



Mood  
for  
Wood

student  
international  
architectural  
workshop

**Cieszyn**

23/07 - 3/08/2020

**Poznań**

21 - 30/08/2020

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## about

Mood for Wood are international workshops aimed for students of design degrees interested in actual project realisation. So far 7 editions of the project have taken place, with participation of the joint number of 310 students from Poland, Germany, Czech Republic, Hungary and Slovakia. During the workshops, students, with the help of recognised architects and designers from all over world and experienced carpenters, independently create urban furniture for selected locations in Poznań and in Cieszyn.

Design teams work on a specific location, meet with users of the space and get to know their needs in order tackle issues related to the particular place. The workshops are accompanied by additional events: debates, architecture walks, film screenings, and lectures. So far, architects and designers from all over Europe who shared their experience with these participants include Snohetta, TOPOTEK 1, Hello Wood, Zdenek Franek, artist Iza Rutkowska, Begona de Abajo Castrillo (RAW/De Abajo Garcia) or Hiroshi Kato.

**This year not one but two editions of the Mood for wood workshops were organised!**

**For the first time, one edition was held at the end of July in Cieszyn – a small town located on the Polish-Czech border. The prevailing theme here was *Neighbourhood*, students of design fields from Poland, the Czech Republic, Hungary and Slovakia designed and built a structure to bring the residents closer together on both sides of the border.**

Mid-summer edition of the workshop in Cieszyn was possible thanks to the financial support from the Visegrad Fund, Hungarian Embassy in Warsaw, Varsói Magyar Kulturális Intézet, the City of Cieszyn as well as the close cooperation with project's partners: Nomad Studio from Hungary, 2021 architekti from Slovakia and the Architecture Department of Brno University of Technology from Czech Republic.

**Smaller edition was held at the end of August in Poznań, students from Poland and Germany designed and built for the residents of the picturesque Szelań district, under a common slogan of *Grow your community*.**

This edition of the workshop was possible thanks to financial support from the Polish-German youth cooperation, Foundation for Polish-German Cooperation, the City of Poznań and Marshal's Office in Poznań

# how it works?

## Citizens



Every design location has its users and their needs. Two on-site meetings will be arranged between participants and locals.

## Materials



The building material is of course wood. There is no limit for the amount of chosen material, except the budget.

## Budget



All design must fulfill the budget - the cost of the materials must not exceed 6000 pln (about 1500 euro)

## Design



3 days are available for group work

## Construction



Carpentry workshops are available for 5 days, the last assembly in on the site

## Schedule



Time is of the essence! Respect the schedule, be prepared for the deadlines!



# Cieszyn

# July 2020

**Number of participants: 54**

**Locations :**

- + The Partner Towns' Square and the cape
- + The Cieszyn Theatre in Český Těšín
- + Dog playground in a park along the Olše river
- + The "Střelnice" Cultural Centre
- + Boulevard space by the Wolności Bridge
- + Waterfall over Puńcówka river

**Special guest: Hello Wood**

**Budget per 1 group : 6500 pln**

# introduction

The landscape border, which in Cieszyn is the Olza River, creates a real spatial barrier, whereas the diverse usage of the river on both Polish and Czech sides highlights the nature of the relationship between the city, river, and inhabitants. Despite it being a border, the river can be treated not as an obstacle dividing space, but as a "common thing" which leads to the integration of local communities.

Constructing on the border - formerly an official administrative and political division, today a less noticeable one, but still remembered by the inhabitants - is an extremely difficult and responsible task. Everyone associates the border with a division and a barrier, an obstacle which divides space as well as the community. Architecture, which addresses the topic of the border as a meeting point, sometimes even a clash of cultures and traditions, has the potential to broaden one's outlook on the world, as well as integrate and develop interpersonal relationships.

The Schengen area of European countries is blurring the memory of the so-called Z generation about the division between countries. Many of us do not remember the times of closed borders or passport controls. Territorial openness contributes to the disappearance of cultural divisions, prejudices and xenophobia. Cooperation between states and free cultural exchange develops a real sense of neighbourhood and a transnational community. However, the no longer existing or abandoned architecture of border crossings is still a symbol of social, structural and even technological closure and cut-off. The question arises: how to build the role and form of border architecture and its image in the eyes of the residents so that it becomes a connecting element?

**This year's fight against the coronavirus pandemic has again shown the power of administrative divisions. We all experienced a sense of confinement and limitation, but it was the border cities that felt the effects of division most severely. During this year's Mood for Wood workshops, we asked ourselves: how do spatial forms influence the image of mental division? Can point intervention in a public space create an impulse for neighbourly integration?**



CIESZYN



## History of Cieszyn

Cieszyn is located in the Śląskie Province and has about 37,000 inhabitants. It is separated from the Czech Cieszyn by the Olza river. The city inspires awe at any time of year. You can come back to it many times and each time discover new places and hidden gems. Narrow streets encourage taking a stroll, while numerous monuments inform about the interesting history of this place. Both places are connected by many bridges over the wide but shallow Olza River. For generations, Poles have lived right next to the Czechs, and both cultures coexist in harmony.

The creation of the city dates back to 810. If one is to believe the legends, the founders of Cieszyn were three brothers, sons of Prince Leszek III: Bolko, Leszko and

Cieszko, who met after a long journey at the spring around which they founded a settlement (to this day there is the Well of Three Brothers in Cieszyn, and in remembrance of this event, every June the city celebrates the founders' day). On today's Castle Hill, a defensive stronghold was created in the ninth century, which quickly became the economic center of the then Silesia.

At that time, Cieszyn was one of the largest cities in the region. The intensive development was crowned by the receipt of municipal rights in 1374. For centuries, the city has developed as a significant commercial and cultural centre, until the great fire of 1789, which consumed almost the entire city.

During the First World War, the Austrian army stationed in the city. After the war ended by agreement, on July



28, 1920, Cieszyn was divided along the Olza River between Poland and Czechoslovakia. On the day of the division, the golden period of the region lasting from the second half of the 19th century ended definitively. In the thousand-year history of the city of Cieszyn, the Olza River flowing through its centre had never before been a state border.

A ruthless operation was carried out in former Cieszyn. From the perspective of a Polish citizen, Cieszyn city suddenly lost its railway connection, water supply centre and gas plant in a single moment. From the viewpoint of a suburban inhabitant, now known as Český Těšín, the city was deprived of the market, old town, theatre, power plant, official buildings and schools. The city was plunged into chaos and ethnic conflicts for the next 18 years. Taking advantage of



Hitler's invasion of Czechoslovakia, on October 1, 1938, Polish troops crossed Olza, joining Zaolzie to Poland. Silesian Cieszyn was once again one, but this state of affairs period did not last for long. In 1939, it was fully annexed by the Third Reich, and shortly after World War II, Stalin personally restored the former division, preventing another Polish-Czech war for Silesian Cieszyn. It was only with the entry of Poland and the Czech Republic into the Schengen area in 2005 that the physical border dividing Cieszyn gave way.



### Design & carpentry workshop

The Castle Cieszyn Design Centre (Zamek Cieszyn) design possibilities. Indeed, they are convinced that design is an effective tool for increasing the competitiveness of businesses, institutions, towns, cities and regions. They believe that design solves problems and designers can offer suggestions about transforming our closest surroundings in order to make our lives better. They support any ideas which can improve the quality of public space and services.

The Castle Design Centre present modern design and architecture during exhibitions not seen anywhere else in Poland, and you can also see there traditional craft appearing in remarkable new roles. Another of Castle assets is the attractive location right on the Poland-Czech border and close proximity to the most beautiful architectural treasures of Cieszyn Silesia: the 11th-century Romanesque Rotunda of St. Nicholas; the 12th-century Keep; and the 14th-century Piast Tower, the highest viewing point in Cieszyn.



# FESTOOL

Festool are a leading premium brand of power tools, with a focus on woodworking and dust extraction systems. Festool were established in 1925, with all their tools designed to make life easier for professional tradespeople and to help achieve the best possible results faster, whether that be in the workshop or on the construction site. Since its founding, this family firm has made quality and innovation its foremost priority. More than 350 patents and 80 prizes attest to the firm's commitment to quality.

We are very happy that this reputable company cooperated with us in the implementation of workshops in Cieszyn. We hope this is the beginning of many years of cooperation!





# The Partner Towns' Square and the cape

49°44'22.0"N 18°37'42.5"E

**Tutor:** ORA - Jan Vaisser

**Participants:** Lucie Koháková, Anna Sidlovska, Kseniia Nikitina, Amal Al-Shahar, Agnieszka Pluszczewicz, Mikołaj Cichocki, Damian Granosik, Kurmai Kristóf, Daniel Solovev

**Support:** Maria Dondajewska

**Function:** it is a frame and at the same time an image connecting several sensory perceptions

**Users:** families with children and dog owners



## ORA studio: Jan Vaisser

Established in 2014 by Barbora Hora, Jan Hora and Jan Veisser, Znojmo-based studio focuses on the revival of "Original Regional Architecture."

Although the ORA studio operates throughout the territory of the Czech Republic, it specializes mostly in small towns and regions. That is why the most outstanding projects designed and complemented by this studio are the ones located in or somehow connected with their home region of South Moravia.



### Student participants:

Lucie Koháková  
 Anna Sidlovska  
 Kseniia Nikitina  
 Amal Al-Shahar  
 Agnieszka Pluszczewicz  
 Mikołaj Cichocki  
 Damian Granosik  
 Kurmai Kristóf  
 Daniel Solovev

### Support:

Maria Dondajewska

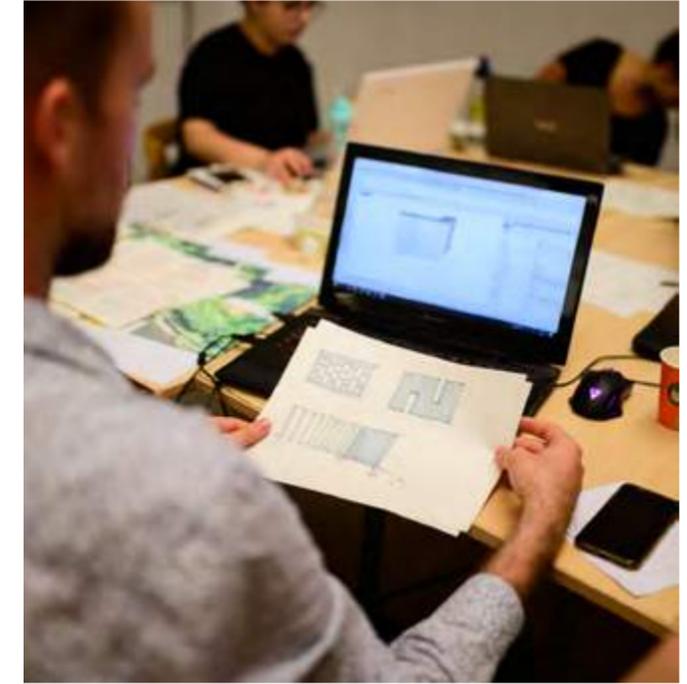
**Location**

first visit at the location, measuring and view analyses



A charming green cape on the edge of the Partner Town's square by which the Puńcówka stream flows into Olza river was a location for participants led by the Czech architect Jan Veisser from ORA office.

This is a place known to few, and users value its lush vegetation, wonderful views of both banks of the Olza river, the sunshine, as well as the direct and easy access to water, which is rare on the Polish side of the border.



**Designing**

brainstorming, sketching and model making



**Constructing**  
working at the location site



**Project**  
model and realisation comparison



The main goal for the group, then, was to revive the whole place and attract more visitors. For that reason, the designers' focus from the very beginning was to create an object which would be visible from both sides of the river. The created wooden corridor, named by participants Eyescape, works like a megaphone of sorts, or an image which allows us to pause and just listen. Here, one can listen to the beautiful sound of nature, and the two lively rivers in the middle of the city.

The simple form of the furniture piece leaves the users a lot of freedom - walking straight ahead, we observe the city landscape on both sides of the border, whereas users wishing to cool down can sit on the edge of the furniture piece and dip their feet in the cool Olza water while observing and listening to the sounds of nature. Those looking for rest and solitude can stay inside and just watch the sky shine through the wooden structure.

**1. What was the biggest challenge for you during the workshop?**

The biggest challenge was understanding the site and its limits in a short time. Managing the time to present the project/order wood on time.

**2. Did your stay in Poland acquaint you with our culture, construction methods and style of architectural design?**

I got to know some things about Polish culture and some approaches to construction. To me it seemed that care for detail is inherent to Polish people. As for architectural design, I wouldn't say so.

**3. Did you learn something new during the workshop, that you will find useful in your studies or future career?**

Team work, presentation skills, organisation of the building process, foundations of wooden structures. I've learned something about different cultures and languages.

**Daniel Solovev,**  
the Czech Republic





# The Cieszyn Theatre in Český Těšín

49°44'46.6"N 18°36'45.2"E

**Tutor:** NOMAD Studio - Bence Pasztor

**Participants:** Tymon Wolender, Łukasz Modrzejewski, Michał Madeja, David Erik Bernatek, Lucie Zádrapová, Jarmila Martinková, Žaklina Nježić, Maria Napieralska, Bogusława Szlachciak

**Support:** Wojciech Jenerowicz

**Function:** a structure for open-air performances

**Users:** people walking down the street and visitors of the theater



## Studio Nomad: Bence Pasztor

Studio Nomad is a multidisciplinary design studio based in Budapest, Hungary. Bence Pasztor, David Tarcali and Soma Pongor are the founding members with background in architecture.

