

## SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

Assistant Professor Bogusław Niewiadomski  
Institute of Design at Koszalin University of Technology  
Unit of Interior Architecture

Master of Fine Arts degree - 21.11.1988  
under the direction of Assistant Professor Barbara Borkowska Larysz  
Faculty of Interior Architecture  
at the Academy of Fine Arts in Cracow

PhD thesis:  
1st degree qualification in the field of visual arts  
in the artistic discipline of Interior Architecture  
Supervisor: prof. Zdzisław Łosiński  
Faculty of Architecture and Design at the Academy of Fine Arts in Poznań  
11.12.2006

Employed from 1996 till February 2007, as assistant in the Fundamentals of Design Workshop at prof. Jan Krzysztof Meisneris studio, subsequently at prof. Zdzisław Łosiński's studio. As of February 2007 till now he has been employed in the position of assistant professor at the Institute of Design at Koszalin University of Technology in the Unit of Interior, as senior academic staff member of the Workshop of Interior Design and Exhibitions Basics.

According to the formal requirement pursuant to Art. 16, Item 2 of the Act of 14 March 2003 on Scientific Degrees and Academic Title as well as Degrees and Title in the Field of Arts, I hereby propose

.....  
Work of scholarly merit regarding selected design achievements and views on selected research topics within the scope of the topic entitled:

**Spatial values of generative nature interior architecture based on the implementation of interior design projects of: a single family house in Koszalin, a Toyota dealer showroom in Koszalin, and a shoe salon in Koszalin.**

### Introduction

The summary of professional accomplishments includes a description of a number of accomplishments that have affected the selected content type for the aforesaid topic. At first I would like to explain where the subject came from as well as what its meaning and condition for use are especially in the educational process. In the publication of 2015, entitled "Design Languages - Design Space Paradigms", edited by Iwona Mikołajczyk, PhD,

the topic in the chapter which pertains to generative nature of architectural space is the result of selected analyses of its behavior. The attempt taken by me is limited to describing visual consequences in architectural spaces and concentrates on the subsequent effects of their visual impact, and also deals with the foreseeable aspect of creating such spaces. Taking the opportunity, attention should also be drawn within this analysis to the parametric methods applied today in designing processes that use computer-based design programs and other modern technologies. These methods are most often called form generators, because they are used to parameterize the construction of buildings as well as their structure. At the same time the subject in general terms forces reference to be made to behaviors and manner of being of materials used in the construction industry. In the publications added to the entire habilitation material resources, I refer to contemporary as well as past structures, which in their times were and I believe nowadays are still considered to be innovative. This was due to the impact of the latest technologies and methods of their construction that can be referred to and can certainly be considered today as generative or otherwise parametric. They are the methods of creating contemporary and present architectural works that have allowed and continue to allow further implementation, fulfilling the basic condition of imagining the features of generative space. Today's visionaries utilize the latest technologies and design techniques to illustrate relevant values of visual implications, for whom architecture does not only appear as a functional building, but equally important is its aesthetic value, which gives the face of a unique sculpture. Also in light of those implications of contemporary trends that expose gigantic coatings and planes of glass, reactive to light and composite concrete forms under the unique name of DUCTAL (UHPC) with unique and versatile properties. The value factor of visual impacts are, as mentioned earlier, parametric programs. One of such important design programs is the CATIA Dessault Systèmes, which is greatly enjoyed and used by today's visionaries of contemporary architectural space. One of the visionaries of architecture is Frank Owen Gehry, creator of the Louis Vuitton Foundation building, which has been in operation since October 2014 in the Bois de Boulogne - the lungs of Paris. It is Gehry's last work that constitutes the interpretation of the essence of behavior of generative space, in which open interior spaces are exposed, where the surroundings are reflected in glass, thus reducing the monumental effect of the object, where surfaces are built up in glass shells as well as in casings of the walls made of slabs of the aforementioned composite concrete.

In the building resembling a glass sailing ship, the construction outside and in the interior spaces of stairwells does not radically differentiate the walls and ceilings. They are dictated by illogicality of the proportions of the skeleton components of the construction, especially in Gehry's conception, which arose via disguised parametric points designated in advance in the project with a scanner. The method used by the architect in the design is based on the earlier parameterization of the model – mock-up coordinates, to which it indicates individual construction components and in spite of their absurd and varied sizes, they are exceptionally consistent, logical and robust. We can draw from the aforesaid the condition and somehow

message to observe more closely and analyze the behavior of the emerging space features of such visual impact and method associated with its design. In addition, special attention should be paid to the essence of contemporary conditions of shaping forms in terms of their parameterization, aiming at complementing the contemporary face of teaching.

