

Classics of Polish Design. Post-War Polish Furniture Design.

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Abstract: *Classics of Polish Design. Post-War Polish Furniture Design* the paper presents a review of Polish post-war design in the times of Polish People's Republic: in the 1950s and 1960s. It is the first paper in the series of "Classical Polish Design", presenting the results of research on Polish furniture and the icons of Polish design, carried out within the framework of dissertations in the Department of Wood Technology in the Warsaw University of Life Sciences (SGGW). The paper presents two main trends in Polish post-war design, together with their background. We analysed the development of industrial design and of mass production dedicated for mass users, as well as the education system for industrial designers. We present the concept of furniture for small living spaces and the impact of global trends, availability of new materials and technological solutions on Polish furniture design.

Keywords: Polish post-war furniture, 1950s and 1960s design, furniture for small apartments, "modernity", "the little stabilization", „Ład” Artists' Cooperative, BNEP, IWP

INTRODUCTION

For thousands of years, applied arts and interior architecture were considered inferior to the higher arts (including architecture) (Huml 1978). The first signs of appreciation for this field and its role in human surroundings started to appear in the second half of the 19th century, in the circles of "Arts and Crafts" (Supińska-Polit 2004), but it wasn't until the 20th century when it started to develop.

The development of Polish furniture-making was supported by the Society for Polish Applied Arts, created in 1901 by artists from Cracow, and also by the avant-garde works by Stanisław Wyspiański. In those times, artists drew inspiration from Polish folklore and from the furniture-making traditions from the 17th, 18th and the first half of the 19th century (Chlewiński 2006). The Zakopane Style (or Witkiewicz Style) created in late 19th century by Stanisław Witkiewicz, was inspired by the folk art from Podhale, while the Piast Style initiated by Stanisław Wyspiański referred to medieval furniture. In 1912, in Cracow, the exposition of Architecture and Interiors in Garden Settings took place. Polish architects who designed furniture took part in the event: Józef Czajkowski, Karol Stryjeński, Jerzy Warchałowski and others created pavillions for the exhibition. In 1913, the Society for Polish Applied Arts joined the newly created Cracow Workshops, founded by Polish artists inspired by the Vienna Workshops. Four years later, members of the Cracow Workshops took part in a competition organised by the Office for Wood Industry, and the award was won by Karol Stryjeński and Wojciech Jastrzębowski (Kozina 2015).

After Poland regained independence in 1918, the State had to not only rebuild its autonomy, but also create a uniform system of visual identification and rebuild the artistic identity of Poland. The most eminent artists of the Second Republic of Poland were asked to prepare designs for banknotes and coins, postal stamps and financial bonds, that were aimed at popularising the symbols of Polish state. Meanwhile, in architecture, government edifices and other public buildings were constructed according to the international aesthetics of modernised

classicism, although external decorations such as bands of recesses, and interior design often made reference to Art Déco. Characteristic buildings of the Polish variant of this style are the interiors designed by Wojciech Jastrzębowski for the building of the Ministry of Religious Affairs and Public Education (now, the Ministry of Education): office of the Minister, clerk offices and conference room; as well as the Ateneum theatre in Warsaw. The architecture of the theatre's building and its interior were designed by the architect Romuald Miller, who cooperated with furniture designers: Wojciech Jastrzębowski, Edward Trojanowski and Jan Szczepkowski. Between 1928-1931, new interiors were designed for the Ministry of Foreign Affairs, while the Parliament (Sejm) got an entire new building together with interior equipment. Some other buildings refurbished in mid-1920s included government edifices and embassies, restaurants and hotels, as well as the Prudential skyscraper, where the stylish metal bars of furniture frames were highlighted by effective veneers and upholstery (Hübner – Wojciechowska 2008).

