



SILESIAN UNIVERSITY OF TECHNOLOGY
FACULTY OF ARCHITECTURE - INTERIOR ARCHITECTURE

Krzysztof Zalewski
PhD, Eng. of Architecture
an assistant professor

PEN PORTRAIT & THE WORK

Krzysztof Zalewski

Academic degree: PhD, Eng. of Architecture

Employment: Silesian University of Technology, Architecture Faculty, Department of Theory, Design and History of Architecture

Position: an assistant professor

The achievement pursuant to art. 16 pos. 2 of 14 March 2003 about academic degrees and titles and about degrees and titles in the area of art:

Abstraction and narration – the medium for creating the cultural-technical value and aura in architecture

Project realizations included in the work of art:

/ AQUARIUM Office Complex in Gliwice

/ GE Customer Experience Centre in Bielsko-Biała

INFORMATION ABOUT CAREER TRACK RECORD

11th June, 1997 – Master Thesis Defence at the Architecture Faculty of the Silesian University of Technology in Gliwice, obtaining the title of Master of Science in Architecture; the title of the thesis: “Re-union Boa Centre – the project of a multiuse facility at Kościuszki St. in Katowice”, thesis supervisor: prof. Adam Lisik PhD. Eng. Arch
grade: very good with honours

15th Feb, 1998 – starting work as a lecturer at the Department of Architecture and Methodology of Design at the Architecture Faculty of Silesian University of Technology in Gliwice simultaneously being sent to Doctoral Studies and transferred for an unpaid sabbatical

5th June, 2002 – review and acceptance of proposed doctoral thesis on “The Bounds of Space. Main Research Directions and Methods of Creating Modern Architectural Space on Selected Examples”; appointing the thesis supervisor prof. Adam Lisik PhD. Eng. Arch by the Resolution of the Department Board of Architecture of the Silesian University of Technology in Gliwice

17th Dec, 2004 – obtaining a degree of Doctor of Technical Sciences in Architecture and Urban Studies conferred by the Resolution of the Department Board of Architecture of the Silesian University of Technology in Gliwice, a thesis title: “Computer Enhancement in Creating Architectural Space. An Analysis of the Influence of Using Information Technology on Creating and Using Architectural Facility”

thesis supervisor: prof. Adam Lisik PhD. Eng. Arch

reviewers in the PhD thesis:

Prof. Wojciech Bonnenberg PhD. Eng. Arch., Poznan University of Technology, Architecture Faculty

Prof. Elżbieta Niezabitowska PhD. Eng. Arch., Silesian University of Technology, Architecture Faculty

1st Oct, 2005 – appointed as an assistant professor for an infinite time, employed at the Department of Design and New Technologies in Architecture at Architecture Department of Silesian Technical University in Gliwice, currently at the Department of Theory, Design and History of Architecture

DESIGN PRACTICE

1997 – 2004 – employed at the Design-Consulting Company “Arkus” Marek Gachowski – position: a designer assistant, from 2001 – a designer

2005 – still – running an original project design studio named “nxD architects”, currently “Zalewski Architecture Group”

PEN-PORTRAIT

I do not have a "patent for architecture". Within my 20-year work as an architect: author, educationalist, researcher I have become convinced that the creative attitude changes being influenced by acquired knowledge and experience. The world view, including creative methods, is their result.

I reckon that it is a natural, sound and permanent feature of development – and the duty of an author and his social responsibility. I will try to express it in this summary of professional accomplishments. Architecture is a verb, not a noun.

THE BEGINNING

Ever since I can remember, I have been interested in art and architecture. My inspiration was my father's passion – for painting and classical music. Frequent visits in galleries, museums and historical facilities, that were compulsory programme of each excursion and trip, have developed the sensitivity to the beauty of works of art and architecture. At first, it was the reception at the level of emotions –atmosphere, works of art and sublimity and space mysticism. It has inspired me to develop the skills of drawing and painting as well as to photography and the principles of mathematical perspective. These passions have, with different intensity, been manifesting themselves in various years of my youth. However, always in all aspects, I have been fascinated by "modernity" – "avant-garde" art and architecture – initially without understanding its intellectual foundations and base. Like every young person I was interested also in music – progressive rock and electronical music, then jazz. Long, complex compositions influenced my imagination similarly as art – they evoked the impression of hierarchy, logic and space.

These were the impressions at the level of emotional sensitivity – plastic, sense of form, composition. Reflexion at the cognitive level – discovery of the intellectual foundations of all activities in art and the sense of understanding, as well as coherence and concurrence of many genres of artistic activity, seemingly extremely distant from each other – has come later.

I think that it has been one of my most significant "discoveries" which have been shaping my artistic outlook till now.

EPISODES AND THREADS

I am an alumnus of Architecture Department of Silesian University of Technology. Studies have given me the foundations for my profession, yet above all, they have given me an impulse for conscious search for artistic attitude – by broadening the knowledge about creating architectural idea and its sources – and later about tools, which accompany this creation. The source of this knowledge was the atmosphere and tradition of Architecture Department of Silesian Technical University, influenced by two threads of studies – excellent lectures on the architecture theory by prof. Andrzej Niezabitowski and design classes under the supervision of the representatives and heirs of so called "Silesian Architecture School" – in particular Henryk Zubel – under his tutelage I had an opportunity to work on the semester project.

These two episodes were so significant and “eye-opening” that they at once had impact on quality-wise change of my projects, and they were so much spiritually uplifting that at around II and III year of studies they led me to an obviously premature conviction: “I know what architecture is all about!” The knowledge and conviction that the architectural attitude evolves all life affected further experiences and studies.

They inspired me to further intensive study on theoretical bases of architectural work and in future they developed my research interests. At the same time, project classes have put a great emphasis on practical testing of theory, which has positively influenced understanding architecture as a process of constant intention, idea fluctuation, and its materialization in the form of a design. This attitude has formed in me the confidence about the inseparability of theory, concept and realization, and in consequence it has developed the imperative of design activities, in which the theory and practice are always present, merging and enhancing each other, which has given the author the base and the sense of conviction about choosing the right artistic path.

During university and first years after, my artistic attitude was oscillating around the idea of Bauhaus and modernist tradition. It is understandable, particularly in the context of the activities of Silesian School of Architecture, in which this tradition has been firmly rooted and vivid till today. The artistic path was marked with an analytical approach. The process of contemplating was carried out on the basis of a number of analyses in different scales and their later interpolation and optimisation, and conclusions drawn from them; the unification of structural-spatial solutions and their differentiation by creating the functional typologies and aesthetics of particular systems and their components – plans, elevations, etc. I was totally rejecting (as I was thinking) all “formalisms” according to Otto Wagner’s doctrine “Ornament is a crime!” Up till now, I have also remembered Henryk Zubeł’s “commandment”: “Rationally! No aestheticizing!” What ruled was the right angle, strip windows, a modular column layout. At the same time, the thing that was the core of the artistic attitude, namely following the civilizational processes and rational approach, led in my awareness to gradual discovery of new pretexts and affinities. Owing to this fact, my awareness has evolved in new directions.

At that time, it was obvious that architecture uses a new set of forms, structures and materials, in many cases diverging from the modernist doctrine. Initially, I was rejecting this approach considering it “formalist” and mannerist, and being in conflict with my indeed fresh artistic profile. I did not understand occurring phenomena; however, I intuitively felt that the change is not haphazard and the evolution of the artistic attitude necessary.

Incidentally, the foretaste of this change was given by professor Niezabitowski, presenting artistic work of modernists, who were opting for the humanists vision of architecture, including Hugo Häring representing unappreciated movement of organic architecture as opposed to radical, technocratic in Corbusier’s vision. I realized then that similarly as in life, there is not also explicitly black and white side in architecture. Perhaps if artistic work had followed humanist trope, architecture would have looked completely different.

I was making attempts of facing both theoretical and artistic problems at my university days as well as in a practical way – by taking part in design workshops European Heritage Campus in Jędrzejów, Csongrad (Hungary) in 1995 and in Antwerp in 1996 which gave me an opportunity of contact and cooperation with international and interdisciplinary team of lecturers, young artists and students. One of the developing experiences was the realization of varied spectrum of topics which sensitized to various socio-cultural topics. In Jędrzejów these were archaeological and conservation works at the premises of Cistercian abbey; in Csongrad the archaeological works at an excavating site keeping the remains of Roman monastery together with drawing up the project “Visitors Centre”; Antwerp – this was a concept of complex activities combining architecture/urban studies/design and prosocial activities – rehabilitation and activating a multi-ethnic tourist district Borgerhout.

From 1996 I was taking up internships in design companies.

The effects of this work were received positively which confirmed me in the rightness of the chosen artistic path. I defended my thesis under prof. Adam Lisik’s direction in 1997 and I graduated with a very good result with honours. For student’s achievements and activity during studies I received by the decision of the Dean of Silesian Technical University the award and medal “Omnium Studiosorum Optimo – The Best of Graduates”, register’s no. 06.

Feeling a close bond with the university, it was clear for me to continue my education during teaching and scientific work at my home Department, which turned out to be possible due to the supervisor’s and the Board of the Department’s approval. My previous study experience led me also to conviction that scientific and didactic work must be complemented and intertwined with professional practice and creative work.

DIVERGENT ARCHITECTURE

In 1997 I started my teaching and scientific work at the Architecture Faculty of the Silesian Technical University parallel with work for a design company “Arkus” in Gliwice run by Marek Gachowski PhD Eng. of Architecture. Owing to this fact, I had an opportunity to test and develop my beliefs and methods both in practical designing and in the conditions of teaching. The merging of both fields allowed to have a broader reflection on the usefulness and meaning of having a coherent vision and orientated thinking in designing. While teaching I could, together with students, develop more utopic visions of architecture and contrast them with my work in the design company, and later I could generalise these experiences and conclusions in my scientific work.

In the reality of the design company I faced the opposite approach to space and shaping architecture, based on postmodern and formalist vision of architecture, focus on “architectural scenography” – a detail and quoting historical elements. Though time-consuming and bringing about limited operational effects – discussions, resulting from divergent view points on architecture, I assess positively from a time perspective – as an element of reinforcing my artistic attitude; in particular, that it was supported by first successes in competitions. (An honourable mention of 2nd degree in the SARP competition for the expansion of Rzeszow University of Technology, a Honourable Mention in SARP competition for an urban planning and architecture design of a residential-service complex at Krasińskiego St. in Katowice.)

It has also reinforced my conviction about a mutual feedback and strengthening particular areas of forming the profile of an architect – by confronting theory, practice and teaching – an undisputable usefulness of theory in practice, the development of theory through practice according to a rule “research by design”, and as well as in Hansen’s “utopia’s pragmatism” of teaching, which despite sometimes unrealizable and unexpected effects, result in broadening the horizons and developing the design techniques.

Teaching constitutes a vital aspect of my career and, in my opinion, it is a natural complement of design practice. According to the rule “the one who teaches, learns the most”, I assess teaching practice as a significant support of the practical plane as well as scientific.

Working with students inspires to deepening and synthesising knowledge, conveying it in a communicative, comprehensible and inspiring way. It is also an excellent training of creativity, selection of ideas and individual approach to the problem of design, taking into consideration the personality and beliefs of a student. In my teaching practice, I do not only limit to solving a given design problem, but I try to equip my students with social competences and knowledge of socio-cultural problems. This results in greater involvement and better teaching effects as well as it makes me realize the role of an architect in the society and the meaning of architecture in culture.

A similar idea lies behind my professional and for general public work. Hence I try that both my teaching work as well as design-artistic are set in the framework of existing theoretical knowledge; yet their practical outcomes were accompanied by the result in the form of theoretical reflection.

The beginning of my career coincided with the end of the decade. It was the end of the 1990s of 20th century. Being influenced by postmodern authors (Virilio, Deleuze, Koolhaas), I was gradually realizing that the world had not finished with modernism, and cultural accents moved in different directions. Therefore something else started to impact authors’ imaginations. These were philosophy and natural sciences, which to a great extent influenced the imagination of the architecture avant-garde of that period.

Under the influence of studying theoretical problems, I began to see the divergence of various fields of art and science, particularly desire to support intuitive methods of the perspective of architecture problems with rational approach, e.g. system, based on a structural approach and the evolution continuity of the next developmental stages of ideas and architectural realizations. I have realized that next ideas do not turn down previous ones, but in a natural way, stimulated by civilizational processes, transform them – in adjusting to the spirit of the times.

ACTION ARCHITECTURE

I particularly became interested in the relations between the demise of information society, changing approach to architectural space in the conceptual sense which resulted in a new vision of architecture. "Microchips clearly evoke images that are different from those of mechanical objects. These images are not so much of forms as of a space in which invisible things flow. One might describe that space as a transparent field in which diverse phenomenal forms emerge as the result of flows. What is important here is not so much the expressed forms as the image of a space that makes the expression of those forms possible."¹ The effect of this is the intellectual disintegration of traditional architectural structure based on stability and exchanging it with the notions connected with changeability, ephemerality and dynamics. The result of such formulated theses is the concept of "event architecture" whose main prophets were Koolhaas, Tschumi and Eisenman. In this vision, the factors which constitute the structure and form are set aside. The aim of avant-garde architecture is to actively and dynamically include, in the process of event, and action. Such architecture escapes subjectivity, it is not important what we create in it (form, function, structure), but how much we will create the conditions for action to take place, for an event. Such perception of architecture is close to many contemporary architects. "I am interested in the problems of profiles, repetitions, movement, perception of the relations between objects. This what I would call liquid architecture. It has the consistency of jelly", says Peter Eisenman. A similar point of view is formulated by Bernard Tschumi in his statement, "there is not architecture without action, without programme, without event [...]. If one does not comprehend architecture in this complex way, dynamically and never ever statically, there will never be architecture anymore."

Understanding an image of the postmodern world to a great extent influenced my viewpoint as an author, educator and scientist. I think that to a great degree it remains up-to-date and is still shaping my approach to each of these fields of my activity by forming the awareness of the interrelation of architecture and the state of society, the necessity of constant observation of these phenomena as well as avoiding all sorts of doctrines.

More importantly, the core of architectural idea – logic and rationalism – has not been undermined by new knowledge in any way. However, there have changed the circumstances and connected with that the comprehension of values – the core has been updated – to which I will come back in this summary of professional accomplishments.

The verification of architectural ideas and concepts of architectural space creation requires introduction of new conceptual tools, which would allow to turn theoretical premises into operational activities – design. The analysis of the examples of the artistic work together with published statements of architectural avant-garde of the 1990s let us conclude that there has been created a huge resource of conceptual tools and appropriate methodology of using them. A vivid emphasis is neither put on a form nor structure, but on the designing process and the relations and spatial interrelations in an object, rejecting formal order, hierarchy, deconstruction of formal identification of an object. Particularly, there are useful methods and connected with them tools for creating space: layering, fragmentation, diagramming, connected with using traditional values in designing. The characteristic elements of creating "event architecture" are: voids, whose a particular case is in-between space and waste space, continuous

¹Toyo Ito [in] Jodidio, P. (1997), *New Forms. Architecture in the 1990s.*, Taschen.

communication space and left implicitness, maladjustments, incompleteness, as the places which are catalysing the programme-spatial events. What draws attention, are the phenomena which prove the aspiration to further transformations – blurring (liquidity, creasing), and even dematerialization of architectural space (void, virtualization).

CYBER-CONTINUITY

Continuing these interests I crystallized the topic of my PhD thesis entitled “Computer Enhancement in Creating Architectural Space. An Analysis of the Influence of Using Information Technology on Creating and Using Architectural Object” supervised by professor Adam Lisik. This thesis was an attempt of creating a descriptive analysis of spatial and functional features of architectural objects, where a significant factor in their building is the use of electronical media. Two fundamental threads were raised in this thesis: 1) the problem of architecture in so called “cyberspace” and 2) creating (by enhancing and/or complementing) physical architectural space by means of interactive electronical media.

Taking up this topic arouse out of the interest in the “event” architecture, which adapts for its purpose next achievements of civilization – widely understood electronical media – at the same time being transformed by these media. What is the effect of this influence is creating a new concept of space comprising two environments: physical and digital, or just simply two parallel spaces – physical and digital. In this context, the use of digital media can be considered as a new material, which by introducing it into physical space, on account of its character (non-materiality) and aesthetics, moral effect (projections, emissions, etc.) changes it. What else cannot be ignored is the fact that the user cannot be excluded from creating an object in a result of the interaction with media, as well as generating users’ actions under the influence of media. “Traditionally within design and architecture material is considered as the basis of form, and a guiding parameter for the realisation form. IT can in its merge with physical objects be considered as a new material [...] To design no longer mainly leads to the creation of physically finished static works of art, but merely to the emergence of dynamic artefacts and spatial constructions that develop through their usage [...]”²

The second topic of discussion in the thesis were the problems of creating architecture in the digital environment – non-physical, of designing virtual spatial structures thanks to knowledge of space and architectural design and their accessibility and use via the Internet. This current is known as “virtual architecture,” “cyberspace architecture,” “cyberarchitecture,” “liquid architecture,”³ “transarchitecture,”⁴ etc.

The factor which combines these two presented subjects is the use of electronical media, which brings about the possibility of mutual interpenetrating of the worlds – physical and digital. It is observed that due to that fact the convergence of sociological, technological, architectural, etc. approach, which create the concept of non-physical space connected with the effect of new electronical media.⁵ This concept is known under the notions of digital space, cyberspace and virtual space.

² Grønbæk, K., Krogh, P. (2001): Roomware and Intelligent Buildings – buildings and objects become computer interfaces. [in:] Konference om Arkitekturforskning og IT 2001, Aarhus.

³ Novak, M. (1991): Liquid Architectures in Cyberspace [in:] Benedikt, M. (ed.) (1991): Cyberspace. First Steps, The MIT Press, Cambridge, MA, s.225–254.

