

Dif- feren- tials





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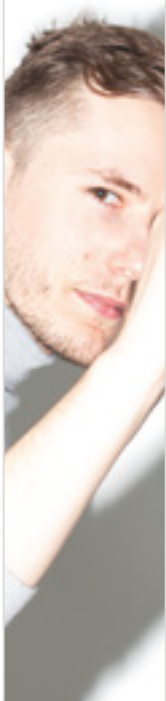
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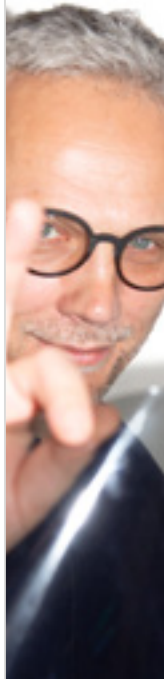
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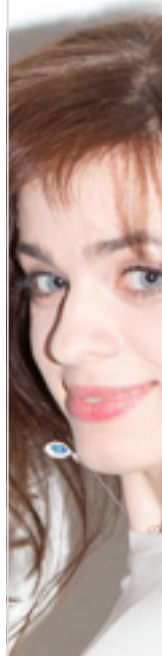
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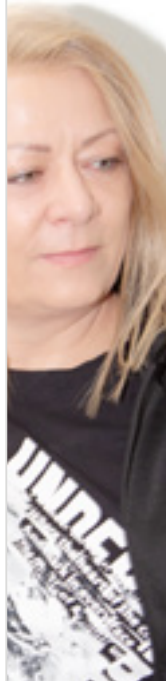
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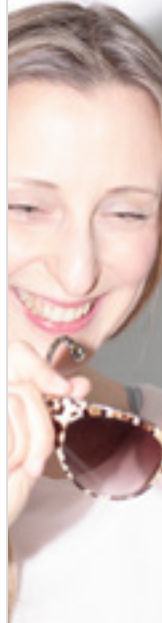
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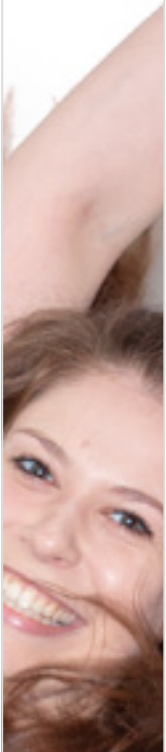
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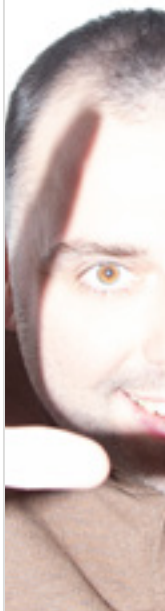
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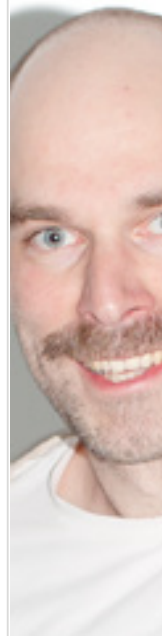
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A few words
from the
authors of the
catalogue.

Dyferencje [Differentials] is a catalogue that not only presents us as professionals, but also sheds light on the passions of these who make up the team of the Department of Graphic Arts at the SWPS University in Wrocław.

This publication enables readers to better understand the essence of the diversity of personalities that make up our Department. Therefore, we believe that every reader can find someone in this publication with whom they can identify, regardless of whether it is someone using traditional graphic techniques, working exclusively in a digital environment, or creating experimental graphic and design solutions.

We decided to produce a magazine-like catalogue, because this seems to be the form which best suits such a dynamic team of graphic designers, theoreticians, innovators and artists. Each of us is an individualist, an expert in their field, but also a person of many diverse interests. Through our creativity and commitment, we want to inspire our students and graduates and create a space for reflection, learning, exchange and professional and intellectual growth.

Our work at the Department of Graphic Arts at the SWPS University is not limited to search for the right aesthetics and design solutions. We engage in creating communities, spend hours talking and reflecting on the problems that concern us, and explore the potential of applied arts in the context of creating the change that will solve these problems.

We hope that the readers will enjoy the interviews and stories of creative and professional passion which may be found in this catalogue. The catalogue *Dyferencje vol. 2* [Differentials vol. 2] sums up our achievements so far, but also presents our future goals and projects. We hope that we have managed to emphasize the fact that we are not only academics, but a diverse team whose strength is, above all, our openness. We decided to present our entire team with a pinch of salt, bearing in mind that we have a lot to be proud of in terms of our achievements, design and academic and educational competences. We hope that this catalogue is a good read!

Anna, Marcin, Michał

From learning by doing



"The basic problem with design schools is that they teach too much about design and pay too little attention to the ecological, social, economic, and political environment in which it operates".

The history of design thought is rich in the sophisticated formulations of the great schools. There was talk of form following function, machines for living in, or social engineering. Each of the great schools has permanently entered the history of design textbooks, but it has remained there only. Instead of lofty ideas, we now need to look at the immediate neighbourhood where there is enough to do through functional, socially and environmentally sensitive design. We need to design with people, about people and for people, remembering that they need an environment to live in and survive in. We need local social involvement in solving problems and providing easy-to-use solutions. This is what the story of academics of the Department of Graphic Design at the SWPS University is about.

This is where the question probably arises, as it always does: who are we? First of all, we need to define who "we" are: we are a team of educators, scientists, designers and artists. We are as different as can be, but we share knowledge, curiosity, inquisitiveness, partnership and reluctance to do what everyone says we should. What defines us best is openness to otherness, because we adhere to the rule that things can be different out there – neither better nor worse, but different. Team work is most important for us – when everyone talks about interdisciplinarity, we share our knowledge, skills and competences from as many different areas as possible. Among us you may find artists, architects, graphic designers, pattern designers, photographers, communicators, linguists, biologists, filmmakers, gamers, business people, lawyers and sociologists. This is what we call true diversity.

Another question that may be asked is: what do we do? This is also problematic, as it is difficult to describe in brief what such a diverse group does. George Lois used to say, "Think long, write short".

* V. Papanek (2012). *Dizajn dla realnego świata*, transl. J. Holzman. Łódź: Recto Verso, p. 275.

ng to learning by failing



Academically, we deal with communication design and applied graphic design, i.e. the area of design work which is about solving problems for others and for ourselves (because we are so diverse), and then applying these solutions in a simple and understandable way. We deal with social and visual communication, i.e. the way we all communicate with each other and above all – why.

We practice lifelong learning and other forms of education, such as studies in the field of graphic design, visual communication, legal design and photography to become designers and creators working in the field of useful, usable and utilitarian graphic design. We are interested in visual activities involving reflective, innovative and functional applications of technologies, methods and means which focused on humans in any social role. Regardless of whether we design for a guest in a restaurant, where the interior design and well-designed menu will allow them to spend time pleasantly; a patient in a hospital who is looking for a clear and transparent system of visual orientation; a passer-by who can be informed by distinctive advertising about the existence of a new product; Internet

users who want to reach the right information in a quick and effective way; a business owner who needs graphic support in the form of a logo, visual identification system or highlighted ad; a manufacturer who wants to pack their product so that it can easily be found on the shelf in the store – what counts is the need that initiates the communication process, good models recognized thanks to the academic perspective and a lot of practice so that the user can say: "Everything is visible, someone must have designed it". The leading characteristic of the studies we offer is the combination of graphic design with the communication and social context, in which the work/project, on the one hand, has an irritative function (it draws attention), and on the other, it is responsible for the organization of and orientation in social reality. For the change to have a deeper than just visual sense, what we need in formal education in the field of design is context – in our case it is social communication in which our world is contained. After all, we live in a world of codes, signs, and brands – communication in general. And it may seem a bit strange, but "the world we live in is

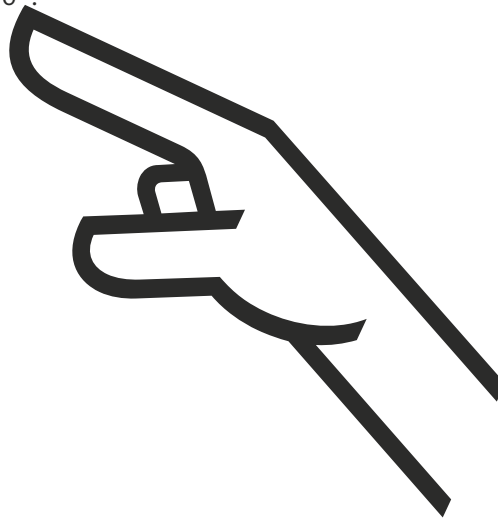
what it is and must be what it is because we made it that way" (Ernst Von Glasersfeld).

To be more specific:

- We are a team of students, lecturers, artists, scientists and designers – we believe in unobvious connections. Curiosity and openness motivate us to ask each other questions (which are sometimes uncomfortable). We learn (and teach) change. There are two paths to it – design or catastrophe. It is not by chance that we decided to choose the first one. We value equality and diversity, and since there is nothing more democratic than design, the choice is obvious.
- We cultivate two attitudes – academic, based on curiosity and willingness to look for answers to the appearing questions and creative readiness to solve problems and formulate non-obvious statements, which are simple, but not trivial. As some say: "The cooler the head, the warmer the heart." Indifference and design do not match. We want to add empathy, tolerance and social commitment to the general academic values.
- Curiosity about what there is behind the door drives us to act. There is no recipe for a good design – there are different recipes for designing well. Sometimes you need to speed things up. Generally speaking, we design with people, for people and about people, remembering that they need an environment to live and survive.
- Function determines our design work. Although we did not invent the famous principle of "form ever follows function", it accompanies us both in educational and design work.
- The world is beautiful enough; there is no point in flooding it with unnecessary products. The key question is whether we want sustainable design or a sustainable society.
- The environment of our work and cooperation is determined by the social functions that we perform. We want it to be safe and friendly for all its members. This cannot be achieved without partnership, which we consider to be the starting point for all kinds of interactions.
- Because the world is more complicated than it may seem to us, we express our reasons using arguments – but these must be in line

with current academic knowledge. We stand up against hate speech, fake news or disinformation.

- We take responsibility for our words, actions and gestures, but not for their interpretation. It always belongs to those who interpret them.
- Although it may seem quite controversial, in our world it is impossible to experience anything more beautiful than cognitive dissonance. We often (unconsciously) make mistakes, from which we draw conclusions (consciously). We believe in the potential of failure.
- Designing, teaching and learning require clear, transparent and non-ambiguous rules. Rules that were once established must not be broken during the game. One has to take responsibility for every educational or design process – without responsibility, there is no development.
- Our world is a reality of codes, signs, brands, and communication in general – after all, everything is communication.





The rest can
simply be seen.



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Education

- SWPS University, B.A. studies – graphic design.
- University of Wrocław, M.A. studies – brand communication.

Function at the SWPS University

So far, I have had the opportunity to conduct the following courses: sign design, graphic design in digital media, social advertising, image processing, web design, website usability and presentation design.

What are your interests outside of your profession?

I like dumplings, tea and walking in the mountains.

Which of your projects do you consider important in your field?

- Brand identity of the 28th Wrocław Exhibition of Applied Graphics.
- Brand identity of the SWPS University.
- Brand identity of the Kania Smart Properties.
- Design and typesetting of the book *Wirtualna (współ)praca. Trochę teorii w praktycznych podpowiedziach* [Virtual (co)operation. A bit of theory in practical hints] (2022).
- Design and typesetting of the book *Summa doświadczeń* [Sum of experiences] (2022).

A few personal remarks:

They say you should focus on the positive things in life. In turn, I, as a communication designer, constantly think about problems, especially about solving them in the design process. I research, I analyse, I create. I mostly create signs, identification systems, websites, publications and data visualizations. Although the results of my work usually take a visual form, its earlier stages are very often invisible. Often what is invisible is the most important. This is what I most often write, teach, and talk about. The rest can simply be seen.



„To jezioro damy tutaj, a ten niech sobie stoi w zieleni”.

„Poszukiwany, poszukiwana”, scen. Stanisław Barański, Jacek Fedorowicz

Czy za tym wszystkim stoi przemyślana strategia?

lubimy (zadawać) pytania
studia I stopnia, Grafika
↑ ↑ ↑



Design and typesetting of the book *Summa doświadczeń* [Sum of experiences], 2022



Lubimy (zadawać) pytania, [We like (asking) questions], recruitment campaign for Graphic Design, design: Mateusz Antczak, Paulina Woźniak.



Jubilee award design, 2021

28.
Wystawa
Wrocławskiej
Grafiki
Użytkowej

Hubert Baranowski
Weronika Bielawska
Szymon Bujak
Dobry Widok
Klementyna Epa
Małgorzata Mauko Korczak
Magdalena Kościłowska
Piotr Olejarz
Patryk Stolarz
Karol Wróblewski
Julia Zakrocka
Bartosz Zuber

Radosław Bączkowski
Matylda Bruniecka
Anna Chlebowska
Agnieszka Ejsymont
Jakub Kamiński
Marta Kostrzewa
Angelika Kukiola
Maja Rakowska
Magdalena Wosik
Deyu Xu
Ewa Ziembicka



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Główny organizator: Uniwersytet SWPS
Partnerzy: GALERIA GRAFIKI

Patronat medialny
zEB/a FORMY.xyz Partner: ARS VINI

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 Wrocław miasto spotkań
Patronat Honorowy Prezydenta Wrocławia



Brand identity of the 28th Wrocław Exhibition of Applied Graphics, 2021

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Brand identity of the SWPS University, 2021



Everything that falls
within the vector of
change is important
to me.



JAK SPRAWIĆ, ŻEBY

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Education

- Academy of Fine Arts in Krakow, Faculty of Graphic Art, specialization: graphic design.

Function at the SWPS University

I teach classes in the field of graphic design (I prefer the term "visual communication"), including typography, and extramural Ph.D. studies in design, which I am very happy about.

What are your achievements?

The discussion on my research project and book design of *Solidaryca. Fenomen komunikacyjny* [*Solidaryca. Communication phenomenon*] (2017) w *Historii projektowania graficznego* [The history of graphic design] (2018) by Jacek Mrowczyk and Zden Kolesár. The authors of the publication are a respectable company and have great research skills.

The research books that I have written (sometimes together with eminent experts) and designed: *Solidaryca. Fenomen komunikacyjny* [*Solidaryca. Communication phenomenon*] (2017), *Six lessons in typography at Rhode Island School of Design* (2021), *Typografia dla humanistów. O złożonych problemach projektowania edycji naukowych* [Typography for humanists. On the complex problems of designing academic editions] (2018), *Teksty nie tylko o typografii* [Texts not only about typography] (2020), *O typografii* [About typography] (2008).

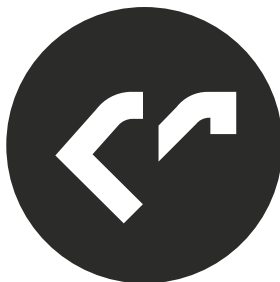
Publication of my article in *Widzieć/Wiedzieć. Wybór najważniejszych tekstów o dizajnie* [See/Know. A selection of the most important texts about design] (2011).

Projects in the area of legal design: participation in the project of the Institute of Law and Society *Wyjaśniamy konstytucję* [We explain the constitution] (in cooperation with Jarosław Gwizdak and Marcin Matczak), publication projects for the Od.Nowa publishing house (incl. *Kazusy. Prawo karne. Schematy rozwiązań* [Cases. Criminal law. Solution diagrams], 2016).

Awards, distinctions and nominations in the following competitions: The Most Beautiful Books of the Year, Polish Graphic Design Award, Silesian Thing and Adam Łysakowski Scientific Award. for 2018 in the category "practical and implemented works" and the Rector's Distinction of the University of Warsaw in the Academia 2019 competition for an academic publication in the field of social sciences and humanities for the book *Typografia dla humanistów. O złożonych problemach projektowania edycji naukowych* [Typography for humanists. On the complex problems of designing academic editions] (co-authored by Ewa Repucho, Ph.D. hab)

What are your interests outside of your profession?

Xenology, psychology, the history of the Holocaust, off-road bicycle tours – a surprising but true set.



KRONIKA



Book design of *Six lessons in typography at Rhodes Island School of Design*, cover and centrefold, 2021



Logo design for the Kronika Centre for Contemporary Art in Bytom



Book design of *Solidaryca. Fenomen komunikacyjny* [Solidaryca. Communication phenomenon], centrefolds, 2017

Academic publications

- Bierkowski, T. (2011). *Cel Typografii* [Purpose of typography]. In: J. Mrowczyk, P. Dębowski (eds.), *Widzieć/Wiedzieć. Wybór najważniejszych tekstów o dizajnie* [See/Know. A selection of the most important texts about design]. Kraków: Karakter.
- Bierkowski, T. (2017). *Solidaryca. Fenomen komunikacyjny* [Solidaryca. Communication phenomenon]. Katowice: Akademia Sztuk Pięknych w Katowicach.
- Bierkowski, T. (2018). *Paradoksy polskiej komunikacji wizualnej. Problematyka realizacji zrównoważonego rozwoju* [Paradoxes of Polish visual communication. Issues related to the implementation of sustainable development]. In: M. Więckowska, P. Rudnicka (eds.), *Balansowanie. Paradoksy, technologia, przyszłość* [Balance. Paradoxes, technology, future]. Katowice: Akademia Sztuk Pięknych w Katowicach.
- Bierkowski, T. (2019). *Emocje. Kluczowy czynnik w projektowaniu* [Emotions. The key factor in design]. Available online: <https://formy.xyz/artykul/emocje-kluczowy-czynnik-w-projektowaniu/> [accessed: 1.07.2023].
- Bierkowski, T., Lenk, K. (2021). *Six lessons in typography at Rhode Island School of Design*. Katowice: Akademia Sztuk Pięknych w Katowicach.



