

Inez Chmura

creative statement

I consider myself an architect¹ of dialogue².

In my practice, this can take different forms³, but first and foremost, I use it as a method for opening up space for the reimagined.

The reimagined happens when experiences, perspectives, and visions are exchanged in dialogue.

My head and my hands are in constant conversation, making the creative process horizontal and respectful towards the entities I collaborate with.

This defines my role: to foster a sense of belonging and agency within the space of correlations.

1 *architect*: a person who translates imagined into substantial

2 *dialogue*: an intersection between different perceptions and aspects of reality

3 *forms of dialogue*: spaces, words, objects, images, processes, movements and changes

selected projects

1. Faith and Belonging	hope in decay, exhibition space design	2025
2. Prehention. Between agency, engagement and architecture.	intersectional research project on the Polish-Belarusian border, book	2024-ongoing
3. Weaving spaces	line-movement-volume, reclaiming architecture by weaving	2025
4. the <i>other</i> mirror	research on <i>self</i> , interactive installation with aluminum mirrors	2024
5. Care ressurects architecture	signs of <i>care</i> in the urban landscape, experimental book design	2025
6. Embody/Empower: Fluidity in Form	rhizomatic nature of communities, aluminum casting, concept development	2025



hope in decay exhibition space design 2025

Faith and Belonging

Exhibition space design - proposal for Muzeum Catherijneconvent, Utrecht

Creating a sense of belonging and continuum in the exhibition setting by respurposing furniture from decaying churches and by curating exhibition objects into a dialogue between one another.

