



16
Elżbieta Błeszyńska
DOCUMENTATION OF THE POSTDOCTORAL PROJECT
"EMOTIONS"
SELF-REPORT

Elżbieta Bleszyńska PhD. eng. arch. - adjunct lecturer
Silesian University of Technology in Gliwice
Faculty of Architecture
Chair of Urban Design and Spatial Planning

Selected achievements as required by art. 16 item 2 of 14 March 2003
of the Act on academic degrees and academic title
and degrees and title in art (Dz.U.nr.65.poz.595 with further
amendments.):

In compliance with formal requirements I indicate project titled
"Emotions"

The project consists of three works created by me:

I. Monograph Elżbieta Bleszyńska, *Tożsamość miejsca w urbanistyce*
[*Identity of place in urban design*]

Wydawnictwo Naukowe ExMachina, Katowice 2013,

ISBN 978-83-61137-99-3, p. 246

The book was published in 100 copies.

II. Author's selected projects concerning particular urban spaces that
demonstrate the recording of emotions in urban concepts.

III. Animated film "Elements".

CONTENTS

1. Information concerning work history.....	108
2. Other places of work.....	109
3. Presentation of selected artistic achievements.....	110
3.1. Introduction	110
3.2. Artistic strategy.....	112
3.3. Justification of the choice of the topic - Emotions	114
3.4. Description of the "Emotions" project	117
3.4.1. Monograph, Elżbieta Błęszyńska, The identity of place in urban design [Tożsamość miejsca w urbanistyce]	118
3.4.2. Desings	119
3.4.3. "Elements" - film and drawings	119
4. Research and artistic activity before receiving the PhD.....	120
5. Research and artistic activity after receiving the PhD.....	122
6. International cooperation.....	127
7. Teaching	127
7.1. Classes.....	128
7.2. Lectures.....	128
7.3. Diploma works	129
8. Organisational activities	129

1. INFORMATION CONCERNING WORK HISTORY

- 04.12.1992

Defence of MA thesis at the Faculty of Architecture of the Silesian University of Technology in Gliwice, receiving the degree of Master of Science in Architecture

Thesis title: *Project of trade and service centre*

in Katowice. *Fourth Dimension*. Promoter: Professor Zbigniew Gądek PhD. eng. arch.

- 01.10.1993

Starting work at the position of assistant at the Faculty of Architecture of the Silesian University of Technology, Chair of Urban and Spatial Planning in the Urban Design Sub-Chair under the supervision of Zbigniew Gądek.

- 06.12.1994

Postgraduate Studies at Tadeusz Kościuszko Kraków University of Technology

Faculty of Architecture

at the Institute of Landscape Architecture, scope: Landscape Architecture, Landscape protection and shaping in relation to spatial planning

in the conditions of democracy and market economy.

- 28.01.1995

Certificate of postgraduate studies at Tadeusz Kościuszko Kraków University of Technology, Faculty of Architecture at the Institute of Landscape Architecture, scope: Landscape Architecture: Landscape protection and shaping in relation to spatial planning in the conditions of democracy and market economy.

- 13.06.1995

Initiating doctoral procedure with a working title: *The importance of place in space*. Promoter: Professor Zbigniew Gądek PhD. eng. arch. By a resolution of the Faculty Board of the Faculty of Architecture at the Silesian University of Technology in Gliwice.

- 01.10.1998 - 30.06.1998

Upgrading qualifications in the methods of education for teachers at a course organised by the Centre for Research and Didactic at the Technical

University of Silesia

- 17.12.1999

Doctor's Degree in Architecture and Urban Design

conferred upon by a resolution of the Faculty Board of the Faculty of Architecture at the Silesian University of Technology in Gliwice, on the basis of the presented doctoral dissertation. Thesis title: *Structure and its interior. Context of experience*. Promoter: professor Stanisław Tomaszek PhD. eng. arch. (appointed in place of late professor Zbigniew Gądek). "*On architecture of space, interior- context of experience*"

- 01.10.2000

Adjunct lecturer at the Faculty of Architecture of the Silesian University Technology, Chair of Urban Design and Spatial Planning. (up to now)

- 2002-2003

Participation in an international course "Strategic Perspectives and Networking, Environment as an Asset for Development " organised by Nordregio-Nordic Centre for Spatial Development. Gdańsk PL, Kaunas-

Lithuania, Riga-Latvia, Tartu-Estonia, Helsinki-Finland, Stockholm-Sweden.

- 14.06.2013

Initiating postdoctoral procedure, titled "*Identity of place in urban design*" at the Faculty of Architecture of Wrocław University of Technology.

- 10.02.2016

Postdoctoral examination at the Faculty of Architecture of Wrocław University of Technology

2. OTHER PLACES OF WORK

1. Work at architectural studio: „Inarko”, Duda i Zubel, Gliwice
09.1993- 12 .1993 r.

2. Work at restoration and design studio „Akant + Urbi” S.C. in Gliwice
01.05.1994-30.09.1996. 1996 - half-time manager of architectural studio

3. Silesian University of Technology, Faculty of Architecture, Chair of Urban Design and Spatial Planning, 44-100 Gliwice, Akademicka 2A.

01.09.1993 - 01.09.1994 – internship, full time

01.09.1994 - 01.10.2000 – assistant, full time

01.10.2000 - adjunct lecturer, full time, up to now

4. Comprehensive Secondary School of Fine Arts, Zabrze, 41-810, Sitki 55.

01.09.1996- 31.08.1997 - contract teacher of technical drawing, 4/18 hours.

01.09.1996- 31.08.1997 - contract teacher of technical drawing, 6/18 hours.

01.09.1996- 31.08.1997 - contract teacher of technical drawing, 12/18 hours.

01.09.1996- 31.08.1997 - contract teacher of technical drawing, 16/18 hours.

01.09.1996- 31.08.1997 - contract teacher of technical drawing, 16/18 hours.

01.09.2001-31.08.2005 - contract teacher of introduction of design, 8/18 hours.

5. Bogdan Jański School of Higher Education Extramural Faculty in Zabrze, 41-800 Zabrze, Marii Curie-Skłodowskiej 40.

01.10.2007-30. 2008 - half time

01.10.2008-30. 09. 2009 - full time

6. Biuro Projektów i Realizacji Inwestycji Projekt Consulting, Spółka z o.o. 44-101 Gliwice, Mikołowska 15/16.

01.04.2008 - 30.06.2008 - assisting designer, full time

7. Józef Tyszkiewicz Bielsko School of Higher Education In Bielsko Biała, 43-300 Bielsko-Biała, Nadbrzeźna 12.

01.10.2011-28.02.2012 - creating and giving a series of lectures

and tutorial in: Composed landscapes, contract for performing specific task

01.03.2012 – 15.07.2012 – my own lectures

and tutorial in: Composed lectures, contract for performing a specific task

8. Running my own design studio.

Design studio: „DOM” 01.11.1995 – 2005

Design studio: „Kreator” Studio project, from 2005 up to now.

