

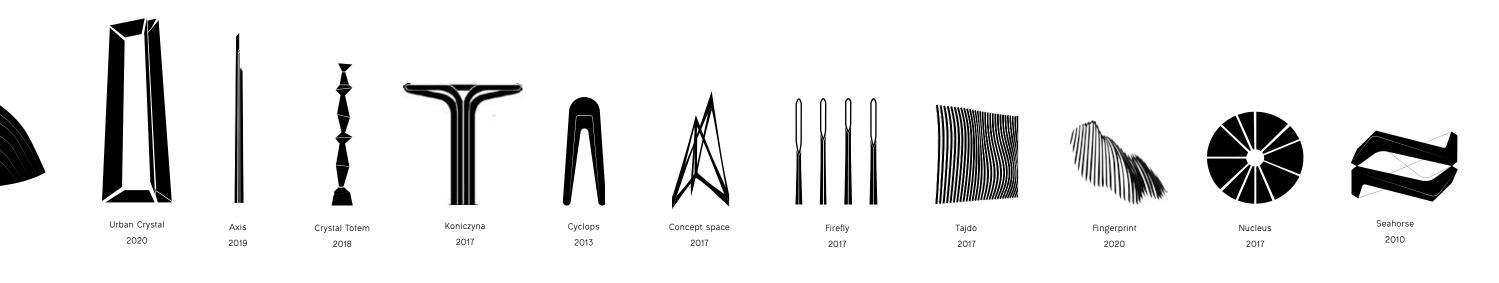
Controlled loss of control



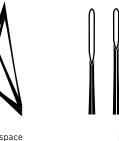


























Wir is a public sculpture which stands at the very centre of Galeria Północna in Warsaw. It's the tallest sculpture in Warsaw and the first manifesto of FiDU technology made on such a huge scale. Its unique, steel form is a fusion of contemporary art with architecture and parametric design.

The Wir public sculpture is inspired by natural forms, fits with the visual assumptions of the shopping centre and enriches it with its own technological elements. The central location of the sculpture also makes it visible from all the floors. WIR was inspired by nature. It's five wavy, intertwining profiles curl around it like streams of water. Its form references natural whirls, and its main characteristics – variability. Lean, tampering profiles give the sculpture a subtle, delicate appearance, despite its true enormity. The sun, shining through the ceiling, reflects beautifully off its myriad surfaces.

Oskar Zięta Artworks

Public spaces

Large - scale sculptures

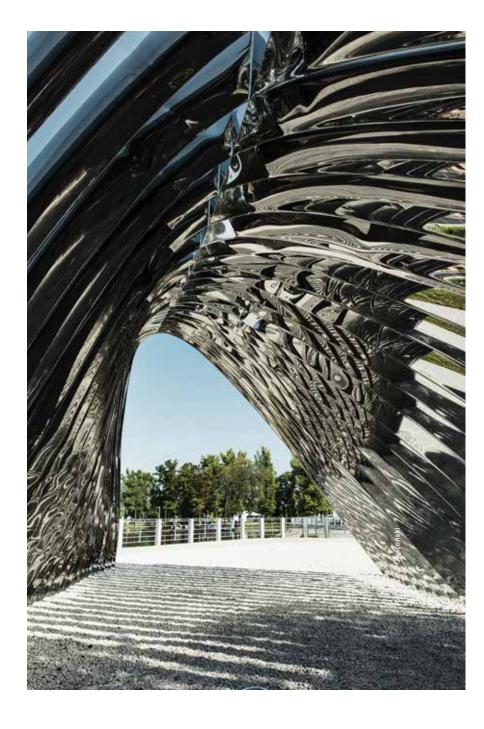


NAWA

2015

Daliowa Island, Wrocław





NAWA is an ultralight, durable construction made up of 35 FiDU steel arches. Put together they create an open portal easily accessible from all the sides. Bionic form and high polished surface that reflects the surroundings create the effect of naturally growing sculpture.

The NAWA sculpture is erected on Daliowa Island the smallest of over a dozen islands in Wrocław is situated in the primal current of the Odra river and is surrounded by both lush greenery and historic architecture. In the recent years it has been almost forgotten. Today, thanks to the sculpture, set up as part of the European Capital of Culture, the island can be reborn and remind the citizens of Wrocław about its presence. NAWA is a part of Daliowa Island revitalization which includes turning the island into a place full of greenery which would at the same time be a meeting place in the city centre.









