

Agnieszka
Stobierska
art portfolio
2025





About me

Experiences

2025- WSP
Experienced Advisor Information Modelling for 3D and 2D models in various software.

2023-2025 Northvolt
BIM Manager for 3D and 2D models, in the central Factory Design and Engineering team, as well as canadian and german teams.

2023- Stadsgårdsterminalen
Freelance artist working with the digital illustrations for the windows in the bar space as well as terrace area, printed on foil.

2019-2023 DAARK
Architect and BIM manager for 3D and 2D models.
Projects including public transportation infrastructure, housing, preschools and schools, following the certification Miljöbyggnad.

2017-2019 Alton Öhman Arkitekter
Architect for prefabricated housing and urban redevelopments in Uppsala and Östersund.

2015-2016 Theater Satans Demokrati
Artist in the scenography team, working with various spaces and techniques from donated and recycled materials: scene design from reused foil, floor and wall painting, interior arrangements, glass painting an others.

2015 Student project for the City Planning Office in Łódź
Team lead for the group analysing the urban design relation to social issues - work resulted in a book on urban revitalisation.

2012-2015 Work for public institutions: City Culture Institute, NGO Zobaczyć Na Nowo, Urban Planning and Architecture office of Gdańsk Municipality
Cultural animator and guide. Intern at renovation projects and building permit reviews. Digitalisation of historical building plans.

Education

- 2025 Autodesk Plant 3D course, NTI
- 2021 Cert. “Steg 1 - The professional role”. Sveriges Arkitekter
- 2018 Autodesk Revit course, NTI
- 2015-2017 Degree from KTH architecture (master), Stockholm
- 2010-2015 Engineering degree from the Technical University of Gdansk, Poland, Architecture and Urban Planning

Language

- Polish (native)
- English (CAE, fluent)
- Swedish (fluent)

Software knowledge

- Pixelmator, Affinity Designer and Publisher,
- Revit (modeling, BIM and methodology), AutoCAD, Plant 3D
- Revizto, Navisworks, Solibri,
- Autodesk Construction Cloud, Omega 365,

Manual skills

Digital illustration, tempera painting (incl. making paint from natual pigments), linocut and printing on paper and fabric, clay sculpture.

References

Carl-Adam Kjellström (Stadsgårdsterminalen)
carl-adam@kollektivettivet.se
Andreas Blom (Stadsgårdsteminale, Theater Satans Demokrati)
andreas@kollektivettivet.se

I am an artist with a deep interest in the relationship between artwork and the space it inhabits - an awareness shaped by my architectural background. I believe that art can be a powerful medium for protest, reflection, and social commentary. While most of my work begins digitally, I find it essential to engage physically with materials; this is why I often reinterpret my designs through manual techniques, exploring them in different mediums. This hands-on approach allows me to connect more deeply with the work and often makes it more approachable to others.

My artistic work is fueled by architectural experience and rooted in a commitment to design that resonates with users and communities. As an architect, I focus on functional, purpose-driven design. I strive to ensure that every project meets user needs and contributes positively to its context.

In recent years, I have also worked as a BIM Manager, streamlining workflows, ensuring quality control, and enabling collaboration in 3D models across disciplines. I specialise in setting up and maintaining 3D modelling environments and hosting systems to improve project consistency.

Since 2023, I have had the opportunity to create several large-scale illustrations for Stadsgårdsterminalen.

Each piece explores themes tied to the concept of a Church of Culture, as well as visual references familiar to Kollektivet Livet. The works are characterised by vibrant colours and bold compositions that draw inspiration from traditional church art, pop art, and street art - creating a striking juxtaposition between sacred symbolism and contemporary cultural expression.

All illustrations are digitally drawn in Affinity Designer and printed on transparent foil, allowing them to interact with the light and space around them. Their monumental scale enhances their presence in the venue, transforming everyday environments into immersive, energetic visual experiences.



