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Possessed diplomas, scientific degrees:

Master's degree,

thesis title: „In the Old Warta Riverbed”,

obtained on June 29, 1998 at the Academy of Fine Arts in Poznań (now the University of Arts in Poznań) at the Faculty of Interior Design and Design, Interior Architecture in the field of interior design under the guidance of prof. zw. Zdzisław Łosiński and in the field of sculpture under the guidance of prof. zw. Józef Petruk,

Phd ,

the title of the Phd dissertation: „Multilayer perception of the exhibition,

as an intermediary zone in establishing contact, obtained on July 10, 2005 at the

Academy of Fine Arts in Poznań (currently the University of Arts in Poznań) at the

Faculty of Interior Design and Design, Interior Architecture under the supervision of prof.

zw. Zdzisław Łosiński.

Information on previous employment in the science / artistic units:

Academy of Fine Arts in Poznań (currently the University of Arts in Poznań)
in 1998-1999 as a p.o. assistant on the basis of hours ordered in the Studio
Shaping the Exhibition Interior headed by prof. zw. Zdzisław Łosiński at the Faculty of Interior
Design and Design,

Academy of Fine Arts in Poznań (currently the University of Arts in Poznań)
in the period from 1999-2005 to the full extent as an assistant in the Studio Interior Shaping
Workshop headed by prof. zw. Zdzisław Łosiński at the Faculty of Architecture
Interior and Design,

Academy of Fine Arts in Poznań (currently the University of Arts in Poznań) in the period from
2000-2001 as an assistant on the rules of hours commissioned in the Studio
Shaping the Exhibition Interior headed by Professor Zdzisław Łosiński at the Faculty of Interior
Design and Design - evening studies.

Academy of Fine Arts in Poznań (currently the University of Arts in Poznań) in the period from
2006-2007 in full scope as an associate professor in the Studio Shaping the Exhibition Interior
headed by Prof. Zdzisław Łosiński at the Faculty of Interior Design and Design

Academy of Fine Arts in Poznań (currently the University of Arts in Poznań) in the period from
2007-2008 in full scope as an assistant professor in the Shaping the Exhibition Interior headed by
Prof. Piotr Machowiak at the Faculty of Interior Design and Design,

Academy of Fine Arts in Poznań (currently the University of Arts in Poznań) since 2008 to the
present day as a head of the Studio Interior Design at the Faculty of Interior Design and Design
(currently the Faculty of Interior Design and Scenography),

Indication of achievement:

Idea and space. Borders of coexistence.
Interior design - residence near Słupca.

Autoreferat EN

... to cross an extremely important border ...

It was June 29, 1998, just minutes after defending of my Master's degree, at the PWSSP (State Higher School of Fine Arts in Poznan) the current University of Arts. Emotions have not yet subsided, and the gathered guests were still leaving the room when, in addition to congratulations from the promoter, I heard the proposal to take the position of assistant in his studio.

This moment, thanks to Professor Zdzisław Łosiński, unexpectedly initiated my ongoing process combining didactics with professional practice. From the perspective of almost 20 years, I can say that probably unconsciously my Principal helped me to experience and smoothly cross the extremely important border, which announces the essence for this study. I understood the border elementarily at the time as the beginning and the end of the phenomenon - nowadays it's interpretation provides me with a sense of creative work.

...from idea through message...

The chance for further contact with an exceptional teacher was also a great distinction. Thanks to him I discovered the principles of analyzing ideas and the common formulation of project attitudes. It was also significant to observe an experienced teacher during the corrections time, different than during the studies. I began to ask myself more questions, to look for rational answers, to come to conscious reflection on the essence of the discipline that I decided to deal with. Soon, I was given the chance to create new semester topics implemented in the so-called "Small point ". As part of these activities, there were designs for exhibition stands, commercial or service spaces.

As a result of collaboration with the Poznań International Fair, we managed to create a program based on the implementation of scheme exercises for specific exhibitors, which was an important tool motivating the student in creating the message.

Didactic activity provoked me to seek and confirm my words in design practice. The most important projects from this period were the topics accomplished under the direction of prof. Krzysztof Kochnowicz (Salon Mody "Dara" in Złotniki near Poznań) and projects created while working in the studio "Elipsa Design" specialising in commercial exhibition (the company stand "Polarcup" at "Pol Eko" fair).

Being actively involved in project execution, convinced me of the importance of comprehensive project implementation process from the idea through the message, supervision over implementation and responsibility for the final result. Practice and cooperation with active designers, both individually and in a team, gave me a number of new challenges and experiences.

The first one was the need to actively confront knowledge and skills acquired during the studies. The second was to learn the techniques of digital design, in those days only introduced to the compulsory education program. The redundancy of the drawing board, sheets of tracing paper, and technical drawing instruments was not easy mainly due to the organization of the workplace and the deprivation of a certain kind of individualism. For modern students, it is no longer the crossing of the border but the choice of an obvious method of tooling. The strength and awareness of the idea as the superior value of the process in which the tool cannot dominate thoughts proved to be helpful. Thanks to these practices, I tried to improve the didactic workshop alongside my professor in Exhibition Interior Design Studio, which for years has been associated with exhibition architecture.

... convergence and discrepancies...

The sense of responsibility for the tasks accomplished for University and activities outside didactic activities motivated me to start an individual practice in my own studio under the name "ABM-Projekt". I invited to work with me Master of interior Arts architect Anna Matuszewska, with whom I cooperate to this day. This opened an opportunity to adapt the work organization so that it would be more effective to meet the challenges posed from both

sides.

At that time, I did not realise how the first project realizations can affect the formation of the so-called specialisation or profiling of creative activity. For the companies such as “Scan Holiday Travel”, “Coffee Time”, “Ideal-Poland”, we completed several projects based on the idea of repetitive space. Work on the interior design of the “Yes” chain of jewelry shops was particularly important.

This project was crowned by the marketing strategy and commercial potential of the Poznań’s jewelry company. The recipient was an individual and collective customer in the thinking of network sales. The projects were created all over the country, which required the preparation of a coherent formalities, material resources, construction and use of logistics.

None of them was identical but in the assumption, it was supposed to give the impression of being connected by a coherent design convention. This led to the simultaneous building and breaking the limits of project analysis put forward by the investors. The beginnings of development in Poland, so-called commercial networks only hardly allowed experimenting with creative spatial proposals.

The limitations related to the infrastructure of large-surface commercial facilities and the sales marketing guidelines imposed by the statistics gradually narrowed the scope of freedom in the area of interior design.

I have written experience and reflections on the effects of these realizations in the Phd thesis entitled “Multilayered perception of the exhibition as an intermediary in establishing contact.” This work, like the current summary, provided an opportunity to look at the issues, values and dependencies occurring during the generation of spatial communication. I observed the convergences and discrepancies between the participants of the design process from the perspective of interior designers as persons responsible for the synthesis of many seemingly foreign elements. In the didactic section I tried to show the results of my initial attempts to inspire students with the fascination of active participation in creating new spatial visions.