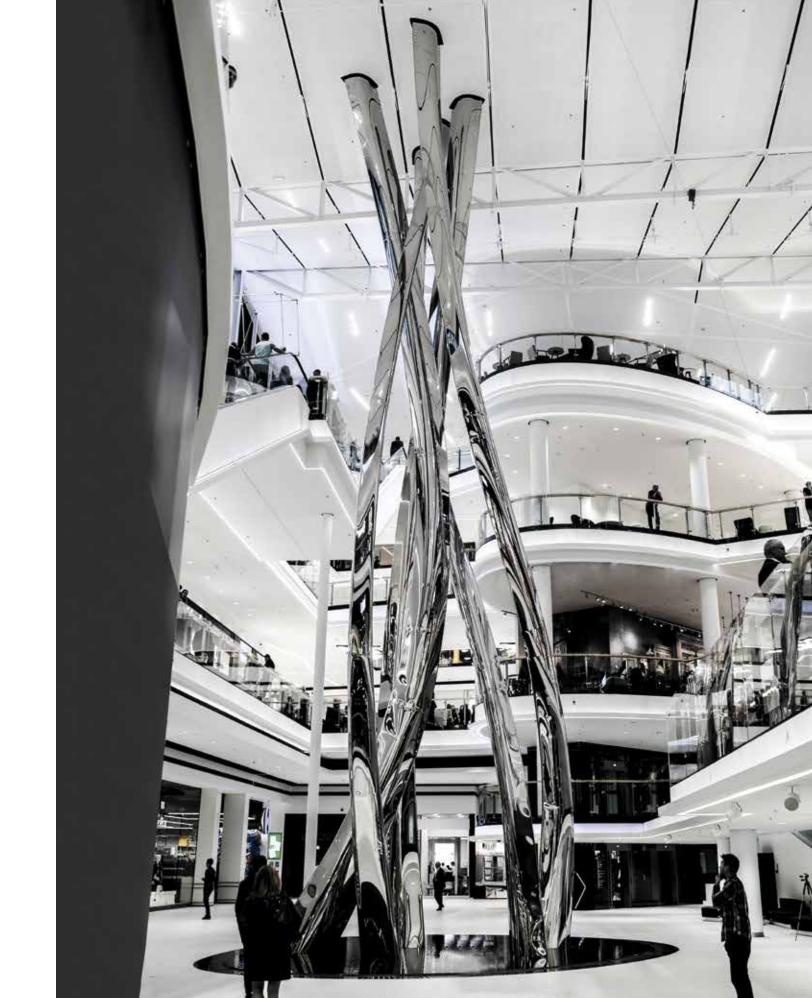
2016

Galeria Północna, Warszawa



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KONICZYNA

2017 West Gate, Wrocław





Public Sculpture is an ultralight construction made up of three FiDU steel arches. Put together they create the effect of naturally growing bionic sculpture. KONICZYNA's polished surface constantly reflects the surroundings and gives an amazing game of lights, therefore its appearance changes throughout the day.

Koniczyna is a naturally growing sculpture in the art focused development. Echo Investment, while searching for symbol of their development philosophy, got into cooperation with Oskar Zięta. The idea was to create a sculpture that merges the future, nature and technology, a sculpture that would bring added value and uniqueness to their new building investment. Operating on the intersections of art, design and science, Oskar Zięta reaches beyond the traditional definition of an art

The weight of the ultralight construction was possible thanks to FiDU - the innovative technology invented by Oskar Zięta. It allows to distort the shapes of steel elements welded together. Thanks to "inflating" it with compressed air, the metal forms become durable and stable, maintaining its lightness at the same time. During their journey from the factory to the final destination, the profiles were transported in a compact position, thanks to their design, allowing to stack of elements. The optimized form, ultra-light weight and experience of Zieta Prozessdesign in the installation of large-scale spatial objects, allowed to shorten the assembly Inspired by nature, technologically advanced art.





