

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

1. Jerzy Andrzej Wypych

2. Diplomas, science/art degrees - with their description, place and year as well as the title of the doctoral thesis.

Studies in the field of Interior Design and Industrial Forms at the Faculty of Architecture of University of Technology.

Architect, Master of Science, 1977

Doctoral studies: Institute of History of Architecture, Art and Technology, Wrocław University of Technology,

Doctor of Technical Sciences, 1984

Title of the doctoral dissertation: *Mobile architecture as a system of signs and symbols.*

3. Information on previous employment in research/artistic units

Full-time doctoral studies at the Institute of History of Architecture, Art and Technology, Wrocław University of Technology, 01.10.1977-30.09.1981, Wrocław

Adam Mickiewicz University in Poznan, Faculty of Theology, Higher Theological Seminary in Kalisz, from 01/10/1998, Kalisz.

Adam Mickiewicz University in Poznan, Faculty of Pedagogy and Fine Arts in Kalisz, from 01.12.2001, Kalisz

4. Indication of achievements* according to Art. 16 Paragraph 2 of the Act of Laws from 14 March 2003 on Academic Degrees and on Degrees and Titles in Fine Arts (Journal of Laws no. 65, item 595 as amended).

a) title of the scientific/artistic achievement,

Line in space. Drawing.

b) (author/authors, title/titles of publications, year of publication, name of the publisher),

Catalogues

1. Jerzy Wypych, *Linia w przestrzeni I. Rysunek.* [*Line in space I. Drawing*] 2013, Ośrodek Kultury Plastycznej Wieża Ciśnień, Kalisz
2. Jerzy Wypych, *Linia w przestrzeni II. Rysunek.* [*Line in space II. Drawing*] 2013, Studium Wychowania Fizycznego i Sportu UAM w Poznaniu, Uniwersytecka Galeria Sztuki, Wydział Pedagogiczno-Artystyczny w Kaliszu, Nr ISBN: 978-83-937312-0-6
3. Jerzy Wypych, *Linia w przestrzeni III.* [*Line in space III*] *Линии в пространстве III. Ежу Выпых.* Гродно 2013, Uniwersytet im. Adama Mickiewicza w Poznaniu, Wydział

Pedagogiczno-Artystyczny w Kaliszu, Uniwersytecka Galeria Sztuki w Kaliszu, Nr ISBN: 978-83-937312-6-8.

4. Jerzy Wypych, *Linia w przestrzeni IV. Rysunek. [Line in space IV. Drawing]* 2015, Uniwersytet im. Adama Mickiewicza w Poznaniu, Wydział Pedagogiczno-Artystyczny w Kaliszu, Uniwersytecka Galeria Sztuki w Kaliszu, Nr ISBN: 978-83-943475-0-5.

c) a discussion of the scientific/artistic goal of the aforementioned work/works and the achieved results, along with a discussion of their possible use

My area of my interests and activities oscillates around my own creativity, stimulating the creativity of students and developing joint artistic projects. The direction of my artistic activities was defined with the commencement of work at the University. The drawing is a personal reflection, but it is based on the teaching experience and artistic as well as scientific research. The communal nature of my activity at university and in my social activities is complemented here with artistic achievements. Contact with young people, teaching staff, my own experience, international projects naturally influenced to the nature of the classes I have been giving. Theoretical analyses included in the program of the course: *Visual perception and artistic creativity* have been applied in the workshop of drawing visualization, which is the foundation of my activity. International contacts extended reflections on the role of art in the cultural space. Drawing, as the basic manner of notation referring to image-based thinking, excellently serves building bridges in the area of culture. In my artistic activities I concentrate on drawing. The essence of my research is the line, its function, which is a record of artistic emotions and expressions. The pretext is the landscape and the goal is the revelation of the line in spatial structure with variable nature of its dynamics. From these experiences originate and reveal themselves the achievements in creative forms on the plane. Before I start drawing, I employ spatial notation, subjecting the image to a synthesis, though it still remains a recognizable trace of a fragment of reality. I am not interested in literary, documentary representation, but in the quality of the line, its direction, its dynamics in real architectural landscape and its conventionality in the plane of the drawing. The notation is born from point analysis, these points are the beginning. Already the stroke of the pen, marked as a point, designates a certain rhythm, recalling a melodic line. The line vibrates, following the shape of the space. This step involves observation and analysis of reality. It is the phase of theme selection and it takes a relatively long time, it resembles the charging of the batteries. In the surrounding world I look for spatial order, organization, but at the same time “emotions.” After the selection, I turn to drawing, which is usually a quick expressive sketch that already at this stage is a synthesis, a linear record. These activities are largely intuitive, based on the play of emotions. Thus constructed drawing reveals the complexity of the creative process, subjected to certain rhythms. The original observation is subject to different creative activities, which encompass observations, selection, performance, analysis. It also enables carrying out the creative process enriched by the perception of what is produced, which is ready, and introduces self-monitoring. All these explorations constitute a kind of meditation.