3. PRESENTATION OF SELECTED ARTISTIC ACHIEVEMENTS

3.1. INTRODUCTION

I graduated from the Faculty of Architecture, major Architecture and Urban Design of the Silesian University of Technology in Gliwice.

In 1991 I did an internship that consisted in participation in workshops organised by the University of Sheffield, School of Architecture in the UK, whose Polish supervisor was professor Zbigniew Gądek. I finished university in 1992, my diploma work was titled “*A design of trade and service centre in Katowice, the fourth dimension*” and was supervised by professor Zbigniew Gądek, Urban design Sub-Chair, Chair of urban design and spatial planning.

In 01.10.1993 I started work at the Urban design sub-chair, chair of urban design and spatial planning at the Faculty of Architecture at the Silesian University of Technology in Gliwice.

During the years after my graduation my scientific activity focused on researching urban space. I also worked as a university teacher and a designer whose interest was in finding unconventional qualities in urban space.

Professor Zbigniew Gądek's work our cooperation contributed to me starting to look at urban space as a source of emotions of various intensity.

In 1996, under Professor's supervision I performed an evaluation of Częstochowa's centre, titled *Space and interior*, which constituted a part of a bigger analysis titled *Study on Częstochowa Urban Centre*, which took into account suggestions from the city conservator. The whole work was published

in a monthly *Architecture and Business* 03.1998 (article *Study on Częstochowa city centre*, authors: Zbigniew Gądek - 80%, Elżbieta Błęszyńska - 20%). (Appendix tom II 1.4)

Simultaneously with my work at the Faculty of Architecture, I was employed in Gliwice architectural studios: Andrzej Duda's and Henryk Zubel's “Inarko” studio, and “Akant + Urbi” studio where I worked under the supervision of Krzysztof Barysz and created 11 designs for urban space of Upper Silesian cities. It was a time when, working as a designer, I had the opportunity to confront my ideas with pragmatic reality. (Appendix tom II 15.6)

In order to find the links between my ideas and other theories of urban space I came into contact with professor Zbigniew Bać PhD. eng. arch. I was active at his scientific and experimental workshops titled “Habitat” and organised by the Faculty of Architecture at Wrocław University of Technology The discussions and the research made me

convinced that my decision to study the issue of emotions evoked by urban space was a right one.

I also took part in a number of urban and architectural competitions: my entries testified to my attempts to take part in interdisciplinary disputes covering the important qualities to be recognised in urban space, such as the identity of place. I emphasised the emotions evoked by urban spaces and presented them in my works. I used this perspective to analyse places in urban spaces. My concepts have been noticed, awarded

and presented at post-competition exhibitions (Arsenal in Kraków, City Hall in Gliwice and Knurów).

I also improved my professional qualifications. In 1995 I finished a post-graduate university course in Landscape Architecture, Landscape modelling and protection in relation to spatial planning in the conditions of democracy and market economy at the Institute of Landscape Architecture of Tadeusz Kościuszko Technical University in Cracow, Faculty of Architecture. (Appendix tom II 15.7) My interest in urban landscape resulted in conducting an analysis of the Kraków-Częstochowa Upland in the Włodowice area. Then in 2008 together with Agnieszka Romanowska-Tarczyńska MA eng. arch. (50% of contribution) we made a model documentation of Zajazd Jurajski within the framework of the "Perła Jury" project - 2nd scheme of the Leader programme. The aim of the project was to create a visually unified chain of tourist and restaurant facilities, blending well with the Upland landscape. My interest in the Kraków-Częstochowa Upland and the fascination with traditional, stone walls dominating its landscape resulted in developing a plan of protecting the stone structures in the Ożarówice district.

In 2002-2003 I took part in an international course: Strategic perspectives and Networking: The Environment as an Asset for Development, organised by Nordregio-Nordic Centre for Spatial Development in: Gdańsk, Kowno in Lithuania, Tartu in Estonia, Helsinki in Finland and Stockholm in Sweden. (Appendix tom II 15.11) As part of the course I presented my project concerning the issue I was engrossed with at the time of vanishing, traditional and extremely valuable stone walls that contributed to the identity of the Upland landscape together with my proposal regarding their protection.

In my research I continued to examine the issues connected with the emotions evoked by urban space. This was my approach towards analysing urban structure. What I tried to do was to record emotions by means of architecture and urban design. This resulted in a number of papers and speeches at national and international conferences and two monographs: (Appendix tom II, I)

O architekturze przestrzeni, wnętrze - kontekst przeżycia [On architecture of space, interior - context of experience] Wydawnictwo Politechniki Śląskiej w Gliwicach, Gliwice, 2005, ISBN: 83-7335-355-0, p. 81; (Appendix tom II 1.7)

and:

Elżbieta Bleszyńska, *Tożsamość miejsca w urbanistyce [Identity of place in urban design]* Wydawnictwo Naukowe ExMachina, Katowice 2013, p. 245

In order to bring the attention of the public to my so cherished ideas of emotions in urban design, I participated in competitions for revitalising public spaces and various exhibitions. (Appendix tom II XI)

An important element of my teaching activities is the organisation of workshops for students. (Appendix tom II X) I have cooperated with local governments in order to

identify topics relevant to local communities, which would also be inspiring for the participants. I have cooperated with other scientific institutions and artists with a view to enriching my teaching repertoire. Between 1994-2014 I ran 15 such workshops followed by exhibitions in the commune buildings and happenings in the target areas.

Gradually, my style of describing the relationships within urban spaces has become recognisable and started to arouse a lot of interest. Through my ideas and projects I have managed to reach to people willing to implement my principles into their building projects.

As a result, there appeared first projects of architectural objects and whole urban planning schemes.

In 1993-2014 I created 121 designs of which 60 became finalised.

(Appendix tom II XIV)

For three designs of architectural objects, created on the basis of my proposals, I have myself created details of interior decor whose function was to strengthen the clarity of the whole design concept.

(Appendix tom II XIII) So, I made a low-relief in papier-mâché technique with the dimensions of 4.3m x 1.5m x 0.4

in the building of Foltras Centra company in Sośnicowice (2013), a drawing of trees made in cement-lime plaster in the building of Centrum Usług Publicznych (Centre for Public Services) in Zbrosławice (2010) and a wall decoration representing human senses in the Atelier Sztuki [Art Atelier] in Tarnowskie Góry (2012).

Another form of searching for the method of recording emotions was making drawings and drawing sequences. In 2002 I received second prize for a film about urban space titled *Structure and its interior, context of experience* at 13th IFHP International Film/Video Competition, IFHP Congress In Tianjin P.R. Of China. (Appendix tom II 12.1)

Looking retrospectively, I may say that I have always tried to define the issue of emotions in urban space. I have seen it as my individual dialogue with such spaces. Initially, I focused on the importance of emotions by describing the context of experience observed in urban space and then I compared the emotions evoked by urban spaces with the identity of the place. Every stage was accompanied by drawing. It helped me understand the meaning of emotions in the reception of urban space.

