

LODZ CREATES INNOVATION

NEWS MAGAZINE OF THE CITY OF LODZ

NO. 3 (19)/2018

FIRST GREEN EXPO
IN POLAND

FLY IN A TAXI...

FILMS FROM THE BOTTOM
OF THE HEART

REFLECTIONS ON DESIGN

LEARNING THOUGH PLAY



EXPO 2024
ŁÓDŹ POLSKA

EXPO IS A CHANCE FOR ŁÓDŹ. ŁÓDŹ IS A CHANCE FOR EXPO.

THE CITY OF ŁÓDŹ (POLAND) WAS AWARDED RIGHTS TO ORGANIZE EXPO HORTICULTURAL 2024.

The Exhibition is a global event that presents cultural, scientific and technical heritage of states, nations and societies.

The organisation of the EXPO Horticultural 2024 is aimed at improving the quality of life in cities and introducing sustainable development with respect for nature and tradition, both on the global and local level.

The theme of the Exhibition "Nature of the City" means reawakening of the idea of a city as a place to live in a pleasant and more healthier environment; as a place to live and work, as well as a place for leisure, entertainment, and recreation.

Polish EXPO will be devoted to creating urban landscape and the use of the green areas potential within the cities. An opportunity to share international experience and solutions and to draw the world's attention to the problem of urban renewal and to present it at the heart of the largest regenerated area in Europe.

BENEFITS:

- More than 75 ha of the main Exhibition area
- Revival of the parks and increase of the green areas within the city
- International promotion of the city and the country
- Around 4 millions of visitors during 5 months of the Exhibition
- Boosting the development of Polish horticultural and agricultural industries
- Exchange of knowledge and smart solutions.





ANNA KRAWCZYK
EDITOR-IN-CHIEF

“Nature of the City” is the leading theme of Expo Horticultural that will take place in Lodz in 2024. “I am proud that Lodz became the organizer of the first such exposition in Poland,” said Hanna Zdanowska, President of Lodz.

The city is already getting ready. Actually, some projects, like the new Łódź Fabryczna station and developing local train connections (Łódzka Kolej Aglomeracyjna) have already been finished.

In the first quarter of 2019, the city hopes to have the feasibility study completed. The exhibition will spread over the total area of 70 hectares. It will be located near the city centre in 3 Maja and Baden Powell’s parks and the green area near Centrum Kliniczno-Dydaktyczne (Clinical-Didactic Centre). Hosting the Expo is a recognition for Lodz. It will not only be the chance to bring more greenery to the centre but also a possibility to raise the city’s profile. It is estimated that the number of visitors may well go above the 4 million initially predicted. The exhibition, which will last 5 months, can be a great opportunity to advertise Lodz as a city break destination. The aspect already attracting the tourists is the city’s Art Nouveau and post-industrial architecture.

Who knows, maybe they’ll find the possibility to fly a ... cab also attractive. Bartolini Air, a Lodz based group, started to offer such service in May 2018. They descended from the largest Central European

professional pilot training centre set up in Lodz in 2006. Whether you’re on business or not, Bartolini offers air taxi services (or private air flights) to those who want to safely travel around Poland and Europe in comfortable conditions and on their own terms. Moreover, Bartolini Air also trains pilots. The trainees have 12 months to fly 36 thousand times. Presently, Bartolini Air is training over 200 pilots annually. Overseas customers comprise 95% of the students. The inhabitants of 56 countries have already completed the course.

Whirlpool, like Bartolini Air, also believes that Lodz is a great place to invest in. It has been a year now since they opened a new Financial Shared Services Centre for the whole EMEA region (Europe, the Middle East, Africa). It provides services to 44 different legal entities in 28 countries.

Lodz has once again become the household name in the international film industry thanks to Opus Film. This Lodz based studio has already produced “Ida”, which won an Oscar in 2015 for the best foreign language film. This year, however, at the 71st Cannes Film Festival, Paweł Pawlikowski won an award for directing “Zimna wojna” (Cold War). The film, obviously, is also Opus Film’s production. Ewa Puszczyńska, the producer, made every effort to shoot in Lodz as many scenes as possible. This is one more reason to watch this excellent, in many ways, masterpiece. ●

Photo: Paweł Lawreszko



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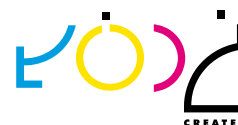
"The CMT simply seems like the best place in Poland to display important fashion collection," says **Marta Kowalewska**, curator of Dior's exhibition

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PUBLISHER

Investor Service and International Cooperation Bureau
Mayor's Department
City of Łódź
al. Politechniki 32, 93-590 Łódź
tel.: 42 638 59 39
fax: 42 638 59 40
e-mail: boi@uml.lodz.pl



REALISATION

INFRAMEDIA Anna Krawczyk



ul. Konstruktorska 10c/25, 02-673 Warszawa
tel.: +48 22 821 0 777
e-mail: biuro@inframedia.pl
www.inframedia.pl

EDITOR-IN-CHIEF

Anna Krawczyk
a.krawczyk@inframedia.pl

JOURNALISTS

Katarzyna Jóźwik
k.jozwik@inframedia.pl
Rafał Wilgusiak
r.wilgusiak@inframedia.pl
Bożena Wielgo
b.wielgo@inframedia.pl

EDITING AND PROOF-READING

Agnieszka Zygmunt
Anna Mędrzecka

TRANSLATION

ATET Euro-Tłumacze Sp. z o.o.
Marta Kaczyńska

PHOTOGRAPHER

Paweł Ławreszuk

LAYOUT & DESIGN

Krzysztof Konarski—inventivo.pl

COVER PHOTO

Park Źródlińska
Photo: Paweł Ławreszuk

Circulation
1000 copies

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First green EXPO in Poland

In March this year, the International Association of Horticultural Producers (AIPH) informed Lodz authorities that the city was chosen as the organizer of 2024 EXPO Horticultural. We interviewed HANNA ZDANOWSKA, the President of Lodz, about benefits the city can gain by organizing this exposition.

Did you expect this decision?

I won't be modest: I did. We were prepared for this competition very well. Previously, we applied to organize Expo 2022 but lost to Buenos Aires, albeit by a slight margin. Even then, we knew we were going to compete for the so-called Green Expo for Lodz. And we kept our promise. Our efforts led us to the expected result and there's nothing left but to begin intense work. I am proud that Lodz became the organizer of the first such exposition in Poland. Approval from the Bureau of International Expositions is only a formality now, provided that the Polish government gives this project a green light.

Does the city have an idea how this exposition will look?

Of course. Our objective is to give green spaces in our city a very important role, so that they become its integral part. And such is the slogan of Expo Horticultural: "Nature of the City."

Organizing the exposition is meant to primarily help "equip" the city centre with greenery. We know that Lodz was built as an industrial city without caring for green spaces or recreation areas. It grew very rapidly. Practically within 50 years its population rose from a dozen or so to several hundred thousand. As a result, urban structures in the centre are very compact with no recreation areas. And this is what we want to change.

The exposition will be organized at the following parks: 3 Maja, Baden-Powell and at the undergrowth near the Clinical and Didactic Centre, with the total area of 70 ha. At the same time, the parks will be upgraded because they lack recreational infrastructures, cafés or even toilets. Thematic gardens and pavilions will be created there, and residents of Lodz will be able to use them as orangeries, cafés, restaurants or film projection rooms. Other green spaces in the city will be revitalized as well, such as the oldest park, Helenow, built in the 19th century by industrialists, as well as Sienkiewicz, Moniuszko and the Old Town parks. Green Polesie, another project being implemented by the city, is also compatible with the organization of the Expo.

We want to connect parks around the centre of Lodz with walking and cycling trails, forming a green ring around the city. Introduction of greenery to the urban fabric will not only improve the aesthetics of the city, but also influence the health of its residents.

What investments does the city need to make and what is the estimated cost of preparing for the exposition?

We already have the Lodz Metropolitan Railway. The existing train station at Lodz Fabryczna will let us significantly reduce the costs of infrastructural investments; we don't need to build another station for the guests that decide to visit Expo Horticultural. However, it is necessary to build new roads, the Nowosolna

bypass, Park & Ride facilities and access roads to the exposition areas.

The estimated cost of the exposition itself, road investment costs excluded, is about PLN 0.5 billion. We assume that, like in other European cities that organized Expo Horticultural, about 60–65% of this amount will be paid from tickets. We also count on horticultural, agricultural and food industry sponsors that will host their exhibitions at the Expo. According to preliminary estimates, their participation will cover about 20% of the exposition costs. We want to cover the remaining part using EU or internal funds.

When will the projects commence?

Preparing a feasibility study will take about one year. We want to complete it in the 1st quarter of the next year and, upon its adoption, we will establish a public special-purpose vehicle to organize Expo Horticultural. It will contract projects and organize architectural competitions. This process will last until the end of 2019. Next year, we want to begin planting greenery as well. This is the overview of our schedule. It will be described in a more precise manner in the study.

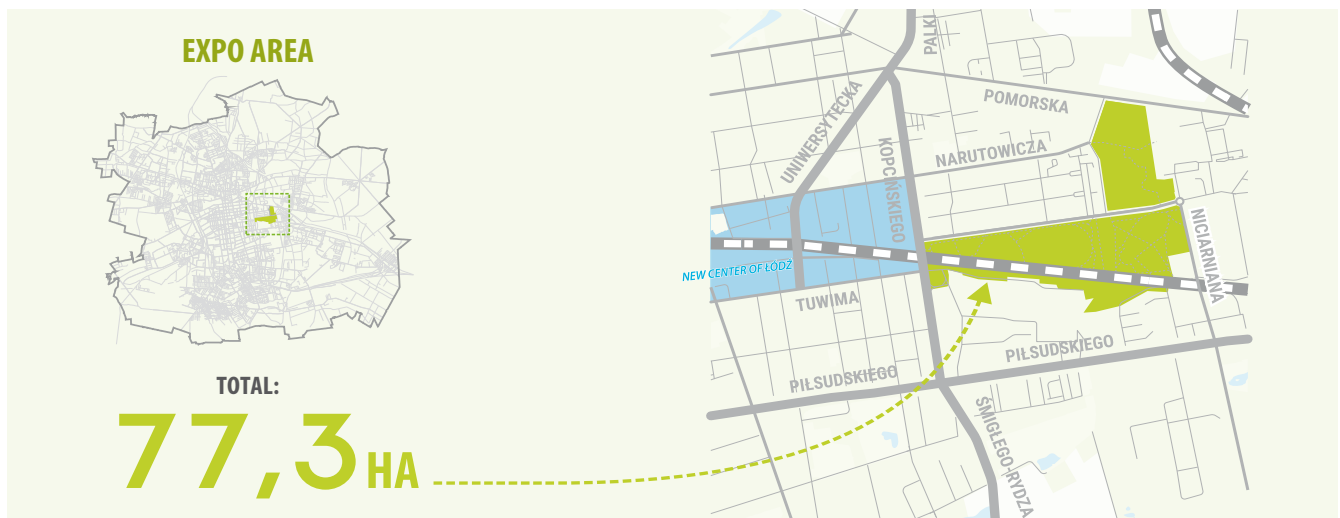
come for several days to explore its Art Nouveau, post-industrial areas.

Development of tourism is just one of the benefits. Investors who will arrive as early as at the Expo preparation stage are equally as important. And this means more jobs for the residents of Lodz. Green spaces (revitalized and new) will not be the only permanent effect and an unquestionable benefit for the city. Roads, parking lots, cultural facilities, cafés—these are all things that will stay with us for many years. The exposition will support the entire process of revitalizing the city.

We have many things to do with respect to tourism; the Lodz region is the seventh most often selected destination among visitors. The example of Wroclaw, the 2016 European Capital of Culture, showed us that good promotion brings results.

Examples of Dutch, German or even Chinese cities show that areas that previously hosted Expo Horticultural events are now popular parks, open-air concert venues or even small towns filled with mansions.

Different events are organized around the world; some are intended to lead to cultural exchange, other—to economic. There are sports events, such as the Olympic



What benefits will the organization of EXPO Horticultural provide for the city and the Lodz region within the next years?

Organizing the Expo is not simply prestigious and a promotion for the city. During the five-month exposition, Lodz could be visited by at least 4 million people (and, according to the experts, this figure is underestimated). Either way, the number of daily visits will be about 30 thousand people. This is good news for the food, service and hotel industries, and this is not just during the Expo. The exposition will also help us promote Lodz as a target for city breaks; it will become a city where tourists

Games, but also political and economic meetings, for example the Economic Forum organized periodically in Krynica. Expo combines many of their aspects. We know that Lodz will be visited not only by politicians but also by economic delegations and companies that may find a niche for themselves in the city.

As the hosts of Lodz, we want to show the residents that not only do we have a vision for the development of the city for many years to come, but we can actually implement it boldly.

Thank you for the interview. ●

BY BOŻENA WIELGO

Ecohydrology in Arturówek

Ecohydrologists from Lodz University won the “Best of the Best” award, a distinction granted by the European Commission, for their project of rehabilitating water reservoirs in Arturówek, Lodz. The awards ceremony was held on 23 May 2018 during EU Green Week in Bluepoint Conference Centre in Brussels.

More than 60 research teams from around the Europe took part in the competition.

Before they were admitted to a select club of the best European projects for 2016–2017, they had received another prestigious award, the Best LIFE Project.

A STEP BY STEP REHABILITATION

Arturówek is one of the most attractive recreational areas for Lodz inhabitants. The area with three water reservoirs is located in the northern regions of the city.

