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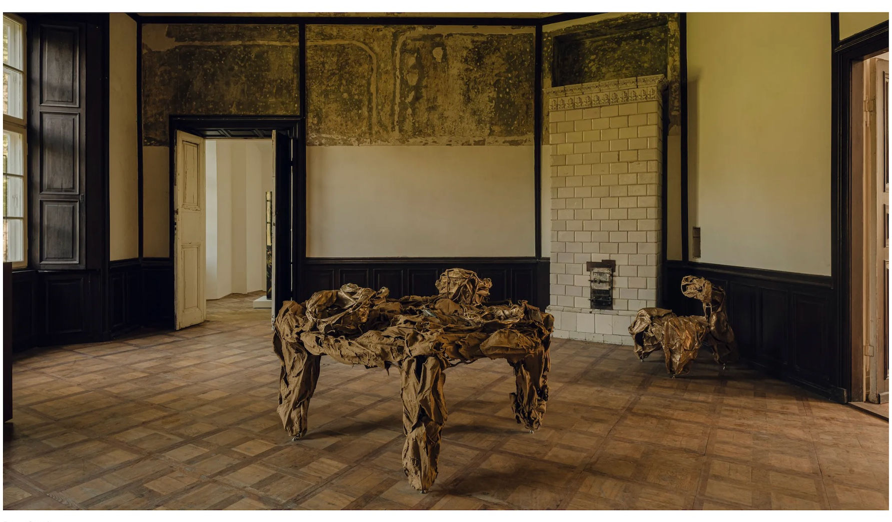
DESIGN

Marcin Rusak in an interview with AD about creativity, transience, and the extraordinary place where he displays his designs.

In his work, Marcin Rusak explores themes of preservation and transience. Now the designer has found the perfect place for his studies. A conversation.

By Valerie Präkelt
August 1, 2026



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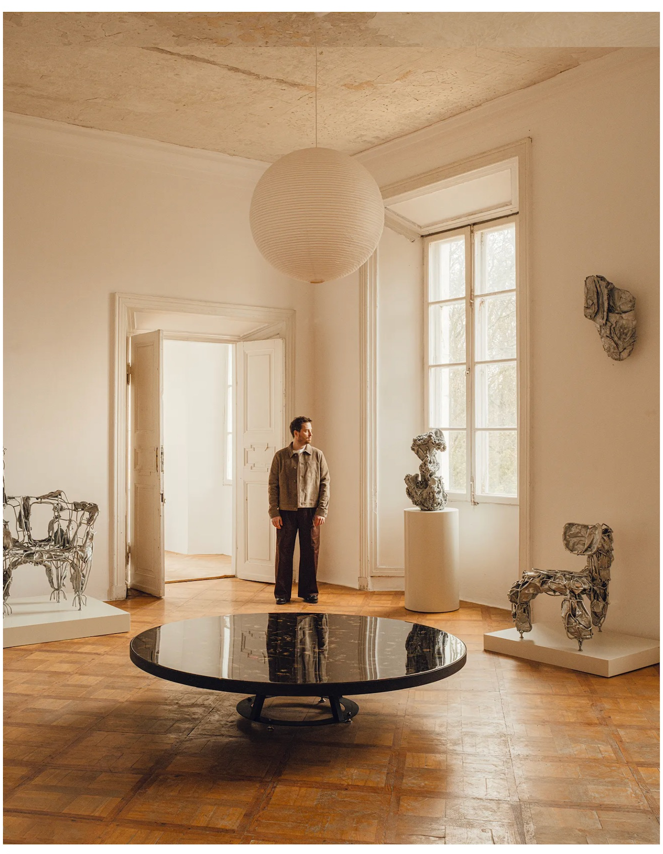
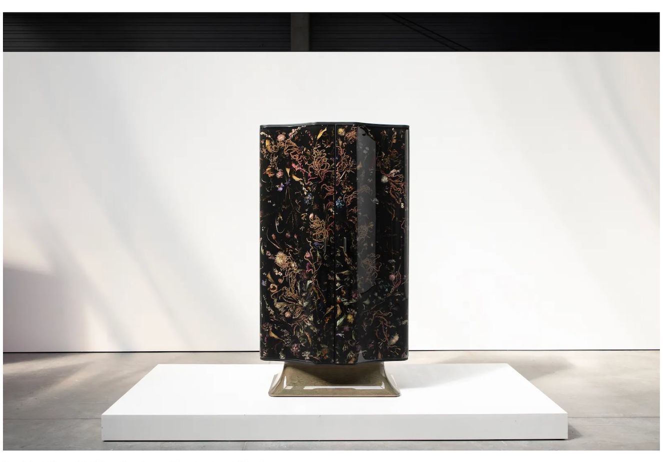
In Świdno, Marcin Rusak combines design research with the power of nature. In an AD interview, the designer discusses changing materials, transience, and a place where his objects live on.