The word 'Nomad' reflects the diversity of our creative work that spans from small objects to larger landscape architectural projects and spatial installations. Our aim is to show the beauty and joy residing in the simplicity of structure and materials.

What drives us is our curiosity to experiment and our intention to create something new and unseen.



### Student participants:

Tymon Wolender  
Łukasz Modrzejewski  
Michał Madeja  
David Erik Bernatek  
Lucie Zádřapová  
Jarmila Martinková  
Žaklina Nježić  
Maria Napieralska  
Bogusława Szlachciak

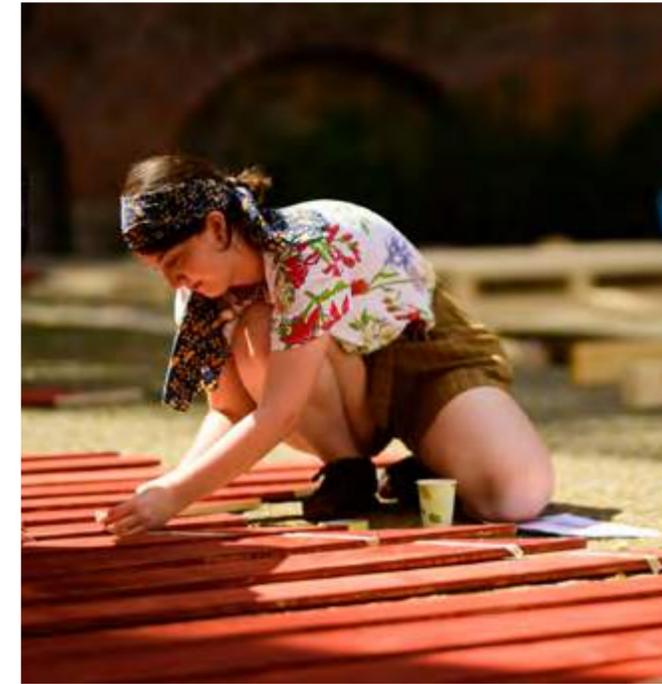
### Support:

Wojciech Jenerowicz

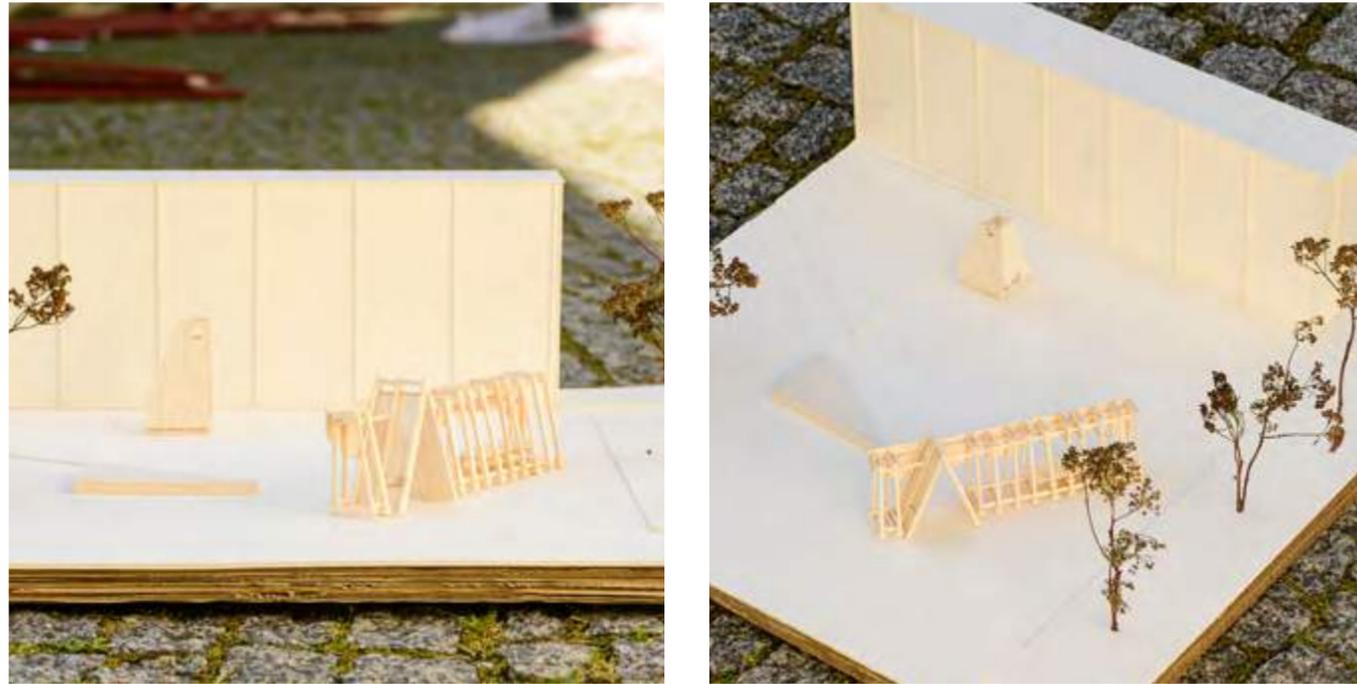


**Designing**  
analyses, discussion and model making

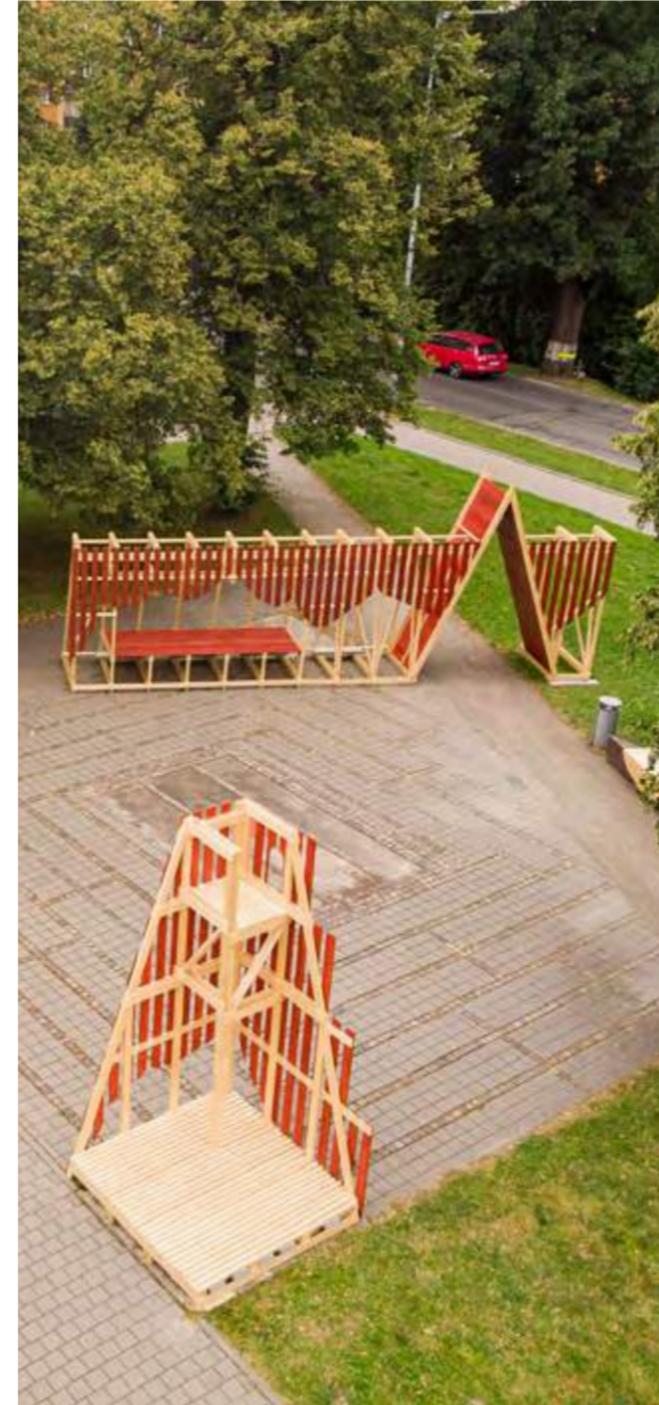




**Constructing**  
working next to the Cieszyn Castle and at the location site



**Project**  
model and realisation comparison



The open square in front of the Cieszyn Theatre in Český Těšín was the design location of the group working with the Hungarian NOMAD studio. The main task was to create a structure which the theatre could use for open-air performances.

Since for most of the year the square is a public space, not an open-air auditorium, the designers wanted to invite passers-by to change their usual perspective, to engage them and encourage to contribute to the scenery created.

The designers proposed a composition of 3 elements, including a bench which was already present at the location before the workshop. When designing individual elements, the participants assumed that they must engage users - the furniture's role is to draw attention and encourage a change of perspective by leaving room for free interpretation. This way, designers defined simple elements: horizontal, vertical and flat ones.

The horizontal element closes the open corner of the square and constitutes at the same time a gateway to the square, through an opening which frames the theatre and the tower. As a vertical element, we proposed a structure which may be used by theatre employees during their plays. It is somehow mysterious, encouraging one to imagine different scenarios which may happen on the stage. The flat element, which is the existing triangular bench, is the last ingredient of the composition which balances everything out, ensuring that the elements do not compete with each other.

Their wooden structure is covered with red planking, which resembles the theatre curtains. It symbolises a world of imagination, which is just waiting to be explored.



**1. What was the biggest challenge for you during the workshop?**

The biggest challenge was the thought that the workshop couldn't be completed in the given time. Since we only had slightly more than four days to physically build the structure, I was a bit skeptical at the beginning. It turned out that the timing is perfect and actually the dynamic was very quick and efficient.

**2. Did your stay in Poland acquaint you with our culture, construction methods and style of architectural design?**

Unfortunately, because the event was so busy and I was tired most of the time, I couldn't see the architecture of the country/city itself. The things I could see were friendly and kind people - which completely compensated for the lack of my touring experience.

**3. Did you learn something new during the workshop, that you will find useful in your studies or future career?**

Yes! This is connected to the first question as well - in both of the universities I attended, we were many times told that we must be even too realistic in scope of time and dimensions. I will definitely not comply with that anymore, because every project was breaking the boundaries in different ways. Also, having young architects as tutors is exceptional, because they can connect with us at a student level, but have enough experience to lead and guide us.

**Žaklina Nježić, Hungary**





## Dog playground in a park along the Olše river

49°44'54.8"N 18°37'37.0"E

**Tutor:** GRAU / Andrej Olah + Matej Kurajda

**Participants:** Bartosz Teodorczyk, Eryk Szczepański, Kuba Kozaczenko, Robert Rössler, Alexandra Májska, Gosia Wybieralska, Veres Dóra, Maria Katarzyna Kwiatkowska, Olga Darwaj

**Support:** Julia Zubek

**Function:** dog playground - a place where it is not the owners who rule, but the dogs

**Users:** dogs and their owners

## **GRAU: Andrej Olah + Matej Kurajda**

GRAU is an architectural studio based in Bratislava, Slovakia, founded in 2014, led by Andrej Olah and Filip Marčák. GRAU works on different scales of projects, from interiors to public buildings.

Architects always trying to play with context in context, do not fake, work with honest materials and approaches. Office work from whole to detail, from vision to realization. Grau are constantly looking for connection between interior and exterior.



### **Student participants:**

Bartosz Teodorczyk  
Eryk Szczepański  
Kuba Kozaczenko  
Robert Rössler  
Alexandra Májska  
Gosia Wybieralska  
Veres Dóra  
Maria Katarzyna Kwiatkowska  
Olga Darwaj

### **Support:**

Julia Zubek



**Location**  
visit at the location, meeting with locals



**Designing**  
analyses, discussion and model making



Installation design for a dog play area on the boulevards along the Olza River on the Czech side of the border.

**The group of participants led by Slovak architects from the GRAU studio wanted to create a place where it is not the owners who rule, but the dogs - as evidenced by the name of the project: the Dog Republic.**



The result is a 3-metre-high structure, which resembles a fun, carefree music-festival-type installation rather than the standard obstacles found in dog play areas. The group, consciously respecting the users' request to leave as much free space as possible in order for the dogs to run and play freely, decided not to design a standard agility training track. Inside the designed single structure there are popular obstacles such as A-shaped footbridge, footbridge with a platform, a playhouse, and a chewing rope suspended on the structure's frame. Using the structure, pets can climb up to a safe height of 1.2 m.

The Dog Republic project is complemented by a bench designed for dog owners who visit the play area. The furniture piece, made of the same materials and mirroring the proportions of the main structure, is to be an additional stimulus for integration between the pet owners.

**Project**  
model and realisation comparison



**Constructing**  
working at the location site



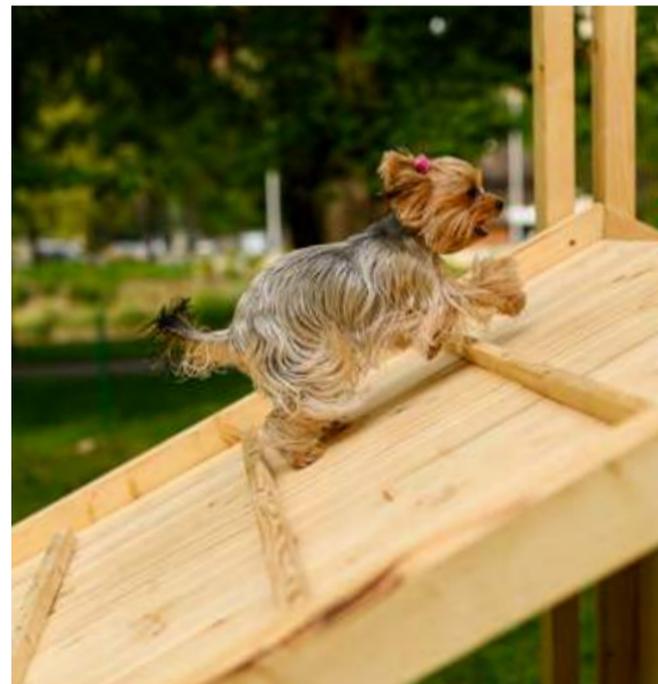
**1. What was the biggest challenge for you during the workshop?**

Presentation of the initial ideas of each group. The first days of the workshop were mainly getting to know the team members and their way of thinking, and getting to know each other. Most of the presented ideas were a compromise of many different thoughts, still not fully clear to the team members themselves. The presentation was a stressful moment for me, the verification of these ideas by the rest of the participants.