Exhibitions/projects in your field that you have created or collaborated on

- 2023, TEF: *Typography Education for Future. How to teach the best?*, an interdisciplinary research project in social sciences and design carried out together with research and teaching staff from the WSE in Krakow, devoted to the study of teaching typography in Europe.
- 2022, co-organization of a design conference *Polish Graphic Design Talks*, Academy of Fine Arts in Katowice.
- 2018, co-organization of an international presentation of visual communication design by lecturers and students at the Academy of Fine Arts in Katowice, the Faculty of Industrial Design of the Academy of Fine Arts in Krakow and the Technical University in Koszyce, Katowice.
- 2016, presentation *Odpowiedzialna edukacja projektantów* [Responsible education of designers], World Usability Day Silesia 2016 – Sustainable Development, organized by WUD Silesia and the Academy of Fine Arts in Katowice.

What values do you follow in what you do?

In my design, research and teaching activities, I want to start smaller and bigger social changes (I believe that even seemingly small activities have great potential, because they are usually scalable). I could say that "I would like to change the world for the better", but I hate pathos, as it is the sign of the worst flaws of designers: condescension and detachment from reality. What is important for me in design? Empathy, conscious decisions justified with rational arguments, interdisciplinarity, social responsibility, and life-long learning. Finally, what is important is everything that fits in the vector of change (design process), that is between the diagnosis of a need and an effective response to it (developing the best response to a diagnosed problem). We designers still don't know how to do it well. The only benefit of this is that it makes some of us progressive, creative and makes design an adventure of a lifetime.

Working with
people, about
people,
and for
people.



Joanna Burska-Kopczyk

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ORCID 0000-0001-8665-3616

Education

- University of Wrocław, Journalism and Social Communication, specialization: communication design.
- SWPS University/School of Form, postgraduate studies in the fields of service design and the creation and development of start-ups.

Function at the SWPS University

I conduct classes in the field of design thinking / service design, design research and strategic planning. I am involved in university projects and activities related to external cooperation.

What are your achievements?

For many years, I have been working in two worlds – the academia and the design market. This means thousands of hours in workshop rooms as a trainer and facilitator, dozens of cooperation with public institutions and companies, while being involved in courses, university projects and publications.

What are your interests outside of your profession?

I am a passionate traveller, I love the mountains, forest baths, long hikes, climbing and breakfasts in mountain hostels. I am fascinated by alternative education and non-systemic development of (young) people – I have involved among others in initiatives such as: *Zmapuj siebie* [Map yourself], *Szkoła na wagarach Rośnie* [The truant school], *Szkoła TUiversity* [TUiversity School]

Publications

- Burska-Kopczyk, J., Wozniak, P. (2023). *Wirtualna współpraca. Trochę teorii w praktycznych podpowiedziach* [Virtual cooperation. A bit of theory in practical hints]. Kraków: Wydawnictwo Libron.
Popular science publication of a practical nature. Although inspired by the events of the COVID-19 pandemic, the book has a universal message for all those who want to work individually or collaborate online, taking care of the efficiency of their activities, but above all, for the well-being of themselves and the team. The publication was created in a participatory process.



Educational workshops carried out as part of the initiative *Szkoła na wagarach Rośnie* [The truant school]

List exhibitions/projects in your field that you have created or collaborated on

- 2022, *Edu Design*, SWPS University. Implementation of a one-year educational project *Edu Design* together with Małgorzata Ciesielska in cooperation with partners (Private Primary School "Jaskółka", Public Kindergarten "Prymusek", School in the Cloud, Deloitte Foundation). The project focused on designing practical solutions to support education and was implemented in the spirit of participatory design.
- 2021, *Szansa* [Opportunity], the Educational Research Institute and the Foundation for the Development of the Education System. I have prepared and implemented of a series of design and educational workshops as part of the project *Szansa* [Opportunity] involving the development and testing of innovative models of three-stage educational support for people with low basic skills from selected target groups.
- 2020, *Metoda Bilansu Kompetencji* [Balance of Competence method], Shipyard Foundation.

Participatory development of the MBK method by preparing and facilitating a series of co-creative workshops for career counsellors and developing a prototype solution.

- 2019, *Wrocław Bada Ruch* [Wrocław Traffic Research] Smart Citizen. Creating a research tool for the inhabitants of Wrocław to study traffic in the city using digital solutions.
- 2018, rebranding of the portal *do.ba.pl*. Carrying out a full design process in the spirit of service design in order to develop a new version for an information internet portal.

What values do you follow in what you do?

To put it simply – working with people, about people and for people. I don't want these words to be just a slogan. In this job, you need to genuinely like people, be able to talk to them, listen to them, understand them, support them, cooperate with them, and sometimes manage their work. You need to be open to people's diversity, their resources,



WIRTUALNA
(WSPÓL)PRACA
TROCHE TEORII
W PRAKTYCZNYCH
PODPowiedziach



Publication *Wirtualna współpraca. Trochę teorii w praktycznych podpowiedziach* [Virtual Cooperation. A bit of theory in practical hints], 2023



Co-creative workshops carried out with students of graphic design in cooperation with the City of Wrocław and Nokia Garag

emotions and experiences. You should rather co-create, instead of producing.

What challenges that you encounter in your work do you consider to be the most difficult and interesting?

Designing services, creating strategies and designing communication – these are processes that are often referred to as "invisible design". What are we really designing when we think about service experience? (Service path, artefacts and communication). How to combine strategic assumptions with a tangible implementation project? (consciously and consistently). Does communication design always have to involve the visual aspect? (No). Research, analysis, strategic workshops – these are my work tools, not necessarily immediately associated with creative work, but they are still an integral part of it. Making project stakeholders (and students) aware of this can be a challenge.

What do you think is the most interesting aspect of your discipline?

Being a service and communication designer means being constantly in between – the recipient and the organization, department X and department Y, the president and employees, market and organization, specialist A and specialist B – these are just examples of possible configurations. Besides, everyone in this interdisciplinary puzzle has their own goals and needs and their own language. My role is often to create this common language. Why is it so important? Because only basing on the idea of participation, partnership and mutual respect, we are able to act together in this team sport called design thinking. This is not always easy in our individualized world.



Synergy
of diverse
perspec
tives

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Education

- University of Silesia in Katowice, pedagogy.
- Lower Silesian University, surdopedagogy.
- Academy of Fine Arts in Wrocław, Graphic Art.

Function at the SWPS University

The classes encompassed such issues as: visual information systems, participatory design, design of educational aids, publication design / typography, research in design. I was also a supervisor at the undergraduate programme in the field of graphic design. Cooperation within the Graphic Art Gallery – organization of exhibitions. Coordination of reporting academic and artistic achievements of the teaching staff.

What are your interests outside of your profession?

Supporting children's development. Architecture and its impact on social development. Art history and museum visits. Children's literature. Cognitive psychology and especially learning processes.

List exhibitions/projects in your field that you have created or collaborated on

Since 2018, I have initiated and coordinated teaching projects carried out in cooperation with educational institutions, the aim of which is to design educational aids with the help of teachers and students. So far, in this area, we have implemented projects with the Lower Silesian Special

Educational Centre No. 12 for the Deaf and Hard of Hearing and Children with other disabilities, the Sowa Akademia Kindergarten from Wrocław, the Secondary School in Chmura from Warsaw and the Prymusek Public Kindergarten from Wrocław. These projects were awarded as part of 25 projects for the 25th anniversary of the SWPS University in the category "we boldly change the world". The aim of these activities is to create real educational aids that respond to specific needs reported by teachers with whom we cooperate. Educators also participate in the creation of projects, arranging meetings with school pupils and younger children in educational institutions, consulting projects and enabling solutions to be tested. In 2022, I started an educational project, under which students design special learning aids for children from Ukraine attending the Public Kindergarten Prymusek II in Wrocław.

Projects implemented so far:

- 2021/2022, *EduDesign* within the framework of the exhibition *Moduły 2021/22* [Modules 2021/22], co-curator and co-organizer, Graphic Art Gallery of the SWPS University, Wrocław.
- 2021, *Mikroświaty – wystawa materiałów wspierających uczenie się* [Microworlds – an exhibition of materials supporting learning], curator and organizer, Graphic Art Gallery of the SWPS University, Wrocław.
- 2019, *Design bez słów* [Design without words], curating and organizing, Graphic Art Gallery of the SWPS University, Wrocław.



Co-authorship in exhibitions:

- 2019, *Bauhaus: idea, utopia, mit* – wystawa z okazji 100 lat Bauhausu [Bauhaus: idea, utopia, myth – an exhibition celebrating 100 years of Bauhaus], Graphic Art Gallery of the SWPS University, Wrocław.
- 2018, *Katalog prac studentów grafiki Uniwersytetu SWPS z lat 2012–2016* [Catalogue of works by SWPS University graphics students from 2012–2016], Graphics Gallery of the SWPS University, Wrocław.

What influence do you have on the field of your work?

I implement real educational projects, as part of which we create solutions tailored to the educational needs of specific students, and then they are transferred for use in schools and kindergartens with which we cooperate. I also popularize our field, taking part in webinars and meetings organized by SWPS and writing articles.



What do you think is the most interesting aspect of your discipline

The fact that there is always something to design, or arranging a meeting situation in interdisciplinary teams, where young designers meet specialists and users. This synergy of different views, experiences and competences, which builds relationships, gives great results and inspires further actions.

Personally, I think that the area of design for education is underrated and not given enough attention. Therefore, even a tiny project is a contribution.

What do you think about your colleagues from work?

I think that they are excellent specialists with extensive knowledge, experience and passion. These are the people you want to be with and work with.

How do you work with students?

I believe that the greatest value is learning through experience and self-discovery. I try to create educational situations in which students can develop their skills. Sometimes the process goes smoothly, but sometimes there are difficulties. Then, on their own or with my support, students must learn to deal with them. The most fascinating, however, is the joint search for solutions and mutual exchange – I learn a lot from students, and their way of thinking and point of view often inspires me.

What inspires you?

I am inspired by people, talking to them, observing what they do. I love visiting museums, both modern and old. I am inspired by everyday life, my children, books, performances.



Portret linijny. Jan Strelau [Linear Portrait. Jan Strelau] – accompanying exhibition to the ceremonial naming of the Jan Strelau Auditorium, SWPS University, Warsaw. Graphic design: Małgorzata Ciesielska, 2022



Anniversary Catalog of the Graphic Gallery 2011-2021, graphic design and layout by Małgorzata Ciesielska, photos by Adrian Seliga





Michael Fleischer

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ORCID 0000-0002-3873-3491

Education

- Universität Bochum, Slavic and German studies, theatre and film, specialization: social communication.

Function at the SWPS University

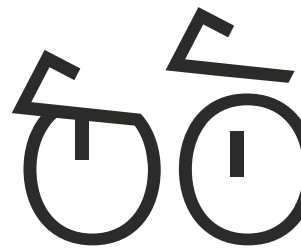
Emeritus professor, specialization: social communication, history of design, aesthetics; former director of the Institute of Graphic Design, then the Department of Graphic Design. Participation in all previous projects of the Department.

What are your achievements??

Establishing the institute and formulating the study program as well as organizing the Department of Graphic Design and running it for 15 years. Academic works in the field of social communication.

What are your interests outside of your profession?

Tennis and some other stuff.



Deeper meaning,
I don't see it here,
but yes,
there is meaning.

Publications

- Fleischer, M. (2007). *Ogólna teoria komunikacji* [General theory of communication], transl. M. Burnecka, M. Fleischer. Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego.
- Fleischer, M. (2010). *Communication design, czyli projektowanie komunikacji (lub odwrotnie)* [Communication design, or designing communication (or vice versa)] Łódź: Primum Verbum.
- Fleischer, M. (2010). *Estetyka tu i tam i jej wpływ na komunikację* [Aesthetics here and there and its impact on communication]. Łódź: Primum Verbum.
- Fleischer, M. (2014). *Kapitał. Niestety nie()ludzki* [Capital. Unfortunately (in)human]. Kraków: Wydawnictwo Libron.
- Fleischer, M. (2019). *O młodości, czyli o tym że jej (już) nie ma* [About youth, that is, about the fact that it (no longer) exists]. Kraków: Wydawnictwo Libron–Wydział Filologiczny Uniwersytetu Wrocławskiego.
- Fleischer, M. (2022). *Kapitalizm i jego sztuczna inteligencja* [Capitalism and its artificial intelligence]. Kraków–Wrocław: Wydawnictwo Libron– Wydział Filologiczny Uniwersytetu Wrocławskiego.

List exhibitions/projects in your discipline that you have created or collaborated on:

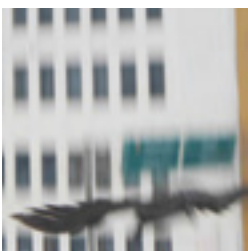
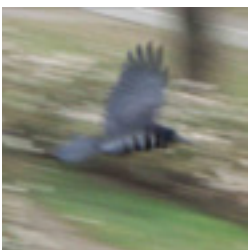
- 2022, *Plakaty werbalne* [Verbal posters], foyer of SWPS University, Wrocław.
- 2020, *Moskwa, której już nie ma* [Moscow which is no more], Graphics Gallery of the SWPS University, Wrocław.

What influence do you have on the field of your work?

It's not for me to decide



A story about crows – what is this?, warehouse annotation available at www.na-magazynie.pl, 2019



What do you think is the most interesting aspect of your discipline?

Curiosity.

What is your vision regarding what you do?

When you have visions, you should see a psychiatrist.

What do you agree with in graphic design?

With everything that is not copying the masters or glorifying what already exists

What values do you follow in what you do?

That there are also people on the other side

What challenges that you encounter in your work do you consider to be the most difficult and interesting?

The ones you made yourself.

What do you think about your colleagues from work?

I hope they do not follow in my footsteps.

How do you work with students?

I would like the result of my work to be that they come up with the idea that they don't need me any more



Photography
teaches
observ-
ation,
thinking
and
conver-
sation.

Anna Gondek-Grodkiewicz

MSc. arch.

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instagram: @annagondek_

ORCID 0000-0002-3873-3491

Education

- Wrocław University of Science and Technology, Faculty of Architecture, architecture.

Function at the SWPS University

I teach classes in photography, image post-production and storytelling. I organize special events (e.g. the Photo Summit Day photography festival) and photo exhibitions as part of the Graphic Art Gallery of the SWPS University.

What are your achievements?

Winner of the Grand Press Photo 2017 (1st prize in the category "everyday life - photojournalism"). National Geographic Poland photographer. My photos have appeared among others in "Newsweek", "Polska The Times", "Gazeta Wyborcza", "Wysokie Obcasy" and "Gala", as well as in the prestigious publication *15 lat Grand Press Photo* [15 years of Grand Press Photo] (2019).

What are your interests outside of your profession?

I am interested in the world and people. Travel. Culture. Art. Music.

List exhibitions/projects in your field that you have created or collaborated on

- 2023, curator of the Photo Summit Day photo festival, Concordia Design Wrocław.
- 2022, photographs in Martyna Wojciechowska's book *Co chcesz powiedzieć światu* [What do you want to tell the world]. Warsaw: WAB.
- 2022, speaker at WITS – travel creator summit organized by the American association WANDERFUL, Gdańsk.
- 2022, *To be alive. Być silnym, zdrowym, szczęśliwym* [To be alive. Be strong, healthy, happy], an individual exhibition of a series of documentary and experimental photographs, Sala Kamienica, Concordia Design, Wrocław.
- 2022, exhibition of the series of photographs *To be alive*, Jaou Photo Biennale, Tunis, Tunisia.

What do you think is the most interesting aspect of your discipline?

Photography teaches you to see, think and talk. It gives you the opportunity to traverse the world in an alert, conscious and present way. It gives you the possibility to meet people, understand their lives, their ups and downs, and see yourself in the images that touch our most hidden emotions, desires and fears. Thanks to photography, you can reach the top of your own abilities and your own humanity.