⁴ Novak, M.

What is more, traditional (physical) space is influenced by media. Thanks to their use, space becomes (literally) an active partner for the user, its perception changes as well as formal aspects and user's status. Architectural space should be in this context understood as a coherent environment created by complementing physical features of space with the properties of media – what happens is blurring the borderline between physical and digital environment. "Artificial separation of virtual space from physical space has been gradually vanishing [...] the domain of architecture has been expanding including intelligent local, remote and virtual space as a new continuum."⁶

This thesis was defended in 2004 and in that time in Poland it was a new outlook on the problems connected with the notion scope of architecture, which has resulted in quoting it in other works of similar topic (including articles and dissertations). The interest in the abovementioned problems has inspired theoretical designs (Architecture Triennale), a number of own scientific articles of varied profile (including publications in Web of Science) and for general public. Students were also inspired by these notions during lectures and design classes. Owing to this fact, three of them applied for and finished an apprenticeship in a leading Dutch studio ONL run by a professor of TU Delft – Kas Oosterhuis. As a result of these contacts, in March 2005 (with the help of WA PŚ and SARP Katowice office) we succeeded in inviting prof. Oosterhuis to Poland for two lectures entitled: "From point cloud to real time behaviour" and "From point cloud to mass customization," which turned out to be, in Polish conditions, an absolutely brand new outlook on design and realization process – gathering masses of participants – both students as well as professional architects.

ABSTRACTION

I let myself to present extensively the problems discussed in my dissertation, since I think that these are crucial stages in shaping my career path. Undoubtedly, they led me to form the next level of artistic evolution and verify and consolidate the viewpoint on architecture. What accompanied this process was enriching with new knowledge and concepts in the scope of the idea of composing and the space aesthetics, which has resulted in crystallizing the artistic tool, which I have called "abstraction."

I have been using it in my current design and teaching activity, as well as in scientific – including the presented artistic achievement for the assessment. Designs presented in the volume concerning the presentation of the oeuvre and teaching achievements show the use of this method in practice.

⁵ Grønbæk, K., Krogh, P. (2001): Roomware and Intelligent Buildings - buildings and objects become computer interfaces. [in:] Konferencje om Arkitekturforskning og IT 2001, Aarhus: „Our perception of space will be challenged while having to include both physical spaces as well as metaphysical dimensions as mediated by e.g. media spaces. In such an environment space can no longer be comprehended by the notion of physically demarcation, but merely as an environment defined by social and cultural relations among the involved people and occurring activities."

⁶ Grønbæk, K.



WALK-ON BALCONY



The property of this method based on the aforementioned tool is the intellectual process, in which starting with diversified threads and direct elements (physical) and indirect (culture), I aim at their interpretation, achieve conclusions, and then their interpolation on the idea plane (creating central thought) and operational (which effect is a particular aesthetics). The very features of the process are generally convergent with the commonly accepted methodology of designing; however, their characteristic and core is the inspiration of the "event" concept and influence, which electronic media have on our life (particularly, their features such as illusoriness, ephemerality or omnipresence).

The consequence of using this method is thinking about the space of the interior and exterior as continuous, coherent – conceptually "liquid." It results in creating the surroundings, buildings and their interiors without vivid functional distinctions, aesthetically coherent, most frequently homogenous, consistent, but also underdetermined, not-finally-defined, creating a kind of not obvious "aura" surrounding a user.

In this space, the borderline between particular elements blurs, in favour of its comprehensive vision and the same perception. What vanishes is the dominance of the features and physical determinants of particular elements for perceptive continuity of space as the entirety, which can be alternatively enriched with non-physical factors enhancing this impression (e.g. the elements of optical illusion or multimedia).

PROFESSION: AN ARCHITECT

The crystallization of the artistic attitude led me to taking a decision about setting up my own design company – to realize and develop my artistic path based on the acquired convictions and experiences. In 2005 I set up my own original studio "nxD architects", then transformed into "Zalewski Architecture Group".

In the studio's practice we undertake differing in scale and complexity tasks. Together with the team I am the author of more than a hundred of designs and realizations. These are urban planning, construction and interior design tasks as well as tasks on the verge of design. We enjoy taking complex tasks which comprise the projects combining all aforementioned spheres. It is connected with the conviction that the role of an architect is the role of a creator; composing the space of the city, object and the interior in a harmonious and balanced way.

Obviously, architecture must meet the expectations of an user; however, as an element of society culture should meet the needs which are higher in the hierarchy of needs. I treat achieving these aims as the mission of an architect towards an investor, user as well as society. I have a deep conviction that an architect should be a humanist who skilfully combines functional, technical and aesthetical problems with spatial-cultural and social determinants. An architect should, apart from technical skills, have the interdisciplinary knowledge and the ability to formulate it on the basis of ideas and to transform them into operational actions and spatial-technical solutions. An architect should have the sensitivity and social competences manifested in deciphering social processes, the needs of groups and individuals and in responding to them within the resources which they have. However, (s)he

does it with care about a value, where architecture and art should act as a catalyst – an element intentionally and unintentionally influencing moulding the cultural character and level. Therefore I see designing activity from the angle of broad education of the society, which takes place at each level and in each sphere of one's life (intentionally or not), and which we architects can mould through space and caused by it intellectual and spiritual processes. I believe that a duty of an architect is taking – always with a full commitment and awareness of the aforementioned aims – as well topics which seem to be small and prosaic and practically having great social significance. Paradoxically, they are the elements which by being omitted, wrongly designed, negligence – to the greatest degree impoverish and thwart space in which we spend time and in the greatest degree they culturally impoverish the society. “[...] hatred for and frustration of this (Polish) nation stem from the fact that it normally lives in aggressive public space.”⁷ Paradoxically, exactly here, not in “special objects”, “icons of architecture” this education takes place to the greatest extent. The role of the creators is to restore a good name and social regard to creative professions, which is firmly linked with education and professional ethics.

Sensitizing to these problems, realizing that designing is the result of deliberate processes is a significant part of teaching work. A designer has to have a number of features and competences far going beyond technical competence or even intellectual. These are competencies and features solely humanist such as humbleness, the ability to take a dialogue and cooperation, openness for suggestion and criticism, the awareness of current and long-term consequences of actions and the responsibility for the work of art.

DIALOGUE ON ARCHITECTURE

An important aspect of professional and teaching work is taking up popularizing activity both through design-realization activity as well as the participation in a widely understood dialogue concerning Polish architecture and public space.

Fulfilling this mission, I get involved in projects of a small scale and of educational character (Entrance annex with a passenger lift at ZSO no 10 in Gliwice, “Water Rocks” – technical objects of deep water wells in Gliwice). These are small projects which take the problems of coexistence in the historical, landscape context or other topics – equilibrium, development of “nobody's” space and space “not to be developed” – from the principle theoretically not meant to be realized (“Walk-on” balcony). Essential from the point of view of artistic attitude, scientific development as well as social response, I consider the projects inspired and extended by a theoretical reflection on the topic of: low-tech architecture, experiments with a material and activities in the historical context, (“Working Box” – FIS-SST office building, entrance annex with a passenger lift in ZSO no. 10, “Urban Sandwich, the pavilion of Silesian Cluster of Design for the fairs “Gmina” – Expo Silesia), combining the space of the interior and exterior (“Aquarium” – Neumann's Villa, “Caro Villa”), creating the idea and narration of the interior (Restaurant area in a shopping centres Forum in Gliwice and Silesia City Center in Katowice), space coherence (GE Customer Experience Centre in Bielsko-Biała, rearranging the arcades in the shopping centre “Magnolia Park” in Wrocław).

⁷ Varga K. (2013) „Największa polska katastrofa”, in Wyborcza, Magazyn Świąteczny 04 October 2013, http://wyborcza.pl/magazyn/1,124059,14719457,Najwieksza_polska_katastrofa.html.



ENTRANCE PAVILION WITH A PASSENGER LIFT IN ZSO NO. 10



WATER ROCKS – DEEP WELLS

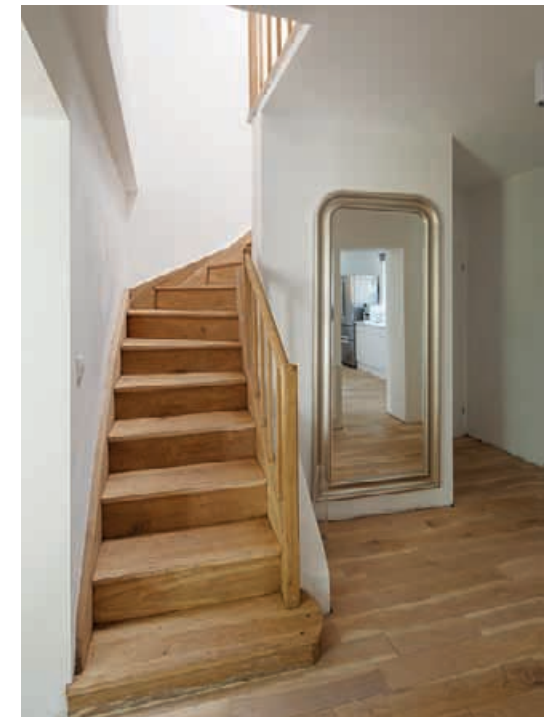




WORKING BOX- FIS-SST OFFICE BUILDING



CUBE-2-BOX HOUSE



I very often participate in meetings, debates and lectures connected with or being on the verge of architecture. Apart from my own presentation of my oeuvre, I always try to focus participants' attention on the problems of the socio-cultural context and popularizing the knowledge on architecture and design.

Recently, I participated in the panel discussions during 4Design Days in 2006 and 2017; the conference Silesia HR Trends 2016.

This year I am planning to have original lectures in three cities in Poland (organized by ArchEvents). Earlier I was invited and had pleasure to give original presentations at the Art of Architecture Group – the Lecture on Architecture XXL or Design Silesia within Design Academy, Made in Śląsk within the conference “Reserves of Creativity.”

I try to cooperate and take part in the activity of organizations and associations of the architect's, artists and designers milieu – the Chamber of Polish Architects – a delegate of Silesian District Chamber of Architects in the term of office 2014-2017, SARP (Union of Polish Architects), the Cluster of Creative Industries “Made in Silesia”, Silesian Cluster of Design.

I confront my work with other architects within competitions and exhibitions. I am together with my team a laureate of about 30 awards, honourable mentions and nominations comprising both concept as well as realization works.

To name the most important international exhibitions, I can mention: East Centric Architecture Triennial “Trans(ap)parencies in Bukarest (projects “Working Box and an entrance pavilion with a passenger lift in ZSO no. 10 in Gliwice – among 4 qualified from Poland), twice Leonardo Award in Minsk (“Working Box”, “Walk-on” balcony, V4 Family Houses – an exhibition of family detached houses of the countries of Visegrád Group in Prague, Bratislava, Budapest, Warsaw, Cracow – Houses on the hill 327 in Mikołów and Cube-2-Box in Mysłowice).

Within my expert activities I was couple of times a juror in architecture competitions, including the chairperson of the competition committee in realization competition; few times as a member of a jury I also took part in a competition “Polish Architecture XXL” organized by the Art of Architecture Group.

SUSTAINABLE INTERIOR

Since 2011 I have been participating in teaching activity of the field of study Interior Architecture at my home Faculty. I consider this period as an essential experience in my artistic development. What I can see here, is the crucial role of this field of study profile as a combination of rationalism stemming from the background of “Silesian School of Architecture” with an intellectual and artistic ferment belonging to art. Undoubtedly, I owe a lot to the personality and artistic beliefs of the teachers at this field of study (first of all to prof. Janusz Stankowski), defining interior architecture from the angle of humanism – searching the meanings contained in it, which was reflected in classes (Interior Designing 3). However, this context, which existence I did not realize, was pushed into the background in designing-teaching deliberations. This contacts have made me realize in full the equal status and rightfulness of the artistic issues in relation to the rational-scientific viewpoint as a part of human nature or more generally, mutual interpenetration and complementing of the sphere of art and science.

"Rational" thinking was tightly bound with a modernist tradition and scientific approach, it has deprived architecture of meanings. Bauhaus, in Gropius's words, has nominated "the form as the incarnation of idea", which has deprived architecture of understandable cultural references. The form which "meant" was replaced with an abstract – understandable and intellectually accessible to few. The lack of meanings caused that space as an element of culture was come down to the level of technology.

Humanist culture is an equal element of the social system and one cannot require from it the justification of the right to exist. It is time to restore its proper status – also in architecture. Time to restore these meanings in a new context. "Modern architecture is not a style. It is life's philosophy." (Ray Eames). Architecture, particularly the interior architecture, refers to higher spiritual values and connected with them mental and psychological human's needs. In a broader context, it creates the quality of life and society's culture. What is surprising in this context – while discussing architecture, and in artistic attitude – is the frequently met statement which promotes its utilitarian aspect – the lowest in the category of values (value system of Max Scheler). It seems that it is an insufficient approach because it skips an essential part of the human values system to which architecture is addressed indeed. So there is lack of focus on the factors responsible for higher values – sensual (so-called hedonist) or spiritual – cognitive and aesthetic; so the ones which directly translate into "life's philosophy." This contrast stems from the intellectual tradition, which vaunts rational thinking and logical reasoning, in which emotions are out of place.

However, as Norman proves, this is not rational thinking, but emotional satisfaction which decides about the quality of life. A key role of architecture is meeting spiritual needs, care of a user in the context of his/her psyche and aspiration.

The experiences from a few years of cooperation within running classes and design work, have consolidated my conviction of the fact that the order, both in functional and intellectual aspect, is also essential in aesthetic and semiotic. A well-designed interior is a balanced interior in the categories of ergonomics and logic, but also in the cultural references – containing understandable for a receiver signs, codes which help to find oneself in space and emotional categories – guaranteeing its accustoming. A designer creates a kind of a narration, with which help incorporates all aforementioned aspects into a project.

NARRATION

In this context, it seems that the domain of architecture needs to be treated as a domain of humanist culture rather than technical, complementing architect's methods with tools stemming from it.

This phenomenon is actually taking place. After all, architects use creative tools, traditionally connected with other fields of culture, such as: an essay, storytelling, mental model, brainstorm, the pyramid of associations, etc. These are always the means of generating ideas and telling about them in a way engaging emotions. Their common feature is creating a peculiar "narration" – a story, which role at the stage of a design is supporting designing by building a context which supports designing decisions; at the stage of work's perception: stimulating receiver's emotions, influencing a particular reflection.

It is a "narrative character" which seems to be a common denominator of particular techniques and methods.

If a designing process, in a greater simplification, is presented as a sequence of the next stages going from a topic, ("what should be



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FOODCOURT IN FORUM SHOPPING CENTER



done?”), through an idea and documenting, (“what and how?”), to realization, then the narration is responsible for adding at each stage of designing the explanation “why?”. As the practice demonstrates, it is determination (by a designer) and understanding (by a receiver) of “why?” which decide about the success of the design.

Building narration takes place at different stages of detail, depending on the project’s stage, and it concerns different threads of the designing task.

The use of narration in the designing process can comprise all stages of designing. At the preliminary stage, preceding the proper designing process, a designer is looking for a preliminary idea (inspiration) in a conscious way.

Building narration at this stage happens by divorcing from the purely technical issues, and introducing general issues, e.g. idea and ideological issues, cultural (economy, ecology, sustainability), social issues, civilizational processes (digitalization, dematerialization, ex-urbanization, urban culture etc.), or cultural context and spatial (revitalization, neighbourhood, local problems, creating “the place”).

They can be the issues whose topic, even loosely, concerns a design.

During their work a designer considers a defined problem in a way which aims at getting to the bottom of a problem, synthesizing the solution and translating it into operational solutions – the language of space and form. In the next steps, coming after each other, the problems defined during work inspire to determine the approach and they are turned into the details of the design solution and deliberate emotional and cognitive message.

The cognitive process influences the emotional engagement of a designer in the design solution. Owing to the fact that emotional system impacts cognitive one, there is a link which allows to choose the solutions in a more conscious way and consequent selection of solutions, and it allows to achieve coherence of final aesthetic expression. Using the “method of narration” influences the uniqueness of the solutions and their greater emotional charge, which results in better quality of the design solutions and diversification of the solutions of similar design problems (e.g. in case of competitions or students’ works – within the very same design problem). It also causes the development of a designer and receiver.

Narration introduces to architectural designing the elements beyond traditional designing methods, which in turn:

- / support the process of creating and decision at each stage of designing, (it extends the plot and the content of a project), it results in a greater synthesis of effects;
- / influence the quality of a project – it favours creating new, individualized and often surprising design solutions;
- / speed up and channels the process and result in more complete, richer, more synthetic and more definite message with emotional effect, better influencing a receiver’s imagination;
- / combine in a natural way different areas of art and design (architecture, visual communication, electronic media), and owing to that fact it extends the message and introduces a social dialogue;
- / influence the development of a designer – it constitutes a cognitive tool (broadens horizons, explores new problems).

MEANINGFUL CONTEMPORANEITY

Milan Kundera in his book *The Curtain* writes about the awareness of historical continuity, which in art have a precise and clear sense. The reception of the work of art, the impression of the beauty is firmly conditioned by the date of its creation – it is rational, not living. “Beethoven’s work which would be created nowadays would be spontaneous [...] received as ridiculous, fake, improper [...] Our awareness of the work of art is so strong that it goes beyond the reception of each work of art.”

In this context, I reckon that abovementioned “accustoming” is about a different set of meanings and codes. The meaning is in the climate of space, general predisposition and the feeling of space, not its particular elements. This is the reference to contemporary society – liquid culture. There is no way back from the codes from the past. The emphases are put elsewhere. I am not interested in functional space in the purely ergonomic categories, but “meaningful” space, which influences in a greater extent on users and owing to that fact it impacts their emotional satisfaction and the quality of life.