3.2. ARTISTIC STRATEGY

Recently, the role of art in urban space has grown considerably. A city has become a challenge. Artists contribute to improving the aesthetics and quality of living in cities. Embedding art in everyday environment lets us appreciate the most important qualities to be found in urban spaces. The relationship between art and urban design is not a matter of coincident. Both art and the process of urban creation, including revalorisation, aim at improving the aesthetics and quality of urban space. The role of revalorisation is to recover the real quality of urban space, and artists are to help in finding the identity of those places. Currently, contemporary art present in urban space can be divided into three general groups:

1. *Art in public places - such as a sculpture in a town square. Its function is to catch the passer-by's eye and make the space more attractive.*
2. *Art as public space. Perceiving art as urban space. The key element here is the active role of the location of the work which becomes part of urban space. The artist is supposed to forget about "museum space".*
3. *Art in the public interest Art is understood as activity aiming at attracting one's attention or solving a given problem, and the artist functions as the middle-man.*

Regarding this classification of the ways contemporary art embeds itself in urban space as correct, I come to the conclusion that my art belongs to the third category. With my works, I try to point out to an important problem and attempt at finding its solution. I concentrate on the dialogue occurring between urban space and its user. I call this dialogue: emotions. Here, I refer to the theory of Emmanuel Levinas, who interpreted dialogue as a "face to face with the Other" relationship. The dialogue allows us to be authentic. The 20th century changed the interpretation: the aim is to listen carefully to the 'Other'. As I see it, the Other represents urban space in which we live and in whose transformations we participate.

"If the other is looking at me, I am responsible for him, even if he does not see that as me taking up any responsibility..."

The emotions that I discover are then recorded in a material form in the city space. That is why I am a middle-man artist. My profession of architect and urban designer helps me to carry out the full process of space creation, starting from concepts and finishing with the final project in given urban space.

My creative activities revolve around the topics of perceiving urban space, and a dialogue between its user and its viewer. I observe the space and initiate the dialogue, assess my own emotions and go on to record the effect in the built substance.

Such a manner of creation has been of interest to me since my university days.

I am not a painter who works in her comfortable studio and shows her works at galleries. I am not educated to do so. I decided to become an engineer - artist. I observe the reality, spot the elusive qualities in urban space, record my emotions and use them to create a real matter in order to continue the story of space. I incorporate artistic creation into the design stage, the level of discussion and agreements and then supervise the construction to finally find pleasure in another, finished wall in urban structure. In seeing its shade. In starting the dialogue.

My artistic activity can be defined as the sensitivity to an elusive quality, considered by me worth pointing to, also as the need to quote this sensitivity through the means ascribed to architects and urban designers in order to strengthen the uniqueness and identity of urban space.

3.3. JUSTIFICATION OF THE CHOICE OF THE TOPIC - EMOTIONS

Motto

„When I am thinking about architecture images come to my head. Many of them are connected with my education and work as an architect. They contain professional knowledge of architecture which I have managed to acquire with time. Other images are associated with my childhood. I remember this period in my life when I was influenced by architecture without being aware. I can still feel a handle in my hand, this piece of metal formed like the back of a spoon. I took hold of it every time I entered my aunt's garden...”¹

„.....I was once a small girl. It was so recently. I walked down the street of my childhood. It was the same I used to run about and collect conkers. Auburn conkers, big and warm from the sun. Trees seemed so big to me then. I could not see their tops. They cast shadows which climbed the walls of the nearby buildings. I tripped over roots sticking out in my path. I remember how my leg hurt. I walked along a wooden fence. I could touch the boards. I had to look out for the protruding snags. The path was rough. I wound between the lawn and the walls of buildings and fences. It was a warm afternoon. Smells of dinners reached me through open windows. I ran, tripped and went on running. I do not remember why I had to rush. Maybe I was afraid that everything would disappear, that I would wake up. It was not a dream, my leg did hurt. Those stupid dogs ran as mad, they recognised me, too. In a while I will see the door I have always had so much trouble with. The handle will resist, but I will manage. I will have to mind the step, it was dented on one side. I don't remember who broke it. I walk on the grass. It's wet. I always felt the cold on my feet. Where are the daisies? They always grew in that place. There were more of them in the garden. Snails live in daisies. I go pass an old trunk. I feel like sitting down, I have no time. I need to hurry. She is waiting, she must be getting impatient. One moment and I will enter. She will be angry that I am late...”

Why did I dare to quote my memories of a little girl walking down the street of my childhood right below the quotation by Peter Zumthor? Having read his book “Thinking architecture” I could not free myself from emotions.

A lot of time has passed but I still collect auburn conkers...

“To feel space through associations, incoming noises, touching matter, overwhelming smell. Should we not react to urban space we live in in this way?

Apart from basic composition orders, well-known rules and functions, there are still other, forgotten, given to us by nature. They are rules formulated by our senses and formed by the elements around us.”²

¹ Zumthor P., *Myślenie architekturą, Karakter*, Kraków 2010, p. 7.

² Błęszyńska E., *Structure and its interior. Context of experience*. Wydawnictwo Politechniki Śląskiej, Gliwice, 1999, p. 1.

Today I am an architect and urban designer, but since I remember, I have been interested in urban space I lived in, space that surrounds me and which I experience every day. I have always been interested in the duality of urban structure, this obvious, visible and this hidden under the curtain of emotions and sensitivity of an urban space user.

Having received the diploma of engineer architect I wanted to create space and, at the same time, describe and experience it in other ways. Urban plans could not convey the qualities I had become aware of. They seemed flat.

I tried then to analyse and record the space. In order to do so, I looked for my own forms of such records.

I started to describe space in writing, film and especially drawing.

" We fly over a city and contemplate the bird's eye view we get. Down there spreads solid and soulless form in which everything seems to be controlled by strict rules.

The we descend closer, jump inside, get the lawn level and look around. What is there? We can see a man who is looking at us. The shadow of his figure cast on the pavement is visible.

It overlaps with our shadows. There they are now. So , we do exist.

We are present in the city. We live, we act, feel, leave traces.

It is in the nature of man to see and notice, to draw conclusions, demonstrate truths, to leave traces.

Everyone wants to leave his own scratch on the board which is already marked with scratches. All living creatures desire that, with all their power, with the mystery that clouds their existence.

Let us immerse in the structure of the city. You can feel it throb with the life of its own.

Confusion, aggression, fear,
at the walls, space between them,
symbol, structure,

at the walls, space between them,
city, tempo, hectic, pursuit of things, tension, obsession...

Easy acceptance of new patterns of behaviour, no individuality,
aggression which fights against traditions.

Awaking- thoughtlessness - falling asleep, profound pessimism covered with sneer. Privacy fortified with the circle of a stone wall.

Cars passing by, planes taking off, incessant movement.

Humans sleeping in shifts, eating by fits and starts.

We are imagining the following situation: A theatre. A play is coming to an end. The audience's applause is dying away. It gives way to clatters and shuffling. People start raising from their seats.