In 1926, professors and students from the Warsaw School of Fine Arts (later Academy of Fine Arts) founded the Society for Arts and Crafts called "Ład" (the Order). Initially, members of "Ład" included Józef Czajkowski, Wojciech Jastrzębowski, Karol Tichy, Karol Stryjeński and Eleonora Plutyńska; and later younger generation of designers was invited to cooperate (Hübner – Wojciechowska 2008). At the National Exposition in Poznań in 1929, artists from the "Ład" association presented several modernist proposals for the interior design of residential spaces (Hübner – Wojciechowska 2008). Although the furniture presented by "Ład" was devoid of ornaments, it made use of decorative motifs composed of squares and triangles characteristic for the Polish variant of Art Deco (Kozina 2015), and the furniture was hand crafted. In order to facilitate the process of furniture production, Studium Wnętrz i Sprzętu (Studio of Interior and Equipment) was created in 1936, together with Stefan Sienicki – a renowned architect and furniture designer. The objective of the Studio was to prepare designs for mass production and for craftsmen, and also to create a style for Polish furniture and interiors, coordinated with contemporary architecture. The style was supposed to combine "Ład's" decorative character with the puristic avant-garde functionalism typical of the Praesens group. In 1937, the Studio and the Chamber of Crafts organised an exhibition entitled "Interior Architecture – Residential Interiors". Most pieces of furniture that were presented by architects from the Studio (Kazimierz Prószyński, Marek Leykam, Jan Bogusławski) had very limited decorations (Hübner – Wojciechowska 2008). A completely different trend had been presented by "Ład" a year before at the Institute for Art Propaganda, with designs bringing back the historicising Art Déco, characterised by decorative, sophisticated forms. "Ład's" designs were criticised for their conservatism, which was clearly noticeable when comparing them to the designs of the Praesens group.

The works by members of the avant-garde Praesens group stood out for their light appearance and transparent structure, achieved thanks to materials such as steel or glass. The main motif of the Poznań exhibition were shiny, chromium coated pieces of furniture made of steel pipes. In the 1930s, a similar success consisted in inviting interior architects to design representational rooms and equipment for the transatlantic ships m/s Piłsudski and m/s Batory. Each room was designed by a different artist. Functional furniture with frameworks made of metal pipes was designed by avant-garde architects, while furniture with wooden structure was created by artists associated with "Ład" (Hübner – Wojciechowska 2008).

The year 1939 interrupted the natural development of Polish furniture-making, which was heading from craftsmanship towards industrial mass production. The topic returned gradually after the war, together with the beginning of social realism, whose worst period took place in early 1950s.

RESEARCH AIM, SCOPE AND METHODOLOGY

The paper is aimed at presenting the topic of Polish post-war design from the People's Republic of Poland (1950s and 1960s) and to inaugurate the series “Classical Polish Design”, presenting the results of research on Polish post-war furniture and the icons of Polish design, carried out within the framework of dissertations in the Department of Wood Technology in the Warsaw University of Life Sciences (SGGW).

The paper analyses the main trends in Polish post-war design together with their background, such as: the development of industrial design as a result of increasingly prevalent mass production for mass users, the system of education for industrial designers, the concept of furniture for small living spaces, and the influence of global trends and of the availability of new materials and technical solutions on Polish furniture designs.

The article makes use of reference literature sources, especially those devoted to the topic discussed herein (scientific publications about the furniture from the interwar period and post-war design) and catalogues of furniture exhibitions, furniture guides and other text sources from the period under research. Some analyses have been supported by own research.

TRENDS IN POLISH POST-WAR DESIGN

The background of Polish post-war design

The post-war period is one of the most interesting times in Polish design. The dynamic political situation in the country affected the development of many industrial branches, including furniture production.

As to the styles, World War 2 was not a turning point. After regaining independence, crafting workshops resumed the production of furniture in the Art Deco style and the style from the 1930s, where modernism was mixed with the second Neo-rococo (Kostrzyńska-Miłosz 2005). However, in the post-war Poland there were also new phenomena that had been forged in American design in the 1930s. Polish furniture-making faced new challenges, which transformed it up to a point when a return to the Art Deco style was no longer possible.

Socialist egalitarianism and the development of industry at a large scale shifted the point of emphasis from craftsmanship to mass production.

Due to the huge scale of war destruction, a large demand for residential buildings led to the construction of many small (comparing to the pre-war standards) apartments and forced people to use furniture dedicated for such small living spaces – that is, furniture that was smaller and multi-functional.

New materials (used in the USA since 1930s) such as laminated boards and plastics were gaining popularity.

Design and mass production

In post-war Poland, new production plants and institutions started to develop in the field of design and applied arts. The development of industrial production contributed to the creation of a new creative field: industrial design, together with the profession of industrial designers. Moreover, professional institutions started to work on broadly understood design, encouraging designers, providing a scientific, technical and material base for them, and conducting research, monitoring and consulting activities. Already in 1945, the pre-war Artists' Cooperative “Ład” was reactivated as the Spółdzielnia Pracy Architektury Wnętrz (Interior Architecture Work Cooperative).

