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dyferencje

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01 wstęp

każdy nowy rok akademicki jest wyjątkowy, ale ten jest wyjątkowy w szczególny sposób. rok akademicki 2021/2022 jest dziesiątym rokiem funkcjonowania projektu pod nazwą 'grafika' na uniwersytecie swps. obchodzimy wspaniały jubileusz, na który pracowaliśmy i nadal pracujemy w partnerskiej relacji studentów, wykładowców, pracowników administracyjnych i naszych przyjaciół, których nie sposób wymienić we wstępie, a którym poświęcamy niniejszą publikację. wszystkim jesteśmy równo wdzięczni za to, że dołożyli się do tego niecodziennego eksperymentu edukacyjno-naukowego.

każdy jubileusz jest tym momentem, w którym dokonuje się stosownych podsumowań i snuje się wielkie plany. my wierzymy w mądry rozwój (lean development), dlatego w miejsce wielkich manifestów budujemy „grafikę za rogiem”, która będzie miejscem robienia ciekawych rzeczy na styku nauki i sztuki. swoje miejsce znajdzie tutaj każdy, komu bliskie jest myślenie o projektowaniu w kategoriach wyzwań i możliwości - w końcu wszyscy uczymy (się) zmiany (przez design). wszystkim (bez wyjątku) dziękujemy za wszystko i oddajemy w państwa ręce pierwszy (i z pewnością nie ostatni) tom **dyferencji**, dzięki któremu lepiej możecie nas państwo poznać i co ważniejsze przekonać się, czy nasze pomysły są państwu jakkolwiek bliskie. polecamy (się) uwadze!

mariusz wsołek

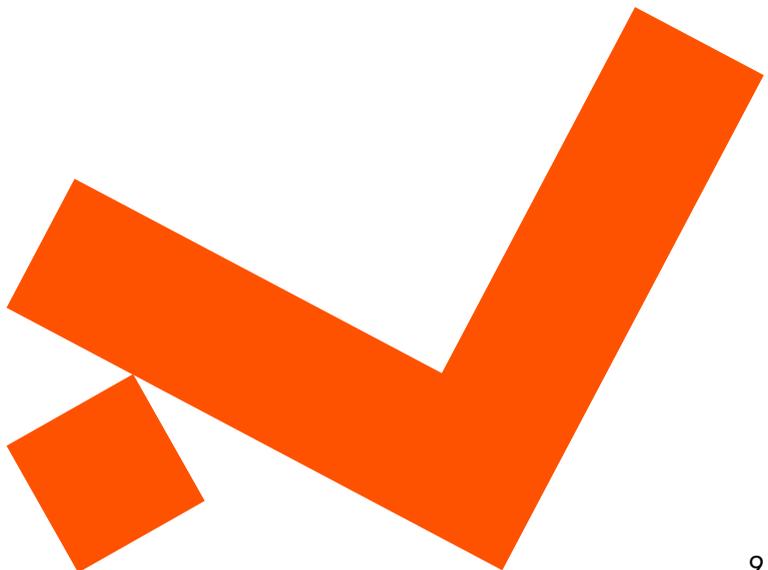


01 introduction

each new academic year is unique, but this one is unique in an exceptional way. the 2021/2022 academic year is the tenth year of the 'graphic design' project at swps university of social sciences and humanities. we are celebrating a fantastic milestone for which we have worked and are still working in a collaborative partnership of students, faculty, staff and our friends, who cannot all be listed by name here and to whom we dedicate this publication. we are equally grateful to all of them for contributing to this extraordinary educational and scientific experiment.

each round anniversary is a juncture at which past achievements are reviewed and audacious plans are conceived. we believe in balanced progress (lean development), and thus instead of bold manifestos we build "round-the-corner graphic design", intended as a space for doing interesting things at the point where science and art meet. each person who thinks of design in terms of challenges and opportunities will feel at home here - in the end, we all teach (and learn) change (by design). we thank everyone (without exception) for everything as we present to you the first (and certainly not the last) volume of *dyferencje*, which will allow you to get to know us better and, more importantly, decide whether our ideas are in any way close to your heart. we commend it (and ourselves) to your attention!

mariusz wszótek



02 differences:
where are we –
where are we going
in the context of all
kinds of changes

mariusz wszolek, phd



graphic design department was created on the initiative of professor michael fleischer and his team with the active support of the current swps dean in wrocław, professor dariusz doliński. the main idea behind this department was primarily the wish to broaden the educational offer on the wrocław market, which would be a synthesis of a technical-tool approach to applied graphic design (which at that time was mainly represented by the academy of fine arts with an academic profile) with focus on researching and designing communication (which was and is still developed at the university of wrocław at the institute of journalism and social communication). this new educational proposal brought to swps academics from the fields of social sciences, humanities, biologists, designers and artists. the founding team was a unique mixture of academic and artistic experts with a highly diversified approach to academic, didactic and design work, not to mention the richness and diversity of world-views and characters. synthesis in design often means a compromise, which in a narcissistic personality environment is neither simple nor obvious. the substance that united us at that time was the desire to educate visual communication designers, which meant the need to admit the thought that there could be something different "out there". for a long time we have been looking for a clear definition of who we are and who we want to be. i am still not sure if we are in a situation which is as comfortable as that of psychology or law, i.e., academic disciplines whose paradigm is firmly established in the history of academic achievements. the tension that accompanies us every day is on the one hand creative, but on the other, it is often tiring and leads not only to creative clashes. perhaps our leading idea is extremely simple – it is much more difficult to translate it into teaching practice, academic work and the organization of academic life, especially when such work is carried out on a living organism. often, in an atmosphere of institutional dispute and within a team, we discussed whether graphic design is a more socially oriented field of study, or maybe the direction of art or new technologies should be pursued. it should be noted that this is not a simple decision or a background issue – the formulation of our organizational culture defines us outside and integrates us inside our department. it is possible that the lack of a clear definition of organizational culture and its constant search through research, artistic and design work is just a manifestation of the culture of our organization. the current condition of our culture is aptly reflected in the title of this publication – **differences**, because we are a team which is very diverse in terms of lifestyle, scientific interests, social and organizational competences. the very fact that the staff of the department of graphic design are representatives of five fields – social sciences, humanities, engineering and technical sciences, science, natural sciences and art, allows us to understand not only social matter itself, but also its level of complexity. in theory, we call it an interdisciplinary team, in practice it is a constant search for a common language – starting from terminology, through the logic of the methodology, to the general idea of superiority and subordination of particular fields and academic disciplines. it is also easy to imagine the challenges of managing the institution at the level of the department, faculty or the entire university as well as seeking interpretation strategies for external groups of stakeholders. usually, this involves looking for an adequate argument not to end every conversation – we are doing it, we have always done it, it cannot be done in a different way. values that we have often defined in a professional and academic way play a large role in this respect, but we still have a problem with their application; this may also be characteristic for this team. the declarative skeleton of our

values is based, among others on partnership, openness and healthy sense of humour towards ourselves and others, but it is above all friendly relationships that determine our uniqueness and are often the cause of conflicts and disputes – just like in a group of friends who are able to accept faults and reward virtues. sometimes, however, the social credit of patience and capacity ends – the, usually we have a beer; often we are also in agreement that we have opposite views.

after almost 10 years, we are at the moment of the exceptional dynamics of the systems of which we are part and which force often uncomfortable changes – as they usually are; they require activity and action so as not to become its object, but to maintain subjectivity and agency. the constitution for science forced a fundamental change in looking at the organization of the university, the teaching and research staff and the characteristics of the discipline itself. the change in the organization of the university of social sciences and humanities (swps) resulting from the inclusion of graphic design in academic evaluation in the field of fine arts, resulting from the new act on higher education made us become part of the institute of design rather than a department focused mainly on education – this gave rise to serious challenges in terms of reorganization of professional activity and taking into account not only academic but also artistic work. we can feel some pressure regarding the academic assessment of our teaching and research staff, which probably has accompanied other faculties at swps university of social sciences and humanities for a long time and is currently not any more perceived in terms of a professional challenge or a threat. it is not a comfortable situation, when evaluation of our teaching and organizational work comes with evaluation in the field of social sciences and fine arts, especially when it is a completely new professional situation. personally, i would like to see this pressure in terms of opportunities and for my own and institutional development; building a scientific and artistic environment, which on the one hand allows automating and autonomising updating and controlling of your own and someone else's context, which will naturally translate into the quality of the teaching offer and the way it is implemented. current organizational structure gives the opportunity to perceive yourself not only as an educator, presenting fresh content based on someone else's research, theoretical or artistic achievements, but also a producer of such content in an environment of academic and artistic verification. looking at this from the perspective of an academic, this is a fundamental change, which in the initial phase may seem difficult – you need to find yourself in completely new working conditions, expanding or paradoxically narrowing (through professionalization) your professional profile. the consequences are – i believe – mainly positive: from building a network of contacts with other universities, through participation in academic discourse, to practical ones, such as the possibility of obtaining funds for the implementation of your own academic and artistic ideas. it should be noted here, however, that building a academic-artistic profile does not happen overnight; the role of university authorities and the so-called management is to create an environment of active participation and to provide adequate institutional, substantive and often mental support for employees starting their adventure with academia and art. it is extremely important to be convinced that academic work and / or art should not be done to gain points, because these are one of the possible consequences of doing academic / artistic work, but for pursuing one's own interests in the mode of curiosity. focusing on the understanding of the academic system in categories and an attempt to deal with

it in accordance with the rules which it postulates leads to a simple competition, in which the ranking list is the basic tool for evaluating academic work. the main challenge facing university management is to create an open academic environment for discussion; it would be a mistake to reduce this environment to countable algorithms offered by scientific databases. in addition, it must be pointed out here that one-way fixation on academic and /or artistic work cannot happen at the expense of teaching and teaching staff. the complete university is the one which in the academic division equally supports researchers and teachers, offering equally valuable and necessarily different development paths. the adequate terminology to be used here is that from the field of sustainable development, participation culture and social capital of trust and responsibility. i believe that in this environment, such serious changes have a chance of success in the long-term perspective, whose subsequent evaluations are milestones on the road to a stable and wise development (lean development). actionism can be a one-time accelerator of change – but it is difficult to bear with it in the long run, especially when confronted with the challenges that social reality provides.

we should clearly articulate the challenges facing us – as a team of the department of graphic design of the university of social sciences and humanities – are not only those within the organization, which usually require action here and now, but also those outside the system in the form of threats and civilizational challenges, often requiring longer reflection and peaceful systematic work. as a team, we must watch closely the challenges of the so-called contemporary times, to which we should respond as an academic community in the social role of academics, artists, educators and moderators of change, while maintaining our service towards the society. it would be a tautology to say that the world around us is changing; however, it would be alarming not to diagnose this change, which, due to the nature of being part of a fairly clear university community, may be seen in several categories. first of all, it should be noted that design practice has changed significantly, which is a major challenge for all design schools in the field of reflective, sustainable and human-oriented design practice. the service role of a design university towards society is to educate reflective designers, who are often responsible for the organization of social reality – everything can be seen, someone must have designed it. we should be interested in how design changes as general social activity and how we can actively participate in this change, because i believe it should change. the predictor of the paradigm shift in design are the use of new technologies aimed at algorithmization and automation, often questioning the role of the designer as the one who performs – it is difficult to accept, but computers are faster and more importantly (mainly for business) – they are cheaper. the first branch of the creative sector that will be directly replaced by calculating machines is the one based on visibility (graphic design and web design) and discursive images of the world (advertising, branding). current applications of design outside the changing technological context are building a new designer role of that cannot be closed in a design workshop – it is also

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a turn from specialization and design disciplines to general activities in line with the idea of change through design. in this context, design, because it touches the scope going beyond the traditional framework of education, must be reflected in educational programs other than design studies itself. since philosophy and / or law is a compulsory subject at most universities, then design theory and practice should also form the basis of education. it should be noted that everyone who in their repertoire of social and professional activities is responsible for the way other people live - designers, architects, journalists, media employees, politicians, lawyers - is a designer, from the point of view of using design as a general method of solving problems, and these are becoming the subject of interest in various contexts, disciplines and paradigms. my point of view does not preclude professionalization of the design discipline itself - but rather, what i see as necessary is a change in thinking about design as a creative market sector. the future of the designer profession is, i think, only possible assuming two general directions of change, because design is a projection of the future based on what has happened in the past (cf. moszczyński 2018). the main direction of new design assumes the animation of the process of change, taking into account the leading doctrines that should be adopted as the nodal points of design practice. what i have in mind is transformation design, sustainable development, participatory design and the whole context of human-oriented design. the role of the designer evolves towards a moderator of the design process in place of a specialist in a given field or design discipline. thus, design as a profession should focus on organizing an effective change environment in which the designer ensures predictability and connectivity of the design process based on the logic of circular design. the second orientation is a social one, in which the role of the designer boils down to the general ability to see the possibilities of social organization, and in this sense, creating projects which are integrative and in general egalitarian. design in this approach becomes a way to build the environment, while a designer is not only the person who implements the project, but also its beneficiary. the logic of the design process in this sense should be transdisciplinary - it cannot be limited to specialization issues, it should be a way of operating within any branch of the economy - what we need is reflective design that will be a comprehensive framework for interpreting design theory and in perspective for its practical applications. here, one should definitely rethink what design should be like on its way to sustainability (not to be confused with sustainable development) of the actors of the system and its environment. i believe it is high time to discuss the precise definition of the role of the designer, humbly assuming that designers understood in terms of creators and manufacturers will soon be replaced by computational machines - and this is not a prediction. this is a simple observation due to the development of technology and the profit and loss account. this does not mean that this profession will be questioned, but it certainly must change. the concept of esslinger and manzini, who see the role of designers in the categories of animation and moderation, is an important voice here. the designer is to be the manager of change - take responsibility for it by engaging strategically relevant interest groups and including them in the design process (participatory design) so that the proclaimed change comes from the end user and not as the proposal of the designer-creator. immediately after the change in thinking about the role of the designer, we should rethink situating design as the leading activity of the creative sector. design is definitely a more comprehensive activity that should not be simply reduced to pure

manufacturing. thus, design practice should not be connected with the creative sector because of the cognitive and social limitation of design as such. design should go beyond thinking about design as a particularly creative activity with all its socio-economic qualities. the new role of design is a common practice of solving problems in a certain way. there is no doubt about the fact that design should respond to the current socio-economic conditions. thackary's statement about the negative impact of industrial design on the natural environment seems indisputable. the only question is – how to do it? i believe that in place of actionist solutions, we first need a discussion on the general principles of reflective design (see wszótek 2021). a road map is needed, the conclusions of which will not be another good-sounding manifesto of particular interest groups, but a quantifiable tool for social and environmental change. i am also aware of the fact that it is difficult to have a calm and unrestricted discussion in a situation that researchers describe as being almost too late. one may get the impression that modernization of design practice should start with education in this field not only at the level of design schools, but at every stage of education. we are all designers (see papanek 1972), hence the perspective of effective problem solving should be close to every area of life, both private and professional. due to my professional activity, i'm interested in educating designers ready to take on the challenges of modern times in terms of products, services as well as social and communication. finally, we need designers who, in response to business needs, will also take responsibility for the consequences of design in the social and environmental sphere. the leading' problem of most design schools was aptly characterized by viktor papanek:

the basic problem with design schools is that they teach too much design as such and devote too little attention to the ecological, social, economic and political environment in which it operates

papanek 2012: 275



after all, designer's profession is not only about designing something for a particular client – it is usually a response to the needs and problems of the environment in which the designer operates. a significant deficit of design schools in this respect is the professional and academic context – designers learn about the specificity of the discipline, but are not able to apply it in a changing environment as a consequence. although the interface of educational practice

in the field of design was comprehensively outlined by walter gropius even before world war II, still design schools find it hard to follow technical and technological innovations, while conscious, reflective design results primarily from the skill of looking at the surrounding reality and seeing problems and solutions there. "our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society" (gropius 2014). the design which i have in mind does not result from the ability to use design tools, but from seeing the mechanisms that are behind social manifestations (behaviour, communication, appearance) – the focus on design tools raises restrictions resulting precisely from the specificity of a given tool. some say that these are possibilities – i beg to disagree. for such looking and seeing, a certain type of sensitivity is necessary, which michael fleischer pointed out in his book communication design. this type of sensitivity results, among others from the principles of mindfulness conceptualized by e. langer and concerns above all an active focus on what is new, unknown and unobvious; it is also a way of looking at the world in an semantic way – curiosity is the modus operandi for this method; and finally, opening up for the learning situation (see fleischer 2010) and looking for opportunities in every situation – not opportunism, but adopting a perspective in which nothing more than possibilities is expected. what consequently characterizes a good designer is their mental mobility, i.e. "during the thinking process, operating on many variables, many options, abandoning useless options, constructing new ones, assessing the significance of each option, thinking out of the box, questioning" (fleischer 2010 : 197). the concept which seems to be comprehensive due to the possibility of using it in education for sustainable development was proposed by hartmut esslinger as 'creative science'. esslinger basically carried out a certain revision of the bauhaus concept of didactics and design, which is based on the assumption of an open, egalitarian society – to make it possible, we need designers who in the cognitive and practical sense will be able to meet the challenges that they are facing. the use of esslinger's new design concept can be seen – perhaps unintentionally – in tim brown's reasoning, who in the proposed incarnation of design thinking sees the need to establish a new social contract, which is a compromise between human-oriented design and design that directly meets the needs of big (and small) business. the current socio-economic context (see wszótek 2017) forces egalitarian design, but design practice often resembles design isolated from people – their needs, problems and, finally, possibilities; this method is just as inefficient as a complete fixation on the end user. what we need is reflective design that will ensure that business continues, and the user will not be socially, economically and culturally excluded. "to meet these exorbitant requirements, companies must give up some of their power over the market and start a dialogue with their clients" (brown 2016: 186). design practice needs a new participatory social contract. the idea that designers are directly responsible for the result of design practice should be abandoned – the lack of reflection on the other side stops the social change and effective or even impressive design will not help here. a new concept of design is necessary, based on the shared responsibility of all stakeholder groups – only such an environment of change is resistant to fluctuations from the environment itself. it goes without saying that we need to start with design that subtly shows and explains the ways of social functioning – here, the possibility of implementing new, participatory social contract can only be sought through design. currently, the problem of design practice is that design does not fulfil

its subordinate role in relation to social reality – it contradicts the concept of participation and orientation: it serves consumption. it builds invisible communication barriers, which in consequence lead to the disintegration of society – in place of communication there is a lack of trust and a vertical axis of social relations, which excludes joint ownership; things are only mine and yours, and sometimes nobody's. the new design concept is a new way of organizing design practice, which in turn requires a new social contract that will change the dichotomy of "my / your" into "our". in esslinger's new design concept, it is necessary to start from the very concept of changing education as regards of creative science – because a change in design practice is not possible in an environment of non-reflexive design, which instead of systemic solving of design problems puts the end user in the role of an eternal consumer. esslinger sees the need to create a new culture of creativity design based on supporting creative education and educational institutions themselves. "change comes about through people-smart people, creative people. we need less mediocrity and more excellence, and fair salaries and engaging, meaningful careers are essential drivers for (...) shift" (esslinger 2012: 26). evolution of design requires, above all, a change in the semantics of the concept in relation to end users. design needs to be separated from a rigid repository of disciplines and design approaches in favour of the general practice of solving contemporary problems – we need a kind of transition of design practice to the level of accelerator of cultural and social innovations. esslinger calls such a change a sustainable design culture whose applicability is possible in any professional activity on which the lives of others depend. "this approach combines a global understanding of culture and design with the goal of acknowledging and integrating local circumstances and culture" (esslinger 2012: 38). sustainable design culture implies a change in the overall role of design and the designer himself, moving away from a rigid market framework. the new design concept is a way of thinking about design as a mechanism of social integration and acceleration of the culture of participation – in this sense, the designer leaving the role of a specialist assumes the role of a mediator, efficiently using the logic of the design process taking into account the needs and limitations of various groups of stakeholders. however, such a drastic change in design culture requires a completely different approach to the process of educating the future moderators of social change. the existing fixation with design and visual arts must be supplemented with a social and communicative context, and the fascination with design technique and technology should be limited to the necessary minimum, taking into account all kinds of fluctuations in this area – after all, the technology is to be used in solutions and its aim is not to set limits and possibilities of design. in the wake of such a change, it is also necessary to equip future designers with control of the context of the environment in which they will function – the issue of economy, political systems, sustainable development or ecology. of course, we are not aiming at the omnipotence of future designers, but showing them the complexity of issues within possible design practices. "the creative sciences approach to education would promote creativity, holistic and acting, and enthusiasm for joint design, and it would impart product-related knowledge often lost in today's educational systems. to solve out massive global problems we need this kind of education to train young people to find creative approaches to problem solving" (esslinger 2012: 48). esslinger's concept as a new design concept finds is justified by the words of otl aicher: "the world in which we live is the world made by us" (aicher 1991: 87).

you have to have
an eye in design;
you need to be
able to see,
not just look.
you need to know
how to observe,
to see what others
cannot see

wszótek, gondék-grodkiewicz, ciesielska, sowa 2017: 21



design practice described in this way, both at the educational level and any design applicability is possible if the traditional canon of artistic and design subjects is supplemented with a group of subjects explaining social reality from the point of view of the logic of the design process, which follows the steps of problem – diagnosis – problem definition – solution – control. an important aspect is education in the field of social competences that allow seeing reality in terms of mechanisms and the possible repertoire of their manifestations. “you have to have an eye in design; you need to be able to see, not just look. you need to know how to observe, to see what others cannot see” (wszolek, gonddek-grodkiewicz, ciesielska, sowa 2017: 21). finally, it is necessary to equip the group of stakeholders important from the point of view of the design process with this image. when it comes to studying design, it is similar to design itself – it is about constantly discovering yourself and the world. this cannot be achieved without curiosity, and as my friend used to say: you cannot learn design, you can only attempt to learn it (krzysztof moszczyński). the new concept of design does not imply new technologies, on the contrary – the new design concept assumes a return to man both as organizing design and as organised by design. i have no problem moving away from the concept of design in favour of change as such, because in the end design is a constant change whether we like it or not. the semantics of the word design is often an unpleasant story of the dissemination of concepts and tools in a non-reflective environment of those who only do what computer tells them to. and yet the limits of design are the limits of problems, as charles eames said.

saying that there is open access to knowledge, as it is available for free on the web, would be a big mistake. first of all, it is not knowledge, but data, and secondly, availability does not equal usability and the possibility of verification. the development of new technologies based on the exponential increase in computing power leads to a new order in academic and education systems – voices about the end of the traditionally understood university are heard increasingly often, as its digitized counterpart is looming on the horizon.

this is a dangerous simplification, the implementation of which will have very serious social consequences. digitization is another challenge that the academic community will have to face sooner or later, and it depends only on this community whether it will happen on the basis of competition or cooperation. digitization does not necessarily mean questioning the idea of traditionally understood studying – it can significantly contribute to the efficient management of the diversity of academic information on the way to the production of knowledge. the obvious challenge here will be creating optimal solutions in the search for balance between what is possible on the web and what is necessary to do face-to-face. while information becomes a unit that can be found on the web, the role of the university is to equip its students with the ability to search for it, encourage them to explore it and offer an open discussion forum. no database allows for an open, academic dialogue based on partnership in this sense. inadvertently, it may turn out that digitization will become an unwanted accelerator of scientific dispute in a positive sense – but it needs to be properly designed. the challenge posed by digitization concerns giving away part of our academic skills and focusing on other areas of educational and academic activity – there is, above all, the necessity to produce publicly available content for which

didactic activities constitute an interactive environment of academic discussion. digitization alone, however, is not enough – we must learn to use the available resources and work out solutions that will engage to explore them independently. it must be noticed that digitalisation left to itself will lead to a situation in which resources are available, but this awareness will not turn into a desire to use them – knowledge must be produced; merely having data in a handy form of a mobile application is not a sufficient solution here. learning design, however, is becoming an adequate development of digitization for academic content; it is about designing a new way of teaching and learning in relation to the possibilities and limitations of the world wide web.

the third category of challenges facing us is internationalization of science and the development of the teaching offer developed for a foreign candidate. because of my humanistic and social education, for years i have been convinced that education should be a local activity, because it is based not only on the language, but also on its cultural conditions, contexts of communication, or its atmosphere, which is harder to achieve in a non-native language. a recognizable sign of our teaching is its sound, which is aptly reflected in the words of michael fleischer: don't teach something – it's the task of a vocational school; but sensitize to something – this is the aim of the university. i looked with envy at the representatives of sciences who, in simplification, gave up their native language without any problems and used the international language of, for example, mathematics. currently, i see the need for a fundamental revision of my thinking – internationalization is slowly becoming not only a possibility, it is not even a necessity, it is becoming our everyday practice and not only in the field of academia, but also in the field of teaching. the question that we have to answer in this context is how to move from extraordinary to ordinary in teaching in a foreign language. the experience of european universities may be an inspiration here. in order to prepare a teaching offer for foreign students, they use the emi program – english medium instruction, which regulates the way of creating courses in english only if the basic content of education in this language is prepared. i believe this is a challenge that we will face sooner or later – there is currently no place, time and possibilities to forecast the imminent opening of a graphic design programme in english, but it is definitely worth planning such a program in terms of wise development; starting from individual courses or modules for erasmus+ students, through a semester in english dedicated to the international community, to end with autonomous studies in graphic design in english. the introduction of such an offer must coincide with the investment in foreign language courses for teaching staff to a level enabling the use of academic english. opening up to the international environment of academics, designers, artists and students is, in my opinion, a necessity and an opportunity that we have not used before.

the reality of the challenges we face in this way strongly affects the internal situation, which requires an internal response because of what is outside. our story is a picture of a fairly stable development from a team of several staff working in one room (314) to an almost 40-people strong community of employees and regular collaborators, in which a simple hierarchical organizational structure will not work in building and, more importantly, maintaining an active environment of commitment. a situation in which all responsibility and usually misunderstood authority rests in one hand is not only dangerous to the pluralist history of the academy, but because of the dynamics of social processes and the super-dynamics of technological changes,

it is simply inefficient. complete and competent universities manage their value in distributing responsibility and building a culture of engagement. despite the fact that our department is microscopic in relation to the university, it is also in such a scale that focusing responsibility among a group of 1-3 people is inefficient, as it produces exclusion from communication of all stakeholders and the emergence of two-speed dynamics – the centre and the periphery. due to its functions and properties, the consequence of such an internal organizational is centralization of management and responsibility, which makes it impossible to build a culture of involvement and participation (of the team). the advantage of our team is that we are extremely diverse in terms of skills, competences, and perspectives on looking at academic reality, which creates an optimal and self-sufficient academic and artistic environment. i believe that it is a serious mistake to perceive our diversity in the category of threat to the autonomy of the academic, artistic or personal field. this specific diversity requires spending a little more time looking for possible bridges of understanding and defining fields of cooperation, as well as certain boundaries, which we will decide not to cross. as a result, the profit achieved in the form of commitment and culture of participation is visible at every step; not only because of the implemented projects or high involvement in organizational work, but also because of the teaching service we offer, in which we may also observe the changing client profile (of students). the ability to manage diversity with an organic-systemic approach to organization allows effectively finding yourself in a changing teaching environment, whose dynamics of change more and more resembles a client-consumer perspective. what i mean are not private schools (which you have to pay for in poland) but a certain demanding attitude towards universities, faculties, courses, and finally teaching and the group itself, which is an outstanding indicator of the individualization of society. passion and interests, where the verb “studying” means above doing independent work resulting from the desire to develop academically, are replaced by the vision of a fast career, learning basic skills in a given profession or the possibility to just wait for a better opportunity elsewhere. it is not a negative evaluation of students – i am describing a system that produces such attitudes, and because there are no alternatives, we must, as educators, take on the challenges posed by the service role of our profession. i find humble acceptance of a change of a student’s profile a personal failure. first of all, we need to understand what an academy is to society in any organizational role – a college, university, or a polytechnic, in order to be able to look for a way to conduct social transition from the consumer “me” to the serving “us”. the academy is not only an organizational unit in the higher education system, but first and foremost it performs a service role towards society in the form of educating future employees in present and future professions, conducting socially relevant research, animating the surrounding reality and paying attention to civilization challenges, social inequalities or climate change. teaching in this area is primarily to focus on building a certain social sensitivity and curiosity about oneself and others using the topics related to the study program. i would not overestimate the role of a rigid curriculum, which, without the mental preparation of students and the lecturers themselves, will result in a tabular systematization of learning outcomes. i believe that these two components – sensitivity and curiosity – have become the basic modus organizing the process of studying and this should constitute the focus of our teaching work. we must not sulk about the reality in which we professionally function – mental mobility is also the ability to change and reorganize ourselves in relation to external conditions; a synonymous term for mental mobility is a creative

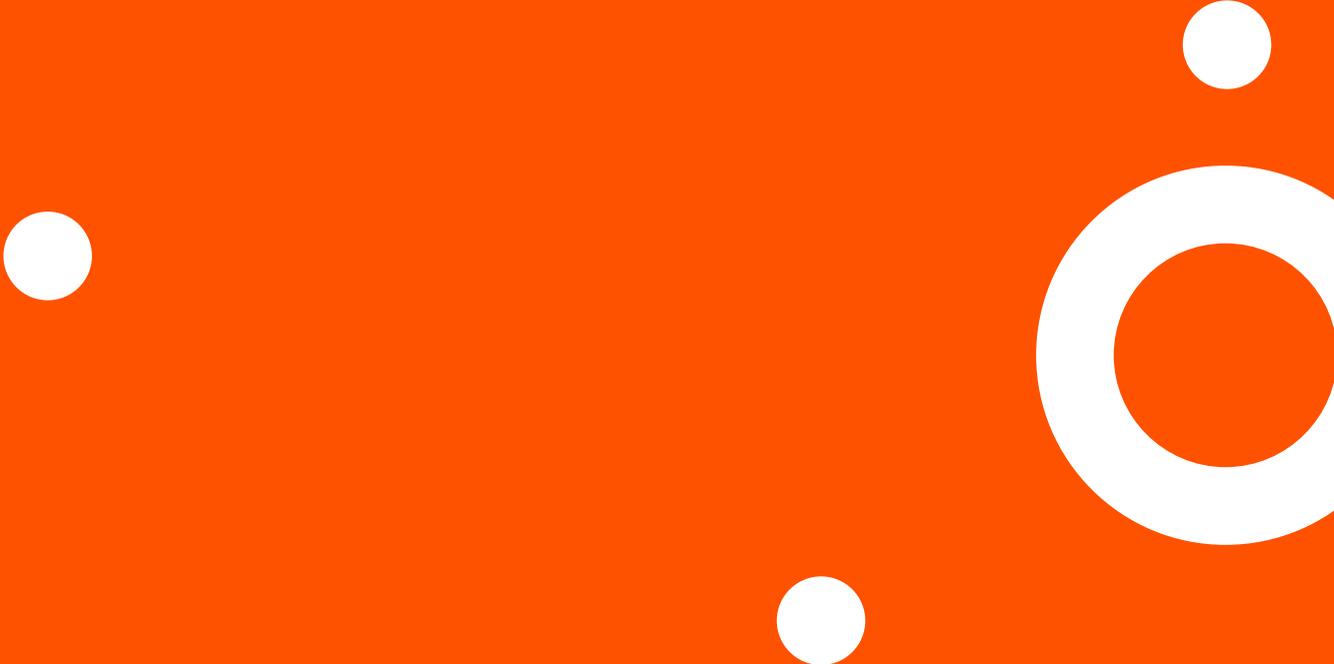
attitude, i.e. the ability to perceive things in a broader context and at the same time the ability to control that context. the answer to the question of where we are headed is primarily a combination of challenges of the present day, respecting the ancillary role of the university, stable development, which is a consequence of actions taken here and now and including in it our own, distinctive characteristics of the organization's culture. values cannot be just a set of empty declarations – they must be visible in our everyday lives and inspire further action. partnership, diversity, sustainable development and accessibility are those categories that i personally admire and which i will encourage everyone that i may come to work with to adopt a similar attitude. i will be happy to be convinced that things can be different. meanwhile, i encourage you to study this publication entitled “*differences*”, which shows what an interdisciplinary society of knowledge, competences, skills and most importantly personalities is in practice. it is an attempt to build a broad academic, artistic and design environment for which the motto *in varietate concordia* can inspire the entire academic community. i also hope that reading the first volume will inspire you to take up the discussion and/or cooperation with us on working on another tomorrow.

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03 on didactics, structure and function of the education system

michael fleischer, professor



tell me and i'll forget.
show me and i may remember.
let me do it and i will be able to do it.

0. problem

there are numerous studies on didactics, as well as many theoretical and practical concepts, so if i were to add my own here, it would be out of place (not to mention my competence to do so). the reader is now probably expecting a sentence starting with "nevertheless." so – nevertheless, i would like to raise issues related to didactics and look at them from two (at first glance) distant perspectives – from the point of view of psychology and organization of the capitalist system against the background of these two dimensions of communication.¹

didactics as a tool of education works in two dimensions: on the one hand, it concerns the individual, people who are educated, and on the other, the education process always takes place in a certain system and for this system, because it serves the adjustment (bending, encouragement, conviction, awareness) of individuals for the specific system in which they operate and which these individuals, now as a group, are to stabilize and keep in motion. on the one hand, there is always a certain ideology that determines the model of education and the shape of specific didactic tools applicable in this model, and on the other, the so-called human material, in the form of individual people, at that time ideologically indifferent and maintaining individuality as a condition of its identity. both the ideology of the social system and the identity of individuals are shaped only through communication. such communications are determined by this ideology and based on the mechanism of communication itself, which in turn is indifferent in terms of content. the rules of talking are independent of what is being said. against this background, i will take a closer look at the aspects concerning the individual against the background of the mindfulness concept and the system aspects against the background of the current version of capitalism, asking how an individual copes with himself and how the system determines how and whether a person is coping. this in will be done the broadly understood context of didactics, based on the example of its school and university versions. and the question is – what are the results of the current shape of the system and its units for us as educators?

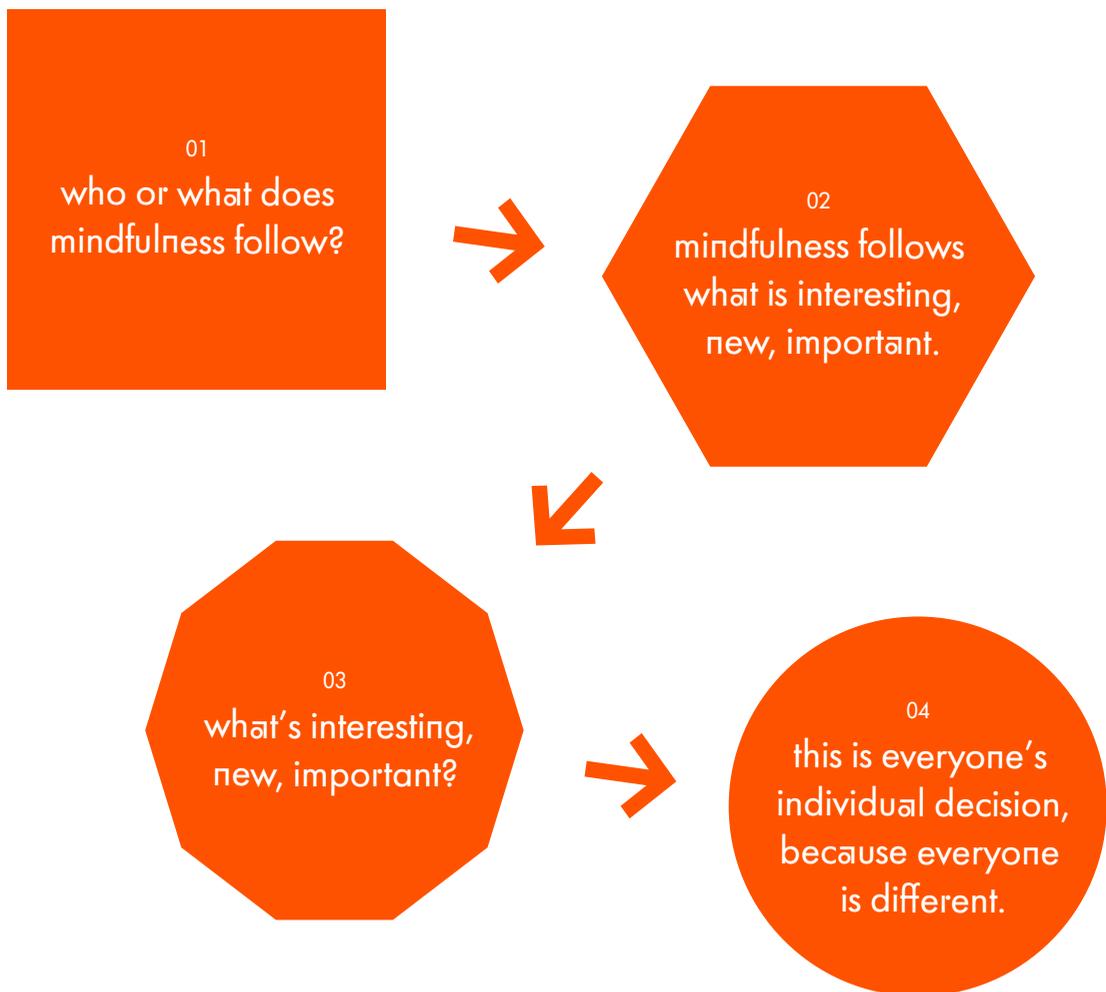
1.

i have tackled with these problems before (see – fleischer 2015: 149–160), here i would like to present a broader study of the subject. cf. also – jankomunikant 2011.

1. mindfulness, mindlessness and frames

the research area that will be discussed here has developed in recent years (especially in the usa) in the field of social psychology (see – langer 1991; kabat-zinn 2006, 1999). the starting point is the observation of social activities and their communicative results or (depending on the theory) vice versa – communication and its social results at the level of activities from the point of view of failures in this area, i.e. communication disturbances are observed, their causes are observed and appropriate recovery programs designed. observations of these failures are usually summed up under the concept of mindlessness. the target point, however, is the construction of therapeutic and didactic programs that prevent the emergence of this syndrome or at least eliminate its effects. these programs are collectively labelled as mindfulness. it is therefore a process that goes from mindlessness to mindfulness.

here arises the issue of not only an adequate translation of the term, but also an adequate understanding of the phenomenon itself. 'mindfulness' is not just a word here, but a scientific term. at the very beginning, note – please do not confuse 'mindfulness' with 'attention;' the first is an active process, the second is mechanical momentary focus on something. the term 'mindlessness' is rendered in polish as unreflectiveness. mindfulness, taken over by ellen langer and others from zen, is a way of approaching the world around us in a way that assigns some meanings to everything that surrounds us and allows, so to speak, a semantic perception of our environment. mindfulness is an active focus on what is new, unknown, is being open to the situation of learning. not to the learning itself (this is again just a mechanical procedure), but to actively looking for learning situations in your environment. it is about looking at states of affairs from constantly new, different perspectives, about creating your own learning strategies, seeing the world around you and understanding it here and now. in order to reconstruct this process, langer formulates a few questions from which an adequate approach to mindfulness can be adopted. the result is the following algorithm.



this last point (the question of what is interesting) is an extremely important aspect, because the answer to this question is most often – what is interesting for us, what others do, etc., while this issue is about us separately, not only because each of us is different and can be interested in something else, but also because otherwise (when we do what everyone does) we follow fashionable ideologies, trends, fashions, i.e. we are oriented towards something external to us, lemming-like rush. however, when everyone decides for himself what is important and new for them, etc., then they do not fall into mindlessness, but create their own world, which is worth debating on with others who have developed another world for themselves. in this situation, communication makes sense and is used for what its purpose – negotiating meanings. and when we work together, then we can only see what we are in. and this is not much in relation to all other possibilities. from this we can derive a specific postulate for action:

**'i do it my way,'
which is not like
everyone else's.**

we already know what should be done to avoid mindlessness, but the answer to the question "how to do it" is still needed, i.e. a specific technical procedure.



a moment's reflection (or good memory) is enough to notice that this is exactly what traditional teaching programs do not teach, what is more – they even prevent it. in traditional schools of any type, emphasis is placed on confirming the presented (exactly – presented) material, and success is judged by the ability to repeat it, punishing failure; as a result, creativity is systematically destroyed. in fact, something can only be learned through failure, from which one then derives, after analysing the causes of failure, what we have learned as something new. failure alone naturally forces creativity.

approaching the issue from this perspective, it is possible to derive the basic principles of mindfulness, i.e. the principles of active thinking, which i will present here after ellen j. langer (1991), adding my remarks:

a. the ability to create categories or new categories. this implies the need for creating openness to things which are new, and not relying on old terms in one's communication and actions. it is not about seeing things, about seeing isolated issues, events, new pictures on instagram, but about creating a category out of what we experience and see, about combining individual observations into relationships, about the construction of interdependencies and interactions. while creating new categories, we can see not only relations, but also the causes of certain phenomena. in an isolated observation situation, there is no place for discovering the reasons, because the complexity is so huge that we do not have cognitive processing capacity for translating such complexity into comprehensiveness, and this is the basic function of thinking and a cognitive competence. perception is done by reducing complexity. however, it does not result in anything. we also need a construction of complexity so that the world appears to us as an interdependent whole, and not as a set of non-coherent elements that we cannot deal with anyway. generating comprehensiveness, however, requires appropriate competences that you need to develop or learn in socialization institutions.

b. openness to new differentials (in the sense of noticing or generating them). it is a constant process of seeking and taking up fresh information, not only to obtain it, but primarily because of the construction of our brain. our brain is an extreme energetic (but not cognitive) opportunist, and when it finds a constant repetition of the same, it quickly turns off the perception apparatus for energy saving. cognitively, however, it is vitally interested in the happening of something new, not for that new thing, but because the brain cannot stop working. so when nothing new is happening, because the same thing is happening all the time, it falls into self-reflexivity, so do we.

03



the postulate is: we learn new things from failures! success is the confirmation of something, it is a cognitive death.

- c. having more than one point of view, perspective on the environment. this competence enables creating sensitivity to different contexts and understanding that for each observation there are at least as many perspectives as observers. this is also where creativity comes naturally. on the other hand, standing up for the holy, unquestionable and only truths is again cognitive death, because this procedure does not result in anything else than what already exists. then neither new differentials nor new categories arise. moreover, this competence (even when we have it only for our own use) teaches tolerance in a completely natural way. why? because in such situations we also experience it ourselves. being tolerant of others is relatively simple (as it borders on being lenient and condescending), but experiencing that others also tolerate us, teaches us something more.
- d. controlling the context gives us awareness of different perspectives, and using these will allow us to approach the opportunities given by the environment. only when i know in what context something is something, and when i know that in other contexts it may be something else, i have a specific technique for seeing different perspectives (c). and i am also learning different ways of segmenting the environment.
- e. the process is more important than the result.² starting from this postulate, we understand that it is important to focus on the present, on the 'here and now.' the result of each communication, of each action is preceded by some specific process that led to this result. this approach implies the postulate that while doing something, in the course of action and communication, we should notice and be oriented towards individual steps (of a given activity), and not only the intended result. after learning the processes, you end with reproducible (but also modifiable) procedures of action and communication (because we know how to achieve something); by focusing only on the result or dealing only with the results, we wake up in a world without dependencies, in a world of other people's offers that we can only use (such as: facebook, instagram, snapchat, etc.), and not create them. and that is very little. to avoid misunderstanding – you can use it or not, but it's good to know beforehand how something works and what is behind it. this type of knowledge is often referred to as freedom. the decisive factor here is whether i have a type of freedom, defined as freedom towards (e.g. acting, creating, making decisions, etc.), or the so-called freedom from (for example: choosing, deciding, acting, etc.).³
- f. trust in one's own intuition is also a feature that is often combated in our mediterranean social systems and their socialization institutions in favour of focusing on rational processes. here, a 'winged word' will be appropriate – it is by logic that we prove, but by intuition that we discover (henri poincare). therefore, both competences are important, because each of them is used for something different, so let's have more confidence in intuition, if only because it

2.
this is exactly what traditional schools do not teach, they even prevent it.

3.
these two matrixes of the concept of freedom were proposed by erich fromm (1990: 31): the freedom from doing something, or the freedom to do something. see also – stowasser 2006.

is the result of the work of the limbic system of the brain, which is quite rarely wrong, and we still have no influence on it.

- g. innovation and creativity are essential. however, it is worth remembering that creativity is not a trait, but a property, or processual phenomenon, whose main determinant is creative uncertainty, because you do not know the result. creativity is not knowing where you will land, but keeping flying.

as convincing as ellen j. langer's arguments and my comments on this point are, there is a certain aspect to note. langer (2000) understands mindfulness as the process of producing new differentials in the here and now. it seems to me, however, that it would be more adequate to postulate this process as a procedure of eliminating the old and, in general, all differentials. the inconvenience (a cognitive one that we often and willingly use) is in the case of 'differentials' the fact that we tend to reverse the existing differentials, to turn things around, i.e. to make them negative (or positive, when they are negative), thus we still remain in the trap of a given differential, because its mechanical (axiological or functional) reversal does not mean much, of course, except for good mood that something has been done and you have not been idle. in e.j. langer's theory there is a certain drawback, namely that quick evaluation and quick assimilation (based on old experiences) in fact close our eyes to what is new. on the other hand, by eliminating differentials, we also get rid of automatisms, patterns, frames, etc., and moreover, a certain psychological discomfort, because suddenly, deprived of the existing differentials, we feel naked, and therefore uncomfortable (only for some time, but still); this discomfort, however, animates us to take action, and since we no longer have anything to hold on to (as the old differentials are gone), we become creative in order to eliminate this discomfort. by not producing new differentials, we avoid perpetrating the existing world. that was all for critical remarks.

in addition to the concept of mindfulness, in the context of mindlessness the concept of frames developed mainly by george lakoff (2004), can also be used in education and didactics as it results in (at least) one aspect that we can also include in didactics. lakoff once postulated that each communication construct (in its version - language construct) has its own frame against which the given construct functions. the term "frame" covers the concept image and general knowledge associated with it. allow me a short digression. it is worth explaining the difference between the concept of frames and the concept of 'subtext' used in the science of communication (while lakoff's concept was developed for linguistics), because these are two functionally different, but structurally quite similar phenomena. in a nutshell, subtext is the knowledge outside the message needed to understand it; frame, so to speak, a semantic envelope, a semantic field, within which the concept is located and which is triggered (updated) through its use, whereby its knowledge is given apriori, we acquire it while learning and using the language. and so when we say "mr. kaczyński claims...", then it is necessary to know the subtext, that is, who mr. kaczyński is, and only then the appropriate frame opens to us. on the other hand, when we say 'politicians say...', then the frame or semantic field in which this word is situated in a given communication area opens; on the other hand, the subtext (in our communication spheres) practically does not

appear, because it is a commonly known and understandable word of the language. i had the pleasure to overhear a conversation between a girl and a boy (the latter, as it turned out, came from rather unprivileged environment) - it contained an interesting example of missing subtext and therefore the impossibility of launching a frame.⁴ the young man (he) asked the girl (she), seeing the building and the plate of the university of economics in wroclaw:

4.
see - jankomunikant 2011;
langer 2000 and 1993.

he: what's this?
she: university.
he: what is it exactly?
she: well, studies.

the young man was pleased with this answer. due to the lack of a subtext (knowledge about what a university is), the appropriate frame was not activated for the young man, which appeared only after activating the subtext 'students,' which word the frame then changed to 'university.' these are quite similar phenomena or properties, except that we can learn about subtext from others (or from appropriate sources), while you simply need to have frames. if you don't, nothing starts.

however, let us return to the subject of this paper. in terms of frames, four points are important (according to lakoff):

- a. each word calls a frame with itself; in the case of the young man mentioned above, the frame was asking question in a situation of lack of knowledge, he knew that one could ask - this is also a frame;
- b. words defined by a frame call up this frame; while learning a language, we develop frames for appropriate words, and the later use of these words activates the given frame;
- c. negation of a frame also calls up a frame; this is a very interesting property of these objects, because they are even immune to their negation, as Lakoff showed in a characteristic experiment, asking: 'please try not to consciously think about elephants for the next 30 seconds';
- d. calling up a frame strengthens the frame; here a field for propaganda, stereotypes and all sorts of strategic manipulations opens up - the more often we activate a frame, the more it stabilizes, both in the positive and negative version.

combining the concept of frames with the phenomenon of mindfulness, the following maxim can be derived from langer (1991: 32) – one should systematically eliminate the tendency to automatic and mindless reactions, develop new constructs with open frames; because mindfulness produces new categories through openness to what is new. by reversing the direction of the analysis, we come to mindlessness, i.e. to unreflectiveness or lack of mindfulness and automated frames. unreflectiveness arises when we do not know that the categories with which we work in communication and actions, are only categories and that we can change them, and when we accept their existing form (without any reflection). to avoid this, we use flexible thinking with multiple categories, knowing that these are only categories that can be changed to other ones. langer (1991: 32) introduces another additional concept – premature cognitive commitments, defined as fixed mindsets appearing before the process of rational, reflective thinking – we make a decision earlier that it has always been done this way, that it cannot be done otherwise and that everyone does it in such a way. possibly. however, nothing new results from the above, but only a perpetuation of the existing state, usually considered the only possible one. in this type of didactics, it is difficult to learn something new and go beyond the (even if it is attractive) “ourness.” then – why learn at all?

2. structure and function of the education system

after this optimistic introduction, let us analyse the current state of the education system, its foundations, conditions and directions. and let us ask: why it is what it is, what and whose needs its present shape satisfies, and to whom is it convenient, and what sort of convenience is meant? the situation is very interesting not only from the point of view of communication science. it is possible to put forward a theory about the far-reaching and already completed communisation of education in european societies within the general framework of the socialization of the capitalist model. i argue (not alone, of course) that the structured and currently functioning education system (not only school education, but general education preparing for life in society, i.e. socialization in general) is based on principles and rules aimed only at adjusting individuals to the prevailing economic and financial system and their capitalisms. and this is done both through the means coming from communism, capitalism and democracy. to present what i mean, i will present the position of freerk huisken (2010), a researcher of, inter alia, school socialization processes, as he has very precisely analysed education from the perspective of an observer, not falling into ideological arguments within the system.

the focal point of his concept is that today education is used for raising people for stupidity and in stupidity. at the same time, it is necessary to distinguish the phenomenon of stupidity from ignorance, which bertrand russell had postulated at one time – “men are born ignorant, not stupid. they are made stupid by education.”⁵ ignorance, then, is simply a lack of knowledge that characterizes all of us in relation to different and many areas of knowledge; stupidity, on the other hand, is the traditionalized and preserved ignorance

5.

after f. huisken (2010). *ausbildung im kapitalismus: macht die schule dumm?* (gegenstandspunkt). available online: <https://www.youtube.com/watch?v=yo6l9gsth24> [accessed: 10.11.2014].

that one stands by. in this sense, one could even speak of obscurantism. when looking at contemporary societies and their communication, it is difficult to resist the impression that social subsystems 'education' and 'upbringing' are aimed at stabilizing the stupidity needed for living in this type of society. freerk huisken defines stupidity in a non-valuing sense as false beliefs, opinions, explanations and judgments about society. of course, 'false' not in a normative or axiological sense, but in relation to 'falsified knowledge'. it's not about mistakes or errors (these only appear in case of ignorance), but about systemically erroneous, false judgments, and wrong content of teaching material that preserves stupidity. nor is it about what is taught in schools within the so-called subjects; given teaching content simply implements the ideology prevailing at a certain time. to put it synthetically – it's not about what we teach, but how, i.e. elementary stupidity contained in organisation of socialization institutions. freerk huisken writes about schools (of any type and grade), but we can generally refer his diagnosis to all socialization institutions.

these institutions, and this is the second focal point of analysis, educate and shape people as self-aware objects of competition. in our educational system, it is irrelevant to learn the content of a given subject, because this is not what the process serves, but to prepare the individual to act in a competitive environment; it is true that this is done using the material presented at school as a structural basis for this procedure, but not for the benefits of getting to know this content and its implications, and thus for the elimination of ignorance, but for learning how to operate it (or any other) material of rules and regulations of competition and the manifestation of functional hierarchies in force in (this) society. in order to stabilize this model of education, its institutions intra-systemically implement several undisputed (and undisputable) maxims of action for students and teachers, which – observing the issue from an extrasystemic perspective – have the character and status of nothing but stabilization of the existing state, unjustified myths, based on nothing but faith. let's look at these myths and what's behind them one by one.

the first of these maxims is that more effort is required to achieve better grades.

that is, when we try harder, when we invest more effort, struggle, etc. into learning, then we will get better grades. this maxim is a myth, because there is no defined amount of effort necessary to achieve a satisfactory (to whom?) result, nor is there a defined system of evaluation based on the criteria for awarding grades. the grades are awarded by the teacher individually, according to their habits, their didactic knowledge or the lack of it, depending on a school, basing on different criteria and in relation to the learning progress of other students in a given group. therefore, the knowledge of a given student is not assessed in relation to the quantity / quality of a given knowledge and effort put into obtaining it, but in relation to – thus created – competitors of this student. in addition, there is a lack of (structural, functional, ideological, etc.) coupling between the amount of effort (not controlled by anyone) and the resulting assessment. what is even worse, effort and judgment are correlated in a corrupt way. when we get grade 3, (only!) then do we know that we have invested too little effort, regardless of how much we actually invested; thus, it is the evaluation that defines effort, and not the other way around – effort is expressed through evaluation. when we get grade 5, then the effort was just right, even when it was really

little or even less than above. grades come from many elements, but not correlated with – effort (which is not measured). at school (of any kind and level) there is no systemic place or space or procedures for measuring effort. the grade post factum specifies the reason for obtaining it. at the same time, it does not take into account: individual differences between students, different speed, ease or difficulty of understanding something by students, etc. someone may need a lot of time, and therefore effort, to understand something (but then understand it), and somebody may need little; in both cases, however, both students can receive a grade of 5, although the amount of effort varied. so it's not about effort; it is only such a myth that is generated (motivating the teacher's sense).

but it's even worse. because the time available (required) for learning something is regulated by the socialization institution itself. for going through, and thus for students to understand the material presented at school, the teacher has a certain amount of time assigned to the curriculum, after which they must move on to the next topic, because the school requires doing the entire scope of a given subject during the available time of school stay; learning time is therefore rationalized from the outside (ministerial programs, nqf, current ideology, etc.).⁶ who can, in this externally rationed time, understand the content is lucky; other ones have bad luck and (if private tutoring does not work) graduate with worse grades, and thus certain paths of development, career ladder, success and similar constructs are closed for them; while the learning time correlates neither with knowledge nor with the procedure for obtaining it, but only with the cognitive performance of individuals. the obvious question is: are these paths closed or are they supposed to be closed?

we use this education system to produce worse and better people,⁷ we produce hierarchies, exclude some and reward others, assign labels to people, etc., and we do not educate individuals. schools are not used for this purpose, but for segmenting society into (in this case) stupid and clever, using corrupt natural and in this sense normal difference in the ability and speed of learning (by the brains) of people. however, we do not take this natural difference into account in the construction of the education system and we do not compensate it for the general good, but we use it to obtain competing and as a result competitive individuals. and the grades themselves have no other function in this system than the function of expressing the result of this process in numbers, for which we know that 5 is more and – more importantly – better than 3 or 2. this is of course ironic, because – it's better to have five diseases than two. therefore, the grades are used only to produce the competition and us as its object. what counts is not the social group 'school class' and the socialization of its members for the benefit of the whole society, but the separating, or even – differentiating this group into clever,

6.

which can also be seen by the fact that constantly changing curricula do not affect the system's perpetuation, and therefore these programs are not what it is all about.

7.

whereas in schools we only educate actors who play the role of students, and we claim that we are producing "complete" people. suddenly, a part of the social system claims the right to define people as such and to ration the way of their further life from the very beginning.

less clever and stupid and teaching individuals that they should not try to learn something, but to reach (by any procedures) the top-level of this ladder of grades at the expense of other members of this group, because in this situation they are our closest competitors.

the consequence of this notion is the conviction that effort and success are means for shaping your life path. when i myself will (not we) try and invest in myself, then i will take a good position on that ladder. of course, nothing could be more wrong. as i have already shown above, acting in accordance with this notion does not bring anything, because this is not what it has in mind, if i may personify it for a moment. the so-called success is not achieved through increased effort, because increased effort does not automatically produce better grades. better grades are obtained by using competition, not by learning more. the question is, of course – why not use cooperative procedures in education? the answer is equally obvious – it is impossible, because then our present society would collapse, as it is based on competition, and cooperation does not produce clever and stupid people, but only people.

as a matter of fact, this motto and the imperative behind it (effort is the means to success) has double conditioning, because it is valid only when:

8. learning is to be achieved through effort – through effort to knowledge.

this, of course, is not true, because the amount of time needed for a student to learn something is specified by the school, i.e. the system, and not themselves.⁸ thus, when in the available time (rationed by the school) the student is not able to absorb the material, because they would need more time, then he is assessed worse and as a result is dumber than someone who (accidentally) needs less time and is therefore deemed cleverer; or more precisely – he is diagnosed by the school as cleverer, and the basis for this diagnosis was set by the school due to the way of its functioning, and not due to natural cognitive differences in the population. of course, not because one of the students is actually smarter and the other is dumber, but because the school and the social system that produces it have, as it turns out, a need to produce the clever and the stupid, i.e. competition.⁹ however, it is done in such a way that individuals subject to this process do not notice it or have no possibility of counteracting or breaking out of it, because they are responsible for carrying out this process; and it would be difficult for the object of manipulation to make decisions about this manipulation. thus, we can see that the algorithm or just the rule – ‘learning effort = success’ is false and it is not the case here. let’s look at the other imperative.

8.
if we were to decide for ourselves the amount of time required to learn something, then of course there would be no problem and the proverb “per aspera ad astra” would make sense.

9.
in other dimensions and social subsystems these are: the rich / poor, us / strangers, the able / unable, the obedient / disobedient, etc. all these differentials are of course produced by and for the competition.

b. all are subject to comparison procedure.

it is also false. this is because through comparisons, hierarchies are automatically generated, and these can be used to create competition in learning. and so it is no longer about being good, but about being better. everyone in a group can be 'good' - because being good at something is multidimensional and fulfils collective hierarchies - without harming or influencing others; 'betterness,' on the other hand, has the interesting property that it eliminates groups, that is it de-structures society because it is one-dimensional and implements pyramidal (sequential) hierarchies. moreover, as we remember, the same and uniform learning conditions are created with the tacit assumption that all people are the same. in this way, time becomes the goal, not the result of this process.

for example, i am learning x, and after learning this x it turns out as a result how much time t i needed for it. however, the system does not take this rule into account, because it starts from the time t, determined in advance by the system *as a goal of learning; when i didn't learn x in time t, then i lost the competition because i'm dumber; or vice versa - i'm dumber and that's why i lost in the competition. thus, our cognitive abilities and skills are used to produce competition for and in the market (work, study, success, etc.).*

thus, the one who fails in this process (in this case - learning) is excluded from certain social procedures, in fact forever. he loses contact with the rest of the group, that is - he loses. and this person was produced by the education system.

it is the school (and not anyone else), huisken says, that produces good and bad students, and not the other way round.

in this system, all students are subject to a comparison test, and the test is simply the grade. thus, it is not the teaching content that is essential for the functioning of the school and system (hence it may change depending on the current ideology), but the evaluation; we learn for grades because they implement the competition and symbolize its winners. thus, the decisive premise (in the terminology of systems theory) is not the logic of the object (the logic of students and teachers co-creating a certain process), but a decision (in the same terminology) contained in the system itself; and behind every decision there is always a certain goal, some reason (i.e. a set of premises), which are to be achieved by this decision. whether such a goal is consciously established by some personified institutions, or whether it is an unwanted (yet effective) product of the system itself, is of course irrelevant.

as a digression before i move on to another maxim, to describe a new socialization idea that has recently emerged within the bologna process (of course).

so far, we have used a four-level grading system in schools (2, 3, 4, 5 plus intermediate values). as a result, the teacher evaluated students within this rigid grid, situating his

opinion about the student on a continuous scale from 2 to 5. a given student then received, let's say, a grade of 4, if and when the teacher thought that the student had learnt enough content to receive this grade, situating their achievement in relation to other students in the class and against the background of the teacher's previous experiences. if there were better students in the class (i.e. those who, according to the teacher, learnt the content better or more) who got a grade of 5, and there were worse students who got a 3, our student in the example got a 4 because he was in between. very good students were given 5 if they were dumber students in class, and dumb students were given 2 if they were smarter ones in the group. so much for the common logic. however, if we reverse the situation and look at things systematically, we should formulate this thesis differently. in other words, a grade of 5 (given for whatever reasons) generates very good students, but at the same time it generates stupid students (because of the background of the clever ones), who inevitably receive a grade of 2, which in turn generates (against those stupid) very good students, i.e. those who receive 5. as we can see, this is a classic example of networked causation.

if in the classroom there were only the clever ones (or stupid ones), then among those clever (or stupid) an appropriate differentiation would be introduced by the teacher, consisting in the stratification of students according to the grid of grades into four different groups.

on the other hand, it is impossible for all students to receive a grade of 5, because then the grading system and the teacher's work would lose its point. on the other hand, if all the students in the class were given a grade of 2, then again everything would be fine, because it would be a class where all students are stupid and the teacher could do nothing. that the teacher might be inept is obviously out of the question.

but there is also luck that comes into play. let's take into account such a situation also to make it easier for myself. i, as a student, know what i know. when, for whatever reasons (because my parents enrolled me there, because i live in a certain district, because...), i get to a school where there are only very good students, then i will be assessed against those students, and knowing myself, i will then get worse grades because i'm an average one. however, when (still for whatever reasons) i get to a school in which there are only poor students, then i, as an average one, will receive a good grade (against their background). the same character therefore receives different grades, depending on which school they accidentally entered.

although this procedure (in all its variants) is pointless, as it tries to measure knowledge, which, as you know, cannot be measured, it was (!) measurable, as it oscillated on a permanent and rigid scale. currently, as part of the bologna process, universities are introducing a new and very interesting scale in the evaluation of academics (but soon, probably everywhere and everyone), namely: 5 = well above expectations; 4 = above expectations; 3 = as expected; 2 = below expectations; 1 = well below expectations (negative).

as you can see, the situation becomes dramatic. let see how it works for students. the decisive factor is no longer the knowledge, nor the effort to acquire it, nor the work of the student, nor..., but only the expectations of the teacher; however, it is not defined how these expectations would and will be specified. or in other words – the student can do what they want and try as much as they want (or not), the teacher’s expectations are decisive when it comes to the assessment. it is not known where it comes from. so if, what is expected of me is very, very much, because i am (in this example) extremely clever, and i, through a huge effort, then fulfil these expectations, then i receive a grade of ‘3,’ that is – a grade in line with expectations. on the other hand, let’s call me now stupid, when not much is expected from me, and then i meet these expectations, i also get a grade of 3 – in line with the expectations. if, on the other hand, a lot is expected of me as a dimwit, and i achieve less than expected despite a considerable effort, then i receive a grade of ‘1,’ which is much below expectations, despite the fact that i was learning a lot and i have learned something, but not as much as the teacher expected me to; because the teacher’s expectations are decisive about how much someone learns, not the student and his work. therefore, it is good that the teacher does not expect anything from me, then i will meet his expectations with a vengeance in each case, i.e. i will receive a 3 grade in line with expectations. it is also good to make the teacher expect nothing from me (that is, it is good to pretend to be stupid), then even with a little effort put into learning, you can get a grade of 5 (much above expectations). if this system takes hold in schools of all types, and it looks like it, learning will undoubtedly be more fun. let’s go back to freerk huiskens as the situation is even worse than you might expect.

the second maxim is – the education process is about distributing the grading scale among students; or more drastically – it is about distributing (assigning) students to the grading scale.

the aim of teaching is therefore not to learn knowledge, that is, to eliminate the initial ignorance, but to teach and socialize competition. in other words, the necessary goal for the functioning of the school is to create dimwits. as a result of education, stupid ones are to appear. note: not the smart ones; anyone can be smart, it is most important to create stupid ones, then the clever ones will automatically appear. the point is precisely that achievement does not equal success, that it does not necessarily lead to success.

we have concluded from the preceding argument that, in fact, it is not synonymous; now it turns out, moreover, that it is not meant to be like this, to make (this!) society function. this education and its institutions are about the segregation of students and, more importantly, the solidification of that segregation. for this (last) purpose, certificates, diplomas, professional titles and many other papers (institutionally) authorizing to something have been invented.¹⁰ therefore, some people are entitled to something, while the lack of these papers forbids others from something. if you have not graduated from primary school, i.e. you do not have the appropriate paper, most paths of development are closed for you, you do not have access to many institutions, activities, professions, etc. then you

10.

and, of course, many institutions were created to ensure the observance of these rights.

are inscribed in a specific circle of possibilities from which there is no way out. you can make up for such a backlog, but – to achieve anything – you have to.

thus, a certain result of the implementation of the principle of competition is fixed, which determines the further life and path of an individual's life, which is tantamount to a judgment on the value of this individual in general and their social value. the question, of course, is – by what law does an educational institution (school) makes decisions about a person's value, and – who authorized it to do so? of course, the system, that is us, who segregate students for different areas of social life.

after all, we all know that only stupid people become street cleaners. but which ones are stupid, because you can't see it straight away? they have to be produced. where? preferably at school, that is in advance. because there people are children, and they cannot defend themselves yet. and here we have stupid ones.

in addition, the results of this process are relativized on the basis of the mean value, i.e. also without the participation and consideration of the student's abilities. this is clearly visible in the example given by freerk huisken (see also above): because when, as an average, we are in a bad school, we have better grades than in the situation when we are in a very good school; then our grades are much worse than the average. therefore, it does not matter who is stupid or who is smart, it is important – against the background of what grade average someone gets his papers, entitling him to... etc.

the goal of education, as we can see, is to generate stupidity fulfilled by the principle of achievement (leistung). so we have to get better grades (and not – learn more) than our competitors, because being better than the competition we are the winners, thus producing, that is, with ourselves, losers. and students must submit to this system because they have no influence on the rules of its functioning. this is acting in fear. moreover – you don't decide yourself about the results of the comparisons, others do. thus, huisken says, the opposite applies as evidence of reason. in the teaching process, i.e. socialization, it is not about learning something and working knowledge out of it individually, but about competition in obtaining appropriate grades, i.e. about content-indifferent participation in the process for the implementation of competition. you might as well use the colour of your skin or hair for this purpose, the length of your fingers or legs, or something equally elegant. in the process of segregation, the content of teaching is not questioned (and certainly not knowledge, as it is unverifiable), but the ability to repeat and reproduce this content, and grades are used as a reward system. so it's not about knowing, but about recognizing. the latter is enough, anyway. i'm not sure why, but the following sentence seems to be an appropriate quote – "help keep the oceans full of wild fish, so that they will always be there on the festive table."¹¹ the reason why many wild fish should exist is because they must be eaten. and not themselves.