CRYSTAL TOTEM

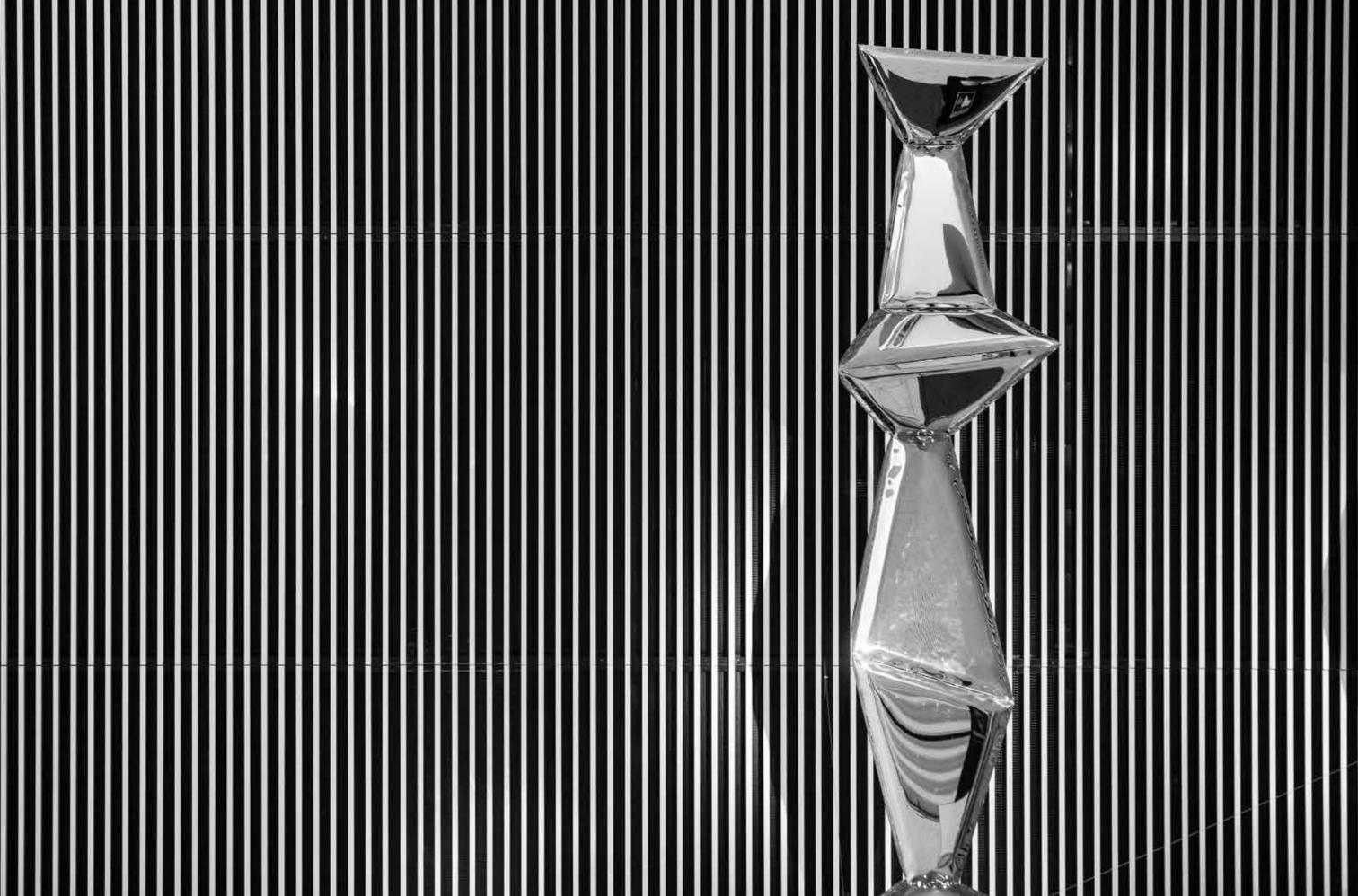
2017

Philharmonic in Szczecin



Crystals is a series of mirrored objects combining geometric shapes with smooth, soft transitions of inflatable metal forms. Polished surfaces curve the light, creating a stunning game of reflections and shadows. Curved mirrored surfaces allow to get lost in reflections.





URBAN CRYSTALS

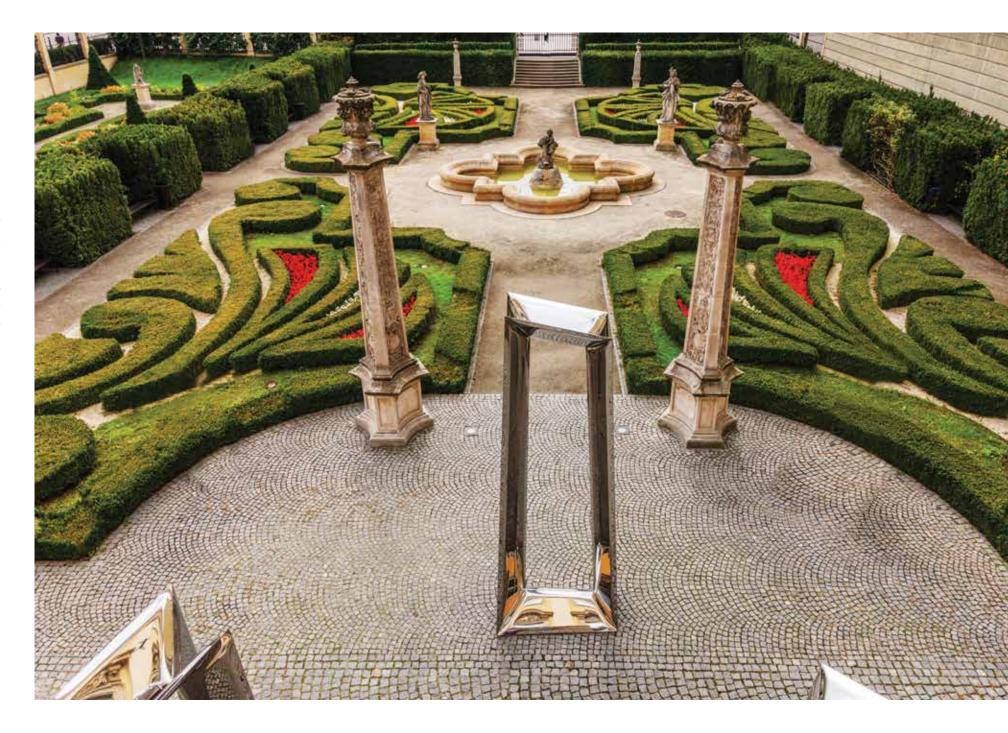
2020

Royal Palace Garden, Wrocław



Crystals is an unusual installation consisting of sharply, concave blocks with kaleidoscope properties. Each Monolith contains a smart combination of geometric shapes and smooth, soft transitions. Polished surfaces bend reality, creating a stunning play of light and shadows.

The light accompanies us every day, decides how we understand our surroundings and emphasizes the form with shadow. Its reflection and distraction allows us to change the way we perceive reality. Inspired by light refracting diamonds, the Crystals installation focuses attention both on the form and the effect of light reflecting at different angles. Crystals were presented at Museum Jerke (DE), Salone del Mobile (IT) and Warsaw Home (PL).







CRYSTAL MONOLITHS

2017

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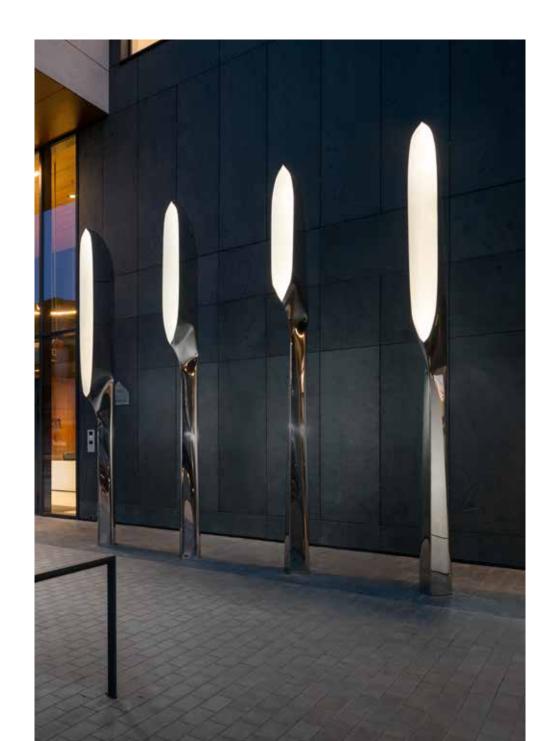