It borders Las Łagiewnicki, one of the largest woods within the limits of a city in Europe covering more than 1200 hectares. Unfortunately, the usefulness of reservoirs situated in urban areas is limited because they are particularly prone to the effects of human activity. They collect rain and meltwater washing down contaminants along the way such as phosphorous and nitrogen compounds which cause toxic cyanobacteria blooms. Previous attempts at improving water quality didn't bring lasting results. In order to open the reservoirs for recreational purposes, it was indispensable to radically limit the influx of pollutants.

A group of scientists from the Department of Applied Ecology at the Faculty of Biology and Environmental Protection at Lodz University took up the challenge to implement innovative solutions to improve water quality of the Bzura river and eliminate cyanobacteria from Arturówek reservoirs, which are this river's reception basins. The team led by Prof. Maciej Zalewski included also: Tomasz Jurczak, PhD, Zbigniew Kaczkowski, PhD, Iwona Wagner, PhD and Małgorzata Łapińska, PhD. In collaboration with Łódzka Spółka Infrastrukturalna (Lodz Infrastructural Company) and Miejski Ośrodek Sportu i Rekreacji in Lodz (Municipal Leisure Centre in Lodz) (representing the city), they started the project titled “EH-REK:



Project manager—Tomasz Jurczak, PhD with the “Best of the best” award for EH-REK project

Ecohydrologic rehabilitation of recreational reservoirs 'Arturówek' (Łódź) as a model approach to rehabilitation of urban reservoirs”.

Why was this project awarded by the European Commission? One of the key reasons was that the idea of rehabilitating water in lowland impoundments, which 20 years ago was dismissed as impossible by the most respected authorities in hydrobiology, proved viable. The implementation of ecohydrological theories developed at

Lodz University and the European Regional Centre for Ecohydrology of the Polish Academy of Sciences helped to achieve a good ecological state of the reservoirs.

“The project consisted of five stages. First came an in-depth analysis of threats and opportunities and then the preparation of the overall idea and technical projects. Next was the implementation of the innovative biotechnological solutions we had designed and later, post-implementation optimization of their performance. And finally, we held the pre-planned trainings,” says Tomasz Jurczak, PhD.

In the initial stage of the project, between 2010 and 2011 the scientists identified the sources of contamination and compared the contamination between the incoming and outflowing water in Arturówek reservoirs. The data served as the basis for a mathematical model used in 2012 to work out the blueprint for the improvement of the ecosystem of the reservoirs. This, in turn, served to create technical projects and to implement innovative solutions developed at Lodz University. Between January and June 2013, they created buffer zones and floating vegetation mats in the upper Bzura and on nearby reservoirs. The aim was to limit the amount of nitrogen and phosphorous compounds flowing in because they increase the fertility which, ultimately, transforms reservoirs

into peat bogs because the basins gradually become shallower and increasingly overgrown.

The next step was to adapt the ecohydrology of the Arturówek Górny reservoir in order to intensify the sedimentation of pollutants in a specially designed part of the reservoir and enable the self-purification of water by planting certain water plants. Additionally, the threat of cyanobacteria bloom was limited by creating nitrogen and phosphorous absorbing zones and by biomanipulation. The latter meant that the number of plankton eating fish was limited by the introduction of predators such as pike and zander and thus increasing the level of biofiltration by zooplankton. Next came the construction of hybrid systems responsible for collecting and pre-purification of rainwater from the streets around Arturówek. In mid-2013, this stage was completed and the reservoirs were once again opened for the inhabitants. The following years were devoted to monitoring the effectiveness of the solutions and optimizing the performance of the biofiltrating systems accordingly so that they could purify the rainwater from surrounding urban areas better.

“The solutions implemented in EH-REK are innovative because they combine the knowledge straddling the fields of biology, hydrology and engineering,” adds Tomasz Jurczak. “We put into practice theoretical concepts postulated by ecohydrology which advocates increasing the effectiveness of aquatic environment management by making use of the interrelation between hydrological and biological processes and the technical infrastructure. Such approach is not widely used in urban areas where engineered solutions are preferred. However, this attitude downgrades the role of plants and animals in water quality protection and thus has a limited potential to control biological cycles. Whereas if you integrate engineered solutions with biological ones, the efforts to curb the influx of pollutants to reservoirs and the toxic cyanobacteria bloom are more effective,” he says.

SCIENTISTS FROM LODZ AND THEIR PATENTS

The solutions implemented in the project have patents pending. For instance, the sedimentation-biofiltration sequential system situated in a place where the river or channel flow in and where storm water flows out. “The key factor here is that these installations don’t require new land because they are limited to the waterline of the reservoir,” says Tomasz Jurczak. This system can be additionally equipped with underground separators and sedimentation tanks responsible



The floating island increasing self-purification processes and biodiversity in the Arturówek reservoir

for the initial purification of water contaminated with particularly troublesome pollutants (e.g. lubricants and fuel from vehicles). Such filtrating arrangement becomes a hybrid system combining biotechnology and engineering. Besides, the technical elements are placed underground and therefore don’t spoil the landscape. Also, the system boasts a very high effectiveness (from 60% to 90%) in purifying rainwater from contaminants washed down from urban areas and flowing in to reservoirs.

“The advantage of these systems is that they are highly adaptable and can be adjusted to varying sizes, kinds of contaminated water inflow and the characteristics of a reservoir,” explains Tomasz Jurczak.

The knowledge and experience gained during the implementation of the project were used to create blueprints for rehabilitating other urban recreational reservoirs which are a part of the Blue-Green Network in Lodz, a strategy to integrate rivers, river valleys and the surrounding green areas. For instance Stawy Jana and Stawy Stefańskiego are waiting now for the implementation of the ecohydrological rehabilitation project.

It must be emphasised, at the same time, that the state administration’s role in the proper conservation of the systems and the education of society is crucial. The effect of the solutions was (and to a certain extent still is) inhibited by anglers intensively feeding the fish and attracting, in this way, ducks which are then also fed by people. The chain leads to overfertilization of the reservoirs.

This innovative project of scientists from Lodz was met with a considerable interest from other Polish cities. A similar approach to thinking about environment can be seen, e.g. in a project titled “Adaptation to climate change through sustainable management of water of the urban area in Radom City”. The idea for the project was conceived by researchers from Lodz University and it was the only Polish project chosen in 2015 to take part in “LIFE Climate Change Adaptation” competition. ●

BY BOŻENA WIELGO

Researching stress among rats

Scientists from the Department of Neurobiology of Lodz University have been investigating the theta rhythm. The latest research in this field is aimed at revealing the potential links between the rhythm in the hypothalamic part of the brain with stress reactions of the body. The results may have a considerable influence on understanding the origins of stress related diseases. The project titled “Neuronal and behavioural correlates of the theta rhythm generated in the posterior hypothalamus—in vivo and in vitro studies” is carried out in collaboration with the Department of Physiology of the Institute of Pharmacology at the Polish Academy of Sciences in Cracow. The head of the project is Prof. Tomasz Kowalczyk, PhD from the Department of Neurobiology in the Faculty of Biology and Environmental Protection at Lodz University.

The theta rhythm is a specific pattern of an electroencephalographic activity in the brain (EEG). Among humans, it is registered mainly in the temporal and frontal cerebral cortex. It is generated, e.g. during sleep, when we get to know an unfamiliar environment and when we learn. Such EEG activity is also associated with central nervous system diseases such as Alzheimer's, epilepsy, depression, post-traumatic stress disorder and migraines.

THE THETA RHYTHM IN THE POSTERIOR HYPOTHALAMUS AND HOW IT'S GENERATED

Prof. Kowalczyk explains that the Lodz based Neurobiology Department will conduct experiments establishing the basic mechanisms involved in activating the theta rhythm in the posterior hypothalamus (PHA) of rats. The mechanisms will be examined at the level of individual neurons! Four years ago, the scientists discovered a new source of the theta rhythm previously believed to have been only a modulator of the theta activity registered in the upper regions of the central nervous system. What will the next research reveal?

The researchers also want to establish the effect of corticosterone. The pilot projects carried out in the Department of Neurobiology suggest that the theta rhythm generated in PHA may be modulated by corticosteroids produced by the organism under stress conditions. Potentially, it may be the proof that the rhythm is correlated with stress reactions of the body. That's why in the last stage of the project, they want to investigate for the first time in the world the rhythm in PHA and its functional relation to the behaviour of the animal subjected to chronic as well as sudden stress.

“The results of these experiments may provide valuable data about the correlation between PHA



From the left: Paulina Kaźmierska, PhD, Renata Bocian, DSc, Prof. Tomasz Kowalczyk, PhD, Agata Staszelis, MA, Bartosz Caban, PhD

and disorders such as depression, drug addiction and post-traumatic stress disorder,” explains Prof. Kowalczyk.

At present, the project is still in its initial phase but the expectations regarding the results and their significance for diagnostics in neurology are high. ●

Prof. Tomasz Kowalczyk, PhD, Department of Neurobiology, Faculty of Biology and Environmental Protection at Lodz University: MA in the Faculty of Biology and Earth Sciences, Lodz University (1998), PhD in biology (2003), DSc (or post-doctorate degree) in neurobiology (2015), member of: Polish Neuroscience Society (PTBUN), Federation of European Neuroscience (FENS), International Brain Research Organization (IBRO)

Other members of the project led by Prof. Tomasz Kowalczyk include researchers from the Department of Neurobiology in the Faculty of Biology and Environmental Protection, Lodz University: Renata Bocian, DSc, Bartosz Caban, PhD, Paulina Kaźmierska, PhD and Agata Staszelis, MEng (PhD applicant participating in the project). The project is carried out in collaboration with scientists from the Department of Physiology of the Institute of Pharmacology at the Polish Academy of Sciences in Cracow: Prof. Krzysztof Tokarski, PhD, Marcin Siwiec, MA and Joanna Sowa, MA.



NMR spectroscope

ANNA KRAWCZYK, JOANNA JAGAS

Isotopes on the trail of counterfeiters

Wine is a noble product of grape fermentation. Until now, its authenticity was verified at facilities abroad. Now the service is also offered by a laboratory in Lodz–Bionanopark.

Alimentary product authentication is growing in popularity, also in Poland. There are more and more facilities providing such services. Until now, renowned Austrian, French and Italian laboratories have dealt with discovering wine fraud. At the end of May, the Polskie Centrum Akredytacji (Polish Centre for Accreditation) confirmed the international competences of the Laboratorium Autentykacji Produktów (Product Authentication Laboratory) at Bionanopark in Lodz in this area. It has therefore become the first Polish institution specialising in detecting wine adulterations.

“The accreditation procedure can last even two years, but thanks to the hard work of the entire team, we managed to complete the process in nine months”, said Marek Cieślak, president of Bionanopark. “The certificate our laboratory obtained allows us to verify wine composition, so, in fact, to confirm its quality in accordance with global standards.”

The service has now become available also to retail chains and institutions responsible for protecting consumer rights.

“Receiving accreditation shows that we meet the international requirements in force in the wine industry within the scope of sample analysis procedures”, explains Kamila Klajman, manager of the wine authentication laboratory.

The laboratory from Lodz has already gained its first customers. Even before receiving the certificate it conducted tests in accordance with the procedures. However, now it has a certificate to prove it.

“We’ll tempt our clients with high quality assessment, which is indisputable and confirmed by the Polskie Centrum Akredytacji. Also important, the incredibly short lead time and the price, which is

competitive when compared to similar centres operating in other countries”, president Cieślak adds.

The laboratory is equipped with cutting-edge equipment, allowing comprehensive product testing and detection of adulterations. The analyses are based on isotopic methods.

“The presence of chemical compounds in wine depends on many factors, such as: grape variety, climate, soil and grape maturity. They affect the isotopic composition of the elements present in the grapevines. The composition of these isotopes

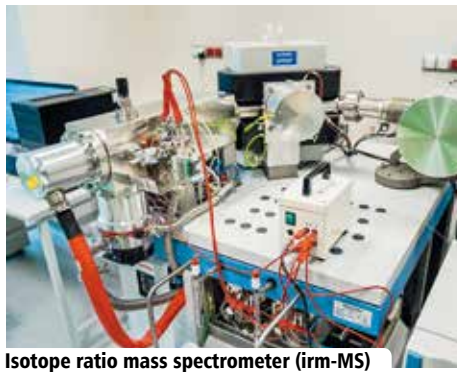
constitutes a ‘fingerprint’, a unique characteristic of a particular wine”, Kamila Klajman explains.

Wine is a product of fully natural origin with a particular chemical composition. Data indicates that possibly more than 30 percent of wine sold on the Polish market is adulterated. Meanwhile, the highest quality vintages should be composed of compounds of grape origin. Any addition of foreign ingredients

(such as beet sugar, cane sugar, water or another alcohol) shows that it was manipulated. The practice of diluting wine has been known since antiquity and clearly lowers its quality. Adding sugars aims to increase alcohol content.

Matters related to the production and trade in agri-food products are regulated in Poland by the food law. Its purpose is to prevent fraudulent or deceptive practices, falsification of food and any other activities that could mislead the consumer.

This also applies to wine. It’s just now that we have a place where its authenticity can be checked in the country. This means wine enthusiasts will finally know what they’re enjoying. ●



Isotope ratio mass spectrometer (irm-MS)



Karol Majewski, PhD by the mass spectrometer

BY BOŻENA WIELGO

Speed and precision are what counts

The World Health Organization estimates that 10.4 million people contracted tuberculosis in 2016, including one million children aged up to 14 years. In the same time, over 6 thousand cases of this illness were recorded in Poland.

Diagnosing tuberculosis and mycobacterioses, i.e. diseases caused by nontuberculosis mycobacteria, is difficult, time-consuming and expensive.

