

*Abstrakt ENG*

The subject of this dissertation is the relationship between the WORK and the STRATEGY. In the initial chapters I try to define the basic concepts I will be dealing with, outlining the perspective through my research and historical context and cultural. The broadly understood issue of space concerns many disciplines, which, in a way, gives an interdisciplinary character to further analyses and explorations. It synthetically defines what space is and how it is understood in various research contexts. How space was and is defined from the perspective of sociology, anthropology, philosophy and psychology, and what is mental space. I draw a broad place for the topic in an arctic context. The spectrum outlined in this way also determines the selection of specific examples cited later in the dissertation. Among them, important from the point of view of a given issue, exhibition, work, project, or attitude, which in the most interesting, most complex way concretize the examined issues, in a creative or theoretical field. I also distinguish in the form of chapters concepts such as SPATIAL PRACTICING OF THE MUSEUM and SPACES OF RUIN, as a kind of research areas.

In the subsections I focusing on the analysis of issues such as *ordering, object, montage, gesamtkunstwerk, sculptural architecture, monumantism, brutalism* as key aspects defining strategies, motivations and actions of artists. I pay special attention to urban ruins, gaps, cracks. I emphasize the interest in non-places. In the part concerning practical work that is a work of art, I divide the space into categories in which it can occur in relation to, and towards the work. I also distinguish between models of composing space. These are also the key issues that I face in my own work. So I draw a fragment of a certain "world" in which I act creatively and which I am inspired by. The issues I take up are situated between activities in the field of architecture, sculpture and painting.

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