11.

street advertising as part of the campaign - <https://www.msc.org/pl/dla-mediodw/informacje-prasowe/%c5%9bwiadomy-dzie%c5%84-ocean%c3%b3w-2018> [accessed: 12.12.2019].

as a result of his analyses, huiskens concludes that “instrumental approach to learning is a crime”. we also approach what is knowledge about the world in an instrumental way, while learning is the process of understanding the world, grasping it with our abilities.

in addition, the process of educating in stupidity also has the dimension of balancing the results of competition, which can be expressed using the following four maxims:

- a. if the student does not succeed, he did not try hard enough, and therefore he is to blame;
- b. if the student still fails, he is stupid and lacks the capacity for mental effort, and therefore he is to blame; it is interesting that the fact that he is stupid is known only post factum;
- c. if the student does not succeed, he ignores judgments about himself to defend himself, and therefore it is his own fault; but in a different way in this case;
- d. and in general – it is all the student’s fault, because he caused himself what he is guilty of.

by defining stupidity as the party-like use of reason, we see that we are always to blame when we fail, and therefore should voluntarily stay at the the bottom (of the society). it is a sad diagnosis, of course, but at least it is realistic. personally, i prefer such realistic ones.

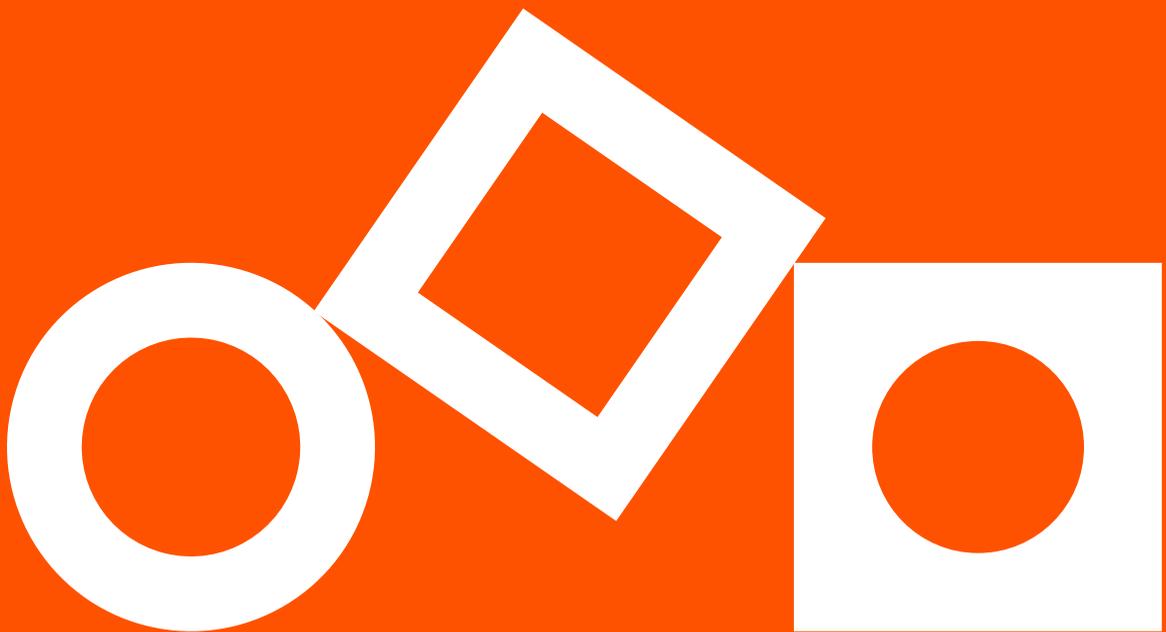
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04 science
or empiricism
and hermeneutics

michael fleischer, professor





0. introduction

the easiest way to get to know the issue described in the title is to read any study on the theory of science (stegmüller 1989; essler 1982; ströker 1973). the book explains it in a narrative way, in a continuous text, often in a historical outline. however, such books are usually huge volumes which need reading and understanding, which in the times of twitter, text messages and the like is difficult or at least increasingly difficult (see the results of the pisa programme). let us approach the issue from a different angle and try to present it in a non-linear way. in this case, you do not need to read much, but only think much. there is no escaping from thinking.

if you want to understand the scientific approach, it is most convenient to present it against the background of hermeneutics, i.e. methods from the field of humanities dealing with understanding. not explaining the world, but, as hermeneutics claims, understanding it. from this perspective, science practically explains itself. next, i will approach the issue from two sides: first, i will try to explain science against the contrasting background of hermeneutics, and then, i will present basic concepts and tools from the domain of science in the form of dictionary entries, not linear arguments. and all this will be done in hope that the reader will sort it out in his own head, which is easier as it is our natural and daily procedure of approaching what we offer to ourselves in our world.

1. internal and external perspective

let's look at the relationships and dependencies that exist between the empirical and hermeneutic approach. the empirical approach is presented here to characterize the extrasystemic perspective that we should use both in design work and in researching its results, and in research in general. hermeneutics, on the other hand, is characterized by an intra-system perspective, which is most often used to produce narratives evoked by the object under review; in this situation, there is no independent viewpoint separate from the impact that a given communication offer exerts on us during its construction or reconstruction.

the basic question for our purpose is: what are the relations between communication aspects and empiricism, and how does this relate to specific activities?

technologically speaking, i will rarely argue here in a conventional (linear) way; more often i will present something from which would emerge what i would say if i were to argue linearly. in addition, i will work in a multisemiotic mode, that is, i will use all three basic types of signs (symbols, indexes and icons). as a result, i want to obtain from the reader, on the level of experience, a result similar or even identical to what i (having experienced it) have translated into this (non-linear) text. first, i will present a few aspects constituting the starting point of the issue, and then the semantic aspects, and they will lead to a proposal of an empirical approach to

design and, as it seems to me, a new opportunity to look at this phenomenon. i will not verbalize all the possibilities of interpreting what i say that appear in the argument – i will leave that to the reader, precisely in order to offer the possibility of going through the same experience that i am presenting here.¹

1.1. let's start with a relatively simple issue:

$$1 + 1 = 3$$

basically, we could stop there, as that explains everything, but unfortunately, only to the one who already knows what he wants to understand. on the other hand, when you want to present it to someone else, communication is needed, and this requires explanation, text, descriptions, in brief – talking and interpretation (spencer brown 1997). indeed.² then the point is:

when ignorance meets ignorance,
everything is beautiful (or ugly).

please note that from the intra-system position, the fact of being ignorant cannot be stated, and therefore the operations performed by this ignorant person and their results become certain, irrefutable, stable and factual (the answer to the question what this has to do with '1 + 1 = 3' will appear later). because

when an ignorant talks to an ignorant, then
they do not know that they are ignorant,
but are sure that they express commonly
accepted views (the same is true
of obscurantism).

1.
mainly negative examples
will be presented below; not,
however, to make fun of anyone,
but because negative examples
show things better and more
clearly; not to mention humorous
elements that facilitate reception.

2.
the equation "1 + 1 = 3" quoted
here is josef albers' (1969), but
anyone could have come up
with it.

it should be added here that, for an external observer, ignorance is visible as much as its influence, but this does not give the observer much, because his categories (those by means of which he observes) are inaccessible to the participants of the observed process, hence they will not gain anything, as they don't notice the difference. thus we see that the issue of '1 + 1 = 3' boils down to the relation between the intra- and extra-systemic perspective. the question of how will be clarified soon. suffice it to say that an observer is someone who looks at us when we speak, and who is not interested in what we say, but who asks why we say so much or in this way. conclusion -

an observer is someone who for observation does not use the categories with which the observed system works.

1.2. so far, this is a common-sense explanation of the observer status. the point is not about a personal understanding of this term (only its implementation takes place through people). in the tradition of niklas luhmann, who introduced the concept of observation and observer within sociology (already appearing in the works of spencer-brown and talcott parsons), these phenomena are not understood in a colloquial way, but come down to the basic operation of open systems, namely to making distinctions and producing a differential. thus, when we talk about observation (in the scientific sense), we do not mean looking at something in a motivated way and a completed act of looking or, in general, perceiving something, but about creating a difference in an environment that constitutes a continuum into which an individual introduces from his point of view, on the basis of their own criteria, motives, decisions, etc., the differential between an element marked on the one hand and an element constituting an unmarked background on the other hand, against which background a given element acquires only its character of an object, and then the unmarked background re-enters the made distinction; exactly in the same way that made it possible to use the word 'background' twice in the preceding sentence: first the 'background' is distinguished, and then the background is discussed against its own background, which is the background of its background. conclusion -

without differentials, there are no observable elements, because their observation results from the generation of (this) differential.

1.3. so much for the terminological introduction. let us now turn to the issue of differentiation in the field of science and hermeneutics. coming down to the basics, we have two possible approaches in this area:

a. you can check something³ through discussion, by appealing to a consensus and balancing one opinion against another,

or

b. you can check it by research and confront the research results with reality, i.e. empirically.

to formulate things a little more broadly:

a. one of the methods of proving that something is worth nothing,⁴ is an attempt to spoil it, that is to question it; the result is three (non-equivalent) solutions:

a1. when it can be broken then it is worth nothing,

a2. when it is hard to break it is worth little,

a3. when it can't be broken, then it is worth something.⁵

this is, of course, the procedure of falsification, i.e. such an approach to a specific phenomenon that does not try to motivate, justify, keep alive a phenomenon, but question it in order to check its meaning, resilience, etc. and the failure that occurs in the process of applying this procedure is then an indicator of the existence of the sense of this phenomenon.

b. the second method of showing whether something is worth anything is to claim that it is worth something and to motivate (stabilize) this view with justification strategies and narrative persuasion of others that you are right and they should move on to our position.⁶

technologically (i.e. from the point of view of the mechanics of communication), this requires the use of a trivial (albeit extremely effective) procedure consisting in the fact that the premise of the expression becomes its argument.

3.

or 'check' in a general sense - establish whether something corresponds to the state of affairs.

4.

it is 'worth nothing' in the sense of being badly done / made, not withstanding criticism, inconsistent with the facts, etc.

5.

these solutions are not equivalent as version (b) is not discrete; for this reason, however, it is perfectly suited for communication, that is, for talking about what this thing is worth, and for negotiating both the degree of its value and the degree of difficulty of breaking this thing.

6.

the same, of course, is true of the claim that something is worth nothing or of little value; the mechanism used then is the same.

the second method (b) of the assimilation of events (much cheaper than the first) is commonly used not only in the humanities, but also in everyday communication (with which the former is structurally identical), and consists in applying the above-mentioned procedure of giving the premise of a given communication a function of its argument; most often in a way that is invisible to the participants of this process. then something that was the starting point of the utterance deciding on the meaningfulness of its production is transferred to that utterance, but appears in it as an internal argument against which it cannot be argued, since this argument is also the reason enabling the utterance itself, within which it cannot be overthrown, since this is what it uses.

yet another point is interesting. as a result of using both of these methods, we obtain the same belief, for example that the thing is worth something. however, in the first case it is so because we checked it and showed we couldn't disprove it; and in the second, because we have convinced ourselves and others (in any way and by any methods and procedures), or others have talked us into it, and then we just have to believe it.⁷ as you can easily guess – the first method is used in empirical sciences, the second in humanities. but please note that, at first glance, both methods produce a result once, and often they produce the same result. only the foundation of this result is different. although the result is of a different nature (sometimes it is empirically tested and sometimes rhetorically persuaded), it is, in terms of communication, identical. this, of course, is the strength of hermeneutical argumentation, as it depends only on the strength of persuasion and does not necessarily fail in situations where the empirical approach falsifies a given phenomenon, that is, when the results of both processes are not identical. then it is simply enough to ignore the falsification, that is, to use the mechanism of ignorance described above. see the statement by donald trump, who, wishing to disavow refugees departing from mexico and neighbouring countries towards the us, says the following in an interview – “trump: some people we have already caught are not from central america at all, but from the middle east. journalist: do you have evidence for this? trump: there is no evidence for whatever. but it could be true”.⁸

1.4. now let us get back to our equation and the intra- and extra-systemic perspective. this is getting really interesting. so we have –

$$1 + 1 = 3$$

now let us ask the question – is it true or not? formally, we only have two options (yes or no). we know from mathematics that of course it is not true. communication, however, has nothing to do with mathematics (which is a purely formal science). after a moment of reflection, we see that

7.

and faith has the interesting feature that it does not require, or even does not allow explanations or justifications, and if they are applied anyway, then they are self-reflexive.

8.

<https://www.zdf.de/comedy/heute-show/heute-show-vom-2-november-2018-100.html> [accessed: 3.11.2018]. note: the translations of all quotes in this work are mine.

from the perspective of communication and external observation, the answer to our question is, of course, yes. therefore, another simple question immediately arises – why? the answer is just as simple. because in –

$$1 + 1 = 3$$

we have three elements. namely, '1' and '1' and '1 + 1 = 3'. the '3' itself is not an (equal and independent) element, but an unreal result of an inter-system operation, which is a mental category resulting from the application of a certain operation. but '+' and '=' are not elements or results, but operations.

and now let us use the narrative perspective. in the intra-system perspective, we have (here) five equivalent elements (1, 1, 3, =, +), because they all occur, regardless of their individual and functional character, as individual blocks of a graphic record, as identity. this is where the complexity lies, i.e. it is a collection of isolated and thus countable elements of the same value. and that is why – operating from the inside – we do not see the essence of the issue. in the extra-systemic perspective, on the other hand, when we go beyond the categories of the analyzed system, we only have three elements: two ones and the whole of this system ($1 + 1 = 3$) of the character of a background or environment. this, in turn, is what comprehensiveness consists in, i.e. it is a networked set of relations between elements, taking into account the whole visible from the outside, which is also an element of the system; in this way, moreover, there is a re-entry of a distinction into a distinction (spencer brown 1997). from this perspective, it can only be seen that '+' and '=' are not elements but operations, and '3' exists in a different way than when they are observed from an internal perspective.⁹ please note that in the situation and in the system ' $1 + 1 = 3$ ', the third element (3 as the result) is the result of exiting the system and taking into account in the system the background on which the system functions and which it is. so the answer to the question of whether this is true results from the sum of the two ones and of the whole equation as the third element, and hence the correct answer – 3 as a re-entry of the initial distinction into its result.

9.
where $1 + 1 = 3$
is obviously false.

practically, then, we should always ask – what do i see and where is what i see located (embedded)? only then will we have all the decisive elements for the phenomenon; leaving the whole system out of sight, we become blind to the rules of functioning of this system and the nature of its elements. all this becomes visible only from the perspective external to the system, which is used in empirical sciences and does not appear in hermeneutics. when we remain inside the system, the operations performed in it are not visible, we can see only their results, but not the operations themselves. to see this phenomenon, we must go outside the system and observe its

operations, not elements, from the outside. a postulate – let us not observe the elements, but the operations that led to the emergence of these elements.

1.5. now let's take another equation, remembering that we are currently moving at the level of perception and semantics is out of the question.¹⁰

10.
hence, we work here with numbers, not words or icons.

$$1 + 1 \neq 2$$

and let us ask the question again – is the equation true or not? approaching things colloquially, you don't need too much thought to answer – no, and we can even motivate it with the mathematics that justifies it. however, on closer inspection, the correct answer is, of course, yes. why? because we have made the character or dimension of those ones invisible. staying inside the system, it is obvious to us that one and one are two ones. there is no philosophy behind it. on the other hand, when going beyond the system, we immediately see that the matter is not that simple, because we forgot, stuck inside, that we are talking about dimensionless quantities (ones, two), which have no reality, but being only iconic signs, from which nothing follows, but only the relation of similarity – one is similar to one, and therefore is an icon; on the other hand, neither the pointing relation (index) nor the arbitrary assignment generating meanings (symbol) appears.¹¹ so let us equip our equation with dimension, with dimensionality, and it suddenly turns out to be true.

11.
there is one more quite interesting possibility of interpreting these relations, because when we start with the relation of pointing, stating that one points to itself, then we are dealing with a self-reflexive index. on this strange type of signs in the context of ch.s. peirce, see fleischer 2020.

$$\text{apple} + \text{pear} \neq 2 \text{ apples (or } \neq 2 \text{ pears)}$$

interestingly, suddenly we even get two true answers, depending on which of the dimensions used (apples or pears) we consider relevant in a given situation. something else is even more interesting, namely, looking at this equation in its form with a dimension, we irritation (in luhmann's sense) of our system, because the solution is negative. and what is the point of carrying out operations as a result of which we get ... no (in our opinion) meaningful result. as usual in communications, we try to avoid irritation or prevent it from arising. so we perform an intra-system operation on the equation 'apple + pear \neq 2 apples / 2 pears' and we write...

$$\text{apple} + \text{pear} = \text{two pieces of fruit}$$

and now everything is all right; at last we have a satisfactory result, which is, moreover consistent with our knowledge of the world. only that 'fruit' have no reality, but are only a communicative concept in the area of ... concepts, and not objects of perception.

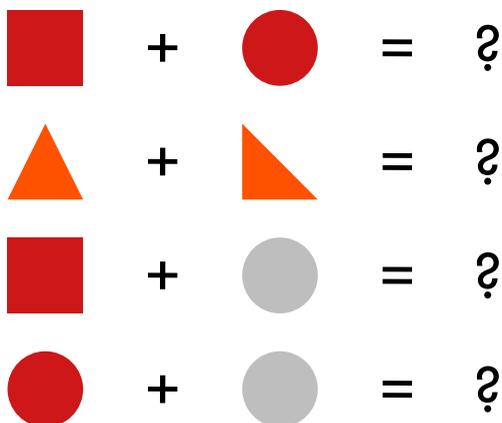
by the way, it is also one of the most frequently used communication tricks in situations which we find critical. we then resort to categorization, to class formation and then assigning them the same character and status as observable elements or objects. for example, we say - 'there was a crowd of fans at the stadium.' neither 'crowd' nor 'fans' exist, however, but are merely linguistic cognitive categories in the nature of communication concepts. however, what there was in the stadium cannot be said, it can only be observed or perceived. and if we want to communicate this perception, we must use linguistic units such as 'people,' 'many people.' but neither 'people' nor 'many' exist. it's just communication. there are only individual units. except what i just said is also just a sentence, or language.

however, we have one more version of our equation left. so we write...

$$1 + 1 = 2$$

and that is finally the truth, and there is no need to debate about it. one and one are two. there is nothing simpler. yes. but only when there is neither dimension nor semantics, that is, when it means nothing, that is, practically never. from the above follows that what is an irrefutable (axiomatic) truth, which we can all readily agree to, what is obvious, etc., has another feature, namely - it hardly ever happens, and if it does, it serves nothing and is of no use. please note that for the time being we are only playing with one-dimensional numbers, i.e. with objects devoid of semantics and reality, and already at this level we encounter considerable difficulties. but it will get worse soon.

1.6. we almost always deal with multidimensional elements. such as...



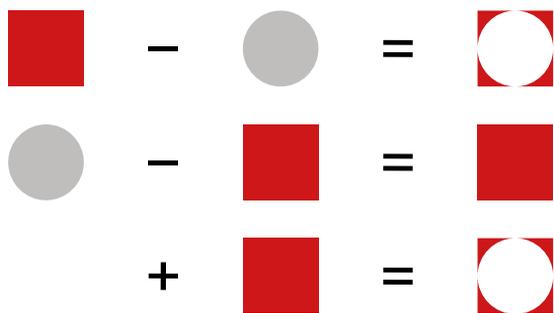
now the form and colour are added to the number of elements. and suddenly our operations fail, because how should these equations be solved in this situation, which results from adding a red square to a red circle, or a grey circle, or two differently placed triangles? but the question is, why are our trivial operations failing now? and please note that there is still no semantics, we are only working on the level of perception. what would happen if semantics also came into play? exactly!

in '■ + ● = ?' neither '=' nor '?' is suspicious (that's what philosophy deals with) but... '+'. what results from adding apples and pears, squares and circles, apart from the semantically empty operation (adding)?¹² of course, only one thing happens - as a result of not seeing these problems, we are in a good mood (and we get a nice picture). philosophy or hermeneutics may be concerned with substituting certain answers in place of '?'. and since there is no answer here (because the presented problem is not a question), you could give an almost infinite number of answers to what '?' really is. but one thing must always turn out at the end - two apples cannot be simply different. they are identical, because they are apple fruit. so...

12.
there is the pleasure of carrying it out.

- a. in the first reality, each apple is different; and in fact - in the first reality there are no apples, but there are electromagnetic waves and other forces (weak, strong and gravity);
- b. in the second reality, each apple is perceived as different (because it is different from something else: from another apple, from a pear, in general - from the environment) because it is perceived, because two identical apples cannot be perceived, and if one were perceived to be identical, then it would be one apple; moreover, in order to perceive an apple (or anything else), one must distinguish between the object and the background (the latter may of course also be another apple);
- c. in the third reality it is possible to consider two apples identical, but there they are no longer apples, but linguistic constructs and communication concepts, and these can be anything, because this is what 'possibility' is all about. It is, in a nutshell, the concept of the three realities (see Fleischer 2007).

when we introduce even more variables and other operations, the situation becomes even more bizarre...



here, iconic signs also assume the character of index signs, as they indicate operations performed with the help of icons. thus, their results (purely formal in this case) become possible, such as: removing a grey circle from a red square produces a red square with a hole that the circle left; subtracting the red square from the grey circle (never mind the sense of this operation) causes the latter to dominate at the expense of the circle; while adding a white (invisible on the white background) circle to the red square changes the square, giving it a white circle, which thus becomes visible. of course, i know it is just a game. so let us go on with it: a) we have democracy (red square) and we subtract from it, say, tolerance (grey circle) – the result is a damaged democracy (devoid of tolerance); b) we have tolerance (grey circle) and we subtract democracy from it and we have... democracy, which is in fact – totalitarianism in the guise of democracy or oligarchy in the same guise, because, as we know, totalitarisms are always extremely tolerant of each other and they demand this kind tolerance; c) we have anarchy (invisible white circle), we add democracy to it, and we get damaged democracy again, because in this case we are dealing with an ‘either-or’ type situation, i.e. with two incompatible manifestations of social systems; and against the background of democracy, anarchy is invisible, hence anarchy colloquially means: mess, disorder, chaos, etc.¹³ thus, index signs allow for the implementation of inferences, although they only operate formally (but not functionally) with empty relations. the thing may be fun, but it still doesn’t mean anything. and it is impossible to argue against what i am describing here, i.e. against index signs, because they do not have meanings, i.e. a direct interpreter, but work with a dynamic interpreter; thus, we are moving in the area of information, i.e. pointing with x to some y, i.e. removing certain ignorance.

13.

as a social system it is a system based on the lack of power as an organizational principle.

1.7. so let us introduce the semantics, taking any random utterance. for example:

advertising manipulates¹⁴

and let us ask – what does colloquiality, or hermeneutics, have to say on this, and what does empiricism?

colloquiality (i.e. using an intra-system perspective) claims (it’s a personification, i know) that advertising manipulates because it stupefies, attacks, confuses the mind, deceives... generally – it is dishonest. thus, everything is clear and we can keep chatting and scolding and enjoying having a certain view and orientation.

and this colloquiality works (and is simple) because the word ‘manipulates,’ appearing here as a premise, and the words ‘stupefies, attacks, cheats ...’, appearing here as an argument, are functionally identical synonyms, except that this feature is (in a necessary way for this operation

14.

conferences are even organized on such and similar topics.

to work) ignored (made invisible), because having cleared this sentence from the procedures used in it, it would sound (in the hermeneutical paradigm) -

advertising manipulates because it manipulates.

in this case, however, the above-mentioned procedure of replacing the premise with an argument would become clearly visible, while maintaining the premise character of the premise in the argumentation process, of course. technically, it is an extremely trivial procedure, consisting in a more or less skillful use of synonyms (usually stylistic). and, in fact, almost all definitions are based on this mechanism, as one can see in the example below

“late modernity – a sociological term denoting the phase of the development of a society, a modern formation, in which all its constitutive features acquire the most acute, extreme form.”¹⁵

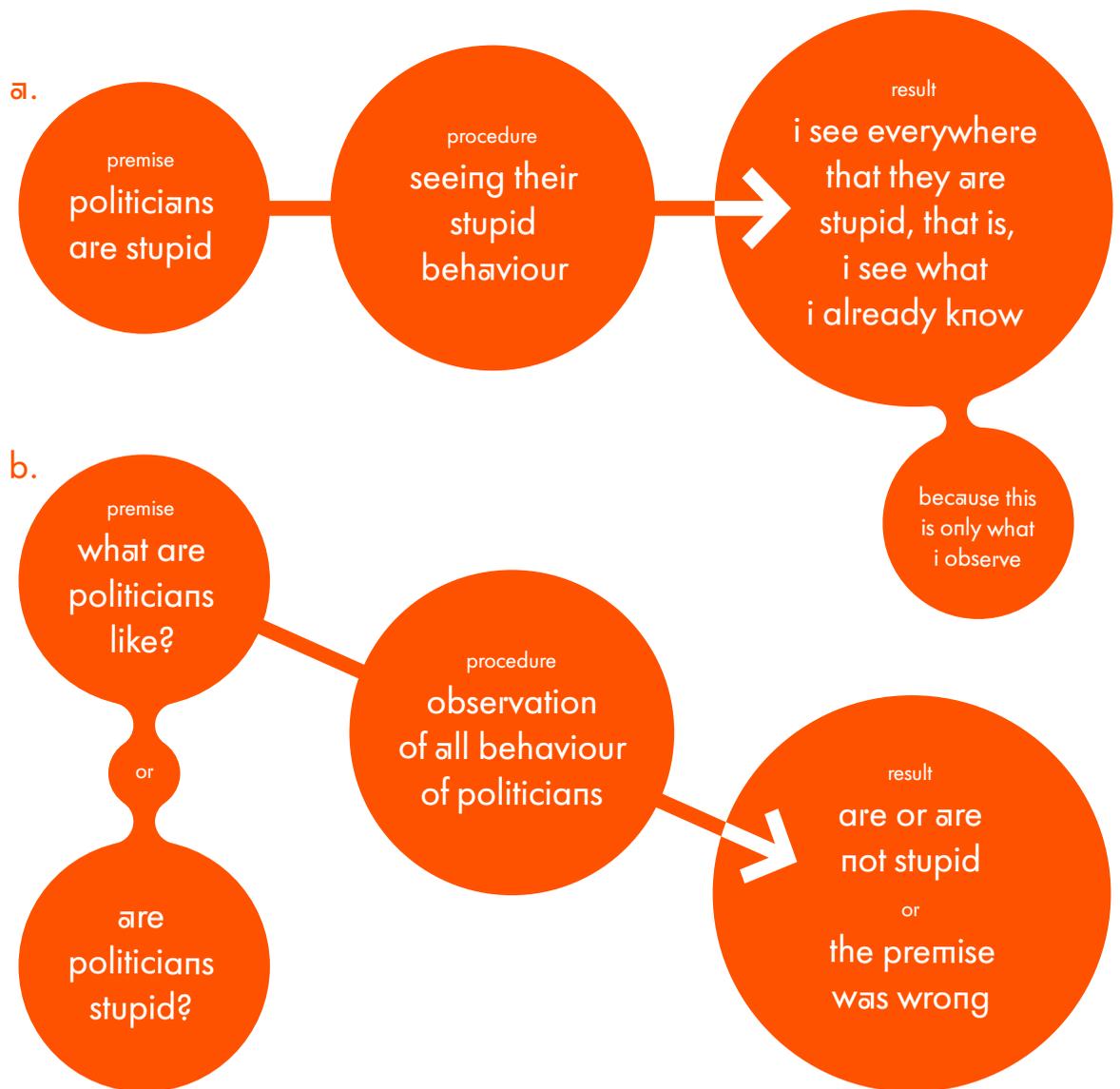
returning to our example - advertising manipulates, and let us ask what empiricism thinks. so let us apply the extra-system perspective. the answer is relatively simple. empiricism questions and asks - who does not manipulate? and after a moment of reflection, it answers - everyone / everything manipulates, because this is the basic function of the communication mechanism, which is the negotiation of meanings in order to stabilize the social system.¹⁶ and the condition for the possibility of this function is, of course, unclear semantics, because only then can we debate about it and its meanings. looking more broadly, we can see that the problem lies only in the fact that the word 'manipulation' (in the paradigm of colloquiality) is evaluative, while in fact it describes a phenomenon impossible to evaluate, and can only be used axiologically for strategic purposes. thus, we can see that this approach is completely different and requires just going outside the system and applying an external perspective.

15.
https://pl.wikipedia.org/wiki/p%C3%B3c5%bana_nowoczesno%C5%9b%C4%87
[accessed: 13.04.2019]. i am aware that this term, introduced into sociology by anthony giddens (1994), functions and creates narratives. here, i would like to emphasize the sense and semantic processes.

16.
of course, it is not about the result of such a negotiation (it is even better when it is not there), but about the negotiation process itself, as it perpetuates communication.

however, a certain insufficiency arises, which can be included in the question: 'well, how are things then – does advertising manipulate or not?'. again, things are very simple: a) when (for a specific purpose) we want to generate a statement about the disastrous impact of advertising on humanity, then we use the word 'manipulation' in an intra-system perspective in the evaluating function; b) and when (for another specific purpose) we want to generate a neutral statement (i.e. scientific, embedded in empiricism), then we use the word 'manipulation' in an extrasystemic perspective in a non-evaluative function.

this procedure is based on a relatively simple algorithm that can be used at one time colloquially and at another empirically; the procedure is the same, but the result of its application is different (let us take an example with politicians):



as we can see, in the first case (a) neither semantics nor communication are needed, because we already know what the result will be; in the second (b), communication and thus semantics is necessary, as the result is open. conversation scenario is also based on this model (b) – “the conversation assumes that the other may be right” (gadamer).¹⁷

Let us take another example –¹⁸



from the point of view of colloquiality (hermeneutics), the situation is simple. this is a political statement that works with all three types of signs (with a predominance of index signs). we can support the proposed understanding of this statement and join the circles of those who utter it, shouting – “at last!” or you can curse the nascent fascism in a country that was once destroyed by german fascists by shouting this and that.

from the empirical point of view, that is, looking at the poster from the outside, we see “poland for poles” and “poles for poland”, that is, we find two tautologies. we do not know what this poland and those poles (who are there for each other) should be like, nor what one will do for the other, and vice versa, nor the reason why the poster features the head of the american coat of arms eagle (the polish one has a different beak and other parts) and has a crown resembling a tsarist one, neither why the sky is bloody nor what is the role of a lady decorated with flowers in national colours. all this is irrelevant, because it is all about a self-reflexive index. it does not constitute an offer for negotiation of meanings, that is, communication, but only points to the so-called great obvious, which has the interesting feature of being obvious. in this dimension, it will not occur to us to take any of the possible sides in everyday life, because we know how this thing is made.

donald rumsfeld’s statements from various press conferences can also be cited to illustrate the same procedure. since their structure and method of operation are obvious (they are based on one single procedure – remaining at the level of speaking without communicating), i cannot comment on them.¹⁹

17.

hans-georg gadamer in an interview with thomas sturm. in: *der spiegel* (2000), no. 8. available online: <http://www.spiegel.de/spiegel/print/d-15737880.html> [accessed: 21.02.2020]; see also: <https://beruhmte-zitate.de/zitate/134515-hans-georg-gadamer-ein-gesprach-setzt-vor-aus-dass-der-andere-recht-h/> [accessed: 30.11.2019].

18.

source – <https://ewastankiewicz.wordpress.com/2015/11/10/polska-dla-polakow-polacy-dla-polski-marsz-niepodleglosci-2015/> [accessed: 14.04.2019].

19.

all examples cited after nicolas richter, felix denk *dichter und denker ad* [retired poet and thinker]. available online: <http://www.sueddeutsche.de/politik/rumsfeld-dichter-und-denker-ad-1.643770> [accessed: 30.04.2017]. i shall keep the style of the original (also preserved in the german translation).

“we know for sure that osama bin laden is either in afghanistan or in some other country, or is dead.”

“i am always interested in reports of events that did not take place. as we know, there is known knowledge and there are things that we know that we know. as we also know, there is known ignorance. i want to say: we know that there are things we don't know. but there is also ignorance about which we know nothing. things we don't know – we don't know about.”

“i wouldn't say the future is less predictable than the past. i guess the past was not predictable when it started.”



what is also interesting is the journalist's statement:

“bankers are on their way to becoming the gravediggers of the economic system that has created so much growth and prosperity in the world,”²⁰

because here the procedure of using a premise as an argument is connected with the issue of frames. the premise (high economic growth and prosperity) is certain and impossible to criticise, as is the argument (this economic system is great), and only (the conclusion) the bankers destroy it. so much for colloquiality. another possibility of interpretation is no longer an option in this paradigm. and one could ask, for example, whether there is really so much prosperity in the world and whether everyone experiences it everywhere, especially when looking globally, and not only from the perspective of one's own backyard – is this premise even valid? then it might turn out that probably not everyone lives in prosperity. but then also the argument that we have a wonderful economic system would be out of place, and the actions of these bankers would be »sensible«²¹, and the diagnosis would be consistent with the state of affairs, because they are not the gravediggers of this system, but its expression and the cause of its malfunctioning. suddenly everything makes sense when a different frame is used. moreover, this procedure is so invisible to the naked eye that ... the arguments used by the author are convincing. and the reader will probably ask – indeed, why are these bankers so bad? and we know who is guilty. on the other hand, the fact that the problems may come from the system itself becomes invisible. in this way, the propaganda function and its effects and corrupted thinking come to the fore. for the best is such propaganda which the authors themselves do not see, because they assume that what they claim is the one and only truth. it is enough to eliminate other possibilities.

1.8. in what has been said so far, we have forgotten about one more thing, which is so important for communication that we have no influence on its operation, because it is located in the limbic system of our brain, which functions without our conscious participation. let us look at the following picture.²²

20.

m. beise, *die banker sind auf dem besten wege, totengräber eines wirtschaftssystems zu werden, mit dem doch in der welt so viel wachstum und wohlstand geschaffen worden ist.* available online: <http://www.sueddeutsche.de/wirtschaft/skandale-in-der-finanzenbranche-banker-bedrohen-das-wirtschaftssystem-1.1835518> [accessed: 2.02.2019].

21.

i use the signs "»" «" to indicate the metaphorical use of a given word or phrase in cases when it is not obvious.

22.

source – <http://de.evilo.com/fotos/julio-aporicio-gored> [accessed: 6.03.2011].



it is about emotions, of course. by the way, i am quite sure that none of you will have any doubts as to whom they shot afterwards. so let us ask – why? here we have many answers, frames and communication scenarios. it is interesting, however, why him.

2. basic concepts of the theory of science (common sense and constructivism)

after these relatively humorous arguments, let us now change the discourse. below, i will present the fundamental concepts of the theory of science in order to shed some light on the matter from a different perspective, mainly by citing relevant approaches from the basic literature on the subject.

abduction, induction and deduction (according to ch.s. peirce). we assume that g is a general sentence, s is a specialization (extension) and r is the result, and that there is a condition – ‘we conclude about the missing link from two given links.’ as a result, three possibilities arise:

a. deduction = $g \wedge s \rightarrow r$,

b. induction = $s \wedge r \rightarrow g$,

c. abduction = $r \wedge g \rightarrow s$ (where \wedge = ‘i’, conjunction; \rightarrow = ‘if, then’, an implication).

the starting point of **abduction** is a result and a general sentence from which the specialization (extension) is inferred. we infer the cause of the given result from the knowledge of the result and the given hypothesis.²³ peirce's abduction is based on the following algorithm. "the surprising fact c is observed; but if a were true, then c would be obvious; and therefore there is a reason to suppose that a is true" (peirce § 5.189).²⁴

let us take an example of the functioning of this algorithm. we make a surprising observation – 'we see one stupid politician' (c). so we are looking for a rule that can explain our own surprise to us. let this rule be – 'all politicians are stupid' (a). then our observation (c) – 'we see one stupid politician' – would be obvious, because knowing that all politicians are stupid (a), we see one of them. so there is reason to believe that a (all politicians are stupid) is real.

as it is easy to see, this mechanism does not depend on observation and it is not observation that allows us to falsify our thesis, but it depends on: a) 'surprise' and everyone may be surprised by something else), and b) the adopted explanatory rule. of course, another rule can be adopted. it is enough, then, to find or invent an appropriate rule to ensure that one's position is irrefutable. in science, of course (after applying abduction) we move on to the falsification phase of the rule. however, this is exactly what we most often avoid in everyday life and communication.

the relation of abduction to the other two types of inference (deduction and induction), defined as inference (respectively): from what is general to a single case and from the stated regularity to what is general, is characterized by peirce as follows: abduction is that kind of argument which starts from a surprising experience, that is, from an experience that contradicts an active or passive belief. this occurs in the form of a perceptual judgment or proposition relating to such judgment, and a new form of belief becomes necessary to generalize the experience. (...) deduction proves that something must be; induction shows that something actually is operative; abduction merely suggests that something may be". (peirce § 5.171). it follows that **induction** it leads to the conclusion whose "logical content goes beyond the underlying premises. contrary to deductive conclusions, inductive conclusions lead to cognitive gain. inductive conclusions are extension conclusions". (braun, radermacher 1978: 265). while **deduction** it is such inference through which "from given statements (premises, assumptions, hypotheses) by applying rules one moves to other statements (conclusions, theses), while the degree of information content of the conclusion does not exceed the level of information content of the premise. such a transformation is also called deductive inference. the deductive conclusion is valid if all premises are true and the transformation rules are correct" (braun, radermacher 1978: 110).

23.

historically, the idea of abduction appears for the first time in aristotle under the name of apagogé. the very term "abduction" was introduced to science in 1597 by julius pacius. in this sense, peirce updated this concept and juxtaposed it with the other two kinds of inference. by the way, using the example of abduction, peirce very precisely demonstrated the constructive nature of our perceptions and the resulting judgments, conclusions and knowledge. see peirce § 5.183, § 5.173.

24.

quoting peirce's statements from "collected papers," i will use the generally accepted convention of giving appropriate paragraphs.

axioms – in traditional terms – are self-evident, unquestionable analytical truths (most often resulting from inspection), which are assumed (in a given context) as valid without proving them, deriving other sentences from them. In addition, there is another approach to axioms proposed by David Hilbert – the original terms used in axioms are derived only by the axioms themselves, and they are implicitly defined by the axiomatic system, allowing for different interpretations.

definitions and their types. A definition is a rule replacing a defined expression with another one. Sentence A of a given subject language defines an n-dimensional relational concept with respect to a dictionary consisting of set P. Defining is necessary to “obtain effectively debatable questions with the perspective of unambiguous problem solving” (Essler 1982: 67). Definitions must be practicable. We distinguish the following types:

- a. *explicit definitions* “are such identities or sentences which are logically equivalent to them”.
- b. *contextual definitions* “are the establishment of concepts by which the intention of a given expression is determined by a component sentence and which are not logically equivalent to the identity of the above-mentioned kind”.
- c. *partial and conditional definitions*, “when identity or equivalence is preceded by a (specified) condition, so that the given concept is only partially defined, i.e. in the event that the condition is satisfied”.
- d. *operational definitions* (included in partial definitions) refer to “the relationship between the fulfilment of a test condition and the observation of the result. (...) if a given object is subjected to a specific test, then it has the given feature exactly at the moment when the test result is positive” (all quotes – Essler 1982: 65–66). Definitions of this type are often used in experimental science.
- e. *recursive definitions* – first a concept is created for elementary sentences, and then it is translated into compound ones. These definitions are often used in formal sciences.
- f. *implicit definitions* – concepts of a given theory are reduced to a few basic concepts.
- g. *mapping definitions* are metalinguistic statements that assign the basic concepts of a given theory to specific individuals. Here we are dealing with a kind of interpretation.
- h. *indicative definitions* – individual concepts are defined by pointing (for example, showing) to objects that exhibit a given property. If this is done with natural language, it is explication of concepts.
- i. *nominal definitions* – “if the concept introduced by them is chosen relatively freely and without major problems, it can be replaced by another one” (Essler 1982: 69). These

definitions are always true and never false; per definitionem. nominal definitions are linguistic arrangements. longer expression (*definiens*) is replaced with a shorter (*definiendum*), the relationship between them establishes semantic equivalence or synonymy. their only purpose is a linguistic shortcut. the nominal definition must contain two different expressions: *genus proximum* (higher generic term) and *differentia specifica* (specific feature of the species / genus). however, both may not always be present, for example in the case of the concept of properties. their subgroup consists of utility definitions; then isolated expressions are not defined, but only expressions as components of whole sentences; the rules of translation are given here as an example. such a definition is silent on the existence of a given object.

- j. *real definition* – is a form of definition in which the above-mentioned arbitrary substitution is not allowed. these are analytically determined definitions, and their quality is specified by analysing the concepts that appear in it. for example – ‘man is a reasonable being’; “man”, “rational”, “being” are analysed, and if the analysis shows concordance, then the proposition is correct. real definitions are statements about the nature of objects. real definitions may be classified into: the analysis of meanings – when a well-known concept is analysed regarding its components, and empirical analysis – conditions necessary and sufficient for a given application are given, but these conditions result from empirically verifiable laws.

definitions are subject to specific criteria, namely:

- a. *the criterion of elimination* (of blaise pascal): the definition must enable elimination; ‘eliminated’ means a three-dimensional relation – a guarantees the elimination of a relational concept regarding the dictionary;
- b. *the criterion of non-creativity* (stanisław leśniewski): definitions cannot be creative and “cannot claim new relationships between properties and relations defined by basic concepts, unlike axioms, which are expected to do so”. an axiom is creative, because there are sentences c and e in which the n-dimensional relational concept (defined word) does not appear, “so that it is true that e does not logically follow from c, but with a the sentence e is deducible from c” (essler 1982: 83). moreover, the definitions must not contain ‘vicious circle’, they must be consistent, and there must be an object that meets the definiens and be the only one that meets it.

discourse (according to michel foucault). “foucault defines ‘discourse’ as ‘a collection of statements belonging to the same formation system.’ a linguistic formulation is an ‘utterance’ provided that it is describable as a result of ‘discursive practice.’ this practice is neither an activity of a given subject, nor a linguistic code by means of which it would be possible to create any number of particular statements, but a set of ‘rules’ that enable discourse as a finite set of actually formulated language sequences. finding such rules is an undertaking of discourse analysis. [these rules] establish the formation (= arrangement) of items to which discourse may refer, the positions of the subject that may be taken within it, the concepts that may be applied within it, and the

theories or 'strategies' that shape it. the discourses of a given epoch must be organized according to these rules in order not to be excluded from what is possible to say, that is, for example, be qualified as 'madness.' foucault describes the entirety of the discourses actually formulated in a given era as its 'archive.' as 'historical apriori' it contains 'all the rules that characterize a given discursive practice' (kammler 1992: 630).

experiment and **observation**. "an experiment is the implementation of an experimental set-up, consisting on its part of a combination of measurement procedures" (essler 1982 / III: 139), the experiment must be possible to be conducted as many times as desired. "observations are also oriented towards specific provisions, so they are also the realizations of such provisions, and therefore theoretically (...) they are no different from experiments, because each observation is the ordering of objects into classes of similarities" (essler 1982 / III: 140). in another definition, an experiment is "the systematic observation of systems due to the phenomenon to be explained, with as far as possible control of the conditions under which the compared systems are observed" (speck 1980 / I: 211).

empiricism. "empirical methods are procedures, laws or theories which can only be obtained or justified by observation and experiment" (speck 1980 / I: 149) or by inductive techniques. "the empirical nature of science lies precisely in the fact that its theses are essentially falsifiable. on the other hand, statements, formulated in such a way that it is not stated which variant should occur in order to be able to say that a given statement is empirically refuted, are not scientific statements at all" (weizsäcker 1971: 123).

obviousness. obviousness is "what guarantees that a given statement is true" (speck 1980 / I: 197).

concepts of evolution

- a. jean baptiste lamarck (1744-1829) – evolution is goal-oriented self-adaptation of organisms to the environment and the inheritance of this skill.
- b. charles darwin (1809-1882) and alfred russel wallace (1823-1913) – evolution is a natural choice (selection) and a random, undirected variation of the character of mutation (a mutation is a *hereditary* change).
- c. synthetic theory (= population theory, theodosius dobzhansky, ernst mayr, julian huxley) – evolution is a mutation and environmental selection regarding the behaviour of the population, not the behaviour of the individual.
- d. system theory of evolution (rupert riedl) – is a population theory supplemented with and modified by system properties and features; among others: cross-linked causation, systemic functional load, four patterns of order (norm, hierarchy, interdependence and tradition).

fact. "a fact is always the occurrence of an irreversible event" (weizsäcker 1971: 160).

falsification (karl popper's falsification theory). the starting point for this concept is the problem of testing hypotheses and theories within the framework of sciences. karl popper has shown that verifiability is not a sufficient test criterion. "the fact that the laws of nature are unverifiable is a result of the fact that they have the form of unlimited universal tasks and therefore contain an unlimited number of cases of their application, while for the purpose of verification we can always make only a finite number of observations" (stegmüller 1989 / I: 398). however, one could approach the issue inductively and give the probabilities for the statement, thus allowing for modifications and, as a result, save the verification. however, popper does not allow such a procedure, as it would lead to an infinite regress. "popper, in place of the inductive method, postulates a deductive method for verifying empirical theories" (stegmüller 1989 / I: 401). thus, two questions arise: a) 'how do we come to hypotheses or theories?' and b) 'how do we test theories?'. the first question is a non-scientific question. "theories are ideas or discoveries to which there is no rational path leading from the observations made. only when a hypothesis is put forward does it make sense to ask about its verifiability, which, according to popper, consists in trying to falsify (that is, refute) the hypothesis" (stegmüller 1989 / I: 401). the possibility of falsification comes from the fact that – although we are dealing with universal sentences – they can be reformulated into sentences such as 'does not exist' and then be refuted. having found a way to refute them, one can formulate a single sentence of the 'exists' type ('something contradicting the hypothesis occurred at this point in space-time'). "popper calls these kinds of individual existence theorems about observable and therefore intersubjectively verifiable properties or events base sentences because they form the basis for the evaluation (falsification) of general hypotheses" (stegmüller 1989 / I: 401). the empirical requirement is therefore as follows: hypotheses must be verifiable in experience, i.e. they must be falsifiable statements. thus, a positive determination of the reliability (standing the test) of the empirical theory consists in the fact that "the theory has so far withstood all attempts of falsification" (stegmüller 1989 / I: 402). the statement 'a given theory is well confirmed' means – "with all the previous attempts to fail the theory on the basis of experience, we have failed" (stegmüller 1989 / I: 402). if a theory contradicts the accepted base sentences, then it is falsified and must be replaced with another; but – a contradiction between a given theory and accepted base propositions is a necessary but not a sufficient condition for the falsification of this theory; it is only refuted when it "contradicts some repetitive effect" (stegmüller 1989 / I: 402).

until the 1920s, the criterion of division into science and metaphysics was verification. popper replaced this criterion with falsification, where only the statements of experimental science are falsifiable, while the statements of logic, mathematics and metaphysics are not. "a given theorem is falsified when its negation results logically from a finite number of true observational statements; it is falsifiable precisely when there is a finite number of (true or false) observational statements from which their negation logically follows" (essler 1982 / II: 106). this applies to universal propositions. with regard to the propositions about existence, the situation is different, because it is not about mathematical or logical statements. anyone who wants to observe must

already know something about the objects they want to observe. different systems of expression require different basic concepts and produce different observational statements. existential propositions are therefore neither verifiable nor falsifiable. "the difference between the statements of experimental science and metaphysical statements can therefore only be described relative to a given system of rules for the use of concepts and varies depending on its changes" (essler 1982 / II: 198). conclusion - "the empirical-scientific system must be able to fail when confronted with experience" (popper 1969: 15).

hypothesis. "a hypothesis is a judgment or a system of judgments that is initially assumed as an assumption in order to understand or explain a state of affairs" (braun, radermacher 1978: 251). hypotheses cannot contain obvious contradictions, and (according to mario bunge) they need to fulfil two conditions: a) "a hypothesis must refer (at least also) to facts that have not yet been researched or even unobservable, b) a hypothesis must be correctable on the basis of new knowledge" (bunge 1967a: 222). hypotheses are always propositions that can contain both true and false statements and both valid and invalid norms. the term 'model' here means a possible approximate implementation of what is described in a given hypothesis or what it claims.

- (i) due to the relationship of hypotheses with their subject, the following hypotheses are distinguished: a) experiment-oriented (they refer to observable facts), b) experiment-fact-oriented, c) fact-oriented (they contain no statements about observations), d) model-oriented (they do not contain objective facts, but speculate about theoretical models, they are just approximations of reality).
- (ii) the depth criterion (bunge again): a) phenomenological hypotheses describe only input and output, "that is, only the external behaviour of processes, without providing a specific explanation for the transition from input to output" (weingartner 1971: 60), b) representational hypotheses also provide explanations for the processes situated between input and output which have greater depth than (a). the degree of certainty and verifiability may be other criteria.
- (iii) criterion of the degree of abstractness: a) hypotheses containing almost exclusively the concepts connected with observation, b) hypotheses containing no or hardly any concepts connected with observation.
- (iv) the criterion of creation: hypotheses created on the basis of a) conclusions about analogies, b) induction (generalization), c) idea or intuition, d) deduction, e) construction.
- (v) functions of hypotheses: a) generalization of experience (experimental data), b) "possible premises for deriving new consequences, leading to confirmation or criticism of the hypothesis" (weingartner 1971: 62), c) research directives, d) interpretation of experimental data, e) supplementation other hypotheses.

contingency. contingency and contingent processes refer to all open systems and to some physical phenomena, and in this dimension they are the fundamental and distinctive property of these systems. "an object or event [is called] contingent when it is not necessary, but may or may not occur. (...) defining as necessary everything that is determined by generally recognized laws, then the initial state is contingent, but given the initial state, each state is necessary at a different time. (...) contingent therefore means something not established by a given law, but which is formally possible in accordance with it" (weizsäcker 1971: 137 and 198). as part of irreversible processes, contingency describes processes in which open systems, metaphorically speaking, do not »know« themselves which of the alternatively possible paths of further development they will choose, and depending on the same initial situation, they can »choose« a different path at particular times. "in any thermodynamic process, objects lose states that were formally possible; they were achievable but become unattainable. reversibility seems to mean the constancy of alternatives by which (...) the object is defined" (weizsäcker 1971: 202). the same applies to statements about objects. "quantum logic refers to 'contingent' statements such as 'there is an electron in the place of x.' timeless statements are, if they are true or false, without reference to time, 'always' true or false. contingent utterances may, in their present-day formulation, be true now and false at another time" (weizsäcker 1971: 243). the phenomenon of contingency also applies to actions, and therefore also to social systems. contingent actions are unpredictable, surprising, variable, and open in the process of its development. institutions serving to reduce contingency are, for example: "religious systems explaining the world, moral orders of values, institutions, norms, roles" in general – conventions or the so-called "great obviousness" (willke 1996: 27). niklas luhmann – within the framework of the sociological theory of systems – proposes the following definition of 'contingency' and the concept of 'double contingency', introduced by parsons. "system differentiation creates contingent relationships between subsystems. however, contingency in this context only means: 'dependence on...'. we can extend this understanding of the concept of contingency by referring to the general concept of contingency in the theory of modality, which defines for a [given] entity 'being possible also in a different way' and definable through the negation of impossibility and necessity. contingency arises, in this sense, by the fact that systems can also adopt other states, and it becomes a double contingency as soon as the systems direct the selection of their own states to the fact that other systems are contingent" (luhmann 1975: 171). in sociological system theories, the concept and phenomenon of 'contingency' are also associated with 'complexity.' comprehensiveness – as defined by willke, for example – characterizes the "decision field in which a particular system must respond to the requirements of its environment. therefore, complexity always refers to the system-environment relationship, in which the richness of references and possibilities of the environment becomes a problem for the system. contingency, on the other hand, refers to the alternatives of actions available to the system in a specific situation. the evaluation of these alternatives takes place only in view of the existing environmental conditions, and in this sense the system-environment relationship also plays a role in the concept of contingency. contingency of the possibility of action in the sense of generally given degrees of freedom of controlling actions is, however, only a property of the system itself" (willke 1996: 29). increased contingency also means an increase in the potential for conflicts (willke 1996: 28). "comprehensiveness creates a potential for conflict

based on the surplus potential of the environment, which, due to the system's ability to act, must be reduced. contingency, on the other hand, creates conflicts within a given system on the basis of alternative action, which, due to specific environmental conditions, must be assessed by the systems and decisions made by them. in the first case, it is about reducing environmental events to the extent that the system is able to elaborate them, or about reducing them to a consciously desired measure; in the second case, it is about the production of reality in the environment based on the possibilities developed in the system. from the point of view of the ability to act, comprehensiveness forces the aggregation of environmental data and filtering out what is not important for the system. conflicts therefore arise on the input side of the system in relation to the question of what is relevant and what is not relevant. contingency, on the other hand, creates conflicts on the output side of the system with regard to the question of which action options are more beneficial for the system, and thus should be favoured" (Willke 1996: 32). we are therefore dealing with relevance conflicts (= input conflicts) and strategy conflicts (= output conflicts).

models. both the objects or their types and theories or classes of propositions can be models of something or models for something. this results in the following classification due to the given properties and relations:

- (i) *structural models* – a given type of items is a model of a different type of items; depending on the degree of compliance, we can distinguish: a) adequate models – all original features are reproduced proportionally, all relevant features are represented, irrelevant objects are not represented, the original is reproduced in the model; b) distorted models – some features are distorted for any reason; c) analog models – there is an analogy between relevant structural similarities.
- (ii) *idealized models* – a class of sentences is a model of a given type of objects (for example, Newton's theory in relation to physical reality). most often we have to do with approximate models. the greater the correspondence, the less significant the disruption is.
- (iii) *semantic models* – a given type of objects is a model of a class of sentences (a given set, all sentences). the semantic interpretation is important here. one such model is language, for example, when we use it, and not reflect on it; we assume a semantic model of this language.
- (iv) *theoretical models* – a given class of sentences is a model of another class of sentences.

reliability and **criticability.** *relative reliability.* the (test of) sentences of a given science refer to the fact that general statements, hypotheses, or laws are not verifiable, we can only determine their probability. reliability (of a hypothesis or theory) depends on the accuracy of its verification, not the number of checks. "we favor those hypotheses and theories that have a low probability and a high degree of falsification" (Weingartner 1971: 112). the degree of truth content is determined by greater compliance (correspondence) with facts. *relative criticability* of the statements of a given science or the possibility of subjecting them to criticism them is a fundamental condition

of science. "it is imperative that the sentences by which the sentences of a given system of science are criticized should themselves be acceptable sentences in the given science" (Weingartner 1971: 115). the instances of criticism are: a) statements of logic, b) statements based on experience (practice) c) norms.

object. it is necessary to distinguish between an 'object' and a 'property of state.' in this regard, we can adopt the definition from the domain of physics: "objects are something that remains identical with each other over time, but can take on changing properties, and each such object is characterized by the properties that are formally possible for it. whether these properties can be one-dimensional or multi-dimensional predicates (relationships between several objects) is irrelevant because we can always mentally combine several objects into one object. a catalogue of n properties, of which a given object at any time when it is observed must have exactly one, i call an n-fold alternative" (Weizsäcker 1971: 200).

objectivity. this category is one of the basic terms of empirical science. however, with regard to the objects of communication, i.e. those having a sign character, one cannot adopt the understanding of 'objectivity' from the area of exact sciences. in the science of communication, on the one hand, we deal with contingent phenomena, and on the other, 'objectivity' can only be understood as a consensus-based quantity based on communication practice. in communication, what in a given time and in a given space is understood by its participants as 'objective' is in fact objective, and objectivity is understood here as a communication concept, not as a property or feature of the system itself in which such a concept functions. therefore, we are dealing with a relational and constructive phenomenon, dependent both on time and space, that is, not creating a constant and invariable quantity. "intersubjectively distinguishable experiences and solutions to problems are interpreted as *if they were* 'adequate to reality,' they are repeated and expected because living systems operate inductively and prognostically. (...) [our world is] a conceptual constructive quantity that we create and test in our sociocultural community through parallel interactions, a quantity relevant to our individual and social life, thinking and behaviour. practice, not epistemological proof of the existence of reality, can and must decide between these alternative 'as ifs' (Schmidt 1987: 35). we think with the terms and concepts of our cognition, conducting experiments with them that we share and we have together with others. but 'objectification' is something else. here, in the science of communication, we adopt the perspective of exact sciences. 'objectification' is defined as "reducing to empirically decidable alternatives" (Weizsäcker 1971: 289). in this context (in relation to the measurement theory), two basic types of knowledge should be distinguished: *phenomenal data* and *data of reasoning*. "i can see the fact that the apple has brown spots - these are phenomenal figures. i can conclude that there is a worm in an apple from the presence of a brown spot and my general knowledge of apples and worms" (Weizsäcker 1971: 313).

observation. this concept can be defined as cases of repeated (repeating) perception with view to discovering regularities (cf. Ströker 1973: 22). "in science, not so much perception but observation plays a significant role. (...) in the case of observation we are dealing with planned

perceptions, we do not 'have' observations but 'we do them, we make' them. observation is preceded by interest, a question, a problem, briefly – some theoretical aspect" (popper 1964: 44). we conduct observations because of the problems posed in a certain way. "these, however, are not components of observational sentences, but have the status of theoretical sentences" (ströcker 1973: 23). as 'description' we define something 'that is a state of affairs,' as 'explanation' – 'why is a state of affairs such that...'. this type and definition of observation must be distinguished from the constructivist approach, where observation means generating a difference, where the difference makes the (later) difference (see: spencer brown 1997, parsons 1976, luhmann 1998, bateson 1983).

scientific paradigm. unlike hermeneutics, scientific knowledge must meet the requirements of being: *empirical, theoretical* and *interpersonally accessible*, and must meet the scientific criteria of *verifiability* and *falsifiability*. the results of research and scientific analyses must be based on postulates of empiricism and theoreticality. empirical hypotheses can be falsified (not verified) using intersubjectively collected data. a hypothesis is not considered proven when it is verified, but if and only if it resists attempts of falsification. "the empirical nature of science lies precisely in the fact that its theses are essentially falsifiable. on the other hand, statements, formulated in such a way that it is not stated which variant should occur in order to be able to say that a given statement is empirically refuted, are not scientific statements at all" (weizsäcker 1971: 123). hermeneutics, on the other hand, chooses to use two different criteria: the possibility of *recognition / presentation* of something and *being persuasive*, by which, of course, also fulfills other (intra-systemic) roles and functions in communication, guaranteeing the preservation of the social system in its current state and traditionalization of certain types of communication, by stabilizing certain interpretative models as binding, important 'for us', 'distinguishing us', etc. however, it does not perform any extra-system functions, it does not take the position of an observer (in the understanding of niklas luhmann), which consequently leaves the field of science understood as a specifically defined functional area of the social system, locating itself in the area of another functional system responsible for the preservation and stabilization of a given manifestation of the system. both these cognitive fields – science and the hermeneutic approach (hermeneutics itself, postmodernism, deconstruction, genetic method, etc.) – are equally functional systems, but different ones, fulfilling different functions for and within the social system and its communication, because they are oriented towards other purposes.

concepts. one-item relational concepts are property concepts. precise terms are concepts whose application to objects of a given application area always leads to a clear result. blurred terms are: a) partially blurred concepts – unambiguous results are given for not all objects; b) absolutely blurred concepts – those that do not lead to an unambiguous result in any application. *explicandum* is an expression that can be explicated (specified), *explicatum* it is an explanation, a precise expression that replaces the explicandum. we can distinguish (according to rudolf carnap) the following explication criteria: a) the explicatum must be similar in some respects to the explicandum; b) the explicatum must be more exact than the explicandum; c) the explicatum should be more productive than the explicandum, that is, "enable the formulation of as

many laws as possible" (essler 1982 / II: 62); and d) the explicatum should be simpler than the explicandum. "in order for an expression to arise into a concept, it must be equipped with a system of rules regulating its use in different contexts and social relationships" (essler 1982 / II: 85). we distinguish between the following statements: a) nomological (requiring validity without exceptions) and b) statistical with the nature of laws.

explications of concepts they are neither true nor false, but adequate. explicated concepts can appear in three forms: a) classification (qualitative) concepts – assigning objects to classes; b) comparative concepts (ordinal or topological concepts) – formulation of comparative theorems; objects are compared according to a given quality (heavier than, better than, the same as), they allow to find and identify common features or differences, "that is, arrange objects so that they receive a specific position in the qualitative comparison of a given quantity with other objects" (essler 1982 / II: 67); c) quantitative or metric concepts – properties or features are characterized by assigned numbers.

metrization of concepts. extension (word) – what a given linguistic expression represents when interpreting a language. intention (meaning) – the genre in which the expression is used, the system of rules of its use. "classification concepts are the simplest and most natural forms of concepts, metric concepts are the most complex and artificial forms; therefore the path of conceptual differentiation of language must lead from qualitative concepts through comparative to quantitative concepts" (essler 1982 / II: 67). there are: a) fundamental metrifications, "when a procedure for assigning numbers to objects of a given range is given that is not limited to other quantitative concepts, and b) derived metrizations when a concept is characterized by a system of rules, thus introducing relations with other, already metrized concepts. (...) whether a concept is reducible to other concepts or not is determined by the theory governing its use" (essler 1982 / II: 70 and 79).

law (a concept narrower than 'hypothesis'). the following classification (according to weingartner 1971) should not be understood in an absolute sense, but relatively; methodological considerations are decisive in this case.

necessary conditions for laws:

- a. *universality* – exact (valid for all x) or numeric (valid for example for 30% x). statistical laws use relative frequency as the concept of probability, absolute universality is not necessary, but determinism or statistical probability rules are required, that is: all x occur either always or with certain probability.
- b. *degree of content* – "a sentence with a certain degree of content is understood to mean a sentence having a logical, mathematical or empirical content, or a value-oriented or normative sentence" (weingartner 1971: 39).