In my designing activity, I pay attention at the overall approach – not at a set of separate elements which comprise of the frameworks for the functioning of a user, but the synergic “aura” which in a seamless way combines together components, which influences together with a user on different levels being the carrier of atmosphere and the attractor of emotions. A designer inspired by the atmosphere of a place, functional needs, user’s personality transforms these values and taking into consideration cultural context, gets out, enhances and creates the synergic aura and value. Architecture is again for people.

CONCLUSION

What I consider as a core for my work as an architect is the link of artistic, teaching and scientific work. Appreciating the possibility of fulfilling it at all paths, I try to use the diversity of reflections resulting from their specificity for realizing current and future targets. My priority is striving for the ability of conveying objective knowledge as well as expressing coherence of inner beliefs in my artistic works and teaching work.

I was trying to present continuity and coherence of creating artistic path which exclusively stems from the fusion of theory, teaching and artistic work. Its fundamental plane is an analysis which leads to generalisation and synthesis and introduction of narrative accents directing and enhancing the message. It allows to create places of definite identity, which due to that fact, gain meaning for a receiver. Creation always engages social, cultural aspects including spiritual, contextual and functional, with attention to searching for the balance and in particular cases emphasising some of the aspects.

I think that presented objects as a creative Work of art give a cross-sectional image of the artistic approach and point out at the fact that the artistic method presented in this summary of professional accomplishments can be a universal approach which works for different designing scales – ranging from urban planning through a building, the interior, to a detail and design. The key and a common denominator here is the cultural context, dialogue with space and a user, held through the system of references, impressions and codes, which have an effect on a purely emotional level, as well as intellectual – they can be deciphered by a user and due to this fact inspire a deeper reflection and to do one’s own search for connotation.

Under this rule, I consider for a superior task as a teacher realizing and instilling students the sense of mission and responsibility for one's own professional actions – and thus the requirement for diligence, constant, versatile self-development, engagement in social matters and inspiring to search for one's own artistic path based on these values.

As an architect, but also as a human and a member of the society, I strive for providing space of material values, but on top of that, of my works draw, is a source not only of a great satisfaction, but as I hope, they will be a small contribution to praising spatial culture, social equality and users' happiness. If this at least takes place in part, I believe that these aims are reached.

Gliwice, 24th April, 2017



Krzysztof Zalewski

THE WORK: ABSTRACTION AND NARRATION – THE MEDIUM FOR CREATING THE CULTURAL-TECHNICAL VALUE AND AURA IN ARCHITECTURE

In the habilitation procedure as the work I present two projects: GE Customer Experience Centre in Bielsko Biała and the “Aquarium” Office Complex in Gliwice. The first of the aforementioned objects was finalized in 2016, the first stage of the second investment (modernization and adaptation of a historical villa and park) was accomplished in 2015, the second stage – a new pavilion is waiting for realization.

“AQUARIUM” OFFICE COMPLEX IN GLIWICE

The project comprised of rebuilding so-called Neumann's villa in Gliwice, built in the 1920s of the 20th century, into a new office for the Water and Sewage Company. The concept was assuming adjusting the present object to an office function, extension by adding a new pavilion used as a customer service office, and designing a park surroundings of the villa.

The transformation of a historical villa into office object seems to be a good pretext to illustrate the artistic method. What we have here is a number of context and connected with them building meanings by the urban context (a park, existing historical object) and cultural context – the villa and its history, the need for extension and Investor's activities. All these relationships were used to build a vision of the project. The authenticity of the historical building and its park location needs to be considered as a significant value. At the same time, we insisted on suggesting in a clear way architectural interference in a current context, designing contemporarily – and explicitly communicating this fact. These are the features which we wanted to decidedly emphasise through the design. However, it is not easy without a significant change of historical mass of the villa and its details. In order to avoid it, we decided on acting the other way round – we decided to emphasize the historical form by making it resemble an abstract mass, using white paint. Therefore all is white – also the roof and interior, which causes that the villa is close to an abstract mass. Such a technique communicates a contemporary concept of rebuilding, simultaneously emphasizing historical and authentic values, such as balanced proportions of the object, rich historical tectonics. Owing to this technique, it happens in a natural way – with the use of the elements of aura – sun lighting, weather – without artificial aestheticization. Both in summer and winter, the colour and geometric contrasts of park surrounding additionally enhance this effect. What it springs to mind is the association with emphasizing the premium stone by its appropriate setting.

Idea was continued by the solution of the interior. Despite building an additional ceiling and adapting next floor for office functions – what was kept were most of historically and culturally valued elements – spatial arrangement of the villa, woodwork, details – moulding, cornice, wooden paneling. The method used for keeping them and non-aggressively emphasizing was harmonizing it with a white colour. New elements were attempted to “dematerialize” – shaped in a way which to the least degree interferes formally and functionally in the arrangement of the building. The most important component is the staircase – openwork and to a great degree made of glass elements – thanks to which it minimally disturbs natural lighting of the interior and is not massive in the respect of the interior.

All techniques were aimed at sensitizing a user to historical and cultural values, and to stimulate reflection and arousing the awareness of cultural continuity, which element is space and buildings – which as it seems has been succeeded. A “White Lady” – as the modernization was dubbed by the magazine Design Alive – still arouses huge social interest both in the media and it provokes public debate.

The idea of creating remaining elements of the complex – the park (with a parking) and a new office pavilion was shaped in the following manner: to introduce the change point-wise – a new object, which is going to influence from the centre, will create a “wave”, which will travel through the plot and transform the local context – the villa, trees and plot topography. What will be created is new plot topography, which will harmoniously fit into the environment. Apart from meeting utilitarian function, it will provide new impressions.





The building's surrounding was also designed in such a way as to keep the character of the park. Even in the parking space, the existing trees were kept and organic forms were used.

Second stage of the investment was also planned – comprising of an additional office building. A newly designed part will have an elliptic, “mild” shape constituting the complement of the historical form of the villa. The object is thoroughly glazed (the structure of a panel wall is also made of glass). Glass will reflect the surroundings – optically “dematerialize” a new building. The smoothness of forms is the continuation of the aware approach to architecture, which is seen both from the angle of the socio-cultural processes and functional needs. The interior of the building was designed in an open, prone to changing activities way – which are the “plane of events” of the daily activity of the Investor's institution.

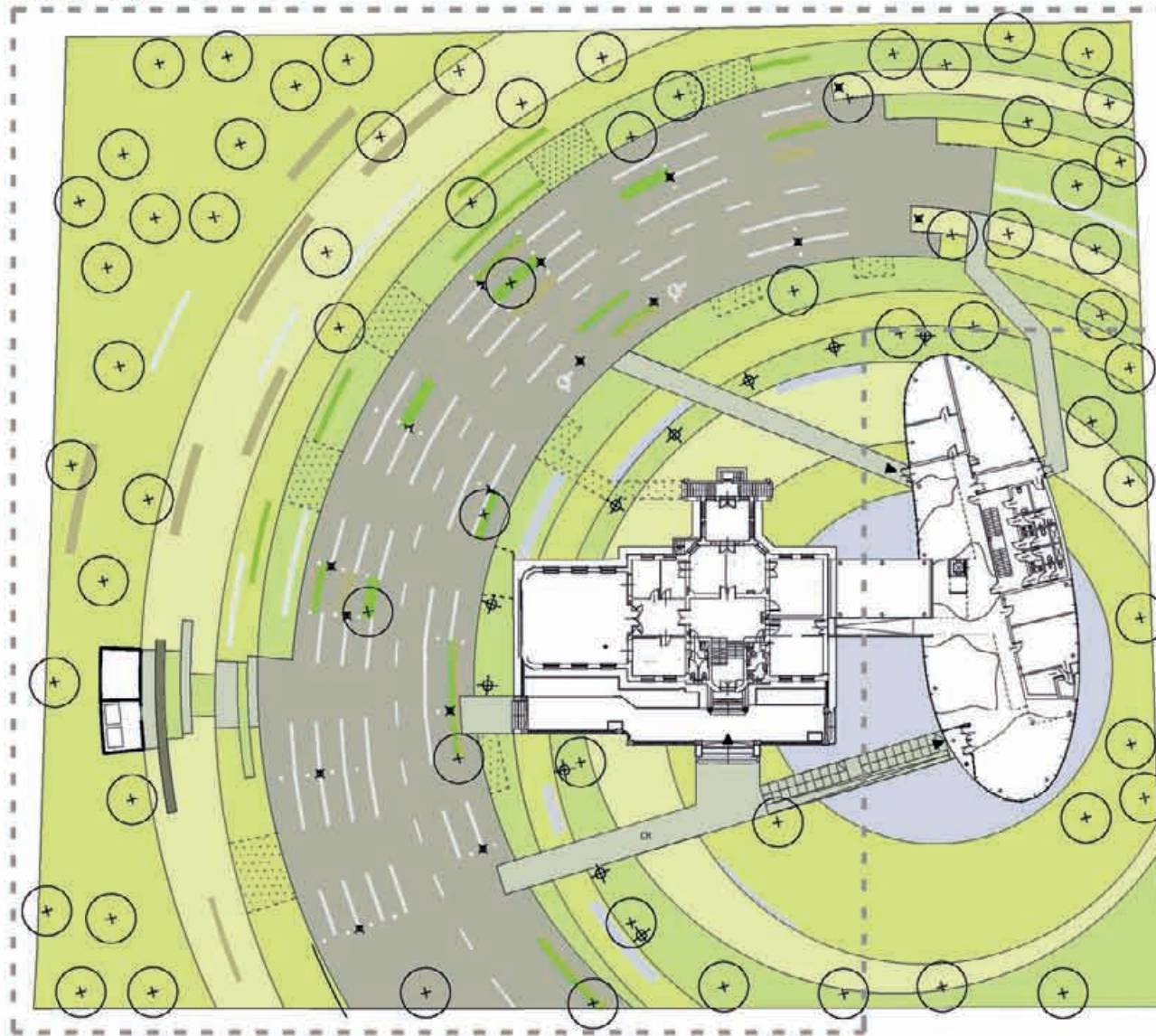
The “Aquarium” Office Complex is, at the same time, space “meaningful” for users in which there are inscribed codes and narrations – introducing the association of smoothness, water, crystal cleanliness, evoking the feeling of contact in a user, “immersion” in the water environment. “Waving” plot topography – physical and metaphorical presence of water- a water pool in front of the main entrance to the building and the glazed façade – the reflection of the surroundings, multiplication of the landscape, interpenetration of the real and non-real elements.

As a result of these actions, what has been created is a succinct, readable mass, which establishes a dialogue between a local context and history. It seems that a bit aesthetically “unreal”, but firmly embedded in history of the place and urban context object creates a unique atmosphere, and it also has a cultural-educational dimension.





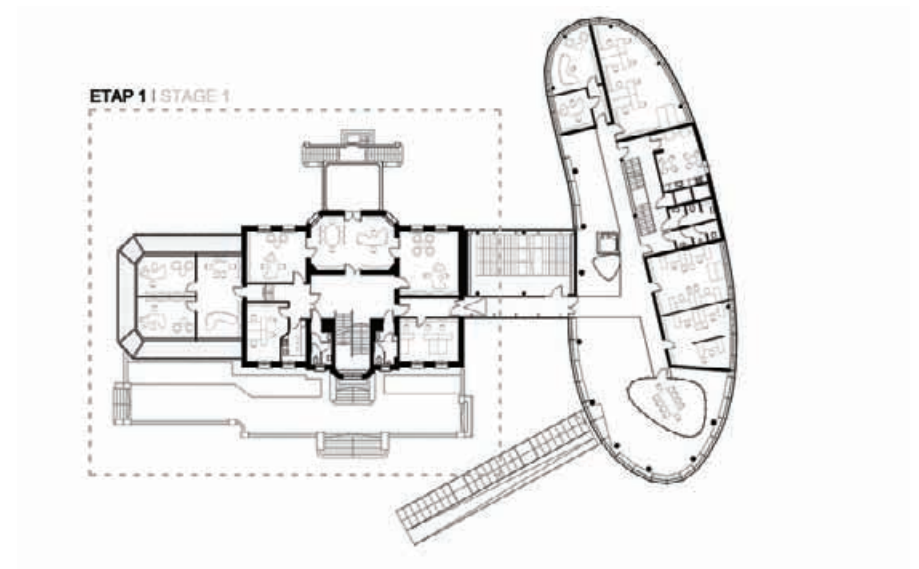
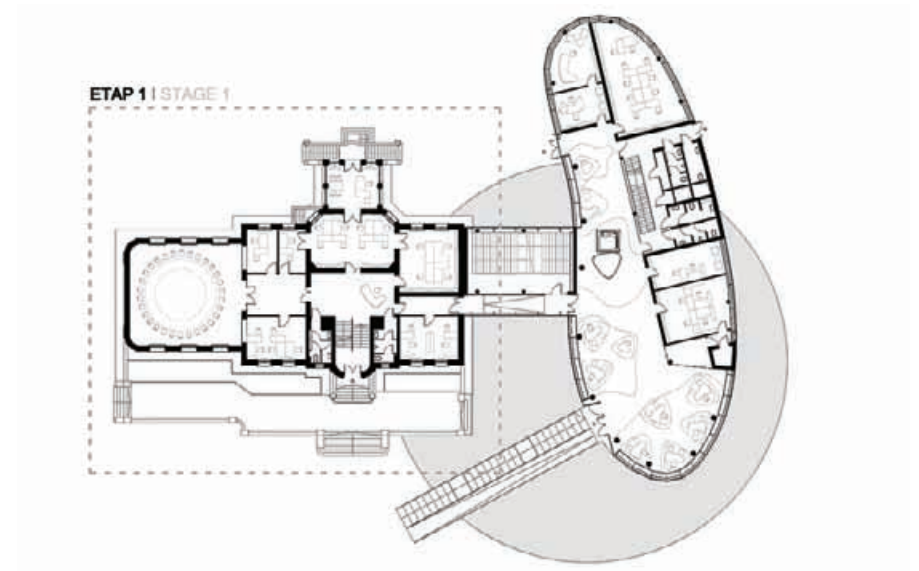
ETAP 1 | STAGE 1



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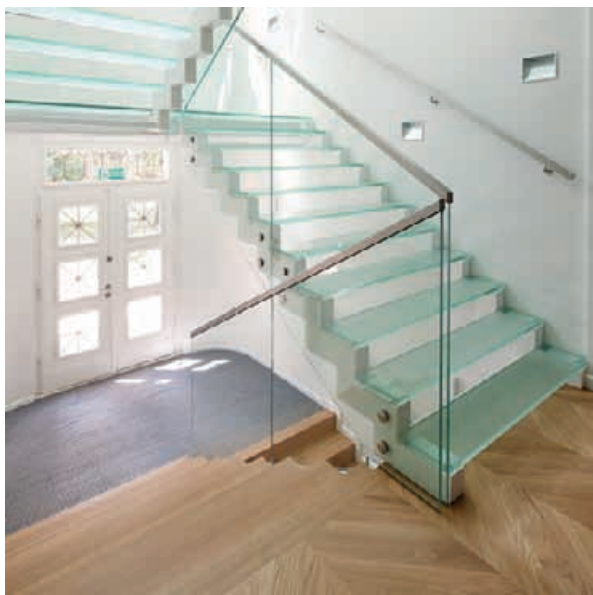
ZAGOSPODAROWANIE TERENU | SITE PLAN





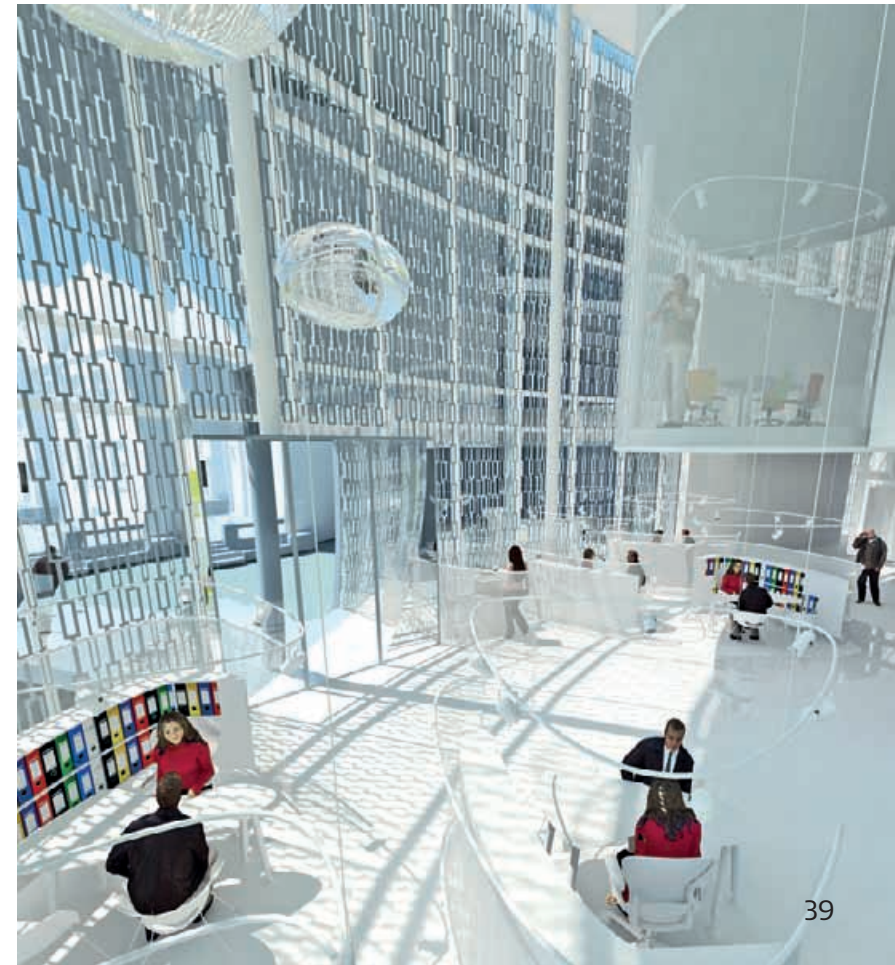












GE CUSTOMER EXPERIENCE CENTRE

COMPETITION DESIGN

The presented object, GE Customer Experience Centre in Bielsko-Biała, constituted an exhibition-conference-training space of 1000 m² located on the ground floor of the office building in a new object GE Brilliant Factory in Bielsko-Biała. This space is to serve, as the name shows, building experience and the customer's knowledge about GE company – by presenting products, work, and the scope of activities of GE, in particular in the energy sector. It is one of the GE's few spaces of this type in the world. The design was made according to an original concept, which won in a closed competition organized by GE company.