Currently, I am very much interested in these activities which bring about elements of creative adventure based on sophisticated design tools. I pay particular attention to the development of personality and creative habits among students in the project adaptation process on the basis of software programs use.

## **Beginnings and plans**

My real adventure with design began after my studies, when I had the steadfast belief that an important stage of creative artistic discovery was beginning in my life.

The ability to study at the Academy of Fine Arts in Cracow was ennobling and also it was a personal distinction and motivation. For someone who at that time was still learning and performing only as a shop window decorator, distant Cracow with the famous Academy seemed to be a chance and opportunity to gain knowledge and design skills at a higher level of their assimilation.

Having graduated from the university, I moved my ambitious plans into designing and implementing various projects subordinated to the design of interiors and exhibitions. It was then that I was most interested in designing ambitious works even when it came to simple graphic designs or exhibitions. At that time I understood the point of meaning of resistance of matter and its fatigue, and when I became more aware of the technological backwardness of those days, limiting my barely shaped imagination, I realized that my ambitious plans were less realistic. However, participating in the design company ARTIN and the project team in Złotów gave me a chance to design some interior projects for the Mine in the Mikołowsko - Jawornicki Union and some exhibition stands for the company Kronospan.

At that time I learned to work in a project team where the problem of implementation coherent with the project became a strong element of teamwork. I improved those qualities the best I could, thus carrying out many projects over a time span of nearly ten years. In particular the earlier designed and implemented exhibition stands for the company Kronospan in Szczecinek fulfilled my more ambitious plans. I could even designate my own creative goal, which temporarily was the ennoblement of kitsch so that it could be fulfilled as an intentional marketing tool. Prof. Jerzy Swańtek from Kraków made a good point on that when writing a review of my doctoral dissertation.

## **2006 Doctorate**

"The significance of own characteristics of material as exemplified by selected and implemented exhibition stands" gave a pretext to present the form of a large model and thus a model synthesis of a number of selected realizations of stands in this single one so that it would crown and present all possible creative accomplishments. It was in fact to

demonstrate, in its essence, whether the materials produced by the company can be simultaneously used for exhibition booth construction and at the same time be the exhibited product and company identifier. At that time construction rules and principles of technical requirements implemented when using traditional system construction and the use of white emulsion coated materials, were aimed at implementing the conservative concept. In the past, they were presented in the form of simple SYMA system booths, which limited the needs and conditions for individual and distinctive construction of a certain character and style. In my versions, I focused precisely on the manner of being of the basic material, i.e. the MDF board. The character and stylistic properties of this semi-finished product were homogeneous and neutral, thus the attempt to limit and appeal to its special "nobility". The concept of the model analyzed the space in reduced scale of 1 : 2 of an area not larger than between 50 and 100 m<sup>2</sup>, because most often they were implemented on such floor area. The greatest advantage of working with this material was its versatility. It met the requirements as a stand and exhibited the product that constituted the construction itself. The versatility of the use and, at the same time, enhancing the extreme structural features presented in some booths in the form of attractive appearance, brought about the desired commercial effect. This included flexible structural properties of thin boards and the more rigid ones of thicker components, giving most often a stable construction. Just in one of the solutions, parts of the boards were cut into elements of the stylized Tyrannosaur skeleton, built up to the height of 4 meters, which was noticed as a kind of tool and means of ennobling kitsch well read in the context of marketing assumptions.

A crucial part in the aforementioned was played by the design team of the company ARTIN with whom I designed while already being an assistant at Koszalin University of Technology. At the same time, I decided that I could change my plans and thus fulfill myself as a teacher and deepen my interests in the sphere of science. I decided that the relationship with the University was an interesting and important step towards new experiences with Design. One of the few persons leading the department Professor Jan Krzysztof Meisner beautifully justified the needs and the sense of existence of Design adjacent to the technical specialties of the University. He repeatedly pointed out that for Design there is a natural need to support it with technical majors. He acknowledged this fact as he often said as a peculiar 'misalliance of art and technology'. Finally, he made a breakthrough and convinced the technical university environment to maintain Design within its structures, which over time became a recognizable hallmark of Koszalin University of Technology.