**2. Did you learn something new during the workshop, that you will find useful in your studies or future career?**

I have learned that the way of working in a team depends a lot on the people who are in it; that there is no one way to run a project. Last year, my group had a leader who led the work, and the rest of the people naturally accepted his choices. This year, everyone wanted to have an equal contribution to the project, which multiplied the number of decisions we had to make. The most important, however, was the assumption that a decision, whatever it was, must be made in order to continue work. The second thing was to support each other, even with different opinions. We have all found that group spirit is more important than keeping your opinion.

**Olga Darwaj, Poland**





# Boulevard space by the Wolności Bridge

52°23'31.1"N 16°58'32.7"E

**Tutor:** Karol Żurawski

**Participants:** Dawid Roszkowski, Jerzy Sroka, Michal Vrba, Eliška Chrtková, Karolina Krajcikova, Anna Soóki-Tóth, Natalia Koziel, Dominika Jezierska

**Support:** Aleksandra Krutnik, Magda Wypusz

**Function:** a place for rest and meetings directly by the water.

**Users:** walkers, cyclists and passersby



## Karol Żurawski

In 2010 he graduated from the Faculty of Architecture at Warsaw University of Technology. After working for 4 years for Swiss architect Peter Zumthor he returned to Poland and founded his own design atelier in Warsaw in 2015. He teaches architectural design at Warsaw University of Technology.

“In the design atelier we work on diverse projects, often of different scale, from small objects through buildings up to extensive landscapes. We believe that the quality of space matters, and it is worth dedicating time and commitment to develop it. We are passionate about our work. The clients of the atelier are among others: the National Museum in Warsaw, Museum of Modern Art in Warsaw, Teatr Wielki - Polish National Opera and the City of Warsaw”



### Student participants:

Dawid Roszkowski  
Jerzy Sroka  
Michał Vrba  
Eliška Chrtková  
Karolina Krajcikova  
Anna Soóki-Tóth  
Natalia Kozieł  
Dominika Jezierska

### Support:

Aleksandra Krutnik  
Magda Wypusz

**Location**

visit at the location and meeting with locals



**Designing**

sketching and model making



Site analysis



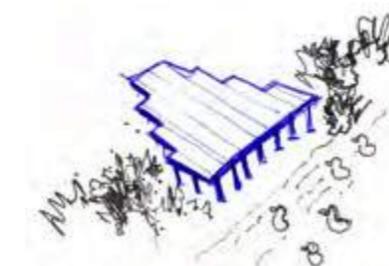
Straight edges



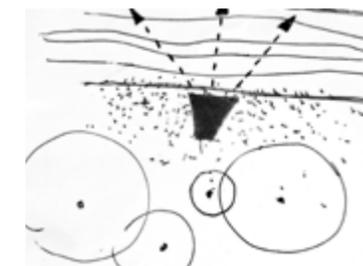
Stepped edges



Activities and meeting



Eye-catching color



Embracing the surroundings





“A point of blue” is a design of a pier at the Wolności Bridge on the Polish side of the border. Karol Żurawski, an architect from Warsaw, was responsible for the group.

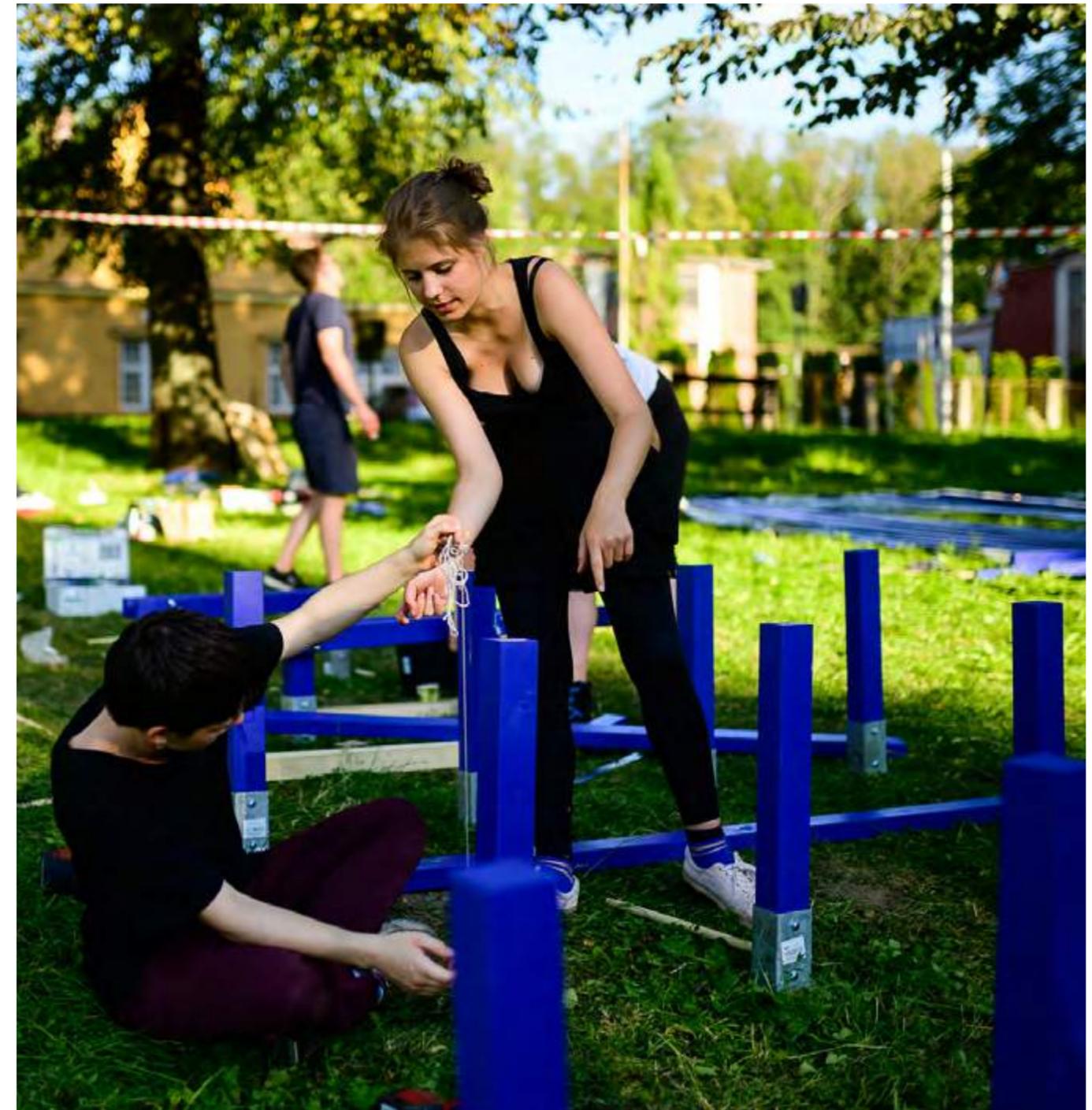
The design of a simple and pragmatic structure, in constant contact with both the river and the Czech side of the city, is immersed in the vegetation of the boulevards accompanying the Olza River.

From the side of the street, the platform is low, which makes for an easy access. Whereas from the river side, due to the natural slope of the terrain, the horizontal surface of the platform is higher. Such a solution offers a beautiful, panoramic view of the Olza river, above the surrounding shrubs, and looking out to the Czech side of the city. The sequentially expanding structure gradually opens the pier towards the river, creating a place for both an individual rest and meetings in groups of people directly by the water.

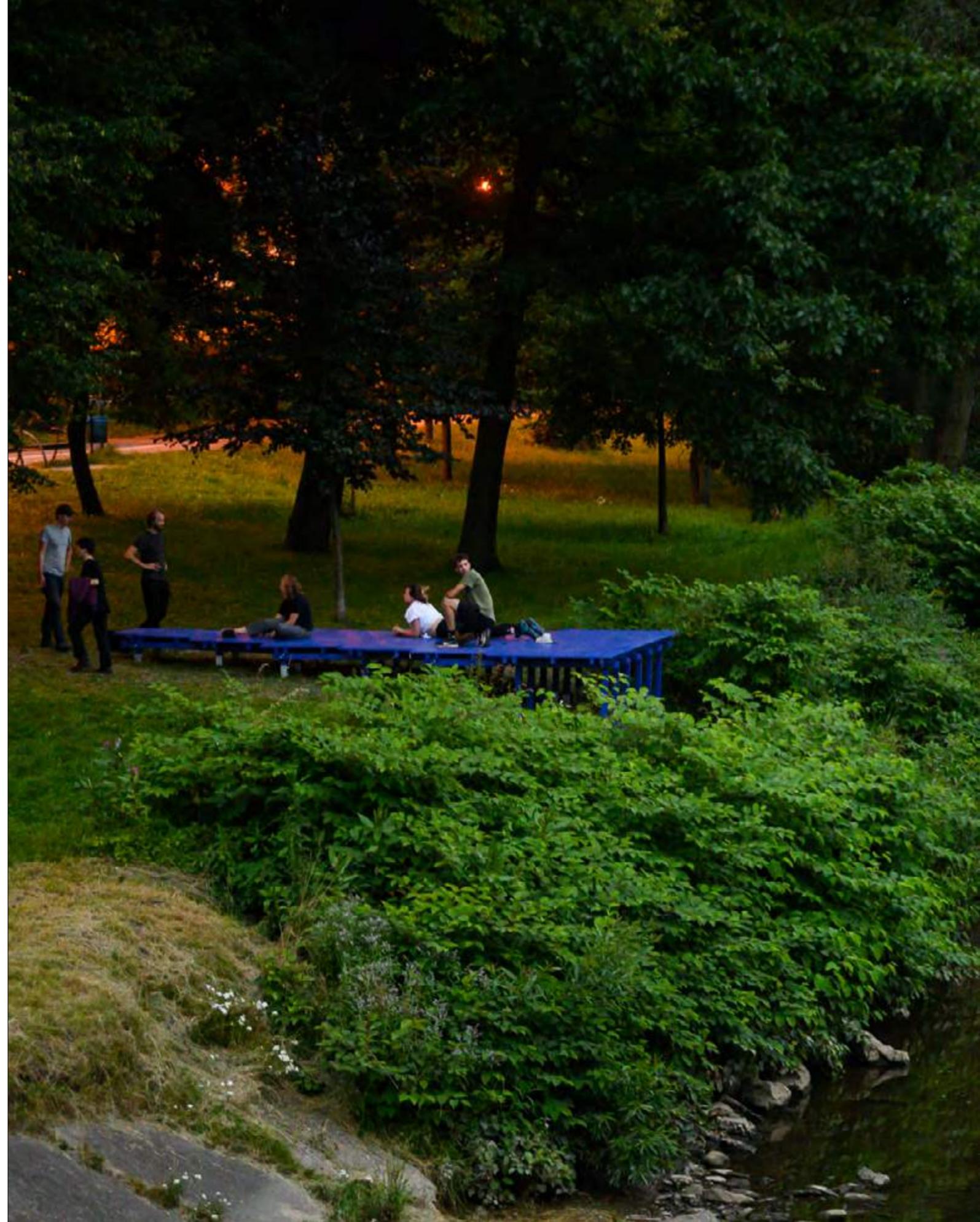
**The whole platform is covered with an intense blue colour, which, in contrast to the organic, intensely green vegetation around, gives a chance to create a place which strongly affects the senses. Seen from many perspectives, the object draws attention of passers-by and encourages active use.**

The ultramarine colour is also a symbolic element - referring both to the blue border signs of the European Union countries on the Wolności Bridge, and to the artistic installation made in this place years ago, when prior to the introduction of the Schengen area the blue ribbon symbolically sewed together the city divided into two parts.

**Project**  
model and realisation comparison



**Constructing**  
working at the location site





# The “Střelnice” Cultural Centre

49°44'33.2"N 18°37'40.2"E

**Tutor:** +48 ARCHITECTURE / Karol Szparkowski

**Participants:** Wojciech Hryszkiewicz, Jan Dąbrowski, Fernando Arturo Mendez Garzon, Ondřej Pechal, Magdaléna Buzová, Dominika Kopiarova, Levente Szász, Zuzanna Badowska, Marianna Moskal

**Support:** Šimon Kos

**Function:** furniture for sitting or laying down on, but also its simple form allows for an open interpretation of function

**Users:** cultural centre users

## +48 architecture: Karol Szparkowski

A young generation architect, together with Kamil Miklaszewski they opened the +48 architectonic studio. The studio is interested both in constructional as well as innovative application of materials. Karol is a lecturer at the University of Ecology and Management where he applies a workshop method, specialising in teaching object shaping through workshops.

He pays particular attention to construction, erecting temporary pavilions in his classes. His method is based on illustrating and explaining the conditions which impact the building's shape. During classes with students, he eagerly reaches for the workshop method. Methodology of these workshops, which can be adjusted to diverse groups of participants, was also used while working with children from Ukraine and Georgia.