... designing the future ...

Receiving the position of assistant professor at the Academy of Fine Arts in Poznań (now the University of Arts) in 2006 permanently connected me with the University. This time is not only a work on optimizing time, it is primarily a search aimed at crystallizing the creative attitude.

Undoubtedly, the main reason for this was assigning to me independent leadership of the Interior Architecture Workshop at the Faculty of Interior Design (currently the Faculty of Interior Design and Scenography) in 2008. Building a workshop program based primarily on ideological foundations made by eminent teachers combined with still living study and work experiences at the Faculty combining interior design, furniture, design, opened up the chance to introduce also my own methodological tests aimed at individual student development. The change of the teaching model into a two-stage system forced some kind of compensation and systematics of the problems of design issues. I wanted this fact to not affect the

schematisation and objectivity of the dialogue with the student. The language of transmission mentioned before was for me and still is a great phenomenon - a medium on which didactics is based on. The sphere of its functioning is the reporting of the past, defining and creating the surrounding reality or the particularly fascinating design of the future. The progress of civilization has redefined interpersonal communication, which is followed by students using abbreviations or codes that impede smooth dialogue.

It was not the impression that I received in contacts with investors supported by teams of professionals from other than project areas who are playing an increasing role nowadays by building their own industry languages, statistics or code systems. Therefore, I consciously focused on the redefinition of concepts, establishing their shared meaning, which to a significant degree brought surprisingly positive results. For some students, it was a kind of censorship in perceiving the role of verbal communication in the project message.

The students re-read, for myself elementary, statements of Steen Eiller Rasmussen, that "architecture is not simply the combination of plans, sections and elevations. It is something else and at the same time something more powerful. It is impossible to explain exactly what it is because it's boundaries are not clearly defined. Art cannot be explained at all - it should be felt. However, words can help others feel this ".¹

I searched for meaningful and resonant extensions of design themes that fit into the division of issues dedicated to particular years of study, adopted in the Department of Interior Architecture. These explorations resulted in the emergence of slogans or parallel concepts systematizing the use of the appropriate language of communication, determining the scale of awareness of the analyzed issues, meeting the reflections of E. T. Hall² in the context of communication culture. Topics: "Design of a place of contact with water" instead of "Bathroom design" or "Design of the product purchase space" instead of "Shop design". The most interesting effects were brought by tasks confronting abstract concepts with seeming elemental functional challenges, in which the lack of clear boundaries no longer hampered and was the starting point of any analysis of the project exercise. Experimenting with the language of formulating and analyzing project tasks brought search into the areas of semiotics, philosophy and architectural theory. I mention this to emphasize that the search for the limits of coexistence of the meaning of the sign, form, space have become the motto of the design process.

The open formula of corrections in the form of joint discussions during the presentation of students' final work turned out to be the key to me learning about their individual communication predispositions. The basics of verbalization of design intentions, constructive criticism or presentation techniques are elements introduced gradually during classes work. This principle has evolved to this day and is subject to modification depending on the specificity of the group.

It was with great satisfaction that I observed confrontations of students' attitudes from various design trends in my studio. Introducing topics requiring activity in the group was

1. Rasmussen S.E., *Odczuwanie architektury*, Warszawa 1999, Murator, s. 9.

2. Hall E.T., *Ukryty wymiar*, Warszawa 2005, Warszawskie Wydawnictwo Literackie Muza SA, s. 10, s. 231

a response to the realities waiting for graduates after graduation. In addition to the full-time stationary classes, I found that non-class-room activities in the form of mini-workshops and visits to erected or completed facilities significantly enrich and validate the theoretical knowledge conveyed.

The positive effects indicated in many ways mainly from observing final-year exhibitions and direct reports from students. The possibility of physical visit to the construction site combined with the view of the same place after the opening had a constructive effect on the creative attitudes. The fact of working “in scale” was and still is for students of architectural faculties the fundamental problem of passing on the proposed ideas. Vitruviusz himself wrote that “Sometimes what in the model has the appearance of the truth, with the moment of enlargement, cannot stand the test.”³

However, the model in its physical form gives invaluable opportunities above all for the student in creative activities. The earlier mentioned information technology revolution has brought the creation of a direct addiction to the computer to the majority of young adepts of design. Unrestricted access to photos, examples of ready-made solutions, effects of separate analysis made them disturbingly easy to use as if not paying attention to the process of their creation. This leads in my opinion to blurring the boundary between what is primary and secondary in the design analysis. The problem of the essence of technological progress almost 100 years ago was already noticed by F. Wright in his lectures on the subject of “Modern Architecture”, which he deliberately filled with provocations to inflame the imagination of students. He told about himself and students that “Our task (...) is to protect the process of creating this thought and guide the courage, passion and intellect of young people to follow the proper course, not allowing them to get somewhere far away in the shallows, where they will only slow down our progress and betray ideas.”⁴

Of course, the scale of technological dynamics definitely differs from those of today, no less the need to look for the foundations of timeless values in the education of design creation remains unchanged. Such an attitude can be found in the considerations of prof. Witold Cęckiewicz, whose essays⁵ could become obligatory reading for students. However, the attitude of Peter Zumthor who writes in the context of architecture students is closest to me. “First, it is necessary to explain to them that in front of them is not a teacher who asks questions and who knows the answer in advance. Creating architecture means asking questions, that is, getting closer to your own answers, circling around them and finding them with the support of a teacher.”⁶ Authors of publications attempting to describe and define historical processes occurring in architecture in majority do not stop at descriptions of forms and materials but deliberately, at times, analyze the philosophical and artistic relationships very carefully. With a positive surprise I received the work of Richard Weston⁷ having the

3. Witruwiusz. *O architekturze ksiąg dziesięć*, Warszawa, 1999, Pruszyński i S-ka, s.261.

4. Wright F.L., *Architektura nowoczesna. Wykłady*, Kraków 2016, Karakter, s.107.

5. Cęckiewicz W., *Krótkie eseje i najkrótsze myśli o architekturze*, Kraków 2008, Politechnika Krakowska,

6. Zumthor P., *Myślenie architekturą*, Kraków 2010, Karakter, s.65.

7. Weston R., 100 idei, które zmieniły architekturę, ... 2011, TMC Art.,

earlier mentioned construction of paths and boundaries of architectural trends.

I found it necessary for the student's education process to recognize the importance and role of a plane record of thought and creative expansion of its trace. That is why the subject of field workshops organized under my supervision was in principle related to the interpretation and storage of space. The ability to use a sketch makes the presentation at its initial stage more credible and meaningful and for me, above all, it shows the personality and imagination of the author. It also points to important points of analysis, the images of which can be read in many ways but in combination with personal argumentation, in my opinion, they are the most important content of the ideas conveyed.