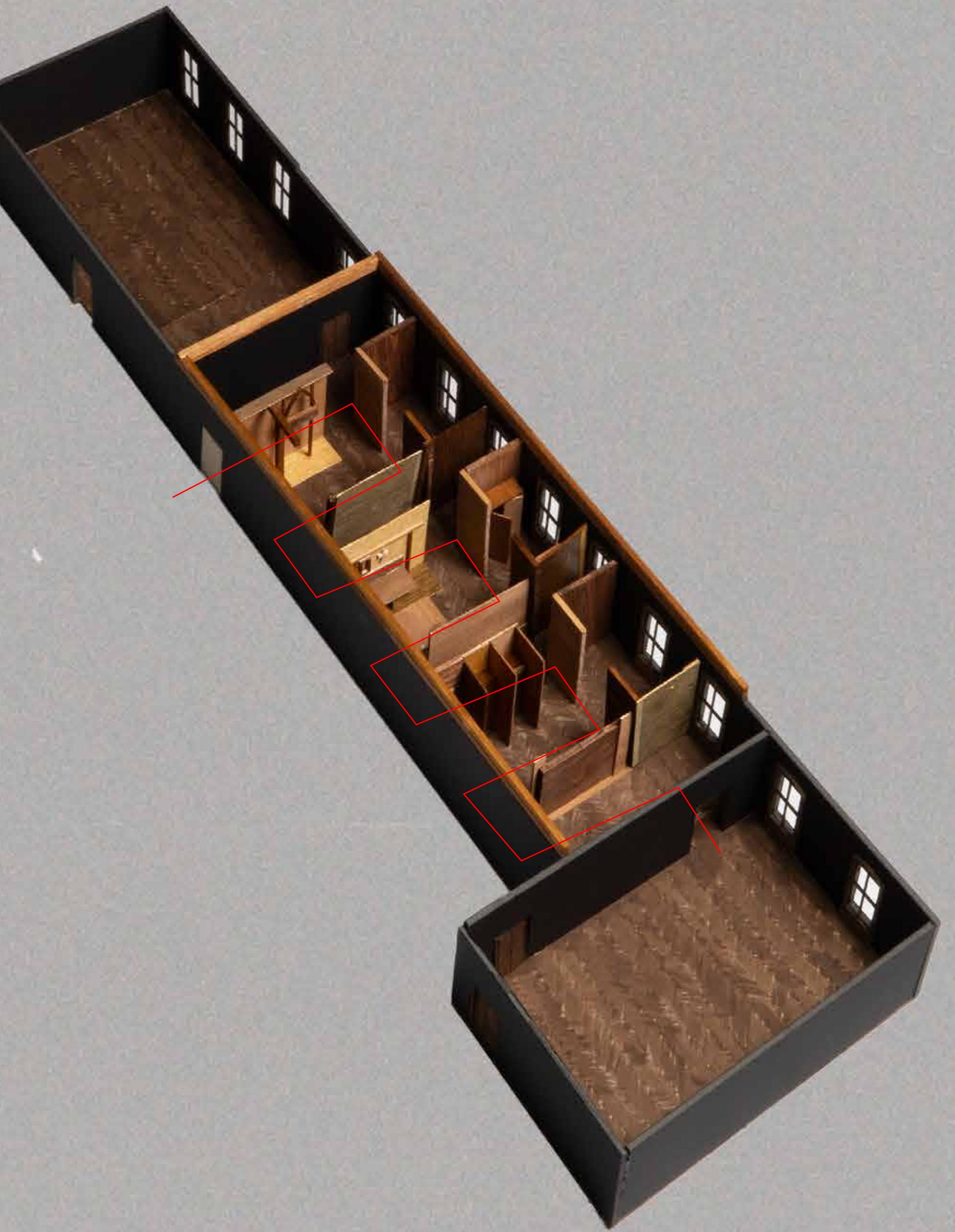
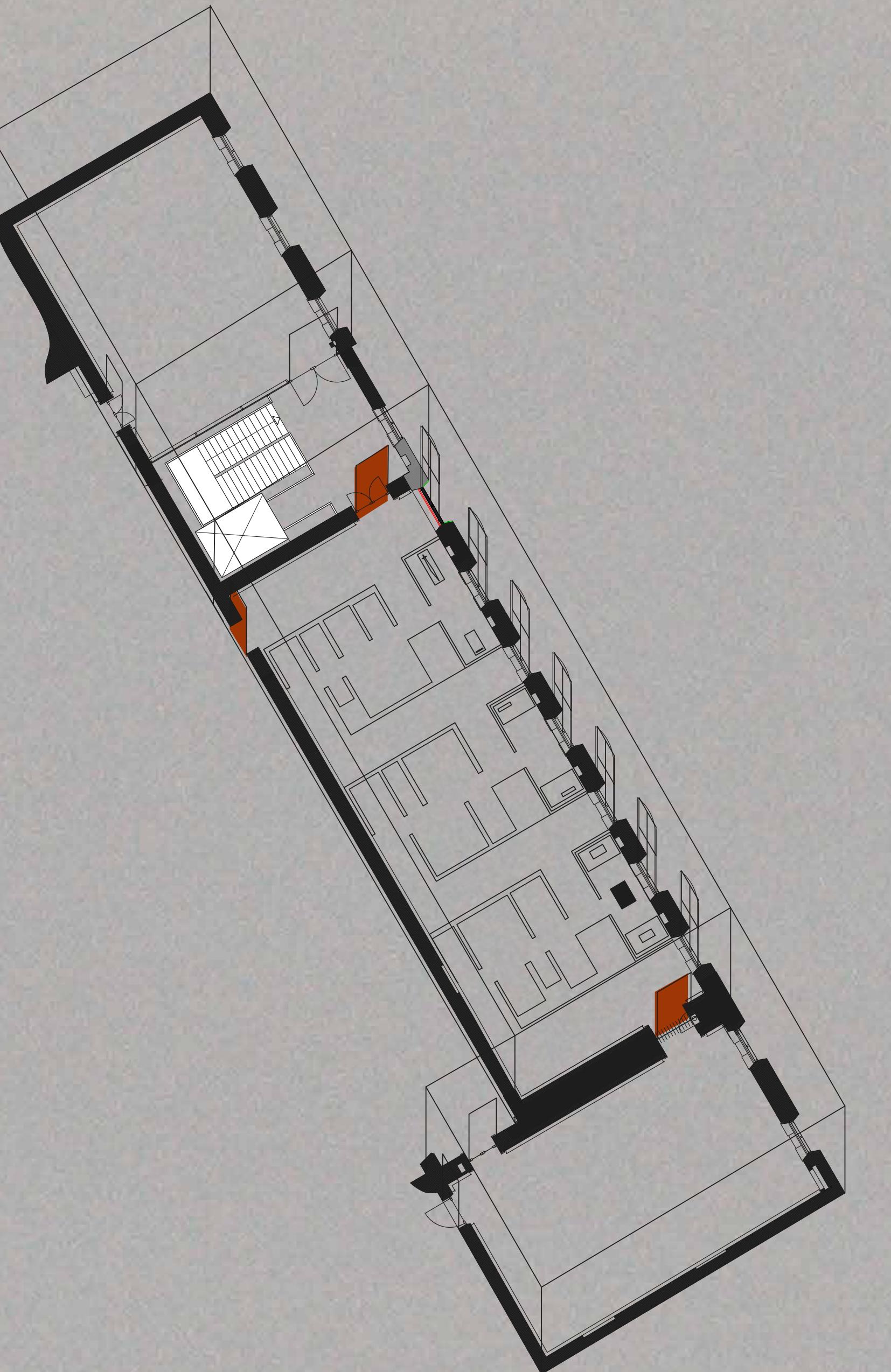
By transforming furnitures from decaying churches, the past is not cutten off but becomes something we draw from and adapt to what is relevant in the present. This is essentially how a sense of belonging is being created: when we know where we come from while simultaneously feeling the agency to move forward.