- c. *implicative form* (for example 'if - then') - real or approximate fulfillment of antecedency conditions.²⁵
- d. *reliability* (see reliability and criticability).
- e. *relative criticability and correctability* by the new knowledge (see above).
- f. *belonging to the system* of a given law - "a given law is logically related to other laws of a higher or lower degree of abstraction. all laws together form the nucleus of a specific theory" (weingartner 1971: 67). the laws must be mutually non-contradictory.
- g. *reference to objective states of affairs* (facts).

25.

antecedence - reason, premise, cause, condition of some event or decision, in some applications - the opposite of consequence.

classification of laws:

- a. according to types of laws: a₁) deterministic laws - accurate forecast and explanation of events; and a₂) statistical laws - predictions with probability (in quantum mechanics, laws are deterministic, but the state of the system is statistical); causal laws are deterministic laws.
- b. according to *the form of concepts*: b₁) concepts and laws of quality or classification (example 'friction generates heat'), superior class to (b₁) they create topological (comparative) laws - that is, when we make comparative theorems, they are more accurate than qualitative laws (for example 'the larger the x, the smaller the y'); b₂) quantitative or metric laws (more precise than b₁) are those in which a functional relationship between quantities is claimed;
- c. according to *character* (gestalt): c₁) succession laws - they concern sequences of events; c₂) coexistence laws - refer to the simultaneous occurrence of properties of objects;
- d. according to *degree*: d₁) macro laws, d₂) micro laws; causal thinking is for example a qualitative law of the macro degree.

truth and **validity** are defined on the basis of an agreement, convention. not all statements admitted as formulable in a given science need to be true (for example, negations), but they must be criticisable and agree with experience. there are sentences that are true or valid, or sentences that are approximately true or that are approximately valid. base sentences or statements (individual statements about specific individual objects or events) are "sentences which are assumed to be true on the basis of experience, albeit unproven, and by means of which other sentences, in particular concise general hypotheses and theories, are criticized or confirmed" (weingartner 1971: 155). most often they are verifiable directly by experience. *in science* states of affairs are explained according to the true / false principle and are related to the general

principle of causality. however, not all laws are deterministic, and there are also statistical laws. in case of *morality* of human actions, moral motivations are given by the good / bad principle, here a general *principle of morality is in operation* (moral laws).

prescriptive / descriptive. prescriptive statements are statements of a prescriptive character (instructions, regulations), evaluative statements; on the other hand, descriptive statements are statements that describe the properties of objects, statements that are free from evaluation.

procedures for obtaining data (tests)

- (i)** *procedures for obtaining data* serve to empirically test theoretical knowledge, their criteria are: (intersubjective) verifiability and decidability. "we refer to the results of observations obtained in compliance with the rules of experimental science as 'data.' observations are always interpretations in the light of theory". data depends on implied observation theories and measurement theories. construction steps and methods must be given and rationally criticized.
 - a.** *planning phase* - a₁) questions about the nature of the world, a₂) their formulation and specification as a problem for empirical research, a₃) explicatory hypothesis and theory formulation, a₄) decisions about the logic of the research order, a₅) research strategy.
 - b.** *operational phase* - b₁) "decisions on objects and techniques for selecting [the material], establishing records using quality criteria: validity, certainty and generalizing power, b₂) the technique of observation and its notation".
 - c.** *implementation phase* - selection of properties of tested objects (persons, groups, etc.), manipulation of variables, obtaining data.
 - d.** *results development phase* - data processing and reduction; all phases determine the quality and scope of the final conclusions.
- (ii)** main types of data:
 - a.** "notation of stimuli provoked directly by verbal or non-verbal instruments for determining the given reactions of individual actants" (answers to open questions or selecting specific test items).
 - b.** "notation of directly observable actions and patterns of social actions not caused by specific instruments and described in this framework (segregation of group activities).
 - c.** notation of systematic interpretations of symbolic representations of social events situated in the past (description of historical documents, coding of textual properties as part of quantitative content analysis)" (all quotes - braun, radermacher 1978: 146-148).

- (iii) methodology: a) observational methods, b) interview procedures, c) document / content analysis. the relationship between the observing system and the object-oriented system is important here – the separation of objects of perception from phenomena. observation is the perception of a given state of affairs (speck 1980 / I: 71).
- (iv) tests are verification procedures performed on a sample to obtain conclusions about the behaviour of the general population. in classical test theory, 'measurement' means "assigning numbers to objects according to rules". today, the concept of 'measurement' is narrowed down to "the use of metric scales, whereby by assigning the difference of measure to the difference in gradients, statements about intervals in the manifestation of features are possible" (braun, radermacher 1978: 593).
- (v) test quality criteria:
 - a. *objectivity* – independence of test results from the person conducting, developing and interpreting the test (objectivity in carrying out, developing, interpreting). "the objectivity of a given measurement procedure determines the degree of independence of the test result from random or systematic variables of the researcher's behaviour during the test, which in turn lead to variables in the behaviour of the test subjects and influence the result" (zobel 1979: 86). objectivity must be ensured in three areas: when carrying out the test, when processing it, and when interpreting the results.
 - b. *reliability* – accuracy (certainty) of a given test as a measuring instrument. reliability describes "how accurately a given test measures what it measures, disregarding what it measures" (braun, radermacher 1978: 594). the reproducibility of the test results is decisive here. "the measurement is reliable when it does not contain a random error, i.e. possible non-systematic deviations in the measurement results. reliability is the degree to which a given scale leads to consistent measurement results when repeatedly used to measure an unchanging property. (...) in order to determine the reliability of a given measuring instrument, an attempt is made to determine to what extent the results obtained with a given instrument are affected by random disturbances" (see 1979: 86).
 - c. *validity* – the cogency of the test "with view to the feature that is to be captured with it" (braun, radermacher 1978: 594). for empirical determination of validity, a criterion of the tested feature that is not subject to the test is needed. "a valid measurement does not contain a systematic error. 'validity states' to what extent a given procedure actually measures what it is supposed to measure". something can be reliable, but it doesn't have to be valid. "the reliability of a given procedure is therefore a necessary condition, but in no case a sufficient condition for validity" (zobel 1979: 87).

(vi) sociological procedures for determining data (according to their degree of reactivity):

- a. polling: informative surveys and tests. The possible distortions in the results are: interviewer bias – the direct, conscious or unconscious influence of the interviewer on the interviewee; characteristics of the call – the tendency of the questioned person to fulfil the requests / expectations of the interviewer; social conformism – responses aimed at social desire (prestigious and defensive responses); response sets – reactions to singularities in asking a question; disengagement – conscious distancing of the respondents from the survey goals.
- b. experiment: laboratory experiment – side conditions are turned off, but there is foreign environment, or field experiment – the person participating in the experiment is not aware of the experimental situation.
- c. observation: personal observation and observation by means of measurement procedures.
- d. secondary statistics – use of data from official statistics; they are reaction free, but not given for every range.
- e. the recording of behaviour traces is the most objective technique, it captures the traces (results) of behaviours related to the established quality (cf. speck 1980 / I: 117–121).

causality. we may encounter a) causal laws (each event has its cause), b) *the general principle of causality* (all becoming is caused by something) and c) *causal judgments* (sentences with 'because' or 'therefore'). scientific research is all about predictions and explanations. scientific *explanations* of events are answers the question – 'why is it/was it such and not different?'; while descriptions aim at answering questions like – 'what is/was such and not different?'. in this case, we start from two comprehensive aspects: from the conditions of antecedents (those that were present before or with the event), and from general statements of the nature of laws (concerning regularity). so when asked 'why does x occur?' the scientific answer is, "on the basis of what laws and under what antecedent conditions does the phenomenon take place?" (stegmüller 1970: 8). explanandum – what is explained, explanans – statements "necessary for deduction of explanandum" (stegmüller 1970: 8). the statements of explanans must meet the conditions of adequacy, have empirical content, and must contain at least one statement having the nature of a law. for causal explanations, the statements of the nature of laws must have the status of causal laws. other features related to the law of causation are: a) the homogeneity and isotropy of space and time (the isotropy of space = for the spread of phenomena it does not matter in which direction they spread in space), b) the laws of close interactions (the speed of propagation of phenomena has the upper limit, expansion is space-time continuous), c) the physical principle of conservation, d) the laws of nature are described by continuous functions in the mathematical sense.

definition of the causal law: "causal laws are quantitative, deterministic, presentable by means of continuous mathematical functions micro-successive laws of close interaction, relating to homogeneous and isotropic behaviour – governed by certain rules – space-time continuum" (stegmüller 1970: 13). 'necessity' is not an obligatory condition. "all statements about the laws by which one works in particular sciences are purely hypothetical assumptions" (stegmüller 1970: 16). nothing can definitely be verified, and the adequacy of a given explanation does not mean that it is not hypothetical.

understanding (as a principle of hermeneutics). "it is as often repeated as it is a clear mistake that exact sciences try to explain the objects of their research, and humanities (more precisely – social sciences and sciences on culture) – to understand: also the humanities try to explain, and in exact sciences, understanding phenomena and theories also plays a significant role" (essler 1982 / II: 49). with regard to the object of 'understanding', we distinguish: a) understanding concepts (a concept consists of an expression and a system of rules that define its use); b) understanding systems of statements, theories and simple statements; c) understanding events, consecutive states of affairs and actions. "a characteristic difference between exact and social sciences is that in the case of the latter, theories about their object scope (that is, people and classes of people) have feedback directed at themselves, which is not possible in the exact sciences" (essler 1982 / III: 137). however, they can mutually use and adjust each-other's methods. "where experiments are impossible, one must rely on observation as the basis for empiricity" (essler 1982 / III: 139).

reality, criteria (according to stadler, kruse 1990). in constructivist concepts, a distinction is made between *reality* (realität) and *actuality* (wirklichkeit): "the concept of reality is understood as the physical world that exists independently of the existence of life, the mental area and man, regardless of whether it is available to human cognition or not. on the other hand, by reality we understand all forms of subjective manifestation of reality, regardless of whether they are understood directly as a reflection, indirectly as a logical derivation, as causally determined or as independent of reality". in line with this distinction, theories of perception can be classified in the following way:

- a. *ecological theory of perception* (james j. gibson 1982) – each organism perceives its environment directly (reality = actuality) – a naively realistic theory. "creating invariants during perception is understood as a phylogenetic adaptation process by which reality is grasped in those aspects that enable survival".
- b. *representative theory of perception* – reality is a function of actuality – $r = f_{(w)}$ – a critical / realistic approach. reality is the cause "for the reflection of reality created in the body; its quality and its metrics may differ in many respects from the same features of reality". this range includes theories of reflection of dialectical and historical materialism – $r = f_{(a, i, c)}$, where a = actuality, i = properties of the knowing subject, c = cultural-historical context.

- C. *the theory of cognitive self-reference* (based on radical constructivism) – perception is the perception of relationships; stimuli are secondary conditions “for a semantically closed system, for a self-organizing cognitive system. (...) reality, then, is a function of this actuality (cognitive self-reference), the specific cognitive background of an individual (i) and the energetic context of stimuli (s) – $r = f_{(r, i, s)}$ ”. in this understanding, reality does not reflect actuality (cf. metzger 1941).

basing the theory of self-organization (in the field of epistemology, science theory and systems theory), a general cognitive concept was created, assuming that “cognitive systems should be understood as semantically closed systems”. ontic reality, on the other hand, is a source of energy, “each statement about this actuality is considered, however, a product of intra-system assignments of meanings”. mental reality must therefore be explainable from the inner dynamics of the cognitive realm itself. “the possibility of a contradiction between intersubjective and individual reality under conditions of the same or comparable intensity of experience necessarily leads to the adoption of intra-cognitive principles of determining and defining reality” (all quotes – stadler, kruse 1990: 134–144).

theory. “theories are sets of statements, the validity of which, due to the given scopes of subjects, is assumed in certain situations” (essler 1982 / III: 107). the term theory is usually understood as a system of hypotheses and laws. the desiderata for the theory (according to bunge 1967a: 436) are: a) formal non-contradiction; b) external consistency – it is required that the newly formulated theory should be consistent with the hitherto well-confirmed theories about the same object scope (weingartner 1971: 71); c) independence in relation to basic concepts and postulates (axioms) – axioms of a given group cannot be derived from other axioms of this group; d) semantic homogeneity – a homogeneous object scope must be given.

criterion of theoreticality. joseph d. sneed introduced a criterion of theoreticality characterizing theoretical quantities through the role they play in applying a given theory. quantities are measured, where applicable, in a theory-dependent manner. “the theory-dependent measurement of a quantity occurs when the determination of the value of this quantity is based on the premise that effective application of the theory exists, in which these quantities occur” (stegmüller 1980: 33). it is therefore impossible to measure the value of a quantity independently of a given theory, but only depending on it. the very concept of ‘theory’ is therefore decisive. so far, the starting point has been to understand theory as a class of sentences. wolfgang stegmüller (like thomas s. kuhn) takes a structuralist approach. according to sneed and stegmüller, it is necessary to start with the construction that there are laws and secondary conditions. laws apply to all or some uses; and secondary conditions create transverse links between the individual applications. there is a *fundamental law* regarding the nucleus of a theory, and there are specialized laws “valid only for certain applications”. the theoretical terms of a given theory t are selected on the basis of a certain criterion. “the measurement of theoretical functions depends on the effective application of this theory t. therefore, it can be said that these quantities are defined by t. we cannot therefore speak generally of ‘theoretical quantities,’ but only of ‘t-theoretical quantities’.

“it should therefore be shown” to what extent theoretical terms come from this theory. theoretical terms ‘are derived from this theory’ in the sense that their values are measured in a theory-dependent manner”. except when it comes to progress, judgments about values are inevitable. “it is a form of subjectivism which cannot be avoided and which must therefore be accepted” (all quotes – stegmüller 1980: 108, 116).

knowledge is defined from a constructivist perspective as follows: knowledge refers to the invariants of the experiences of living organisms and not “to individuals, structures, or events in an independently existing world”. “‘perception’ is not the reception or reconstruction of information coming in from the outside, but the construction of invariants with which the body can assimilate and organize its experiences”. a ‘model’ in this sense is “a tentatively designed conceptual system by which the experience becomes acceptable (conscious) and rutable (applicable)”. a model does not map the structure or duplicates it, but illustrates “a possible path to a given function leading to a given result”, in this case – to the perception of the everyday world. a model has no right to argue or deny correspondence with external reality. we should therefore not ask what is the structure of the real world, but, what is the structure of the world of our experiences. we only have a model of the world, that is, a construct. from this it follows that “behaviour controls perception”. behaviour is changed to modify what will be perceived” (all quotes from richards / glaserfeld 1987: 194-197). william powers (1973: x) puts it in these words: “behaviour is the process by which organisms control the magnitude of their input of sensory data. in humans, such behaviour comes down to controlling perception”.

event and **decision** are terms derived from the theory of open systems (cf. riedl 1975: 45-50). each event is the result of (usually multiple) decisions based on functional (and not executive) causation. the occurrence of events is therefore necessary, while the decisions themselves are random. an event “is the system of decisions that caused it”. (...) the chances of preserving the system increase both with the increase in the uses of its events (...) and with the decrease in the number of decisions required to find them” (riedl 1975: 47).

statements is: a) the written expression of a given statement, or b) the meaning of a given statement. statements are the basic units of scientific work. it is necessary to provide the conditions for which the statement is valid and the methods of its verification. “the verifiability of a given statement is a necessary and sufficient condition for it to be treated as empirically meaningful” (stegmüller 1989 / I: 382), that is, it is a condition of truthfulness. only where it is possible to verify them, can meaningful sentences arise, all others are phantom sentences. “verifiability must be understood in a logical, not empirical sense” (stegmüller 1989 / I: 383). metaphysical statements do not meet such criteria (for example: absolute, god, true being, etc.). statements must be included in a given systematic order. the most important function of the laws of nature is to make predictions about the future.

sentence. "something is a sentence if and only if it is either a statement or a norm" (weingartner 1971: 27). we may distinguish the following types of sentences:

- a. *universal sentence* "(general) is the sentence of all subjects of a given scope, or about all elements of a certain class." 'x applies to all...';
- b. *a sentence about existence* "is a sentence with a (greater or lesser) part, more precisely about at least one item of a certain scope, or at least one element of a certain class (therefore we call it a particular sentence)". 'for at least one x there is...' or 'there is at least one x, so that...';
- c. *singular sentence* is a sentence about a specific individual subject, about a few / many specifically mentioned single subjects or elements of a given class. singular sentences cannot be universal sentences;
- d. *atomic sentence* "is a singular sentence that is not connected to anything by a linking device (and, or, if-then, then and only then)". atomic sentences are statements that do not have a logical signs of relationship. molecular sentences are sentences made up of atomic sentences with logical relationship signs;
- e. *base sentence* "is defined as a consistent (non-contradictory) circumscriptive sentence of existence that has the form of an atomic sentence; all base sentences are either base statements or base norms."²⁶

26.
circumscriptive = including data
about time and space.

relations: "the (affirmative) universal sentence that is negated is equivalent to the negative existential sentence that is affirmed. (...) an affirmative existential sentence that is negated is equivalent to a negative universal sentence that is affirmed." this applies to both statements and norms. universal sentences are not verifiable, and existential sentences are not falsifiable.

grounds for verification and falsification: "a pure universal sentence can never be verified (one cannot verify an infinite number of instances), but it can be falsified, because its negation is derivable from one single base sentence. a purely existential sentence can never be falsified (it is impossible to examine an infinitely many base propositions), but it can be verified if it is derivable from one verified base sentence (a pure existential sentence does not offer – as it contains no limiting conditions – a point of support for finding the base sentence from which it is derivable!). falsification or verification of a given sentence is relative in this sense, as it always refers back to the unsuccessful sentences recognized within a given science" (all quotations – weingartner 1971: 27-29).

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05 the concept of art – an outline

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if people lost the desire for meaning,
which we call thinking, and if they stopped
asking questions for which there is no
answer, they would lose not only
the ability to produce these works
of thought which we call art, but also ask-
ing questions for which there is an
answer, on which the whole civilisation
is founded.

0. introduction

the first part of the article deals with the auto-thematic aspect of visual arts, created as a result of the artists observing their own and other people's visual works, and thus the ways of seeing that are an expression of norms, competences, limitations and awareness of what is seen and unseen. the work emphasizes three aspects in relation to the above: the development of practices beyond standardized signing methods, a comparative analysis aimed at networking new works with the current state of culture, and breaking stereotypes. the second chapter presents art as an area that develops according to principles different than technological evolution. chapters three to five are an excerpt from a textbook for students in the field of visual arts available on the internet (jakubowicz 2013). they present a conservative-progressive model of art and list the old and new proposals. for this publication, a set of quotations concerning ideas, works and trends expanding the concept of art has been developed and diversified with further examples. the chapter presents the program outline of richard shusterman's (1998) pragmatic aesthetics, considered an important descriptive perspective of the situation in contemporary art. the last chapter presents artistic statements by małgorzata jabłońska, piotr szewczyk and jacek joost-berens of an autoethnographic nature, situating art against the background of interdisciplinary and didactic artistic practices.

1. universal fossil – expression and analysis

the universe of images, which includes all representations produced and collected on earth, creates an important context for many social activities, and above all – for the visual arts (berger 2008: 129). we usually start the history of civilisation with images, where at the beginning we find cave paintings that are an inspiration for the next generations of artists and scientists (dutton 2019: 27). traces of old activities of *homo sapiens* and *homo neanderthalensis* whose actions are difficult to qualify today as art, may easily be recognized as drawings or paintings. we become aware of the 'added value' of the passage of time that gives these works timelessness. when we stop evaluating them, in these drawings we can see the ways in which our ancestors represented space, movement, seeing, and experiencing. we are inclined to create analogies between these oldest representations and the contemporary drawing of children, painting, graphics, film, theatre plays and three-dimensional shows (arnheim 2011: 144; sitkiewicz 2009: 21). art enables connecting with what is primal, basic, deeply human and animalist, which means that it is often an object, tool, a method in visual and social research. this combination of unlimited expression and intellect is manifested in creative practices, among others, using the method of the so-called green and red light (gołuch 1985: 64). green light releases all the inhibitions and makes one disregard rules – you can do what you want, interpret anything as you like, draw and create without any restrictions; red light introduces an element of analysis and reflection on what was created. with this simple method, it is possible to discover unconscious mechanisms related to the creation and perception of images; learn to recover from mistakes; to assimilate the socially taboo areas of human nature; experience the opposition between our own – strange, our own – unknown; go beyond the known system of meanings (go out of the box), learn self-observation; perceive and experience different levels of creativity and many other aspects seemingly unrelated to everyday knowledge, directing and breaking this knowledge. now it is known what

a real fossil is – these are stereotypes, beliefs, styles of thought and some theories that do not find confirmation in reality, created by people who, contrary to their images – are not perfect.

2. iconospheres – evolutions – hybridizations

the contemporary situation of the analysis of images is rather unusual in human history because of the multiplicity and availability of representations. they are no longer reserved only for artists and selected social groups, as they used to be. access to images is easy mainly due to digital imaging means and wide internet access, creating favourable conditions for second-level interpretation (luhmann 2007: 160), i.e. observation of visual notations representing different approaches to the subject (seeing). the universe of images is revealed through smaller iconospheres which are collections of representations with mutual structural dependencies and connections. there is a possibility of using a holistic approach, consisting in a dynamic exchange of competences and roles of creators, audience, participants, and observers in order to view the phenomenon as holistically as possible (leavy 2018: 305 et seq.).

the lack of drawing competences among contemporaries, resulting from the deficiencies of basic school education and differences in the manual skills of students, is supplemented with skills regarding the use of mechanical recording devices, i.e. cameras, software and applications (cf. źmijewski 2011: 82–87). this helps to counteract visual illiteracy, but it is not a guarantee of levelling the playing field mainly due to the technological simplification of the creative process to operating with a reduced number of functions (predictable and similar formal effects), the speed of obtaining results (acting against the imagination), examples of which are the following statements: “wow” “(someone or something, e.g. a machine, computer programme, algorithm, did something faster or more efficiently than me)”, you can see everything “(you can’t see the ways of showing)”, this is just like that “(life without differences)”, etc.

against this background, artistic activity appears in connection with the real environment, it is not separated from it in to scientific laboratories, but immerses itself in natural conditions and needs. contemplating the landscape and working outdoors seem to be trivial examples of sensual action, but they reinforce the creation of images in the activities of observation and visual analysis. all the innovations of the creative process regarding tools, moving from a stamp and wooden graphic matrices, through mechanical means of expression, screen printing, photography, film, to computers, software and applications, aim to improve the artist’s creative process. mechanization and digitization do not, however, cause the disappearance of basic means of expression, such as drawing, gesture, performance, land art, post-media actions, or activities with communities. there are two kinds of evolution in technology and art. the former is pragmatic and abandons the old, unproven methods and tools, while art does not give up tradition and reveals itself as an extremely absorbent system incorporating what is new, e.g. virtual technologies, and updating what is old, e.g. drawing in the sand. in art, the ‘old’ and ‘contemporary’ can enter into unusual, hybrid configurations, while technology abandons the ‘old’ solutions, reduces and simplifies on the one hand, and on the other, hand constantly improves (cf. harni 2010: 18).

the changes of tools are the result of various social needs that include visual arts into science, technology and economy. this has an impact on the so-called artistic area, the autonomous processes of producing images, experimental attitudes, as well as the very questions that can be asked using other / new visual instruments; it affects education and the ability to read images and shared content. what is important in this situation is the free choice of a certain function or device. the choice of tools is a creative process and one cannot get rid of it in favour of technology, corporations or consumerism. therefore, technology has only an indirect impact on art, and although there are such phenomena as, for example, media art, cyberart, or techdesign, they are specialized activities thanks to which one can see the limits of technological offers. technical skills move to the area of art when they are an expression of artistic observation or a creative utterance of a self-referential nature in relation to the creatively replaced social program.

3. development of the concept of art

in 1936, on the cover of the catalogue of the new york exhibition entitled *cubism and abstract art* alfred h. barr presented a diagram of the chronological development of artistic trends and tendencies, their mutual influences and relations from surrealism to constructivism (barr 1966: 7). the conclusion included two possibilities for the functioning of abstract art in a geometric and non-geometric form. today, a similar diagram drawn on the wall serves as a decoration in the london tate gallery. it presents various artistic phenomena in a chronological manner, taking into account the latest trends in art, but not showing any influences and relationships. in 1996 stefan wojnecki proposed to transfer a term from the theory of catastrophes to the reflection on art – the so-called bifurcation as an essential element of its development (wojnecki 1999: 110). in this interpretation, art develops by creating branches – new phenomena do not negate the preceding ones, and as a result a structure is created, also characterized by gilles deleuze and felix guattari as a rhizome (deleuze, guattari 2015: 3–30).

4. selected examples of works broadening the concept of art

in 1910, vassily kandinski paints the *abstract watercolour*, which is an example of a new visual language – lines, shapes and colours treated as the most general system of signs.

in 1917, marcel duchamp sends a urinal entitled *fountain* to the exhibition *independent show*, signed with the pseudonym r. mutt (a well-known urinal manufacturer). even though the object was not qualified for the exhibition at the time, it was later repeatedly exhibited. since duchamp's gesture, it is believed that art does not need matter (craftsmanship) – the artist's gesture can be art.

after world war ii, yves klein initiates the zero state in art – he paints the surfaces of paintings using only blue colour (ikb – international klein blue).

“the creators of new realism did not re-create anything; but they created new systems from the existing objective elements, and sometimes their creative act meant only making a choice from the plethora of everything that surrounded them” (kowalska 1989: 112).

in 1972, joseph beuys publishes the manifesto *everyone is an artist*, containing the sentence: "i consider human thought as the first human sculpture".

in the 1970s, joseph kosuth publishes the text *art is the definition of art* in which he writes that only an artist can determine whether or not a given work is art.

in 1996 damien hirst presents an installation consisting of dirty coffee mugs, cigarette butts, beer bottles, newspapers, paints, and scraps of paper on the floor. the installation is "cleaned up" just before the exhibition by an unaware cleaner. assembled again, it was sold for over 100,000 dollars.

5. outline of the concept of art

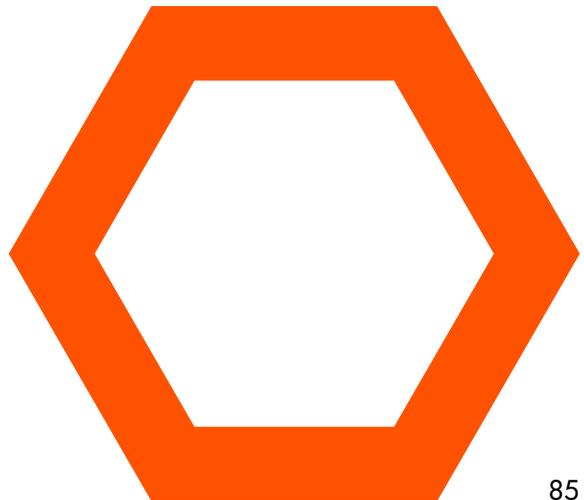
under a selective analysis of the examples of works made in the 20th century, it can be noted that art is an extremely capacious, diverse, ambiguous, open discipline and at the same time incompatible with the elite and hermetic form of museums or galleries that present it. audiences unfamiliar with codes, languages and artistic discourses tend to treat art as objects and display of craftsmanship. the history of art, due to the nature of the discipline itself, works with a delay, while aesthetics has become the domain of artists themselves who are best versed in creative activities, but do not always have a philosophical background that makes their interpretations understandable and clear. the wide distribution of images, derived from technological development, also inspires sociologists focused on analysing images that affect as many people as possible, where intimate or private statements by artists are often viewed as insignificant. speaking about art and justifying it, we become aesthetes. by reconstructing the lives of artists and getting to know their craft, inspirations and motivations, we enter the area of art history. it seems that beauty in itself, resulting from nature, needs no justification, while art does (shusterman 1998: 175). depending on the historical periods and the development of civilization, the factors determining the canons, character, appearance and value of art change. in ancient greece, art was interpreted by craftsmanship and apart from painting and sculpture, it included pottery, tailoring, but also rhetoric and strategy (tatarkiewicz 1986: 263). old texts by pliny show that painting and sculpture were born in a potter's studio. the opposite of art was doing something without a concept, only under the influence of inspiration and the muses, i.e. poetry. therefore, plato did not include poetry and poets in his idealistic concept of the state. it was defended by aristotle in his work *poetics*. the contemporary functioning of the term "art" is closer to the ancient concept of poetry, hence the subject of defense and justification of the concept of art remains important. in this dispute, aesthetics plays the role of contemporary public relations, explaining difficult artistic actions to the public.



in the history of the concept of art, there are three basic ways of its functioning and interpretation (tatarkiewicz 1986: 262-290):

- from the perspective of science, as a mental activity consisting in the ability to write and express oneself, convince, think logically in antiquity and the middle ages it was referred to as liberal art (*arte liberales*), covering areas such as grammar, rhetoric, logic, arithmetic, geometry, astronomy, and music. the fundamental separation between art and science took place at the end of the renaissance, after a period of attempts to combine these two fields. the conceptual current in art focused on the relationship between art and science, by setting the framework for metadiscourse – reflection of art on art;
- from the perspective of craftsmanship, workmanship, accuracy and precision. in the middle ages, mechanical arts (common arts – *artes vulgares*) included painting, sculpture, architecture, pottery, tailoring and many other ancillary professions;
- from the perspective of poetry, inspiration to muses, gods, acting under the influence of inspiration, unplanned and chaotic activities. since the times of romanticism, the poetic attitude has also acquired a secular variety focusing on creativity itself, originality, individualism and innovation. in the 19th century schopenhauer introduced the idea of an internal compulsion of creation, expression, (auto) therapy and solving problems.

along with the development of fine arts (a term introduced by charles batteux in the 18th century), the institutional functioning of art was characterised by appreciating artists' work and the development of institutions responsible for the dissemination and promotion of art, as well as distinguishing various groups of recipients of art. until the end of the 18th century, art was strongly associated with various institutions of the church, and the patronage of royal courts. modern art of the post-revolutionary russia was opposed to court art, considered to be the quintessence of elitism and oppressiveness. both the activities of the proletkult and the involvement of art in the propaganda of the totalitarian regimes of the 20th century made the case against art cooperating with institutions and oppressive socio-political hierarchies.



6. the spheres of functioning of art

richard shusterman, developing the concept of pragmatic aesthetics in which he refers to the "museum concept of art" by john dewey (after: shusterman 1998: 176), presents three frameworks for the functioning of art:

- institutionalism as an institution of fine arts,
- elitism, which consists in separating art from everyday experience,
- avant-gardism, consisting in questioning the bourgeois order, the autonomy of art and its sacralization,
- mass (popular) art involving the integration of art and life.

regarding each of the frameworks, richard shusterman lists a number of accusations and defence proposals, at the same time emphasizing that art "develops on criticism and builds on it" (shusterman 1998: 175), and recognition of the unquestioned value of art "could also mean the end of art and inhibition of its development" (shusterman 1998: 176). that is why the following points of criticism can be considered typical and recurring, but also important for art itself, as they guarantee the dynamics of its development. there is also room for art criticism and aesthetics in this area.

6.1. critical proposals for the development of art, applying the category of beauty

the institution of fine arts is perceived by shusterman in relation to institutions exercising power and social control. the illusory nature of art is criticized, consisting in the creation of ideal worlds that distract attention from real problems of the world, as well as operating in a hierarchical relationship between the creators and the inferior audience, brought into a state of admiration and dependence. blind endorsement for historical works made in the past supports conservatism and creates the illusion that all the best things for mankind have already happened. otherwise, through the sublimation of the best achievements, art creates an illusion of beauty, well-being and happiness that inhibit real change. by taking over the spiritual space of the audience, ways of perceiving and interpreting the world, and thus ways of life, art puts people into a sense of aesthetic fulfilment and self-satisfaction.

among the development proposals for institutions of fine arts, there are topics related to the perception of art history, and at the same time shaping its image. it is therefore essential to focus on those aspects of art history where it has supported social change, contributed to protest and transformation. historical interpretation may show to contemporary audiences proven and better ways of acting than the current and short-term ones. moreover, art presented in museums is narrated against the background of which contemporary proposals may reveal their contingency and disengagement. what is important is the way of learning about art that exceeds the aesthetic limitations of the audience. experiencing historical works requires an open and

creative attitude, including seeing them “against the grain” to notice the hidden and pre-arranged contexts of the works.

6.2. critical proposals for the development of the institutions of fine arts

art is criticized for its institutional links with hierarchical social orders that support inequalities and social divisions. the links between art and religious and political institutions lead to the consolidation of conservative attitudes and social orders. using the category of beauty increases the feeling of passivity, while using it on behalf of an institution may lead to various forms of oppression, subordination and aesthetic ordering of the prevailing systems.

criticism of art included in wider organizational structures concerns the systemic neutralization of rebellion, which is the driving force of both artistic activity and social emancipation. institutions deprive art of agency and reduce its function to pure aesthetisation in favour of the existing ideas. the elitism of art privileges and justifies the superior forms of aesthetic order inspired by the existing situation. focusing on the methods of viewing deprives artistic activity of agency and transforms it into an aesthetic veil around the activity of institutions.

the development of fine arts institutions must be independent of business, banking and industry. maintaining autonomous structures does not exclude opening to the social context, observation and commentary. art has and develops methods of production independent of industry and its own methods of distribution, thanks to which it can confront the non-artistic reality. any art criticism does not concern the works themselves, but the institutional framework responsible for its perception, therefore a two-stage approach is proposed, taking into account empathic understanding, covering the intentional area of artistic activity and ideological critique of the ways of distribution and the framework for the functioning of art.

6.3. critical proposals for the development of the concept of elite art

criticism concerns the concept of elite art that identifies aesthetic experience with a specific social group, a narrow range of creative work or a certain way of reception. this is related to the interest of artists, especially those with a modernist way of thinking, with radically new ideas, ways of learning and confronting the world. an interest in extremes, as well as their monopolization, in effect transform artistic activities into creations that are far from common experience. elite art intensifies the loneliness of both the creators and the audience focused on their own sophisticated ways of viewing that are incongruous with sensual and common-sense perception. in view of large differences in the perception of reality, the differences themselves and the distance between people become important. thus, art loses the potential of solidarity, explaining the world and connecting people, it intensifies escapism.

among the proposals for the development of elite art, richard shusterman gives a suggestion to broaden it to include popular creativity, along with an alternative that challenges and differentiates it. the need to bring art and life closer is emphasized, by preserving the artistic output gathered in museums, but also by creating offers targeted at various social classes. shusterman

suggests approaching the models of elite art that reduce the audience to the role of students (ignoramuses) with distrust.

6.4. critical proposals for the development of the concept of avant-garde art

avant-gardism is subject to pragmatic criticism due to the ineffectiveness of its actions from the point of view of art, strengthening the gap between art and life, and the lack of aesthetic forms of justifying artistic activity in social discourses. artistic activities seem incoherent when, on the one hand, they include into the domain of art everyday objects, coincidence, non-intentional methods or methods not learned through craft education, on the other hand, order them through art institutions – galleries, museums, or individual shows. the discrepancy between the rebellion of everyday life and institutional elitism becomes so large that instead of exposing art, art introduces divisions and inequalities. among the proposals for the development of avant-garde concepts, there is, firstly, the transfer of avant-garde emphasis onto aesthetics, which so far insufficiently informed and explained avant-garde works, and secondly, acceptance of alternative art and alternative culture joining socially controversial discussions.

6.5. critical proposals for the development of the concept of popular art

popular art it is criticized for its unethical behaviour, opportunism, and direct dependence on business, banking and industry. democratic access to art, manifested in its massification and introduction to production, reduces art to a consumer object, the new appearance of which quickly becomes just an appearance of innovation. by taking over the monopoly on mass artistic production, producers use minor changes to fuel the cult of novelty, enhancing conformist attitudes among recipients, based on changing fashion and uncertainty as to their own choices. in this way, art becomes a tool of wide impact on the audience through actions of intermediaries. popular art only develops in relation to society. the more socially responsible it is, the more visible and understandable it becomes as a voice of social criticism, social education and of levelling divisions.

7. theory-practice of art

today, art forms a closed institutional circuit, however, its interests intersect with social discourses, science, technology and everyday life. what is interesting are the questions indirectly related to artistic education, theory, practice, design, and artistic actions, namely: can art be taught without passing templates, with which it is in principle contrasted? can practicing art be useful for design students? is art needed and why? the above questions are answered by artists whose characteristic method of writing is blurring the boundaries between theory and practice, delight combined with inspiration from other artists, making practical works and those for gallery circulation, experience in working with students, including the above-mentioned features in self-reflection, and mapping their personal experiences with experiencing art.

is art necessary and why?

vesna bukovec, a slovenian artist, asked her friends and acquaintances this question at the beginning of the century. the diverse responses she received were juxtaposed with the works of contemporary visual artists. in this way, she created her own, surprising and at times simply funny work, entitled with the above question, metaphorising the role of art in the contemporary world (bukovec).

it is worth repeating this question as times and people change, and the global and local arena of events is constantly filled with new tragedies for which, very often, there is no solution. we can comment on, interpret, publicize or call for action against them. on the contrary, we are also able to seek respite for ourselves and others from the brutal contact with reality (experienced directly or seen the media), for example in fiction or abstraction. practicing art corresponds to each of these models, allowing one to come closer to reality and move away from it, to freely explore, process and advertise what is global and what is individual, but also what is impossible, unimaginable, functioning at least partially beyond the criterion of actual solvability.

the common denominator of practicing art and design is a creative attitude, insight (or rather careful appraisal) into the problem, openness to new solutions and enormous persistence during the search for them and the testing phase. what is also needed is intuition, practical skills (related to the proficiency in the selection and use of tools) as well as broadly understood intellectual competences and specific sensitivity. this creative (even nominally derived from the world of art) attitude has also been appreciated in business – in recent years, the art thinking method has emerged, initiated by the frenchman sylvain bureau. art thinking – in principle – provokes entrepreneurs to undertake a strategy characteristic (according to bureau) for artists, and resulting in the production of original, otherwise unpredictable positive effects (“the improbable”). perhaps this is a signal of the emerging expectation that when the methodology used so far fails, art can intuitively map the problems of the contemporary world and find unexpected solutions.

how to practice a creative attitude to implement individual (or collective) artistic practice? on the basis of my subjective choice, i would like to suggest a brief overview of the ways of acting in art.

what if we started with careful observation of the world through the filter of art? we would start from the slow blurring of the boundaries between the i-recipient and i-artist in the process of searching for objects of unintentional art. in this world, artistic activity boils down to giving the rank of art, to what is accidentally encountered, but different, clever, attracting attention. i see everything as art, says the contemporary artist and performer, julita wójcik.

in one of the lectures, sebastian cichocki, curator, art critic and sociologist proposes the procedure of viewing an imaginary museum through a huge imaginary levitating magnifying glass, slowly moving through space. "a spray of gas, an invisible sculpture on an invisible plinth, a game of chess played by telepathy, a kiss lasting many hours, an exhibition administered to a sleeping viewer by hypnosis... take a close look at them. and now count again to one hundred, breathe deeply and imagine that there is no art, that there are only things that want to be indicated, named and arranged in an alphabetical order" (cichocki 2010).

in the same lecture, the author guides us among sixteen unintentional works of art. among them there is, for example, a small cube used to block a parking space in mexico city, and there is also a pavement hole filled with vegetation - in the same city.

by following the trail of things noticed, you can make small interventions into the existing reality (even in the reality of your room). the master of such miniature interventions is the british artist slinkachu, who has been placing tiny plastic figures among street finds, rubbish objects, or fragments of urban infrastructure for several years. slinkachu's tiny people make the element of the world which they occupy (so far generally ordinary and insignificant) take on new functions and context. the author carefully captures the scenes he has created and gives them titles. finally, we separately admire street-art in space and the photograph resonating with its title. two types of slinkachu's works appear in cultural institutions (interestingly, also at universities).

many artists feel the desire to confront the already existing works, to reinterpret them, to establish relationships with them. it is also partly a form of working with what has been found, this time in the space of visual imagination. *i steal from every film i have seen* by dorota podlaska (a title referring to quentin tarantino's statement, and for a reason) is a series of illustrations, "painted reviews" of the works of asian cinema. podlaska has prepared such works for several editions of the five flavours festival in warsaw and the 14th. t-mobile new horizons international film festival in wrocław. "when i paint film illustrations, i like to make references to the art of other cultures, to japanese woodcuts or to manga. i try to match the director's imagination, faithfully reproduce the essence of each film, its atmosphere, colour and rhythm. i also feel the tendency to build narratives, just like in the cinema - my works are always arranged in cycles that tell a story, have a plot, a beginning, a development and an ending. in the 2014 catalogue, i combined all the films into one narrative - a picture story, a comic book, says podlaska. the protagonist of the final comic is quentin tarantino.

sensitivity to the outside world, observation of the processes taking place in it, combined with the ability to synthesize and a sense of humour, may prompt to practice art that actively comments on everyday life. dan Perjovschi, a Romanian visual artist, draws in an extremely nonchalant style, reminiscent of careless scribbles. Sometimes he adds short captions to his drawings. seemingly simple drawing notes, made directly on the walls, in the interiors of galleries and museums, are an example of exquisite visual anecdotes, ironic reflections on the socio-political universe of Europe and the world.

it is also possible, while looking for a creative path, to undertake a long-term process of exploring a selected issue or even something revealed to one's imagination. this practice can lead to the production of its own recognizable signs, which with time, in general perception, assume the dimension of an inherent attribute or attributes. Edward Krasinski, "the one that made the blue stripe," repeated in various spaces the conceptual gesture of sticking a blue tape at the height of 130 cm (culture a). stripes, so different from Krasinski's *blue scotch*, colorful, luminous, and material are also the domain of Leon Tarasewicz, a painter – although not necessarily working on canvas (culture b). on the other hand, Yayoi Kusama, *the Japanese making dots*, tirelessly covers interiors, things, objects that she has created, and even human bodies with points or circles of various sizes, colours and densities (Kusama). it's not just about abstraction. Marek Kuś, a visual artist, consistently works with the simplified human figure he has created. it is an icon stopped in a mysterious, universal movement. the character is subject to multiplication and layering, he becomes an individual in a huge, unified, moving group. he dances, swims, jumps, or falls. the work method of Kusama, Tarasewicz and Kuś is far from the routine repetition of the same concept. it consists in a persistent study of the influence of a motive and searching for new variables as to the matter, place, time and context of its application. it is work in self-confidence, sense and responsibility for the signs. "there are artists – like Marek Kuś – who, seemingly operating outside the time and space of the art world, true to themselves, consistent, going through the following decades and ignoring their names (...), help restore the sense of time and space. the seriousness of the sign and the meaning". (Wróblewska 2016).

it may happen that an artistic action is derived from an individual experience. it can grow out of what is difficult – constitute the "unchosen path". sometimes it also has the power to shape social attitudes. in the case of Agata Norek's works, art is an autobiographical narrative and a space for providing support. her series of objects "defence shields" is related to liberation from the effects of violence, regaining strength, rebuilding and the need to protect oneself and others (Norek). "finding such a healing and liberating effect of art was not a plan, but it resulted from a burning and living desire to survive and not to lose your mind. the art that was created in this way not only resulted in the next steps of my release, but also a new quality in relations with people" – says the artist (Norek 2020). each of the twenty-seven shields is accompanied by a mini-story that complements its message. based on the concept of "defence shields" and the artrauma® method, which she is the author of, Agata Norek actively works with the participants of her workshops for anti-violence education.

one should not ignore classic workshop skills – drawing, painting and graphic techniques, which are especially diverse. the first steps in these technical disciplines are usually dedicated to working with observation, analysis of objects, characters or surroundings. it is a tedious process that requires time and patience. along with acquiring proficiency in recreating the reality, expanding the workshop skills with interpretative efforts, one can come to the conclusion that the real challenge is to capture not so much the appearance, but a certain “essence of things,” what is characteristic and revealing a deeper meaning. “as a six-year-old i became passionate about drawing objects, and since i became 50, i have often published my drawings. however, among what i have created over the past seventy years, there is nothing of note. at the age of seventy-three, i understood the nature of the structure of animals, birds, insects, and fish, as well as the nature of the life of herbs and plants. therefore, when i turn eighty-six, i will move on. at ninety, i will explore their hidden meaning even more, and when i am one hundred, perhaps i will attain the divine dimension. when i turn one hundred and ten years old, the tiniest line and dot will have a life of their own. if i could make any wishes, i would ask those who live to see these times to check if what i am saying turns out to be true,” says hokusai (hokusai).

josef beuys – one of the greatest individualities among 20th century artists, “the one that used fat, honey, felt and the theory of social sculpture,” postulated referring to the creative model of life: everyone is an artist! (veiel). it is worth checking on your own how it works and what benefits it brings.

perhaps it will be a tendency to disassemble and avoid patterns, the ease of generating ideas, contrariness and tenacity. “artists had, have and will have the same place. people who use any medium, be it paint, pen or computer – i don’t even want to talk about a medium, because the very term ‘new media’ irritates me – will always be at the fore of culture, because they break down the existing patterns, which culture adapts later, enriching its needs. if we were not at the front, people would not know that you could even enter ‘there’... ” (tarasewicz).

perhaps the benefit will be gaining proficiency in manipulating the form, or intuitive juxtaposition of visual elements in order to achieve an accurate message. in both cases, in creativity training, artistic practice can be a high-class sparring partner for a designer.

perhaps we will gain the ability to consciously see and contemplate, an insight into ourselves or a mindful look outside. then art will be like a mirror in which we can see ourselves, or a surface of water that transforms what is reflected in it.

perhaps we will gain a shield needed to face adversity or a soft cover that will protect us in difficult and supposedly interesting times.

what else can we gain? and can we lose anything?

7.2. piotr szewczyk: art and non-art. and why (especially now) we need art.

we often separate art and non-art. sometimes what we define as art acquires a special, elitist meaning. just as if we wanted to emphasize the uniqueness and high value of some activities. however, once something like this has become more common, we stick this word onto other areas of our activity. the word "art" appears on the covers of books giving advice on various areas of life. by adding this word, we try to point out that we are dealing with something exceptional and unattainable, or wonderful, or place the work in the context of a respected and recognized cultural heritage.

you could also choose the opposite way - it is possible to discredit some activities as art in order to emphasize their practical uselessness and define them as understandable only to a narrow group of recipients. we speak of about artistic whims, crazy visions, an empty (though beautiful) form, focusing only on the author's inner musings, or on the outer glitz. simply - a quirk not needed in practical life. in fact, no one discredits art more than itself. very often, a new era questions the artistic level of the era that follows. like an ace from one's sleeve, it pulls out a completely new set of values, sometimes aesthetic, sometimes intellectual, a set of completely new content and forms and stuns its recipients, telling them that things can be completely different.

but what really is art today? will we stay in the worship-rejection stage? or can we look for some deeper meaning in all of this? how can art be defined and how to separate art from non-art? who is an artist and who is not? and finally - is art really needed by anyone else than galleries, curators and artists?

what is art and where to look for its meaning?

the first meaning of the term "art" - is art through pointing.

it was duchamp who defined the limits of art in this respect. he showed that it is possible to ennoble any object to become art, it is enough to put it in the right context. no matter what we use, it is important how we present it. this also regards a urinal. after all, an object signed by the artist, described by the curator, and placed in the gallery space cannot be non-art! perhaps it is the artist's vision, some special sensitivity, or exceptional intuition as much as trying to sell trivial things to recipients under the guise of an art work. when you do it for the first time, you can achieve uniqueness by surprise, so that it evokes the feeling of something important, an artistic gesture. the thrill caused by the fact that we come into contact with something that hasn't happened yet. it often happens, however, that such institutional procedures fail the test of the audience and time. we see the artificiality of some curatorial practices that try to promote something new at all costs.

however, cultural institutions and their offer are necessary to create an environment susceptible to art, shape new thinking, new currents, ask new questions, intrigue, and expand the scope of creative activities. we need just such an institutional support, we have to experience various

aspects of art (even those that we will later reject) in order to draw the line between what is art and what is not art for ourselves. without access to art, we are unable to judge it. this is probably the only way to build sensitivity to what is valuable and to reject what is of little value.

observing the world, evaluating the artistic activities proposed to us by different places, we may see to what extent what we perceive has special value for us, and to what extent it does not. we thus come to the second point:

the second meaning of the term "art" – art through evaluation.

whether we are talking about our individual feelings or about some recognized collective values, we can say that art is what has been assessed as artistically valuable. the time perspective is also useful in such an assessment, so that we are talking not only about temporary delight, but something that has become a well-established belief. the more time passes, the greater the scope of the work's impact, the more objective our evaluation. however, it may always turn out that we will reject what our predecessors appreciated. it can also work the opposite way – we may consider unique something that was not appreciated during the artist's lifetime.

sometimes even unintentional actions can be defined as art, which only in the end turn out to be so unique that we perceive them as art. creative activities distinguished by the quality or innovation may turn out to be valuable because of their uniqueness. just like those rare minerals, those activities that deviate from the mainstream seem to be valuable. however, this only works when, as part of this uniqueness, they offer some new value that was just expected by the audience.

the same can be applied to the functioning of the terms artist and non-artist. again, we have two paths:

the first meaning of the term "artist" – artist by choice.

this, in turn, is a situation in which a declaration is needed, sometimes even devoting one's whole life to the needs of artistic search. this can be done by perfecting the craft or by looking for unconventional solutions. although such activities do not always have to turn out to be real art, they seem necessary to push our civilization forward. i believe it is obvious that not only economic and scientific development is important for its functioning. there is also a need for particularly sensitive individuals who can look at everything from a perspective other than the majority that is accustomed to unification. people who take the risk of devoting themselves to art tend to make the biggest breakthroughs. they risk failure to try new solutions and new ways. it is kind of a masochistic gamble, putting all eggs in one basket. you can become a skilful artist, but you can also be forgotten or even ridiculed by your contemporaries.

the second meaning of the term "artist" is artist through evaluation.

as in the case of art, one can become an artist through someone's evaluation. this happens when we notice that a person has made very creative works that indicate new directions for artistic activity. we will consider such a person an artist based on his achievements. it may even happen against the will of the author, as it also applies to the effects of activities which were not planned to be artistic ones.

it may not be entirely correct to say that everyone is an artist, but anyone can create art and anyone can become an artist.

from the above considerations, a very obvious conclusion can be drawn: there are no unambiguous determinants for art and non-art, artists and non-artists. however, there are – perhaps quite vague, but noticeable – spaces where art can be searched for. contrary to popular belief, these spaces are not only defined by formal features.

striving for unconventional solutions can also be art. it is looking for new ways, not relying solely on well-established patterns (no matter how right they turned out to be). it is continuous, uninhibited creativity. it is the pursuit of perfection. it is also a constant disagreement to yield and surrender. however, it is also constant anxiety and risk-taking, constant balancing between the chance of great success and a spectacular failure. when doing something new, we never know what effect we will get in the end. therefore, according to some people, artists must have a strong ability to anticipate the effects of their actions, or more generally – the future. for some, leonardo da vinci is a brilliant artist because... he drew something that looks like a bicycle or a helicopter.

we live in a world of more and more widespread schematic solutions and algorithms increasingly supported by artificial intelligence, making decisions for us or just leaving us simple choices. in graphics, it can be a selection of ready-made templates, fonts, stock photos, image transformations, but also design methods and principles. it is enough to choose the proven ones and everything will turn out well. everything has already been developed, tested, confirmed. this solution is appropriate when the priority is not uniqueness, but safe and practical functionalism. then, we can easily solve problems and meet customer expectations, as long as these problems and expectations do not go beyond the standard. however, the same solution can be chosen by a randomly selected employee (operator) from another part of the world and it turns out that only labour costs will be decisive in choosing one or the other. thus, we close ourselves in a society that functions like a large corporation, in which – at any moment – one individual may be replaced by another, because it has the same pattern of operation. what matters is the effect that does not differ from expectations. we ourselves give up on individuality. in this way, we close ourselves at a certain stage of evolution, we endlessly repeat the recognized patterns. we cannot count on rapid development, on revolutionary changes, but at most on slight evolutionary fluctuations following the rhythm of the life of new products released

on the market. we can also say that nowadays only scientific discoveries will affect humanity, that the time of influence of art has already ended. so let us be entertained by artificial intelligence! who will translate science into new values in graphics, music, or even theatre or dance, if not artists? we need the imagination of musicians, graphic designers, writers and filmmakers. it may not be the first need in everyday life, but certainly we need them for providing people with unusual experiences.

when we look at automatic art applications, we find, for example, monet, van gogh, or warhol-style filters (just repaying what they did, only for formal effect). we don't need to know why they worked one way or another, what they had to say, what they wanted to achieve. we do not need knowledge of art history or theory. all you need to do is choose the preview icon. and what possibilities would we have if these artists did not seek and chose only what they already knew, what was invented before them? in search of an effect, can we only explore the past and search for the already proven artists from previous eras? in such a way, are we not becoming only a very conservative (though perhaps quite colourful due to our eclecticism) mass? following this path, we are doomed to fail when confronted with artificial intelligence. the resources of huge databases will be processed faster and more efficiently by a computer than our brain. the tested algorithms of behaviour need fewer and fewer people to perform their tasks.

art is not only what we see in galleries and museums. it is also not only what is beautiful. art is a constant search, looking for something new and different, although not only new as regards shocking and exciting the audience. the level of the craft may also be new. the approach to the subject may be new. each epoch, each trend in art has its own priorities. therefore, art cannot be closed into any precise definitions. real art often has an element of rebellion; it looks for something unconventional. even if he uses patterns, it tries to gain some new value in doing that, for example, present breath-taking proficiency. art can mean looking for new, inspiring solutions, as well as looking for a new level of quality.

how can all this be related to visual activities, to graphics?

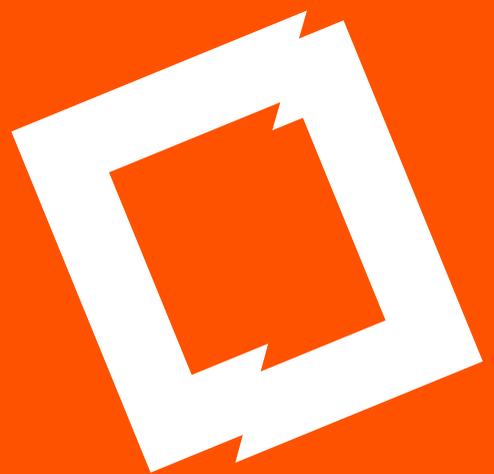
it does not matter whether we want to create art or non-art, focusing, for example, on more utilitarian and practical activities. it doesn't matter if we want to be artists or non-artists, designers or scientists. contact with art can only help us. artistic thinking teaches looking for new solutions and breaking patterns. creativity training encourages avoiding being conventional. a person who thinks through art will always wonder if the solutions to a given problem are too banal, too obvious, too cliché. contact with a work of art – no matter if we love it or hate it – can show us a variety of ways of thinking and broaden our sensitivity.

art cannot be precisely defined. it is impossible to say where it begins or ends. it is so diverse that it is difficult to label or to name its good or bad points. it all depends on what we choose from it. it all depends on how we adjust to it ourselves. it all depends on what we create ourselves. art is freedom.

art

is

freedom



graphics is everywhere. artistic graphics in my teaching work

some time ago i was visited by a friend whom i have not seen for a long time. krzysztof is a man whose attitude towards various creative activities has not changed for years. although he himself does not creatively practice any of the fields of art, his enormous knowledge resulting from the passion of a recipient arouses great respect and can be motivating and inspiring also for artists. he is particularly attentive to painting, which is reflected in the impressive collection of paintings which he has in his apartment in oleśnica. however, what he told me during our conversation stuck in my memory exceptionally long and, surprisingly, it did not concern painting. in his archives, he also has an extensive collection of graphic prints made in various techniques. there are so many of them that it is not possible to estimate even an approximate number. when our conversation turned towards artistic graphics, he uttered the following sentence: "if i were an artist, graphics would be my goal. to do it, you have to know everything. admiring the graphic prints, i get the impression that it is the most important area of art, as the elements contained in the graphics are the result of extensive knowledge and varied artistic workshop skills. a graphic artist can do everything. i had nothing else to do but thank him very much on behalf of myself and my colleagues for such kind words".

but seriously, it was hard to disagree with them. beginning my adventure with graphics through my studies at the academy of fine arts in krakow (at katowice branch), i made a series of attempts to obtain my own artistic style. i was interested in this graphic world, its unpredictability, its eludence, despite the control of the process, which later turned out to be quite deceptive. what i found fascinating was the uniqueness of each engraving, the technology of working on the matrix and finally the printing itself. in order to understand at least partially what i am talking

about, it is worth trying, during various workshops conducted by professional graphic artists, to meet artistic graphics, and turn your creative intentions into practice, using one of the many classic graphic techniques. i can assure you that it is great fun, full of emotions, giving great satisfaction, but also helping in a diverse creative search.

every year, students from the swps university of social sciences and humanities in wroclaw in the field of graphics find out about this phenomenon during my classes in printing techniques and so do the students of the faculty of architecture of the silesian university of technology in the field of interior design in their course graphic techniques workshop.

by focusing on classes with students, i make them aware of the importance of tools and methods of work, thanks to which they will have the opportunity to expand their skills and competences. i greatly appreciate contact with them – their individuality, exploration and natural need to maintain autonomy that builds their own identity, creative personality and awareness of their own value as future creators. i am responsible for them and i have this duty, but also the privilege of shaping young personalities, which i find inspiring. it requires focus and constant self-improvement. i should and want to be a role model for them. it is a long and arduous job in which there is no preferential treatment for myself. i was well aware of this fact when i entered the university and started a new stage in my life, becoming a teacher.

in recent years, i have noticed that students of design and art, equipped with new technologies, freely implement even the boldest ideas. for them, the academic space has become an ideal place to free their thoughts, to declare and present their attitudes. the university has ceased to be only a “school,” it has become a place of debate again, a natural space for creative exploration. diverse natures, full of curiosity, exchange their achievements and results of their research, eagerly referring to achievements in other fields.

as a practicing graphic artist, but also a designer, i want to teach students of graphic design and architecture the skills of defining and creating a clear message, supplementing it and combining it with issues related to the broadly understood creative process in the most understandable and open way. what i mean here is making a deliberate connection between graphic issues and other fields. each year of work results in new works, intentional and varied, but also provoking new questions.

one of the elements that i pay special attention to is getting to know the classic drawing technique. to what extent are drawing skills useful in design, and especially in graphics? very useful, you could say. i believe that what is valuable in the process of learning how to draw is shaping the awareness of the future independent creator, artist or designer – his unlimited knowledge and workshop skills. the tools are varied, although pencil and paper are always the best ones. thus, they are not only a symbol, but above all basic tools and techniques that facilitate noting down and specifying ideas.

during my lectures, students learn about the history of printing techniques and technologies, their specificity and purpose, so that in the future, if necessary, they will know what and when to use them. during the practical workshops, they create original drawings based on previously made designs in the relief printing technique (linocut) and gravure printing (dry needle). new experiences during work make students look for a wider use of new competences. the unique trace of the graphic print, experiments within the matrix, the topics undertaken - all this naturally becomes a value that enriches the portfolio of the possibilities of a designer, a deliberate creator, striving to formulate a formally precise and economical message.

in teaching, i find the support in the achievements of my outstanding predecessors. they are, of course, the most important of world graphic artists, including albrecht dürer, francisco goya, rembrandt and daumier. i draw students' attention not only to their efficiency in using printing

władysław skoczylas,
the robbers dance I,
woodcut,

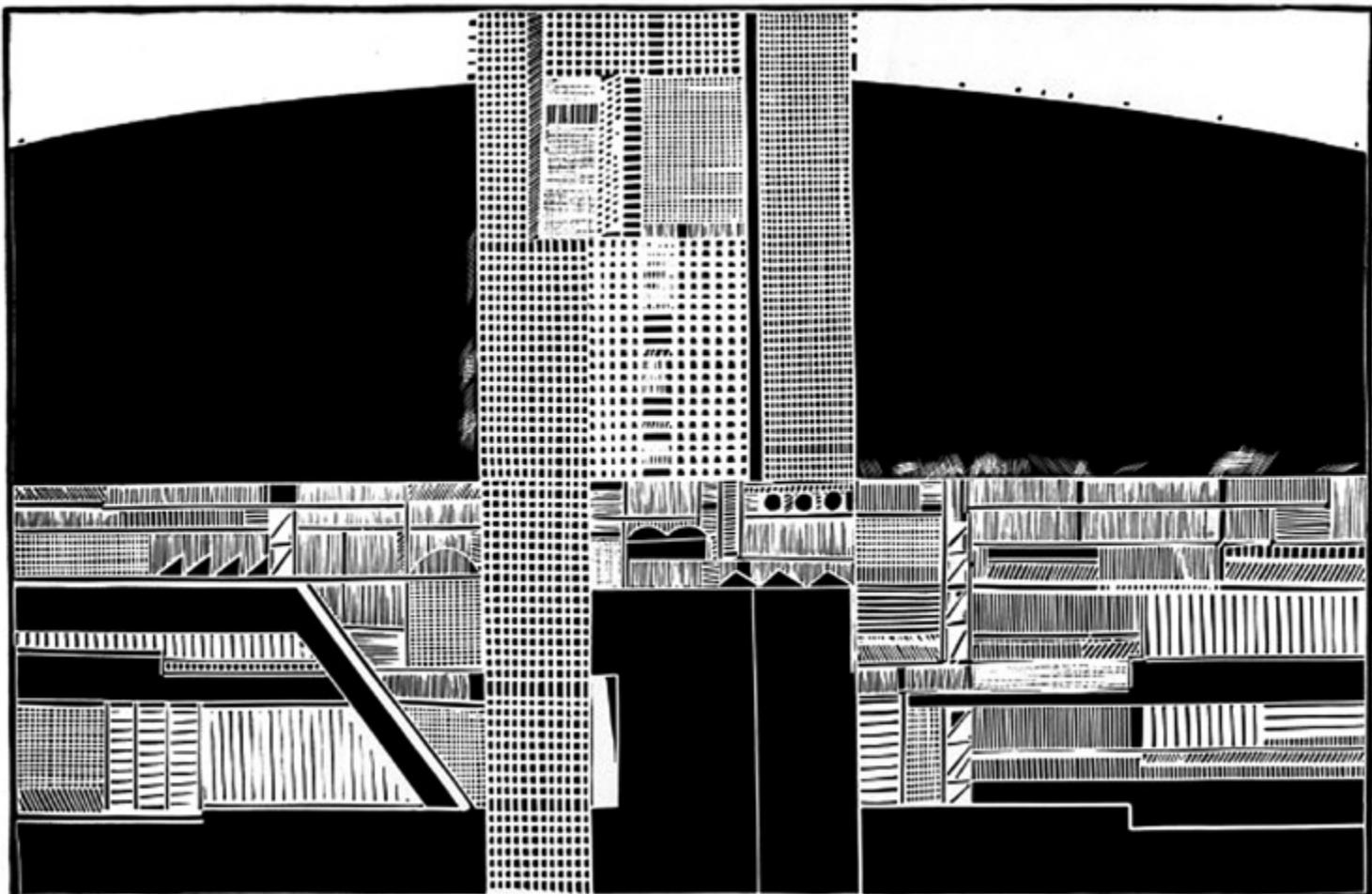
✓ 1919



techniques, but especially to the content conveyed by means of graphics, formulated through a compact and economical message, which is so characteristic of the graphic language. I also refer to the creative achievements of Polish graphic artists. The rich collection of Władysław Skoczylas' woodcuts (1883–1934) is fascinating with the world devoid of unnecessary elements, where everything is clear and understandable, despite the simplification. The chiaroscuro is built by the characteristic "comb" – black and white interlock – which rhythmises the compositions. It is a graphic form which is often used by contemporary designers of the young generation.