## **Stage of new cognition**

I owe motivation for creative activities, didactics and scientific achievements to people who have had and continue to have significant causative power throughout my professional career. Over the past several years while in the scientific community, I have met many important and interesting design practitioners. As a result of many dynamic transformations taking place at Koszalin University of Technology and subsequently in the founded Institute

of Design, I had the opportunity to become acquainted with and put confidence in their authority. It seems today that I was fortunate enough to be able to present in their presence my own views on subjects from various design disciplines. They have formed my view of the different ways of analyzing the art of design and the more sensitive judgment of the achievements in the field of teaching methodology. From the beginning of organizing Design within the structure of Koszalin University of Technology, I had the opportunity, as one of the few academic teachers today, to take an active part in its foundation and development, of both majors. This was at the Faculty of Mechanics and subsequently in a department within an independent unit, providing uniform master's degree studies. From the very start I conducted classes in design basics and just like in every undertaking the beginnings of organizing the workplace were not easy. They required continuous adaptation to the specificity of a technical university and to difficult facility conditions. Such an exceptionally new discipline as Design within the structures of a technical university, required transformations, mental change on both sides and also some friction with the technocratic environment of Koszalin University of Technology. Assessing that today from the perspective of time and position of designer-stylist, the said friction transformed the University to be more open and objective in the field of perception of the art of design. On the one hand the skepticism of the technical university, the manifestation of the risk and, on the other hand the enthusiasm of the newly recruited professors from other universities, gave rise to successful attempts to create a new major within the structure of the University. The continuous process of promoting the new department of studies with numerous activation elements undertaken by both the teaching staff as well as students, who increasingly cared about launching the best possible image of the Unit, led to fuller existence in the social environment. Today, the efforts of former mental changes and significant achievements has been noticed, appreciated and verified by the twenty years of existence of Design and Interior Architecture. It thereby ensured the Institute's sustainable development at Koszalin University of Technology.

This period took a toll on my personal attachment to this particular environment, on developing learning methods and confirmed how varied this process could be of continuous improvement of my qualifications within the frames of a technical university. It also caused and generated a broad view on various forms of continuous possible transformations in the University structure, continuous elimination of prejudices, and modification within the scope of conducting classes. That period of time was also a dynamic transformation process and struggle with new technologies that I have been experiencing till this day. I belong to the generation of teachers, designers trained on traditional design methods. The computer has basically become a new tool for me changing the approach to new design needs and has reaffirmed new conditions in the area of didactics. From the beginning, I have delved into the problems of design fundamentals, less into advanced methods of design studios at higher levels of education. As of 2007, conducting additional seminars and diploma workshops, I have become aware of how broad the spectrum of smooth and coherent

curriculum policy is, which consists of continuous verification of the didactic process and final effects. The effects of conducted teaching have been positive results of gained practical skills, confirmed by interesting implementations of student work at the level of competitions and internships. This has been backed up by opinions from institutions where the students had their training. It can be seen as success of the staff with varied experience potential and at different levels of education, while taking into account their rotation for particular courses. This specific education policy has created a flexible model for adapting and integrating into the realities of conducted classes. I have been learning from my students, and by resolving their doubts in the area of design methodology and philosophical understanding of concepts we learn together from one another. Students have a fresh and rebellious approach which I have diligently been taking advantage of till this day.

I also refer with great admiration and recognition, being a lifelong learner, to the predecessors of the theory of architectural form such as: Juliusz Żurawski, Le Corbusier, Peter Berens, Adolf Loos, August Perret. I also greatly value one of them because of his personality, i.e. Andrzej Basista, Professor of the Academy of Fine Arts (ASP) in Kraków, whom I owe very much indeed, in particular the fact that with his lectures and publications he somehow corrected my way of analyzing architectural space behavior. I take advantage of it also at present in the subject of my study comprising: project achievements, didactics and research analysis in its entirety.

The subject undertaken for the whole study has been linked to earlier achievements and the topic of the PhD dissertation. Since the time I was a university student, I have been interested in the relationship between spaces in architecture. This is particularly correlated with my teaching activities and my way of analyzing the interiors which I affirm in my design concepts and I attempt to analyze them contrastively with the work of other contemporary generation designers. Experience with the phenomenon of spatial dependencies in the projects undertaken earlier, focused on small-scale realizations of single family houses and commercial buildings. Not less experience did I gain while implementing the previously mentioned fair stands for the company Kronospan over 20 years ago where I tried to apply spatial dependencies.