When it comes to social activity, together with other members of the +48 Group, he actively supports social organisation directly interested in architecture, city planning and historic buildings conservation, as well as those working within the field of development and education with the use of architecture and architectural workshops.



### Student participants:

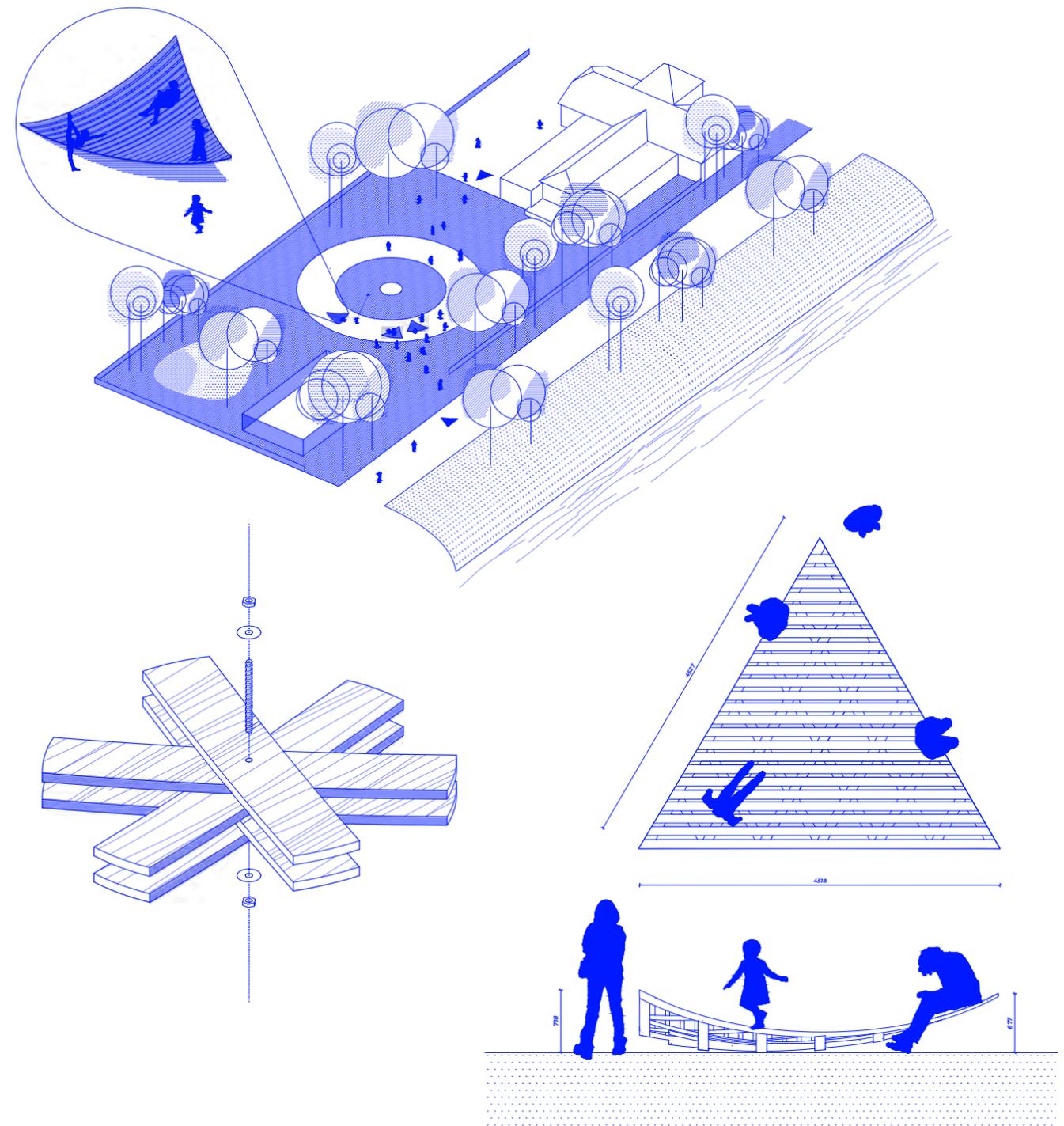
Levente Szász  
Zuzanna Badowska  
Marianna Moskal  
Wojciech Hryszkiewicz  
Jan Dąbrowski  
Fernando Arturo Mendez Garzon  
Ondřej Pechal  
Magdaléna Buzová  
Dominika Kopiarova

### Support:

Šimon Kos



**Location**  
first visit at the location and meeting with locals



**Designing**  
drawings and details



The NACHO project is located in the garden of the KSS Střelnice cultural centre in Cesky Tesin, just next to a promenade running along the Olza river and near the bridge binding the two countries. The group led by a Warsaw-based polish architect Krol Szpakowski created 3 multi-purpose triangular platforms which turn into 3-dimensional shapes when their sides are turned.

**The 3-dimensional shapes constitute a contrasting reflection of a circular structure of a former hobby airfield in the middle of the plot. Construction of furniture pieces based on bentwood was a demanding process and required special solutions which had to be developed on the spot. The process of the objects' creation was an experiment in which possibilities of construction from wood were pushed to a limit.**

The objects created can be read as anchors in a free-floating space of the garden, providing at the same time possibility to stay there for a while.

The oval shape with slightly elevated peaks on each side of the platform allows a subtle swinging while sitting or laying down on the furniture. The playful nature of the furniture elements lets users enjoy them as they want, at the same time adjusting to various needs and scenarios. The platform's simple form allows for an open interpretation of its function. Structures can be treated as three independent elements freely scattered around, or could be combined together in a single large object supporting bigger cultural events.

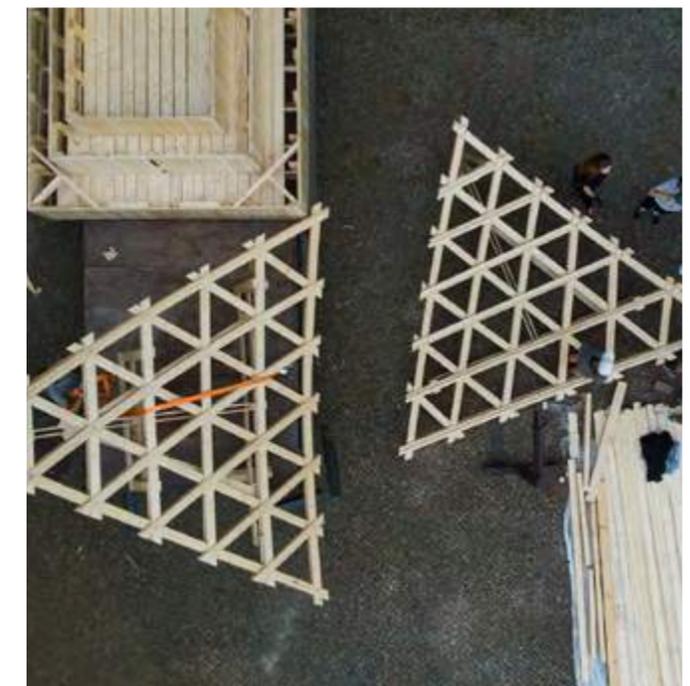


**Project**  
model and realisation comparison





**Constructing**  
working next to the Cieszyn courtyard and transport to the location site



**1. What was the biggest challenge for you during the workshop?**

The biggest challenge was to meet the deadline. Sometimes, I felt like we were really under the pressure to make certain decisions and therefore the designing process seemed from time to time really intense and exhausting. At first, it was also difficult to find balance within the teamwork, but in the end, and with Karol's leadership, we succeeded and worked as a homogenous organism.

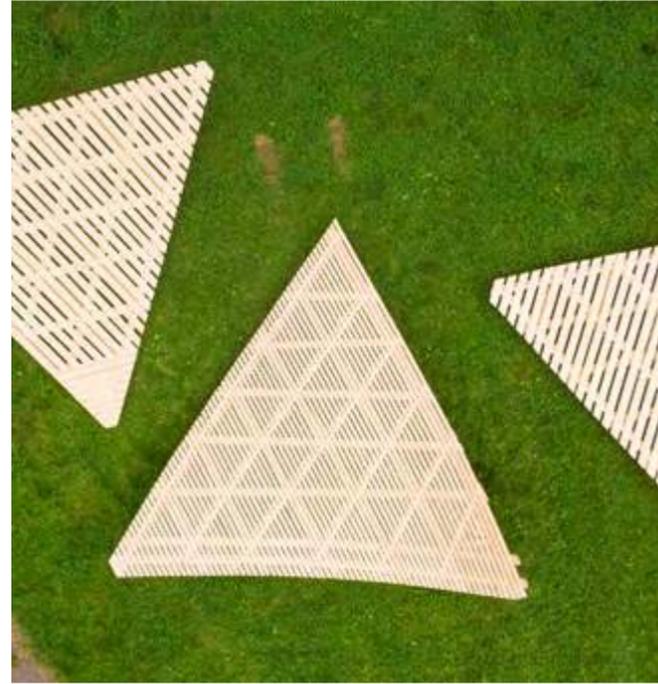
**2. Did your stay in Poland acquaint you with our culture, construction methods and style of architectural design?**

I definitely got a big dose of Polish culture, style of architectural design and construction methods, for which I am very glad as I found it very refreshing.

**3. Did you learn something new during the workshop, that you will find useful in your studies or future career?**

I practiced my teamwork once again, which is always helpful. I also learned new designing methods and deepened my knowledge when it comes to the wood itself and wooden constructions. I also practiced my "manager" and "finding-something-we-need-very-quickly" skills.

**Magdaléna Buzová, Czech Republic**





# Waterfalls over Puńcówka

49°44'13.0"N 18°37'48.6"E

**Tutor:** PARADIGMA ARIADE / Attila Róbert Csóka, Dávid Smiló

**Participants:** Maria Mrugalska, Damian Laskowski, Aleksander Blicharski, Jan Peřina, Denisa Dolanska, Klára Lanžhotská, Mária Pruřincová, Ingrid Manhertz, Julia Paęga

**Support:** Ada Kocieniewska

**Function:** an art installation to play on, positioned at different levels and heights

**Users:** families with children



## Paradigma Ariadné: Attila Róbert Csóka + Dávid Smiló

Paradigma Ariadné is a Budapest based design studio to create extraordinary architecture and related contents, through applying theory, imagination and narration based design processes. The studio was founded in 2016 by Attila Róbert Csóka, Szabolcs Molnár and Dávid Smiló.

Clients of Paradigma Ariadné include individuals, institutions, companies, and local governments as well, to provide them outstanding ideas and solutions wherever processes require architecture-related knowledge.

Paradigma Ariadné is co-curator of Hungarian Pavilion at Venice Biennale of Architecture 2021 together with Dániel Kovács. Previously Paradigma Ariadné took part in several exhibitions to display their works in Budapest, Venice, Warsaw, Vienna and Ohio State, USA



### Student participants:

Damian Laskowski  
Aleksander Blicharski  
Jan Peřina  
Denisa Dolanska  
Klára Lanžhotská  
Mária Pružincová  
Ingrid Manhertz  
Maria Mrugalska  
Julia Pałęga

