

Abstracts

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Searching for the space of the interior

In recurring questions such as: where we come from, who we are, where we are going, there is timelessness and currency. Questions encourage necessary reflexions in various aspects. In the context of the Academy – especially on the ground of art and education.

Is there space for them in this secularised and commercialised world? Are the classic categories of beauty still attractive and does attractiveness matter? Is it right and justified to ask them in the universal subjectivism, which results in relativisation of historical values perceived as objective?

It is worth asking the question about the spiritual aspects of interior design, making an attempt to diagnose its today's condition, coming back to the sources in order to see better if where we are going is the direction where we would like and should be heading.

Wojtek Grabianowski

Between Two Countries – Architectural Bridge Between Poland and Germany

Mr. Wojciech Grabianowski was invited as one of the honorary guests of the conference on the 90th anniversary of interior design as a field of study at the Poznań University of Arts. His speech concerned his extraordinary career path. Mr. Grabianowski talked about how a graduate of our university became a co-owner of one of the most dynamic German architectural companies. He showed examples of the most important projects, many of which have become icons of Polish architecture, for example the award-winning Energa Gdańsk Stadium. In his opinion, it's worth having even the craziest dreams and not to hesitate to make them come true.

Editors.

Jan Sikora

„I will stand in silent for 28 minutes“

When preparing a lecture, I always try to think about the recipient. I am asking myself an important question in my opinion: what information could be valuable and do I have any useful knowledge? I saw that I did not have enough valuable information for such a good recipient. So I decided that I would just be silent for 28 minutes.

(Four minutes later).

When I was silent in the emptiness, sitting in the studio and listening to jazz, a new subject and the sense of the lecture formed in my head – a lecture without pictures, dedicated to the imagination.

I imagined: a garden, the beginning of spring, a summer afternoon. I imagined that I was talking with guests during my 9th birthday. And I started this story:

BABY DISCOVERS SENSES

When Franciszek was less than a year he delighted me and embarrassed how he discovers and learns the world.

When he found the object – he touched it, licked it, threw it on the ground, rolled it and reflected it. He had to check him physically.

A child who is not yet tainted by the hegemony of sight, to find out something about a given object, must check it out physically.

Going further - to draw it to experience moral dilemmas - at the beginning of emptiness as from the painting by Malevich and later subsequent and subsequent existential questions.

This drama shapes the character of the designer.

CHILD LOOSES SENSES – WORLD DIGITIZATION

The second lesson that I received from my son - when he was 4 - was not that optimistic anymore. In fact, she was sad, very sad. I saw that we no longer build together common worlds based on learning about the world with the help of the senses. Because my son is "homo tabletis" – he spends all the time in the virtual world.

How to teach designing such a generation? After all, the motivation changed: even 20 years ago it was an endorphin - the pursuit of satisfac-

tion, spread over a long period of time. And today? It's dopamine - the same dopamine from "addictions" such as alcohol and drugs. Short shots of addictive pleasure like Facebook likes. What kind of world will be designed by such generations brought up?

CHILD ASKES WHAT IS A HOME

Dad: What is a home? My son asked.

So I replied that the interior in which we live is not only a composition of furniture and designer objects – space perceived by the senses. What surrounds us also shapes us and influences us. Each color, form and shape are carriers of feelings, moods and, often, memories.

A home in its social dimension is not only a physical place but a synonym of happiness, security and fulfillment. In English, there is a distinction that follows this idea: a house in the physical sphere (building) is a house and a house understood as a home, a place where people live, is home.

Thanks to my son's question, I began to think again about the sense of the profession of designer. Thanks to him, I wanted the form to follow my heart. To think about space through the prism of feelings.

THE HARDEST QUESTION

We live in a world that is a sincere and personal image of our history. The city has a problem with cheating: time and epoch leave its merciless mark on it. The creators of new buildings and places often forget that they will be their testimony. And buildings – as often happens – turn out to be children who turn against their fathers.

Tadeusz Pietrzkiwicz

Architecture – longing for value?

Once the modern man has adopted the role of a demiurge, André Malraux has distinctly stated the dominance of individualism in modern culture, proposing the concept of Musée Imaginaire (imaginary museum).

