

# LODZ CREATES INNOVATION

NEWS MAGAZINE OF THE CITY OF LODZ

NO. 1 (22)/2019

BETTER THAN HOUSTON,  
MORE ATTRACTIVE THAN  
THE MALDIVES

EVERYONE WANTED TO  
STUDY AT THE FILM SCHOOL

SECOND LIFE OF A BLISTER PACK

CURLING FEVER

CLOTHES (AND MOOD) MAKE  
THE WOMAN







ŁÓDŹ  
KREUJE

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TOP 10 VALUE  
ŁÓDŹ, Poland  
**lonely planet**  
BEST IN TRAVEL  
2019





**ANNA KRAWCZYK**  
**EDITOR-IN-CHIEF**

Roman Polański's latest film *J'Accuse* is finishing shooting. It's a tale about French artillery officer Alfred Dreyfus. Paweł Edelman, whose professional career began in Łódź, was invited to do the cinematography for the film. In addition to Polański, he had also been invited by Andrzej Wajda and Władysław Pasikowski to work on their films. In his interview, Paweł Edelman discusses not just his experiences but also the development of cinematography and the global position of Polish cinema. The development of the domestic film industry has been supported by the Łódź Film Commission, an institution whose actions resulted in the Academy-Award-winning film "Ida" and the internationally famous "Cold War" being shot in the city. The institution supports making feature films as well as TV series, commercials, music videos and social media campaigns. 140 projects have been completed during the ten years of its operation in Łódź, and film crews have worked in Łódź for nearly 5 years (almost 1,800 days).

The city is also a travel destination for people interested in fashion. Showrooms displaying the latest collections of local designers are situated at ul. Piotrkowska and nearby. It is a place for people searching for original clothes and unique accessories. While shopping, you can learn more about the collections and their creators (we present the profiles of three designers). Paweł Kuzik's collections have been appreciated by, among others, the First Lady

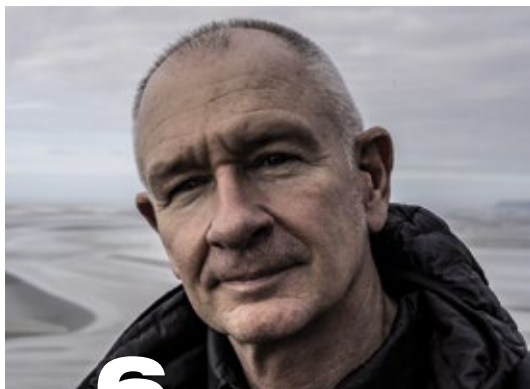
of the Republic of Poland. His dresses bring out the most beautiful features in a woman. They combine casual style with classic properties and elegance. Aleksandra Kmieć's collections feature women through the prism of emotions and colours. The designer, despite her young age, has already completed a dozen or so original collections. Their names: "Cosy Woman," "Psychological Woman," "Navy Blue Woman," "Fickle Woman," or "Simply Woman" – define the nature of this designer's clothes. Moreover, hearts of fashionistas in Poland and abroad have been conquered by the collections of Joanna Kędziołek, costume designer, fashion creator and owner of the award-winning Kędziołek fashion brand.

The "Youth in Łódź – I've Got a Start-Up Idea" competition attests to the fact that the city favours creative people. The eleventh edition will take place in spring, and we will present the winners of the previous edition.

And finally, a pleasant surprise! Łódź turned out to be better than Houston and more attractive than the Maldives. The city took second place in the "Best in Travel" ranking prepared by the prestigious "Lonely Planet" tourist magazine in the category: Best Value Destination. An informational campaign involving PR activities and online campaigns has been taking place since October last year. We hope that it will attract crowds of tourists to the city, and that they will leave delighted by the charm of Łódź. ●

Photo: Paweł Lawreszuk





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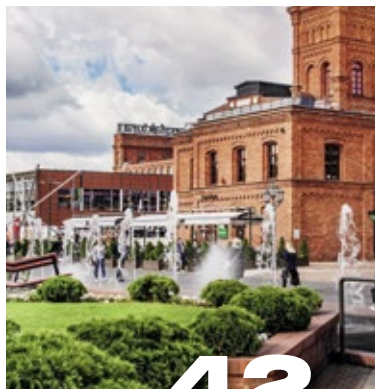
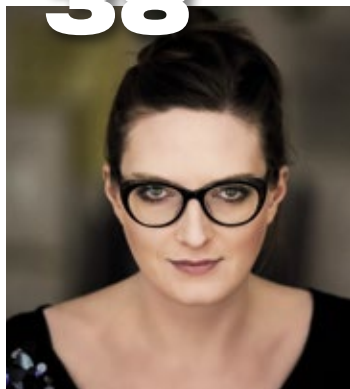
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"Łódź is a good place to work for a designer. We have many companies close by to work with, and their strength contributes to the brand's strength," says **Joanna Kędziorek**, costume designer, fashion creator and owner of the award-winning fashion brand Kędziorek

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Łódź took second place in the "Best in Travel" ranking prepared by the prestigious "Lonely Planet" tourist magazine in the category: Best Value Destination

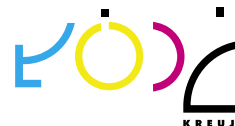
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### CALENDAR



#### PUBLISHER

Bussines Development and International Relations 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](mailto: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](mailto:biuro@inframedia.pl)  
[www.inframedia.pl](http://www.inframedia.pl)

#### EDITOR-IN-CHIEF

Anna Krawczyk  
[a.krawczyk@inframedia.pl](mailto:a.krawczyk@inframedia.pl)

#### JOURNALISTS

Malwina Wadas  
[redakcja@inframedia.pl](mailto:redakcja@inframedia.pl)

Katarzyna Jóźwik  
[k.jozwik@inframedia.pl](mailto:k.jozwik@inframedia.pl)

Marzena Zbierska  
[m.zbierska@inframedia.pl](mailto:m.zbierska@inframedia.pl)

#### EDITING AND PROOF-READING

Iwona Sośnicka

#### TRANSLATION

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

#### PHOTOGRAPHER

Paweł Ławreszuk

#### LAYOUT & DESIGN

Artur Weber – [akon-mp.pl](mailto:akon-mp.pl)

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Tenement house courtyard of Wojciech Siudmak  
at Wieckowskiego 4  
Photo: City of Łódź

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# Everyone wanted to study at the Film School

He worked with Andrzej Wajda, Roman Polański and Władysław Pasikowski, among other directors. He was nominated for an Academy Award for his cinematography in “The Pianist”. Anna Krawczyk interviews cinematographer PAWEŁ EDELMAN, whose professional career began in Lodz, about his work, the development of cinematography and the place of Polish cinema in the international arena.

**To what degree do your Lodz roots help your career? Is the city recognisable on the international filmmakers market?**

Firstly, I can't see my professional path as a career. Artistic development is a completely random and chimeric process. Secondly, Lodz roots help in a metaphorical sense. The fact that I'm from the “promised land” where everything was possible probably enabled me to see subsequent challenges with optimism and to believe in success. When I was growing up, four extremely important film institutions were located in Lodz: the Narrative Film Studio, the Educational Film Studio, the Semafor Studio of Small Film Forms, the Lodz Film School. Practically every young person had a dream of being admitted to the Film School and becoming a part of this extraordinary world.

**You have numerous awards, including a César Award, a European Film Award, a Hollywood Film Award, four Polish Film Awards, two Golden Ducks, and also an Academy Award nomination for cinematography in “The Pianist”. Which one is the most important to you?**

Objectively speaking, the biggest award is the Oscar nomination. On the other hand, I was also nominated twice for the American Society of Cinematographers Awards, and they certainly know a thing or two about cinematography. I will certainly remember the moment when I received the award for cinematography in “Kroll” in Gdynia. This was my first professional distinction. I naively thought that I'd already achieved everything. I try not to succumb to the award frenzy. I know how subjective art-related assessments are. I often vote on completely different films than those that ultimately win.

**You worked with prominent directors: Władysław Pasikowski, Andrzej Wajda, Roman Polański, on their most famous films. What made them trust you? How did you manage to convince the director of your idea?**

I can only guess. I think that I bring what they need to our joint enterprises. This can be a different thing in each case; sometimes it's a general idea for a film, sometimes it's professionalism, quickness, calmness, dedication or loyalty. I also think that the directors

I work with know that my ambition is to make a good film, not just good cinematography.

**Which one of your films was the most difficult for you, and which one evokes the most nostalgia?**

“The Pianist” was my first international film, an enormous project executed partly in Berlin with a German film crew, and partly in Warsaw. It was the first time I met Roman Polański, a legendary director reputed to be a perfectionist. All these factors made me leave the zone I knew, where I felt safe. Naturally, over time, I came to see how important it was to expand my horizons and how it changed my life. I am greatly sentimental about Władysław Pasikowski’s films. Our partnership was an extension of our private friendship, and shooting films had always been a source of great pleasure for us. Each film shot with Andrzej Wajda holds a special place in my memories. Andrzej was a great companion in film adventures, always cheerful, profoundly funny and insightful. He could direct his crew in a very efficient manner, at the same time providing his co-workers with

a sense of co-authorship and co-participation in unique projects.

**Where is global cinematography going? Were there any important changes over the last 20 years?**

We have been witnessing a process of transferring a large part of ambitious and interesting films from large American film studios to online and TV corporations such as: Netflix, HBO and Amazon. We’ve also been changing the way we distribute new films; we increasingly often watch them at home, albeit not via traditional TV channels but individually, by selecting films from a great selection of online distributors. As I’m unable to watch new superhero films and,

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Graduate of Film Studies at the Faculty of Cultural Studies of the University of Lodz. He graduated from the Direction of Photography Department at the National Higher School of Film, Television and Theatre in 1998. He does cinematography for narrative films as well as commercials.

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Roman Polański, Paweł Edelman on the set of "Based on a True Story"





Frame from the movie "Based on a True Story" (D'après une histoire vraie), directed by Roman Polański, photo by Paweł Edelman, production – Wassim Béji

unfortunately, the new Star Wars as well, I view the production policy of large studios as a capitulation and retreat to purely commercial positions.

**What is the global reception of Polish cinema?  
Are we a recognised brand worldwide?**

Polish cinema has great traditions and successes in the global arena. Films by Wajda, Polański, Kieślowski are now part of the canon of world cinema. The recent achievements of Paweł Pawlikowski's films brilliantly reflect these traditions.

Another issue is the situation of Polish film institutions, which are being pressured ideologically and politically. Will this atmosphere lead to honest and artistically interesting films? Will independent producers manage to fund such films as: "Ida", "Cold War" or "Clergy"? This remains an open question. The history of film teaches us that political propaganda without any artistic value tends to be commissioned and quickly forgotten.

**Thank you for the interview. ●**

**SELECTED AWARDS:**

**2018**

- 2018 Gianni Di Venanzo's Golden Light Meter for the Best Foreign Film Director of Photography, for the film "D'après une histoire vraie" directed by Roman Polański
- Award of the President of the City of Lodz for achievements in the field of artistic creativity

**2014**

- Marburger Kamerapreis Award for an outstanding cinematographer, awarded by the University of Marburg in Germany
- Gold Medal for Merit to Culture – Gloria Artis

**2011**

- Lifetime achievement award of the IMAGO European Federation of Cinematographers

**2005**

- „Cinematographer of the Year Award at the Hollywood Film Festival

**2003**

- Oscar Nomination for Best Cinematography in "The Pianist"
- BAFTA Awards Nomination for Best Cinematography in "The Pianist"
- ASC Awards Nomination for Best Cinematography in "The Pianist"
- "The Eagle" – Polish Film Award for Best Cinematography in "The Pianist"
- César Award of the French Academy of Cinema Arts and Techniques for Best Cinematography in "The Pianist"

**2002**

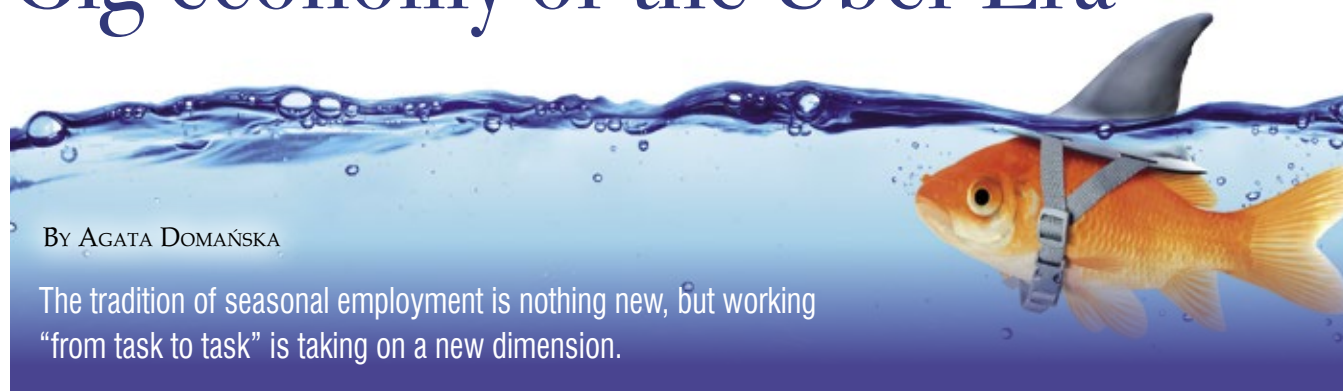
- European Film Award for Best Cinematography in "The Pianist"



# Gig economy or the Uber Era

BY AGATA DOMAŃSKA

The tradition of seasonal employment is nothing new, but working “from task to task” is taking on a new dimension.