According to the WHO's expectations, a tuberculosis diagnosis should be instantaneous, precise, safe, and it should lead to a quick identification of drug resistance. Moreover, it must be possible to conduct it at the place of treatment. The Lodz Centre of Clinical and Aesthetic Medicine DiMedical attempted to prepare a method that meets these requirements under the direction of Karol Majewski, MD, PhD.

"An important issue in treating tuberculosis patients is the rising resistance of mycobacteria to the two most important antimycobacterial drugs: isoniazid and rifampicin. In Poland, the so-called multidrug-resistant tuberculosis constitutes about 0.8 percent of all infections," says Karol Majewski. In the entire European Union, this figure is 5 percent, reaching as much as 23 percent in Eastern Europe.

DIAGNOSIS IN 24 HOURS

Participants of the project entitled "Research and development works concerning the preparation of an innovative method for diagnosing tuberculosis and other mycobacterioses" apply the expertise of the Faculty of Biology and Environmental Protection at the University of Lodz. Three scientists have conducted this research there: Rafał Szewczyk, PhD

from the Faculty of Biology and Environmental Protection at the University of Lodz, Magdalena Druszczyńska, PhD from the Department of Immunology and Infectious Biology, and Konrad Kowalski, scientific consultant at Sciex (an exchange programme between Switzerland and new member states of the EU).

Moreover, the project also aims to determine the susceptibility or resistance of tuberculosis or other mycobacteria to antimycobacterial drugs. Effective ways of combating tuberculosis and mycobacteriosis require a quick diagnosis and undergoing an appropriate treatment combined with monitoring the progress of the antimycobacterial therapy. The statistics indicate that a single person with tuberculosis infects about 15 people per year. Developing a method that will enable us to diagnose the disease in 24 hours will improve the sensitivity and scope of the examination while decreasing the costs of the entire diagnostic process, which can very well turn out to be a breakthrough in the pursuit of decreasing the number of infections.

Very often, patients infected with various types of mycobacterioses (diseases caused by acid-resistant mycobacteria defined as Mycobacteria Other Than Tuberculosis or atypical mycobacteria) are not treated properly. This is not simply due to the multidrug resistance, but also due to the lack

of appropriate diagnostic tests. Considering the fact that atypical mycobacteria are present in our natural environment (they are present in, among other things, soil and water), the WHO estimates that as much as one third of the population may be infected by them.

“The so-called gold standard in diagnosing tuberculosis is the identification of the presence of mycobacteria in the patient’s clinical material, identification of their species (and setting the atypical ones apart), and identification of drug resistance necessary to implement an optimal treatment scheme,” adds Karol Majewski. “Achieving this standard is difficult due to the characteristic property of tuberculosis mycobacteria, i.e. their slow growth (approx. six weeks) on bacteriological media,” he explains. Genetic techniques used as a supplementary examination method turn out to be unreliable as well.

HALFWAY THROUGH

The research project is currently halfway done. “Studies undertaken at the first stage enabled us to select species-specific biomarkers of mycolic acids (one of the primary building blocks of the bacteria’s cell wall), leading to a quick detection and identification of tuberculosis and atypical mycobacteria,” explains Karol Majewski. “This is very important because an erroneous identification of species of mycobacteria may lead to misdiagnosing mycobacteriosis as a drug-resistant tuberculosis, which results in unnecessary and harmful treatment,” he adds.

Therefore, during stage 2, the scientists want to assess the impact of the tuberculostatic agent (a cytostatic drug) on the metabolism or reproduction of mycobacteria compared to the populations of bacteria not exposed to this drug. The next stage will be the isolation of mycolic acids. This will lead to the assessment of the changes in their composition after applying an appropriate drug therapy. The effect of this will be the determination of drug-resistance parameters for each strain.

It is known that a quick and correct diagnosis determines the efficiency of treatment. “Tuberculosis is still a worldwide clinical and social issue and its quick diagnosis determines the correct treatment; therefore, we should expect that interest in this solution will be very high,” says Karol Majewski. “The set we are preparing as part of the project will revolutionize the market of this disease’s diagnostics through simplifying, shortening and reducing its costs,” summarizes the scientist.

RESEARCH AND DEVELOPMENT CENTRE

The Lodz Centre of Clinical and Aesthetic Medicine DiMedical is already thinking about a new challenge: creating a research and development centre for infectious diseases and cancer. The project received funding from the Ministry of Development.

Research works on lung cancer and tuberculosis diagnostic methods will be conducted in cooperation with the Medical University of Lodz. The scientists plan to prepare, among other things, a DNA test for lung cancer, which will lead to a more precise diagnosis of patients, determining the type and properties of the cancer and specifying a targeted therapy. On the other hand, screening tests for cancer and tuberculosis will provide information about the progression of these diseases and, additionally, enable the treatment progress monitoring.

“Using two fields of the research methodology (molecular biology and mass spectrometry) we will create product innovations on the global scale,” summarizes Karol Majewski.

Innovative solutions researched by the Lodz Centre of Clinical and Aesthetic Medicine DiMedical can turn out to be a breakthrough on



Mass spectrometer—the project’s main apparatus

the market of laboratory diagnostics. Even at the current stage, we can see many advantages of the tests being prepared over the ones available on the market. The new tests, in addition to a wider range of results (information about the presence of lesions, their type and location) will also enable us to predict the possibilities of growth and remission of the disease. The possibility of early detection of the disease is particularly crucial. It is very important in lung cancer diagnosis. Recovery probability increases by several dozen-fold in such cases. ●



From the left: Damian Perydzeński, Jakub Wujek, Marcin Lenarczyk, Artur Seliga, Michał Andrzejczak

BY BOŻENA WIELGO

A Seattle debut

Recreational diving is practiced by a few million people in the world. No wonder that this area drew the attention of students from Lodz University of Technology and Warsaw University of Technology. They invented an innovative locator for recreational divers called Wavy. It won the first prize in the Polish edition of Microsoft Imagine Cup 2018 in the Big Data category. The next stage is the presentation of their invention at the world finals in July 2018 in Seattle, USA.

Wavy is designed to increase divers' safety and enable surface crew to monitor the location and the diving process itself.

"We are pleasantly surprised that we've won. We didn't expect it. For me, it's an exceptional distinction which I've been long waiting for. I've taken up the Imagine Cup challenge three times already. I'm also very happy because I've received a prize for the best interface awarded by the President of the Institute of Industrial Design," says Jakub Wujek, the team's leader.

PASSIONATE ABOUT DIVING

The idea for a system like Wavy was born in the heads of two students from Lodz: Damian Perydzeński and Jakub Wujek. Damian Perydzeński studies automation and robotics at Lodz University of Technology and belongs to a student research group called Skaner. He's interested in electronics, robotics and automation. Apart from that, he is PADI OWSI diving instructor, PADI Rescue Diver and Emergency First Response instructor.

Jakub Wujek is an IT specialist from Lodz University of Technology, where he is the president of a student research group focusing on start-ups.

He is a three-time finalist of Imagine Cup Poland, a competition for start-ups. He also made it to the finals in gamedev competitions. He works as a product designer but he's also experienced as a UI/UX (user interface/user experience) designer.

Their initiative sparked the imagination of young scientists not only from Lodz but also from Warsaw. That's how Wavy team welcomed: Artur Seliga from Warsaw University of Technology (the Faculty of Chemical and Process Engineering), Michał Andrzejczak and Marcin Lenarczyk from the Faculty of Technical Physics, Information Technology and Applied Mathematics at Lodz University of Technology. The team's mentor is Jarosław Andrzejczak, PhD Eng.

HOW THE SYSTEM WORKS

The system consists of three modules. "The first one is a receiver that a diver carries with him/her. It sends a signal to a buoy on the surface which processes it and identifies the location of the diver. This information is sent to a surface module which uses Bluetooth to send a signal to a telephone app," says Damian Perydzeński.

This solution allows to track the position of every diver equipped with the device in real time. Not only does the locator show on the map the position of the diver, but also informs about the depth at which the diver is situated. "Our device gives real time information about the location of the diver. Moreover, the data are sent to Azure (a cloud computing paradigm) where our application analyses and images the information. That's how we can see the position of the diver, which translates directly into a higher sense of safety underwater," says the team's mentor Jarosław Andrzejczak, PhD Eng. from the Faculty of Technical Physics, Information Technology and Applied Mathematics at Lodz University of Technology. What's also notable is that the locator measures the temperature underwater, weather conditions and the most crucial diving parameters such as immersion and ascent time and the total dive time," adds Jakub Wujek.

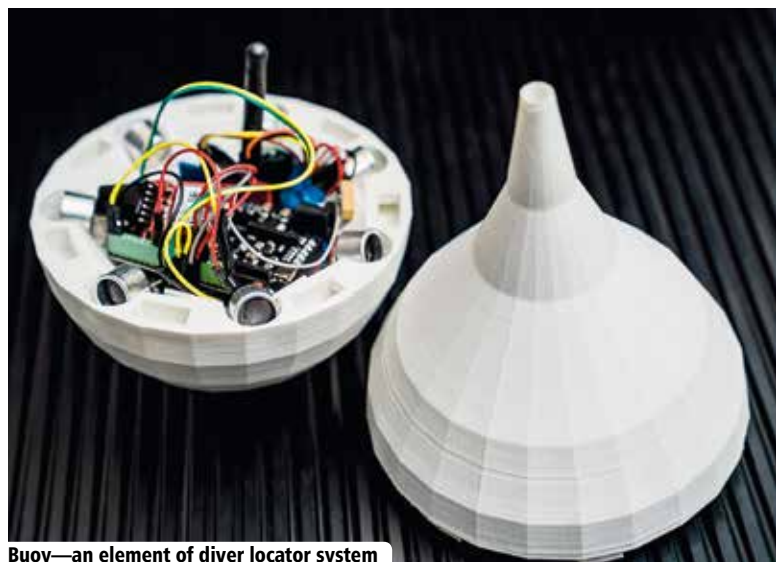
The makers of Wavy are also planning to work on the so-called predictor of events, i.e. the analysis of divers' behaviour underwater during certain dangerous events. It can certainly help to avoid life-threatening situations in the future. Another convenience for the diver is the possibility to verify the route of the dive. If the diver stays in the same location for a long period of time, the app will send information about a possible life-threatening situation. It may also send a distress signal. The students plan to use the data saved by the app about the parameters of the route that the diver had taken to build a database of the most frequently visited spots. Whether you start a diving course or go to dive, anyone using the system will be able to see the most interesting spots, comment on them, add his/her own and even share them on Facebook.

"Presently, there are a few competing products on the market, which work on a slightly different principle. Our device, unlike the other products, is specially designed for a niche market, is much cheaper and analyses the data; it has social media features, is safe and easy to configure. Other significant functionalities include lifesaving mode and certain extra social media features. The sum of all these advantages appeals to the diving niche market, which for now is free from competition," sums up Artur Seliga.

The solution proposed by the students will be certainly useful for diving instructors. It may also come in handy for people in diving bases and recreational divers themselves.

COMMERCIALISATION

The students have already implemented the main features of the app, which are necessary for the system to stay connected. They also designed a cloud



Buoy—an element of diver locator system

data processing system. "The prototype passed the underwater communication tests. Presently, we're focusing on finishing it so that it can be introduced to the market as soon as possible," adds Jakub Wujek.

The makers of Wavy are planning to introduce many improvements in the future.

"One of them is a diving watch you put on the hand with a screen that displays the location of other divers," says Damian Perydzeński.

Another step will be to develop further the algorithm which predicts events, filing for a patent and taking steps to start the production and sale of the invention.

THE YOUNG IN LODZ

It's worth to mention that the project participated also in "Młodzi w Łodzi – Mam Pomysł na Start-up" ("Youth in Lodz—I Have an Idea for Start-Up") competition and it got to the second stage. The results will be known in October 2018.

The competition is part of the agenda of "Młodzi w Łodzi" programme. It is coordinated by Investor Service & International Cooperation Bureau of the City of Lodz Office, which collaborates with the biggest universities and top employers from Lodz and the region. The project is supposed to attract young and talented people to stay in this city in the future. Its' aim is also to support the career development of students educating themselves in Lodz and secure a highly qualified staff for local entrepreneurs and potential investors. The competition itself is a space for networking between well-established and young businesses. Moreover, it's an opportunity to obtain the means to start or to develop your company. •



BY BOŻENA WIELGO

The era of mentors

The first of the four stages in the jubilee, 10th edition of the “Youth in Lodz—I Have an Idea for Start-Up” competition is behind us. The project is organized by the Investor Service & International Cooperation Bureau at the City of Lodz Office in cooperation with the largest Lodz universities and leading employers from Lodz and the surrounding region. It has already gained a great reputation and is a recognizable brand in the world of science and business. The fact that this year’s edition received 105 project applications, 35 of which qualified for the second stage, is a testament to this.

The opportunity to work with mentors is a new and very important element of this year’s edition. These are people endowed with vast knowledge and experience. In addition to their professional activities, they devote their time to social and support initiatives for science and business, pro bono. They help young people develop their careers and, maybe, even along their road to success. Each and every one of them has many proven solutions and valuable tips to offer.

Dawid Pyszniak, Managing Partner at Compass & Partners, is passionate about improvement, an expert in change management, a stimulating and inspiring coach. He’s the author of a proprietary approach to Lean Management as a means for rational management of company resources and creating a concept based on engaging employees in achieving a competitive advantage. He has been introducing this solution at both international corporations and Polish enterprises. Since the

beginning of his professional career, he has been participating in planning and optimizing processes that allowed companies to save tens of millions of zlotys.