Roman Starak's linocuts (1929–2016), simple in form, build a tension between the black, closed, abstract form and the purity of the white, between different planes of grey, obtained thanks to the multiplication of lines of varying thickness. Isn't that an ideal space that inspires searching for your own language?

roman starak,
landscape with a heap,
linocut,
1969 ✓



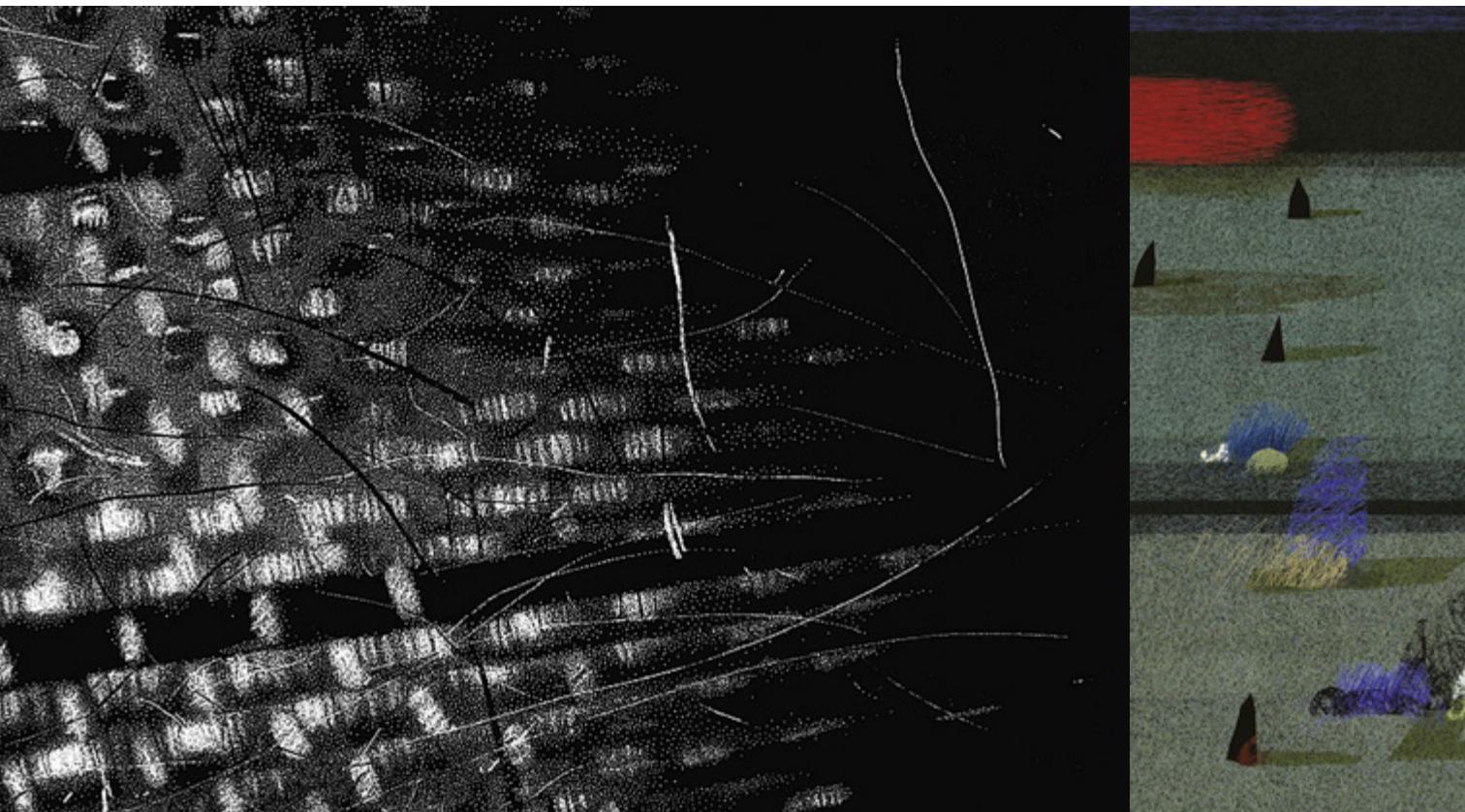
Pejzaż z hałdą

1/12

Roman Starak 1969

a young graphic artist agata gertchen (born in 1995) uses the same technique in her work. her large-scale narratives fill the space, they are almost alive. the re-scaled forms give the viewer a sense of participation in the intimate world of their creator. although she uses traditional techniques, thanks to its expressive content, she communicates directly with her peers.

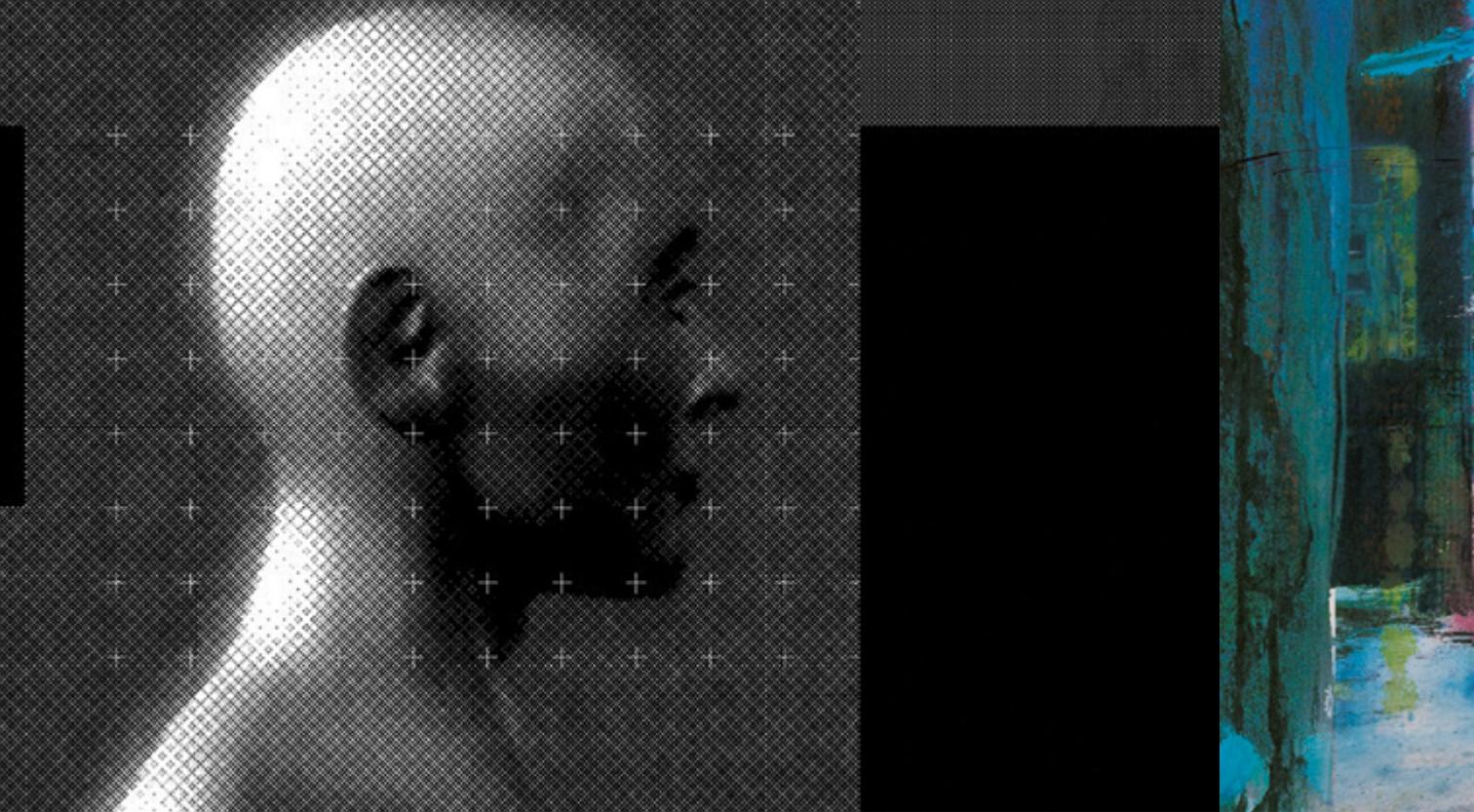
graphics by adam romaniuk (born in 1949), using digital techniques, stand in opposition to the above type of work, employing the classically understood and used matrix. this outstanding artist, in his activity, refers to the observation of the world and the changes taking place in it, focusing on the mechanisms of human vision, understanding forms and created content, based on the environment that undergoes transformations in the process. nothing stands still, everything is changing.



^ agata gertchen,
unbridled,
linocut,
2012

adam romaniuk,
emptiness II,
digital print,
✓ 2009





↖ mirosław pawłowski,
camouflage,
scanner, serigraphy,
2016

jacek joostberens, ↗
z69,
pigment printing, relief printing, plasterboard, laminate,
2009

mirosław pawłowski (born in 1957) is also an artist whose interests focus on digital transformations. his form is compact, not literal, although legible. camouflage becomes the result of graphic events, image processing and the search for answers, and graphics provides solutions to these artistic puzzles.

in my creative practice, i combine the classical techniques with new tools. the results of my observations intertwine with the use of old prints. it is my research and artistic repository. my themes and contexts in general are happening here and now, with the aim of drawing attention to various subjects of a social nature.

as can be seen from these few examples, artistic graphics is not homogeneous; it has different contexts and often uses different codes. its future is not in danger, on the contrary, graphics is doing well and still developing as there is a lot to do and tell. it also finds its practical application, it is simply enough to look around.



graphics
is everywhere,
and a graphic artist
can do everything.

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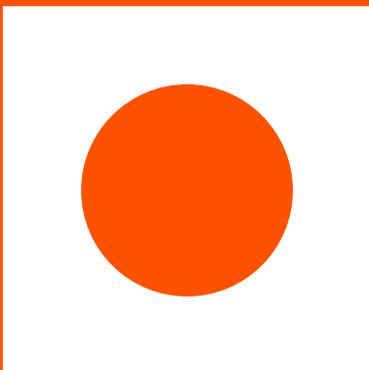
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06 learning
legal design

mariusz wszolek, phd
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to say that design is changing is a platitude. design is an inherently dynamic discipline, as its scope of application originates from issues which are of interest to designers in accordance with the notion of **problem oriented design**. currently, however, we are observing a fundamental change of paradigm in design, which consists in transforming design into a tool for moderating and animating social change – design has ceased to be a separate discipline, assuming the role of a process facilitator whose task is supplementing deficits in the field of systemic thinking, problem orientation and its solution in the spirit of participation and culture of active feedback. design provides tools to organize a reflective-oriented process of change, in which the human being is the subject, object and content – of course, what we have in mind are all those design doctrines that place a person in a specific social role in the center of attention. as wszótek writes, “i do not intend to deprive design and design practice of its professional esteem. on the contrary – i want to see design in terms *modus operandi* of all activities of a social nature, which are assumed to boldly set their goals in the face of considerable challenges. we are all designers, but we work in different areas. design is a way of thinking about the reality around us in terms of problems and their possible solutions. it is a difficult profession with no simple answers, because the questions to be asked are not simple, either. as i repeatedly say to my students – design should serve of people, be done with people, and it should also concern people” (wszótek 2020). the focus on design as a specialized field operating at the level of specialized tools, techniques and technologies seems doomed to failure. instead of taking up civilizational challenges, design would then be confined within the hermetic framework of festivals, art galleries or elite groups that simply **can afford it**. we see a serious deficit of equality, egalitarian and inclusive design, which is oriented towards a pragmatic approach in the spirit of krzysztof lenek:

lead, clarify, explain.

we are delighted with deyan sudjic’s imitations (sudjic 2009), instead of opposing the statement of victor papanek, who said that “there are, indeed, areas of activity more harmful than industrial design, but there are very few of them” (papanek 2012). it should be clearly stated that the vast majority of the challenges we are currently facing is grounded in design that, instead of breaking deficits, solving problems and educating a reflective citizen (cf. sangiorgi 2017), focused on the splendor of the awards given to these projects and those designers who can respond to the needs of big business (cf. rand 2019). otl aicher aptly put it in his essays on design: “we make every effort to put new, perfect makeup on it, and the excess chemicals that arise from the production of global cosmetics – and there is more of these chemicals than of the products themselves – we simply pour into our rivers (...) products are less and less what they are, they are loaded with symbols, convey content and generate interest that is no longer related to a given thing, but arouse desires and want to satisfy those desires (...) we too rarely ask the question: “what is this product good for, who can stand it?” (aicher 2016: 65–81). for these reasons, discussed in more detail by mariusz wszótek in his book *theory and practice of designing communication*, we see the need to redefine the practice of education in the field of design, at the same time not taking

away their rightful place in the higher education system from design and art schools. we do not want to depreciate the status quo of art and design universities, but rather to highlight the possibility of using design thinking to support areas and disciplines that have not yet taken into account design as such.

for the paradigm shift in design to be possible and – more importantly – oriented towards the so-called smart development, it is necessary to change the way of educating future designers. the paradox of teaching design is, among other things, that the term **interdisciplinarity** appears throughout all contexts and instances of education quality control while study areas are assigned to domains and disciplines that operate on a clear and non-contradictory profile of the leading domain / discipline to which the area is assigned. it is because of this paradox that hybrid study programs emerge, in which students, instead of an interdisciplinary society of knowledge, competences, skills and personality, receive a different view of the issue, not from the perspective of the process, but from the perspective of closed teaching units. hartmut esslinger points out a similar problem by postulating a new discipline called **creative science**. esslinger sees the need to build design studies based on the achievements of social, economic and ecological sciences, designing the curriculum in the context of civilizational challenges. “the goal of the trans-disciplinary project work is not to educate experts for every compulsory sustainability course. the goal is rather to consciously thematize cross-relationship and dependencies in the process of problem solving, to make them comprehensible, and to impart a fundamental understanding for the complexity of those design tasks oriented toward sustainable development” (esslinger 2012: 42). in terms of the theory and practice of design, esslinger proposes to distinguish courses that aim to make the audience aware of change (through design), shape (of design) and theory (of design). on the basis of this highly interdisciplinary concept, we would like to propose an approach to educating non-designers in the field of design. what we have in mind is creating a complete didactic component in the form of a reflective design model, in which we concentrate on those design doctrines that focus on individual (human-centred design), social (universal design) and environmental (transformation design) issues in the learning-by-doing format. the basis of education here is an interdisciplinary design process that can be used in any market area, taking into account its specificity and scope. our vision of “changing design through design” and its popularization in the form of design thinking consists in creating a dedicated didactic service for those groups that have not used design as such in their everyday academic or professional activity. the point is not to impose a specific way of thinking and mode of work on anyone, but to offer methodological, cultural and tool support in solving problems. design cannot be learned, but designing can be learned by applying it. in this context, design thinking allows to see the process, your own and the place of various groups of stakeholders in this process. such a perspective makes it much easier to act in conditions where the success of an undertaking depends on social relations. from a programme and theoretical point of view, we do not offer an innovative service – such courses are already available under the name “design thinking courses” and are implemented (often successfully) around the world. what, in our opinion, is a significant limitation of this type of service and what natasha jen has succinctly defined as bullshit is focusing on teaching the tool, and not its positioning in the context of a given field /

discipline with all the baggage of its possibilities and limitations. these types of courses, although they allow gaining knowledge in the field of application of the tool, do not provide an interface for its implementation and use in a specific market or academic framework. hence, we propose not to talk about design thinking, but about the use of design thinking in sectors that may need such support for a better understanding of the problem, context and recipient. thus, in the legal sector we see the application of design thinking in the form of legal design. similarly, for other areas, you can build components such as education design, medical design, media design – wherever the basis of functioning is social relations and the dynamics of change in everyday life, one can develop a relevant scope of education practice in a participatory and interdisciplinary way.

in the case of legal design, we see the possibility to [additionally] educate the representatives of the legal sector in the area we refer to as legal change by design. here we propose the idea of learning, the aim of which is to complete the legal system by a specific way of thinking about reality (problem solving), social sensitivity (engaged attitude) and the observer's perspective (a-semantic-non-judgmental observation). in this sense, we want to educate change managers, i.e. moderators and animators of processes focused on noticing problems, their precise diagnosis and providing comprehensive solutions. thus, a completely new role appears – that of a reflective designer, who in his work focuses on the processes of integration, work, cooperation and coordination in relation to such terms as e.g. **wicked problems** (cf. kunz, rittel 1972: 95-98) or simply civilization challenges, the work on which requires long-term actions aimed at raising awareness, sensitizing and authenticating (3u – new design policy). animation and moderation boil down to entrusting a certain agency (as regards design) to the recipient of solutions. the designer supports the process in such a way that its beneficiaries are directly responsible for the change. then the idea of victor papanek – that we are all designers – makes sense, because representatives of the legal sector can be designers not because they know the tools, but most of all because they know how to use them consciously and reflectively. the learning process itself is possible if three criteria are met, which are derived from design studies (see graphic design studies at the swps university).

first of all, it is necessary to develop a certain type of sensitivity, which is key in design practice, mainly for the purpose of skilfully transporting sensitivity to the cognitive field of the end user. information must not be passed on, it can be negotiated, bearing in mind that the result of the negotiation is always assigned to an individual. moving to specific issues: first of all, it is about sensitivity to the issue of a design problem, which is one of the few terms with which design theorists agree – the concept of a problem is the starting point for design practice in almost every design doctrine, the design problem is the goal of diagnosis, and the general goal of design is its efficient solution and providing solutions that are easy to use (we are aware of the repetition). therefore, in the process of education, it becomes important to develop the ability to observe problems (symptoms), diagnose design problems (causes) and solve them in the appropriate way. secondly, it is about sensitizing non-designers to the issue of participation, both in terms of work culture as well as the design process, which is about eliminating hierarchical structures of social relations and involving the beneficiaries of the change in the process as partners.

finally, thirdly, it is about sensitizing to the issue of solutions, which can be described after dieter rams as "good design meaning as little design as possible". the author of 10 principles of good design draws attention to the issue of design consequences, which, as a rule, taking the form of solutions to design problems, create new problems – system thinking allows observing and modelling specific change scenarios and estimating costs.

secondly, the aim of the education program is to draw attention to the issue of the atmospheric nature of communication, that is, what is not said, but can be heard. this is a very difficult issue to operationalize, because it requires not so much knowledge as its skilful use in everyday communication practice. the point, for example, is not to talk about yourself as a **professional**, but to prove it by talking about anything. the atmospheric nature of communication, i.e. how one communicates, is influenced by such elements as the communication situation, the communication scenario and the issue of communication competences. the first two elements must be learned to be recognized, and the issue of communicative competence must be trained. a good example of manipulating the atmospheric nature of communication is advertising, in which the key is not what the advertising banner shows, but what you want to communicate with the means used – usually the message is not given directly, it is, as if, a form of stage directions. working on atmospheric in the case of design allows for the efficient building and management of communication, which in the context of legal design is of fundamental importance, regardless of whether we are talking about a direct (e.g. conversation) or mediated (e.g. a written contract) form of communication.

as the third element of the education process, we must pay attention to what is emphasized in the context of various courses in the field of design thinking – i.e., developing the skills and competences to organize and manage an iterative form of the design process, both from the perspective of consecutive activities as well as social roles and resources necessary to efficiently carry out the project task. mariusz wszótek describes the characteristics of the design process in this way: "the characteristics of the design process – regardless of the adopted design discipline – are difficult to capture within the repeatable algorithm of design work. the difficulty of operationalizing the design process is particularly noticeable in terms of the methodology of creative work, as well as in the context of the necessary technology and tools within the available space and design spaces." in the literature on the subject (see best 2006; wszótek 2015), one can often find a prototype description of a design procedure, which can be reduced to linear instructions for a specific design task. obviously, this is not a wrong definition of the repeatable procedure, i would even say that such an algorithmic dimension of the design process is possible to maintain regardless of the adopted design discipline, but the specifics of the design process cannot be reduced to a simple manual. first of all, one should critically approach the linear, cause-and-effect description of the design process, in which the beginning and the end can be distinguished, which, for example, tim brown advocates: "design is a tool to move from idea to reality. unlike many of the procedures which we are used to – from playing the piano to paying bills – in design, the project is not something that lasts and is limitless. it has a beginning, a middle and an end, and it is these frames that anchor it in the real world" (brown 2016: 52).

from the perspective of the market profitability of design, such an approach can be considered understandable, although still wrong due to the specificity of the design process. in the system approach, the design process shows a self-referential structure – no matter whether the action is intentional or accidental. each end of the project, understood in terms of a functioning design product among end users, is the basis for operationalization of subsequent design activities that depart from a design problem – a design possibility. the focus is therefore a systemic-circular approach to the design process, to which the following algorithm applies: “if the starting point in the design process is a design problem, the main question is: what produced the problem? and since the problem is the observer’s perspective, that is, it exists only in the third reality, then it has been produced by an observer for whom the result of the process (solution) does not correspond to the state that the observer would like to see. in other words, it can be said that solving the problem becomes the starting point for the design process. therefore, the solution of the design problem, regardless of its effectiveness and efficiency, enables the process to be undertaken anew” (wszotek 2018). the literature on the subject (cf. best 2006; wszotek 2015) describes the design process in a closed framework, for which the end point is the implementation and evaluation phase, which does not correspond to a systemic approach to the design process. the specific qualities of the design process assume that the functioning of the solution to the design problem – **the product of design** – is an important aspect of design. the operational stage of solving the design problem (**activity**) is the shift of the center of gravity of the design process to the so-called end user whose reactions become the subject of design evaluation and / or problem construction for further design activities. referring to the above in an algorithmic way, it can be assumed that the following phases are distinguished in the design process (note: the way of writing them down may indicate a linear closure of the design process, but this is a wrong interpretation. it is just an attempt to adopt a certain textual level of description):

problem → analysis → strategic planning → creation → test

it should be remembered here that the activity stage is an autonomous phase of the design process, which is uncontrollable (and it should not be) due to the need to objectify the result of the design process. “due to the significant generalization, the above list of design phases can be applied in any design and manufacturing discipline” (wszotek 2020).

the issue of the education program itself should – in accordance with the recommendations of the polish qualifications framework – take into account three areas: knowledge, skills and competences. in terms of **knowledge**, we see the need to take into account the theory of information design and the emerging sub-field of legal design. the issue of leading methodologies and the context of communication design theory and practice are of particular importance here. a suitable supplement to the knowledge of design theory is the inclusion of alternative, socially oriented design doctrines. all this should be embedded in topics related to the **field of law**.

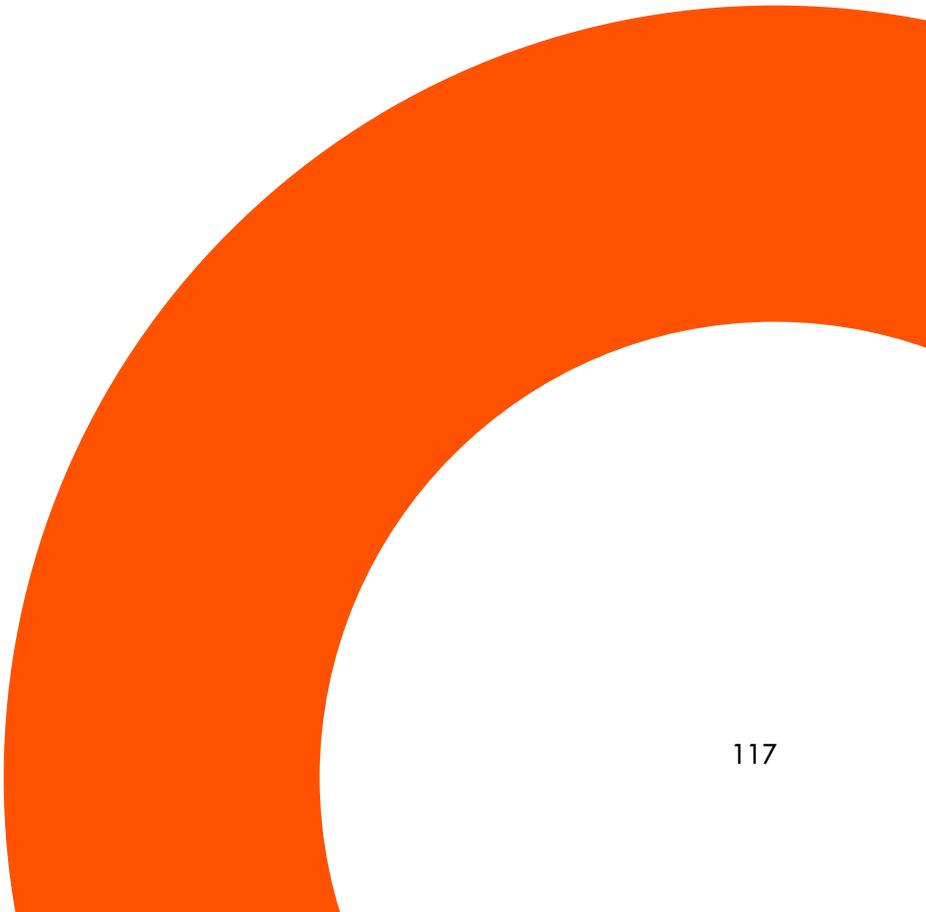
the goal of legal design is not to educate lawyer-designers – that would be a misunderstanding. however, due to the fact that legal design often refers to the issue of perception, aesthetics and visual representation of information, we see the need to learn **skills** in the field of typography (conscious management of writing), editing and layout (conscious handling of style and format) and multimedia presentations (skilful storytelling in a situation of communicative presentation and self-presentation). the issue of visual thinking, expressed through rapid prototyping, is of particular importance here – in the context of teamwork, skilful handling of a visual prototype becomes a key skill for explaining complex structures, systems and processes. we are of the opinion that the ability to work with text, presentation and form is crucial both in working at the project team level, as well as in working with clients. the last component are **social competences** which are least tangible, but are of fundamental importance for the skillset of a reflective designer. the basic competence here is communication competence, which allows finding yourself in various contexts and communication situations. increasingly often people talk not about the ability to work within the design process, but about the competence to find oneself in an iterative environment of active feedback, because this is what the design process is essentially about. as academic teachers with many years of experience, we have observed a serious deficit among young people in the area of the need to build work competences in a project team and manage a project team – the essence is to realize that “it may be different out there.”

sting → implementation → activity ← evaluation → prob

as we wrote earlier, a reflective designer in the area of legal design is someone that can be characterized by the metaphor of a t-shaped person (cf. johnston 1978), in which specialist knowledge (the arm of the letter t) concerns legal issues, and broad framework of social competences (the cap of t) is based on sensitivity, aesthetics and communication. in our opinion, teaching legal design means primarily convincing representatives of the legal sector to think about their profession in a different way, i.e. convincing them to change the verbal centrism of law to law oriented towards its recipient in its many dimensions: social education, visual thinking about the legal system or creating new forms work and cooperation as regards providing legal services.

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mateusz antczak

a market-active designer, operating on the border of design theory and practice. professionally, he deals, among others, with research, design and implementation of corporate identity programmes. in his work, he focuses on the design of functional graphics with particular emphasis on the brand mark and visual identification. he defines the role of a designer not only as a supplier of ready-made solutions, but above all as a consultant, advisor, moderator and mentor. he conducts design workshops and cooperates with the department of graphic design at the swps university of social sciences and humanities.

his research focuses on the influence of broadly understood design on communication design and modelling, in particular in the area of corporate identity and branding.

every man
is a designer, (papanek 1984)
but not everyone
designs consciously (antczak 2020)

victor papanek, in his publication design for the real world published in 1984, says that "every person is a designer." and he is right. but when i go back to this passage, i always feel the temptation to add something this statement. i see it this way: "every man is a designer (papanek 1984), but not everyone designs consciously" (antczak 2020).

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but let us start from the beginning. if we adopted a historical perspective in itself during the analysis of design, we would have to look for its origins in the emergence of communication. and communication, as professor m. fleischer says, was initiated by ants (sic!). this is a result of the fact that communication arises where there is a social system and it cannot exist without design. design is therefore an inseparable element of our lives – regardless of whether we are talking about designing brands, products, cars, services, houses, leaflets or cleaning the drawer (mentioned by victor papaneck in the above-mentioned publication). then, one could jokingly say that “design lies in our nature”.

taking this opportunity, however, i would like to define how i understand a conscious approach to design in this context.

designing is a process, a process leading to the solving the problem. this is clear. at this point, however, we should see a red light, because at the very beginning, the first of the designer’s competences emerges – observation. calculation at this level is very simple because, in order for the implementation of the design process to be justified, we must notice the problem that we are going to face (as part of this process). that is, we must notice that it is messy.

our intuition tells us that the task is very simple – when it is messy, the mess should be cleaned up. theoretically, this is rational thinking, but when we want to approach the discussed problem at the meta-analysis level – we would have to ask ourselves the question “why is it messy?” only such a design scenario allows us (as designers) to come closer to proposing solutions that will not be a temporary measure (patching a hole in the ship with adhesive tape), but will enable us to really solve the problem. in this context, another essential competence of the designer is visible – stubbornness in pursuing the essence of the problem. we have to wonder why it is messy.

we’re on the right track now. we know it is messy, we know why it is messy. now, every designer faces the challenge of proposing solutions. solutions that will respond to the problem and at the same time remain intuitive, easy to use and in harmony with the implementation environment (context). we must propose solutions to the problem.

this is where our work as designers theoretically ends. it is an illusion, of course. as conscious designers, we should monitor the solutions we propose and, if necessary, react – react to the problems that arise (sic!). and this is the full circle. designing is like cleaning – somewhere it is always messy.

this is how i understand design and the role of design.
this is how i work.



27.
Wystawa
Wrocławskiej
Grafiki
Użytkowej

22.10 – 05.11 2020

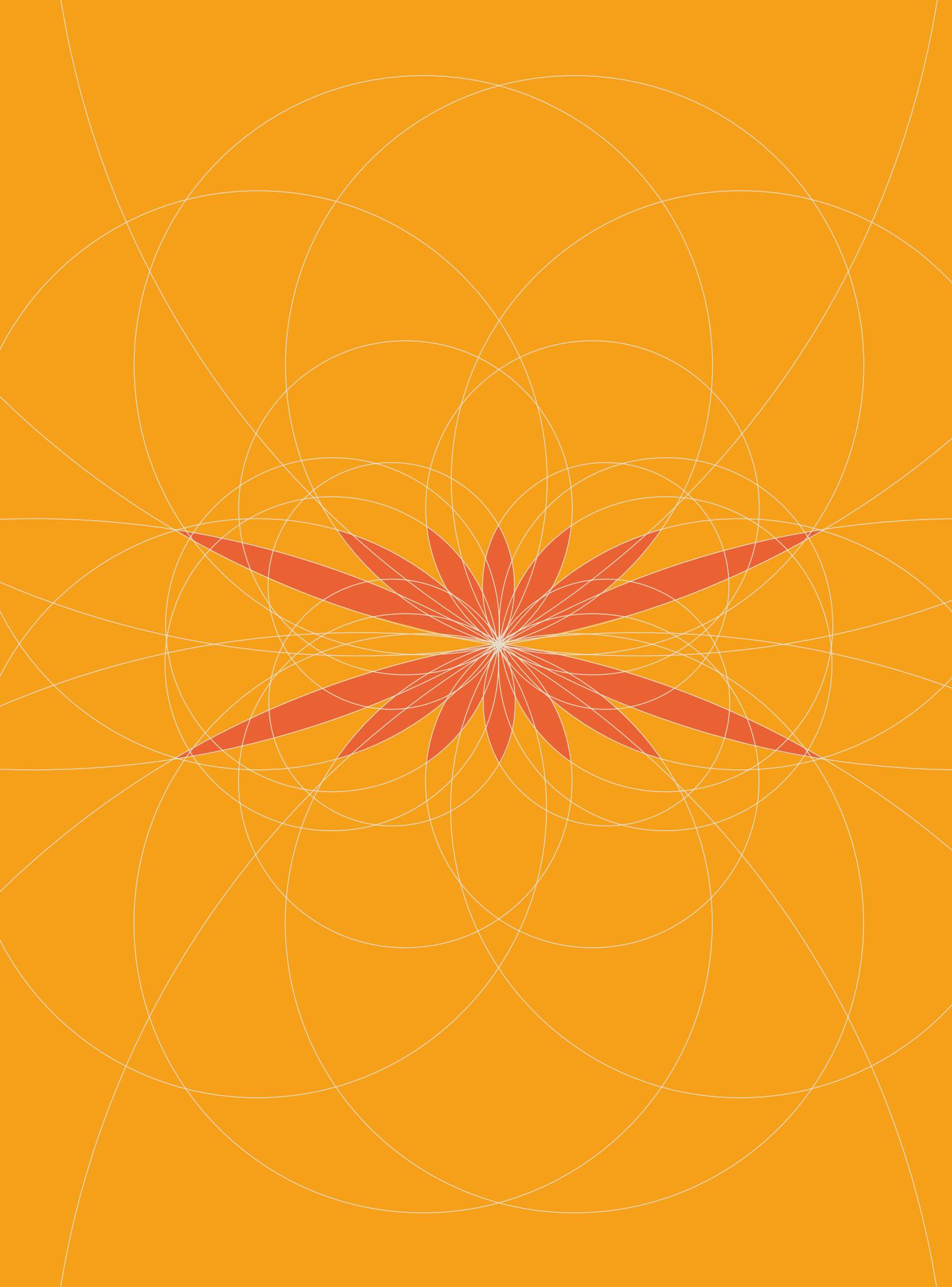
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Wrocław



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SWPS







27.
Wystawa
Wrocławskiej
Grafiki
Użytkowej





**27.
Wystawa
Wrocławskiej
Grafiki
Użytkowej**



**27.
Wystawa
Wrocławskiej
Grafiki
Użytkowej**



27. W W G U

grafika: przegląd
legal design.



Wydział Informatyki Stosowanej
UNIWERSYTET
SWPS



marcin bartusik

i research the usability of it systems and build new solutions. together with the team of punkt odniesienia we have created the system toverify.pl, used to conduct image studies, which allows for a quick verification of the perceived objects. i have conducted a non-commercial study of the image of presidential candidates in the 2015 elections in poland. i am interested in craftsmanship and creating objects of landscape architecture from wood and ceramics. i popularise craftsmanship and the system of economy of reasonable stagnation, consisting in rejecting the goal of continuous growth in favour of team and product quality.

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dynamic charts as an extended spectrum of receiving information. how to present data in a way easily understood by the recipient, using the example of visualization of image study results

background

if everything worth achieving success did succeed, we would be living in a different world. unfortunately, the success of the project is determined not by objective conditions, but by taste, beliefs or – as in the case of researcher’s work – the ability to analyse data by stakeholders. all this means that when entering the market with research, one needs to verify their view of research

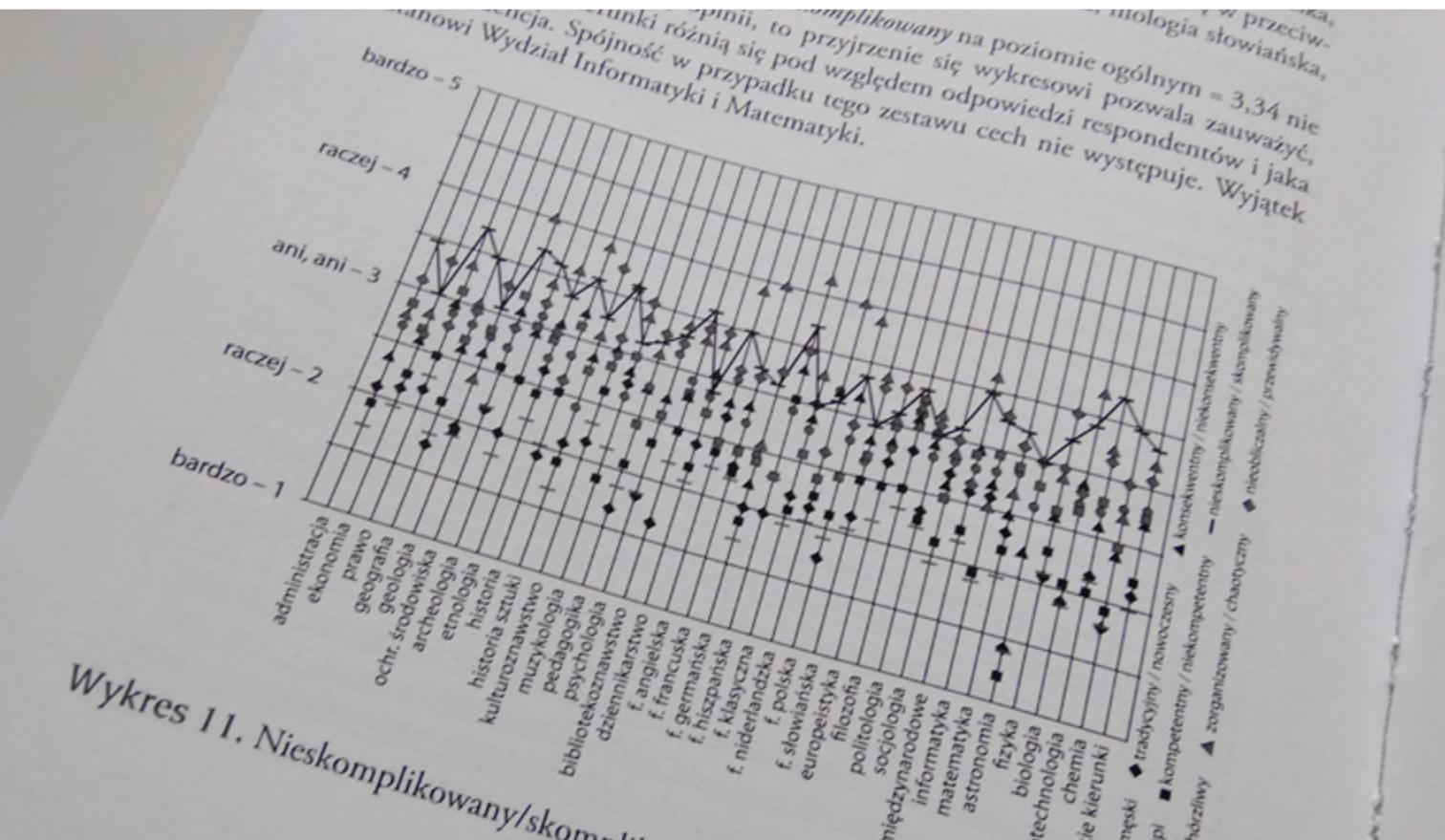
and switch from the academic to market approach, that is, make research results accessible and easy to understand and read by a layman. as those who pay for research check the work of the researcher, the results should be presented to them in such a way which is as understandable as possible in order to maximise the chance to implement the recommendations.

presentation of data in practice

the use of semantic differential with a large amount of data plotted on one chart to depict deviations as part of research on the image of university of wroclaw (uwr).

in 2005, a research team from the university of wroclaw consisting of lecturers and students prepared a comprehensive study entitled "university of wroclaw in the eyes of full-time students". the study was conducted by an auditorium method among students of all faculties at the wroclaw university. over 1500 respondents filled out the questionnaire. image issues have been discussed in 13 different publications. the article on the issue entitled "differences and similarities in the perception of uwr by students," for which we used semantic differential, and for the visualization of data - a graph showing a set of collected answers, was the first step in building a comprehensive solution for presenting data on image and perception. the substantive effect of the list of differences and similarities in the perception of the university by students was satisfactory, but it proved insufficient in terms of clarity. because we are planning a printed publication, which makes it impossible to show dynamic charts, each chart had to be presented separately to highlight the selected set of features for analysis.

∨ fig. 1. book + charts from the article



semantic differential is used not only in academic image and brand research. its commercial use in brand design often helps the designer and stakeholders evaluate the new logotype, comparing it to the previous one, and transfer communication from discussions on specific taste to talking about a set of features that the designed object has or does not have. extensive reports, which are difficult to analyse quickly, are still a popular form of presenting the work of a brand researcher. practice shows that despite the thorough work of authors of the study, the prepared report is hardly ever read in detail. on the one hand, a large document is a proof of extensive work, but on the other, the data and recommendations presented in it have little chance of being fully implemented. the success of the project often depends on the presentation of the data and the arguments used to support it. in brief, a report is an indispensable document that stakeholders expect, but what is crucial is a face to face meeting and personal presentation of the results. here one should consider the ways of presenting data that will be clear, interactive and making it possible to compare the results of the study on a timeline.

a tool for interactive data presentation

if one tried to combine solutions of several problems encountered by researchers and create a tool that allows generating short reports from large collections of data, it is possible that the perspective of the stakeholder and the researcher could meet.

the conclusions that can be drawn from the market work of image researcher and brand designer are the following:

- only corporations can afford regular and extensive image research. small and medium enterprises often do not even attempt to conduct image research, assuming in advance that they cannot afford it.
- spending of a large part of the marketing budget must be justified by an extensive research report. a presentation with well-visualized results is not enough.
- research report, although necessary, is often not read thoroughly. what counts is what one includes in the presentation.
- research results are rarely re-analysed to prepare the next iteration.
- image research often consumes a significant portion of the marketing budget, which is why most companies will not conduct it every year.
- companies with an insufficient budget are not able to verify the effects of changes introduced after the image report.
- however, knowledge gained from research based only on semantic differential, even on a small group of respondents, is better than no knowledge at all.

the first research is usually the starting point for real changes in many companies, but in reality it is the second study, conducted on the same methodological basis, which shows real changes and in which direction the changes should be continued. one needs to look for an accessible research method and work with a tool that will speed up researcher's work and will not scare stakeholders with the costs and time-consuming solutions.

what should the tool facilitate?

- generating dynamic charts based on data collected from respondents.
- allowing adding more studies within the same group, i.e. creating a group of studies stretched in time that can be presented on the same chart.
- generating diverse reports from a dataset with the same basis (differential features).

what is a dynamic chart?

it is a chart that allows turning on and off selected data range, which will redraw the chart or hide / show selected data, enabling analysis of individual elements of the study.

a tool for generating simple reports from image research

the first tool was designed and implemented in 2015 for the purpose of researching the image of presidential candidates in poland. it allowed collection of data, but did not generate charts automatically. the created visualization of the research results enabled the scope of the observed data to be changed.

the next version of the tool had research management facilities and the function of generating reports. studying the image of presidential candidates in poland was moved to a new platform. a report on this study can be seen at: <http://toverify.pl/badania/raport/7f2804a> ^(qr 1).

most importantly, the system allows adding another perspective (another study), which creates new possibilities for data interpretation. one can look at the analysis, taking into account e.g. time, and conduct a new study after some years (comparison of andrzej duda's image: <http://toverify.pl/badania/raport/6b3d310> ^(qr 2)).



qr 1.



qr 2.



Raport grupy: "Badanie wizerunku kandydatów na Prezydenta Polski 2015"

Udostępnij

Obróć wykres

Wykres

Wyniki tabelaryczne



ZAGADNIENIA:

- Jaki jest Idealny Prezydent?**
JAKI JEST IDEALNY PREZYDENT?
- Jaki jest Bronisław Komorowski?**
JAKI JEST KANDYDAT NA PREZYDENTA?
- Jaki jest Janusz Korwin-Miśke?**
JAKI JEST KANDYDAT NA PREZYDENTA?
- Jaki jest Paweł Kukiz?**
JAKI JEST KANDYDAT NA PREZYDENTA?
- Jaki jest Janusz Palikot?**
JAKI JEST KANDYDAT NA PREZYDENTA?
- Jaki jest Andrzej Duda?**
JAKI JEST KANDYDAT NA PREZYDENTA?
- Jaka jest Magdalena Ogórek?**
JAKI JEST KANDYDAT NA PREZYDENTA?



↗ fig. 2. report from toverify.pl

↘ fig. 3. report from toverify.pl



Raport grupy: "Porównanie wizerunku Andrzeja Dudy"

Udostępnij

Obróć wykres

Wykres

Wyniki tabelaryczne



ZAGADNIENIA:

- Jaki jest Idealny Prezydent?**
WIZERUNEK KANDYDATÓW NA PREZYDENTA POLSKI 2015
- Jaki jest Prezydent RP?**
WIZERUNEK PREZYDENTA RP MAJ 2015
- Jaki jest Andrzej Duda?**
WIZERUNEK KANDYDATÓW NA PREZYDENTA POLSKI 2015





joanna burska-kopczyk

designer of communication, services and experiences; strategist; facilitator of workshops and design processes. she works in such design areas as: *design thinking, service design, user experience, strategic design, participatory design, design research* and *branding*, although she treats the design process as a universal approach to problem solving, regardless of the framework, names or tools assigned to it. in the first years of her professional career she cooperated with wrocław

branding agencies, in which she co-created sales, customer service and strategy departments. for the last four years, as an independent consultant, designer and researcher, she has been supporting strategic companies and public institutions – both in the area of product and service design, brand strategy development and communication, as well as in the implementation of comprehensive branding processes (in cooperation with specialists and design studios). for five years, she has also been working as an academic lecturer, conducting classes on *service design thinking* and *design research* at the swps university of social sciences and humanities (from 2015) and at the university of wrocław (2015-2018). she graduated from the university of wrocław (majored in journalism and social communication, specialising in communication design), as well as postgraduate studies in the following fields: service design (swps poznań / school of form) and design and development of start-ups (wsb wrocław).

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designing communication,
services,
experiences...
ambiguous design.

what do you do?

to this day, this question makes me anxious and i cannot find a simple answer to it. because who am i? a designer – but what does communication designer mean? service designer or experience designer? strategist – but what does this strategy deal with, what exactly is it? researcher – but for what needs, by what methods, in what paradigm? trainer – and what kind of a trainer is the one who does not educate, but facilitates workshop meetings where she learns more from the participants than the other way round? a business advisor – to some extent, for sure, after all, the result of my work are often recommendations for business (based on research, analysis and joint efforts to find the best solutions), but here i ask myself – how is it then different from design? i am a teacher – i have no doubts here, i have been sharing my knowledge and experience with students for several years, which is why i am writing this text – as a representative of the department of graphics.

it is very difficult to be unambiguous here, but by nature i have a tendency to organize – that's why i will use a certain structure to illustrate the answer to the initial question. this structure is very simple and it was codified by simon sinek, an american speaker and marketing consultant, calling it the "golden circle," which in practice boils down to answering three questions: why? how? what? the order matters here, because in sinek's theory only those organizations and those people who start with why (and in general they know the answer to this question) are able to really inspire others. that is, ultimately have an impact on the change. i will try to follow this lead.

why?

when i became a student of an abstract-sounding specialization – communication design – several years ago i fell for it completely. i did not know where exactly these studies would lead me, but i was fascinated by the design world, much more complex than i could have imagined, giving enormous possibilities of acting in the world – for the benefit of other people and for my own development. **this variety of design disciplines, the multitude of directions of shaping your own professional identity, unlimited possibilities of using your own potential and expressing yourself** – not necessarily through graphics, architecture or industrial design (with which i initially identified design) – all the above were certainly some of the reasons that set my direction for the years to come.

i was also delighted with the way in which the research and teaching team led us through the unique study programme (i will write more about it in the section on how), which in the form of a kind of manifesto was collected in a neat document rules of didactics.

admittedly, a side effect of this approach is the un-reformable idealism instilled in us, students and graduates, which can sometimes interfere with this definitely non-utopian world. but thanks to this, my personal why is quite closely related to the belief that as a design environment, we have a chance to have a great, and good influence on the world around us. whether we use it is up to us. for even though half a century ago, victor papaneck rightly noted that "there are, to be sure, areas of activity that are more harmful than industrial design, but there are very few of

them," he also contradicted himself, adding "that instead of suspending the activity, we could start acting in a positive manner".

the last why regards the areas that are professionally very close to me, i.e. strategy and design thinking. i spent the first years of my professional work in branding agencies whose main area of activity was designing brand identity for various companies and institutions. in order to fulfil the task set before us (as an agency), we asked the representatives of the organization to answer a few basic questions: *who are you? what are you like, who do you want to communicate to? what do you want to communicate to them? what real (not only declared) value do you offer them? how does it make your organization different from others?* to our surprise, most organizations did not have answers to these questions. they functioned by force of habit, often driven by the energy and intuition of the founder, as well as by lucky market circumstances. in that case, it was necessary to go down to the basics, which comes down to a joint search for answers to these key questions, and thus entering a space that requires reflection, awareness and defining the meaning of the organization, often anew. and this allows for true support which can be given to the organization in choosing **a conscious approach, focused not only on profit, but on the needs of people and the world, and building a strong foundation for generating socially valuable solutions**. working in the strategic field allows you to touch these areas, change the way of thinking, sensitize, and take into account various perspectives. i believe that although not every organization is ready for it, every organization needs it equally much.

how?

simply speaking - **with people and for people**. these words, however, must be more than just well-worn phrases. in this work, you need to like people, must not fear of people, be able to talk to them, listen, understand, support, cooperate, sometimes manage their work and delegate tasks. you need to open to human diversity, otherness, and extremes. being a strategist or service designer means being constantly in-between - the recipient and the organization, department x and department y of the organization, president and employees, market and organization, specialist x and specialist y - and these are only examples of the possible configurations. in this interdisciplinary puzzle, everyone has their goals, needs and their language. my role is often to build a common language, or at least look for areas on which to base. why is it so important? **because only by relying on the idea of participation, partnership and mutual respect, are we able to play to one goal in this team game, which is design thinking**. which is not always simple in our individualized world.

design thinking is a mindset behind which there is **iterative design process, with its structure and set of many specific tools**, which do not come down to the famous post-it notes put on the walls of conference rooms. the iterative nature of the process assumes, first of all, a permission to make mistakes, constantly questioning reality, discovering non-obvious things, quickly changing decisions and going through the entire process multiple times in order to achieve the best quality. is such an approach realistic? not always - sometimes you have to compromise. fortunately, however, there are more and more organizations ready for agile development, based on regularly

verified data, and not (only) the owner's intuition. the structure of the design process, although presented in different ways, boils down to several, logically interconnected stages: empathy, definition, ideation, prototyping and testing. it is not (nor should it be) a linear process, but one that takes into account its iterative nature. what does a strategist or service designer do in this context? they design this process, manage and verify it. they choose adequate tools. they build a team of appropriate specialists who will help use these tools in order to achieve the next goals of the process. because being a *design thinker* is not a one man show in which one solves all the problems themselves. it is more the role of a liaison and moderator for a larger operation that the entire team is working on.

and the last important element is **creativity**, which, i believe, does not boil down to the ability to brainstorm in 20 different ways and as a result generate many random, secondary solutions. it's rather **curiosity and openness** - towards another person, the world around us, constantly learning new things, or reaching towards completely different areas that can eventually lead us to something new. and here comes one more word - **courage**. although almost every organization today wants to be innovative, not every organization can afford it - and i do not mean finances. my role is often to convince that it is not worth following the mainstream and sometimes it is more profitable to take a risk connected with unpopular decisions, and go against fashions, trends and financial forecasts. it may be better to follow the needs of recipients, the environment, or people inside the organization who will work with these solutions on a daily basis.

what?

the projects that i implement are very diverse, both in terms of the industries in which i operate and the competences they require. my work is based on several main activities, such as:

- designing and facilitating workshops (strategic, exploratory, creative, co-creative);
- designing services in the field of: generating ideas for new services or improving the existing ones;
- service path planning; designing processes within the company; designing prototypes or individual service interfaces and physical or digital artefacts;
- designing and conducting analytical and research processes, including user tests;
- designing brand communication strategy.

i rarely act alone - most often i am part of a larger project team to which i am invited, or which i create myself, for the needs of a given challenge. the well-known motto of *service design* is *doing not talking*. therefore, below is a short description of the three selected, completed projects.

1. [doba.pl](#) – rebranding of the information service (2018-2019)

[doba.pl](#) is a local information portal that is very popular in the poviats communities of several locations in lower silesia (website traffic of several hundred thousand per month). the initial need was the graphic “facelift” of the current website. however, the owner agreed to go through a comprehensive process that ultimately led to a thorough visual, functional and communication redesigning of the portal, as well as designing a new cms system for the company’s employees. the project included two design workshops (for 8 company employees) and research conducted with portal readers (in-depth interviews – sample n = 6; internet survey, open questions – sample n = 1100), employees (internet survey, open questions, sample n = 16), business partners (in-depth interviews – sample n = 5), website analyst (using the tools: google analytics and crazy egg). the project is currently in the implementation phase by an external it company. my role was to design and coordinate the entire process, facilitate workshops, and design and conduct research. the best summary may be the words of tomasz kuriata, the owner of the portal, who admitted: “before starting the project, i knew that i would learn something new – about my company and myself. but i didn’t realize the scale – how deep and valuable the work would be”.

website: [doba.pl](#) ^(qr 1)

the project was carried out in cooperation with robert kuboszek (ux / ui designer) and rafal węgrzyn (ux researcher), commissioned by [doba.pl](#).



qr 1.

2. [the balance of competences method](#) – participatory development of the method (2019-2020)

the project was implemented as part of the wider activities of the educational research institute on the introduction of the integrated qualifications system in poland. the balance of competences itself is defined as “a process aiming to identify and analyse a person’s knowledge, skills and social competences, including their talents and motivation, in order to develop a professional development plan, professional reorientation plan or a training project.” the balance of competences method is a tool initially developed in 2015, addressed to career advisers, to help them carry out their daily mission in a professional, standardized manner and in accordance with the principles of iqs. the problem was that the method in its current shape was not popular (only the voivodeship labour office (vlo) in krakow, which originally helped with its creation, used it) and it was not sufficiently understandable or flexible to respond to the needs of other groups of advisers. the project which i was a part of aimed to develop a new version of bcm – this time, available to a wide range of career advisers. for this purpose, a series of four 2-day project workshops was conducted, each for a different group of advisers (advisers working in employment offices; commercial and hr advisers; advisers from non-governmental organizations and academic career offices and school advisors). the workshops were aimed at developing a new version of the mbk method and methods of its communication in a participatory spirit, in accordance with the needs of the people present, the final result of which was a project summary

report (including user profiles and needs) and a prototype of the solution, which is currently being tested with users by the team of the stocznia foundation. my role in the project was to design and facilitate design workshops as well as develop a report and prototypes of the solution (in cooperation with agnieszka sikorska-kwasieborska from cooperativa studio).

website (project summary website):

<https://kwalifikacje.edu.pl/rozwoj-metody-bilansu-kompetencji/> ^(gr 2)

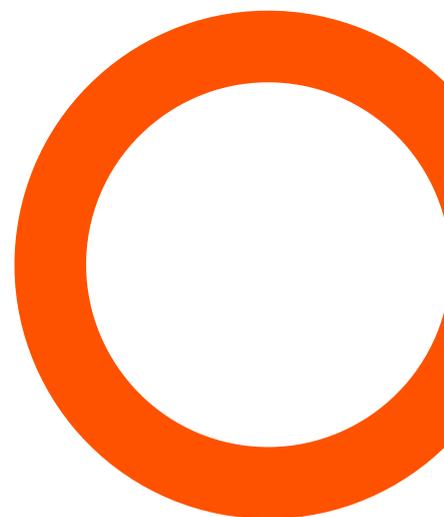
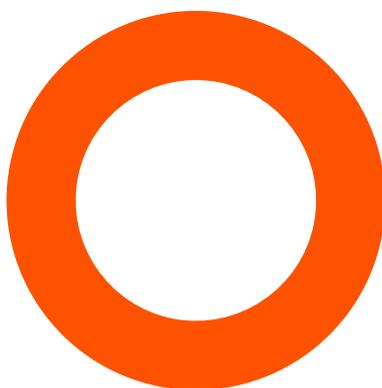
the project was carried out in cooperation with agnieszka sikorska-kwasieborska (cooperativa studio) and the stocznia foundation, on behalf of the educational research institute.



qr 2.

3. wrocław bada ruch [wrocław checks traffic] – creating a research tool for residents (2019)

data from regular traffic surveys allow indicating optimal directions of transport development, show the changing transport trends of residents, improve the effectiveness of decisions made and reduce the costs of municipal investments. however, the traffic surveys carried out in wrocław so far have been extremely expensive, and their development and preparation was time-consuming. this is why so far they have been carried out only twice, 7 years apart (the last such test took place in 2018 under the name kbr). therefore, the wrocław city hall was looking for a new method of conducting this type of research that would allow for on-going monitoring of the transport situation in the city. the approach based on new technologies, proposed by smart citizen, came to the rescue. a number of different activities were planned to replace the existing methods of data acquisition and analysis – one of the key changes was the introduction of an online survey for residents, instead of the traditional questionnaire, distributed using the door



to door field method. the task of the project team was to analyse the existing traffic research, both in poland and abroad, in terms of the criteria (for this purpose, design workshops with the city hall team and desk research analysis were conducted); design the survey (both in terms of content and ux of the survey – so that it is as user-friendly and accessible as possible to a wide range of residents); creating a prototype and testing it with residents during the car-free day (september 22, 2019). after introducing the necessary changes to the prototype, in the period from october 28 to november 28, 2019 at the gądów-popowice południowe housing estate, a pilot of the new version of the study was carried out, and it was successfully completed. “the data collected as part of the ‘wrocław bada ruch’ campaign come from a modern tool, supported by new technologies – these data could be obtained quickly and with a significant participation of residents of the gądów-popowice południowe estate selected for the pilot. at every stage of the preparation and implementation of the test, we were impressed by the commitment and professionalism of the smart citizen team and we are very pleased that our joint activities allowed us to achieve our goals.” – this is what robert bednarski, smart city office director, said about the project. my role in the project was to plan and facilitate design workshops; design the survey in terms of content (question form) and ux (developing functional matrices) and designing tests with users as part of the car-free day.

website (project summary report):
<https://wroclawbadaruch.pl/> ^(qr 3)

the project has been carried out in cooperation with the smart citizen team and the wrocław city hall (sustainable mobility office).



qr 3.



małgorzata ciesielska

about myself

as a child, i loved drawing – “she draws nicely, let us send her to art school” and so it happened. i graduated from the high school of arts in bielsko-biała, where i learned an important thing about myself – that i hated painting, drawing, carving, but i was drawn to letters and simple geometric forms, although at that time i didn’t know it was art. it wasn’t until years after graduation that i discovered that i came from the same town and that i attended the same high school of arts in

bielsko-biała as one of the most outstanding polish designers karol śliwka (half a century earlier), famous for, among other things, from the piggy bank in the pko logo. if i had known this before, it would certainly take me less time to figure out what i really wanted to do. i defended my diploma with an excellent grade, but when i graduated from high school, it seemed to me that further academic artistic education did not make sense and i started studying pedagogy at the university of silesia, which i was ashamed for a long time, despite graduating with honours.

pedagogy is a fascinating field, unfortunately in practical terms it often carries negative associations, including through memories of our own school and teachers rooted in each of us. to make matters worse, i completed a particularly unattractive specialization in social work, but thanks to this fact, i experienced working with people experiencing disabilities, homelessness and addictions. meetings with these people have resulted in, among others, starting and involvement in the organization of two editions of the polish homeless art festival in cieszyn and coordinating the work of volunteers as part of the volunteer center.

it took me a long time to realize that pedagogy is one of the most wonderful disciplines that allows creating educational reality and development space, also in terms of design, and it is in fact obvious, especially with my studies at the academy of fine arts in wrocław where i studied graphic design. artistic education has developed my artistic skills; however, the participation in the summer design schools organized by the silesian castle of art and entrepreneurship in cieszyn, in which i took part several times, was invaluable. these days spent at the castle

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resulted in my love for typography, and also showed me the multidimensionality of design, which i had associated only with all sorts of unnecessary and flashy gadgets. a short meeting with prof. krzysztof lenek was also unforgettable – then i understood not only what designing information is, but how inspiring teaching design can be.

in the academic sphere, for a long time i have been interested in the relationship between design, typography and processes that occur in the mind and emotions. looking for support in academic knowledge in this area, i started interdisciplinary phd studies in psychology at swps in warsaw, where i realized that design is also an interesting, metaphorically speaking, field for doing academic work. at that time, i was surprised by a small amount of psychological research in the field of design (and especially design for education) satisfying my curiosity, hence my main research interests, which i am currently pursuing in the form of a doctoral dissertation.

i love teaching, and not only to share the knowledge that i have, but also to learn from students. i believe that nothing determines one's development like the next generation of interesting young people who start their adventure with graphic design every year. working in a private high school of art, as well as at universities (swps, wrocław university, asp), i have realized that development is something that cannot be included in any program framework, and real creativity goes beyond this very framework. i have also learned to appreciate individuality and listen more than just hear. for years i have also been a tutor, thanks to which i learned how much people have to discover within themselves, without even knowing it.

as a graphic designer, i mainly design typographic systems. my job is to design what is invisible, because hardly anyone is able to see and appreciate the visual structure and composition of text. i am convinced that only a small number of "typographic fetishists" can understand the difficulty of decisions i have to make – to add one degree more or less to font size, two points to the left or right, serif or sans serif font, bold or semibold, justification or block layout, hyphen or dash, what keening to use and the fact that widows, orphans and rivers are wandering helplessly among the columns of the text.

my views on design

the design that surrounds us resonates and evokes specific cognitive reactions, emotions and affects. well-designed things arouse a good mood, increase the efficiency of learning and work, allow efficient decision-making, and create positive social relationships. i perceive design as a form of communication, an important element of life that is not only used to make it more beautiful. i believe design is a way of thinking about people, their needs, their potential and how to make life comfortable. i think about design every time i open the door, put on my shoes, chop vegetables, brush my teeth or fill out the form at the office, but also when i give medicine to children, i am in the hospital, i see piles of rubbish spilling from trash cans nearby, or i hear about people, who get seriously ill and die because they lack access to clean water. i am particularly concerned about the issues of usability, ecology and responsibility of the designer. i believe that every designer should take into account at the concept stage the impact of their product

on social life and economy, the costs of product manufacture and use borne by the natural environment as well as plan the possibility of reprocessing or way of disposing of the product.

it find it difficult to find such a space and time when i do not think about design – i constantly keep thinking about how to improve something, how to change something, how to influence someone’s behaviour and even life and how could someone allow such a thing? how can you design mailboxes in such a way that every time when it rains you take out wet letters, how you can hide important information about storage or administration of medicine in a block of text printed on the leaflet of newspaper format, how is it possible that children in schools use textbooks that look like tabloids, and playgrounds in newly built housing estates are the size of a parking space for a car, and why visual orientation systems are confusing?

the whole modern human world has been designed, well or badly. this is possible thanks to minds capable of creating reality, and the need to improve, search for new solutions and introduce changes. in this wide range of design issues, i pay special attention to two areas. the first is communication in space, understood not only as nicely designed signs, arrows or pictograms. i am mainly interested in human interaction with space, the process of creating a sense of place, cultural, environmental and biological conditions affecting the sense of orientation, as well as how to integrate space in the mind and shaping ideas based on it. what is interesting here is also understanding how the user receives messages that are part of visual orientation systems and how it affects their comfort and affective reception of space, as well as how the information system can build the identity of an organization, company or institution. the other field of my research and design interest is typography and educational materials – in this area i focus on the impact of the illustrative layer and typography on the course of cognitive processes that are involved in learning. analysing school textbooks, i have noticed that over the decades we have witnessed not so much regression but rather destruction in terms of graphic and typographic form. as part of my interest in educational materials, for several years i have been carrying out projects with design students dedicated to pupils with special educational needs (hearing or visually impaired) and preschool children. as a result of this work, teaching aids have been created which, thanks to appropriate design solutions, support the learning process of children.

a short manifesto

i believe that design is an unlimited space that affects each of us, and everyone, if they want, will find an interesting area of development in this area. however, i am outraged by designers’ lack of responsibility, including misleading users, lacking empathy and understanding, and squandering resources, whether natural or artificial. i believe that the form resulting from designers’ work of is primarily used to meet the essential needs for which it was created, and any excess is unnecessary, introduces a disorder in communication and interferes with its use.

design activities

as a designer, i mainly deal with layout and composition; i design what is often imperceptible and small, which is the result of my passion for typography in its impeccable form. so far, i have

completed projects for the national forum of music, wrocław university of technology, st. nicholas foundation, foundation for the preservation of jewish heritage in poland, foundation for the development of the education system, city hall in cieszyn, gallery of graphics and graphic design department of the university of social sciences and humanities.