Everybody is making for the exit. However, we do not move, we remain there for while. Think of what may be going on behind the curtain at the moment!

Is everything coming to a standstill ?

Will it all be awake when a next play starts?

Lights are turned off, the seats are empty. Dust falls down until the curtain rises again. Deep silences sets in, so deep that we can almost hear thoughts passing through the mind.

What is going on behind the curtain then?

Let us come back to architecture, thought.

Has it ever crossed your mind what is going on behind the scenes when no one is walking the streets of the city?

When the streets are deserted by humans, the buildings commune with each other, as it were. Then everything appears to be murky, ghastly, mysterious.

Man living at the end of the century expects something from the space which surrounds him, in which he exists.

Consciously or subconsciously man identifies himself with the space that surrounds him. He may be aware or innocent of the fact that space limits him in a way, but, at the same time, it is for him the source of security. Some people intuitively perceive it, others take it for granted.

We are born to space which is tied by limits, we accept it, learn to exist in it, get accustomed to it, try to understand it, or ignore it. Some individuals learn how to get to know it, understand it, and then create it. If we take a closer look at an individual, we understand that this ability to shape, to create the surrounding space is a prerogative of every man. Whether or not he wants it, the surrounding space is somehow shaped by him.

For example, he shapes it by causing confusion, by messing things up. Eyes. With eyes we see, we look, we observe. We perceive what we want to see and we take notice of those things we have no intention of seeing. Our eyes are medium linking us with our environment.

Whoever has taught us to perceive space as we do?

Nature makes us inclined to avoid wide open areas, so we tie limits according to the measure of our ability.

It is in the nature of man to either think ahead towards future, or to go back in memories, to dwell upon the things gone by, all being subject to one's personal predispositions.

To capture the movement, to stop the passing moment is by no means an easy task, but when we succeed it gives us the sense of security.

That is we build up walls, we fix locks, apertures, passages, flyovers, everything to get the sense of stability and constancy, to savour it for the passing moment and then to noisily escape to some other fixedness and permanence.

Let us imagine space. It is finite or limitless?

Neither, we need to make it more real. The very act of describing it makes it more tangible. It will not be the serpents of smoke, vapours, uproars of commotion.

It will not be chaos, either. How about an ideal well-balanced, synthetic image of a meadow blossoming with daisies in May, all that combined with the depths of the ocean with its latent swirls, the translucent quality of crystal combined with eternal quality of nature. Now a man finds himself in that space with the intention to build a wall which is going to give him security.

One man- one wall,

two men- two walls,

three men- three walls, etc.

So many walls that any record of their number has been lost by now.

We exist among those walls, they surround us, we move among them.

They shape us. Often, we build at random.

Walls make up buildings, they give substances to quarters which are crossed, surrounded by streets. Quarters combined together make up districts and all that creates a city."

Space is perceived as multi-faceted because of its character and features being analysed by a number of disciplines. It is looked at from the perspective of its composition, function and social or economic aspects. Space is described by architects, urban designers, artists,

sociologists, economists and others. The research and design activities enriched my understanding of space and let me perfect my design skills. I focused on the extremely crucial issue of "dialogue" between the user and urban space, man and his surroundings. The dialogue has resulted in the emergence of emotions, triggered by remaining in the space and experiencing it with my senses. My research on urban space was supposed to utilise the qualities and the emotions accompanying the process of getting to know it, in order to build in my designs the expressiveness of the already formed urban space.

Initially I called those hidden qualities of space and especially the evoked emotions the context of experience. I wondered how to take into account the needs of man connected with urban space that have been changing along with the civilisation so that I would not break up with tradition. The whole process of investigation and analysis has been described in "*On architecture of space, interior - context of experience*". (Appendix tom II 1.7)

My subsequent experiences as a researcher, designer and observer of the world around me made me name the phenomenon the identity of place and formulate my own understanding of this notion. My theoretical deliberations, together with the descriptions of my projects and of the search for the graphic recording of emotions were the content of my next book titled "The identity of place in urban design". This monograph contains the history of my search for the way of transforming the subjective and elusive identity of place into the pragmatic urban reality.

3.4.DESCRPTION OF THE "EMOTIONS" PROJECT

In accordance with art. 16 item of of the Act on academic degrees and academic title (Dz. U. no 196, item 1165) I propose for assessment my project "Emotions"

The choice of works was based on my examination of the manners of assessing and recording emotions in the process of urban designing.

The project titled "Emotions" consists of three parts:

I. Its main part is the monograph titled *Tożsamość miejsca w urbanistyce* [Identity of place in urban design] Wydawnictwo Naukowe ExMachina, Katowice 2013, p. 245

Two supplementing works that constitute the project are:

II. Author's selected designs concerning particular urban spaces that demonstrate the recording of emotions in urban concepts.
(Appendix II)

The work supplements the monograph. It contains drawings that illustrate my dialogue with space, the way I perceive and receive urban space.

III. Animated film "Elements".

The film complements the monograph and my own design concepts with qualities impossible to express in writing and with the graphic techniques used for designing. (Appendix II)

3.4.1. MONOGRAPH, ELŻBIETA BŁESZYŃSKA, THE IDENTITY OF PLACE IN URBAN DESIGN [TOŻSAMOŚĆ MIEJSCA W URBANISTYCE]

Wydawnictwo Naukowe ExMachina, Katowice 2013, ISBN 978-83-61137-99-3, p. 246.

The book was published in 100 copies.
(Appendix I)

The work's objective was to present the way the author interprets the relationships between urban space users and observers as well as the very space. Another objective was to suggest a way of translating subjective emotions and the elusive identity of a place into pragmatic, architectural and urban reality. This reality which is the author's research area. The introduction of the emotional factor into the perception and design of urban space that could accompany multifaceted and interdisciplinary research (e.g. economic, social and specifically spatial research) is of great importance to the author. Observations of artistic activities in urban spaces are a form of emotional dialogue with the spaces. The tendencies to create an expressive and identifiable urban space by the search for the relationship between urban space and art, performed by architects and responding to the growing public demand, have made the author certain about being right to take up the topic. Each definition of the identity of the place is subjective, but at the same time, it always stresses its uniqueness and is, to a large extent, based on the author's sensitivity. The theories mentioned in the monograph more or less enthusiastically emphasise the role of human senses. Thanks to the senses art exists. The senses are also responsible for the existence of architecture. The current state of knowledge described by the author, supported with her observations and the research hypothesis - chosen and finally proved by the author - are supposed to convince architects to use the proposed ways of recording emotions in their designs of buildings and to create architectural and urban relationship between space and emotions in the user.

The experience accompanying the observation of interesting and often degraded places encouraged the author to ask question concerning the quality of the observed space.

Based on the knowledge, interests, journeys, project experience and her own reflections, the author has made her own definition of identity of place.