Rafał Stroiński is a well-known and respected lawyer with over twenty years of practice. In the Chambers Europe 2017 ranking he was listed among the leading Polish representatives of this profession in the Private Equity category. He provides legal advice and assistance in private equity and venture capital transactions, mergers and acquisitions, as well as restructuring of investment processes. Rafał is one of the directors of the US-Polish Trade Council (USPTC), a California non-profit company that drives commercial and scientific contacts between Silicon Valley and Poland. He's an attorney at the District Attorney's Council in Warsaw and in New York. He also works as a university lecturer and runs the JSLEGAL Law Office.

Buraczyński (architect, Project Manager and economist) works as a Business Architect at Solver Doradztwo Biznesowe. His everyday activities include mentoring, consulting and training. As a business partner in consulting processes, he combines elements of coaching and mentoring together with the hard tools used in management. Witold also performs numerous social functions, works as a mentor for start-ups and a mentor in Academic Entrepreneurship Incubators, as a business coach and advisor for the Youth in Lodz programme, as well as at a foundation for people affected by the Alzheimer's disease.

The mentors' knowledge and commitment are extremely valuable for those participating in the "Youth in Lodz—I Have an Idea for Start-Up" competition.

THROUGH THE EYES OF A MENTOR

Previous editions show that the competition has great market potential and is very popular. "I think there are two main reasons for this. The first one is simple—young people don't always know how to start, so they go where someone will help them with taking this first step. This of course applies to those who feel that in the future the economy will be based on people working for themselves and selling their talents. The second reason is more ideological – when you have an idea and believe in it, it's worth checking if others have a similar outlook," Witold Buraczyński explains.

Meanwhile, Rafał Stroiński emphasizes that young people "have unique ideas that they want to transform into a successful business.

However, the path to get there isn't easy, it requires knowledge and often also experience, which young entrepreneurs lack. This engenders a need to create a platform where one can find support on the road to success." In his opinion, this is another factor that influences the popularity of an undertaking on the frontier of science and business.

Significant interest in the programme doesn't surprise Dawid Pyszniak either. "Knowledge coming from the mentoring programme is knowledge from



First from the left: Dawid Pyszniak

practitioners who had been where the participants are today. Practical knowledge crushes what most Polish universities offer," he adds.

Mentoring is a very important stage of the competition. Each participant can find value in the possibility of discussing the project in a real business environment and clarifying the business model of the undertaking. It's worth noting that practitioners are very eager to share their knowledge and experience. Rafał Stroiński summarizes this approach well. "Being a mentor is a great opportunity to support young, inspiring people and help them succeed. I believe that the contestants' ideas will have a positive impact on our surroundings and the communities we live in. To be part of this change is an incredible experience," the mentor notes.

BALANCE OF PROFITS

Participation in the competition is not just an opportunity to work with a mentor but also an opportunity to find an investor to implement one's own project and the opportunity to establish business relationships that will pay off in the future.

It's also the best way to gain knowledge on how to create a business model and keep a customer. What's important—this is knowledge passed on by business practitioners. A wide range of training courses makes it possible to choose activities best suited to one's project. Participation in the competition also allows new entrepreneurs to meet and start networking with experienced managers. One also has to mention the prizes, both in-kind and financial, as well as the services provided to the company, funded by the Mayor of Lodz and the competition's sponsors.

The winner of the competition will receive PLN 40,000 and the winner of the Internet poll PLN 5,000. These are prizes funded by the President of the City of Lodz. In addition, there are prizes from sponsors ranging from PLN 4,000 to 6,000. In-kind and service-based awards are also provided for. These include, among other things, a two-year residency at Art_Inkubator, one year of accounting and tax consultancy, the possibility to use the office space at the Business Incubator of the Medical University of Lodz for six months, consultations at the Centre for Innovation and Technology Transfer of the Medical University, as well as a voucher worth PLN 10,000 for the development of a new brand identification system. In addition to the service and advisory



Rafał Stroiński with participants of the competition

support, two year-long English language courses of any level are also included.

Participants of the “Youth in Lodz—I Have an Idea for Start-Up” competition appreciate the opportunities given to them by the organizers. Mateusz Siwak, cofounder of Exal Bone, believes that “the programme has created a rare opportunity for acquiring knowledge and skills in economics

and entrepreneurship necessary to implement the solutions in development.” He also appreciates free consultations from professionals, which he wouldn't have been able to receive otherwise. He also sees the role of mentors as the greatest advantage of the programme and hopes that such support will not only allow him to complete the project, but also implement the completed technology and refrain from selling it to a Western country.

Paweł Kielanowski, who is implementing the Thermal Eye project together with his team, believes that participation in the competition will have a positive impact on the company's image, which is very important before the project goes on the market. He sees the mentoring offer as just as important.

“The main benefit of co-operation with mentors is undoubtedly the way to avoid numerous, sometimes even fundamental, errors thanks to their knowledge,” he adds.

In turn, Artur Seliga from the Wawa project, who has already won the Polish edition of the Microsoft Imagine Cup 2018 in Seattle, emphasises the importance of a mentor's substantive support, the promotional aspect and the development opportunities arising due to participation in the competition. “Participation in the competition will allow us to gain knowledge necessary to develop our project more effectively. The large number of people involved in this project will lead to new contacts that will surely bear fruit in the future. Participation in the competition will increase our brand's recognition on the local market,” he sums the issue up.

For now, it's too early to summarize the second stage. Mentors agree on one thing—all the projects are extremely inspiring and based on the latest technologies. Most of them are oriented towards acquiring global markets. “Youth in Lodz' (and in its surrounding areas) not only have no limitations in competing and establishing a beachhead for their products abroad, but some of them have already successfully started. Their ambitions and the fact that nothing is holding them back give us hope that they will actually succeed and implement their plans,” Rafał Stroiński says.

“Youth in Lodz—I Have an Idea for Start-Up” is an important and necessary initiative. The project's organisers are a group of true enthusiasts. Not only did they believe in the intellectual capabilities of young Polish scientists, but they also know how to support them and develop their skills. As indicated by the results of previous editions, it's worth it. ●



BY BOŻENA WIELGO

Fly in a taxi...

Only a few years ago nobody in Poland seriously considered something like a private air taxi and it certainly wasn't a popular solution. As of May this year, the Bartolini Air group from Lodz offers such a service. It will find an economically optimal solution that allows the customer to quickly, safely and comfortably reach their destination, regardless of whether it is a private or business flight, within Poland or in Europe.

Bartolini Air's fleet includes both piston-powered twin-engine planes, which can operate from short and grassy airfields, and jets that can fly to any of the thousands of European airports. The company also assures comprehensive management over private aircraft.

Private air travel under the air taxi formula is addressed to anyone who wants to travel comfortably, safely and on their own terms, for private reasons or on business, both in Poland and in Europe. It's also a solution for private aircraft owners, as it frees them of their duty to maintain the machine and meet all rigorous legal standards.

HOW TO BECOME A PILOT?

The Bartolini Air group was founded on the basis of Central Europe's largest pilot training

centre, which was established in Lodz in 2006 and has been thriving ever since. Currently, it trains over 200 pilots a year. Students complete over 36,000 flights in 12 months. Citizens of 56 countries have studied at the school since its inception and 95% of all students are from abroad. Training is conducted on modern twin-engine Tecnam P2006T and single-engined P2002JF and P2008JC planes equipped with electronic avionics (depending on the aircraft: a glass cockpit in the form of a Garmin G950, G500 or G3X Touch). The training also includes simulators that perfectly represent large commercial aircraft, such as Boeing or Airbus, as well as light aircraft simulators, intended for training in instrument flight. The classes are conducted by active airline pilots, pilots of business jets and leading aviation

experts. The best students are offered financing for training allowing them to obtain instructor's qualifications, combined with a two-year employment contract as a flight instructor. During the course of this contract, as the person acquires experience, the company allows them to acquire further instructor qualifications. The next stage in one's career is training for planes used for air taxi services, after which the person becomes the first officer on such a plane. After spending 1500 hours in the air as a first officer, the pilot is promoted to captain. Those with appropriate predispositions may receive an offer of additional office work in coordinating the school's operations.

The school is overseen by the Civil Aviation Office and the European Aviation Safety Agency EASA. The Bartolini Air company providing air taxi services has an air operator's certificate (AOC), which guarantees that it meets all the EASA strict requirements, identical to those imposed on the largest European airlines.



Bartłomiej Walas

Bartolini Air is also a certified technical service organisation and a sales representative for Tecnam and Daher Socata aircraft in Poland.

NO MORE AIRCRAFT WORRIES

The company is developing not only a private air travel offer, but also a range of services for private aircraft owners. There are currently around 30 private jets in Poland and two or three new are added every year. European aviation regulations that came into force in 2016 have significantly tightened the requirements for operators of what's called complex aircraft, i.e. all jets and most turboprops. This has, in turn,

boosted demand for professional companies providing private aircraft owners with support. It is the latter who are the target for Bartolini Air's new comprehensive management services. These include hangar storage and technical maintenance, as well as assistance in importing and registering craft, recruiting crews and meeting technical and operational formal requirements set by the Civil Aviation Office. It's also noteworthy that the company will start leasing the old terminal at the Lodz Wladyslaw Reymont Airport and open an FBO at that location in the summer of 2018.

Bartolini Air also allows aircraft owners to monetise their property. The company makes private planes available for charter when their owners don't use them.

"The international airport in Lodz is a great operating base for jet airplanes—it has a long instrumented runway, good infrastructure with the possibility of building new hangars and dynamic management, which sees business



Jakub Benke

aviation development as a chance for the entire airport", comments Jakub Benke, Bartolini Air president and shareholder.

GOOD CONDITIONS FOR COMPANY DEVELOPMENT

At the end of June, Bartolini Air expanded its offer with flights to Europe. Travellers on board a six-seat Cessna Citation Jet can take off from 15 civilian airports in Poland and land at such as London City or Saint Moritz (or almost any other international airport).

"There are already companies that offer jet charter in Poland, but our location is our strong



point. Lodz lies in the centre of the country, while allowing lower costs than in Warsaw and a wisely managed airport, which supports the development of small aviation”, says Bartłomiej Walas, the founder and president of the Bartolini Air group.

The location is conducive to the offer’s development. With the infrastructure at the airport, for example, hangar space can be expanded, which Bartolini Air does not exclude in the future.

The pilot training centre is a response to the increasing demand for professional airline pilots. Boeing estimates that in 2016–2035 airlines will have to recruit 617 thousand new pilots, including 248 thousand in the Asia-Pacific region and 104,000 in Europe. Some of them can be trained in Poland.

FOR THE PEOPLE

Apart from its business operations, Bartolini Air engages in local charity activities and supports various foundations and schools. For example, it helps charges of the City Social Welfare Centre, the Happy Kids Foundation, children from orphanages and the Stanisława Leszczyńska Lone Mothers’ Home. Its choice of fleet is also motivated by its responsibility towards the local community, as it opted for the most modern equipment currently manufactured, considering the environment and the closeness of the city. •

Bartłomiej Walas—founder, shareholder and president of the Bartolini Air group with an MBA in international management. A pilot with several years of experience as an instructor and captain of business jets. Formerly, for many years the president of the Polish branch of a French food corporation. He’s responsible for safety issues on the carrier’s board. As an instructor, he trains young pilots for the world’s leading airlines. As a captain, he cares for the comfort and safety of Bartolini Air air taxi passengers.

Jakub Benke—President and shareholder of Bartolini Air. A commercial pilot and one of the most experienced and respected managers in the Polish aviation industry. He started his career in marketing services, where he managed the largest media house in the country for 12 years—a branch of the American group Starcom MediaVest (now Publicis Media). In 2008, he combined his passion for flying with his career, taking over the helm at the Jet Story airline, of which he was president for nine years. Starting from 2017, he is responsible for a company handling air transport and jet aircraft management within the Bartolini Air group.

Adam Stawczyk—flight instructor and certified state examiner, co-founder and shareholder of Bartolini Air, an expert in the field of aviation regulations. He gained his first experience at the helm in Canada, has flown over different continents and the Atlantic. Currently, he’s the captain of a Cessna Citation business jet and the director of flight operations at Bartolini Air.

BY BOŻENA WIELGO

Designers of success

Commerz Systems is an IT company that is part of the international Commerzbank group—one of the largest European banks. It plays a decisive role in the group's success, as the main provider of application design and management services. In August 2017, a branch of Commerz Systems opened in Lodz. It has been headed by Eng. Marek Gajowniczek, PhD from its inception.

The company supports retail and commercial banking, as well as other central Commerzbank functions. From a technology standpoint the range of services covers the entire software architecture spectrum—from traditional mainframe computing systems to specialised web solutions and applications.

TRANSFER WITH POTENTIAL

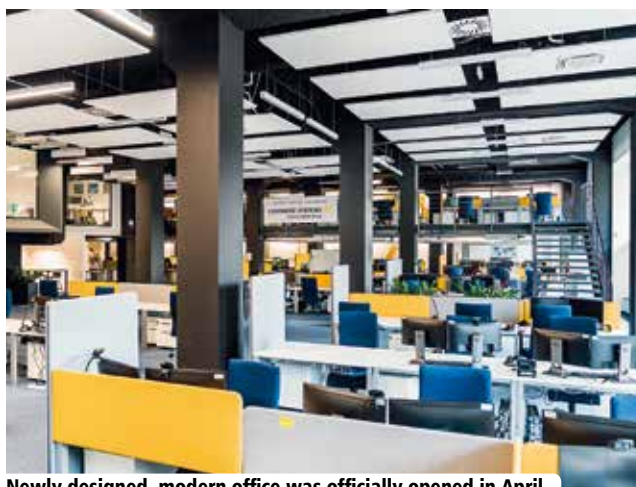
Commerz Systems GmbH was founded in 2008 through a merger of two IT companies with many years of experience in IT development and support for Commerzbank.