Due to prestigious character of the planned space in 2014, the investor organized a closed competition for a design, to which my studio was invited. The competition took place in two stages. The preliminary stage comprised of the workshops with the participation of the GE representatives responsible for the project. On the basis of a result assessment, participants were selected to a second stage at which it was required to present two concepts of arranging the sphere of the Centre. The original concept comprised of 2 aesthetically diversified, but close to the idea and way of functioning, concepts: "DNA Paths" and "Catwalk".

The idea of space was based on my previous experiences stemming from my interest in multimedia in architecture (broadly discussed in my doctoral dissertation) and liquid, flexible "event space" – therefore previous study was used here in project implementation.

The key idea of both design visions was building up users' experiences by providing them knowledge from various scope of GE operation. The means of conveying information, but also building up the atmosphere of the interior, was a firm integration of specially arranged space with a multimedia layer (projections, lighting and sound effects) – in such a way as to both "media" complement each other, creating beyond the information layer, also a unique and changeable feeling of space. Physically there is only a base – existential base for the work – white or (black) surrounding, which gains the complete expression after applying on it layers and multimedia content.

Here, space is virtual – non-existent, but real, which is rather created in the receiver's mind. The criterion which constitutes architecture is the act of perception, thanks to which it can express and mean for the viewer more than build-up matter. Moreover, it is something more than mental immersion in virtual world, since it offers a physical presence, the possibility of movement, the impression of the physics laws and natural determinants of the surrounding, the presence of other people, etc. However, essentially, physical space has to be also designed in a way which increases the impression of liquidity and changeability, transience of electronical media – therefore it has geometry which is adjusted to non-physical media layer. Both layers interpenetrate and enhance each other – they create a common aura, but they are also inseparable. Architecture does not exist without both of the media.

THE "DNA PATHS" CONCEPT

The first concept was telling about peculiar DNA of the company – the key to get knowledge by visitors was the presentation of various explanatory issues, visitors may choose from prepared scenarios various scenarios for visiting, so-called History Path (the path showing important events from the company's history), Personal Stories Path (personal histories of the workers), Showtime Path (educational path presenting curiosities from physics, energetics etc.). An advantage of this concept is the easiness of adding

and changing scenarios, because it does not link with physical change of space, but only with the change of “information content”. The flexibility of space also consists in the fact that it is much more “capacious” (we can display in one space a lot of diversified content; a user can change scenarios or immerse into interesting content – interactivity) in comparison with traditional space of an exhibition, and a user’s experience – potentially much richer. Thinking about a human being in space is a central point of design. Therefore, despite the very exhibition, what was planned were varied spaces of less or more formal character, which are used to be in space, spending time in it – they stimulate different activities and behaviours – talks, calmness and relax, being there alone or with other people or contemplating space from different angles, etc. What serves this purpose are both functionally planned places – zones, such as relax or gastronomic zone, but also annexes, nooks, passages – often the zone ambiguously defined – obtained as a result of smooth forming of the interior.

“CATWALK” CONCEPT

The concept of “Catwalk” is based on the identical assumptions as “DNA Paths”; however, it operates different approach to the way of presenting, and as a result, different set of formal means. “Catwalk” refers to the expression which means multi-function theatrical stage – prone to be adapted to various ways of using it. This is the idea and formal concept of the presentation. The whole space comprises of homogeneous dark background, it was conceived to be a theatre’s stage, for the events created by interactive media and a user – by interacting with them. Here, the presentation of GE work is done by interactive game, which leads space together with users. The illuminated sensory floor (or laser mapping) maps out the route of a trip, at the same time tracking movement and behaviours of visitors and inspiring them to discovering the content of different scenarios, which both refer to product presentations (digital energy), through presenting local landscapes (local mode), to creating virtual space of any topic character – immersing a human in a virtual world – e.g. in the depths of the coral reef or abstract space created on a haphazard way by a computer (ambient mode). The presentation of objects (products) consists in their “turning inside out” by projecting them on the surface images, which present their features and functions. Adjusted in detail to their geometry visualizations and animations are realized by means of mapping, similarly as it happens on the facades of buildings during parties of “light and sound” type. What accompanies general space are spatial annexes – CAVE-type rooms, where there are presented selected issues and then what happens is deepening of the knowledge got in general space. Visual impressions are enhanced by synchronized emissions of sounds and scents.

The fundamental idea is to create surrounding space, in which a spectator is completely immersed engaging many senses. The illusion of changing space is created by synchronically and geometrically coherent use of media and physical space, which creates coherent impression.

A detailed discussion of the premises of both concepts has been included in the documentation concerning artistic work.

REALIZATION

Finally, it was the concept "DNA Paths" which was selected for realization.

However, only during realization the change of Investor's conditions, determined the change of the concept. Adjusting partly finished space comprised, first of all, resigning from a part of multimedia equipment and space limitation in the form of islands.

To some extent, the idea of building multimedia space creating various theme scenarios and connected with them "events", has been limited. In spite of this, the central thought and the open way of shaping space and its arrangement, allowed to flexibly adjust to new needs – and a general aura and aesthetic concept were kept. It bases on creating the impression of light, etheric and "liquid" space constituting the background for the products and events happening at the premises of Customer Experience Centre.

The presentation of GE products grouped in the thematic areas (Industrial Area, Commercial Area, Application Area). The product islands are partly separated by means of flexible membranes – backgrounds for products and at the same time screens for displaying allowing to getting acquainted a spectator with extra information by means of multimedia installations. Optical separation the groups-islands from general space of the exhibition was achieved by oval lamps and floor of the similar shape.

Inside, there dominates the impression of immersion of a user in "unreal-virtual", abstract space, owing to that fact, a spectator has an impression of "floating" or being in a "cloud". The effect of lightness and liquidity of the interior was achieved by consequent use of white colour and its intensification by using semi-transparent materials, oval shapes and changing, dispersed light. The impression of liquidity is emphasized by specially designed furniture and bases for exhibits, rounded wall and pillar edges. The borders of showroom space are "softened" by illuminated from the back curtains hanged along the wall. Relax space is equipped with furniture of organic shapes – sofas and coffee bar. In a similar manner were treated conference rooms, which bright décor was complemented with upholstered chairs in intensive colours.

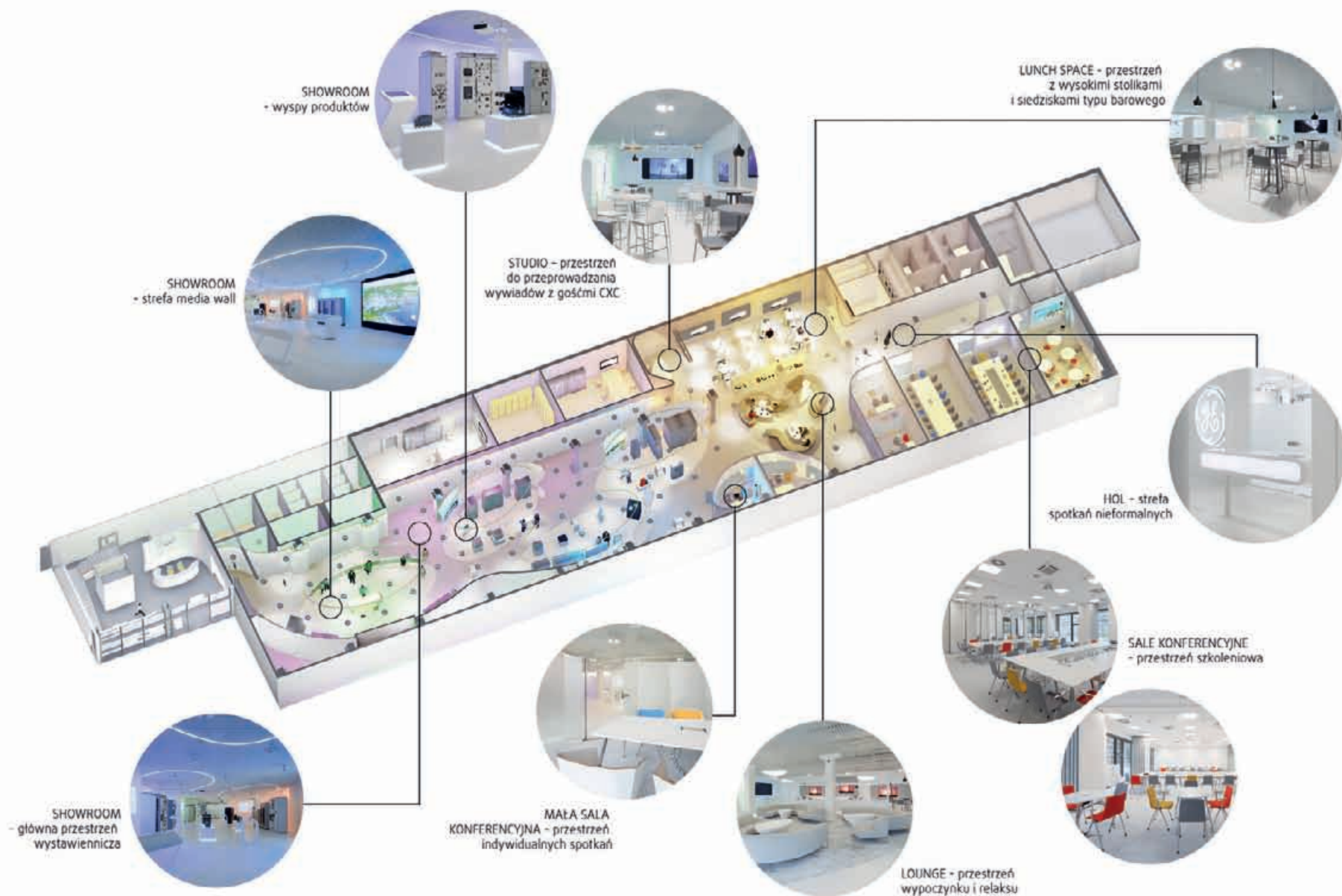
The presented artistic achievements aspiring to meeting the conditions set forth in art. 16 pos. 2 about academic degrees and titles and about degrees and titles in the area of art, have been presented a number of times in the form of: multimedia presentations, exhibitions as well as internet publications. GE Customer Experience Centre and the "Aquarium" Complex were nominated this year for the awards "Polish Interior 2016" and "Polish Architecture XXL 2016" respectively. Second realization got II award in the category of Revitalization in Eurobuild Awards in Architecture in 2016 competition.

Gliwice, 24th April, 2017

Krzysztof Zalewski







/ SHOWROOM



eliptyczne ścianki wykonane z półprzeźroczystych materiałów napinanych. Ściany te pełnią funkcję ekranów, na których wyświetlane są projekcje.

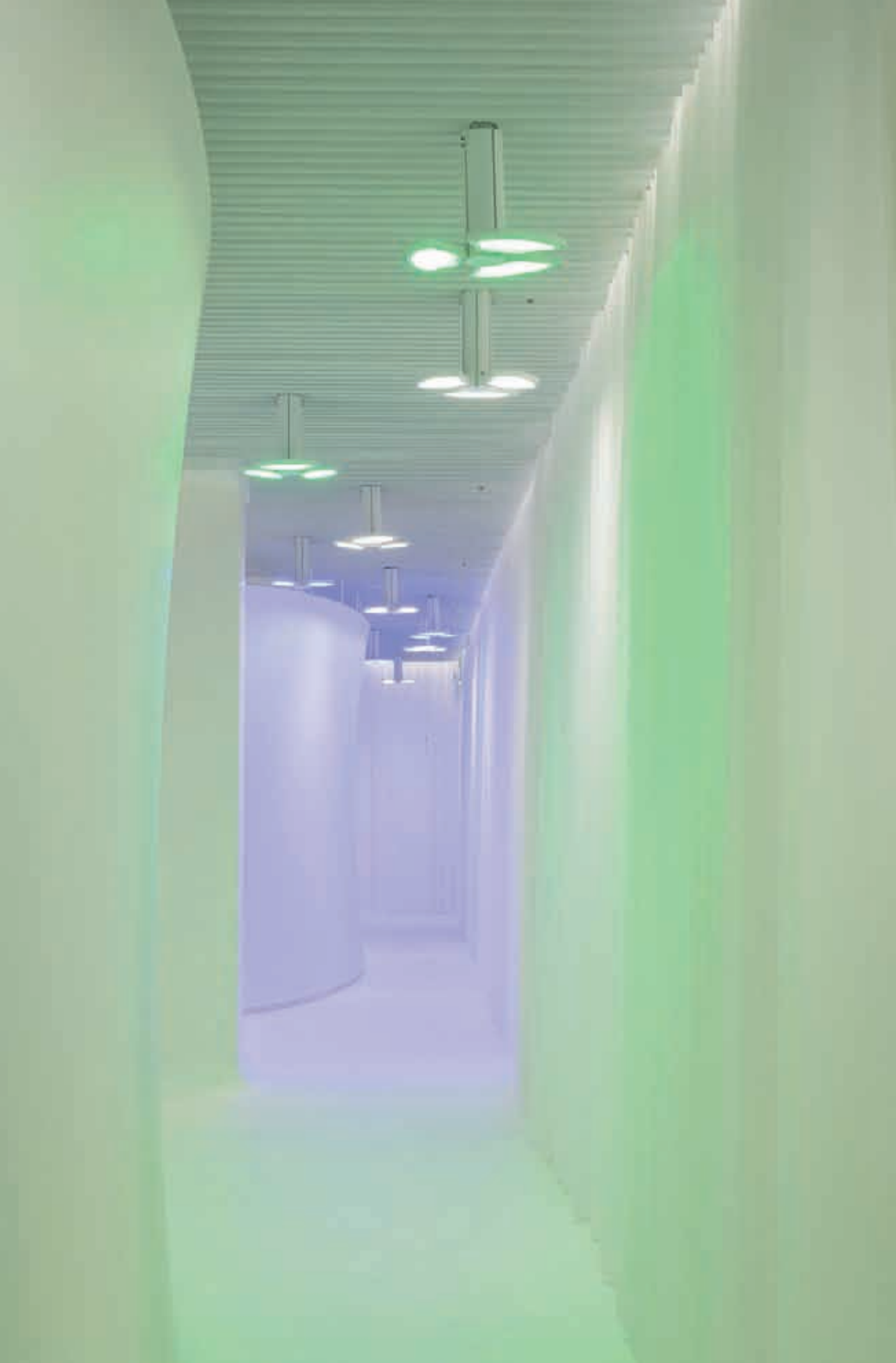
białe firany nadające przestrzeni lekkości