Research on place identity in urban design was carried out by the author with consideration given to three aspects: behavioural, historical and legal. The conclusions coming from periodically observing the Biennial in Venice, the analysis of Athens Charters and Polish legal situation have contributed to giving the notion of place identity a specific use and role - placing the term within the field of revalorisation. Through her reflections and surveys the author attempts

to show the proper way of design that will be safe for the delicate matter of place identity in the process of its analysing and designing.

The work consists of two parts. The first - theoretical and reflective is supported with analyses of the knowledge concerning the identity of place. It justifies the use and significance of emotions, meanings and symbols in urban space with relation to other urban notions. It also shows the interactions of this set of problems within the structure of urban research. As a result, an original method of using the notion of identity of place defined in the work as element of space creation was presented.

In the second part of the work author's original revalorisation projects were presented, some of them finalised, which at the design stage took into account the important qualities present in urban space, that were worth adapting into the process of creating such places. The research and analyses contributed to the formulation of a common principle that facilitates demonstrating the important qualities constituting the identity of those places. The projects concerned the space of Silesian cities from various parts of the region. The choice of the examples results from various sizes of the cities, problems caused by their current economic transformations. It proves the need to stress the importance of place identity in urban processes in conducting urban research of varied scales.

To sum up: is the author right about the research on the qualities present in urban space identity and the application of the conclusions to the analysed urban spaces? Is the applied symbolism of the design, enabling the expression of feelings a communicative way of conveying information? The author assumes that the presented way of analysing and understanding the problem is crucial for securing positive transformations of urban spaces.

3.4.2. DESIGNS

(Appendix II)

Author's selected designs demonstrate the way of recording emotions in the analysed spaces. The purpose of incorporating such graphic records into designs is to create a concept that, in the author's view, would relate with the analysed space more appropriately.

The designs are supposed to complement the analytical monograph. The drawings illustrate the author's dialogue with space, the way of perceiving urban space. They testify to the dialogue between the author and the space, the qualities, conflicts and evoked emotions. The graphic concept is the author's attempt to record the state.

Some architectural and urban concepts were quoted, some of which finalised and used. There are 12 works attached - some of them intentionally repeat the examples from the previous monograph titled "*The identify of place in urban design*", here developed by presenting an additional aspect of creating a concept - emotions.

3.4.3. "ELEMENTS" - FILM AND DRAWINGS

(Appendix III)

The analyses accompanying the discovery of space identity, particularly the emotions experienced while observing the space,

cannot always be recorded with words or drawings. The film "Elements" is supposed to facilitate this uneasy process. The film complements the impression which, in the author's view, the book and the graphic works were not able to convey.

4. RESEARCH AND ARTISTIC ACTIVITY BEFORE RECEIVING THE PHD

The author graduated from the Silesian University of Technology Studies at the Faculty of Architecture, major "Architecture and Urban Design" completed in 1992. On 4.12.1992 she defended her diploma MA work, whose promoter was professor Zbigniew Gądek, PhD. eng. arch. Thesis title was: *Project of trade and service centre in Katowice. Fourth Dimension.* The author completed her studies with a good grade and received the degree of engineer architect-urbanist. During her studies, from year four, the author received student scholarship. She was a member of a student group which participated in scientific exchange with School of Architecture, the University of Sheffield in Great Britain and whose scientific supervisor was professor Zbigniew Gądek. During the exchange she had the opportunity to familiarise herself with educational methods and took part in a student tour devoted to English Art Nouveau. During the fourth year of her university course she started to participate in international competitions organised by the employees of the Faculty of Architecture of the Silesian University of Technology. Together with a group of students supervised by Stanisław Lessaer, PhD. eng. arch. and Marek Gachowski PhD. eng. arch. she received a group distinction at an international competition for the project of reclaiming a former dock area in Duisburg, Germany. In the fifth year of her studies she received a distinction from Polish Urban Design Association [Towarzystwo Urbanistów Polskich] for a design devoted to highlighting the landscape quality of the Kraków-Częstochowa Upland under the supervision of Barbara Stankiewicz MA. eng. arch.

The author, since the fourth year of studies gained her initial professional experience at architectural studios run by H. Hendle and Marek Mizeracki, where she worked as an assistant. On 1 September 1993, the author started work at the Architecture Faculty of the Silesian University of Technology in Gliwice as an assistant at the Chair of Urban Design and Spatial Planning, in the group supervised by Professor Zbigniew Gądek. Inspired by his personality and achievements in the field of science and design she became interested in urban space. Also in 1993 she took part at international Biennial of Architecture in Kraków. Her entry: "An attempt to fly" (Appendix tom II 9.3) concerned the spatial organisation of Plac Wszystkich Świętych [All Saints' Square] in Cracow. Her other work, titled "New wall - old windows" (Appendix tom II 1.1) was presented at the post-contest exhibition "Trial of time" at Arsenal in Cracow in 1993. The work was sent to a competition organised by ISOCARP in Holland. Together with a paper titled "*Structure versus its content*" it was a voice in the discussion on urban structures. The reflections evoked while writing the article made the author sure that time is one of the creative factors of urban space. The next theoretical work examining urban structure was the analysis of the centre of Gliwice, finished in 1994 as part of author own research,

titled "Gliwice's magic places" In the work the author attempted to find the qualities that defined and strengthened the identity of individual districts of the city.

In 1995 the author participated in the work of Professor Z. Gądek, where she worked on the "Study on the Centre of Częstochowa" and made her own valorisation of the centre, titled "Structure and interior. Urban study of the Centre of Częstochowa with taking into account the conservational and historical recommendations". The work analysed space according to three categories: public, functional, domination and feud. The cooperation with the Professor channelled her interests towards urban design and allowed her to open to and find the search routes in urban spaces. (Appendix tom II 14.8)

In 1994-1996, the author took part in workshops *Habitat* (Appendix tom II 10.2) organised by professor Zbigniew Bać PhD, eng. arch. She gained knowledge and developed her design skills. The contacts she made at the time and the knowledge contributed to her becoming more aware of the issue of assessing urban space and the interdisciplinary team work strengthened her cooperative skills.

In 1994-1996, she worked half-time at a restoration and design studio AKANT+URBI in Gliwice, in order to gain more design experience. During that time I completed 11 designs under the supervision of K. Barysz. In her final year of work she was appointed manager of the design studio. (Appendix tom II 15.6)

In 1994 I started my postgraduate studies at Tadeusz Kościuszko University of Technology in Cracow Faculty of Architecture, the Institute of Landscape Architecture. On 28 January 1995, having defended my thesis I received the grade of very good (A). The contacts with the Cracow community was for the author an important factor in extending her knowledge of urban landscape. (Appendix tom II 15.7)

In 1997 in cooperation with Tomasz Kocłęga MA in Art (20%) (Appendix tom II 9.6) I designed the plans for spatial organisation of Piłsudski's Square with the concept of Independence monument and its urban surroundings. The work was awarded Second Prize at a competition organised by the Polish Architects Association and was commented also in Gliwice's media. The elusiveness of falling leaves was an inspiration for the idea of the monument.