This also confirmed that dependencies generating space are also greatly affected by light and lighting. These factors have been perfecting architectural forms since time began, and they can even modify them to such degree as to dematerialize them optically. Jean Nouvel mentioned this while designing the famous Dr. Byen building, the concert hall in Copenhagen, known for its ephemeral face of nightlife. It need also be mentioned here that J. Nouvel has always been inspired and fascinated by light effects in architectural space. He expressed this distinctively via numerous other realizations with richer illumination intensity. Light and lighting are factors that differ from each other in specifics of dependency. The former is independent, while the latter relies on the human factor which influences: positioning and orientation, imposing power and shape with simultaneous coloration. Light is a natural factor operating during the day at specific time intervals and inclination angle

depending on the time of the year and the geographical area. The emissivity of both sources basically operates in opposite directions. Light generally illuminates the body of the building during the day from one direction from the outside, simultaneously penetrating the interiors of the building through windows which I mostly refer to as "magic slits", generators giving the light the function of "shape detector" in interior space or "daylight lamps ". Using such important tools as light and lighting is a commitment to trigger a series of sequences at the interface of outer and interior space. Contemporary value of space stylistic features with such nature of impact in architectural objects is the idea to elicit dialogue in the zones located on the borderline between interior and outer space.

### **What intrigues me in architectural spaces,**

the complex dependencies, occurring on their borderline serve architecture. In addition, the factors of light and lighting are important for applied active materials in space which can significantly absorb the effects of widely understood illumination in architecture. I wondered what question to ask myself about the aforesaid problem, that would give me a reason for designing an interior showing the nature of such consequences occurring between spaces. I found confirmation in examples of already implemented architectural works where effects related to the creation of these qualities are even more involved in their selection and mutual interaction strength dependencies. As I further advanced into exploring the said issues, I discovered that nowadays designing and implementing intrigues in architectural space depends to a large extent on modern technologies and thus on the ways they can be used to implement optical effects. The establishment of large glass coatings, light system support structures for architecture was undoubtedly a big achievement of mankind. An even greater accomplishment, as mentioned earlier, was the invention of programs parameterizing designed architectural forms with the use of digital technology, which would certainly astonish and interest Vitruvius or Fibonacci today due to their earlier mathematical discoveries. Today they provide modern parametric design with unlimited possibilities for comprehensive generation of architectural space. They also furnish the opportunity to create such forms as the presently fashionable Blobitecturs or Archibloobs structures, forming the face of specific technical Neo Hyper-mannerism. There are also those simpler forms of contemporary parameterized structures, optically opening to external spaces, but at the same time, introducing them to the interior. Constructions erected with large glass panels, take for example the Langen Foundation building in Hombroich designed by Tadao Ando, reveal the need for mutual interactions between penetrating and generating optical illusions and establishing new proportions. Numerous, well know examples can be found starting with the erection of Joseph Paxton's Crystal Palace outside London. Frank Lloyd Wright's Fallingwater House, Philip Johnson's residential pavilion, or the Barcelona exhibition pavilion by Ludwig Mies van der Rohe, and many other similar, modeled on them display the tendency of spaces opening to the outside.

It was my intent and my premise to show to what degree the aforesaid are still important today and how they are interpreted in contemporary Architecture with many of its modifications, technological amenities that have come into use quite recently. Passive architecture is also an example of new manifestations of generativeness, but unveiled in a slightly different way. For renewable energy with several contemporarily designed devices, it becomes an intelligent engineering organism, and thus it is conditioned differently by its stylistic face.

For some time now I have been investigating spatial aspects of generative nature. They are complex due to multiple impacts of triggered optical effects. At times they are ephemeral, rich in illusions due to their shining reflections occurring in glass, polished stone, glazed ceramics or polished metal. At other times because of the large glass areas through which they penetrate one another. Yet another time they become virtues of the aforementioned light or lighting that generate forms sophisticated in shape with photovoltaic panels with specially designed facade slits. I did my best to present all this in a possibly concise manner in the part devoted to scientific research in order to justify the need to modify teaching, tailored to new circumstances of evaluation and methods of design work. They struggle with the ever-present stereotype of perceiving architectural form which continues to put a strong visual borderline between the interior and the exterior. When writing this summary of professional accomplishments I still have in my memory a recent presentation by architect Magdalena Staniszkis at the architectural club "Kawałek Podłogi" in Koszalin. The presentation of interesting achievements and specifics of references made to reality was argued on her part with the need for mental changes in the policy of managing complex architectural problems. However, my greatest astonishment and interest was aroused at the end of the meeting by a wooden summer house in the forest which found its place amidst bushes and trees. Ordinary, functional, erected construction, not standing out with anything special and at most it could be perceived as a large gazebo/shed built for holiday-makers in the forest. Only after two days I understood the intentions of this premise and asked myself: Is it and how is it possible to create comfortable living conditions in "bushes" amidst trees by use of available and relatively modern building techniques and technologies? Perhaps it is deeply rooted nostalgia for eternal and somewhat obsessive coexistence of civilized animal with nature. Designing and building my house in the countryside nearly 16 years ago I did not know how it would be overgrown with trees and shrubs today. Looking through the windows from inside at the garden I realize that I could have made my home something like a completely glazed "**terrarium**" with a heated floor. Powered by biomass and natural gas together with a modified roof of considerably larger area, it would become acknowledgment of needs aimed at renewable energy, and along with solar panels it would be decisive for the face of aesthetics, specific for me, and the reason for mental variety. Consequently, I would consider windows unnecessary and I would rather accept the portable laminated glass wall panels in Priva-Lite technology, manufactured by Saint Gobain Glass. My personal conclusion results from the analysis that minimizes the contribution of the object itself in the space of