PORTFOLIO

ANNA GONDEK-GROCKIEWICZ

BOSKIE DZIECI

WYWIĄD NA WYBRANE
ZŁOŻENIA KAM LAI

ANNA GONDEK-GROCKIEWICZ
WYWIĄD NA WYBRANE
ZŁOŻENIA KAM LAI

ANNA GONDEK-GROCKIEWICZ



1 MIEJSCE | *lajale*
ANNA GONDEK-GROCKIEWICZ

Tajlandia, Bangkok. Kam Lai (w języku tajskim „bez oddechu”, „bez ducha”) to miag, które Ah Mu i Kae Kae (38 lat) nadała swoją łaskę. Kupując w Bangkoku od świętego człowieka, który kontaktuje się z duchami. To on sprawował do plastikowego ciała Kam Lai duszę dziecka. Ah Mu traktuje Kam Lai jak żywą osobę, ja za swoją córkę, która przynosi szczęście. Nie rezygnuje z niej ani na krok, zabiera ją także do pracy, despite czemu – jak twierdzi – jej zarobki znacząco wzrosły.

Od kilku lat „boskie dzieci” biją rekordy popularności w Tajlandii. Dogacie i bandzi zaczęli nawet dzieńami ze sobą bawić. To nowa moda, ma swoje źródło w przestarzałej tradycji ustawiania w domach glinianych figurki dzieci, w których mogły zamieszkać dusze. Opieką nad nimi sąpowano darownikiem dąbnieby i sztafajcie, a zapamięnienie o nich mogło przynieść na rodzinę błogosławieństwo.



Bangkok, Thailand. Kam Lai (in Thai, literally: “without breath”) is the name Ah Mu i Kae (38 years old) has given to her doll. She bought it in Bangkok from a holy man who is in contact with the spirit world. It was he who brought a child's soul into Kam Lai's plastic body. Ah Mu treats Kam Lai like a living being and thinks of her as her daughter who brings her luck. She does not leave her at any time, she takes her to work too, and as a result – as she claims – her earnings have increased significantly.



The series of photos *Boskie dzieci*, [Divine Children]. Published in National Geographic magazine. 2018



The series of photos *Boskie dzieci*, [Divine Children]. First prize in the "Daily Life - Photojournalism" category of the Grand Press Photo 2017 contest



Photographic reportage for the article *Służba w piekle* [Service in Hell] in the weekly magazine "Wysokie Obcasy". 2018



Unceasing
ing
search



Małgorzata Jabłońska

Ph.D.

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Education

- Faculty of Graphics in Katowice (branch of the Jan Matejko Academy of Fine Arts in Krakow), Master's degree in art (Master's studies in the field of Graphic Art in the field of graphic design).
- Institute of Art History, postgraduate museum curatorial studies in the field of contemporary art.
- University of Arts in Poznań, PhD in art, artistic discipline: fine arts; Jagiellonian University in Krakow.

Function performed at the SWPS University

I am an associate professor, I teach, among others, visual thinking and a conduct diploma seminar.

I am the initiator of cooperation between the Dom Kultury Foundation and the SWPS University in the framework of the project *Behind Bars*. I participate in the project as the art director of the illustrated magazine "W Kratkę" and illustrator.

What are your achievements?

- My works may be found in the following art collections: *Space is the Place, man!* (with Piotr Szewczyk) in the Collection of Contemporary Polish Art of the Upper Silesian Museum in Bytom; series of graphics and animation *Szkolenie* [Training] in the Collection II of the Arsenal Gallery in Białystok; series of prints *Małe formy dialogu* [Small forms of dialogue] in the Collection of Small Graphic Forms of the Municipal Art Gallery in Łódź.
- Since 2001, I have participated in significant group and individual exhibitions and

presentations of contemporary art in Poland and around the world (e.g. in Sweden, Germany, the Netherlands, Austria, Greece, Korea, Italy) and animation festivals (e.g. in Poland, Germany, Romania, Ukraine, Italy).

- I have also participated in Documenta fifteen in Kassel (artistic activity in collaboration with Jenny Brockmann).

What are your interests outside of your profession?

Literature, foreign languages.

Publications

- Jabłońska, M. (2017). *Wszyscy jesteśmy Neuro (ale każdy na swój sposób)* [We are all Neuro (but each in its own way)]. In: M. Godlewska-Siwierska (ed.), *Sztuka edukacji / Art of Education*. Białystok: Galeria Arsenał.
- Jabłońska, M. (ed.) (2020). *Przestrzeń środka. 7 Mediations Biennale Polska – Horyzont Zdarzeń 2020* [Centre space. 7th Mediations Biennale Poland – Event Horizon 2020]. Wrocław–Kraków: Libron.
- Jabłońska, M. (2020). *Nieuchwytna i zmiennokształtna. Próba niezdefiniowania przestrzeni środka* [Elusive and shapeshifting. An attempt not to define the space of the centre]. In: M. Jabłońska (ed.), *Przestrzeń środka. 7 Mediations Biennale Polska – Horyzont Zdarzeń 2020* [Centre space. 7th Mediations Biennale Poland – Event Horizon 2020]. Wrocław–Kraków: Wydawnictwo Libron.
- Jabłońska, M. (2020). *W poszukiwaniu przestrzeni środka* [In search of the middle space]. in: M. Jabłońska (ed.), *Przestrzeń środka*.



Limity II [Limits II], a graphic object from the series *limits*, vector graphics, stencil, spray, 2022. View from the exhibition *Ukryte zasoby* [Hidden resources], Intimate Gallery, Educational House of the Silesian Library, Katowice, 2022

7 Mediations Biennale Polska – Horyzont Zdarzeń 2020 [Centre space. 7th Mediations Biennale Poland – Event Horizon 2020]. Wrocław–Kraków: Wydawnictwo Libron.

- Jabłońska, M. (2021). *Blurring the borders*. In: M. Wszolek (ed.), *Dyferencje* [Differentials], transl. A. Sekułowicz. Wrocław: Wydawnictwo Libron.

List exhibitions/projects in your field that you have created or collaborated on

- 2022, *Ukryte zasoby* [Hidden resources], Intimate Gallery, Educational House of the Silesian Library, Katowice.
- 2017, *Neuro.Szkice* [Neuro.Sketches], Small Space,

BWA Contemporary Art Gallery, Katowice.

- 2012, *Dziki/Wild* with Piotr Szewczyk, Zachęta National Gallery of Art, Zachęta Project Room, Warsaw.
- 2007, *The Circle & The Square* with Piotr Szewczyk, Polish Institute in Düsseldorf, Germany.
- 2003, *Szkolenie* [Training], Arsenal Gallery, Białystok.

Selected collective exhibitions:

- 2022, an artistic activity as part of Jenny Brockmann's discursive performance *Bypass. Entanglement 4 #Melody*, Documenta fifteen, ruruHaus, Kassel, Germany.
- 2021, international finalist exhibition of the



Metka, frame from animation by Małgorzata Jabłońska and Piotr Szewczyk, music video for the song *Metka The Complainer & The Complainers* with Artur Rojek, 2009. Presented as part of, among others: III STEPS International Festival of Human Rights, Kharkiv (2009), *Betting on Shorts. More than a Eurovision of Shortfilm* (2009), 9th Era New Horizons International Film Festival, Wrocław (2009)



Bio, mural in the public space of the Marymont metro station, 2015. Individual show within the series *Metrowe Komiksy* [Meter Comics], A19 Gallery, Warsaw

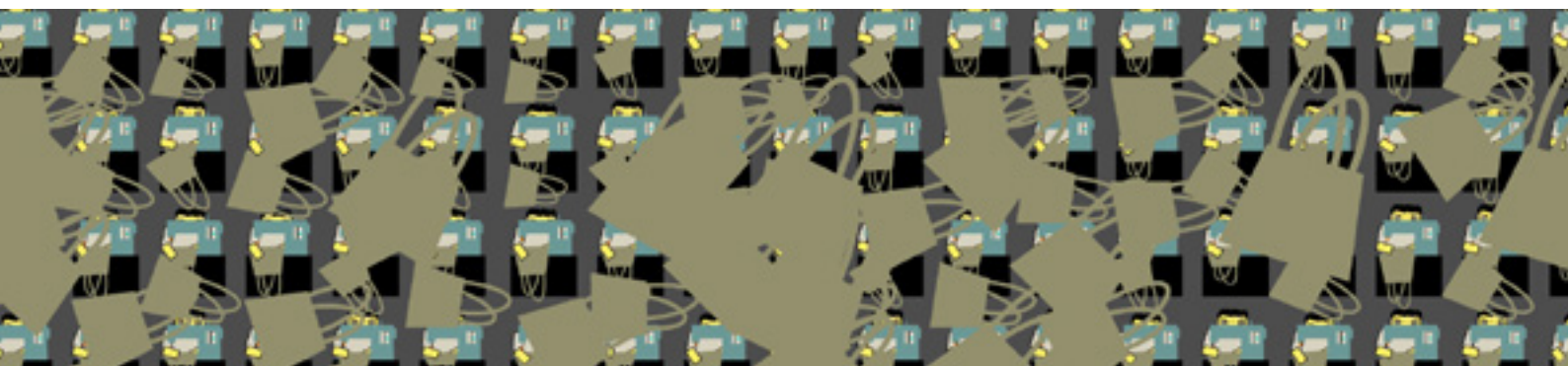
- 14th and 15th editions of the Arte Laguna Prize competition, Northern Arsenal, Venice, Italy.
- 2018, main exhibition at the International Print Triennial in Krakow, Bunkier Sztuki, Krakow.
 - 2004, *Pod flagą białą-czerwoną. Nowa sztuka z Polski* [Under the white and red flag. New art from Poland], an exhibition organized by the Zachęta National Gallery of Art, shows at: Estonian Art Museum, Tallinn, Estonia; Contemporary Art Centre, Vilnius, Lithuania; National Centre for Contemporary Arts, Moscow, Russia; Nizhny Novgorod branch of the National Centre for Contemporary Arts, Arsenal, Nizhegorodsky Kremlin, Russia; Nizhny Tagil Museum of Fine Arts, Nizhny

Tagil, Russia.

- 2004, *Breakthrough. Perspectives on Art from the Ten New EU Member States*, Grote Kerk, The Hague, The Netherlands.

What values do you follow in what you do?

I believe that one of the values in my artistic work is trust in myself – determination to follow my own authentic path, constant searching regardless of the crises that occur along the way. In educational work, an important value is to trust your students, maintaining a deep conviction about the possibilities and power of imagination of each person.



Diversity of expression stimulates dialogue and promotes democracy.



Michał Jakubowicz

Ph.D. hab., professor of of the SWPS University
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ORCID 0000-0001-8922-7989

Education

- University of Wrocław, Polish philology, specialization: history of literature.
- Academy of Fine Arts in Poznań, Faculty of Multimedia Communication, specialization: intermedia photography.
- University of Arts in Poznań, Faculty of Media Art.

Function at the SWPS University

I teach studio photography classes and give lectures on art. I prepare students to write a diploma thesis. I run the Graphic Art Gallery of the SWPS University and postgraduate photographic studies.

What are your achievements?

- poetry books: *Żywa mapa i bitmapa* [Live map and bitmap] (2015), *Akwarium dla raka* [Cancer aquarium] (2019).
- Photo books: *subPark* (2016), *sub* (2018), *Dziady* [Forefathers' Eve] (2020).
- Monograph in the field of empirical research: *Eksperyment koło fotografii* [Experimenting around photography] (2018).
- A monograph on contemporary photography: *Medium na białym tle. Sytuacja, przedmiot, odbiór, widmo w twórczości Jerzego Olka* [Medium on a white background. Situation, object, reception, spectre in the works of Jerzy Olek] (2008).

What are your interests outside of your profession?

Original cinema, progressive music, running, yoga, gardening, Berlin, walking the dog.

Publications

- Jakubowicz, M. (2008). *Medium na białym tle. Sytuacja, przedmiot, odbiór, widmo w twórczości Jerzego Olka* [Medium on a white background. Situation, object, reception, spectre in the works of Jerzy Olek]. Wrocław: Wydawnictwo Atut.
- Jakubowicz, M. (2016). *subPark*. Kraków: Wydawnictwo Libron.
- Jakubowicz, M. (2018). *Eksperyment koło fotografii* [Experimenting around photography]. Kraków: Wydawnictwo Libron.
- Jakubowicz, M. (2018). Manifestations of Public Art. *Art Inquiry*. Recherches sur les arts, 20(29), 257–271.
- Jakubowicz, M. (2022). *The Self-City*. Portfolio 2022. *Urbanautica. Journal of Visual Anthropology and Cultural Landscapes*. Available online: <https://urbanautica.com/portfolio/the-self-city/2208> [accessed: 07/03/2023].

Exhibitions/projects in your field that you have created or collaborated on

Individual exhibitions:

- 2019, *Rytmiczny performance filmowo-linijny* [Rhythmic film-line performance], IX International Festival of Ephemeral Arts – "Contexts", Brehmer Sanatorium, Sokołowsko.
- 2018, *Eksperyment koło fotografii* [Photography experiment], Contemporary Museum, Wrocław.
- 2017, *Death Styles*, Wykwit Gallery, Wrocław.
- 2016, *subPark. Miejsca* [subPark. Places], Stanisław Staszic Museum, Piła.



subPark. Style umierania [subPark. Dying styles], movie, 10'45", 2014–2017
Thematically, the film focuses on the people who co-create the park's social space. The sets expose the shapes of the former German quarters, while people move from one side of the frame to the other, leaving fixed images and fragments of conversations. The audio recording coming from the camera is random and, due to the use of simultaneous replays, reveals indexical messages concerning everyday matters. People laugh, sing, children cry, they argue, gossip, tell stories, shout at animals (dogs, squirrels). From the signals picked up, it can be inferred that some people are hungry, worried or neutral. Their everyday life seems unpredictable against the backdrop of static, abandoned, as if unnoticed quarters playing the role of mute nature, background, and passage space



Skończyło się we Wrocławiu [It ended in Wrocław], installation, PVC objects, HIPS, photography (5 x) 13 x 18 (cm), 2017
Skończyło się we Wrocławiu [It ended in Wrocław] presents symbolic artefacts of graves scattered similarly to those found in Grabiszyński Park and moved by the inhabitants of Wrocław to other places, which symbolizes the end of a certain period of history of the city. The objects are made in a scale of 1: 1 in relation to the original tombstones.



Helsinki, digital photography, (4 x) 10 x 15 (cm), (3 x) 13 x 18 (cm), 2015
The slogan "Equality" was inspired by Finland's social policy, which balances extremes, in combination with photos taken during a stay in Helsinki, showing architecture, means of transport, shop interiors and light-sensitive models used to make the letters of the inscription.





– 2016, *subPark. Upadki* [subPark. Falls], Entropia Gallery, Wrocław.

Group exhibitions:

- 2023, *Totenfeier. 19° unexplainable*, Gas-Station, Berlin, Germany.
- 2022, *Filtracje* [Filtrations], International Biennale of Miniature Art, Timisoara, Romania.
- 2022, *Przeste, Solaris – manipulacje* [Przeste, Solaris – manipulations], Mediations Exit Code Festival, Graphic Art Gallery of the SWPS University, Wrocław.
- 2022, *Samo-miasto. Apern* [Self-city. Apern], Slubfurt Parliament, Bridge Square, Slubfurt, Germany.

– 2019, *Skończyło się we Wrocławiu, Weltschmerz, Wystawa konkursowa Triennale Rysunku* [It ended in Wrocław, Weltschmerz, Competition exhibition of the Triennale of Drawing], Wrocław.

A few personal remarks:

What is most interesting in art is the constant coming out of the drawers, constantly questioning the view, acting outside the system, redefining. I am inspired by ambiguity, infinity, the fourth dimension and open form. I think that diversifying forms of expression stimulates dialogue and promotes democracy.



There are no
clear boundaries to
this
discipline,
and
one
can try
many different
things.



Wojciech Jastrzębski

Ph.D.

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Wykształcenie

- SWPS University in Wrocław, Graphic Design.
- SWPS University in Wrocław, Visual Communication.
- University of Wrocław, Image Communication.
- University of Wrocław, PhD degree at the Faculty of Philology.