### Support:

Ada Kocieniewska

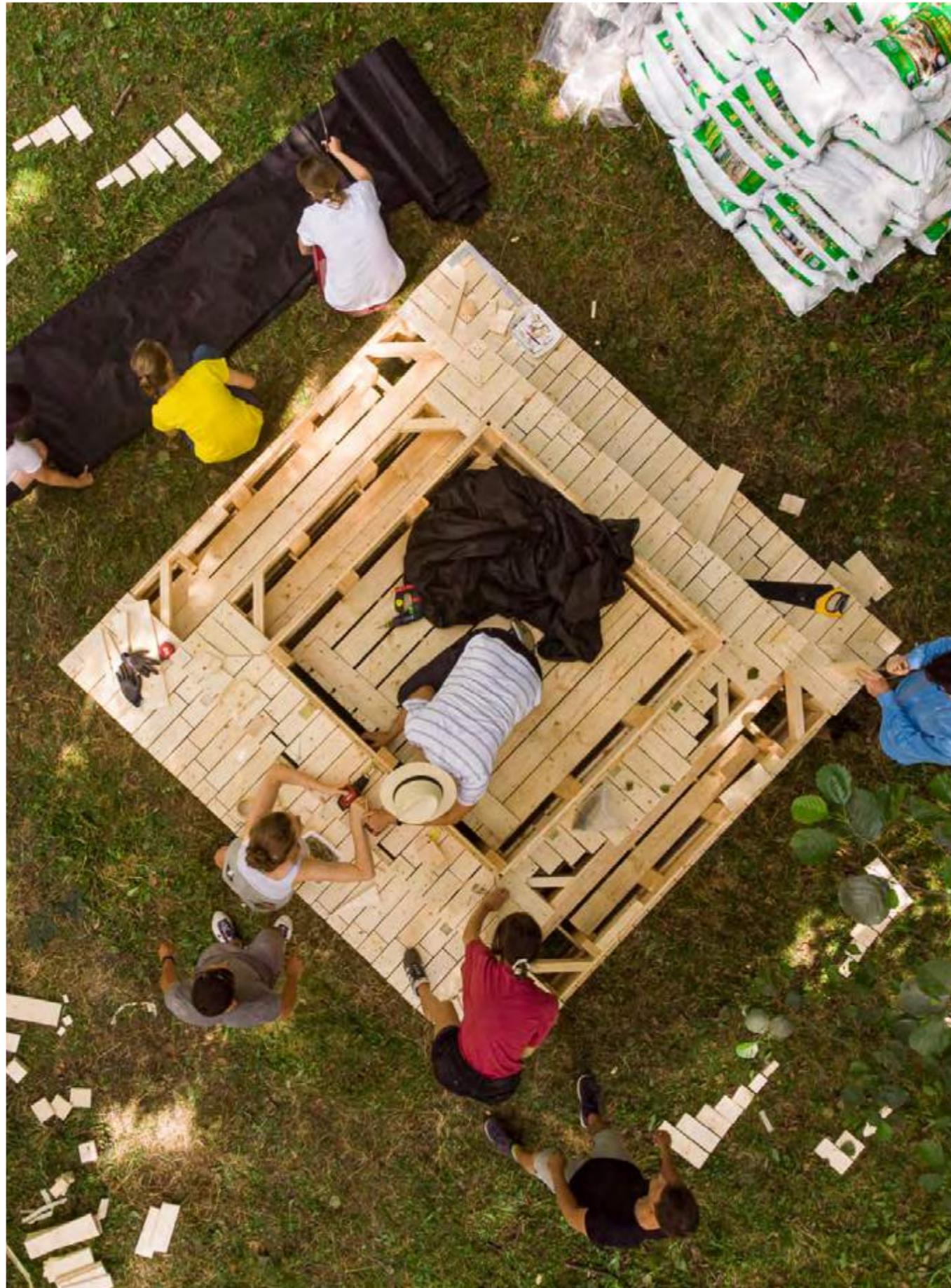


**Designing**  
analyses, discussion and model making



**Location**  
meeting with locals and presentation of the project

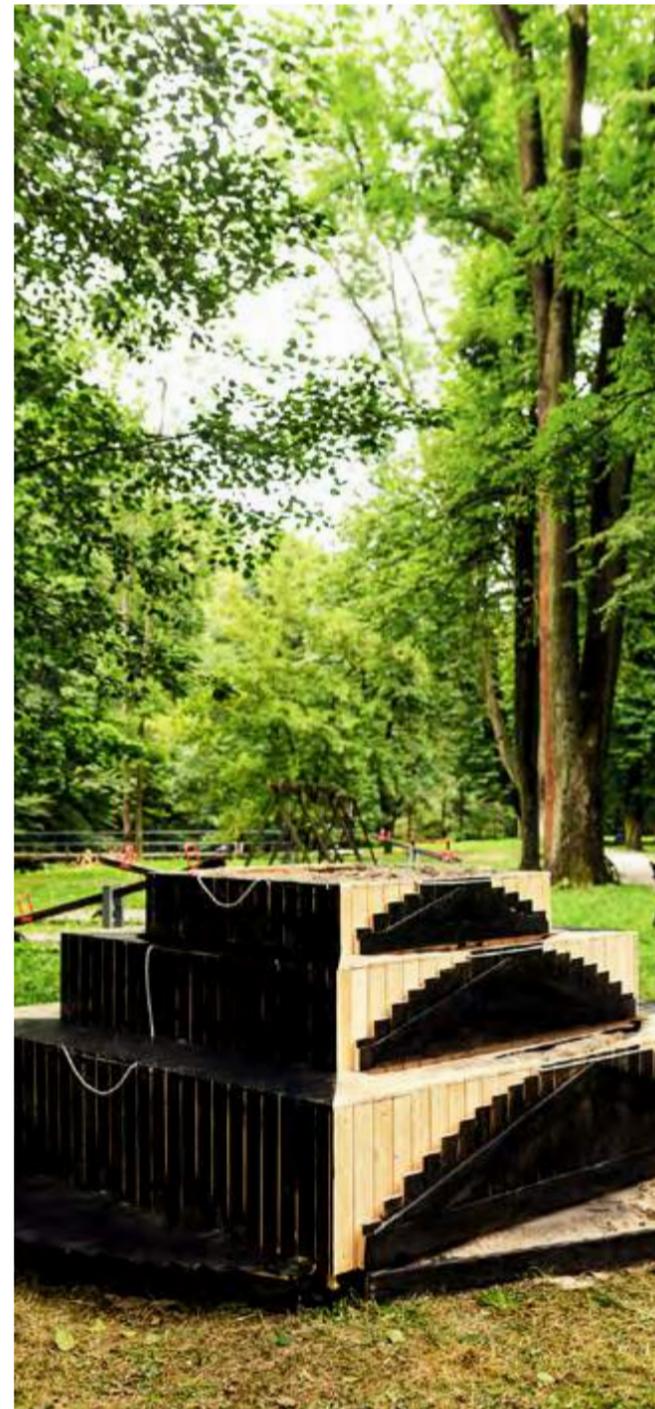




**Constructing**  
working next to the Cieszyn Castle and at the location site



**Project**  
model and realisation comparison



Paradigma Ariadne led the team responsible for the public space at the waterfall by the Puńcówka stream, near the playground popular among families with children.

Unfortunately, due to large fluctuations in the water level designers could not incorporate the water into their design, so they decided to create a space which is a beach interpretation, substituting the sensory experience of a water with the feeling of sand.

As the main users of the space are families with children, the group decided to design an installation which would be both a part of the playground and a place which would be challenging and interesting for the kids. Noticing that the playground misses a sandbox, they decided to design an installation which directly caters to that need.

A stepwise form of "Mastaba" Sandbox was created, which allows children of different ages to play on platforms positioned at different levels and heights, offering a small challenge in climbing them.

Due to its form, the installation can also function as an observation point and a meeting place. It is shaped in such a way that users can observe the water or the playground, depending on where they sit.

The whole structure was painted black, creating a contrast to the local playground and its surroundings, making it thus more interesting and noticeable for the children. It corresponds with the users' needs and the surroundings, at the same time making its own statement within the space.





**Thank You!**



# Poznań

# August 2020

**Number of participants: 36**

**Locations :  
+ The Szelaġ Garden  
+ The Ugory Social Welfare Home**

**Budget per 1 group : 6500 pln**



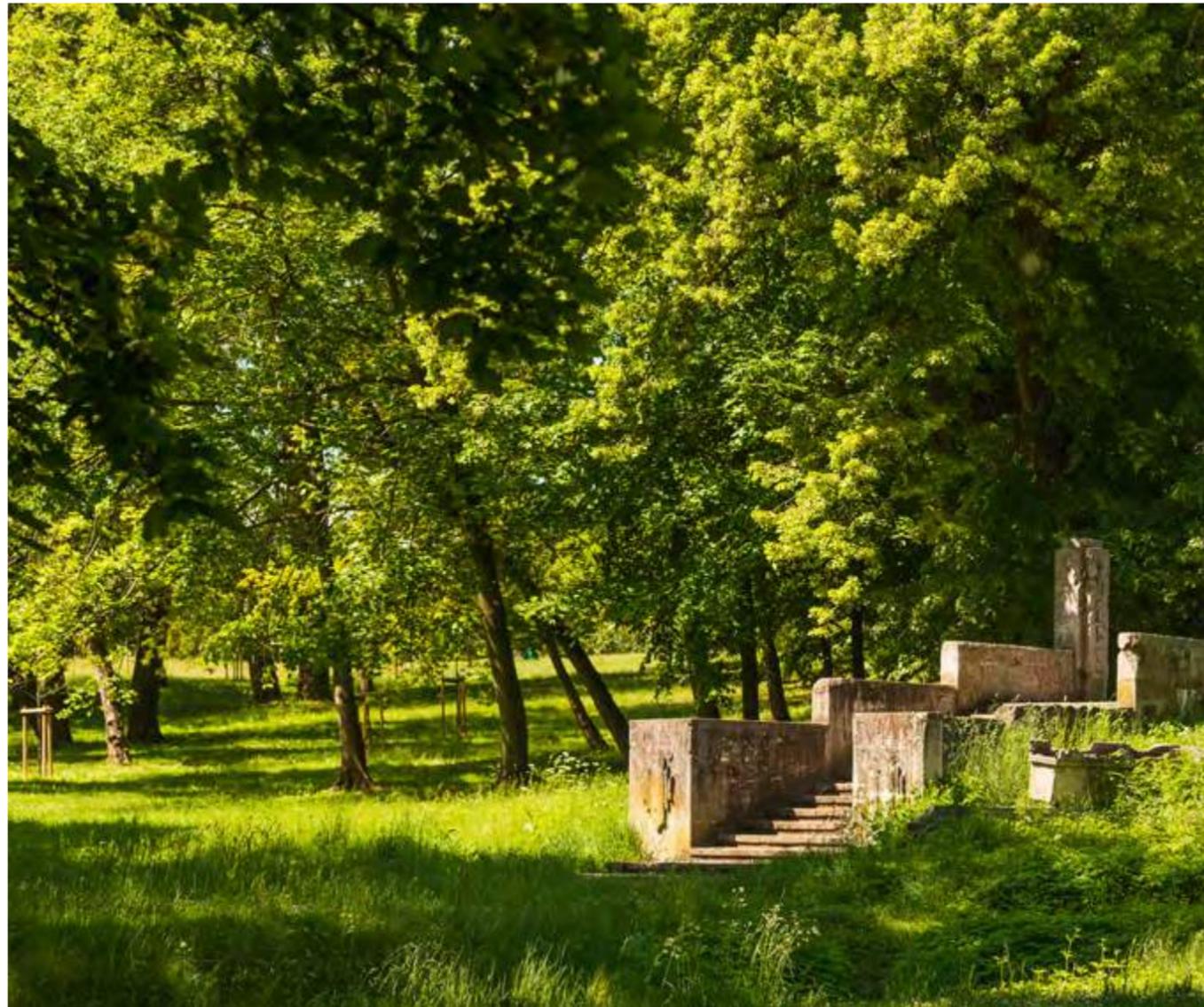
# introduction

Public gardens - joint planting and caring for plants, development and animation of open urban areas - are activities that meet many human needs. They build a sense of community, integrate the local community, make it possible to stay and coexist with nature.

One of the main assumptions of community gardens is to activate the potential of people who - despite the fact that they share a common space on a daily basis - remain strangers in public space. Growing your own fruit, vegetables or herbs also influences a new understanding of ecology, teaches where plants come from, how to care for them, and how to protect the environment.

The most important thing about community gardens is that their character is created by local residents. That is why city gardens are exceptionally diverse, depending on the context, place and time in which they are created, but above all on the people who work for them. Gardens positively change not only the space around us, but also interpersonal ties

**Five years after the first edition of the Mood for wood workshops, in which we designed for community gardens in Poznań, we are again heading towards gardens with the motto Grow your community. During this year's edition, we supported city gardeners from the Szelağ district in Poznań.**



## Szeląg

Szeląg is a historic name of the area located in the Stare Winogrody district in Poznań, situated on the slope between the Warta River and the Winiarskie Hill. The area is of rich natural and historical values, it is a unique place due to the social and infrastructural processes taking place here. For several years, the City of Poznań has been revitalising this area. What is interesting is that the process has been initiated by the activities of the local community. The revitalisation is based on arranging infrastructural space and recreating forgotten customs and pastimes.

Szeląg is a vast recreational area with a wedge of park greenery located along the Warta River. It covers the floodplain with meadows along

the Warta River, Szelągowski Part and Wartystrada. On the edge of the Park at Ugory Street, there is the Ugory Social Welfare Home, whereas on the other side of the street, the most important infrastructure element of the area is located - a recreational and cultural complex known as the Szeląg Garden, which includes a beach, boat rental, a food court, a clubhouse and a community garden. In the park there is also a playground and a gym for seniors in the vicinity of the Ugory Social Welfare Home. Next to the Wartystrada, after the Lech Bridge and along the Nabrzeże Street, there is the site of the Urodzaj Family Allotments, and a campsite with a designated bonfire site.



Szeląg is primarily a place of recreation for the residents living along the Serbska, Naramowicka, Szelągowska streets and inside this area, i.e. Ugory, Wilczak, Czapla Streets, and further, on the Pod Lipami estate.

Szeląg is a particularly attractive space for residents of multi-family housing without access to green areas and integration sites in individual housing communities. The main regulars of Szeląg are residents of multi-family complexes - the lack of green space in newly-built housing estates creates the need for recreation outside one's own backyard. Despite the proximity of Szeląg's green space, however, it is not necessarily guaranteed that the local community will use this space despite their needs.

Before 2010, the Park was not developed and the track along the Warta River with its regulated area was used for recreation only by a few inhabitants. The lack of park infrastructure did not facilitate the integration of the residents. Hence, what we are currently witnessing in Szeląg is the result of many years of activities and revitalisation processes in this area.

An important element of the Park are the old trees, exposed by the terrace landscape. The slope is covered with london platanetrees, poplars, lime trees and chestnut trees. A small spring runs through the central part of the park, staining the ground with a rusty colour. The park and the area by the river are home to numerous wild animals and birds.

# Lab150



Lab150 is the first modern center for designing, prototyping and testing products and services in Poland, created for companies from the interior design and creative industries.

Lab150 is 3,000 m<sup>2</sup> dedicated to design activities, an innovative machine park for prototyping and modeling, a research area with a library of materials, offices and an incubator for young design and creative companies.

Lab150 is a team of technologists, designers and Concordia Design experts. We support the development of companies and help in the process of creating new products and services - from the idea, through research, prototyping, testing, to implementation.



# The Szelaąg Garden

52°42'66.1"N 16°95'27.0"E

**Tutor:** Nils Wenk

**Participants:** Maria Pawłowa, Lena Nafe, Julia Panasiuk, Helena Wierzbowska, Eddie Hovakimyan, Leon Morscher, Maksymilian Jaszczuk, Jakub Koźlik, Marcin Stępień

**Support:** Dominika Ufnal

**Function:** a river viewpoint and an observation point for watching birds and small animals in the garden

**Users:** children and their parents



## Wenk Architekten: Nils Wenk

Nils Wenk is a founder of Wenk Architekten architecture studio in Berlin. Professor at the chair of Building Construction and Design at Brandenburg Technical University Cottbus – Senftenberg.