What I missed in the drawing notation was the texture of a drawing. When I analyzed my drawings made with pen and black ink on paper, using modern technology, I was able to penetrate the structure of the line, its texture. I leave the Euclidean definition of the line –

the line ceases to be length without width (Euclid). Is the thinnest possible drawn notation. But, when analyzed, this line reveals its width and texture, when magnified the texture turns into a structure. By drawing on the plane of paper, I bring the space to two-dimensionality. A notation is revealed, in which the line is not only the edge of the plane – it is a passage through a plane. In my case it is an expressive action, as it was described by the reviewer of my exhibition in Hamm, Dr. Ellen Schwinzer –”a dancing pen.” It performs a kind of expressive dance on the collisions of planes of the observed reality. It is a starting point for further conducted analysis of the drawing. By enlarging my works, I reveal the structure of linear notation. Through examination of the structure of the image, the considerable simplification leads to linear synthesis, the lines are combined into a compositional structure. An important issue is the impact of shapes or elements of the space on each other, which is shown by the study of visual perception. It can therefore evoke optical illusions, which show that the visual world is different from the real world (K. Bartel). The impact of the shapes seems to me to be of key importance. The line describes the space, determines the spatial relations. The line wanders around the edges, because it only exists as the collapse of space. It brings to mind computer simulations of modern, deconstructive architecture. It can be compared to the computer graphs by Frank Gehry. I enclose the drawing compositions placed on the plate in a square. The square was chosen as the most objective plane in which the pairs of lines delimiting the square are balanced (W. Kandyński). For this reason, they allow for the free resonance of lines placed on the plane. Square makes it possible to introduce complex spatial compositions through the possibility of congruent sides. Of course, the square and the number four carry unique and extensive symbolism. The square in case of a polished metal plate gives one the ability to open space through reflections, creating a mirror, or more precisely - mirror fragments resulting from the composition of the picture, allowing one the illusion to enter inside it, but also to go outside. Here a comparison is born of a stage box and the opportunities to participate in a play, in which the main role is played by the wandering line and light.

In the structure of the line points or line segments are formed, through which light enters into the composition. It begins to light up, as if from within, the structure of the line. Putting the drawing on the zinc-titanium plate and its grinding and polishing has the effect that a part of the drawing is the reflected light. There is also the possibility of forming a plane in relation to the process of polishing its individual components. Depending on the kind of lighting, the plate reveals a multiplicity of relationships of light and texture of the planes. Illuminated by the wandering sun or the variable, artificial light it gives different views of the same area. Another addition is the fact that the plate reflects also the outside world. By documenting it photographically, I present a multitude of opportunities of reading the same composition. The output line shows each time the other complementary structures. This allows one to watch or follow the line better, more fully. It is a combination of textural lines that in a certain rhythm move on the plane.

The adoption of the cynko-titanium plate as the ground surface and placing it in the drawing creates additional values forming the composition, which yields new possibilities for interpretation. It introduces light into the drawing and allows for shaping the composition with light. The light is both external and internal. The plate allows, which is particularly well highlighted in the photos documenting it, for dematerialization of the surface and releasing the line, which can soar into space. Watching the line, one can see the effect

known from the process of visual perception, the ambiguous interpretation of the visual experience. The line appears as a concave or convex structure. In this case, this duality of interpretation is an advantage, because the line by the sum of these experiences reveals itself as a full spatial structure of textural character.