media kiosk

produkty GE
zgrupowane obszarami
tematycznymi

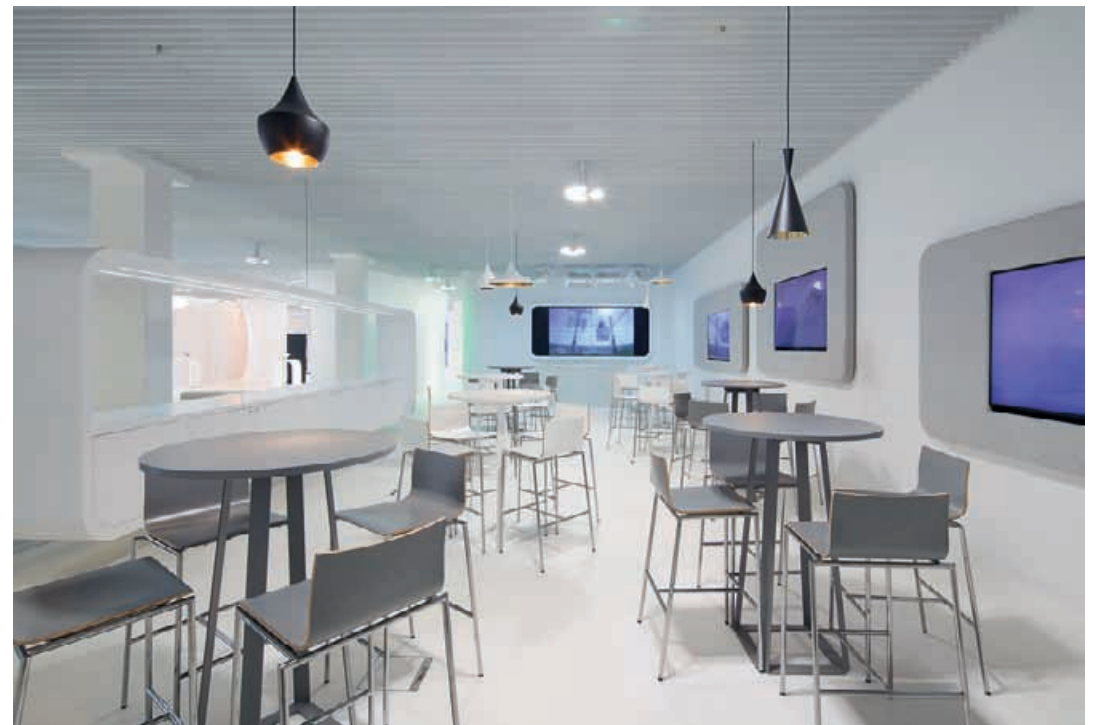
konsola do sterowania
media wall

media wall









/ LOUNGE SPACE AND COFFEE CORNER

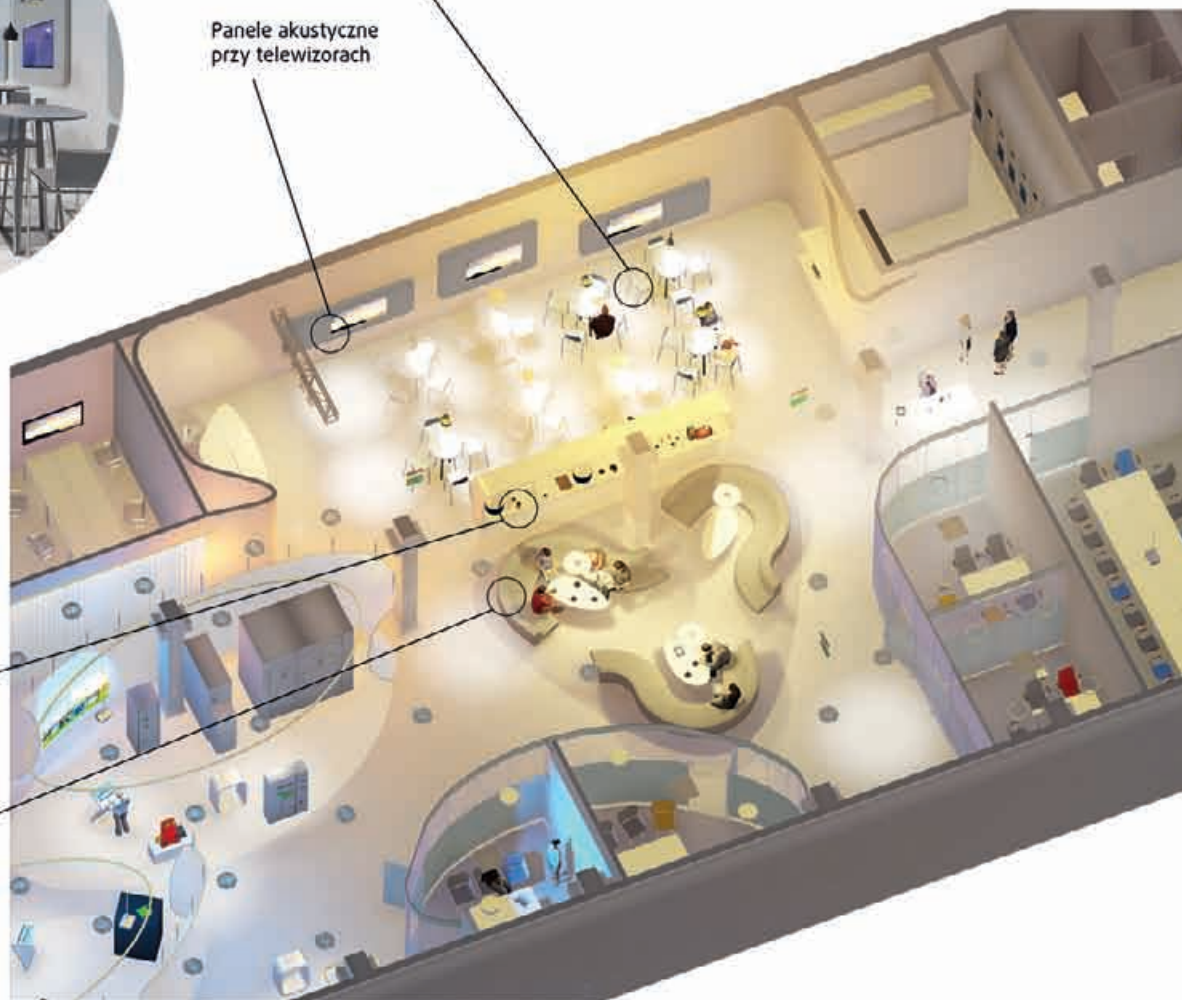


Długa lada kateringowa oddzielająca od siebie dwie przestrzenie. Miejsce, w którym klient może zaparzyć kawę.

Otwarta przestrzeń mieszcząca kanapy oraz stoły przeznaczone dla 6-8 osób.

Przestrzeń kawiarniana.
Miejsce odpoczynku - wysokie stoły
i wygodne hokery

Panele akustyczne
przy telewizorach







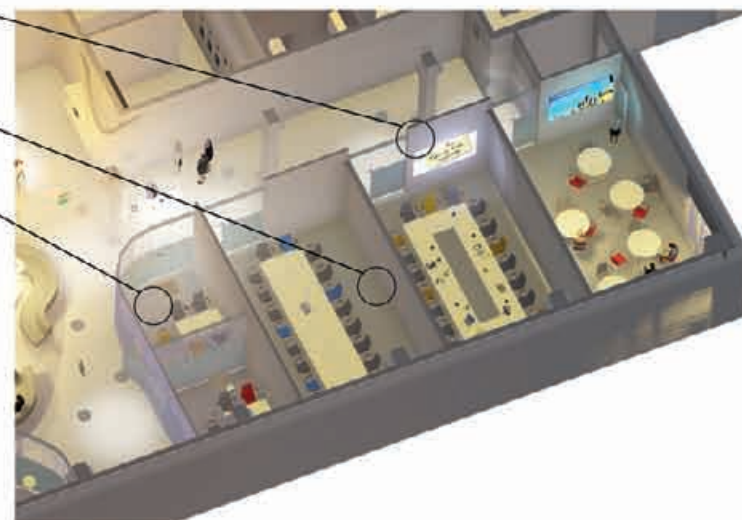
/ PRACTICAL TRAINING AND SOFTWARE TRAINING ROOMS



miejsce przeznaczone na projekcję prezentacji

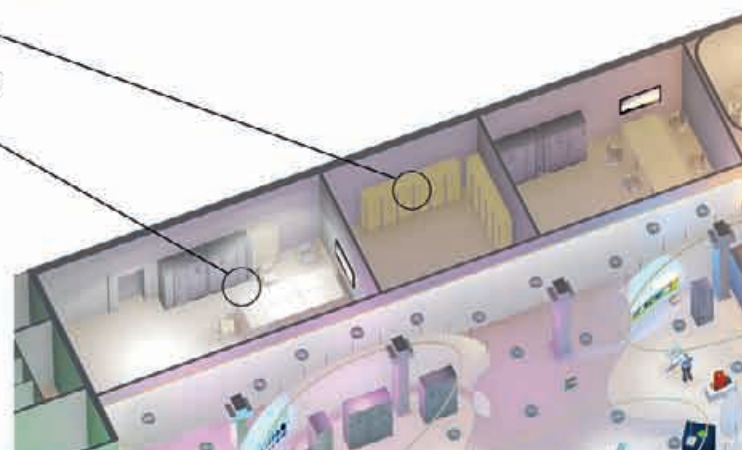
Ściany przesuwne składane ręcznie, oddzielające pomieszczenia konferencyjne

mała sala konferencyjna



Regały przeznaczone do przechowywania

Ściany przesuwne składane ręcznie, oddzielające pomieszczenia konferencyjne











COMPETITION CONCEPTS



/GE

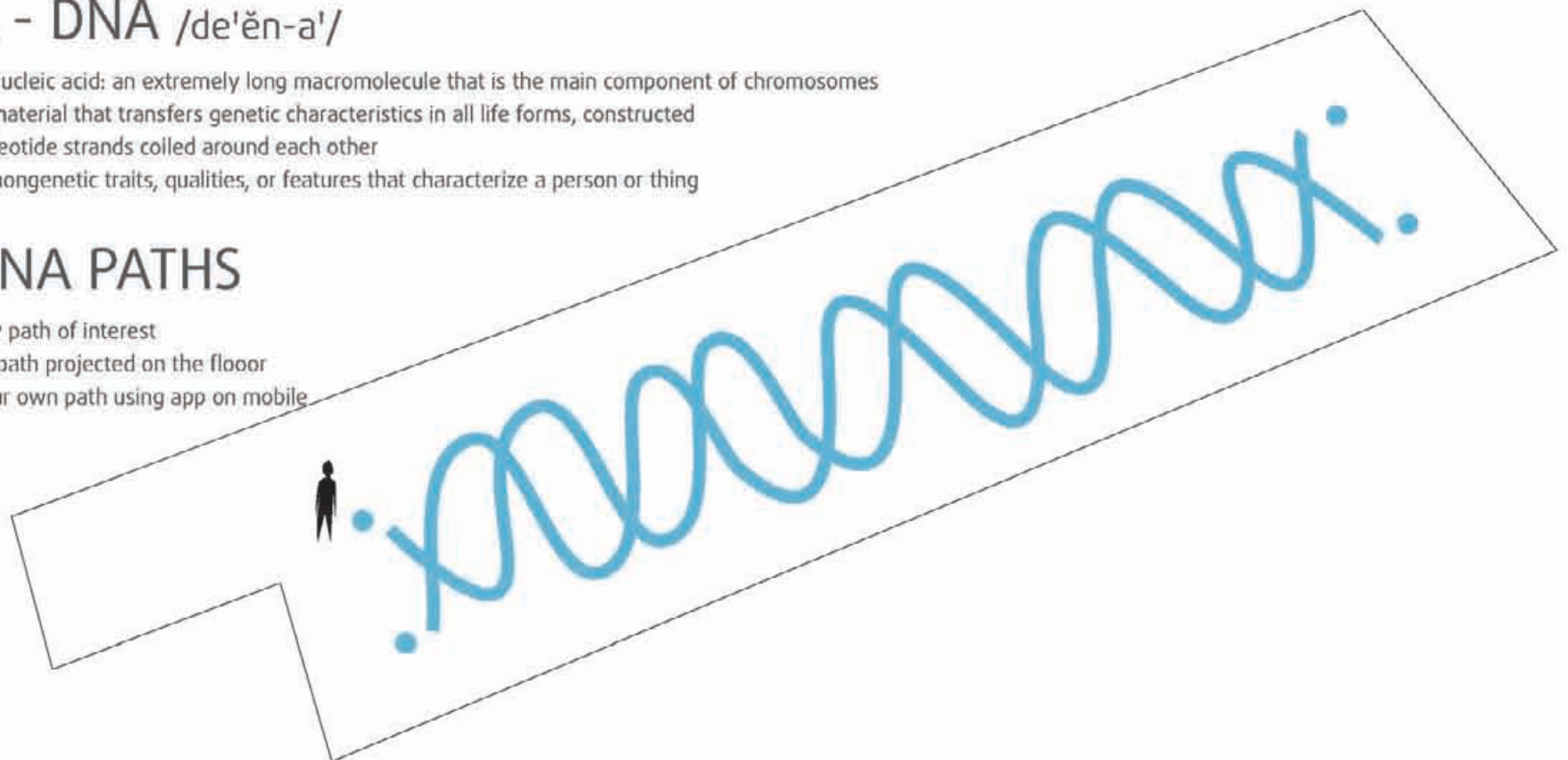
- / GE - imagination at work
- / recognizable trademark
- / unique history

/ IDEA - DNA /de'ěn-a'/

- / deoxyribonucleic acid: an extremely long macromolecule that is the main component of chromosomes and is the material that transfers genetic characteristics in all life forms, constructed of two nucleotide strands coiled around each other
- / the set of nongenetic traits, qualities, or features that characterize a person or thing

/ GE DNA PATHS

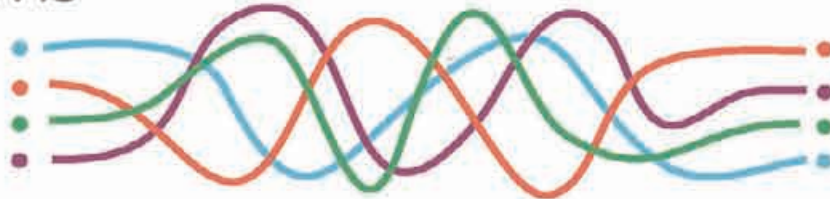
- / choose any path of interest
- / follow the path projected on the floor
- / choose your own path using app on mobile



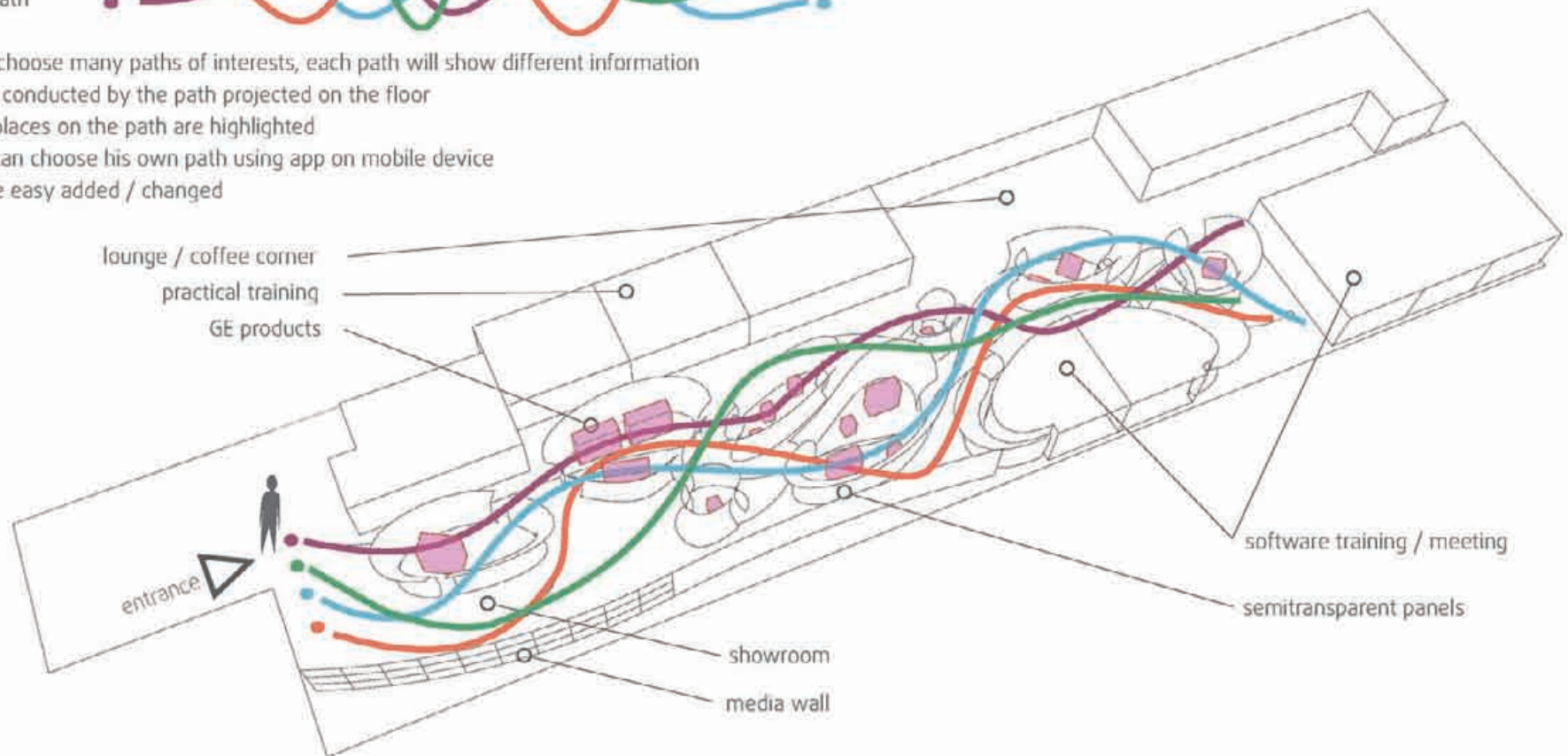
CONCEPT 1: DNA PATH 

/ DNA PATHS

- / energy path
- / history path
- / personal stories path
- / showtime path

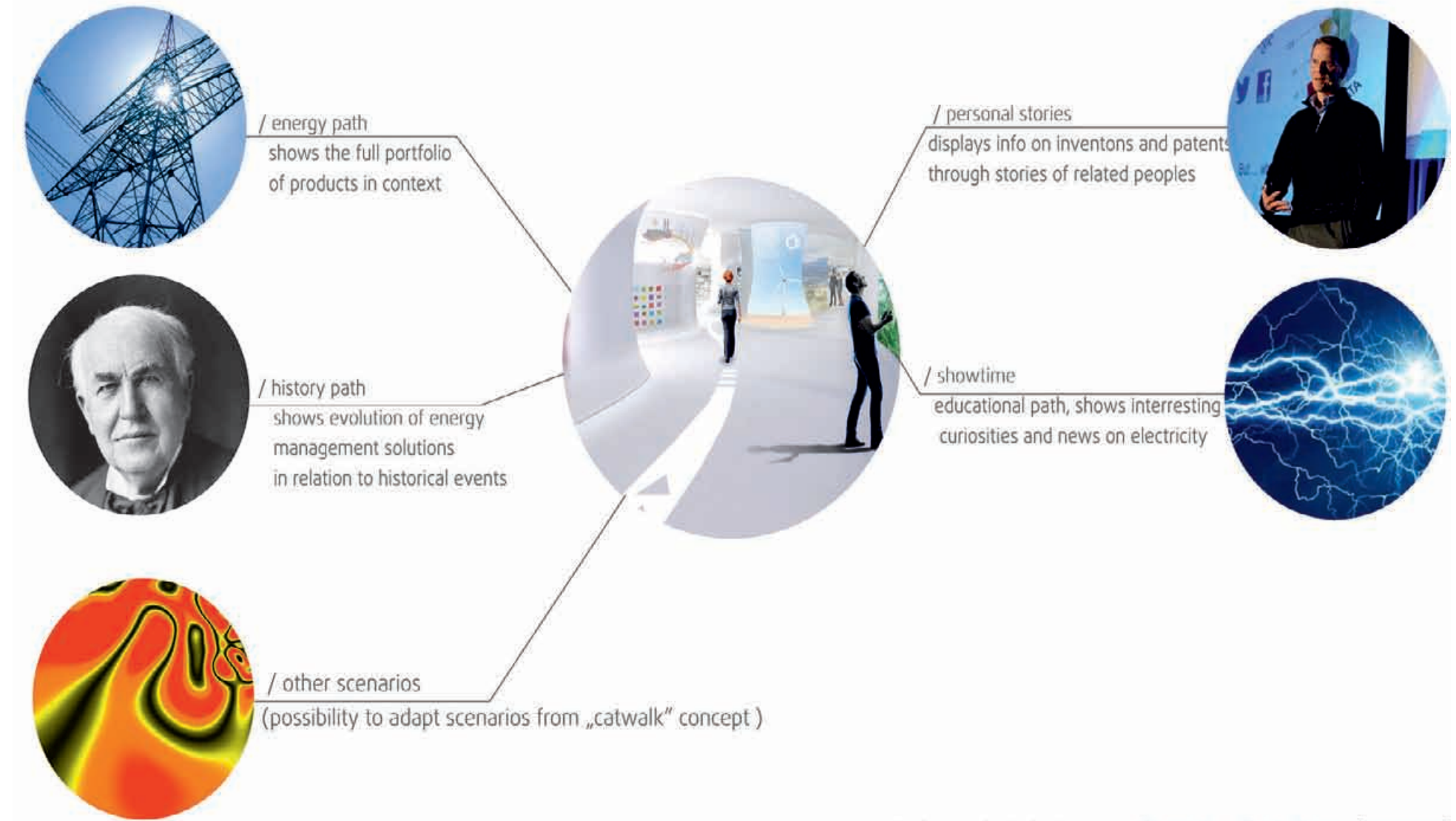


- / visitor can choose many paths of interests, each path will show different information
- / visitors are conducted by the path projected on the floor
- / important places on the path are highlighted
- / each user can choose his own path using app on mobile device
- / path can be easily added / changed



