

Załącznik 2a

Summary of Professional Accomplishments

1. Name and Family Name: **Iwona Dzierżko-Bukal**

2. Educational background:

- magister inżynier architekt (M.S. Architecture and Urban Planning): Politechnika Gdańska, Wydział Architektury (*Gdańsk University of Technology, Faculty of Architecture*), 1988; thesis title: „*Hotel przy Gdyńskim Bulwarze*” (*The Hotel on the Gdynia Boulevard*).
- magister sztuki (M.A): Państwowa Wyższa Szkoła Sztuk Plastycznych w Gdańsku, Wydział Architektury i Wzornictwa (Academy of Fine Arts in Gdańsk, Department of Architecture and Design), 1993; thesis title: „*Projekt wnętrza Ratusza w Kole*” (*The Interior Design of the Town Hall in Koło*).
- doktor w dziedzinie sztuk plastycznych w dyscyplinie sztuk użytkowych (Ph.D., Applied Arts), Academy of Fine Arts in Gdańsk, Department of Architecture and Design, 2006; dissertation title: „*Estetyka ascezy na przykładzie wybranych wnętrz klasztornych w Polsce*” (*The aesthetics of the asceticism. The contemporary monastic interiors in Poland*).

3. Academic experience:

Lecturer, Academy of Fine Arts in Gdańsk, Department of Architecture and Design 1992-2002.

Senior Lecturer, Academy of Fine Arts in Gdańsk, Department of Architecture and Design 2002-2012.

Adjunct Professor, 2012 – Present.

Head of the Department of Technology Design (Międzykierunkowy Zakład Technik Projektowych), Academy of Fine Arts in Gdańsk, Department of Architecture and Design, 2008 – Present.

4. The Achievement:

I. Dzierżko-Bukal: The Interior Design of the North Wing in the Castle in Człuchów.

Investor: Municipality of Człuchów. Design: 2011. Execution: 2012-2013.

Public presentation of the design: 20.04.2012, Człuchów, the public session of the Town Council.

Public presentation of the work: 2.05.2013, the grand opening of the Człuchów Castle to the public.

In 2008-2009, I took part, as a co-author in the restoration works of the castle in Człuchów. Participation in these works was a consequence of my earlier interests.

The result of my involvement in Człuchów was to sign the 2011 agreement between the Municipality of Człuchów and the Academy of Fine Arts in Gdansk on cooperation in the field of education. The cooperation was to concern the historic buildings located in the commune of Człuchów.

As a result, I started the implementation of my research program: *The ruin of a medieval castle as exhibition space*.

The scientific goal of this program was to determine the adaptability of historical ruins of castles for exhibition purposes. I was also interested what could be the impact of such adaptation on the landscape. My research focused on the following forms of exposure:

- Closed exhibiton (permanent museum exhibition) in the existing closed cubatures of the historic building.
- Open exhibiton (permanent or temporary) in the existing opened cubatures.
- Closed exhibiton (permanent or temporary) in the new cubatures, obtained as a result of the transformation of the building.
- Open exhibiton in open spaces of the building.
- Exhibiton in the open environment of the building.
- Exposure of the object itself, as an architectural monument.

The primary field of my research were the remains of the castle in Człuchów and the conclusions to which I came by working through the stages of projects and studying objects known to me directly and from literature became the basis for the implementation of the project, which I present here.

Interior design of the north wing of the castle in Człuchow supplemented and constituted a practical result of my research program. The immediate object of the project was the interiors of the basement and ground floor of the north wing of the castle and the interior of the former Evangelical church built on the walls of the ground floor of the north wing (nave and attic).

The artistic aim of the project was to propose the method of spatial reintegration of the developed parts of the building, as well as the design of the contemporary decor of the space of the ruin. My intention was that they ensure proper operation of the object in functional and technical sense, and at the same time harmoniously co-created - along with the historic substance (matter) of the building – an aesthetically well-balanced and attractive setting for the museum exhibition and all events inside it.