Marcin Rusak has an unusual passion: he is fascinated by wilting cut flowers. In a 200-year-old, idyllically situated manor house in Świdno, Poland, the designer has found an exhibition space for his furniture and objects. He has also established a foundation there, which is intended to become a forum for flora and collectible design.



Świdno is about an hour's drive from Warsaw. Here you'll find the foundation of the same name by Marcin Rusak, who became famous for encasing withered flowers in resin or glass. In the old, non-air-conditioned villa, Rusak intends to study how his objects change over time. Pion Studio



A cabinet from his "Flora" series. Marcin Rusak Studio

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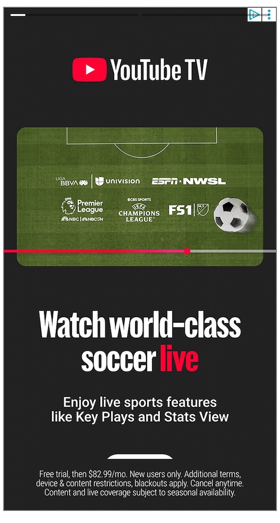
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Designer Marcin Rusak in an AD interview

AD: You've recently started performing in an old manor house in Świdno. What kind of place is it?

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Marcin Rusak: The villa dates back to 1765. I fell in love with the house ages ago. It belonged to acquaintances, and when the opportunity arose to take it over in 2018, I invested, even though there was no electricity or running water and the roof needed repairs. After the Second World War, in communist Poland, it housed a chemical laboratory. Then the building stood empty for 20 years – during which time nature reclaimed it. Initially, we simply placed our work in the rooms and tested how it changed in this microclimate. Our enthusiasm for this house grew, which is why we founded a foundation in early 2026, which we are currently developing strategically and administratively. We want to create a place focused on the connection between design and nature, and invite designers and experts from all over the world to talk about materials . For me, this is a lifelong project. The house will be with me for the next 50 years.

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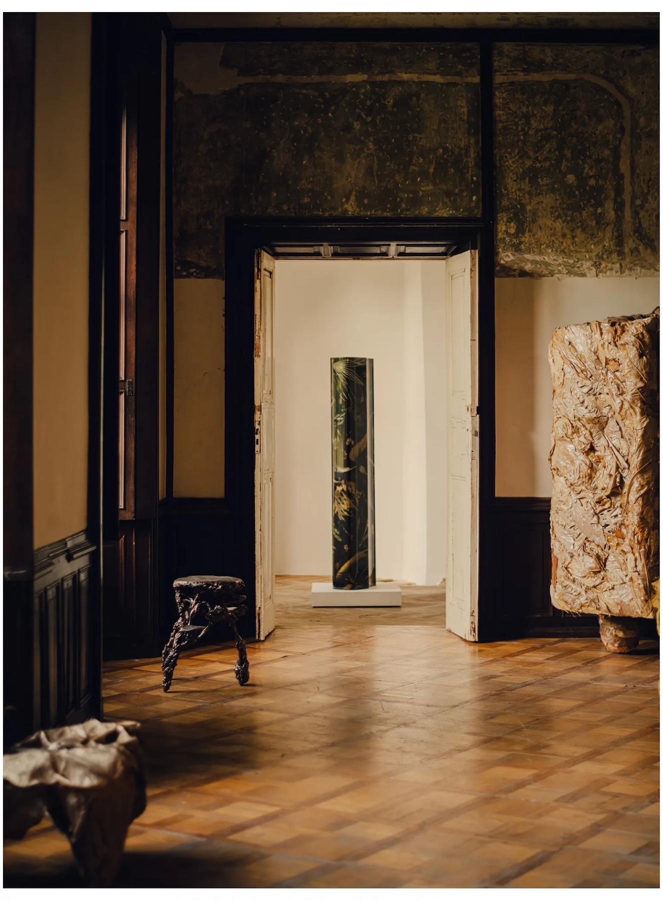
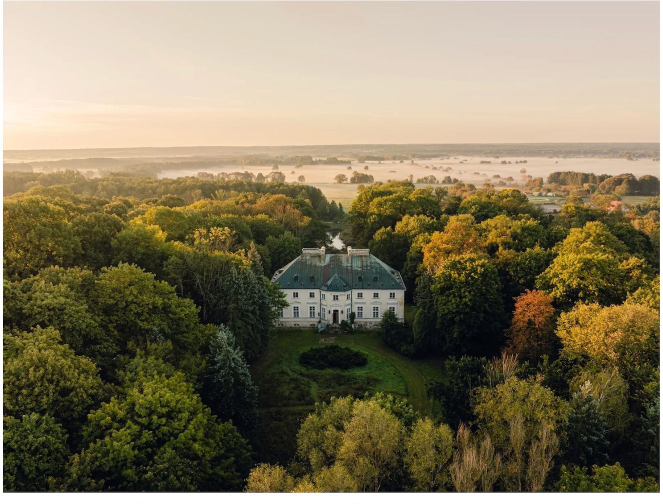