Function at the SWPS University

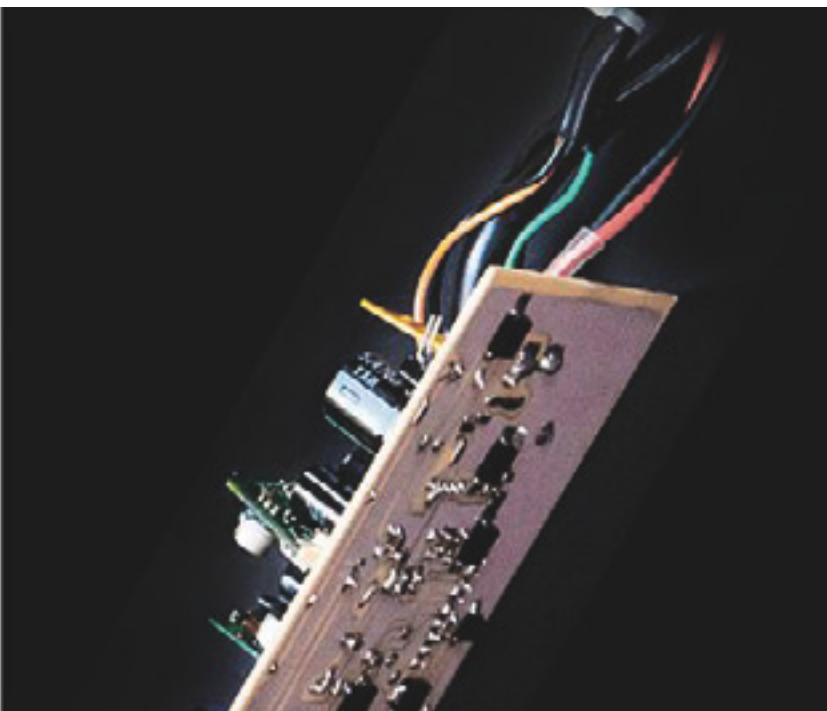
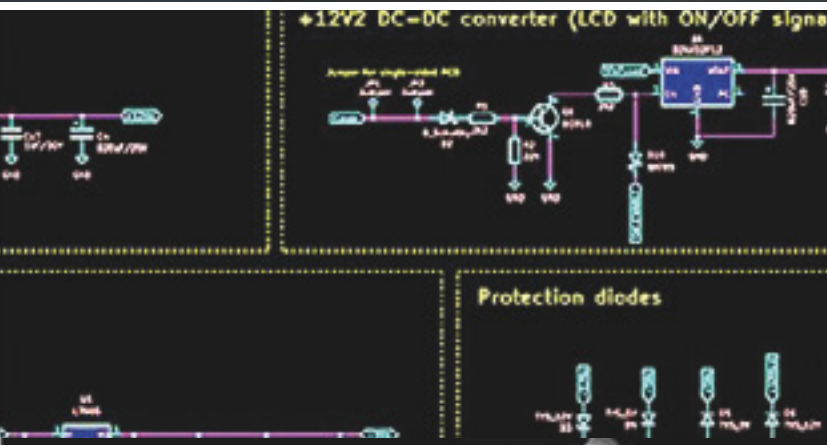
At the university, I conduct classes in the field of multimedia, primarily film production and post-production and 3D graphics. I am the supervisor of the Photo-Video Studio and I am responsible for its infrastructure. My task is also the implementation of film projects, such as the series Grafika: historie [Graphics: Stories] or supervising live broadcasts.

What are your achievements?

- Creating the film series Grafika: historie [Graphics: Stories] (since 2018), in which graduates and academic staff talk about their experiences with the university, about the development of their careers, their interests and outlook on the world.
- Creating a 12-episode series of films Researchers of SWPS University (2021–2022) as part of the NAWA project Welcome to Poland, which aims to promote researchers from our university in the international environment.



Restoration of an antique computer – Hackaday Prize project, 2022



– Developing the Virtual Graphics Gallery of the SWPS University (2020) - a spontaneous action transferring the university gallery space to a 3D environment as a response to restrictions related to the COVID-19 pandemic.

– Being among the 10 finalists of the Hackaday Prize 2022 competition in the "Hack it back" category, i.e. improving and reusing old electronic equipment. The operation consisted in a comprehensive refurbishment of the world's first laptop with an active colour screen – Toshiba T3200SXC from 1991.

– Portable Cockpit for Flight Simulations (2015) – diploma project in the field of product design, under which not only the concept and 3D visualizations were created, but also a functional prototype of the cockpit with electronic circuits and communication with the computer.

What are your interests outside of your profession?

– Right to repair, i.e. repairing what others wrote off, soldering, preferably under a microscope. Electronics, programming, prototyping. Sound, film music, composing, playing guitar in drop C.



What do you think is the most interesting aspect of your discipline?

- The fact that there are no clear limits to the field and you can try many different things. Since I deal with film and 3D graphics, maybe I will also deal with 3D printing and print some part of a film tripod. In this way, I am moving from the multimedia sphere to prototyping. Speaking of prototyping, electronics is an interesting subject as well. You can explore new topics, learn new topics and work on highly interdisciplinary projects.

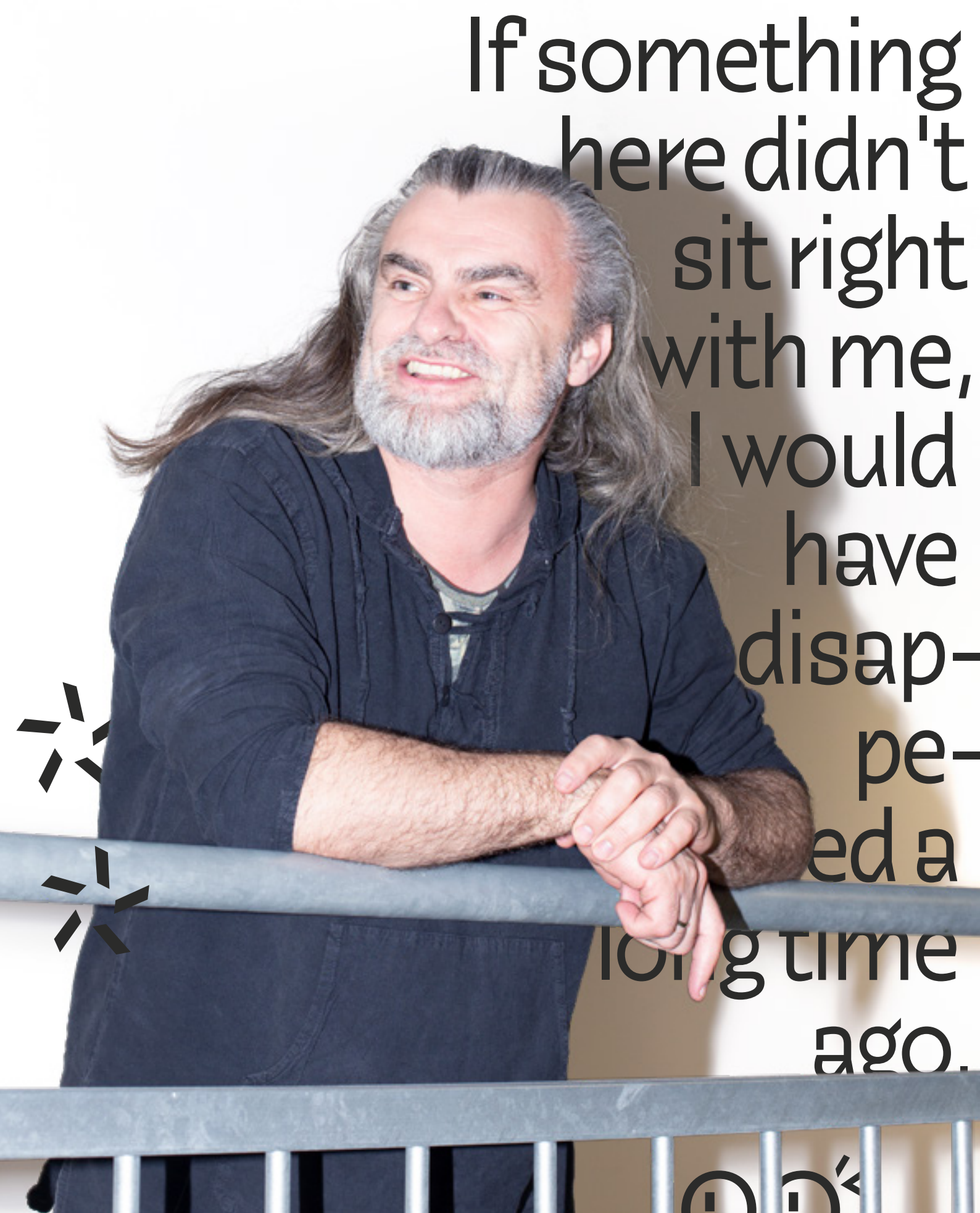


Portable Flight Simulation Cockpit, 2015



Virtual Graphic Art Gallery of the SWPS University, 2020





If something here didn't sit right with me, I would have disappeared a long time ago.



Jacek Joostberens

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Education

- Academy of Fine Arts in Krakow, Katowice branch, Graphic Art.
- Academy of Fine Arts in Katowice, PhD degree in fine arts – graphic arts.
- Academy of Fine Arts in Wrocław, PhD hab. degree.
- Academy of Fine Arts in Wrocław, the title of professor granted by the President of the Republic of Poland on February 11, 2021. Supplementary education
- Academy of Fine Arts in Krakow, Postgraduate Studies in Stage Design.
- Academy of Fine Arts in Poznań, Teaching College.
- The General School of Fine Arts in Zabrze.

Function at the SWPS University

Subjects taught: the basics of printing techniques, studio drawing, preparation of design achievements, creative drawing, plain-air, preparation for the diploma exam. Projects: implementing and curating student exhibitions at the university and beyond; participation in the project *Portfolio* and its coordination. Establishing and supervising drawing and graphic art studios.

What are your achievements?

- Six awards for artistic activity, including the Main Prize at the International Print Triennial "Idea – process – message" in Krakow (2012).
- Six awards of the Rector of the Silesian University of Technology for scientific, educational and management activities, including an individual 1st degree award for academic activity (2022).
- Participation in 20 individual and over 200 collective exhibitions in Poland and abroad.

- I am a juror of the photo competition "Objectively Silesian" (since 2010).
- I am also an initiator and head of postgraduate studies in Graphic Design at the Faculty of Architecture of the Silesian University of Technology (since 2009).

What are your interests outside of your profession?

Hiking in the mountains, horse riding, cycling, skiing and motorcycling, all at moderate speed, and always – good food.

Publications

- Joostberens, J. (2015). *Grafika w warsztacie architekta* [Graphic design for architects]. In: N. Bąba-Ciosek (ed.), *Interferencje. Sztuka + nauka* [Interferences. Art + science]. Gliwice: Wydawnictwo Wydziału Architektury Politechniki Śląskiej.
- Joostberens, J. (2015). *Śląska tożsamość a wybory twórcze na podstawie prac własnych* [Silesian identity and creative choices based on my own works]. In: J. Filipczyk (ed.), *Sztuka na Śląsku po 1945 roku* [Art in Silesia after 1945]. Opole: Muzeum Śląska Opolskiego.
- Joostberens, J. (2018). *Z widokiem na Ślązę. Grafika. Monografia z okazji 20-lecia pracy twórczej* [With a view of Śląża. Prints. A monograph on the occasion of the 20th anniversary of creative work]. Kraków–Chorzów: Stowarzyszenie Chorzowskich Artystów Plastyków.
- Joostberens, J. (2020). Jacek Joostberens. In: M. Jabłońska (ed.), *Przestrzeń środka. 7. Mediations Biennale Polska – Horyzont Zdarzeń* [Centre space. 7. Mediations Biennale Poland – Event



MCO_cha_4Do13, from the series *Proscenium od nasypu* [Proscenium from the embankment], pigment print, relief print, wipe, laminate, 100 × 205 (cm), 2016–2017



Motyw [Motive] 18, from the cycle *Podróże przyziemne* [Mundane travel], pigment print, relief print, wipe, laminate, 70 × 300 (cm), 2006



41_6_W2, from the series *Scena41 – Stage41*, pigment print, relief print, wipe, laminate, 100 × 140 (cm), 2016



JBK_L_N°8, from the series *Sala gimnastyczna* [Gym], pigment print, relief print, wipe, laminate, 100 × 205 (cm), 2023



Horizon]. Wrocław–Kraków: Wydawnictwo Libron.

- Joostberens, J. (2021). *Grafika w warsztacie architekta* [Graphic design for architects]. In: N. Bąba-Ciosek (ed.), *Interferencje. Sztuka + nauka* [Interferences. Art + science]. Gliwice: Wydawnictwo Wydziału Architektury Politechniki Śląskiej.

List exhibitions/projects in your discipline that you have created or collaborated on:

Individual exhibitions (selection):

- 2019, *Wielowarstwowe* [Multi-layered], graphics, "113" Gallery, Faculty of Art, Institute of Fine Arts, University of Humanities and Life Sciences of Jan Długosz in Częstochowa.
- 2018, *Proscénium z jiné strany*, prints, video, Galerie Opera – Divadlo Jiřího Myrona, Národní divadlo moravskoslezské, Ostrava, the Czech republic.
- 2018, *STAGE41*, graphics, video, Industrial Gallery, Ostrava, Czech Republic.
- 2018, *Z widokiem na Ślązę. Jacek Joostberens – grafika* [With a view of Ślązę. Jacek Joostberens – prints], video, objects, exhibition on the occasion of the 20th anniversary of creative work, International Centre of Graphic Arts, Krakow.
- 2010, *Wejścia – Wyjścia* [Entrances – Exits], prints, video, "W Stolarsni" Gallery, Silesian Museum, Katowice.

Collective exhibitions (selection):

- 2020, *The 6th Graphic Art Biennial*, Transylvanian Art Centre in Sepszentgyörgy, Szeklerland, Romania.
- 2019, 2. *Ogólnopolski Konkurs Grafiki Artystycznej "Grafiteka 2019"* [National Graphic Art Competition "Grafiteka 2019"], DAP1 and DAP2 Gallery of the Association of Polish Artists and Designers of the Warsaw District, Warsaw.
- 2018, *Osten Biennial of Drawing Skopje 2018*, Osten Gallery, Skopje, Macedonia.
- 2018, *Doppelpass – Rozegranie* [Doppelpass – Playthrough], Annenkapelle, Gorlitz, Germany.
- 2017, *First International Print Biennale Yerevan 2017*, Armenian Centre for Contemporary Experimental Art (ACCEA/NPAK), Yerevan, Armenia.
- 2015, *The International Biennial Festival of Portrait XVI INTERBIFEP*, Međunarodna gallery of portraits, Tuzla, Bosnia and Herzegovina.

What influence do you have on the field of your work?

I chose to work in graphic arts a long time ago, in a very responsible and conscious way. I must admit that



these decisions were greatly influenced by exceptional people who showed me this world while I was still studying in art high school. We influence what is important to us by the determination we show in constantly realizing how much we have to say. This motto drives my creative activity, because there is always something important happening right next to us, which is worth and needs to be talked about.

What do you think is the most interesting aspect of your discipline?

If I say: everything, it will sound trivial. Let it be so.

What is your vision regarding what you do?

I work with creative experiment, with a matrix, work with engraving, and a constant search for new means of expression. I enter the third dimension, discovering a new one.

What do you appreciate in graphic design and what don't you?

My main artistic path does not directly concern graphic design, although it touches on the same topics, for example social issues. In graphic design, I have always been disturbed by the progressing and increasingly irritating commercialization, the fashion for repeating what has already been done. It's unnecessary and just boring.

What values do you follow in what you do?

The truth.

What challenges that you encounter in your work do you consider to be the most difficult and interesting?

The most difficult and at the same time the most interesting is reaching people, making them truly

open up to me, to trust me. Later, interacting with them and writing their stories in graphic form is pure pleasure.

What do you think about your colleagues from work?

What kind of question is that? If something didn't work for me here, I would have disappeared a long time ago, and as you can see, I've been here since the beginning of the department, and enjoying it :)

How do you work with students?

This question requires a very long answer. So it's probably going to be disappointing on my part. Each time and each group of students at that time is different. This is the result of an observation I made, based on the experience of 22 years of teaching. That's why you have to work differently with everyone in the group and with each individual. The most important aspect is to define what we want to work out together, and later in the process we get as many solutions as there are students. I must admit that the work is tiring, but at the same time very satisfying.

What inspires you or what would you like to recommend to your readers?

I will not give ready-made answers in the form of literature or podcasts here, they will choose what they consider appropriate. But I'd like to encourage them not to close themselves to what seems archaic, unfashionable, or old. I was like that myself, with a negative attitude towards the past, I considered it incompatible with the new times. There would be no new times without a legacy, so sometimes it's worth looking back – this is also interesting. And if this is not interesting, then it is definitely different.

Cameras
are taken out
for a walk.



Karol Krukowski

Ph.D.

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Education

- Higher School of Photography "AFA" in Wrocław
- University of Zielona Góra, M.A. in painting
- Academy of Fine Arts in Wrocław, inter-faculty studies at the Faculty of Graphics and Media Art, Ph.D.

Function at the SWPS University

Subjects taught: product presentation and styling, presentation techniques, photography, outdoor photography.

What are your achievements?

- Building a community of photography fans around the YouTube channel *Karol o fotografii*.
- Over twenty years of experience as a teacher, cooperation with thousands of students.
- Books published: *Niewidzialna mapa Wrocławia* [The invisible map of Wrocław] (2006), *Rozbite marzenie* [Shattered – a dream] (2012), *Przejście* [Passage] (2016), *Pręgierz* [Pillory] (2021).
- Organizing the Photography Review in Sokołowsko – a three-day photography festival focused on artistic education.
- Exhibition *Portret Gullivera i inne obrazy z dziennika sługi* [Gulliver's portrait and other images from the servant's diary] in the collections of the Lower Silesian Society for the Encouragement of Fine Arts.

What are your interests outside of your profession?

When I'm alone, I walk around the city with my camera, but most of my time outside of work I spend at home with my family, cooking, talking, and reading. This is the best of times.