By placing exhibition objects in dialogue with each other, the underlaying story is revealed - one of transformation within Christianity. That raises a question for the viewer: Where are we now in this timeline, and what future are we building?



/research

the wall unit from my aunt's room/ what does the space of faith look like?



/floorplan

analyzing the exhibition space and designing the movement within



/space
visualisation/ maquette



/space
visualisation/ maquette



/space
visualisation/ maquette

A photograph of a forest scene. In the foreground, there is a patch of low-lying, green and brown vegetation. Behind it, a dense stand of tall, thin trees, possibly birches, with light-colored bark and dark, serrated leaves, stretches into the background. The sky is overcast and grey.

intersectional research project on the Polish-Belarusian border

book

2024-ongoing

Prehention. Between agency, engagement and architecture.

Prehention. Between agency, engagement and architecture

intersectional research project on the Polish-Belarusian border

book

2024-ongoing

Research on agency and engagement in a space and time of crisis.

By taking the form of intersectional research, the role of architecture and space shifts from being merely a stage that facilitates actions to becoming an active entity in the so-called crisis on the Polish-Belarusian border.

Space is the grounding setting that makes the crisis tangible and embodied.

Architecture is an embodied intention - its tangibility makes it a transparent translation of what a society is and what it aspires to become.

Architecture and space collaborates here with:
critical security studies and the history of political thought in the context of migration (dr Mateusz Krępa), anthropology and humanitarian activism (Joanna Sarnecka), and feminist theory, field philosophy, environmental humanities, and border studies (dr Olga Cielemęcka)



/space

picture from the border (Mateusz Krepa, 2025)

distance

monetary
ethics
politics.

- ability not to think about it.
- positioning and interventionality.
- synapses = border walls.

borders are broad and not something necessary materialised

functionality
spectacle
power control

purpose of the border?

'if there is something tangible we think it should work'.

symbolism
visuality of power / control.

