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*Cooperation between textile industry
and National Higher School of Fine Arts in Łódź 1945-1989*

The history of design is an area that, due to its multithreading nature, can be explored in various contexts. The first is the aesthetic form, the way in which the manufactured items refer to the current trends in visual arts. The second are the technical and technological aspects of making objects, relating to the history of industry and inventiveness. However, much less often, we reflect on how the designer tries to combine these two worlds in his work and how he knows that the methods chosen by him will bring the expected results. The dynamic development of industry, which started at the turn of the 19th and 20th centuries and continues to this day, meant that an artist who had previously perfected his craft by producing individual items or their short series, had to adapt to the requirements of factory production in new conditions. The necessity to subordinate the artistic vision to technological processes allowing for the reproduction of the designed objects in thousands and hundreds of thousands of copies made the knowledge of the market needs and the secrets of factory production function an important element of education. It was no less important than stimulating your own creativity.

The combination of these two areas became a key factor in the development of national design in the People's Republic of Poland. In the centrally planned economy system, there was no room for errors. An economically weak state, centralizing the efforts of various industries, tried to make the production process run smoothly and be as economical as possible. In practice, this meant that products which aesthetic standards deviated from the established guidelines for the national art culture, could not appear on the market because they did not comply with the current ideology. The process was to be carried out by artists-designers employed in industrial plants, educated in the network of the State Higher Schools of Fine Arts (PWSSP) established in 1945.

Due to the regionalization of industry in the People's Republic of Poland, the Łódź school was naturally predestined to educate experts who were to find employment in the textile industry in the future. In the post-war period, most of the central units animating the activities undertaken in the industry were located in Łódź. Due to the lack of appropriate staff, it became necessary to develop a didactic program aimed at preparing artists to work in various structures of industry. In the opinion of the authorities, its implementation was possible only through close cooperation between the universities and the trade unions and their subsidiaries. The new direction of changes was presented in the analyzes and articles prepared in the discussed period, and it shaped the development of

design in the People's Republic of Poland, up to the transformation of the political system. In the field of textiles, the task was to a large extent entrusted to the Łódź PWSSP, which determined the directions of its development in the years 1945–1989.

The aim of the research carried out as part of the dissertation was primarily to determine how the cooperation between the PWSSP and industrial plants, postulated in central circles, influenced the development of the school and to what extent it was possible to implement it over the decades. Another problem concerned the attitude of the artists employed at the university to the vision of artistic education proposed by the state authorities. In a broader context, the work also tries to answer questions about general guidelines for national fabric design, and the role of lecturers and graduates of the Lodz university in their creation. In order to verify the assumptions and postulates presented during industry meetings and conferences, it was also necessary to examine the attitude of industrial plants to the issue of cooperation, and to what extent they fulfilled their obligations. However, answering this question required the analysis of a number of factors that had a key impact on the implementation of the title process.

The first were the expectations of the central authorities. Over the decades, as a result of political changes, they changed also, which was followed by the need to constantly reform the teaching process implemented at the PWSSP. It was therefore necessary to identify the main sources from which these guidelines were derived. Due to the fact that the Łódź PWSSP was supposed to educate textile designers first of all, in addition to the natural supervisor in the form of the Ministry of Culture and Art (MKiS), namely the Board of Art Schools operating within the ministry, it also had to respond to appeals and pressures directed at it. direction by the Ministry of Light Industry (MPL), which organized the work of the entire national textile industry. In subsequent periods, it was these two ministries that left the strongest mark on the university, also due to the financial support and materials they provided. In order to examine the scale of the discussed cooperation, it was necessary to analyze the expectations of the interested ministries, as well as the foundations of their policy, which shape the directions of education of future fabric designers. In order to determine the impact of individual ministries, the study also examined the importance of ideological upbringing in the didactic process, and whether this issue was promoted with the same intensity in subsequent periods. Research on the expectations of MKiS and MPL allowed to answer the question about the school's profile, which, in the opinion of the central authorities, was to be more a school of industrial design than a traditional Academy of Fine Arts. Subsequent statements by the representatives of the ministry and the textile industry made it possible to indicate the main

functions that the Lodz PWSSP and its graduates were supposed to perform in relation to society, the authorities and the economy.

The second group of institutions discussed in the study are the central units responsible for the organization of national design. Although the Institute of Industrial Design was the most important and prestigious of them during the Polish People's Republic, the Central Office of Light Industry Design, established in 1960, had a major influence on the fate of the Lodz university. It gathered industry experts whose task was to develop directions for the development of design. The designers employed there were often graduates of the Łódź school. Therefore, it was necessary to examine the extent to which the national guidelines developed in the Bureau and other units had an impact on the teaching process implemented in the school.