The conventions of searching for sources of meaning and inspiration towards a sign, language or form provoked me to reading again the first philosophical texts proclaiming the ideas of freedom, truth, describing the meanings of dependence and evolution. Attempts to look for the role of sender-receiver of created spaces unexpectedly once again revealed to me the sense of early theories illustrating existence, human needs and relations.

I used the above many times creating the subject matter and content of project tasks for students, i.e. a description of the cave in Book VII of Plato "State"⁸ or quotes from Vitruvius⁹ about architecture, design and imagination. Particularly ambitious students made attempts at their own design themes based on the main assumptions of the Studio.

Allowing students consultation of the competition work as part of the classes convinced and dared many of them to go beyond the program's quest for challenges. It was with great satisfaction that I received signals about their successes and reflections resulting from failures as a natural way to improve the design skills. Equally valuable from the point of view of project effects were contests organized and developed with selected partners of the University.

Development of the exhibition space for the companies such as "Mennica Polska", "Sanpol", "Colian", "Terrano" was part of these initiatives. The results of the competition's decision was implemented, which additionally influenced the motivations of participants in such ventures. Bachelor's diploma thesis as a kind of first censorship for students was a very important finale of often experimental design assumptions.

The goal, as a rule, was to achieve consistency of program assumptions leading to the final decisions. The use of the experience of previous projects and the attempt to analyse dependencies forming a three-dimensional vision of the idea, this indicates to me the effectiveness of the process. With premeditation, the scope of work on the functional system was limited to a scale that enabled to fully master and experience spatial matter. The recipient mentioned earlier seems to be particularly difficult to recognize today. Illustrating his needs, expectations, and preferences by means of a graphic projection, understood by a few iconography, can effectively be brought to the rank of a dedicated sign. The student's understanding of this phenomenon combined with the awareness that each of the codes placed on the surface is an original announcement of previously sensitively imagined space is for me a testimony of successful cooperation.

8. Platon, *Państwo*, Warszawa 2010, Wydawnictwo naukowe PWN

9. Witruwiusz. *O architekturze ksiąg dziesięć*, Warszawa, 1999, Pruszyński i S-ka, s.147., s.164.

... recognised idea ...

The didactic attitude as the result of philosophical reflection and experience related to design practice are the foundation of these reflections for me. I understand this through the process of feeling the coexistence of space as a structure open to internal and external dependencies. I am interested in experiencing restrictions, searching for identity, studying a language, in order to make a series of attempts to define boundaries. The notion of the border as an important reference to space has been presented by prof. Marek Szukalewicz in a publication referring to the problems of contemporary culture.¹⁰

For me, this relationship proved to be reliable in communication design perceptions for both students and recipients of the concept in creative activity. Hence, the "Idea and space" in the area of interior design began to be re-recognized for me in the context of attempts to associate the processes taking place at the borders of their immediate association. I try to "read" architecture as a system of understandable codes, drawing pleasure when "content" presents a coherent whole. It happens that the desire to learn a given "content" leads to the need to deepen knowledge about the language or learn a new meaning. When creating a fragment of space, I try to make an idea to be understood by me primarily. Next, I am looking for a formula to translate it to the recipient so that he can understand the inspiration and participate mentally in creation. I believe that if the idea is recognized and accepted by its co-creators, the chances for full spatial implementation are significantly increased. This moment in my opinion is the ultimate limit of the process, the limit of which uncompromising crossing is very rare. In relation to commercial spaces, the already mentioned conditions and investor relations generate, unfortunately, a negotiated agreement and not a fulfillment of the creator.

In my view the idea and space is connected by an emotion, which is a broad spectrum of events on the verge of materiality and immateriality. The experience of the creator and recipient of the project is immaterial. The matter in this system is all traces of thoughts in the form of two and three-dimensional medium used by the designer. From the perspective of our own experiences, the boundary between materiality and immateriality creates a space suspended in time, which is not easy to master and plan. Want to look for a "timeless way" and "gate" as Christopher Alexander suggested¹¹ or to treat this time capsule as an intermediate space with boundaries being in a continuous symbiotic movement in the philosophy of Kisho Kurokawa¹²? - I still do not know.

I treat these and other theories as extremely important experiences building up the conviction that doubts are not only my weakness. Kant's architectural concept¹³ for many was the basis for rational analysis and building the theory of reasoning. It was particularly

10. Szukalewicz M. (red) *Granice i ograniczenia. O doświadczaniu granic i ich przekraczaniu*, Toruń, 2010, WNUMK,

11. Charles Jenkins, Karl Kropf, *Teorie i manifesty architektury współczesnej*, Warszawa, 2017, GSA, s. 100-103

12. Ibidem, s. 129-130

13. Kant I., *Krytyka czystego rozumu*, Kęty, 2001, Antyk,

important for me to justify the purposefulness of actions as the content of the creative process for achieving architectural unity.

Subjectivity of space assessment is a natural feature of opinion about architecture and results from many dependencies. One could ask a question about the existence of a satisfying designer answer to the question whether successful architecture was created? Who and when should give that answer? Should it be the professional, using the same language, familiar with the industry and the specificity of the topic? Or, the critic qualifying architecture to the level of art deprived of practical experience? Or the user himself without the knowledge available above but directly receiving design solutions?

Gabriela Świtek was also looking for the answers, quoting the words of American architect James M. Fitch, who formulates the rules of reliable criticism of architecture¹⁴ referring to terms *utilitas*, *firmitas* and *venustas* from the treatise of Vitruvius, which according to William H. Heyes “they do not provide safe foundation for the criticism of architecture”.¹⁵ As an art school graduate who has been associated with it from the beginning of my project activities, I realize that art cannot be separated. It can be offered a space that will allow it to exist and coexist in the most-fulfilled form. Formally, the sum of spatial activities is for me the whole and as such is not divided into parts. Of course, the point of view and the effect are changeable. Just like the vast majority of spatial implementations.

The specifics of projects implemented in the author's studio in a large part concerned commercial spaces. Commercial buildings, cafes, service outlets or exhibition stands in most cases were commissioned by investment teams consisting of several people. Often personal contact was limited to meetings initiating the cooperation and elementary presentations of the design process. With respect to repetitive - network interiors due to the complexity of the process, these relationships were more intense. Examples include projects for the mentioned “Yes” jewelry company and interior designs for the “Jubitom” company representing the same industry. The essence of these projects consisted in confronting elementary image-commercial assumptions with an attempt to intuitively edit space in search for natural compromise. Awareness of the rules regulating the functioning of repetitive space motivated me to creations that are both recognizable and offering the recipient a clear message of

14. Gabriela Świtek, *Gry sztuki z architekturą. Nowoczesne powinowactwa i współczesne integracje*, Toruń, 2013, WN UMK, s. 93-94.