In 1947, Biuro Nadzoru Estetyki Produkcji (Office for the Supervision of Production Aesthetics) was founded and became a platform for furniture, metal, textile, pottery and glass workshops. These workshops developed designs both for mass production and for small batches. The programme attracted the best Polish artists-designers of those times. Such studios

were the cradle of creativity for furniture-makers who were already known before the war: Władysław Wincze, Czesław Knothe, Jerzy and Jadwiga Zarębscy, and Barbara Bukalska. After three years, BNEP was transformed into Instytut Wzornictwa Przemysłowego (IWP, Institute of Industrial Design) and was granted the status of a scientific research and development centre, as the only one in the country (Mrozek 2002). The Institute of Industrial Design was created in 1950, and ten years later, the Council of Design and Aesthetics in Industrial Production was founded at the Chancellery of the Prime Minister (Swaczyna 1990).

Wanda Telakowska, visual artist educated in the interwar period, founder of IWP, promoted the idea of “beauty for everyone on a daily basis” and was called the “national Joan of Arc of Design”. Telakowska worked in the IWP as the Deputy Director for Artistic Affairs, when design was still a new, budding field in Polish industry. The founding act of IWP included the following provision: *The mission of the Institute consists in conducting research and development works, in order to increase the level of production aesthetics, elaborate recommendations for economy planning within the field of industrial design, and in particular:* 1. Prepare or commission the preparation of new, constantly improved designs used in production; 2. Conduct research and development works within the scope of industrial arts, to meet the aesthetic needs of the citizens and to perform experimental works with new technologies; 3. Organise new ways of including creative visual arts in the artistic endeavours of many circles (workers, farmers and the youth), cooperation with art collectives and coordination of works by creating working groups with the participation of actors from the fields of production and commerce (Korduba 2013). A community of designers working on furniture for mass production was formed around IWP.

After 1956, there was a growing awareness of the need to develop separate education programmes for Polish industrial designers. As a result of the industrial development, industrial design became a whole new creative field. Józef Mrozek writes that in 1960s, designing departments – apart from artists and architects – started to also include engineers, and education programmes were complemented with topics related to industrial production. At the same time, industrial design chairs that existed at universities underwent a transformation into full-blown departments. They were assigned various specialisations: the University in Poznań educated, mostly, furniture designers; Wrocław focused on glass and pottery; Łódź on textiles and fashion; Gdańsk on equipment for ships; while Cracow and Warsaw specialised in designing ergonomic systems, rehabilitation equipment, home appliances and electronics. The above-mentioned departments employed the best designers, so they also became centres of local design communities (Mrozek 2002). The institutionalisation of design-related activities led to the creation of the Council of Design and Aesthetics in Industrial Production at the Chancellery of the Prime Minister, as mentioned above, and 1963 was the year when Stowarzyszenie Projektantów Form Przemysłowych (Society of Industrial Forms Designers) was created, and later became a member of the national organization ICSID (International Council of Societies of Industrial Design, with seat in Brussels). An important role in meeting the needs of the furniture industry was played (and still is played) by Ośrodek Badawczo-Rozwojowy Meblarstwa (Furniture Research and Development Centre) in Poznań (Mrozek 2002).

In spite of the professional base created for designers, smaller furniture-making workshops still continued the production of classical, representative furniture models in the pre-war Art Déco style in the 1950s. The shift to modern, popular furniture that was practical in daily use and based on designs of renowned artists happened very slowly in the Polish market.

Since 1960, Polish furniture-making entered a new era and the role of design increased significantly. Many new designs were created for machines, home appliances, devices and furniture. Furniture at that time was called “modern” and was functional, aesthetical, designed with the use of plastic, industrially produced, and sold at affordable prices. An inspiration for creating furniture designs was drawn, among others, from the Scandinavian style. At that time,

art was not a priority anymore, as technology became the most important aspect. The simplicity of forms and structures was needed for the sake of mass production of huge batches. Apartment interiors and ergonomics became the main topics of IWP's research (Łuczak- Surówka 2010).

Furniture for small apartments

The period after World War 2 was a time of reconstruction of the extreme destruction that happened not only in Poland, and the problem of shortage of residential buildings affected all the countries that suffered the aftermath of the war. A universal phenomenon consisted in the lack of apartments, so there was a need to develop large-scale residential construction projects [Kaes 1990].