The company's Lodz branch has been operating for less than a year. During that time, the management has put strong emphasis on the transfer of knowledge between Polish and German employees.

Commerz Systems employs over 1,000 people in all its locations—at the headquarters in Eschborn near Frankfurt am Main, Bremen, Dusseldorf, Hamburg and Prague in the Czech Republic. Over 170 people currently work in Lodz.

"According to the strategy adopted for the development of Commerz Systems' Polish branch, we want to employ 500-550 people by 2020. This will result from the successive acquisition of projects and banking products, for whose development and maintenance we'll be responsible," says Marek Gajowniczek, director of the Lodz branch.

The company is very serious about development and its presence in the city, and although it's been in Lodz for less than a year, it plans to take initiatives aimed at improving IT education. So far, it started co-operation with several faculties of the Lodz University of Technology, the University of Lodz and the University of Social Sciences. The company also joined the "Młodzi w Łodzi" (Youth in Lodz) programme. Under this last partnership, the first volunteers will be accepted for paid internships already during the summer holidays. As the Polish branch grows, offers for those who would like to gain experience in an IT company will also successively appear.



Newly designed, modern office was officially opened in April

At the end of March this year, the company also joined the ICT Polska Centralna (ICT Central Poland) cluster, which implements many projects in the area of education. Commerz Systems' involvement is not limited to universities only though. As the first company in the IT sector, it started co-operation with the Marshal of the Lodzkie Voivodeship within the scope of raising the quality of vocational adult education. Under the signed agreement some changes have already been introduced in the curriculum for IT technician used by the Centre for Continuing and Vocational Education of Modern Technologies in Lodz (Centrum Kształcenia Ustawicznego i Zawodowego Nowoczesnych Technologii w Łodzi). It allows this school's graduates to be better prepared for work in the IT sector.

FOR THE BANK

Commerz Systems designs and manages IT solutions in the large corporate banking sector, the "heart" of the banking sector, for clients from the Commerzbank group. The specialised areas where these services are needed include retail banking and banking for medium-sized enterprises, complex payment systems and specialised systems for the Risk & Compliance area.

Apart from the necessary IT knowledge, the company distinguishes itself first and foremost by the close connection of specialised banking and technical know-how. "Our knowledge and experience in banking processes and applications mean that we are a source of expert knowledge and services for the Commerzbank group as a whole," says Marek Gajowniczek.

Commerz Systems also specialises in quickly-growing investment banking technologies. It supports corporate departments and those related to Commerzbank's markets, which requires a deep



Brainstroming zones favor creative work

understanding of the nature of this business and finding the best way to provide quick and effective IT solutions.

DESIRED EMPLOYER

As a subsidiary of Commerzbank, the company has a well-established position. On the one hand, it takes advantage of the international group's know-how, while on the other hand, it retains the features of a start-up. "We're proud to offer our employees a plentiful benefits package and, even more so, we're flexible, modern and innovative. We're constantly developing, while retaining the ability to make quick decisions," says the director of the Lodz branch. "We're aware of the importance our employees' commitment has in the success of the entire company, which is why we offer far-reaching opportunities for professional development within our model created for effective career planning—both in terms of technical-methodological competences, as well as personal-social skills. This allows us to support our employees' ability to work independently and develop their own ideas," he adds.

As the company is part of an international group, employees gain more than stable employment in an

organisation in a solid financial condition, career development options and a wide range of non-wage benefits. It's also an opportunity to work in an interesting, multicultural environment.

Thanks to the recently introduced change to the business model, employees of Commerz Systems have a real impact on the tasks performed—just like in start-ups. Their teams have the chance to not only shape innovative IT solutions, but also have an impact on the formulation of processes and new working models in a large company, which Commerz Systems will be in the future. Like any start-up, the company is open to



Conference rooms "EC1" i "Manufaktura"

bottom-up ideas and interesting concepts. This is a very interesting stage in the company's development, which demonstrates systematic and ambitious changes leading to further growth. Employees have the opportunity to be their co-creators. ●

Marek Gajowniczek has spent over 30 years with the IT industry and software design. He started his professional career as a researcher at the Automation Institute of the Lodz University of Technology, where he obtained the title of doctor of technical sciences. Together with his scientific work, he collaborated with IT companies, including Aplikom 2001 and Autodesk. From 1996 to 2015, he was professionally involved with the Ericpol group, in which he held various managerial functions. Since the establishment of the ICT Central Poland cluster, he was the chairman of the education task force from 2012 to 2017. From January 2016 to July 2017, he was a member of the Management Board and the Managing Director of CERI International, responsible for the ITech centre in charge of design and management over applications and IT systems. As of 1 August 2017, he is the director of the Polish branch of Commerz Systems.

Bread and honey

Baking is a time-honoured profession. The recipe to make bread is seemingly very simple—flour, water, leaven and salt. So, does everybody bake a good one? Rather not.

And yet, there are still truly passionate people, baking masters, who control every stage in the production process and carefully choose ingredients. JACEK TOMCZYK and his wife Agnieszka are just such people. They co-own a bakery in Lodz called Montag.

Where did you take the idea to start your own bakery from?

Working in an office, we were toying with the idea of starting our own business. The kind of business where we could produce something with our hands. We didn't want to open a restaurant. It seemed to us that making bread is easier. And so, five years ago, we opened a bakery. It turned out that baking bread is not as simple as we had previously thought.

Is baking bread a family tradition? Did you know how to make it beforehand?

None at all. When I was furnishing my first apartment, one of my friends noticed the spacious and well equipped kitchen and asked me if I needed it to boil water. Well, back then I didn't use it for any purpose whatsoever. The truth is that we learn all our lives. I firmly believe that if we take up a challenge and become involved in it entirely, it simply must succeed.

So in that case, where did you learn to bake bread?

When my wife and I were opening the bakery five years ago, our baking skills equalled zero. We invited good technologists and learned from them. We visited various bakeries in Poland and abroad. The first bread in Poland we liked came from a Warsaw bakery called Charlotte. Whereas abroad me and my wife admired Manufactum in Berlin and Munich. We also had a look at the work of Parisian bakers, e.g. in Atelier m'alice, where a French number one master craftsman was conducting the training. The technique and technology involved in the process of baking bread were miles away then. We tried to acquire the very best from each of our teachers. My wife and I still make use of this knowledge today. Two years ago, I attended Le Cordon Bleu classes in France, where I spent nearly a year, including a baking practice with Thierry Marx. It turns out that the top bakers use their own hands to make bread. Their precision, technique and respect to their work should be admired.



Agnieszka & Jacek Tomczyk

Do you also use your hands to bake bread?

Our bakery uses state of the art machines available in the market, but only these that give a person the best possibility to control the baking process and don't replace the baker. Our bread products are hand-formed. We support the view that baking should once again be treated as craft. Let's buy from people, not machines.

I already know that you make excellent baked goods. But how did the idea of beekeeping come to your head?

When I was a young boy doing metalwork in Germany, I knew that I had the influence over what I was doing because it was a manual job. After I completed my studies and started office work, I realised that I miss the satisfaction of creating something with my own hands very much. I suppose that I wanted to return to the source and to the point where it had all started. I was drawn to the idea of doing something primal. Hence the idea of making bread. Yet, we never forgot that technology, modern machines and trainings are not enough. Intermediate goods we add to bread are also very important. Of course, me and my wife select our suppliers carefully, but we aren't entirely in control

of the quality of products they deliver to us. And that's how we got to honey, which is also used in our bakery.

Agnieszka and I delved deeper into the problem and it turned out that not all honey is good and healthy. We decided to build our own apiary on a land leased in Wolborz, around 60 kilometres from Lodz where we keep 32 beehives. It's not much, but hopefully this branch will grow. Thanks to the friendly approach of the City of Lodz Office, we are now discussing with Wydział Zieleni Miejskiej (the department for the maintenance of the city's greens) the idea to have beehives in green parts of Lodz in the future. Also, my



wife and I are engaged in talks with Lodz airport in Lublinek, where we would like to keep some more hives.

And there's more greenery coming to Lodz. The city will be hosting Expo Horticultural in 2024.

This is an interesting exhibition and we are planning to collaborate with Lodz authorities. Living in the city, people are in fact cut off from nature. To a certain extent, I can understand such a lifestyle, but we mustn't forget what the basis of our existence is. A man should live in harmony with nature.

You're planning to have more beehives. Does it mean that honey from Wolborz is not enough?

We started only a year ago, so this year we collected our first crop. My wife and I have started to use it in the bakery. To be honest, I don't know if it is going to be enough. The harvest was not exorbitant because we didn't want to take everything that bees produced. Otherwise, we would have to feed sugar to them before winter. It's very important that the bees stay healthy and strong. So far we've succeeded. All bee families survived the winter whereas our friends lost from 10% up to even whole beehives.



What are your plans for the future?

We will be trying to produce more and more on our own, which is in line with our philosophy. I'm also considering going into cereal growing. Our customers, who eventually became our friends, trust us. Agnieszka and I care deeply about credibility. If somebody buys a product at our bakery, we want to be entirely sure that we know everything about its origin. And nothing can be more certain than controlling the whole chain of supplies.

How would you finish the following: My company and my profession are exceptional because...

... the human element is the most important thing. And I don't just mean our employees but also our customers who enable us to develop and to pursue what we really like doing. Their appreciation is a boon. The human being is, therefore, most important for us.

What are you guided by when you hire employees? Do you employ only people from the Lodz region? Or is it enough that they are good experts?

Of course, we are trying to employ local people. However, I'm sure you're aware that spare hands are becoming hard to find and not just in my profession. We've reached the stage where experts aren't needed that much. Anyway, there aren't many bakeries in Poland that make baked goods by hand. Most chose machines and mass production and we don't need people who work like that. What we need are people who are enthusiastic and want to do something exceptional. We are willing to teach them everything from scratch because this is also the way me and my wife have learned. Therefore, if someone is determined to honestly master a craft and is also humble and ready to accept constructive criticism, we will be waiting for such a person with open arms.

Thank you. ●



Films from the bottom of the heart

71st Cannes film festival is over. This is a historic moment in the tale of Polish cinematography. For the first time in 37 years, a Polish film found its way to the main competition of the festival and Paweł Pawlikowski was awarded for his direction of *Cold War*. During the 87th Academy Award ceremony in 2015, he also received the award for *Ida*. This was the first time Poland received the statuette of the Academy of Motion Picture Arts and Sciences in the category “best foreign language film.”

What else is there connecting these two outstanding films? Both *Ida* and *Cold War* were created by the Lodz studio Opus Film. We discuss success in the film industry with EWA PUSZCZYŃSKA, the films’ producer.

Do you think there is a recipe for success in the film industry? If so, what is it?

I don’t think there’s a recipe. The film industry is a very risky business and, truth be told, no one knows which film is going to be successful.

Instead, we should define what success is. Is it a film’s commercial success when, on the one hand,

it is not critically acclaimed but, on the other hand, has millions of viewers? Or is a film successful when it is greatly appreciated by the critics, receives many awards, but the number of viewers is limited?

Sometimes a film meets both of these requirements at the same time and becomes both a commercial and artistic success.

I believe that the simplest recipe for success is to stay faithful to oneself, the proof of which are Paweł's two films: *Ida* and *Cold War*. Films should be created as a result of the intention to speak up, from the bottom of the heart and from the need to talk to the audience. And we shouldn't think about success then, because, if we're honest with ourselves, we are the closest to success.

You mentioned *Cold War*, which tackles a universal theme. What is your goal in selecting projects and what is the determining factor—theme, director or maybe cast?

For me, two aspects are the most important: the story and the author's surname. Both the story and its author are exceptionally important. And these are the factors guiding me when selecting projects.

How important is the author's personality? How often did a situation arise when you found it difficult to communicate?

Personality traits, when we like and understand each other, just like that, like human beings, are very important. Naturally, bigger or smaller misunderstandings happen during the production of every film project. We have to discuss and argue about various topics. Such creative discussions are absolutely normal, and even necessary. When artistic requirements and needs meet budgetary constraints, mutual trust and understanding are crucial. Otherwise, the cooperation isn't working. Fortunately, I was never placed in such a situation.

In your opinion, can Lodz be acknowledged as the Polish centre of motion picture arts?

Lodz always was the Polish centre of motion picture arts, provided that a centre is a place where you shoot the most films. Here were the film studio and sound stages. Nowadays, practically nothing is shot in a studio, no one makes decorations, all production houses moved to Warsaw. Theoretically, all of this main film life takes place in the capital. But Opus Film is located in Lodz and it very much cares for the Lodz film traditions. We receive great support from the Lodz Komisja Filmowa (Film Commission) and the Łódzki Fundusz Filmowy (Lodz Film Fund). Perhaps our city will never become a new film centre in the old meaning of this term, but it attracts a growing group of filmmakers anyway. Even now, we are a very important location on



A still from "Cold War"

the film map of Poland. Filmmakers come to Lodz eagerly. Both in the city and nearby, there are many places you cannot find elsewhere in Poland. We also very much like to return to Lodz to shoot films. In one of the interviews, Paweł Pawlikowski described me as a local patriot who would shoot everything in Lodz. There is a grain of truth to it. We try to work there as much as possible and I hope that by doing so we contribute to making Lodz a motion arts city.

Because of Opus Film, two awards are associated with Lodz—the Academy Award for *Ida* and the Cannes award for *Cold War*. What significance does this have for the city?

I believe that awards that no one has ever received before in Poland are very prestigious for Lodz. Both films were made here, the majority of scenes were shot here. Both films list Lodz as the city supporting their production.

To sum it up—I believe that the film awards are very important and promote the city. Maybe Lodz will attract other filmmakers because of them?