Publications

- Krukowski, K., Bączyk, M. (2006). The invisible map of Wrocław. Wrocław: Ośrodek Postaw Twórczych.
- A book that is a record and analysis of the perception of the city from the perspective of blind people.
- Krukowski, K. (2016). *Przejście* [Passage]. Wrocław: Europejska Stolica Kultury.
The publication is the result of the work of a group of students who, using image, text and sound recorded the last six months of operation of the underground passage on Świdnicka in Wrocław.
- Krukowski, K. (2021). *Pręgierz* [Pillory]. Wrocław: Ośrodek Kultury i Sztuki we Wrocławiu – Instytucja Kultury Samorządu Województwa Dolnośląskiego. Photographic picture book telling the five-hundred-year history of the city from the perspective of a pillory standing in the Wrocław market square.



A few personal remarks:

I keep my cameras in several suitcases and bags. They are not very clean. I don't take excessive care of them, even though I need them to work well. My students say that cameras must be taken for a walk. I liked it and started saying it too. My studio is in the centre, right next to the station. I take photos during my lunch break. I decide which camera to take out for a walk right before I leave. It is the same when I order dinner. I stand in line, read the menu for a few minutes, but still decide at the last minute what I will eat. I take photos that way too.

I pass by a pawn shop. I see a glint of light on the frame of cheap but expensive glasses. I expose ten frames quickly. I don't know why I take photos of something. Three teenage girls are walking on

the sidewalk from the opposite direction. The one with an exposed belly, walking towards the building, bends down, picks something up and puts it on the ledge. It's too small for a wallet or keychain, I think. If it was money, she would put it in her pocket. They walk past me, engaged in conversation. I pass the place where she bent down. There is a bread crust on the granite ledge. Where did this gesture come from? I would expect it from an elderly person, but not from a girl who had probably never known hunger. But how can I know? I'll come back tomorrow with a bread crust and take a photo, because the rooks are already trying to get this one.

I have twenty-six frames of negative left. I don't need to finish it today. I don't force



anything. I'm standing on the sidewalk in front of my building. There is nothing around, meaning there is everything: the sky, the earth covered with pavement, the figures of Atlantis supporting the nineteenth-century walls. Three teenage girls are about to pass a pawn shop. I expose twenty-odd frames in two or three minutes, mainly the swinging arms and prints on T-shirts. I'm waiting for many people to be in the frame with a moving tram in the background. From a distance I see the former janitor, a Belarusian, who returned home a few months ago. I guess she missed Poland, even though, as she says, Lukashenko is her hero because "he introduced order and you can take the tram at night without being scared" She shows me her hands, damaged from working as a dishwasher

in a pub near the zoo. I want to take a picture of her face. She laughs, shouting that she is looking bad. She hides herself from the camera with her hands, I take photos. She agrees to take a photo of her hands.

The camera rolls the negative. Students are waiting. I return to work.

I love the
com-
plexity of
multiple
threads.



Martyna Mrozek

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Education

- SWPS University, bachelor's degree – graphic design.
- University of Wrocław, master's degree in communication management.
- Wrocław University of Science and Technology, science studies (still unfinished) – applied mathematics.
- EASD Valencia, Erasmus – Product Design.

Function at the SWPS University

Teaching associate, subjects taught: user experience design, web design, mobile design; professional internships (digital product design), implementation of a project with students *tech for Ukraine*, which was at the same time the main topic of internship, other artistic and design activities for students – designing digital products.

What are your achievements?

- Understanding the importance of humility, honesty, good intentions and interpersonal relationships in a designer's work.
- Creating a well-functioning design team from scratch that successfully implements large, international projects, builds a great product portfolio and is very well-coordinated.
- Having independently designed an application for the digitization of education, which is currently used by several million users.
- Designing digital products in the field of med design that improve the world and at the same time meet medical quality standards.
- A successful return to classical dance after a 10-year break.

What are your interests outside of your profession?

- Classical dance – I love the combination of mathematics, anatomy, art and the constant challenge that you meet in this field.
- Dogs – Zuzanna needs no introduction ;)
- Polish folklore and ethnography – in all my free time you can find me in the Bieszczady Mountains and around the Białowieża Forest talking to local elderly women. I have a lot of friends who are over 90 :)

Publications

- Mrozek, M. (2024).). *Projektowanie produktu cyfrowego* [Digital product design]. In: *Manual. Granice projektowania (graficznego)* [Manual. The limits of (graphic) design]. (In print).

List exhibitions/projects in your field that you have created or collaborated on

- 2023, website design for the Central and Eastern European Chamber of Commerce (Singapore), collective project implemented with the design team I manage at CSHARK.
- 2023, an ideational draft report on the future of the ICT industry in Wrocław *Digital Co-creation and other scenarios for the future ICT development in the Wrocław Agglomeration 2037*, a collective project carried out in collaboration with Google, Infuture Institute and ARAW.





Project Tech for Ukraine, Wrocław Department of Graphics & CSHARK, 2022



Awwwards Award (Honorary Mention), Perpetuum.inc (<http://Perpetuum.inc>), collective project implemented at CSHARK with Filip Susmanek, Adam Sadowski and Urszula Ludwin, 2022

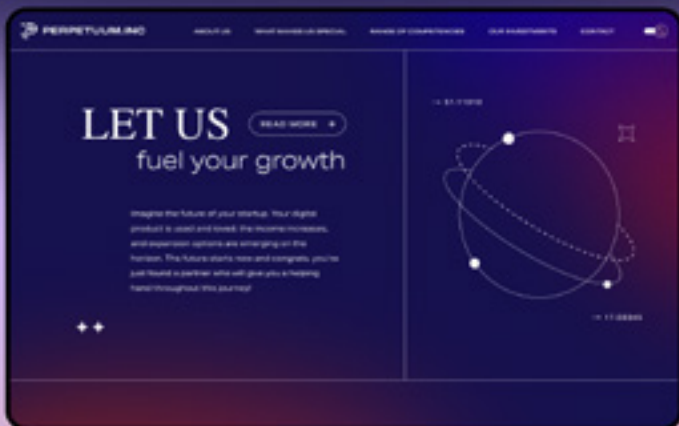
- 2022, projects of various digital products implemented as part of the campaign *Tech for Ukraine*, a collective project carried out with SWPS graphic students and the design team at CSHARK.
- 2022, visual communication and website design for Perpetuum.inc, collective project implemented with Filip Susmanek and the design team I manage at CSHARK, honourable mention Awwwards 2022.
- 2021, neuroscience digital product design for Canadian start-up Enophone, winner 30 under 30 Canadian "Forbes", a collective project carried out with the design team I manage at CSHARK.
- 2018, functional and visual design of the Dzienniczek+, a mobile application for IOS and Android platforms, commissioned by VULCAN.

What do you think is the most interesting aspect of your discipline?

What I love about my work as a digital product designer is the possibility to work in various domains and with various clients. Since 2012, when I started working in my first software house, I have been creating digital products for doctors, teachers, fashion designers, music artists, car engine designers, and even retired hackers. It's impossible to get bored in this profession, you have to constantly learn – I have the impression that thanks to the knowledge gained at work, I will win a knowledge based TV show one day.

What values guide you in what you do?

I believe that there are no more important values when working in the creative industry than ethics, honesty and integrity. I always try to work in such a way that I can easily look myself in the eye in the mirror. There is no such project or such money that would make it worth breaking ethical rules.



Let neuroscience improve the quality of your work



and help you focus and calm down.



Enophone, the winners of 30 under 30 Canadian "Forbes", collective project carried out at CSHARK with Urszula Ludwin and Filip Susmanek, 2022



/cshark

2022

A fresh modern take on neurotechnological e-commerce web design



The CSHARK Design Team faced the challenge of creating a brand new e-commerce website for our client ENO - with whom we previously worked on building a digital product. Our task was simple - refresh the client's branding and find a new visual style for their content.

It was crucial for us to make the visual style match the client's and customers' central values: the highest quality, inclusivity, modernity, and a great passion for the newest technologies.



Many variables create
unexpected results.



Michał Obiedziński

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obiedzinski.com

Education

- Academy of Fine Arts in Łódź, Faculty of Graphic Arts and Painting, Master's degree – Applied Graphics.
- Academy of Fine Arts in Łódź, Faculty of Graphic Arts and Painting, Doctoral Environmental Studies, Faculty of Graphic Arts and Painting, Doctorate degree.
- Nadwiślańskie Museum in Kazimierz Dolny,
- 2013 – logo and brand identity design of the Puppet and Actors Theatre "Kubuś" in Kielce,
- 2016 – logo design and new brand identity of Targi Kielce SA,
- 2018 – redesign of brand identity of the National Museum in Kielce.

Position held at SWPS University

Assistant professor at the Department of Graphics, I teach classes in information design and space design.

Achievements

I can divide my achievements into two periods. The first covers the time of my education at the Academy of Fine Arts in Łódź:

- 2005 – first prize in the 7th National Graphic Design Competition in Katowice "Agrafa 2005" in the category applied graphic design,
- 2005 – honourable mention in the fourth edition of the AMS competition on the topic "We are all in the same boat", the work selected in the best poster competition according to the users of gazeta.pl,
- 2007 – honourable mention in the 8th International Graphic Competition in Katowice "Agrafa 2007", in the category "brand identity".
- The second period covers my achievements in the commercial market after completing my education and establishing my design studio:
- 2009 – logo and visual brand identity design for the National Museum in Kielce,
- 2012 – logo and brand identity design of the

What are your interests outside of your profession?

I engage in sports at an amateur level, including road cycling, swimming, and triathlon. Running, although not my favorite, is a crucial component of triathlon, and I make a concerted effort to train in it honorably.

Wybrane wystawy:

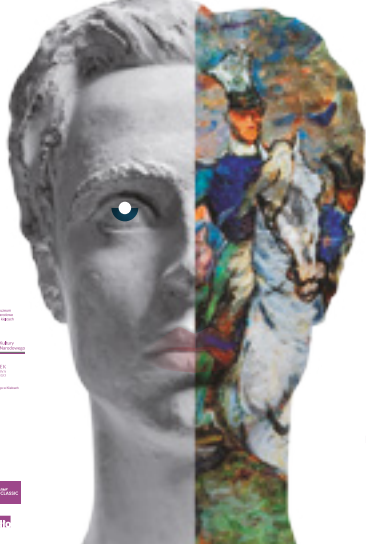
- 2020, *Wspólna przestrzeń między sztuką a designem, vol 3. Wystawa doktorantów* [Common space between art and design, vol. 3. Doctoral students exhibition], Academy of Fine Arts Gallery, Łódź.
- 2017, *Wspólna przestrzeń. Między sztuką a designem. Wystawa doktorantów* [Common space. Between art and design. Doctoral students exhibition], Academy of Fine Arts Gallery, Łódź.
- 2016, *Synergia 40. Wystawa doktorantów ASP w Łodzi* [Synergy 40. Exhibition of doctoral students of the Academy of Fine Arts in Łódź], Willa Gallery, Łódź.

A few personal remarks:

In my work and in life I follow Massimo Vignelli's motto: "If you can design one thing, you can design anything."

POLSKI MEZCZYZNA 1910–2010

23 maja – 15 października 2023



Dawny Pałac
Biskupów
Krakowskich



wystawa monograficzna
21 listopada 2023 – 17 marca 2024



Dawny Pałac
Biskupów Krakowskich
3 lipca 2021 –
31 października 2021

What challenges that you encounter in your work do you consider to be the most difficult and interesting?

Each project has different assumptions because it is implemented in a different environment by a different design team. The set of stakeholders who participate in a project is often diverse. Many variables produce diversity and unexpected results. I see my work as an intellectual process aimed at developing the best solution. Its most interesting

element is the creative process, which requires making decisions, the ability to draw conclusions from mistakes made and taking risks in order to find the best solution.

What do you think about your colleagues from work?

I value their experience and achievements. I envy some of their skills and I believe I can learn many things from them.





☞ exhibition poster *Imaginarium Afrykańskie Henryka Sienkiewicza*, offset, 2023, Henryk Sienkiewicz Mansion, National Museum in Kielce



☞ exhibition poster *Po 1945. Przegląd Grafiki Artystycznej*, 70x100, offset, 2021, Former Palace of the Kraków Bishops, National Museum in Kielce

☞ exhibition poster *Polski Mężczyzna 1910-2010*, 70x100, offset, 2021, Former Palace of the Kraków Bishops, National Museum in Kielce

☞ exhibition poster *Józef Krzysztof Oraczewski Zderzenia wystawa monograficzna*, 70x100, offset, 2021, Former Palace of the Kraków Bishops, National Museum in Kielce

☞ exhibition poster *Rafał Olbiński wystawa monograficzna*, 70x100, offset, 2021, Former Palace of the Kraków Bishops, National Museum in Kielce



☞ exhibition poster *Józef Krzysztof Oraczewski Zderzenia wystawa monograficzna*, plakat 70x100, offset, 2023, National Museum in Kielce

☞ exhibition arrangement *Imaginarium Afrykańskie Henryka Sienkiewicza*, fot. Małgorzata Stępnik, National Museum in Kielce

☞ exhibition arrangement *Rafał Olbiński wystawa monograficzna*, fot. Małgorzata Stępnik, National Museum in Kielce

Interdisci-
plinary
applica-
tion is
the fu-

ture
of
every
disci-
pline!



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Education

- University of Wrocław, political science, specialization in German studies.
- Bielefeld University, sociology of communication, political communication.
- Commercial and non-commercial cooperation based on original training programs for interdisciplinary and multicultural groups and teams.
- I was twice awarded the scholarship of the President of the Free University of Berlin.

Function at the SWPS University

Dean's representative for internships and internship supervisor in the department of Graphic Design; member of the Senate; head of postgraduate studies in legal design thinking; supervisor of the student academic club. Subjects taught: legal design, theory and practice of systemic thinking, legal project management, presentation of project achievements (portfolio), media studies, consulting, teamwork, diversity management, assessment centre, man - humanistic perspective, diploma seminar. Involved in projects: Exhibition of Wrocław Applied Graphics, Graphics: Portfolio, Legal Design Forum.

What are your achievements?

- Conceptualization, organization and conducting over 50 international interdisciplinary competence workshops addressed to students.
- Promoting and popularizing the interdisciplinary legal design (thinking) movement in the area of national science and practice.
- A wide range of teaching-related activities carried out with the committed participation of students.

What are your interests outside of your profession?

Movement and relaxation; clearing the head during long bicycle trips, in the garden and in the kitchen; cooking, experimenting and tasting each-other's dishes, board games. I sew and knit, listening to podcasts for some time now.

Publications

- Płuchowska, D. (ed.) (2023). *Peace through a photographer's eyes. Photo essays. Report from the intercultural photography workshop from the world(s) of images series*. Kraków: Wydawnictwo Libron.
- Płuchowska, D., Wszótek, M. (2021). *Manual 4. Legal Design*. Kraków: Wydawnictwo Libron.
- Płuchowska, D., Wszótek, M. (2021). To teach legal design – change design by design. *International Journal of English and Cultural Studies*, 4(1), 45-49.
- Płuchowska, D., Wszótek, M. (eds.) (2021). *O (nie)policzalnym projektowaniu. Katalog 27. Wystawy Wrocławskiej Wystawy Użytkowej [On (un)countable design. Catalogue of the*



27th Wrocław Applied Art Exhibition]. Kraków: Wydawnictwo Libron.

- Płuchowska, D. (2020). Media jak z Matrixa. Niewidoczne maszyny w komunikacji społecznej w ujęciu teorii systemów [Media from the Matrix. Invisible machines in social communication from the perspective of systems theory]. *Dziennikarstwo i Media* 13, 13–33.

How do you work with students?

Using team work :)

What do you think about your colleagues from work?

I'm afraid they will go to hell for their unbridled curiosity.

What do you think is the most interesting aspect of your discipline?

Interdisciplinarity. For me, it is the framework of the fifth discipline – systemic thinking. I cannot even imagine designing social communication without it, and this is what I teach and do. Entering a different discipline may not end well, but it is worth trying and building a community of curious souls. Especially when the goal is to inspire each other, learn and change through design. And no matter how you look at it, we are changing it. Curiosity pushed us towards legal design (thinking). This is applied interdisciplinarity. What's more, it is the future of every discipline (!).





Event: Graphic Grafika: Portfolio [Design Portfolio]. This is an annual series of meetings during which students of the Graphic Design program at SWPS University present their skills and design achievements.



Exhibition of student projects *Konstytucja* [Constitution, as part of the *Zmiana przez design: Legal design 5.0* [Change through Design: Legal Design 5.0, series, Gallery of Graphic Design, December 7, 2022 – January 5, 2023

List exhibitions/projects in your field that you have created or collaborated on

- 2022, *Zmiana przez design: legal design 3-4 "Prawo do zmiany!"* [Change through design: legal design 3-4 "The right to change!"], curator, Graphics Gallery University SWPS, Wrocław.
- 2022, speech *Legal design thinking – czyli wszyscy jesteśmy projektantami* [Legal design thinking – we are all designers] (together with Dr. hab. Mariusz Wszolek, 4th conference on plain language at the headquarters of ING Bank, Katowice.
- 2022, 28. *Wystawa Wrocławskiej Grafiki Użytkowej "Zaangażowani-(w)-Zaangażowanie"* [28. Exhibition of Wrocław Applied Graphics "Involved-(in)-Involvement"], curator, Graphic Art Gallery of the SWPS University, Wrocław.
- 2022, 2. Legal Design Forum, organizer, Wrocław.
- 2020, 27. *Wystawa Wrocławskiej Grafiki Użytkowej Biennale "Matematyka W Projektowaniu"* [27th Exhibition of Wrocław Applied Graphics Biennial "Mathematics in Design"], curator, Graphic Art Gallery of the SWPS University, Wrocław.
- 2019, *Zmiana przez design: legal design 2* [Change through design: legal design 2], curator, Wrocław.
- 2019, 1st Legal Design Forum, organizer, Wrocław.
- 2018, *Zmiana przez design: legal design 1* [Change through design: legal design 1], curator, Wrocław.



