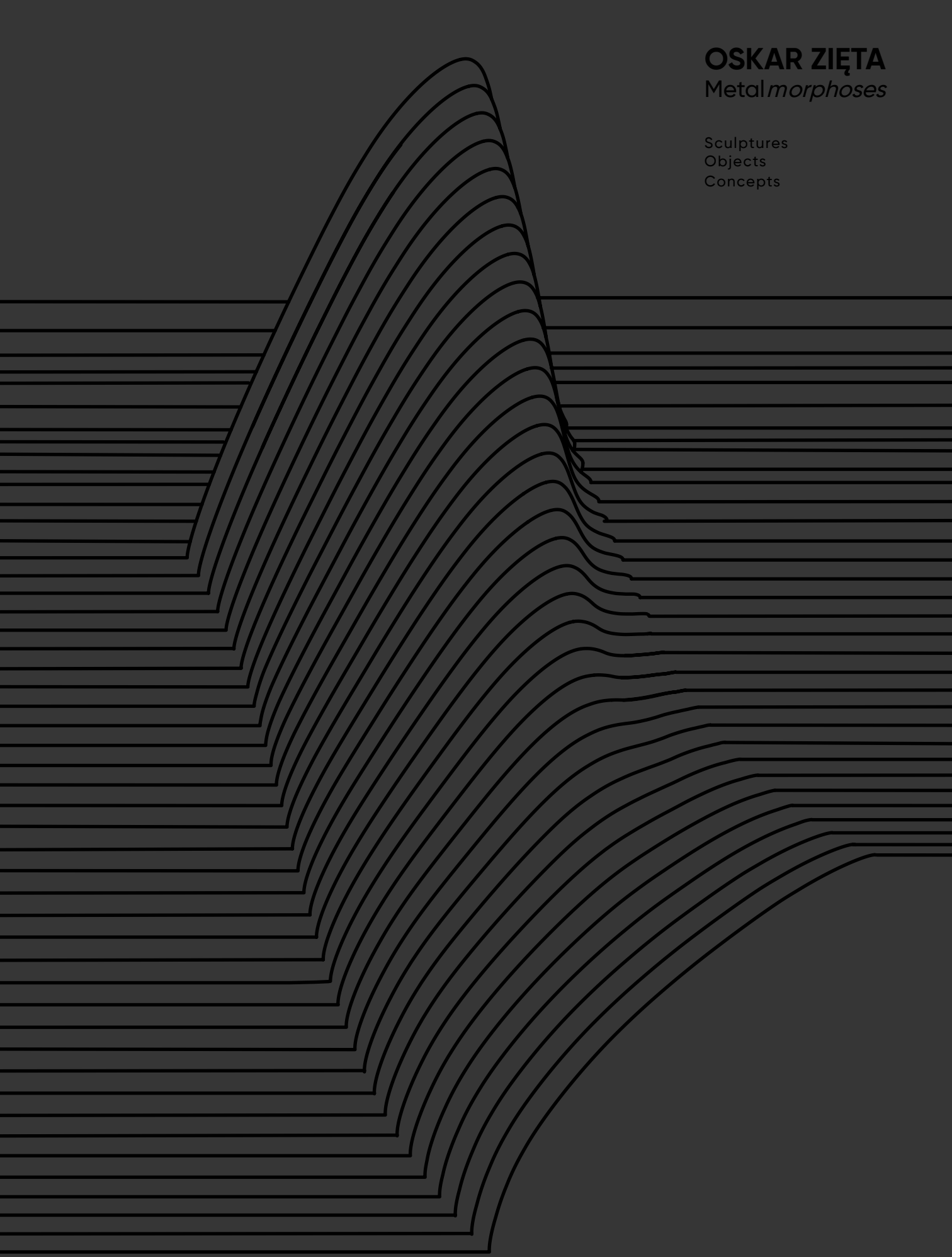


OSKAR ZIĘTA
Metalmorphoses

Sculptures
Objects
Concepts





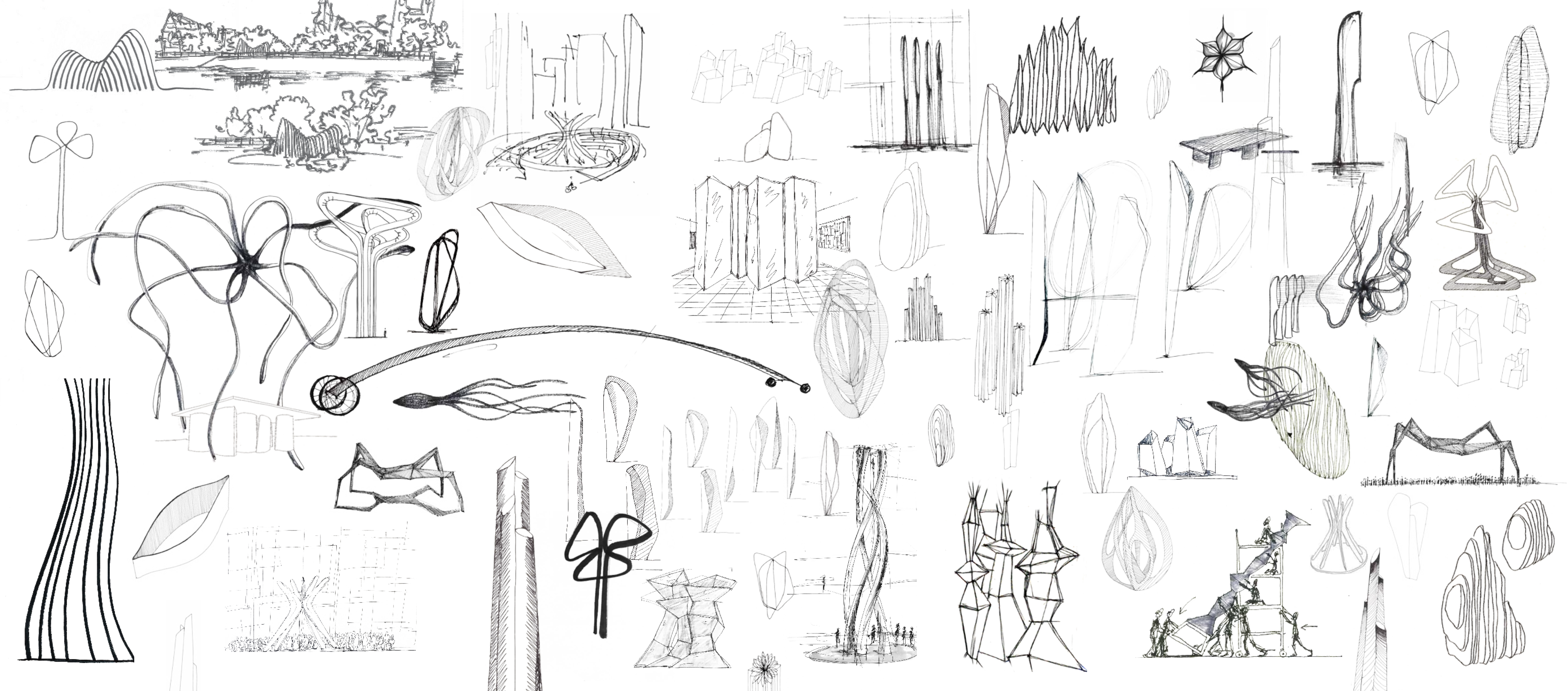
Oskar Zięta's *Metalmorphoses*

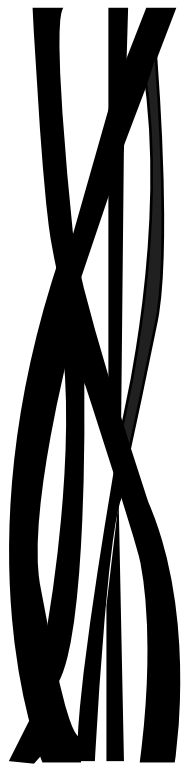
Introduction

Oskar Zięta is not an ordinary creator – call him a process designer, an architect, an artist, and each of these etiquettes will not be sufficient to fill in all the fields he is interested in. As a sculptor, he doesn't know any limits. Just like the masters of minimalism, Zięta creates artworks that are objective, and non-referential, but at the same time impress with their scale and original approach to the creative process.

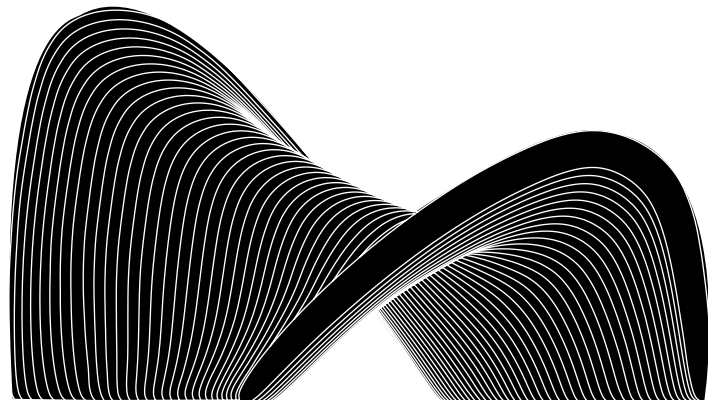
His public sculptures, as well as small-scale objects exist to focus our attention on the material itself – its unusual qualities and the way it has been manufactured into specific forms. Composed of geometric parts, Zięta's sculptures are usually made of polished reflective steel, although he also researches the way raw or corroded metal behaves in certain shapes and environments. The material and the technology that leads to its free deformation are the main points of reference in his work as a sculptor and designer. His concepts and completed projects are just what they are – to paraphrase Frank Stella's "What you see is what you see", the minimalist art movement's mantra.

Oskar Zięta believes that materials have their inner energy and that as a creator he ought to give them freedom so they can act in their own manner. Therefore, in his artistic work he is endlessly looking to transform metal the way it maintains its natural beauty. Zięta's sculptural work is like an endless metamorphosis – of the relationship with technology and material, of forms and ideas.