the overgrown garden, and concentrates more on the function of staying in many precisely finished mini spaces, enclaves partially enclosed by glass at the border of the building and the garden. The interiors in this case would become largely part of the garden, complemented only with some subtle and necessary furnishings forming a glazed veranda.

This vision is not unique and is confirmed in , e.g. the implementation of the world class project of Philip Johnson's pavilion. It is amazing, however, that after so many years such objects are sporadic in our area, and the stereotype of box houses or pseudo manor houses with interiors rich in arch elements of pseudo-Byzantine art are a nightmare of shaggy imagination. Bearing in mind the previous ideas and design approach to the interiors, I decided to somehow reconcile the stereotype, supporting myself exclusively with the argument that it will not interfere with the newly created ideas. The vision I unfolded before is still in me till this day and it is not easy for me to reconcile my obsession with the needs of investors who have no obligation to follow it. I'm trying, more than in the past, to gently define it in the project, so that my obsession can be acceptable in part, so that after all I can act in the interest of the recipient.

After defending my PhD dissertation, I had the opportunity to do so, basing my design potential on creating spaces with mirrors to help me generate legitimate ephemeral spaces, relevant and interesting optical illusions. I have wondered about naming these activities as well as the phenomena they create in space. As a result, the need to present achievements at an international conference and the need to publish materials under the name "The Generative Character of Architectural Space", which evolved into the concept of developing the topic in my habilitation thesis. As mentioned in the beginning it found its place in the paper "Design Languages" and somehow became interpretation for further specific considerations which are continued. It seems that this is just a pretext to modify the didactics and consequently affect the imagination of future designers. While thinking about it, I also wonder about another useful dimension of the said phenomena that can be brought about by this way of resolving the design for creating spaces of such character? This may be a way to change the stereotype thinking about architectural space, which should not be restricted or even closed. Open space, equipped with sophisticated effects of optical illusions, constructed of materials absorbing light and lighting in an interesting manner, can only confirm the appropriateness of the chosen direction for fuller accomplishment of architecture and the interior so that they become consistent towards each other. Continuing this topic please note that I am only focusing on those selected examples of my accomplishments and hitherto didactics/teaching which confirm and justify the use of the term – space of generative character.

## **Description of works**

The consequences of visual behavior in architectural spaces constitute confirmation of specific interdependencies occurring between them, the use of light and application of lighting affecting specially absorbed plastics. As mentioned earlier, two projects completed