(...) pisanie o architekturze nie wynika zazwyczaj z bezpośredniego doświadczenia, lecz z oglądania fotografii. Fitch przedstawia więc pięć przykazań rzetelnej krytyki Architektury. Po pierwsze, pisać tylko o budynkach, których się doświadczyło wszystkimi zmysłami. Po drugie, przeprowadzać wywiady z ich mieszkańcami (a nie tylko z właścicielami lub administratorami). Po trzecie pisać tekst krytyczny co najmniej po rocznej eksploatacji budynku, abyśmy mieli pełną wiedzę na temat jego funkcjonowania (na przykład w jaki sposób budynek się starzeje, jak znosi zmiany pogody). Po czwarte, dopilnować, aby fotograficzna dokumentacja uwzględniała wszelkie możliwe sytuacje i ujęcia: fotografie wnętrza i elewacji, widoki w ciągu dnia i w nocy, przy dobrej i złej pogodzie. Po piąte, jeśli nie jesteśmy w stanie spełnić wyżej wymienionych warunków, lepiej w ogóle nie pisać o architekturze.

15. Ibidem, s. 94. usability, durability, beauty

commercial communication. Dynamic economic development and, consequently, often vacantly copying of patterns associated with countries recognized as “more developed” has led to the proliferation of large-scale commercial facilities in Poland. The seeming standardization of communication spaces became a major obstacle, motivated by the desire to obtain substitutes for exclusive urban districts. Formal effects of these activities are unfortunately very different, for the most part very similar to each other despite the declarations of the managers of these objects about their originality and uniqueness. From an architectural and cultural perspective Rem Koolhaas describes it as a *junk space that feeds on design and at the same time kills it*.¹⁶

The internal structures of these spaces seem to be the calculus of postmodern cities, which Ewa Rewers critically describes as the hypertrophy of semiosis¹⁷. It is difficult to disagree with such a strict assessment of the existing and emerging so-called Shopping Center.

My subjective perception of such places is an attempt to analyze the language of architecture that guides the behavior of users. The mechanisms governing these formulas with premeditation incapacitate and manipulate the attitudes of the recipients, and most importantly, they leave no choice to trading companies forced to participate in these initiatives for economic reasons. The above has become the reason that most of the new network stores we have recently designed have chosen their locations in such facilities. This significantly changed the hierarchy of the brands offer communication and consisted of defining the basic assumptions of a strategy based on a fluid image changeover from a restrained, generally accepted style towards more bold design decisions.

The “target customer purchasing” was also different from the previous one, which in the long run could have an impact on the length of the concept implementation period.

A novelty for us was the appearance of products with an individual sales formula bearing a recognizable logo, whose display gradually changed the dominance of jewelery dominating in the store space. Most of them were well-known watch brands, which the investor particularly cared about. For the owners of these brands, the attractive spatial context of their occurrence in the showroom was important, which positively influenced the acceptance of more bold design solutions.

The search for ideas for the evolution of the perception of commercial space was assessed on the basis of modernization, the positive reception of which was conditioned by implementation in subsequent projects. The use of rapidly developing lighting technology in connection with the search for the individual character of the equipment elements turned out to be key. Paradoxically, despite the very negative assessment of the majority of critics, large-scale commercial facilities were and are now an invaluable experimental field for engineers of new technologies, both in the construction and furnishing of interiors. As usual, in such cases it is difficult to satisfy all accident sites. It gave us invaluable knowledge and experience which, when translated into other projects, did not require the necessity of mastering previously unknown, complicated engineering topics.

16. Koolhaas R. *Śmieciowa przestrzeń. Teksty*, Warszawa, 2017, Fundacja Centrum Architektury, s. 105

17. Rewers E. *Post-Polis, Wstęp do filozofii ponowoczesnego miasta*, Kraków, 2005, TAIWPN Universitas, s.161

Learning to function against the necessary infrastructure are new challenges for designers. Some treat them as new, acceptable spatially attractive forms, designed to emphasize industrial, post-modern character, others stubbornly try to hide or obscure. When developing projects for public recipients, the chance to receive an objective confirmation of the rightness of the decisions taken in the field of receiving emotions, unfortunately, is small. Functional, acceptance and technical opinions prevail, which is understandable in the light of the above arguments. A dozen or several dozen projects for individual network clients obviously bring a lot of experience and satisfaction. You can cross-sectionally look at the evolution of design decisions, the effects of technologies used, participation in interesting implementation experiments.

The commercial reality also brings disappointments in the form of the need to demolish the store due to the expansion of the facility, the sale of commercial space to another tenant or the appearance of another new Shopping Center nearby, which uncompromisingly "takes customers" from the former.

Despite the large number of realizations and the awareness that, as a rule, we do not build timeless spaces, any information about stopping such a place results in a kind of disappointment.

In view of the statistical advantage of the number of commercial projects made by our studio, the balance of time devoted to the preparation of studies for private recipients could be balanced. Already the first contacts with direct recipients of private space showed us an elementary difference in the formula and reactions to the presented proposals. At first, we did not see how they would be needed for the balance of our design consciousness.

The necessity of more thorough analyzes, including the gradual development of the language of communication, were very interesting challenges. The knowledge of professional artistic and technical aspects of our mission was insufficient, but knowledge of psychology and diplomacy. Relations with institutional recipients rely on generally accepted official standards as opposed to contact with a client whose plan and goal is to design his privacy.

The more emotional sphere of the latter served from the beginning as one of the most valuable sources of information that can't be obtained through a questionnaire or a list of project postulates. This information is the non-verbal dreams and ideas that P. Zumthor invoked describing the formation of one of his homes in the Swiss Leis.¹⁸

We were lucky that all our private orders were initiated using the so-called "Command". This has a very important advantage, consisting in a very comfortable cooperation for both parties. I am thinking here of the lack of the necessity of elementary justification and proving the competences and methods of work, and from our perspective the certainty and reality of contact with unknown people. I am left to believe that most of the arguments that led future clients were positive since they decided to entrust us with their dreams and trust. Experiences gathered over several years of design for individual recipients give rise to many reflections and show the process of achieving a multi-faceted compromise, which results in a very individualized space. One of the most valuable values for me is contact with investors after

18. Zumthor P., *Myślenie architektury*, Kraków 2010, Karakter, s.103.

project implementation or signals that jointly worked out solutions are still working. The signals about the necessity of re-editing the decision due to the change in the use formula or the appearance of newer technologies are equally important. It is happy that when confronted with the appearance of younger, bolder, maybe more creative designers return to the authors despite the passage of time.