CONCEPT 1: DNA PATH ∞

/ SCENARIOS



CONCEPT 1: **DNA PATH** ∞

/ ENERGY PATH



/ Energy path presents the whole portfolio of GE products in context

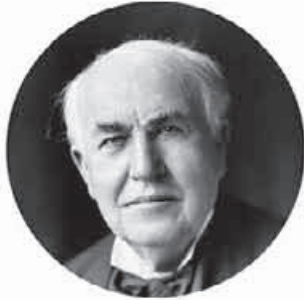
/ Medium Voltage panel
 SEN Plus (3 panels)
 QuiXtra 4000 (2 panels)
 QuiXtra 630 (2 panels)
 EtelliGuard ABC
 Record Plus FK MCCB
 UPS panel

/ Exhibits / products installed in particular capsules should be provided with controlled lighting mounted on the ceiling, interacting with played audio-video contents.



CONCEPT I: DNA PATH ∞

/ HISTORY PATH



/ History path presents the evolution of energy management solutions and development of GE in relation to historical events.



1905



/ Controlling of played multimedia scenarios can be performed automatically (in a loop) by means of detectors at the entrances to the capsules, or by means of tablets or infrared cameras.

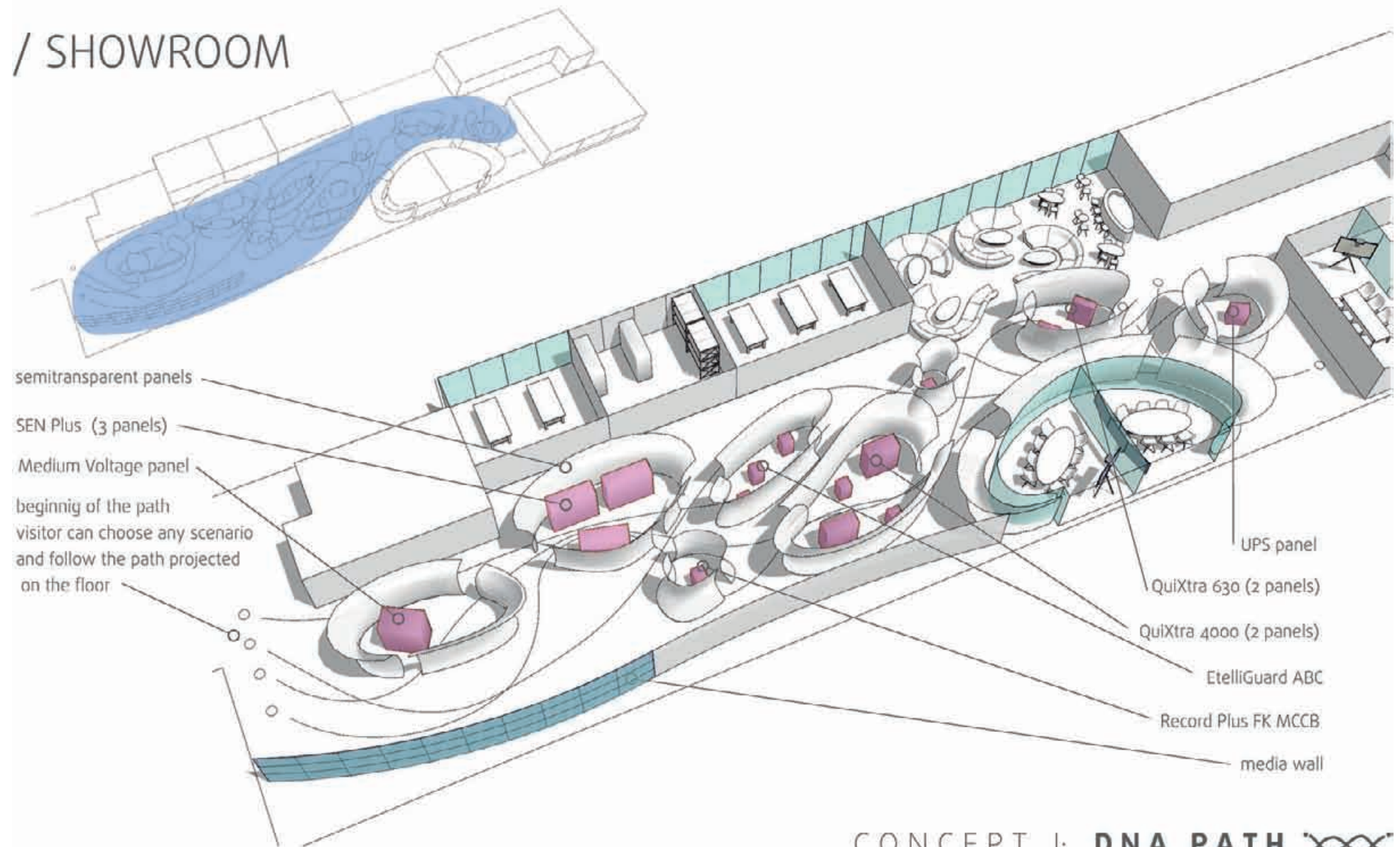


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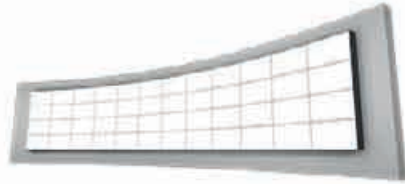
CONCEPT I: DNA PATH 

/ SHOWROOM



CONCEPT I: **DNA PATH** ∞

/ SHOWROOM



/ Exhibition is to be as much interactive so that visitors of the Experience Center could through gestures movements affect realized scenarios displayed on AV devices and thus encourage multimedia transfer to affect the visitors' senses of sight, touch and hearing

MEDIA WALL

/ multimedial LCD display controlled by tablet
/ curved shape

PATH

/ visitor can choose scenario
/ visitor is conducted by the path projected on the floor
/ all information are projected on white canvas - spandex
/ some elements of projection will be interactive
/ important places on the path are highlighted
/ each user can choose his own path using app on mobile device
/ path can be easily added / changed

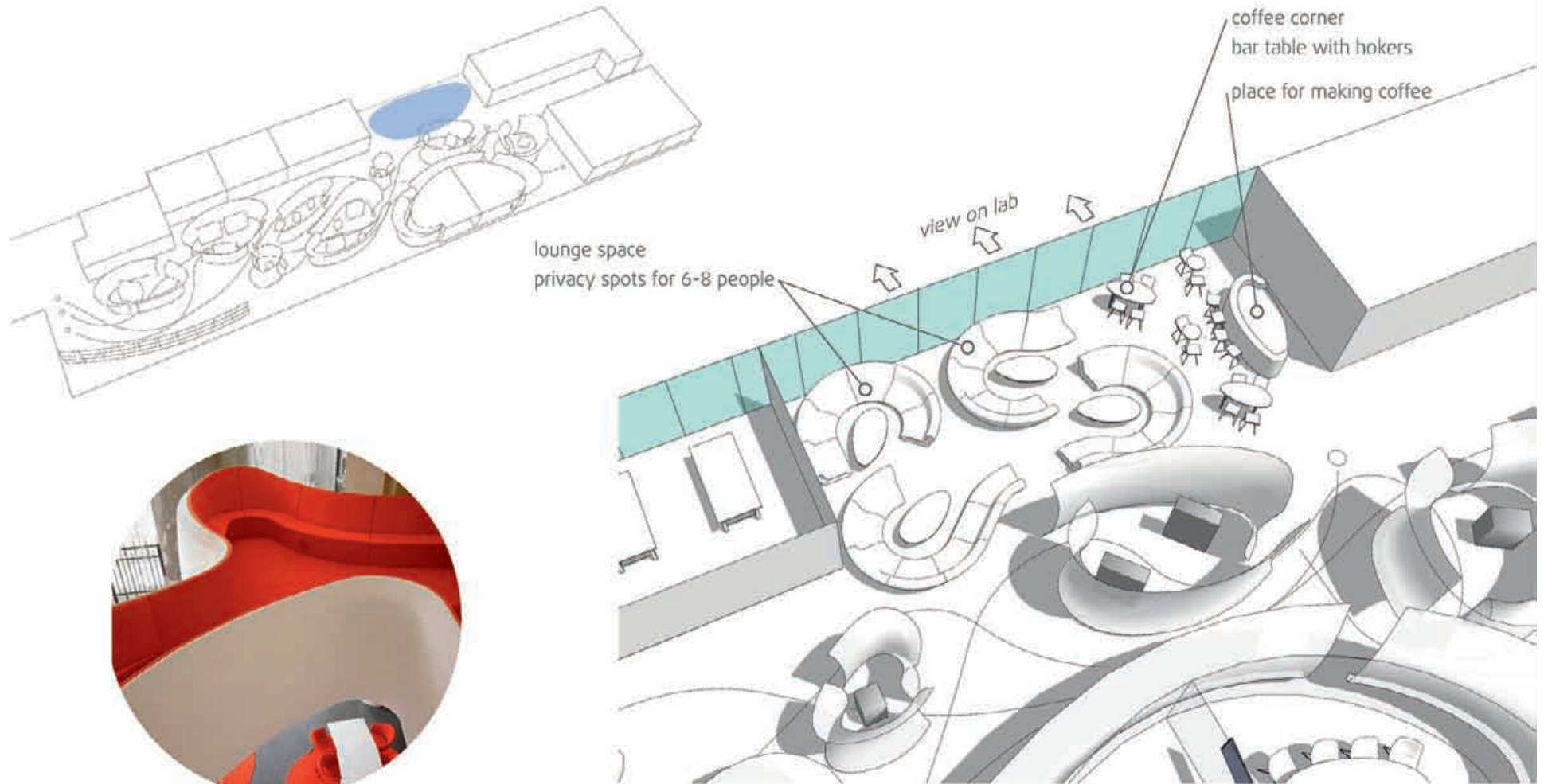
CAPSULES

/ made from spandex fabric
/ using a minimal amount of new steel elements, spandex was stretched between the elements, giving the capsules their shapes



CONCEPT I: DNA PATH ∞

/ LOUNGE SPACE AND COFFEE CORNER



CONCEPT I: **DNA PATH** ∞

/ LOUNGE SPACE



- / openspace area divided into four annexes for 6-8 people
- / annexes arranged with furnitures referring to the concept
- / soft and oval-shaped sofas and coffee tables



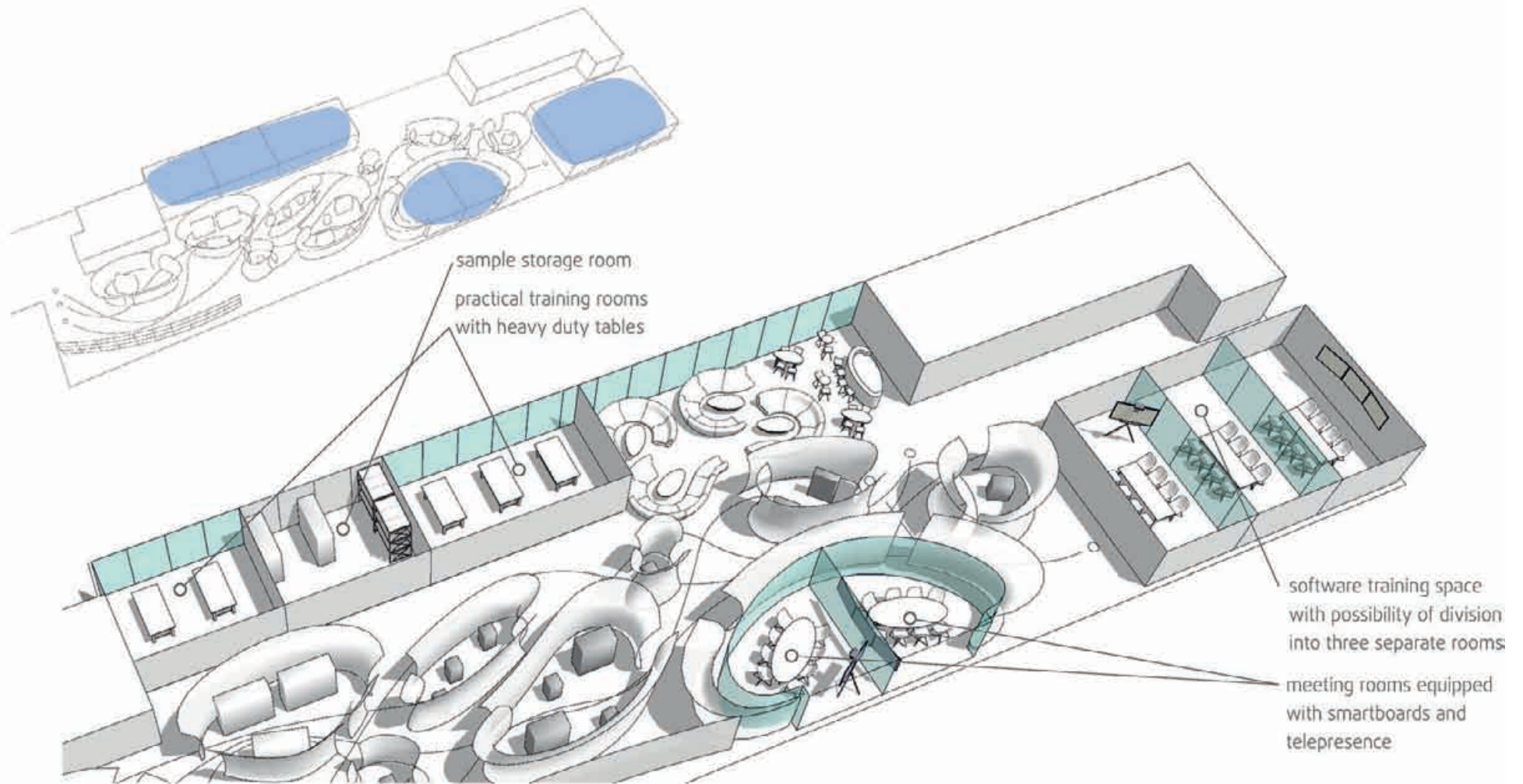
/ COFFEE CORNER



- / small coffee tables for 2-4 people
- / bar with coffee makers, refrigerator, etc. to make coffee by yourself
- / soft and oval-shaped hokers and bar tables

CONCEPT I: DNA PATH ∞

/ PRACTICAL TRAINING AND SOFTWARE TRAINING ROOMS



CONCEPT 1: **DNA PATH** ∞

/ PRACTICAL TRAINING AND SOFTWARE TRAINING ROOMS



/SOFTWARE TRAINING & MEETING ROOMS

- / rooms may be joined and used as one large area, or the area can be divided into separate rooms, where 3 different meetings can simultaneously take place
- / videoconference terminal - integrated with monitor 55" enabling audio-video connection with remote locations, the image source is a camera mounted on the monitor
- / Interactive Board - with mounted a multimedia projector above
- / Interactive monitor - providing possibility of making notes directly on the displayed presentation
- / Additionally, the entire room will be equipped with the sound system using ceiling loudspeakers with possibility to divide into 3 separate zones



/PRACTICAL TRAINING ROOM

- / a room equipped with furniture easy to rearranged, a projector displaying images on the electrically controlled projection screen; the sources of video signals are computers / laptops and a projector, which displays a video signal from the camera, allowing to show images of a sheet of paper, slide, photographic film, and any three-dimensional object



CONCEPT 1: DNA PATH ∞

/ TECHNOLOGY

/ MEDIA WALL – visual wall consisting of thin-frame LCD monitors.