The development of our civilisation negates the current value system even more vehemently. The period of great paradox, the re-definition, has occurred. As a consequence of modern conceptual relativism, nihilism has been predicted in the works of: Caspar David Friedrich, Friedrich Wilhelm Nietzsche and Martin Heidegger.

The individualistic nature of modernity, in the face of public and common interpretation of objects and phenomena, has extended the discovery of Andre Malraux from Musée Imaginaire to the perception of the whole of reality. It has directly influenced the area occupied by architecture. Currently, the expression of designers depends on the level of our individual out-imagination.

Nowadays, we find ourselves in a world we have disseminated, one which we define or re-define around ourselves. Which architecture would we wish to out-imagine? Which architecture would we wish to affirm as an environment of designers. Therefore: are we capable of creating values.

Katarzyna Utecht

The process of shaping the private space, the place identity and architecture of emotions

The living space should be open during the daytime and more private and closed off during the evening to feel safe there. The domicile should be easily adaptable to the family needs, it should be dynamic, it should enliven and move, it should change like the scenery during a performance. The flat can be adapted to the needs and age and lifestyle of its occupants by change of decoration. Spaces that can be easily transformed and changed are the future of the housing. We should be in control of the flats in which we live and they ought to respond to our needs and feelings. All the mentioned features and functions of the floor space are particularly emphasized in flats with limited space and floor area (micro-domicile).

I emphasize that the multifunctionality of specific living quarters shows the complexity of functions and processes that lead to the comfort in the domicile. The consciousness that these processes exist is the mirror of the social dimension – the logic of the mechanisms in the flat; as the primary indicator of the interior design is human. All these found qualities served to design a domicile module with the minimum floor space but with all the remaining functions needed for normal development and existence including division into zones.

I tried to focus on the psychological aspect of the influence of the limited domicile space (floor area); that is to be meant as introducing the issues concerning improvement of the design of minimum interiors so that they should suit the physiological, psychological and social needs of human beings.

Piotr Sudak

Architecture of everyday life. **In search of the meaning of the Space**

Contrary to popular views, perceiving interior architecture only in aesthetic and visual categories, this discipline grows above all from interest in the everyday human condition, both physical and psychological or existential. In fact, aesthetics is only a tool in design understood as a search for the meaning of the Space. The role of interior architecture is special here, because the final goal of architecture is the interior in which human life goes on. Reaching these dimensions of interior design determines the interior architecture and its creators an important place in both the formation of the individual and society, thus making interior design an inseparable and important element of our culture and civilization.

Bartosz Kostia Jakubicki

Projection coating of interior furnishings **with LED technology is achieved by applying** **a grid of LED points, composed into** **a projection system, to the interior** **furnishing casings**

This method allows to achieve simple interfaces on any elements of interior architecture, it also has advantages and distinct hybrid properties, attractive for multimedia interior designers. A contact with such objects is the transfer of the natural mode of perception at the level of natural physical stimuli, enriched with screen properties. The physical environment as a skeleton of a hybrid object, provides us with the comfort of functioning in the native environment, the projection layer gives variability and visual freedom, as well as the signal communication. The design and implementation experiences are presented. Specific attributes of physical and projection objects, as well as the way of receiving the hybrid interior furnishings, different from the previous one, were noticed.

Rafał Szrajber / Julia Wojciechowska

Reading virtual space – communication through environment in video games

Reading a space as a narrative message is based on the user's interpretation of the content presented. Consequently, it can be assumed that the space is a kind of an interface to the information contained in it. Analyzing the place as a spatial interface it can be hierarchized and divided by the activities that shape it, in order to consciously manipulate them and shape the narration in accordance with the information balance. The speech and the article are to present own proposal to look at the space of the virtual worlds and VR experiences through the prism of information content and the way of shaping the narration. The defined guidelines constitute the accepted methodology and the foundations of the conducted research.

Aleksandra Gajzler-Baranowska

The specifics of interaction in the design of multimedia facilities and installations dedicated to public spaces

Designers of new media operate in a space in which the physical connects with what is digital. New media give the opportunity to actively receive information, which results from their interactivity – they offer the possibility of intervention and making choices. The adjective INTERACTIVE has become the key word in all aspects of modern marketing. French philosopher and cultural researcher Pierre Moeglin wrote, paraphrasing Descartes' words: "You are interactive, so you are".