The gig economy is a product of the market reality in which people work “on demand.” The most famous example in Poland is Uber: its drivers work whenever they want, decide how many passengers to service over how many hours, and how much they earn. And they decide whether to set the alarm to wake up to work next day. Companies have always employed external specialists for particular tasks (e.g. an advertising expert to prepare a specific advertising campaign, or to help promote a product). Nowadays – thanks to start-ups, technologies and applications – you can hire a group of short-term employees (e.g. to assess the freezer inventory) very easily and pay them for the number of hours worked. Technology has enabled us to instantaneously establish contacts between people who wish to work and institutions that give them the opportunity to earn money: Zeel helps spa centres to find masseurs when there are more customers than usual. Gigster advertises itself with the slogan: “The Fastest Path from Idea to App,” and assists in finding all types of experts for projects. The Talkspace app connects therapists with people seeking advice. Tiltr offers specialist services from computer graphic designers, engineers, lawyers, and interior designers, to name a few. Ordering an employee through an app or via a gig service makes employers’ lives easier; they don’t have to search and choose any more (algorithms automatically select the best person), study resumes, conduct recruitment interviews or preliminary training (they get the person with the best portfolio).

According to a report by McKinsey, in the USA and the EU 20–30% of the population of reproductive age at least partially works in the gig-to-gig system. This has its advantages: extremely flexible work time and a high

level of self determination. I work when I want to. I pick the contracts that suit me. It’s a perfect situation for young mothers earning money in addition to their existing job, high-class specialists, and students. Gig-to-gig (paradoxically) also provides a certain continuity of employment. If a person’s employer bankrupts, they are left unemployed. It’s different in the gig-to-gig system: if a large player supplying the market with contracts winds down, the amount of work may decrease but there will still be some contracts to take. On the other hand, employers avoid obligations such as paying social security contributions. They also avoid having to keep employees during periods that require less work. They can instantly employ the necessary people with almost no formalities. The gig-to-gig system is work without obligations for both parties.

Cons? There are some. You have to learn to live in uncertainty. You have to deal with great wage fluctuations. The gig-to-gig system puts extreme pressure on employees: they must constantly think about work, make decisions, consider things. Work and earn money. Don’t work and take a risk. You also don’t establish any network of professional contacts. For many people, corporate teams are like a family. In the gig economy, you are alone. Furthermore, this type of work won’t provide you with health insurance or a pension.

No one can stop the changes, but they raise many questions: the gig economy is becoming a fact, so what’s next? How should we design protections for workers? How could they associate to fight for their interests? This is a system in which you “hunt” one-off, small contracts and do not build a relationship with an employer – what does it mean for our careers? Soon these questions will be faced by more than just Uber drivers. ●

BY KATARZYNA JÓZWIK

# Second life of a blister pack

To us, empty pharmaceutical blister packs are typically seen as rubbish. However, after appropriate processing, such waste can gain a second life. The idea to reuse blister packs was implemented by a team of scientists from Lodz, headed by Associate Professor MAREK ZIELIŃSKI, PhD (Eng.).



From the left: Ewa Miękoś, Marek Zieliński (the team's head), Sławomira Skrzypek, Dominik Szczukocki

The “Pharmaceutical Blister Pack Component Separation Method” project was implemented by scientists from the University of Lodz. The members of the research team are: Associate Professor Marek Zieliński, PhD (Eng.), the team's head, Ewa Miękoś, PhD, Associate Professor Sławomira Skrzypek, PhD, and Dominik Szczukocki, PhD, from the Department of Inorganic and Analytical Chemistry at the Faculty of Chemistry. This innovative idea was born in response to the interest of a certain company in the possibility of recycling such waste. It enables the recovery of high-quality aluminium and polyvinyl chloride (PVC) from blister packs.

## SHRED, SEPARATE, REUSE

Looking at used medical blister packs, it's difficult to believe that they can still be useful. Nonetheless, one only needs to shred colour-segregated blister packs and place them in a vessel prepared by the scientists in order to recover aluminium and PVC. “A hermetically sealed vessel is equipped with valves located at an appropriate height, and an additional cooler,” explains Prof. Marek Zieliński. “The prototype blister pack separator is intended to contain a mixing device, a so-called plate mixer, which does not cause the layers to ascend while

making aluminium sedimentation faster. A liquid substance is then dosed into the vessel, separating blister pack components during the next stage,” he adds. Due to the physicochemical processes occurring in the vessel, two layers are separated: the top (PVC) and the bottom one (aluminium).

## IT WILL COME IN HANDY!

According to Prof. Zieliński, components obtained from pharmaceutical blister packs can have a wide range of uses. Dried polyvinyl chloride is a perfect filler for the manufacture of other PVC products. Melted and processed in moulds into other products, it can have a wide range of uses, e.g. in construction. The same can be said for aluminium, which is used by the industry worldwide. “The conducted laboratory and semi-industrial tests indicate that about 10–15% of aluminium can be recovered from a given mass of blister pack waste. The remaining amount is PVC, taking about 20–30% of losses resulting from the process and drying into consideration,” explains Prof. Zieliński. The research works were conducted in close cooperation with the company interested in the possibility of reusing medicine blister packs. Through the Technology Transfer Centre at the University of Lodz, the company



provided the researchers with waste material for laboratory tests. “Laboratory contemplations over the issue took several months, while the entirety of the work related to the preparation of the technology, designing, building a prototype and submitting patent applications for the separation device, took about a year and a half,” admits Prof. Zieliński. Thanks to the popularization of the invention in trade magazines, many companies in Poland expressed their interest in this method of recycling.

### PROFITABLE FOR EVERYONE

The possibility of recovering high-quality components from pharmaceutical waste is also environmentally friendly. Firstly, medicine blister pack recycling eliminates such waste, which is poorly biodegradable (for example due to the presence of PVC). The entire process is wasteless. Furthermore, aluminium, which can be obtained during the separation process, is typically obtained at foundries processing unearthed aluminium. There is no doubt that this method of metal mining is destructive for the natural environment. The possibility of recovering both components and reusing them is not just cost-efficient, but also – or perhaps primarily – environmentally safe.

### IS IT REALLY SAFE?

Reusing medicine blister packs can raise doubts related to the presence of trace amounts of medicine. We should remember, however, that pharmaceutical law does not regulate the issue of recycling pharmaceutical packaging; it only makes the correct disposal of medicines obligatory. Therefore, pharmaceutical blister packs can be processed exactly like other products made of these types of materials. According to the Professor, we should notice that medicine-containing blister packs are not the only ones subject to the separation process. The vast majority of waste are packages that were incorrectly manufactured



(e.g. sealed before being loaded with medicine), and thus became manufacturing waste. And even if recycled blister packs are polluted with residual medicine, subsequent processes completely eliminate such pharmaceutical residue. “Products obtained in the separation process are further processed in very high temperatures; so, even if there is some pharmaceutical residue on the blister packs, it doesn’t matter at all,” assures Prof. Marek Zieliński.

### ALREADY RECEIVING AWARDS

Both the vessel and the separation method are currently patent-pending. Obtaining the patents will

enable the commercial use of these inventions. This innovative method has already been appreciated by the international pharmaceutical community. The “Pharmaceutical Blister Pack Component Separation Method” project won a gold medal and a special award (“Toronto–Canada International Society of Innovation and Advanced Skills”) during the International Invention and Design EXPO (KIDE) in Taiwan. The invention has also been promoted in trade magazines (including in the European Pharmaceutical Review). “We’ve received cooperation proposals from various companies in Poland, and invitations to international conferences for innovativeness in plastics,” admits Prof. Zieliński. Importantly, the popularisation of the invention of the scientists from Lodz came at about the same time as the decision of the Environmental Protection Agency (EPA) on the amendment of the Resource Conservation and Recovery Act (RCRA), which introduces more practical solutions concerning the management of pharmaceutical waste. Changes in legislation and the introduction of an innovative blister pack separation technology opens the pharmaceutical market to completely new opportunities related to the reuse of previously useless blister packs. ●

BY PRZEMYSŁAW GRZYB

# The Promised Land 2.0

The history of Lodz is inextricably linked with the textile industry. Nowadays, however, in addition to sewing factories, embroidery factories and large market halls, this industry increasingly often boldly spreads through... laboratories and research centres.

“Innovative Textile Industry 2020+” is a project enabling companies from Lodz and the voivodeship to take advantage of the knowledge of scientists to compete on the market not with mass production and low prices, but with innovative solutions. The project is being conducted by the Lodz University of Technology, opening itself to the world of business along with its partners. They want to share their potential and scientific infrastructure to invent new types of materials, find their new uses, or make the production process more efficient. Will Lodz once again become the promised land, but this time a state-of-the-art one?

## DO NOT COMPETE WITH ASIA

At present the textile industry is exceedingly competitive, and it's difficult to compete on the mass production market without huge investments and large clients. Taking a stand against Far Eastern manufacturers is practically impossible. There will always be a company there that will execute any order faster and, more importantly, cheaper. To secure footing in the textile industry, one needs to focus on other solutions – original design, particularly high quality, or an innovative approach to the offered materials and methods of manufacture. The two latter items were crucial when determining the goals of the “Innovative Textile Industry 2020+” project conducted by the Faculty of Material Technologies and Textile Design at the Lodz University of Technology and the university's partners. “The textile industry has a particular innovation potential and can become a regional growth driver,” believes Professor Izabella Krucińska from the LUT, one of the authors and coordinator of the entire enterprise.



Professor Izabella Krucińska during the Polish Intelligent Development Award Gala organized by the Intelligent Development Forum in Uniejow

## INTELLIGENT CLOTHING

Innovations in textile design primarily include attempts to give new properties to materials, obtain them from previously unusable raw materials, and to change their impact on human life and health. Even before commencing the “Innovative Textile Industry 2020+” project, Professor Krucińska, together with scientists from other entities, researched the possibility of using textile materials in medical treatment – e.g. by placing microcapsules containing herbal essences on the fibre surface, at the Lodz University of Technology. They work by releasing their health-promoting properties when the clothing is being worn. Materials with such properties can be used in medicine as well as in the cosmetics industry and the broadly defined beauty industry. “Another research area of ours is an attempt to obtain new textile products from secondary raw materials. It would be a tool facilitating environmental protection and enabling us to recycle more and more types of waste,” says Professor Krucińska. There are many ideas and – thanks to the project – not only are there opportunities, but also funds to pursue them.

## LABORATORY INSTEAD OF SEWING FACTORY

The leader of the “Innovative Textile Industry 2020+” project is the aforementioned Lodz University of Technology; however, other entities, whose knowledge, competences and resources complement the idea of the development of knowledge about textile design and its practical use, are also invited to participate. The Consortium includes the “MORATEX” Institute of Security Technologies, the Central Institute for Labour Protection, the Institute of Biopolymers and Chemical



Fibres, and the Institute of Textile Design. The project managed to acquire over PLN 12 million in grants from the European Union, as well as nearly PLN 1.5 million from the funds of the Ministry of Science and Higher Education. The total value of the project exceeds PLN 22.5 million. This money is largely intended to cover the modernisation of laboratories and to buy equipment that will enable research and provide an opportunity to acquire appropriate European certificates. It will be available to companies that wish to offer products requiring specific approvals, for example companies contracted by uniformed services.

## HOW TO COMPETE WITH THE STRONGEST IN EUROPE

The modern textile and fashion industry is one of the six regional intelligent specialisations of the Lodz Voivodeship. According to the estimates of the Marshal's Office in Lodz, the number of regional companies operating in this industry is expected to increase by as much as forty percent by 2035. Therefore, the project's initiators emphasise at each step that it is crucial to share the research with the market in order to make its results available to entrepreneurs from Lodz and the voivodeship. "We pursue the development of a knowledge-based textile industry. This is the only way we will be able to compete with the strongest regions in Europe. We want to create a network of connections between business and the research & development sector, to establish good conditions not just for companies already seated in Lodz and the area, but also for those that decide to invest here," explains Professor Marcin Struszczyk, Director at the "MORATEX" Institute of Security Technologies. The research conducted under the "Innovative Textile Industry 2020+" project is aimed at the commercial use of its results. Should market-acceptable solutions be proposed, the changes would surely be accompanied by an increased prestige and scientific level of the university and involved institutions. The final but certainly not the least important issue that needs to be mentioned is education and providing the labour market with highly qualified textile design specialists whose knowledge and skills will definitely be beneficial to the regional industry.

## IT IS MOST CERTAINLY A UNIVERSITY OF THE FUTURE

The commercialisation of scientific achievements is a long-term process without any guarantee of success. Nonetheless, this doesn't mean that we can't yet

positively rate the actions of the Lodz University of Technology and its partners. The "Innovative Textile Industry 2020+" project was appreciated by the Centre for Intelligent Development. In the "2018 Polish Intelligent Development Award" competition organised by this institution, the Lodz university received an award in the category "The University of the Future." The award was received during the ceremony organised as part of the Forum of Intelligent Development in Uniejów. This is undeniably a great motivation for further work, because the project is still under way. "I estimate the implementation of the project tasks at fifty percent. The remaining fifty percent is still waiting. This will include completing the modernisation of infrastructure at the Lodz University of Technology, as well as completing the establishment of state-of-the-art



Laboratory of Chemistry, "MORATEX"

laboratories at sites of all the participants," summarises Professor Krucińska.