Then in 1998 together with Alina Pacewicz MA, eng. arch. (33.3%) and Katarzyna Mazut MA, eng. arch. (33.3%) (Appendix 11.1) the author worked on the "Cracow faces the Vistula" conception. The work resulted from translating the qualities of the place into its creation and was shown at the 7th Biennial of Architecture in Cracow.

In years 1998-1999 as a team member, the author took part in a project "Integrated System of Industrial and Transport Infrastructure of Upper Silesia" The project was coordinated by Wojciech Czech MA, eng. arch. and its supervisor was professor Marek Sitarz PhD, eng. arch. from the Transport Faculty of the Silesian University of Technology in Katowice. The team's manager was - Barbara Stankiewicz PhD, eng. arch. The work was thanked for by the Minister of Sport and the Vice-Chancellor of the Silesian University of Technology

While conducting her research, designing and taking part in urban design competition, the author conducted typical analyses as well as examined non-material qualities, considering them crucial in the process of creating urban space. She tried to record with words, drawings and films her emotions evoked by analysing and perceiving urban and architectural spaces.

13.06.1995 the author started the PhD procedure supervised by professor Zbigniew Gądek. The working title was "the importance of place in space". In 1996 she was granted financial support from the Scientific Research Committee to conduct work on the project "Structure and its interior", whose supervisor was professor Z. Gądek PhD, eng. arch. The project was completed in 1999. It was followed by her PhD dissertation titled: "Structure and its interior, the context of experience". Because of Professor's death, on 30 September 1998 the Faculty Board of the Silesian University of Technology appointed a new promoter Professor Stanisław Tomaszek PhD, eng. arch. Under his supervision the work was complete and defended. The need to further explain the notion of individual perception of urban space led the author to produce a film "Structure and its interior, the context of experience". The film enriched the text of the thesis with a behavioural element. (Appendix tom II 12.1)

5. RESEARCH AND ARTISTIC ACTIVITY AFTER RECEIVING THE PHD

Having defended the doctoral thesis on 1 October 2000, the author was appointed adjunct lecturer at the Chair of Urban Design and Spatial Planning of the Silesian University of Technology. In April 2000 the work was awarded a special prize sponsored by Andrzej Duda for the urban and architectural concept of the centre of New City in Knurów. The experience gained in the course of work on the concept made the author convinced that her turn towards the search for important emotional qualities present in urban spaces and worth demonstrating was justified.

In June the author prepared a research project "Sleeping identity", submitted to Scientific Research Committee (KBN). The project was not accepted. The work attempted to answer the question whether the canons of classic composition in urban design were still valid in the changing world and whether they lived up to the expectations of the user of space. The author concentrated on the issue of vanishing traditional architectural elements in the small town landscape. As a result, a project was created titled "Protection of stone walls in Ożarówice commune near Tarnowskie Góry". In 2002 the author received financial support that enabled her to participate in a training project organised by Swedish Nordic Centre for Spatial Development. In 2002-2003 she took part in a course „Strategic perspectives and Networking: The Environment as an Asset for Development, organised by Nordregio-Nordic Centre for Spatial Development in: Gdańsk, Kowno, Daugavpils, Tartu, Helsinki and Stockholm. As part of the course she presented her own project devoted to the problem of the stone walls vanishing from the landscape of the northern area of the Upper Silesia (Appendix tom II 15.1) and proposed protective measures. The work met with interest and received positive reviews of the course participants. In May 2002 year the author participated in an international conference "Remaking Cities: organised by IFHP in Ljubljana, Slovenia. Inspired by the issues discussed at the event and by professor Ranko Radovic, she sent her film that accompanied her doctoral thesis to the competition organised by this organisation. The film won second prize at the 13th International IFHP Film/Video Competition in Hague, Holland organised by 46th IFHP World Congress in Tianjin, China. The film was titled:

"Structure and its interior. Context of experience". (Appendix tom II 8.7, 12.1)

In 2001 the author prepared a cycle of lectures for the 3rd year students of extramural course in *Designing residential estates* inspired by lectures by professor Zbigniew Gądek and Andrzej Grzybowski PhD, eng. arch. (Appendix tom II 3.1). In 2003 she gave lectures in the subject also to full-time studies. In 2004 she prepared a set of lectures titled "Urban design and spatial planning" for the 5th year students of the Construction Faculty, which she continued until 2012. (Appendix tom II 3.2) The years spent with the construction students allowed her to verify the theories of urban design.

In order to further develop her educational skills, the author took part in various workshops. (Appendix tom II, X) In 2001, inspired by the beauty of San Gimignano in Italy, together with Piotr Stachurski PhD, eng. arch. she ran international workshops. She supervised four projects titled *The rehabilitation of the Convent of San Domenico in San Gimignano*. They were presented at a conference *The rehabilitation of the Convent of San Domenico in San Gimignano in Florence*.

In 2003, having read an interesting and inspiring book by Stefan Pappa, titled "Space" she decided to contact the author and confront with him her ideas about creative activities in urban space. For that purpose, in cooperation with Marek Gachowski PhD, eng. arch. she managed to obtain funds from the Town Hall of Gliwice for organising students workshops. The objective of the workshops was to find a solution to the city's absorbing problems connected with the plans to build a ring road going through the centre of the city. At the workshops run by Stefan Pappa a conception concerning the area around the Park of Chopin in Gliwice was developed (Appendix 10.1). The results were presented and discussed at an exhibition organised by the city's authorities in the Town Hall. The experience gained through the cooperation with Stefan Pappa contributed to the author's becoming more convinced about the importance of searching for non-material qualities in creating urban space.

In 2005 a monograph was published, titled "On the architecture of space. The interior- the context of experience" by Wydawnictwo Politechniki Śląskiej. (Appendix tom II, 1.7) The monograph prepared on the basis of the doctoral dissertation received two positive reviews by: Professor Zbigniew Bać Phd, eng. arch. and Tadeusz Przemysław Szafer, Phd, eng. arch. The remarks contained in the reviews helped the author to prepare the monograph.

Encouraged by the positive response from students, the author continued to organise workshops. The topics were chosen in cooperation with local governments. The problems ensuing from economic transformations of cities were and still are a theme that can inspire students' designs. (Appendix tom II X) In 2004 and 2005 the author consulted students' works devoted to the problem of revalorisation and revitalisation of central parts of two cities in the Silesia district: Zawiercie i Łazy. In 2004 the author was a promoter of MA diploma works, focused on revitalisation by Aleksandra Salachna, titled "Revitalisation of the Kraków-Częstochowa Upland by means of a tourist centre in Kroczyce", Paulina Wieczorek, titled "Areas of new opportunities. Revalorisation of the post-industrial area of former Silesia Foundry" (Appendix tom II X)

The search for the way to determine the sensitivity of an urban space user and record emotions in urban space led the author to come into contact with the Academy of Fine Arts in Katowice.

