

TRANSITUS –

SPACE RECOGNITION AS FORM

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INTRODUCTION

In this summary I seek to present my inner imperatives and creative inspirations, to define the issue of space fathoming as form as highlighted in the title, and, as far as possible, to transfer these two elements to teaching architectural-sculptural design. The reflections gathered in this paper are a harvest of readings, meetings and travels as well as observations of the didactic process from a subjective perspective of an academic teacher, and my creative work that has continued since 2003. Many of the themes, especially those relating to teaching architectural-sculptural design, were discussed in the third volume of *Przestrzeń – Czas – Forma* [Space-Time-Form]¹, a monograph published in 2016, and in a paper printed in the „Ethos” quarterly in 2013². The conclusions made then remain up-to-date, blazing trails towards expressive and methodological autonomy in architectural-sculptural design.

The path of creative and intellectual development was inspired primarily by classical culture (especially philosophy) and trips to Japan, followed by visits to China, and by the influence the cultures of these countries had on my perception of space. In the first place, I should mention traditional Japanese garden designs as well as historical achievements of the country’s architecture. Yi-Fu Tuan’s celebrated publication *Space and Place* remains an inexhaustible

¹ *Przestrzeń – Czas – Forma vol.3*, editor B. Struzik, Kraków 2016.

² „Ethos” quarterly, no 4(104), Lublin 2013.

source of inspiration for me. Intellectually open and filled with mutual trust, my meetings with Prof. Toshihiro Hamano (Zen, Japanese gardens), Prof. Juhani Pallasmaa (phenomenology of space) and Prof. Svein Hatløy (reception of Oskar Hansen's approach) helped rationalise my intuitions and reinforce many of my views.

I see teacher's personality development as a sphere tightly knit with my own work and, at the same time, toned up by the level of intellectual openness and moral credibility. Hoping I do my teaching duties responsibly, inventively and with academic earnestness at the Architectural-Sculptural Design Studio, I should acknowledge Prof. Andrzej Getter as my mentor and educator in that area.

I have been fascinated with the idea of architectural-sculptural design since my first classes at the Academy, and have been an active educator in that area for nearly 15 years, initially as a trainee, then junior lecturer, and now as an adjunct professor and reader at design workshops. My most essential contribution to a more settled autonomy of architectural-sculptural design has been, I trust, the broadening of the Studio's creative activity by including related scholarly reflection in it, the enhancement of the didactic process by adding lectures, the implementation of digital presentation tools and a development of interdisciplinary cooperation with outside academic partners in Poland and abroad.

TRANSITUS – CONCEPTUAL OBJECTIVES

My large-size space compositions from the TRANSITUS series look for the audience's direct physical, intellectual and emotional contact with the sculptural space created. Objects and sculptural details are a springboard for, and invitation to, an intimate journey inside the conscious, the subconscious, and the realm of impressions, premonitions and intuitions. TRANSITUS is a gate, or an arbitrary borderline, or passage, yet at the same time a movement that exists tangibly and realizes itself in a symbolic space. A body is immersed in a sensual bath of experience, and intuition takes the initiative. In this sense, the objects presented are not to be "viewed" but instead acquire their fundamental sense in direct, intellectual and physical multisensory contact – in recognising their emotional space. The objects, although unstripped of their deliberate "formal" frame, acquire their form in the process of recognition of their space logic. I look for a more personal and fundamental experience of

sculptural space through touch, smell, the tension of the muscles, the feeling of warmth or chill, emotional tension or intellectual reflection. As a maker – the first recipient and critic of an artwork – I also have the experience of the creative process. Each time, a direct, intimate touch opens an individual path of interpretation, which leads further on towards *sacrum humanum*, the space of our glooms, glows and illuminations, our doubts and hopes, elusive joys, sense of security, anxieties and phobias; towards intellectual liberation, moral credibility and humanist condition up to eschatological pathos.

I look at a small photograph of the Temple of Apollo in Delphi. Know yourself – γνῶθι σεαυτόν. The rumpled water surface disturbs the calm. Where do I come from? Who am I? Where am I going to? I leave these notoriously recurring questions unanswered for now. Movement – *transitus* and the inevitability of choice are relatively probable. *Transitus* as a process – as recognition of space.