**Tekst
autorski**

Z: Płuchowska, D. (ed.) (2023). *Peace through a photographer's eyes. Photo essays. Report from the intercultural photography workshop from the world(s) of images series*. Kraków: Wydawnictwo Libron.

Whether we like it or not, we constantly encounter the Photo-Graphic, consciously, and even more often unconsciously, in public, professional or private space as viewers and/or producers. Visual media function around us in parallel to other communication media, non/verbal speech and various forms of writing. Massively used visual language not only tells us about the world, but also shapes it, which involves taking social responsibility for its shape. With these words, we addressed the potential beneficiaries in the invitation to our Photo-Graphic Workshop [...]

We met to focus on photography. In this way, we were learning visuality through visuality. We developed and improved our visual competences, finally presenting the Photo-Graphic album. It is, in a way, the core of our understanding of visual competence as (always) multimodal, focused on seeing the dimension of comprehensive communication competence. Visual communication, i.e. all visual manifestations of social (non-verbal) activity, is in this view a complementary element of verbal communication. Just as gestures reinforce words, words reinforce gestures and vice versa. Just as images reinforce writing, writing reinforces images and vice versa. Again, we can point to Benjamin's claims, drawing attention to the incompleteness of a photograph when there is no word in its background. On the other hand, the opinions that one will displace the other ("pictorial culture" will displace words) seem to lack logical coherence. What is in our opinion actually incomplete is the offer of formal education. In the conditions of dynamic growth of (technically supported) visual forms of communication media, and with them the effects of visualizing culture and visual constructions of what is social, everyone who encounters the educational offer (i.e., everyone) must learn their language, necessary for improving social competences, and thus efficient participation in/for society [...].

The special didactic potential of the medium of photography needs to be emphasized in intercultural contexts. Firstly, the use of visuality can be indicated in overcoming language barriers and expressing oneself through the language of images,

when support for activity or creativity is needed, or when language competences are simply lacking. Secondly, it turns out to be an excellent medium for learning to see differences, and thus competently dealing with the situation of differences by developing intercultural competences. Of course, in the process of intercultural learning (teaching), which, according to Bourdieu, always takes place wherever subtle differences can be important" (in: Oswald von, Schmelz, 2003). The medium of photography, due to the built-in ambiguity of what it reveals, but also what it hides, and therefore the multitude of ways of perceiving and interpreting it, can provide countless examples of these.

From the didactic point of view, this should be considered as a potential. When there are more meanings, there is neither a "good" nor "bad" one. When more meanings are possible, there is the possibility of taking an open communicative approach. One can assume many of one's own and other perspectives of the image, compare communicative, semantic and symbolic differences, the way they are interpreted, and reflect and modify them, because "being right" does not play a decisive role here - which is the basic condition for intercultural learning. This, in turn, based on the multidirectional, but above all, dynamic nature of competency models discussed above, is continuous and happens when, in a situation of experiencing differences, reflective cognitive processes take place. When it focuses on interactive learning and self-reflective experiencing of one's own difference in a situation of cultural differences and in general in a situation of randomness, changeability, uncertainty, which today is commonly called mindfulness. In other words, it requires openness to change (perspective), which is a condition for differentiating meanings in the reality that surrounds us. Thus, mindfulness is an active openness to what is different or new, i.e. to the opportunity for active learning.

A few personal remarks

Design thinking is not the only method of solving problems and applying innovations. The aim of all such methods is to provide user-oriented, iterative working methods and building interdisciplinarity. This requires the right attitude, i.e. openness to new processes, methods and tools. Without a doubt – as is already visible today – some legal processes (and therefore lawyers) will be aided (or replaced) by technology. Technology will speed up and facilitate their work and save them from monotonous and repetitive tasks. But with the development of technology, new areas of activity arise that require knowledge and competences in the field of law are emerging. This is where legal design comes into play. It is a cooperation model that works at the intersection of disciplines and is created as a result of cooperation not only between designers and lawyers, but also other specialists, e.g. technologists, programmers, or product managers. Lawyers should simply open their eyes, try new methods, reflect on their work and start cooperating in an interdisciplinary team¹.

Legal design, system design

What counts most is the team. One of the conditions for success of design thinking is the right team. Legal design breaks away from the idea of hermetic industry knowledge. Teams should consist of people with different specialities, competences and experiences to enable the combination of different perspectives and expertise with various methodological skills. Specialists in a given field who at the same time bring soft skills and a high level of openness and curiosity are what interdisciplinary project teams need most².

Design thinking as a method may be unfamiliar to the legal industry itself, it may even be surprising or create distance. Working in interdisciplinary teams and using creative methods is not an everyday occurrence in law firms or legal departments. Some may argue that the methods used are trivial and obvious. However, there is no option – you have to "switch". It's all about flexible thinking and

understanding why such methods are used. It's not about playing with colourful memos, but about triggering processes that would be impossible otherwise. If they do not help achieve what was intended, they are abandoned and something else is used. Post-its are not used because they are innovative, but because one understands why they are used; as well as white boards, paper, sitting in a circle, changing groups and positions. Once you understand these methods, there is no obligation to use them, but you already know how to arrange the space in the process of working on innovation so that it adequately supports each stage of the process. It's all about flexibility regarding the way, place and methods of working, and above all, thinking – using the flexible mindset every stage of work³.

Tekst autorski

Z: Płuchowska, D., Wszółek, M. (2021). *Manual 4. Legal Design*. Kraków: Wydawnictwo Libron.

1 D. Płuchowska, M. Wszółek (2021). *Manual 4. Legal design*. Kraków: Libron, p. 51

2 Ibidem, s. 83.

3 Ibidem, p. 85.



What I
do makes
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serves
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Education

- Academy of Fine Arts in Wrocław, industrial design/visual communication.
- Academy of Fine Arts in Wrocław, postgraduate studies – painting.

Function at the SWPS University

WLecturer and assistant. Classes taught: graphic design, visual narrative, illustrative drawing, graphic design techniques, studio drawing.

What are your achievements?

- Picture book *Ocalić skrzydła. O potrzebach i emocjach dzieci w szkole* [Saving the wings. About the needs and emotions of children at school] (2021).
- Nomination for the title of Personality of the Year 2022 for illustrations and exhibition for the book *Ocalić skrzydła* [Saving the wings].
- Cover and illustrations for the prison magazine "W Kratkę" No. 6 and presentation of the magazine as an accompanying project in Kassel during Documenta 2022.
- Illustrating about 50 books for children and teenagers, as well as school textbooks

What are your interests outside of your profession?

Psychology, pedagogy and alternative education.

List exhibitions/projects in your field that you have created or collaborated on

- 2023, collective exhibition *Ich wizje* [Their visions], painting, Oko Gallery, Oława.

- 2022, solo exhibition *Ocalić skrzydła* [Saving the wings], illustrations, Wrocław.
- 2022, collective exhibition, ZPAP Gliwice, illustrations, Gliwice.
- 2021, individual exhibition, illustrations and paintings, CKZ, Wrocław.
- 2021, collective exhibition, ZPAP Gliwice, painting, Gliwice.

What influence do you have on the field of your work?

By designing picture books not only for children, but above all for adults, I would like to popularize this genre of art and literature. The recipient does not have to go to an art gallery to experience art. Picture books make art more accessible. I find art books and picture books interesting because of their interdisciplinarity. Painting, poetry and graphic design often meet in one work. I would like to be able to express myself as an artist in picture books. I want to ask questions about important matters that concern everyone.

In graphic design, I do not agree with aggression and unjustified crossing of boundaries, but above all, I do not agree with lying. I agree to asking open questions, to dialogue and trying to understand other people. I'm not interested in art for art's sake. What I do makes sense to me if it serves people and opens the recipient to a broader view of a problem.

In my work, I try to be guided primarily by honesty and truth. The challenges that are most difficult for me at work are those related to the need to reconcile many life roles at one time. I must admit that parenting, on the one hand, energizes my creativity but on the other



Illustrations for the book *Ocalić Skrzydła* [Saving the wings], 2021

hand, creates very specific and real limitations related to time and space.

What do you think about your colleagues from work?

I think I am very lucky to work with such extraordinary experts in their field, who are at the same time open and supportive people. It is a great honour for me to work in the Graphic Design team.

When it comes to working with students, teaching is certainly one of my passions. I try to

approach each student individually and focus primarily on the potential of each person.

What inspires you or what would you like to recommend to your readers?

I love mountain trips. I find that contact with nature is always the best inspiration. Even though figuration usually dominates my illustrations, I am in love with abstract painting.



Ocalić skrzydła. O potrzebach i emocjach dzieci w szkole [Saving the wings. About the needs and emotions of children at school], Sławy Toruń: Edukatorium, original picturebook, 2021



Illustration for the cover of "W Kratkę" magazine, issue 6, Dom Kultury Foundation, 2022

75



Illustrations for the book *Ocalić Skrzydła* [Saving the wings], 2021



Let-
ters
are
the
visual
atoms
of words

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Education

- University of Wrocław, art history.

Function at the SWPS University

Research and teaching employee.

Typography, publication design. Subjects (only those in the new study program) in B.A. programme: graphics – typography, text composition, publication design; in M.A. programme: communication and media – graphic design in print media.

What are your achievements?

- My book *ABC typografii* [ABC of typography] received an award for design, typographic layout and composition in the category "section V: textbooks, educational and training materials" in the prestigious Most Beautiful Polish Books 2021 competition organized by the Polish Society of Book Publishers. *ABC typografii* was also shown at the exhibition in Taipei.
- Graphic design and typesetting *Katalog prac studentów z 2017–2020* [Students' works catalogue 2017–2020] (2021). The catalogue contains works by graphic design students of the SWPS University of Social Sciences and Humanities in Wrocław.
- Graphic design and typesetting of the guidebook *Góry Stołowe. Rejon Szczytnej. Sportowe piaskowce Szczytnika i Toczka* [Góry Stołowe. Szczytna area. Sports sandstones of Szczytnik and Toczek] (2022).

What are your interests outside of your profession?

My passions are triathlon, MTB and road cycling, and cross-country skiing. I took part in triathlon

competitions and bicycle marathons. I am passionate about perfecting various swimming techniques, and recently, together with my dog Bruno, I have been trying at bikejoring and skijoring. Thanks to sport, I get the positive energy I need for work, and I find harmony and creativity in the nature of the Beskidy Mountains, where I live.

Publications

- Sowa, K. (2013). Dekalog w typografii [The Decalogue of typography]. In: M. Wszolek (ed.), *Komunikacja w rozmowie 2* [Communication in conversation 2]. Wrocław–Kraków: Instytut Dziennikarstwa i Komunikacji Społecznej. Uniwersytet Wrocławski–Wydawnictwo Libron.
- Sowa, K. (2020). Typografia w przestrzeni publicznej i projektowaniu informacji – wybrane zagadnienia [Typography in public space and information design – selected issues]. In: M. Wszolek, M. Pielużka (eds.), *Manual – information design. Podręcznik z zakresu projektowania komunikacji* [Manual – information design. A handbook on communication design]. Wrocław–Kraków: Instytut Dziennikarstwa i Komunikacji Społecznej. Uniwersytet Wrocławski–Wydawnictwo Libron.
- Sowa, K. (2021). *ABC typografii* [ABC of typography]. Wrocław–Kraków: Katedra Grafiki SWPS Uniwersytetu Humanistycznospołecznego we Wrocławiu–Wydawnictwo Libron.

List exhibitions/projects in your field that you have created or collaborated on

- 2020, series of works *Fabula interrupta* at an international collective exhibition *Przestrzeń*

środką [Centre space] at the invitation of Tomasz Wendland – professor of the Academy of Art in Szczecin, 7th Mediations Biennale Polska 2020 – Event Horizon, Open Paper Mill, Jelenia Góra.

What influence do you have on the field of your work?

Looking at my own projects, it's still small, but looking at my students who are fascinated by typography, it's definitely bigger in terms of numbers.

What do you think is the most interesting aspect of your discipline?

Of course, it's letters! Take a look at the minuscule letter *g*, it's fascinating in most typefaces!

What is your vision regarding what you do?

In my book *ABC typografii* I wrote – and I still haven't changed my mind:

Designing books gives me the greatest joy. The moment when the thoughts of the author of the text are arranged into the visual structure of letters, they begin to play with the greyness of text columns framed by passe-partout margins. Letters are visual atoms of words, a form carrying specific associations, moods, and connotations before they become content carriers. They must be selected very carefully, like sounds in the musical background of a film. When necessary, they should be unnoticeable to the reader, giving priority to the content, and other times they should be played decisively, like a counterpoint to the second melodic line. The visual reception of the book must be an encouragement for the reader, like the tempting smell of a dish before tasting it.

What do you appreciate in graphic design and what don't you?

I appreciate creative dialogue with tradition, experimenting, and conscious breaking of rules. I don't appreciate not knowing the rules.



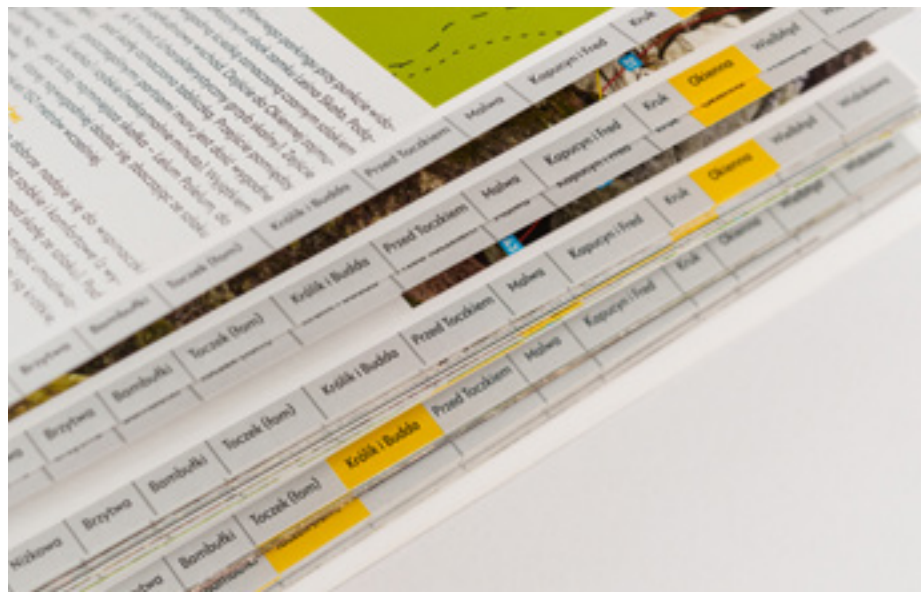
Katalog prac studentów [Catalog of students' works] Graphic Design and Layout. So far, two parts covering the works of Graphic Design students from the years: 2012–2016 and 2017–2020 have been released.



ABC typografii [ABC of typography], book documentation, photo Filip Susmanek, 2021



Design, cover, typographic layout and composition of the climbing guide by Michał Kajca *Góry Stołowe. Rejon Szczytnej. Sportowe piaskowce Szczytnika i Toczka* [Góry Stołowe. Szczytna area. Sports sandstones of Szczytnik and Toczka], Kraków: Góry Books, photo. Adrian Seliga, 2022



What values guide you in what you do?

Perfectionism, everything has to be perfect, it's extremely tiring because it is often unattainable...

What challenges that you encounter in your work do you consider to be the most difficult and interesting?

A young person is the greatest challenge, the most interesting and at the same time the most difficult.

What do you think about your colleagues from work?

I once compared them to a professional typeface. There are prettier and uglier signs, but all equally necessary, and together we form a great family!

How do you work with students?

Oh my, I talk to them, shower them with images and examples, and ask difficult questions. I often forget about breaks. But when I see the twinkle in their eye, I know they're ready to work on their own.

What inspires you or what would you like to recommend to your readers?

Beautifully designed books, works by Leon Urbański, modern typefaces that prove that there are still endless possibilities of experimenting with the over 2,000-year-old archetype of Latin letters.



Biological and technical studies have taught me to delve into the nature of things.



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Education

- University of Wrocław, biology.
- Wrocław University of Environmental and Life Sciences, biotechnology.

Function at SWPS University

Assistant professor, teaching position. Subjects taught: colour management, packaging design – prototyping, design graphics.

What are your achievements?