Considerations on the cooperation of PWSSP with industry would not be complete without defining the attitude towards this issue of the lecturers'. Based on the archives of the Academy of Fine Arts (formerly the PWSSP), protocols from the discussion on the didactic process, it was possible to determine that it was not unanimous in this respect, which led to theoretical tensions. Individual opinions expressed during the meetings made it possible to better understand the position of the university towards the proposed cooperation, as well as to become familiar with the most important objections addressed to it. The statements included in the protocols also made it possible to assess the degree to which the university tried to get involved in the process and to identify the methods with which it tried to implement it. An important source of information on this subject are the teaching programs of individual specializations of the Faculty of Textiles, preserved in the Archives of the Academy of Fine Arts. The discussed documents were also used to verify to what extent the requirements set at the school were feasible due to the poor infrastructure of the university, as well as insufficient funding from the ministries interested in cooperation.

The next step in the research was an attempt to determine how the centrally postulated cooperation influenced the fate of university students and graduates. The answers to this question were provided by the analysis of the statistics of employment of school graduates in industry. The second group of important documents in this regard were texts published by former students of the school in industry magazines, on the basis of which we are able to state to what extent the Łódź community was responsible for creating the national design and trends developing within it. The aforementioned post-conference protocols and press articles turned out to be a valuable source material, allowing to answer the questions of what, according to the central authorities, the role of a designer in the socialist system was supposed to be, what in practice were the working conditions of

plastic artists employed in industrial plants and whether the graduates of the Łódź university were willing to undertake this type of work. work. Extremely helpful in verifying the information obtained during the research was an interview with Ms Krystyna Jocz - a graduate of the university who decided to work in one of the institutions developing fabric design.

The work describes the history of cooperation, mainly from the perspective of the PWSSP. This procedure was used due to the fact that, despite the continuous development of generalized methods of the process implementation, not in all industries subordinate to MPL it was the same. Each of the branches had its own internal, material, resource and financial problems, therefore, for the purposes of the dissertation, it was necessary to select the most representative examples. Therefore, in the following chapters, two industries remaining in the opposite poles in terms of cooperation with the university in Lodz are described to a large extent. The first one is the largest, cotton industry. The patterns created therein were applied to fabrics by means of printing, which was a relatively easy and quick process to implement. Probably due to this fact (and the size of the branch) it was the cotton industry, developed mainly in Łódź, that benefited most fully from the fruits of cooperation. It was the worst in industries based on weaving. The juxtaposition of these two opposing areas made it possible to determine to what extent successive arrangements of the conferences organized were successfully implemented and which problems could not be resolved over the decades.

The dissertation uses a problem-chronological order. The legitimacy of this procedure was dictated primarily by the fact that the foundations of the title cooperation were developed already in the first post-war period, along with the introduction of a vertical division of industries in the national economy, as well as the establishment of the principle of centralization regarding all aspects of national design, including textiles. In the following decades, as a result of political changes, the expectations of the central authorities towards universities changed, to which the school tried to respond efficiently, constantly updating its curricula, and slightly less frequently adjusting its structure to them. The events presented in the paper made it possible to distinguish the described periods in which the central authorities were involved in the organization of cooperation to a varying degree. The applied system also refers to the regularity governing the phenomenon over the next decades. Already at the turn of the 1950s and 1960s, the main problems standing in the way of the development of the postulated symbiosis with industry were diagnosed. In the following periods, it was not possible to overcome them, but constant efforts were made to develop new solutions. On the basis of the university-industry conferences described in the paper, the history of the development of theoretical thought on fabric design in the centrally planned economy

system has been reconstructed. The role of art academies operating in the country was also analyzed. The chronological arrangement made it possible to study the history of the Lodz Academy of Fine Arts in the context of its cooperation with industry, which, as one of the basic tasks of the university, determined relations with the Ministry of Culture and Art and the Ministry of Light Industry that financed its development.

The first chapter of the dissertation focuses on the history of the development of the textile industry in Łódź before World War II. In addition to issues related to political and economic factors that shaped the local textile industry, it raised the issue of artistic education in "Polish Manchester". The work takes into account the issue of the involvement and priorities of government authorities and the contribution of the local bourgeoisie to improving the aesthetic level of fabrics produced in factories owned by its representatives. In order to better understand the plutocracy's attitude to design and art, private art collections have been characterized, as well as an outline of the history of the artistic life of the city.

Due to the fact that before World War II, no university was established in Lodz, this part of the work describes secondary schools, both technical ones - which associated their teaching process with textile industry - and artistic ones, where the issue of industrial design was marginal. It was in girls' high schools that the idea of fabric design was developed. However, it should be noted that these institutions prepared mainly craftsmen, not industrial designers.