Wir



Nawa



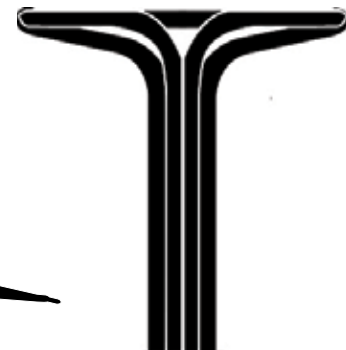
Axis



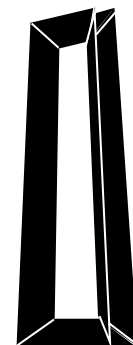
Crystal Totem



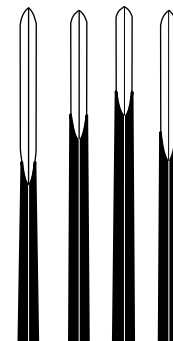
Kraken



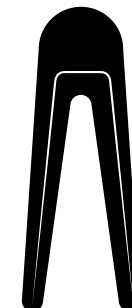
Koniczyna



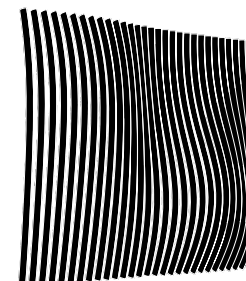
Urban Crystals



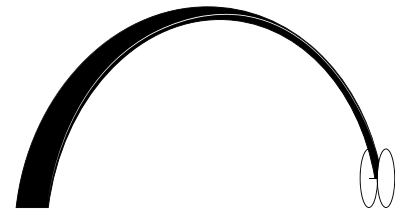
Firefly



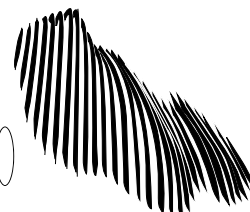
Cyclop



Tajdo



Blow&Roll



Fingerprint

SCULPTURES

Public spaces





NAWA

2016, Daliowa Island, Wrocław

European Capital of Culture Wrocław 2016

H: 9 m / 354" material: inox

Urban sculpture-pavilion

Nawa is a hi-tech bionic sculpture erected on Daliowa Island in Wrocław, conceived in 2015 and completed in 2017. Constructed of 35 shiny polished steel arches it creates a sort of an openwork gate to another world. Passing through Nawa is like entering a new realm of distorted reflections and unexpected visual effects that force us to see the city differently from how we used to.

For Oskar Zieta, an architect, artist and designer, one of the major sources of inspiration for the Nawa architectural sculpture were bionics. – I wanted to create something that would both inscribe into the context of historical surroundings and be at the same time formally groundbreaking, as Zieta comments. – Bionics allowed me to apply in the project the technical solutions which mimic the behaviour of living organisms.

In effect, he conceived an ultra-light, durable construction made up of several dozen steel arches. Its bionic form and polished surface reflecting the surroundings have resulted in a form of a naturally growing sculpture with a constantly changing appearance. Bionic shapes establish an impression of a sculpture growing straight from the ground. Simultaneously, the construction based on the arches relates to the monuments nearby: The Ossolineum Library, the church's tower at Piasek Island, Wrocław Market Hall designed by German modernist architects, Richard Plüddemann and Heinrich Küster, between 1906 and 1908, as well as the green landscape of Ostrow Tumski.

Despite its artistic character, the sculpture fulfils its social functions in the public space. In the designing process, researching its potential social impact and aesthetics were equally important. It has been contemplated how Nawa would form part of its surroundings and how it would be affecting its audience – both the passers-by and the ones who walk under it.



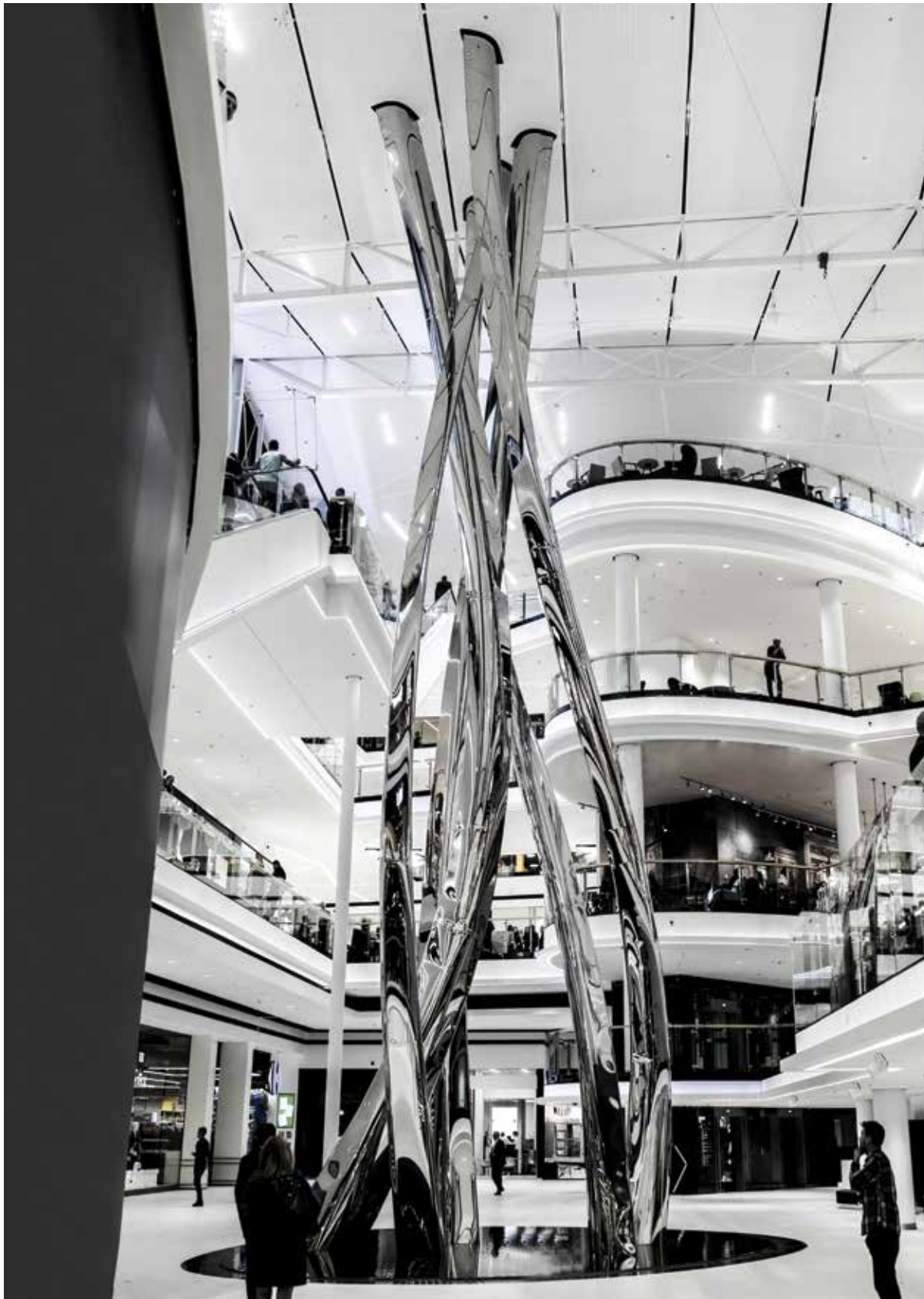
Thanks to its openwork construction it allows light to play on its surface and to create surprising optical effects in its interior. It attracts with its lightness and startling aesthetics.

Nawa is located on an unusual, mysterious and wild site – Daliowa Island, the smallest of over a dozen islands in Wrocław. It is situated in the primal current of the Odra River and is surrounded by both lush greenery and historic architecture. During several decades, Daliowa Island has evolved significantly. Before the World War II it was bursting with life; during the war it was markedly destroyed and afterwards almost forgotten. Nowadays, it has been brought back to life.

Nawa opens another chapter in the history of this area by returning it to the dwellers of Wrocław. Space has been revitalized and currently serves the city as a bustling, open space for meetings, concerts and artistic events.

The sculpture, along with planted vegetation, has created a consistent organic unity, emerging naturally from the river. At the same time, the realization fitted perfectly into the architectural order of the surrounding urban space and its vibrant life, full of tourists and passers-by.





WIR

2017, Północna Gallery, Warsaw

H: 24 m / 944,9" material: inox

Swirling beauty of perfect balance

A whirlwind, a water vortex, a metaphor of the natural forces that rule this world... Wir is a poetic reinterpretation of the classical column structure with strong references to nature. Instead of an ideally straight supporting construction, Oskar Zieta created a dynamic composition of five intertwining irregular profiles. The sculpture's unique steel form is a fusion of contemporary art with architecture and parametric design.

Since its launch in 2017, Wir has formed a vital part of the Północna Gallery in Warsaw – it gives the space a futuristic character enrooted in the natural world.

The Wir public sculpture complements the space with its formal dynamism and energy. Its central location makes it visible from all the floors – from each angle, it presents a different aspect to the viewer. Thus, the sculpture's irregular structure encourages visitors to make frequent changes to the observation point, hence boosting visits to the gallery's higher floors.

The Wir's five sinuous interweaving profiles, made of subtle Venetian steel polished to high gloss, are curled around each other like streams of water. Such a variable form relates to natural whirls that are likewise unpredictable and volatile. Concurrently, lean, tapering profiles give it a delicate appearance, despite its true enormity. Additionally, the sculpture's myriad surfaces beautifully reflect the light coming to the interior through the windows placed on the last floor of the building.



Currently, Wir is the tallest indoor sculpture in Warsaw and the first manifesto of FiDU technology made on such a scale. Its unique, steel form is a fusion of contemporary art with architecture and parametric design. The shape of the sculpture was created using FiDU technology paired with the parametric design. Several generations of varied profile arrangements were first created, then 3D-printed prototypes allowed for quick visualisation of the work. Creating the tallest FiDU sculpture in the world was a project on an unprecedented scale. In order to even begin the technologically advanced process, Oskar Zieta needed to find an assembly room large enough, further adjust its space, prepare proper workbenches, and gather together the production tools.