Results of the work

Introduction

A history and present condition of the castle

The castle in Człuchow (1325-ok.1365) was one of the largest defences in the state of the Teutonic Order. After its fall, until the first partition of Poland in 1772, the castle was the

seat of Polish mayors. The High Castle was the center of the castle situated on the shores of Lake Człuchów. It was founded on a plan similar to a square (47.7 x 47.5 m) consisted of four residential wings connected by a cloister and a free-standing main tower. In the years 1786-1811 there was a total demolition of the castle, which left only the tower and walls of the basement. In 1811, the Prussian authorities put the ruin under protection as a historical monument. In 1826-1828 the neo-Gothic church was built on the relics of the north wing. After restoration in the 19th c. the ruin of the castle surrounded by a large park, looming over the town has become a hallmark of the city. It is also one of the most valuable monuments in the region.

Since 2007, a systematic study of archaeological and architectural treasures of the castle have been undertaken and since 2009, the restoration of the High Castle remains and in 2009-2012 the restoration and adaptation of the tower and the north wing have been carried out. During the works in 2009-2012 the basement and the ground floor of the north wing and the basement of the east wing have been dugged up. Also the relics northern defensive wall and gatehouse of the castle have been uncovered. They were conserved and restored so the historical entrance to the castle has been exposed.

Built on the remains of the castle Evangelic church is a romantic neo-Gothic building, referring to the tradition and the type of construction of the Teutonic Order in Prussia. It probably was situated on the former site of the castle church. Its brick facades are rhythmically articulated with slender, pointed-arch windows. The church consists of the nave and vestibule (hall), located between the nave and the tower of the castle and covered with a common roof. In the period before the demolition of the castle the space occupied by the hall was open, and formed a gateway.

The rooms between external walls were deprived of the vaults and partition walls and then filled to the level of the basement walls crowns, creating a terrace, which became the floor level of the new church. The entrance to the nave of the church is centrally located in the wall separating the hall from the nave. Above the door was an organ accessible from the hall. Dimensions of the nave are 10.6 x 26.3 x 11.2 m. The interior was surrounded on from three sides with wooden neoclassical balconies. At the eastern wall a small chancel with neo-Gothic altar was arranged with wooden partition walls.

The church was not damaged in 1945, but in the years 1955 to 1963, there was total devastation and demolition of the interior, and only two poles of organ gallery and the front door survived. In the consequence of the demolition a deformable adaptation of the nave took place; the hall was divided with ceilings and walls. Around the year 2000 the property was neglected and disused.

Restoration and adaptation in 2009-2011

Basic principles of adaptation relied on extracting of two parallel spheres of existence of the building. The primary objective was the ruin of the castle, considered as a historic monument. It was, therefore, to keep it in a fixed form of historical ruins and the visibility of its genuine substance - the medieval walls of the tower, and lots of basement and cellars. Second sphere includes contemporary features.

The conservation was carried out according to the following assumptions:

- Minimal intervention in the body of the building formed in 1820s, in recognition of its historical value.
- Uncovering and exposure of medieval remains in the form of fixed ruin.
- Removal of architecturally worthless parts added after 1945.

- Functional and spatial integration of the building.
- Making the building accessible to physically handicapped persons.

The idea of the design

The fundamental problems of the entire job was to propose the proper way to use the monument and the development of its functional and spatial features.

In its history, both in the Teutonic Order, as well as in the time of the Polish Republic the castle was playing both a technical as well as a symbolic role. It was the seat of power, a defence and the economic center.

Even after the collapse, demolition and complete loss of technical functions of the castle, its symbolic role did not cease. It was noticed by the Prussian state, being rebuilt and reformed after the Napoleonic wars. Unmistakable expression of this was the location of the church - representing a state - on the remains of the castle.

The architectural forms consciously given to the church derived from the architecture of the Teutonic Knights, had been discovered two decades earlier only by Frederick Gilly on a pan-European wave of romantic fascination with the Middle Ages. They were ideologically reused in the period of revival of the Kingdom of Prussia after the defeat of Jena.

The castle lost its symbolic role in the 2nd half of the 20th c., and forms of usage during this period led the monument to the depreciation. The works started by the city authorities of Człuchów posed the chance not only to restore the object in technical sense, but also by providing it with an appropriate function leading to his rehabilitation in a symbolic sense. The new function of the building perfectly reflects such an intention.

The band features that decided to enter into the spaces of the castle perfectly the intention indulged. The monument had to become the Regional Museum, also performing the role of urban cultural center equipped with a ceremonial hall, designed to organize all kinds of urban events.

After the archaeological work the north wing of the church constituted up to the height of the attic, one room, including the basement, ground floor and nave. This stunning space with a height of approximately 20 meters could potentially be an excellent field for different types of experiments on scenography and exhibition. However, acting in one of the three – with the tower and the gateway - usable spaces it had to be for functional reasons re-divided into levels corresponding to the former floors.