Research on artistic education in the interwar period allowed to determine both the state of theoretical thought on fabric design and, to some extent, the quantitative composition of the designers' milieu, as well as the nature of their education. In the field of design theory, in the discussed period, in the context of Łódź, the efforts of the "a.r." group, in particular Katarzyna Kobro and Władysław Strzemiński, deserve attention. The avant-garde tradition of the city described in the chapter, and especially the views of Strzemiński, in the post-war period significantly influenced the environment and the didactic process implemented in the PWSSP established in 1945. A counterbalance to the vision of progressive artists was the efforts of the authorities of the Second Polish Republic, which were aimed at giving local production a national character, in line with the aesthetics strongly promoted in government circles, combining modernity with folk tradition, proposed mainly by artists initially associated with the Krakow Workshops, and in the period the interwar cooperative "Ład". Due to the fact that after the war the main animators of domestic design were pre-war artists, to a varying degree connected with the Warsaw group and the Academy of Fine Arts operating in the city, in the following decades efforts were made to improve the design quality of industrially produced fabrics and to include forms inspired by folk art.

The second chapter of the dissertation, concerning the years 1945–1956, presents the history of creating a network of central institutions responsible for the organization of national design in the period of the Polish People's Republic. It discusses successively appointed units such as the Production Aesthetics Supervision Office and the Institute of Industrial Design, as well as the profiles of artists and theoreticians of key importance for their development. Most of them came from pre-war Kapist circles, as well as those associated with the Ministry of Religious Denominations and Public Education. This part of the work also analyzes the principles of controlling culture and art developed right after the war, which crystallized during numerous conferences of the artistic community and meetings with the authorities. They, to a large extent, constituted the basis for the development of design in the centrally planned economy system. The chapter also discusses the directions of development of domestic fabric design and the beginnings of the State Higher School of Fine Arts. Apart from presenting the outline of the early history of the university, the main trends influencing the educational model implemented in the school are described. These were - on the one hand, the theoretical thought of Władysław Strzemiński, who, despite the fact that he did not become the rector, along with his pupils, played an important role in the local artistic environment - on the other, the views of the students of Polish Kapists who were employed at the university and held managerial positions.

The third chapter, devoted to the years 1956–1968, describes the period in which, along with the consolidation of national design structures and the stabilization of the situation of universities and the textile industry, the central authorities were largely involved in the implementation of the postulated cooperation between the world of art and industry. The following sections discuss the process of reorganizing design services, as well as newly created units such as the Central Office of Light Industry Design or the Central Cotton Industry Laboratory. It was this industry that over the decades best fulfilled the postulated cooperation. In the period in question, when the economic difficulties of the textile industry were overcome, the central authorities were much more involved in steering the cooperation than before. Therefore, in this part of the work, the first conferences of representatives of the textile industry with the school environment were analyzed. They constituted the basis for the further development of cooperation methods, and in their course, representatives of individual units presented the main problems standing on the way to improve the implementation of the process. The 1960s was also a time of further reforms introduced in the structure of the school and its teaching program. Accordingly, the central guidelines for which the school was to change were presented. As a result of the political thaw, foreign inspirations played an increasingly important role in domestic design, which also influenced expectations regarding the teaching

methods implemented at the university. The work describes the cooperation between the government of the People's Republic of Poland and the Paris-based company, Fred Carlin, which forecasts trends, as well as guidelines for the design of textiles intended for export or manufactured in Łódź factories, commissioned by the countries of the Near and Far East, developed at the central level. Due to the fact that the university in Lodz managed to build the position of an expert in the field of industrial fabric design in a short time, the achievements of its students were promoted during a series of exhibitions presenting the work of national designers. The two most important events in this respect, in the work on the organization of which the Lodz university community was involved, are the exhibition "Artist in Industry" (Zachęta, July 1960), and the 2nd Exhibition - Industrial Design Fair (Poznań, March 1962). In the 1960s, the legal basis for further cooperation between universities and industry was established.

The last chapter focuses on the development of the vision of cooperation, starting from the reform of artistic education initiated in 1968, which was in a way a response to the strikes of the student community, to the transformation of the political system in 1989, when cooperation and methods of its implementation, developed in the 70s lost their relevance. The chapter discusses a university conference with representatives of interested ministries and industry, organized on April 23, 1969. On the one hand, the event summarized the efforts made so far in the discussed area, while at the same time indicating new possibilities and paths for the implementation of the cooperation program. It was to develop mainly through the creation of appropriate units within the structure of the university responsible for its organization, but also new fields of study, corresponding to the needs of the industry. In addition to discussing the projects and programs of the aforementioned units, the fourth chapter presents the efforts of the university community to influence the shape that the school was to adopt after the completion of the reform. Although with the move to the new building in 1976, the issue of cooperation with industry ceased to be a priority for the central authorities, it continued to play an important role in the university's teaching process. This is evidenced by the analyzed curricula for individual specializations, as well as the document presenting the university development plan until 2000.