The lexicographic definition speaks of interaction as mutual influencing of one another by people, objects, or phenomena.

Designing interactive objects and multimedia installations in the city space is the main topic of the classes I teach under the name of the Laboratory of Interactive and Multimedia Activities at the Department of Interior Design of the Wrocław Academy of Fine Arts. The aim of the courses is to create projects for the needs of cultural institutions – promotional and informational or educational festivals in public spaces. The student's task is to efficiently communicate the designed objects with a selected top-

ic, considering visual, aesthetic, and media aspects. The resulting works are of interdisciplinary character, they use modern technologies, and they refer to human senses and basic social reflexes. The projects created in the studio have several common features:

- they are based on the use of digital media;
- they require taking physical action from recipients-interactors;
- they are tied to social participation, they require activity of individuals, often including also their decision-making;
- they increase the quality of public space;
- they constitute a filter imposed on the surrounding reality, they are windows leading to virtual worlds;
- they are the result of interbreeding and networking of various fields – art, design, science, communications, or social sciences;

Konstancja Pleskaczyńska

"The aspects of designing contemporary spatial realizations and expositions in the areas of former German camps of immediate extermination"

The article explains the difference between concentration camps and death camps that were built and run by Germans on the territory of occupied Poland during World War II. In my research I explain why certain locations are currently better known, even when compared with camps where the number of victims was also enormously high. Furthermore, I describe the history of commemoration in all German extermination camps on the territory of Poland: Auschwitz-Birkenau (in Oświęcim), Treblinka, Bełżec, Kulmhof (in Chełmno over Ner) and Sobibór. Finally, the article analyzes the architecture and contemporary forms of commemoration that occur in the above mentioned locations.

Beata Wawrzecka

Inner space of temporary exhibitions.
Designing temporary exhibitions in historic interiors, unsuitable for exhibition purposes

The article systematizes and summarizes the problems, the author had to face during her many years of cooperation with the Archaeological and Ethnographic Museum in Łódź, while designing temporary exhibitions: archaeological, ethnographic and numismatic.

His designing process of temporary exhibitions, consists of many issues. It is time limited multi-stage work, starting from the concept, through the visual design of the exhibition and ending with the works within the exhibition halls.

The slogan "Inner space – outer space" has become an inspiration and a basis for systematizing the issues and problems undertaken during the design process as well as during the implementation of works in exhibition halls.

Marcin Szeląg

Adaptations of historical interiors
to museum spaces in the context of
contemporary exhibition trends

The article focuses on the question of how contemporary arrangements of historical interiors earmarked for exhibitions are reconciled by the conflicting expectations of museum professionals and the museum audience. As a rule, museum professionals focus on the protection and care on the intact historical substance of historic interiors. They often require the architect to reconstruct the historical interior, which reflects in its character the characteristics of particular historical epochs, fashions or styles, prevailing at a time when these interiors had completely different functions than museum ones. The audience expects contemporary forms of presenting historical, aesthetic and artistic content, and the use of modern exhibition solutions. They expect to show the history of the interior and its architectural values in a communicative, accessible and engaging way.

Aleksandra Paradowska

Marble and Hitler's portraits. Interiors from the time of german occupation in Poland and their contemporary use

Although over 70 years have elapsed since the end of World War II, this architecture both brings back painful memories of German Nazi occupation and is a symbol of German colonial policy. Among the Polish areas annexed and occupied by the Germans, one of the most interesting examples is western and central part of present-day Poland, annexed by the Third Reich as so-called Warthegau (also called Wartheland) and occupied territories – General Gouvernement. Although in the short period of construction prosperity between 1940 and 1943 no spectacular buildings were erected here comparable to those of Nuremberg, Munich, Berlin, and Weimar, those regions are especially interesting as far as the colonial aspect of architecture is concerned. The main aim of this article is to answer the main question: how is the difficult history is still present in the preserved interiors of those buildings and how should we deal with it nowadays?