This resulted in the development of the following functional and spatial features of the monument:

- The ground floor of the north wing - include a lobby, also designed for exhibition purposes, a cloakroom and sanitary unit.
- The nave of the church - is a multi-purpose hall (designed to be used as a representative city hall or auditorium for 200 people and a temporary museum exhibition hall).
- The basement of the north wing - is a projection room, temporary exhibition hall, warehouse and district heating; there is spare the ability to locate a small wineries here combined with exposure.
- The attic - exhibition hall and museum administration.

- The interior of the tower was also allocated for the museum exhibition. They are available from the attic in the hall (gateway). The tower is topped with a panoramic terrace.

Principles of shaping of the interiors

Development of principles of design was another step after the specifying of functional and spatial features of the building. It was basic to determine the mood of the interior.

The first premise of my action was a consideration of the nature of the object whose historic values had to be excavated and preserved. In contrast to the design of new objects in the contemporary environment, where the assumptions and results of the project depend mainly on the investor and architect the design in historic buildings the overriding objective must be their welfare; the interests of investors or inventiveness of the designer must descend into the background.

Taking account of the results of the research and functional and spatial arrangement of the building, I developed a few rules shaping the basic elements affecting the character of the design.

My guiding principle was minimum intervention into the state of the preserved historic substance. This principle was taken over from the assumptions of architectural restoration and is one of the most important principles of modern conservation.

Taking it as a starting point I accepted the need to preserve the surface of the Gothic walls (stone and brick) in unchanged forms; they were subject only to necessary and fine restoration work, so as to avoid erase the traces of their antiquity - preserving and emphasizing the age value - that is, the physical symptoms of use over time. Apart from its purely conservation importance, I consider this value as one of the most valuable and necessary for the full perception of historical buildings. It allows for an intense experience of a monument bearing his contemporary audience suggestive message of its duration in time and a record of his fate. Many of these fascinating traces of antiquity have I seen during my travels, especially in Italy, the Middle East, Egypt and South America. I appreciate the aesthetic tension that is created by the old stuff contrasted with modern, new things of pure forms and colors. I refer reluctantly, to the renewal of monuments, falsifying their image. This reluctance, however, I was forced to break, considering the situation of nineteenth-century parts of the castle, or the walls of the church. The necessity of compromise, which is usually a necessity in conservation, led me to decide on the aesthetic reintegration of surfaces. Then, similar to the original, they were to be finished by plastering and painting (using traditional lime plasters and paints silicate).

Another important decision stemmed from absence to vault over the basement and ground floor. Existing vaults there were purely technical baffles and were devoid of any artistic value, which can be attributed to the typical quadripartite gothic vaults. It has become a catalyst for shaping the direction of the projected ceilings, which were treated similarly as the original partitions, which is the functional partition of space, so that I decided to built them in reinforced concrete, massive, "brutal" forms referring to the heavy vaults.

In view of the lack of the historic pavements, except for the medieval cobbles within the gateway, I accepted modern solutions. However, on the main (historical) levels I applied traditional materials used during the construction of the castle, such as granite slabs and clinker brick, while on the attic wooden floorboards. To cover and expose the medieval

cobblestones, nonfunctional, as a permanent internal communications area, I applied the glass floor.

Implemented solutions

The gateway. The interior of the gateway, the implementation of which occurred before I joined to develop the interior design of the north wing, had become a point of reference for my further design work. According to the assumptions shaping the aesthetics of the interior walls, the surface of the wall of the tower was purified with modern coatings and subjected to conservation.

All visible material losses and damages were deliberately left. The walls of the stone pedestal and the north wall were conserved. Constructed in a similar technique surfaces of nineteenth century stone walls (south and east) have been covered with plaster; surfaces of the larger boulders have been left visible.

Nineteenth-century brick walls have been plastered. The church and gateway for functional reasons have been separated with the new wall. Historical pavement and brick Gothic relics have been exposed. The wall of staircase has been made of concrete and stair treads and floor panels made of gray granite.

The communication core - staircase and lift have been built in the space of the gateway. They have been designed as free-standing structures. Ideologically they were to refer to non-existing, massive wooden components for communication and defense.

Construction of railings and lift have been made of massive steel profiles with panels in natural oak.