Here you can see some prototypes that he displays here in his "living archive". Pion Studio



The designer's studio is still located in Warsaw, but he would eventually like to combine the foundation and the studio. He considers the manor house in Świdno to be his life's project anyway. Pion Studio

ANZEIGE

Exhibition venue for Marcin Rusak's designs: A manor house with a

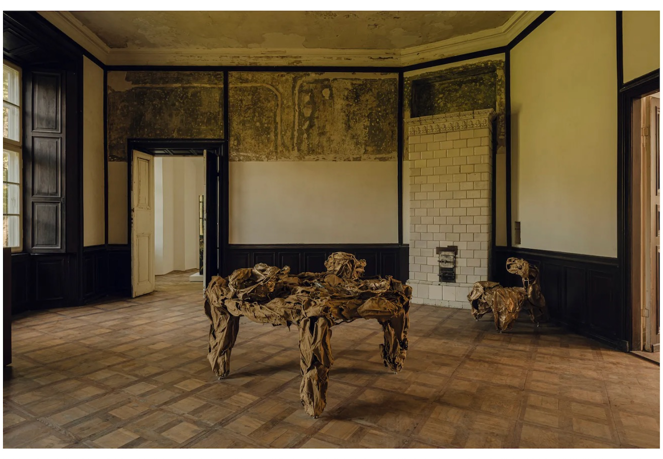
garden

Her studio is still in Warsaw; Świdno is an hour away. The house doesn't have a museum-like atmosphere – what do you exhibit there?

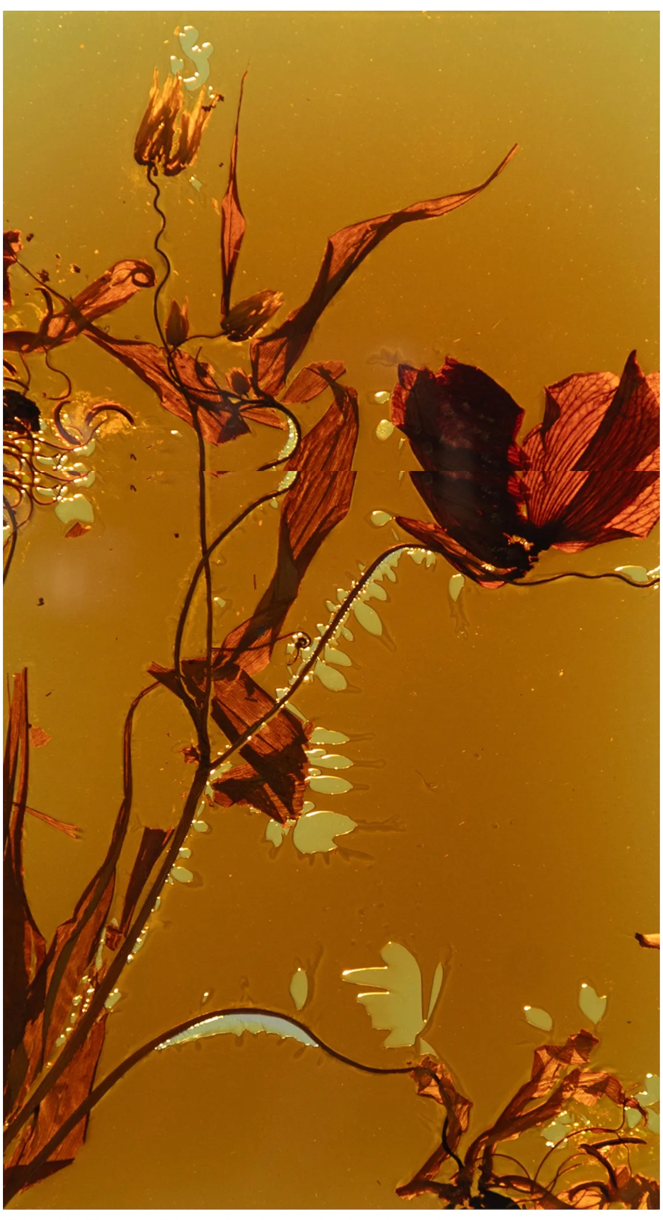
Above all, prototypes and fragile objects, as well as those key pieces that later became full-fledged collections. It's a collection of objects that are very dear to me and that I don't want to sell. We're creating a world of their own. They are closely connected to the garden surrounding the villa. We call the house and garden the living archive. I don't always know how an object ages. Now we have a place where we can observe that.