Tomasz Mikołajczak

„Recovered Spaces” – Interior Design in Post-War Wrocław

The necessity to rebuild Wrocław – destroyed during World War II – influenced the development of new urban and architectural concepts. An important element of the implemented plans was interior design, of both the ruined historical buildings, being restored at that time, and the newly erected buildings. A significant part of these activities is the work of Prof. Władysław Wincze, member of the Artists Co-operative „Ład” in Warsaw, founder and Dean of the Faculty of Interiors Design at the State Higher School of Fine Arts in Wrocław. In the years 1950-1958, Wincze executed a dozen interior designs, among which were: Prof. Ludwik Hirszfeld's office, the interiors of the Polish-Soviet Friendship Society and a florist's and the „Pod Arkadami” bookshop. Recovered Territories Exhibition, organized in 1948, was an important propaganda event. A special artistic rank were interior designs of Four Domes Pavilion with one the domes

dedicated to coal („The Coal Pavilion”), designed by Stanisław and Wojciech Zamecznik.

Agata Wojtyła-Młynarczyk

"The white colour as a medium in shaping the contemporary identity of private interiors. Interior designer creating the aesthetics of the space perception."

Versatility of the whiteness makes it an important aspect in many areas of daily life. In advance, it has a great impact on our aspects of functioning. The most important branch of designing in which the whiteness plays an important role is: interior designing, exhibition, fashion, designing/art, organic world, theatre, stage setting and film, public space. Despite the change in trends and aesthetic human needs, the position of whiteness is still strong. White is now a key colour in dressing modern interiors despite of the fact that its function is constantly changing which is fully understandable. It can be pleasant and raw, warm and cold, joyful and toned down. It is a colour that gives us great creative possibilities and adapts to every scale and space. Whiteness can create nothingness and at the same time build the universe. White is like a puzzle by its mystery and its openness and definitely it is impossible to get bored.

Rozalia Świtalska

The boutique hotels' interiors – the richness of aesthetic, cultural and sensual experiences

Boutique hotels are a business segment developing at a bewildering pace. They are often called hotels of the future. They offer not only an individualized bedroom but also an unforgettable aesthetic experience. They bring closer the local culture to their guests. Creating a unique experience has become the main objective of boutique hotels. Thanks to that, interior designers have an opportunity to present their wildest visions. Will, in fact, the need of accommodation, so closely related to travelling, become a target of itself? Perhaps, instead of well-known tourist routes, new ones will

be created, where extremely refined places of rest will be distinguished. Boutique hotels aren't unnecessary luxury but the cultural identity closed within four walls, which often aspire to a work of art.

Ilona Dardzińska

Designing Interiors in the Public Space **– Determinants and Forecasts**

The purpose of this article is to discuss factors determining the appearance of the public space around the world. The first part of the article presents types of interiors in the public space: a division into closed structures and open forms, whose ingenious creation has a significant influence on aesthetic and social perception. Factors related to historical, cultural and aesthetic determinants crucial for the evolution of public space design are pointed out. The further part of the article deals with appearance qualities of a place in terms of spatial composition, the effect on social activation and a change in perception of the surroundings. An attempt is made to answer the question 'what superior values should be prioritised in designing the public space?'

Katarzyna Podgórska-Glonti

Interconnections of spaces. Architectural spaces **and its contexts as an integral part of the** **creator's expression**

The area of artistic concern is of incredible capacity. Once the idea is the source of inspiration and on the other hand the matter. Nevertheless, it is always the man and the reality that surrounds him are most important to me. Experiencing the reality results in reflection that fascinate me this also enables exploration and creation of new artistic statements.

The question of memory, time, space and the presence is the reference point for the following projects creation. Architecture space co-creates artistic expression, many of realizations could not exist without architecture. Architecture often determines direction of undertaken activity also determines the final form. Context of architectural space, museum,

private house, garden, staircase, sacral space or gallery determine the shape of the art work.

Witold Owczarek

Synesthesia and simulacra on the stage

Actions and phenomena reviving and affecting theatrical work occur on the stage. The Viewer is a recipient of messages that emerge this way. All actions (such as the use of the stage and its components) are aimed at strengthening the message of the work and creating a path leading the Viewer-Recipient into the world of make-believe. Measures used to emphasise the message, which are an inherent part of the stage space through the power of their expression, the impact on imagination and the use of universal key-signs, serve the synaesthesia. Such enhanced feeling is a tool that takes the Viewer to hyper-realms, i.e. lands that seem unreal as a result of sensual sensations, fevered imagination and individual sensitivity of the Viewer.