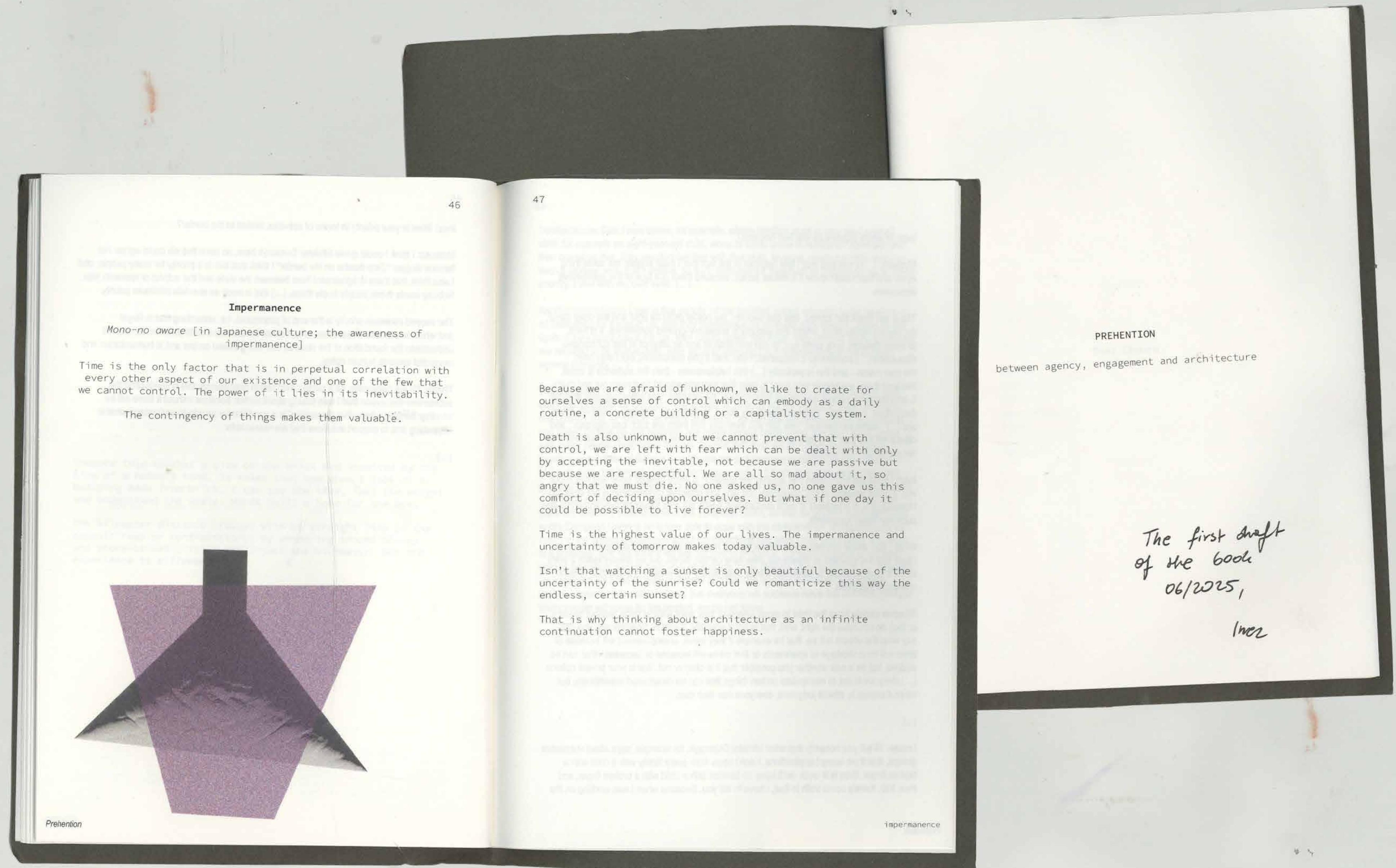
'dalej się nie da,
komiczne UE i NATO'?

"MUR GRANICZNY" - film to watch.

- border as something that injures people.
STIGMATISATION on the body.

/process

mapping dialogues



/form

first draft of the book



**OBSZAR OBJĘTY
ZAKAZEM PRZEBYWANIA
- WEJŚCIE ZABRONIONE**

“restricted area - entry prohibited”

research on *self*

interactive installation with aluminum mirrors

2024

the other mirror



A mirror is a liminal space, referring to Focault. But what happens if we invite someone else into this liminality?

Reflective materials are quite metaphysical - perhaps because they appear so rarely in nature, or perhaps because they allow us to see at things we cannot access through ordinary eyesight.