MOVEMENT – FATHOMING SPACE

The experience of a dynamic march; discovering the urban tissue with its space logic and fluid atmosphere. Amsterdam, Basel, Luxemburg, Zurich. What I am after is to feel the place and movement. Florence, Rome, Nice. Roaming the cities aimlessly for hours. Like Herbert, I try to, so to say, “go astray”, to loose my bearings, so that later I can search for signposts and traits engraved in my memory to help me find the known trails back. That is possible in Europe. In this sense, Asia and the United States are alien and inaccessible for me. High-tech and the architecture of the Arab starscrapers are not my thing. Remembering and fathoming space. Vienna, Stockholm, Helsinki. In a conversation with Juhani Pallasma, I ask daringly about what is most important to us, artists. “Tradition, memory and imagination!” Instead of browsing through pictures from my trips, I try to recall in my works the places and spaces I remember. I employ imagination where memory turns out imprecise. I set off intuition and make use of gesture and the memory of the body.

I visit Zen gardens in Kyoto thoughtfully. The famous *Ryōan-ji*. The *Kenrouken* garden in Kanazawa. The *Ritsurin* garden in Takamatsu, where I am showed around by Zen Master Toshihiro Hamano explaining to me the complex structure of Japanese gardens. Having read a lot on the subject and met the master I seem to be getting the idea. I keep asking, looking for confirmations. Master cannot be consoled. After a several-hours-long walk through the tissues

of the garden we start a tea ceremony. I give up. I am unable to put together all the bits of information into a logical structure. Master smiles: you got it, at last! Thus, in a tea pavilion of the *Ritsurin* garden, a Zen master is joined by Socrates: *scio me nihil scire...*

I move for a while from the spiritualized space of the zen gardens to a luxury hotel in Tokyo's district of Shinjuku that rocks and shivers during an onset of a typhoon. The situation is so unreal that it leaves me transfixed. I discover another dimension of space recognition. My Japanese hosts saw to the most minute details and planned nearly every minute of my visit: the imperative of punctuality changes my favourite research method.

DIALOGUE WITH LANDSCAPE

The magic island of Naoshima, where the masters of Impressionism found a safe harbour amongst the latest achievements of architecture and art. This is where I first see Monet's *Water Lilies*, standing barefoot on a white marble floor its texture gently vibrating. Dominated by the cognitive function, a Westerner's space perception received a surprising tactile impulse. Here too, on Naoshima, I "meet" the great master James Turrell. We gaze together at the blue of the sky framed by the impossibly white Sky-scape. Nearby, there is another fascinating object by Turrell and Tadao Ando: a black pavilion where I see all that cannot be seen. The minimalist form of the object and the intriguing concept of the *Dark Side of the Moon* make me revise my cognitive habits. I go back to Europe, visit the Merian garden in Basel, which is like a oneirically perfect meadow created by a gardener's hand. I relish the spectacle of fragrances in the heat of the afternoon sun, outdoors. When in the gardens of the Viennese palace of Schönbrunn, I feel like inside a postcard, where the crunch of gravel under my feet responds to every step I make, quite opposite to the granite-paved, vast and mute squares of Shenzhen.

In Bergen, I am dumbed by the intensity of colour of the wooden architecture washed by continuous rains. I visit Svein Hatløy's Black House that leans against a rock, where the open form of the building, its peaceful residents and the surrounding wildlife become one. Fascinating. I walk through the house, from room to room, and keep wondering if I am already outside or still inside the building. Open Form! In the hazy scenery I follow the landscape path of the Seven Streams the Chinese rulers of every dynasty strode so as to make their companions gasp with awe. I admire West Lake in Hangzhou and the ornamental

Venice: the light and the cityscape dissolve in the surface of the water. A *par excellence* sfumato piece. I am fascinated with the Vitra Museum near Germany's Freiburg. The architectural objects blending into the landscape: temples of design and art. The coldly humid district of Grund in Luxemburg opens an interesting vista onto a proud skyline of the upper city built on a towering rock summit that contrasts with the blue sky.

I hardly ever reach for a camera. An atavistic element, or perhaps the *genius loci*, whispers to my reasonable mind: do not steal that atmosphere. Go on. Unregretful, I renounce an attractive choice of lenses like fisheye or superfast autofocus so I miss the minutiae and forget the details. As a tourist, I become absent. But what I gain instead is priceless to me: the climate of the place. I get immersed in a multisensory, topographic collage.