My drawing is also a journey. In literal and figurative sense. It is a record of the journey, and it is a line traveling in space. When traveling, sightseeing, I analyze the space where I sojourn, I document it, analyze with drawing; it is a form of writing, a journal/sketchbook. My trips to Italy, Val di Sole, led me to the neighboring valley, Val Camonica. I discovered some formal parallels between my structural drawing and the engravings on the cave walls. The coincidence was a surprise to me, but because it occurred, it provoked a reflection and reaffirmed the validity of my artistic assumptions.

The carvings of Val Camonica testify to the enduring nature of drawing as an autonomous area; they are part of the tradition. Our ancestors felt the need of portraying the world in which they lived. In search of my identity, completing, analyzing it, I refer to the need to symbolize, simplify. By constantly raising questions: who I am, who we are by striving for *self-knowledge*.

I analyze relationships through the frame and through close-up – enlargement using modern digital techniques. The composition is not directly based on numerical analysis, I believe, rather, that this number is in me. According to Henry Stażewski: *What links artists of all periods and styles from the very beginnings of art, is geometry. It is an innate measure in the eye of every human, allowing one to grasp the relationships and proportions*. In my case, this innate ability is solidified by my studies in architecture.

My drawings show the linearity of the thought process. The line becomes a series of thoughts flashing through the mind. It is also a way to organize, order thoughts. Geometric linearity allows one to create a structure based on order encompassing the chaos around us. At the same time the seemingly simple synthesized line in magnification reveals its complexity, it is arranged in a structure of thought.

The proposal to preserve the drawing on the plate is a return to the sources of drawing with the use of modern technological capabilities. My research is an attempt to delve into tradition to extract the strength inherent in explorations of our predecessors. Thus, I utilized the traditional, hard materials which are hard to destroy. I chose a zinc-titanium plate, which is not as durable as stone, but undoubtedly more durable than paper. Carving on the metal sheet disclosed further opportunities present in the drawing. It revealed the structure of the line, it gave the possibility of introducing light both external and internal. The line has become a textural structure, moving, traveling in space. Technological capabilities of the etched and engraved drawing through reference to the rock engravings enriched it with theoretical and ideological background. The fact of cumulating in time the 10 thousand years of strata of drawings, the disclosed 300 000 thousand renditions in one place is a worldwide phenomenon. This durability and human tendency to speak in drawings is captured here with all clarity. This provokes one to seek the paths of continuation in today's reality. Therefore it appeals to tradition, but as Hannah Arendt notes, after the tragic experiences of the twentieth century, this line was cut. This raises the obligation of thinking-creating and asking questions over and over again. One of the goals of my research is to formulate the questions through creative activities.

It is the idea of my approach to drawing. Starting from the observation, doing a sketch, later changing the context, I make unreal what originally was very real. There is therefore a need to repeatedly seek new solutions.

The essence of the drawing is clarified by music, reaching the idea because of its mathematical compositional clarity and consistency. The language describing the music is similar, yet complements the artistic description. The eye moves across the individual points of the landscape, it happens in a certain rhythm, almost dance and musical rhythm. This rhythm and the movement is translated into the movement of the hand, creating a linear notation, which is the result of successive events. This raises the problem of time. These considerations directed me towards music. The analysis of linear structure is reminiscent of the melodic line. The composer Zygmunt Krauze has agreed to make his tracks available to me. The use of music of Zygmunt Krauze with its program assumptions relating to art, completes the essence of my expression. Without hesitation, I reached for the *Second Piano Concerto, Part 1: Delphi* (1996). The result is a certain kind of multimedia show, presented at the exhibition, in which we follow the line with light. Plates, depending on the lighting, disclose, extract, intensify the structural explorations. Thanks to the difference between the flat polished plane and structural line, the line is almost floating in space.

In view of the fact that my artistic journeys take place in the Mediterranean culture, *Delphi* struck me as the most appropriate solution. Delphi lying in the mountains, like Camonica Valley, bring out similar tensions. The call: *Know thyself* carved on the temple of Apollo at Delphi perfectly completes the search.