While reviewing the portfolio of our realizations, I noticed that together with the images of projects for private recipients, I combine the emotions and the memory of the huge involvement of residents living in these spaces. Unlike commercial interiors dedicated to an anonymous end user, where I only follow their architecture. What makes them different is the pace and context of staying. Residential interiors were a kind of refuge for our clients, space, asylum without speculation with means of expression to create artificial well-being. I allow myself a subjective look, of course, without diminishing the subjectivity of the unknown recipient of commercial space, but I have in mind the direct relationship with him as a reference point of reflection. The above significantly decided to draw attention to the key role of effective communication and its influence on the final interpretation of space. Linguist Benjamin Lee Whorf, quoted by E. Hall, stated that

*"(...) the world appears to us as a kaleidoscopic stream of impressions, which must be ordered by our minds - this in turn means first of all the language systems of our minds. We divide reality, organize it with concepts and assign meaning to it, because we are a party involved in a contract (...) which is respected within our language community (...)"*¹⁹

I understand the essence of these words as a man's natural need to form meanings understood similarly in certain cultures or environments. At the same time, Hall adds another important quote from the same author, which sounds like a warning: *"... no human individual is so independent that he can describe reality in an absolutely impartial manner, but is forced to use certain interpretive frameworks even when it is considered for the most independent."*²⁰

In the context of these words, he remains in the hope that the interpretive framework I have outlined does not bear the signs of subjective exaggeration in the search for appropriate reflections and try to answer the question how to efficiently describe the state of affairs called by Zumthor.²¹

I often hear and use the phrase design problem myself, by definition it should mean trouble or difficulty, often from which one should find some way out. The designer treats this statement as a kind of challenge to re-evaluate the initial impotence in the value by which determines the goal and the starting point of the analysis which in my opinion transcends the boundary of the beginning of the process. In my opinion, the arena of co-existence of ideas and space are successively all stages of architectural creation, the culmination of which is the final work for both the creator and the recipient. I return to the ideas and space mentioned earlier in this study as the closest to me and, most importantly, the areas of conscious creation which are constantly being discovered by me again and again. Based on the didactic and professional

19. Hall E.T., *Ukryty wymiar*, Warszawa 2005, Warszawskie Wydawnictwo Literackie Muza SA, s. 120.

20. Ibidem.

21. Zumthor P., *Myślenie architekturą*, Kraków 2010, Karakter, s. 33.

experience, I come to the conclusion that their values and meaning determine the inherent coexistence. What I think is the most important are the areas of this coexistence, to which explanation and illustration I use boundaries as philosophical and geometric terms. Rudolf Arnheim wrote using Aristotle's theories that space is something "that is set by the boundary between objects and open areas around them".²²

In Arnheim's opinion Aristotle imagined "the physical world as a tightly filled continuum, in which objects bordered with each other like arranged puzzles [and was] in this respect close to a painter, and also an architect who has to pay attention to his feeling of where the space is empty, and where not."²³

From Plato by Aristotle, the stoics to contemporary philosophers, views on the above themes were constantly in the spotlight. I think that Jozef Bocheński sums it up very accurately: (...) it is obvious that almost every philosophy is an attempt to rationalize a certain view of the world, which probably explains the law of the multiplicity of systems and recurring solutions. For a proper assessment of the philosophical effort, understanding this truth is essential; without this it is easy to fall into skepticism and doubt about the possibility of achieving any philosophical cognition, for centuries of work have shown that we can't come to terms in philosophy. On the other hand, if we acknowledge, in accordance with the experience of history, that all systems of philosophy are merely an attempt to present a more logical and more complete representation of definite and unrealistic views on the world, then we find that the progress made by philosophies is enormous."²⁴

... scenography of emotions...

The project, which I intend to present as a result of the Act, concerned the arrangement of the interiors of the living spaces of a house located in the vicinity of Słupca in the Greater Poland Voivodeship. The reflections accompanying the creation of this self-review have, from the very beginning, paid attention to this study as one of the most conscious creative achievements. For formalities, I would like to clarify that it was created as most of the studies in the ABM-Projekt studio in cooperation with M.Sc. interior design by Anna Basały. The development of the architectural design belonged to the "Archymetria" studio, the authors of the house in Strzeszyn, Poznan, to which we have designed interiors two years earlier. From a few years perspective, I believe that this private investment completed in 2013 was a kind of caesura for me, reassuring me that the key point for the concept is the time devoted to its multi-layered ordering and precise discussion with the owners.

The goal, after all, is to create a background, commentary, scenography of their life emotions, which obviously had an impact on the process's distribution over time. This time not only did not leave a mark, but on the contrary allowed for a shared, conscious experience of the formation and materialization of the idea in a very specific space. As a result of this cooperation, architects have come to meet their next investors and realize the interior design

22. Arnheim R., *Dynamika formy architektonicznej*, Łódź 2016, Oficyna, s.81.

23. Ibidem,

24. Józef Bocheński, *Zarys historii filozofii*, Kraków 1993, Philed, s. 211.

concept at the stage of the architectural construction project. This gave the opportunity to confirm construction and construction solutions before starting the implementation works. As a rule, residential interior designs are commissioned at the stage of erecting buildings or after their construction. This results in the necessity of reacting to the existing space, often including structural changes. Most often, such changes occur when adapting the so-called ready projects, renovations or modernizations. The main reasons for these interventions are the lack of experience of buyers of typical solutions, which was pointed out by Witold Rybczyński.²⁵

The symbolism of markings or effective visualizations are considered sufficient to make a purchasing decision. Momentary delight changes during implementation and often helplessness motivates consultation with interior designers. Another reason for the correction of functional systems is the change in the way of using space, which results in more predictable actions for the support of which alternative simulations are necessary. Of course, the examples could be multiplied, but their sense consists in a real look at the balance of needs and expectations in relation to the owned or planned space. The goal is to avoid costly financial modifications and, above all, disappointments with the quality of the obtained architecture.

In the case described, all parties to the implementation process wanted to avoid it at all costs. The described circumstances of the uprising and the sense of artistic fulfillment accompanying me at the end of the project stand out from the other achievements and constitute an important reason for choosing this work.

... superior ideas ...

Based on previously discussed issues of effective communication, it became necessary to carefully understand the needs of investors. I would call this stage the search for the Superior Idea, the designation of the basic design problem understood by me as a kind of guiding idea already brought by the owners together with the intention to indicate the location of their future residence. Seemingly, this does not seem to be important from the point of view of the designer of internal spaces - but I believe that with regard to the places constituting the individual zone (thinking about a detached house) of future family residence, it serves to constitute its archetypical vision. These premises should first be read and understood using initially natural and obvious methods based on map analyzes, situational plans, projections of proposed functional systems or the internal structure of the designed solid.

The latter had to respond to investors' expectations and constituted another important step in understanding the future space. Many of the important for determining the hierarchy of validity of investors' postulates were derived from the way they report the project's history. The convention of building style and the form of the building deeply rooted in modernism gave us a picture of the interests and functional preferences of future residents. As in most of the preliminary studies arising in our studio for clarification and clarification of these inclinations,

²⁵. Rybczyński W., Najpiękniejszy do m na świecie, Kraków 2003, Wydawnictwo Literackie, s.94.

a special set of questions and a catalog was prepared to illustrate the conclusions of the interviews.