TRANSITUS – INSPIRATIONS

The subject of memory I talked about with Juhani Pallasma is a recursive one. It is more than a world of facts recorded in my mind. It is also, or perhaps above all, the memory of our body, of our emotional and subconscious impulses. A hornbeam lane which my grandfather once planted and which originally formed a low hedge, is now a lordly parkway lined with high trees. This is the way I remember it from my childhood too – a monumental form. Each autumn, the lane overflows with golden leaves stained here and there with a brown spot. Gold rules unchallenged. As I wade through them, the cover of rustling leaves releases the camphor of melancholy and passing time. That lane has fascinated me ever since I was little. A linear space that offers a shadowy shelter in summer heat and turns into a rapidly flowing brook in the rain. A space-and-time tunnel that ends with a local road. A window on the world and the beginning of the Great Journey. On the other hand, a place of summer holiday playtime, a forester's lodge in the midst of a wood, isolated from the entire world. The lane: transitus, the metaphysics of time and space.

The course of life brings new experiences. I and Fryderyk climb from Lake Morskie Oko to Lake Czarny Staw in the Tatras. For an adult tourist this is not a trail that requires any special skill or outstanding fitness. Yet this time, the road I know so well catches me unawares. The tension of the muscles, the father's firm grip on his six-year-old son's gentle hand. An intense caring feeling juxtaposed with the child's absolutely careless climb. Exhaustion, and finally the majestic panorama of the Tatras, which is only an immaterial scenery for a fascinated play

with pebbles on the lake shore and a euphoric walk in the clouds. We both recognise the space. The way back is still ahead of us. Recognition *à rebours*...

TRANSITUS – SPACE RELATIVELY RECOGNISED

I use pinewood for the TRANSITUS series, charring its surface with a gas burner. Each square metre means several hours of work. I do it carefully to make sure that fire does not consume and destroy the structure. I have always been interested in the “alchemy” of executing an artwork. In my 2011 doctoral dissertation white paraffin was my medium, which, when liquefied and poured into a mould, became a brittle material for a multi-element, symbolic monument. It was a rite, so to say, that involved a repeated act of pouring paraffin into the mould while fluid, uninterrupted movement had to be ensured to have the paraffin fill the matrix completely and create an even coating, as thin as parchment paper. TRANSITUS is my training in patience and humbleness. The high temperature of the process, the smoke and the dust swirling around my head make me learn the less friendly side of wood. The textures that show on the surface of the charred wood are highly inspirational, stirring my interest in detail. The blackened vertical panel takes on new senses and new visual expressiveness. A charred crack turns into a symbolic space.

TOWARDS DIDACTICS

With the experience of space with its sensual attractiveness and formal diversity as the foundation I look for key references for the educational programme of the Architectural-Sculptural Design Studio. I seek a balance between the objective correctness of composition, the technical-functional determinants, and the individual space of the creative *sacrum* in architectural-sculptural design, a *sine qua non* in which individual visual concepts come forth and the artist’s creative potential is realized. When arranging compositions I reach for a pointed precision, the logic of space relationships, tried and tested methodologies and an organised message. In this respect, the education has a sound foundation to rest on. When entering the area of the students’ individual proposals, I assume, up to a point, the role of an interested listener. Further correction in this highly sensitive area must be rooted in the first place in the instructor’s reliable and genuine educational achievements and, to some degree,

from his artistic personality and experience. While this approach is rising in popularity, I do not absolutize “the leverage of experience”, believing, instead, in its usefulness for individual development. I consider self-discipline and creative imperative particularly valuable in and essential for a student-instructor relationship.

