

Beautiful our whole Poland



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Poland is a country with a great potential for development, but still far from being totally capped, a conspicuous example of which is underestimation of artistic design i.e., creating the look and beauty of utilitarian objects. As defined by the International Council of Societies of Industrial Design, “Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange” (www.icsid.org/about/about/articles31.htm). This definition points to a far broader, not only artistic but also economic and cultural, status of design. Design is a field of applied art, the potential of which can and should be an important pro-development factor, favorable to social and economic development, culture and - most importantly - the one improving life quality. Traditions, resources and creative opportunities that exist in this area should be taken into account to a much greater extent in the social and economic policies of the country. Unfortunately, the economic transformation has not become a sufficiently strong stimulus for the proper use of the achievements of Polish design. Such a statement may be regarded as controversial, because Polish design is currently creating and enriching many products, which is visible both on the domestic market and in Polish exports. In practice, however, there are still a number of products, solutions and concepts cluttering everyday life and deteriorating its quality.

Ignoring the requirements of functional art cause that art and beauty too often lose with ugly solutions. Clearly, the truth is not

taken into account in such cases that beauty is wealth and its multiplying factor. Beauty attracts investors, tourists and other customers, which helps stimulate the economy and the welfare of the country and its people. Policymakers most often explain that in the country working its way up basic needs must be satisfied first. Such a means entering a vicious circle of impossibility. It is not conducive to perpetuating a beautiful image of Poland illustrated in the poem by Wincenty Pol 1807-1872) “Beautiful our whole Poland”. Historical proves of the beauty of Poland and Polish design can be found not only in museums, showcasing the outstanding works of art. They are also preserved in many institutions and private homes, as evidenced by exposure in some auction houses and antique shops. The tradition is cultivated by the Institute of Industrial Design established in 1950. The creation of such an institution was a pioneering idea in Europe. The achievements of the Institute are not to be underestimated, although still insufficiently promoted and put in practice. “The beauty for every day and for all. Good designs in mass production have their economic value. Good designs are have also their cultural value” - these are the main ideas behind the institution’s mission. The use of historically well-established and award-winning achievements of Polish artists can be an important factor in accelerating the economic and civilizational development of Poland. This may translate into economic success, as evidenced by the internet ranking of business ideas that were turned into millions of dollars, and the businesses went from local to global. In all these cases the fundamental role was played by design (10 Ideas That Made USD 100 Million).

The proper use of the potential of design is all the more important when the demand barrier goes up and when it is hard to find buyers for certain products and services. It is increasingly difficult, especially that the domestic market is flooded with foreign imported trash. Polish design could provide an invigorating factor, stimulating demand. In order for this to happen, it is necessary to strengthen the knowledge the economic and social players as regards the potential of design. You can travesty there Alvin Toffler, the guru of futurology and point to the need for the development of “a social movement for design,” movement opposing disregard for aesthetics and beauty. It would be appropriate to create at all possible levels of social and economic life “imaginary centers” aimed at interdisciplinary “brain activation” for beauty and against ugliness. Such kind of “thought stock” can be a source of ideas which technocrats have not even dreamed of. “A manufacturer of glass is looking for a science fiction writer to imagine possible forms of corporate activities in the future. Companies turn to those with heads in the clouds and to spongers not so much to obtain scientific predictions about what is probable, but rather far-reaching speculations about what is possible” (Alvin Toffler, “Future Shock”). It is therefore important for investors and other economic decision-makers to untap the potential design in a similar way. And there is no need to prove that women have a particular role to play here. Their pragmatism combined with creativity, a sense of beauty and sensitivity should be used in practice to a much larger extend. This could be a major factor in social and economic development. ::