In Poland, the economic and social conditions of mid-20th century led to the construction of many small apartments with very limited surface (before the war, such flats were designed only for residential estates dedicated for the working class). It was impossible to furnish them with traditional furniture, whose dimensions were too big and functionality too low. Therefore, designers searched for solutions to this problem by creating a completely different concept of interior design, in line with the following conditions:

- *Maximum use of the living space,*
- *Maximum number of functions,*
- *Flexibility as to functions and dimensions,*
- *Possibility to preserve interior individuality,*
- *High artistic value, while respecting the principles of composition* (Meble do Małych Mieszkań 1966).

The forms and materials of furniture in post-war Poland had to change, also due to the standards of residential construction engineering (according to the apartment categories related to the number of rooms in the flat: M1, M2, M3).

The assumptions of the avant-garde in the interwar period (functionalism and constructivism) postulated that the forms of furniture should be strictly linked to its functions, materials and structures, as well as the size of apartment for which it was dedicated. The plan was to try and create options to choose from various types of furniture dedicated for mass production, to provide all employees with access to practical, cheap, fashionable, good quality furniture. Moreover, the available furniture should be varied, to allow everyone to choose the forms, materials and colours of their liking, and furnish their homes in line with their needs and preferences.

Therefore, furniture for production should have small dimensions, with a preference for visually "transparent" designs with high functionality or even multi-functional ones. Instead of separate bookcases, wardrobes and sideboards, large furniture sets were designed in the form of large wall units ("meblościanka"), and instead of large sets for offices, bedrooms and dining rooms, customers could buy single pieces of furniture that were light and easy to move around.

The book *Mieszkanie [Apartment]* (Maass and Referowska 1963) (one of the most popular guides for residents of small apartments) informs us that early 1960s were a time when series of furniture started to be produced at an industrial scale. It was considered that only this kind of production can provide good quality products at affordable prices and meet the growing demand for furniture. Therefore, several types of furniture were produced in a way that allowed people to combine them into a large number of different sets. Each of the produced segments was treated as a functional unit, and their uniform dimensions allowed their use as modules that could be freely combined into a whole (Fig. 2). The idea was that uniform dimensions and patterns permitted the customers to buy all the elements they needed at any given time, and also to gradually add new elements to the set they already owned. They could feel confident that new elements would fit the furniture they already had at home. What is more, such segments allowed people to freely move them around.



Fig.2. Example of foldable tabletop for working and learning (Maass i Referowska 1963)

To give an example, the following configuration was recommended for the kitchen: a countertop along the kitchen wall, a foldable table or no table at all. There were tabletops with hinged, foldable extensions; tables made of sliding, extendable boards; or tables folded in the middle. In case of extreme lack of space, a recommended solution consisted in a tabletop attached on hinges to the wall or to a kitchen cabinet, or also sliding tabletops that could be hidden under the surface of countertops. If a given type of furniture was not available on the market, or mass production furniture did not fit in a given interior, it was recommended to order customised furniture.

It was also recommended to place furniture pieces close against each other, forming compact groups. Sometimes, heavy furniture like wardrobes or bookcases were placed in the centre of the room as a semi-isle, which permitted to create usable surfaces on two or even three sides (in English apartments, the working table would be placed at the back of a sofa standing in front of the chimney). Two sofas serving as beds could be placed against perpendicular walls in a room corner, with a square piece of furniture in the corner between them: for example a cabinet with a foldable top to store bedsheets or a night table with a lamp (Fig. 3). Thanks to grouping the furniture into compact sets, narrow corridors between pieces of furniture were eliminated, and the remaining free space was also concentrated in one place, thus providing an impression of a more spacious room (Maas and Referowska 1963).

A prevalent conviction was that people had a natural need to live in harmonious and comfortable interiors (especially in case of small living spaces), and wanted to select furniture in a purposeful and rational manner, composing sets out of mass-produced modular pieces.



Fig. 3. Fragment of residential interior in Osiedle Młodych residential estate in Warsaw (Maass and Referowska 1963)

A programme for the production of furniture for small apartments (MMM – Meble Do Małych Mieszkań) was created in 1961-1966, and featured furniture that differed from traditional styles. It was thanks to this programme that many designs of modular sets became possible, combining different elements into sets of diverse dimensions and functions. Furniture in the 1960s was designed in a way that allowed for a maximum space usage efficiency, combining many functions in modular and affordable pieces. Such types of furniture not only facilitated a more rational space management (like room divisions by creating a wall made of furniture that was accessible from both sides), but also allowed to change the functions of individual modules depending on the changes in the residents' needs (Meble do Małych Mieszkań 1966). An example of this kind of furniture were the coffer furniture pieces designed by Bogusława and Czesław Kowalski.