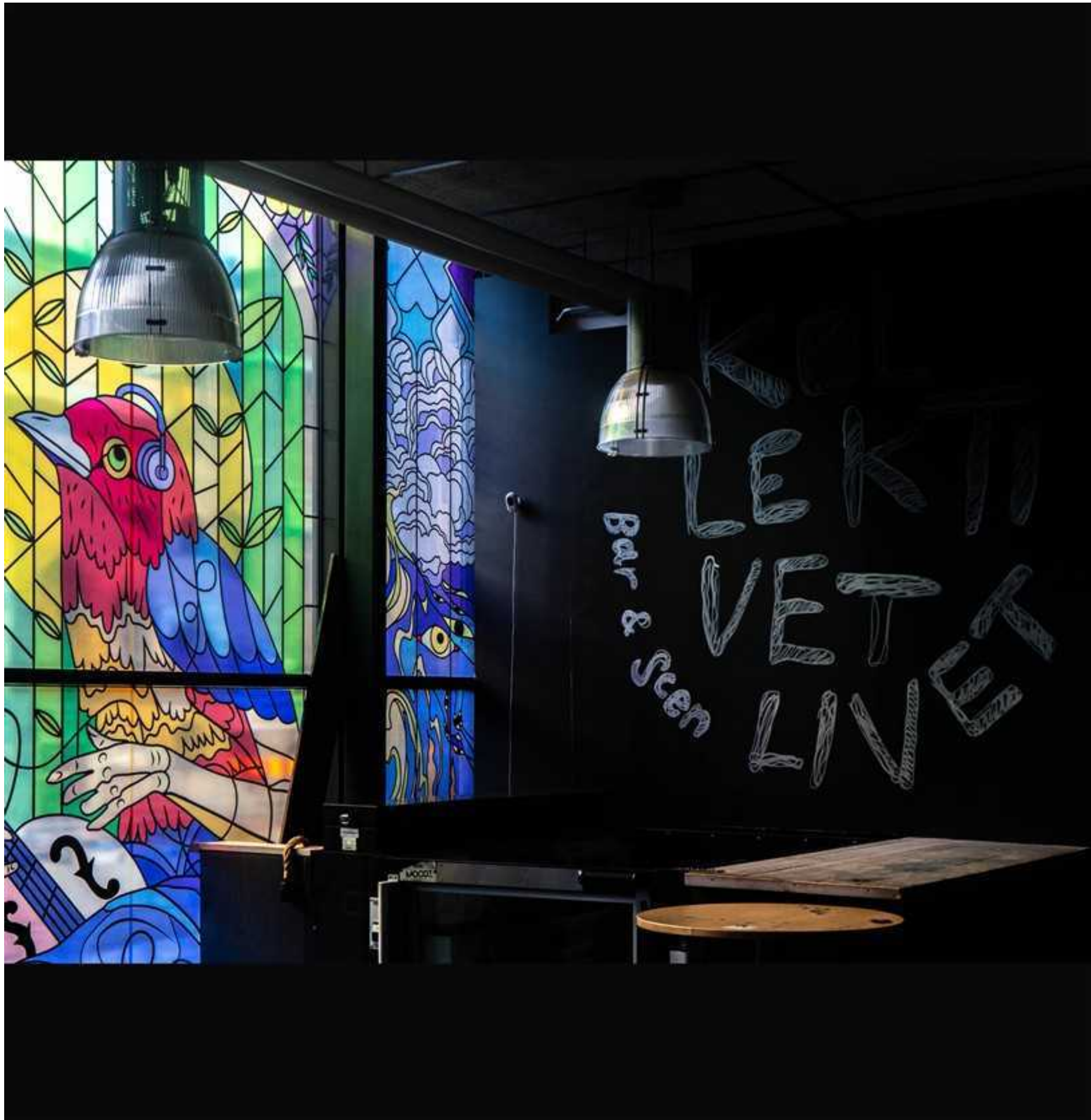
Saint Lukas and Saint Lucia

1.

First and largest illustration created in the “stained glass” series. It references the saint of art and the saint of music, each represented by their symbolic biblical animals. I enjoy toying with symbolism and blending the sacred with the contemporary.

One of the key challenges in this piece was finding the right scale to make it feel both monumental and believable within the given space. The proportions of lines and different transparencies had to be right for a wanted visual impact.

Printed on semi-transparent foil, the artwork interacts beautifully with natural light. On sunny days, it casts coloured reflections onto the bar floor - reinforcing the idea of an artistic temple, where culture, music, and visual storytelling meet.



Pippi 2.

This design of a beloved swedish icon Pippi builds upon an illustration of the mask made by Kollektivet Livet in Mexico.