- Design consultations, implementation of interior design elements, facilities and employee dressing room for the Campo restaurant in Wrocław (winning the international WIN Awards competition in London as the best restaurant interior in the world in 2017; award for the interior design and implementation of the German Design Award in 2019).
- Automation of the process of cutting leather elements for selected products, their implementation and integration with metal parts for Zieta Prozessdesign sp. z o. o. and Zieta Design.
- Designs of over 50 products and dedicated packaging, die patterns, numerous design and implementation solutions; participation in photo sessions, image processing, preparing projects for press advertisements and promotional campaigns; designs of exhibition and trade fair spaces for Hugbag.

- Design and implementation of a case for a facial massage accessory and application of dedicated cosmetic products for Facegroovin'.
- Design and implementation of promotional sets with dedicated packaging for Puro Hotels.

What are your interests outside of your profession?

Sports climbing/bouldering, music, film, cooking, playing football, cycling, and snorkeling

How do you work with students?

My studies in biology and engineering taught me how to explore the nature of things based on scientific data, which can then be translated into practical solutions. They also taught me to constantly ask questions about what, how and, above all, why something functions in a certain way, and to look for answers, from studying general phenomena to very specific ones. I try to work with students in a similar way – to show them how to acquire and broaden their knowledge in order to then use it in design work, thus making decisions in a conscious and justified way. I also try to show how fascinating and satisfying the constant search for answers to the above three, seemingly simple questions can be.



Zieta Prozessdesign, implementation of leather elements and their integration with metal parts, 2022



Korill 360, design and implementation of holsters for barbecue cutlery, 2022



Facegroovin', design and implementation of a case for a facial massage accessory, 2022



Puro Hotels, design and implementation of promotional sets, 2018



Hugbag, press advertising design and creative concept and implementation of a social media campaign, 2018, 2023

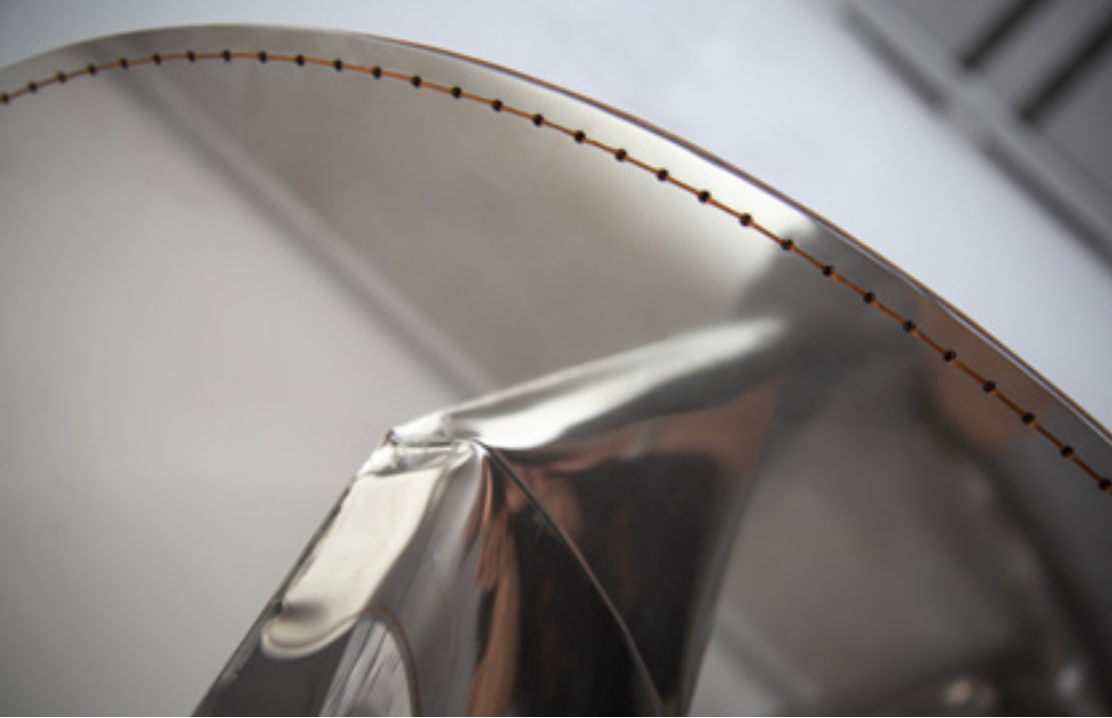


Campo, interior design elements, photo Campo, 2017



Minstrel, implementation of leather elements and their integration with wooden parts, 2022





Through
drawing,
drawing, I
express
transgressive
ideas.



Anna Szalwa (Šalva)

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Education

- Academy of Fine Arts in Wrocław, M.A. studies – graphic design.
- Currently: Doctoral School of the Warsaw University of Technology.

Function at the SWPS University

Currently, I teach classes on the theory and practice of art design in the context of space and classes in the basics of bookbinding. I cooperate with the SWPS Graphic Art Gallery.

What are your achievements?

- 2023 – Grand Prix funded by the Minister of Culture and National Heritage for the creators of the show *A najważniejsze jest...* [And the most important thing is...] directed by Paweł Miśkiewicz, AST in Wrocław, 41. National Festival of Theatre Schools in Łódź.
- 2019 – 1st prize and the title of the Best Diploma of the Year 2019 in the competition "Art of Transition'19 – Best Diplomas of the Academy of Fine Arts in Wrocław", BWA, Wrocław.
- 2018, 2020 – two-time winner of the scholarship of the Minister of Culture and National Heritage.
- Additionally, I have prepared of 30 multimedia projects and stage performances, participated in 90 collective and 14 individual exhibitions in Poland and abroad, taken part in numerous commercial cooperation projects related to teaching and popularization of science and art.

What are your interests outside of your profession?

Intuitive dance, yoga, various bodywork techniques, skiing, running, strength training, cooking – generally speaking: an active and healthy lifestyle. In addition,

relaxing on the beach, attending theatre performances and multimedia musical performances, scientific theories and experiments related to cognitive processes and human imagination.

Publications

- Szalwa, A., Kwiatkowski, J. (2022). Street art and street design urban concept. In search of a new place for art in the city space. In: N. Bąba-Ciosek, B. Kucharczyk-Brus (eds.), *Multifaceted research in architecture*, vol. 4: [Interferences] design+art+science. Gliwice: Wydawnictwo Politechniki Śląskiej.
- Szalwa, A. (2022). Sztuka wizualna w procesach rewalizacyjnych miasta Wrocław. [Visual art in the revitalization processes of the city of Wrocław]. In: *Architektura i urbanistyka wobec sytuacji kryzysowych* [Architecture and urban planning in the face of crisis situations]. Warszawa: Oficyna Wydawnicza Politechniki Warszawskiej.

List exhibitions/projects in your field that you have created or collaborated on

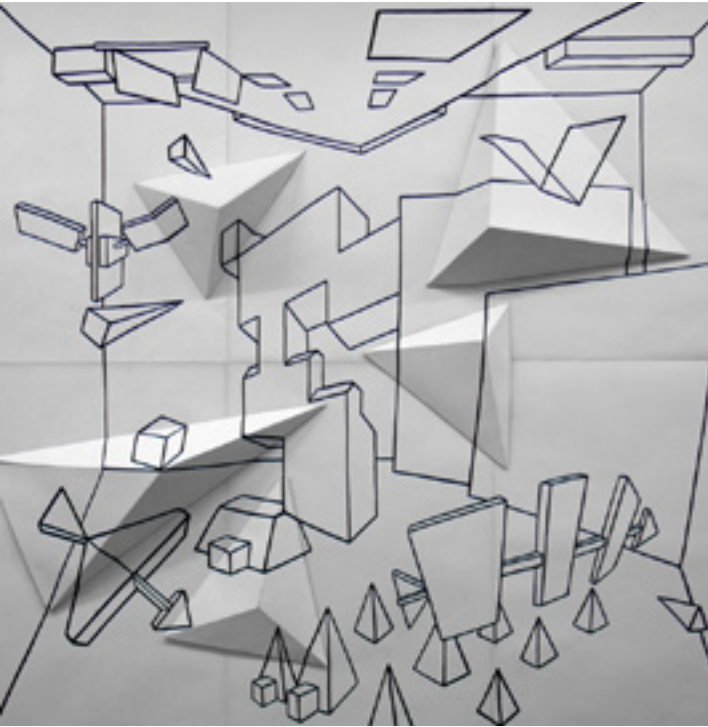
Selected individual exhibitions:

- 2022, digital drawing *Przestrzeń Iluzji* [Spaces of Illusion], Centre for Advanced Studies, Warsaw University of Technology, Warsaw.
- 2019, intermedia show *Śmierci nie ma* [There is no death], Academy of Fine Arts/BWA, Wrocław.
- 2018, drawing theatre *Wspomnienia oniryczne* [Oneiric memories], Galeria Akademicka Made in Wrocław, Galeria Wnętrz Domar, Wrocław.
- 2017, drawing *Elusive Event*, Gallery 1010, UTK Print, Knoxville, Tennessee, USA.
- 2017, drawing *Vazby*, coworking club Kulturka Západočeské Univerzity, Plzeň, Czech Republic





Śmierci nie ma – widowisko intermedialne, performance, 2019



Kosmiczne kamienie [Space stones], spatial drawing, part of the work *Śmierci nie ma* – widowisko intermedialne [There is no death – an intermedia show], 2019

Other selected projects:

- 2022, original concept and live performance of VD – visualizations for the concert *Wielko-miejski Olsztyn* [Olsztyn Metropolis] in cooperation with the Independent Music Foundation, Olsztyn Jurajski.
- 2021, draft catalogue accompanying the solo exhibition *Photoreflexions* Damian Gajewski, Harada No Mori Gallery, Kobe, Japan.
- 2020, drawing at a collective exhibition *Breslau Expansion*, Galerie Pokusa, Wiesbaden, Germany.
- 2020, drawing and performance at a collective exhibition *Podwodny Wrocław. Pomiedzy odosobnieniem a afirmacja wspólnoty* [Underwater Wrocław. Between isolation and the affirmation of community], 13th edition, Browar Mieszczajski, Wrocław.
- 2020, production of stage multimedia for the show *365 Pingvinar* directed by Radosław Kasiukiewicz, Open Window Theatre, Bergen, Norway.



Alfabet Zdobywców Świata [Alphabet of the World Conquerors], original book, 2018



Panorama świata zdobywców [Panorama of the World of the Conquerors], work created as a supplement to the book *Alfabet Zdobywców Świata*, 2018



Rysunkowe meble [Cartoon furniture], fragment of the installation *Śmierci nie ma* – widowisko intermedialne [There is no death – an intermedia show], 2019



What do you think is the most interesting aspect of your discipline?

Drawing is my favourite medium to explore different traditional techniques, digital tools and artistic styles. It is a tool of creativity and imagination necessary for every designer. I experiment with it in an intermedia and transgressive way: by decorating a collection of furniture, animating the story of a hero experiencing a transcendental journey, illustrating my own fairy tale, a biography of a millionaire or philosophical and mathematical phenomena, designing a performance poster or the entire performance. What I like most about drawing is that, regardless of the purpose of drawing, it allows you to express thoughts and emotions in a spontaneous and completely unlimited way!

Do not
avoid
making
mis-
takes!



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Education

- Advertising and Design Graphics, Department of Graphics at SWPS in Wrocław, Bachelor's degree studies
- University of Wrocław: Major: Image Communication, Specialization: Communication Design, Master's degree studies

Current position at SWPS - responsibilities/ specialization/ taught subjects/supervision/ involvement in departmental projects, etc.:

I teach courses covering various areas of photography: basics of photography, film, post-production, and experimental photographic projects. Additionally, I co-lead classes on advertising campaigns focusing on creative and technical aspects. I am in charge of the photography studio and one of the supervisors of the student photographic circle "4 : 3". In summary, my responsibilities encompass a broad spectrum of activities, including teaching and involvement in various departmental projects centered around digital photography and multimedia.

What are your Achievements?

I was hesitant about this question because whatever I achieve, I tend to forget about it the next day. In the context of my own career, I am not a fan of competition, contests, or leaving my mark on the pages of history. What truly captivates me is the process, both in solitude and collaborative work with people of diverse competencies. Winning and achieving are merely pursuits for me, relatively insignificant in terms of my personal goals. For me,

the essence lies in experiencing life and connecting with people, which, in itself, is an achievement.

I dislike reaching the summit, the end of a game, or finishing a book – I adore everything that happens in between. The same goes for photography:

I didn't learn the craft in a moment – I am continuously interested and constantly learning. Therefore, I most enjoy reaching out, not achieving.

What are your interests beyond your profession?

- I am decidedly a tactician, leading to a myriad of specific interests, including:
- fascination with outdoor activities and gear, particularly in the context of hiking, bushcraft, and camping, with a special love for flashlights.
- enthusiasm for technological gadgets. I follow technological novelties, especially in the field of practical gadgets for everyday use, known as Everyday Carry (EDC) – I am fascinated by preparing for daily challenges and finding effective solutions to make life easier.
- interest in textile technology. I examine various types of fabrics from the perspective of their functionality.
- popular science geology.
- Martial arts (I have practiced karate since childhood). I even wake up at 4 a.m. on Sundays to watch live UFC broadcasts from Las Vegas!
- As for hobbies related to my profession, I am intrigued by the phenomenon of synesthesia, specifically how sounds and music influence and correlate with image perception. Additionally, techniques of cinematic photography and overall

exploration of alternative methods of image construction through lighting techniques – less in a research-oriented way, more as an artistic experiment.

What impact do you have on your field of work?

In my role as a photography lecturer, I aim to promote the idea of appreciating randomness and chaos, especially by seeking structures in visual saturation. As an advocate for creating information hierarchies, I want to share the concept I developed as a self-taught photographer in the field of product photography – the style of ordered chaos in images. I would also like to mention the revolution I initiated in the photography studio at SWPS. As part of this upheaval, overseen by me, modern equipment was purchased, and tool zones were organized in the studio. My actions aimed not only to improve the quality of work but also to create a friendly and transparent environment for students.

What do you find most interesting in your discipline?

In my work, I appreciate the fact that one day I'm in the mountains, the next day in the studio, and the day after in a hall or palace, and each time something completely different happens. In this field, what is most fascinating is that by earning a living, you can discover a piece of the world and get to know incredibly diverse people.

What is your vision for your field?

Vision? Thank you for this question – now I can really think about it. Currently, I am contemplating the future of photography in the context of the dynamic development of artificial intelligence and other technologies for creating realistic images. This undoubtedly raises some dilemmas: how can photography survive in this context? Personally, I believe that photography is immortal but not in every aspect.

What are your thoughts about your colleagues?

Among my coworkers are both former lecturers and individuals who once sat with me in class but



Ilustracja do książki *Ocalić skrzydła*, 2021



Miedziane latarki Emisar D4V2 [Copper Emisar D4V2 flashlights]
- photo for the 2023 flashlight hobbyists' calendar.



Tolpa, [Tolpa], promotional photo of a mud bath, 2021



Tolpa, [Tolpa], commercial photo of a cosmetics series with the message "created in a laboratory", 2021



pursued a completely different path than mine. To this day, I consider them authorities without exception. We have the opportunity to exchange various experiences. Additionally, there are individuals who joined us from completely different backgrounds – it is fascinating to see how diversity influences our work.

How do you work with students?

In the process of creating photography with students in our photography studio, there is a kind of "artistic disorder" that accompanies us – in a word: chaos. Instead of avoiding unpredictability, we organize ourselves in a way that allows for experimentation and going with the flow. When working with students, I emphasize a high degree of freedom in action, giving them complete flexibility in shaping their photographic visions. I support them in this process by presenting and explaining useful tricks, techniques, and photographic mechanisms, as well as educating them in using equipment and multimedia tools. My main goal is to encourage a dynamic and sensual approach, inspiring young creators to utilize the resources at their disposal. The key here is spontaneity, creativity, and a willingness to continuously perceive opportunities around them. For those students who need more support or feel lost, I propose certain frameworks and guidelines, helping them overcome stagnation and start taking action. It's important for everyone to discover their own agency, and I strive to create an atmosphere where photography and film become an interesting and tangible experience for them.

What thought would you like to share with your readers?

In short: don't avoid making mistakes! It's through experiences with my own, often unsuccessful experiments that I've gained the majority of my knowledge. Taking on challenges is worthwhile because the benefits far outweigh potential losses.

Stand up, designer, we
have a world to
save!



Tomasz Szeligowski

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Education

- SWPS University of Social Sciences and Humanities in Wrocław, B.A. studies – journalism and social communication, specialization: corporate identity and public relations.
- University of Zielona Góra, M.A. studies – sociology.

Function at the SWPS UniversityS

I am an educator, I conduct classes in UX, strategic planning, design thinking and prototyping.

What are your interests outside of your profession?

Local micro-entrepreneurship, digital ecology, human-technology relationship, digital well-being, trend research, forecasting, offline UX, MTB/enduro cycling, snowboarding/splitboarding.

What influence do you have on the field of your work?

I can do my work well and teach designers and sensitize them to the ethical, social and environmental impact of design.

What do you think is the most interesting aspect of your discipline?