FIREFLY

Holm House, Warsaw

2017

Firefly sculptural lamps is a new artistic creation of FiDU. This technology of unlimited potential has been used to make unique outdoor lamps ornamenting entrance to Holm House by Skanska. Lean and minimalistic form has been sculpted with air. The light, radiating from deep inside, reflects on the ventral surfaces covered with a special light dissipating paint. The unconventional light reflection effect on the mirror-polished surface and the way light comes out of the lamp allows to get the best of form's potential.





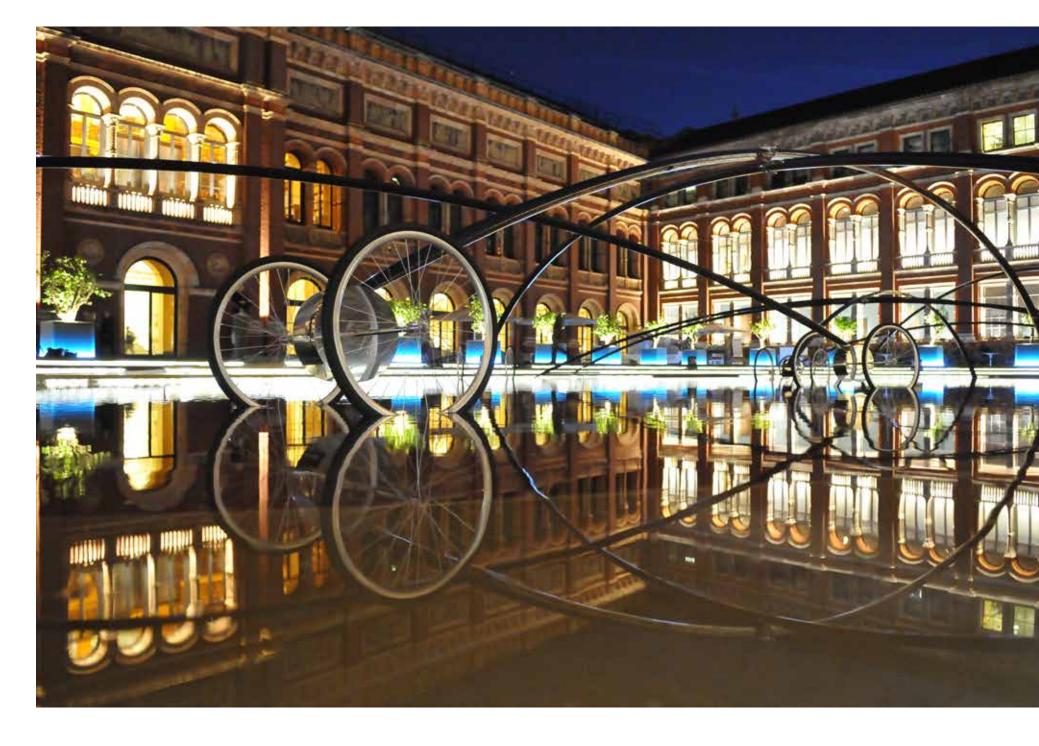
BLOW & ROLL

how FiDU works now.

2010 Victoria and Albert Museum, England

VA

(Blow and Roll) is a 125cm part of the world's first kilometre of the rolled steel profile. We have been commissioned by the London Design Festival to design an installation for the Victoria & Albert Museum. B&R is made for everyone to inflate at home using a bicycle pump. Everyone can try



2019

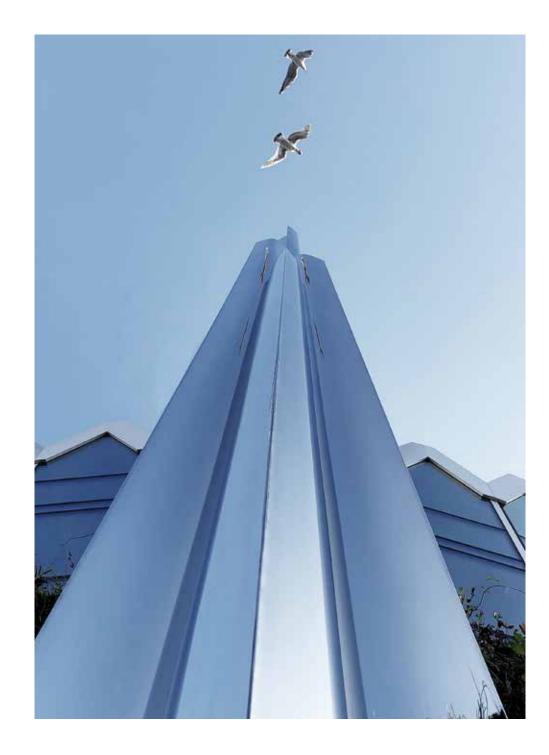
PKO Rotunda, Warsaw

The concept of the Axis refers to the form of the Rotunda and its characteristic roof. Five vertical FiDU profiles of teardrop shape soaring toward the sky. High, ultra-light profiles made of mirrored steel are the basis for reflections and refractions of light. On the one hand they reflect the surroundings with the Rotunda itself and on the other their finials bring us closer to the sky. The totemic form combined with the play of reflections make the PKO Axis a metaphor for dynamic growth in a changing world.