The architect is a winner of numerous awards, e.g.: Hans-Schaefers-Preis (2010), Heinze Architekten AWARD (2010), DEUBAU-Preis and Best Architects 14. Tutor in numerous international design workshops.

### Student participants:

Maria Pawłowa  
Lena Nafe  
Julia Panasiuk  
Helena Wierzbowska  
Eddie Hovakimyan  
Leon Morscher  
Maksymilian Jaszczuk  
Jakub Koźlik  
Marcin Stępień

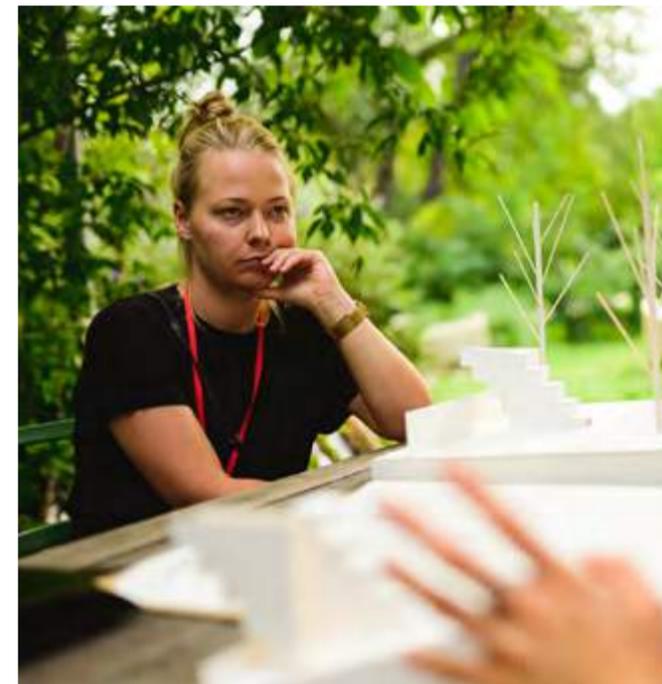
### Support:

Dominika Ufnal

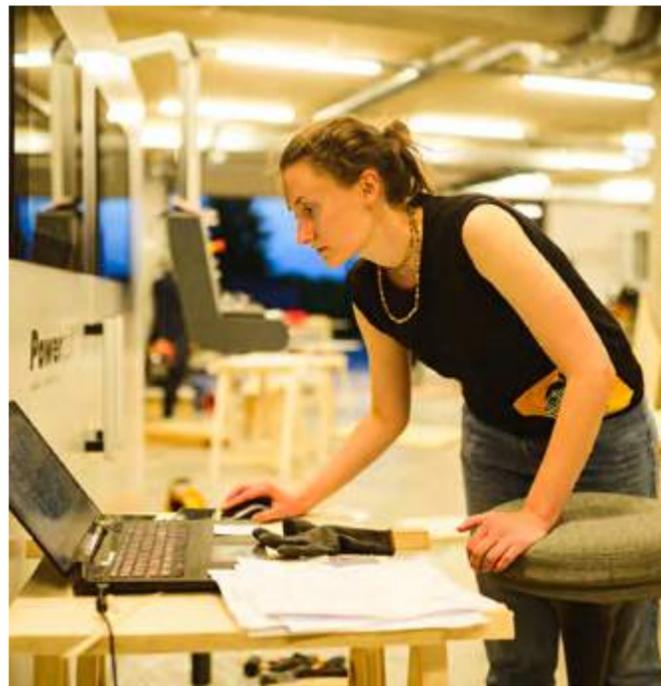




**Designing**  
analyses, discussion and model making



**Location**  
meeting with locals and project presentation



**Constructing**  
working at the carpentry workshop in Lab150 and at the location site



The Szelaż community garden was the design location for a group of students led by the German architect Nils Wenk. The designers' task was to create an observation point overlooking the Warta River and a playground for children visiting the garden.

**The result of the group's work is a piece of furniture of a simple, symmetrical shape which emphasizes the wildness and intimacy of the garden, and gives an opportunity for a peaceful observation of nature. The form of the furniture is a combination of two opposing step platforms which naturally designate 3 zones for users, to meet all the needs reported by the residents.**



The first zone is conducive to interaction with others and can serve as a meeting place for smaller groups using the garden. Whereas the second zone, located on the side of the pottery pavilion, serves as an observation deck. Narrow stairs, limited by walls, lead to the top of the structure enhancing the users' sensory experience and framing the view of the Warta River flowing calmly in the distance. The third zone of the designed structure is an indentation or a cave by the riverside. It can serve as both a place of silent rest and provide endless play scenarios for the youngest gardeners.

**Project**  
model and realisation comparison

**1. What was the biggest challenge for you during the workshop?**

The biggest challenge was to explain my ideas in english, I had to rethink my thoughts and I learned so much during this. Also it was stressful to get to a good idea in 2 days of work.

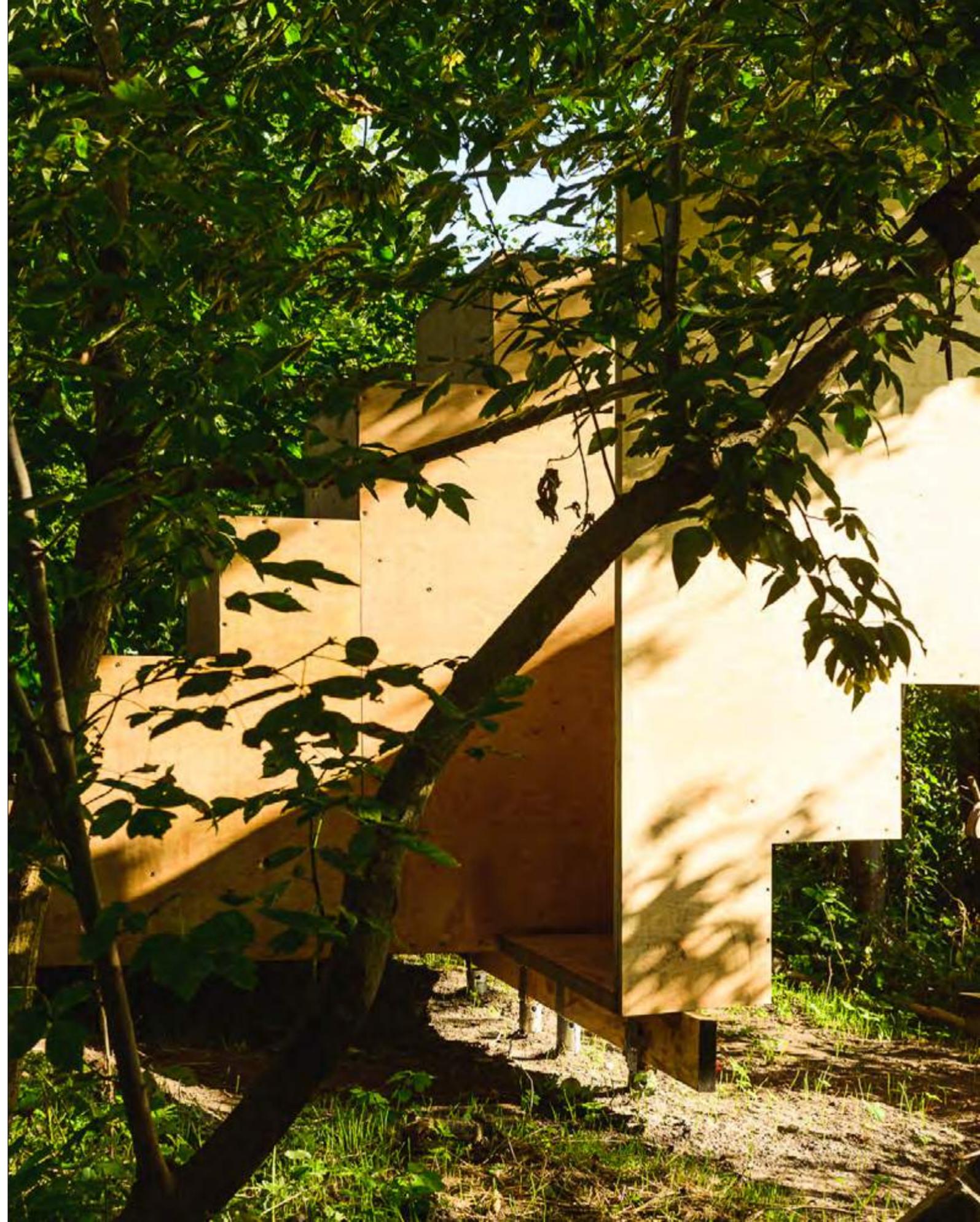
**2. Did your stay in Poland acquaint you with our culture, construction methods and style of architectural design?**

Definitely! Before I had not very much contact to polish people and now I'm connected to many of them. Also I learned much about the style of polish architecture.

**3. Did you learn something new during the workshop, that you will find useful in your studies or future career?**

I learned to accept other ideas and stay open minded. Also I have learned to express my thoughts in a language other than my mother tongue. What was actually the most useful aspect that I learned was to not only have a good idea, rather to translate it to reality, it was a other experience than I had in my studies.

**Eddie Hovakimyan, Germany**





# The Szelaąg Garden

52°42'66.1"N 16°95'27.0"E

**Tutor:** wiercinski - studio: Adam Wierciński

**Participants:** Zuzanna Trzcńska, Marcelina Piskozub, Alicja William, Clarissa Bechmann, Marco Ripa Di Meana, Matthieu Kaiser, Jan Szelaąg, Konrad Zaborski, Krzysztof Przybyło

**Support:** Maria Dondajewska, Dominika Kępczyńska

**Function:** ceramics pavilion

**Users:** local community and ceramics workshop participants

## wiercinski - studio: Adam Wierciński

wierciński- studio is a Poznan design studio run by architect Adam Wierciński. The studio implements projects of various scale, from public buildings to interior design and furniture design.

In their designs, the architects try to avoid repetitive, ready-made solutions, creating not only space and functionality, but also individual series of equipment such as furniture, lighting and details which result in a unique and individual character of a place.



### Student participants:

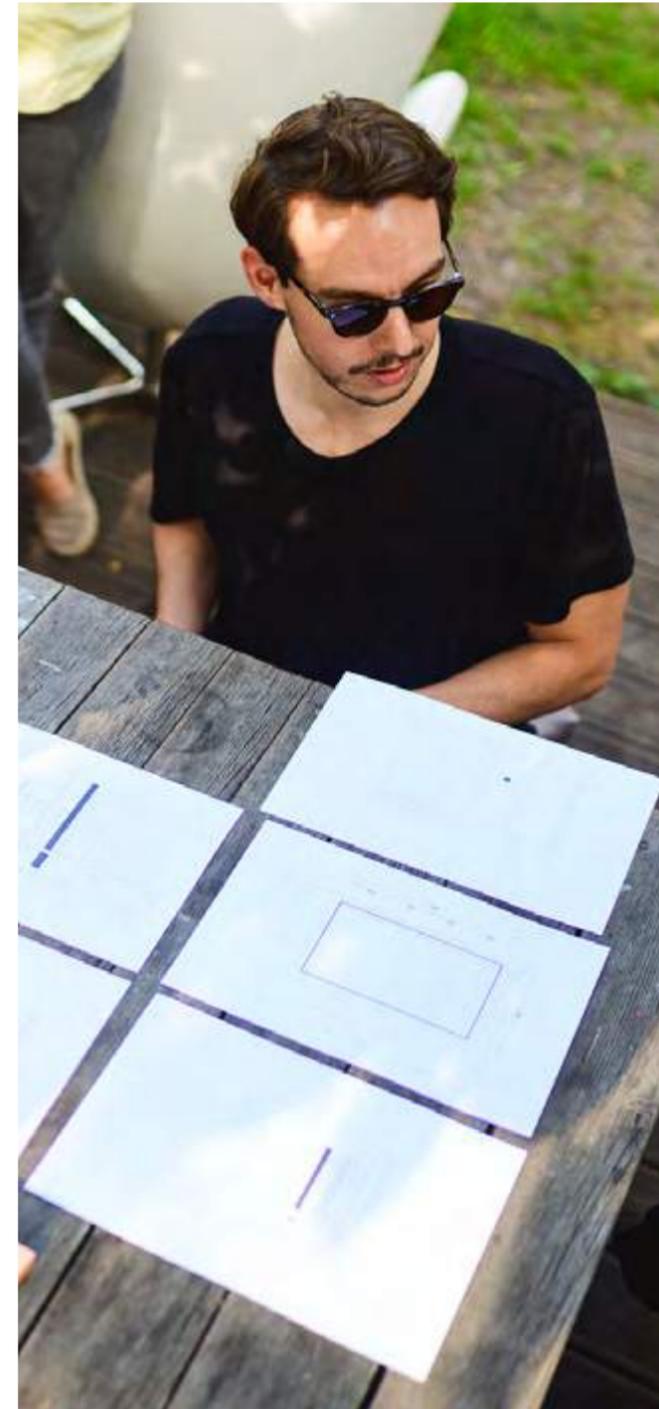
Zuzanna Trzcińska  
 Marcelina Piskozub  
 Alicja William  
 Clarissa Bechmann  
 Marco Ripa Di Meana  
 Matthieu Kaiser  
 Jan Szeląg  
 Konrad Zaborski  
 Krzysztof Przybyło

### Support:

Maria Dondajewska  
 Dominika Kępczyńska

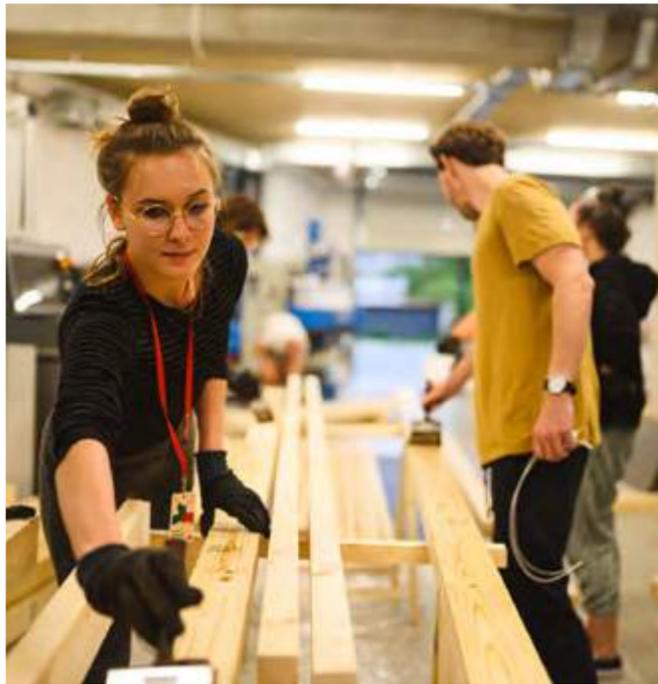


**Designing**  
analyses, discussion and model making



**Location**  
meeting with locals and presentation of the project





**Constructing**  
working in a carpentry workshop and at the location site



### Project

model and realisation comparison



Plum Pavilion is the second project that was created in the Szełąg Garden as part of the Mood for wood workshop in Poznań in 2020. The task for the group of participants working with the Poznań architect Adam Wierciński was to create a space for ceramic workshops.

