

Spatial sign in cultural space as an instrument of site identification

Research on the subject of the presented doctoral dissertation began with a very personal search for designing a spatial sign that would create a collective experience of crossing the borders of the city of Ilawa. The author is interested in the role of the architect / designer as the creator of new spatial values in cultural spaces, giving sense to local communities. The location proposed for conceptual and design purposes is the author's hometown, and the place itself - a record of a painting known from childhood, which no longer exists.

The work concerns a spatial sign in cultural space. The author justifies that solving these problems is important to build the city's identity. This means that the semantic elements that are used in the spatial sign affect not only the sign itself, but also the perception of this cultural space. The issues almost entirely relate to the issue of meanings and its reception, hence the embedding of the argument in the literature on: language structure, reception, semiotics and sign theory. To implement the problem, the general issues of the sign in space were discussed, and above all the issues of the context that is the cultural space for the sign are highlighted. The assumptions for both research and practical artwork were reviewed.

The assumption of the research is to attempt to define the phenomenon of spatial sign on the basis of research, and then (based on examples from the world) - to determine the legitimacy of this type of assumptions. In this doctoral dissertation, the problem of spatial sign will be raised as something other than a flat object. The author's intention is to present a significant object, definable by space in a specific place.

The issues refer to the matter of meaning and its reception, hence the embedding of the argument in the structural / semiotic humanist tradition. The text is divided into nine chapters, devoted to the concept of the design of a spatial sign located at a circular intersection in Ilawa. Chapters are divided into smaller editorial units, so ultimately the structure of the work is three-part - text commentary, plan / program

and project. The clamps for the work are the introduction with the word from the author and the assumptions of the work.

In the research part, using available Polish and foreign materials, the author describes the conclusions and effects developed. For the most part, they will have the character of a subjective experience of the author. After completing the written (research) part of the thesis, based on the research, the author will attempt to propose a conceptual design of this type of spatial assumption for a specific location - hereinafter referred to as the work (practical part).

The rapid development of the specific form of architecture which is the spatial sign raises several questions. Basic research objectives have been formulated: What is the definition of a spatial sign? Is a spatial sign containing cultural and symbolic meanings for a defined location an identifiable object in cultural space? Justification for the validity of the spatial sign? What methodology should I use to make the meaning of the object legible to readers-users? Do existing implementations in the world fulfilled or fulfill their role? This doctoral dissertation will try to answer these questions.