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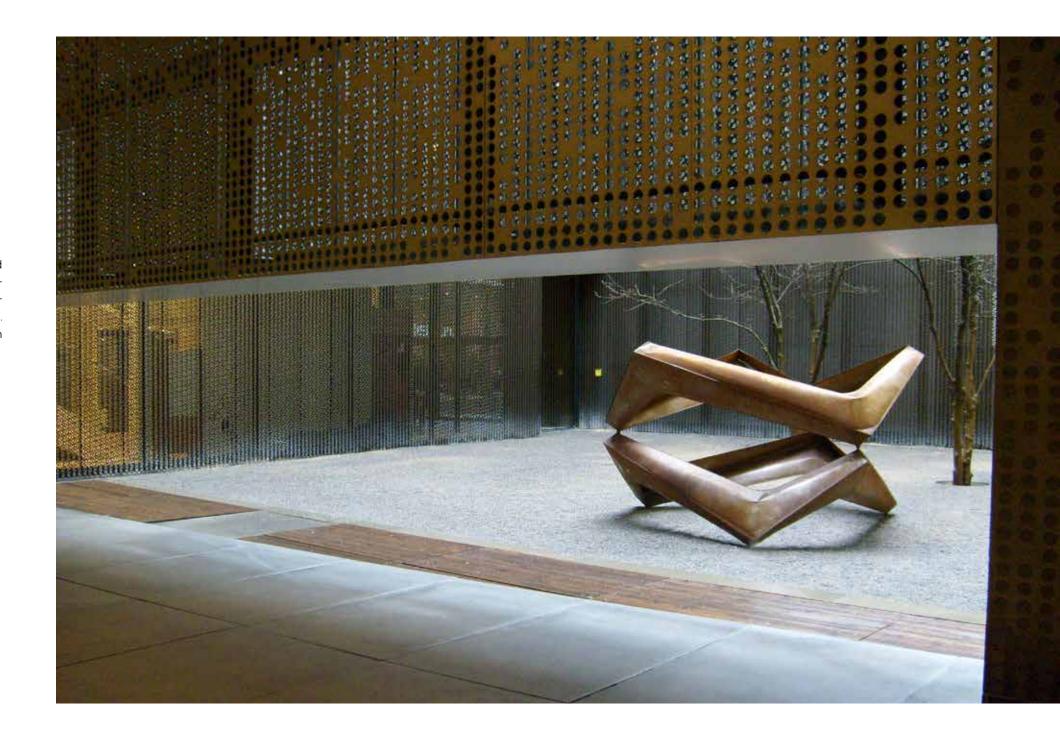
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SEAHORSE

2006



A large modular construction has been successfully realized using the FiDU technology. The resulting elements feature surprisingly high efficiency in terms of self-weight / load-boarding-capacity ratio, as well as relatively low processing effort. The project was created as a part of research at the ETH Zurich at the ITA Institute.



NUCLEUS

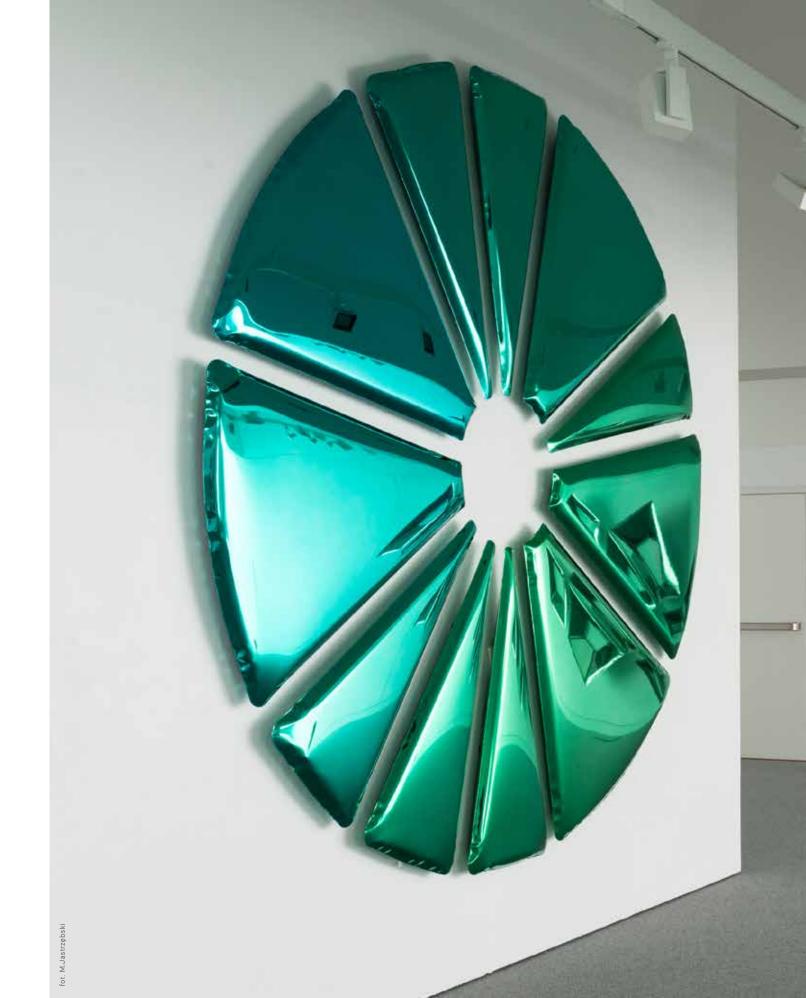
2017



Oskar Zieta's latest creation, the multi-element Nucleus mirror evokes associations with an art installation rather than a mirror. It consists of several elements made of polished stainless steel covered with a colour coating, which creates a gradient composition of exceptional depth and unparalleled reflections on their surface.