The final result mirrors the meticulous creative and production processes that were involved in its creation. The sculpture is the most original self-supporting structure ever created and an impressive focal point of the Północna Gallery space. Its enormous scale together with a sensational dynamic form are groundbreaking. With this project, Oskar Zieta proved that his experimental sculptures can form an important part of public space – by complementing it and creating a strong visual sensation.



KRAKEN

2021, Artus Court, Gdańsk Museum

H: 16,5 m / 650" material: inox



In the depth of reflection

Kraken was created as a site-specific installation for the Gothic interior of the Artus Court, part of the Gdańsk Museum's collection of historical buildings.

Kraken, a steel creature from the depths of the sea, was brought to life by Oskar Zieta as a reminder of Gdańsk's strong relationship with the sea. In a form of sculptural intervention, it referred to both the old myths about sea monsters and to the present character of the Artus Court that served as an exclusive meeting venue for the local elite. Today, its space is filled with historic ship models from the sixteenth to the mid-nineteenth century that make up the most valuable collection of this type in Poland and one of the most interesting in Europe. Kraken, installed between the columns of the court, perfectly completed the sea-related character of the interior.

The sculpture's form relates to the legendary sea creature that Pliny the Elder wrote about – the monster inhabited the Strait of Gibraltar, where it attacked the ships passing there. In the modern era, Kraken was described by Erik Pontoppidan in his work *Natural History of Norway* (1752).

In the interior of the Artus Court, a huge steel cephalopod hovered above the heads of the visitors. It brought to mind the depths of the sea but also manifested the recognizable style of Oskar Zieta – who transforms cold steel into poetic sculptures inspired by organic structures.





GENERATION

2023, Millennium Park, Zielona Góra

H: 16,5 m / 650" material: inox

For the city and generations

The urban sculpture GENERACJE (GENERATIONS) is a story about generations, technology, and fulfilled dreams. Transience and endurance. Similarities and differences reflected in polished steel surfaces. The mirrored TAFLA panels are a subtle and constant reflection of ever-changing nature, colours, seasons, and moods.

The form is a technological manifesto expressed through art. It is a three-dimensional interpretation of the bas relief by Polish avant-garde artist Marian Szpakowski which adorns the façade of the Zielona Góra BWA building. This approach is at the core of Oskar Zieta's design process, constantly transitioning from flat to three-dimensional forms, from the virtual to the real world and vice versa.

The broad meaning of "generations" splendidly reflects the interdisciplinary nature of Oskar Zieta's work. The urban sculpture GENERACJE is a manifesto resulting from detailed research and development on the stabilization of steel. It is a mirror reflecting the potential of Zieta's proprietary FIDU technology and generative design. It represents a study of the place, its historical, artistic, and future contexts.

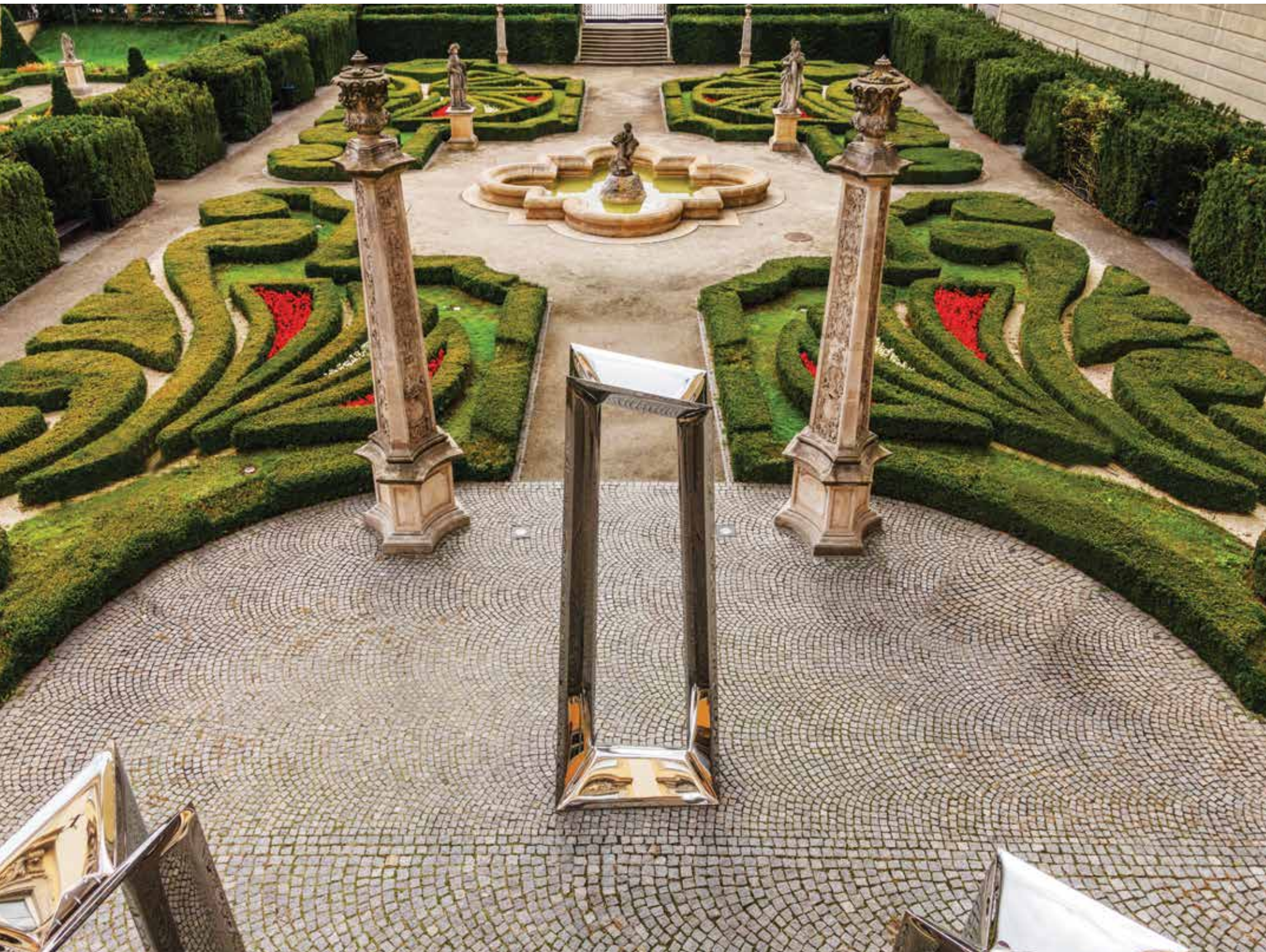
The deformations on the edges of the metal panels serve as a reminder of an imperfect yet captivating world. They are a showpiece of the renowned FIDU technology. They materialize fascination with the material and consistent research on the stabilization of steel membranes. GENERACJE is a collaborative effort of Zielona Góra residents. It is a project for the city and its future generations.



URBAN CRYSTALS

2019, Royal Palace, Wrocław

H: 4,4 m - 3,6 m / 173" - 141" material: inox



City kaleidoscopes

– Urban Crystals are objects that I call "urban kaleidoscopes". They work as reflective devices. Left side is reflected on the right, top reflects the bottom. A framework is created in which certain important axes, important buildings, and important architecture are emphasized. Oskar Zieta says about his sculptural group of three crystal-like forms.

The sculpture was created for the Design Pavilion, which in partnership with NYCxDESIGN and Times Square Alliance, aimed to celebrate New York City by presenting a special city-wide installation of hope, with a Time Square hub, titled "Open to the Sky". It consists of three slender crystal-like forms that create a vertical sculptural group climbing to the sky and opening the new perspectives for urban visions.

Urban Crystals is a variation on the Crystals form developed in 2018 – multidimensional shapes with strong, dynamic angles and swingeing contrasts of increasing planes and openwork cutouts. Through their simple yet defined form they tell a story of sculptural minimalism, of focusing on the material and of craftsman passion. At the same time they constitute a framework for other stories: about the urban landscape and nature, as well as about a man framed by abstraction.