A THOUGHTFUL HAND AND REAL SCULPTURE EXPERIENCE

The belief that it is an disciplinary process that embraces the domains such as sculpture, architecture, landscaping and urban planning underlies the concept of architectural-sculptural design. At the same time, the individual experience of sculpture is is doubtless the source element and the core of the design process. Architectural-sculptural design draws on sculpture for conceptual foundation and formal depth. Through its material aspect, as well as intellectual value and emotional tension, this direct experience of sculpture’s physicality gives the designing process a deeper dimension. Apparently obvious, it is never stressed strongly enough that architectural-sculptural design does not lose its identity in confrontation with architecture or landscaping, which are naturally interested in public space or monument design. The sculptor’s thoughtful hand (Pallasmaa) builds the formal structure of a work while reference to the materiality of the sculptural medium underlines its sensual dimension and asserts the creative intuition of the artist³. The key elements of the design process are: freeing the memory of body, the expressiveness and dynamics of the sculpture’s gesture and the disclosure of the semantic and expressive potential of the sculptural medium. With no sculptural experience gained through practice, without the experience of the sculptural medium in its multisensory dimension, in detachment from the physicality of the creative process and its conscious and subconscious gestures and creative intuitions, the idea of architectural-sculptural design could not emerge at all. In this context, the space of the “somatic” memory is closer to the physicality of sculpture and its material significance. My affirmative attitude to the sculptural media directly associated with traditional sculptures, such as stone, wood, ceramics or bronze, results from their semantic saturation, rich symbolism and a variety of their cultural references and intellectual attractiveness. The non-standard approach to traditional sculptural materials and reaching for totally off-beat opportunities offered by advanced products of material engineering, unstripped of their semantic value, sensual quality and tactile allure prove an artist’s ongoing

³ see. J. Pallasmaa, *The Tinking Hand. Existential and Embodied Wisdom in Architecture*, New York 2009.

dialogue with matter and a deeply rooted need to rely on technological experience. Equally important is the synthetic character of a visual sign that materialises in the concreteness of sculptural form.

METHODOLOGY

The above conceptual objectives of architectural-sculptural design make it necessary to transfer this speculative area to educational practice: the Studio's specific syllabuses and curricula. Architectural-sculptural design is a key element of specialised learning for those majoring in sculpture, and ever since the Faculty of Sculpture was founded at the Academy of Fine Art in Krakow, it has incessantly contributed to the complementary character of the didactic process. Historical teaching syllabi define the role of architectural-sculptural design as "expanding the Sculpture Faculty students' sculptural awareness of, and making them sensitive to, architectural and urban space, uncovering the objective laws and interdependencies in building space compositions" etc. Watching the syllabi evolving naturally at the Architectural-Sculptural Design Studio over the years, one must note the gradually built autonomy and separateness of design issues in relation to the other educational elements at the Faculty of Sculpture. In recent years, course objectives have been formulated so as to have the design process lead to "autonomous sculptural spaces" or "architectural and sculptural solutions as autonomous works of art." Subjects such as monument design understood as artist's multidimensional project work (not infrequently deprived of figurative elements and as such relying of the methodology of architectural-sculptural design) that regularly come up in student projects, no doubt claim the status of autonomic, interdisciplinary works of art.

The current syllabus in architectural-sculptural design assumes a vast autonomy and puts emphasis on the area's interdisciplinary value. Introductory training in architectural and sculptural work lays the groundwork for design education, covering a selection of subject-based exercise geared towards investigating the fundamental principles of space arrangement within the visual language of sculpture. At this stage of training, the learning practice relies on the autonomy of a spatial solution built on interrelationships of solid figures, planes, weights and compositional orientations. Next, issues are tackled relating to relationships between the form and content of a visual artwork, the metaphoric nature of the language of sculpture and

a semantic diagnosis of the sculptural medium's potential. To make the didactic process complete, a due role is given to hand drawing: sketching as a tool of communication at the correction stage and a necessary component of the design process. The students make their small-scale space compositions, each time using an expressive language appropriate for sculpture. The educational objectives at the later stages of study (3rd and 4th year) are to try to define a space form in relation to an autonomous system of structural artistic values, and make the students aware of the issues of scale, technical and legal requirements and broadly-defined contexts, which are key for architectural-sculptural design. Direct, physical spatial and temporal impacts are essential, among them the overriding urban structure, architectural elements with their scale and visual expressiveness, urban greenery and the coexistence of rivers, canals and water reservoirs with the urban tissue. No less important in designing space are the cultural, historical and social settings as well as subjective emotional and semantic aspects. Special attention is directed to the key notion of the *genius loci* – a supreme, multidimensional and autonomous value that builds identity and sets the sphere of emotionally-saturated and semantically-laden tissue called “exceptional place” (Yi-Fu Tuan) apart from the somewhat indeterminable domain of urban space or open landscape⁴.

The design process outlined above is recorded in the form of physical spatial models: mock-ups, small studies and sculptural details that use a full range of sculptural media, visual boards and synthetic descriptions. Further on, digital models and simulations of architectural and sculptural designs are produced, and finally large-scale boards follow, presenting artist's design, exhibited at the Academy and outside.