Its power lies in the size and the use of striking colours. Soft transitions between emerald green and sapphire blue shades are the source of an intense visual experience. "The magic here lies in the coating, which is applied to the steel surface with an amazing effect. Researching colouring techniques and selecting proper materials was a long process. It was only once a large number of tests had been carried out that we found the formula of proper colour saturation, adhesion and durability," Oskar explains. "The coat is applied with a special painting technique so as to obtain a luscious colour gradient."

Mirrors from the Gradient collection are made of colourized stainless steel and are available in luscious shades of blue and green. They are all made with FiDU technology of inflating sheet metal into a three-dimensional object with characteristic shapes. As metal is given a certain freedom during the process, no object made this way is the same as the other one in the line.



CYCLOPS

2013

In ancient Greece, the Cyclops helped Hephaestus to forge thunderbolts for Zeus and Poseidon's Trident. Now their strength is reflected in steel once more. We created The Cyclops sculptures without the aid of any mythological powers, using the FiDU technology instead. This object was displayed for the first time at our Volumetric Expansion at the Polish Cultural Institute exhibition in Berlin, and its Polish premiere has taken place during the MMC fashion fair in the Warsaw Museum of Etnography. The Cyclop 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 smooth yet raw face. In Warsaw it displays the passage of time which granted it more dignity.





CONCEPT SPACE

2010



The elements of the Pavilion needed to fulfil many requirements. Installation like this have to be light, easy to transport and durable enough to maintain their quality during all the events, fairs and exhibitions. This is why we chose inox steel in its raw form - with no lacquer. The elements of the Pavilion have to fit to the dimensions limited by the exhibition spaces available during the festivals and design fairs.

The aim was to design a stable, light and durable form with a load carrying capacity, taking advantage of the full potential of FIDU technology. To stabilize the conceptually-designed object, we had to prevent the movement in any axis in the joints. After experimenting with prototypes and a little re-conception we created elements which we called 'the knots'. There are two kind of knots in every module - one on the inside of a module, formed by four bars, and one on the outside of module formed by three bars - a bar from an inside knot and two outside elements. These joints stabilize an object in all possible directions and simultaneously create an interesting space composition.

crucial relationships between single-elements, their joints, the modules and to set the final characteristics and positions of all the elements together and to create a highly-interesting visual effect of the whole structure.



TAJDO

2017

Hotel Europejski, Warsaw







FINGERPRINT

2019

Is a phenomenal installation at the Hotel Europejski in Warsaw. Streams of pouring metal, stretched between the ceiling and the floor are located in the most representative part of the building. A dynamic, modern form that you cannot ignore. The metal, mirror curtain diversifies and enriches the interior of the hotel. Oskar Zięta's sculptures give the space a dizzying tempo.



. 300cm / 11911" material:





AORTA

2020



Voted European Capital of Culture, Wrocław needs to represent creativity, openness and modernity, with the simultaneous respect for traditional values and culture. Towering forms have been an endless source of inspiration for architects, artists and engineers worldwide and are a firm element of the European heritage.

The concept of the Spire is representing traditional values but at the same time may be perceived as a manifesto of latest technology. FiDU technology enables scaling as well as mobility. The Spire may be constructed in any scale - starting from a tiny figurine up to a spectacular sculpture in the urban space. Thanks to its lightweight construction, the spire is also relatively mobile - it may easily be moved from one European Capital of Culture to the forthcoming one so that a symbolic relationship between the cities may be established.



1. 105cm / 40.01" material: incx

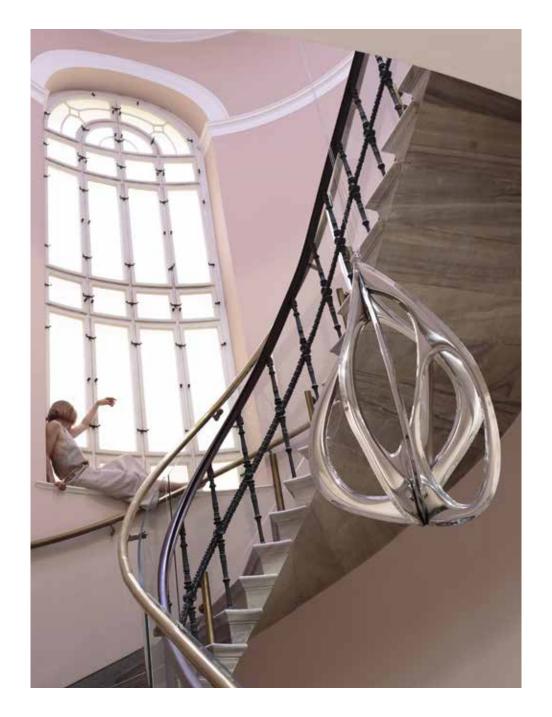
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THE SPIRE 2016



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THE CAVE

2016



Another amazing object that impresses with its colours, form and has no actual meaning. It is mesmerizing and its colours are deep, cool might completely captivate the viewer. Oskar Zięta is a real postmodernist who undermines all the rules in art. The external appearance itself imposes a lot of associations that make the recipient interpret the work himself.