In my opinion, it was one of the key tools to organize not only our but most of all investor's priorities. In addition to the above, this method established a language of mutual communication containing understandable and legible information for both parties. Particularly important were the indications of specific images and the appropriate emotions assigned to them as tips, the verbal description of which usually causes the most problems. Conscious locating and planning of basic functional scenarios responding to the owners' needs was created on the basis of creating a specific choreography of the place. Thanks to this convention, propositions of design solutions took on the character of props guaranteeing the expected emotional experience. For me it was a kind of discovery of a formula allowing investors to play the role of future users, whose subjectivity was compounded by equipment dedicated to the function.

These assumptions, in my opinion, provided the basis for intermingling in a natural and communicative way the creation of a project based on the relationship between the boundaries of ideas and space. Thus, the border began to be understood not as a geometric, symbolic record but as a semiotic structure embedded between processes based on assumed ideas.

We formulated and agreed with the investors three basic ideas of the planned space based on the natural needs of living:

The idea of security.(understood as a shelter, family, certainty, stability),

The idea of comfort. (understood as representativeness, convenience),

The idea of harmony. (understood as order, transparency, light),

Seemingly obvious concepts, however, required proper commentary and translation into the project language. The basics of these analyzes have localized their sources in the lexical, empirical but also intuitive premises that build the overall proposals presented. We took this challenge very seriously - we already knew that we were working for a very demanding and valuing recipient. The latter turned out to be a very important factor intensifying the design process, which in the assumptions was to be a category of choice from several proposals. Recalling the above slogans has allowed to narrow the areas of exploration of ideas and organize the basis for dialogue. This led to the creation of visions, which gradually began to materialize, form, and compose soundings that are right for both sides. Apparently, the formula and scope of preparation of the conceptual design and real examples of our earlier implementations convinced investors to start cooperation with us and the initial material later became an on-going platform of agreement in functional and aesthetic areas. I would like to present the effect as a reference to the three above-mentioned ideas that constitute the foundation's mental foundation for me.

... the idea of security ...

The location of the house had a major influence on the external reception of the designed house. The plot with the shape of an elongated rectangle allowed access only from one, shorter side from the access road. The second shorter side, clearly lower than the first, bordered with the lake zone and prevented any communication. The building line distanced the foundations of the building by several dozen meters from the entry zone. The conditions imposed by the spatial development plan allowed architects to open and close the plot's perspective in a scenario-like and visually attractive manner. This resulted in a sense of autonomy of space, very valuable for owners who decided to obtain a residential aspect of their privacy from the side invisible to people passing by their premises.

Most of the contemporary front façades of single-family houses are characterized by the dominance of the garage door scale over the remaining proportions of façade openings. In this case, an attempt was made to minimize this effect by using a wooden cladding on a significant part of the basement façade, including the aforementioned gate wing and the surrounding of the entrance door. We read it as an attempt to obtain an abstract composition camouflaging the apparently obvious messages of the façade openings. The investors' decision related to the use of natural material without an attempt to search for artificial replacements turned out to be the key to receiving optical-formal stimuli over time and building further spatial plans, the first of which was the entry zone.

It has become a natural consequence of a clear and legible architectural general premise, emphasizing the premises of the first idea. An important element of this stage of the project was to define a kind of symbolism of crossing the threshold. The architecture of the object in my opinion should be one body and as such be coherent and unanimous from the point of view of initial assumptions. If the subjective censor at the stage of its creation is a conscious recipient with the final effect, you can be calm. As a consequence, as continuators of the initiated processes, we managed to convince the Investors that the entry zone should correspond with the body while maintaining its main assumptions. Examples of earlier, economical in our realizations were used by investors for arguments convincing about the lack of necessity to multiply materials to achieve a specific effect consistent with accepted ideas, whose mutual relations were to shape the narrative in the spaces of designed architecture. An important component of the first idea was acoustics, of which the meaning we have repeatedly often encountered in a surprising way. This example consisted of a psychophysiological feeling of changing not only the optics but also the sound effects. The open external space filled with the sound of the environment, mainly determined by the wind, already at the stage of local visions gave its presence. So we could only recall similar experiences when closing the door behind us, we register a fundamental acoustic change. Reality proved to be our prediction. The distance of the safe distance from the road completed the intimate effect of the sound experience in the first moments of being in the interior, just after closing the door.

The sum of impressions and stimuli received by users of private space can not be considered

without being aware of their everyday experience. We have been building the sense of confidence by establishing the base material of the floor. It became a plane made of graphite granite-grain, the scope and division of which was to additionally balance perspectives with the determination of the main communication axes. Color was the reference point of the optical weight and relations with other elements of the interior formed or neutralized the boundaries created. This decision also included elements related to the technology that controlled the heating, which in some places unfortunately had to result in a visual compromise.

The two-generation most popular family model in the rule parents living with children undergoes a constant process of changing needs. Houses, which construction sometimes lasts for several years, should assume conventionally adopted prospects for the functioning of the younger generation of household members together with their parents. Many times originally designed design solutions dedicated to children at the time of residence prove to be insufficient and require adaptation to the current age of offspring.

Childhood, growing up and leaving the house as a result generates spaces not used by parents. In this study, a clear division into the open daily zone on the ground floor and the mezzanine and the night zone on the first floor was significant. By assumption, the ground floor space of the ground floor was supposed to generate a sense of community and maximum eye contact with an important participation of acoustic integration. The night section offered a kind of asylum in the form of a reading room on the mezzanine and a few bedrooms for the household, which in the situation described above were to serve as guest rooms. A spacious interconnector of all zones was the mezzanine hall and the corridor, offering scenography with some very important optics offered by the difference in levels and the perspective behind the windows.

... the idea of comfort ...

It is not difficult to disagree with Witold Rybczynski, who warned not to confuse comfort with periodic fashions "*decor*".²⁶

Multilayered perception of this very popular concept, which every user creates his own needs and feelings is not a contemporary discovery but an evolutionary need. The terms of convenience and representativeness worked with investors required a joint analysis and understanding. Rybczyński wrote: "If comfort is objective, it should be possible to measure it. But it's harder than it seems. It is easier to know when we feel good than why or to what extent. (...) In practice, it turns out that it is much easier to measure discomfort than comfort."²⁷

We considered the above limits of very subjective feelings a pretext to build proposals based on a formula of restraint against the multiplication of materials used in the interior. Intuition told us that recalling a friendly, natural material of the elevation formwork will result in the

26. Rybczyński W., *Dom. Krótka historia idei*, Gdańsk, Warszawa 1996, Marabut, Volumen, s. 217

27. Ibidem, s. 225

continuation and continuity of visual experiences despite crossing the entry zone. The share of oak veneer in relation to door carpentry was motivated by the desire to obtain close, physical contact with a recognizable plane. Wood as a material from the beginning of time accompanies man and in a multitude of applications remains unrivaled as a symbol whose rank depends on the category of destination. In order to emphasize its warm, noble color, we decided to introduce a structural plaster in a dark gray color on the wardrobe wall as a contextual introduction of household members into the space of a two-story hall.