CRYSTAL MONOLITHS

2019, Wrocław

H: 2 m - 3 m / 78" - 118" material: inox

Modern portals

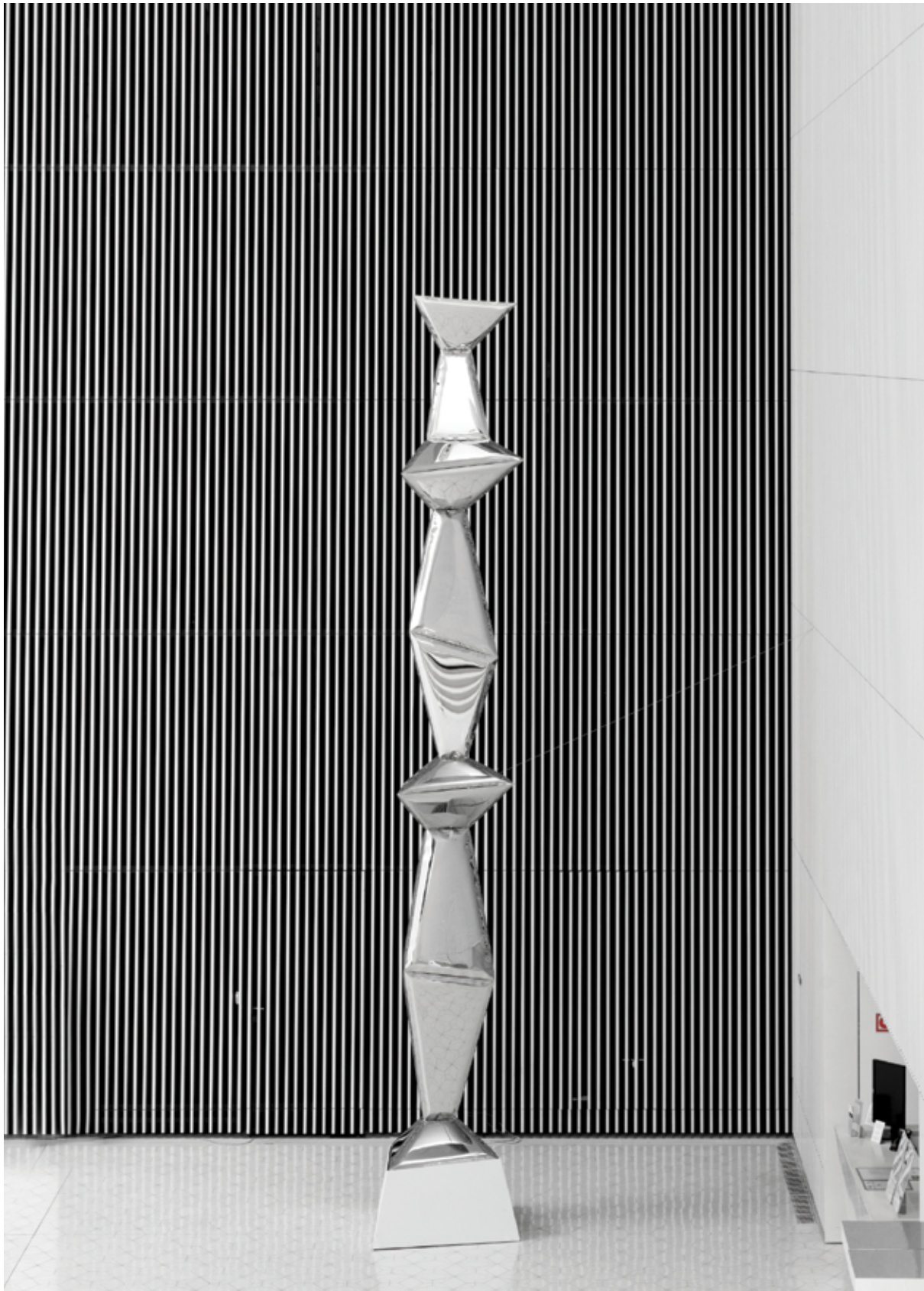
Crystals, steel geometric concave blocks that play with the positive and negative forms, ideally blend into the natural space of parks, public urban spaces and private gardens. Thanks to their frame-like structure, they create contemporary variations on traditional portals.

Crystal Monoliths look perfect both in a group of three and as free-standing, single sculptural objects. Their surface reflects light and their surroundings, while the gate in their centre invites us to step into a new dimension of reality. Inspired by light refracting diamonds, the Crystal Monoliths focus attention both on the form and the effect of light reflecting at different angles.

The light accompanies us every day – it is a source of every life that triggers creative energy. Its reflection and distraction allows us to change the way we perceive reality. In the project of Crystal Monoliths Oskar Zieta focuses our attention on the transformative power of the mirroring sharp structures – both mysterious and alluring, familiar and peculiar, contemporary and timeless.







CRYSTAL TOTEM

2018, Philharmonic in Szczecin

H: 7 m / 276" material: inox

Architectural totems

Crystal Totem is a minimalist sculpture composed of geometric, multi-dimensional sculptural modules with a mirror surface called "crystals" – forms that Oskar Zieta uses in several of his projects.

Carefully planned four-sided, multi-dimensional forms of the Crystals reflect light, generating unexpected colour impressions, while sharp edges give them a dynamic and rapacious character. These properties bring on limitless possibilities of combining them into complex spatial compositions. On a larger scale, they become independent sculptures, arranged vertically they resemble Constantin Brâncuși's wooden columns, while located next to the light source they become a shimmering kaleidoscope.

Created in 2018 for the Jerke Museum as part of the Festival of Light in Recklinghausen, Crystal Totem referred to the museum's building. Its polished surface reflected light, creating multi-coloured afterimages – a tribute to Wojciech Fangor, an outstanding Polish painter and author of stained glass from the museum's collection. In 2019 the sculpture became part of the P4 Gallery of the Philharmonic in Szczecin.

The minimalist, geometric lines of the sculpture open up associations to such art movements as constructivism, cubism and op-art. Forms of these metallic gemstones play with our senses and bring to mind postmodern architecture.

Crystal Totem, like many other Zieta's projects, makes use of the paradigm of modularity, repetition and multiplication. Its structure is the effect of composing concave and convex shapes, and its reflective surface multiplies the surrounding space.





KONICZYNA

2018, West Gate, Wrocław

Echo Investment

H: 6 m / 236" material: inox

Vital part of the city space

Koniczyna is a light and modern structure that literally and metaphorically mirrors the bustling city. Its geometric three-leaf clover shape has been destined to complement the office building's architecture in Wrocław.

The idea behind the sculpture was to create a form that would merge the future, nature and technology, and that would symbolize the philosophy of development. In effect, Koniczyna brings added value and uniqueness to the surrounding area.

Koniczyna is an ultralight construction made up of three steel arches composed by Zięta using parametric design. Put together they create an effect of naturally growing bionic structure – it resembles a plant or an exotic tree and creates a shade underneath. At the same time, Koniczyna's polished surface constantly reflects the surroundings and generates an amazing spectacle of lights. As its appearance changes throughout the day, the sculpture merges with its habitat concurrently defining it in a subtle way.

Zięta's sculpture is a fine example of biomimicry – beyond its aesthetic aspect, which makes clear reference to organic structures of plants, its construction is self-supporting. The six-metre profiles, weighing only 1,500 kg, were made of Venetian steel connected with 108 m of welding lines.

This seemingly simple form consists of elements twisting 90 degrees around their axis. The innovative and most challenging part of the project was thus to create a self-supporting construction of this height and to stabilize the composition based on profiles of interchanging directions.

Something evidently easy for nature to create was difficult for a human being to recreate in one piece and material. It was necessary to combine the work of automated production robots with human labour. As a result, a bionic form with a unique shape was created.

Oskar Zięta operates on the intersections of art, design and science. He draws inspiration from organic forms that are a perfect combination of aesthetics and design solutions. The Koniczyna sculpture, a macro-scaled clover, is a manifestation of Zięta's design philosophy and a great symbol of development, a showcase that has changed the character of the building itself and created a cohesive space conducive to business.





FIREFLY

2017, Holm House, Warsaw
H: 3,9 m / 153" material: inox

Minimalistic skylights sculpted with air

Firefly is a group of four sculptural lamps created by Zięta's studio using FiDU technology. Lean and minimalistic, they are the first FiDU objects integrated with the light source. The light, radiating from the inside of the openwork forms, reflects on the ventral surfaces covered with special light-dissipating paint.

The sculptural skylights were designed in 2017 as part of the Holm House – a residential complex built in accordance with the guidelines of the Breeam environmental certificate and the "Object without barriers" certificate. "Holm" is a Scandinavian word for a small island, a metaphor of how the building was created. The idea behind the architectural project was to arrange both the indoor and the outdoor space in accordance with the Scandinavian philosophy of quality, respect and understanding of human needs.

For Oskar Zięta, the Firefly project was an experiment with both semi-public and public space. Zięta intended to smoothly link the Holm House building's interior with the external common space. The skylights were designed especially for this location as an element corresponding with the Tafla mirrors installation located in the building's entrance hall.

The Firefly elements were created from open-work inox steel profiles. It was a technological challenge, which resulted in modern forms that adorn the space and generate light frontally. The cut-out surface was painted with a special white paint that additionally reflects the light and creates an effect of a glowing firefly. The lamps are made of stainless steel, a durable and timeless material that also reflects the surrounding.

The Firefly sculptural group is a gathering point – something that is visible during the day and focuses attention in the dark. Each sculpture is unique, with a different proportions ratio of the cut-out element to the base. They are discreet and, contrary to ordinary lamps, they rather suggest light than impose it.

Firefly is Zięta's first design where light has been used as a permanent and integral part of a sculpture created using FiDU.