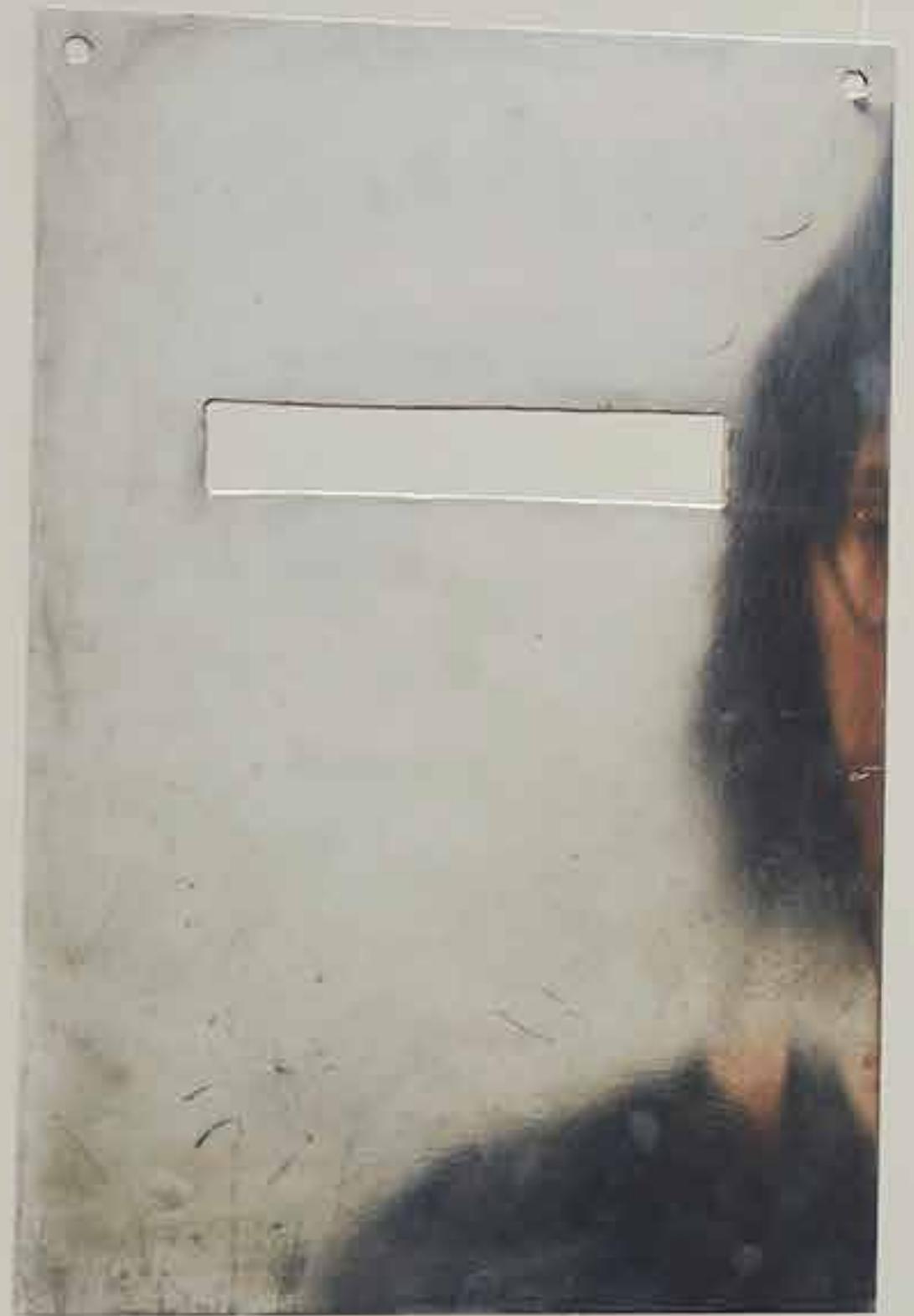
Like our own faces.

Aluminum has a specific texture, somewhat similar to paper or to human skin. It also ages and physically responds to the passage of time, mapping its traces onto the metal's surface. Those qualities invite us to imagine mirrors that are not distant and detached, but responsive and vulnerable.

The mirrors we surround ourselves with are typically meant to show us our own reflection, but I wanted to challenge that functionality and allow the mirror to live alongside us.

What is the *self* when the reflection in the mirror becomes responsive?

5-6/12/2025 - exhibited at KunstBar, The Hague.



/reflection

the mirror's moderate reflectivity allows the image to merge with the face on the other side



The image shows a dark, textured surface, likely metal, with numerous fine scratches and some larger, more prominent ones. A vertical white strip runs down the center of the frame, appearing to be a piece of tape or a label. The lighting is dramatic, highlighting the texture of the surface and the edges of the white strip.

/skin of metal

aluminum ages similar to human skin, mapping the
passage of time onto metal's surface



/space

this small intervention in the space creates an opportunity to explore how
one can understand the *self* among others