Thank you for the interview. ●



Reflections on design

The Lodz Design Festival is an event that inspires designers, architects and creatives. The motto of this year's edition is "Reflections".

We talk with MICHAŁ PIERNIKOWSKI, the director of the Lodz Design Festival, about Central and Eastern Europe's most opinion-forming event dedicated to design.

The 12th edition of the "Lodz Design Festival" is over. This time the theme was "Reflections".

How should we understand this topic?

"Reflections" was this year's theme, which provoked the viewers to perceive the many forms of contemporary design more boldly.

The relationship between man and technology was the first area of interest. As Wisława Szymborska wrote: "We live longer but less precisely and in shorter sentences. We travel faster, farther, more often, but bring back slides instead of memories". We don't always keep up with what's new and often cannot predict the consequences of

changes. Does technology always help us or does it perhaps more often act as an exclusionary factor? The digital transformation improves many areas of our lives, but also raises fears of losing one's agency and uniqueness. How does technology affect our identity? This is the main theme of the Festival and it was widely discussed, for example in relation to the main exhibition "Nothing but flowers".

Humans as creators was the next area of reflection. On the one hand, festival participants observed a celebration of manual and craft work, as well as the values it brings beyond

those purely utilitarian. On the other hand, the unique nature of objects from creative work has been shown. It's a reflection on the place of a human and their work, created out of thought and manual labour in contemporary "faster everyday life". This issue was referenced in, among others, the ceramics exhibition "Kółko Kropka Kreska" (Circle Dot Line), prepared in co-operation with Manufaktura in Bolesławiec, Fine Porcelain Kristoff and Julia Glassware. Magdalena Gazur was the curator. Significant attention was paid during the Festival's 12th edition to issues related to architecture and urban planning, in the context of revitalisation in particular. We had lectures and presentations by the best architectural studios and discussion panels with experts, hosted by Filip Springer as part of the third edition of Archiblok—a project aimed at professionals, but also enthusiasts of evolutions in public spaces.

Why was the festival moved from autumn to spring? Is this somehow related to design?

The idea of changing the festival date was born many years ago. October weather didn't encourage activities in an urban space that we planned to implement as its part. The date change allowed us to hold Alicja Patanowska's "Plantation" event. The idea stems from the considerations of home gardening and how we're flooded with waste. The project is based on hydroponic cultivation. Porcelain elements placed in recycled glasses make it possible to observe the growth of the root and the green parts of the plant. The architecture of the Plantation, recalling a greenhouse, was created by Szymon Hanczar together with Magdalena Kasprzyca and Przemysław Słowik, with the support of the New Horizons Association.

The Lodz Design Festival is constantly evolving and opening up to new people. The events and their themes change—that's why its 12th edition was held on a new date and in a new form.

Apart from the date, how was this edition different from the previous ones?

This year's Lodz Design Festival brought about big changes. In addition to the new May date, it also marks a return to the festival's key values. The event's programme prompted participants to ask questions and discover the challenges faced by contemporary design. During the event, the design was shown as a process, strategy, way for solving problems and satisfying the needs of contemporary societies. The

activities related to the improvement of the quality of public spaces constitute the change that we're the most happy about.

This year the Lodz Design Festival had a presence in the city space. It's a direction we intend to develop in subsequent editions, in cooperation with Łódzkie Centrum Wydarzeń (Lodz Center of Events). The Art_Inkubator remains the heart of the event, but artistic installations of renowned artists have been arranged in public spaces. Paweł Grobelny prepared the "Łącznik spacerowy" (Promenade link) for the two oldest parks in Lodz—Źródlińska 1 and Źródlińska 2. This project aims to, on the one hand, draw attention to the "buffer space" between the parks

○ **The Lodz Design Festival is constantly evolving and opening up to new people. The events and their themes change—that's why its 12th edition was held on a new date and in a new form**

and, on the other hand, point to the possibility of combining these two parks into one urban organism. The installation functions as a bench: a platform on which one can sit, lie down or organise a picnic with friends.

Lodz galleries and design studios were invited to co-operate during this year's Festival. Among others, the Central Museum of Textiles, City Art Gallery and Piotrkowska 2017 were worth visiting. The Festival's official hotel this year was the Grand Hotel, a historic building that has served its function non-stop for 129 years. Its history was co-created by its distinguished guests, such as Henryk Sienkiewicz, Helena Modrzejewska, Jan Kiepura, Stefan Jaracz, Zofia Nałkowska, Jan Brzechwa and Krzysztof Penderecki. The hotel will soon undergo redevelopment, which will restore it to its former glory.

One of the festival's special guests was Jaime Hayon, who came with a lecture entitled "Form Follows Function, and Then What?". How was this event received?

Jaime Hayon is a Spanish designer, recognised by "Time" as one of the key contemporary creators. His bold, funny and non-obvious projects are

recognisable all over the world. During the festival, the designer conducted the lecture “Form Follows Function, and Then What?”. As he said during the meeting, a formal pursuit of functionality isn’t everything—the objects he designs embody, each time, not only carefully designed usability, but also a “wink” to the recipient. It means playing with habits, well-known common forms and shapes, a kind of non-obvious interpretation of reality through humour. Hayon has been working with the best, including Fritz Hansen, Moooi, b.d. Barcelona Design, Bisazza, Metalarte, Se London or Baccarat from the very beginning. During the lecture he created a subjective review of his previous work, presenting inspirations that combine design and art.

What other events were held alongside this year’s “Lodz Design Festival”?

We have been promoting good design for years, presenting the best in the world of design in two exhibitions. The first, must have, is the most important competition in Poland promoting Polish design. The other, make me! is an international competition for young designers and students of design.

Edukacja (Educreation), an educational and development programme for children, is a fixture at the Festival. The highlight of this year’s edition was the “Przytul Polskę” (Give a hug to Poland) exhibition curated by Mamy Projekt

The BiznesUp! design made in Poland project was a new point on the festival map and its goal is the international promotion of the best in Polish design

(Pola Amber, Joanna Studzińska and Małgorzata Żmijńska). Through it, the authors tried to tackle various questions. How to talk about Poland with children? To what extent does national identity still matter in the time of globalisation? What makes up our perception of a country: language, symbols, landscapes, history, cuisine? What is worth cherishing and passing on? The “Give a hug to Poland” exhibition is a space where people can search together for answers. It’s a safe, friendly place to have fun, talk and be creative. Educreation is also several other design workshops, a place for

joint creative play and learning for families with children, and a great start of an adventure with design.

What was the “11” installation?

It was an unusual, eye-catching installation called “11”, created by Ceramika Paradyż—a patron of the Festival. It was a sculpture in the form of a black cube broken into two parts. After entering the interior of this rock, the visitors saw dynamic, mirror-like surfaces, reminiscent of a crystal or diamond. The multiple refractions and angles of the mirrored walls disassembled our reflection in an undefined space, creating a changing mosaic like in a kaleidoscope. The installation was inspired by the “k-drone”, an 11-face geometric shape discovered by Janusz Kapusta, as well as Stanley Kubrick’s “Space Odyssey”. The installation



consists of four k-drones, which create a perfect cube when combined. It was meant to encourage visitors to ask questions about the place of man on Earth.

How was this year’s Mazda Design?

The exhibition presenting the best projects submitted to the ninth edition of the Mazda Design 2018 competition, whose slogan for this year was reVISION, discussed the connections between tradition and innovation. It referred to a revision in how people think about contemporary design—the search for new meanings, drawing upon a tradition read anew, combining historical and innovative creation methods. Works could be submitted in three

categories: Man, Space, Sign. The competition's final was also accompanied by a lecture: "Beauty by subtraction", which was given by Bahram Partaw from Mazda's European design center.

And Interprint's exhibition?

Its exhibition covered new design trends that help to live in harmony with the natural environment. The most important among the presented trends are: upcycling—second life of products, non conform, which means praising imperfections, smart material discussing how smart materials and new technologies are to be used, and finally co-everything: a reminder that we can always make things better and more together than when acting alone. At the interactive exhibition Interprint presented the latest collection of Six Pack 2018 decorative elements.



What else happened?

Once again, the MeetBlogIn was held during the festival, a meeting addressed to bloggers or, to be more accurate, creators, i.e. people who create content on the Internet. Workshops and lectures on topics related to design and interior design awaited participants. It was also an opportunity to establish relations with representatives of interior design brands.

The BiznesUp! design made in Poland project was a new point on the festival map and its goal is the international promotion of the best in Polish design. It's aimed at designers and architects, as well as distributors of products and services from the design industry. It assumes the creation of a platform that enables the exchange of knowledge

and experience between representatives of the creative industry looking for effective ways to expand in Poland and abroad, especially on the German, British and Scandinavian markets. The programme included lectures and workshops with international experts and the Polish Up! exhibition, presenting 40 leading brands whose products will promote Polish design on the international arena. The exhibition is curated by Agnieszka Jacobson-Cielecka and Paweł Grobelny.

How would you rate this year's edition? Were new trends in design visible?

This edition was extremely difficult for us, but at the same time very satisfying. We touched upon important topics, but also those that are interesting, fun and inspiring. The activities we carried out in



public spaces were met with an extremely positive reception.

The key trend during this edition was a return to crafts, traditional techniques and appreciation for handicrafts. The unique value of manual work was the subject of the wonderful "Circle Dot Line" ceramics exhibition. When admiring it, it's worth recalling the words of the curator: "A human shortcoming, sometimes even an error, is treated here as an advantage over a machine's perfection, as a sort of autograph of the creator". And it's this very appreciation of the creator, respect for their talent and work, which I see as the foremost of this year's trends.

Thank you for the interview. ●

BY BOŻENA WIELGO

Polish Oscars of Design

Must have is the most important popularity contest promoting Polish design. The mark of quality awarded to items made by Polish designers and manufacturers is often called the Polish Red Dot. In all eight editions to date, the jury has recognized nearly 600 projects in total.

Must have is a free-of-charge mark of quality that Polish companies can use in Poland and abroad. It was made to popularize good Polish design. It's also a kind of consumer recommendation. The competition preceding the ceremony highlights key trends in the Polish design.

During the 12th edition of the Lodz Design Festival, the Council of Experts reviewed over 400 projects,



Coffee table "Puzzle Gradient", designed by: Magdalena Jasińska; producer: Wood & Paper



Screen print "PELETON", designed by: Bartek Bojarczuk; producer: Pan tu nie stat

taking into account their functionality, innovation, ergonomics and aesthetics. As much as 230 of the 400 reviewed products were submitted directly by designers and manufacturers, while 170 products were nominated by the representatives of the Council of Experts. The must have mark of quality was awarded to 70 products. The winners received statuettes designed by Bartek Mejer and manufactured by Porcelana Kristoff porcelain factory.

The awarded products include, among other things, the fabric collection "Kilims from Poland" by Wiktoria Podolec from Tartaruga Studio.

"The inspiration to create the designs themselves was the use of symbols and language of traditional kilim fabrics," explains the author. In 2015, one of her projects was qualified to the make me! competition. Two years later, Tartaruga Studio was established. "For us, it was obvious that we should submit our first collection to must have!" explains the designer.

The Council of Experts also recognized the coffee table Puzzle Gradient designed by Magdalena Jasińska and manufactured by Wood & Paper. The designer was inspired by the functional art of the 1950s and 60s.



A collection of "Kilims from Poland" fabrics, designed by: Wiktoria Podolec; producer: Tartaruga

"The awarded model Gradient is the effect of our fascination with intarsia and wood. The pattern on the top was created as a result of our desire to show a modern minimalist approach to this traditional furniture decoration technique," says Magdalena Jasińska. For her, the award is a motivation to continue working. "It gives me great joy that the craft we're presenting is recognized, especially in Lodz, and by the oldest design festival in Poland!" summarizes the designer.

The next awarded project is the poster Peleton designed by Bartek Bojarczuk from "Pan tu nie stał" designers. "The poster is very interesting graphically, made using screen printing on acid-free, high quality paper," explains Justyna Burzyńska, co-founder of the company. The Peleton series includes products (mainly clothes) aimed at cycling enthusiasts. The poster complements this series.

Hand-made items using noble materials stood out among this year's submissions: chests of drawers, tables, ceramic vessels, kilims and jewellery. Works of Polish illustrators and graphic designers made using various techniques were also worthy of

attention. 3D-printed projects were presented as well. Traditionally, the competition featured furniture, glassware and lighting fixtures. Jury also awarded several interesting projects for children: books, bricks, figurines and an educational robot.

"This year's edition of must have shows changes in Polish design. After a period of demand for simply good, functional presentation, the time has come for a more conscious design. More and more companies work with designers on a permanent basis. Furthermore, slow design has become a strong trend among the designers. It is accompanied by a return to the roots, a celebration of the craft and making functional, yet unique objects. On the other hand, the consumers are beginning to abandon the available overabundance of things and turn to products featuring timeless values. We attempted to demonstrate this by showing the most interesting projects available on the Polish market and awarding them with a must have 2018," summarized Olga Łosiak, coordinator of the popular "must have" contest at the Lodz Design Festival. ●

BY BOŻENA WIELGO

An experiment with art

The make me! competition has been a key part of the Lodz Design Festival starting from its second edition. It is currently seen as one of the most prestigious international competitions for young designers and students of design.

It is addressed not only to designers, but also to adepts of art and design studies: all who participate in the design process because they notice a need or issue are encouraged to participate.

The competition awards projects that are innovative, experiment with raw materials, seek new interpretations of existing functions. The competition—thanks to its open-to-public presentation of projects at the exhibition, as well as due to the contact with experts and promotion of finalists—can give the creators a boost in their professional development. 217 designers from around the world submitted their projects to this year's edition. In addition to artists from Poland, projects were submitted by students and young designers from such countries as Switzerland, Estonia, the United Kingdom, Germany, the United States, Russia, Spain, Colombia, Australia, Taiwan, Italy and Canada.