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- ciesielska, m., szczepanowski, r. (2014). afektywny wymiar typografii [affective dimension of typography]. in: a. ogonowska, g. ptaszek (eds.), *człowiek - technologia - media. konteksty kulturowe i psychologiczne* [man - technology - media. cultural and psychological contexts] (pp. 113-132). kraków: wydawnictwo impuls.
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- ciesielska, m. (2019). kiedy mniej znaczy więcej. jak projektować materiały edukacyjne w kontekście poznawczych teorii uczenia się [when less is more. how to design educational materials in the context of cognitive learning theories]. in: m. grech, a. siemes, m. wszołek (eds.), *projektowanie komunikacji* [designing communication] (pp. 87-106), vol. 2. kraków: wydawnictwo libron.
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wykładów, ćwiczenia
w formie ćwiczeń.

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nie rezultat,
lecz
**założenie
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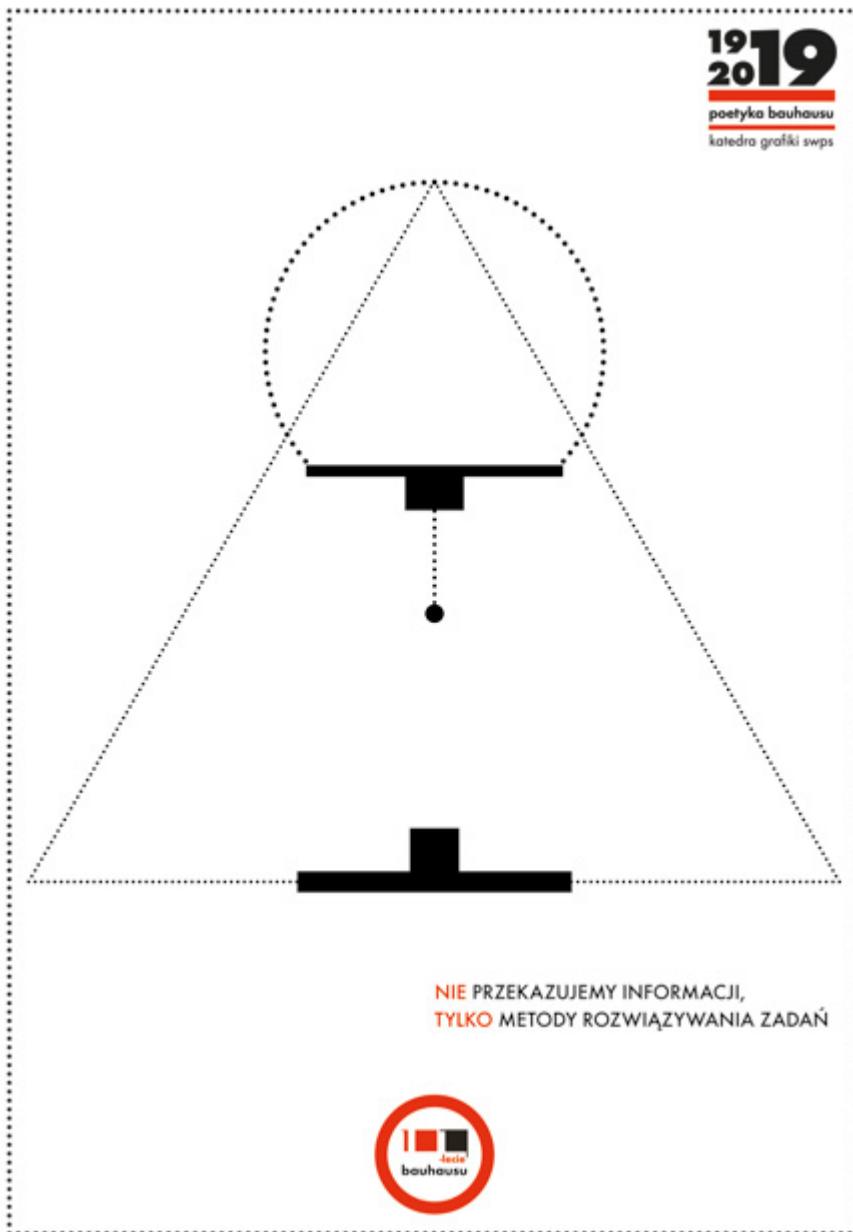
procesu kształtowania pokazuje,
czy rozwiązanie wzięło się

z życia,

czy też jest celem samym w sobie



UMIEĆ
ZNOSIĆ
PRZECIWIENSTWA



NIE PRZEKAZUJEMY INFORMACJI,
TYLKO METODY ROZWIĄZYWANIA ZADAŃ





january **styczeń**

2012

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michael fleischer

michael fleischer (born 1952) studied, completed his doctorate (1985) and habilitation (1990) at the university of bochum (2006, he completed the second postdoctoral degree at the university of poznań). he is a professor at the universities in bochum, oldenburg, and frankfurt am main. 1985-1986 one-year stay (on behalf of deutsche forschungsgemeinschaft) and research work in russia in the sector of structural typology of the academy of sciences in moscow. between 1991-1996 member of the werner heisenberg program of the deutsche forschungsgemeinschaft. 1995 - admission to the deutsche gesellschaft für semiotik. 2001 admission to the bauhaus-archiv, museum für gestaltung berlin. 2002-2007 founder and deputy director of the willy brandt center for german and european studies of the university of wrocław, head of the department of social communication and cultural studies. 2003 member of the ethnolinguistic committee of the linguistics committee of the polish academy of sciences. 2005 "medal of the national education commission" of the ministry of national education and sport. 2007 member of the scientific council of the center for eastern european research at the university of olsztyn. 2009 member of the scientific council of the eurojos seminar of the institute of slavic studies of the polish academy of sciences. 2013 award of the minister of science and higher education for teaching achievements. author of numerous books in the field of communication science, systems theory and discourse theory. currently a professor at the institute of journalism and social communication of the university of wrocław, where he heads the communication design specialty, and at the swps university of social sciences and humanities, where he is the head of the department of graphics. publishing activity (editor-in-chief): "znakolog. an international yearbook of slavic semiotics" (1989-1996), "zet - zeitschrift für empirische textforschung" (1994-1996), "etc - empirical text and culture research" (2001-2004) "2k - kultura i komunikacja" (2002-2004), "communication design magazine" (2011-2014). in addition, he is involved in literary and artistic activities: *selbstgespräche monoton* [monotonous self talk] (1994), *schon irgendwie merkwürdig*

professor

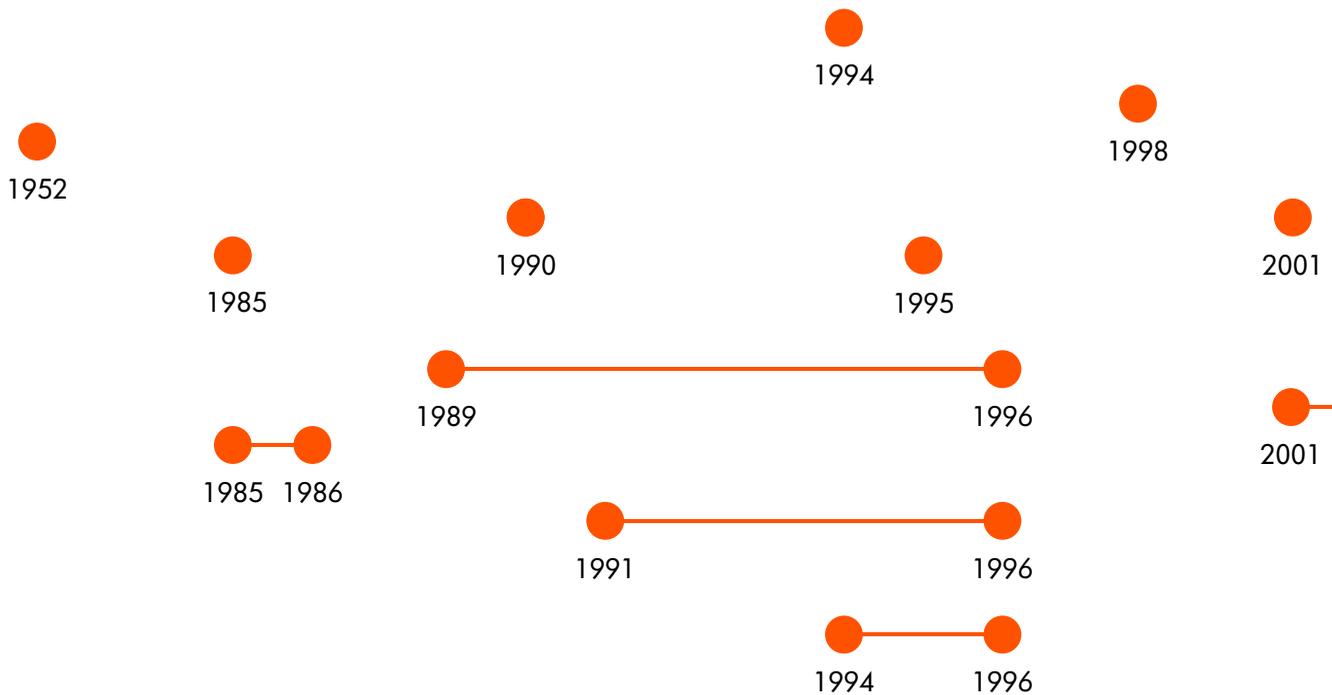
e-mail address
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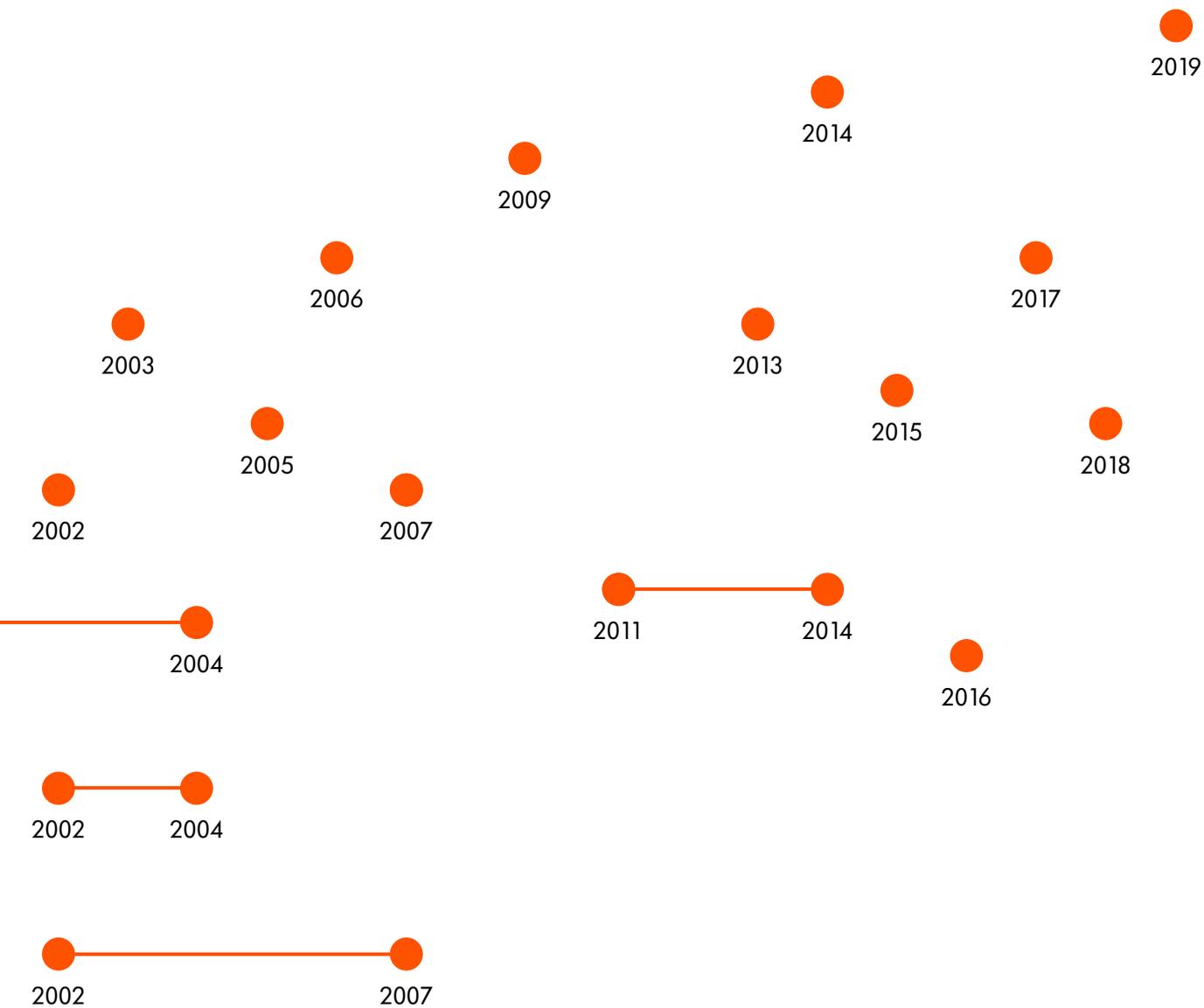
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[kind of strange] (1998), *everyday conversations...* (2015), *what should i say / was soll ich sagen* (2016), *moscow, which no longer exists* (2019), *historia o wronach* [the story of crows] (online version, 2019); and translation work: zibo zhenke, *krowie tajno z domu pod wysoką sosną* [cow dung from a house under a tall pine tree] (2014), *ryōkan, ryōkan, jedna misa, jedna szata* [one bowl, one robe], *zen poems. chinese poems* (2015), the lyrics of hassband (in: fleischer, *notatki 2*, 2015), jōshū, *koany, historyjki zen* [koans, zen stories] (2016), lew semionowicz rubinstein, *pojawienie się bohatera* and *mama myła okno* [the hero's appearance and mum washed the window] (in: fleischer, *notatki 3*, 2017), dmitri aleksandrowicz prigow, *książka o szczęściu w wierszach i dialogach* [a book of happiness in poems and dialogues] (in: fleischer, *notatki 4*, 2018). that's it. for now.







anna gondek-grodkiewicz

photographer, architect. winner of grand press photo 2017 (1st prize in the "everyday life - photojournalism" category). her works have been published by "national geographic polska", "newsweek", "the times polska", "gazeta wyborcza", "wysokie obcasy" and "gala"; as well as in the prestigious press publication "15 years of grand press photo".

she has lived and worked in poland, australia and spain. she has travelled around the world with her camera, taking photos of the kuna yala

indians living on the islands of the caribbean san blas archipelago, exploring the traditions in the culture of central america (panama, costa rica, nicaragua, el salvador), and reaching the cults of thailand.

she is involved with the media and film and tv production. she is the author of photographs for polish films (including venice, afonia and bees by jan jakub kolski), series (including license for upbringing, gallery, policewomen and policemen), photojournalist works from cultural events (including brave festival, eurocamp 2012, santa sofia: la strada è un teatro) and television programs (including cooperation with martyna wojciechowska in the programme woman at the end of the world).

in 2014, she appeared in the main show of the kolosy festival, the national meeting of travelers, sailors and alpinists in gdynia. she was the artistic curator of tomasz tomaszewski's photo exhibition entitled hades?, presented in the great hall of the wroclaw city hall.

she participated in the master class workshop of prestigious photo agencies - vii photo agency (2018/2019) and magnum photos (2016).

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“exploration is
a liberal art, because
it is an art that
liberates, that
frees, that opens
away from
narrowness.
and it is fun.”

(stilgoe 1998)

being an author. on original photography.

i remember that when i spent a year of my studies in valencia, every week we organized concerts with a group of students from around the world. each of our performances ended with our own and very personal interpretation of frank sinatra's song my way. we sang the key part and the words "i did it my way" with true youthful nonchalance, putting all our energy and emotions into them. these words stayed with me for many years to come, probably mainly because they fit so well with my inner freedom and individuality, as well as the huge need for exploration, which i have cultivated and developed for a long time.

what i experienced during those performances, what i became more and more certain of and what i saved in my consciousness for the future was the highest respect and internal strength to follow my own creative path.

after many years of work, wanting to share knowledge and experience about what is most important for a photographer, but also for every other artist, i can say with all certainty and responsibility that it is **the courage to be fully creative - the courage to be yourself**. only that and as much as that.

finding your own individual voice; the courage to be authentic, drawing on our own intellectual, emotional and psychological resources; the need to discover and explore the world and openness to meeting the unknown; listening to your inner artistic instincts; diligence and consistency - these are the most important values in the life of each artist, which during the years of work can become a source of incredible development and a sense of satisfaction.

means of artistic expression and the author's intent

photographers, just like painters, writers, musicians, filmmakers, poets and other creators, have a choice of several types of artistic expression, i.e. several styles of photographic imaging.

we can express our artistic and individual vision through abstraction and its non-obvious forms, which usually cannot be clearly identified or defined by our rational view of reality.

we can, however, prefer a more causal narrative, and thus a journalistic form of speaking about the world, using information and facts, i.e. documentary photography.

conceptual photography also gives us a whole range of possibilities¹, which are only the result of the creativity and imagination of the author and the concept which they created that precedes the photograph itself.

1. the term conceptual photography used in international methodological terms refers to artistic photography, whose purpose is to visualize the concept, idea or creation invented by the artist. in many local perspectives, it also specifies the genre of photography associated with the current of conceptual art, including the work of local conceptual photographers.

there are also various intermediate forms, among others street photography or photo-essay, which are very casual and poetic styles, combining many photographic genres.

all these forms and styles differ from each other in the way they depict and speak about the world. they put a very different emphasis on the information function, and moreover, their creation is accompanied by other creative processes. however, what is most important and what really leads to all these stylistic differences within the broadly understood field of photography is the author's intention itself, thanks to which he creates the image and visualizes the story in it.

what does photography consist of?

in all photographic genres, in very different proportions and with differently ordered priorities, the following are present: content – that is story, information; aesthetic/graphic layer – attractive or amazing visual qualities; emotional message – some may also call it emotional, psychological, spiritual, or more generally the “mood or atmosphere of the photo;” another component of the images are symbols, which we recognize at a more unconscious level than information and content; we may also find metaphors (which are similar to symbols) there.

what is this all about?

artists in just a few decades have generated so many different genres and styles in photography that many people completely forget what (apart from the exposure technique itself) connects all these photographic genres. i believe it is extremely important for every author and artist to ask himself this basic question: why are they creating anything at all? what is this art for?

an attempt to answer this question will help us get closer to understanding the essence of photographic creativity. what's more, it will allow defining something timeless and universal, the common denominator of all visual arts – the great value of this ancient human activity.

regardless of whether the artist follows the path of avant-garde and experiment, and how far he will depart from artistic sources, his experience will be the invariably essential and eternal motivation of the artist and the recipient seeking contact with art. the artist offers viewers an experience, the opportunity to mentally “touch” something, which often remains somewhere beyond the reach of their knowledge. something that the audience doesn't have access to for various reasons – they either underestimate or repress it.

by its very nature, art means sharing experience; exchanging information, impressions and emotions; telling others about what happened, what is happening now, and even about what may just happen. since the beginning of time, this internal need for sublime communication is the essence of creativity and the driving force of artists.

we share
experience

we share
emotions

we share
knowledge

2. experience in stories and visual arts

2. a. storytelling and prehistory

storytelling, i.e. narration, present in various forms of human expression, whether visual or verbal, is an ancient part of human civilization.

for the last decades, the world of science was moved by the information that narrative in the culture of modern homo sapiens has existed for at least 30,000 years, i.e. it is at least as prehistoric as cave drawings from the upper paleolith, discovered in 1994 in chauvet (alvarez 2015) cave in the south of france (zdziełowski 2017).



◀ photo no. 1. chauvet cave
/ photo: claude valette /
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▼



in december 2019, the world of science was electrified the news of the discovery of even older cave drawings, about 43,900 years old, found in indonesia in the leang bulu 'sipong 4 cave. this spectacular discovery was made by australian archaeologists from griffith university in brisbane, who on december 11, 2019 described their research on the pages of the nature magazine:

"people seem to have an adaptive predisposition for creating, telling and consuming stories. prehistoric cave art provides the most direct insight that we have into the earliest storytelling, in the form of narrative compositions or 'scenes' that feature clear figurative depictions of sets of figures in spatial proximity to each other, and from which one can infer actions taking place among the figures. (...) this hunting scene is - as far as we know - the oldest narrative recorded and the earliest figurative work in the world". (aubert et al. 2019)

thanks to this discovery, the beginnings of cognitive skills of homo sapiens have been moved on the timeline tens of thousands of years earlier. moreover, this discovery gave us insight into the way of thinking of our ancestors of that era:

"the most fascinating aspect is it has all the key elements of modern human cognition," - argues professor maxime aubert, archaeologist from the australian university of griffith. "hand stencils, a narrative scene, human-like figures that were conceived of something that doesn't really exist in the real world. everything has been there for 44,000 years". (devlin 2019)

however, in the search for global traces of the beginnings of narrative use, an even more surprising discovery was made by archaeologists from the university of barcelona, who found cave drawings in three caves located in south-eastern spain. scientists have discovered wall drawings with narrative features from 65,000 years ago. in addition, in one of the caves, in cueva de los aviones, they also found perforated shell beads and pigment residues from 115,000 years ago (greshko 2018).

this discovery is all the more surprising because the hypotheses accepted by paleoanthropologists and archaeologists today say that modern man reached europe about 40,000 - 50,000 thousand years ago, at least 15,000 years later than the time when the drawings were discovered.

so, who painted the world's oldest cave drawings containing narrative features these 65 thousand years ago?

this ground-breaking discovery indicates that the ancient artefacts found in three spanish caves were created by neanderthals, who have so far been denied cognitive skills and the ability to create sophisticated artistic symbols on an equal level with homo sapiens.

opponents of this hypothesis claim that neanderthals would not be able to independently create such sophisticated drawings, and all the finds of neanderthal art indicate that they copied the achievements of their cousins, homo sapiens, living in non-european territories.

another surprising discovery made jointly by scientists from the university of tübingen, the university of athens and several other centres have further heated the atmosphere and the discussion. the results were published a few months ago in nature (harvati et al. 2019a) magazine and on the website of the university of tübingen (harvati et al. 2019b).

two skulls from the cave in apidima, greece, were examined again. although they were found already in the 1970s, thanks to the latest research it was proved that modern man, i.e. a representative of homo sapiens, reached europe at least 150 thousand years earlier than previously thought. according to the latest and very precise radiometric studies, the age of one of the skulls, called apidima 1, which was classified as the remains of homo sapiens, turned out to be 210,000 years (*ślady homo sapiens w europie mają 210 tysięcy lat*, 2019).

these extraordinary discoveries and scientific discourses in the field of archaeology and palaeoanthropology – regardless of the final result of dating the oldest preserved manifestations of artistic activity of man – lead to a fascinating conclusion:

the need for artistic expression, sharing one's experience, knowledge and ideas comes from prehistoric times. what is more, the ability to think in abstract terms, use symbols and metaphors, create basic narratives, accumulate knowledge, explore the world, and then create its image, i.e. rather complex cognitive skills, are ancient, and their presence in the world is earlier than most civilizations known to us.

when we realize how long the need for sophisticated communication has evolved in human beings, then we can understand how deeply rooted in each of us is the need to gain knowledge, experience and emotions from stories – those transmitted orally, expressed in visual forms, as well as those told by dancing around the fire, theatrical performances, or modern films. can art then be seen an evolutionary adaptation that has strengthened our ability to survive in difficult conditions since the beginning of time? (davies 2014)

after all, it is art that enables man to create collective and timeless meanings.

2. b. ancient narratives that have survived to our times. from abstract interpretations of the constellation of babylon stars to carl gustav jung and joseph campbell

thinking about the development of civilization, i imagine a river whose wide current flows from a small source, creating a kind of continuum through moving water particles. it is just like a continuum of stories flowing through the history of mankind: myths that then created various religious systems; ideas or discoveries written on clay tablets, on the walls of ancient temples and tombs, papyri, in ancient paintings and engravings, on vases and mosaics, or which have simply been passed on orally for centuries.

many ancient stories and ideas moved between cultures, inspiring subsequent creators and thinkers: moving from prehistory, re-emerging and developing in antiquity, appearing in the middle ages and enlightenment, and finally inspiring many modern ideas and concepts, reaching contemporary times and thus our minds.

examples of fascinating ancient narratives that affect us today

of the many ancient discoveries and narratives that are significant to modern civilization, it is difficult to choose just a few that are most important. important milestones for the further development of cultures were laid by very creative sumerians from mesopotamia, authors of probably the oldest script in the world - the cuneiform, which in its early stage of development was a pictographic script; as well as one of the most important and sophisticated civilizations of antiquity, that is egypt of the pharaohs, with its countless discoveries, concepts, ideas and works of art; a significant contribution was also made by the phoenicians, creators of the oldest alphabet in history as well as money, who also created the first economic empire in the world. the narratives shaped by israeli shepherds had a huge impact on later significant stories in the history of the world. wandering through the area between mesopotamia and egypt, thus having very intense contact with the great civilizations of the world, they were inspired by the stories and achievements of their ancient neighbours. in antiquity, greeks, skilful sailors reaching the farthest corners of the ancient world, laid the foundations for the later history of cultures, in particular western civilization. so did the romans, who created one of the largest ancient empires, whose provinces lay in remote corners of the world. the roman empire by subordinating egypt, syria, palestine, judea, phoenicia, among others, was inspired and drew on the knowledge and achievements of the conquered peoples.

sumerian-babylonian zodiac signs

everyone can name the twelve signs of zodiac and the imaginary animals associated with them. today, even very young children can tell what sign they were born under.

it was babylonian scholars who already in the 5th century bc observed stars and connected them with imaginary abstract lines, thus describing twelve² constellations intersecting the ecliptic, whose shapes they associated with the figures of animals, creating the zodiac signs which we have known for thousands of years.

2. babylonian ancient astrologers also observed the thirteenth constellation found in the ecliptic, or ophiuchus. however, they decided to divide the circle of the ecliptic into twelve equal parts, each by 30 degrees, placing in them a conventional (geometrized) location of the twelve observed constellations connected to the twelve zodiac signs.

calendar, an ancient invention

it is more difficult to clearly identify the creators of the calendar divided into twelve months, in which the year is 365 days long, the week has seven days, and the hour 60 minutes, i.e. one that was based on lunar and solar observations. many scholars attributed its creation to babylonians, who had already used it in the 18th century bc, but numerous archaeological discoveries indicate that the ancient egyptians were the first to develop it, as early as at least 4200 bc (*encyclopaedia of the history of science...* 2008: 7). however, due to the very systematic floods of the nile, the egyptians did not need a calendar to calculate the time precisely, so for a long time since its invention they did not use it as an important tool to determine the seasons and cycles (krauss 2018: 131-143).

several millennia later, pope gregory xiii decided to use this extraordinary invention of ancient egyptian priests by introducing gregorian calendar in 1582 ad in the bull *inter gravissimas*. the pope directly based on a modified version of the roman calendar, popularly called julian, introduced by julius caesar in 46-45 bc (zajdler 1980), and this was modelled on the egyptian civil calendar, described *inter alia* on the stone of kanopos.³

3.
its content is known as
the decree of kanopos.

encyclopaedia britannica describes it as follows:

the egyptian civil calendar was altered by julius caesar about 46 bce with the addition of a leap-year day occurring once every four years; the revised system forms the basis of the western calendar still used in modern times.

ancient egypt

the refined, extraordinary art and science of ancient egypt was developed over several thousand years. thanks to the records found on ancient egyptian papyri, stone and clay tablets, wall paintings and hieroglyphs intricately covering the walls of temples, tombs and houses, we can become familiar with very advanced ancient medical, astronomical, mathematical, engineering, meliorative, architectural, and philosophical knowledge as well as literature, history, poetry, law and economy.

one of the curiosities we can find on ancient egyptian papyri is information about the oldest documented strike in the history of the world, which workers from the village of deir el-medina started 3,000 years ago during an economic crisis. it all took place during the reign of ramses iii. the workers decided to start their strike after they had not received their food rations.

among other extraordinary ancient egyptian narratives, one can find the first examples of travel literature in the history of the world. the tales of sinuhet survived for thousands of years and in the twentieth century inspired the finnish writer mika waltari to create a historical novel on its basis. fascinated by antiquity and ancient travel literature, he published the book egyptian sinuhe in 1945, which in turn became the most famous historical and travel novel of the 20th century. it has been translated into 40 languages.

it became a huge international success, selling more copies in america than any other novel in translation before umberto eco's *the name of the rose*... through the eyes of sinuhe, readers get a highly coloured reconstruction of an era of change and upheaval... and one man's search for meaning amidst apparent chaos.

(100 must-read historical novels)

another extraordinary ancient egyptian narrative is entitled 42 denials of the goddess maat, also known as a negative confession. its most popular and most often published fragment is the so-called ani papyrus from the nineteenth dynasty of new state, dated at least 1200 bc. according to archaeologists and bibliologists, this ancient egyptian text is the ancestor of the decalogue of mooses.



- ↗ photographed by the british museum; original artist unknown - eternal egypt: masterworks of ancient art from the british museum by edna r. russmann. created: photograph published 2001; artwork created c. 1300 bc / rights: wikimedia commons / domena publiczna / wikimedia

they are also amazed by the unprecedented reforms carried out by pharaoh amenhotep iv, who was the first to attempt to introduce a monotheistic religion in documented world history. ultimately, due to political alliances with heliopolis priests, the ruler introduced henotheism, which, according to many sources, was an inspiration for moses' henotheism, and thus for judaism.

strong ancient egyptian influences, inspirations and borrowings recognized in the heritage of israeli culture have been igniting discussions around the world for years, especially in the world of judeo-christian culture. that is why a team of scientists from several important university centres⁴ conducted genetic studies of jewish priesthood, and published the results of their research in 1997 in "nature" magazine in the article y chromosomes of jewish priests (skorecki, selig, blazer 1997). studies have shown that priesthood derived from aaron and his brother moses have a unique genetic mutation, which is confirmed by the presence of the yap chromosome, which in turn very precisely proves the egyptian origin of moses and aaron.

4.

a team of scientists from department of medicine, university of toronto; department of biology, university college london; laboratory of molecular systematics and evolution, biosciences west, university of arizona and bruce rappaport faculty of medicine and research institute and rambam medical center, technion-israel institute of technology, haifa.

this result is consistent with an origin for the jewish priesthood antedating the division of world jewry into ashkenazi and sephardic communities, and is of particular interest in view of the pronounced genetic diversity displayed between the two communities.

(stilgoe 1998)

mesopotamian gilgamesh epic and the torah, the bible and homer's works

the oldest epic poem in the world that was created over 5,000 years ago in mesopotamia is the epic about the hero gilgamesh. actually, the sumerian stories from the third dynasty of ur during the reign of king shulgi, themselves copies of even older works, became the prototype for the later, old babylonian version, which, collected and translated into babylonian, took the

shape of the first epic in the history of the world. this poem is the first literary piece to mention the deluge and contains the story of a babylonian-assyrian old man named utnapishtim, whom water god ea had warned of the impending flood and ordered him to build a boat on which he would place "the seeds of all creatures". when the flood waters calmed down, utnapishtim let the birds out of their cages, and they indicated that the flood was over. utnapishtim's boat settled on the mountain top, and the goddess ishtar, as a sign of the promise and covenant of gods with the human family, created a rainbow in the sky.

the stories and myths contained in the epic about gilgamesh inspired not only the creators of the book of genesis, thus becoming part of the hebrew bible (old testament) - and later, of the torah and the christian bible; but also many other ancient artists, including the famous greek poet, the legendary homer.

norman davies in his book europe. a history describes the impact of this ancient epic:

the similarities between homer's works and the mesopotamian epic about gilgamesh are doubtless. if this assumption is correct, then homer's epics are not only a link between classical literature and countless generations of aoidoi - illiterate bards, whose tradition goes back to the beginnings of history. they are also a bridge that connects the conventional literary canon of the west with much older monumental works of non-european literature

(davies 2010)

sicilian mosaics

in my selection of extraordinary ancient narratives, i will skip the most famous ones which laid the foundations of modern western civilization. let me pass straight to the most extraordinary paintings that i had the pleasure to see last year.

among the unusual floor mosaics in the ancient residence of villa romana del casale in sicily, we may discover the sophisticated mosaic art from the 6th century ad, which has been intricately arranged on an area of 3500 m².

richly decorated images, with extremely sophisticated compositions and contents, depict scenes from the everyday life of contemporary people, as well as mythological content. the ones that attract the attention of visitors most are located in the room called the room of ten young girls. in the mosaic paintings we can see young women doing exercises with dumbbells in hand, throwing a discus, playing handball, practicing running or relay, and receiving prizes and laurel branches symbolizing victory, splendour and success. not only the details of the images of girls and sports disciplines are amazing, but their outfits are the most astonishing. tiny panties and a scant band on the chest strongly remind us of a modern bikini. and yet it would seem that this daring and hardly covering the outfit is an extremely modern product. however, antiquity still hides many secrets, achievements, customs and even inventions.

photo anna gondok-grodkiewicz. mosaic from the room →
of ten young girls, villa romana del casale. 2019





the concept of archetype (...) was derived from repeated observations, such as the fact that the myths and fairy tales of world literature contain certain well-defined motifs that appear always and everywhere.

at the same time, we find the same motifs in fantasies, dreams, deliria and delusions of modern man. these typical images and relationships are called archetypal. the clearer they are, the more vividly it becomes apparent that they are accompanied by particularly intense emotions (...). they make an impression on us, they are suggestive and fascinating. they are rooted in an archetype, which – in itself – defies depiction, is an unconscious pre-form, which seems to be part of psyche's structure, it can therefore appear anytime or anywhere.

(jung 1958: 199n)

archetypes, otherwise known as pre-images or primeval images, are structures that manifest themselves especially in the art of all eras – in paintings, stories, literature, but also in psychological stories, i.e. in narratives appearing in human minds.

the swiss psychiatrist, psychologist and painter in his research work focused on the issue of the existence of collective and individual unconsciousness, as well as universal and common contents appearing in it, which we may most easily access in dreams, or through art. their emanation and manifestations can be found in the religious symbols of all the religious systems of the world.

despite the controversy which he aroused by his research, interests and bold hypotheses, in particular those regarding the analysis of existing religious systems, his theories and research had a huge impact on later cultural researchers, including the american anthropologist, mythologist and religious scholar joseph campbell, considered one of the greatest experts on 20th-century culture. "television programs with his participation, broadcast by the largest television networks in the world, became a social, academic and artistic event of the 1980's" (campbell, boa 1989).

in his research, joseph campbell analysed the characters of protagonists appearing in all cultures and works of the world, thus analysing archetypes of myths, stories, legends and beliefs. "his fundamental works (the hero with a thousand faces, the masks of god) have changed traditional ways of understanding mythology and the phenomenon of myth in contemporary social sciences and exerted a significant influence on the works of western artists of the second half of the 20th century" (campbell, boa 1989).

based on the discoveries and studies of these two great researchers of archetypes and myths, i.e. carl gustav jung and joseph campbell, in 2007 one of the most important books for the creative industry was published. called the bible for screenwriters, writers and filmmakers, or the writer's journey: mythic structure for writers by christopher vogler.

vogler worked for years in the hollywood film industry creating and coordinating scripts for the production of the largest film studios, i.e. disney, warner bros, or fox 2000. he also lectured in famous american film colleges (usc school of cinema-television, division of animation and digital arts and on ucla). having read the hero with a thousand faces by joseph campbell, christopher vogler created a short study in 1985 – a guide for hollywood screenwriters entitled a practical guide to the hero with a thousand faces. with time, he developed it into a much broader work, most important among his achievements, and now an iconic book for creators of narratives: the writer's journey: mythic structure for writers. since then, hollywood filmmakers, creators of mass entertainment distributed on a global scale, as well as screenwriters from other parts of the world,

have been given the “key to human imagination” – knowledge about the mythical structures of narration in the world and archetypes that have appeared in them least since antiquity, if not prehistory, and which strongly affect the emotions, intellect and imagination of people. christopher vogel describes them in his book in the following way:

“campbell’s concepts are parallel to the theory of the psychologist carl g. jung, who distinguished figures called archetypes: characters or energies constantly returning in the dreams of all people and in the myths of each culture. jung suggested that these archetypes reflect various aspects of the human mind, that our personalities are made up of these characters, playing the drama of our lives. he noticed a strong correspondence between the figures of his patients’ dreams and the mythical archetypes. he claimed that both came from some deeper source, from the collective unconscious of mankind.

characters that recur in myths around the world – such as a young hero, an old wise man or an old, wise woman, a shapeshifter and a dark antagonist – are the same figures that appear in our dreams and fantasies. that is why myths and most stories based on these patterns are characterized by such psychological credibility” (vogler 2010: 4-5).

3. the magic of stories and neurobiology

our brains have the extraordinary ability to learn by participating in virtual simulations that are generated in our minds during the process of observation or imagining something.

when we listen to an interesting narrative, we experience an intriguing work, or we see other people’s behaviours which are important to us, our mind processes the impulses reaching it in such a way that we can feel like the characters of the presented events and situations.

many scientists believe that this is due to mirror neurons (jaffe 2019; iacoboni 2008)⁵ that activate the right areas of our brain responsible for adequate reactions, behaviours and experiences in the real world.

when someone tells us about their being chased by a tiger in an interesting and emotionally moving way, motor neurons, which are responsible for movement, are activated in our brain – these are exactly those areas that would be activated if we really escaping from a predator. on the other hand, when we hear a story about taste, sensory neurons, which are responsible for decoding taste impulses during eating, are automatically activated in our brain.

these amazing properties of our brain have allowed the development of art, in particular literature and cinematography, as well as virtual reality generated by the latest digital technology.

5. while the very issue of the existence of mirror neurons is not questioned, there is a lively debate going on about their real functions (hickok 2016; bereś 2017).

4. a. being an author. my own way

the author's true individuality and drawing on their own unique resources equip our works with psychological truth, which is the key to the viewer's imagination and evoking an emotional response.

it is drawing of unique passions, knowledge and original individuality that turned out to be the key to the success of my divine child photojournalist work in thailand - in 2017 i became the winner of a prestigious grand press photo competition in the "everyday life" category.

my old fascinations, largely unpopular and unfashionable today, have developed my sense of seeing timeless mechanisms in world cultures. i am not able to clearly determine which of the interest areas were most important for my creative work - ancient civilizations, archaeology, cultural anthropology, religious studies, awakening of emotional truth in jerzy grotowski's theatre techniques, or perhaps those related to psychology?

various content, emotions and experiences shaped my artistic identity and sensitivity, researcher's perceptiveness and openness to the non-obvious. they define who i am today, what i think about the world, what i consider valuable in my creative work.

"we only see what we understand" - as the outstanding polish photographer tomasz tomaszewski says.

4. b. inspiration for young creators

in one's creative work, it is worth to draw fully of who you really are and focus on your own uniqueness. it is worth thinking long-term and not succumbing to temporary fashions or trends, if we are serious about a long-term and satisfying career that will not end with a quick burnout.

taking up an artistic path is not an easy life choice, but the aforementioned sincerity, independence, and realization of our autonomous goals build our life experience, our perception and sensitivity.

it is worth cultivating curiosity about the world, being creative, hard-working and brave. love for what you do and the conviction that you are on the right path will make incredible things happen sooner or later.

ultimately, it is our work that largely reflects who we are, what drives us, what our priorities are and what choices we make.

"it's all about love!" - as the excellent photographer david alan harvey says.

so find what you really love.

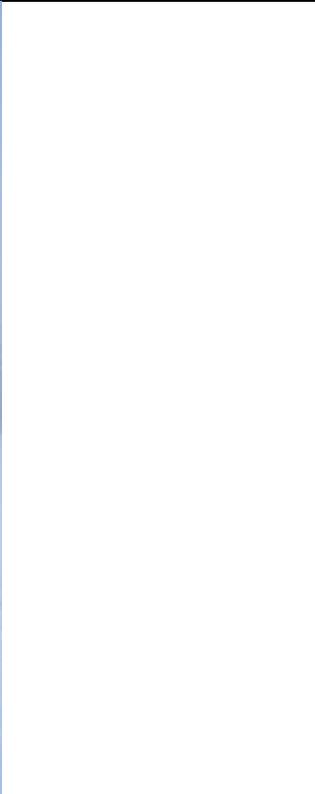
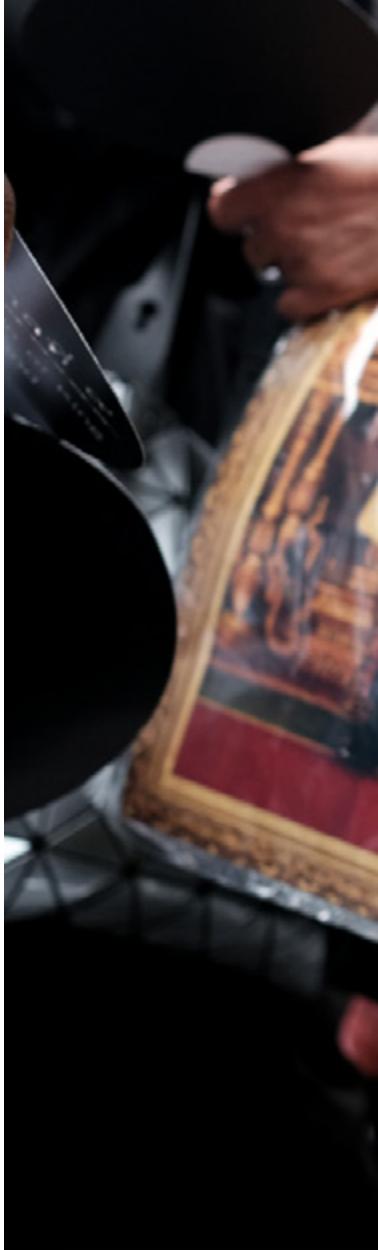
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arkadiusz haławin

academic lecturer and communication consultant. graduate of m.a. programme in journalism and social communication (specialising in communication design) at the university of wrocław as well as undergraduate studies in graphic design (swps university of social sciences and humanities) and sociology (university of wrocław). in 2016, he began doctoral studies at the faculty of philology at the university of wrocław.

he teaches at the university (department of graphic design) and the university of wrocław (department of image communication).

in 2015–2018 he worked as a consultant at rr communication consulting, implementing internal projects for various types of organizations. previously, he worked at the lemon sky jwt advertising agency, where he dealt with creation in the area of social media.

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- internal communication
- strategic planning

publications

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different types and research perspectives in advertising

advertising has been in the area of my interest practically from the beginning of my academic career. during my studies at the university of wrocław and the university of social sciences and humanities i took part in organising chamlet – the festival of worst advertising, the first of such kind in poland. also as a student, and after graduation, i worked for some time in one of wrocław advertising agencies.

the oldest form of advertising is probably the human voice, which advertised any kind of trade at markets or bazaars. the etymology of the word advertising (latin “reclamare”), probably comes from this aspect – making noise, making a fuss. advertising will exist in changing forms as long as humanity does. it accompanies us at every step. in today’s world, full of stimuli and messages, it is increasingly difficult to create something that will keep your attention for longer, will be remembered and arouse the assumed emotions. this is a truly huge challenge for academic teachers and designers.

why advertising is perceived as good or bad was one of the areas of my research. when we ask people about “what is this ad like?” or “what is your opinion about this ad?” it is usually

categorised in a simple and general semantic way as good or bad, cool or uncool, pretty or ugly. such an assessment seems to be very general and difficult to define. it's hard to say what exactly these terms mean. in my work i present ways to solve this problem by checking what respondents understand exactly under the concept of good and bad advertising and what features they associate with such.

both constructs of (good and bad) advertising are clearly differentiated. the respondents did not create one, dominant vision of good and bad advertising. all of them are associated with many features and are semantically diverse. however, it turns out that you can find dominating qualities prevalent in both of the constructs. in the case of good advertising, creativity can certainly be regarded as such. in each of the questions related to good advertising it plays an important (often the most important) role. thus, you can get the impression that creativity is a key element in the construct of good advertising, starting from its creator and ending with the finished product. on the other hand, in the case of bad advertising, it can be seen that the main semantic areas mentioned are boredom (in opposition to creativity), being irritating and vulgarity.

such an ad has a definitely negative image and it is most frequently perceived as bad. it would seem that most of the ads that respondents deal with are boring, annoying, vulgar, and non-creative people invent and produce them. this is certainly not true, because no one can process and analyse all the ads which they see or hear. this is more due to the general belief that advertising is an unnecessary part of the media market and is only trying to use the recipient as a potential consumer. in all research on attitude towards advertising, the results show that people do not trust advertising, think that there is too much of it and its quality is poor. however, this does not change the fact that we are doomed to being exposed to advertising, because it is an immanent part of the media world in which we all live. i believe that this attitude means that it is necessary to develop the right approach to advertising when educating designers, not basing on the infamous principle of "no matter what they say", but to develop competences that at least on a micro-scale will change the image of advertising among the society.

source:

hatawin, a. (2017). cechy wpływające na odbiór i opinie o reklamie [the qualities influencing the reception and opinions on advertising]. in: i. borkowski (ed.), *dziennikarstwo i media* [journalism and media], vol. 8 (pp. 143-156). wrocław: wydawnictwo uniwersytetu wrocławskiego.

no matter what they say

in my article "designing of communication in the advertising of medication and dietary supplements" i have tackled the issue of communication strategies that are most often used in advertising of these products. medical companies are devoting more and more resources to advertising their products, which translates into an increase in the sales of pharmaceuticals and para-pharmaceuticals. advertising uses various manipulation and social influence techniques. increasingly,

repetitive communication strategies and language constructs on which such ads are based can be observed. the pharmaceutical sector is at the forefront of entities which advertise, and in terms of money spent on promotion it is second only to the food and drink sector. spending on advertising of medicines and dietary supplements has been increasing year by year. according to a deloitte report from 2016 prepared in cooperation with dnb polska, poles' spending on medicines in the last 10 years has increased by an average of 4.4% per year.

advertising may be one of the most important factors for the increasing sales of medications. since 2011, the pharmaceutical sector has been at the forefront of entities which advertise, and in terms of money spent on promotion it is second only to the food and drink sector.

it is interesting how pharmaceutical companies are circumventing the statutory restrictions on drug advertising. for example, a dietary supplement ad cannot be misleading or suggest that the product actually cures a condition. manufacturers go around this provision in various ways, for example by using imprecise terms. instead of the word "cures", terms such as "helps", "cares", "works well", "supports", "contributes to proper functioning" are used.

due to the very large number of ads for drugs and dietary supplements on tv, it was decided to analyse the exemplification material, i.e. ads of drugs and dietary supplements posted on the official channel of the pharmaceutical company usp zdrowie on youtube. on may 3, 2018 (the completion date of the analysis) there were 77 ads on the channel.

listed below are the strategies that were identified in the course of the analysis of the research material. it has been observed that they are most common in the pharmaceutical sector, but they are certainly not the only ones that can be identified. due to the form of the analysed ads, i.e. tv ads, several strategies often appear within one commercial.

the language and visual analysis of over 70 tv ads for drugs and dietary supplements has enabled the identification of dominant communication constructs.

examples of communication strategies that seem to be the most visible in this area are:

effectiveness / precision

this strategy aims to communicate the effectiveness or precision of the advertised supplement. in the pharmaceutical sector, it is most often associated with the fact that a specific formula solves problems properly, works quickly and long and affects exactly those areas of the body that cause discomfort. this effectiveness or precision is confirmed by the fact that it causes the transition from the state of discomfort and illness to health and joy. however, it is not only about overcoming the pain itself, but about how quickly and long the painkiller works. effectiveness is identified here not only with the solution of the problem itself. to better communicate the effectiveness and precision of ads for drugs and dietary supplements, visualizations of their effects are often used. a part of the ad will show a professional 3d visualization presenting the effect of the drug in the human body, emphasizing its speed and effectiveness.

happiness

as far as the pharmaceutical segment is concerned, this scenario is usually associated with the fact that the use of a specific drug leads to happiness. in this case, happiness can be communicated in different ways. showing family happiness is a popular way. this type of communication is based on a very important value (which is also visible in social research), i.e. the family. the advertising scenario is based on showing scenes from the life of a family. these can be scenes showing an opposition – a scene with a sad family, when the cause of sadness is, of course, an ailment of one of the family members, and the other one showing a happy family having fun together, i.e. after overcoming the ailment by using the advertised formula.

the good adviser

it is a strategy that, like most of the previously described, begins by showing the problems of one of the characters. these can be pain, gastric problems, trouble concentrating and many others. the character talks about his ailments and feeling under the weather. they look bad, and are in a bad mood. after a while, it turns out that the way to solve his problems was the advice given by a good adviser. of course, the advice was to use a certain formula, which, according to the adviser will certainly quickly and effectively get rid of the character's ailments.

this strategy can be shown in two ways. the first is the narrative of the character who says that he had a certain health problem – it was troublesome, they did not know what to do. however, it turned out that an acquaintance (a friend or family member) recommended a product, which of course proved effective and helped the character. the other way of presenting this strategy in advertising is when at least two characters are presented. these strategies may be considered most popular, and thus show what means manufacturers use in their communication.

the presented strategies focus primarily on showing discomfort and fighting symptoms with an important element of happy ending. they are based on simple scenarios, diagrams and slogans that are characterized by high literality and strong presentation of the product. an important element is its emotional character, e.g. showing a happy family or sad children. the persuasiveness of the message can also be influenced by the emphasis placed on the speed, effectiveness and how long the formula works, which are probably very important for each potential recipient of a given product. ads of medicines and dietary supplements are very good material for research on persuasion in communication. analysing them in terms of quality, one can also clearly see the typical approach taken from the field of social psychology. if one adopts a simplified definition of persuasion as action aimed at inducing another person to a specific action, it seems clear that by creating advertising, brands pursue specific goals.

of course, they can be different, depending on the strategy, position on the market, or audience, but they are always present. persuasion is aimed at causing a change of attitude in the recipient, that is, it is not necessarily directed at people who are already behaving in the desired way. in this understanding, persuasion is sometimes equated with social influence, which in social psychology is understood as a process that changes a person's behaviour, opinion or feelings as a result of what other people do, think or feel.

when it comes to the above strategies, they are usually complemented by classic psychological mechanisms. social proof is one of the rules of social influence developed by psychologist robert cialdini. it is based on the universal mechanism of conformism, which in a nutshell says that we are more inclined to like or try something, knowing that many people have already done it, and that if other people act in a given way, it means that this is the right one and we will also do the same (r. cialdini, *the psychology influence of persuasion*). in advertisements, such persuasion is often used by providing numerical data that are to communicate that the advertised product is massively used. for example, does the statement “85% of mothers asked confirm that drug x supports the child’s immunity” gives the message that it is worth using the drug? not literally (the motive is hidden), but (of course without reading the detail in tiny print) gives a specific, persuasive signal that many people use the product and confirms its effectiveness, therefore it is implicitly recommendable, trustworthy and should be used. an additional persuasive element may be a reference to mothers who evaluate the product as good. because most certainly, mothers would not be lying when it comes to the health of their children. therefore, although many people claim that ads lie, this approach can be softened by using the character of a mother who definitely wants the best for her child.

another of the classic rules of social influence, often appearing in advertisements, not only of drugs and dietary supplements, is authority. it is associated with the tendency of people to follow other people with high social status, causing trust in a given issue, having competence in some field or having evidence confirming high status. if the authority says something, recommends a product, it means that this product is good. who is the authority in ads of medicines and supplements? on the one hand – mothers. who can be a better expert and thus an authority in the matter of taking care of children’s health than their mother? the reference to authority is obvious, for example, in this phrase: “...we asked mothers to test drug x...”. the product has therefore been tested by the group that is the most reliable, because it certainly wants its children to be healthy. when the authority additionally confirms, as described above, the effectiveness of the product, the recipient gets a very strong and clear persuasive signal. by the way, it is interesting how the same phrase would work if it was uttered by a father.

a doctor is a very common authority in ads of this type of products. actually, it is the character of a doctor, because they are most often played by an actor dressed in a white frock, who is supposed to suggest to the recipient that he is an authority in his field and can be trusted. associating of this character with a doctor – i.e. a profession generally seen as a profession of public trust – who is supposed to help us and give us best advice – may result in the fact that many recipients often unreasonably believe that if the advertisement shows a doctor who recommends a given product, it cannot be unreliable or a scam.

source:

haławin, a. (2018). konstrukcja komunikacji w reklamach leków i suplementów diety [the construction of communication in ads of medication and dietary supplements]. in: i. borkowski (ed.), *dziennikarstwo i media* [journalism and media], vol. 9 (pp. 97-106). wrocław: wydawnictwo uniwersytetu wrocławskiego.

source:

haławin, a. (2019). perswazja w reklamie na przykładzie spotu reklamowego suplementu diety pelavo [persuasion in advertising using the example of an advertising spot for the pelavo dietary supplement]. in: a. siemes, m. grech, m. wszótek (eds.), *badanie komunikacji* [researching communication], vol. 2 (pp. 193-202). kraków: at wydawnictwo-wydawnictwo libron.

these two classical mechanisms of social influence, widely described and studied in social psychology and applicable to the whole of social life, perfectly fit and are used in the entire advertising sector. drugs and supplements are just a clear example of this fact.

however, sometimes it happens that communication in advertising is not as unambiguous and easy to decipher as in the case of the pharmaceutical sector. the advertising market, especially abroad, has for a long time shown a visible trend of global commercial brands communicating with social content. however, this cannot be treated as classic social advertising, because a commercial brand is being advertised.



just do it

one of the precursors of this type of advertising is the nike brand, which can be considered not only as one of the icons of modern sport, but certainly also of branding and media communication. in a way, it has revolutionized thinking about a sports brand and promoting physical activity. the revolution in communication continues to this day and shows that the famous "just do it" is not only an incentive to move from the chair and go running, but also to change in a wider, social context. at the end of the 20th century and the beginning of the 21st century, the brand used famous and titled athletes in its communication. for example, the brand became truly global when it started working with the legendary basketball player michael jordan. cooperation with athletes was a way for the global expansion of the brand, while remaining consistent with the message "just do it". the slogan and communication were to encourage ordinary people to achieve success, whose epitome were well-known and successful athletes. the story of the brand's success was presented in the documentary "art & copy" directed by doug pray. employees of the advertising agency wieden+kennedy, who worked for nike, say that the first campaign in 1988 containing the new slogan had an unexpectedly large response, also among people outside the circle of interest in the brand. the recipients decided that "just do it" is a slogan which means something to them, and can be understood as a motivation for both playing sports and overcoming everyday difficulties. the authors of the campaign add that it began to work almost like a sort of therapy, because they began to receive letters from ordinary people, in which they thanked them saying that the slogan caused them to do things that they had been afraid of or put them off for later (see art & copy, dir. d. pray, 2009).

over time, it became increasingly apparent that the brand no longer uses only high-performance, well-known athletes in its campaigns, not only promotes sport, but also focuses on social issues. an good example is the “believe in more” campaign of 2017 launched around march 8, i.e. international women’s day, to the markets of russia (see https://www.youtube.com/watch?v=1oyi2pbnk_4 [accessed: 15.08.2018])^(gr 1), middle east (see <https://www.youtube.com/watch?v=f-u09vms7ai> [accessed: 18.08.2018])^(gr 2) and turkey (see https://www.youtube.com/watch?v=1oyi2pbnk_4 [accessed: 15.08.2018])^(gr 3).

why there? nike through “just do it” and the campaign called “believe in more” wanted to draw attention to the problem of unequal rights of women in these countries and regions and inspire them to be active, regardless of the obstacles they face every day.

each advertisement drew attention to stereotypes about women, imposed social roles and barriers resulting from cultural gender perception. nike is the first or one of the first global brands that has decided to communicate this issue in its ads. it is worth noting that it does not treat the issue of cultural determinants as black and white. it does not claim that a given culture is bad because it discriminates women. rather, it tries to show women from these cultures that often the limitations are in their heads and it largely depends on them whether they try to break out of them or give in. it is certainly too serious and complex matter to be solved with one advertising campaign. however, thanks to touching upon this topic, the brand positions itself broadly beyond the sports brand segment. it is clear that nike is increasingly going beyond the classic “just do it” regarding sport only and translates the slogan into socially relevant issues. of course, the sports aspect is part of each of these ads, but it is very well suited to their poetics. it emphasizes the strength of women, encourages them to overcome barriers and fight for their rights. nike will probably continue this way of communication because it makes it stand out from among other global sports brands.

the presented examples show that to communicate values important for a sports brand, it is not necessary to use professional athletes, and success, victory and overcoming barriers are not only possible in sport. of course, nike’s current position would not be possible without michael jordan or the unique footwear design. it does not have to build the image of a professional brand for athletes, but there are many other communication possibilities to be used. “just do it” still has great social potential and it seems to be a good way, not only for the brand itself, but also for its potential audience.



qr 1.



qr 2.



qr 3.

a deep social change like the equality of women in the middle east, or a change in the ideal of the female body in popular culture is a long and complex process that will not happen by creating and broadcasting one or even several advertising campaigns. examples of communication activities of brands such as nike, but also, for example, dove, ariel or h&m should be treated as activities that can only be a postulate for such a change, not affecting the social reality in a significant way. the more so because they are not only social but also commercial in nature and relate to global brands that operate in the capitalist world. however, these may be signals that, when conducting marketing activities, brands can communicate important social issues and draw them to the attention of the general public. they do it in their own interest to improve their image or stand out on the market. it is worth noting, however, that due to the complexity of the subject of social change and many factors that may affect it, it is impossible to say to what extent a given campaign has contributed to real change. advertising can be one of many carriers of change, but taking into account the importance of media, even an instrumental treatment of the subject can result in reaching a large audience with the message, because the media nowadays have a huge impact on shaping social reality.

source:

haławin, a. (2018). postulat zmiany społecznej jako narzędzie marketingowe [postulate of social change as a marketing tool]. *fabrica societatis*, 1, 236–248.





małgorzata jabłońska

she was awarded the diploma in graphic design at the new media department at the katowice faculty of graphics of the academy of fine arts in krakow (currently academy of fine arts in katowice). she received her phd in the field of fine arts at the faculty of graphics and visual communication at the university of arts in poznań. she has also completed a postgraduate museum curatorial studies in the field of contemporary art at the jagiellonian university.