Invasion of Modernity – new materials and technologies

The development of new styles in Polish furniture-making went hand in hand with changes in global arts. The style of social realism forced from above (realistic in form and socialist in content) was followed by a period of the so-called "thaw" in politics, culture and arts. After Stalin died in 1953, more and more new information concerning modern Western trends started to reach Poland. Nonetheless, visible changes did not take place until 1956. The second half of the 1950s was a time dominated by modernity in Polish design. Due to the easy access to new, better materials and technologies, the development of Polish design received a major boost.

The second half of the 20th century is the so-called "invasion" or "conquest" of modernity. Polish designers were trying to follow foreign innovations, but hermetically closed country borders and isolation of the socialist bloc behind the Iron Curtain made it difficult.

After opening towards Western artistic trends, domestic designers were no longer forced to refer to Polish folklore and to follow soc-realistic forms, and could freely create modern designs. Nonetheless, in order to carry out their own, interesting stylistic and technical concepts and to experiment with new materials, the designers had to overcome multiple shortages related to materials and technologies.

Late 1950s and early 1960s are the times of the so-called “little stabilisation” in Poland, when the state was trying to provide a basic level of products and services delivered to the citizens, and at the same time maintain a high level of welfare state services. According to J. Mrozek, this humble, seemingly honest programme was tainted by an ever stronger drive of the authorities to take control over all the areas of human life. Therefore, the freedom of choice that should be the most characteristic element of a democratic society became reduced to the minimum. In case of access to consumer goods, their availability in the stores became very limited. In spite of this centrally controlled market, Polish design still strived to apply modern solutions and prove its unique value (Mrozek 2002).

National designers of the 1950s and 1960s did not have access to modern synthetic materials used in the Western countries, which translated into much worse technological possibilities. As a general trend, the – already classical – pre-war Art Déco designs were discontinued, and completely new designs were being created. Wood-carving and sculpted ornaments were eliminated. Upholstered furniture was made with the use of locally-produced textiles and fabrics with vivid colours and abstract patterns. Between 1955–1968, Polish design already had its own, specific style. It was called “the style of organic forms”, and its aesthetics stemmed from Alvar Aalto, Eero Saarinen, and Charles and Ray Eames. After social realism was finally given up, modernism became the most desirable feature of artworks, which clearly impacted interior architecture, fabric designs and ceramic ornaments. The “Projekt” magazine, founded in 1956, started to publish articles concerning modern design, applied prints, applied arts, and also fine arts; and even nowadays the designs presented therein are a proof of the high level of Polish designers, showing their inspirations, trends and achievements. Modernity was on the rise, together with a whole array of new materials. Among others, the artists could use previously unavailable synthetic materials that permitted to achieve interesting, organic furniture shapes, making reference to the organic abstraction movement in fine arts (Huml, 1978).

Attractive, flowing forms of furniture were achieved by designers with the use of flexible plywood, which turned out to be a perfect material for constructing furniture, especially different kinds of seats. In this manner, light pieces of furniture with interesting forms were created, turning out to be a perfect fit for small Polish apartments. Other experimental explorations led to the use of wicker, frames filled with string or nylon thread, or even metal mesh.

Even renowned, senior designers of “Ład”, like Jan Kurzątkowski and Czesław Knothe, presented their furniture prototypes made of plywood and plastic at an exhibition in 1952. It shows that even artists related to the movement of traditional craftsmanship reacted to new trends in the furniture market, successfully applied new materials, and experimented with new forms. Despite of similar outlook on applied arts, “Ład's” designers had different characters and created both massive, raw furniture, as well as delicate and elegant objects with flowing shapes.

Young designers drew inspiration from the legacy of artists from the interwar period, their art school teachers who achieved success in the field of applied arts. The young generation of furniture designers: Maria Chomentowska, Teresa Kruszewska and Roman Modzelewski, used plywood and plastic very eagerly in their designs. Abstract, organic forms, assymetry and vivid colours were the most characteristic elements used in the 1950s. The “Projekt” magazine published in Poland from 1956, was a constant source of inspiration for them (Łuczak-Surówka 2010).