TRZEPAKI - A STUDY OF COURTYARD SCULPTURE

2023, Raster Sculpture Garden, Warsaw

H: 1,87 m - 4,10 m / 73" - 161" material: inox

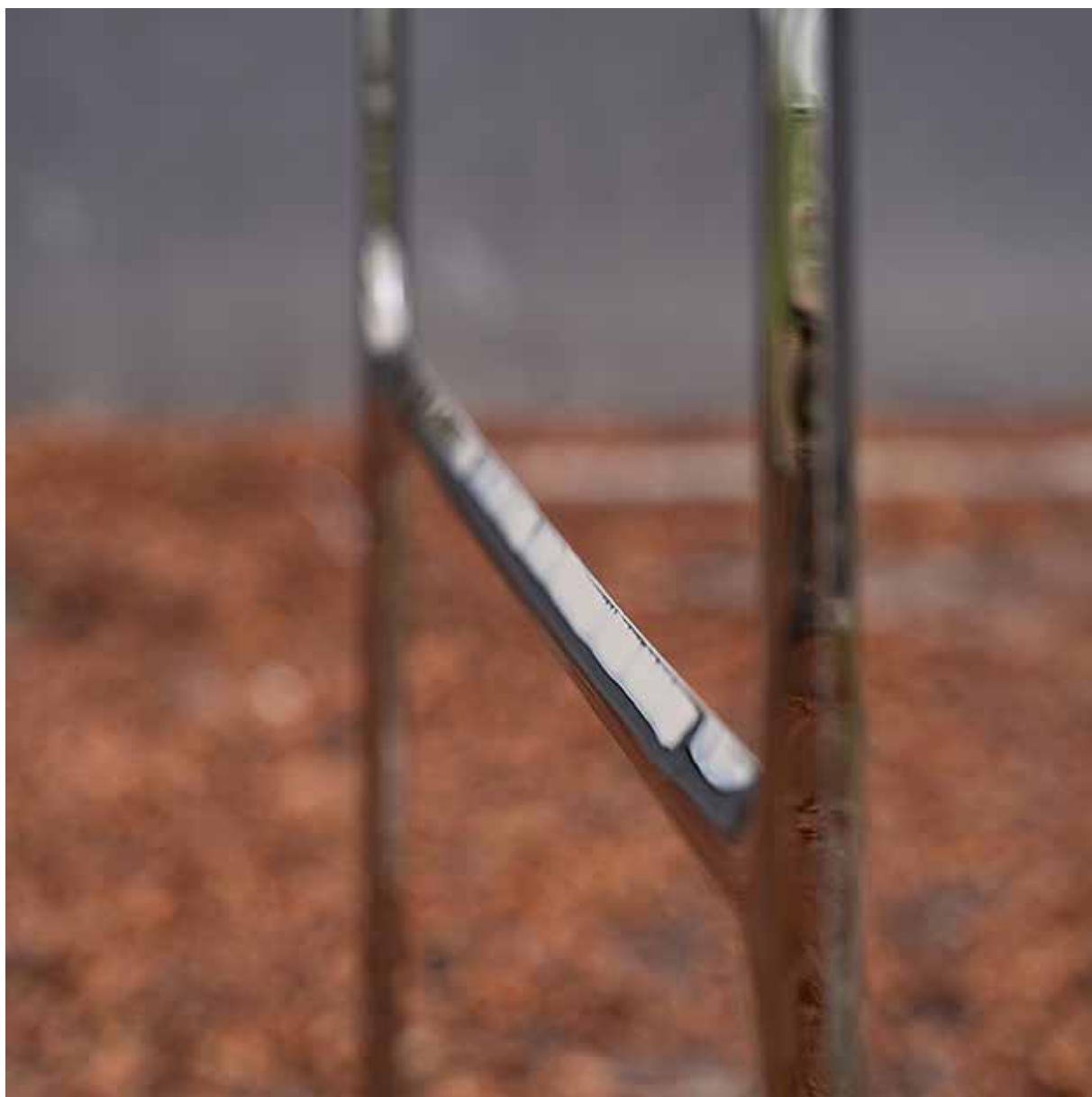
Transformation of function into form

Rug-beating frame (the Trzepak, [plural] trzepaki) is a focus of backyard meetings in Polish memories. An object whose primary function was lost amid children's acrobatics, exercises, and serious conversations. The rug-beating frame is a symbol of carefreeness. The trzepak is an emotion. The trzepak is a cherished memory.

The familiar form of the rug-beating frame in Polish courtyards is clothed by Oskar Zieta in a new guise: Trzepak 4.0. A modern and novel figure. A figure filled with air. A figure not yet deformed. A figure that is and will remain an experiment.

Oskar Zieta's exercises transmute this deeply rooted object from our backyard culture into a realm of abstract forms—ethereal and surreal. Gleaming, inflated like balloons, they are a reflection of gymnastic figures, somersaults and spins, functions that trzepaki often served more frequently than their originally intended purpose.

Trzepaki as a study of the courtyard sculpture can be contemplated within the context of the recycling of artistic form. They serve as meticulous studies of the place and its contexts- as many others Zieta's sculptures. In the Raster Sculpture Garden, the recycled material was the courtyard rug-beating frame. The other implementations undergo transformations that are closely related to them, yet of always considerably broader significance.





BLOW & ROLL

2010, Victoria and Albert Museum, London

H: 3 m / 118" material: inox



Air-inflated profiles made art

In 2010, with support from the Polish Cultural Institute, Zieta created Blow & Roll installation in the Victoria & Albert Museum's John Madejski Garden, as part of the London Design Festival.

The aim of the project was to create something that would be visually engaging and would fit to the garden's scale and style. The challenging part of it was to bring it in one piece, like all the other pieces of the exhibition. The FiDU technology made it possible to create a sculpture that was expanded on the site. The pieces were transported and brought to the garden flat and rolled. Then, the individual steel elements were wheeled flat into the pond, then inflated, giving a third dimension to this unique space.

The Blow & Roll installation was made of large-scale steel elements of different lengths up to 20 meters and of different heights. The individual profiles were also presented at Phillips de Pury exhibition space at Saatchi Gallery – available for everyone to inflate using a bicycle pump.

It was the first artistic manifesto of bespoke technology on such a scale – playful, appealing and magical – that presented not only the possibilities hidden in pieces of steel but also the unlimited imagination of its creator, Oskar Zieta.



AXIS

2019, PKO Rotunda, Warsaw

H: 9 m / 354" material: inox

Soaring toward the sky

Axis is a vertical subtle form standing next to the PKO Rotunda building opened in 2019 on the site of the original Rotunda designed from 1960 to 1969 by chief architect Jerzy Jakubowicz. The concept of the Axis was inspired by the classical form of an obelisk or a column, in reference to other upright structures in the neighbourhood such as the Palace of Culture and skyscrapers in Warsaw's centre.

Axis corresponds with the Rotunda's light, transparent steel and glass architecture, as well as with its characteristic pleated roof. At the same time, it creates an additional element of the architectural composition.

The sculpture stands in a small basin below the ground level. Its proportions fit well into this context: a narrow diameter is adapted to the limited space, while the height of 10 meters gives it a suitable sound momentum. Therefore, Axis functions on two levels. It is visible from the passer-by level, but appears in full splendor only after descending into the basin.

Five vertical FiDU profiles of teardrop shapes soar toward the sky and their mirrored steel surface produces subtle refractions of light. On the one hand they reflect the surroundings with the Rotunda itself and on the other they bring us closer to the sky with their slender shapes. Moreover, the totemic form combined with the light steel surface make the PKO Axis a metaphor for dynamic growth in the constantly changing world.

SEAHORSE

2006, Fünf Höfe, Munich

H: 3 m / 118" material: inox



Revealing raw steel's poetry

Oskar Zieta created the Seahorse sculpture as part of his research at the ETH Zurich at the ITA Institute. It is a large modular construction made of raw rusted steel, realized using the FIDU technology. The resulting elements feature surprisingly high efficiency in terms of self-weight and load-bearing-capacity ratio, as well as relatively low processing effort.

The sculpture's form is dynamic and dramatic as it features two symmetrical forms made of geometrically curved inflated profiles: the upper one rests on the lower one creating a closed crown-like structure. In effect, it brings to mind a Möbius strip or a pair of kissing seahorses that dance lightly in the sea depths.

Moreover, the combination of the raw steel with sharp shapes gives the sculpture an industrial character that praises the material's qualities and is a manifesto of the technology itself.



NUCLEUS

2017, Philharmonic in Szczecin

Ø 3 m / 118" material: inox, lacquered

Luscious multi-element reflective sculpture

Nucleus – a multi-element mirror, a sculpture, an art installation... Made of colourized stainless steel using FiDU technology, it is one of the statement objects in Oskar Zieta's oeuvre.

Although its name refers to the realm of the organic world – the cell's structure of living organisms – its form was inspired rather by the cultural heritage. Resembling a nimbus or an aureole, it consists of eleven triangular elements composed into an ideal circle.

The juxtaposition of dynamic, even aggressive geometric forms with the soft and regular shape of the circle creates a dramatic effect. Additionally, the elements of the structure change their colour gradually: from emerald green to sapphire blue shades.

The striking visual outcome of Nucleus is the result of Zieta's experiments with applying layers of colour coating on the surface of the polished steel. The artist managed to maintain the reflecting nature of metal and mix it with deep and strong colours.

"Researching colouring techniques and selecting proper materials was a long process," Oskar explains. "The coat is applied with a special painting technique so as to obtain a luscious colour gradient."

Nucleus was exhibited at "Crystals - Form and Light" exhibition at the Philharmonic in Szczecin, and at Warsaw Home Expo (2019). In 2020, it formed part of Zieta's two shows in China: at Line Park, Hangzhou, and Design China, Beijing.

CYCLOPS

2013, National Ethnographic Museum, Warsaw

H: 4 m / 157" material: raw steel



Machine-like figures

In ancient Greece, the Cyclopes helped Hephaestus to forge Zeus' thunderbolt. Their strength is reflected in these steel forms created by Zieta without the aid of any mythological powers – just using the FiDU technology instead.

Inspired by the powerful posture of one-eyed creatures, Cyclops features an inverted V-shape, with an oval head-like top supported by two widely set legs, each one constructed of three perpendicular profiles. Thanks to its size exceeding human scale, it gives an impression of a powerful walking figure, a living machine-like being.

The Cyclops sculptural group was displayed for the first time at the "Volumetric Expansion" exhibition at the Polish Cultural Institute in Berlin, and its Polish premiere took place during the MMC fashion show at the National Ethnographic Museum in Warsaw.

A single Cyclops sculpture is like the myth that gave birth to it – it gets old, but does not die. In Berlin, where it first came to existence, it charmed with a smooth yet raw structure. In Warsaw, it displayed the passage of time which granted it even more dignity.



KOLUMNA

2020

H: 3 m - 4 m / 118" - 157", material: inox

Vertical volumen

Kolumna is Zięta's variation on the architectural supporting structure – the column. In his concept, he redefines the objective of the column structure and transforms it into an autonomous vertical object. Thanks to the use of the proprietary FiDU method, the artist can manipulate the diameter and the height of the sculpture adjusting it to the dedicated space.

Kolumna, made of seven vertical profiles, becomes a totem, an interrupted story of the rising up into the sky. Kolumna's composition, based on connected profiles, mimics classical fluting. However, whereas in the ancient Greek architecture the vertical grooves promoted a play of light on a column making it appear more perfectly round, in the case of Zięta's concept, this structure deconstructs the classical solution making it the focal point of the sculpture's structure and its expressive power.