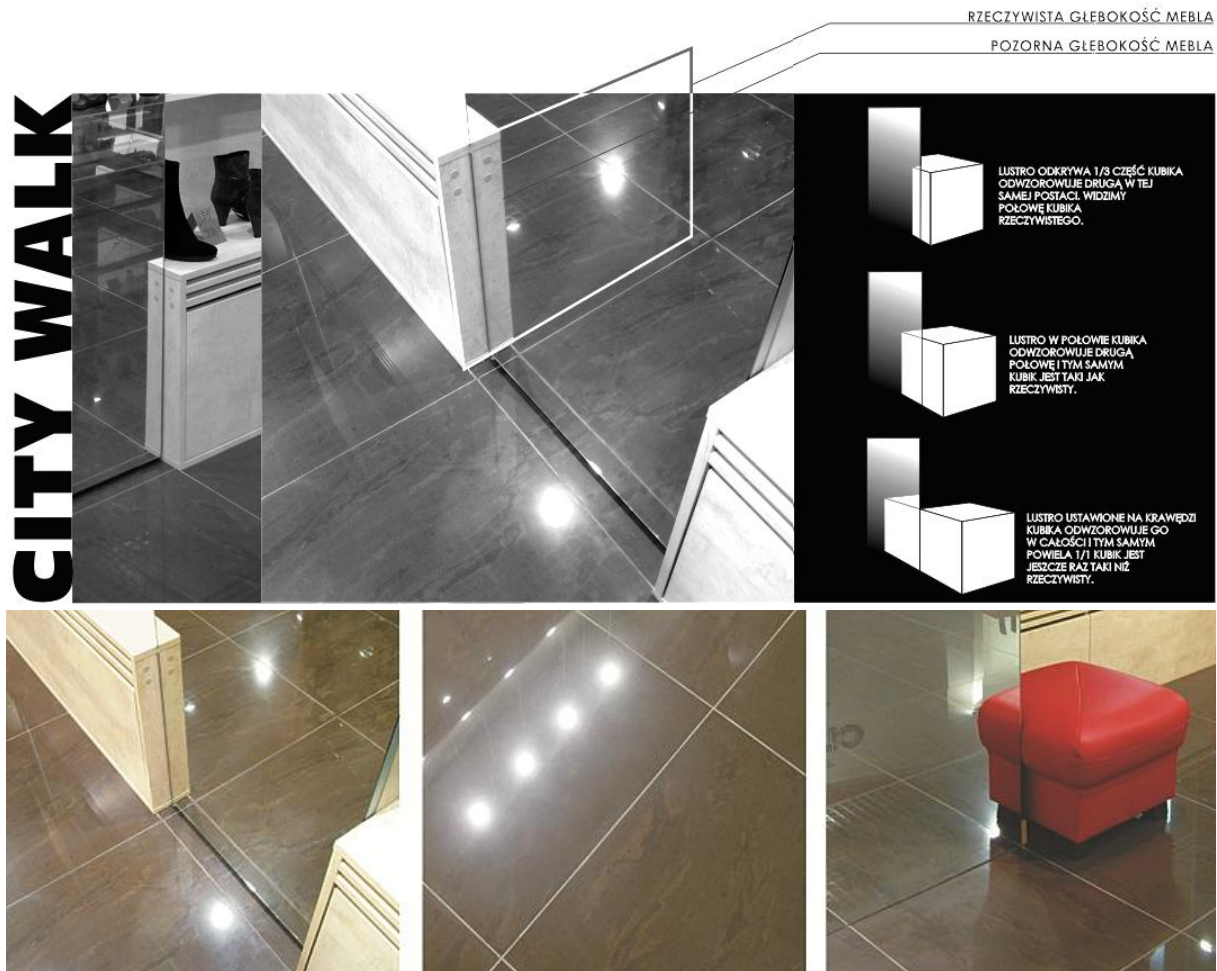
in Koszalin contributed to this; in the said projects the use of detail, mirror in the interior confirmed the behavior of apparent space with patterns of ephemeral images. The emerging idea was accompanied by experiments and the impact of their behavior on selected individual pieces of designed interior spaces. I would like to take this opportunity to introduce selected projects to clarify the purposefulness of the choice and their qualities affecting interior architecture. I have limited them only to the interiors, because with complete architectural works, which I implemented earlier in a team, I was able to do it partly before my PhD in a project team with architect Tomasz Samborski, before I started working as an assistant at the university. Narrowing the maneuvering area just to the interiors in search of intended design effects did not constitute a major problem. In spite of everything, it was possible to present only selected features of space, creating optical illusions, like in the designed bathroom deformed by the shape an internal cube.



Interior of the bathroom in Krystyna and Andrzej Piszczekis' house in Koszalin – Raduszka

It doubles its original shape along with the recess areas complemented with strips of mirrors at the border of walls and ceiling. The nature of the space in half illusionary and the way it was perceived depended on those relevant mirrored zones - details of the interior. A relation of dependency is created here between the things that are real and the things that are not real. Discreetly cheating, it triggers the existence of apparent outer space additionally boosted with light, so as to make this place even more enjoyable visually, to emphasize the conscious and somehow intriguing effect of deformation. The application of mirrors in the sensitive areas of the interior is forced by the condition of its conscious deformation, as if the walls and ceiling were moving further into some unknown space, as if the walls were not connected to each other and the ceiling was hanging above them.

In another selected version of the project, in the interior of a shop, you can see duplicating illusory spaces at the City Walk shoe salon. The effect of using planes of shining gres tiles and mirrors is such that the interior partially dematerializes its selected zones and creates new spatial arrangements.