## IT'S ALWAYS A GOOD TIME WHEN YOU'RE CLEVER

"Innovative Textile Industry 2020+" is practically a benchmark example of opening the world of science to business. This is because there aren't many branches of the industry that changed so much over the last few years, like textile design did. This one industry established many markets requiring a very high degree of specialisation. For instance, textile design for industry, agriculture, medicine and many other fields of the economy. These markets are not about low prices or large-scale production, but about the idea, innovative use of materials, changes in their properties, or about inventing completely new raw materials. Entrepreneurs who can offer such things in collaboration with scientists and researchers will find their niche markets because, quoting "The Promised Land", it's always a good time when you're clever. ●

BY MARZENA ZBIERSKA

# Eco-friendly shoes – I'm in!



From the left: Dominik Woźnicki, Katarzyna Sieczyńska, Wioleta Serweta, Sebastian Decka, Katarzyna Ławińska

It's good if children's shoes are comfortable and durable. And if they can be healthy and eco-friendly as well, no foot will be able to resist them. The unique properties of bamboo in footwear technology are being tested as part of an innovative project of scientists from Lodz.

The research project, which will result in a prototype of healthy shoes for children, is being executed by the Tannery Technologies and Material Engineering Department of the Institute of Leather Industry in Lodz. The scientists headed by Katarzyna Ławińska, PhD (Eng.) are working on an innovative technology that will enable them to create children's shoes of a quality that every mother dreams of for her kids: comfortable, durable, resistant to bacteria, hypoallergenic and moisture-absorbent.

## BAMBOO, NATURALLY

Researching the microclimate inside shoes is crucial for the project; the tests will be conducted using an artificial foot model in conditions of simulated wear. The team of scientists has been conducting the microbiological analysis of materials, testing their resistance to pathogenic bacteria and fungi, among other things. The results of the studies will enable the scientists to select optimal materials for the manufacture of individual parts of footwear prototypes.

"Children's shoes must be primarily practical and comfortable, they shouldn't contain harmful substances; furthermore, they should have good hygienic and physico-mechanical properties," states Dr Ławińska. "Bamboo extract and fibres have antibacterial and hygroscopic properties; they are biodegradable, hypoallergenic and durable. We want

to take advantage of their potential and create a prototype product that has not yet been introduced to the footwear market."

What are some other reasons that make this solution innovative? The raw materials available on the market and used by the footwear industry are largely based on synthetic materials, while the innovative technology being worked on by the scientists from Lodz uses natural raw materials. Bamboo is eco-friendly and safe. According to Dr Ławińska, the use of its extract and fibres for the manufacture of footwear is a technology that is friendly to the environment and society, which is consistent with current consumer and lifestyle trends.

"This novel technology involves using powdered bamboo extract in leather manufacturing processes. More precisely speaking, it is a modification of the structure and properties of intermediate leather products using spray coating and drenching methods. In the case of finished leather, we use the spray coating method," explains Katarzyna Ławińska, PhD (Eng.). "We modify leather in laboratory conditions. During the next project stage, the process will be confirmed on the technical scale in a tannery. Furthermore, we assess the fitness of bamboo textile materials available on the market for footwear manufacture. Materials modified in this manner will be used in upper and lining material packages," adds Dr Ławińska.



## FOOTWEAR DREAMS COME TRUE

The team of Katarzyna Ławińska, PhD (Eng.) is starting the final stage of the project, i.e. sewing the prototypes. It should be mentioned that they will be recommended for the Healthy Foot mark, which is awarded to shoes for children aged 15 and under. It distinguishes high-quality products that protect the correct development and functioning of children's feet. By purchasing shoes with this mark, the consumer is guaranteed that the shoes are aesthetically pleasing and manufactured correctly with respect to their structure, technology, and materials. The project conducted at the ILI will create shoes with enhanced functional properties for kindergarten-aged (3–6 years old) and early-school-aged (7–12 years old) children for spring/autumn and summer seasons.

“The choice of seasons is not random. We took foot sweating intensity during individual seasons and how long children wear covered shoes into consideration,” explains the project head. “Moreover, we're observing market trends. Parents look for children's shoes that take certain factors into consideration, including the quick growth of children's feet, increased mobility, intensity and long wearing time at a kindergarten or school. We propose a solution that takes these expectations into account.”

## SUPPORT IS COMING

The project has been conducted not just by the ILI employees. The scientists work with the MAT-2 Beata Żaczek i Spółka tannery and with the Lodz University of Technology and the Institute of Biopolymers and Chemical Fibres. The implementation of the new technology into manufacture is planned for 2020. The licence will be offered to footwear industry companies and tanneries.

“We assume that the effects of our work will be protected by patents. We applied for patents for two inventions: the leather manufacturing process using bamboo extract, and for footwear with bamboo parts,” lists Dr Ławińska. “Furthermore, we have letters of intent, including from the Lviv University of Trade and Economics and the Lviv Chamber of Commerce and Industry, which justify our actions abroad as well.”

## SHOES FOR SPECIAL TASKS

The use of bamboo extract and fibres may be useful not just in children's footwear, but also in sports, tourist and special shoes (e.g. for uniformed services).

“This solution can be particularly important in situations in which the contact between the foot and shoe is long, e.g. due to work conditions, and therefore the risk of the occurrence of detrimental thermal conditions and humidity inside the shoe (a consequence of which can be a sensation of discomfort and increased probability of growth of harmful bacteria) is substantially higher than in the case of shoes worn for short periods of time in normal conditions,” explains Dr Ławińska.

The project will also result in obtaining the classification of materials, produced using bamboo fibres or extract, with respect to their physico-mechanical and hygienic properties. This will enable us to reliably forecast user comfort conditions – confirmed in research both mechanically and thermally.

## GOLDEN LAUREL AWARDED!

Last year the project was awarded the 2018 Golden Laurel of Innovativeness during the 8th edition of the

Stanisław Staszic Competition organized by the Polish Federation of Engineering Associations FSNT–NOT in the category: textile design and materials engineering. It was also nominated to the 2019 Symbol award in the category Synergy of Science and Business (PubliCity Media Group). Katarzyna Ławińska, PhD (Eng.) is the laureate of the 2018 Polish

Intelligent Development Award in the category: Scientist of the Future, under the patronage of Dr Alicja Adamczak, President of the Patent Office of the Republic of Poland. ●



Object of the product innovation: shoes for kindergarten-aged and early-school-aged children

The project: “Use of bamboo extract and fibres in elements of leather, textile and combined leather and textile children's footwear” financed by the National Centre for Research and Development (No. LIDER/16/0091/L-8/16/NCBR/2017).



BY MALWINA WADAS

# Curling fever

Curling Lodz – the only curling hall in Poland – provides perfect conditions for those just taking up the sport and for organising tournaments at the highest level. It was built only several months ago, yet it has already attracted world-class competitors and earned their admiration.

## OUT OF LOVE FOR SPORTS... AND OUT OF SENSE OF DISCOMFORT

The numbers are impressive: 1,800 square metres of space, of which the rink takes up half, 4 full-size lanes, 50 thousand litres of water turned into ice, 18 km of steel pipes distributing the cooling agent, 1,250 kg of granite, 4 sets of stones with handles in Lodz flag colours... Success was pretty much certain. The idea to build Curling Lodz came in autumn 2015 to the minds of aficionados of this winter sport – members of the POS Lodz club whose women's team, Curling Team Lodz, is the current Polish champion. The first design works began in October of that year. The construction of the hall took 15 months, beginning from the groundbreaking that took place on 17 May 2017. "We built this hall because we love this sport and we had had enough of the inconvenience of searching for an appropriate training spots," says Adela Walczak, active player and Polish curling Champion, and also the president of Curling Lodz sp. z o.o., the owner of the hall. "Curling is intriguing to people. We were often

asked where to go to try out the game. We didn't feel comfortable answering that, in fact, there are no conditions for curling in Poland, and Polish players go abroad to train. We waited a long time for someone to tackle this issue and build an actual curling hall in Poland. Finally, we took the matter into our own hands. The popularity of curling in Poland depends solely on its passionate aficionados, so we decided to focus this passion in one place. We believed that we have enough knowledge, skills and experience to tackle such a challenge. Although it wasn't easy, today we look at what we were able to achieve with pride," summarizes Adela Walczak.

## BEGINNING AN ADVENTURE

The initiative of the curling community isn't surprising if you know its nature. Athletes often develop strong relationships. Even before the hall was built, their curling knowledge transformed into a start-up one. In February 2015, Alekasander Grzelka, Adela Walczak, Tomasz Kubiak and Kasper Bielejec were developing the

idea of creating Unidrive – the world’s first fully universal drive for camera sliders. Their solution, the first of its kind on the market, was intended to enable automatic camera control using any type of guide rail. The idea was appreciated by the judges of the “Youth in Lodz” business plan competition.

In 2015, Unidrive received the most distinctions among the submitted projects. Then the young engineers participated in the “Huge Thing” programme, the largest start-up accelerator in the pre-incubation phase in Central and Eastern Europe. Ultimately, they were unable to transform the project into a sustainable business; however, each participant gained valuable experience and fondly remembers this time.

### **POLAND, THE CAPITAL OF SWEEPING**

The construction of the curling hall in Lodz was no coincidence. The city is home to the best Polish women’s team. Curling Team Lodz previously had to plan its training regime against the schedules of various halls abroad, just like other Polish curling players. However, finding an appropriate training place for the Lodz team wasn’t the only reason to begin the construction. “The curling community in Lodz is growing, we train, leagues (Lodz and Polish) are functioning, we organise many tournaments. We’re also building a team of the youngest athletes from scratch who, we hope, will win medals for Poland at world championships and Olympics in the future. The hall is being used not just by people from Lodz, but also by players from all over Poland. We are the only place in the country offering perfect conditions for curling each day. We are often visited by numerous members of Polish clubs,” says Adela Walczak. In the opinion of the curling community, thanks to an appropriate infrastructure, this unique winter sport has the opportunity to become much more popular in Poland. Without a professional hall, it was difficult to attract people interested in this sport, and there was no place to train players. As a result, Poland did not achieve great successes in this sport, which prevented us from thinking about building such a hall... A curling vicious circle. Thanks to the investment, curling – not only in Lodz, but also country-wide – has the opportunity to grow.

### **THE WORLD LOOKS, THE WORLD ADMIRES**

Even before opening the Lodz hall, its construction was met with the interest of the world of sports. The World Curling Federation officially congratulated the founders of Curling Lodz. “We’re absolutely certain

that the creation of such a wonderful place will change the situation of Polish curlers. We hope that the spirit of curling, the true essence of our sport, will also take root in Poland, with its idea of fair play, approachability and mutual respect. Those were the ideas that attracted me to curling and make me continue to nurture this passion,” says Kate Caithness, President of the Federation. An important test for the hall was the ISS WCT Atlas Mixed Doubles tournament, a part of the World Curling Tour, which took place on 29 November–2 December 2018. It was one of the most important events in international curling and the first such tournament in our country. The top curling players in the world participated in it, including the Norwegian pair of Kristin Skaslien and Magnus Nedregotten, whose achievements include the bronze Olympic medal at Pyeongchang. The best Polish pair, Marta Szeliga-Frynia (captain of the Curling Team Lodz) and Paweł Frynia, managed to reach the



**Adela Walczak and Kasper Knebloch**

quarter-finals. “The players and trainers praised the perfect quality of the ice, prepared for the tournament by ice master Kasper Knebloch. We heard many pleasant words about our facility. Guests emphasised



that the hall is beautiful, well-designed and comfortable, and they appreciated how much work we put in the preparation of the tournament. It was a dream come true to create a facility in Lodz that can host curling games at the highest international level. We have caught up (with respect to the ranking of

and the hearing impaired. Everyone can compete against each other,” says Adela Walczak. The reason is simple: curling is a sport that can be played by anyone, regardless of physical fitness or strength. Lanes and training courses at the Lodz hall are being reserved increasingly often by groups of friends,



ISS WCT Mixed Doubles Lodz, first World Curling Tour in Poland

participants) to other European doubles curling tournaments of the World Curling Tour, taking place in Oberstdorf and Sochi. All participants stated that they will gladly come back to Lodz next year,” proudly summarizes Adela Walczak.

## FIRST STEPS OF FUTURE ATHLETES

Although the hall is a place of daily training for professional athletes, amateurs are becoming increasingly interested in it. “Regardless of age or fitness, all participants can enjoy curling equally. Children aged 8 and up, teens, adults and seniors train at our hall together with people in wheelchairs

families, or even companies that want to provide unique team-building attractions. Although games are played on ice, players step on the rink in normal sports shoes with step-on sliders (available for rent at the site) and not – as quite commonly believed – in skates. Therefore, the first adventures with curling do not require any special preparation or equipment. It’s also one of the few sports with equality built-in. There are mixed teams even at the Olympic level. It’s worth visiting the hall at ul. Śnieżna to get hooked in just a single afternoon under the eye of talented players, learn the rules and basic moves, and – first and foremost – play a real game. ●

Photo: Paweł Ławreszko

# Innovative view of reality, introduction of the winners of the “Youth in Lodz – I’ve Got a Start-Up Idea” competition

Archizo is an idea for gadgets related to the city’s architecture, Make Yourself manufactures modular designer handbags, and XOXO WiFi is an idea for mobile internet when travelling. What connects them? Creativity, combining business with passion, and distinctions at a start-up competition!

We present the next three projects that received awards during the 10th anniversary edition of the prestigious competition “Youth in Lodz – I’ve Got a Start-Up Idea,” aimed at innovative projects with business potential.