ART IS FOR EVERYONE

Works are assessed in two stages by a specially selected jury with diverse interests. First, based on submitted forms, the jury selects about 20 best projects, which are later presented during the festival at the post-competition exhibition. This year, 29 works were selected. At the second stage the winner is selected, receiving the main prize—**PARADYŻ AWARD**—in the amount of PLN 50 thousand, financed by the Festival's Patron, Ceramika Paradyż.

This year's winner was **SIMPLA** by Małgorzata Załuska—individualized external breast prostheses generated using scanning and 3D printing techniques. The winner of the competition is a designer, graduate of the Faculty of Design at the Academy of Fine Arts in Warsaw and the co-founder of the Takładnie design workshop. She is also a laureate of the International Review of Diploma Projects 2018.

"SIMPLA is a tool for women who have had a unilateral mastectomy, that enables them to create external breast prostheses. Thanks to its structure, the prosthesis imitates the human body with its physical behaviour but not its looks. My main objective was to abandon the medical approach, improve the functional properties and give the items individual nature," she adds.

The remaining competition awards include a special award for PLN 10 thousand, financed by the Lodz Design Festival, received by Ryan Yasin, the author of the project **PETIT PLI**: clothes that grow. He created clothes that grow by seven sizes. The goal of the project was to limit the squandering and generating waste in the world of fashion.

The second special award in the amount of PLN 5 thousand, financed by Interprint, was given to Róża Rutkowska, the author of **SCOBY**: packaging that lives. She is this year's graduate of Industrial Design at the School of Form. Her design thesis is an expression of a search for new meanings of making art as a process



that combines creativity and growth. Her inspiration was the process of growing vegetables; they are subject to the attempts of standardization, just like things. Farmers are increasingly often engineers and farms are increasingly often factories. "Is it then possible for mass-produced items to grow?" wonders Róża Rutkowska. "The SCOBY material is fed with an extract of farming waste. It fills the role of a membrane, extending the lifetime of the product and can be eaten with its content or serve as compost," she explains. "Thus, can the manufacture of packages not litter the environment but even enrich it?" she adds.

The group of the best projects submitted to this year's edition of the competition includes the



"Simpla"—individualized, external breast forms, designed by: Małgorzata Załuska



Mirror "MINIMUM", designed by: Dominika Pułapa, Agnieszka Pułapa



"Color Dichotomy", designed by: Wiktoria Szawiel



"SCOBY"—packaging that lives, designed by: Róża Rutkowska

Dichotomy of Colour by Wiktoria Szawiel. This is a triptych of decorative fabrics made as a result of studies on the properties of colour and their interactions. "By combining them in various combinations, the three colours react to each other, changing their shade. The name of the series—the Dichotomy of Colour—reflects the dual nature that—depending on the environment and many other factors—changes its character," explains the author.

The founders of Pułapa Studio, sisters Dominika and Agnieszka Pułapa, debuted at the post-competition exhibition with the project Minimum. "This is a mirror, the name of which conveys all of its advantages: the minimalist friendly form, the simplicity of manufacture and the uniqueness of unbreakable material," says Dominika Pułapa. The inspiration for creating the project was the Pixar lamp announcing Pixar films with effortless and funny jumping," adds Agnieszka Pułapa.

INTRODUCTION TO A CAREER

The most important principle of make me! is the selection and support for young designers who are ready to begin their business. All finalists of previous editions emphasize the opportunities that appeared before them thanks to their participation in the competition. Primarily, they had the chance to participate in the design environment, and the

numerous publications related to the competition, as well as exhibitions, turned out to be the best promotion for them.

Founders of Pułapa Studio also think about such benefits. "We tackled the constructive assessment that we can use to develop the project. We also had the opportunity to meet potential customers and present the concept of our studio," they summarize their participation in the competition.

"For ten years, the make me! competition has been maturing and gaining significance," says one of the jurors, Agnieszka Jacobson-Cielecka. "From a student event, presenting carefully selected people with the potential to make a product, it transformed into a competition for young professionals. It became almost a rule that the make me! award is the first in a series of many received by its finalists, like in the case of Jan Lutyk, Jan Pfeifer or the last year's finalist Benno Brucksch. Furthermore, the works that reached the finals can handle themselves at important competitions, for example the rehabilitative jewellery of Ewa Dulcet and Martyna Świerczyńska. Three, five or ten years later, finalists and winners of make me! are recognized and active designers, like, for example, Bartosz Mucha, Beza projekt, Nikodem Szpunar, Alicja Patanowska or Marlene Huissoud," adds the jury member. ●

BY BOŻENA WIELGO

Learning through play

According to the 2017 HackerRank report, the best programmers worldwide come from China, Russia and Poland. Unsurprisingly, such events as the UNIT9 VR Challenge Hackathon take place in Poland. The fourth edition of this virtual and augmented reality festival this year took place in Lodz.



Twelve teams took part in the 2018 UNIT9 VRChallenge Hackathon—the second edition of the AR (Augmented Reality) Hackathon

The event is organized by Le Polish Bureau, a technical department of the production company UNIT9 that possesses state-of-the-art equipment, has access to the latest technologies related to, among other things, virtual and augmented reality, as well as experience in using them. The partners of the event are: Coca-Cola, Microsoft, Senfino, VR Global and Solidbrain.

BEGINNINGS AND CONCLUSIONS

The first VR Challenge organized in 2015 was combined with a competition for the best virtual reality installation. It was the first such event in Poland. The next festival, which took place one year later, was continuation and expansion of the previous one. As a result, in addition to the best installation competition, the event was accompanied by a grand total of three conferences about the use of virtual reality in various fields

of business. After two editions, the organizers decided to modify the VR Challenge. “We don’t want to copy previous solutions, so we organized a hackathon, i.e. a 48-h programming event in the form of an open competition. We invited people who are passionate about virtual reality. What sets it apart from other such events is that we decided to expand the substantive part. We invited experts who use this technology on a daily basis,” explains Jakub Brzózka, marketing manager at UNIT9.

In 2017, a dozen or so teams participated in the third edition of VR Challenge and, simultaneously, the first hackathon. Supported by mentors, they were given the task to prepare a working prototype based on the HoloLens technology, i.e. Google’s augmented reality glasses. This technology provides the opportunity to “overlay” additional objects on top of the real world in which we live. The results of the teams’ work

exceeded the expectations of the organizers, who decided to organize another edition of the event. "Our idea was to create a unique event where we could demonstrate the VR and AR technologies, while simultaneously educating and infecting people with ideas that could be implemented later on," says Jakub Brzózka. "UNIT9 VR Challenge is an exceptional event demonstrating the technologies of virtual and augmented reality in many contexts, including



on the 15th floor. The organizers decided that this space will be an inspiration for the participants as well, particularly when combined with the provided theme.

Participants included both experienced teams—who already took part in similar events—and teams that have never used augmented reality before.

It turned out that the majority of the participants were great at both the hackathon and the technology. "The teams that already knew AR tried to solve non-trivial problems, such as navigation inside a building based on room geometry, or multiplayer interactions within the same physical space, while the teams that had 48 hours to learn the technology from scratch and create a finished product were able to prepare interesting propositions as well, even at the concept-developing stage. During the allotted time, they developed complete and functional products," notices Paweł Ruzlewski, head of innovation at Senfino, one of the competition mentors.

One of the teams prepared a professional app for evacuating a building at a risk of fire. This demonstrates that apps created using augmented reality, in combination with state-of-the-art technologies, can also have functional properties. The common feature of the projects is that their authors—regardless of experience and technical skills—focused on finding an effective business solution.

The organizers of the event were surprised by the participation of two groups of high school

business, technology and film. It is obligatory not just for VR and AR fans but also for anyone looking for new tools to implement innovative projects," adds Maciej Zasada, founder of Le Polish Bureau, CTO of UNIT9.

NOT JUST FOR PROGRAMMERS

Twelve teams took part in the 2018 UNIT9 VR Challenge Hackathon - the second edition of the AR (Augmented Reality) Hackathon. Their task was to create an AR app using their chosen technology: HoloLens, also available at the previous edition, or one of two new technologies: Apple ARKit and Google ARCore, enabling the participants to create apps for smartphones and tablets. The theme of the competition was "Invasion." The organizers were inspired by the location where the hackathon took place. It was the glazed Red Tower building where SkyHUB, the event partner, has its office



students. This demonstrates the fact that the knowledge of new programming technologies and a deep knowledge of this field are not reserved for educated programmers. “The teams presented very diverse levels of experience and knowledge of technology—some of them were just beginning their adventure with programming, others haven’t had the chance to work with augmented reality yet. However, guided by mentors, they created cohesive and complete projects and left the event with loads of new knowledge,” emphasizes Jakub Jakubowski, mentor and Creative Technologist at UNIT9.



Although it is difficult to assess unequivocally the level of team knowledge, one thing is certain: they all demonstrated exceptional ambition. “Regardless of whether the participants were creating a game or a functional application, it was obvious that they are giving it their all. We have to point out that they had only 48 hours and were working with the latest technology, which only increased the difficulty of the entire challenge,” states another mentor, Rafał Legiędź, programmer at Solidbrain.

For the participants, a hackathon is an opportunity to gain knowledge, have great fun, but most of all—it’s a chance to meet interesting people. They learn new technologies, how to work in groups and under tight time constraints, and establish business relationships.

“We decided to participate in the UNIT9 VR Challenge Hackathon primarily because we are interested in new technologies, still very rarely used,” says Aleksandra Buczek, one of the

participants. “Here, for the first time, we had the opportunity to learn augmented reality and use special Microsoft HoloLens glasses. I think that not many people have been able to create apps using this technology yet,” she adds.

Some participants treated this challenge like workshops, enabling them to deepen their knowledge and learn new technologies.

“Mentor support was of great help and it allowed us to learn a lot. Not only did they answer our questions, but they also let us discover our latent skills. After this event, I know that I can do more than I previously thought,” says Aleksandra Buczek.

The interest in the UNIT9 project is very high. The organizers think about organizing the next edition in autumn this year.

“Nowadays, AR in its simplest form accompanies us every day in the form of various mobile apps, but I believe that soon we will be able to wear glasses that don’t differ much from sunglasses and mix the physical world with the world rendered by the operating system of AR glasses,” notices Paweł Ruszlewski. And it’s hard to disagree with him.

AR-related solutions have been entering new areas of our lives. “Augmented reality will become an integral part of the normal one, just like it happened with smartphones, mobile internet or Bluetooth,” forecasts Jakub Jakubowski.

VIRTUAL REALITY IN THE FUTURE

According to its definition, virtual reality means an image of an artificial reality created using IT techniques, a multimedia creation of a computer vision of objects, spaces and events. Most of us associate it primarily with games. The advances in the development of this technology are enormous. “For several years, AR has been demonstrating effectiveness in business application in nearly all fields, from medicine through real estate to military solutions,” says Ernest Szydelski, mentor, VP Innovation Services at VR Global. “Significant investments by such giants as Microsoft, Apple and Google signify that this is a trend that’s going to stay with us for many years to come,” he summarizes.

AR experts are practically certain that augmented reality will impact all areas of our lives. And although it is used primarily in business and not by normal people, popularization of this technology is simply a question of time. ●

BY BOŻENA WIELGO

A medal-winning poster



Bartosz Kosowski is a respected and renowned illustrator, portrait painter and poster artist in both Polish and international world of art. He anchored himself in Lodz; this is his home and workplace. He was educated at the Strzeminski Academy of Art in Lodz as well as the Institute of English Studies at Wroclaw University. He has been working as a professional illustrator, portrait and poster artist for ten years and over that time he has managed to win about 30 awards. His works could also be admired at numerous exhibitions.

Not so long ago, Bartosz Kosowski used to make his illustrations in a traditional way. First he created handmade pictures which were computer processed at the final stage. It was then that colours were added and individual details of the picture arranged. Today, most of the works are made with a digitizer. Kosowski's drawings are perfect, without a single irrelevant or unintended element. Each detail is thoroughly considered. Although the author studied graphic design and specialised in metal art, he no longer works with this material. The artist, however, still prefers to use traditional printing methods like screen printing. The posters he sends to exhibitions in New York, Los Angeles and San Francisco are printed on carefully selected high quality paper with the use of this technique. Each of them is unique because the work is partly manual.



Poster for the movie "I am a Killer"

Kubrick's film "Lolita". The same poster as well as the "Time" magazine cover featuring Putin in a camouflage balaclava also earned him the gold medal awarded by the Association of Illustrators in Los Angeles. It's particularly notable that the illustrations of the Polish artist won with more than a thousand works of artists from all over the world.

Kosowski received prizes in many other competitions such as Illustration West, New York Festivals Awards, American Illustration, Spectrum, 3x3, Graphis, Poster Quadrennial Bardejov, Lahti Poster Triennial and European Design Awards.

His works were published by such names as e.g. Taschen ("Illustration Now! 4"), Abrams "Bad Dads", Bloomsbury ("Illustration: A Theoretical & Contextual Perspective") and Lürzer's Archive ("200 Best Illustrators Worldwide 2011/2012"). •

EXHIBITIONS

Bartosz Kosowski's works were presented on exhibitions in various locations. Most recently, it was e.g.: Gallerie Summertime at Illustri Festival in Vicenza, Italy, Poster Quadrennial Bardejov, Slovakia, Lahti Poster Triennial in the Lahti Art Museum, Finland, Spoke Art Gallery, New York and San Francisco, Hero Complex Gallery, Los Angeles and World Illustration Awards Exhibition in Somerset House, London.