City Walk shoe salon at Atrium Koszalin Shopping Mall

Just like in the bathroom version, the mirrors used here are, for selected places, generators deepening the space and duplicating it, while emphasizing the importance of lighting.

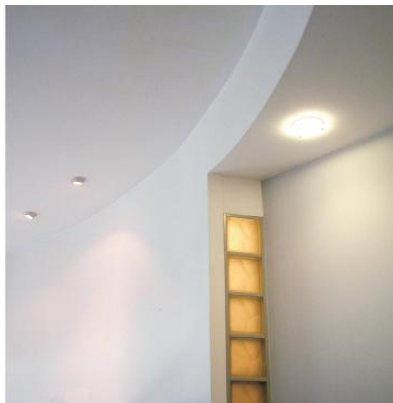
Duplicating the visual effect in space with a mirror, intensifying the share of light, found its justification in another version of an implemented project of a meeting room at a Toyota auto showroom.



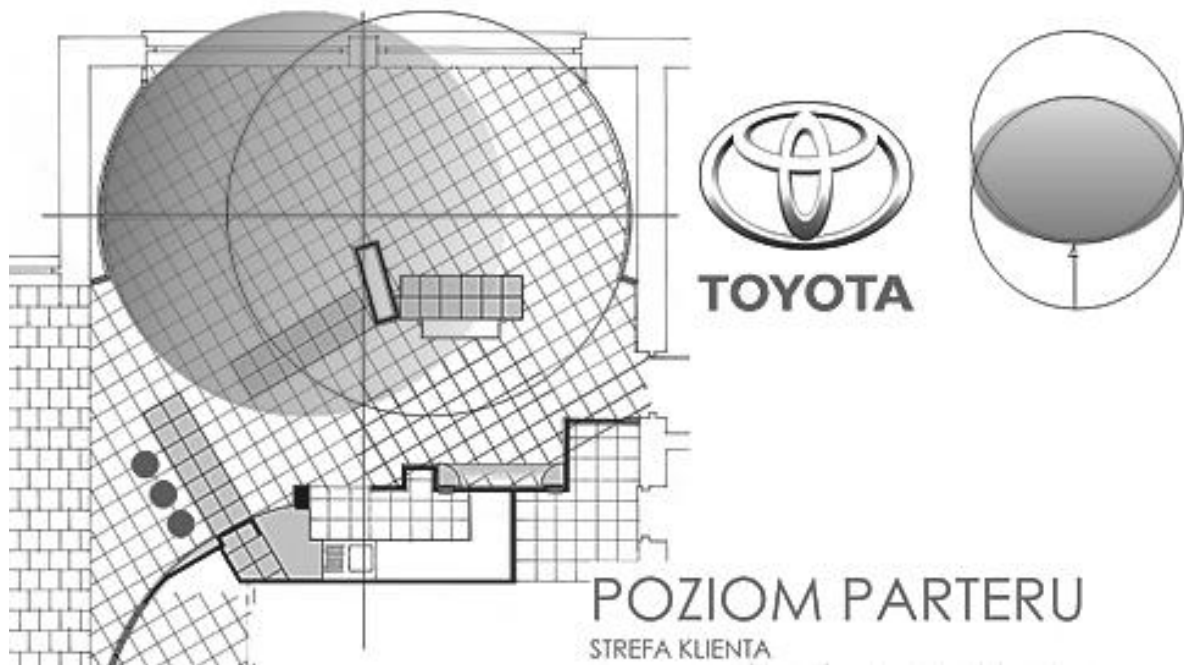
The meeting room at Dealer Center Toyota Showroom in Koszalin

There is another illusory window in this interior in the mirror ceiling plane, giving more daylight to the space. The process of evoking the window in the suspended ceiling is confirmed by conscious selection of location of the mirror modules closer to the wall with the window. This phenomenon is the more effectively triggered by the said condition, the more the material can absorb the light coming from outside. It must also be noted here that the main motive for the concept of using optical illusions with the use of mirrors was the philosophical imaginary model of the mathematician and author of the well-known 19th-century book by Charles Lutwidge Dodgson (Lewis Carroll).

In this last version of the project, apart from the illusory window lightening up the table in the meeting area, an additional concept of parametric divisions was introduced on the ground floor and first floor, resulting from the shape of the trade mark. Particularly on the ground floor, the shape of Toyota trademark became a useful model for creating and at the same time generating new parametric quality curved walls inside. I used their specially finished zones in places of bends and supplied them with vertical lights, enclosed with luxfer modules.