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she is interested in neuroscience, perception and visual narration in the context of art and design. the subject of her work is the human being – an individual or an anonymous community. she is the author of figurative, condensed digital stories in which she strives to synthesize and reduce the signs. she also carried out work in the field of new media and installations, as well as utility projects. in her artistic activities, she studies the use of various technologies based on computer and manual skills. she has participated in many individual and collective exhibitions in poland and abroad (sweden, germany, the netherlands, austria, the czech republic, italy, greece, lithuania, russia, korea). her works may be found in the collection of the podlasie zachęta society for the fine arts in białyostok and in the contemporary art collection of the upper silesian museum in bytom.

she is asistant professor at the department of graphic design at the university of social sciences and humanities, faculty of law and social communication in wrocław. member of the association of polish artists and designers, gliwice-zabrze district.

selected individual exhibitions / shows:

- 2019, *piktogram / graphics*, intymna gallery of the educational house of the silesian library in katowice
- 2017, *bio (2)*, staff under voltage, mcsw elektrownia, radom

- 2016, *inexhaustible*, intymna gallery of the educational house of the silesian library in katowice
- 2015, *bio*, a-19 gallery, marymont metro station, warsaw
- 2012, *dzikie / wild*, zachęta project room, national gallery of art, zachęta, warsaw (with piotr szewczyk)
- 2008, *fat years of karlshamn*, athletic cinema, entropia gallery, wrocław (with piotr szewczyk)
- 2007, *the circle & the square*, polish institute in duesseldorf (with piotr szewczyk)
- 2006, *short stories*, parisoskau space, leipzig (with piotr szewczyk)
- 2003, *training*, arsenal gallery
- 2002, *jabłońska versus jabłońska*, sektor i gallery, katowice (with elżbieta jabłońska)
- 2001, *o-koliczność: o-sobność*, raster gallery, warsaw

selected exhibitions / group shows:

- 2019, exhibition of finalists of the 2nd grafiteka polish triennial of artistic graphics in warsaw, dap gallery
- 2018, *zanurzeni w obrazach / immersed in images*, main exhibition of the international print triennial in krakow, bunkier sztuki
- 2016, *new illustrations*, arsenał gallery in białyostok, elektrownia
- 2012, *urban legends / urban myths*, mocak, kraków
- 2009, era nowe horyzonty international film festival, wrocław
- 2007, international print triennial in krakow bis, rondo sztuki gallery, katowice
- 2006, polish eagles 2006, young polish graphics, kffc, seoul
- 2005, 6 habitat baltic biennale of contemporary art, national museum in szczecin

- 2004, *under the white and red flag. new art from poland*, zachęta national gallery of art, warsaw and tallinn, vilnius, moscow, niżny nowograd, niżny tagil
- 2003, praguebiennale 1, *peripheries become the center. seduced: recent polish art*, národní galerie v praze, veletržní pátac, prague
- 2002, *novart.pl: look at me*, bunkier sztuki, kraków
- 2001, *dobro*, raster gallery, warsaw

what does it mean that my job is art?

i deal with visual storytelling about people – individuals and communities. my target audience are those who frequent contemporary art exhibitions, and if the project is in public space, it is a wide and unpredictable group of people. i work with a vector graphics program. finally, the effects of my activities most often take the form of comic books and graphics – on screen, paper, or wood. they are displayed or printed in a variety of formats and technologies. recently, i have been making graphic prints by burning the surface with high temperature generated by a laser, which allows for interesting minimalism. it eliminates the need to use paints, inks, or any other external substances. it is minimalism, understood as an attitude, and not an aesthetic trend that is important in my artistic activity. it is, for example, striving for the smallest possible number of means to obtain the most evocative image, which is done, among other things, through geometrising figurations. ernst h. gombrich wrote the following words about the sculptural portrait by young albert giacometti: “(...) his aim was not so much to simplify as to achieve maximum expression with minimum means. only two recesses are visible on the stone block – one vertical and one horizontal – and yet a stone head is looking at us (...)”¹. i fully identify with this practice. i act through synthesis and reduction. synthesis is the search for the essence of things. reduction means consciously giving up unnecessary elements that disturb the clarity of the essence. synthesis and reduction go beyond the realm of visual language. their subject is also the way of thinking – the way of metaphorizing, combining reality with fiction, a way of reducing complex events to a scene/sign. in this spirit i have created works within the autobiographical series. these are: training – graphic series made from the perspective of a young art teacher (collection of the podlasie society of fine arts in białyostok), bio and bio 2 – murals summarizing my life path, inexhaustible – graphic series about motherhood, or neuro – graphic series about

1.
e.h. gombrich, *about art*, 2nd revised ed. poznań, rebis, 2016, p. 592.

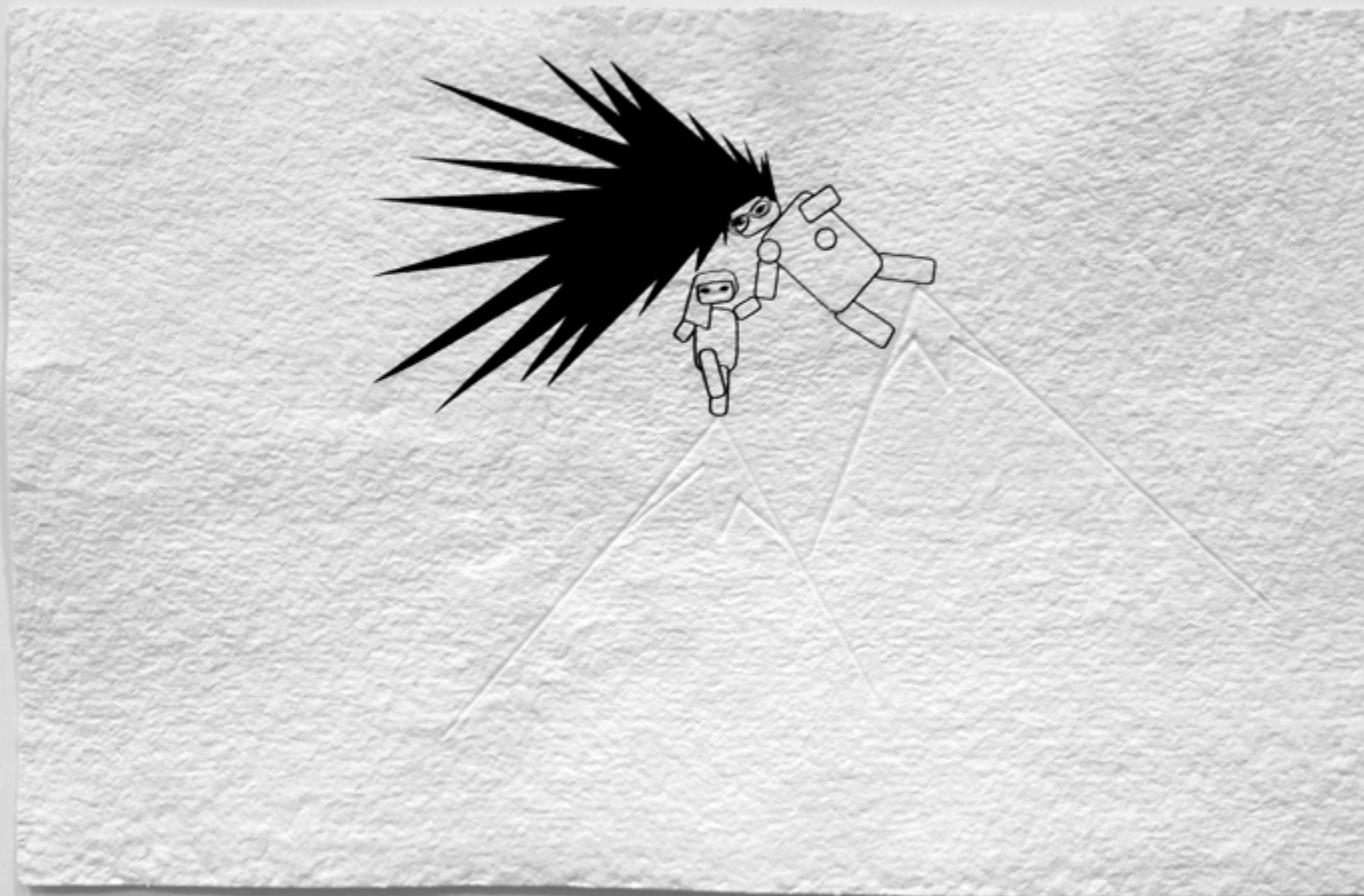
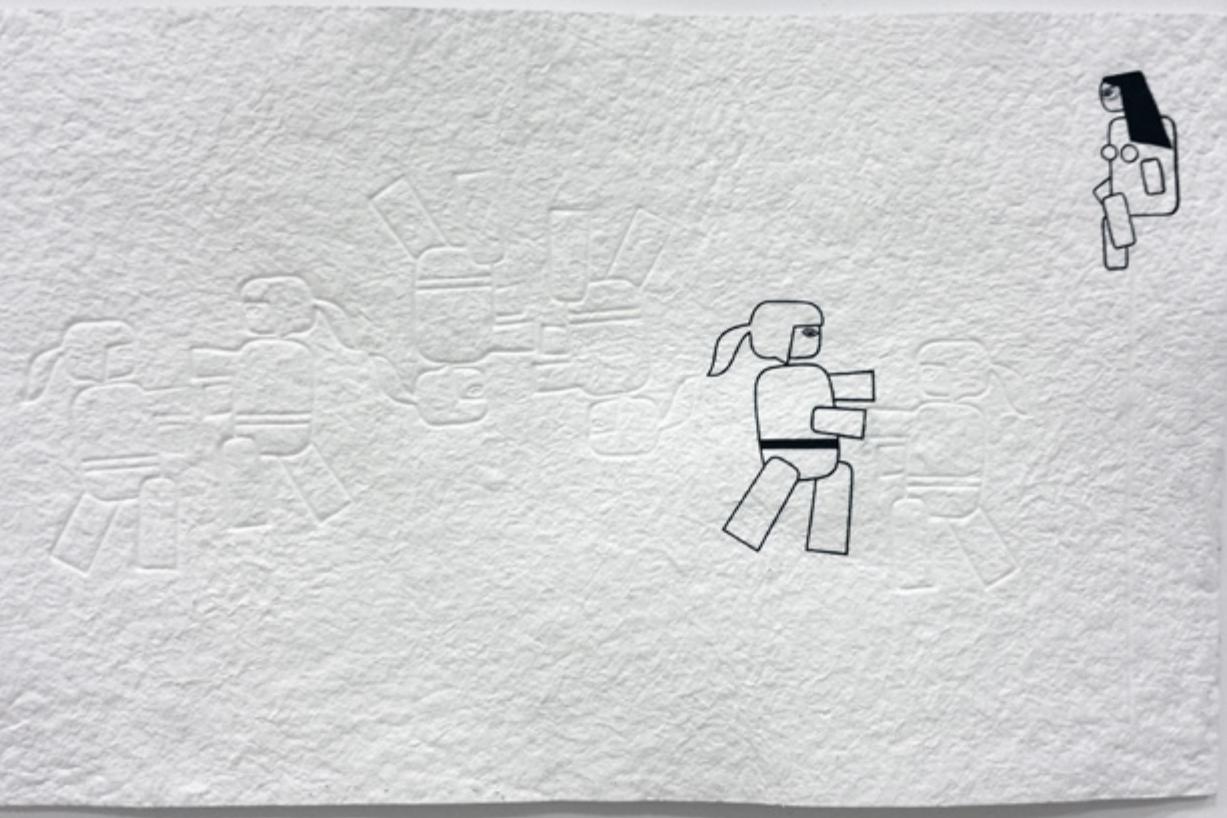
neurorehabilitation (doctoral thesis at the faculty of graphics and visual communication of the uap in poznań, under the invaluable supervision of professor jacek joostberens).

my work always refers to its origins, using the principle of consistent evolution. the last years of my studies took place during the transformation of the katowice faculty of graphics. i managed to get to know the skillset derived from the tradition of artistic.

graphics, painting or the polish poster school, but also to complete my main diploma in graphic design at the new media studio, under the supervision of an extremely progressive professor marian oslislo. his ambition was to bring us into contact with the concept and practice of design in a dimension far beyond the polish reality of the time. he was assisted in this process by wojtek kucharczyk, not only an alternative creator of the electro scene, but also a rebellious, original designer, and an open-minded teacher. with such support, i pursued a bold diploma project in the form of a dozen meters long, minimalist digital comic book and an accompanying book. the comic book *o:koliczność - o:sobność* [circumstance/individuality], considered innovative, was soon featured on my first individual exhibition at the raster gallery in warsaw - at that time a gateway to the world of polish contemporary art. at the stage of my debut and in the following years, i was fuelled by luck and carefree optimism. by practicing art design over the years - on my own or in collaboration with piotr szewczyk - i became more aware and more demanding of myself. i arduously pursue the process of self-improvement, which is often tedious and time-consuming. this process affects all aspects of creativity - the intuitive, intellectual, conceptual, communicative, visual, and the skills sphere. it cannot be replaced by luck, although it can sometimes be helped.

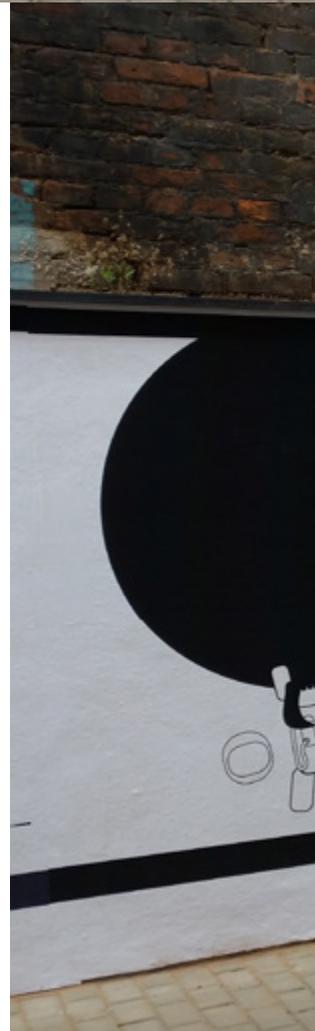
parallel to improving in art, i am constantly in the process of "learning to learn". during the teaching course which i attended shortly after graduation, we were given the task to list the qualities of a good teacher. someone put only one word in their description - humane. this synthetic and perverse definition has accompanied me for many years of my work with children, teenagers and adults. initially, i understood "humane" as "patient, understanding, and representing the positive qualities of his species". then i noticed that "humane" also means imperfect, and therefore perhaps more real. i use this definition of a teacher and the characteristics of the creative process to this day.

everything that happens to me in the space of my own creativity and in the space of education (which, after all, is also accompanying others in creation) boils down to the common denominator, which is man/people. about people, before people, for people, thanks to people.





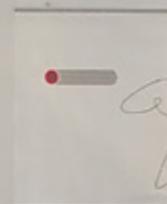


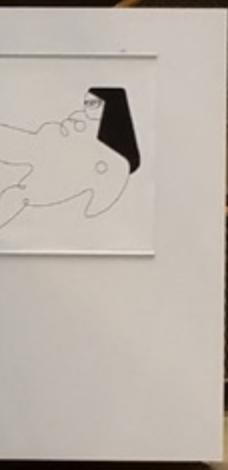






مقدمة
الهدف من هذا المشروع هو تطوير استراتيجية جديدة لخدمة العملاء في المؤسسة، وذلك من خلال فهم احتياجاتهم وتوقعاتهم، وتحسين جودة الخدمة المقدمة لهم. سيتم تنفيذ هذا المشروع على مدى ستة أشهر، وسيشمل فريق عمل من خبراء التسويق والخدمة العملاء. سيتم إجراء أبحاث السوق لفهم احتياجات العملاء، وتطوير برامج تدريبية للموظفين، وتحسين العمليات الداخلية. سيتم تقييم النتائج بانتظام، وإجراء التعديلات اللازمة لضمان تحقيق الأهداف المحددة.







michał jakubowicz

philologist, curator, photographer. in his academic work, he focuses on visual forms in social communication, structures and visualization processes. his creative projects – photos, films, drawings, texts – have been presented at exhibitions in poland and abroad. he has published in “artluk”, “communication design magazine”, “dykcja”, “exit”, “odra”, “pomosty”, or “rita baum”. he is the author of the monograph on the work of jerzy olek *medium on a white background*, a poetry book *a living map and a bitmap* and empirical research published in the series “researching and designing communication” (2014, 2015). he is a co-author of the anthology *poetic reports from reality*, the *myślnik tab* in the portal o.pl, and numerous art catalogs. he has been associated with the wrocław 2p gallery (2005–2006), the *foto-medium-art* in krakow (2007–2010) and the academic group *designing communication*.

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experiment

design

art

in my artistic and academic activity i focus on creating experimental visual projects and empirical research on image perception. i am interested in photography both as an image and as a way of perception mediated by photographic images. the basic idea are intermedia, enabling and justifying an insight into old and new artistic techniques, as well as artistic and academic disciplines, other than photography. in the 1960s, dick higgins wrote about intermedia as activities tailored to the times, combining visual tradition with the challenges of modern times – contemporary art, technology and culture.¹ my perspective of studies in art (intermedia photography) and humanities (polish philology), as well as subsequent teaching work in artistic and academic institutions makes me particularly focus on the correspondence between artistic practice, humanities and social sciences.

1.
d. higgins (1985). *intermedia i inne eseje* [intermedia and other essays], chosen by p. rypson. warszawa: akademia ruchu, p. 17.

in 2011, together with prof. jerzy olek we created the project *renovation of stomachion*,² which is a visual projection of an image onto post-factory architecture of the university of social sciences and humanities, and then a visual interference referring to the social context which took place at the viadrina european university (*stomachion oder*, słubice, 2013). i also use the stomachion puzzle as an r&d tool for experiments with sight-impaired young people. in the research lab using an eye-tracker, i have designed an experimental typeface which can be drawn with the movement of an eye. together with krzysztof moszczyński phd, a biotechnologist and communication designer, we launched a small photo generator that collects in its repository all photos that can be generated on a 25-pixel matrix. their random representations are the basis for further research with students. refreshing the generative practices undertaken in art in the 1970s and possible to reactivate thanks to the modern use of computers, paradoxically goes hand in hand with interest in analogue photography, including solarigraphic experiments. in 2012 i took part in the collective exhibition "s+" in helsinki, alongside the initiators of the solarigraphic movement, among others: sławek decyk and paweł kula. that same year i assisted swps professor, krzysztof wodiczka during the open-air workshop of psychosocial interventions in the symbolic space of the city. since 2014, i have been implementing the original photographic project *subpark*, which is a combination of a visual experiment with the exploration of a specific region of wrocław, i.e. the grabiszyński park. in 2015, together with dr dorota płuchowska, we conducted open-air workshops *pictures of others* (with the participation of young people from poland, germany and china) in oerlinghausen, during which the *travel documents* project was created.

after defending my doctoral thesis, i.e. since 2010, i have had 10 individual exhibitions, i have participated in 32 collective exhibitions, taken part in 18 academic conferences, i have published two photographic books *subpark* and *sub*, one monographic book *experiment around photography*, two poetry books *live map and bitmap* and *aquarium for cancer*, 13 academic articles and 12 reviews.

2.

m. jakubowicz, j. olek (2012). *renowacja stomachionu* [catalogue] [renovation of the stomachion - catalogue]. wrocław: zakład grafiki swps.

fig. 2
 a. biernat, z. bugajewska, m. jakubowicz, s. kilarska,
 k. ogielska, r. skirzewski, m. sopyło, a. winogrodzki
 (2013). *stomachion oder*. in: międzynarodowy festiwal
 sztuki współczesnej labirynt w słubicach
 i frankfurcie nad odrą.



↗ fig. 1.
m. jakubowicz (2012). *doświadczenie obrazu* [experiencing an image]. in: *dwie strony esencji* [two sides of the essence].
kraków: muzeum sztuki i techniki japońskiej manggha.





^ fig. 3.
m. jakubowicz (2018). *eksperyment koło fotografii*
[experimenting around photography].
muzeum współczesne wrocław.

fig. 4.

m. jakubowicz (2017). *death styles*. wrocław: galeria wykwit. ↘





^ fig. 5.
m. jakubowicz (2019). *skończyło się we wrocławiu* [it ended in wrocław]. wrocław: triennale rysunku. galeria bwa.



fig. 6.
m. jakubowicz (2019). *rytmiczny performans filmowo-linijny* [rhythmical film-linear performance]. sokołowsko: konteksty. międzynarodowe laboratorium kultury. photos: łukasz kujawski.





wojciech jastrzębski

assistant professor at the department of graphics of the swps university. he conducts classes in production and post-production of film materials, 3d graphics and the use of technology in design activities. a holder of master's degree in communication and media (university of social sciences and humanities), image communication (university of wrocław) and bachelor's degree in graphic arts (university of social sciences and humanities). in 2017, he began doctoral studies at the faculty of philology at the university of wrocław. in his professional life he focuses primarily on film-related activities. in the years 2013-2019, he cooperated with citymind visuals, mainly involved in editing training and employer branding videos (including pizza hut, starbucks, jysk, ppg, lincoln electric), as well as the production of animated materials. in the years 2018-2019, he also cooperated as an operator and editor with napad studio. currently, he focuses on making film materials for the needs of the graphics department (including the regular project: graphic design - stories and documentation of current operations). he is also interested in product prototyping techniques, electronics, 3d printing and the possibilities of using open source solutions (hardware and software) in design. in addition, in academic setting, he deals with tools for building and processing large data sets, in particular to study comments on films published on the internet. in his spare time, he composes film music.

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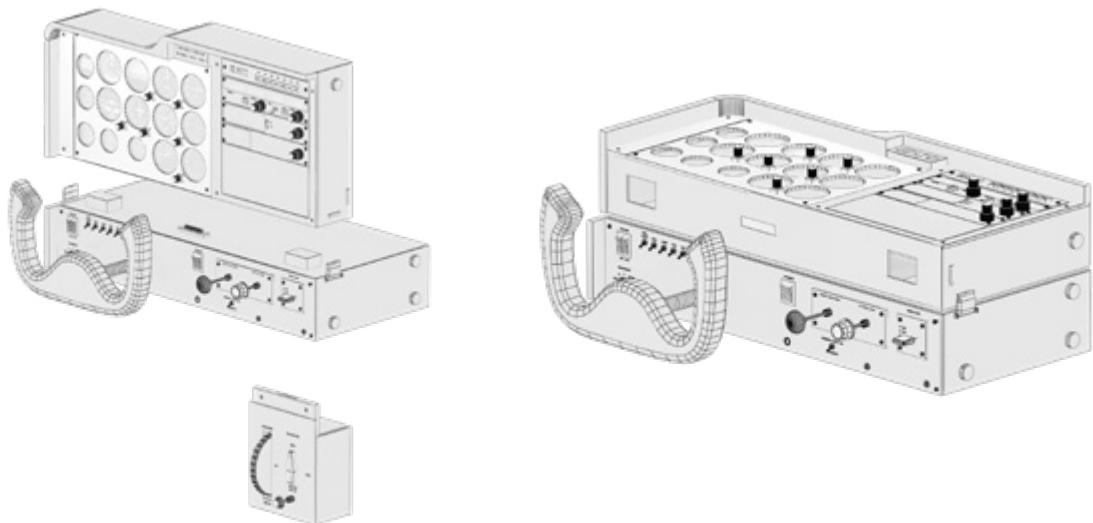
my interests and experience are related to various, seemingly distant fields: film, prototyping and electronics, as well as communication research. however, what made me interested in these disciplines are the technological solutions present in each of them, and their use in multimedia contexts.

i have been involved in commercial film-related activities for a long time. my first interests concerned composing film music and sound production, but it quickly became a side and amateur activity (which i continue to this day), while editing and filming developed into a profession. initially, i was involved in creating music videos, recording live concerts and other cultural activities. then i started cooperation (2013-2019) with a wroclaw agency citymind visuals, dealing mainly with the editing training and employer branding films (including pizza hut, starbucks, jysk, ppg, lincoln electric), as well as the production of animated materials. in the years 2018-2019, i also cooperated with napad studio, making, among others, photos and film post-production for hansel.app, editing the film for im group or also performing live broadcasts for bizlab. i use my film experience in teaching. i also make films for the promotion of the graphic design department - for example, the project graphics: stories, which features a series of reports presenting the professional life of graduates of the faculty (4 films in 2019 and 4 films in 2020). i also document current activities, such as exhibitions of the graphic gallery, lectures and special events.



^ a frame from a movie in the series graphics: stories (2020).

at some point i also became interested in technologies related to prototyping and designing products and devices. my thesis, ending my bachelor's programme (2015) focused on practical aspects of this topic. the skills in electronics and microcontroller programming that i learned myself at that time (as i once decided to reprogram a broken battery in my laptop and put in new cells - incidentally, it was impossible to do it, and the laptop was gone) made me decide to go beyond the framework of conceptual graphic visualizations and build a functional prototype of a device. due to my former interest in aviation, i decided to make a cockpit for a flight simulator. the work also needed to have special functional features, which is why the designed cockpit was to fit in a suitcase and be a compromise between large, fully professional simulators, and simpler devices used by amateurs. the panel contains all instruments typical of small, single-engine airplanes, but to save space, the clocks have been reduced in size. to maintain real look, the cockpit reacted to various parameters sent from the simulation software, such as the battery voltage of the aircraft, so that for example the lighting dimmed when the engine was started. the illustrations show the unfolded and folded simulator and the first prototype in operation (later the hand-made casing was replaced by a laser cut one):



^ folding cockpit design
for aerial simulations (2015).

✓ photograph of a functional cockpit prototype (2015).





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the experience gained during this project, which may seem far from typical activities associated with the creative industry, provided me with skills that are also useful in other fields. working with 3d graphics, which was needed for the design of prototypes, later developed into creating animations and visualizations. working with electronics, programming or 3d printing allowed for the creation of unusual, sometimes small devices for individual needs related to the production of film, sound or lighting, as well as non-standard multimedia systems. an example is a battery-powered microcomputer that can be put on a camera, based on the raspberry pi platform. the 3d printed casing houses the power supply system and electronics that allow for wireless data transmission over long distances. thanks to the large capabilities of the platform, the computer can be used, for example, to transmit camera image to the internet, or to broadcast to the local receiving station with a little delay.

✓ covid-19 vs. people (2020).



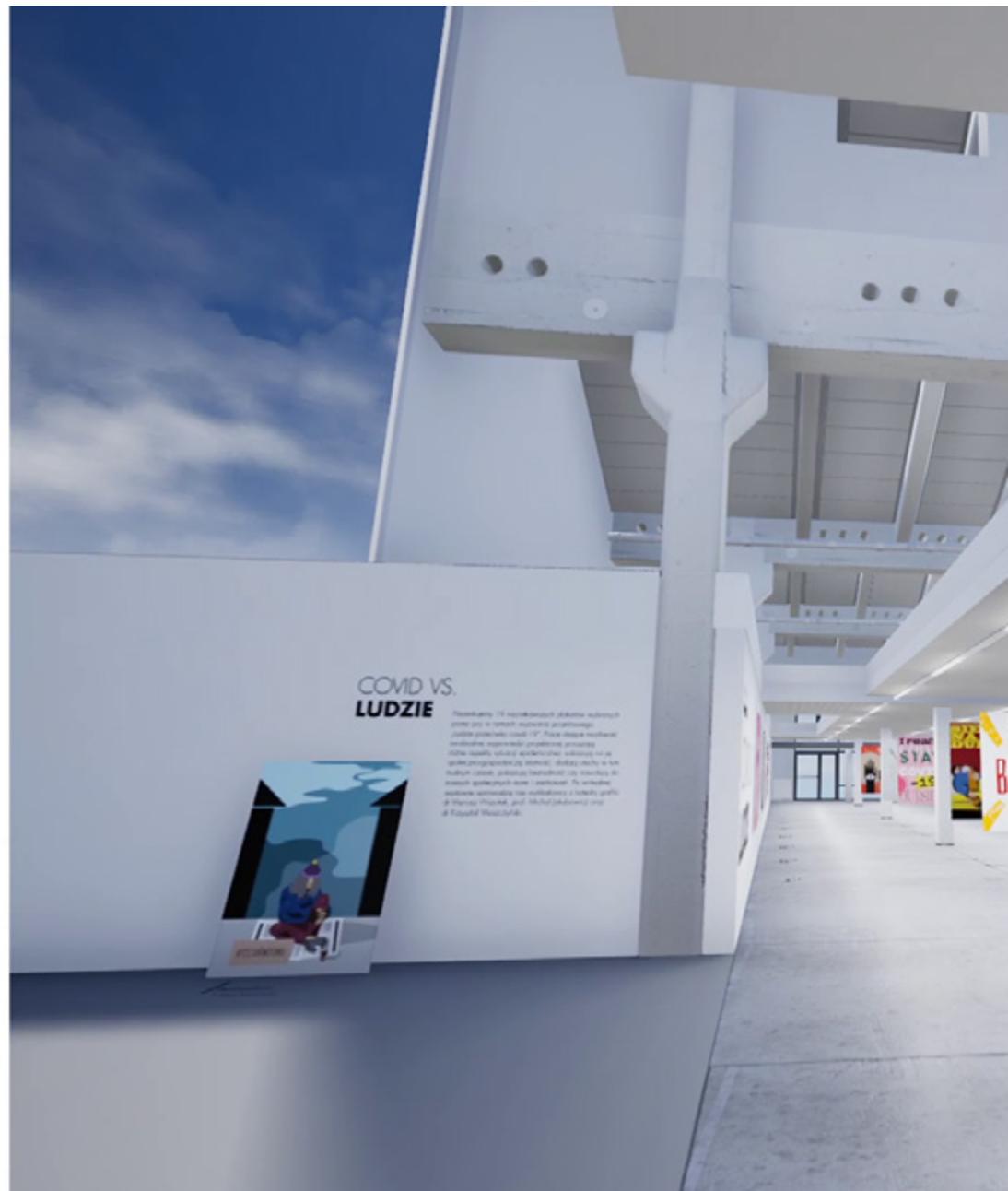
MICHAŁ JAKUBOWICZ



MARIUSZ WSZÓŁEK



KRZYSZTOF MOSZCZYŃSKI



similar competences or tools as in the above projects can also be used to create conventional devices, such as self-service kiosks, information points, or all kinds of interactive devices present in public places. platforms such as arduino or raspberry pi and tools for rapid prototyping, together with properly selected peripherals, allow for relatively quick construction of devices tailored to individual needs. one should not be afraid of creative uses of electronics, especially thanks to easily accessible information and community support, open source movements, “do it yourself” culture and emerging places such as makerspace or hackerspace.

technical skills made me think about using these solutions for academic purposes as well. during my m.a. studies, i expanded my theoretical background related to the study of communication and i became interested in the analysis of internet comments. as part of my doctoral dissertation, i decided to research comments posted under popular videos on youtube, taking into account both the content and metadata characteristics. using work automation tools, i have built a corpus of over 9 million comments, published under approx. 4,500 films in polish. currently, i am analysing the collected material, aimed at isolating, among others, discursive features, the qualities of comments meeting a large number of reactions or patterns that appear in user discussions.

the activities presented in the text, although of a different nature, have an important tool and technological context. technology allows me to carry out such projects, but not as an end in itself, but a means of facilitating the achievement of certain goals, for which technology is simply indispensable. learning about different tools does not have to lead to a fascination, but it allows understanding that 3d printing, research support software, programming environments or microcomputers are tools like any other. they may remain unused for a long time, but knowing them means that when the right moment comes, you will know which one to use. even if you focus on conceptual or creative activities and we do not plan to use technological solutions, the mere fact of having general knowledge on how they work may be helpful when cooperating with specialists.





jacek joostberens

graduate of the academy of jan matejko fine arts in kraków, graphic design department in katowice (1992-1997).

ph.d. hab in fine arts, university professor at swps university (faculty of law and social communication, department of graphics) and at the silesian university of technology (faculty of architecture, department of fine arts and design).

he supervises the following studios: drawing, relief print, typography, graphic design and photography.

he deals with: graphic art, design graphics, scenography, photography, exhibition, consulting.

head of postgraduate studies in *graphics* at the faculty of architecture of the silesian university of technology.

member of the association of polish artists and designers, the chorzów association of artists and the association of the international print triennial in krakow.

initiator and long-term jury member of the nationwide photo competition "objectively silesian".

he has his works are in private collections and museum institutions.

he created a collection of graphics, including: *ground journeys, forces of gravity, entrances - exits, jumping star square, stage41-stage41, proscenium from the embankment*.

professor, habilitated doctor (phd) of fine arts

discipline
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he took part in 22 individual exhibitions and over 150 collective exhibitions in poland and abroad, including:

individual exhibitions (selection)

- *entrances - exits*, graphics, video, "w stolarni" gallery, silesian museum, katowice 2010.
- *proscénium of jiné strany*, graphics, video, "galerie opera" - divadlo jirího myrona, národní divadlo moravskoslezské, ostrava (czech republic) 2018.
- *stage41*, graphics, video, industrial gallery, ostrava (czech republic) 2018.
- *with a view of ślęža. jacek joostberens* - graphics, video, objects, exhibition on the 20th anniversary of my creative work, international center for graphic arts, krakow 2018.
- *multilayer*, graphics, gallery "113," faculty of art, institute of fine arts, jan długosz university of humanities and sciences in częstochowa, częstochowa 2019.
- *proscenium from the embankment*, siagal beach hotel, athens / agioi theodoroi (greece), 2019.

collective exhibitions (selection)

- *the international biennial festival of portrait xvi interbifep*, međunarodna galerija portreta, tuzla (bošnia i hercegowina) 2015.
- *nahe bilder-ferne horizonte (close images - far horizons)*, künstlerforum bonn, bonn (germany) 2017.
- *first international print biennale yerevan 2017*, armenian center for contemporary experimental art (accea / npak), yerevan (armenia) 2017.
- *2. international graphic biennial lodz 2018*, gallery "art_inkubator," fabryka sztuki, łódź 2018.
- *exhibition of contemporary polish graphics trans print: pl*, noesis thessaloniki science center & technology museum, thessaloniki (greece) 2018.
- *doppelpass - a playout*, annenkapelle, görlitz (germany) 2018.
- *osten biennial of drawing skopje 2018*, osten gallery, skopje (macedonia) 2018.

- 9. *international print triennial "colour in graphics"*, contemporary art gallery "wozownia," toruń 2018.
- *international festival of graphic art - uni graphica 2019*, kovalenko art museum, krasnodar (russia) 2019.
- 2. *national artistic graphics competition grafiteka 2019*, dap1 and dap2 gallery of the association of polish artists and designers of the warsaw district, warsaw 2019.

laureate of prestigious graphic competitions, including:

- honourable mention award of the president of the association of polish artists and designers of the katowice district, work of the year 2008, katowice 2009.
- 1st prize, 2. ludwig miedner national graphic competition, oleśnica 2009.
- main prize, award of the mayor of the city of krakow, international print triennial - krakow 2012.
- idea - process - message, bunkier sztuki, krakow 2012.
- honourable mention 5. ludwig miedner national graphic competition, oleśnica 2012.
- honourable mention 2. international graphic biennial, łódź 2018.
- award for "innovative approach," international festival of graphic art - uni graphica 2019, krasnodar (russia) 2019.

my choice of university and field of study was not a coincidence. as a student of the state secondary school of fine arts in katowice (1987-1992), i closely watched the activities of students of the faculty of graphics at the jan matejko academy of fine arts in krakow, the katowice branch. it was them and the unique creative atmosphere of the academy that encouraged me to continue my education path related to science and understanding art right in this place. the field of study i chose was not a coincidence, either - i understood graphics as an unlimited creative area, combining the classic drawing and painting skills with research and experimentation in many other fields. in my opinion, a graphic artist was a versatile creator, whose artistic development is not hampered by anything, and who can explore his natural curiosity by combining many disciplines. he has the right and even the duty to comment on the world around him. i chose the embossed printing studio of professor roman starak. i was fascinated by this graphic world of plaster printing, its unpredictability, because although the matrix made is previously precisely planned basing on the prepared drawing, the printing process resulted in high randomness

in producing repeatable prints. * * * the impermanence of the matrix and its delicate structure meant that it had to be handled with extreme care during printing. i found the uniqueness of each engraving, the technology of working on the matrix and finally the printing process itself so fascinating that i decided to take up this technique.

in the prints that constituted a graphic series (my basic diploma) and a cycle of paintings (additional diploma) entitled *album*, i took up the topic relating figuratively to the past, inspired by archival photographs of random characters, in confrontation with the author's commentary. this was multi-colored play with form with a humorous context, which was to encourage the viewer to use their imagination in search of diverse layers.

after graduating from the academy, i felt a bit unfulfilled, i wanted to learn something more, expand my knowledge and competences. my interest in theatre and building three-dimensional space prompted me to take up studies at the postgraduate studies in stage design at the academy of fine arts in krakow at the faculty of painting (1997-1999). in the 1990s, the generation that i also represent, became fascinated with new technologies, mainly related to photography and digital film, and the unlimited possibilities of their computer processing. already during my studies, i started working with various contractors, getting to know the specifics of the work of publishing houses, printing houses or advertising agencies. this fascination with "novelties" allowed us to become financially independent, but above all, to get to know and try to understand the technological phenomena that surround us. these new tools could turn out useful.

at the time when i was making prints from the *album* series, i had a feeling (although still without full knowledge on the subject) what elements affect the selection of topics which i undertake. the first factor was man - perhaps the most important element determining my attitude towards life; it was in there, that i saw myself as in a mirror. the second one was time - inevitable and

motive 18, series *ground travel* - pigment print,
v relief, 70 x 300 (cm), 2005



changeable. the third one was place – things have to be happening somewhere. on march 24, 2004, i defended my phd thesis at the academy of fine arts in katowice at the faculty of graphics, painting and design entitled *album*. the defence itself connected the period of searching for and using digital techniques in my work. i needed some kind of refreshment, new tools and creative impulses.

this resulted in new themes, experiments and presenting of the achieved results. in 2006 i created the collection *ground journey*, consisting of fragments of reality unburdened with the past or the future, captured here and now. i presented six places in the blurred capturing by human memory.

the entire exhibition was placed low, next to the floor, so that the viewer had to complete this ground journey with the author and the protagonists of each work. the gallery rooms were darkened, the only source of light was placed under the prints to make them legible and at the same time to enhance the effect of the texture embossed in the paper.

basing on my experience and new resources, i was looking for subject matter that would become the background of my series of graphic prints. this search was not about selecting places and people through discovery; it was done through elimination, though now i think it was natural and predictable. i had the impression that it did not deserve to be forgotten; the human experience it had witnessed for many years needed to be continued.

during the work, i made a continuous photo record of events using a camera and a digital film camera. i later used the collected material to make prints by combining individual graphic layers with each other, as well as to make a video, which is a recording of movement, of what was going on. i worked on the series *the forces of gravity* between 2007 and 2008, and over the next series *entrances – exits* between 2009 and 2010.

i want to emphasize that both series, although they concern different landscapes, have many common features.



showing the series entrances - exits took place together with the defence of my habilitation thesis, which took place at the academy of fine arts in wrocław at the faculty of graphics and media art on november 22, 2012. the exhibition was presented at the za szkłem gallery, and the title of the dissertation was: *the influence of the artist's cultural identity on creating an integral series of prints, basing on the example of the series entrances - exits*.

when i moved to the centre of wrocław, i had the opportunity to observe and learn about the specific microcosm in which i found myself. there is a square near the place where i lived. nothing special - just like in any big city. in this print collection, i strengthened the final effect by using sandpaper to rub the texture of the image. thus, a raw and rough drawing appeared, as if taken down off the wall of the tenement house at *jumping star square*.

in 2016, i took up the subject of transience. as a result of many observations, i created the series *scena41 - stage41*. it is a graphic story, the engravings of which build a kind of mystical tension, arbitrary movement, which is stopped, theatrical, in waiting. something is about to happen. digital prints are again accompanied by textures, a drawing of an imprint and cracks on graphic paper.

α49, series *ground travel* - pigment print,
♡ relief, 70 × 300 (cm), 2005



scena41 - stage41 became a natural link with another multi-print project entitled: *proscenium* from the embankment from 2016. a man existing in solitude and silence, settles accounts with himself; it is a conversation without words. it is an amazing story, told by ten individual voices, about the lives of theatre people at the brink of the next premiere. (...) dynamics, nervousness, tension, unforeseen twists and turns - all of this can be read from vibrating images arranged in layers on subsequent prints.

2018 has become a year of jubilee shows on the occasion of the 20th anniversary of my work. on this occasion, thanks to the help of the city of chorzów, i was able to make a monograph entitled *with a view of ślęża. jacek joostberens - graphics*, which contains reproductions of all my important graphic works, ordered chronologically from 2006 to 2017 (association of artists from chorzów, isbn 978-83-951351-0-1, chorzów 2018).

for my artistic activity i have been awarded with artistic prizes and awards, of which the most valuable (in my eyes) is the award of the president of the city of krakow (main prize) at the international print triennial - krakow 2012 for the work *10.51.pn*.

as a practicing graphic artist, but also a designer, i would like to present to students of graphics and architecture in the most understandable and open way, as part of my classes, the principles of defining and creating a clear message, supplementing it and combining it with issues related to the broadly understood creative process.



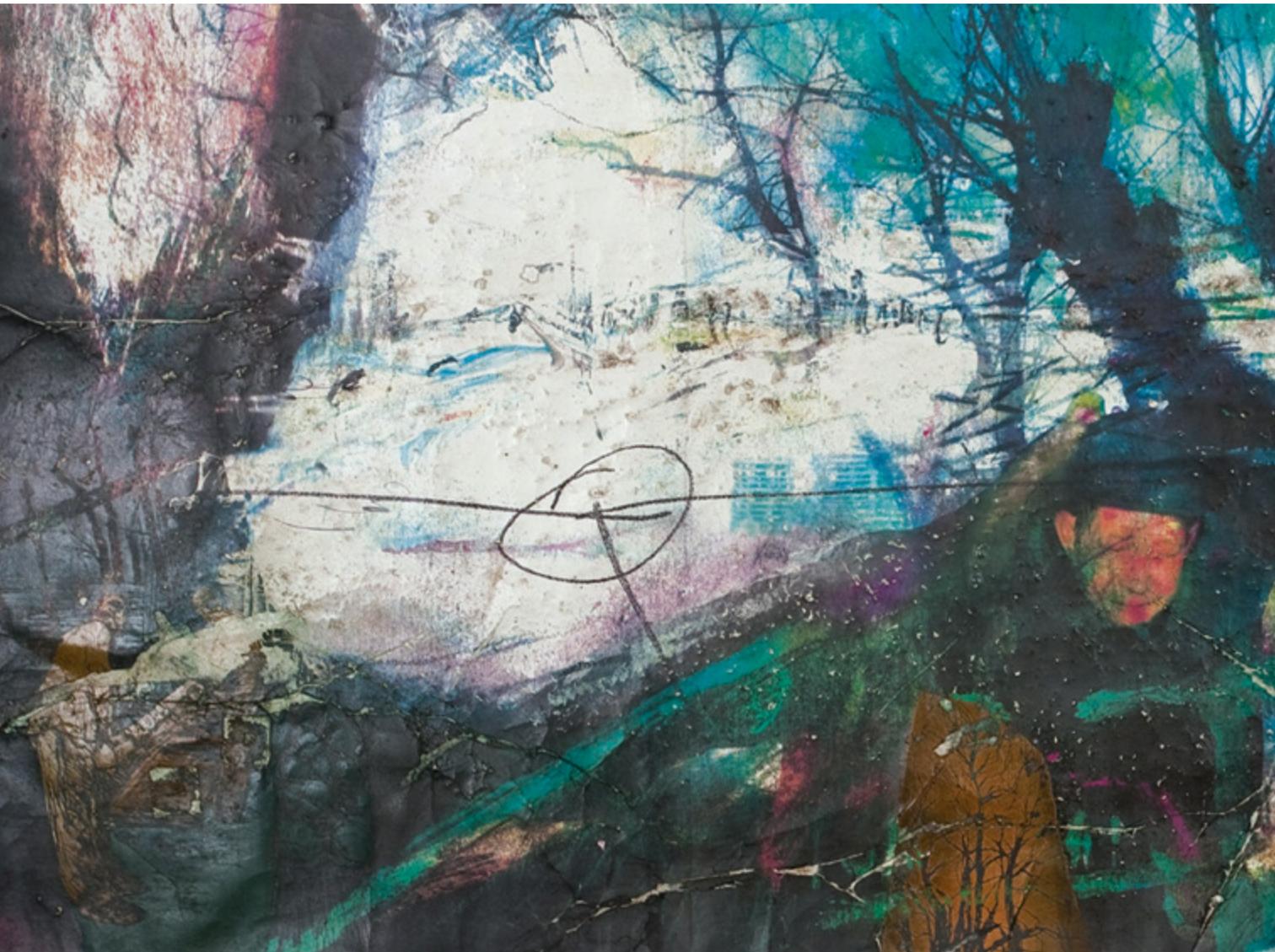
each class, regardless of the subject and scope, is preceded by introductory lectures, presentation of examples and their application.

an important event in my didactic work was the fact that the council of the faculty of graphics and visual communication of the university of arts in poznań entrusted me with the function of the supervisor of the doctoral dissertation by małgorzata jabłońska, entitled: *the importance of neuroscience in creating the series of graphic prints "neuro" based on autobiographical and metaphorical motifs*.

i am also the supervisor of the doctoral dissertation of mr. piotr szewczyk. the role that i find inspirational and important was entrusted to me by the commission for scientific degrees and titles - i was reviewer in the habilitation procedure of dr. roman dziadkiewicz and in the doctoral dissertation of ms agnieszka janik.

one of the most important activities in the area of the tasks of a curator and juror was working on the regularly held national competition *objectively silesian* which has been taking place continuously since 2010. i was then invited to collaborate on its creation by the projekt śląsk association from katowice. in a team of several people, we developed the regulations and rules of participation in the competition. from the very beginning, it was open to various artistic circles. in each edition, the subject matter concerns silesia, but not only its promotion as a region, but above all people, their lives, passions, and the influence of their identity on the environment in which they live.

10.51 pn, series *entrances-exits* - pigment print, relief,
✚ plaster engraving, 100 × 210 (cm), 2012





↗ 19.19 wt, series *entrances-exits* – pigment print, relief, plaster engraving, 100 × 210 (cm), 2012





^ 41_6_w2 / series *scena41 - stage41* - pigment print, relief print, laminate, 100 x 140 (cm), 2016



nh_oś_0d006 / series *proscenium from the embankment* - pigment print, relief, laminate, 100 x 210 (cm), 2016 v





^ 41_2_w3 / series *scena41 - stage41* - pigment print, relief print, laminate, 100 × 140 (cm), 2016



krzysztof moszczyński

biologist, bioinformatist. senior lecturer at the department of graphic design at swps university. he deals with the issue of cities (from the perspective of communication design, participation, social services), process modelling (in evolutionary biology and in the perspective of transition / transformation design), design algorithmic. coordinator of the graphic design programme.

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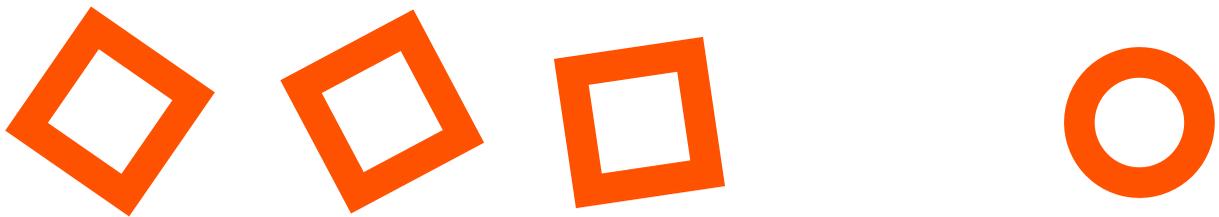
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the place of design*



the most common addressee of contemporary design is the market – such a thesis can be easily put forward when looking at the structure of endlessly growing consumption. although this generalization is certainly harmful to the entire community of designers, it perfectly reflects the degree of ‘compromising’ of contemporary design, which we have reduced, or rather limited, to one dimension.

the beginning of the 20th century is full of examples of many design schools whose aim was to build sustainable and egalitarian societies. the challenge of designing a product, architecture or urban structure of new cities was particularly difficult and, at the same time, crucial in the era of low supply of goods and raw materials caused by war conflicts, recessions and crises. in order to be able to meet such challenges, project groups formulated manifestos often containing a broader view of the current situation – their worldview. design was consequently a multidirectional activity addressed to the society (armstrong 2009). this type of reasoning was common at the beginning of the 20th century, often referred to as the age of philosophy, due to its significant conceptual contribution in forming the idea of social systems. however, a caricatured result, contradictory to these intentions took the form of oppressive totalitarian systems that effectively ‘discouraged’ future generations from drawing ambitious, broader

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based on an article published on the design blog of the swps university of social sciences and humanities: <https://www.swps.pl/strefa-designu/blog/20035-projektowanie-miast-relacje-miedzy-prognozowanymi-zmianami-a-technologie> ^(qr 1)



qr 1.

conclusions about the direction of social development and the definition of the role of design in this process.

despite environmental analyses known since the 1970s, pointing to the impossibility of maintaining consumption models or ways of managing natural resources for the growing human population (mcginnis, meadows, meadows, randers, behren 1973), pragmatically focused on the market, we have squandered an opportunity to design the future in a long-term and sustainable way. although this opportunity will not appear again, we are faced with the need to counteract, and therefore react, to the changes that we have brought about. in light of the climate catastrophe, dieter rams' definition of design as a means by which any existence of the human species will be possible (hustwit 2009) seems fully justified.

this subjective introduction outlines my main area of interest – the future, role and context of design, and the gap between technological progress and social development. we have worked out many algorithms, approaches and methods regarding the “visible design” (tangible, objectivised and possible to measure) as well as ephemeral (e.g. service design). we know a broader design framework targeting different levels of complexity / abstraction (e.g. communication design, corporate design, participatory design, or universal design). although we have certainly not exhausted the possibilities of design methodology, a fundamental question arises – whether, how and where will we use this potential? the first part of this challenge seems purely rhetorical, the second indicates two scenarios: either we will act separately (constantly proposing new approaches) or in an interdisciplinary way (taking into account different perspectives and needs). the easiest way is to answer the last issue and indicate the place for which we will design most – the city.

it is difficult to overestimate the role of the city, which seems critical in the process of human development – from the perspective of archaeology, it is assumed that the city was a key indicator of the formation of human civilizations (smith 2009). according to forecasts, over the next 30 years, over 70% of the human population will live in urban areas, most of them in metropolises (united nations 2018). the city will therefore be a theatre of environmental, political, and social changes, a large part of which we are unable to forecast. of course, there are processes that we have known for a long time and to which we still cannot find appropriate solutions. the deepening differences in the distribution of funds and access to services / resources, the deficit of participation and equality, or climate change are the canon of the main challenges facing humanity (annual report 2018; the global risks report 2018; the global risks report 2019).

the changes that accompany these processes are of interest to such design approaches as transitional design or transformation design. both approaches are systemic, interdisciplinary and oriented towards the perspective of a sustainable society. transitional design perceives changes as components of successive states of dynamic equilibrium that have a social, institutional, technological or economic background. in turn, transformation design analyses changes as large-scale, long-term processes, whose main axis is the relationship between man and the

environment (welzer, sommer 2014; hölscher, wittmayer, loorbach 2018). regardless of which perspective we assume for the city (transitional design: city as a set of interacting (sub) systems, transformation design: city as a key form of humanity's influence on the planet), the scale of the forecast changes indicates the unprecedented pressure which both metropolitan administrations and their inhabitants will have to face.

one of the answers to the above challenges is the concept of smart city, the genesis of which can be traced even to the 1970s (*the early history of the "smart cities" movement - in 1974 los angeles*). the term "smart city" was coined in the 1990s while trying to solve the problem of the expansion of american suburbs (downs 2005; perveen, kamruzzaman, yigitcanlar 2018). however, it became popular after the year 2000 through the cisco and ibm initiatives ("cisco and the clinton global initiative", "ibm intelligent operations center - resources - united states"). although there is no single, exhaustive set of criteria, it can generally be assumed that what defines the smart city concept is building urban systems that guarantee high quality of life understood as a healthy environment based on a circular economy, whose impact on the environment is either neutral or even positive (angelidou 2014). through the technology of obtaining and processing data in digital form, from appropriate types of sensors located in the infrastructure, it is possible, among others, to integrate and forecast processes taking place within cities (e.g. more effective management of urban transport provided by various types of means of communication, handling mass events, reacting to random events, etc.) (yigitcanlar, foth, kamruzzaman 2018). while the rationalization of urban resource management does not seem to raise doubts, new technologies used by private entities for this purpose may have serious and controversial consequences (grossi, pianezzi 2017).

the basic argument is the criticism of the recent motivations of the smart city idea - cost cutting, related to the depletion of city budgets as a result of the recent financial crisis. design based on such assumptions, referred to as a derivative of economic neoliberal concepts, is by definition focused on achieving the intended economic goals (e.g. optimizing the use of electrical infrastructure). in order to meet certain requirements, it is necessary to have appropriate analytical tools available to the largest it companies today. a new niche emerges for this type of organizations - marketization of social services. this process seems to be a natural consequence of the concept of public-private partnership (osborne 1993). however, due to the growing power of it corporations, it is difficult to talk about a partnership, especially in the scale of cities, which is perfectly reflected in the structure of the gsca (genoa smart city association) consortium established for genoa - the total share of all public entities is 12.6%, while the share of large companies is 21.5%, and the share of small and medium-sized ones is over 46% (galbraith 2014). with this type of proportions, it seems reasonable to ask about the outcome of decision-making processes as well as decision mechanisms and procedures when the public interest does not go hand in hand with the private one.

the growing role of business in the public sphere is one of the key challenges for social design. numerous examples of implementations of it sector corporations in cities indicate that

the design paradigm used is focused on technology (ben letaifa 2015). by definition, this is in contradiction with the participatory design approach dedicated to a particular social layer. as a consequence, there is not only a conflict of priorities but more broadly, of values. this last argument is unfortunately not strictly academic. we have documented activity of analytical entities (working on large data sets, the so-called big data), which, guided by the pragmatics of the market, have significantly shaped the social reality. fake content was published using fake social media accounts and sophisticated automation methods, which played a significant role in the results of elections or referenda in several countries (kleinman 2018; douglas, ang, deravi 2017). even if we ignore the possibility of compromising or abusing the ever-larger data sets collected by entities serving smart city, the concept of technology-focused design still generates a lot of risk. attempts to privatize or even monopolize social services have been reported for several years (morozov, bria 2018; bellman et al. 2017). what also seems socially unstable is the corporate-organized method of managing design processes, which is built in the top-down direction, while the desired participation of an ideal democratic utopia works with bottom-up movements.

although the concept of smart city is often cited as a response to the challenges of a sustainable future mentioned at the beginning, literature review does not unequivocally support this assumption (kummitha, crutzen 2017; yigitcanlar et al. 2019). one can assume a paradoxical scenario in which cities driven by economy, oriented at technology and environmental goals may not be socially sustainable. therefore, some authors refer to the so-called human-centred smart city, universal design, social design and design for social change, which would balance the needs of all stakeholders, taking into account the social, political, economic, environmental (sub)systems (manzini, meroni 2017; yigitcanlar et al. 2019).

the city and its (re) definition constitute an important area in the theory and practice of the current design, which results, among others, from the growing role of cities. in the light of the radical concept of decentralization of power (the so-called libertarian municipalism), formulated in the 1970s by murray bookchin, the confederation of cities would replace states in the future (this prediction may be confirmed by the behaviour of many us metropolises, which, contrary to the official position of the government, declare support for the paris treaty and have taken respective actions to prove it).

in 1988, david yencken suggested the term creative city (*the creative city seminar*, 1988), which constantly takes on new meanings (naylor, florida 2003). although the potential for innovation and acceleration of civilization processes has accompanied cities from their very beginnings, as has the constant change of their role and character (smith 2009), in the next three decades, cities will be a place of transformation processes on an unprecedented scale. an attempt to cope and even manage these processes includes smart city concepts that perfectly exemplify the growing problem of synchronizing technological progress and social development, to the apparent detriment of the latter. due to the marginalization of the human role (both in design and in implementations), perhaps due to the lack of a broader systemic perspective, the concept

of smart city is not fully satisfactory. therefore, first of all, it is worth proposing a design framework that will take into account, inter alia, assumptions concerning social sensitivity (bellman et al. 2017) e.g. by defining a socially-sensitive city, so as to effectively design and implement platforms for stable, open, and resilient social systems functioning in the future environment of permanent change.

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kamil olender

lecturer, researcher and trainer. phd in 2019 (thesis topic: values in the language of polish political parties on the internet in the pre-election period in 2015). he is interested in communication in its various varieties and areas, therefore he tries to discover the world in several different directions. the first is the mutual relationship between the on-line and offline worlds (and the general sense of the existence of this division). in his research, he deals with the internet in terms of communication, especially the interface between politics and axiology. he is interested in the impact of web 2.0 tools (social media, mobile applications, etc.) on communication. the second line of research is spatial perception and its implementation in communication. in this case, it focuses on the analysis of solutions in the field of orientation systems aimed at designing user experiences based on proxemic competences and environmental conditions. the third course of action is the observation and research of negotiation processes in the context of personal presentation methods.

he collaborates with the institute of journalism and social communication at the university of wrocław and the department of graphic design at the swps university. he conducts classes in polish and english on personal presentation methods, project management, naming in organizational strategy, negotiation techniques and strategies, semiotics, orientation systems and communication theory. author of numerous articles on the functioning of values in the language of political actors in social media, including those devoted to the analysis of individual polarizing constructs in communication. in addition to his research activities and teaching at the university, he runs a company that offers competence training (group and individual) in the area of communication (also intercultural) and public speaking.

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my interests:

- communication design
- political discourse
- orientation systems
- semiotics
- axiology
- algorithmization and automation of communication
- intercultural communication
- negotiation processes
- methodologies and tools in the management of group processes and project management

he designs and supports the development of communication competences in its various contexts. in the past, he ran his own radio programme in one of wrocław's radios. in design, he pays attention to adjusting it to the needs and requirements of the recipients. there must not be too much. but there can't be too little. it's best if it's just right.

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i think, therefore i am.
i am, therefore i observe, listen
and communicate.
and so on and so forth.

so everything is fine.



research interest areas:

communication in its various implementations has practically always been at the centre of my interests. i know very well that each market or - more broadly - conceptual activity should be preceded by a thorough analysis of the initial situation, which is why i am happy to use research processes and tools supporting appropriate creative work. hence my interest in design thinking and various frameworks supporting group work and team management, such as scrum, popular in recent years.

my interest in communication is primarily focused on exploration and explanation of the surrounding world, and thus looking for interesting aspects and reasons for such a state. in my research, i use a constructivist-systemic approach, with particular emphasis on the general theory of communication by michael fleischer or the sociological publications of niklas luhmann. in addition, in language analyses, i often rely on corpus and quantitative linguistics (in the context of method) as well as semiotics, ethnolinguistics, sociolinguistics or - more and more often - neurolinguistics (in the context of theories and methods). the use of these approaches also brings benefits in the broadly understood design, taking into account user experience and user needs, as it allows to learn not only the verbalized needs, but also to better understand the human process of cognition and information processing.

currently, i am researching three main areas:

- a. political discourse and methods of personal presentation including negotiation scenarios,
- b. algorithmization and automation of communication in the context of social media and the Internet in general,
- c. designing orientation systems based on human-centered design.

political discourse and methods of personal presentation in public speaking

the first area is close to me both in terms of research and in competence training. as part of my doctoral thesis, i completed a project on values in the language of polish political parties (olender 2016, 2017a, 2017b, 2018, 2019a). in the conducted analyses, i decided to take up the material consisting of official entries of politicians in the social medium which is still the most popular in terms of the number of active users, i.e. facebook. this allowed me to distinguish three areas of most interest to me in the field of communication research: the discourse of politics, the influence of mediation of communication by modern technologies, and communication scenarios in political competition and persuasion in language.

the starting point of the work was the problem of recreating their characteristic features in the pre-election period, taking into account new channels for political actors to reach the electorate. for this purpose, i have analysed the structure of individual statements, taking into account the time of their publication, semantic features of the selected lexemes and expressions in terms of differences between individual actants (selected political parties), as well as the linguistic, semantic and axiological content of the corpora obtained. as a result, i was able to identify the most important communication scenarios used by actors of the political scene, i have characterized and structured the unique lexis, and distinguished axiological elements along with their functions in political discourse. the main purpose of the research contained in this paper was to describe and, consequently, to explain the language of polish political parties. additionally, i was looking for answers to the questions about the most frequently used words in the set of texts on the internet selected during the analysis, along with semantizations of these lexemes.

thus, i was able to see what the language of polish political parties was like, taking into account the frequency of use of individual lexemes, and the fact which lexemes had axiological, constitutive or coherent character for a given discourse, what their function in communication was, and how the analyzed discourses differed in the semantic and pragmatic areas. as regards research methodology, i used corpus research method due to the fact that it allows working directly on the material available to everyone, i.e. language statements of political parties on facebook. i collected party entries in the perspective of 9 months, constituting the pre-election period (election campaign and post-election period) for the parliamentary elections in 2015.

finally, i listed the most important differences in the statements of selected actants, made a thematic typologization of the lexemes they used, and on this basis, i indicated a unique lexis, i.e. which is not present in any other corpus, and – above all – vocabulary and expressions functioning in the axiological and identity space of political parties performing evaluative and ordering functions.

the final result of the analyzes described above was creating of a tool – a communication matrix, enabling the comparison of the discourses of individual actants in terms of communication, taking into account axiological elements. i have proposed a typology in this respect, which is a proposal to depart from the traditional, but obsolete division into the right and the left, using two dimensions indicating the appearance of appropriate features in the discourse: localism / globalism and social / market orientation. the suggested division is not based on ideological, but communicative elements, meeting the basic methodological and theoretical assumptions of the work.

as a result, conclusions can be drawn regarding a more precise profiling of polish parties on the political scene. on the basis of the obtained results, i noticed that the most important issue for almost all parties is the social aspect (of course, in the declarative dimension), which confirms the theory about the inadequacy of traditional divisions. thus, the second dimension (localism – globalism), referring to the thematization of internal and external issues in the analyzed discourse, has become the main plane of differentiation.

in the near future, i am planning further analyses in this area, the two main aspects of which will be particularly important: semantizing and thematizing the enemy and threats in politics and social matters in the context of quantitative and qualitative research, and diagnosing new phenomena and dependencies in communication resulting from the mediation of statements by advanced technologies , including instant messaging and internet services (olender 2016).

algorithmization and automation of communication on the internet

the above is closely related to another area of my research interests, i.e. a deeper analysis of the use of social media in communication processes, and thus also the operation and functioning of the underlying algorithms. the area of normality seems of particular interest here, both in terms of use (purposes, functions, frequency, etc.) and in the context of communication offers and the resulting communication. this topic is inseparably connected with the issues of information bubbles or filter bubbles and apparent personalization, media gatekeepers and the convergence of the media themselves. it is noteworthy to set these phenomena against various discourses, e.g. political discourses, where it is particularly vivid, but also advertising discourses or youth discourses (although, as michael fleischer claims, it no longer exists), etc. equally interesting are the pilot studies which i have conducted, on the perception of social media (a paper presented at the conference communication design: communication research and design vol. 9 in april 2019 in podlesice), where i proved that in terms of communication, respondents define these tools almost

identically through the available features and brands. however, what is both fascinating and terrifying is the progressive automation of thought processes through the use of algorithms and artificial intelligence also in web 2.0 tools. it is this element that is the subject of my current research, which i am going to deepen as part of communication research.

design of orientation systems

the third leading and, at the same time, the latest area of my research interests are methods of designing orientation systems, i.e. - in short - directional signs orienting the user within a given space. in this case, i find the connecting point between designing user experience connected with space and empirical research of particular interest. in this area, it is necessary to use research equipment from the fields of various sciences, and thus the use of interdisciplinary research. in addition to the aforementioned cognitive linguistics, i am also interested in cartographic, geographic and neurobiological approaches. it is not possible to design proxemic solutions without taking these sciences into account, because orientation systems draw from their findings, for example in the field of simplifying and presenting spatial relations and ways of perceiving space by the human brain.

the project that i have started in this area (olender 2020) aims to find the most important features that determine the usability and usefulness of a given project and the ways in which space users learn. in the pilot studies, i played the role of a tourist and asked the passers-by (random selection, conditioned by the appearance in a given place) to indicate the best way to get from point a to point b. first, i marked the proposed routes on the map and compared them with those proposed by the most popular locating applications, indicating the fastest and most optimized routes for the user's specific needs. the next step was a linguistic analysis of the respondents' statements in order to distinguish linguistic categories allowing to give directions. the results were compared with the pictorial schemes proposed by mark johnson and george lakoff in order to indicate the most popular, and therefore the language categories most useful in locating landmarks.

the conclusions from the further part of the research are to be used to indicate the most important elements in the design of orientation systems, thanks to which the signs will be easier to read by the user, and thanks to deeper empathizing - better understanding of the way of "reading" space. all the above were done with regard to the central position of the user.





marcin pielużek

phd in humanities, linguist, communicologist. academically, he studies various aspects related to communication, language and media discourses. the special field of his academic interest is the language and communication of the extreme right, to which he wrote a monograph entitled *images of the world in communication of the polish extreme right*. his other interests include the issues of data analysis and visualization. head of the research project carried out as part of the competition of the national science center "fuga 2", former head of the centre for research on media and social communication of the faculty of management and social communication of the jagiellonian university, author of many articles on language and communication, organizer of scientific conferences, co-editor of the "manual" series. member of the association for the study of ethnicity and nationalism (asen). head and member of research groups conducting research for commercial entities, author of research reports. he cooperates with the wroclaw-based company punkt odniesienia.