It has become natural to expose the spaciousness of the interiors obtained with maximum opening to the surroundings. As a result of these assumptions, for each room of the day zone, an arrangement based on the location of compositional dominants was proposed for which unaffected communication would be possible. Freedom of movement gave a sense of unhampered and expected representativeness recognized by the household members as a sign of safety. Emphasizing selected accents by changing the prevailing granitogres floor with a wooden frame due to the specific cropping additionally exposed them.

The treatment constituting the uniqueness of the lobby space was the composition of a staircase in the vicinity of a naturally changing plant structure that changes into a linear-abstract idea of lighting. The presence of wood on the wall that is the background to the bionic element and the cantilevered carpet bands effectively soften the optics and acoustics of the open space. In the dining room, the dominant role was fulfilled by a free-standing table, which by its character and location organizes and marks the perspective axis of the first part of the house's day wing. Treated like signs of everyday use, they were supposed to announce, suggest, invite and not only manifest their presence.

The selection of seats for the dining room was motivated by the desire to obtain a strong sense of softness and comfort in combination with a seemingly cold and raw basalt table top. The effect of subjectivity of the central composition was emphasized by hanging a contemporary vision of a sideboard furniture on the wall, thanks to which we left only a table and chairs on the floor. Similar motifs led the search for a holiday home to a two-story living room.

Multi-functionality, modularity and unexpectedly surprising ergonomics have become a convincing feature. The above in combination with the colors of the assumption in line with the established rules has become the complement of the relationship between the form of a free-standing, two-sided fireplace and the plane of the opposite wall with oak cladding passing from the floor. The treatment on the TV wall in conjunction with mapping on the walls and ceiling of the living room facade façade of the formwork in assumptions integrate external and internal architectural impression.

To break the obtained scheme at the largest facade window, we decided to place a free-standing section of the central furniture with a single color accent for free rest with an attractive view. In contrast to the single-space relationship living room - dining room the kitchen was partially separated. Investors did not see the necessity of over-exposing this part of the house, which we took as a challenge to propose a different climate for her. The dominant feature of this room was the island, which from the dining room side appeared as a high counter with adjustable seats and was internally a working part of the preparation of

dishes. The composition was complemented by a height-adjustable absorber located centrally above the island.

All devices were built by a compact and well-thought-out functional sequence expanded by a pantry adjoining the kitchen. The person staying in this open zone did not lose visual contact with household members and participated in home ceremonies. The space of the reading room on the mezzanine was to offer an enhancement of the impressions of representativeness and comfort. This upstairs enclave located in the zone between daytime and nighttime gave the feeling of staying and sharing the household members in both modes of activity. We offered there a casual arrangement of two armchairs with footrests that allow reading in favorite positions on the background of the library furniture and graphics depicting colorful portraits of the residents of the house.

This gave us the feeling of introducing proposals for integration with the place and choosing our own way of spending time. In view of the open spacious and assumed atmosphere of the ground floor, the floor with the bedroom program was more intimate. The rooms were organized in response to the functional needs of their users. The master bedroom in combination with the bathroom and the dressing room was the complement of the right wing of the floor of the house. First and foremost, it offered a very comfortable and comfortable bed and individually designed auxiliary furniture. In order to balance the minimalist severity of this space and to give a horizontal linear effect, the head wall received a division made in the sgraffito plaster technique. The introduction of a training device emphasizing the health aspect of the bedroom space also added to some dynamics.

Undoubtedly, at first, the underestimated loggias in effect allowed for the procedure of extending the wooden floor of the bedroom to the outside in an openwork system, which resulted in a psychophysiological feeling of breaking the border of a large glazing and the potential for going outside. The bathroom next to the bedroom continued elemental saving in the form with the participation of furniture accents made of teak wood, in order to invoke contact with nature as well as with door frames. The basic functions of the bathroom have been extended with a wide table top with two sinks, a shower hydromassage and a double bath built into the platform. Here, comfort interweaves with the comfort understood by meeting the needs resulting from the relaxation of communing with the matter of water. The rooms of the children located in the left wing of the floor during the project implementation became rooms for the youth, as a result of which their arrangement was a rather open formula that met the current needs of the siblings. The most important turned out to be bookshelves, whose layout and location was a procedure aimed at evoking the effect of abstraction and dynamics in relation to the static position of beds and individually designed standing furniture. Both bedrooms were connected by a terrace over a part of the ground floor, and like in the case of the parents' bedroom, this fact meant that the real limit of the perception of feeling these spaces went beyond the formal end of the room. The bathroom compromise turned out to be a bathroom with the above-described bedrooms to meet the needs of teenagers.

Breaking our own and investors' concerns, we proposed the interior on the principle of

a bathroom furniture. A bookcase was created that contained in its body cabinets for storing cosmetics, pouring underwear into the laundry room located on the ground floor and most of the installation systems. This furniture was also a support for the worktop with a washbasin and a toilet bowl. The location of the bathtub and shower enclosed in the recess enhances the compactness of this solution.

It was also possible to use the possibility of introducing natural light from the roof skylight inside, which during the day did not eliminate the effect of entering the dark interior. We have made a lot of effort to ensure that all formal and material decisions are characterized by a well-thought-out detail, the enforcement of which consisted in obtaining the most favorable compromise for us during supervision over the implementation.

... the idea of harmony ...

It is impossible to imagine project activities without striving for harmony. In my opinion, all of them, of course, in various proportions bear the traces of ordering acquired during the studies on history and theory of architecture and the internal, human tendency to intuitive categorization. The verbal language, above all, also encourages the harmonics of constructions and accents. The attempts to define boundaries at this stage of the work described earlier consisted in emphasizing the values enabling proper existence of postulated ideas of safety and comfort. So it was obvious to us to try to connect them so that they would become a clear record of the assumed intentions. In the face of such priorities, we considered that the factor determining the achievement of the intended goals would be the balance of means of expression understood as striving for harmonics.

The medium that had a very important role was both natural and artificial light. The above was the basis for giving the final values of the color scale to the materials used, which turned out to be only seemingly simple task due to the unpredictability and capriciousness of the natural solar operation. Here, the location context of the building and its formal boundaries in the form of facade window openings, whose scale and relations with particular functions at the right times of the day were very important to us, returned. The aforementioned role of the external zones was to give the interior a potentially open character, somehow related to the environment. An example of such an effect was the zone of the lobby which during the day was to flow into a natural light enabling the plant formation its optimal vegetation and the family members offered optics on the area stretching behind and in front of the house.