line-movement-volume

reclaiming architecture by weaving

2025

weaving spaces



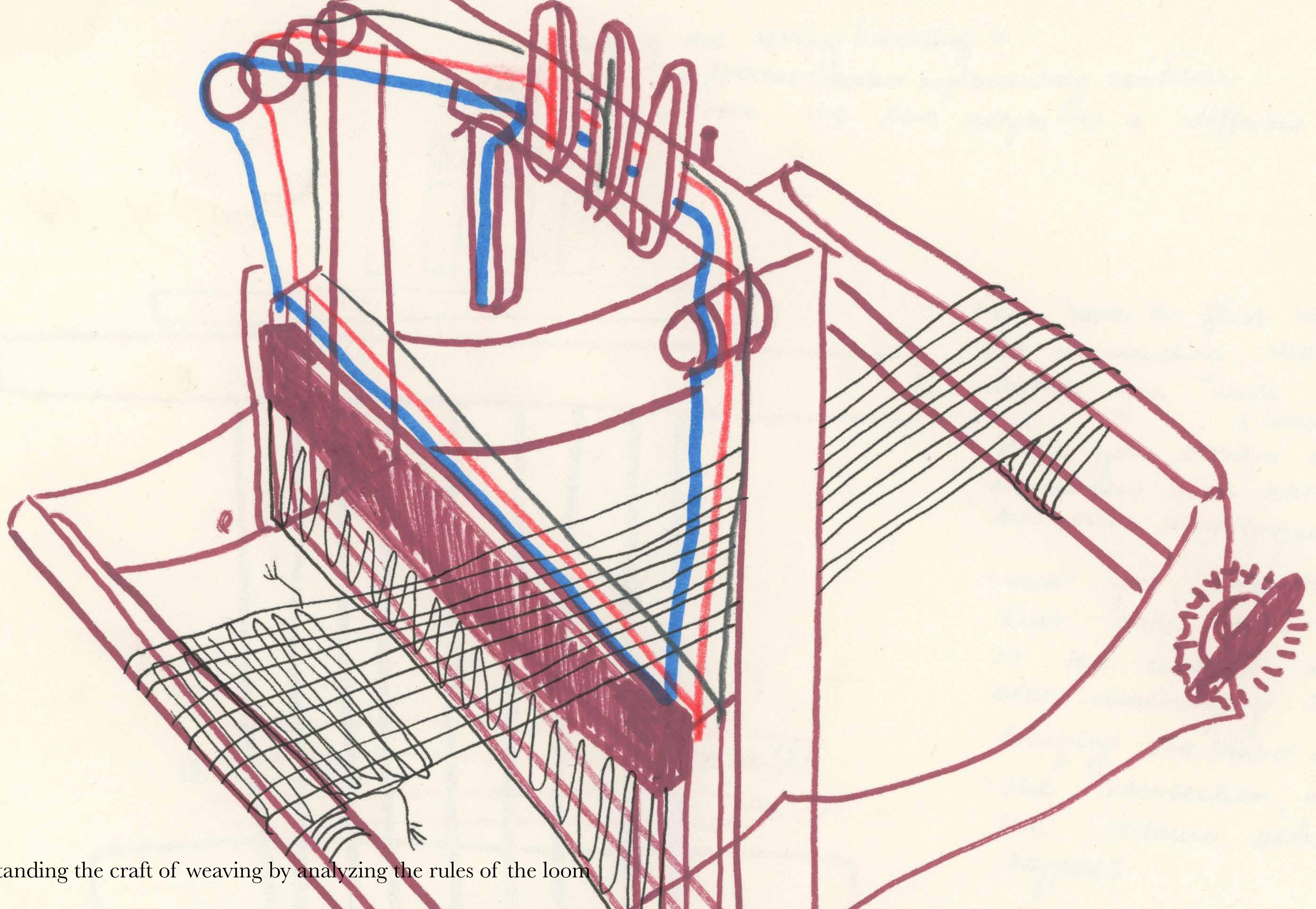
Line-movement-volume as a method for space creation.

Movement - although it may seem contradictory when juxtaposed with architecture - is the main driving force in the process of making. This idea challenges the common perception of buildings, and especially of walls, as merely silent shells.

Weaving, as a form of movement, carries a sense of hope for creating architecture that is feasible for everyone.

In this case, agency does not arise from universality or the relative affordability dictated by the privileged parts of the society, but from a form of agency rooted in locality - in the individuality of the terrain's features and its context.

Movement binds the capabilities of humans with the characteristics of the land, framing the void and shaping walls that foster belonging.



/loom

understanding the craft of weaving by analyzing the rules of the loom

listen. I want this process to be more of a dance, silent.
But not silent as passive but silent as understanding
each other without words needed. Take nothing for granted.