Not only the manor house, but also the garden has long been left to its own devices. Will you intervene, or will you allow it to become overgrown?

Der Garten wurde ursprünglich richtig angelegt. Man sieht noch die Spuren der einstigen Pfade und Alleen. Es gibt einen wunderschönen Teich, um den 200 Jahre alte Bäume necessarily remove it. The pond is gradually becoming overgrown, and we'll soon have to decide whether to maintain it or let it grow wild. We mow the grass occasionally. In front of the villa, we've planted several types of flowers, which we use when they finish blooming. I'm currently developing a new material I call "Flower Infused Glass." It consists of two sheets of glass laminated with colored foil, between which I press plants. This goes into the kiln, and the heat and the moisture from the plants cause crystallization.



Here are various prototypes from the "Protoplasting Nature" series, for which Rusak stretches large leaves over a hand-welded steel frame, seals them with bronze, and polishes them. The process completely encases the leaves. Pion Studio



His latest series, "Flower Infused Glass," also deals with preservation. Marcin Rusak Studio

Development is most important

When we first photographed you for AD in 2016, your objects had a clear function. Did you first have to allow yourself to work more artistically?

I never wanted to be a classic designer. I've always worked experimentally and conceptually. For my graduation project, I encased wilted cut flowers in resin. This led to a product series that I presented within the design world ecosystem. "Flora" is aesthetically pleasing and garnered a lot of attention. So I created many unique pieces in the collectibles sector, each with a clear function. But ultimately, the processes, the development, have always been most important to me. Right now, I'm working on sculptures that look a bit like five-meter-tall, abstracted orchids. They're intended to function like a kind of insect hotel. I want to put them in the garden and find out if my idea works and insects and plants actually move in. The complex structures contain cavities where insects can nest, like in ant nests underground. The bioplastic allows UV light to pass through, so plants could grow inside the material. Perhaps in ten years, the plants will have taken over the sculpture so completely that its original form will no longer be visible. That's my current obsession *(laughs)*.

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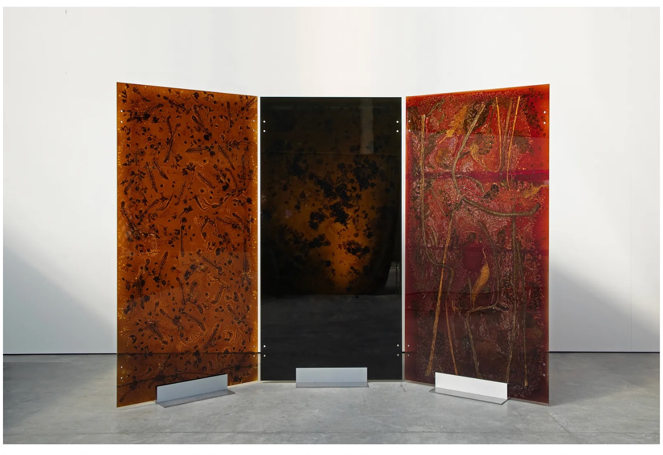
> "I have so many ideas in my head and I want to see them become reality. It's like a rush."

— Marcin Rusak



Because the cut flowers are burned and release moisture, small crystallization patterns are formed. Marcin Rusak Studio

For Marcin Rusak, development is always crucial. Marcin Rusak Studio

But doesn't this spirit of experimentation also need an economic foundation?

I wouldn't be satisfied if I only did classic design . And I couldn't survive financially if I only worked experimentally. So you have to find a way to combine both. That's not always easy—now, ten years later, I can say that it's worked. Maybe I was just lucky. You also need a successful project. In my case, that was the "Flora" series. We work on a commissioned

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