Bar space ca 4m²



2024

ca 4m²

Snake, following the biblcal theme, is more transparent, letting in the view from the staircase.

entrance door 3.

Bar entrance

Door design incorporating logo of Kollektivet Livet.

streetart

The smallest piece, inspired by the streetart nature of the place and roots of Kollektivet Livet.

The colour scheme is based on the predominant colours used in the bar.

Bar space ca 1m² _____



4.

underwater scene

The door to the terrace bar is the most colourful to match the vibrant area of the outdoor music venue.

The marine theme is a reference to the location of the Stadsgårdsterminalen, with an oceanic spin.

Terrace ca 8m² _____



5.



Pussy Riot x Matisse

6.

Inspired by Matisse's Dance and with a clear Pussy Riot reference, this piece depicts movement, resistance, and solidarity. It is a tribute to female strength.

It can be seen outside the restrooms at the bar space.

Långburk x The Fool

Upcoming design will fill in the last window in the south corridor of the bar.

The logo of the festival organised yearly by Kollektivet Livet - långburk can boy is fitted into a tarot card "The Fool".

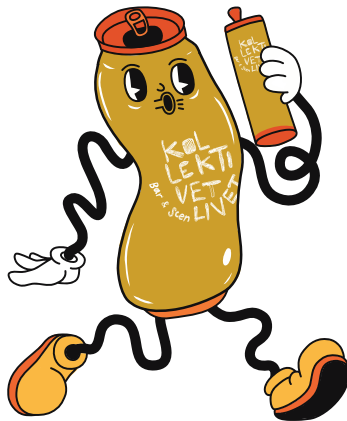
7.



Different versions of the logo designed for the Långbursfestival, including it's use on the festival poster.

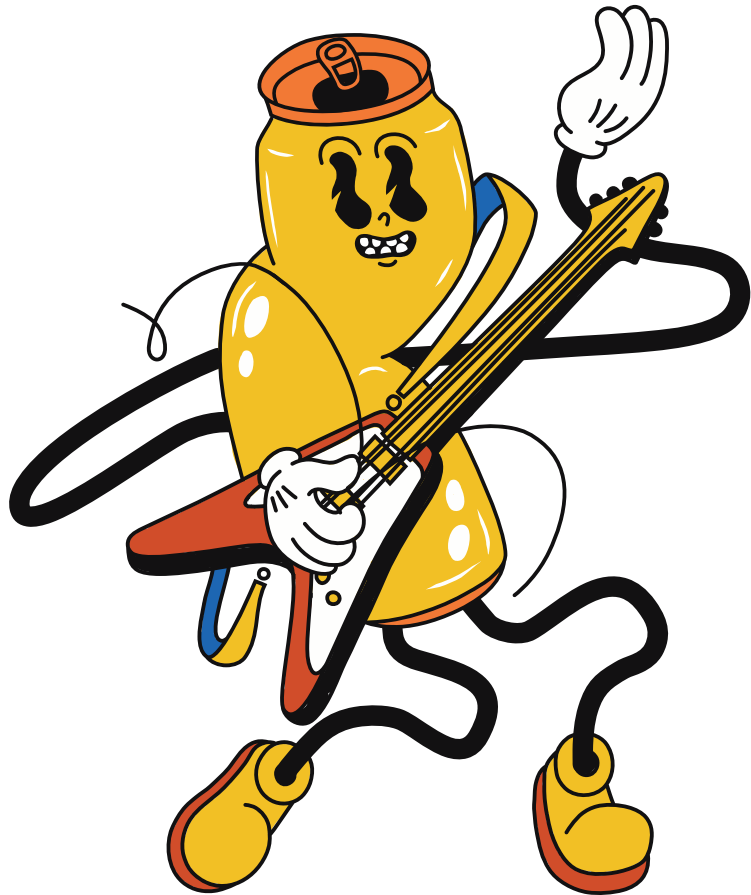


Långburs's Festival logo on a beer can “Defenders of Långburs” based on the same design.