MEMORIAL DESIGNS – SCULPTOR'S SPACE – AUTONOMOUS WORK OF ART

The creative experience in architectural-sculptural design sums up in proposals for monuments in which all the critical elements of the design process come to view, from the significance of the topic to the formal culture and compositional value that are determined by the personal creative potential, to the emotional experience and ethical aspects. Monument designs obviously give physical shape not only to the aesthetic and functional objectives of the content but in their deepest and most significant dimension they reach to their ontological

⁴ see Yi-Fu Tuan, *Space and Place. The Perspective of Experience*. Minneapolis, 2001.

and ethical sense as their original ideological foundation. The understanding of contemporary monuments as a space for contemplation finds support in the evolution of memorials from vertical axial structures with inaccessible bronze statues located on imposing pedestals that dominated in the 19th and the first half of the 20th centuries to vast vertical arrangements that create a formal and emotional backdrop for individual experience and moral reflection (Quentin Stevens)⁵. In his classic book *Experiencing Architecture*, Steen Rasmussen points to "free space", or the void, as the discipline's medium treated on a par with construction materials: "Instead of letting his imagination work with structural forms, with the solids of a building, the architect can work with the empty space — the cavity — between the solids, and consider the forming of that space as the real meaning of architecture". In contemporary monuments, the void carries a new significance⁶. A crack in a road and a platform collapsing into the ground in the Bełżec extermination camp memorial, or the void space between boulders of dramatic texture that cover the expanses of the Treblinka memorial, take on a completely different meaning. The void seems to be the leading carrier of content, in dialogue with the internal *sacrum humanum*, and the medium that leads to intellectual liberation, disclosure of moral credibility and defining personal humanistic condition.

Very often, the architectural-sculptural designs prepared in the Studio deal with monuments. These are both urban-scale layouts using vast forms, and intimate commemorative spaces. The multidimensional character of monuments links with the concept of "sculptural space" and its emotional experience. I understand "the experience of sculptural space" as a subjective, engagement-laden sphere of emotional experiences relating to the broadly-defined sculptural form in time and space. What makes this experience unique are, for example, internal tensions emerging out of dialogue with a chosen space of execution, intuition and reference to spatial and semantic conditions. No less important are individual sensitivity and visual imagination as well as the awareness of traditions, cultural contexts and private memory which, apart from mental memory, embraces "somatic," or body, memory, too. As a result, all these factors add up to a nucleus of individual visual concepts in architectural-sculptural designs and are their indispensable component⁷.

⁵ zob. Q. Stevens, K. A. Franck, *Memorials as spaces of engagement*, New York 2016.

⁶ See S. E. Rasmussen, *Experiencing Architecture*, Cambridge, Massachusetts 1964.

⁷ see J. Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, New York 2005.

ARCHITECTURAL-SCULPTURAL DESIGN: POTENTIAL DIRECTIONS

OF DEVELOPMENT

The vast range of issues that surface in architectural-sculptural designs puts a strong emphasis on the interdisciplinary nature of this kind of design work. The fundamental experience of sculpture and a search for formal determinants imposed by the spatial activity of the architecture and urban plan offer natural space for mutual references. Deeper architectural-sculptural design studies look to fine-tune the historical and sociological aspects, and draw on anthropological reflection, proxemics and art-theoretical and philosophical reflection. Apart from the formal and emotional potential of unique architectural-sculptural designs, from their narrative and semantic layers as well as speculative reflections focused on design work, it is necessary to have the knowledge and practical skills in using digital technologies. Presentation techniques, the technical basics of spatial design, the skills of recording and processing visual material or operating machines for fast prototyping of spatial models or architectural and sculptural details are the essential elements of the design practice that enhance the pool of the necessary competencies.

Architectural-sculptural design as an autonomous language of visual arts that draws on interdisciplinary experience is an interesting area of creative explorations, technical experimentations (including digital techniques), and a field for academic research and theoretical reflection. In a complex creative process it merges individual emotional experiences of visual inspiration with a project-and-study method geared towards recognition of spatial relations and contexts, and, at the stage of presentation, it engages a great number of competencies that build practical professional experience. That said, it becomes reasonable to try to promote the achievements and bolster the scholarly potential of the Architectural-Sculptural Design Studio at the Krakow Academy of Fine Arts Faculty of Sculpture, and ultimately to create a new academic programme in which conscious and responsible artists will hone their unique designing skills. Enhancing the interdisciplinary academic discourse that makes references to the experience of architectural-sculptural design will help increase the technical contribution to the diagnoses of the potential of public spaces (including monument/memorial designs), their formal significance and role in shaping the atmosphere and character of contemporary cities.