CONCEPT SPACE

2013, IMM Cologne

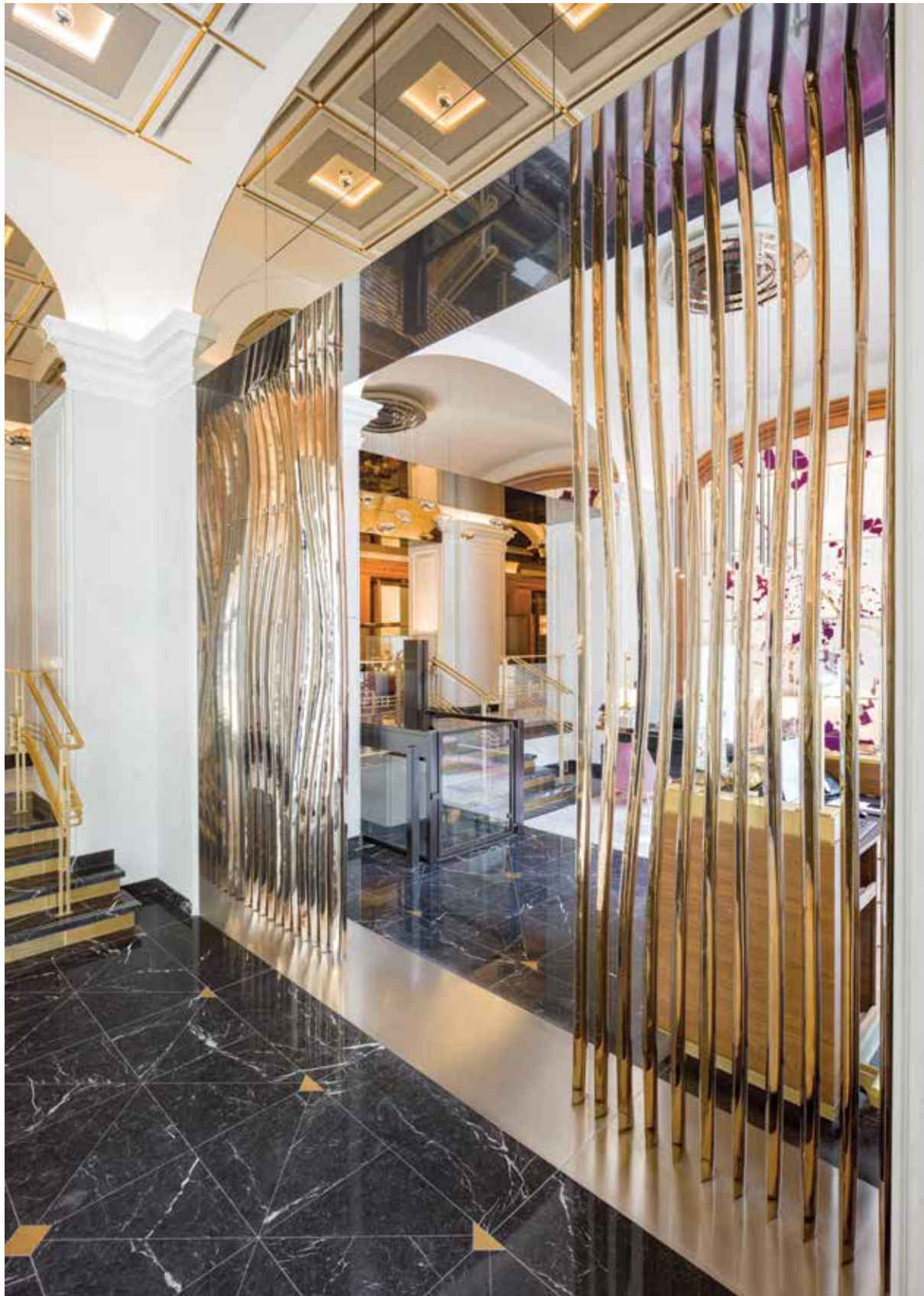
H 3 m / 118" material: inox

Chaotic ordering

Triangular aggressive shapes of steel profiles accumulated in an architectural structure of the Concept Space bring to mind icebergs that calmly float through the oceans and then suddenly crash against each other. The mix of dynamism and stability lies at the core of this sculptural pavilion that was designed to be light, easy to transport and durable enough to maintain its qualities during fairs and exhibitions.

The Concept Space pavilion is made of inox steel profiles inflated using FiDU, organised in modules that are interconnected with two kinds of knots – one on the inside of a module, formed by four bars, and one on the outside of the module formed by three bars. These joints stabilize the sculpture in all possible directions and simultaneously create an interesting spatial composition.

The pavilion's construction is an innovative combination of strong and durable construction and dynamic relations between its elements that produce a striking visual outcome. An original feature of the structure is that each component is designed in close relation with another one – just like in the natural world, the profiles' shapes are multiplied and then transformed in the process dictated by their symbiosis. This "chaotic parameter" gives the installation an energetic and powerful aspect.



TAJDO

2017, Raffles Europejski Hotel, Warsaw

H: 4 m / 157" material: inox

Invisible waves

Tajdo is an open-work sculpture located in the iconic Raffles Europejski Hotel in Warsaw – formerly Hotel Europejski (The European Hotel), a historic luxury hotel designed by Enrico Marconi that opened in 1857 and was reconstructed in 2018. It was an important centre on the map of the social and artistic life of the nineteenth Polish capital.

Tajdo divides the hotel's lobby space, concurrently making a connection between the entrance hall and the reception. Zięta created this wavy structure as a reference to the idea of constant change that Warsaw has experienced in its rich history. The hotel's and the city's soul is expressed in the Tajdo sculptural form: the undulating profiles made of polished inox steel. Its structure is delicate and almost invisible – it creates a gate with two framing parts consisting of eleven irregular profiles. Light, exquisite and graceful, the curvy sculpture creates an impression as it was elegantly dancing in the space like the changing sea tides.

Zięta's sculpture perfectly reflects the spirit of the hotel's building and refers to the traditions of the past and the modern luxury of the present.



FINGERPRINT

2020, private apartment, Warsaw

H: 3 m / 118" material: inox



Movement & structure

A large-scale trace of somebody's presence on the wall, a shiny parasite, a remnant of a natural force captured in a moment... The Fingerprint sculpture by Oskar Zieta is an eye-catching element of the entrance hall in a private residence. Its scale and character match the vast interior as well as the finishing materials used in it, such as brass and gilding. Thanks to the use of thermally coloured stainless steel in various shades of gold, Fingerprint complements the minimalist and sophisticated style of the space.

"Initially, I was planning to realize a regular central form, but eventually this rather extravagant format was selected for implementation. I think it was a good choice as the Fingerprint capricious organic structure adds a pinch of avant-garde vibe to this classical interior," Zieta states.

The form of the sculpture was designed using parametric tools in order to fully control the process of adjusting it to the existing space. It was installed on-site, so the biggest challenge was to cut each of 29 individual profiles perfectly even to the wall plane, in such a way as to maintain the designed shape of the sculpture. The effect is flawless: the profiles of various sizes and shapes are parallel to each other and look as they were placed on the wall in one single move – just like a fingerprint left on a glass surface or a trace of wind on sand.

The dynamic form enters into a subtle dialogue with the straight lines of the existing staircase and symmetrical lines of the chandelier. It is an exquisite element of the interior design that attracts the eye with delicate polished structures.





OBJECTS

Small-scale sculptures



LEZKA

2020

H: 48 cm / 19" material: inox

Trace of the universe

Three surfaces of reflective beauty – this minimalist and delicate object is an impression on the shape of *vesica piscis* or mandorla. The almond-shaped front of Lezka is reminiscent of the powerful symbolics of a gate of life or a womb of the universe. In Greek and Roman mythology it was associated with fecundity, procreation, and renewing of life. On the other hand, the Pythagoreans identified this symbol with the perfect mixture of masculine and feminine energy. Later, it became part of the Christian iconography, which undermined its feminine and vaginal notion. In the contemporary era, the Italian architect, Carlo Scarpa made the *vesica piscis* figure the leitmotif of his projects.

In Oskar Zieta's reinterpretation of this multifacet shape, it becomes a geometric play of surfaces. A piece of cut and closed up air-blown steel profile becomes a mirror that reflects the old myths and beliefs. Every reflection it produces refers to the symbolic dimension of geometry and to the power of cultural heritage.