Today I would like to spend as much time as I have on
understanding materials and how they combine to create
something together. To explore the line that draws the
volume, and to experience this rhythmic method or choreography
of this movement. It is somehow this movement that
shapes the volume. If it's not the movement - there is only
the line, the thread, alone quite fragile. Weaving is like a
visualised, recorded metierially - dance. The script of the movement

/reflecting and reimagining

by maintaining a dialogue between my hands and my head, I allowed myself to be
guided by the process and to experience the craft of weaving



/materiality

recreating my own loom for space-weaving, working only with scrap materials



/space-loom

weaving the wall on the space-loom, using metal wires and raw wool



/woolen-wall
stabilizing the structure of the wall



/reimagined
visualising the hypothetical scenarios



signs of *care* in the urban landscape experimental book design

2025

care ressurects architecture

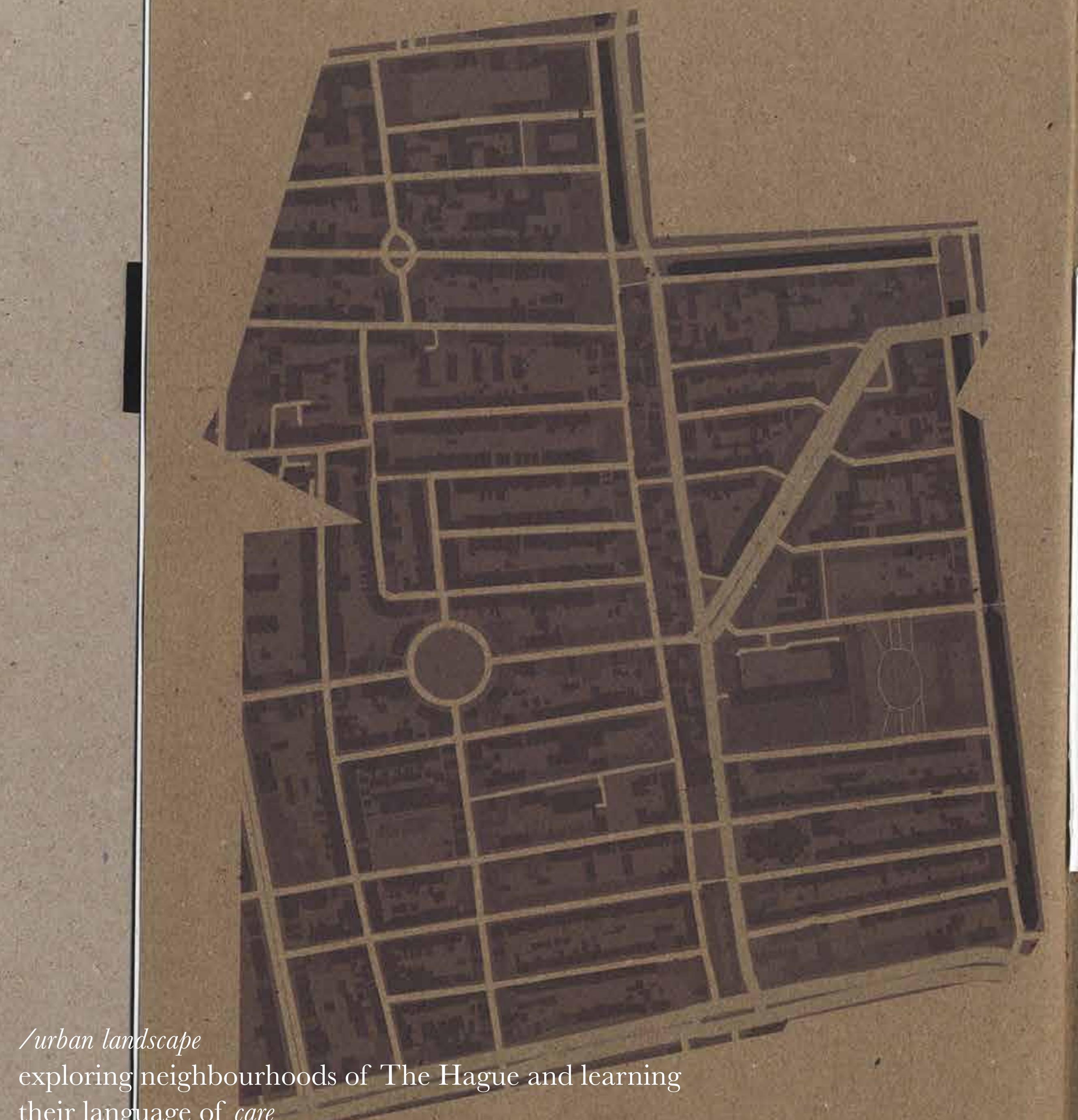
Searching for the meaning of *care* in the urban landscape.