## **ARCHIZO**

Architecture-representing gadgets in the form of modern blocks and installations made of colourful acrylic glass or eco-friendly plywood were deemed one of the best projects by a team of experienced and renowned entrepreneurs, high-risk investment experts, and technology transfer specialists. Author Marta

Nowacka and Łukasz Orzechowski, co-founder of Archizo, describe their project: “Archizo establishes a new product category of urban gadgets that educate and engage, can be used in advertising and as a part of exhibition installations. With our business, we bring architecture closer to people,” say the young entrepreneurs. This distinction at a prestigious competition means more to them than just material benefits. In addition to the cash prize sponsored by the University of Lodz, two-year residence at Art\_Inkubator, sponsored by the Art Factory, packages and multifunctional devices from INTERsoft, young



Archizo: Marta Nowacka and Łukasz Orzechowski



entrepreneurs had the opportunity to interact with actual business for the first time. Workshops, meetings with mentors and experienced businesspersons changed very much. "This knowledge verified our plans, it's an extremely important stage in the development of our company. The people we met are very important – open and kind mentors, organisers, project participants. The flow of knowledge and experiences is an invaluable asset," they muse about participation in the competition. Building a recognisable Lodz brand, creating a new standard in the design sphere and the gadget production sphere, and development in the B2B sector are just several plans and dreams of Archizo's founders. When asked what changed after receiving the award, they reply: "We're just entering the market – of both urban gadgets and service design. We have been found interesting by individual customers as well as institutions and companies. We are planning the domestic and international expansion of Archizo."

### MAKE YOURSELF

Make Yourself is a fashionable accent among the awarded projects. It's an innovative idea of Anna Kołodziejka-Szczotka, who dreamt of a handbag as fickle as a woman. The brand's product is a modular handbag which, as its name suggests, can be freely designed, combined and divided, creating completely new patterns. "A series of couplers, catchers, triangles, and other personalized parts enables customers to create a perfect and unique handbag, which can be changed at any moment depending on one's style or even mood," explains the author. Handbags can be combined, creating large modules, while interchangeable belts, flaps and hangers allow for many combinations. "The modular handbag enables every woman to have a lot while theoretically having less. I intended for the handbag to be beautiful, practical and able to fully adapt to the expectations of even the most demanding customers," she says. The specialists who awarded the distinction to the Make Yourself start-up



Make Yourself – Anna Kołodziejka-Szczotka

brand were impressed not just by the innovativeness of the idea, but also by the fact that the products are made while maintaining the highest quality of manufacture and materials, and the entire process – from designing, through the selection of leather and making the structure, to sewing – takes place in Poland. For Anna Kołodziejka-Szczotka the "Youth in Lodz – I've Got a Start-Up Idea" competition was the next step in building a brand, and this is how she perceives it after all the time that has passed since the final ceremony. "The competition taught me a great deal. The changes took place not only in the business sphere but primarily in my head. The distinction allowed me to believe that there are passionate people in the world who can selflessly share their experience. I hope that the prizes



### The recruitment for the new edition of the "Youth in Lodz – I've Got a Start-Up Idea" competition is under way.

Innovative projects from the areas of health, technology, fashion and design are eligible for support. The competition provides access to special training courses, consultancy and, primarily, the mentor support of experienced entrepreneurs, investors and VC representatives. The competition is being implemented in partnership with the Lodz University of Technology and the University of Lodz. Over 50 entities from Poland, Europe and the United States are involved in the initiative. Competition submissions are accepted until **31 March 2019** at: [www.startupy.lodz.pl](http://www.startupy.lodz.pl).



I received at the competition and the knowledge I gained will help me in the future to avoid many mistakes that I will encounter on my path of promoting and running Make Yourself,” she says. In the near future, the designer and the team of friends committed to the project plan to further their creative ideas using the PolakPotrafi.pl crowdsourcing platform. “The works on prototypes and brand identity have been under way since mid 2016. At that stage, I didn’t even dream about such a future for Make Yourself, but the distinction at the competition lifted me up. PolakPotrafi.pl is another step in building the brand image. Now I tend to think more and more about submitting my project to the Lodz Design Festival. I hope that I’ll soon be able to add this achievement to the Make Yourself story,” states Anna Kołodziejska-Szczotka.

### XOXO WIFI

Another distinction in this prestigious competition was awarded to the authors of XOXO WiFi, a mobile router

of online connections during a foreign trip and high roaming bills. The support of the Lodz Special Economic Zone, six-month incubation at the Bionanopark incubator, one-year corporate service, and tax consultancy sponsored by BDBAgos sp. z o.o., as well as free participation in the 2019 Wolves Summit conference enabled the young company to begin the new year with many serious changes for the better. “Another issue, the less visible one, are training courses which made us smarter, and contacts, talks and countless advice, which are invaluable for every young company. Many of these contacts and acquaintances have remained active,” this is how the XOXO WiFi team remembers its participation in the competition. The current, primary challenge for young start-ups is the B2B sector. “We are happy to help individual customers and – increasingly often – also companies,” emphasizes Katarzyna Przybył. “However, numerous partnerships with companies require us to do more work, for which we are prepared,” she adds. Continuous development,



XOXO WiFi: Katarzyna Przybył and Andrzej Przybył

that enables unlimited internet access in over 130 countries while allowing its users to save up to 95% in roaming costs. “Everything began about three years ago, which was when our first project, Polish WiFi, which consisted in leasing mobile Wi-Fi to foreigners visiting Poland, was launched. The idea caught on and we went along, wishing to offer mobile Wi-Fi not just in Poland but globally,” say the project authors: Andrzej Przybył, Katarzyna Przybył and Marcin Szcześniak. Polish WiFi turned out to be a great introduction to a larger business project, i.e. XOXO WiFi, which remedies the issues

gaining experience and partnering with a permanent investor are just some of the company’s plans for 2019. Andrzej Przybył emphasises that the “Youth in Lodz – I’ve Got a Start-Up Idea” competition is just the beginning and the entire team doesn’t intend to stop even for just a moment. “We truly have a lot of plans and ideas for which we need strength... and money. Creating an application, a B2B panel, and primarily the development of technology, which – in our opinion – we only use to a small degree,” he says about the XOXO WiFi development plans. ●

BY PRZEMYSŁAW GRZYB

# He likes monotonous jobs and doesn't ask for a raise



Robots from Lodz created by Digital Teammates can find their use, among other niches, in banking, HR and logistics. According to their creators, they outdo humans in many aspects, with respect to the performance and quality of their work. Will these super employees take our jobs?

## DIGITAL COLLEAGUE FROM WORK

In common knowledge, a robot is a humanoid, electronic being that resembles humans in many ways, and is better than them in many aspects. This image comes from films and books. However, the robots from Lodz look nothing like their fictional counterparts. Robots from Lodz are, in simple terms, computer programs developed in order to perform specific processes and procedures. They are so-called RPA (Robotic Process Automation) robots, and their task is to automate work in areas that do not require a non-standard approach; that are repeatable, process subsequent portions of data in the same manner, and – at the same time – continuously require precision. Even the most dutiful employee can make a mistake when performing the same action for a long time. Robots are not capable of making one.

## TRAILBLAZING BANK

The first company that hired robots from Digital Teammates was mBank, one of the largest Polish banks. “Back-office employees were urgently needed there. The

problem was not only to find properly qualified people, the issue was also the time needed from hiring until reaching full work performance and quality,” explains Mariusz Pultyn, co-founder of Digital Teammates. In practice, it also turned out that the tasks were repeatable, only the data changed. “Robots are perfect for such tasks, as they are designed for work that requires high quality and precision each day,” notes Pultyn. According to the account of the second founder of DTM, Konrad Jakubiec, mBank previously attempted to automate certain processes, but the cost of the project discouraged the company. What changed, then?

## WE CREATE TAILORED EMPLOYEES

Digital Teammates proposed a true revolution on the RPA market. Their robotization and automation of processes do not require any funds or special knowledge from companies who wish to take advantage of such services and products. The company creates a robot, defines its tasks based on the client's guidelines, and then ensures that it will work according to the assumptions. In one of his interviews, Jakubiec said that in early estimates Digital Teammates' robots were intended for companies where operations are performed by 100+ people. With this number, the company could expect profits. In practice, it turned out that even in 10–15-person teams one can find such a number of procedures, the automation of which could generate profits. It should be emphasised that the fee for their operation is collected from the moment the robots actually begin working. According to the creators, this typically happens within four or six weeks from the

commencement of partnership. “We can be compared to a job agency that offers digital employees, is responsible for their recruitment and training, and ensures that they come to work each day, fully competent and ready,” says Pultyn half-jokingly.

### **ROBOT – AN (ALMOST) PERFECT EMPLOYEE**

Robots can be used in many industries and companies. The aforementioned banking, and finance in general, is only one example, because automation is also great for HR, logistics and many other fields. The use of robots is less expensive than hiring and preparing an employee to perform the same actions. Robots are also faster, more precise, don't make mistakes, don't tire, don't require special work conditions, and don't suddenly leave the company. One fact is very important for industries with large seasonal fluctuations – robots are capable of handling a sudden increase in work volume, provided that the procedures remain the same. Does this mean that robots pose a threat to traditional employment and employees should be afraid of them? Not according to Pultyn, because robots can't perform jobs that require creativity, non-standard approaches and spontaneity. They will, however, tackle dull and repeatable tasks, which the employees will be glad to be rid of.

### **ROBOT SHEPHERD WANTED**

The best proof for the efficiency of the proposed solutions is the fact that robots also work at Digital Teammates and perform some of its corporate tasks. They include Booki, the first robot developed by the company. In addition to digital workers, the company also employs 90 people. Some of them are so-called robot shepherds, i.e. supervisors who handle the creation of robots and take care of them after they begin working. Interestingly, not all of them are IT majors and programmers, because even social studies graduates can become shepherds. “Majoring in IT can even be an obstacle in certain situations,” states Pultyn. The company offers training courses thanks to which, after just several days, people

who had no prior experience with programming can begin building their first robots. Requirements include an enthusiasm for work, a bit of analytic skills, and the ability to easily and clearly express one's thoughts. “We're still looking for a graduate of an agricultural university, majoring in something related to animal breeding, to prove that a certified shepherd can also be a robot shepherd,” jokes Pultyn.

### **LODZ ALLOWS US TO DO IT**

Digital Teammates operates in Lodz because it is the hometown of its founders. This doesn't mean, however, that the company could also operate in another city with a similar success. Mariusz Pultyn lists the many advantages the capital of the Lodzkie voivodeship offers to start-ups. He thinks that human resources and development opportunities are the most important. “On the one hand, we have access to well-educated and fully qualified people who'd like to develop in the direction of a very innovative and quickly growing branch of the IT industry; on the other, there are many companies in Lodz that situated their shared services centres here, and such companies have the largest robotic potential,” he explains. Great location and proximity to the capital are also important.

### **WORK SMART, NOT HARD**

Automation and the use of robots in daily corporate operations is not a future any more, it's the present. They constitute solutions that perfectly fit the increasingly popular rule of working smart, and not just hard. They assist in fully utilizing human potential and creativity, while laborious and boring tasks are performed automatically. Digital Teammates is paving the way with

regard to these revolutionary changes on the labour market and the operation of many companies, and even entire industries. Not only does it offer pioneer solutions, but it also provides the opportunity to use them in companies that, due to their size, would not be able to introduce and utilize them on their own in the near future. ●



From the left: Mariusz Pultyn, Konrad Jakubiec



BY PRZEMYSŁAW GRZYB

# Global brands with a Lodz accent

The feisty BMW line or classically elegant silhouettes of Mercedes and Volvo are well-known to more people than just fans of the automotive industry. Glossy aluminium roof rails and decorative external trim strips that give a sporty look even to – ostensibly – stately limousines are particularly attractive. The next time you look at these parts, do it through the prism of local patriotism. There is a very high probability that they were manufactured at Hydro Extrusion Poland in Lodz.

The Hydro company in Lodz manufactures aluminium accessories for the automotive industry and handles technologically advanced processes of fabricating, compounding, anodizing and coating. This year it will celebrate its 20th anniversary. The company has been developing dynamically. It manufactures 4 million parts a year for its clients, the largest global car brands.

## WE KNOW EVERYTHING ABOUT THE AUTOMOTIVE INDUSTRY

When the last Polonez was made in 2002, many people assumed that this was the end of the automotive industry in Poland. The reality turned out to be completely different because today it's not just one of the most important branches of the entire economy, but also one of the fastest growing ones. According to the latest report of the Polish Association of Automotive Industry, in 2017, car, part and accessory manufacturers in Poland generated EUR 34.3 billion in revenue. The value of the parts produced and exported abroad in the same period was EUR 21.1 billion. In total, nearly 190 thousand people are currently employed by the automotive manufacturing industry in Poland. The numbers are impressive but – what's more important – the industry keeps growing bigger and bigger each year, and nothing indicates that the economic situation is going to collapse in the near future.

## LET'S START WITH TWO MILLION

Another statistical piece of trivia about the automotive industry in Poland is the fact that the majority (about 80 percent) of it is made up of manufacturers of parts and accessories that don't service specific companies or models, because they are so flexible that they can adapt their products to the needs of various brands. This is how Hydro Extrusion Poland operates. It provides aluminium parts, including roof rails and decorative

trim strips, to many recipients. "Globally, there are two million cars with roof rails manufactured at our factories," says Łukasz Winiarek, Managing Director Poland Roof Rails & Trims. The high quality of the products on offer can be attested to by the list of recipients, including such companies as: BMW, Mercedes and Volvo. However, in addition to prestigious premium brands, accessories from Lodz can be also found in popular cars, such as: Peugeot, Suzuki and Opel.

● The automotive industry is very demanding, because the customer is also demanding. The visual aspect of the car is particularly important – there is no room for the slightest imperfection here.