AORTA

2019, City Museum of Wrocław

H: 125 cm / 49" material: inox

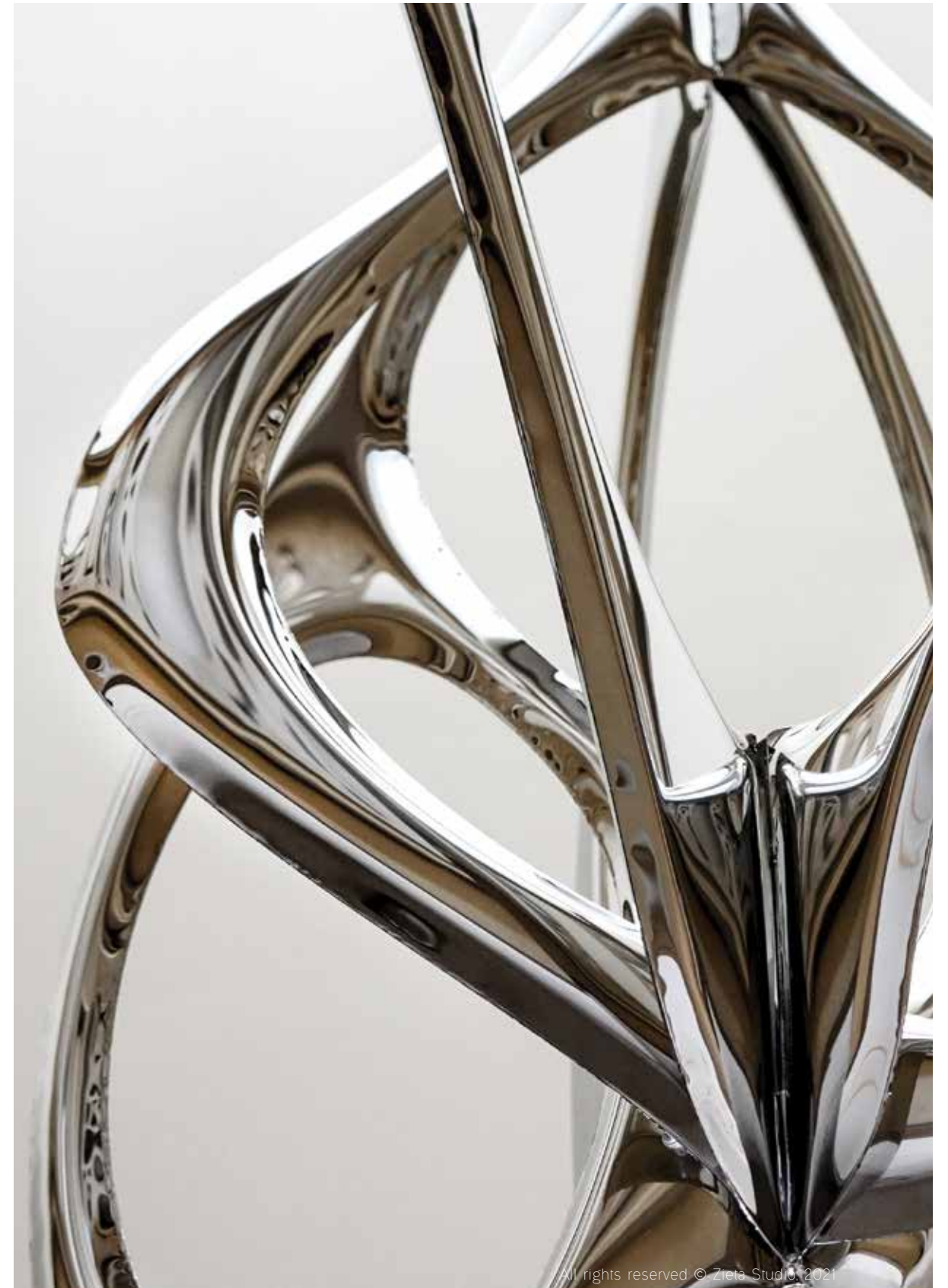
Cocoon made of arches

Aorta is one of Oskar Zieta's organic sculptures – it resembles the shape of the main and largest artery in the human body, whose function is to distribute oxygenated blood. The sculpture is a metaphor for the physical source of life – a corporeal, tangible structure that connects the heart with all the arteries.

Its structure is based on multiplied steel arches bent at different angles and combined into an openwork form that can be hung under the ceiling. Provoked even by a delicate air movement, Aorta will dance around its axis producing unexpected reflections. The visual effects, just like in the case of other Zieta's sculptures, give it a processual aspect that refers to constant change and movement.

– My aim was to transform the frigid steel into something radically contradicting the properties of the material. I wanted to juxtapose the stability and strength with organic, openwork, light shape. Thus, one can read this sculpture in many ways, even as a metaphor of life itself, Oskar Zieta says.

Aorta combines the ephemeral with the permanent. It is a sculpture embodying the human spirit – full of contradictions, yet relentless.



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HARMONY
2017
H: 40 cm / 15,8" material: inox

Multiplied surfaces

Harmony is a small minimalist sculpture made of several inox steel reflecting planes – interconnected into a tridimensional structure. It is an outcome of experiments with multiplied forms that create a uniform, harmonious form. Following the minimalist paradigm, Oskar Zieta has created a homage to the material and to its qualities. The purity and beauty of the polished steel are essential here.

The rectangular FIDU mirrored panels are accumulated into a layered composition – the front and back remain shiny and reflective, while other parts are hidden behind it gaining a mysterious character. Harmony is a sculpture that also plays with light; it disperses on its flat surface and penetrates through the spaces in-between the individual panels.



SPIRE

2016

H: 60 cm / 24" material: inox

Hommage to cultural development

Spire is a trophy designed for the Wrocław 2016 European Capital of Culture. Its shape refers to the modernist architectural piece named Iglica (Stanisław Hempel, 1948), located very close to the Centennial Hall designed by Max Berg in 1913. A needle-like monument, made of steel, measures 96 metres of height. By creating the Spire sculpture, Zięta wanted to commemorate the grandeur of this amazing sculptural piece. The original Iglica structure was topped by a spinning contraption of mirrors, creating an "umbrella of light" at night – unfortunately, it was struck by lightning within a day of completion, and prior to the official opening.

In his steel trophy of similar shape and proportions, Zięta creates a link with history and the city's rich heritage. Spire is made of reflecting steel, thus bringing to mind the primary concept behind the Iglica monument. The trophy represents creativity, openness and modernity, with the simultaneous respect for traditional values and culture.



HELIX VOLUTE

2020

H: 1 m - 3 m / 39" - 118", material: inox

Openwork illusion

The reflective steel Zięta uses in his projects provides them with mirrored surfaces, which change their aspect under the influence of light and colours. The conception of the Helix Volute sculpture adds even more to this transformative aspect – the openwork form consisting of several profiles twisted like flexible ribbons plays with symmetry and perception.

Helix Volute is a structure dedicated to the natural environment as it refers to nature itself with its organic shape. Once again, Zięta with his extraordinary approach to the technology of forming metal creates an impression that steel is soft and fragile. The sculpture is aimed to blend into its surroundings – revealing its full potential gradually and creating fascinating optical illusions.



CAVE – GREEN BLUE
2016
H: 40 cm / 16" material: inox

CAVE – DARK BLUE
2020
H: 40 cm / 16" material: inox

Light, form and colour

In his work, Oskar Zieta explores not only the artistic potential of sheet metal and its formal possibilities but also experiments with colours applied as transparent lacquered layers. Cave is an iconic example of mixing minimalist shapes with fantastic gradient hues.

The rectangular forms in colours of sapphire and emerald are irregularly cut in their centre thus producing an arresting visual effect of an opening that passes through the layered structure of steel planes. The colours merge and permeate in the tridimensional structure resembling a natural geological formation.



CONCEPTS



GLIEDERFÜSSER

2016

H: 1 m - 3 m / 39" - 118" material: inox



Movement preserved in time and space

Gliederfüsser is the result of Zieta's experiments with forms that exist between two and three-dimensional worlds, between the geometric and the organic. The key concept behind this sculpture is movement and its redefinition into a dynamic form inspired by the way arthropods move. The analysis of their motion made it possible to recreate it in a virtual model. Then, Oskar Zieta reduced the limbs to straight planes creating a sculptural structure. The result of this manipulation are two cross-over horizontal structures made of satin stainless steel that resemble paper origami.

Gliederfüsser symbolizes the growth curve of human civilization, which is driven by inventions, innovations and pioneers. In order to keep up with the fast pace of change, one must constantly adapt to the changing environment. The insect-like figure, captured in a frozen dynamic pose, is a material representation of the pace of change and adaptation to new conditions. It is a combination of art, nature and science in its purest form.

SPINDLE
2018



Jewel of the space

In Oskar Zieta's oeuvre, we can find pure minimalist, almost architectural forms, as well as sculptures inspired by organic bubble-like shapes.

Spindle is a fusiform sculpture with a sharp edge made of polished steel – arranged as a hanging object, it resembles a giant pendulum that sways in a world's mechanism. While creating it, Zieta thought about contradictory natural forms such as cocoons that are delicate, yet durable, or stings – fragile but sometimes deadly.

Swinging above the heads, Spindle is like a flying unearthly object. Its symmetrical, regularly structured form mirrors the space and blends into its surroundings. It is a sculpture that will fit voluminous interiors or public urban spaces.

SAIL
2017



De-formed minimalism

A tridimensional piece of deformed steel drifting in the sea... This is Zieta's vision for a minimalist sculpture placed in the middle of nowhere, in a constant dialogue with the natural forces.

Inspired by the Land Art movement of the 1960s and 1970s, the master of steel has conceptualized the Sail sculpture that would stand still among the waves in the rough waters and would be exposed to the harsh environmental conditions. Thus, it would change together with the water – its surface evolving in accordance to the rhythm of passing away.



STEEL IN ROTATION

2017

H: 1 m - 3 m / 39" - 118" , material: winox

Pleated folds of steel

Steel in Rotation is a sculptural and architectonic concept based on a repetition of steel profiles bent and composed into a concentric structure. Rotated around their own axis they create an effect of movement preserved in a moment. Playing with perception and tridimensionality, it is reminiscent of delicate anemones or microorganisms, but also refers to structures such as blue whale's folds or pleated fabric. From afar, Steel in Rotation looks like a fragile origami, but in reality, it is a stable, self-supporting construction.

The idea that lies behind this aesthetically energetic, bionic form is rooted in Oskar Zieta's exploration of steel's formative properties. Delicate profiles, filled with air in the process of volumetric expansion bring the FiDU technology to a new level. Thanks to an endless scaling of the Steel in Rotation structure, it can be formed either into an architectonic form or a small sculpture.

MENHIR
2020

Unearthly object

Menhir, a cone-shaped form referring to the standing stones of the middle Bronze Age, is a minimalist concept complemented by the urban or natural space around it. The reflecting steel acts as a mirror that deforms reality and creates intriguing visual effects.

Ideally smooth and symmetrical, Menhir is a pure form that hides endless possibilities in it. Like all Zieta's sculptures and objects, it is aimed to connect with the environment and to change one's perception of the particular place.



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PAROVA PAVILION
2020

Rusty hideaway

In his practice, Zięta experiments with metal's qualities – usually he works with polished steel but he also appreciates the raw and rusted structure of metal, which exposes its relation to natural chemical processes.

Parova Pavilion is a concept of giant architectural structure made of the weathering steel – a flat cover supported by four enormous pillars. Its unusual shape and proportions bring to mind the ancient Mortuary Temple of Ramses III, Medinet Habu, located in Luxor. It is destined to be placed outdoors, as a place of seclusion and hideaway.



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Biography

Oskar Zieta is an artist fascinated with the formal properties of metals, which he transforms into sculptures that play with the senses, often intimidate with their scale and cross the border between what is possible and what is only imagined. In his works, he uses his original method of metal forming, which gives him endless possibilities of manipulating the material, while not depriving it of authenticity and craftsmanship naturality.