Together with the employees of the Graphic Art Faculty: Tomasz Bierkowski MA and Agnieszka Małeczka MA, the author organised students workshops. The workshops were dedicated to the Market Square in Katowice, and they were organised by the Town Hall in Katowice and the Academy of Fine Arts in Katowice. Interdisciplinary student teams created a number of ideas. At the same time, the employees of both schools of higher education prepared their own solutions, named Project Enigma. (Appendix tom II 10.7) They were published by Gazeta Wyborcza and presented for reviewing to Katowice inhabitants.

On 14 October 2006 the author was given the Individual Prize of Vice-Chancellor of the Silesian University of Technology for her achievements in the field.(Appendix tom II 8.10)

The problems of revitalisation that were closely examined during the workshops and university classes contributed to the author's development of interest in the area. Another source of inspiration was the work of Krzysztof Skalski PhD I discovered during my postgraduate studies and which influenced the decision to search for finding pragmatic uses for my interests and conclusions concerning the revitalisation of urban spaces. The author started to examine the problem in order to find and define the method of introducing the notion of identity of place into revitalisation projects.

In 2005 she prepared in cooperation with Agrotur Agency the first stage of a revitalisation programme for Zawiercie. The programme was approved by a resolution of the City Council. The experience gained in the process encouraged the author to continue her research.

In 2006 she prepared an application to the Scientific Research Committee [KBN] at the Ministry of Education and Higher Education for the Grant project titled: „The identity of place as the future of urban design in Silesian Cities”. The objective of the work was to look for qualities lost in urban space of Silesian cities. The application was approved.

In 2006 she prepared the second stage of a revitalisation programme for Zawiercie. The stage was also approved by the resolution of the City Council(Appendix tom II 14.55)

Another revitalisation project was dedicated to Pyskowice Main Square, prepared in 2007 for Pyskowice Town Hall (the author has been living in the city since 1996) and approved by the City Council (Appendix tom II 14.59)

In 2007 the author was invited by the Commune Office of Włodowice to create a model documentation of “Jurassic Inn” within the project “the Pearl of the Upland” - Second Scheme of *Leader Pilot Programme*. The aim of the project was to create a visually unified chain of tourist and restaurant facilities, blending well with the Upland landscape. The author presented the results of landscape analyses at the Commune Hall of Włodowice at the conference organised by the commune authorities.

In 2008 the town authorities of Łazy asked the author to take part in preparing the plan of revitalisation of the town's centre. Between 2008 - 2013 the author was active in changing the image of this small Silesian town, taking into account studies and analyses and the idea of retaining the identity of the place. (Appendix tom II 14.88)

In 2008 the author prepared a revitalisation plan for a post-industrial complex of a former fabric manufacture asked by the Bielsko Artistic Society of the Magistrate Theatre in Bielsko Biała. The place

became a venue for social, cultural, educational and tourist activities.

In 2009 the author prepared a programme for the revitalising conception of public space with an extension of the kindergarten building in the Commune of Ożarówice. This time it was a former military area in the vicinity of Pyskowice airport to be revitalised

Between 2009 and 2012 the author participated in 1st and 2nd stage of the process of creating a new image of the degraded area of the Rozbark mine in Bytom. She is the author of the revitalisation and of detailed plans for new forms of functioning for an old pithead building and an administration building together with the use of the adjacent area. Her ideas were used to prepare the final plans (Appendix tom II 14.104)

Every time the author approached the problem trying to pay attention to the crucial qualities connected with the identity of the place and spotted in the analysed area. She used contemporary methods of adaptation, and adjusted her plans to the requirements of reality and investors. At the same time, she investigated and tested the methods of recording emotions in her urban and architectural concepts.

The experience gained during this period: discussions with users and investors, presentations of concepts to communes, listening to comments and reservations is of great importance to the author.

In 2008 the author became a member of a team responsible for lectures devoted to: Revitalisation and revalorization supervised by professor Krzysztof Gasidło, PhD, eng. arch. where she prepared a lecture on revalorisation.

In 2009, as a team member, under the supervision of K. Gasidło, she prepared a paper titled "*Revitalisation and revalorisation as part of university course*" (Appendix tom II 1.12) The paper was read at 1st international conference "Common management of public affairs. Revitalisation processes and the development of local communities and regions", the Jagiellonian University, the Institute of Public Affairs. The author's role was to discuss the problem of space creation in revalorisation processes.

In order to address the questions connected with the assessment of urban space, the author is conducting her own project titled „The identity of place as the future of urban design in Silesian Cities”. By observing the current trends, analysing literary tendencies concerning urban space, examining the role of art in creating the image of cities contributed to using the appropriate tools in her research and design activities. The investigation of the notion of identity of place was also enriched by analyses of research conducted by architects and sociologists.

The way in which the author assesses urban space was influenced also by her participation in architecture and art exhibitions at the Venice Biennial (2003, 2004, 2006, 2008, 2009, 2010, 2012). Many years of observation how, in the author's view, the border line between architecture and art gets blurred suggested the route of research on urban space the author adopted.

While conducting her Grant project, the author presented the subsequent stages of her research at conferences organised by the Faculty of Architecture of technical universities in Cracow, Poznań, Gliwice, the West Pomeranian University of Technology with her papers included in post-conference publications. (Appendix tom II, i)

In 2010 she was appointed with preparing a series of lectures in "Fine art in urban space", to be given to students of the Faculty of

Interior Architecture of the Silesian University of Technology. (Appendix tom II 3.3)

In 2012 she started another series of lectures, at the Faculty of Interior Architecture, "Structure of urban interior" (Appendix tom II 3.3) where she used the urban interior theory created by Aleksander Böhm and her conclusions from the monograph "On the architecture of space. The interior- the context of experience"

In the lectures she encouraged students to conduct their own artistic activities in closed spaces of buildings as well as in open urban spaces. She did it by assigning such projects as: „Elements", „Interior and I", „Dialogue", „Accent" that were carried out in spaces chosen together with students. The works were conducted in 1:1 scale. The lectures were concluded with students' exhibitions. (Appendix tom II 3.3, 3.4)

In 2014 year, with a group of students from the Faculty of Interior Architecture (2nd year of postgraduate course) she won a prize in the "Upgrade" competition for their conception of artistic intervention in the urban tissue of the Załęże District in Katowice. (Appendix tom II 8, 8.1)

The author also prepared an obligatory course titled "Space identifier of an object", whose aim was to make students aware of the relationships between the function of a building and its surrounding space.

The author was inspired by her work with students conducted at the Heterotopia scientific club, under the patronage of the Chair of Urban Design and Spatial Planning. In May 2012 she organised a happening titled "Senses and Elements in Akademicka Street". The project was intended to create space closed to traffic, vibrant public space in the heart of a student district. (Appendix tom II 10.13)

The result of the author's research and inspirations including those described in the Grant project is a monograph titled "The identity of place in urban design", published in 2013 by Wydawnictwo Naukowe ExMachina in Katowice . (Appendix tom II 1.18)
The work summarises the author's scientific activities to date, both theoretical and practical.