5. Description of other achievements in science and research (art)

In my artistic activities I concentrate on drawing. It is the lessons learned from the development of architectural education. For an architect drawing is the main area of activity or a way of expressing his or her thoughts. Because of this function it is not a record of reality, but it is the drawing that is to serve the shaping of reality. There exists design drawing, which is used to notate design concepts, and is a starting point for transformations of space. There is also autonomous architectural drawing, which is the result of the creative process and is a recording of an idea.

The period of observation and analysis of reality

Initially, for me drawing was an instrument of an architect's work, it served to create reality and was based on it. Vitruvius put it in a simple way: *Architect must know drawing so that with the help of sketches he could easily create an image of the intended work.*

Drawing technique served me well in creation of drawings - illustrations that more accurately showed a theoretical problem than a photo of an object/presentation of a picture. Illustration more precisely sought to synthesize and explore the essence of the presented topic – the problem. The practice of photography was for me very important, but it turned out that it has a limitation in the registration of the observed reality.

I started using a kind of sketchbook in which I wrote down and preserve my fascination with the world around me. Drawing became a more and more autonomous way of registering.

An entire collection of records from the trip was created. They depicted my travels, near and far, even around my hometown. The drawing was completed with painting based on the open-air notations.

In 2002, after having started to work at Adam Mickiewicz University in Poznan, at Faculty of Pedagogy and Fine Arts in Kalisz, I have been entrusted by the Faculty with conducting the Summer Academy (Hamm-Kalisz). This project is implemented in cooperation with the partner city of Kalisz - Hamm. Over the years the formula has changed and expanded, but its basis have been outdoor activities. Over the years and with the accumulation of experiences, the project grew. The project involves: the Chancellery of the Mayor of Hamm, Kulturamt der Stadt Hamm, Kulturbrücke Hamm-Kalisz e. V. Hamm, Studienseminar für Lehrämter Hamm, Gustav-Lübcke-Museum Hamm, Sparkasse Hamm, and on the Polish side Adam Mickiewicz University and the Municipality of Kalisz. Summer Academies were executed by the artist Erich Lütkenhaus (1924-2010), and since 2002 I was responsible for the organization and artistic guidance from the Polish side. In 2013 the description and analysis of the activities of the Academy became the subject of a thesis written at Maastricht University. Erich Lütkenhaus practiced *minimal art*, *constructive art*, painting on aluminum panels - *Aluchrom*, and in the last years of his life *Prägedruck* - relief printing. It was pressing the white in white. Our partnership has strengthened my interest in design and synthesis of form. Erich Lütkenhaus persuaded me to continue my drawing interests. The result of this collaboration was a series of exhibitions realized in Kalisz and Hamm in 2002-2006. The exhibitions were organized in cooperation with the Gustav-Lübcke Museum in Hamm and BWA Gallery in Kalisz.

In 2000, I was appointed by the Board of the City of Kalisz as a SARP delegate as a member of the Municipal Commission of Urban Planning and Architectural and Aesthetic of the City. During the committee's work on the submitted project there was a problem in the analysis of the size and significance of the elements of the urban landscape. This was the starting point for building spatial relations in urban space, exploration of dominant and compositional axis. It turned out that the camera used by designers to analyze led to falsifications of the presented spatial relations. This drew my attention to the use of the drawn notation for presenting appropriate relationships. Therefore, I presented a series of drawn panoramas as an example of the drawing used for an in-depth spatial analysis. The result was a series of panoramas and drawings of Kalisz.

Since 1998 I have been giving lectures on art history, illustrated with my own drawings. This meant that I started to use drawing to study art. When writing articles, I illustrated them with my own drawings, analyzing and studying at the same time, I observed objects by drawing, searching for spatial relationships, proportions, hidden elements that were revealed through precise observation.

A series of articles about art was created:

Chalice of Casimir the Great for the collegiate of Kalisz.

Anthony Radziwill Palace in Antonin designed by Karl Friedrich Schinkel.

In analyzing these wonderful works, I used the drawing analysis of proportions, trying to demonstrate that their importance also stems from the fact of excellent balance of spatial

relations, the relationship between components and the whole. The disclosed processes of design based on the golden ratio, geometric relationships governing the relations between the whole and the parts with each other, we note in the works of the great and graceful proportions. They provide proof of high craftsmanship of the designers/artists who created these works. The analyses only allow for early detection of relations between individual components of the project and the attempts to try to find inspiration and paths that could guide the creator of the cup and K.F. Schinkel whilst he was designing his works. Even if artists had not conducted such an analysis and if it was not their starting point for the creation of their works, it still demonstrates an extraordinary ability to harmonize the work and is proof of the high artistic skills of the creators.