CONCLUSION

For me, space recognition is on the one hand a fundamental experience and a key creative inspiration, and on the other hand, it is a key process in building the form of an artwork (object, sculpture, installation, monument, layout etc.) and in reading its emotional and semantic layer. Recognition is understood as a process that covers a wide range of subjective sensory perceptions and emotional impulses, engages intellectual reflection, and is aimed at objectivised and ordered scholarly reflection. The monumental compositions of the TRANSITUS series presented at the Centre of Polish Sculpture in Orońsko open to interaction with the audience: they set off the process of space recognition, which ultimately builds a multidimensional form of a sculpture and, apart from being visually and materially evident, is a constitutive component of it. All the characteristic aspects of the space recognition process have vital roles in didactic activity and are present in the syllabi I have formulated for teaching architectural-sculptural design. The dialogue of my artistic work with my teaching activity is a two-directional flow of ideas, which, coupled with my intellectual inquisitiveness, makes me strive for a synthesis and look for existential milestones.

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Bartłomiej Smik

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ABOUT THE ARTIST

Bartłomiej Struzik (1977) trained at the Department of Philosophy of the Lublin Catholic University (1997/1998), the Faculty of Fine Arts of the Mikołaj Kopernik University in Toruń (1998/1999) and, from 1999, at the Faculty of Sculpture of the Academy of Fine Arts in Krakow. He received his degree from Prof. Jerzy Nowakowski's Sculpture Studio in 2003. He completed his postgraduate studies at the Faculty of Architecture of the Krakow University of Technology (2003) and a programme in cultural diplomacy at Collegium Civitas in Warsaw (2012). In 2011, a doctoral degree was conferred on him.

From 2003, he was a trainee lecturer, from 2007 – a junior lecturer, and from 2011 – an Adjunct Professor in the Architectural-Sculptural Design Studio at his alma mater. He has been a visiting professor (non-resident) at Hubei Institute of Fine Arts (since 2015), a visiting instructor at foreign schools such as Accademia di Belle Arti in Florence (2007), Universität der Künste (2009), Technische Universität in Berlin (external critic, 2014), Académie Royale des Beaux-Arts in Liège (2012), Akademie der Bildende Künste in Vienna (2015), Bergen School of Architecture (guest critic, 2012), Fachhochschule Nordwestschweiz – Hyperwerk Institute in Basel (2014) and Zürcher Hochschule der Künste in Zurich, Switzerland (2017), and a guest professor at China Academy of Arts in Hangzhou (2014, 2016), Hubei Institute of Fine Art (2013, 2014, 2015, 2016, 2017) and Jingdezhen Ceramic Institute (2015) in China. As an international award winner he gave a lecture at the 21st Century Museum of Contemporary Art in Kanazawa, Japan.

Since 2015 he has been a member of the Royal Melbourne Institute of Technology University's Centre for Art, Society and Transformation, Australia. In 2007, he joined the organisers of the Cross-Border Network of History and Arts international institute based in Trier, Germany, participating in all the projects it has held: in Krakow (2007), Andernach – Namedy (2008), Krzyżowa (2011), Liege (2012), Differdange – Luxemburg (2013), and Krakow – Trier (2016). In 2017, he was among the initiators and organisers of a global academic network created as part of his project GLAD-Practice (Global Laboratory for Art and Design Practice).

He is the winner of multiple awards in prestigious sculptural and architectural-sculptural competitions, among them the Kanazawa *Machinaka* Sculpture Competition, Japan; the Kajmia *Sculpture – Architecture – Space* Competition, Japan; the Kobe Biennale, Japan; the Sakaide Art Grand Prix, Japan, the Riga Public Art Quadrennial, Latvia. He received a grant from the Minister of Culture, a Krakow Mayor's Art Scholarship and the Artistic Scholarship of the Friends of Cracow Society Foundation in Chicago. His didactic and creative achievements brought him the Rector's *Awards* of the Krakow Academy of Fine Arts.