Wall configuration will be determined by the investor, proposed configuration is for example 9x3 FullHD monitors 55" capable of displaying 3 different images, controlling via tablet or wireless touch panel

/ CAPSULES – In each capsule the images will be displayed using a short focal length projectors on a half-transparent surfaces of the capsules, so that the images will be visible from both inside and outside of the capsules.

/ In each capsule directional speaker with a narrow angle of radiation so-called „Sound shower“ must be installed to transfer audio content to such extent as to be audible only to a person inside the capsule.

/ Exhibits / products installed in particular capsules should be provided with controlled lighting mounted on the ceiling, interacting with played audio-video contents.

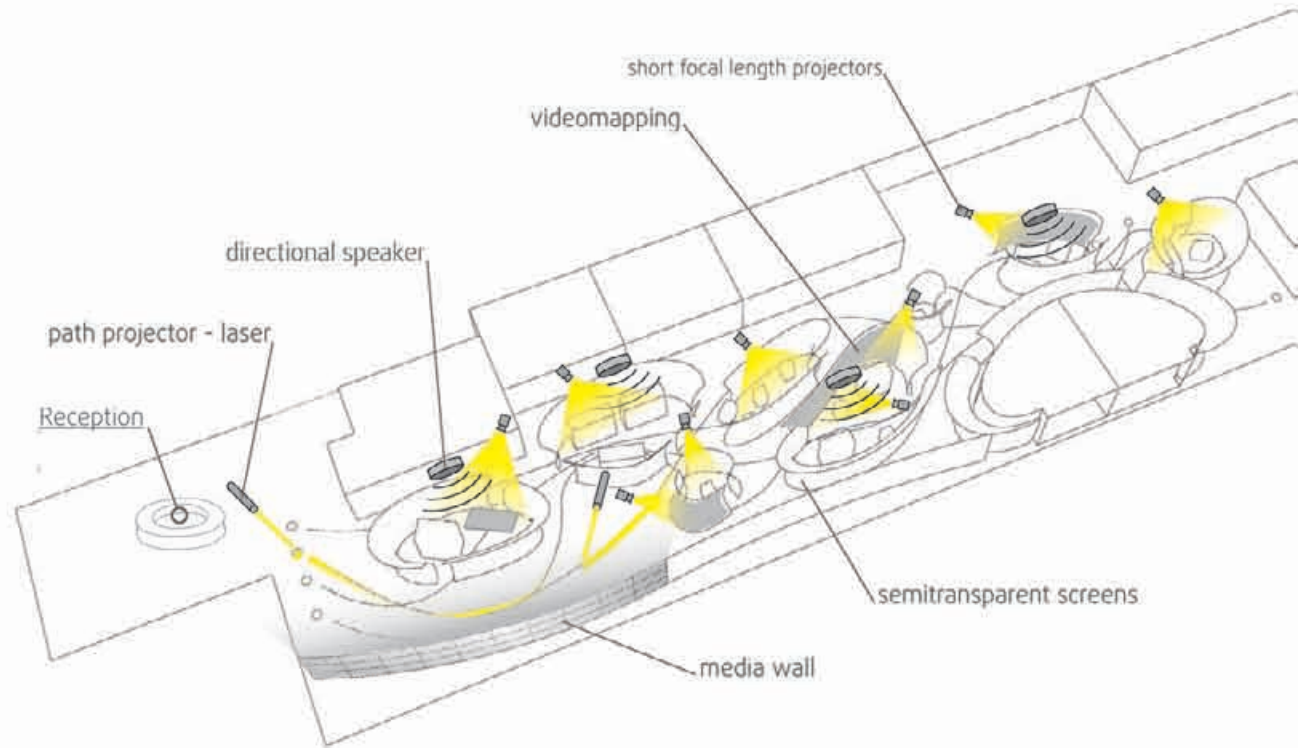
/ Controlling of played multimedia scenarios can be performed automatically (in a loop) by means of detectors at the entrances to the capsules, or by means of tablets or infrared cameras.

/ PATH – The route directions should be displayed on the corridor floors between the capsules so that the multimedia path leads the visitors to another capsules displaying the content referring to the previous content. This can be accomplished with the use of lamps with dome cameras, lasers or multimedia projectors

/RECEPTION

/ LCD Monitor 55", mounted next to the reception, displaying brief information about the company in form of e.g. a slideshow of photos.

/ Two touch screens, e.g. 23", allowing interactive operation by people in the reception area - displaying the company's product portfolio



Sound shower



Mediawall - lcd



Interactive floor



Smart table



Semitransparent screens

CONCEPT I: DNA PATH ∞



CONCEPT I: DNA PATH ∞



/ GE

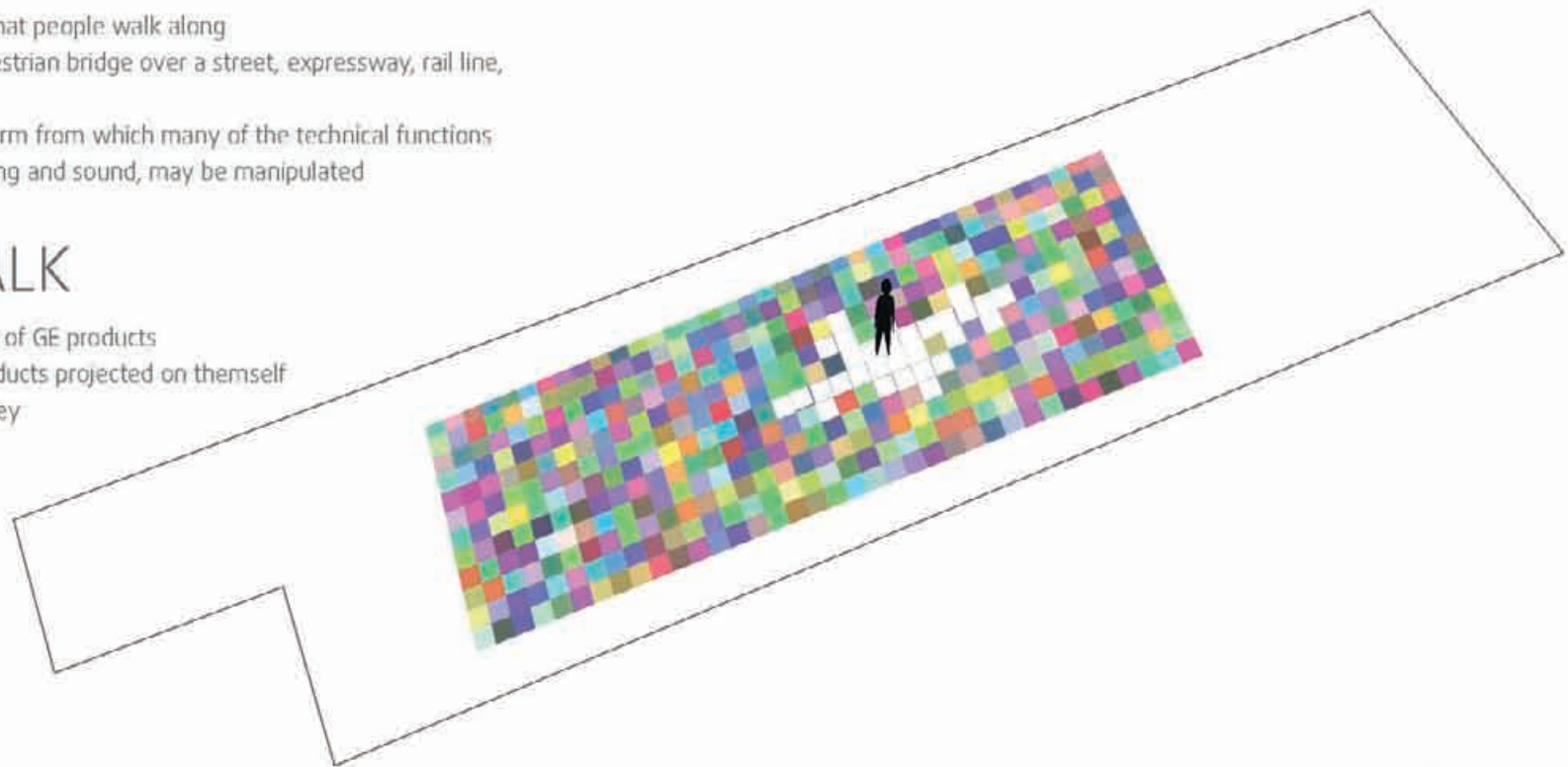
- / GE - imagination at work
- / recognizable trademark
- / unique history

/ IDEA - CATWALK /'kætwɔ:k/

- / the narrow, raised path that people walk along
- / an enclosed or open pedestrian bridge over a street, expressway, rail line, or body of water
- / an elevated service platform from which many of the technical functions of a theater, such as lighting and sound, may be manipulated

/ GE CATWALK

- / walk between the gallery of GE products
- / see the details of the products projected on themself
- / see the track of the journey on the interactive floor



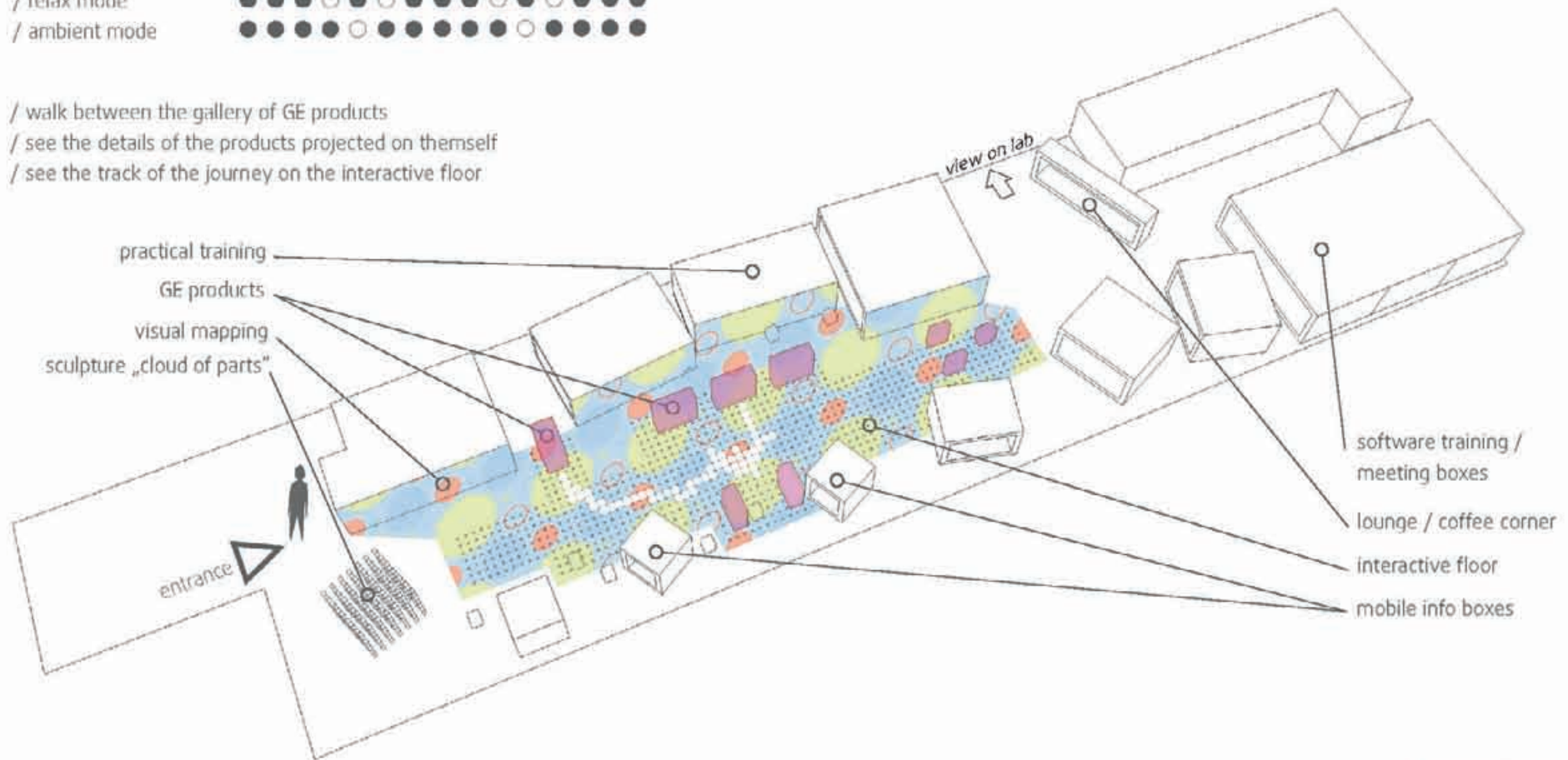
CONCEPT II: CATWALK 

/ CATWALK

- / digital energy
- / local mode
- / relax mode
- / ambient mode



- / walk between the gallery of GE products
- / see the details of the products projected on themself
- / see the track of the journey on the interactive floor



CONCEPT II: CATWALK



/ SCENARIOS



/ power grid
promotional scenario
which presents GE products
in context of power grid



/ GE for business
promotional scenario
which presents GE products from
variety of industries



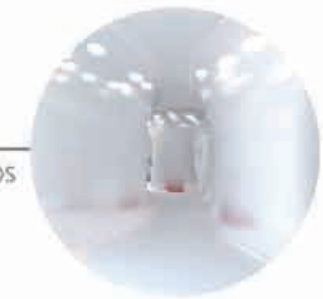
/ local mode
local beskid mountains panorama,
local attractions info displayed



/ ambient mode
screensaver displayed
with ambient music



/ relax mode
forest or beach,
sky displayed
with ambient music

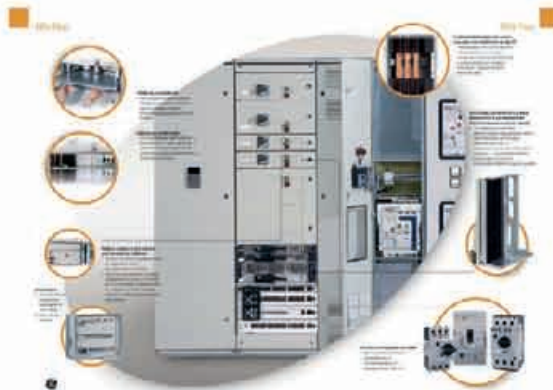


/ other scenarios
(possibility to adapt scenarios
from „dna path“ concept)

CONCEPT II: CATWALK



/ POWER GRID MODE



Power grid is promotional scenario which will present GE products in context of power grid.

Laser projections are used to create illusion of being in a room where all of the machines are used in reality and present the inside of the panels, complexity of products.

Medium Voltage panel
SEN Plus (3 panels)
QuiXtra 4000 (2 panels)
QuiXtra 630 (2 panels)
EtelliGuard ABC
Record Plus FK MCCB
UPS panel



CONCEPT II: CATWALK



/ LOCAL MODE



/ Local mode shows
Beskid mountains panorama with
local attractions info displayed.

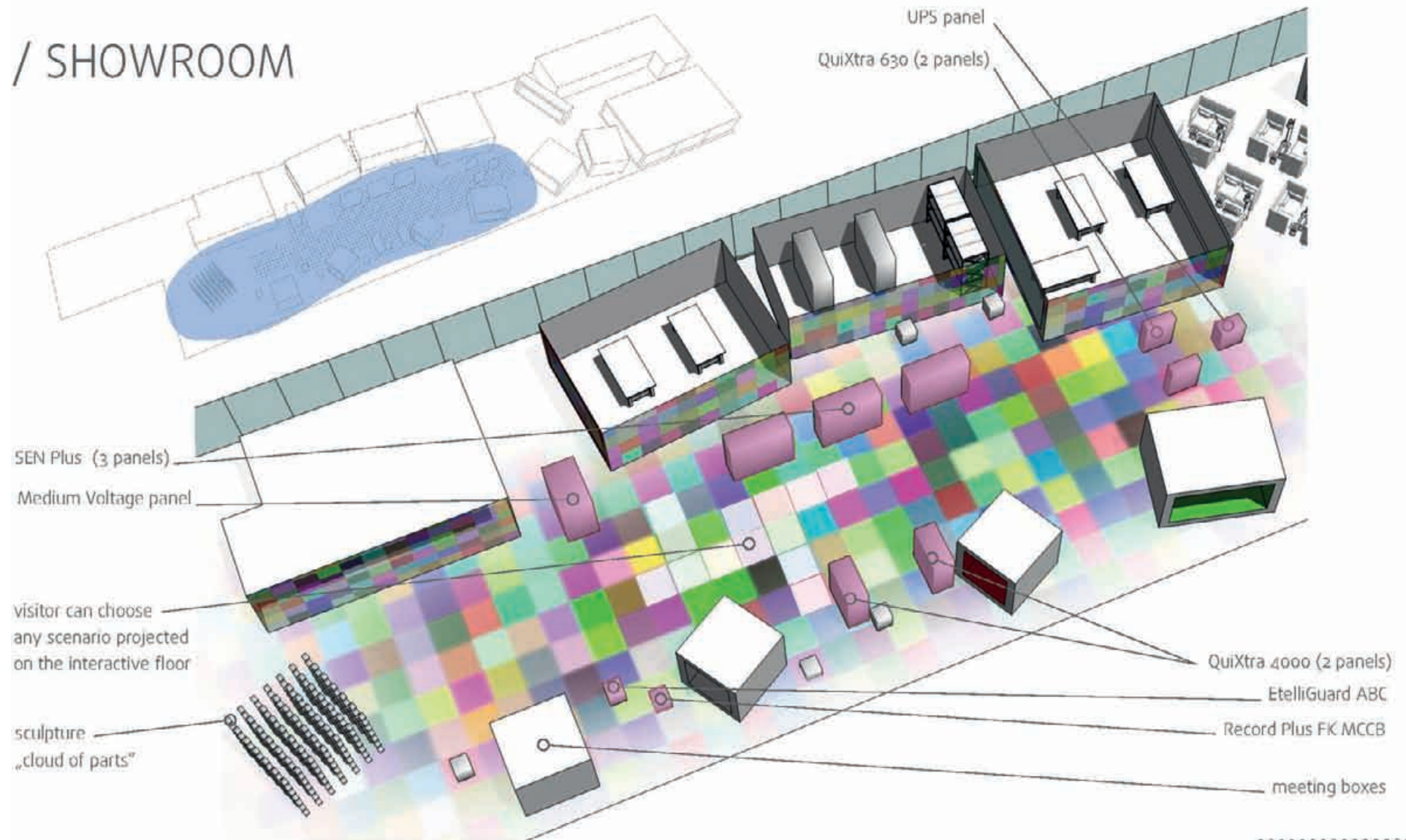
/ Visual mapping creates an illusion
of being in mountains. It can be used
as a relax mode or to present to guests
the beauty of Polish mountains
and specific mountain peaks.