His works were also presented in Poland at the Projekt 2005 exhibition at the Strzeminski Academy of Art in Lodz and solo exhibitions in Szczecin and Lodz. This year, he displayed his works at the exhibition called "Jak Śliwka w kompot. Polscy ilustratorzy Karolowi Śliwce" in Gdynia Design Centre.

"Illustrations and posters I create are ordered by advertising agencies, film producers, newspapers and magazines," says the artist. "Initially, I drew for Polish magazines such as "Przekrój", "Gazeta Wyborcza", "Twój Styl", "Architektura" and "Dziennik Gazeta Prawna". As the time went by, I started to collaborate with a growing number of foreign clients, e.g. Legendary Pictures, Apple, Canal +, Orange, ING, "The New Yorker", "The Economist", "The New Republic", "The Hollywood Reporter", "Smithsonian", "Chicago Magazine" and "Politico," he adds.

His posters and illustrations won him the recognition of the world of art. The works received numerous awards in prestigious competitions. In 2014, the Association of Illustrators in New York awarded Kosowski with the gold medal for his poster to Stanley

BY BOŻENA WIELGO

From animation to puppets



From the left: Anna Mroczek, Justyna Rucińska, Wojciech Leszczyński

WJTeam/Likaon is a film studio set up in Lodz by three producers and film professionals: Wojciech Leszczyński, Justyna Rucińska and Anna Mroczek. The studio focuses on animated films and acts as a lead producer, executive producer and co-producer. They are among the rare few in Poland that work in puppetry, commonly perceived as a niche art. WJTeam/Likaon are active members of the Polish Animation Producers Association, which they helped to found.

Wojciech, Justyna and Anna are now the heart and soul of WJTeam/Likaon but they used to be part of another film production studio, Se-ma-for. However, in 2012 the three artists have started their own business. Likaon is involved in international co-productions as well as commercial commissions. The commitment of the team to each project they are working on is reflected in the second part of the studio's name—likaon (the Polish word for the African wild dog).

"The tenacity and endurance with which the animal hunts parallels our involvement during the production. Besides, these dogs' herd instinct illustrates that a fine-tuned group like ours helps to accomplish aims set for us," says Anna Mroczek.

We produce both private and commercial films. We also offer workshops and create various film sets. Moreover, we supervise the production of animated films, commercials and promotional films," says Wojciech Leszczyński.

The second pillar of the company's activities is puppet production, set design, making models for commercial purposes, props and mock-ups.

The WJTeam/Likaon's potential was noticed by producers around the globe with whom WJTeam collaborates to make films using a variety of animation techniques. They also support students of artistic schools with their diploma works.

"We're also closely working with Lodz University of Technology where we conduct classes as part of an EU project focused on developing ICT skills. There we acquaint students with the process of film production. We organize practices for the participants of the project each year," says Justyna Rucińska.

Polish and international awards:

- "Locus"—Award for the Best Cinematography at "Interfilm" International Short Film Festival in Berlin and Grand Prix at "Balkanima" European Animated Film Festival in Belgrade;
- "The Wizard of U.S."—Hollywood Eagle Animation Award at Polish Film Festival in Los Angeles and Grand Prix at "Cinemaforum" International Short Film Festival in Warsaw;
- "Cosmos"—Award for the Best Clay Animation at Banjaluka International Animated Film Festival.

Presently WJTeam/Likaon is working on three animated films: "The Bridge" (directed by Izumi Yoshida), "The Flood" (directed by Sofya Nabok) and "Metro" (directed by Natalia Krawczuk).

"Although currently, the most characteristic films in our portfolio are animated, we try to reach beyond this classic film genre. We constantly aim to marry animation with a feature film and documentary," says Anna Mroczek. "Our plans for the future revolve around continuing the dynamic development of Polish animation, participating in the life of the international film world and providing support for young filmmakers," she sums up.

Last year, the company completed two large-scale commissions: designing the set to a feature-length animated puppet film for Qvisten AS, a Norwegian company (this is yet another of their joint projects) and some of the puppets to the latest Wes Anderson film "Isle of Dogs", which you could see in the cinema until recently. •

BY AGATA DOMAŃSKA

Eight steps to change

You have to be very flexible to keep up with our ever-changing reality. Today, customer satisfaction means development and development means change.

Everyone wants to develop, but... hardly anyone wants to change. Change is dreaded. But this is how things are sometimes: the old ways of dealing with challenges begin to fail. Sometimes existing procedures slowly grow ineffective. Then what? Well, change! Modern times, called liquid modernity by sociologist Zygmunt Bauman, leave us no choice: everything we implement or manage to get used to will, at some point, become obsolete. And development can occur only when you leave your comfort zone. So, first, discomfort, then a reward.



Professor John Paul Kotter, a specialist in management and leadership, has developed a method of introducing changes. Thanks to observations of successful organisational change processes, a model was created for transforming the old into the new in eight simple steps.

However, to plan change well, a few things need to be considered. It's necessary to not only think everything through, but the required changes need to be defined, and the reasoning behind them and the manner in which they are implemented have to be explained. All this needs to be presented convincingly to employees and people with a positive attitude to the change have to be found. They will act as the cornerstone for the team coordinating the change, but also serve as a great source of ideas; a team necessary for a framework discussion and preliminary schedule preparation. These should also be the people best prepared to lead this process. The employees also need to be aware of who will introduce changes or ensure that the whole process is conducted properly. This way, they will be sure who to ask for advice or help. Such clarity is important, as it gives them significant support. It should be noted that not all change is equal—some evokes much more fear and resistance. If the changes

to be introduced necessitate an increase or even a change in qualifications, in the place or type of work, giving up usual habits and routines, lead to a major revolution in the organisational structure or even the risk of losing one's job, employee resistance and anxiety will be high.

What will facilitate the transformation process? First of all, assigning people tasks they are capable of performing, with a clear

deadline for implementation and an unambiguous scope of responsibility. It's also good to present attractive benefits associated with the changes, while simultaneously limiting complaints or discussing difficulties. Let's not submit to the impulse to concentrate on difficulties! On the contrary: it's worth emphasising and demonstrating all benefits that have already come about as a result of the changes. Clearly visible positives alleviate the fear of the new. •

● EIGHT STEPS TO CHANGE ACCORDING TO JOHN PAUL KOTTER

1. Make people aware that change is needed.
2. Form a team that will lead the change and coordinate the process.
3. Develop a vision, goals and tasks, i.e. decide what will be necessary.
4. Show this vision to people. Gain their commitment and support.
5. Mobilise the entire team to action, give people the appropriate powers.
6. Identify short-term tasks and publicise the successes associated with their implementation.
7. Don't cease in your efforts. Don't give up when something doesn't work out, don't rest on your laurels when it goes well.
8. Reinforce changes. Promote new skills and activities until the old methods and habits are replaced by new ones.

Dior at the Central Museum of Textiles

In 2017, Dior fashion house celebrated its 70th anniversary. In 1947, a fashion show took place that made this designer a star. It's an important anniversary for the world of fashion. Achievements of Christian Dior and other Parisian fashion masters can be admired at the Central Museum of Textiles. We talk about this event with the exhibition's curator, Marta Kowalewska, art historian and academic lecturer.

A view of part of the exhibition presenting the creations of post-war Parisian designers

What was the reason for organizing the temporary exhibition “Christian Dior and Icons of Parisian Fashion” at the Central Museum of Textiles in Lodz? Who came up with this idea?

A particular interest in fashion has been visible around the world during the last few years. Important exhibition institutions prepare exhibitions about the history of fashion, now understood as a significant part of our cultural heritage. This phenomenon reflects many issues and problems that we experience as a society on a daily basis. Fashion is a reflection of economic, social, cultural and even political matters. It touches each of us directly. We typically admire art in galleries, films in cinemas, we even enjoy music deliberately in spite of how easy it is to access the wealth of culture. Fashion, on the other hand, surrounds us in a completely natural manner. Of course, this rarely means the costumes presented at fashion shows, but the characteristic seasonal rotation and promoted trends accompany us in their entire practically allegorical closeness. This important aspect of fashion was noticed several years ago by people working in art or—more broadly—human culture. Thus, this field became interesting not only for art historians but also curators preparing presentations that show the achievements of notable designers or widely understood issues of attire.

The Central Museum of Textiles studies, preserves and presents its audience with pieces of cultural heritage resulting from this kind of manufacture and

creativity, which is connected with textiles in many ways. Therefore, we cannot omit such an important topic. The Museum had various faces of fashion on display in the past, but now we have the opportunity to show exceptional collections focused on legendary names of the Parisian world of haute couture.

The idea to organize an exhibition of these exceptional creations, predominantly involving designs from the Dior fashion house, largely stemmed from this brand's 70th anniversary. It was born spontaneously, as a result of discussions and common interests with Adam Leja, the owner of an impressive collection related to the history of the 20th-century fashion.

Why was Lodz chosen as the host of this exhibition? What significance does it have for the city?

Lodz is home to the Central Museum of Textiles, an institution known worldwide for its regular organization of an exceptional event—the International Triennial of Tapestry. However, the Museum also stores remarkably magnificent collections—a wonderful collection of modern tapestry arts and antique fabrics, as well as fabrics related to the textile industry and, indeed, fashion. There are no other institutions with such a profile in Poland. The CMT simply seems like the best place in Poland to display important fashion collections and thematic exhibitions that touch upon various aspects of this phenomenon.

Lodz, on the other hand, is the legendary birthplace of the Polish textile culture. Important fashion events take place here. For an exhibition presenting unique costumes of internationally famous designers, this city seems to be a natural destination.

It's worth mentioning that this effect goes both ways. The exhibition "Christian Dior and Icons of Parisian Fashion" has great significance for the city as well. By presenting creations of the most important post-war Parisian fashion houses, we managed to emphasize the significance of Lodz on the Polish (and other) fashion markets. This aspect was appreciated by remarkably numerous visitors. The exhibition is exceedingly popular among the residents of Lodz and guests from remote cities.

The honorary patronage over the exhibition was taken by the French embassy in Poland. It was appreciated by the ambassador Pierre Lévy himself and his wife Marie-Sophie Carron de la Carrière, who is a curator at the Museum of Decorative Arts in Paris where, last year, an impressive Dior fashion house exposition was presented. Our exhibition was also met with media interest and the magazine Vogue took patronage over it. Naturally, we are very happy about this.

We know that organizing the exhibition is possible; Mr Adam Leja, a collector of fashion-art objects, worked with the CMT, among other institutions. What does a collector's support consist in?

Adam Leja played an invaluable role. Let's begin with the fact that he assembled a collection that is unique on an international scale. At this exhibition, we can only see a small fragment, strictly focused on the topic of post-war Parisian fashion icons. His entire collection consists of over five thousand exhibits collected with great knowledge, commitment and often devotion.

Adam's reaction to the presentation of his exhibits at the CMT was very enthusiastic. From the beginning, he provided us with broad expert knowledge about the history of fashion. During the preparations for the exhibition, he continued to expand his collection with objects that could



Bag, compact (1950) designed by: Elsa Schiaparelli/Salvador Dali; glasses, scarf, (1950–1960) designed by: Elsa Schiaparelli



Marta Kowalewska, Curator in front of the exhibition

demonstrate our assumptions in the most complete manner. His input was visible at every stage of the preparation of the exposition. The exhibition is accompanied by a catalogue with texts written by Prof. Anna Sieradzka and Marcin Różyc as well as photos made during a session organized especially for the exhibition. Adam agreed to have a model wear costumes from his collection. This required a great deal of trust and openness from a collector who places extraordinary emphasis on the safety of his exhibits. For me, this partnership was a great pleasure.

I would also like to mention the very important role of Maja Pawlikowska, the exhibit's designer. All fashion exhibitions constitute a challenge for their designer. It wasn't any different here. Maja took advantage of the nature of post-factory spaces splendidly, building a great backdrop for the costumes and accessories from Adam's collection. Now, I'd like to mention that numerous accessories—such as shoes, handbags, hats and jewellery—were another very important part of the exhibition. They enabled us to present a wide range of topics with respect to Parisian fashion of the second part of the 20th century.

How do you, as the exhibition's curator, perceive the range of this event?

I believe that it is one of the most important exhibitions in Poland, not just the fashion ones. We have on display some truly exceptional objects made by very famous designers. In fact, we didn't have such an opportunity yet. Thanks to the media interest, we reached a very large audience. Thanks to the accompanying lectures by experts: Joanna Kowalska, Krzysztof Trojanowski, Marcin Różyc and curator-led tours, we aroused the interest in fashion of many members of the audience. After each tour, visitor groups stay to talk about costumes that were preserved as family mementos. People often return to donate exhibits to our museum collection. The exhibition grants a unique opportunity to travel in time and space to Paris in the 1950s, 60s and 70s, but also to take a wider look at fashion, both modern and past.

Thank you for the interview. ●

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OF THE 19th LODZ PHILHARMONIC TOURING
FESTIVAL "THE COLOURS OF POLAND"
POLACC MARCIN WYROSTEK & CORAZON**

31 AUGUST

LODZ PHILHARMONIC
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PL-PL.FACEBOOK.COM/
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PRZYBYSZ, ZAWIŁOW, KAYAH, BRODKA

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WYTWÓRNIA CLUB, ŁĄKOWA 29
WWW.WYTWORNIA.PL

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23 SEPTEMBER

DOM THEATRE, PIOTRKOWSKA 243
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WWW.KOMIKSFESTIWAL.COM

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WWW.TARGI.LODZ.PL

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13 OCTOBER AT 8:00 PM

WYTWÓRNIA CLUB, UL. ŁĄKOWA 29
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WWW.KAMERAACJA.COM.PL

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19 OCTOBER AT 7:00 PM

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SOUNDEDIT'18

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