Zieta creates both sculptures based on mathematical precision, as well as organic objects that question Euclidean geometry. His projects are the result of a close relationship between a man and the material, a practice already exercised by his father Jan and grandfather Bolesław. While they forged steel with the help of their own hands and heavy tools, Oskar Zieta in his work uses more sophisticated machining methods. He is a 4.0 blacksmith who carves with data, which he materializes in the form of sculptures – that give the impression of being subtly shaped by the natural forces. They contain the truth about the material from which they are made – Zieta deforms and stabilizes metal with internal pressure, on the basis of meticulously collected information about it. How will it behave under the influence of a certain force? How will a polished surface reflect its surroundings? How will the context influence the reception of a given form? These are the questions that Zieta faces during the creative process based on the idea of a controlled loss of control. At the same time, he leaves the material a considerable margin of freedom, thanks to which he enters into a dialogue with it both in the virtual and real world – transforming bits into atoms, and these again into bit representations. Thanks to this cooperation with the material, his objects are characterized by a dose of precisely planned poetics.

Oskar Zieta, born in 1975, is an architect, artist, craftsman and process designer, and the founder of Zieta Studio. He lives and works in Wrocław. He holds a PhD from Eidgenössische Technische Hochschule in Zurich. In 2010, he created his first works

on an architectural scale, including Blow & Roll installation for the Victoria and Albert Museum in London. The sculpture, composed of profiles inflated on the spot, contained an element of fun and performance, which is present to this day in the work of the artist still experimenting with scale and form, as well as with the aesthetic potential of steel structures.

He is the creator of the highest sculpture in public space in Poland, called Wir (Warsaw 2017), as well as the urban sculpture of Nawa (Wrocław 2017), which contributed to the revitalization of the surrounding area. In 2019, Nawa was nominated for the prestigious award in the field of contemporary architecture – the European Mies van der Rohe Award.

Oskar Zieta's works belong to the collections of such museums as the Museum für Gestaltung in Zurich, the Pinakothek in Munich, the Montreal Museum of Fine Arts and the Centre Georges Pompidou in Paris.

Solo Exhibitions

- **"Blow & Roll" installation**, Victoria & Albert Museum, London Design Festival, Great Britain (2010)

- **"Stilwerk"** at the Design Days Dubai, United Arab Emirates (2013)

- **Plopp as part of the permanent exhibition** of the Museo Nazionale Della Scienza E Della Tecnologia Leonardo Da Vinci, Milan, Italy (2016)

- **"Materiał z gwiazd"**, Domek Miedziorytnika (Copperman's House), Wrocław, Poland (2016)

- **"Miedziany dizajn Oskara Ziety"**, Muzeum Miedzi w Legnicy (Museum of Copper in Legnica), Poland (2016)

- **"Oskar Zieta. Polskie Projekty Polscy Projektanci"**, Muzeum Miasta Gdynia (Museum of City of Gdynia), curated by Anna Śliwa and Izabela Bołoz (2017).

- **"Oskar Zieta. Polskie Projekty Polscy Projektanci"**, Państwowa Galeria Sztuki w Sopocie (National Art Gallery in Sopot), Poland (2017)

- **"Oskar Zieta. Polskie Projekty Polscy Projektanci"**, Instytut Designu Kielce (Kielce Design Institute), Poland (2018)

- **"Polish(ed) Reflections"**, Museum Jerke Recklinghausen, Germany (2018)

- **"Crystals. Light and Form"**, Music. Design. Form., Filharmonia w Szczecinie (Philharmonic in Szczecin), Poland (2019)

- **"Distortions of reflection - Reflections of Distortion"**, Muzeum Miejskie Wrocławia (City Museum of Wrocław), Poland (2020)

- **"Mirrortopia"**, Concept 101 Showroom, Beijing, China (2020)

- **Oskar Zieta at the Line Park**, Gallery All, Hangzhou City, China (2020)

- **Oskar Zieta at Maison Joseph**, Hangzhou City, China (2020)

- **"Cada Canto Cada Conto. Art, Architecture, Ceramic and Design"**, CABANAmad Gallery, Lisbon, Portugal (2020)

- **"Inflatales. Oskar Zieta's Steel Stories"**, GAGA Gallery of Architecture, MOS Scene at the Theatre of Julius Słowacki in Cracow, Poland (2021)

- **"Steel Lifes. Oskar Zieta's Vases"**, HE Concept Store, Warsaw, Poland (2021)

- **"In the Depth of Reflection. Oskar Zieta at Gdańsk Museum"** Museum Gdańska, (Museum of Gdansk), Poland (2021)

Joint Exhibitions

- **"YDMI Award 2008 German Design Council"**, exhibition Red Dot Award, Product Design, Essen, Germany (2008)
- **Plopp exhibited at the Saatchi Gallery**, by Phillips de Pury, London, Great Britain (2010)
- **"Young Creative Poland"** exhibition, Salone del Mobile di Milano, Italy (2010)
- **"Idea and Imagination Experience Hall"**, Seoul Design Fair (2010)
- **"Reflections"**, Vienna Design Week, Austria (2011)
- **"Industrious | Artefacts, the evolution of crafts"**, organized by Studio Makkink & Bey and the Zuiderzee Museum in Enkhuizen, Netherlands (2011)
- **"Common Roots. Design Map of Central Europe"**, Holon Design Museum, Israel (2011)
- **"Designers' Open"**, Leipzig, Germany (2011)
- **"Future Nomads"**, DMY International Festival of Design in Berlin, Germany (2013)
- **„Niemcy nie przyszli"** group exhibition, Muzeum Sztuki Współczesnej we Wrocławiu (Museum of Modern Art at Wrocław), Poland, curated by Michał Bieniek (2015)
- **"Polish Design: in the Middle of"**, Dutch Design Week, Netherlands (2014)
- **"Polish Job"**, Milan Design Week, Italy (2014)
- **"Future is Now"**, Norman Foster Foundation, Madrid, Spain (2014)
- **"Open Ended"**, Kazerne Gallery, Eindhoven, Netherlands curated by Lidewij Edelkoort (2015)
- **"Sempering"**, part of the XXI Triennale di Milano International Exposition, MUDEC, Italy (2016)
- **"21st Century. Design After Design; Beauty & Pragmatism. Pragmatism & Beauty"**, part of the XXI Triennale International Exhibition, Museo della Permanente, Milan, Italy, curated by culture.pl (2016)
- **„Design Dialogue: Poland - Brazil"**, Museu de Arte Moderna do Rio de Janeiro, Brazil, curated by Magda Kochanowska, Ewa Solarz and Gabriel Patrocínio (2016)

- **„Design Dialogue: Poland - Brazil"**, Museu Nacional do Conjunto Cultural da República, Brazil (2016)
- **"Future is Now"**, Norman Foster Foundation, Madrid, Spain (2017)
- **KOOKU living spaces**, Art Basel, Switzerland (2018)
- **"Chez un connaisseur"**, RINCK & Savannah Bay Gallery, Paris Design Week, France (2020)
- **"Design without borders"** (Határtalan Design), Kiscelli Múzeum, Budapest, Hungary, curated by Szilvia Szigeti and Tamás Radnóti (2020)
- **"La Manufacture. A labour of love"**, Gare Saint Sauveur, Lille, The Design Capital, France, curated by Lidewij Edelkoort and Philip Fimmano (2020)

Collections

- **Baden State Museum**, Germany (2010)
- **Victoria & Albert Museum**, London, Great Britain (2010)
- **Centre Pompidou**, Paris, France (2011)
- **Pinakothek der Moderne**, Munich, Germany (2011)
- **Holon Design Museum**, Israel (2012)
- **Musée des Beaux-Arts**, Montreal, Canada (2012)
- **Badisches Landesmuseum Karlsruhe**, Germany (2013)
- **Zurich Design Museum**, Zurich, Switzerland (2013)
- **Museum für Gestaltung**, Switzerland (2013)
- **Museum Jerke**, Recklinghausen, Germany (2014)
- **Denver Art Museum**, USA (2015)
- **Vitra Design Museum**, Weil am Rhein, Germany (2016)
- **National Museum of History and Art**, Luxembourg (2016)
- **Museum of Copper**, Legnica, Poland (2016)
- **Museo Nazionale Della Scienza E Della Tecnologia Leonardo Da Vinci**, Milan, Italy (2016)
- **Four Domes Pavilion**, Wrocław, Poland (2016)
- **Museu Nacional do Conjunto Cultural da República**, Brasília, Brazil (2017)
- **National Museum in Warsaw**, Poland (2017)
- **City Museum of Gdynia**, Poland (2017)
- **National Museum in Cracow**, Poland (2018)
- **City Museum of Wrocław**, Poland (2020)

Awards

- YDMI Award German Design Council
- **DMY Award** for Innovation in production process, (2008)
- **Materialica Technology Award** for Plopp stool (2009)
- **Design Preis der Bundesrepublik Deutschland** Award, Rat für Formgebung for Plopp (2009)
- **Audi-Mentorpreis** for Oskar Zieta by A&W (2011)
- **Architektura-Murator** "Innovation in Architecture" Award for NAWA (2019)
- **German Design Award** for Nawa (2019)
- **European Mies van der Rohe Award** Nomination for Nawa (2019)
- **Łódź Design Must Have Award** for Ultraleggera (2020)
- **Materialica Design + Technology Award 2020** Best of Award in the Product Category for Ultraleggera (2020)
- **Red Dot Award Product Design 2021** for Ultraleggera chair (2021)
- **Łódź Design Must Have Award** for Triglav (2021)

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The sculptures presented in this catalogue are the physical emanation of the original FiDU technology appliance in the process of manufacturing tridimensional objects from metal sheets. The precise matching of the material's properties, environmental conditions and innovative processing with the artistic vision made it possible to achieve each perfectly imperfect final form.

"I would like to honour the people who made the creation of my projects presented in this book possible: my beloved wife Agata who works with me and supports me on a daily basis; the investors brave enough to undertake my visions and put them into life; my wonderful colleagues and creative co-workers from Zieta Studio; and all people passionate about contemporary art and innovative design. Thank you to all who inspired me, supported me with their advice and encouraged me. I am truly grateful and I am looking forward to the next visionary challenges."



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Centre Pompidou

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