/ Laser projection can move guests
to the center of the city
to show them local attractions
and places worth visit.



CONCEPT II: CATWALK 

/ SHOWROOM



CONCEPT II: CATWALK 

/ SHOWROOM

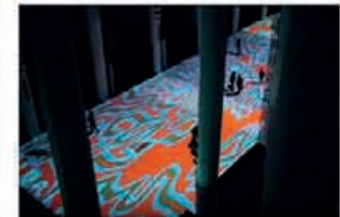
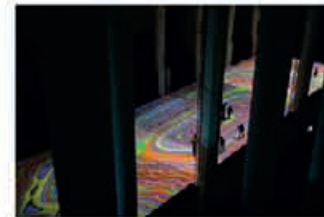


/ Exhibition is to be as much interactive so that visitors of the Experience Center could through gestures / movements affect realized scenarios displayed on AV devices and thus encourage multimedia transfer to affect the visitors' senses of sight, touch and hearing

/ Laser projections can create loads of different spaces in only one place.

/ Interactive floor can show the way by tracking visitors moves.

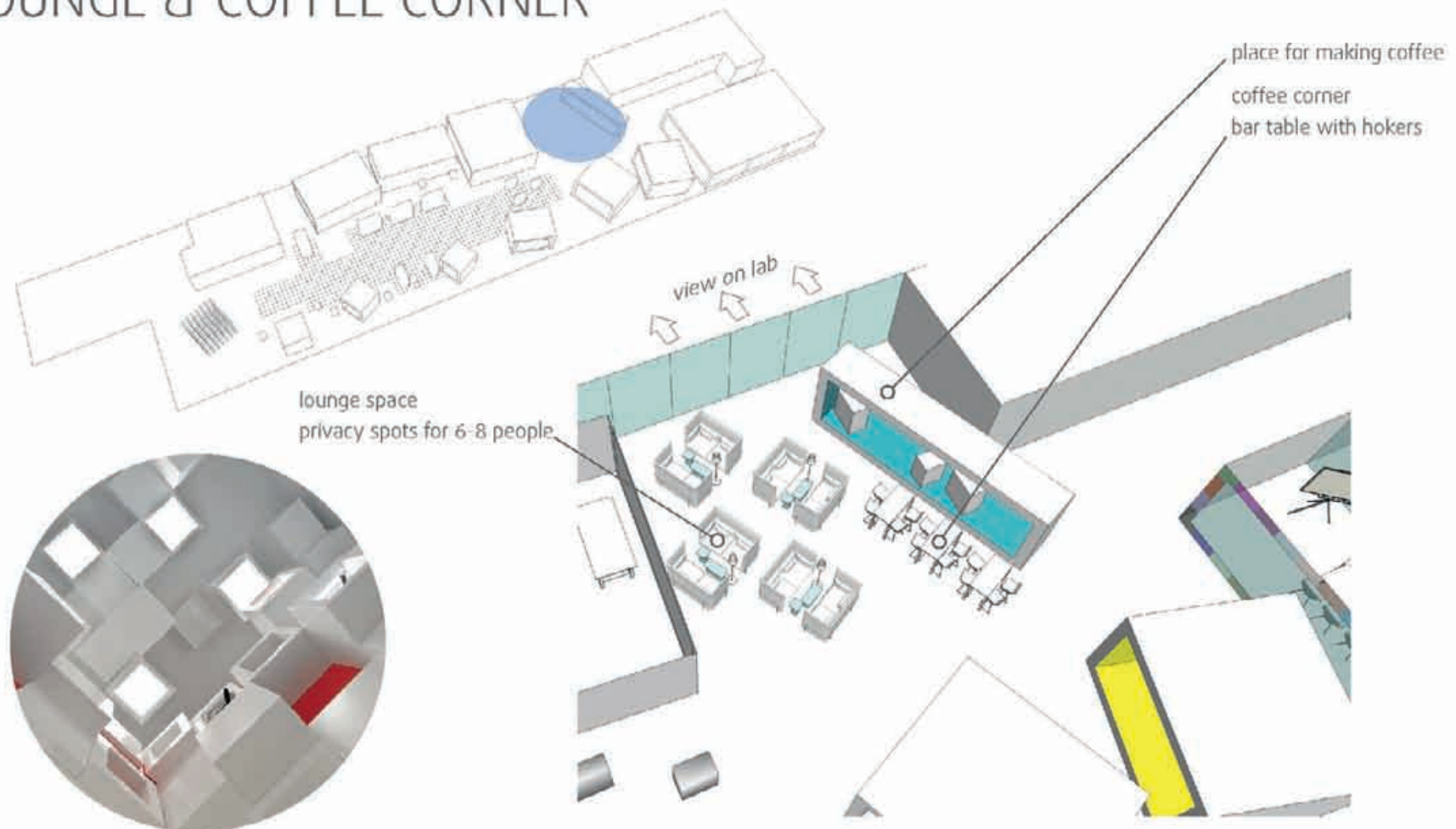
/ Laser projections are used to create illusion of being in a room where all of the machines are used in reality and to present the inside of the panels, complexity of products.



CONCEPT II: CATWALK



/ LOUNGE & COFFEE CORNER

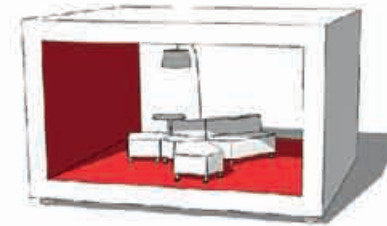


CONCEPT II: CATWALK 

/ LOUNGE SPACE



- / openspace area divided into four annexes for 6-8 people
- / annexes arranged with furniture referring to the concept
- / geometric shape sofas and coffee tables



/ COFFEE CORNER

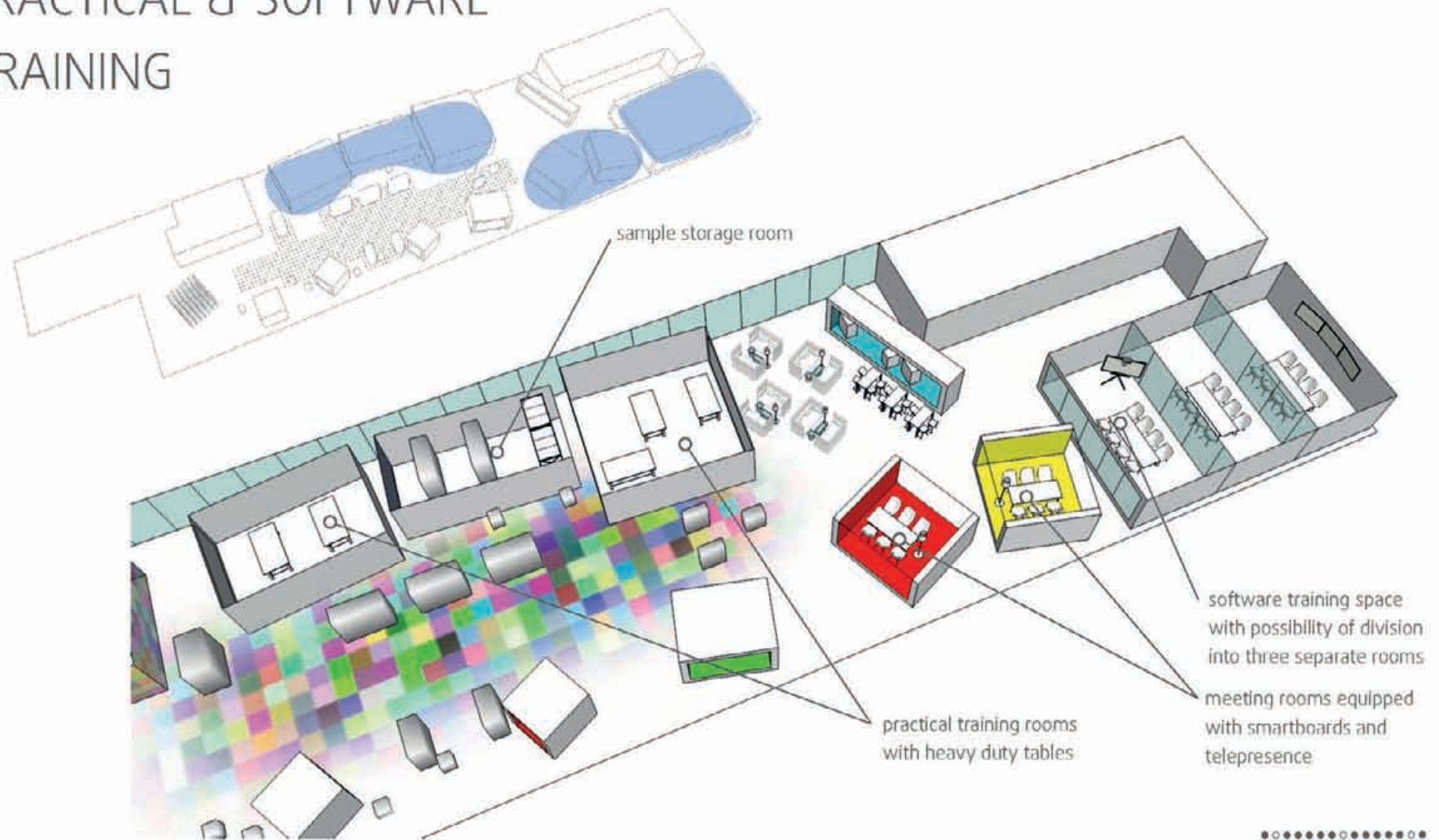


- / small coffee tables for 2-4 people
- / bar with coffee makers, refrigerator, etc. to make coffee by yourself
- / geometric shape hokers and bar tables



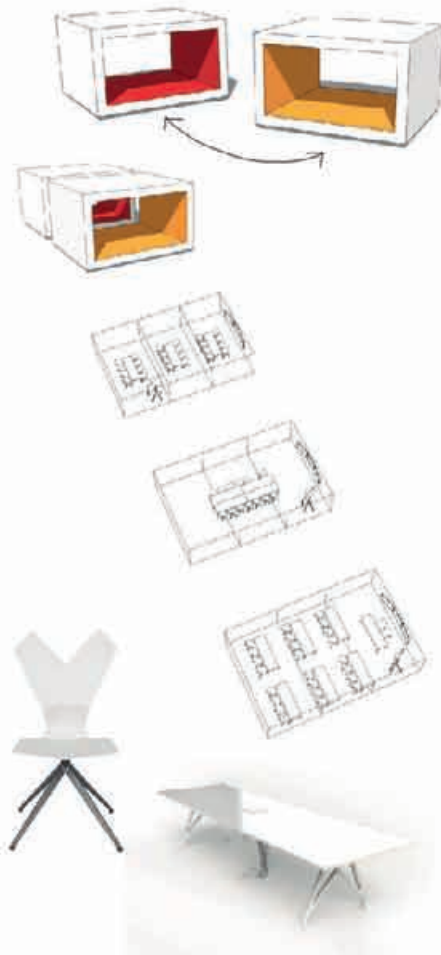
CONCEPT II: CATWALK 

/ PRACTICAL & SOFTWARE TRAINING



CONCEPT II: CATWALK 

/ PRACTICAL & SOFTWARE TRAINING



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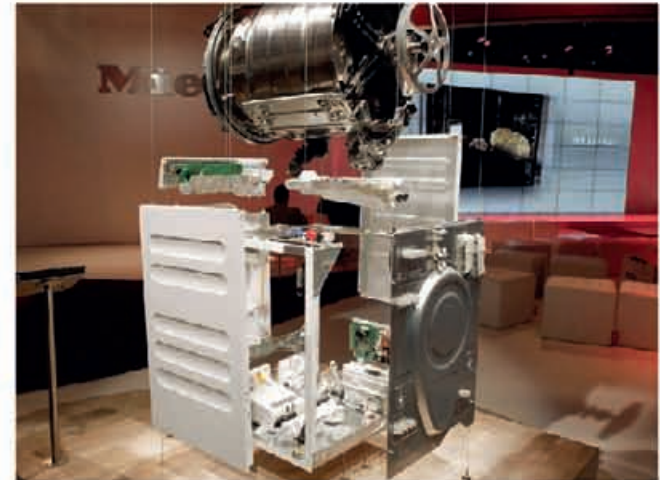


CONCEPT II: CATWALK 

/ SCULPTURE „CLOUD OF PARTS“



- / "CLOUD OF PARTS" –
power panel dismantled
into individual parts
illuminated by beam-light
with a moveable head;
around the product
- "sound shower" will be installed
from which the content about
the product will be played
- / all parts of panel
suspended on
invisible gimps
- / showing complexity
of products



CONCEPT II: CATWALK 

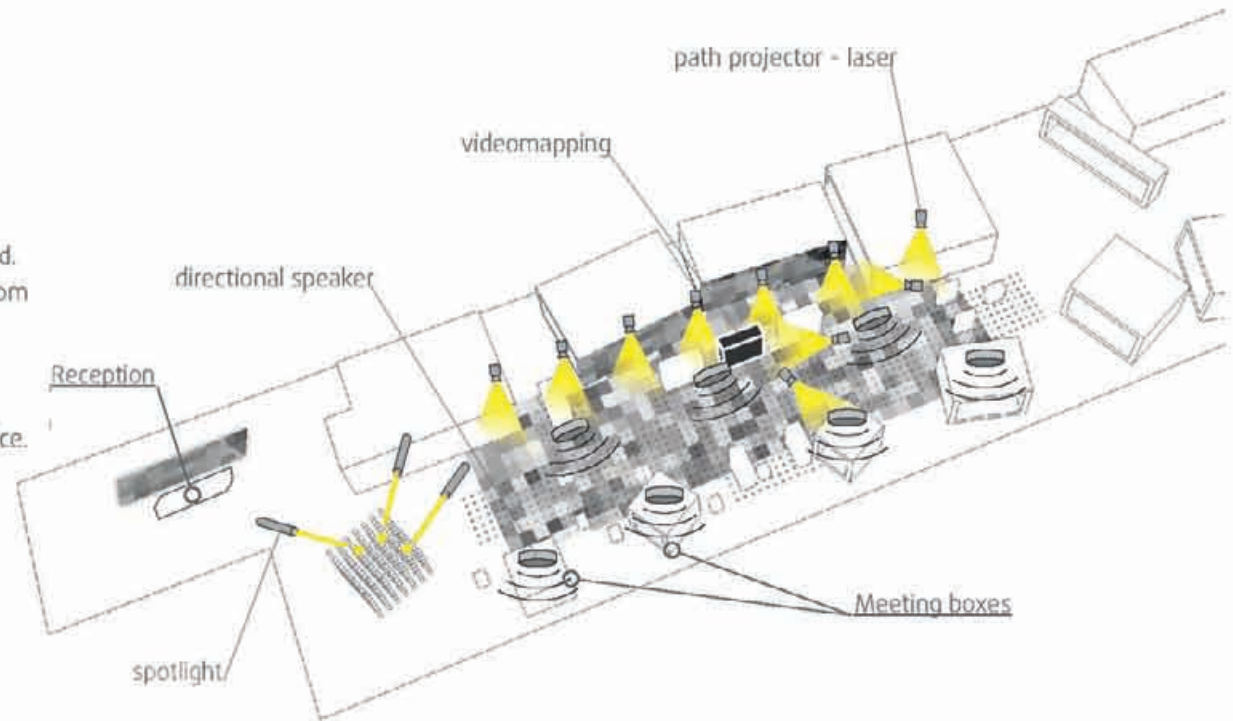
/ TECHNOLOGY

/CATWALK

/ USE OF VIDEOMAPPING - a technique based on displaying the contents e.g. on the floor and walls or specially prepared and perfectly matched to the surface on which they are displayed. This technique can be applied to a larger object located in the room for example on a power cabinet contents about the processes performed inside the cabinet that can be displayed, information about how the device is constructed inside, or block diagrams showing the flow of the current through the device.

/ To create more interactive impression projection screens can be equipped with tactile overlay / camera allowing the participant's interaction with the displayed content

/ To start scenario routes and manage displayed contents central control system is required, it will allow programming and synchronization of all devices and effects included in a given scenario.



/RECEPTION

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/ Two touch screens, e.g. 23", allowing interactive operation by people in the reception area - displaying the company's product portfolio



Sound shower



Spotlight



Interactive floor



Smart table



Videomapping

CONCEPT II: CATWALK