The interior of the ground floor at Toyota Auto Showroom in Koszalin

I brought my choice to analysis, specifying the participation of details. Elements for part of the interior that could substantially influence the perception of the whole of the undertaken design commitment. A lighting fitting mounted on the sloped ceiling with the rim leveling the level of the diffuser, ceiling-to-floor lighting slits at the ends of the curved walls, and a shining indentation in the rounded wall as if it was the effect of a Samurai sword cut (the

Katana). All these places were meant to ennoble the style of the newly created tradition and imagination of the interior space culture.

Fairly often I like to refer to traditions, especially those brought from home, where family symbols and memorabilia take me to another dimension. Even such an artifact as a sword in the Polish tradition on a wall rug /kilim/ becomes an articulate element of the character of the old interior. The motif is old as the world itself, but still up to date, referring to particular aesthetics, history of the home, behaviors or ordinary habits of members of the household. Can a detail like that still move us in time, become a vehicle of memories? Not everyone is affected in the same way. However, I do know one thing, mainly that this one important and powerful accent in the interior constitutes a relevant element of culture and adherence to tradition, despite everything it is also the current design commitment, affecting several further design solutions. The quality of culture and tradition motivates me in many decisions and consequences in the space of the designed interior. The precondition of this commitment was the arrangement project for an investor who was associated in a particular manner with traditions and attachment to constantly used family artifacts. Acquired in special circumstances, they remind the investor of his ancestors as well as the sentimental and personal attitude towards the perception of aesthetics shaped throughout the years. This element prevailed on the nature of space proposed in my project and to some extent it reconciled the old, previously acquired items with those purchased currently which considerably modernized the character of the interior, nevertheless traditional. In one place the project assumed overcoming the differences between the newly purchased TV and the sword with a big red wall rug /kilim/ in the background. The right place for that was a set of hung, illuminated cupboards, dominating the space of the kitchenette. They fulfilled the function of and substituted for an old cupboard.

On the other side of the showroom it was to perform the value of dominant using in a special way the lighting in the interior. I took the form of that simple piece of furniture for a tool generating an optical arrangement of space enclosed by focused light. The value of this place has been noticed by the investor and is awaiting implementation. This design proposal is in the part comprising creative achievements and does not refer only to this single place. The hallway and staircase are also going to be redesigned. I believe that the examples and attachments confirm my hitherto effort regarding the whole study.

The whole includes: other projects of mine, research and teaching materials, where the process of struggle with detail in the space of the interior is present. The collection of selected accomplishments attempts to attract attention to the manner in which my mental side is expressed, which I confirm and verify through the said material.

## **Personality? – Maybe.**

Taking advantage of the opportunity to present myself via this summary of professional accomplishments and other enclosed materials, I believe that the determinant of my creative capital is the constant need to improve myself by gaining and experiencing new

models. Design solutions and the method of analyzing creative processes from the smallest elements have become my motto. It forms the condition for solving down to detail, which demonstrates that the macro world is a consequence of the complex micro world and decides about its face and quality. I greatly value this condition because it makes it possible to find myself in various creative situations and helps to discipline me even in the area of didactics. This means that I commit myself starting from drawing a seemingly simple, straight line, whose seriousness I observe from the beginning and the need to study it as a consequence of alterations of design decisions. This is not easy even when the design tools used are versatile in expressing and establishing a number of interpretations towards the gesture of the established line. In the process of searching for design solutions, the effort of interpretation attempts is verified against the scale of many decisions of the undertaking. This is what I am and I might still change by the time I retire.

## Summary

I am not an architect and I do not consider myself an outstanding architecture expert, but rather its faithful observer. I deal with it so as to understand better the complexity of the needs intended to serve the author's specific interior design methods. Architecture sensitizes my attitude towards designing interiors and the art of arranging exhibitions so that I can simultaneously refer to its particular useful features, patterns and their impact on space. I am aware of the importance of my own insights from the beginning of my creative activity in this field, as well as in the broad spectrum of interdisciplinary achievements I have experienced. They were numerous and cannot be referred to due to their diversity. Whereas, as a designer and educator, I have the necessary results, which I confirm in the attached materials, to be more consistent in the subject matter and in consequence to serve teaching. Designing interiors, exhibition stands, graphic design, photography, drawing, sculpturing or painting and on the other hand technical knowledge, contact with new technologies and awareness of real project execution, all make up my motto of creating myself and the idea that I am faithful to. In spite of this, I am learning continuously. I am experiencing new situations and on the other hand I am doing my best to be useful, searching, thinking, and believing in what Stefan Żeromski's chosen generation once believed.