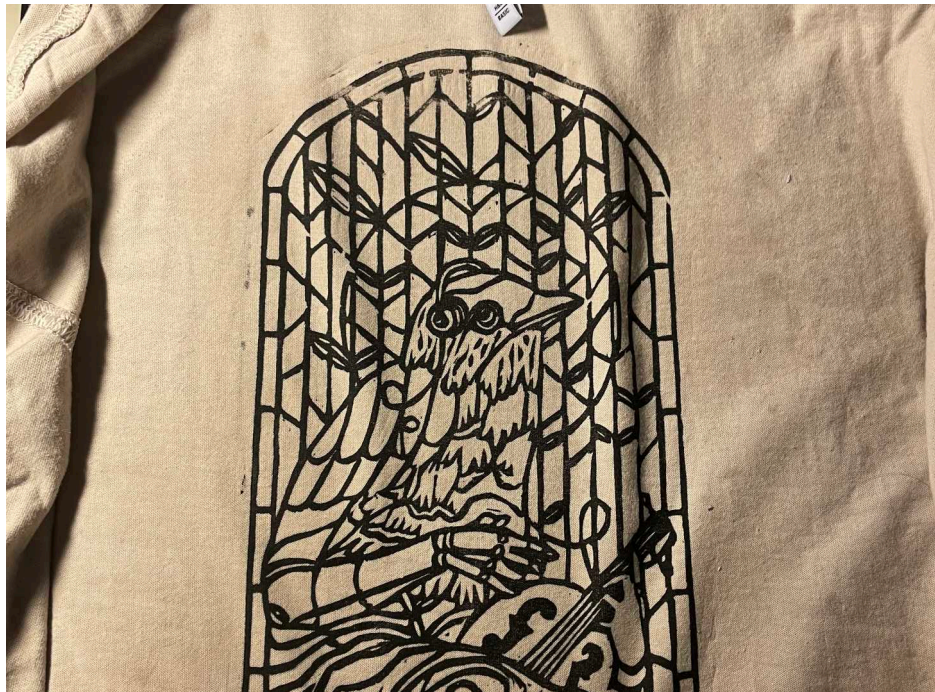
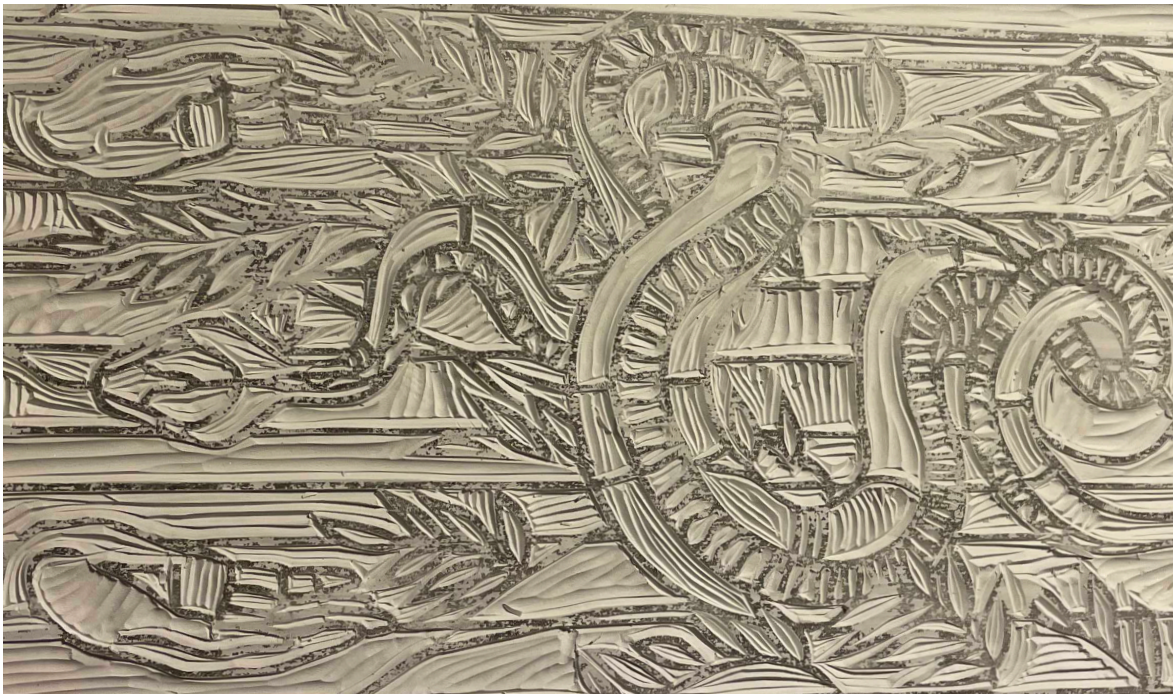


Stadsgårdsterminalen

2024



Graphic design work



Reinterpretations of
Stadsgårdsterminalen
windows

2025

Graphic design work, Linocut
and printing



Top left: window art made in paper and acrylic paint, part of the Woland's apartment scenography

In 2015–2016, I was involved in the theatre project Satan's Democracy as a student and later as a member of the Art Department team.