The steel elements - railings and construction of the lift have been painted in the color of the earth (green with a tinge of brown). The reason for this color was, on the one hand, it is usually associated with the military character of the monument. On the other its similarity to the original color, of the doors of the church

For lighting I chose a system of modern exhibition lighting in natural color of brushed aluminum.

The ground floor and basement of the north wing. The main subject of the historical exhibition are surfaces of walls with window openings and traces of non-existent architectural elements. They have been preserved with all its dramatic irregularity of stones and bricks. They are visible both in the public exhibition rooms, as well as serving as in auxiliary rooms, such as sanitary units. Since the interior of the basement and ground floor are on one level, without any partitions masonry walls, the most important problem to solve was to design and finish of the interiors on both levels in such a way that despite of necessary partitions of the original space, preserve and emphasize their uniformity. This effect could be obtained just by exposition of historical walls and contrasting them with contemporary elements, the introduction of uniformed floors and by limiting permanent partitions.

Structures of ceilings, replacing non-existent vaults have been differently on each floor. The ceiling above the ground floor rests on preserved walls. This allowed to eliminate of internal supports and to release the floor plan. The cellar ceiling is based on the two rows of pillars with cantilevers in order to avoid the chipping away at historical walls. Massiveness of ceilings emphasizes the functional character of the rooms and, despite changes in architectural forms, refers to their historical destiny.

Establishment of ceiling has allowed for full visibility of the historical walls, what was one of the objectives of the project. Originally the walls were invisible and covered by barrel

vaults. Their re-covering by more or less exactly reconstructed vaults would have deprived the monument of an asset of authenticity.

The sanitary unit has is the only permanently separated element designed as "inserted" in a space of the basement.

The partition walls, referring to the aesthetics of brick architecture, have been made of red, shaded, modern clinker bricks. The dominant feature of the lobby is the northern wall of the castle with deep, blinded windows. They were glazed and used as a showcase for exhibiting archaeological objects.

The eastern part of the floor was allocated to ad-hoc arrangement of clothing for artists performing on stage in the nave of the church. This section is also equipped with separate sanitary unit. It has been separated with a sliding partition wall filled with mirror panels (brown, antisol).

The visitors cloakroom was designed as an annex separated with a sliding counter. The floor is made of gray granite slabs (stone same as in the stairwell of the gateway); joinery and furniture items were individually designed and manufactured with clear, natural oak. Elements of concrete have been painted white. Steel ventilation and cable ducts have been left naked.

The lighting system refers to that used in the courtyard of the gateway. As a complementary color the intense red has been used. It is present in details of sanitary units and exposure elements.

The basement is divided into public area (projection room and hall for temporary exhibitions) and the part related to the maintenance of the building. Just like on the ground floor the window blind cavities have been used as a place to display small archaeological artifacts.

In the projection room I have designed a folding bleachers, backlit model of the castle, screen and large format prints of the graphic image of the castle and its surroundings. Basement floor has been made of red clinker bricks. Just like on the higher floors I have softened the severity of the interior, using natural elements of wood with a warm oak color and reds design elements.

The inner staircase. The internal staircase connecting the first floor with the basement is located in the western part of the wing, and it has been separated from the lobby by a glass wall so as to accentuate the original spatial uniformity of the storey. Flights of stairs were slightly offset from the face of the west wall to allow to its full exposure. At the entrance, in the basement level I also introduced the field of glass floor, allowing insight into the basement.

The nave. The most interesting design and maintenance were problems associated with the adaptation of the former church. The phenomenon of transformation of sacred objects existed in the history of architecture from antiquity, usually being related to the conversion of places of worship of one religion into places of worship of another religion, usually replacing it in place.

There are many examples of Roman temples transformed into Christian churches, Byzantine churches transformed into mosques, churches transformed into mosques, churches converted to churches of other Christian denominations or buildings repeatedly changing their religious purpose, aside from the temples erected on the site of other temples, sometimes with the use of residues temples previous. Changes in the type of religiousness in the European societies in the twentieth century, and subsequent economic inability to maintain often extremely valuable, historic temples by the religious

organizations, has caused the need for the desacralization and a new adaptive use of churches. This has to be the best way to rescue the endangered historic temples, despite the inevitable for the religious part of society controversies about this method, which requires also different kinds of compromises to reconciling the contradictory interests of monuments and their new owners.