The idea of creating a ceramics pavilion is related to the history of the place. It is here that archaeologists have found the oldest traces of Stone Age man's presence in Poznań, including the Corded Ware ceramic cultures.

**Group designed simple structure which doesn't interfere with the surrounding nature, encompassing an existing tree, leaving it untouched.**

**The usage of the natural color of the wood and of the natural materials makes the design genuine.**

The pavilion is divided into four modules, two of them open and two under the roof. Connected to the module we created a suited place to organize various forms of artistic expressions that could be used by ceramic enjoyers. This space can also constitute for drying finished sculptures/objects after firing and glazing, and presenting them to the visitors.

The plan of the structure is not suggesting any kind of usage, leaving it to the creativity and imagination of the future users. Modularity and simpleness of the form allow to freely express any artistic need. The pavilion constitutes an open situation, allowing for further development, such as a floor, roofing, curtains.



**1. What was the biggest challenge for you during the workshop?**

The first big challenge was to work with such a big group of people (with different backgrounds) on such a small project in so less time. It was hard and intense but constructive. The biggest challenge for me was the handwork part and that was the main reason why I applied for the workshop. Working in the office I had rarely occasion to use my hands to build something. That's why it was so important for me to see how is it hard to build something by my own and even harder to organize the building process.

**2. Did your stay in Poland acquaint you with our culture, construction methods and style of architectural design?**

Coming to Poland was for me important to change my "western Europe prejudices" about your country. I discover a beautiful city, nice people, some useless polish words and great Pierogi!

**3. Did you learn something new during the workshop, that you will find useful in your studies or future career?**

I did. How to work with many unknown people, how to produce qualitative architecture in less time, how to answer quickly to unexpeted problems, how to organize the diferent fases of the project (design, preparation of the material, oranization of time and space, etc...)

**Marco Ripa Di Meana, Germany**





# The Ugory Social Welfare Home

52°42'60.9"N 16°95'08.0"E

**Tutor:** SUPERGUT STUDIO:

Katarzyna Furgalińska + Łukasz Smolarczyk

**Participants:** Aleksandra Stasica, Weronika Remisz, Paulina Kwiatkowska, Julian Söller, Hannah Emily Gerules, Yannick Möbius, Jagoda Owsiana, Jacek Grzegorzówka, Szymon Kuś

**Support:** Wojciech Jenerowicz

**Function:** seats area

**Users:** residents of social welfare home



## SUPERGUT STUDIO: Katarzyna Furgalińska + Łukasz Smolarczyk

SUPERGUT STUDIO is a design team from Katowice, created by architects Katarzyna Furgalińska and Łukasz Smolarczyk. Operating at various scales and at the meeting of different design disciplines, they refer to urban topics to a large extent. Exploring peripheries of classically understood architecture and urban planning, they also develop projects in the field of visual information, spatial installation, furniture and product.



### Student participants:

Aleksandra Stasica  
Weronika Remisz  
Paulina Kwiatkowska  
Julian Söller  
Hannah Emily Gerules  
Yannick Möbius  
Jagoda Owsiana  
Jacek Grzegorzówka  
Szymon Kuś

### Support:

Wojciech Jenerowicz

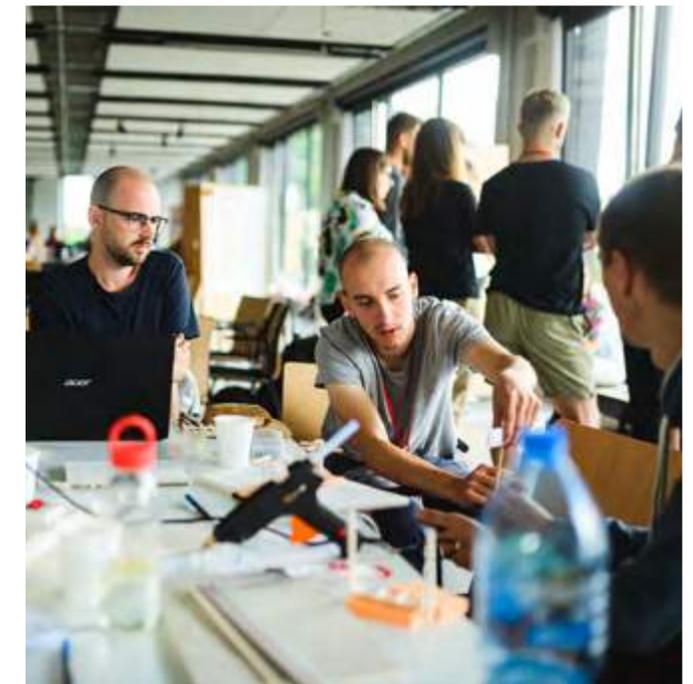
**Location**

visit at the location and meeting with locals



**Designing**

brainstorming, sketching and model making





**Constructing**  
working at the location site





**Project**  
model and realisation comparison

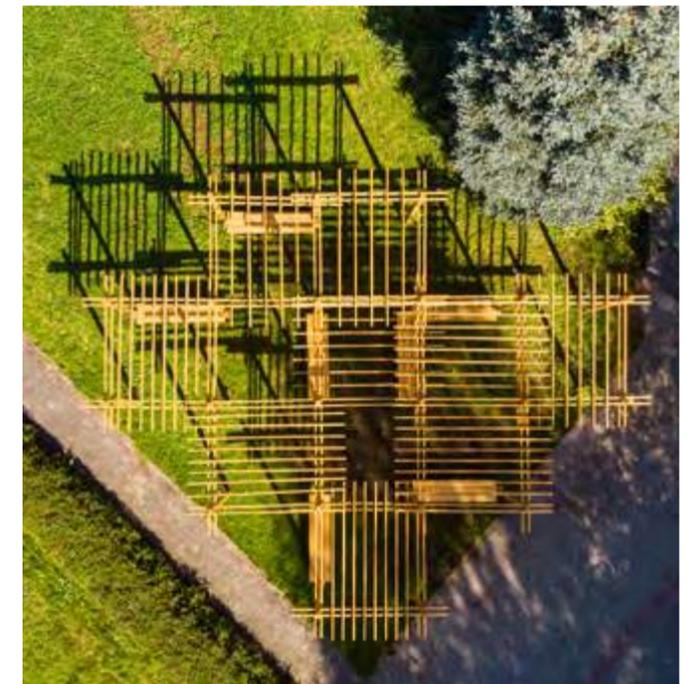
The project site is located in the garden of the Ugory Social Welfare Home in Poznań. Its inhabitants enjoy using their beautiful gardens for varying outdoor activities, such as barefoot walking and sports tournaments, as well as visits with their families and friends. The project for|rest caters to the different needs of the residents and their visitors.

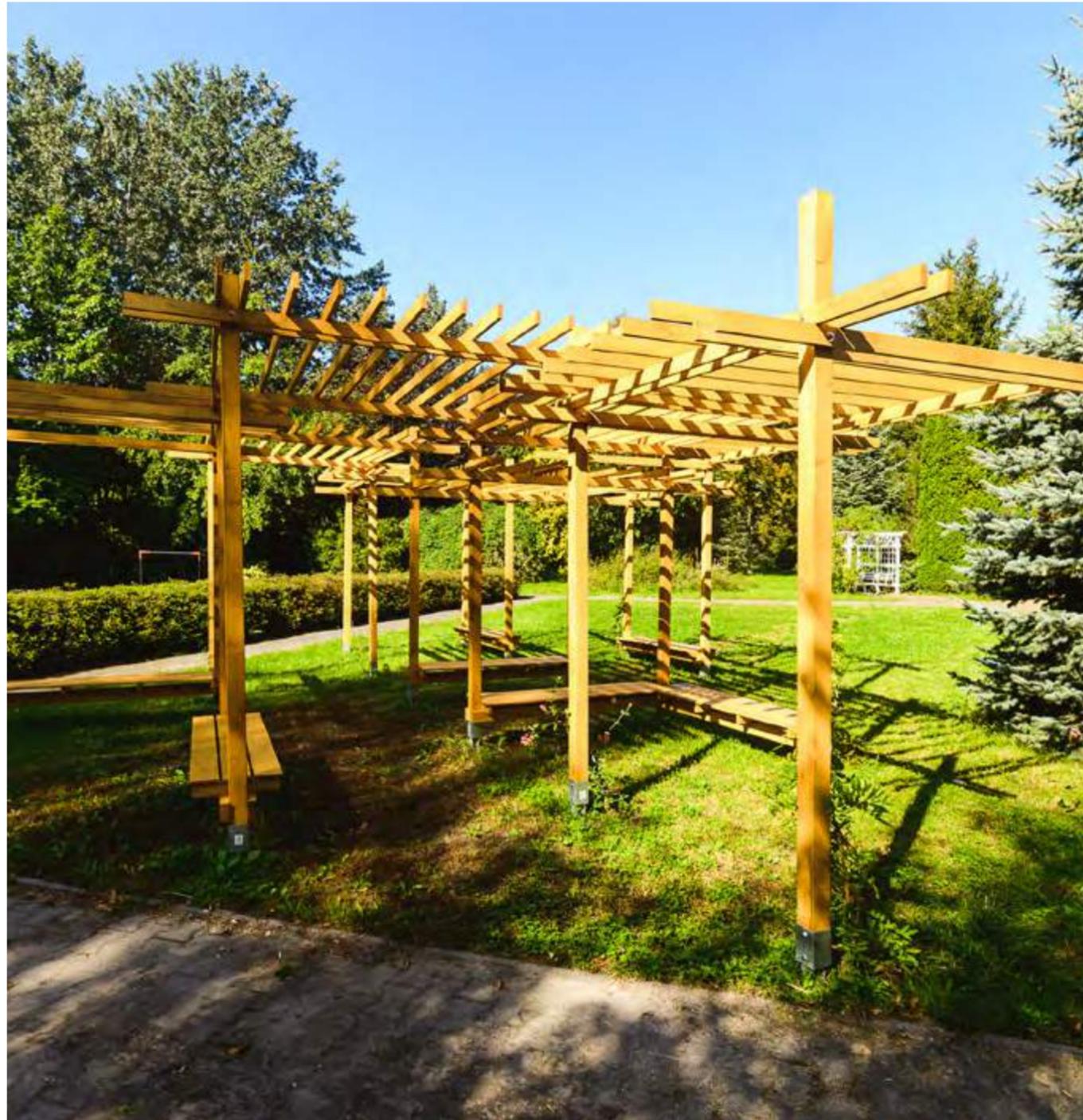
**Project gives its users the opportunity to subjectively experience the garden space in different ways and through this caters to a spectrum of requirements.**

**It can for example be used as a viewing spot for the sports tournaments taking place on the neighbouring lawn, a space for meetings, or a spot to enjoy nature of the garden.**

Project for|rest is based on a grid. The structure functions through a modular system, with each square of the grid resembling a 2x2 meters module. The nine 2x2 meters modules function as a pergola structure and vary in height. With the same construction method as the roof, benches are added in between the pillars to give structure and open up different spaces. Through the addition of these nine modules the effect of a forest with a layered tree roof becomes visible.

The irregular roof construction imitates the shadows cast by a tree: depending on the position of the module in the grid there are parts of the roof with more and spots with fewer shading elements. In the future the image of a constructed forest will be enhanced further by the climbing plants growing at the base of the pillars.







# The Ugory Social Welfare Home

52°42'60.9"N 16°95'08.0"E

**Tutor:** CONSTRURCT LAB: Mascha Feshe, Marius Busch  
**Participants:** Zofia Krupa, Katarzyna Brągiel, Agata Kotlicka, Paula Riechardt, Carla Riechardt, Lazar Karpachev, Tobiasz Obrębski, Wojciech Smyczek, Paweł Mytnik  
**Support:** Ada Kocieniewska  
**Function:** a long bench, a place to sit and meet outside  
**Users:** residents of social welfare home

## CONSTRURCT LAB: Mascha Feshe + Marius Busch

ConstructLab is the description of a collaborative construction practice, working on both ephemeral and permanent projects. Unlike the conventional architectural process, in which the architect designs and the builder builds, in constructLab, the project's conception and construction are brought together.