Many iconic furniture designs were created in the 1950s and 1960s. A magnificent example of Polish design from the times of the People's Republic of Poland are plywood chairs by Jan Kurzątkowski, Teresa Kruszewska and Maria Chomentowska; armchairs made of wicker on a metal frame by Władysław Wołkowski; and the colourful armchair by Roman Modzelewski made of plastic and supported by metal legs. Some projects became iconic – for example the "Armchair 366" by Józef Chierowski; the popular "Stefan" type 300-139, or the B-7522 armchair by Zenon Bączyk, that not only consisted interesting design proposals (and were in mass production during the era of the People's Republic of Poland), but even today are still valued by customers and collectors, because they definitely have become part of the pop-culture appreciated by the young generation.

SUMMARY AND CONCLUSIONS

The 1950s and 1960s in Poland were an important time for furniture-making, especially in view of industrial design, caused by an increase in mass production for massive users, and a new system of education for industrial designers. Global trends also proved to be a major influence (especially when it comes to Scandinavian design), as well as the availability of new materials and technologies. It was a time of development of the idea of small living spaces created in the interwar decades, which initially were dedicated for the working class estates (the only difference being that the post-war variant featured a bathroom inside of each apartment), and the idea of furniture for small apartments developed consistently since 1961. Therefore, furniture for production needed to have small dimensions, with a preference for visually “transparent” designs that were highly functional or even multi-functional.

Initially, in the 1950s, smaller craftsmanship workshops continued to build custom-made furniture for individual orders in the Art Déco style and with representational character. After the period of social-realism forced on designers according to a top down approach, the time of the so-called thaw began after the death of Stalin. Under the influence of Western trends that managed to reach Poland, “modernity” started in our country in 1956. It came together with access to new, better materials and technologies, such as malleable plywood and plastics, which permitted (mainly in seats) to design organic forms, characteristic for the movement of organic abstraction.

In the 1960s, Polish furniture-making entered a new era and the role of design increased significantly. Ergonomics became the main topic for IWP's research. Furniture of the 1960s was functional, aesthetic, affordable and designed with the participation of industrial designers. The simplicity of forms and structures was needed for the sake of the industrial production of huge batches.

The aim of producers was to provide diverse kinds of furniture, so that every customer could choose what they liked the most, in terms of shapes, materials and colours, to furnish their apartments according to their needs and preferences. This is why series of furniture were produced consisting of several types of furniture that could be combined together to create the highest possible amount of different sets. Standardisation was introduced. Thanks to the uniformisation of dimensions and patterns, customers could buy all the elements they needed at any given time, or gradually add new elements to the set they already owned. In wall units, each of the produced segments was treated as a functional unit, and the individual modules could be arranged freely into sets.

In the 1960s and 1970s, the range of produced furniture was gradually broadened, and reached the point of mass, industrial production of separate kinds of furniture: for the kitchen, bedroom, dining room, or furniture dedicated for kids and teenagers, for relaxation, and – of course – the modular furniture sets called wall units. Besides, single pieces of furniture were also produced, such as tables, coffee tables, chairs, armchairs, stools, desks and hanging shelves. They were made (similar to the current techniques) of carpentry boards, fiberboards,

plywood or the available plastics. The surfaces were finished with industrial methods, with the use of lacquers, engineered wood veneers, enamels and covering paints in various colours.

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Streszczenie: *Klasyka polskiego designu. Powojenne polskie wzornictwo meblowe.* Celem artykułu jest przybliżenie problematyki powojennego wzornictwa polskiego czasów PRL-u, czyli lat 50. i 60. Artykuł inauguruje cykl „Klasyka polskiego designu”, prezentujący wyniki badań nad powojennym polskim meblarstwem i ikonami polskiego designu, prowadzonych w ramach prac dyplomowych na WTD SGGW. W artykule określono główne tendencje w polskim wzornictwie powojennym i ich uwarunkowania. Przeanalizowano rozwój wzornictwa przemysłowego, rozwój produkcji masowej przeznaczonej dla masowego odbiorcy i system kształcenia projektantów przemysłowych. Przedstawiono ideę mebli dla małych mieszkań oraz wpływ tendencji światowych, czy dostępności nowych materiałów i możliwości technologicznych na polskie projekty mebli.

Słowa kluczowe: Polskie meble powojenne, wzornictwo lat 50. i 60., meble do małych mieszkań, „nowoczesność”, „mała stabilizacja”, Spółdzielnia Artystów „Ład”, BNEP, IWP

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