Panorama of Kalisz in 1715. Detail of the painting: Adoration of the Virgin Mary by St. Paschal. Author Bonifacy Jatkowski, Reformed religious.

An interesting research was the analysis of the panorama of Kalisz by B. Jatkowski, existing in different copies. The authors of the interpretative drawings strike a balance when it comes to width, but - interestingly - do not trust the author, adjusting the heights. Indeed, it is hard to believe the height of the Town Hall tower suggested by the author. Although, according to the sources, it was one of the highest in Poland. In addition Kalisz is shown on it as if it were located in a hilly area, which observers and interpreters also found hard to believe. Although the exact analysis and observations lead to the conclusion that Kalisz lies at the bottom of the proglacial stream valley (100.0 m), and its slopes rise up at Tyniec to a height of 135.9 m, in Winiary - Zduny height 152.6 m, which gives a height difference of more than 50 meters. Next is located Chełmce which rises up to 179 m. Living today in the urban space, one loses the ability to read it. The analysis of the plan in conjunction with written sources and subsequent plans also allows one to find unrecognized buildings and put them in the right place – e.g. the target range of the shooting society.

Multiculturalism in the urban space

The process of forming a chartered town that stands out due to its specific structure – spatial, formal planning, it is a kind of record of the processes of formation of the city by its further development. The problem is how to read the record. I suggest to submit the plan of the city, like any work, to evaluation by analyzing the layers of meaning. Starting from the formal analysis and ending with symbolism.

With current technology, it is much easier to compare and analyze street maps. For the analysis I applied the Geoportal system which gives high cognitive abilities. The project GEOPORTAL.GOV.PL is an infrastructure of nodes of National Spatial Data Infrastructure (KIIP), cooperating with each other and providing services: from the search and retrieval of data, to their analysis. For centuries, people describe the world around them using the universal language of cartography: they drew maps, analyzed them and used for orientation. Currently, the most popular way to describe the geographical space have become digital maps, Geographical Information Systems (GIS), also called spatial information systems. They allow for comparison of plans on the same scale, the use of orthophoto aerial and satellite maps, traditional maps and cadastral grids, which enables a more complete analysis of the relations

and relationships that were previously difficult to achieve. City maps are reducing the spatial shape to the linear recording. They can be seen and analyzed as drawing.

Behem Codex

Stockholm Roll

Careful observation of the drawing record reveals hitherto unnoticed elements and allows for an attempt of a new interpretation. The procession shown in Stockholm Roll, commemorating the entrance of the wedding procession of Constance of Austria and Sigismund III to Krakow on 4th of December 1605, can be compared to the work of Rembrandt van Rijn - *The Shooting Company of Frans Banning Cocq* also known as *The Night Watch* especially due to the passage of the militia. The painting was created in 1642 and probably was to immortalize a visit to Amsterdam in 1638 of the banished Queen of France, Marie de Medicis. The parade took place under the command of Andries Bicker. He led twenty companies of riflemen, who in full armor marched before the Queen. To mark these moments the riflemen decided to decorate the headquarters of the Brotherhood of Musketeers at the Nieuwe Doelenstraat with six images. The commission was accepted by: Govert Flinck, Elijah Pickenoy, Joachim von Sandrart, Bartholomeus van der Helst, James Backe and Rembrandt.

The Shooting Company of Frans Banning Cocq, also known as *The Night Watch*. Rembrandt Harmenszoon van Rijn.