The case of the church in Czulchow was relatively simple against this background. After the removal of the German Evangelical population as result of the political changes after 1945, the property lost its religious meaning. The subsequent devastation led to the loss of the entire original design and equipment, and thus the characteristics of a sacred place. The church was also never a burial place.

Designing the interior came down so first of all to solve the issue of the selection of functional and stylistic conventions. The operation of the nave of the church layed down its planned tasks (multi-purpose room, combining the functions of exhibition and representation), repeated in principle, in the basic variant, event scenarios specific to the functioning of the nave of the church. Changes resulting from its complex relations with neighboring spaces and new elements, which were lift and staircase.

The most difficult to solve the conflict between aesthetic considerations and the need for a functional posed the lift in the nave. Complications associated with its location escalated the need to remove it from the inner face of the wall due of up to approximately 2.0 m difference in thickness of the walls of the lower floors and walls of the church, as well as the need to stop the cab at two levels - the floor level and the level of the scene so that and she was available for people in wheelchairs. It was assumed that in the case of various events (celebrations, conferences, etc.) convenient access to the level of the stage shall be provide to such persons. Although fully glazed, the lift introduces a dissonance, disturbing the harmony of a proportional space of the nave. However, in this case all aesthetic considerations had to give way the functional needs. When assessing the impact of the lift on the nature of the interior it must, however, be taken into account that the zone in which the lift has been located was never free of build-in elements such as partition walls clearly secreting the altar and the pulpit.

Less of a problem was the change of the main entrance to the church, because the direction of the influx of people did not change, and symmetric with respect to the axis of the nave runs a new stairs emphasize the symmetry of the church. Stairs are hidden under the balcony, so their impact is not too strong, and the axis of the nave closes preserved, original door. The reproduction of the original arrangements of the balconies, which was initially assumed, proved to be impossible both for functional and aesthetic reasons. Side balconies would be i too narrow and not very roomy. They would not provide a good observation of the scene, and be difficult to communicate and evacuation. Above all, however they would visually reduce the nave, creating a narrow, dark zone at the "ground floor" of the church. If the original structures have been preserved in good condition, would have to be built again. Since they did not exist, it was possible to design spatially and functionally justified west balcony only.

The basic problem for me was a general stylistic convention of the decor and equipment of the nave. Their reconstruction could not have been taken into account due to the complete change of the purpose and functioning of the monument. It was impossible for her both a lack of original features, as well as the lack of sufficient inventory records to enable such a reconstruction. Above all, the new features of the monument needed

introduce changes into the structure of the aisle. I remained a choice of three variants of the solution:

- A *“ruin convention”*. The aim would be exposition of the rests of original wall textures contrasted with a modern, “minimalistic” interior design, ie. furnitures, form of the balcony, ceiling etc. The newer wall coatings should have been moved away to show original plaster and white-greyish paint. However, the real state of these layers was unknown, the expected costs of the conservation works very high and their final result uncertain, because large parts of the old coatings could have got damaged during the labour. Yet, first of all, as it was proved by the conservation surveys, there were no original or latter paintings or other decorations on the surfaces. So the costs of conservation works would not have been offset by their effect. This, in turn might have been aesthetically doubtful. The original surfaces from the 1st half of the 19th c. were – opposed to harsh gothic texture - made neatly and smooth, so their incompleteness with visible scars and damages would have given us not a natural, expressive picture of a authenticity and antiquity but the impression of poor negligation. Such an commonly unintelligible and - in this case - difficult to justify aesthetic convention would have certainly caused common disappointment and disapproval of the public opinion.
- A *„minimalistic convention”*. The basic difference between a “ruin” and a “minimalistic” convention would have consisted in a texture of the walls. They would be monochromatic (white-greyish) and smooth-finished. This decor would be completed with other elements in the contemporary, sterile aesthetics without any reference to the history. Yet, despite its popularity and functionality (and easiness of application) such a stylistics seemed to be too dry, dull and effacing the memory of the place. The lack of historic architectural remains in the nave – as it was in the space below – would not have given a possibility to make an intriguing tension between history and modernity, or the harsh gothic walls and the modern décor. The only historic detail or sharp-angled windows would not have been able to balance purely functional, “ready-made” elements.
- *An eclectic stylistics*. It seemed to be an interesting way to apply eclecticism as a method for solving a real design problem. The solid grounds for such a choice was a reference to the period from the church comes, or to the 19th c., when the coexistence of different neo-styles was commonly practised. So was also in the interior of the church in Człuchów, where the neo-Gothic architecture was accompanied by neoclassical décor. This variant, as the only one opened a possibility to build an aesthetic idea of the design, or to resemble it to the Schinkel’s romantic stylistics, yet without exact imitating and with an intention of the modern way of interpretation.