For obvious reasons, the window on the side of the entrance in most of the time had an abandoned, openwork external shutter camouflaging the household. From the inside, a fabric was designed which was a transparent curtain for the phenomena of windows happening abroad. Nowadays, the techniques of design transmission in connection with the observation of even a professionally made model or animation give the opportunity to move around the designed space. Unfortunately, a number of stimuli associated with variable behavior of daylight are not always taken into account.

I appreciate very much this moment in design, in which intuition becomes the main motivator

of the project motivating to predict specific behaviors or generate abstract challenges. For me, this stage is the lighting project, as a combination of the director's work and the author of the script. Both these elementary and spectacular scenes have given me a lot of theatricality and drama in this project. In combination with new techniques of managing these media, the final effect of the scenography was precisely shaped.

The results of these activities were subordinated especially to the last idea as exposing and conditioning the existence of the first two. Thanks to the uniqueness of the matter of light, the interior space of the house has gained further values related to the presence or absence of paintings from behind the facade openings, additionally shielded horizontally through external blinds. The interior lighting program co-operated with lighting systems illuminating the surroundings and in special cases it was for the interior a specially dedicated lighting scene describing the plant formations.

In the main guidelines related to the home environment design, we have included the basic plant dominants that add to the small architecture of the garden zones located in the perspectives seen from the windows. Particularly important was the space seen from the lobby and office, which was filled by a Japanese botanical chosen by the botanists. On the ground floor level, additional external functions were proposed in the form of a relaxing dining terrace and a more formal terrace by the living room. Both constituted programmed interior developments and somehow obliterated its formal limitations.

The communication was made possible by the sizeable sliding door openings which, after maximum opening, integrated the adjacent spaces. The arrangement of the first terrace was subordinated to the recreational formula of spending time with the inclusion of comfortable and neutral in the staining of year-round free-standing furniture. The camera was added by an individually designed gable, movable awning blind covering the wooden openwork floor of the floor. The second terrace offered meetings and being in a more representative context. The location on the observation axis of the living room was enhanced by the feeling of having an alternative opportunity to spend time outdoors.

The internal framing phenomenon in this place has reached the category of literalness. All the formal events happening in front of the garden facade of the house gave the impression of being captured in the theater and exhibition category inspiring to any interpretation of it. The point was a water tank captured in a white frame as a quintessential and paraphrase of harmony of the interior and exterior. The white which has been omitted so far in the whole description has been interpreted to a wider extent. For us, in philosophical and formal-spatial terms, it was an extremely important, timeless, almost ideal boundary of harmonious determination.

My struggles with white have reached the beginnings of setting the initially unaware and, over time, more thoughtful characters on paper, canvas and space. The white of the first, naive and unfortunately unreserved drawings was the closest and intuitive to me. The challenges and reasons for building strategy, composition and justification of decisions taken in specific formats are later understood. Design practice has provided me with many adventures with white, the importance and occurrence of which has verified her drawing dominance. Images

of their and student mock-ups made in white symbolized the occurrence of forms of future objects.

They had very convincing neutrality and potential as a starting point for further analysis. For me, Biel was a kind of a space-time frame with a kind of beginning and end. The analysis of this project allowed me to come into contact with the problem of white in architecture not as a lack of decision and fully aware of its use. What allowed for creation with the participation of white is thinking form and not a plane. In the borderline matter, very important to me and resulting from this leading thought, white is a kind of base, a primordial solid against which further phenomena occur. So I assumed that white is the beginning and source of all ideas, and thanks to the appropriate composition of accompanying materials, it will be realistic to display the other declared ideas.

The range of the above-described color was determined not only by local structures and spatial relations. We decided to share it on almost the entire ceiling area of the house and walls that are a natural continuation of the color of the building's facade. This principle was the result of analyzing the body of the house as a whole structure at the stage of the architectural concept, which naturally convinced investors that the color concept had its internal and external reflection. Editing the range of the color involved greatly facilitated the aforementioned operation by masking or uncovering the white form so that it would maintain the ratio that would prevail in the ordered order.

The most important have become very close relations with neighboring materials defined not as tensions but moderate and thought-out neighborhoods. In the area of lighting systems, tectonic faults were created during the day, almost invisible but with evening and night illumination, offering intriguing refractions of light. Aware of the subtle nuances and reflections on the edited surfaces, we have determined the ultimate semi-matte whiteness resulting from the mutual boundary relations with a delicate admixture of gray as the definition of the dominant color.

...summary...

The above reflections ended with a description of the work being carried out are a specific history of the process of the evolution of thought, the trace of which has been placed in real space. Steven Holl claimed that:

“Architectural thought is an action through a phenomenon initiated by an idea. “Creating”, we realize that the idea is just the seed from which the phenomenon develops. Experiences resulting from experience become a kind of formal conclusions for creating architecture. Regardless of whether it affects the unity of concepts and impressions or the interweaving of ideas and phenomena, the hope is to unite the intellect with feeling, precision with the soul.”²⁸

Probably I gave the zumthorian state of things more than emotions and feelings that were a reaction to the existing space. It is no longer a creator and at the same time writing these

28. Charles Jenkins , Karl Kropf, *Teorie i manifesty architektury współczesnej*, Warszawa, 2017, GSA, s. 133.

words a new space but still significantly embedded in the memory. I know that the subjectivity of relationships is a premise allowing for intuitive polemics with space which, combined with the analogous framing, shapes one of many possible visions. So how to objectively summarize the presented content or to refer to the criteria, not to succumb to the emotions resulting from the attitude towards own implementation. As I mentioned before, the value for me is the coexistence of the idea and the space obtained.

Building a structure of professional and didactic reflection combined with their philosophical and psycho-physiological contexts has turned out to be another important step in the formation of project awareness for me. This realization is also another step in improving the effectiveness of communication with clients, relevant recipients and, to some extent, contributors to this work. Their positive response to the final space and the feeling of being in dedicated interiors gives them motivation to deepen the chosen direction of analysis and design work.

The awareness of the presence and meaning of boundaries is insufficient for me without the sense of their real coexistence, which enables dialogue, communication and, in relation to design, determines the possibilities of defining them. The phenomenon of the language of communication, repeated many times indicated as a medium, creates a platform for constructive meeting and articulation of human sensibilities. In conclusion, let me quote a quote that I'm struggling with now trying to imagine his spatial vision:

*"The border is always the limit of something. What is internal and what is external, understood as the most general names for the separated, give sense to the border, although on the other hand it is the limit that makes it possible to distinguish what is outside and what is inside. Although the boundary is a condition for this distinction, only what is distinguished makes the border the boundary of something."*²⁹

Maciej Basatygo



29. Szukalewicz M. (red) *Granice i ograniczenia. O doświadczaniu granic i ich przekraczaniu*, Toruń, 2010, WNUMK, s.204

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