The project converted a former office building into a theatre space that was used for three years. The Satans Demokrati show was running simultaneoulsty on three floors of the building which equaled ca 100 rooms, corridors and other spaces, all of which were either converted to usable scenography or to artwork designed by over 100 artists.



During the first year I was responsible for parts of the scenography, including Woland's apartment, but also helped designing and manually preparing all of the “inbetween” spaces that were necessary for the play and not filled in by the artists prior: corridors, toilets, entrance, as well as some rooms crucial for the plot, like cinema room, a bar, church scene where the finale of the play took place, classroom scene etc.

Top right: part of the scenography of Woland's apartment, made from recycled and repurposed materials



Bottom right: part of a scenography made from recycled plastic bags

Satans Demokrati

Second Year of the project



During the second year of the Satans Demokrati project on top of being a member of Art Department team I got to be an Artist in Residence doing a few smaller independent pieces spread across the three floors of the theater building.

The scenography was heavily based on the first year's artwork, but had to be adapted to make an impression of a passing time. Hints of the story had to be placed in all of the spaces to create an ambiance of uneasyness and worry. Again a lot of material was repurposed and a lot of our work involved repairing pieces that were damaged a year prior.

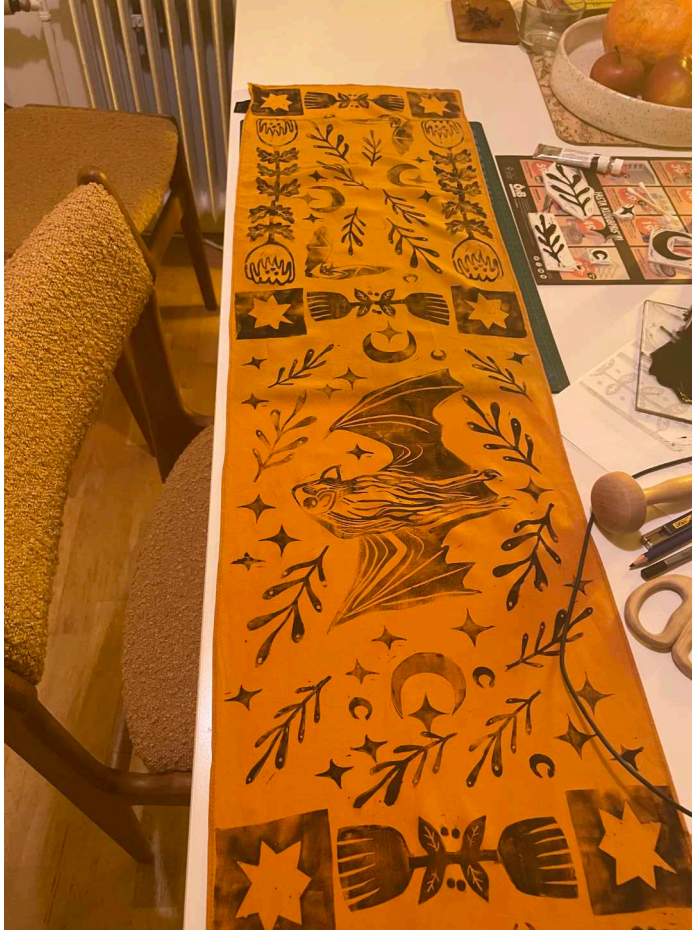
My personal project was made in glazed clay: hundreds of real sized body parts like teeth, eyes and mouths were scattered in all public spaces of the theater including corridors and toilets.

Art Department / Artist in Residence

Various small art pieces

Tempera, markers, fabric paint, linocut and printing, embroidery. 2018-2025

Various small art pieces



“sketches” pieces drawn inbetween work

“sketches”