In this way, the basic premise of my interior design of the nave of the church has become close to the romantic style, current projects KF Schinkel, combining elements of neo-Gothic and neo-classical, however, to avoid copying and literal interpretation of the intent of contemporary style.

In the process of solving this problem there were two problems of great significance:

- Type of borrowings from historical patterns.
- The atmosphere of the interior as determined by the use of color and material.

Since a lack of original elements (except the main door) a simple, neoclassical form of balconies had to become a point of reference for the next designs.

According to this, I designed the west balcony after the known inventory and iconography of the original design; it concerned the pattern of columns and railings. Consistently in this style I also designed a spiral staircase leading from the interior of the nave to the balcony. Geometric partitions of the railings on rectangular panels were subsequently transferred to

the composition of the ceiling and its partitions, so, I designed the ceiling, as a classical composition of shallow coffers, decorated with wooden simplified profile. It refers stylistically to the coffered ceilings partitions used in the architecture of the nineteenth-century classicism (also known from Schinkel's designs).

In order to introduce a horizontal articulation of the walls I designed a simple cornices – the upper one under the ceiling and another one under the windows, and a high pedestal with cornice.

The only element designed by me in the neo-Gothic stylistics and the most characteristic detail of the interior is large (height 5.0 m), pointed arch, blind tracery window located on the western wall, above a gallery. This element I introduced to compositionally balance the eastern wall with the dominant three arched windows. It also had to be large enough to fill the place of the non-existing organ.

The intramural cornice and tracery have been made in the technology of stucco, plaster; plinth and cornice ceiling with wood. The floor of the nave is made of light gray granite slabs, identical to the floor in the staircase of the gateway.

The chandeliers I have designed as the main lightning refer to medieval forms, often transmitted in the nineteenth century neoclassical architecture. They are large rings with a diameter of 4.5 m spaced around with lamps.

The structure is a spatial truss. A simple, devoid of decoration housing is made of brass sheet and lamp shades - made of glass. Other lighting is modern and adapted for the exposure. The track lighting system has been mounted on the walls just under the intramural cornice. A stage lighting system has been mounted above the stage.

An additional source of light, which I designed were to be sliding (electronically controlled) shutters made of frosted glass. Would act both as a wall lamps emit a soft, diffuse light. However they could not be made due to financial and technical difficulties of its production.

Room equipment is built with modular stage, to be arranged in different configurations and at different heights. Similarly, the variable may be the arrangement of the audience.

Colours of elements of the nave

Since the examinations had not proved the existence of any polychromes, I decided to use of a uniform, light gray colour close to the original colour of the walls. The surfaces have been repaired; their rough texture left and painted with silicate paint.

Details of the walls, ie wooden plinth and cornices, have been finished in a light gray color with a slight tinge of green chilly. The Intramural cornice, in order to more clearly visualize the distribution of the walls was introduced single red (crimson) belt.

The base color of the galleries, ceiling and cornice is identical to details of the walls. Borders for galleries and ceiling panels are made in gold and carmine. Graphic use of color red and gold on the ceiling and railings galleries enlivens monochromatic tones and highlights the basic drawing detail.

The graphic red border highlights also relief tracery left in the color of the wall. This makes an architectural "logo" of the new interior. Red theme is repeated also in the colors of the mobile elements, ie., the backgrounds of the exhibition, the seats of chairs and stands and other items.

The original doors have been painted after conservation works in the original color of dark olive. Steel components staircase railings were painted the same as in the staircase of the gateway.

The attic. The attic is available from the gateway (via stairs or lift). It houses a permanent exhibition of the museum, management and sanitary unit for them. In the attic I designed a mezzanine accessible from the staircase. There are spaces for library collections and a small conservation workshop. Top floor is covered with a wooden rafter framing, which was retained and used for the organization of museum exhibitions; span structures create exhibition space. The floors have been made of oiled oak planks. The walls and ceilings have been painted temporarily white, the final color will be determined after the development of the permanent exhibition of the target concept.