## TEAM FOR THE DEMANDING

The automotive industry is very demanding, because the customer is also demanding. The visual aspect of the car is particularly important – there is no room for the slightest imperfection here. Nonetheless, the Lodz company is able to meet these requirements, which is why it has been dynamically growing over the past few years. One of its recent important projects was in autumn 2018, when the company opened a new factory floor with an area of 9 thousand square metres, with 50 new work stations, which means 100 new jobs. "In total, we employ over 700 people. They are specialists, engineers, blue- and white-collar workers," lists Łukasz Winiarek. "We value diversity, so we employ people of various ages, women and men with varied competences, predispositions and hobbies," he adds. In 2019, the team will grow even more, which is connected with further

development plans. “This year we’re investing in a painting line, which will provide us with new possibilities,” announces Marcin Chrostowski, Plant Manager.

### **ALUMINIUM – I HAVE THE POWER!**

Hydro Extrusion Poland is a part of the Hydro company from Oslo, Norway. Overall it employs about 35 thousand people and services about 30 thousand clients worldwide. For over 100 years the company has been operating in areas such as: renewable power sources, broadly defined technology and innovation.

It is also a leader on the aluminium market, providing products for such industries as: construction, consumer accessories, packaging, and the aforementioned automotive industry. It has been constantly searching for new uses of aluminium and implementing new solutions to the production process. Thus, the Lodz plant focuses increasingly more on efficient work and automation. “There is a reason why aluminium is called the material of the future.

However, this provides us with HR-related challenges. We have been looking for and employing more and more mechanical engineers, automation engineers and robotics engineers, who help us implement innovative solutions,” says Łukasz Winiarek.

### **SYNERGY BETWEEN ALUMINIUM AND LODZ**

The representatives of Hydro Extrusion Poland emphasize that there are numerous benefits of locating the company in Lodz. They primarily list the academic resources, thanks to which the company can count on the permanent cooperation of highly qualified engineers and specialists from various fields. On the other hand, they emphasise the industrial nature of the city, which also enables them to acquire blue-collar workers from the market. And the representatives of the city authorities notice a great and still not fully

utilised potential of the automotive industry in the city. Hanna Zdanowska, the President of Lodz, during the formal opening of the new Hydro floor mentioned that, in addition to the household appliances industry, manufacturing car accessories can become another important foundation of industry in the voivodeship capital. The company has also been participating increasingly often in non-business operations – it is, among other things, a sponsor of one of the Lodz Public Bike stations, and it provided money for the renovation of parking lots and bus stops at ul. Graniczna near its headquarters.



Hydro, a Lodz-based company produces aluminium accessories for the automotive industry

### **CHIC, SHINE, FASCINATION**

When you buy a car for several hundred thousand zloty, and the flagship BMW 5 series sedan can cost that much (and that’s not even the most luxurious option), you pay attention to each and every detail. No imperfections allowed in such a car. It should constitute an example of good quality and craftsmanship to other manufacturers. A lucky buyer will definitely be fascinated by the perfect operation of the engine, modern interior and advanced multimedia system. They will also notice the shiny and distinctive finishing parts made of aluminium, perfectly fitting the car line, and they will appreciate the German precision. The reality would probably surprise them, because it’s not German but a Polish company (and, to be precise, from Lodz) that made their new car look so wonderful. ●



Wiktor Wesołowski

BY MALWINA WADAS

# Great art in 3D

Virtual reality (VR) is typically associated with entertainment by laypeople but all the while is widely used in other aspects of life. One innovative VR system which has just been created transports masterpieces of international art into the third dimension and provides its users with unforgettable experiences.

Vescom, located in BioNanoPark, developed the first innovative Polish system utilising photogrammetry to digitise oil paintings and present them in 3D. This is an idea made in Lodz that has the opportunity to revolutionise art galleries and find a niche in digitising pieces of art for the purposes of science and exhibition (or, perhaps, “reconstruction”). Thanks to this system, painting connoisseurs will have unlimited access to the best paintings and feel as though they were experiencing them in the real world.

## A NEW DIMENSION OF ART

“The idea of using VR technology arose from a fascination with technology which, on one hand, so faithfully reproduces the three dimensional image and, on the other hand, so successfully engages sight – the most important of all senses. VR, despite its increasing popularity, is still far from reaching its peak. It can be used in a variety of different ways. They concern various solutions and industries, which motivates us to act and grow,” says Wiktor Wesołowski, president of Vescom.

Virtual reality technology was the starting point for Vescom’s development of a unique oil painting presentation system. The possibilities offered by VR led to the precise reproduction of a painting’s greatness. The third dimension allows us to closely analyse the smallest details of a painting – we see brush strokes, textures, structure, cracks in the paint and the canvas.

## PHOTOS AND ALGORITHM

In simple terms, the third dimension in photogrammetry is obtained by layering 2D flat photos taken at different angles. “Photos are taken in controlled lighting conditions, parallel to the canvas surface (as closely as possible) and by slowly moving the camera between the photos. From several hundred to as much as several thousand photos are taken of a single painting, depending on its dimensions,” explains Filip Wiechowski, a developer for the project. The company’s in house software processes the photos and searches for unique identifiable points and uses this data to determine positions in space from which the individual



photos were taken. Later, the algorithm generates a 3D wireframe of the object and textures. Such a model, before its ultimate use in a VR presentation, also requires simplification of its geometry. Painting models created in such manner have a 268 Mpx texture (to compare, a professional high end camera has a sensor of approx. 45 Mpx).

### THE FUTURE OF THE PROJECT IS THE FUTURE OF THE COMPANY

When asked about their plans related to the development of the system, the authors emphasise the importance of working with art galleries and their interest in the project. “In the future, we will develop the painting photogrammetry process even further, improve precision and automation, as well as extending the scope of use of the technology with digitisation of industrial machinery,” says Filip Wiechowski. 3D models created using this technology can later be used in a multitude of ways: in games, animated videos, more traditional 2D presentations, or as digital resources for later reproduction and development.

And although this project is not Vescom’s only one, the president of the company has high hopes for these kinds of activities regarding the future and has extensive



Dell Visor glasses

plans with respect to them. “The time for innovation and development has come for business. I believe that the software which we are still developing will gain popularity and increase the company’s revenues generated by implementing our own solutions,” he explains. Doubtlessly, when the system is placed on the market, the company will succeed in spectacular fashion and art – literally and figuratively – will find a new dimension. Vescom has already concluded negotiations with museums interested in establishing VR stations. ●



Vescom team

Photo: Paweł Ławreszko

BY PRZEMYSŁAW GRZYB

# Loneliness of a film editor

JAROSŁAW KAMIŃSKI, a notable film editor, co-creator of such films as: “Ida”, “The Art of Loving”, “Cold War”, for which he received a European Film Award, and *1983*, a TV series; he is also a lecturer and professor at the Lodz Film School. Today, he will reveal some secrets of his work to us.



**Cinephiles will easily list the names of directors, cinematographers or composers, but they will surely have a hard time with editors. Editing is a very inconspicuous art.**

And it will surely remain one. I think that it's difficult to talk about editing. Without showing examples, it's practically impossible. In the art of cinema, editing is

a bit of cooking and a bit of alchemy. If the film structure changes during editing, some scenes are deleted, the audience typically doesn't notice it. Only the screen effect matters to them; therefore, for an average consumer, editing is not particularly interesting. Nonetheless, in a few years, one type of editing may concern all of us – when it turns out that we aren't

texting anyone any more but instead we take photos, add music, a few words of commentary, and send the message. After all, this has already begun. When we meet the audience, we see that the interest in editing is increasingly common.

### **Your interest in editing most certainly began when it wasn't a common art...**

It was an accident. I thought about film school, and I also studied at another university (Lodz University of Technology – Ed.). This was in the early 80s. Shooting a film back then, even an amateur one, was a great enterprise. You needed to obtain tape; there was no VHS nor other forms of magnetic media, so it took a while before I decided that I want to make a film. I ended up at the Film Club of the Lodz Culture Centre, where we began our operations. We decided to shoot using an open reel tape recorder, which was better suited to recording than to editing.

### **What were the effects?**

Firstly, I finally realised that I'm not suited to be a director. Secondly, I noticed that in order to finish a film (by the way, our production managed to make some waves and things were expected of us) I had to devise how to edit it using a video recorder and a switcher. The latter suddenly made me very interested in editing. I read in one of the trade magazines that the Film School in Prague is recruiting editing students. I passed the entrance exam at the National Higher School of Film, Television and Theatre, and I went to Prague.

### **Lodz didn't offer such opportunities back then?**

Lodz offered only a vocational college where classes were conducted by famous teachers and professors: Wojciech Jerzy Has, Kazimierz Karabasz, Henryk Kluba, Lidia Zonn. This offer was aimed at professionals, meaning you could participate in the classes if you were referred by your workplace, i.e. a film studio. The classes there were intended to improve one's skills, and you didn't receive any diploma upon completion. This wasn't an option for a random person off the street or a prospective student. We didn't start offering editing studies for such people until 1999.

### **What fascinates young people in editing?**

Editing is a purely cinematic means of expression. The only one that cinema created for itself. Acting, lighting, stage design – this was all invented before cinema

arrived. At first, cinema copied theatre, but ultimately became something entirely different thanks to editing. When I went to study in Prague, I didn't know very much about editing. But now, when I hold classes, I see that a lot of people make blogs, vlogs, edit things, and they already have some knowledge when they begin their studies. They are 19 and have been editing for 10 years. I certainly didn't have such an experience.

### **Common access to tools is another factor that makes things significantly easier.**

Exactly. When I went to study in Prague, we still worked on celluloid film, which we edited using special joiners. I didn't know much about flatbed editors. I learned everything in Prague – both as a film editor, and as a TV editor, i.e. a person working with the director at the television studio in cases in which three or four cameras are being used. For example, teleplays were made in this manner, and editing was done, as it were, live. I thought that this was my future because I saw it as a good match for me. However, the flatbed editor was still on my mind, although I began to use it confidently only after several years of studies. And even then, there were other students who were more adept at it than I was.

○ At first, cinema copied theatre, but ultimately became something entirely different thanks to editing. When I went to study in Prague, I didn't know very much about editing. But now, when I hold classes, I see that a lot of people make blogs, vlogs, edit things, and they already have some knowledge when they begin their studies.

### **What had to change for you to become a film editor?**

The revolution came with digital editing. I saw something like that for the first time in 1989, when a friend from my year, Jan Svěrák, received a Student Academy Award in Hollywood and shot, using an amateur camera, a modern American editing studio with a computer. The equipment at that studio was extraordinary at the time, even for Hollywood. In 1991 or 1992, we were already organising demonstrations of such devices at our school. At the time, however, they were deemed protected technology and access was



limited. The ban was lifted only in late 1993. Such equipment began appearing in our country one year later.

## **Is the director always near you during editing? Do you discuss each scene?**

It's always different for each director-editor pair. There are directors who don't ever leave me alone. There are some who come when I finish working on the first rough cut, and we discuss it. It also happens that we meet, talk, sift through the footage, and then I work alone.

## **Which regime do you feel is the best for you?**

When working on "Cold War", we conducted a type of discourse regarding the footage with Paweł Pawlikowski. Paweł treats the script like a sketch, and modifies it during a shoot, which is why the immediate editing of the scenes that have just been shot is so important. It's not an easy task, but it was simpler with this film because the footage was being done in chronological order, and our editing meetings influenced the final shape of the film as well as subsequent portions of the content. Shooting "Ida" was suspended due to snow and resumed only after several months. We had incomplete footage. We analysed it, and it turned out that we needed different scenes than in the plan. It was my most interesting professional adventure. Paweł is a very friendly person, time passes quickly with him and, although we work hard, we don't tire. We had a lot of discussions about the characters and the film. You can see the effects of these discussions on the screen. However, there are films where I work alone, and it's difficult for me to say whether one system is better than the other. Generally, though, one spends a lot of time alone in the editing room.

## **Can one describe such work using the term "laborious"?**

Yes, although it's less laborious when working on a narrative film than when working on a documentary, where you sometimes have to pick a dozen or so hours from 150 hours of total footage, and then you have to use them to edit a fifty minute piece. It's the editor who is largely responsible for the initial selection of shots, and no one is ever going to see the rejected ones. In narrative films, there is often a kind of concept, a character, their relationships are planned, there is a structure to the script. A documentary is a living organism, no one knows what a shooting day will bring.

## **Is there something like an editor's individual style?**

It wouldn't be good. Editors should be flexible. They should follow the content, the visual and staging concept of the director and cinematographer, although they don't have to if they notice something interesting during their work, which could modify this concept.

## **Are there conflicts in the editing room?**

There are no disputes with Paweł Pawlikowski. This is partially due to the nature of how we work together – editing on an on-going basis and immediately deciding on the next steps. There are situations, however, when a dispute arises, but it's always of a creative nature. The director is often the screenwriter as well, and they have an image of the protagonist in their mind, they are the demiurge who gave life to the characters. The director knows so much about them, that it is sometimes difficult for him or her to notice certain issues that are completely unclear for the audience. This happens often. Every second film editing introduces structural changes to the film – sometimes symbolic, sometimes changing it substantially.

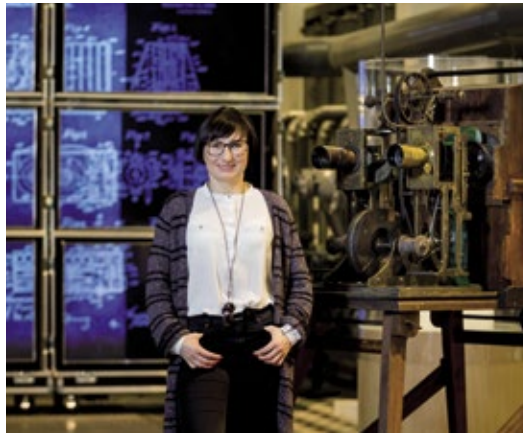
It's the editor who is largely responsible for the initial selection of shots, and no one is ever going to see the rejected ones. In narrative films, there is often a kind of concept, a character, their relationships are planned, there is a structure to the script. A documentary is a living organism, no one knows what a shooting day will bring.