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seeing the world through numbers

why should we as designers be more interested in data visualization? one of the favourite mottos of analysts (which is already a cliché today) is the phrase "data is the new oil". the increase in the amount of data, easier access, and finally tools for its analysis translate not only into more common use of the above, but also greater awareness of designing appropriate communication with the use of data. as a result, data visualization is one of the most dynamically developing branches of information design.

if i were to recommend one source to all those who would like to start their adventure with data design, it would not be a handbook showing how to do visualization, but the book of the swedish physician and statistician hans rosling, who in factfulness. *ten reasons we're wrong about the world - and why things are better than you think started a crusade against the myths and stereotypes that surround us*. he has tackled "catastrophic ignorance of a data-driven image of the world". if we want to learn how to visualize data, we first need to understand why it matters, how it works, and how to talk about it.

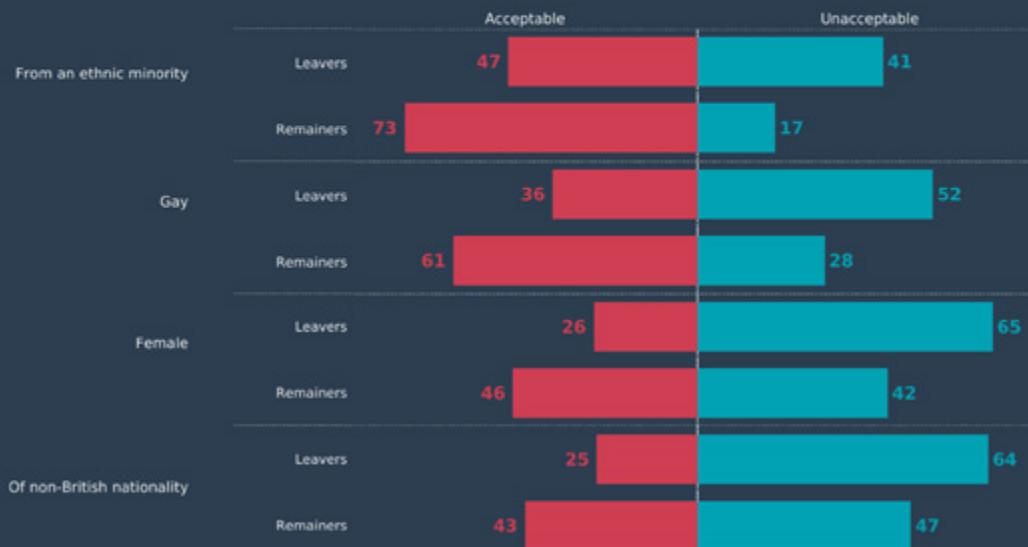
just like rosling, i always start my design activities with numbers - more or less complex, contained in smaller or larger sets. in each case, however, they tell a story. from this perspective, the challenge for an information designer is not only to find this story, but also to dress it in an appropriate visual form, to construct a specific narrative that will be understandable and attractive to a specific audience.

until recently, working with data was (and sometimes still is) associated with the work of statisticians, economic analysts, and authors of research reports. data visualization, on the other hand, was perceived as a field accessible only to a narrow group of specialists, too complicated for a wide audience and also boring. it's enough to think for a moment and remember how

WHO WILL BE THE NEXT JAMES BOND?

Daniel Craig is to retire as James Bond. Who will be the next James Bond? Brexit showed a big split in British society. This split is visible even when it comes to the new James Bond character. Who, thus, is or is not acceptable as a new 007?

Do you think it is acceptable or unacceptable for the character James Bond to be... %



many times, seeing various forms of data visualization, we quickly flipped the page, or in more modern times, we scrolled down, not even giving ourselves a moment to get acquainted with a lot of knowledge condensed in a small space.

many negative aspects related to working with data – the fear of spreadsheets, tables, charts – are a consequence of little knowledge of data literacy (the ability to work with data). the common perception of competences in the field of data visualization is limited to the mathematical, statistical or, more broadly, data scientist skills, which have become more widely known in recent years, mainly due to the popularity of big data. in my work with students, however, i try to convince them that this is a myth. yes, the ability to carry out some basic operations on numbers is essential. however, designers should remember that working with data is a team sport. usually, our team will include people who are competent in the field of statistical analyses. however, what they expect from designers is translating the results of statistical analyses into visual language. to understand data, you need to be able to read it.

so what does my data work process look like?

number one. curiosity, first of all. to find an interesting story in the data, you have to ask a lot of questions and try to find the answers. therefore, on a specific data set, you need to apply dozens,



and sometimes even hundreds of filters, look at its content from all possible angles, but also look for additional information that allows us to understand what we are looking at. sometimes, it only takes a quick and superficial research to get the context. sometimes, however, finding and understanding the story hidden in the data will require in-depth research.

number two. searching for the best way. now that you know the content of the datasheet and have the necessary background information about the problem under analysis, the next step is to “dive” into the data. in the course of exploratory analyses, i try to find specific patterns, schemes, regularities or deviations. in other words, it is searching for the element that forms the basis of the story. as cole nussbaumer knaflic vividly puts it in *storytelling with data*: “exploratory analysis is like hunting for pearls in oysters”. we’ll have to open 100 oysters (test 100 different hypotheses or look at the data in 100 different ways) to find perhaps two pearls. at this stage, several dozen different visualizations are usually created, which on the one hand allow understanding what is hidden in the data. on the other hand, through different visualization methods, i can look at the same numbers from several different perspectives. our goal as designers is to choose only one, the most important and the most interesting story out of all the possible stories.

number three. inspiration. knowing what i want to show, i set off on a journey in search of the best form to present a given story. at this point, completely different competences are needed. i turn from an analyst to a designer. first of all, i look for an interesting, simple and suitable (for a given narrative) type of visualization and its specific implementations. then i make a few sketches, trying to work out the best combination of the visualization with the remaining narrative elements. at this stage, pinterest is an extremely useful tool. it is a space where you can find not only interesting examples of data visualization, but also inspiration for the entire project – from colours to elements of composition.

number four. implementation. this is probably the most difficult stage in the entire process of working with data. the design developed in my head and in the initial sketches must now be translated into a specific form. unfortunately, none of the available tools are perfect, which means the need of a compromise. bearing in mind that it is the stories hidden in numbers that are the protagonists of my projects, i look for a way to properly balance design and data, maintain legibility, at the same time finding an inviting visual form.

number five. ensure the right context. the final part of the project is to make sure that all the necessary contextual elements to understand the data have been taken into account. from the perspective of designers working with data, this very moment is the most critical. when working with a specific data set, analysing it in a number of ways, we already know it by heart. as a consequence, we often assume that everything is clear and understandable. at this stage, we have to make sure that the design includes all the necessary elements to properly interpret the visualization – the title, introduction, explanation of data on the axes, description of symbols used, and data source. feedback is extremely helpful at this stage. it is worth showing our work to someone who is not involved in the project and make sure that everything is clear and legible.

number six. joy. this is the moment when we can say that we did a good job. of course, for every designer, the final design should be subject to further revision as soon as it is completed, as we came up with a thousand other, better solutions along the way. but the end of the design process gives us not only satisfaction, but also knowledge, insights and solutions that will be useful while working on subsequent tasks.

finally, let me quote hans rosling once again. "the world cannot be understood without the help of numbers. it is also impossible to understand it only by using them".

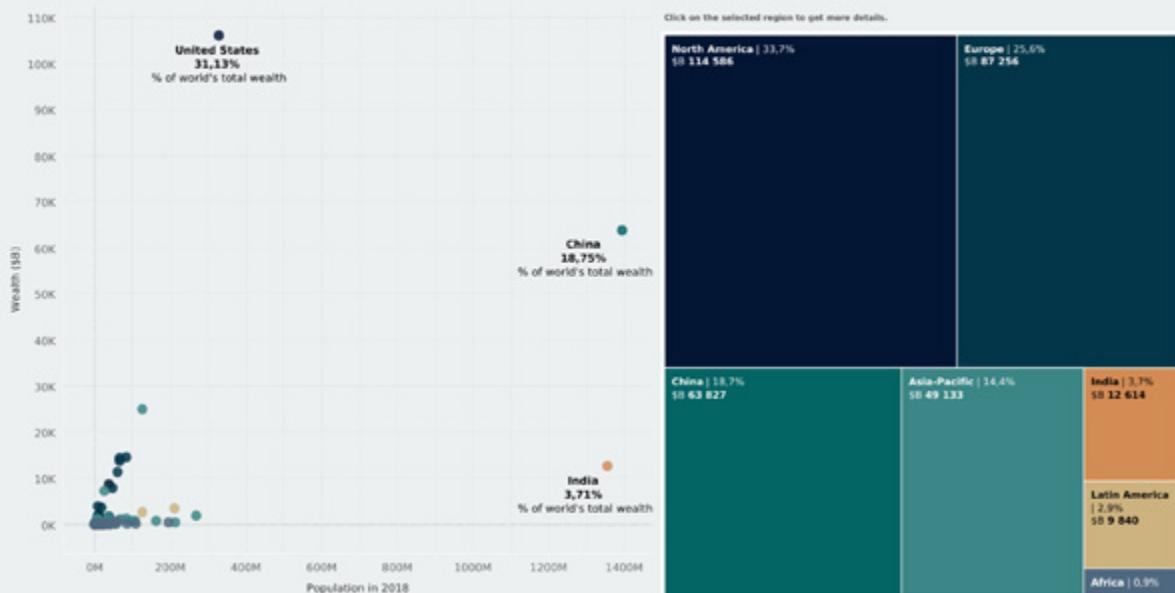
all the sample projects were implemented as part of the makeovermonday project (www.makovermonday.co.uk) using tableau public software. interactive versions of visualizations are available at <http://tiny.cc/5xxblz>



qr 1.

ALL AFRICAN COUNTRIES OWN LESS THAN 1% OF THE ENTIRE WORLD'S WEALTH WHILE THE UNITED STATES AND CHINA ALMOST 50%.

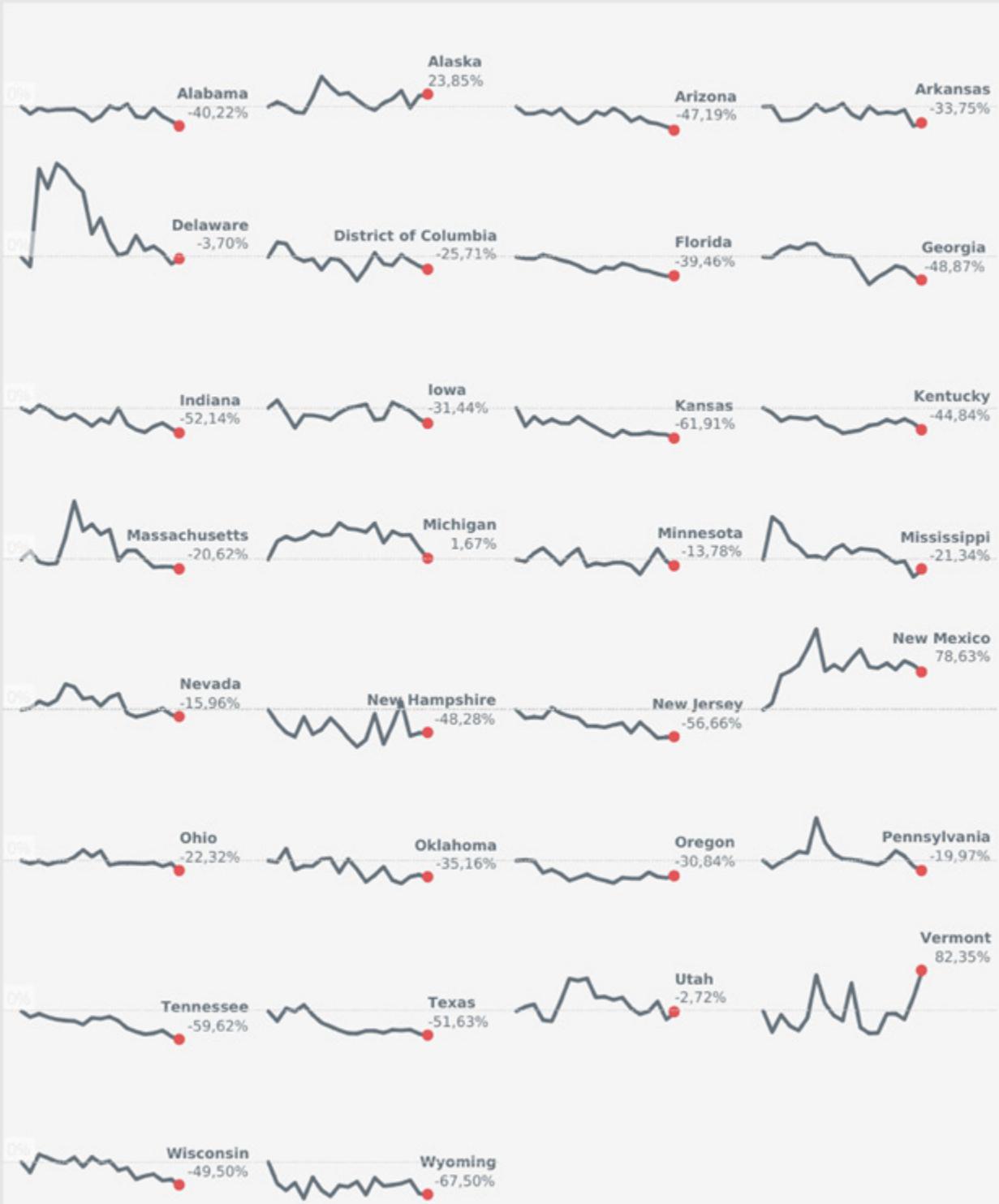
At the same time, the wealthiest country has four times less population than China and is over 3,5 times less populated than all African countries.



Source: Credit Suisse & World Bank | Viz: Marcin Pieluzek for #MakeoverMonday 2020 Week 7 | T: @mpieluzek

Change in STD infection rates among youth under 15 years old in the United States in years 1996-2014

Percentage change from 1996 for the age group 0-14 years old | Rate per 100K people.



The risk of infection with Sexually Transmitted Diseases **among youth under 15 years old in most of the US states declined**, however in many places changes were not significantly visible. Yet, in some parts of the United States, the risk of infection increased. **The highest rise of STD infection in this group was recorded in North and South Dakota, Vermont and New Mexico.**





dorota płuchowska

political scientist, sociologist, communication specialist by choice, assistant professor at the department of graphic design at the university of social sciences and humanities, cooperates with the university of wrocław. she studied and received her doctorate at the university of wrocław, the free university of berlin and the university of bielefeld. she is interested in the concepts of society and social change in the theoretical system paradigm. she deals with modeling systemic thinking in interactive systems and change through design in organizational systems.

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in practice, she connects the dots in the system, which need to be connected to achieve design. she specializes in the facilitation of systemic processes, supporting interdisciplinary teams in the organization of project work, in knowledge management and in "turquoise change". author of numerous interdisciplinary and intercultural workshops. she has cooperated in the development of the communication policy and competence workshops with the representation of the european commission and the information office of the european parliament in berlin, the foundation for collegium polonicum in ślubice, the institut für migrations- und aussiedlerfragen in oerlinghausen. at the university of social sciences and humanities and uwr she conducts the following classes: communication design consulting, project management, teamwork and team management, intercultural communication, social and intercultural competence, assessment centre.

she is interested in – both in theory and practice – in small, agile, dynamically changing, design-focused, creative, self-developing and self-organizing, interdisciplinary, multi-tasking, intercultural, organisation-conquering small groups and their professional form – teams. in general – systems in the system of society (world system: płuchowska 2013a, 2015) in its system-theoretical approach. i am especially interested in interactive systems and their anchoring in the construction of luhmann's theory of social systems. the more so because there is no point in looking for groups or teams there (this is not the only blind spot of his universal theory). on the one hand, i wonder why these concepts are not there, and on the other, how to put them there. this does not change the fact that in its comprehensive conceptual spectrum one can find many

signposts for systemic analysis and consulting for small groups (płuchowska 2014a, 2018a). in any case, i'm not going to give up on them, and the pragmatic idea behind it is perfectly illustrated by the words of tim brown, not only an expert among the teams i usually work with, but also an expert in the methods they usually work with:

it is difficult to imagine creating anything today, even a chair, without trying to understand group effects (płuchowska 2013a: 59)

this is what i do: i connect the dots that need to be connected in order to increase the probability that they will make a chair, of course one that you can sit well on. things can also be different, referring to the words of otl aicher, another authority among designers (see płuchowska 2015: 19). to be more precise, what i do is model the projects of teams, both in terms of activating group dynamics and managing design processes design in the paradigm which is, as we already know after so many deliberate repetitions, systemic. what i will develop is not theoretically unambiguous, which also affects the practical concepts of what is called systemic counseling, didactics, thinking, and learning. here, i will present the ideas that identify this difference and guide my practice.

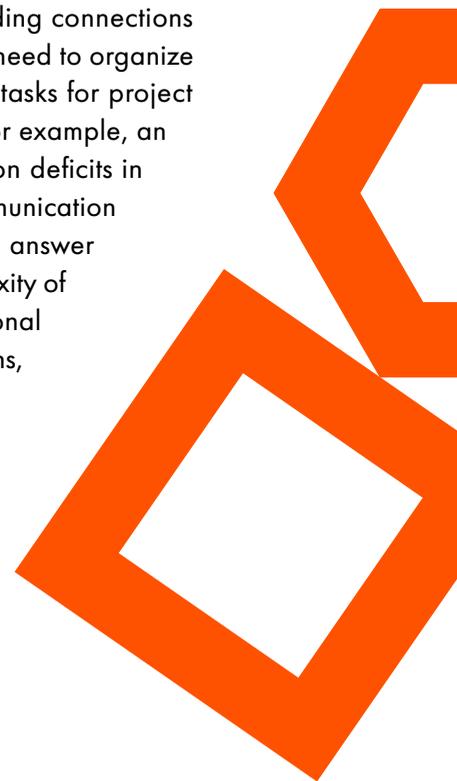
arranging social puzzles within the systemic structure of world society (luhmann 1997, his concept is presented in płuchowska 2013a, 2015) has been my occupation for almost two decades, and i emphasize this time because of the change in the perception of the very society. in general, the theory of social systems by niklas luhmann divides the category of the observer and the operation of observation (differentiation) of systems by means of difference (differential), not as a whole. as a political scientist brought up in the spirit of realistic theories of cognition of the world, i described the society from the perspective of political science as a political entity composed of people and their relationships, steerable and steered by politics focusing on social unity, without the awareness of the observer's internal perspective included in this description (i enclose some titles in the bibliography). going "outside" allowed us to see this society differently, we saw that there are in fact no people in it, but there are networks of self-referential operationally closed systems and their communication, generating complexity and contingency, which they must simultaneously reduce. we started seeing its system(s) not as one, but as a continuous communicative process of producing and resolving differences through which its evolution takes place. within its communicative framework, all social processes are subject to differentiation, and the orientation towards the differences produced by communication - not identity (!) - creates its uniqueness. to compare them, social practice introduced a construct of culture into communication (luhmann 2006a) followed by opinions, problems, standards, strategies, programs, etc. to endure what it introduced. although when looking for "culture" in

systems theory, we won't find much, probably because it is "one of the worst concepts which was ever created (...) anything can be done with it (...) anything can be culture" (Luhmann 1995b: 398). and it is difficult to argue with this, especially when we assume that everything that we say about culture and about the differences between cultures (and about all its objects) is only a construction of what is meant when they are referred to when we speak about them, not what they are. still, with its help one can build the structure of social complexity and within it deal with arranging the constantly differentiating social puzzles, or rather incoherent fragments thereof, into a functioning, though completely inaccessible whole.

in this construction, i am particularly interested in the concept of interculturalism (mainly in relation to organizational and interactive systems), which in its practice emphasizes the differences in order to be able to circumvent them in a competent way. we may speak of a social communication game of fiction (usually assumed as paradox), the primary role of which is to stimulate the society's communication mechanism. interculturality itself is nothing new, because it has existed as long as culture, and "it has been always and everywhere and as long as there have been people" (Luhmann 1995: 7). what is new is its theoretical concept, which in recent decades has become even an imperative of social communication: communicating the extraordinariness of intercultural communication (Płuchowska 2014b) and setting its limits (Płuchowska 2018b, 2019a), studying intercultural communication, training and learning intercultural competence, participating in intercultural projects, organizing intercultural workshops, etc. (Płuchowska 2013b, 2014c). naturally one builds intercultural teams and designs intercultural communication (including intercultural advertising: i write about it in 2017b, 2017c). this is of course done in different ways, building different strategies for dealing with cultural differences. referring to Jürgen Bolten and his concept of "contrasting" and "interactive" "moderation of intercultural processes" (Bolten 2011: 25-38), in my workshop practice i focus on the latter, assuming an active and open focus on what is new. taking the systemic incoherence of systems as a starting point, i cannot make another choice. the contrast option, assuming coherence, focuses on homogenization patterns that "cancel out" differences, and thus not only reject the individual perspective of worldviews, but they take away the space for active learning in the face of differences. cohesion works basing on the principle of curiosity and mutual attraction of differences, i.e. admitting of external observation perspective, including meta-observation (we observe how we observe and ask (ourselves/others) how you can observe otherwise). in other words, it focuses on interactive learning and self-reflective experiencing of our own difference in the situation of cultural differences and in general in the situation of randomness, variability, uncertainty, which today is called mindfulness. in a situation when we are dependent on a "creative, morphogenetic mechanism", consisting in "testing" the structures of sense by "blind variation and selection" (Luhmann 2007: 282), is a starting point for competence, especially for interdisciplinary and intercultural project teams, which are to "change the world through design". i will return to this subject in a while.

change the world through design

the second element that we will not find in the construction of systemic theory, and which i am particularly interested in, are teams and a small group in general (płuchowska 2018a). in the luhmann architecture of society, they do not constitute a separate type of social systems. they can be placed in it between interactive systems, which are constituted in the conditions of interaction between the current ones (people part their ways - the system collapses) and organizational systems specified by communication addresses designated by membership, for which the absence of people does not mean the end of neither communication nor organization. this "position", or rather the lack of it, is not adequate in my opinion, especially due to the growing interest in teams in the context of the organization (working, task, functional, design, expert and professional teams, change-teams), without which it is difficult to imagine organizations today. according to the conceptual apparatus of the systemic theory, discovering the functions of a team (and the effects of teamwork) is, first of all, discovering its autopoiesis, and thus its differential in comparison to other systems of its environment (usually the environment of the organization), what it must do to accomplish it task. the reasons for the prosperity of small segmentation structures, the oldest form of social differentiation, are explained by the need to reduce its increasing complexity due to the need to stabilize its functionality (so that it could be "usable" for an individual). of course, just as teams change (quantitatively/qualitatively), so does their environment. in other words, their change implies a simultaneous change in organizations which, confronted with the progress of groups and teams, must "rethink" both the function of their structures in their own structures and bear the change they introduce in the organization itself (and vice versa). small structures seem to be the future of organizational structures, which does not mean that the functions of small structures will be the functions of the organization. then, one thing would turn out to be redundant. agile, different, dynamic organizational systems rearrange the formula of their meaning more efficiently than sluggish organizational systems, reacting by differentiating structures to social problems. it is on the shoulders of teams that a complex expectation seems to rest of building connections and networking knowledge about the interdisciplinary dimension due to the need to organize it to solve increasingly complex social problems. in this context, there are tasks for project teams undertaking assignments bordering on different disciplines, such as, for example, an interdisciplinary hybrid "legal design" - focusing on filling in communication deficits in various areas of law, including in the field of broadly understood visual communication through appropriate design solutions. such hybrids can be understood as an answer to the general question of how to adequately deal with the increasing complexity of a modern society, organized by functional differentiation, with its organizational and interactive systems. just like all kinds of interdisciplinary system progressions, the one at the level of project teams' work depends on the conscious structuring of cognitive, competence and methodological dimensions, for which the starting point should be the orientation towards systems design. i would like to emphasize the necessity of such an approach here.



i emphasize this due to the fact that the theory and practice of design has accumulated many options, taking communication design in different directions. my azimuth determines supporting the practices of teams open to the dimension of systemic design, i.e. such that is oriented in its processes to consistently combine system thinking and design thinking. this hybrid emphasizes that all group effects and the effects of their design (= communication products) as social processes are anchored - whether we like it or not - in the network of system dependencies. this fact does not need to be explained in detail. it is enough to look (or actually observe and distinguish, because just looking will not help) at the current condition of society and its world, which also includes the condition of design. as long as half a century ago, designers heard from victor papaneck that "the clock is at five to twelve", and "the world [...] is pushed against the wall" is awaiting their social and moral commitment (1971: 13). time seems to have stopped, because it still repeated that the hour is still five to twelve. yet the society did not stop. in the meantime, it has increased its complexity many times (by designing it), stretching its current (as you can also assume another design) world to the limit of its endurance, which does not mean that it is the limit of its ability to test its resistance to innovation. when papaneck wrote that "designers have become a dangerous species" (1971: 9), there were no 4.0 machines (intelligent ones) among them, because there were no media 4.0 and communication 4.0, and thus society 4.0, i.e. one that co-organizes non-trivial machines (which also reveals the "dead point" of the systemic theory płuchowska 2017c, 2019, 2020). this is not the end of course - we are just entering the next level of technological possibilities - 5.0. you can see that the world is moving forward at an incredible pace - iphone 2.0 in 2007 to the 11 pro max in 2019 (<https://pl.wikipedia.org/wiki/iphone>)^(qr1). bigger-smaller, thicker-thinner, heavier-lighter, with one camera, with two etc. it was apple who proclaimed: "think different". such (innovative) design by continuing to do the same only increases contingency, which certainly does not solve the problems, and perhaps it creates new ones. contrary to the gospel, the innovative "green" motorization is still car industry, because, again referring to aicher, just another car is being created, not an alternative form of mobility.



qr 1.

innovation must assume exnovation. after all, today reduction must also be viewed in terms of social progress. in other words, instead of thinking about light, designers think about (designer) lamps (see: design thinking school hip in potsdam - lamp design for the third world for: romero-tejedor 2011: 352). instead of simplifying, they complicate. instead of using tools, they produce new ones. the world is changing "through design", but it also needs "thinking designers" who will be a difference to what papaneck said: "every person is a designer" (1971: 23). we need a transition "from aesthetics to cognition" and in general a "paradigm shift", as the book of felicidad romero-tejedor is entitled. personally, my favorite thing is the statement: "...systemic theory. the theory which today should be an obvious 'must' of basic knowledge for designers" (2007: 353).

think different

my intention, of course, especially in relation to project teams, is to draw attention to the difference between systemic design and plain design. and in general, to observation in differentials, as the whole cannot be seen anyway. it is true that both sides of the distinction are relevant, because only the distinction from something allows you to see something (systemic design), but the difference is the essential thing. what i have in mind is highlighting what difference there will be in the understanding, cultivating, and therefore also in products of design, if the way of thinking of people (and essentially systems) who deal with it (today, one generally speaks about interdisciplinary teams), we turn on systemic thinking as a perspective of observing what they design and they always design society, its systems and its world(s). everyone sees the society slightly differently, but the effects of each design make up the functioning of an interdependent whole, even though it is made up of different pieces. the teams that deal with conscious design for the world/s, and this is the only design i want to talk about, should be aware of systemic thinking. i also see this as my task. with that in mind, my second point is adapting the "hard" concepts of luhmann's (communication) theory of social systems (2007), which is both the theory of differentiation, observer, media, evolution, the universal theory of a functionally differentiated (world) society (1997), connecting them all to the practice of professional project teams as the foundation of their systemic thinking. at the same time, however, also for the view of design from the perspective of systemic theory and for placing it in the construction of society by using the universal tools of systemic theory, which i see as one of the voices for building the theoretical and methodological autonomy of design as a discipline.

one could discuss for a long time what design is. it is not at all easier to say what it is not, especially because it "spills out" from various social initiatives and "grows" with its complexity. communication creates more and more new design (s) (graphic / product / information / web / interaction / ux / ui / hc / organization / service / transformation / eco / critical / inclusive / alterative / participatory / urban / legal / system, but also universal design, and next to it food / body / nail / plant / hair / fiction / wurst design) and builds its structures (design schools, institutes, exhibitions, galleries, foundations, associations, departments, offices, festivals, fairs, museums, days, weeks, design festivals, books, magazines, websites on design), and with them the expectations (of producers, consumers, sponsors, critics, theorists, students). this is even wider: "everything is design" (exhibition slogan "das bauhaus. alles ist design" at the vitra design museum on april 1-14, 2016 <https://www.bundeskunsthalle.de/ausstellungen/das-bauhaus.html>)^(qr 2). you can agree with the above, but things can also be different. what you see depends on how (according to what distinctions) you observe and which side of the distinction the further targeting of communication means (willke 2001: 153) it is, however, certain, that design will be such as it is spoken about. therefore, it is worth introducing the distinction between systemic design and design as such and see what happens to these market diversifications. secondly, what will happen as a result of systemic approach with the "traditional" understanding of design located in the field of visual arts.



qr 2.

accordingly, through systemic approach to design, one can change the way of thinking about it, for example, separate design from design of gadgets, removing attitudes that lack responsibility and systemic mindfulness in design practice, which blur both the concept and the profession, regardless of whether it is through an internal mystification of the design process, or the use of design – because it sounds good – for ornamental purposes. what i have in mind here is also the recently fashionable panaceum for everything, and therefore probably willingly accepted by all teams, although often without longer consideration. the method of design thinking brought down to using coloured sticky notes, will always be just a method. the result of these becomes visible only at the level of methodology, defining how this instruction (tools and methods) will be understood in what paradigmatic frameworks it is used, and these, although the method is the same, may be different. what problem will be discovered with their help depends on what the world one sees at all: the attitude towards society, the problem, project work and the team, etc. although design thinking has existed for a long time (this is how peter rowe entitled his book in 1987, listing the assumptions of the design methodology used, but looking at the bauhaus or the ulm school, it must be dated even earlier) it became popular only recently, probably due to emphasizing its innovative power by stanford d-school (brown 2013). it promises that the use of an iterative set of techniques, tools and rules by (interdisciplinary!) teams in the process of collecting techniques, tools and principles leads to creative solutions to problems that respond to the needs of users, taking into account the expectations of stakeholders and the possibilities of technology. its methodical know how is about the insight of the designer in investigating the actual problem, which, however, especially if one declares the will to “change the world”, solve its “tangled” / “invisible” problems in a “sustainable” or “human-oriented” way, needs to start from systemic thinking. in a comprehensive social reality, it is not only about an insightful view of problems, but also about the construction and reduction of complexity, creating bridges between individual observations, parameters, contexts, disciplines, for connecting them and placing them in a non-coherent, but interdependent (circularly) connected whole. and whatever we call it in the process of education or in the work of a designer (a process, management, design methodology), there will be no systemic design without it. it is not some academic luxury, but everyday design practice, which should, let me emphasize, use the services of systemic theory. it should be noted, that such design is not happening, just like systemic theory and systemic thinking (płuchowska 2014a). therefore, i believe it is important to highlight these nuances in the foundations of the theoretical perspective of practice. so what makes this difference?

systemic theory is an internally diversified, interdisciplinary model of cognition, integrated by the concept of a system as a basis for explaining the infinite (!) complexity of the world. its sociological variation of luhmann and his followers describes the society and its world (the one that society establishes in terms of communication – it knows no other one (!). it describes society with the help of the society and therefore it cannot see what is outside (outside there is everything that is not communication, and therefore also people). you can agree or disagree with its radically constructivist – communicative – concept of society, but in both cases it is an inexhaustible fuel for communications that refer to it, both those who use its heavy conceptual

arsenal and those who accuse it of ambiguity, and complexity untranslatable to practice. the above can be accused of trivializing the theory. looking at the number of fields or professions referring to it, it should be noted that "luhmann in the systemic environment is the most frequently cited, but at the same time the least read author" (hagen 2010: 8). one may also ask, why do practitioners need the theory of design at all? among other things, to see more than can be seen without it. practice which, as kant argued, is blind without theory (vice versa, theory without practice is empty) can only err in a social maze. the conceptual construction of systemic theory discovers the mechanisms by which this maze with many exits and entrances will appear as a functioning interdependent whole. it allows you to put incoherent social puzzles together, fill the gaps between knowledge and action, i.e. be the foundation of the knowledge how to explore the social world. and "i have no remorse, to interpret in such a way what i read, because i tell myself that everyone who reads these things must interpret them. and the context of interpretation will never be the author's context (von glaserfeld 1998: 39). even more so, as we will not find ready-made recipes and cases in it, but we will get a fishing rod for a big fish. you have to think for yourself how to catch it. all declarations of systemic thinking should begin with this very issue.

systemic thinking struggles with the same effect as systemic theory. people talk about it a lot, and often also treat it as a lockpick which opens something, but it is not exactly clear what (is used because others are using it). the more so because you cannot see or touch it (= as an operation of the mental system). there are people who say they think systemically (= translation of perspectives - coupling of mental / organic systems), but it turns out (what can be learned in the communication process) that they think about it differently, even though they call it with the same name (= when the statements are in the perception area of a different mental / communication system and there is a link in communication = it will be socially relevant). and the difference, which is the (theoretical) difference in understanding the system, makes a difference for the practice of systemic team management (= differential asymmetry as a result of observing symmetrical differentiation) (bateson 1981: 582). it is not about correct / incorrect understanding or misunderstanding, which cannot be avoided (= translation of perspectives) - which does not interfere with the communication itself, but on the contrary, opens up new possibilities, but the fact that each differentiation gives a particular world, and not a different one. this also applies to the world of systems. they are usually conceived in the category of structure (materialized units / objects / mechanisms), as the sum of interrelated elements that make up a functioning part / whole (structural and functional approach). however, one can reverse this thinking and start from the differential. questions: by what difference does an autopoietic system differentiate itself from the environment of other systems (environment), i.e. what determines it (internal / external) border and makes it what it is? systems theory focuses on explaining how (= sense) a system organizes its complex environment to maintain its stability, not why it is as it is. in this context, the functional and structural approach exposes the function of the system in relation to other systems of its complex environment, while the autopoietic-constructivist approach emphasizes the difference which determines the identity of the system in relation to other systems (luhmann 2007: 167). so what does this difference show? in the first case, the system sees the world of its

system (= internal system perspective), in the second, its world in relation to the worlds of other systems (= external system perspective). this systemic thinking reveals: a. overall interactions and relationships in the system, not just individual properties – each social system is part and environment of another system. b. circular couplings and not only cause-effect linearities. c. contextual dependencies – changing the context changes the system. d. changing the perspectives – each system (potentially) plays its own music and sees something different, looking at the same thing. today, these systemic interdependencies are obvious, which unfortunately does not mean that they are explored in design practice.

the change in thinking about systems should be perceived as a complementary effect of social differentiation, and thus the complexity of social reality. it reveals the multiplicity of individual aspects, numerous variables, mutually interconnected and dependent, and at the same time conceals the point that would enable observation of the whole, a deliberate and controlled intervention. each intervention, due to the continuity of possible solutions, must take into account the risk that the intended goal will not be achieved, but always as its result a process is traversed that, whether successful or not, should always be a systems learning process. it can be said that the complexity of the environment leaves today's organizations no other way, forcing them to be oriented towards systemic thinking. the appearance of design in this area and linking it through the systemic thinking of project teams with the mechanism of reducing social complexity gives it a new theoretical dimension (apart from the visual arts dimension) in which it can acquire its own mental space (design thinking, design system, design way).

without differentiation and orientation
on the difference, absolutely nothing
will happen in design.

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qr 6.





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a graduate of the eugeniusz gepert academy of fine arts in wrocław, faculty of interior architecture and industrial design [2000–2005]. winner of the scholarship of the ministry of culture and arts [2003–2004]. diploma in the studio of visual communication under the supervision of prof. mieczysław piróg – *a new form of book for children*, the painting supplement in the studio of prof. marek jakubek.

teaches at swps university: graphic design, graphic design techniques.

in the years 2016–2019 she conducted classes also at the university of wrocław, at the department of journalism: image production and post-production, typography and graphic design. in the years 2006–2008 she conducted computer graphics classes at the university of humanities in wrocław.

she completed her teaching practice in the visual communication studio under the supervision of prof. janusz grzonkowski at the academy of fine arts in wrocław. she completed her design internship in germany, gmbh omniphon leipzig [2006] and gmbh rucker, gifhorn [2002–2003].

she deals with: designing and illustrating children's books, figurative and abstract painting. in 2019, she obtained a certificate to run a painting workshop for children and adults modelled on the paris malort of arno stern. as part of her doctoral dissertation, she conducts research regarding the search for new formal solutions in the broadly understood illustration and picture book for adults. member of the association of polish artists and designers, wrocław district.

she has cooperated with children's book publishers: gdańsk educational publishing house, skrzat publishing house from kraków, operon publishing house and adamada publishing house. she has published over seventy projects.

published projects [selection]

- donata dominik-stawicka, *michałek i skarb szwoleżerów* [michałek and the troopers' treasure] • illustrations • kraków, wydawnictwo skrzat 2018.
- donata dominik-stawicka, *dzieci z lewkowca* [children from lewkowiec] • cover design, illustrations • kraków, wydawnictwo skrzat 2017.
- elżbieta palasz, *zimowa przygoda* [winter adventure] • coloring design • gdańsk, wydawnictwo adamada.
- paweł mazur, *cudowne wakacje* [a wonderful vacation] • coloring design • gdańsk, wydawnictwo adamada.
- danuta zawadzka, *rymowane opowieści o niezwykle śmiesznej treści* [rhymed stories with extremely funny content] • cover design, illustrations • kraków, wydawnictwo skrzat 2016.
- anna boderek-pocheć, *marcel i tajemnica profesora* [marcel and the professor's secret] • cover design, illustrations • kraków, wydawnictwo skrzat.
- maurycy polaski, *corrida językowa czyli 10 byków głównych* [language corrido or 10 biggest errors] • cover design, illustrations • kraków, wydawnictwo skrzat.
- maurycy polaski, *żabki i żabki czyli słowne pułapki* [frogs or verbal traps] • cover design, illustrations • kraków, wydawnictwo skrzat 2015.
- mariusz niemycki, *strach to za mało* [fear is not enough] • cover design, illustrations • kraków, wydawnictwo skrzat.
- christine nostlinger, *lumpetta* • cover design, illustrations • kraków, wydawnictwo skrzat 2014.
- anna boderek-pocheć, *marcel i zagadka pradziadka* [marcel and the great-grandfather's riddle] • cover design, illustrations • kraków, wydawnictwo skrzat.
- agnieszka barska, *wakacje na medal* [best holidays] • cover design, illustrations • kraków, wydawnictwo skrzat.
- christine nostlinger, *gwizdźemy na króla ogóra* [we whistle at king cucumber] • cover design, illustrations • kraków, wydawnictwo skrzat.

- sławomir hanak, *lipcowe przypadki agatki* [agatka's july adventures] • cover design, illustrations • kraków, wydawnictwo skrzat 2013.
- mariusz niemycki, *demoniczny damianek czyli strach ma moje oczy* [demonic damianek or fear has my eyes] • cover design, illustrations • kraków, wydawnictwo skrzat 2013.
- mariusz niemycki, *demoniczny damianek czyli mistrz kłopotów* [demonic damianek or the master of troubles] • cover design, illustrations • kraków, wydawnictwo skrzat.
- hanna kowalska-pamięta, *ewa i idealna opiekunka* [ewa and the perfect guardian] • cover design, illustrations • kraków, wydawnictwo skrzat.
- sławomir hanak, *astropodróże, t. 1–3* [astrovoyages, vol. 1–3] • cover design, illustrations • kraków, wydawnictwo skrzat.
- mariusz niemycki, *dziewczynka, która nie wiedziała, kim jest* [a girl who didn't know who she was] • cover design, illustrations • kraków, wydawnictwo skrzat 2012.
- *lokomotywa* [locomotive] series of textbooks for 1–3 form • illustrations • gdańsk, gdańskie wydawnictwo oświatowe.
- magdalena zarębska, *kaktus na parapecie* [cactus on the windowsill] • cover design, illustrations • kraków, wydawnictwo skrzat.
- danuta zawadzka, *tajemnica zaczarowanego klasera* [the mystery of the enchanted stamp album] • cover design, illustrations • kraków, wydawnictwo skrzat.
- *kolorowa klasa* [colorful class] a series of textbooks for early childhood education 2011 • illustrations • gdańsk, wydawnictwo operon 2011.
- ewa ostrowska, *dwie niesamowite bajki nie bajki mamy* [two mom's amazing fairy tales] • cover design, illustrations • kraków, wydawnictwo skrzat 2010.
- ewa ostrowska, *bojesie niebojesie* [i am scared – i'm not scared] • cover design, illustrations • kraków, wydawnictwo skrzat.
- ewa ostrowska, *zapominalski tatuś* [forgetful daddy] • cover design, illustrations • kraków, wydawnictwo skrzat.
- ewa ostrowska, *marcinek i zajaczek* [marcinek and the bunny] • cover design, illustrations • kraków, wydawnictwo skrzat.

- ewa ostrowska, *przebij piątkę, kolego!* [beat five, mate!] • cover design, illustrations • kraków, wydawnictwo skrzat.
- ewa ostrowska, *o anuli, która chciała zostać strażakiem* [anula who wanted to become a fireman] • cover design, illustrations • kraków, wydawnictwo skrzat.
- ewa ostrowska, *i kto tu jest mądry?* [and who is smart here?] • cover design, illustrations • kraków, wydawnictwo skrzat.
- ewa ostrowska, *taka miła, starsza pani* [such a nice, old lady] • cover design, illustrations • kraków, wydawnictwo skrzat.
- mariusz niemycki, *wielki kudłaty łobuz* [the big shaggy rascal] • cover design, illustrations • kraków, wydawnictwo skrzat 2009.
- mariusz niemycki, *tajemnica rodzi kłopoty* [the secret raises trouble] • cover design, illustrations • kraków, wydawnictwo skrzat.
- mariusz niemycki, *policjanci i złodzieje* [policemen and thieves] • cover design, illustrations • kraków, wydawnictwo skrzat.
- mariusz niemycki, *ktoś bardzo podejrzany* [someone very suspicious] • cover design, illustrations • kraków, wydawnictwo skrzat.
- iwona kocińska, *przygody krowy balbiny* [the adventures of balbina the cow] • cover design, illustrations • kraków, wydawnictwo skrzat.
- tadeusz ross, *jak zwierzątka swoim dzieciom opowiadają bajki* [how animals tell their children fairy tales] • cover design, illustrations, typesetting • kraków, wydawnictwo skrzat.
- mariusz niemycki publishing series: "seria wydawnicza: wojsko, szkoła, pogotowie, na wsi, autobusem i tramwajem, straż pożarna, pogotowie, policja, kosmos, kolej, na budowie, lotnictwo, na morzu" [army, school, ambulance, in the countryside, bus and tram, fire brigade, ambulance, police, space, railway, at the construction site, aviation, at sea].

individual exhibitions:

- *gardens of primary memory* – painting, centrum kultury zamek, wrocław 2020.

illustrations

- centrum kultury zamek, wrocław 2020.
- *told with line and stain* – illustration for children's books muzeum ślązańskie, sobótka 2020.
- *question about man* – painting, galeria "miejsce dla sztuki", wrocław 2003.
- *three looks* – painting, galeria "miejsce dla sztuki", wrocław 2002.



give incentives, but let man develop freely maria montessori

these are the words that i follow in my work as a teacher and educator.

i strongly believe that every human being is born with a huge creative potential. the role of the teacher is to help develop this potential, through professional support, but with due respect for the inherent visual intuition and individual character of each person.

teaching means creating a space in which a young designer has a chance to express their personality, by looking for individual solutions, using various techniques and tools, but also by thoroughly studying design issues within a specific task.

for several years i have been interested in the subject of human internal structures, neuroscience, cellular memory, as well as pedagogy in the early stages of human life and their impact on building an artistic image in children as well as an adult artist. i run a painting studio, modelled on that of malort in paris. arno stern, the creator of this idea, is a scientist and educator who discovered that every person, especially a child, regardless of the culture in which he lives, in an atmosphere of security and respect for his personal dignity and autonomy, without being imposed an adult vision and educational concept, develops visually in an identical way, painting the same sequences of signs and images that are not cultural "memes" – that is, "genes of culture", as dr. marek kaczmarzyk calls them in his work "school of memes". they are the recording of "cellular memory" images from prenatal life. arno stern quotes a lot of interesting examples also from the history of art, in which he proves that "traces of formulations" are visible not only in medieval icons but also in modern abstract intuitive painting, classical architecture and even sculpture. the subject of my research is also finding "traces of cellular memory" in applied graphics – in various types of visual communication signs.

creative and design activities

the discovery of the "formulation" process is undoubtedly reflected in my creative and design work. i am working on a series of abstract paintings that are to be a vivid illustration of malort. 'gardens of primary memory' is 'my inner malort', an experiment in which the only guide is intuition, subjective feeling and impression, the impulses flowing from the body and emotions. i find this task is even more of a challenge because for many years i have been involved in conscious image building and illustrating children's books. however, i am convinced that it will contribute to my research on looking for new formal solutions in the broadly understood domain of illustration.

i became interested in the subject of children's books during studies, in the studio of visual communication, at the faculty of interior architecture and industrial design, at the academy of fine

arts in wroclaw. my m.a. thesis was about a new form of books for children. it was done in digital painting technology and was a proposal of a cardboard, fold-out toy book for children. the annex to design work was a series of figurative painting works in which i touched on the topic of building close relationships. it was inspired by ethnic african masks and symbolic painting.

i started cooperation with children's book publishers shortly after graduation. initially, i designed images for exercise books for children, for textbooks and exercises for the first stage of early school education for the gdańsk publishing house operon. i had the opportunity to improve my workshop and try different techniques and tools. a valuable experience was studying subjects for which i prepared illustrations, e.g. historical costumes or exotic animal species. the next stage was illustrating for the skrzat publishing house from kraków. i started to design spreads, covers and whole books. although i focused mainly on illustrations, i also had the opportunity to do typesetting of text and design the layout of several books. however, the most important issue was always illustration, vivid drawing and above all, colour. traditional painting and drawing techniques and a wide range of digital tools gave me a lot of space for exploration, formal and stylistic experiments. i particularly liked acrylic on board or cardboard, colour monotype and ink drawing. combining analogue tools with digital image processing gave me almost unlimited creative possibilities. i also had the opportunity to illustrate very different texts: from adventure stories for young people to short poems for youngest children, fairy tales, funny speech therapy rhymes and therapeutic stories. the ability to establish a dialogue with the authors of texts or to suggest my own interpretation was an extremely valuable experience in the work of an illustrator. i also worked for the gdańsk educational publishing house. i had the chance to try non-fiction illustrations in a larger format. i designed a lot of colouring books and art puzzles for children, among others for adamada publishing house.

cooperation with publishers brought me a lot of satisfaction, even though sometimes i had only a partial influence on the final shape of the book. my bold artistic solutions sometimes had to face the difficult realities of the publishing market in poland and commercial requirements. however, all the projects that i have managed to do are the result of many attempts and a lot of searching, thanks to which managed to create my individual language of expression and i am currently designing my own picture book for adults.



odleciał, na próżno szukając swego domku w jaśminach, ponieważ wszystkie jaśminy, pozbawione kwiatów, wyglądały jak zwykłe krzaki.

Na całym świecie – jak długi i szeroki – jabłonie, grusze, śliwy nie wydały tej jesieni ani jednego owocu. Nikt nie przyrządził słoika konfitur.

Mała dziewczynka znalazła upuszczony jeden czerwony płatek pelargonii i zaszuszyła go między stronicami książeczki.

Nadeszła jesień, po niej zima. Ludzie liczyli dni do wiosny. Wierzyli, że wraz z nią znowu zaświeci słońce, ziemia wróci do życia, urosną nowe kwiaty, przylecą motyle, zaśpiewają ptaki, świerszcze rozpoczną wieczorne koncerty, a na niebie pojawią się białe chmurki.

Niestety. Wszędzie rozrastały się same zielska.

Tej wiosny wszystkie dzieci były bladziutkie, słabe, ponieważ od dawna nie jadły ani jabłuszek, ani innych owoców.

Tej wiosny ludzie czuli się szczęśliwi tylko wtedy, gdy kładli się do snu, ponieważ śniły się im kwitnące sady, ogrody, łąki, lasy. Rano, pełni nadziei, biegli do okien, lecz widzieli w nich tylko szarość.

– Jeżeli jest stacja kolejowa, to jeżdżą tędy pociągi. Na pewno, jak na każdej stacji w moim królestwie, znajdę tu i pocztę. Wyślę natychmiast do mojej Melanii telegram, że jestem cały, zdrowy i szybko przyjadę. Albo jeszcze lepiej – zadzwonię, ponieważ na stacji musi być telefon.

Ruszył w kierunku wskazanym przez drogowskaz. Stacja była blisko. Duży budynek kolejowy jaśniał światłami. Na drzwiach do budynku wisiła tablica z napisem:

Wejście do poczekalni czynne całą dobę

Król pchnął oszklone drzwi, które otworzyły się bezszelestnie, za to zamknęły się z trzaskiem. Nie było to przyjemne. Nikt nie lubi takich drzwi, które otwierają się bezszelestnie, a zamykają z trzaskiem, jakby były drzwiami do pułapki.

Poczekalnia wyglądała zwyczajnie, co uspokoiło króla Andrzeja. Trzy okienka do kas, ławki do siedzenia dla podróżnych, kosze na śmieci.

Niby zwyczajna ta poczekalnia, a jednak jakaś inna.

– Dziwne – pomyślał król – ani jednego podróżnego czekającego na pociąg...

Podszedł do okienka, nad którym widniał napis:

Poczta czynna całą dobę

W głębi siedział człowiek. Miał na sobie srebrny, błyszczący mundur i srebrną czapkę na głowie. Był tak zajęty stempowaniem listów, że nie zwrócił uwagi na króla.

– Dobry wieczór panu – odezwał się król. – Wiem, że wyglądam jak włóczęga, lecz zablądziłem i poszarpałem spodnie w krzakach. Jestem jednak królem...

– Nie obchodzi mnie, kim pan jest – przerwał gniewnie urzędnik pocztowy, a jego głos zadudnił glucho, jakby wydobywał się z czeluści. – Kto jest kim, nie ma u nas najmniejszego znaczenia.





Tchórz na widok mechanika zaczął przed nim szybko zmykać. Biegł pod stołem i krzesłami, pod komodą z szufladami i pod szafą przebiegł też (jak niezwykle dziki zwierzę). W haju zrobił dwa kółeczka, wpadł do kuchni na chwileczkę. Już za moment był w sypialni, w bibliotece (nawet w pralni!), i nie dostrzegł biedak wcale, że tak gnojąc niebywale, sprzątnął w domu cały kurz! Odtąd się nie wkurza już.



OGŁOSZENIE

Kot dał w prasie ogłoszenie:

Właściciela pilnie zmienię, bo obecny mój właściciel nie dba o mnie należycie. Zamiast świeżych rybek z rzeczki daje karmy trzy łyżeczki. Zamiast miski pełnej mleka woda z kranu na mnie czeka. Z głodu biegam wciąż na stryzzek, żeby złowić kilka myszek, a właściciel mój tymczasem z wielkim smakiem je kielbasę, kabanosy i serdelki, bo apetyt ma wciąż wielki... Właściciela szukam, który lubi grywać w kalambury, bierki, szachy i warcaby i nie stroni od zabawy, bo ja, tak jak inne koty, lubię harce i pieszczoły, a szczególnie gdy u pana mruczę cicho na kolanach... Nie mam życzeń nazbyt wielu, ale... chciałbym spać w fotelu, na ciepłym łóżku lub kanapie (bo od zimna katar łapię!). Chciałbym z panem pić

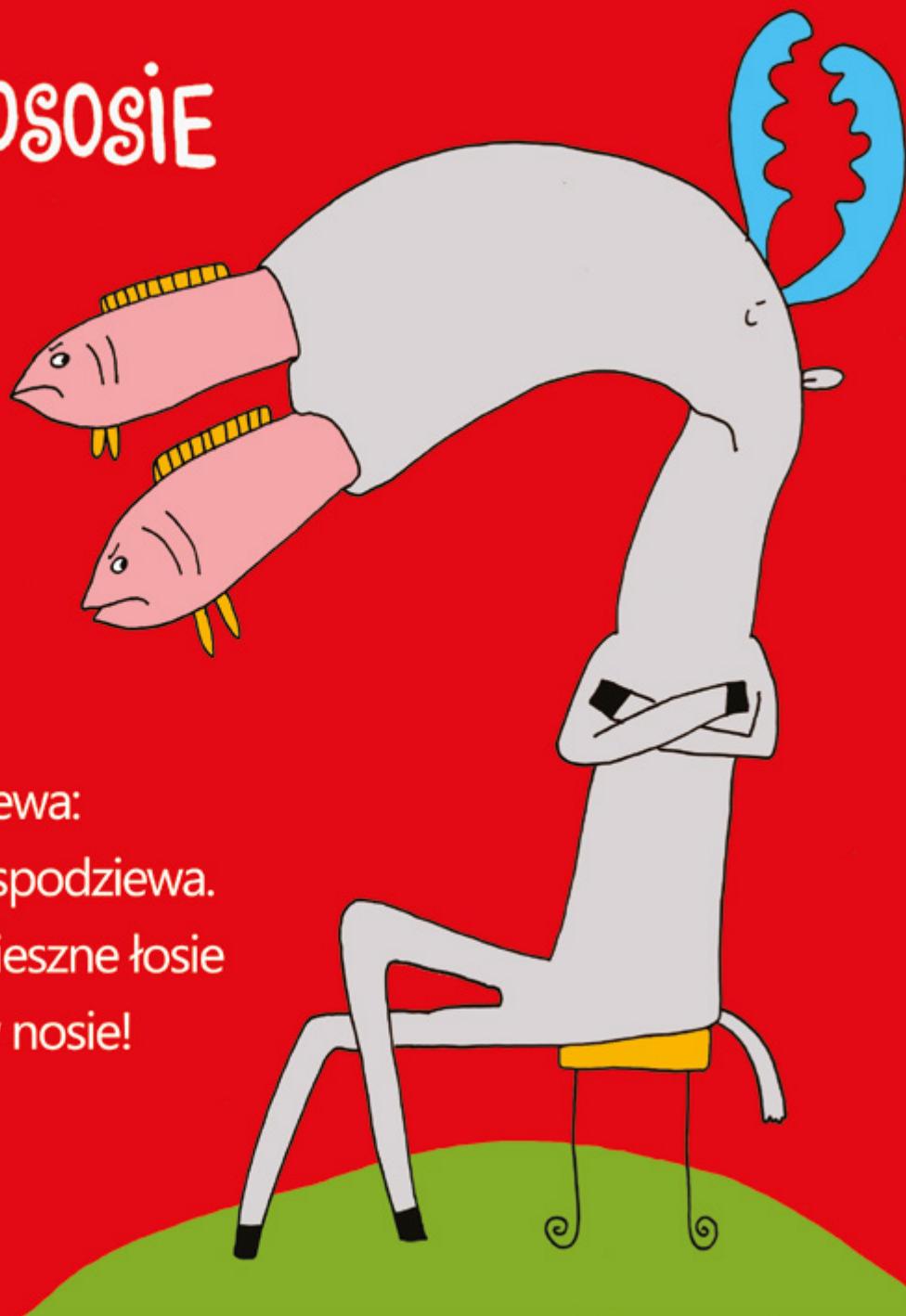


ŚNIADANIE U MAMUSI



STAŚ MAMUSI NIESIE WIEŚĆ,
ŻE MU SIĘ CHCE WŚCIEKLE JEŚĆ!
ŚWIADOM TEGO, PÓJŚĆ ON MUSI
NA ŚNIADANIE DO MAMUSI..

ŁOSIE I ŁOSOSIE



Kasia śpi, a Asia ziewa:
Snu ślicznego się spodziewa.
Przyśnią się jej śmieszne łosie
Co łososie mają w nosie!



katarzyna sowa

professional profile

typography enthusiast, a professionally active creative designer. master of art history at the university of wrocław. a graduate of the academic typography course at the jagiellonian university in warsaw, where she had the opportunity to study under the supervision of, among others: lukasz dziedzic, marian misiak, robert oleś (d2d), francis otto. she also took part in numerous workshops conducted by krzysztof lenek, martin majoor, mark knap, veronika burian and josé scaglione.

master of arts
in art history

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0000-0002-6752-0276

she conducts lectures and practical classes for students of graphic design at the swps university and students of the institute of journalism and social communication of the university of wrocław on the history of typography, principles of composition, designing multi-page publications, designing books and typefaces.

she is interested in typography and its correlation with the visual message and its reception. she enjoys letters and their details, but also the play between black and white text columns. her greatest joy is designing books and the moment when the thoughts of the author of the publication crystallize in a visual, typographic form.

she is fascinated by the achievements of the polish avant-garde, interwar modernism, the swiss school of design and the experiments of postmodernists.

personal profile

passions – triathlon (the longest distance is half of the gdynia ironman), mtb and road cycling, cross-country skiing. she takes part in triathlon competitions and bicycle marathons. recently, she has been absorbed in perfecting various swimming techniques, and she has also participated in her first sports competitions. through sport, she accumulates positive energy which so necessary at work, and finds harmony and creativity in the nature of the beskidy mountains where she lives.

the 10th anniversary

the 10th anniversary of the department of graphics is a time of summary, a moment of looking back and an attempt to name and reflect on what took place and what was achieved and what will set new goals for us to achieve. when i wonder what made me become part of the teaching team – and one of the people who have been here from the beginning – people with strong personalities and passions come to my mind. thanks to their worlds i encountered, i changed my current coordinates to follow a way different than i had intended. i decided to study art history after a two-year “promotion” graphic course. it was thanks to the teacher (unfortunately i do not remember her name), who conducted extremely interesting art history classes tailored to the needs of future dtp students. we analysed current ads, we learned to name their elements, talk about the impressions and associations they evoke in us. there were also classes where we learned about the aesthetic determinants of individual historical periods. one of the tasks was the search and photographic documentation of selected renaissance buildings in wrocław and its vicinity. i remember that this task absorbed me completely and i was very proud of the work done. due to my full-time work in a printing agency, i decided to take up an evening course at the university of wrocław. candidates for art history students were selected on the basis of an interview. i remember that i took my work on renaissance buildings with me and talked about it with a lot of emotion, which i believe convinced the recruitment committee. studies at the university of wrocław were very interesting, especially the first three years of my bachelor’s programme. at that time, we dealt with the history of art throughout europe. i really enjoyed architecture classes and learning the terminology needed to describe the details of buildings. i remember the walks that we took with dr. anna zabłocka in the old town discussing the impression curve in architecture. i have very fond memories especially of the outdoor activities. almost every lecturer in architecture, painting and sculpture took us for outdoor walks. dr witkowski, dr eysmontt, and dr zabłocka always had a flash of passion in their eyes and gesticulated like orchestra conductors, standing in front of the work, they told its story. today i use many of the things i learned there in my own classes. for example, the compositional features used by painters to guide the viewer along a specific path of meanings in a painting can be directly compared with the hierarchy of objects in the design space. master’s programme was somewhat less interesting. we focused mainly on buildings of lower silesia. however, it was possible to choose a wider range of optional classes, e.g. in the neighbouring cultural studies. then someone from our group of art history said that it is worth enrolling in prof. michael fleischer’s classes on the history of design. the topic was very interesting, and an additional significant advantage was the information that for the mere participation in the classes meant a grade in our index books. a lot of students came to classes, so i have memories of sitting somewhere in the end of the room. the professor brought everyday objects, walked with them between the pews, and thus told the story of design. he always knew who was studying history of art, because – this is his observation – they were the only ones to reach out their hand to the displayed objects, to touch them, to feel their structure under their fingers. i don’t know why we had such a need, but it was definitely there. the “sign factory” design and research group was soon formed from students of

both cultural studies and art history. there i met dr hab. michał grech – he was still a student at the time – who also had his share in establishing the graphic design programme at the swps university. we met sometimes at professor fleischer’s, sometimes in a cafe, i also remember going hiking to the kraków-częstochowa region, which professor loves, which all our students know. we had all our stuff in our backpacks, we slept in tents, and apart from talking about everything, i remember the taste of tomatoes with oregano and fresh local bread. i do not remember how long we operated as “sign factory”. it was 2002, the last year of my studies. i no longer worked full-time, but as a freelancer i did graphic designs for a large agency and my own clients. therefore, my help for the professor’s group was significant. we had three departments there: consulting, creation and strategic planning. one of our joint tasks was designing and implementing of an internal communication system for a clinic in nowy dwór – the system was used for many years. in 2002, after graduation, i wanted to return to my hometown – cieszyn, but i got an offer from professor fleischer to join the teaching staff of the newly opened faculty at the lower silesian school of higher education. this is how i started my career as a teacher. the beginnings were not easy, i had to learn how to teach others. i had very good practical skills, i was able not only to design ephemera, but also to prepare them for printing for each of the printing techniques available at that time – offset, screen printing, flexography and even rotogravure. these were not the times when it was enough to generate a pdf file. each of these techniques had different requirements. you had to deal with colour traps, prepare registration marks, cutting lines, colour stripes, efficiently use colours outside the cmyk spectrum, determine the raster ruling, be able to calculate the distortion from the size of the printing roller, know whether a given technique requires a positive or a negative whether it is the bottom with the emulsion or the top that should be legible, and finally generate the appropriate postscript file dedicated to a given imagesetter. each work had to be separated into component colours. back then, it was carried on portable disks to image setting, and after some time one returned for printing plates and took them to the printing house. i learned graphic programs while studying advertising, but i gained most technical skills first by practicing and then working in the printing agency “fabryka reklamy”. i am grateful to its owner, leszek sulich, for long hours when he patiently explained to me the intricacies of prepress, trips to wrocław printing houses to see how the printing machines work and what their operators are struggling with. when i became a fully aware employee, i left “fabryka” to work on my own as a graphic designer, and this is still the case today. let me return to my first years as a teacher. teaching is a more difficult task than it may seem. i was able to make great use of all my graphic experience and skills, but i approached many projects intuitively, and it was very difficult to verbalize, name, tell and give directions to others. during the first years, i probably learned more than i managed to teach. i am still learning – it is a continuous process. because there is nothing worse than being bored during my own classes, i modify a lot of things, introduce other issues, change exercises, and look for new ways to activate students. in the professor’s team, the most valuable thing has always been that he gave us a free hand in teaching the classes. the most important thing was to discuss and know well qualities and competences that our graduates should have, so that they could find their place in the constantly changing labor market. what we did during the classes was our matter, which way we reached the pre-defined goal was 100% up to us. this freedom is associated with a lot of responsibility, but thanks

to this particular phenomenon, in my classes i can talk about my current graphic works that i do for my own clients. students face real tasks, they are aware of what work looks like and what problems you have to deal with, they know about the time they should spend on the task. later, we look at their work together and at the end we compare it with mine. it happened several times that a student's project was better than mine, that i had already delivered. young people are more at ease and are not aware of many practical and technological limitations. sometimes it helps, and sometimes it becomes the reason why their work cannot be fully implemented. during the times of lower silesian school of higher education, krzysztof moszczyński, michał jakubowicz and radek stelmaszczyk joined the team.