Part of the project was the design of interior permanent exhibition of the history of the town and region Człuchów. It was made at the end of 2012. The exhibition closely corresponds to the assumptions of the Museum, whose task is to collect collections documenting the history of the region. Exposure (currently still in progress) has been deployed at the level of the basement, under the nave of the church, partly in the basement, and mainly in the attic.

The public presentation of the design took place in the Town Council work session in Człuchów on 20.04.2012. The design was approved for being carried out.

Other achievements

Throughout my professional life I was responsible for the design in several areas: architecture, landscape architecture, interior architecture, exhibiting and design. In each project these spheres were connected so that projects of architectural remodeling of existing buildings was accompanied by interior designs. The scope and kind of work resulted usually from the possibility of making them. The final effect of the work were always the result of several factors. My personal actions constituted only one of them and it probably forms the most important difference between the applied and fine arts.

I began my professional career as a student at the Faculty of Architecture of the Technical University of Gdansk (in the studio of my supervisor, doc. Lech Zaleski). In later years, I worked in several companies, and after graduation in Fine Arts in Gdansk, started my own studio (conducted jointly with my husband, Grzegorz Bukal). The most important task for me to design prior to 2006 were interior design for the Coca-Cola Poland Ltd. office building in Gdynia, carried out in 1993-1994. Several years (lasting from 1992 to 1995), working with this one of the largest and most important corporations in the world, and trade marks gave me the opportunity to familiarize with the organization of the modern office and learned how to design in specific company standards.

The participation in the project already at the stage of an office building construction (to which some changes from my initiative were introduced, important for functional reasons as well as aesthetic shaping of Interior) and the need to exercise supervision over the whole execution of the design enabled me to gain experience extremely useful in further work. During this period also was doing projects for other companies (such as Solidarity Chase DT Bank SA in Gdansk, Min Hoong Development Co. Pte. Ltd. Poland, ZPP Pasanil in Gdansk, AGA GAS Sp. In Pruszcz, Waza Investus in Gdansk). These were the interior designs of varying nature and scope, for the office space, catering, housing and other bids. Various possibilities were also implemented; included both purely concept designs, as well as works in which, as in the case of Coca-Cola offices, interior design

had been preceded by architectural designs, and ended with a supervision of the execution of an interior (eg office Per Aarsleff Poland Sp. in Warsaw).

Projects of this kind were carried out in the years 1997-2006 adaptation projects Small Armoury in Gdańsk for the departments of the Academy of Fine Arts in Gdansk. Work on the Small Armoury, an interesting historic building which had been rebuilt after its destruction in 1945, allowed me to become familiar not only with the specific design to art school, but also get in touch with the problems of design in historic buildings, which will henceforth appear in my work.

Typically architectural designs, which I made during this period were primarily a concept designs and studies. The largest scope and the complexity of a (sadly unfulfilled, even bringing it to the phase of the building permit) the design of the production hall Factory thread

Of completely different nature was my work on individual housing construction, carried out during several years of collaboration with WM MURATOR PROJECT Sp. with o.o. Acting as a technical advisor to investors, the verifier of designs made by other architectural firms and overseeing all the documentation, as well as being also the author of the designs, I had the opportunity to learn this basic to the architect's sphere of activity.

The designs of such repetitive buildings, not intended for a specific customer or for specific conditions of location not only evoked different problems but also forced me to raise problems to be solved.

The result of this work was a series of articles published on the web, concerning the technical, legal and organizational issue of single-family housing; I am also the author of several times reprinted, extensive (456 pages) directory project houses.

Cooperation with investors, architects, contractors, manufacturers of building materials and the need for in-depth study and use of construction law prompted me to undertake further education (through participation in a number of training), the effect of which was to expand professional knowledge.

In the second half of the 1990s. I have begun my very interesting collaboration with colleagues from Gdansk Academy of Fine Arts, prof. Hubert Smużyński and prof. Edward Sitek. It ushered in a different part of my interest, which can be defined as "the design of the cultural landscape ". The result were projects for Kartuzy, Biała Podlaska and Chmielno. Particularly important and unusual for me was the project of the Stone Park in Chmielno, for literally conceived "landscape architecture" combined with sculptures, which allowed me to gain experience in designing forms standing on the border between architecture and sculpture. Up close and successful cooperation, which I ran with experienced sculptors, enriched both my professional skills and the ability to understand the differences that exist between the purely artistic (intuitive) and technical (pragmatic) way of perception of reality.