The designer builds and continues to design on site. The construction site is no longer the place of uncertainty where the design contends with reality, but the context in which the project can be enriched by the unexpected opportunities that occur on site. The designers-builders bring the site to life through their permanent presence, generating new dynamics between people and allowing them to integrate other participants.

This synergy results in a collective work, and gives the building site a sense of place. The idea behind constructLab's practice is also to rediscover a constructive intelligence in materials themselves, to design at the same time as we handle the material.

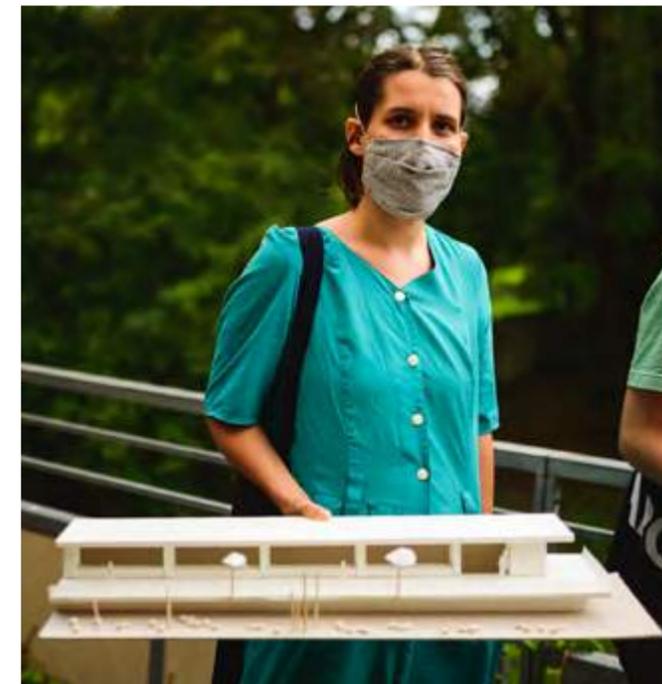


### Student participants:

Zofia Krupa  
Katarzyna Brągiel  
Agata Kotlicka  
Paula Riechardt  
Carla Riechardt  
Lazar Karpachev  
Tobiasz Obrębski  
Wojciech Smyczek  
Paweł Mytnik

### Support:

Ada Kocieniewska



**Designing**  
analyses, discussion and model making

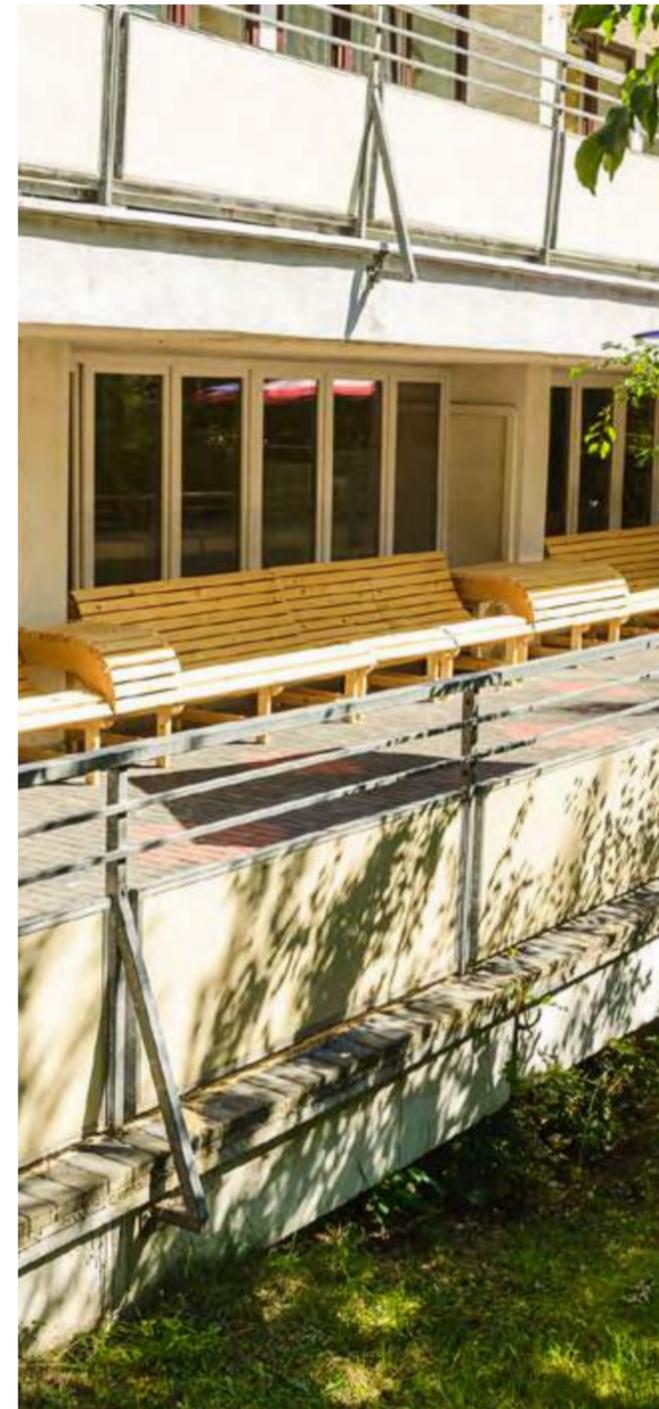
**Location**  
meeting with locals and presentation of the project



**Constructing**  
working in a carpentry workshop and at the location site



**Project**  
model and realisation comparison



**BENNNNNNNNNNNCH** is a modular bench project designed for the Ugory Social Welfare Home. Location is the terrace - the space that is often used by resort residents for spending free time.

**Key to the project was to fit in the modernistic facade of the building. Except for the pillars and window recesses, an important aspect of the design was the covering of the air conditioning. Group decided to design modules, rather than one long bench, that would fit perfectly into the space.**

As the terrace is a part of the communication between the garden and welfare home, designers decided to leave most place of it for people with disabilities. Some designed modules are movable so it is easy to create separate spaces for guests or workshops.



**1. What was the biggest challenge for you during the workshop?**

The biggest challenge during the workshop for me was the cooperation and work in such a big team. In order to design something together with 10 other people, much communication and consideration of different perspectives and opinions was needed. Dividing the work between all the members so that we work efficiently, but also have fun and learn new things at the same time was also tricky. This collaboration gave me better understanding of the role of the individual in a group

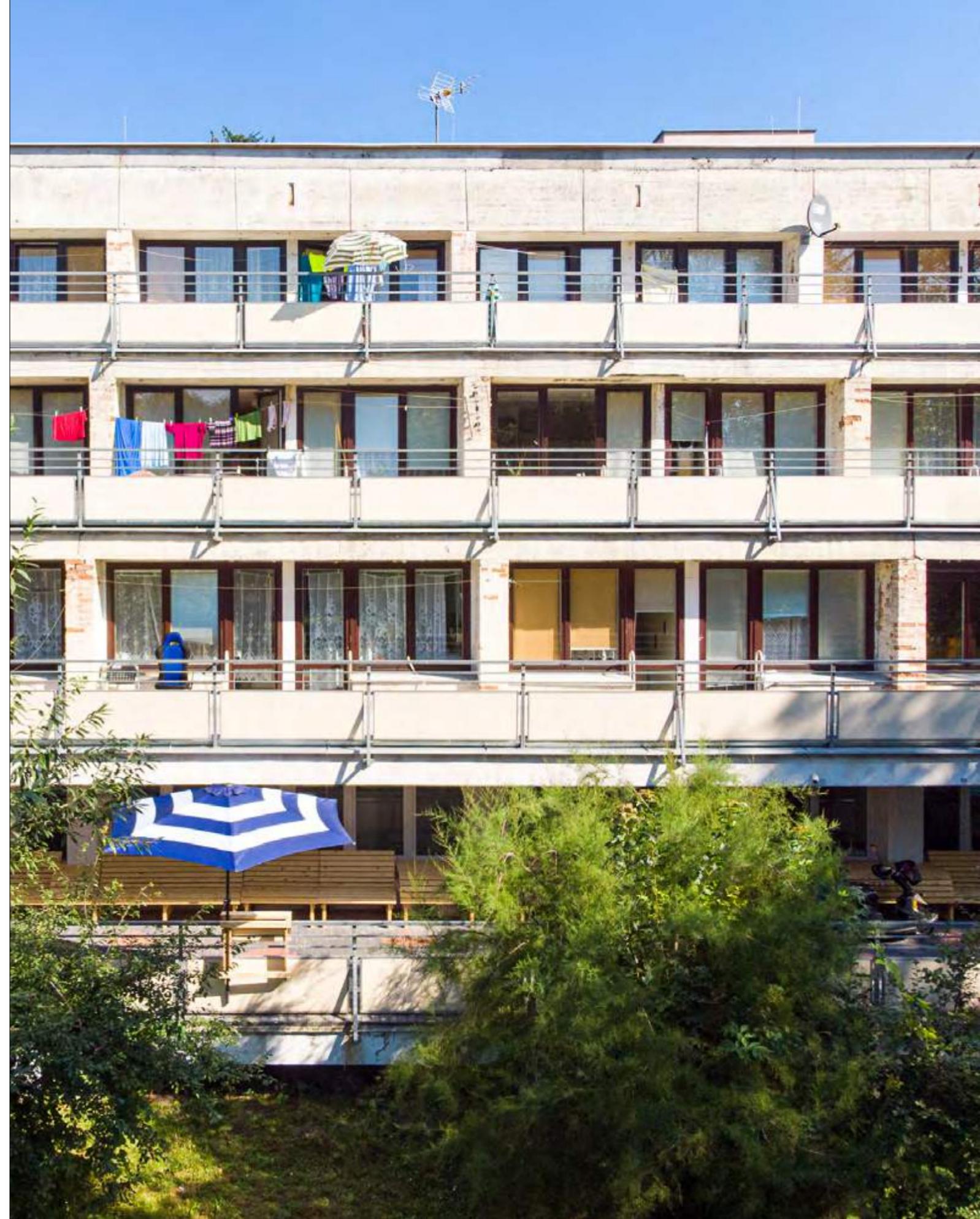
**2. Did your stay in Poland acquaint you with our culture, construction methods and style of architectural design?**

Through the work and the conversations with other polish students I learned much about Poland's culture and architecture. The city tour in the first day was also a great opportunity to learn more about the country's history and Poznan in particular.

**3. Did you learn something new during the workshop, that you will find useful in your studies or future career?**

This workshop was for me the first time I had the opportunity to work with wood in real scale and use all the machines and handtools to form it. Building something out of wood requires a set of skills and complementary knowledge, that can't be acquired through a textbook, but have a great influence on the design. The practical experience I gained in all phases - design, construction and assembly - is something that is missing in my university education and is definitely going to be of use to me in my studies and career.

**Lazar Karpachev, Germany**





**The Mood of Wood workshops are a great challenge for all participants, nevertheless, they always leave satisfaction from the independently created change - a piece of a better space.**

**We would like to thank all the people involved in our project - thanks to you all of this is possible!**

# Cieszyn Edition

July 2020

<b>Main Organizer</b>	<b>Polish Association of Architecture in Poznan</b> <b>Punkt Wspólny</b>	<b>Partners / Cieszyn edition:</b> Visegrad Fund City of Cieszyn Cesky Tesin Cieszyn Castle The Marshal Office of Silesia Hungarian culture institute in Warsaw Embassy of Hungary in Warsaw Śląska Izba Architektów SARP Bielsko- Biała SARP Katowice SARP Częstochowa Leniar Festool Komnata Browar Cieszyński
<b>Coordination</b>	Magdalena Wypusz Maria Dondajewska	
<b>Site leaders</b>	Magdalena Wypusz Maria Dondajewska Ada Kocieniewska Wojciech Jenerowicz Šimon Kos Aleksandra Krutnik Julia Zubek	
<b>Visual identity</b>	Maria Dondajewska	
<b>Photographs</b>	Dawid Majewski	<b>Media</b> ARCH Architektura Murator Architeura i Biznes bryla.pl WhiteMad Magazine Czeskie Centrum archinfo.sk archiweb.cz
<b>Translations</b>	Kosma Lechowicz	

## Organizers



## Partners



## Media



# Poznań Edition

August 2020

<b>Main Organizer</b>	<b>Polish Association of Architecture in Poznan</b> <b>Punkt Wspólny</b>	<b>Partners / Poznan edition:</b> Foundation for Polish-German youth Cooperation Foundation for Polish-German Cooperation Miasto Poznań The Marshal Office of Great Poland Centrum Inicjatyw Lokalnych LAB150 Leniar Szeląg Garden
<b>Coordination</b>	Magdalena Wypusz Maria Dondajewska	
<b>Site leaders</b>	Magdalena Wypusz Maria Dondajewska Ada Kocieniewska Wojciech Jenerowicz Dominika Ufnal Dominika Kępczyńska	<b>Media</b> ARCH Architektura Murator Architeura i Biznes bryla.pl WhiteMad Magazine BauNetz
<b>Visual identity</b>	Maria Dondajewska	
<b>Photographs</b>	Dawid Majewski	
<b>Translations</b>	Kosma Lechowicz	

## Organizers



## Partners



## Media



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