## **Was this the structure of "Ida" and "Cold War", for the editing of which you received a European Film Award? What made these films so popular?**

I already mentioned that "Ida" changed its narrative structure during editing, which was also influenced by a long break in shooting. However, even then there was a concept of leaving certain things unsaid, hiding them from the audience. I think that this is a strong point of both these films. They somehow activate the audience; they don't tell it certain things directly. We wanted the audience to arrive at certain issues on its own. This primarily means the relationships presented in these films. Protagonists' motivations are left unsaid, how they

The Lodz Film Commission answers the needs of the community of audio and video producers; it supports film producers within the city and builds a new image of the “film Lodz.” It is the oldest film commission operating in Poland among seven such domestic entities. It was established in 2009 as part of the City of Lodz Office. It is currently a part of the EC1 Lodz – The City of Culture cultural institution. The primary objectives of Lodz Film Commission include: acquiring film, TV and advertising productions, as well as other audio and video projects for which cinematography or post production are being executed wholly or partially in Lodz and in the Lodz region; supporting film crews in preparing and shooting films in Lodz until the production is finished; promoting the city as a place friendly to audio and video productions, providing professional resources in the form of production and post production companies, creators and specialists, the city’s resources (e.g. sound stages and interesting filming locations). They also include creating solutions that facilitate the development of the film industry in Lodz.

Our cooperation with a film crew typically begins with searching for an appropriate filming location. The prepared proposals are then verified by people responsible for selecting filming locations and



accepted by individual production roles, in particular by the stage designer, cinematographer and director. If the decision to shoot in Lodz is made, then we determine who needs to provide us with a permit to shoot at a given location, recommend companies and specialists who can execute individual tasks, provide help in determining prices of

filming locations, inform public services about the film crew’s work in the city. It may also happen that we search for extras for the film or organise a press conference at the film set. As a result of our initiative, we managed to implement local financial bonuses for filmmaking (e.g. decreased rates for blocking roadways and shooting at locations owned by the city). In Lodz, we organised the most famous workshops in Europe for film producers: the EAVE Producers Workshop and the MAIA Workshops. Moreover, we have been collecting internal funds for projects executed by the commission for ten years. Thanks to them, the Filmmaker Friendly Lodz Voivodeship programme was implemented, engaging individual communes in cooperation for films made within the region. At present, we are working on the first Polish workshops for puppeteers, who are later employed for subsequent animated productions, in cooperation with local producers and universities. ●

work, what makes them act. This is intriguing and absorbs the audience.

### **Did such a positive reception surprise you?**

The results of “Cold War” surprised me – almost one million tickets in Poland is an impressive number. The popularity of this film abroad was a little less surprising – mainly thanks to “Ida”. This film’s road to success was bumpier. After finishing “Ida”, we sent the film to several important festivals, which didn’t accept it. Ultimately, it was successful in Gdynia, London, and generally in Europe. But the attendance-related successes appeared later – in France, Spain, Italy, and finally in the US. This

made the film count in the Academy Awards race, which it finally won. “Cold War” began with awards, including the one for Paweł in Cannes. Such films have it easier, as success opens the gates quite wide.

### **One of your latest works is the first Polish Netflix series, i.e. “1983”. It wasn’t received too enthusiastically in Poland, but in the West the reception was very positive. Where does this difference come from?**

From a certain confrontation with reality. I think the viewers were expecting something more fantastic and detached from reality, or to the contrary – very realistic. I like this world myself, but many people may say that the

Polish People's Republic looked completely different, and an alternative vision doesn't speak to them. However, I believe that we have shown a certain dystopia, and it doesn't necessarily reflect the world we know.

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**Throughout its ten years of operation, the Lodz Film Commission has supported the production of:**

- "Ida" and "Cold War", directed by Paweł Pawlikowski;
- "Afterimage", directed by Andrzej Wajda;
- "In Darkness", directed by Agnieszka Holland;
- "My Father's Bike", directed by Piotr Trzaskalski;
- "Beyond Words", directed by Urszula Antoniak;

**TV series:**

- "Komisarz Alex",
- "Zbrodnia",
- "Ultraviolet",
- "Kruk",
- "1983"

A total of 140 projects were given assistance: films, TV series, commercials, music videos, social campaigns. The film crews stayed in Lodz for 1779 shooting days in total.

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**Perhaps the reception of the series stems from the fact that the script wasn't written by a Pole.**

I've heard voices that the lines sound unnatural. This is perhaps a problem that arose at the stage of translating them from English into Polish... I bow my head before this critique because it may be justified.

**What do you think of the existence of such platforms as Netflix? Are you concerned that films and series produced en masse pose a risk to the quality of cinema?**

It's good that such platforms are available. American cinema completely stopped making mid and low budget films. Hollywood only makes films with enormous budgets and famous stars. The whole lot of realistic stories I remember from the 70s and 80s, which the American cinema was famous for, has practically disappeared. Not everyone wants to watch superhero films, the audiences have a need for stories about normal people. A several-hour-long series meets this need. It is a very good form of telling stories with multiple arcs. It's very difficult to do with a two-hour-long film.

**How does Polish cinema fare in this changing world? On the one hand, we have the successes of such films**

**as the aforementioned: "Ida", "Cold War", or "Clergy". On the other, cinema attendance is boosted by romantic comedies that look as if they were made from the same template. Isn't this contradictory?**

What's important is that people go to cinemas, attendance increases, and they go to watch Polish films. In the past, mainly foreign films were popular. Now it's different. Even good American films don't have audiences as big as Polish films. This shows that there is no such thing as a universal story. People want stories from their own region of the world, because they can understand them on multiple levels. First of all, as a story, a sequence of events, but also deeper – they will get hints, various undertones. Many names have contributed to the successes of Polish cinema, including e.g.: Tomasz Wasilewski, Małgorzata Szumowska, Agnieszka Holland and Agnieszka Smoczyńska.

**Do you, as a lecturer at the Lodz Film School, see an opportunity for this boom in Polish cinema to last longer?**

Graduates of our school consistently fuel the film market. They do high quality work and are interesting partners. Operators and animators achieve successes. I'm certain that editors will also achieve such successes soon. The world knows that the Lodz Film School is a respected brand, and the school – I'm speaking from my own experience – is more appreciated abroad than in Poland.

**So – if we're talking about future authors of Polish cinema – you're an optimist?**

I have a feeling that my students are better educated than I was. And I see them making great strides. I have many talented students. I am a bit frightened with what's going to happen to them, because cinematography is not made of rubber. Some of them will not make it for certain. Unfortunately, talent by itself is not enough. One must have a lot of perseverance and money because films are expensive endeavours – one shooting day costs PLN 100 thousand, and if the money isn't there – there's no cinema. The establishment of the Polish Film Institute has been beneficial for this situation. Naturally, poor films still happen, but there are also blockbusters watched by many people in cinemas. This has always been the primary condition and gist of making a film – and it has been met.

**Thank you very much for the interview! •**



# Slow shopping – showrooms at Piotrkowska

Magazyn Wysoki, Agata Wojtkiewicz's studio and Bloom Boutique are three exceptional places differentiated by atmosphere and inventory. That's where the differences end. There are more common features: following the idea of sustainability, very careful selection of clothes, and... owners who love fashion and have transformed this feeling into great prosperous fashion showrooms.

An increasingly popular slow shopping trend exists, countering consumerism and thoughtless purchasing of low-quality clothes with a "Made in Bangladesh" tag and short lifespan. Boutiques run by Agata Stolarska, Agata Wojtkiewicz and Beata Andrzejczak are examples of this trend. Customers who once decided to make a purchase at a showroom not only return but also bring other people to shop with them, enamoured with a vision of purchasing fine-quality clothing designed accurately down to the last detail, unique, produced at places providing adequate working conditions.

Piotrkowska as the first location for the showroom. "This place simply charmed me. It's full of life until late night hours, there are nice people everywhere, looking for something different than at shopping centres. Another benefit is its rapid development and cult following, which was appreciated even by National Geographic," she says. The interior design concept was strongly linked to the history and identity of the place, and the pre-war unrenovated cotton factory attracted people with its atmosphere. In 2016, the complete renovation of the building commenced and Magazyn

## MAGAZYN WYSOKI

Run by Agata Stolarska, Magazyn Wysoki is a special place on the fashion map of Lodz. The owner has been implementing the idea of slow shopping since 2014. There are no anonymous or random things here – each item of clothing or accessory has a history, creator and origin, which can be discussed sitting on a comfortable couch while sipping coffee or tea. The owner knows all these details and customers often ask her about them. It's not a coincidence that Agata Stolarska chose Off



Agata Stolarska – Magazyn Wysoki

had to change location. "I was asked by Jacek Olejniczak, thanks to whom I found myself at the place where cotton and silk had been stored before the war. We managed to maintain the warehouse tradition. Bricks and ceiling-supporting poles were discovered during the renovation, which enabled us to use the furniture and hangers from the previous location. Now the woonerf at ul. 6 Sierpnia is the new home of Magazyn Wysoki," says the owner. What can be found in the inventory of the showroom at ul. Piotrkowska

mature customers as well as young people. "Magazyn has a large group of loyal customers. I don't hide the fact that the new location is more difficult to reach. The most loyal customers come regularly, others more rarely, but they didn't disappear. There are more and more customers from cities other than Lodz, who come here to go shopping. They are perfectly aware, they have a set showroom route, and this gives us hope to rebuild our city as a domestic fashion centre," says Agata Stolarska.



Agata Wojtkiewicz's showroom

### AGATA WOJTKIEWICZ'S SHOWROOM

Lodz designer Agata Wojtkiewicz is famous for her modern approach to wedding fashion, and her dresses are objects of desire of future brides across the country. She focuses on originality and comfort in her minimalist designs, at the same time making sure to match a unique design to a unique occasion, and to give the bride a ceremonial look. There is no pomp or design abuse in her dresses. Everything is so refined as to primarily bring out the bride's beauty, her sensuality and femininity. "A wedding dress should be attractive, ceremonial and original. However, true elegance stands

61? Monika Ptaszek, Mariusz Przybylski, LEMME, Marita Bobko, Male Me, Parcheta, Dorota Tomaszewska, Agata Bieleń, ALE, ID.FOR.FUN, Czarny – these are only some of the designers working with the showroom. "I know each one of 'my' designers personally, and I like them all very much. The customers are always curious who sewed their new clothing, who designed the jewellery, what inspired them. For me, this is the kind of added value that makes new things something more than just a new item of clothing or a bauble. They aren't anonymous, all of the pieces are made in Poland, in adequate conditions and with passion," describes the owner. Here everyone looking for stylish clothing of perfect quality can find something they like – women, men,

for itself and doesn't need any additional decorations or baubles," says the designer who, in 2015, located her flagship showroom at Piotrkowska 34. "Due to where I live, and because I have started a family, I find it the most convenient to manage the company here. The brand has been growing; at present, I offer my products in many Polish and European cities, but I can't imagine ever leaving Lodz," she adds. Here, in an elegant modern interior, among marble and high-quality velour finishes, we find a rich offer of refined fashion for special occasions. Original wedding dresses made of the highest-quality fabrics and minimalist cocktail dresses – perfect for small and large events – is just a part of the entire collection. The designer, wishing to take care of every detail of stylings for special occasions, also offers

a wide variety of additional items and accessories: RILKE undergarments, a collection of shoes designed by Maciej Zień for the Baldowski brand, hair accessories of the famous Decolove brand, UMIAR jewellery, unique earring, necklace and bracelet designs of Kasia Wójcik, and a collection of Modern Stories rings. To see them you can visit the showroom Monday to Saturday but meetings with customers are booked beforehand, so it's a good idea to make a specific appointment. You can also order custom wedding dress designs by Agata Wojtkiewicz at the studio.

## BLOOM BOUTIQUE

Beata Andrzejczak opened her showroom at ul. Piotrkowska 107 in 2014. "I have always been interested in fashion, searching for good quality and uniqueness. I founded the company eight years ago, and it began as a premium brand outlet. In 2013, I was invited to Fashion Week Poland in Lodz where I met many designers and wanted to show their clothes to more people. There were no such places in Lodz back then, so I just took advantage of this niche market. And so, in 2014, I opened Bloom Boutique with collections of Polish designers," she reminisces. The store is situated in a beautiful ivy-covered annex to

a tenement house. The city bustles with life around it, while the interior of the boutique allows people to relax and rest, which is conducive to a nice, unhurried atmosphere of slow shopping. "It's beautiful here in summer and autumn. I was very intent on having a location in the centre, but also a large parking lot where customers can park their cars stress-free; this place meets all my requirements, and the proximity of the great Montag bakery/bistro and Przędza coffee/bar makes the entire courtyard full of life," says the owner. What can be found at Bloom Boutique? The inventory is very diverse, from casual through street to evening wear. Here customers can find: 10decoart jewellery, La Dame headwear, Milate leather handbags and Wenska belts, Gepetto watches and glasses, and something for

the senses: Glyk Company soy candles and home fragrances. "The items on offer are very thought-out, there is no randomness here. I look for well-made collections, sewed using good fabrics, exceptional, providing styling opportunities. I base my choices on my own sense of aesthetics and intuition. I test the collections myself by wearing them and attempting to vary their components, to share this knowledge with my customers later," says the owner. Here we can purchase a dress by Gosia Sobiczewska EstbyS, Acephala Japanese



Beata Andrzejczak – Bloom Boutique

denim jeans, a jumpsuit with the original design by Kinga Król Confashion, a wool cloak by The wrapoutwear, or a Messo suit. The owner's commitment, the idea and operation of the boutique were appreciated by the customers as well as the media, which is very important in the fashion industry. Bloom Boutique was deemed one of ten best boutiques selling Polish designs by ELLE POLSKA, found itself on the list of twelve best concept stores and boutiques with fashion and design of Polish designers created by BUKKUK, and it was distinguished in the guide to the best multi-brand stores in Poland by Fashion Biznes. Its recognisability is a sign of its popularity; there is probably no fashionista in Lodz who doesn't know its address. ●



BY MALWINA WADAS

# The First Lady's designer and more



When you type “Paweł Kuzik” into a search engine, you get women’s clothes drawing upon the most quintessential fashion models, and then you get the image of Agata Kornhauser-Duda, the First Lady.