The artist creates small spatial forms and unique monument designs. He has executed large-scale compositions in public spaces in Poland, Finland, Japan, Germany and Latvia. His works have been exhibited domestically and internationally, in particular at shows following monument and spatial design competitions. In January 2016, the Centre of Polish Sculpture in Orońsko (Oranzeria Gallery, Sculpture Park) hosted a presentation of the monumental compositions of the TRANSITUS series.

He is active at international symposia and conferences, such as the *Open Form Symposium* at Bergen School of Architecture in Bergen, Norway (2012); the *European Forum of History and Art* at Académie Royale des Beaux-Arts in Liège, Belgium (2102); *The Transatlantic Dialogue. Connecting Through Culture. A Vision for Global Citizenship*, Luxemburg University; *The Design and Culture Days* at the University of Applied Sciences, Trier, Germany; *The Hangzhou International Symposium Place, Space and Art* China Aaademy of Art (2016); *Memory of Space – Spaces of Memory* at the Academy of Fine Arts in Krakow, Poland. He initiated the Digital Imaging Workshop project at the Architectural-Sculptural Design Department of the Jan Matejko Academy of Fine arts in Krakow (grant from the Ministry of Science and Higher Education) and drew up the programme objectives of the Creative Presentation and Digital Techniques Studio within the Architectural-Sculptural Design Department in 2013. He was one of the initiators of some fundamental organisational and programme changes for the Architectural-Sculptural Design Department (introduced a course in the basic theory of architectural-sculptural design, the digitalisation of the Department and co-founded the Creative Presentation and Digital Techniques Studio), which seek to create a new, interdisciplinary academic course and programme at the Faculty of Sculpture. Since 2011, he has made significant contributions to the development of the Architectural-Sculptural Design Studio as a domain of interdisciplinary activity that grows out of the experience of sculpture. An initiator of international academic cooperation and

promoter of the idea of architectural-sculptural design in Poland and abroad, he has contributed to a series of publications entitled *Przestrzeń – Czas – Forma* [Space-Time-Form] (three volumes), penned numerous articles, and curated exhibitions that overviewed the output of the Architectural-Sculptural Design Studio, among them an open-air exhibition at Mały Rynek w Krakow or an exhibition at the KonsulART Gallery of the Consulate of the Federal Republic of Germany in Krakow. His CV includes the initiation and organisation of Memory of *Space – Spaces of Memory* International Conference where he also originated the accompanying exhibition.

He is a member of the Council of the Fundacja Renesansu Portretu Barbary Hamilton that offers support for the artistic development of children and youth. As part of the Foundation's statutory activity he staged two shows of young artists in 2014 in Japan for the *Contemporaries in harmony – beyond all boundaries project* at Sakaide Art Museum in Kagawa, Japan.

He has coordinated *Identification*, an exhibition presenting the output of teaching artists of the Faculty of Sculpture of the Krakow Academy of Fine Arts was held in the underground salt chambers in cooperation with the Wieliczka Salt Mine (as a coordinator and catalogue and showspace designer). Another exhibition he curated was a presentation of the artists of the Krakow Academy of Fine Arts at the Sakaide Art Grand Prix in Japan. He is a mentor and author of open-air workshops, syllabi and art symposia, among them Zakopane Harenda, the *Towards the Absolute Synthesis* open-air workshop at the Wieliczka Salt Mine; *Multiculturalism and Coexistence* at the Centre of Polish Sculpture in Orońsko (catalogue and exhibition graphic designer, curator of open-air workshop at the Centre of Polish Sculpture in Orońsko, the Consulate of the Federal Republic of Germany in Krakow and Universität der Künste, Berlin); and *Emotional Bend of Space. All-Poland Platform of Academic Cooperation* (OPWA). Also, he is the designer of a poster promoting the *The Krakow School of Sculpture at the Centre of Polish Sculpture in Orońsko* exhibition (2015).

He sat on the Jury of the 2016 *Hangzhou Bay International Public Sculpture Competition*. As part of the competition he gave a lecture on *Evolution of Memorial Design – from Vertical Object to Horizontal Composition* at the International Design Centre in Ningbo, China.

The artist has been invited to take part in the 2017 Malaysia Biennial in Medini. The subject of the 2017 biennial is *Medini Iskandar as a City of the Future*.