Care manifests itself in various ways, but what all share is the intention to be part of the “public” - to visually express what is close to one’s heart.

Everyone should feel the responsibility and agency in shaping their own surrounding. In this context, architecture would need to take a step back, abandoning the starchitect’s ambition for over-designed spaces that foster disconnection.

When we design a space to be finite, we rather execute a death sentence on architecture than bringing it to life.

Do we want architecture that appears perfect but is dead by principle?



/urban landscape

exploring neighbourhoods of The Hague and learning
their language of *care*





/authenticity
kids drawing on walls and pavements



/kindness

these objects could just as well face inward, toward the apartment, yet someone chose to share them with those walking by

/defiance
stickers on trash bins and poles





/rusticity

people repairing or storing their stuff on pavements



/defiance

expressions of frustration and visual resistance



KINDNESS

SELF-NURTURING

AUTHENTICITY

CARE

CONCERN

DEFIANCE

RUSTICITY

How a district's *Do-It-Yourself Urbanism* reflects its residents' sense of



Embody/Empower: Fluidity in Form

rhizomatic nature of communities

aluminum casting

concept development

2025

Embody/Empower: Fluidity in Form

rhizomatic nature of communities

aluminum casting

concept development

2025

Designing The Jos Brink Award by emphasizing community as a space of interrelativity.

Guided by the rhizomatic structure and fluidity of the LGBTQIA+ community, we aimed to create a visual statement that highlights these qualities.

We are all responsible for maintaining solidarity by learning from and embracing the differences between us.

By combining aluminum casting with lava stone, we kept the process fluid, allowing the materials themselves to actively participate in the creative process.

We also invited people outside the academy to join the process, emphasizing the interconnections between us and fostering bonds through solidarity rooted in mutual respect.

Commissioned for The Dutch Ministry of Education, Culture and Science.



/solidarity

gathering input from people wishing to contribute



/aluminum casting
making and preparing molds for casting



/aluminum casting

casting the award in separate pieces, which were connected afterward



/the main award

the final design of the Jos Brink Award



/exhibition space

honorary statements were necessary for the main award to emerge, which is emphasized on by the exhibition setting (Kunstbar, The Hague)



/presentation

presenting the final outcome of honorary statements and The Jos Brink Award to
The Dutch Ministry of Education, Culture and Science

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Based in The Hague, The Netherlands

Education

2023 - 2027

BA Interior Architecture & Furniture Design

Royal Academy of Art (KABK)
The Hague, NL

2019 - 2023

**Specialisation: Space Arrangement,
Major: Exhibition Space Design**

State High School of Fine Arts
Kraków, PL

Professional experience

2024 - ongoing

**“Prehention. Between agency,
engagement and architecture”**

collaborative research project together with:
dr Mateusz Krępa, dr Olga Cielemęcka,
Joanna Sarnecka

PL, NL

2025 - ongoing

“Winasera” Festival

visual identity designer
Sandomierz, PL

2021 - ongoing

Winnica Na Rozdrożu (private vineyard)

creative manager
PL

2021 - ongoing

EnoEdu (private language school)

brand identity designer
PL

Exhibitions & Publications

2025

Pop-up exhibition at KunstBar

**Interactive installation - “the other
mirror”**

The Hague, NL

2025

Exhibition at KunstBar

Together with Interior Architecture &
Furniture Design, KABK

**Collaborative design commision for Jos
Brink Price 2026, for The Dutch Ministry
of Education, Culture and Science**

The Hague, NL

2023

Palace of Art (*Towarzystwo Przyjaciół Sztuk
Pięknych | Pałac Sztuki*)

**Graduation exhibition - High School of
Fine Arts**

Kraków, PL

Languages

Polish [native]

English [fluent]

Dutch [beginner]

Softwares

Autocad,

SketchUp,

Illustrator,

Photoshop,

InDesign,

Blender,

Rhino,

Zbrush,

Lightroom,

Microsoft Excel

Workshop skills

Metal workshop
casting, welding

Wood workshop

Jewellery making
silver

Laser cutter

Riso printing

Film developing

Weaving

Embroidery

Sewing machine

Book binding

Plaster casting