The clothing designed by Paweł Kuzik was appreciated by the First Lady, which made him famous and attracted the media’s attention. It would seem, however, that the greatest successes still await him. Paweł Kuzik’s clothes are sold primarily online. He also makes custom-made clothing. He runs his studio in Lodz, from where he steals the hearts of fashionistas from Poland and abroad.

## ALWAYS A DESIGNER FROM LODZ

“My love for fashion has always been with me, truly. According to my parents, on my first birthday I chose a thread spool from many items, which was interpreted as a divination about my future profession. My grandma also told me that when I was two I loved to rock on the foot pedal of an old sewing machine we had at home. So it looks like I was simply born with this passion,” says Paweł Kuzik. “As a teenager I was also interested in fashion; I was very passionate about the “Link Journal” TV programme, which was the only programme of its type on Polish TV, showing the great fashion from capitals around the world. I remember that I found it very intriguing,” he reminisces. He developed his passion by majoring in fashion design at the School of Business and Foreign Languages in Lodz run by the Higher School of Business in Warsaw. He graduated with honours under the tutelage of Professor Anna Batory, following which he gained experience at clothing companies and designers’ studios, including at Teresa Kopias’ studio. With practice, he managed to develop many technical skills, and the interaction with the world

of professional design confirmed his conviction that it’s possible to turn the dream about establishing his own company into reality. In 2012, he decided to pour his knowledge and skills into his own fashion brand bearing his name.

## FUNCTIONALITY AND CLASSIC PROPERTIES ABOVE ALL

The brand’s leitmotif is a modern version of timeless classics, based on current trends in fashion. “For as long as I can remember, I never felt the need to design things that aren’t useful to wear. I didn’t want to lock my clothes in some time period. Just the opposite. If a design is made using high-quality materials and classic cuts, it will be wearable both today and in five years. Customers value my designs exactly because – as they say – they are timeless. Naturally, there are times when I make something a bit crazier and bolder, but the wearability of clothing is still crucial, not their decorative properties,” says Paweł Kuzik. The designer makes two collections per season. One is always more casual and intended for size duplication, while the other – more elegant, made of more expensive fabrics – is typically made in a single copy or for a custom order. All of his projects are made using the highest quality of manufacture and attention to detail. When asked about the perfect combination of the latest and classic trends, his trademark, he replies: “I believe that it’s crucial to find a niche in fashion and to pick a place where we feel good. Trends and good well-being are a perfect

combination. We, Poles, are more and more conscious of what is fashionable and what is being worn in a given season, but we sometimes treat fashion too literally. I think we should only choose accents from trends without losing our own aesthetics.

### **A DESIGNER WORKING 11 FULL-TIME JOBS**

When talking about himself, Paweł Kuzik says that he's a corporation-man. Not only does he invent, but he also creates each design to which he sews the tag bearing his name. He cares about each of the tiniest details of the dresses made at his studio. He works long hours and, despite the rising popularity of his collections, he still hasn't hired a team of employees. "I calculated that I do the work of eleven people. It's a bit like I was working eleven full-time jobs," he jokes. People who would like to visit his atelier have to come to terms with the fact that it's rarely possible. The studio where fashionable designs begin their journey around the world is a part of a private apartment, and the clothing is sold mainly through online stores. Paweł Kuzik gladly talks about his relationship with Łódź, that he comes from here, that he took his first steps in design here, and that today he works and finds inspiration here. "I was born and raised in Łódź, so I have many close friends and acquaintances here. I'm also professionally related to the city because I work with many fantastic local people and companies. Here is where we all create something cool and we can always count on each other.

### **THE FIRST LADY AND OTHER CUSTOMERS**

The designer's collaboration with the First Lady began normally – with an email. When asked about the

possibility of viewing the clothes in Warsaw, he refused – he didn't have (and still doesn't have) a boutique in the capital. After several more messages, it turned out that the questions about the clothing were being asked by Kinga Duda, daughter of the presidential couple, searching for designs for her mother and herself. From this point onwards, collaboration with both ladies was quick and attracted additional media attention for the designer as both the First Lady and her daughter began appearing in Paweł Kuzik's designs in official and private situations. "Watching the First Lady in your designs is a source of great satisfaction. I sometimes think that it's surreal and unrealistic that something that I sewed myself is worn by the First Lady. Even though we have

been collaborating for a year and a half already, there are still moments when I can't believe it," says Paweł Kuzik. And although the president's wife and daughter are people whose clothes attract the attention of more than just the world of fashion, the designer emphasizes that, to him, each customer is unique. His clothes are worn by people from the world of media, politics and business. His customers also often include brides searching for designs that are different from those available at wedding salons. The majority of orders come from Warsaw, but residents of Łódź are also increasingly often interested in clothes with the "Paweł Kuzik" tag. In early December 2018, the designer was invited by the Polish embassy in Thailand and represented Poland during the Celebration of Silk and Thai Fashion Week, which allowed him to exhibit designs from two collections in front of a wide audience. ●



Evening gown Ambrozja from the exclusive Premium collection

BY MARZENA ZBIERSKA

# Clothes (and mood) make the woman



She is sometimes cosy, casual or ethereal. Occasionally, she's navy blue or devoid of shades of grey. The woman – because she's the topic here – in the collections of Lodz designer ALEKSANDRA KMIETIK, is a kaleidoscope of emotions and colours.

Aleksandra Kmiecik graduated in fashion design from the Academy of Fine Arts in Lodz, and her début diploma collection entitled “Symmetrical Woman” reached the fashion market in the 2011/2012 season. The subsequent years of her professional activity in the world of fashion resulted in more projects. Aleksandra Kmiecik has already made a dozen or so original collections dedicated to women. The designer chooses her titles in a quite original manner: “Cosy Woman,” “Psychological Woman,” “Navy Blue Woman,” “Fickle Woman,” or “Simply Woman.” The names themselves emphasise colours and emotions, and you only need to see the clothes to know that they are a definition of comfort and timeless beauty.

## TO ENVELOP ONESELF IN DAILY LIFE

Aleksandra Kmiecik's collections prove that the fashion industry is based on emotions. But there's something else in the case of clothing: usability and comfort. Can we combine them all? We can! This undistorted and exceptional sensation of comfort and a strong focus on usability define the identity of Aleksandra Kmiecik's collections on the fashion market.

“From the very beginning I assumed that my clothes are primarily intended to envelop, be comfortable, warm or light, depending on the need,” explains the designer. “They also have to be practical and usable, and at the same time beautiful and a bit different than other clothes. Simple yet reflecting current trends. They don't have to shock with style,

surprise with unique solutions; they should only give pleasure in wearing them.

Making original collections is only a part of Aleksandra Kmiecik's work. Another area of her business is custom designs.

“At present I receive such orders increasingly often. This gives me quite a bit of freedom in my work,” says Aleksandra Kmiecik. “Especially since I am sought out by women who know what I do and know what can be expected of me. They have specific expectations and a defined style, compatible with my idea for clothing. A similar approach to fashion enables us to agree on a common understanding. The longer I'm on the market, the better it turns out.

Large competition on the fashion market means that success is not just based on a good product but primarily on a successful business concept. This results in the e-commerce-oriented strategy of sales and communication with customers, appropriate quality and pricing.

“I focus on online sales, which gives me a good outlook and freedom in deciding what clothes I want to make and sell and when. I can also assess whether it's time to make something new or whether I should wait some more. During the last two seasons not too many new designs were made at my studio because I decided to catch my breath, to feel the joy of making regular collections once again,” states Aleksandra Kmiecik. The designer's clothes can be also tried on and bought at the Widzewska Manufaktura, where the studio is located.



## ROMANTIC SWEATER, BUSINESS SWEATER

The designer is often associated with the “Little Sweet” dress she created with the florist duo Sekunda & Sieradzan. This design, inspired by Carlo Rossi Moscato sweet white wine, was deemed the most surprising event of the first day of the FashionPhilosophy Fashion Week Poland in Lodz in 2014. Currently, however, sweaters are the most recognisable items in the Lodz designer’s collections. Just like all of Aleksandra Kmiecik’s designs, they are intended to be comfortable without losing on elegance. When asked whether a sweater is good for a romantic dinner or business meeting, the designer instantly replies:

“Yes, my sweaters are perfect for every occasion. They can be combined with an airy skirt, which gives them a romantic character, or worn with pants or a pencil skirt, which makes them more formal,” she clarifies.

Clothes designed by Aleksandra Kmiecik are characterised by a very high quality finish and attention to detail.

“Before the clothes reach the market, I often wear them myself to check if they envelop me correctly. Thus, they have all the properties of luxury products, although their price is definitely more approachable,” emphasises the designer. “The clothing I offer is sewn only at several befriended sewing factories in Lodz. Together we ensure that it is finished perfectly, refined to the last detail. I also try to ensure that as many design components as possible come from Poland.

## CAMERA FLASH LIGHTS, THE CHARM OF SEQUINS

Aleksandra Kmiecik has always dabbled in broadly defined fashion: by making designs for women, but also by designing costumes for

television, by styling and producing fashion events. In recent years, many things have changed.

“I still completely focus on fashion, but its aspects are different. I gained a lot of new experiences in all aforementioned areas, which changed my approach to design,” she admits. “Now my designs feature more glimmer and sequins, but I haven’t abandoned soft, warm knitwear, which has always been my trademark. I became bolder. I don’t fear working on individual stylings, I am more self-confident and feel that what I do is good.”

Last year the designer was responsible for producing the “Jerzy Antkowiak. Polish Fashion” exhibition at the Central Museum of Textiles in Lodz (the exhibition is open until 17 March this year), and in the preceding years she also worked on costumes for

entertainment programmes, including “You Can Dance”, films, TV commercials. Aleksandra Kmiecik’s largest achievement so far are exhibitions at the main runway of the FashionPhilosophy Fashion Week Poland, and painting remains her great passion. The designer still makes custom hand-painted silk dresses.

## AND PERHAPS A SURPRISING WOMAN?

What are Aleksandra Kmiecik’s next plans? How will the designer surprise the market now? She only says that her latest project involves styling for a new TV programme, and then she’ll be working on a new collection of sweaters and coats.

“And later? Who knows...” she wonders. “Typically, in business you should plan actions for the next few years, but in my profession any kind of strategy is difficult to come by. Occasionally life surprises me, and then I also try to surprise people with new ideas.” ●



Aleksandra Kmiecik's collection

Photo: Paweł Lawreszuk, Ryszard Olczak



# Costumes? Don't confuse them with clothes!

Malwina Wadas interviews JOANNA KĘDZIOREK, costume designer, fashion creator and owner of the award-winning fashion brand Kędziorek, whose collections made in Lodz have conquered the hearts of fashionistas in Poland and abroad.

## **How did your adventure with fashion and design begin?**

I sewed my first night gown using flannel fabric with a pear pattern in D&T classes in primary school. I found this material on the bottom of my grandma's wardrobe. My high-school days were a time of great crisis: the store shelves were empty, not just in grocery stores.

If I wanted to have a sweater or dress, I had to design and sew them myself. I was very patient back then. I could make a new sweater each year using the same ball of yarn. In fact, it was my grandma who taught me how to crochet and knit.

## **Today you're a renowned designer and owner of the Kędziorek fashion brand. What were the crucial moments in the history of your company? What is its identity made of?**

The turning point in the development of the brand was the Fashion Week in Lodz. After our second show at the Fashion Week, we received a proposal to present our collection in "Collezioni". We said yes, and photos of the collection appeared in the Italian edition of Vogue as well.

We received invitations to participate in many fashion events; both in London and in Paris. Now we present our collections in Paris twice a year. We were patiently building the base and image of the brand. Our first

customers began to appear, and today I can confirm that they do come back. It's a great pleasure to sift through the customer order binder after a season and see how beautifully our designs "travel" throughout the world. It gives me joy and a great deal of satisfaction.

## **A recurring sentence appears in Kędziorek's promotional materials: "Loyal customers are the main source of inspiration." What do you mean by this?**

I meet the customers, I listen to them closely and draw conclusions when they talk about what surprised them, what they like, what brought them joy.

## **How are your Kędziorek collections created?**

In various ways. Sometimes a new collection begins with one design from the previous collection. Sometimes it's a colour that caught me and didn't want to let go. Sometimes it's a well-designed fabric. It's always a kind of process, and the most important things include readiness and openness to new colours, fabrics, new forms of clothes – which are similar

to a sculpture, just like the human body. Creativity is also important. Everyone is creative but not everyone uses it, and it needs to be trained. Every day! Starting with breakfast.

● The turning point in the development of the brand was the Fashion Week in Lodz. After our second show at the Fashion Week, we received a proposal to present our collection in Collezioni. We said yes, and photos of the collection appeared in the Italian edition of Vogue as well.