At the opposite pole - in terms of the scale of projects - there is the issue of the designing of individual furniture. I came into contact with her already in the beginning of the work, but the designs I was making were only complementary elements office equipment.

In 2006, while I had the opportunity to design two very specific and demanding in terms of stylistic sets of furniture for interior unsaved historical objects, commissioned by the Historical Museum of the City of Gdansk. One set of furniture was intended for the Commander House at Fort Carré Wisloujscie Fortress, the second - for the Museum of the Long Street Exterior Gate (the Torture Chamber) in Gdańsk . The ability to design pieces of equipment inspired historical design was particularly interesting to me because of the aspect of research that requires taking a fairly in-depth study of the subject and custom-

solving technical problems, functional and aesthetic. These projects gave me the practical basis for the subsequent designing of the interior of the castle in Człuchow.

My interest in the problems of the modern adaptive use of the historic interiors became a ground for the topic of my dissertation: *The aesthetics of asceticism*. The aim of this work was based on my own pioneering research, submit a synthetic image of contemporary aesthetics, prevailing in the interiors of the monastery in Poland.

It happened so that in my works after 2006 relate largely to historic buildings adapted for public purposes - first and foremost museums. These were: the National Museum in Gdansk (2009), the Regional Museum in Człuchow (2011-2012), Museum of the National Anthem in Będzin (2012), Museum of the Gentry in Waplewo Wielkie (2012), National Maritime Museum - Partition of Fisheries in Hel (2013). As in the previous cases, different was the scope and nature of the activities. It included exhibition spaces, other zones present in the museums and functional programs. This work allowed me to become familiar with the specific activities of the medium size museums, design, museum exhibitions, and design of mobile equipment - furniture and stage design which exposure setting.

They enabled me too - although I did not work there as an architect-conservator, but above all as interior designer - to extend substantial knowledge of the contemporary practice in conservation of historic buildings. This is particularly true of several years, lasting until 2013, design works at the castle in Człuchow. Resulting from my first technical education quest for rationality in the design (which was always the guiding principle of my work) makes, however, that in contact with the historic architecture of matter - where it is possible and appropriate - I'm not afraid to use completely contemporary solutions, not having any historical connections (such as the interior of the ASP Street, Chlebnicka or Small Armoury).

In the recent years completely two new museum exhibitions came in the scope of my experience. It was Museum of the City of Gdynia (2007) and the Museum of Wildlife and Inland Marine in Jaworze (2013).

In 2007-2013, I was also involved in further projects for Academy of Fine Arts in Gdańsk. They concerned the multi-stage adaptation of the student hostel located in the reconstructed buildings in Gdańsk (Chlebnicka St.) and the Small Armory in Gdańsk. As a member of the winning team of the competition I have co-created the concept of reconstruction and modernization of the main building of the Academy of Fine Arts in Gdansk.

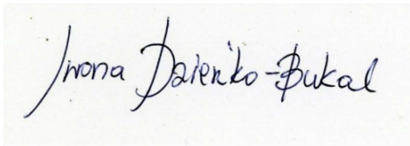
Except of designs or studies I have also held the role of project manager. These interests have led me to take in 2012-2013 postgraduate studies at the Faculty of Management and Economics, Gdansk University of Technology (project management research and commercialization of research results). The knowledge I have gained there I use now when a new field of study - Design of the Cultural Landscape – is being created by the Department of Architecture and Design of the Academy of Fine Arts in Gdansk.

Effects of work and experience derived from all of them I permanently use for teaching; I apply them not only to the content of my classes, but I entered the practical forms of education. As particularly inspiring students I organize students workshops, within the students carry out actual design tasks in the field of interior design, but also actively participate in their execution.

In today's economic realities too precise planning for the future, especially the long-term professional activities, is not a strong evidence base. However, I hope to continue my own professional practice in design.

In the field of science and didactic activity I cooperate with prof. Andrzej Pniewski with the

organization of the new field of study, which is Design of the Cultural Landscape. The assumed range of education will be design with particular emphasis on urban and non-urban forms of architectural and landscape, or these forms of action, which I had occasions to deal with already in my practice.

A handwritten signature in black ink on a light-colored background. The signature reads "Inna Darenko-Fukal" in a cursive, flowing script.