I am a Senior Member of the Kalisz Rifle Club, as well as the Marshal of the Union since 1991 and a member of the Europäische Gemeinschaft Historischer Schützen (EGS) [European Association of Historic Riflemen]. Hence, I am also interested in art and culture of the riflemen: from Rembrandt's *The Shooting Company of Frans Banning Cocq (Night Watch)*, to the architecture, Arthur's Court, and St. George's Court in Gdansk. Therefore, I work on a series of drawings depicting the headquarters of the shooting club. I am also the author of theoretical works and presentations at conferences. Rembrandt is a specific example here. A great drawer and author of *The Shooting Company...*, over the interpretation and history of which I mulled as member of the shooting club, allowed me for a deeper understanding of this phenomenon. The ritual shown in the image has been repeated every year during the centuries-old tradition of shooting fraternities Europe, in which I participate as it were from the inside, which allowed me to understand more fully the composition set forth by Rembrandt. As a marshal I am the author the Shooting Club Ceremonial and scenarios of many paratheatrical projects such as the enthronement and parades, hence *The Shooting Company...* feels particularly close to me.

In the footsteps of St. Paul in the architectural space

Cooperation with the University of Çanakkale Onsekiz Mart University in Turkey resulted in many projects, from artistic to educational. In 2008 I participated in the 45th International Troia Festival, The Second International Painting and Printmaking Workshop Çanakkale 2-16.08.2008. The open air resulted in exhibition in Çanakkale and artistic documentation used in the paper delivered at the International Symposium in Kalisz with the participation of artists from Turkey, representing four universities: *Drawing as a tool for spatial analysis*.

In the footsteps of St. Paul in the architectural space. I included the drawings arising from these activities in the paper that I presented at the conference, which were subsequently published in an article placed in the monograph *Bible. Topography. Architecture.*

Patios, courtyards, cloisters, courtyards. Drawing

The drawing is a certain emotional record. While drawing, I make a choice, both in terms of choice of subject and its interpretation, I try to bring out the heart of the matter which is interesting to me. Hence the presented four drawings, which although were to depict the yard, reveal a certain atmosphere of Kalisz, its history and beauty contained in the space created over the centuries.

Stanisław Solski

In my articles and talks at conferences I repeatedly mentioned a man from Kalisz, Stanisław Solski, "the adjutant trustee", architect, mathematician, geometer of King Jan III Sobieski, an extremely colorful and interesting personality. He is the author of two pioneering textbooks, which were among the first published in Polish: *GEOMETRA POLSKI to jest nauka RYSOWANIA, PODZIAŁU, PRZEMINIANIA, PRZEMIERZANIA, y ROZMIERZANIA Linii, Angułow, Figur, y Brył pełnych* [POLISH SURVEYOR is the science DRAWING, DIVISION, MEASURING of Lines, Angles, Figures, and complete Solids]. (Krakow 1683) and *ARCHITEKT POLSKI TO JEST NAUKA ULŻENIA WSZELKICH CIĘŻARÓW. Używania potrzebnych Machin, siemnych y wodnych. Stawiania ozdobnych Kościołów małym kosztem, O proporcji rzeczy wysoko stojących. O wschodach y pawimentach. Czego się chronić y trzymać w budynkach od fundamentów aż do dachu. O fortyfikacyi. Y o inszych trudnościach Budowniczych* [POLISH ARCHITECT THAT IS SCIENCE OF ALLEVIATING ALL BURDENS. Using useful Machines, on ground and on water. Building decorative Churches cheaply, On proportions of high structures. On the chairs and pavements. What to guard against and keep in buildings, from the foundations up to the roof. On fortifications. And on other Building difficulties] (Kraków 1688). The books are written in a lively and colorful language, but the reason I mention Solski is that in this work he placed drawings of his authorship, which further enrich these publications.

In analyzing, writing, studying, I did it through drawing, and surely through the lens of a drawer. While conducting research, I relied on drawing, on direct observation, but I also used digital recording capabilities, which allowed me to notice elements hitherto neglected.

In 2003, I realized a spatial installation on the main square of Kalisz: *Europe. Kalisz says YES.* The linear structure stretched in the market, between the wall of the Town Hall and the flatness of the main square, there were suspended flags of the 10 countries acceding to the growing European Union. The project was implemented in cooperation with approx. 450 students of the Faculty of Pedagogy and Arts in Kalisz, Adam Mickiewicz University in Poznan who took part in the happening unfolding on the main square, walking through ten streets of the city converging in the main square and symbolizing the ten acceding countries. Flags were painted by the students of Art Education in the field of Fine Arts, using the symbolism of the presented country. They have been merged into a single spatial arrangement and together in one movement suspended in space on the linear structures built earlier, stretched between

the plane of the square and the town hall. The installation was realized with the participation of the city of Kalisz on the occasion of Polish accession to the European Union.