**The main slogan of the autumn/winter 2019 collection is: "Simplicity is a form of sophistication." How should this be understood? How does simplicity fit into the brand's philosophy?**

It's easy – it can have a complex form. A complex form can be raw. Matter can also be visually raw. Minimalism is a way of thinking – it sounds modern, but it's not the 21st century that invented the idea. The autumn/winter 2019 collection is set apart by colour – there's a lot of it. The print was designed together with the Blot studio. I tend to think that clothes are supposed to be a woman's friend. We have many responsibilities, we live too fast, and the things we wear are supposed to make our lives easier, which is why the form of clothes should guarantee freedom and the fabric should not require, for example, dry cleaning. Naturally, tendencies are important too. It's sometimes funny when we, designers, representatives of fashion brands, meet in the evening before the fair and it turns out that one colour is repeated through many collections, and the nature of the prints is similar; then we feel as if we were connected by a collective subconscious. It's a pleasant, slightly metaphysical sensation.

**You're not just a renowned fashion creator and owner of a fashion brand, but also a costume designer. You designed costumes for "Bitter-Sweet" by Władysław Pasikowski, "Szczęśliwego Nowego Jorku" and "Hacker" by Janusz Zaorski, and for the advertising campaigns of: Pepsi, Fiat, Volkswagen and BMW. Please describe the nature of the work on a film set and how this professional adventure began.**

My adventure with costumes began by accident. The Opus film and TV studio was making a hair shampoo commercial. The stylist arrived from London, unfortunately without costumes because the airline lost her luggage. Everything turned out fine for this particular commercial, i.e. the luggage with costumes arrived at the set before shooting began, but our later partnership came as a result of this meeting. My first video contract was a candy commercial for a famous company, prepared with a large advertising agency. The Opus studio was beginning its business then. It was a good time for commercials because we had the pleasure to make large creative projects as a team of people who liked to work with each other. Working with these people was a great pleasure. Then came the proposition of working with Janusz Zaorski. I prepared the costumes for "Szczęśliwego Nowego Jorku" – again, good times, inspiring people, professional execution...

**What's similar and what's not between making costumes and a fashion collection, clothing?**

The difference is fundamental. A film is a joint project by many authors – the screenwriter, director, cinematographer, stage designer, costume designer. Then the actor enters the set and the perspective changes yet again. Costumes in films are subject to the imagination of many people with respect to a single character. It also depends on the set, lighting, as well as on the actor herself. Filmmakers have an idea about the character, but this idea is not isolated – the actor must wear the costume, enter the set, play. Only then is everything created. With fashion it's different, I decide about everything, from an idea for a collection to its execution.

**Your collections have been conquering global markets and you still have a studio in the centre of Lodz. Is your attachment to the city practical, or does Lodz hold a special place in your heart?**

Lodz is a good place to work for a designer. We have many companies close by to work with, and their strength contributes to the brand's strength.

Our subcontractors, companies that manufacture our knitted fabrics, studios that co-created prints for the collection last season are here. Each season has included pleated designs for many years; we always create them together with Ms Hanna Wojciechowska who is a master in her profession and creates designs together with the designer. Creating fashion requires synergy, i.e. cooperation of many people of different specialities, and Lodz gives us this opportunity. In addition to that, the city – as part of the programme for creative industries – helps brands that are just beginning their adventure with fashion. Watching débuts of young designers is always inspiring. Lodz is also people and places I simply like to return to.

**Thank you for the interview. ●**



Costume design for the advertising





# Better than Houston, more attractive than the Maldives

Lodz took second place in the “Best in Travel” ranking prepared by the prestigious “Lonely Planet” tourist magazine in the category: Best Value Destination. Obtaining the title of one of the best destinations in the world places Lodz as a tourist attraction just below the South Nile Valley. The place on the podium and beating such tourist powers as, for example, the Maldives opens many new doors, but also sets expectations. Anna Krawczyk interviews TOMASZ KORALEWSKI, President of the Lodz Tourism Organization (LOT) about opportunities for the city and the organisation’s activities.

## **What were the circumstances in which Lodz was awarded the “Best in Travel” title?**

The award is given each year by the “Lonely Planet” tourist magazine. The magazine typically has a group of distinctions operating under one brand – Best in Travel. Lodz was chosen as a travel destination offering the most interesting product/price ratio. We took second place in the world, just after the South Nile Valley and ahead of such brands as: Houston, the Maldives and Slovenia.

## **Meaning, among the top global tourist attractions?**

Yes. This is an absolute revelation for Lodz because the “Best in Travel” title is a very organic distinction. It is a result of a decision made after the press trip prepared in August 2017 by the Vienna House Andel’s Lodz, WizzAir and the Lodz Tourism Organization. Its participants included several journalists, including Claire Richardson from “Lonely Planet.” Everyone was greatly impressed by our city and saw it as a place teeming with life. August, beautiful weather, Piotrkowska Street full of people... We showed them attractions that were already in operation, as well as those that were still under construction or being finalised, such as the EC1 Science and Technology Centre. The guests left the city spellbound because they definitely didn’t expect to find what they did. Furthermore, Lodz is a distinctive, different kind of city for travellers.

## **What do you mean?**

Our primary attribute is the post-industrial heritage, that is the entire industrial history of the city, which we haven’t abandoned. There was a period in the history of Lodz when people believed that factories should be torn down and that we should build something else to change the city’s image and clean the air. Fortunately, we focused on renovation and not demolition. Lodz is one of the leaders in the revitalisation of post-industrial buildings, using them for completely new functions, providing such places for the needs of local communities. The first revitalisations conducted in the city are some of larger operations of their kind in the world. Manufaktura in Lodz, once one of the first Polish centres of the new, fifth generation, took advantage of the post-industrial heritage. This was and still is a place envied by all the cities in Poland, and by many cities in Europe. It is also one of the largest tourist attractions, the only Lodz recipient of the Polish Tourism Organization’s golden certificate for the best domestic tourist product. Naturally, as a 27-hectare complex, a fully revitalised space that received new functions (commercial, cultural, leisure). We have to remember that Manufaktura’s revitalised space is currently stimulating the development of its surrounding area. After a dozen or so years from its establishment, new housing projects, hotels and offices have appeared.

### But Lodz is not just Manufaktura...

We want the revitalised buildings (or entire complexes) to be adapted to perform other tasks than their originally designated ones. The analysis of the new functions of these buildings demonstrates that they are primarily dedicated to residents and tourists, just like EC1 – the oldest power plant in Lodz. It houses the Science and Technology Centre, a planetarium, and an event space; the Centre for Comics and Interactive

### This surprises tourists?

Guests who come to Lodz for the first time don't have any expectations with respect to the city. They see, however, that Lodz – without any old town, medieval roots, or monuments older than 200 years – was able to create a product that is different, interesting, and is becoming fashionable. This gives us a strong position on the tourist map of the world. It was also noticed by the journalists of "Lonely Planet." We have been



Manufaktura Market



Centre for Science and technology EC1

Narration and the National Centre for Film Culture will open there soon. There is also the area of Księży Młyn, or Monopolis (still under construction), which will have mixed functions (housing, office, recreational and cultural).

appreciated not just for specific attractions, but also for changes taking place in the city. And, in spite of appearances, they occur really quickly. Guests who came to Lodz 10 years ago see a completely different city today.

The Lodz Tourism Organization has been operating since 2017 and was established by the initiative of the City of Lodz and local institutions and entrepreneurs related to the tourist industry. Its purpose is to promote Lodz as a city attractive to tourists and to support the development of the local tourist market. Its operations include online campaigns, providing tourist information, releasing publications, executing studio trips, representing the city at industry fairs, and working with the media. The marketing activities under way aim to promote tourist products created by its partners and members. LOT also focuses on integrating organisations, institutions and business partners to jointly build the positive image of the city. According to the organisation, it is jointly able to build the brand of Lodz without incurring large financial expenses. Currently LOT has 71 members including not just local tourist entrepreneurs, but also cultural institutions and organisations, hotels and municipal companies. The LOT office is made up of eight people, four of which are tourist information providers. The partnership with the Lodz Convention Bureau provides great support for the operation of LOT. The team established as part of the Promotion Bureau of the City of Lodz Office is tasked with promoting the city as a destination that attracts a wide range of recipients: business tourists, conference and fair participants.

### How did the award influence the image of Lodz?

We have been operating an informational campaign involving PR activities and online campaigns since 23 October. This promotion is under way in Poland and abroad. It involves many partners, among others, the City Arena of Culture and Sport, DoubleTree by Hilton Lodz, Hotel Vienna House Andel's Lodz, Ryanair and Lufthansa. The promotional video accompanying the campaign was translated into seven languages. The independent report of the media effect indicates that 190 articles about Lodz, 95% of them positive, appeared just in the Polish edition of the campaign alone. The advertising analogue reached about

PLN 1 million 800 hundred, while our contribution was only PLN 30 thousand. This award helps us to improve Lodz's recognisability abroad. We ranked among the top most interesting locations in the world, and we have to take advantage of this because this is our time. I hope it lasts.

**Thank you for the interview. ●**

## **25th INTERNATIONAL FESTIVAL OF PLAYS PLEASANT AND UNPLEASANT**

**8 MARCH–2 APRIL**

POWSZECHNY THEATRE IN LODZ, UL. LEGIONÓW 21  
EXPO-LODZ, AL. POLITECHNIKI 4  
WWW.POWSZECHNY.PL/PL/FESTIWAL/

## **22nd LODZ EDUCATIONAL FAIR**

**13–14 MARCH**

LODZ INTERNATIONAL FAIR, UL. KS. SKORUPKI 21  
WWW.TARGI.LODZ.PL

## **FLORENCE & THE MACHINE**

**15 MARCH, AT 6:00 PM**

ATLAS ARENA, AL. BANDURSKIEGO 7  
WWW.ATLASARENA.PL

## **A MEETING WITH DENIS URUBKO**

**17 MARCH, AT 5:00 PM**

FACULTY OF LAW AND ADMINISTRATION  
AT THE UNIVERSITY OF LODZ,  
UL. KOPCIŃSKIEGO 8/12  
WWW.ARTTRAVEL.PL/INFO/ARTTRAVEL-POLE-  
CA-SPOTKANIE-Z-DENISEM-URUBKO

## **2nd FORUM OF YOUNG PIANO PEDAGOGUES POLISH PIANO SCHOOLS – TRADITION AND DIRECTIONS OF DEVELOPMENT**

**18–19 MARCH**

PALACE OF THE ACADEMY OF MUSIC IN LODZ,  
UL. GDAŃSKA 32  
WWW.AMUZ.LODZ.PL

## **25th TOURIST REGIONS FAIR – WHERE CULTURES MEET**

**22–24 MARCH**

LODZ INTERNATIONAL FAIR, UL. KS. SKORUPKI 21  
WWW.TARGI.LODZ.PL

## **DARIA ZAWIAŁOW HELSINKI TOUR**

**31 MARCH, AT 7:00 PM**

WYTWORNIA CLUB, UL. ŁĄKOWA 29  
WWW.WYTWORNIA.PL

## **20th LODZ INTERNATIONAL KIEJSTUT BACEWICZ COMPETITION FOR CHAMBER MUSIC**

**31 MARCH–7 APRIL**

ACADEMY OF MUSIC IN LODZ  
WWW.AMUZ.LODZ.PL

## **MOSCOW CITY BALLET – GISELLE**

**2 APRIL, AT 7:00 PM**

GRAND THEATRE, PL. DĄBROWSKIEGO 1  
WWW.OPERALODZ.COM

## **MAREK DYJAK – GINTROWSKI CONCERT**

**4 APRIL, AT 7:00 PM**

WYTWORNIA CLUB, UL. ŁĄKOWA 29  
WWW.WYTWORNIA.PL

## **ANIA DĄBROWSKA – “THE BEST OF CONCERT” (SUPPORT: ROBERT CICHY)**

**6 APRIL, AT 8:00 PM**

WYTWORNIA CLUB, UL. ŁĄKOWA 29  
WWW.WYTWORNIA.PL

## **VETMEDICA VETERINARY MEDICINE FAIR**

**6–7 APRIL**

EXPO-LODZ, AL. POLITECHNIKI 4  
WWW.VETMEDICA.COM.PL

## **19th FESTIVAL OF SCIENCE, TECHNOLOGY AND ART**

**8–15 APRIL**

WWW.FESTIWAL.LODZ.PL

## **3rd MUSIC FORUM OF YOUNG SCIENTISTS AND ARTISTS**

**10–11 APRIL**

CHAMBER HALL OF THE ACADEMY OF MUSIC  
IN LODZ, AL. 1 MAJA 4  
WWW.AMUZ.LODZ.PL

## **MARILLION WEEKEND 2019**

**12 APRIL, AT 8:00 PM**

WYTWORNIA CLUB, UL. ŁĄKOWA 29  
WWW.WYTWORNIA.PL

## **3rd EDITION OF THE OFF-PÓŁNOCNA FESTIVAL 23–28 APRIL**

MUSICAL THEATRE IN LODZ, UL. PÓŁNOCNA 47/51  
WWW.OFFPOLNOCNA.COM

## **PIAF! THE SHOW AGAIN IN POLAND!**

**26 APRIL, AT 8:00 PM**

WYTWORNIA CLUB, UL. ŁĄKOWA 29  
WWW.WYTWORNIA.PL

## **LENNY KRAVITZ – CONCERT**

**8 MAY, AT 8:00 PM**

ATLAS ARENA, AL. BANDURSKIEGO 7  
WWW.ATLASARENA.PL