THE CAVE NO.2

2016



Another amazing object that impresses with its colours, form and has no actual meaning. It is mesmerizing and its colours are deep, cool might completely captivate the viewer. Oskar Zięta is a real postmodernist who undermines all the rules in art. The external appearance itself imposes a lot of associations that make the recipient interpret the work himself.



THE HARMONY

2016

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H: 40cm / 1575" material: ip



GLIEDERFÜßER



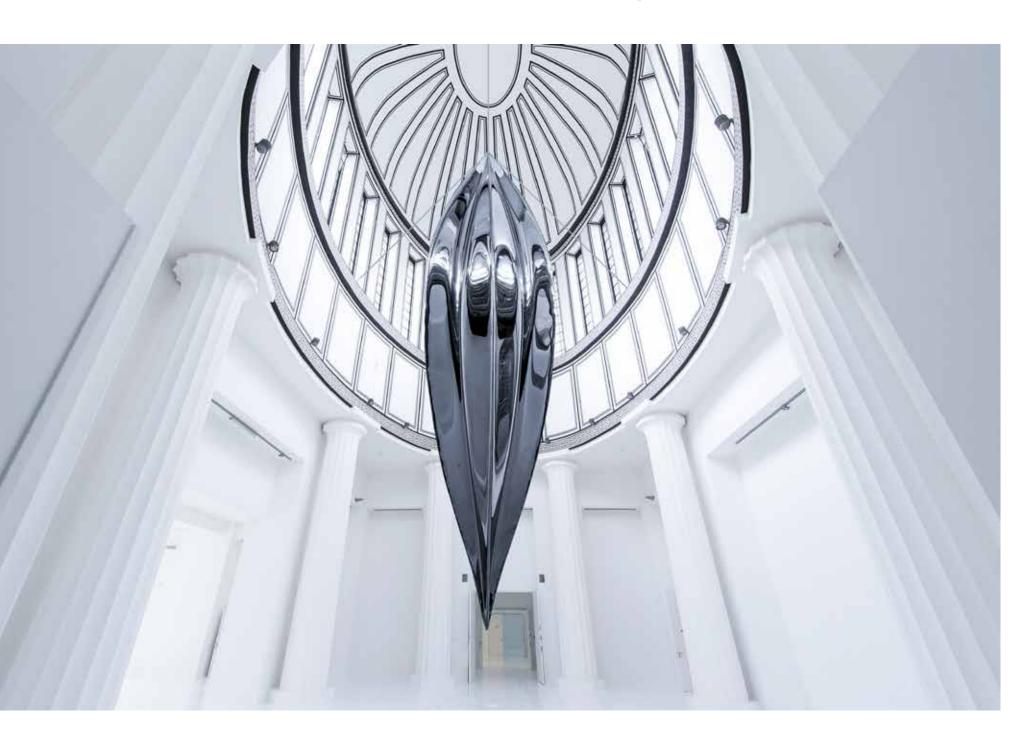


Gliederfüßer is a unique series of objects combining technological possibilities with the magic of nature. Their material is motion and the moment of its capture. They symbolize the pace of time and acceleration (development of human, science and technology).

Alignment constitutes an important element of design today. The dynamic form of Gliederfüßer sculptures results from the conditions and the nature of space – it is space that defines them. Carefully selected materials and an appropriate form allow creating a whole series of individual objects. Motion is a key concept underlying Gliederfüßer. The form is inspired by nature and the way arthropods move. The analysis of their movement has made it possible to recapture it in a virtual model. Gliederfüßer sculptures symbolize the development curve of the human civilization.

SPINDLE





Another manifesto of FiDU's technological capabilities - giving stability and strength to thin metal membranes through deformation with internal pressure. It is the creation of self-supporting forms that can be constructive themselves - the quintessence of the freedom to create new forms and new shapes of ultra-light, durable constructions. The Spindle, weighing 3 kg, is able to lift up to 2 tones of load. FiDU technology enables the use of existing materials in a modern and ecological way. Despite the use of the free deformation process, the sculpture is characterized by high precision. The Spindle is living proof of the possibility of creating comprehensive, tailored and at the same time ultra-light and durable forms in FiDU technology.

SAIL

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STEEL IN ROTATION

2016



Design is like a lense, but instead of light, it brings into focus various disciplines. From everyday life to hard sciences, it creates a new quality that redefines new functions. Volumetric expansion focuses bionics, technology, design and innovation, together shedding new light on the world of tomorrow. Steel in Rotation looks very fragile and resembles of origami. It is almost painfully symmetrical and proves that zieta.studio creates objects which stand on the border between art and furniture.

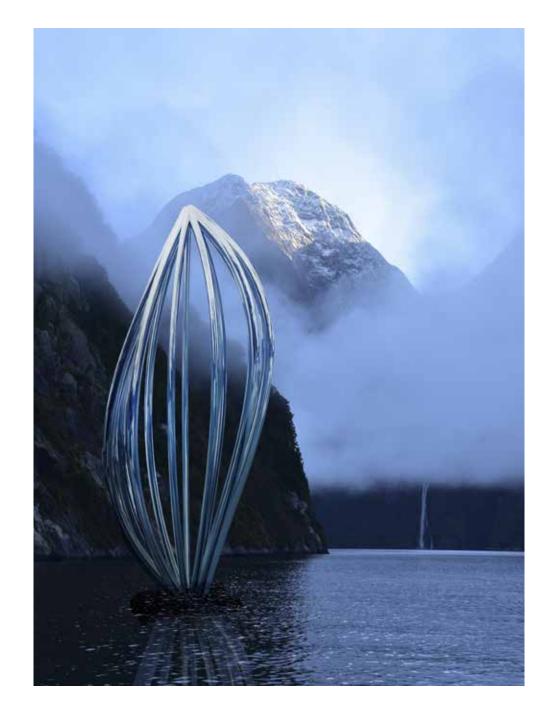


HELIX VOLUTE

2016



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100cm - 300cm/ 30 37 - 119 11 " material: inc.