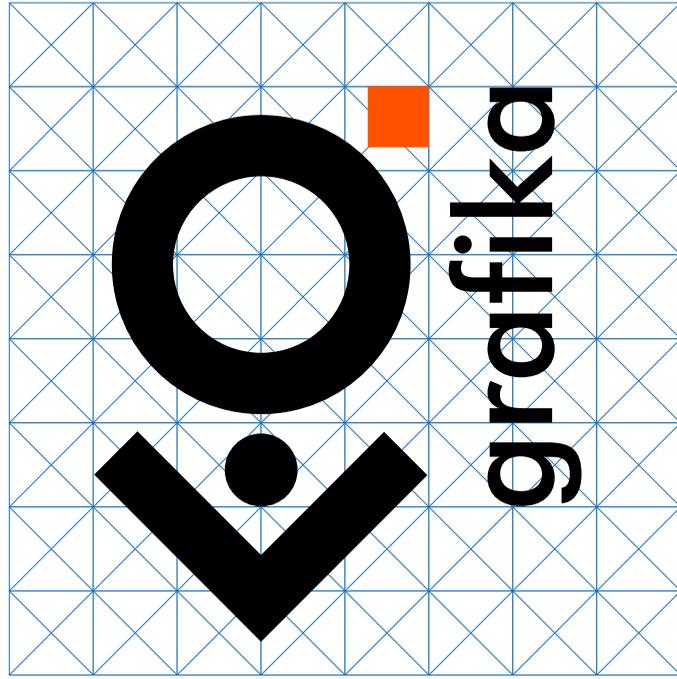
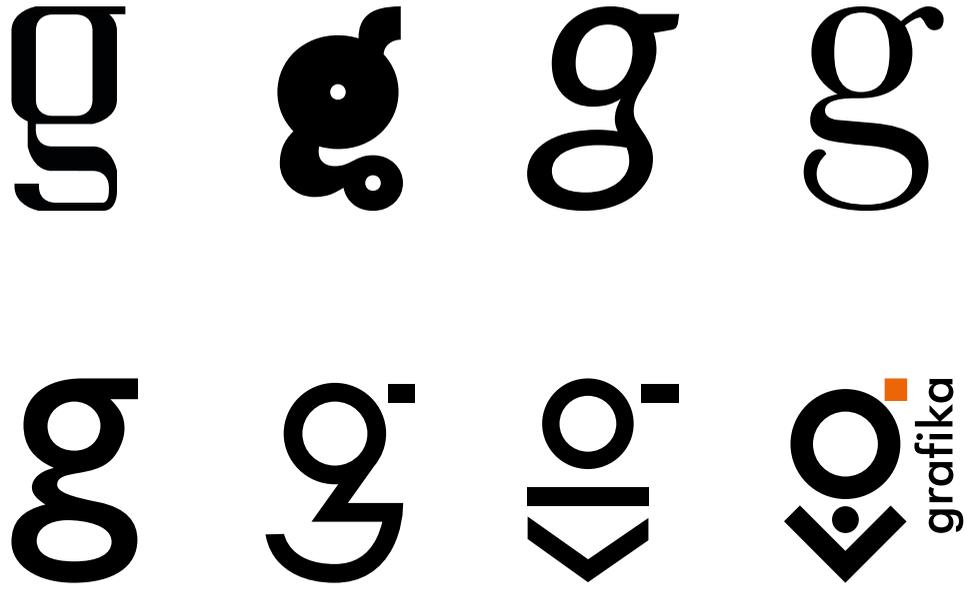
i often visit my parents in cieszyn, and every time i am eager to visit the zamek sztuki (castle of art). it used to be known as the castle of art and entrepreneurship in cieszyn, now it is simply the castle of art. it is an amazing place on the polish-czech border for creators of all design disciplines. its director is mrs. ewa gołębiewska, a person with extraordinary energy, openness and the ability to win people over. thanks to her, many inspiring workshops have taken place at the castle, ranging from those on small handicraft to designing typefaces or spatial information systems. a course that i found very inspiring and groundbreaking (it lasted several days) "tailored typeface design", run by the "type together" studio, created by world-renowned designers – veronika burian and josé scaglione. it was 2010 and i was definitely not ready for such advanced skills yet. the workshop began with the presentation of the organization for which we would like to design letters, first only those included in the logotype, and then containing all the characters of the alphabet with the possibility of adding other variations. about 10 people participated in the course, mainly from poland and the neighboring czech republic. everyone had already completed their first projects in designing typefaces and mastered the lettering skills. for me, these was just the beginning. i remember veronika and josé explaining to me the structure of letters and the resulting nature of serifs. we also had the opportunity to admire the most valuable manuscripts and incunabula from księżnica cieszyńska. there was also a visit to the printing museum in cieszyn. and it seems to me that this is where my fascination with typography began. in the fall of the same year, i enrolled at the academic typography course at the karol wyszyński university in warsaw. even though every second saturday of the month at 5 am i was already on the train to warsaw, and around midnight of the next day i was commuting back to wrocław, and i remember this time as full of positive energy. i drew this energy from people i met, lecturers who revealed most intriguing aspects of typography, our evening talks after class, as well as the tasks and typographic challenges we were faced with. i had the pleasure to meet robert chwałowski, the initiator and tutor of the akt course, who was transferred to kraków a few years ago. i met marian misiak, a designer and typographer from wrocław, franciszek otto – typographer and writer, and łukasz dziedzić, who probably needs no introduction. i was taught typesetting by robert oleś, whose publishing house d2d has translated and published the most important books on typography and graphic design in poland. we also had classes with the editor of the wab publishing house – filip modrzejewski. he explained to us what publication of books looked like from the publishing and editorial perspective. he talked beautifully about cover design and polish modernism in the interwar period. there are few people who can speak such a beautiful polish, it was wonderful to listen to it.

this gave me a strong direction strongly, and specified the areas of my research, and it also coincided with the increasingly bigger number of books on typography and graphic design. thanks to two krakow publishers – przemek dębowski's *karakter* and robert oleś' *d2d books* indispensable for future designers such as brindhurst and his *the elements of typographic style*, jost hochuli's *detail in typography* and *seeing/knowing. a selection of the most important texts on design, or paneuropa, comet, hel* by marian misiak and agata szydłowska and many, many others. students know me well from the habit of bringing piles of books to the first class of the first year of graphic design. then is the best time to talk about these books, their content and aesthetics. i have almost all of them, because collect books on typography and design, and i cannot imagine either of them in e-book format. my nature is that of a book-toucher.

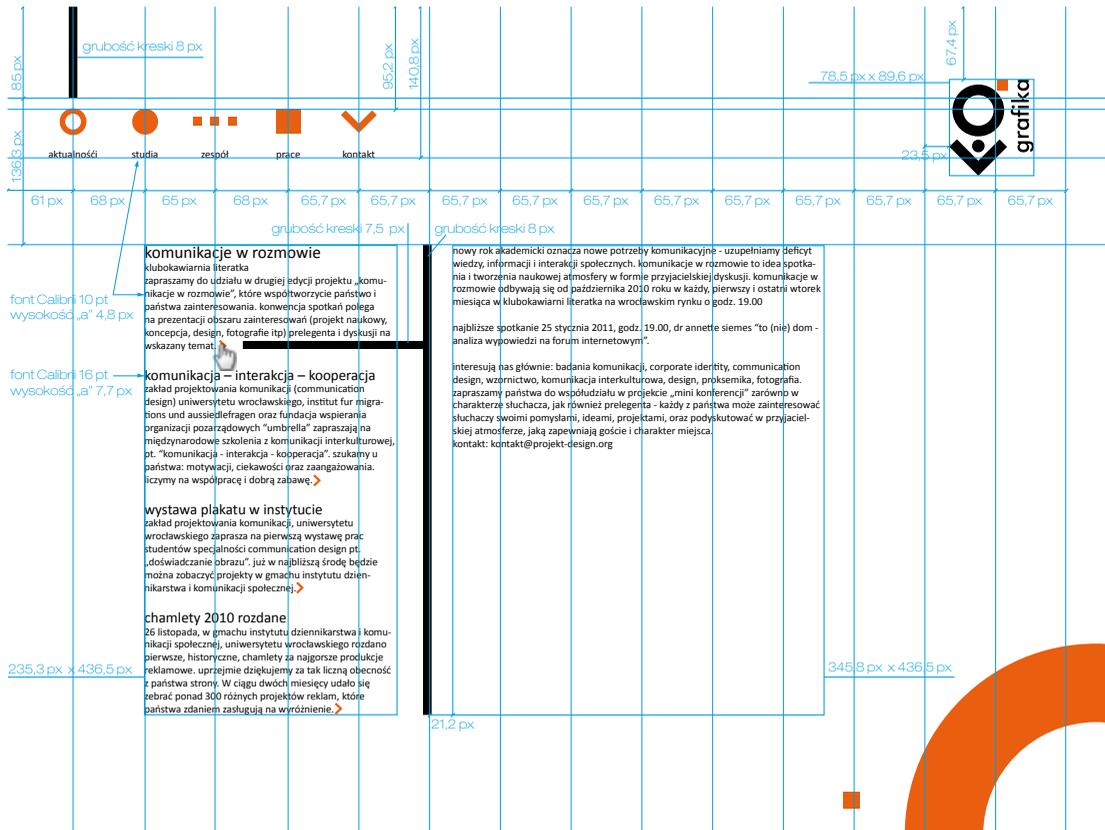
since 2008 the team of professor fleischer already conducted classes for students of journalism, at that time at the university of social sciences and humanities in wrocław, and a year before also for the students of the university of wrocław. at that time, i mainly conducted classes in the use of graphic programs – adobe illustrator or photoshop – as well as subjects such as corporate identity and preparation of projects for printing. i always included typography in these classes, knowing that in every field of graphic design it is extremely important, and it is often very much neglected. after the academic typography course, i participated in a few more inspiring workshops, mainly at the cieszyn castle. these were classes conducted by krzysztof lenek, marek knap, and quite recently i had the pleasure to learn about the work of the dutch typographer martin majoor (the author of, among others, *skala* and *questa* typefaces). ever since i started teaching others, i increasingly feel like learning. every teacher must also be a student throughout his whole life.

in 2011, after a year of preparations, we started a new department – graphic design. thanks to the obtained eu funds, each of us could have our dream studio. krzysztof moszczyński and radek stelmaszczyk were busy equipping computer labs, michał jakubowicz – a photo studio, and jacek joostberens, who joined us at that time, created a drawing studio. professor fleischer, krzysztof moszczyński, mariusz wszótek and michał grach were responsible for the curricula and my task was to create the logo of our programme and the first layout of the website. it was known from the beginning that we wanted our own visual identification to be related to minimalism and functionalism of interwar modernism. if someone asked me what letter i liked best in the alphabet, with no hesitation i would say that it is the minuscule “g”, especially the two-level “g”. there are so many details about this little letter that can be developed in a variety of ways.

i guess that's why i immediately started experimenting with using this letter as a signet ring. my first choice was my favourite gill sans typeface. later, i followed the trail of little-known and innovative variants of paul renner's futura font. i found it a good idea to simplify and look for letter-shaped geometry, and i tried to limit myself to basic shapes like circle, square and triangle. futura is also the professor's favourite typeface, so it was only a matter of time before it would become the typeface of our programme.



my website layout graphic design was interesting and it met all our expectations, but it turned out to be very difficult, at that time, to implement. in the end, thanks to the efforts of krzysiek moszczyński and other programmers, we did succeed.



i remember the first year of the graphic design students. i did not teach them in one or two subjects, as it was at other universities, but four. in such conditions i was able to get to know them better and see how their way of thinking and graphic design skills were changing. it also required a different approach to the classes from myself. than i had more time to go through all the key points of the curriculum and the practical exercises, because i could discuss them in more detail. it was then that my typography textbook was created. to this day, it is the basis for working with the first year of graphic design students, but it is useful also in subsequent years. i hope all students know and, more importantly, adhere to the "ten commandments in typography". recently, i met a freshman in graphics. i remember talking to her and wondering what exercises i didn't do then, what i didn't have time to say, and what now seems extremely important to me. i am glad that some students found my classes to be an inspiration broadening their horizons, a field that they wanted to deal with when writing their diploma theses. for many of them, it is the first time that they become aware that typography is such a vast branch of knowledge and that its knowledge greatly expands their design eloquence.



designing books, the moment when the author's thoughts assume the visual structure of the letters, gives me the greatest joy. they start to play with the greyness of text columns framed by passe-partout of the margins. letters are visual atoms of words, a form that carries specific associations, moods, and connotations before they start to carry content. they have to be chosen very carefully, like the sounds in the background music of a movie. when necessary, they should be unnoticeable for the reader, giving priority to the content, at other times their presence should be pronounced, like a counterpoint to the second melodic line. the visual perception of a book must be an incentive for the reader, like the tempting smell of food.

coaching the spirit. poems of transformation, ann betz & jacek skrzypczyński

this is one of my favourite projects. the final look of a publication is most often the result of a compromise between the visual designer and the author. here, i was completely free to choose. when i met with the authors, i got only general tips as to the content of the poems, the inspiration by rumi and hafiz's persian poetry and the fact that many poems were connected with morocco. all this was supposed to be perceptible on the cover of the book. and i believe that it is. there is the moroccan art of arranging ceramic tiles with geometric patterns (zellige) and the islamic arch. the original colour of the cover was in warm shades of ochre and this is probably the only thing the authors have changed. the first thing i was working on was finding a book format such that the vast majority of poems would fit on one page. the format had to be narrow. for reasons of economy, it had to be the usual size of a sheet of paper. i chose b1 sheet, which when folded into 24 parts gave a neat format of 125 × 233 mm. six poems had to be divided onto two pages, but i managed to arrange them in such a way that they would appear on the corresponding pages of the volume. i also made a decision to choose a typeface that would give the poetry the desired character. i did not hesitate long. i really like the garamond in the version of robert slimbach from adobe, its variant of the capital "q" with a beautiful ribbon and sophisticated italics with the poetic "&" sign, which beautifully translate the typography into meaning. the final look was completed with a selection of warm-coloured paper, slightly rough to the touch, which softened the sharpness of the black letters.

BLESSING FOR ALONENESS

The Buddha said
be a light unto yourself
I love the pointing towards
the shunning of pedestals
be a light
unto
yourself

which is difficult of course
when the crazy dance
of a demanding life
enwraps you

so blessings on your gentle head
if one day you
feel alone
for even a moment
this is the time
to blow softly on
any small ember you have inside
feeding and
nurturing yourself
every way you can
until this spark, this essence
this holy flame
blazes boldly as
a light
for all to see

ann

NOURISHMENT

imagine
the roof
of your mouth
becoming a sky

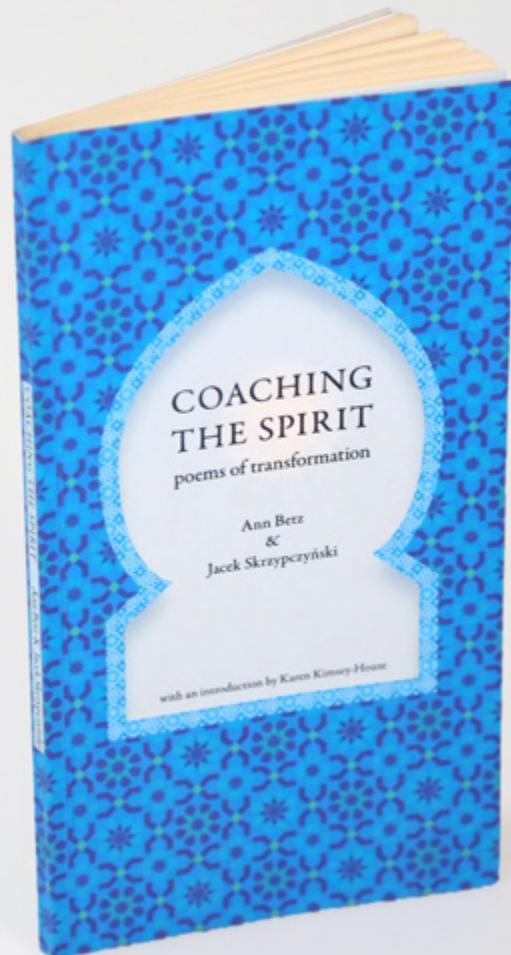
you
are tasting the
sweet ambrosia
of your dreams

imagine
your whole body
exploding
into a million galaxies

everything swirling
in starlit
meditation

at the delicious
center
of your
unfolding
world

ann & jacek



johanni golombek. *servitori scientarum nobilissimo*,
collective work edited by krzysztof ruchniewicz and marek zybur

i don't like b5 format. it is excessively wide in relation to its height, which is negatively reflected in the aesthetics of the publication, especially if it is prose and you cannot use two-column setting. however, i had no influence on the format of the book, so i focused all my efforts on breaking this troublesome width. i wanted to achieve an effect of elegance, even refinement, but with very modest means. there was no question of any decorations – only one typeface and an additional colour. the blackness of typography, or rather the greyness of the letters, which on uncoated, cream-colored paper do not create a sharp contrast, become more pleasing to the reader's eye. i also used gold, which gave the book the feel of nobility. when limited to a few means of expression, each one should be chosen very carefully. one can speak of success when adding or subtracting more elements disturbs the achieved harmony. as robert bringhurst writes in *the elements of typographic style*, "reading is like walking, it requires some direction". the reader cannot get lost in the column of the text, it cannot be either too narrow, because the eyes would move too quickly to the following lines, making one nervous, or too wide, because the long way back to the next line of the text will lose the linearity of reading. the optimal width of a text column is about 60–66 characters per line, and i did manage to fit in this range, achieving 58–60 characters. i opted for a bolder and more dynamic asymmetrical layout, where the inner and outer margins are different.



Prof. dr hab. Ireneusz Paweł Karolewski

CSNE



Ireneusz Paweł Karolewski

Potencjał transformacyjnej Unii Europejskiej

Unia Europejska jest potężną siłą transformującą w Polsce i w całej Europie.

Potencjał transformacyjny Unii Europejskiej jest szeroko dyskutowany w naukach społecznych, lecz nadal istnieje deficyt systematycznych badań naukowych, politologicznych i socjologicznych systematycznych badań nad procesami transformacyjnymi wychodzącymi z Unii Europejskiej oraz zachodzącymi w niej samej. Projekt stanie się tym samym prężnym prężnikiem do systematyzacji badań nad potencjałem transformacyjnym UE i będzie wykraczał poza standardową debatę dotyczącą europeizacji.

Równocześnie projekt ma znaczenie w kontekście politycznym. Wnioski projektu powinny przełożyć się na lepsze zrozumienie i wykorzystanie warunków obecności w UE w przyszłości. Zrozumienie głębokości i charakteru zmian, jakie Unia Europejska wywołuje swoimi działaniami w państwach członkowskich, jest konieczne, aby w sposób świadomy móc kształtować swoje miejsce w Unii, inicjować projekty polityczne i odgrywać bardziej znaczącą rolę w wypracowywaniu decyzji i strategii.

Projekt koncentruje się na analizie potencjału transformacyjnego w trzech obszarach polityki Unii Europejskiej w odniesieniu do Polski w okresie badawczym 2004 – 2012:

- „Zatrudnienie i sprawy społeczne” (aspekt polityki równości płci)

W ramach badań nad polityką równości płci, projekt analizuje, na ile poprzez swą legislację oraz promowane specyficzne wartości i norm społecznych Unia Europejska wpływa na faktyczną implementację zagadnień polityki równości płci, a na ile powoduje jedynie adaptację instytucji krajowych do norm wspólnotowych.

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...rium des

viesche pt. „Państwo
deralne. Modele
e XIX i XX wieku”

Green,
styczne 11
Debata w USA”

Polityka za-
Wyjątkowa

enie

je

...

... dr. Jana Kieniewicz pt. „Hiszpania
w zwierniadzie polskim”

Wrocław, 3.10.2003
Wykład Markusa Meckela pt. „Znaczenie historii
w jednoczącej się Europie”

2002

Wrocław, 11.10.2002
Wykład prof. Heinrich Augusta Winklera pt.
„Polskie wyzwolenie a niemieckie zjednoczenie.
Trudna droga ku rozwiązaniu dwóch zagadnień
stulecia”

Wrocław, 12.12.2002
Wykład prof. Egona Bahr pt. „Od bilateralne-
go rozprężenia do europejskiego porządku



• Krzysztof Bus-Prisniewicz,
Rüdiger von Fritsch,
studenci dyplomacji
europejskiej UW

• Rüdiger von Fritsch

the margin to the left of the text is always wide – it adds elegance, nicely formulates the elongated text column and eliminates excessive format width. paragraph indentations work great in this type of margin. hanging the first line (indenting the remaining lines of the paragraph) gives an interesting and bold distinguishing feature of the content units. i was looking for the right typeface for quite a long time. i wanted it to be the carrier of the entire graphic form of the publication. The assumptions were that it should be serif font, with classic, elegant proportions, but not too stiff, having all typesetting variants needed for professional typesetting: ligatures – including decorative ligatures for titles – nautical numbers, small caps and many eight variants. And of course most importantly, it had to be legible at the size of approx. 9 points. I chose the font by Michał Jarczyński (Dada Studio), and I believe that for our purpose it worked great. Text columns set with a 9 point font on a 14-point, luminous line spacing harmonize perfectly with the wide margins. The golden colour was used on the running heads and backgrounds separating the texts of individual authors. The hard cover of the book matches the typographic assumptions of the interior and was prepared in such a way that the corners and the spine could have metal fittings.

willy brandt's 100th birthday, edited by jacek jarzewski and krzysztof ruchniewicz

it is a catalogue of post-competition works for a mural project commemorating the centenary of the birth of the patron of the centre for german and european studies – willy brandt. the format of the publication – 205 × 205 mm square – was a result of the formats of the submitted works. square or near-square formats require a different space management than longitudinal formats. the act of reading requires the eyes to be guided through the text, a clear contrast between the vertical and the horizontal plane and dynamics. that is why i opted for a two-column system with the main and auxiliary column. i put the basic text into the first one and adopted the rule to adjust it to the bottom margin. thanks to this, in the upper part of the column, i gained a white space of different size on each page, but well harmonized with the title of the auxiliary column. the key to the publication mock-up was the choice of the typography of the title. i wanted it to be a strong visual counterpoint and give the character to the publication. i chose the disclaimer classic font, designed by boris bonev, very narrow and tall, provided by fontfabric studio. i think it does a great job of adding a distinct flavour to the book. the main text is set in ringo light typeface, 9.5 / 13.5 pt, created by a polish typographer, lukasz dziedzic. it is wide, luminous, and soft, standing contrasting with the title typeface.



catalogue of works by students of swps university from the years 2012-2016

the variety of materials – the number of texts and graphics that the layout of such a catalogue had to contain was huge. therefore, it was necessary to create a layout that, on the one hand, would organize and give consistency to the entire publication, and on the other hand, would be flexible, providing many solutions within its structure. thanks to a well-thought-out grid solution, a system of connections between vertical and horizontal lines, as well as predetermined distances between them, it would allow a quick and confident decision where exactly a text column or a graphic object should be located. thanks to ready-made solutions, the modular grid was to speed up the work on the composition of individual pages, and at the same time open the composition system for collaborating graphic designers, without worrying that the graphic structure of the entire publication would be disturbed. later i worked on the setting of the catalogue with małgorzata ciesielska from the graphics of the swps university.



i opted for a rather complicated, but capacious 12 × 9 modular grid. the number 12 is a convenient divisor, as it is divisible by 12, 6, 4, 3, 1. the spacing between the grid modules is 13 pt and equals the spacing of the main text. it was known in advance that the only typeface used would be paul renner's futura – the typeface used by the swps graphic design department. therefore, it was necessary to define its parameters (spacing size) for the main text, titles and captions. the spacing of the main text is an important parameter of the modular grid of the entire project. there are 53 lines of text in 9 modules. then i set the limit for the number of modules for the widest, justified main text so that the number of characters does not exceed 75–80 (8 modules) and the limit for the narrowest width – here the number of characters should not be less than 35–40 (4 modules). all this was done for preserving the comfort of reading. i have also designated leading lines in the project, which are not only margins, but also lines of headings and missing text in individual thematic sections. defining and specifying these parameters was to prevent errors and ensure usability in the future, and at the same time guarantee the consistency of individual pages. what fitted inside these assumptions was supposed to be flexible and subject to modifications necessary to accommodate very different graphic and text materials. the mock-up was intended to be repeatable, but alive. of the entire mock-up, i am most satisfied with the few introductory pages at the beginning of the catalogue, where the dense modular grid made it possible to use a typographic layout based on irregularly broken columns and paragraphs.





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1914-2014

1927 r.

g' o'
3' 17'

Futura Classic
według pierw. wersji Herby Paula Rennera z 1927 r.
www.futura-typ.com

2010 r.

g' o'
grafika

W 2010 r. powstał nowy kształt znaku to Uniwersytecie SWPS
w Warszawie. Teoretycy i twórcy znak graficzny jest inspirowany
geometycznymi rozwiązaniami Herby Paula Rennera.

19
2019

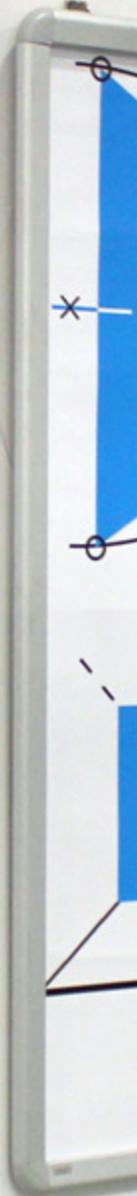
poetyka bauhausu
katedra grafiki swps

ZAPOMNIEĆ CO SIĘ WIE

I PRZEMYSŁEĆ

WSZYSTKO

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19
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FORMA
POSTĘPUJE
ZA FUNKCJĄ
(LOUIS SULLIVAN)

PIĘKNO

EST WOLNIEJ



tomasz szeligowski

biography

he graduated in sociology from the university of zielona góra (2005-2010) and corporate identity & public relations at swps wrocław (2009-2012). since 2010, he has been dealing with communication design (strategy, consulting), since 2015 he has been working as a user experience specialist. in 2017-2018, he conducted classes in the field of information design and web design at the university of wrocław. since 2016, he has been conducting classes in the field of design thinking, prototyping, mobile technologies and ux workshops at the department of graphic design at the wrocław branch of the swps university.

he likes people, nature, movement, and cultural expressions which leave one in a strange unease. he constantly trains his empathy in order to understand. he likes long-term, strategic thinking. he believes in people.

design approach

a supporter of minimizing risk by strategic planning, designing value proposals, defining the minimum verifiable version of the project and business model. "apostle" of participatory design understood as the idea of involving users in each stage of the design process and regular verification of the effects of work together with them.

master of arts
in sociology

e-mail address
tszeligowski@swps.edu.pl

specializations

- communication design
- communication strategies
- brand experience
- customer experience
- user experience
- prototyping
- cognitive science
- service design
- creativity
- design thinking
- lifestyle



piotr szewczyk

multimedia artist, designer. a graduate of the faculty of architecture of the silesian university of technology in gliwice and the academy of fine arts in wrocław. active in the field of contemporary art (new media, sculpture, objects, installation, computer animation, graphics). designer of industrial design and functional graphics. he has presented his artistic and design works at exhibitions in many european countries. his work may be found in the collection of polish contemporary art in the upper silesian museum in bytom.

master of arts

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0000-0002-3173-4256

selected group exhibitions:

- 2019, exhibition of the finalists of the 4th edition of the nano art competition of professor tadeusz maliński, roi doré gallery, paris.
- 2018, exhibition of the finalists of the II review of contemporary art nowa awangarda, szyb wilson gallery, katowice.
- 2013, "weather forecast for smygehuk", gränssnitt östersjön, smygehuk, sweden.
- 2009, 9. international film festival "era nowe horyzonty", wrocław.
- 2008, "mary koszmary", csw kronika, bytom.
- 2007, "manual cc", csw kronika, bytom.
- 2006, "towards the other. observations and interventions" 10. biennale "in the face of values", city gallery in łódź, ośrodek propagandy sztuki, łódź.

selected individual exhibitions:

- 2018, galeria w przyziemiu, center of cultural organizations, gliwice.
- 2018, atrium gallery, technopark, gliwice.
- 2017, exhibition in the series "men's art show", intymna gallery, educational house of the silesian library, katowice.
- 2016, you are elsewhere, another time – installation, stacja artystyczna rynek, gliwice.
- 2012, "dzikie / wild", zachęta project room, zachęta national gallery of art, warsaw (with małgorzata jabłońska).
- 2008, "newcomers" (sculpture), östra piren campus, karlshamn, sweden.
- 2008, "which way to the sea?", on gallery, poznań (with małgorzata jabłońska).
- 2007, "the circle & the square", polish institute in duesseldorf, germany (with małgorzata jabłońska).

description of academic achievements

the issue of being an artist or a designer is not an unequivocal question. i don't feel like an artist in the classic sense of the word. i would not be able to draw a sharp border in my life between these two activities. first i graduated from architecture studies, then industrial design. i started work as an architect, designer, both designing objects and applied graphics. these activities were based on expanding my knowledge of design. however – no matter how fascinating design is – for me there was no space to transfer the relationship with the recipient to a completely different dimension. i still needed a much wider field of expression than architecture or design gives. gradually more and more of my activities took on an artistic character, sometimes without my knowing it.

today i work mainly in the field of art. i construct my own world of forms and content. i'm not trying to be an artist, i just need an tool of expression. it is such an overwhelming desire to generate new entities, new relationships with people looking at my works, and to shape new emotions in them. contact through an object, image, through the content conveyed in them.



what i do lies between conceptual activities and the constant search for a form of expression. seeking ever new visual language. but it is above all an attempt to understand various systems and patterns. let me refer to the words of olga tokarczuk, which i take without hesitation as my own: "i am fascinated by the mutual networks of connections and influences, which we are usually not aware of, but discover them by chance, as amazing coincidences, concurrences of fate [...] i am fascinated with associating of facts, looking for order".

in working with students, i focus on several issues that i find most important: acquiring knowledge about all creative activities, the ability to convey the message in the image, and the ability to involve the recipient in one's message. but probably most of all – being yourself, looking for your own, individual path ...

once, during one of the exhibitions, the curator ewa kokot asked me a few questions about myself and my art. while writing this text, i decided to use fragments of my answers:

what is special about my art:

sometimes i do what others see as art. but i don't feel like i fit into any artistic format. i do what i feel, what i think. i mainly code many different thoughts and feelings through the visual message. sometimes it's more emotional, sometimes it's intellectual. i take something from philosophy at times, and at times something from mathematics. everything is encoded in images and objects.

what art is for me:

calling what i do art gives me space, space where i have the opportunity to show what is going on in my thoughts, in my emotions. it is a chance for unfettered action outside the beaten track, or maybe more on the track that i can invent myself. i can look for periodicity in prime numbers, harmony in music, i can build my own philosophical system and not worry if i am right ... i can also think how i feel as a father ... and then just record everything in pictures.

i don't like schematic, predictable, seemingly intellectual things, which are in fact banal and shallow ones. in art i love what the groundbreaking and innovative, which gives me hope that it is still possible to invent something completely new.

about my inspirations:

science is perhaps more inspiring in our times, as it is increasingly entering the space previously reserved for culture. it shows a complicated, unclear, unpredictable world ... and draws its strength from it. science is probably more unpredictable now than art is ... i am also inspired by music. a multitude of solutions coming from a limited range of notes. i am inspired by emptiness, something that is not there. perceptible space for development. things that come to mind that i haven't seen anywhere before. something that doesn't exist, yet acts like a black hole, drawing my attention. that's why i like empty space, perforations.

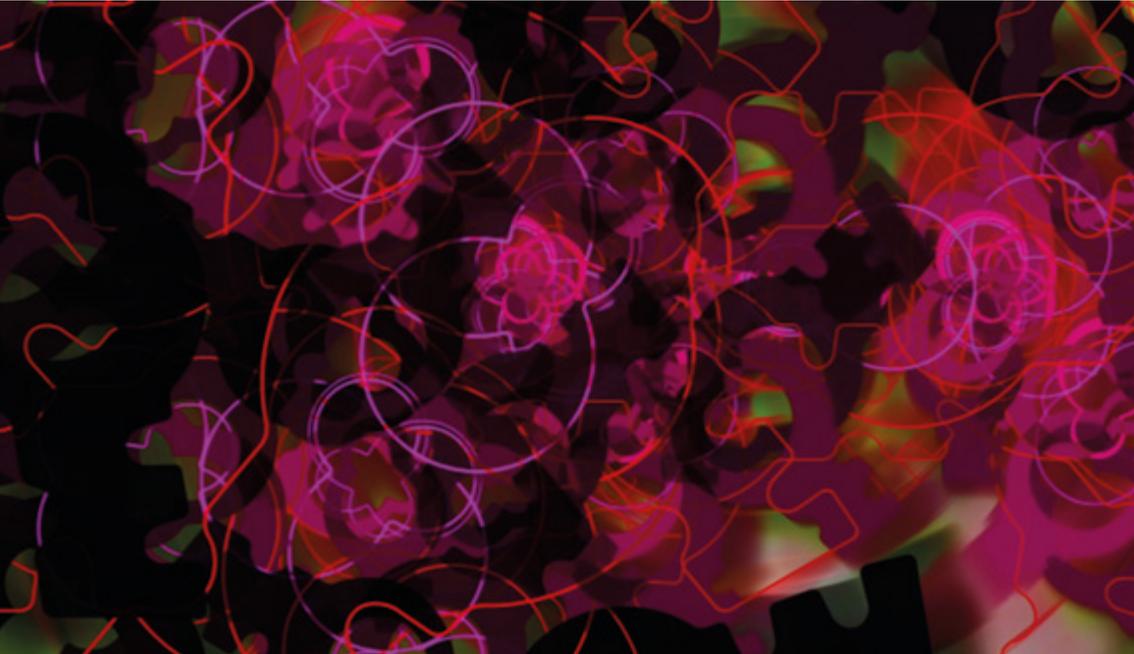
about the value of art:

true art is a salvation from being another identical, perfect copy of a pattern. only the individual experience of art liberates a person – it detaches them from the matrix and allows them to become an independent specimen.

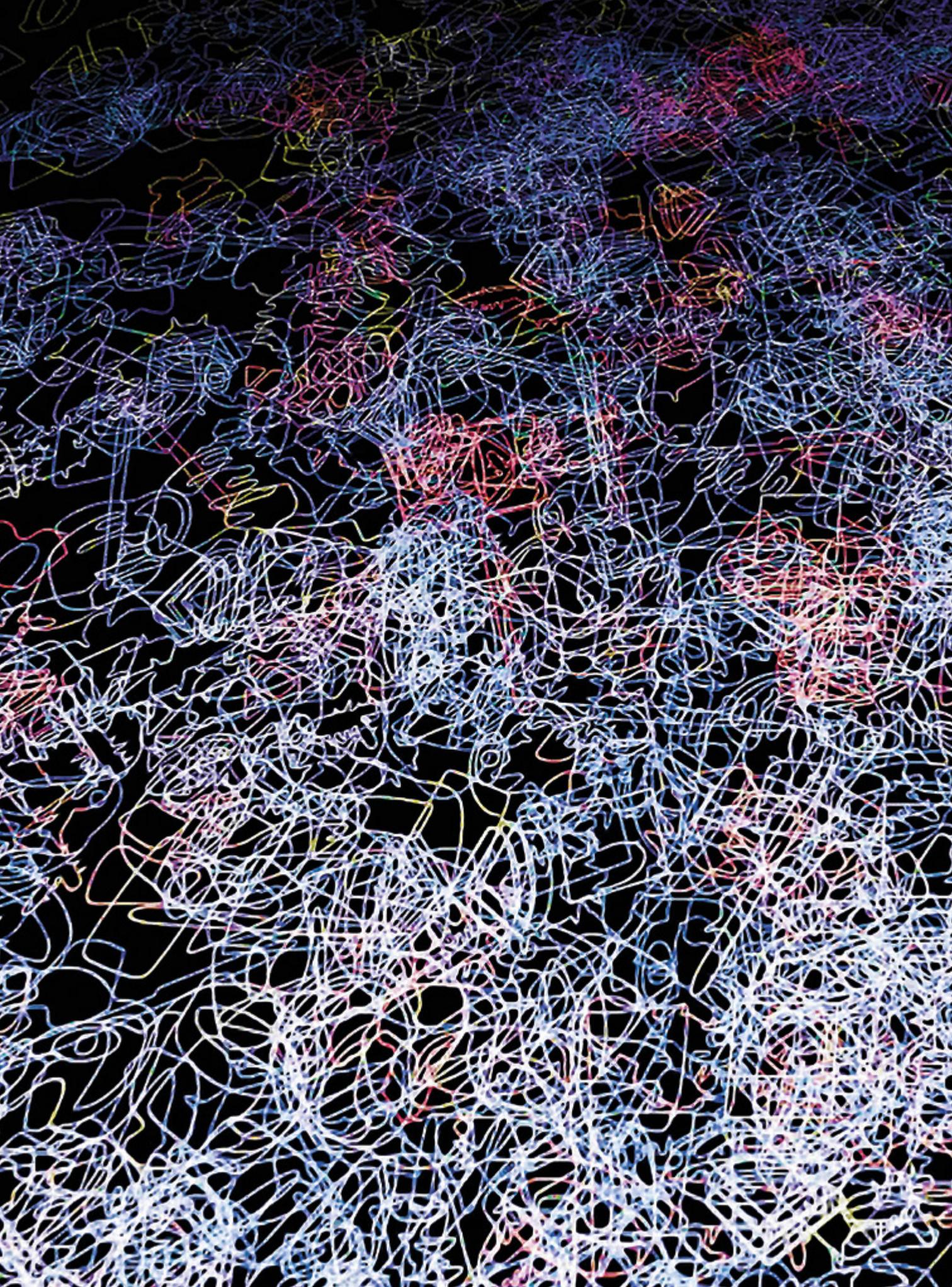


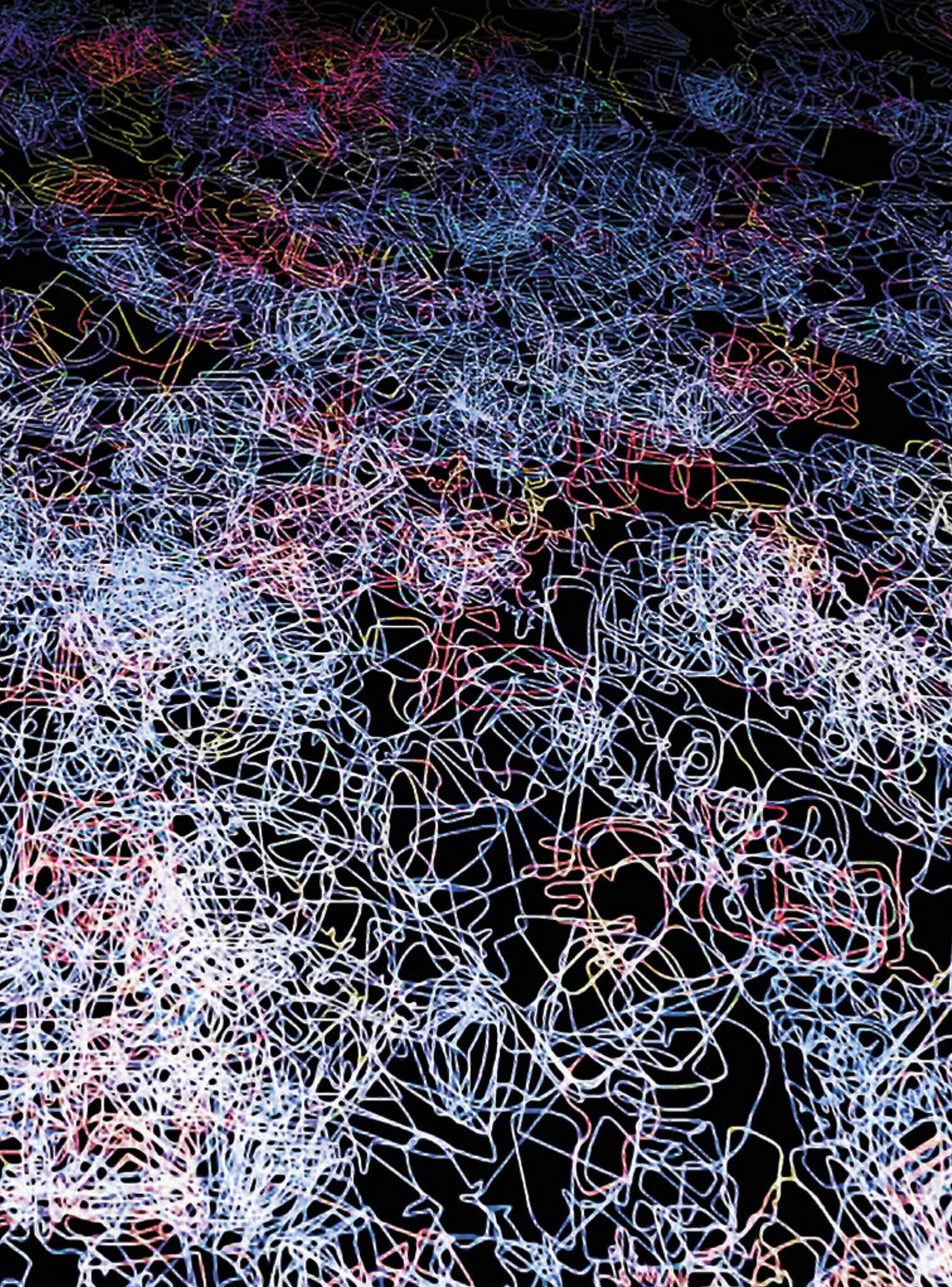














mariusz wszółek

communication specialist assistant professor at the department of graphic design at swps university. academically, he deals with the theory and practice of communication design, with particular emphasis on inclusive, participatory and sustainable approaches to design. editor of the manual and communication publishing series on design and author of books and articles on advertising, design work and sustainable design. vice-dean for student and staff affairs at the faculty of law and social communication and deputy director of the design institute of swps university.

phd in humanities
(social communication)

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0000-0002-8830-189x

in addition, an active designer and consultant in the field of strategy, creation and communication policy of companies and institutions; he has professionally cooperated with neonet, pdg, ministry of science and higher education, and university of wrocław. author of the blog: na-magazynie.

publications

- aicher, o. (2016). *świat jako projekt* [world as a project], transl. r. darda-staab, i. dębek. kraków: wydawnictwo libron.
- brown, t. (2016). *zmiana przez design. jak design thinking zmienia organizacje i wpływa na innowacyjność* (2. wydanie) [change through design: how design thinking changes organizations and influences innovation (2nd edition)], transl. m. hoffner. kraków: wydawnictwo libron.
- wszółek, m. (2015). *reklama - operacjonalizacja pojęcia* [advertising - operationalization of the concept]. kraków: wydawnictwo libron.
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- wszótek, m. (ed.) (2017). *manual – reklama. podręcznik z zakresu projektowania komunikacji* [manual – advertising. textbook on communication design]. wrocław: wydawnictwo libron.
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- wszótek, m., fleischer, m., siemes, a., grech, m., bednorz, m. (2012). *style życia w komunikacji – komunikacyjna stratyfikacja społeczeństwa polskiego* [lifestyles in communication – communicative stratification of polish society]. kraków: wydawnictwo libron.
- wszótek, m., gondok-grodkiewicz, a., ciesielska, m., sowa, k. (2017). *katalog prac studentów 2012-2016* [catalogue of student works 2012-2016]. wrocław: wydawnictwo swps.

from design in the broad sense to design in the strict sense

the nodal points of my academic and design interests are located in the broadly understood terminological grid of communication design theory and practice. i deal with the theory of design in the broad sense in relation to contemporary design doctrines and algorithmization of creative and manufacturing processes, and in the strict sense – design applications within the structure and function of communication policy, with particular emphasis on advertising, the importance and function of packaging in the design and commercial process and application design as a consequence of functional system deficits (e.g. legal design). in this paper, i will briefly discuss those areas that i consider to be one of the possible voices in the discussion on paradigmatising design. what constitutes a basic challenge for the theory and practice of design is an attempt to describe design in the relation of the following systems: design, communication and society. my main intention is to locate communication as a process that organizes the social system, not because of the purpose of communication, but because of its function; and the procedure accelerating this process is design, which has been defined as a process based on the identification of a problem and its solution, the consequence of which is problem-free use of designed objects. the conclusion of my considerations on design is the dichotomous nature of the concept, which is confirmed in the literature on the subject (see wszótek 2019). what i have in mind is situating design in the context of the result of the design process, as well as situating the concept of design in the process dimension. opting for one or the other way of describing design carries serious consequences, without which we would risk inconsistency in the concept of communication design. for if we assume, for example after michael fleischer, that design “is the result of designing an interplay of communication and functional aspects of communication-usable

objects" (fleischer 2009: 102), then there is a legitimate doubt as to what is the producer of this result. exactly the same structure of the theoretical problem appears when trying to describe design in a processual dimension, but the actual question will be what the result of design is. in the first situation, we ask about the producer, in the second, we ask about the result. in this case, wanting to apply the concept of comprehensiveness and complexity, as it is used in the theory of science, i.e. comprehensiveness determines the number of relationships between system components, complexity – the number of elements of a given system. in other words: a given system is complicated due to the number of its components and basic elements, complex – due to the interaction between elements" (fleischer 2001: 84), i have noticed that, unlike the product dimension of design, the processual one is resistant to all kinds of fluctuations as it has a wide range of applications. in the case of defining design as the result of the design process, we have to refer to the repository of the scope of the concept at various levels of complexity: design disciplines, design scopes, methodologies, methods or tools – and these, as we know, are transformed due to the dynamics of the system. thus, seeing design as the result of the design process not only produces the problem of the producer, but also, and perhaps above all, leads to the formation of an unstable theoretical structure regarding its possibility of its practical application. when trying to outline the processual dimension of design, it is easy to notice that such a structure is stable due to the dynamics of the social system, because it does not boil down to the manifestation of the system, but describes the mechanism of the system's operation – the external-system perspective. in this arrangement, i am no longer interested in the system itself, but in the way it is organized. thus, the subject of analysis in the context of design theory will not be a repository of the scope of application, but a systemic mechanism of organizing design in a practical dimension – the application of theory. thus, it can be said that design understood in such a way has a wide range of applications, which translates into high resistance to all kinds of fluctuations. there is also the issue of the result of the design process, i.e. the consequences of adopting the processual design theory. it seems that due to the operationalization of communication design in the light of communication theory, the only sensible solution is to adopt the concept that the result of the design process is nothing but a communication offer that results from communication and maintains communication about the communication offer. thus, ready to face all the consequences, i separate the process from the result of the process, although at the

source:

wszótek, m. (2017). styl życia w komunikacji społeczeństwa [lifestyle in social communication]. *studia ekonomiczne. zeszyty naukowe uniwersytetu ekonomicznego w katowicach*, 313, 187-197.

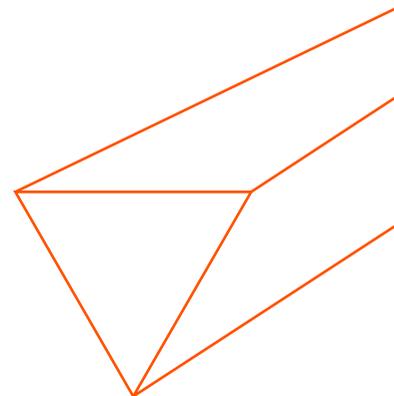
wszótek, m. (2018). publiczność vs. grupa odniesienia w nauce o komunikacji [audience versus reference group in communication science]. in: m wszótek (ed.), *projektowanie komunikacji [designing communication]*, vol. 1 (pp. 39-52). kraków: wydawnictwo libron.

wszótek, m. (2018). systemowa mechanika zmiany – innowacja i postęp w świetle nauki o komunikacji [systemic mechanisms of change – innovation and progress in the context of communication science]. *dziennikarstwo i media*, 8, 133-142.

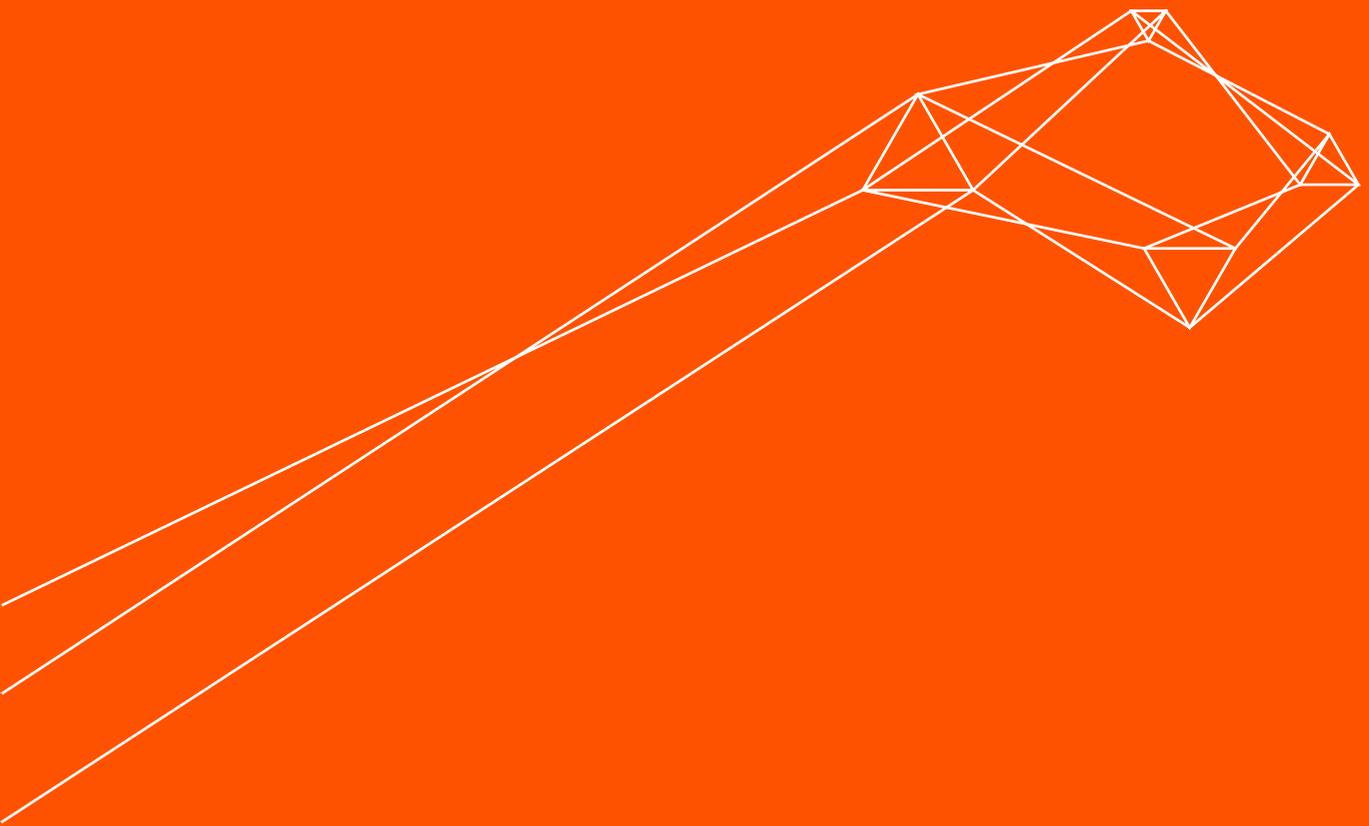
wszótek, m. (2021). *teoria i praktyka projektowania [theory and practice of designing communication]*. wrocław: wydawnictwo libron.

same time i point to a cause-effect relationship in which the cause of the communication offer is the design process, and the result of the design process is the communication offer. the subject of such a general outline of the design theory is the necessity to specify the nodal points of the processual dimension of design. it is therefore important to distinguish the processes, concepts, phenomena and mechanisms that determine the scope of the theory of design in the light of communication studies. as a result, i am primarily interested in the theory of communication design and all its applications in the field of practical implementation of the design process. it is possible, however, that such an attempt to describe will find its representation in other methodological approaches in the area of the so-called creative sectors. i believe that the nodal points of the theory's validity are those that have a fundamental impact on the practical dimension of the implementation in terms of the causes and consequences of these implementations. it is therefore all about stabilizing the communication design system regarding the application of the theory in practice. nowadays, design practice can be recognized by a fairly dispersed and unconventional procedure of activities, which are represented in various design methods and tools. among this multitude, there are no theoretical foundations that can equip contemporary design discourse with an academic foundation representing the current state of research. the point is not to complicate the design practice, but most of all to make it predictable regarding its ancillary role towards society.

in the book theory and practice of designing communication i present a dozen or so theoretical problems, the inclusion of which in the design process ensures its predictability within a repeatable procedure of actions. additionally, this part of the book is intended to provide an idea of the complexity of the communication design process, which is often associated only with the intellectual-creative effort of the designer. knowledge of design methods and tools is not tantamount to the ability to apply them in design practice - what is necessary is the knowledge which to some extent has been presented in the above-mentioned publication, as well as competence and curiosity, the deficiencies of which reading this book is not able to fill. as regards the attempt to paradigmize design, the most important points of the book relate to the following issues and theoretical problems: the problem of the problem in design, the emotional nature of design, the phenomenon of innovation and development, the problem of creativity, the problem of evaluation, the problem of the recipient, algorithmization of the design process, design scopes, and visual discourse.



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the area of advertising research is an interesting one, because it has been significantly explored in the literature on the subject from various perspectives – psychological, communication, economic, design and sociological. i am primarily interested in the mechanics of how advertising works in the social context – i am looking for answers to questions that other researchers do not ask because they had a priori assumed positive hypotheses. there are three leading questions in this respect: what is advertising, how advertising works, and what does it mean that it works. my point is to take a step back to be able to see what some, perhaps rather hazardously, have assumed that exists. what i find crucial is verification of these assumptions, which have a significant impact not only on the sector of the advertising industry, but also, in result, on the aesthetics of urban space. the nodal scope of academic work in the field of advertising concerns the broadly understood visual culture, within which i explore three leading themes: market differences, discursive visual functionals and visual discourse in general. i understand market differentials as a mechanism for generating the advertising narrative and the world of organizational experiences on the communication level (so far in scientific literature no one has dealt with the area of market differentials in the context of their empirical verification). market differentials ensure the stabilization of thematization of advertising for the relevant market sectors, being categories of communication that ensure the distinctiveness of a product / service within a given market sector. in order to verify market differentials, i have developed my own research methodology, which was described in the doctoral dissertation that i defended in 2015. i am still looking for an answer to the question about the dynamics of change in the field of market differentials and the emerging issue of dynamization of currentness in relation to declarative consumer preferences that appears in this context. behind this search is the question posed (not necessarily by me), how market differences appear in and disappear from advertising, and how consumer preferences are formed; whether they are matched to consumer's needs or they are a product of the capitalist system. in turn, i describe discursive visual functionals as discursive references that implement repetitive communication patterns only at the level of the visual communication offer, i.e. at the level of compositional modality. based on the qualitative analysis of advertising material (1002 unique ad records), a typology of discursive visual functionals has been developed, which boils down to the following types: pop-culture, interdiscursive, current-oriented, ideological, specialized, intersectoral, tautological, and neutral ones. it is possible to expand this research so far on three levels: the level of visual structure (the level of a-semantic structural objects on which the visual offers of visual discourse are constructed), the level of visual constructs (applying to visual objects appropriate to a given category or thematic area of communication), the level of discursive visual functionals (the level of discursive references that implement repetitive communication schemes at the level of a comprehensive visual offer and compositional modality). into other areas and disciplines of design in order to search for a stable grid of design applications, regardless of the analysed area. in other words, i wonder if design practices can be reduced to meta-repetitive design applications. i consider the concept of visual discourse as a paradigmatic framework of this area of research, which i understand as in the literature on the subject, as a separate negotiation process in which the semantics of images and communication offers are the focus of attention (cf. sturken, cartwright 2001). thus, not only the text, but also text and image become the starting point for discursive

source:

wszótek, m. (2015). *reklama – operacjonalizacja pojęcia* [advertising – operationalization of the concept]. kraków: wydawnictwo libron.

wszótek, m. (2016). *reklama – perspektywa empiryczna* [advertising – empirical perspective]. kraków: wydawnictwo libron.

analysis. my research on visual discourse largely concerns the structure of the concept itself, which i have described so far on three levels: the level of visual structure (the level of a-semantic structural objects on which the visual offers of visual discourse are constructed), the level of visual constructs (applying to visual objects appropriate to a given category or thematic area of communication), the level of discursive visual functionals (the level of discursive references that implement repetitive communication schemes at the level of a comprehensive visual offer and compositional modality).

i believe that visual discourse is an adequate starting point in research on the function of packaging, which i am conducting together with krzysztof moszczyński. i think it would not be an exaggeration to define packaging design as a secondary lifestyle indicator that offers an extensive design application laboratory in relation to socio-economic change, technological development and retail. this means that the design of packaging follows the broadly understood social change, responding to the needs of differentiating products – brands, securing products in the trading system and meeting the needs of users (mainly) as consumers for fast- and slow-moving products. this subject of my research interests mainly concerns the distinction of two dimensions of function due to the structure of the packaging and its scope of application. “in an experiment conducted in 2016 (see wszótek, moszczyński, mackiewicz 2017), the purpose of which was to check to what extent the colour of the packaging would affect the perception of the product and brand, the existence of two sets of packaging functions was proven: functions of the forms of packaging and functions of the packaging label. in this context, the packaging label performs information and image functions, subtly telling the user, as a consumer, what product they are dealing with. the very form of the label reveals the world of experiences of the product, brand, while the form of the packaging ensures the implementation of pragmatic and design functions: protection, transport, use, etc. research shows that manipulating the label leads to a change in cognitive attitude towards the product, while manipulating the packaging form does not change this attitude. thus, the label is the leading factor in the context of the image of the product. charles spence of the university of oxford. has presented similar logic. spence noted that, in the context of design functions, packaging cannot be considered as a homogeneous communication offer: “it is important to remember here that packaging is still just one element of the total product proposition. that is, there is also branding, labelling, etc., and it is going to be the complex interplay of all these factors that will eventually help explain the long-term success or failure of a product in the marketplace” (spence 2016: 15).

source:

wszótek, m. (2019). do czego służą opakowania – dwa wymiary funkcji w projektowaniu opakowań [what packaging is for – two dimensions of function in designing packaging]. *studia ekonomiczne*, 380, 140–160.

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wszótek, m., moszczyński, m., mackiewicz, p. (2017). wpływ barwy i etykiety opakowań na postrzeganie produktu – wyniki badań empirycznych [the influence of colour and label on the perception of product – empirical research results]. in: m. wszótek, a. siemes, m. grech (eds.), *badanie i projektowanie komunikacji* [researching and designing communication], vol. 6 (pp. 77–123). kraków: wydawnictwo libron.

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review

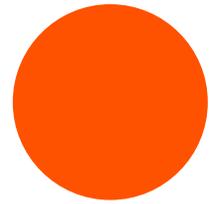
upon being asked to review this book, i immediately agreed, without knowing anything about the project.

my relationship as an educator at voldal university college in norway with swps in wroclaw has existed since 2011 – our schools are assigned to the international erasmus program. we exchange students, conduct workshops and recently we have planned to further extend our international cooperation.

for me, this book represents some valuable aspects, not only in presenting a school's excellence in an uncritical and optimistic way (which there for sure are a lot of reasons for), but also looking with realism, criticism, and reflection into questions of existence and future directions.

firstly, i get a close insight into a polish institution, offering design education to their students. not only handcraft and practical design skills – as partly communicated by presenting the teachers' expertise and passions in the second half of the book – seem to be the focus of the school's teaching program, but also, an extended research-based theory frame that is inevitably connected to the educational programs.

the span of research theory covered by the school's staff is not only impressive because of its diversity (as can be read especially in the texts of m. fleischer, j. joosberens, m. jakubowicz, p. szewczyk, m. jabłońska, m. wszółek, d. płuchowska), but it is also indicating a very ongoing and reflective, questioning process, dealing with the elementary issue about where and how to proceed with design perspectives in education.



secondly, there is undoubtedly an underlying discourse occurring about the impact of design teaching from a national and international perspective – always with the focus on educating future designers. I can spot a confrontation with the general (Polish) education system in M. Fleischers observations in “On didactics, structure, and function of the education system” – claiming that general education is preparing for life in society and based on principles aimed at adjusting individuals to the prevailing economic and financial system and their capitalisms. To survive in a bigger, national, and international context, this observation and statement might not be negative only, but it undoubtedly questions a broader system and leads the attention to a societal involvement, covering political and social challenges, and placing these debates into the actual classrooms of design education institutions. For this reason, the article of M. Wszótek and D. Płuchowska – “Learning legal design” – is a relevant and consequent follow-up, dealing with the question about the responsibilities of design – and the need to transform design into a tool for moderating social changes. The current situation of challenges when it comes to saving our planet is a global challenge. This is alarming and inevitable for the whole of mankind – a situation we have not been aware of for just the last 20 years. The question about whether designers should take part in the rescue is not relevant – of course, they need to take their part. Consequently, the call for interdisciplinarity is necessary and important for any sustainable development, and the involvement of design processes is, therefore, a central topic of this book. Constant questioning and reflecting seem to be a consequent approach to be able to offer students a valuable and honest education. The importance of aesthetics will not be diminished – it will be a crucial communication necessity as a common language, based on sustainable and common values. To succeed, interdisciplinary cooperation is an absolute prerequisite. This book is a positive testimony for an optimistic design education approach in constant change.





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