The observations of the Biennial in Venice, focused on both architecture and art resulted in the author's participation in the exhibition of theoretical works DIZAJN_WAWA 2013: coexistence, or the problem of the presence of various social groups of different economic potential that manifest their aspiration in different ways but still are connected by the borders of their city. The author presented a work consisting of 5 posters in the A0 format . She also took part in a competition for a curator project exhibited in the Polish pavilion at the 15th International Exhibition of Architecture in Venice in 2016 (Appendix tom II 11.26) The work was devoted to "Finding the identity of place in contrast" (in project participated: Elżbieta Bleszyńska - 60%, Elżbieta Dębowska – 20 %, Iga Kocłęga – 20%).

For the period 2015-2018 I was appointed member of the Commission of Urban Design and Architecture of the Polish Academy of Science (Katowice Branch) (Appendix tom II 15.14)

In her work, the author always uses drawing as a means to express her reflections, research results, opinions and design practice. Urban space has been inspiring the author for years and provoking her to look for the appropriate form of recording thoughts. Looking for the best solutions, the author finally found the way of explaining her concepts by using sequences of drawings. This method was also reflected in the animated films. (Appendix tom II XII) Her drawings

represent lines, figures and interiors. With the rhythm of their appearance and with music they are able to add to the overall effect. In this convention, the author made two animated films about the way emotions influence our perception of urban spaces. As a result two films "Senses/Zmysły" and "Elements/Żywioły" were made.

All the activities, scientific, design and educational, concern the search for the best way of expressing and assessing emotions in architecture and urban design and should be applied in the process of revalorisation of urban space.

6. INTERNATIONAL COOPERATION

In 2002 the author participated in a training project organised by Swedish Nordic Centre for Spatial Development. In 2002-2003 she took part in a course „Strategic perspectives and Networking: The Environment as an Asset for Development, organised by Nordregio-Nordic Centre for Spatial Development in: Gdańsk PL, Kowno LV, Daugavpils LT, Tartu EST, Helsinki FIN, Stockholm S. I completed the course with presenting my own project titled "Protection of stone walls in Ożarówice Commune, district Tarnowskie Góry" at the conference in Tartu, Estonia in February 2003. The problem I presented there, together with the proposed method of protection aroused interest and convinced me that choosing to look for the quality of place in urban design was a right decision. (Appendix tom II 15.11)

In May 2002 year the author participated in an international conference "Remaking Cities: organised by IFHP in Ljubljana, Slovenia. The conference encouraged me to participate in the 13th IFHP International Housing and Planning FILM/Video Competition 2002 CITY –STAGE OF LIFE organised in connection with the 2002 46th IFHP World Congress in Tianjin P.R. of China. I sent my entry work - a film titled "Structure and its interior. Context of experience" that accompanied my doctoral thesis. The film won second prize, ex-aequo with an Italian team. (Appendix tom II 8.7)

From 2012 I have been the member of Le:Notre Landscape. Between 18-21 04.2012 I participated in a conference Urban or regional landscape in Antalya, and took part in workshops organised by Le:Notre Landscape in Antalya, Turkey. (Appendix tom II 15.13)

7. TEACHING

The basic form of my teaching activity are lectures, classes and student workshops.

7.1. CLASSES

(Appendix tom II, IV)

I give university classes where, apart from teaching the basics of urban design, designing central areas, revalorisation, urban structures, revitalisation I try to pass on my experience as a researcher and practising designer (Appendix tom II , 3).

In education I pay attention to crucial qualities resulting from the proposed project topics. Despite the fact that the scope of subjects I teach is quite broad, I do put a lot of emphasis on the analysis of urban space that facilitates the discovery of the quality of the given place.

In 2012, I participated in a conference Thematic Network Project in Landscape Architecture in Antalya, Turkey The conference was a place of exchanging experience connected with university courses devoted to landscape architecture. I actively participated in the work of one of the sections: Urban Design. (Appendix tom II, 15.15)

In order to boost the readership of my course students I often look for topics connected with current issues, which is why before planning workshops or competitions I come into contact with communes and private investors. (Appendix tom II X)

Between 1996-2005 I had the pleasure to teach at the Comprehensive Secondary School of Fine Arts in Zabrze. I started working there from the very beginning of the school existence. I taught design subjects and gained experience as a teacher. The subjects I taught included: technical drawing and basics of design. I was also responsible for diploma works. (Appendix tom II 8.8, 8.9)

7.2. LECTURES

(Appendix tom II , II, III)

I started giving lectures in 2002 in designing residential estates for 3-year students, 5th semester of extramural and then full time students. Between 2002 and 2009 I gave lectures, prepared curricula and classes.

In 2004 I was asked to prepare and give a series of lectures in Urban design and spatial planning at the Construction Faculty of the Silesian University of Technology in Gliwice for full-time and extramural students, 10 semester. Until 2013 I gave the lectures only to full-time students of postgraduate course, semester 3. My objective was to familiarise construction students with urban design. There are two lectures I gave at the Faculty of Interior Architecture of the Silesian University of Technology that I consider the most interesting.

- *Fine art in urban space. Full-time engineering course of first degree, year 3, semester 5.*

The lecture is supposed to provide answers to crucial questions:

Why is urban space so important?

What makes it and how to assess it?

I present the theory of urbanism and the basic principles of composition. I look for answers to the question of the role of art in urban space. Every student makes their own space arrangement, which is later presented at the final exhibition (Volume II, Appendix 3).

- The structure of interior. Full-time postgraduate studies, year 2, semester 4. In order to justify the significance of interior in urban space, the lectures discuss contemporary theories of spatial structure. The solutions concern urban space, urban structure and urban interior. As part of the facultative classes everybody creates their own space arrangement and provides the interpretation of the interior. The course finishes with an exhibition of all its participants. (Volume II, Appendix 2)

7.3. DIPLOMA WORKS

(Appendix tom II, V)

I have been a promoter of diploma works for the degrees of engineer and Master of Arts. I am also author of a number of reviews of engineering, MA and PhD diploma works .

8. ORGANISATIONAL ACTIVITIES

(Appendix tom II, XVI)

Since 2015 I have been a member of the Urban Design and Architecture Committee of the Polish Academy of Sciences, branch in Katowice

Since 2012 I have also been member of international network - Le:Notre.

A number of times I have cooperated with cities and communes in order to find the most current topics for my classes and workshops: Zawiercie, Łazy, Rudziniec, Gliwice, Świętochłowice, Zabrze, Łaziska. I organised student workshops (Appendix tom II, X) In 2005 I prepared a presentation and advertisement for the Faculty of Architecture at the Arterie Festival organised by Fundacja dla Śląska.

I take part in the work of Exam Boards and assess the abilities of candidates for future students of Urban Design and Architecture.

My other types of activity: scientific, teaching and organisational are presented in detail in Volume 2.



Gliwice, april.2016

Elżbieta Bleszyńska PhD, Eng. Arch.