the site of a renovated bus depot in Gdynia, considered to be one of the best-designed cities in Poland and where design is an important part of development. For this reason, the Gdynia Design Centre (96/98, Al. Zwycięstwa), which was founded to support and promote the creative sectors in the city, Pomerania and the entire Baltic region, is also housed here. This coming July, Gdynia will again transform into the Polish summer design capital with the Gdynia Design Days. This year’s festival slogan is “At The Meeting Point,” which refers to the fact that design essentially operates on the border of things and people: designers, investors, manufacturers, consumers and the objects between them.

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

Marcin Monka
Design Alive magazine
Polish Design: Uncut
—the best of 21st-century Polish design

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

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

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

Written by: Czesława Frejlich & Dominik Lisik
Photographs: Przemek Szuba
Layout: Kuba Sowiński
Translated by: Søren Gauger
Published by: Adam Mickiewicz Institute, Warsaw 2013

PackDesign — Designers, constructors and manufacturers from Wielkopolska

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

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

Organiser:
The Marshall’s Office of the Wielkopolska Region
Exhibition designer and curator:
Piotr Wełniak

PackDesign from Wielkopolska is a presentation of the best packaging companies in Wielkopolska. Companies like Dębowa, Gustaw Studio, Macrix, Pakato, Simplicity, Studio Tkaniny, TFP Grafika and Rogalemarcińskie.pl are showcasing their products. They are young brands, who manufacture or design packaging for the most important Wielkopolska companies. They are displaying their achievements in the packaging world and recording their first international successes.

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

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

Visit designlink.pl / www.creativeprojectfoundation.com 

EDIT by designjunction / La Pelota, Via Palermo 10
Press Preview: 9 April / 4pm–7pm
10–11 April / 10am – 6pm, Late Night Opening: 12 April / 10am–10pm,
13 April / 10am–7pm, 14 April / 10am–4pm

Meet My Project /// search: Dizeno Creative

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

Visit MeetMyProject.com / www.dizeno.pl

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

La Dolce Silesia / Silesian Design Cluster

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

Visit KlasterDizajnu.pl

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

Collective Unconscious / Kosmos Project

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

Visit KosmosProject.com

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

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

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

Visit Olamirecka.pl / www.rca.ac.uk

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

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Visit www.olamirecka.pl / www.rca.ac.uk

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

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

/// www.casalis.be / www.aleksandragaca.nl

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

Dingflux / Asia Piaścik

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

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

Kler

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

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

Moroso /// search: Studio Rygalik

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

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

Ola Voyna

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

Milan Fairgrounds (Rho) / Hall 2, Stand R35
Strada Statale del Sempione 26 / Internazionale Salone del Mobile
9-14 April / 9.30am – 6.30pm

Paged Meble

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

/// wwwpagedmeble.pl, www.custline.com

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

Open Polish Design Club/ Kancelaria Sztuki

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

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

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

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

Sedja

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

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

ZONA TORTONA

PackDESIGN from Wielkopolska / Marshal Office of the Wielkopolska Region

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

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

Polish Design

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

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

CITY

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

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

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

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

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

Museo Nazionale della Scienza e della Tecnologia / Via Olona 6B
9 and 11–13 April / 10am – 9pm, 10 and 14 April / 10am – 6pm
Among designers featured would be chmara.rosinke, two young designers, Anna Rosinke and Maciej Chmara, working out of Vienna and Gdańsk. The duo will present the edition of mobile hospitality, a conceptual project for a mobile kitchen, table and eight stools. Patrycja Domanska, a Polish-born designer living and working in Austria, will present Homage to Karl, a coffee house high chair accompanied by Holo, a pendant lamp, whose lampshade changes colour when the light is on. // www.chmararosinke.com, www.patrycjadomanska.com

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

Polish Design

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

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

Bla Bla /// search: Dorota Koziara

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

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