KOLUMNA

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i00cm - 400cm/ 118.114 - 157.48 " material: inox

MENHIR





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PAROVA PAVILON





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Oskar Zięta

born 1975) architect, artist and designer, founder and CEO of Zieta Studio. He graduated from the Swiss Eidgenössische Technische Hochschule in Zürich, where he worked as a research assistant at the department of CAAD (Computer Aided Architectural Design).

It is not a novelty that Oskar Zięta is a truly multifaceted man. Design and new technologies are areas that he penetrates with extreme accuracy and enthusiasm. On the other hand few know that he is often torn by artistic passions which push him to create sophisticated sculptures that are often surprising, technological stories. Ideas that flourish in his head are often derived directly from nature. Wir, Nawa or Seahorse are just some of the examples that testify to Oskar Zięta's innovative approach to his own craftsmanship. He successfully created a bionic-artistic mixture that can captivate coemporary art consumers and intrigue successful engineers. He created a style ahead of the era in which we live. He creates with respect for ecology, using the latest trends in science and technology. He does not lack a vision, undying ambition and a desire to change the world for the better.



Selected joint

Solo exhibitions

Awards

2008

"YDMI Award 2008 German Design Council", Red Dot Award, Product Design, Essen/Germany

2010

PLOPP exhibited at the Saatchi Gallery, by Phillips de Pury, London/ Great Britain

2010

"Young Creative Poland" exhibition, Salone del Mobile di Milano, Milan/ Italy

2010

"Idea and Imagination Experience Hall", Seoul Design Fair

2012

Designers' Open in Leipzig/Germany

2013

"Future Nomads", DMY International Festival of Design in Berlin/Germany

2015

"Open Ended" (curatet by Lidewij Edelkoort), Kazerne Gallery, Eindhoven/Germany

2017

"Future is Now", Norman Foster Foundation, Madrid/Spain

2018

KOOKU living spaces, Art Basel, Basel/Switzerland

2010

"Blow & Roll" installation, Victoria & Albert Museum, London Design Festival, London/Great Britain

2011

"Reflections", Vienna Design Week, Vienna/Austria

2013

"Stilwerk" limited edition design gallery at the Design Days Dubai, Dubai/United Arab Emirates

2013

Chippensteel 0.5 is exhibited at "Common Roots" in Design Museum Holon, Holon/Israel

2014

"Polish Design: in the Middle of", Dutch Design Week, Eindhoven/ Netherlands

2014

"Polish Job", Milan Design Week, Milan/Italy

2018

"Polish(ed) Reflections", Jerke Museum, Recklinghausen/Germany

2015, 2019

IMM Cologne, Cologne/Germany

2019

Zieta at Salone Del Mobile, Milan/

2010

Baden State Museum, Karlsruhe/ Germany

Collections

2011

Centre Pompidou, Paris/France

2011

Pinakothek der Moderne, Munich/ Germany

2013

Zurich Design Museum, Zurich/ Switzerland

2013

Museum für Gestaltung, Zurich/ Switzerland

2014

Museum Jerke, Recklinghausen/ Germany

2016

Vitra Design Museum, Weil am Rheim/ Germany

2008

YDMI Award German Design Council

2008

DMY Award for Innovation in production process

2009

Forum AID Award for PLOPP,

2008

Best Product Design for PLOPP, Red Dot Design Award

2009

Nomination for Unterdruck, Schweizer Design Preis

2009

Forum Aid Awards 2009 for PLOPP

2009

Technology Award, Materialica

2009

DesignPreis der Bundesrepublik Deutchland Award, Rat fur Formgebung for PLOPP

2011

Audi-Mentorpreis for Oskar Zięta by Architektura & Wnętrze

2011

LODZ DESIGN Must Have Award for Drab

2013

LODZ DESIGN Must Have Award for the 3+ Chair 2015, 30 Most Creative People of

Artist 4.0

technology



The craftsmanship is hereditary in the Zięta's family. Crafts and materials remain the same, but over the years, tools and technologies change. Oscar carves the future and therefore slightly modified the recipes on which his father and grandfather worked.

He designs parametrically and he replaced the muscle strength with the help of machines. He uses the latest software that allows him to calculate precisely how to implement his own projects most efficiently. The economic use of raw materials which are his favorite, intelligent metals - copper, steel and aluminum, is not without significance here. Intensive work with metal paid off - the metal gave in to Oscar and returned the favor. It can be said that Zięta got to know his properties thoroughly and can predict how the material will behave in a given situation. Patented FiDU technology, which the artist constantly exploits, allows him to get all the strengths out of metal. Sculptures under the influence of air literally bloom, are blown with love so that when they stand in public space, they immediately give it new meaning, amaze with majesty and modern style.

I would like to honour the wonderful people I met on my way thanks to them this catalogue was created. They inspired me, they supported me with their advice and encouraged me. I'm really thankful and proud.

Where we are



































































Exibitions:





























