These trials drew my attention to the line, its importance and the desire to simplify and symbolize. The line has become a structure of spatial composition, to which were added other spatial elements – the planes of the flags. The line constructed the compositions, while symbolically building, it united the torn continent.

Linear installation. Wind

It was a summary of the two-year Polish-German project, implemented as part of the Summer Academy. In the courtyard of the A. Asnyk High School in Kalisz on the linear structure there were suspended fabric planes with handwritten poems of students on the subject of wind in Polish and German.

The period of synthesis and search for characters, symbols and ideas

The key moment in my artistic development was a collaboration with prof. Tadeusz Gaworzewski and being entrusted with conducting classes on *Drawing* in the studio under his guidance. So far I was drawing and the drawing was the basis of my artistic activities, but conducting classes gave extra impetus to my artistic activities.

Meditation on the meaning of the word *drawing* directs me toward three main areas. The first is related to the technology of creation, the fashioning of drawing. This understanding of drawing was associated with ancient Greece and referred to the making of the trace which was "endowed with meaning". The second area concerns the nature of the drawing, which boils down to operation of the line (J.T. Żuchowski). In ancient Rome a notion developed which was based on the attempt to name what is seen. These two areas are fastened together with the concept of *disegno*, associated with the idea of drawing.

The search for the emergence of art in human history is very fascinating for me and is the subject of my interest. I give lectures on art as part of the courses: *Visual perception and artistic creation* and *History of art*. I treated the rock carvings as one of the elements of the puzzle. The realization that a collection of my drawings from Val di Sole was established in the immediate vicinity of Camonica Valley, the largest gallery in Europe, where until now there have been discovered 300 thousand carvings, shows the importance of intuition in the creative process.

Henry Stażewski cites his conversation with Mondrian, in which is the following sentence is uttered: *The most important factors in art are emotion and intellect, guided by intuition*. Intuition in the creative process plays an important role, it results from our experience and knowledge. She guided me in finding the final shape of the presented work. Rock carvings were an inspiration to me in the creative process, but my drawing on the plate is formally and technologically close to engravings. The discovery of these similarities was very interesting and inspiring for me. It made me realize the strength, power of drawing. Treating the collection of carvings as the first Italian monument inscribed in 1979 on UNESCO's World Heritage of Humanity further strengthened my interest. The fact that in one place for 10 thousand years the residents of Europe drew incessantly is fascinating. The place was suitable for it,

the occurrence of rocks sanded smooth by glacier provoked the placing of drawings on them – the carvings.

The search led me to the phenomenon of the rock carvings and demonstrated the wide possibilities flowing from this analogy. The process of coming to the presented results is an accumulation of my experiences, thoughts and actions. For me they complement each other in a very interesting manner. It was not my intention to model my work on the carvings. I was looking for a permanent way to present my drawings or spatial records, an important condition was the search for a more complete transfer of my impressions and thoughts.

Directing myself towards the rock engravings gave me yet another reason for reflection. The engravings in Val Camonica, though old, are not the oldest, we know much older examples. At the core of the drawing is the line. Its appearance in itself is a phenomenon. The line does not occur in nature. That it should have appeared demonstrates the ability to abstract and accuracy of observation. The Camonica Valley created a world in which art comes out from the caves, which are ritual, magical, uninhabited space and inhabits a space in which people live. Art begins to serve another function. Compared with magnificent cave paintings, rock carvings tend to synthesize, simplify, signify. The symbol in fine arts turns into the idea of writing (Z. Florczak).

My artistic activity in the drawing area shifted on the axis of reality - idea. These explorations are consistent with the essence of drawing. As an architect and designer I worked on the design drawing, *disegno*, which with its architectural character is more drafting, but it can also be a quick handwritten record of ideas. It is about the idea that the drawing moves from presenting reality to the notation of an idea. Linearity of my explorations has its origin in the drawing, which I practiced. Construction of the line on the white plane remained with me all the time. What was important at the same time was the expression of the lines that describe the object, observing/encircling it, or trying to shape it. The combination of these two ways of constructing the world is dear to me. It is the aim of my research.