Curiosity, dynamics/changeability, influence, discovering needs, empathy, including users in the design process (participatory design, user-centred design).

What is your vision regarding what you do?

We need to understand and raise awareness of how technology works around us so that we can analyse it critically and use it for our own purposes, taking into account its long-term impact on various areas of life.

What values guide you in what you do?

I appreciate design focused on social and environmental change, and discovering and communicating real identity... I do not approve of thoughtless design, which is about showing off, uncritically following trends and technological possibilities, taking a lot of high-quality photos and videos that have to be stored in the cloud, and exploiting natural resources.

Digital products and services can bring immense value to consumers, making the IT world a highly dynamic and developmental market of vast investments for years. It's often overlooked that only a few out of a hundred startups survive. These "tech unicorns" that succeed often achieve such significant success that it overshadows the fact that the vast majority of investments in technology turn out to be largely wasted resources – money, time, the intellectual potential of creators, the attention of consumers, electricity, space on disks and servers, and consequently carbon, water, etc. As a civilization and planet, we can no longer afford to frivolously waste anything on such a grand scale.



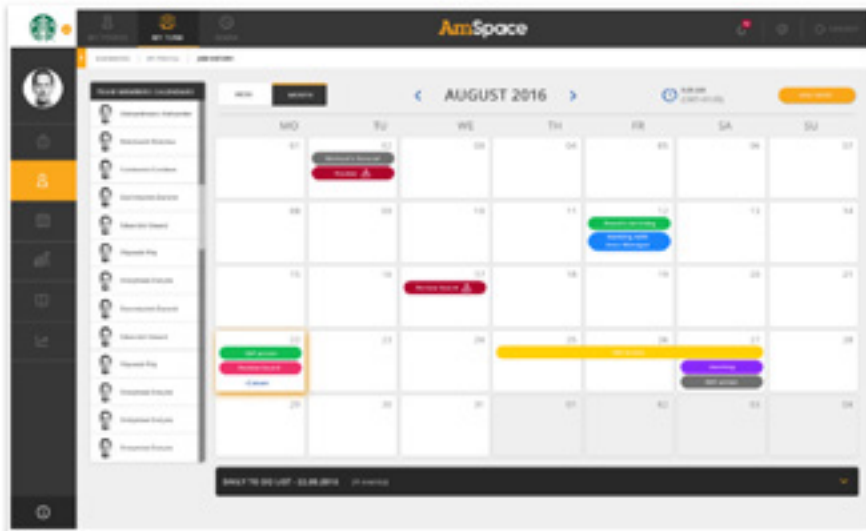
I see this as a call to superheroes who will undertake the heroic mission of reducing these great losses on the way to creating technologies that change the world for the better. Earth and humanity need us to minimize the burning of

resources on the creation of more digital zombies and to create only things that are useful and functional. It's time to roll up our sleeves instead of putting on a cape. Stand up, designer, we have a world to save!

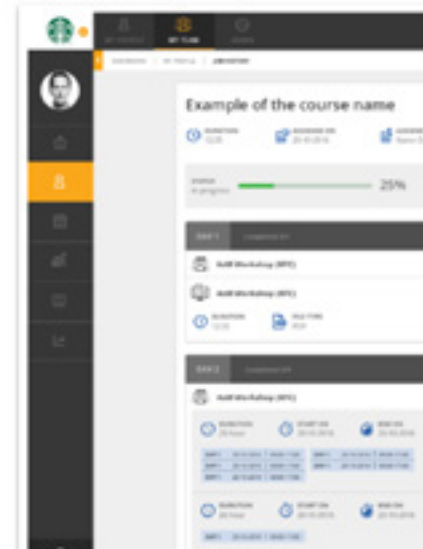
AmSpace – I designed a system for soft HR processes for AmRest, which is used daily by tens of thousands of employees from KFC, Starbucks, Pizza Hut, etc., 2016-2017

Mapa procesowa DO OK [DO OK Process Map] – is one of the web design elements we created as part of the DO OK software house brand rebranding, together with Łukasz Siwek and Dawid Kowalczyk, 2017

3. Process – example interfaces (admin's perspective)



3. Process – interfaces (supervisor's perspective)





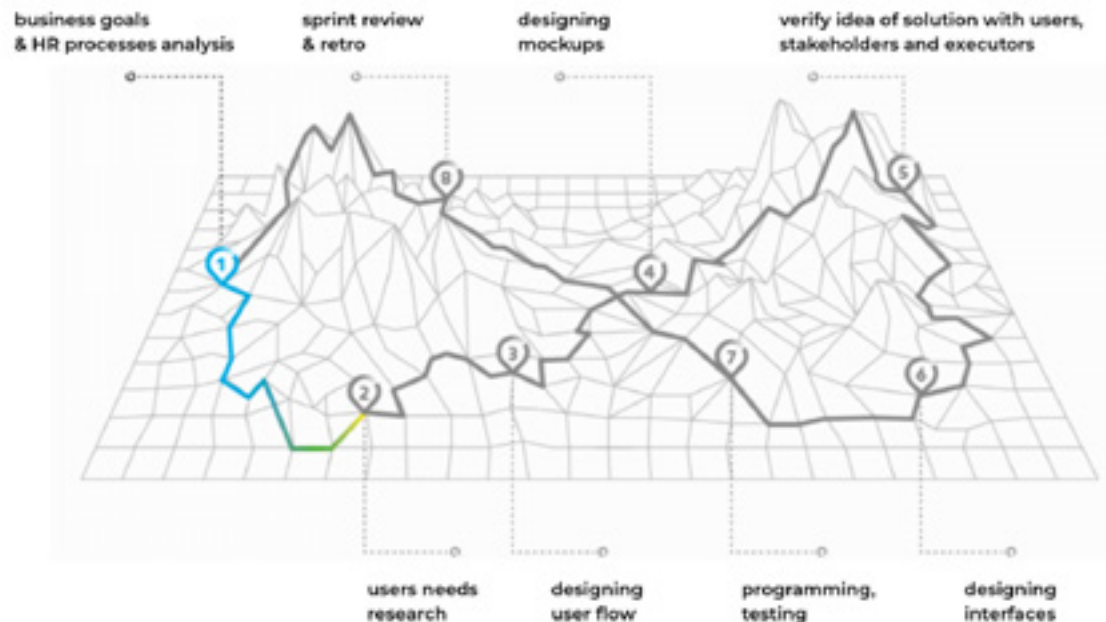
Fuckup Nights, Me speaking into a microphone, 2019

Cynar – pipe organ workshop, I co-created the branding process along with Marcin Schmidt, 2014-2015

3. Process – roadmap

0. Meet project context:

- company structure
- stakeholders
- HR processes mapping
- roles in system / personas
- value proposition
- project roadmap





I only
provide
the
tools.



Piotr Szewczyk

Ph.D.

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ORCID 0000-0002-3173-4256

Education

- Silesian University of Technology, Master of Science in Architecture – Architecture and Urban Planning.
- Silesian University of Technology, Postgraduate Studies in Conservation of Monuments of Architecture and Urban Planning.
- Academy of Fine Arts in Wrocław, bachelor's degree – design.
- Jan Kochanowski University in Kielce, PhD in art, discipline: fine arts and conservation of works of art.
- Animation *Metka* (music video produced together with Małgorzata Jabłońska for The Complainer & The Complainers feat. Artur Rojek & O'SKUAd) – screenings at many animation festivals around the world (Short Waves 2009, Era Nowe Horyzonty 2009, Film Tour Polska-Deutschland 2009, Anim'Est 2009, Euroshorts.pl 2009, Betting on Shorts 2009. More than a Eurovision of Shortfilm, III STEPS International Rights Film Festival 2009).
- My work *10 metrów bieżących wolności* [10 linear meters of freedom] was accepted to the artistic collection of the Silesian Library and placed as a permanent exhibit in the open area of the main building of the Silesian Library in Katowice (2020)
- Participation in Documenta fifteen in Kassel (artistic activity in cooperation with Jenny Brockmann).

Function at the SWPS University

Assistant professor, I teach the following subjects: visual communication, subjects related to layout design and diploma seminar. I take part in the cooperation between the Dom Kultury Foundation and SWPS University as part of the project *W Kratkę* [Behind Bars] as a magazine graphic designer and illustrator.

What are your achievements?

- *Space is the Place, man!* (together with Małgorzata Jabłońska) – work included in the Collection of contemporary Polish art of the Upper Silesian Museum in Bytom (2005).
- Design projects presented at subsequent exhibitions within the series *Designed in Poland* in 2005–2013 (Berlin, Helsinki, Mumbai, Munich, Copenhagen, Madrid, Karlovy Vary, Warsaw, Minsk, Leipzig, Vienna, Budapest, Barcelona, Prague, Lisbon, Brussels). Honourable mention from the President of the Polish Information and Foreign Investment Agency for taking second place in the exhibition *Designed In Poland* in Karlovy Vary.

What are your interests outside of your profession?

Music, the relationship between art and science.

Publications

- Szewczyk, P. (2021). Art and non-art. And why (especially now) we need art. In: M. Wszolek (ed.), *Dyferencje* [Differentials], transl. A. Sekułowicz. Wrocław: Wydawnictwo Libron.
- Szewczyk, P. (2021). Między punktem A a punktem B [Between point A and point B]. In: M. Jabłońska (ed.), *Przestrzeń środka. 7 Mediations Biennale Polska – Horyzont Zdarzeń 2020* [Centre space. 7 Mediations Biennale Poland – Event Horizon 2020]. Wrocław–Kraków: Wydawnictwo Libron.





Prawo Powszechnego Chaosu [Law of Universal Chaos], installation (fragment), 2022



Prawo Powszechnego Chaosu [Law of Universal Chaos], installation (fragment), 2022



LAS, 2022 [FOREST, 2022], graphics, BWA Katowice, 2022 BWA Katowice, 2022

Exhibitions/projects in your field that you have created or collaborated on

Solo exhibitions:

- 2022, *Las* [Forest], Mała Przestrzeń, BWA Contemporary Art Gallery, Katowice.
- 2021, *Wystawa III: Rzeźba i grafika: Piotr Szewczyk* [Exhibition III: Sculpture and graphics: Piotr Szewczyk], as part of *Pola widzenia książki – pomosty* [Book fields of view – bridges], Intimate Gallery, Educational House of the Silesian Library, Katowice.
- 2012, *Dziki/Wild*, together with Małgorzata Jabłońska, Zachęta Project Room, Zachęta National Gallery of Art, Warsaw.
- 2008, *Nowe legendy miasta Karlshamn* [New legends of the city of Karlshamn], together with Małgorzata



Pentatonika [Pentatonic], set of 5 objects, close-up, 2016

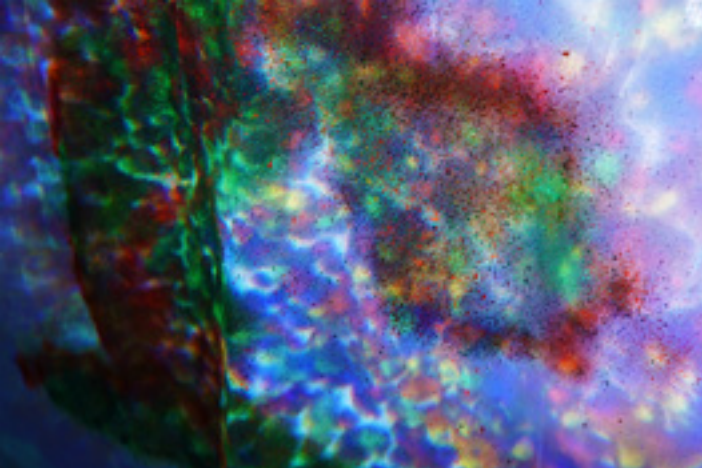


TheNewcomers, sculpture, Karlshamn, Sweden, 2008



LAS, 2022 [FOREST, 2022], installation,





Jabłońska, Östra Piren campus, Karlshamn, Sweden;
within Grannar/Neighbors, Blekinge, Sweden.

- 2007, *The Circle & The Square*, together with Małgorzata Jabłońska, Polish Institute in Düsseldorf, Germany.

Group exhibitions:

- 2022, *ruruHaus documenta fifteen*, Documenta fifteen, Kassel, Germany.
- 2020, *Wystawa Główna 17. Międzynarodowego Triennale "Małe formy grafiki"* [Main Exhibition 17. International Triennial "Small forms of graphics"], City Gallery in Łódź.
- 2019, *NanoArt Fine Arts Contest/Finalists' Exhibition*, post-competition exhibition, Roi Doré Gallery, Paris, France.

- 2017, *Praca roku 2016* [Work of the year 2016], post-competition exhibition organized by ZPAP Katowice, Galeria Art Nova 2, Katowice.
- 2006, *W stronę Innego. Obserwacje i interwencje* [Towards the Other. Observations and interventions], 10th Biennial "Against Values", BWA Gallery of Contemporary Art, Katowice and the City Gallery in Łódź, Art Propaganda Centre, Łódź..

How do you work with students?

When working with students, I try to focus mainly on what they want to express through graphics. I just give them the necessary tools.





I stub-
bornly
search
for alte
native.

Paulina Woźniak

M.A.

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ORCID 0000-0003-0879-6712

Education

- University of Wrocław, B.A. studies – journalism and social communication, specialization: communication design; M.A. studies – image communication, specialization: communication design.

Function at the SWPS University

I pursue educational goals primarily by asking questions, most often those for which there is no single correct answer. I teach classes in creative thinking, creative writing, creation, personal presentation methods and performative workshops.

I often end up in a (communication) channel with Mateusz Antczak. We share with you the news from our Department. I write, he takes pictures. Sometimes Dr. Wojciech Jastrzębski also joins the channel and then everything on the monitor starts moving. If there's an event taking place at the Cathedral, there's a good chance I had a hand in it. With some of them, I have worked my fingers to the bone.

What are your achievements?

- I have micro-achievements in teaching. There are student discoveries that I paved the way for.
- I have co-authored (with Mateusz Antczak) of the recruitment campaign of the Department of Graphic Arts *Lubimy (zadawać) pytania* [We like (to ask) questions], which took second place in the "social media campaign" category in the Genius Universitatis 2023 competition.
- I have worked with the implementation of the project *Wirtualna (współ)praca* [Virtual (collaboration)], which, after a lot of turmoil, was finally

summed up in paper (Joanna Burska-Kopczyk, Mateusz Antczak, in the initial phase of the project, Tomasz Szeligowski).

- Production management and communication strategy of the film *Pierogi | historie z farszem* [Dumplings | stuffed stories] (2021); nationwide première: New Horizons Cinema, a series of screenings in local art house cinemas, official selections of international festivals among others in Canada, Serbia, Slovakia; in cooperation with Karuzela Film Studio, Food Think Tank Foundation.

What are your interests outside of your profession?

After hours, I travel mountain trails in search of the bliss of nature. I discover cities following in the footsteps of creators of theatre, film, visual arts; craftsmen and craftswomen.

I approach otherness with curiosity and persistently look for alternatives. Even though I know they don't follow the rules of Polish grammar, I try to imperceptibly smuggle inclusive forms of writing into the texts, e.g. "studentek_tów". Most often, however, my plan gets exposed and, on the advice of the editors, I humbly change the content to "male and female students".

Publications

- Woźniak, P. (2022). Studenckie wyzwania wirtualnej współpracy w dobie pandemii COVID-19 [Challenges of virtual cooperation between students in the era of the COVID-19 pandemic]. *Media i Społeczeństwo*, 16, 96–115.

„Gdyż nie ma ucieczki przed
gębą, jak tylko w inną gębę”.

Czy Gombrowicz zajmował
się identyfikacją wizualną?

lubimy (zadawać) pytania
studia I stopnia, Grafika



„Ciemność, widzę ciemność,
ciemność widzę”.

„Jedynki”, autor: Juliusz Machulski, Instytut Historii, Paweł Napij

Jak pokonywać blokady
kreatywne i rozwijać twórczy
potencjał?

lubimy (zadawać) pytania
studia I stopnia, Grafika



„To jezioro damy tutaj, a ten
niech sobie stoi w zieleni”.

„Przeklinamy przeszłość”, autor: Stanisław Baran, Instytut Pedagogiki

Czy za tym wszystkim stoi
przemysłana strategia?

lubimy (zadawać) pytania
studia I stopnia, Grafika



„It all started
with the big bang!”.

Reklamki i reklamy

Na stole są dwie opcje: zmiana
przez katastrofę lub przez
design, którą wybierasz?

lubimy (zadawać) pytania
studia I stopnia, Grafika



- Burska-Kopczyk, J., Woźniak, P.(2022). *Wirtualna współpraca. Trochę teorii w praktycznych wypowiedziach* [Virtual cooperation. A bit of theory with practical tips]. Kraków: Wydawnictwo Libron.

List exhibitions/projects in your field that you have created or collaborated on

- 2022/2023, *Z otoczeniem dla otoczenia* [With the environment for the environment], a series presenting the activities of the Department of Graphic Design carried out with the socio-economic environment, design: Mateusz Antczak, Paulina Woźniak.
- 2022/2023, *Lubimy (zadawać) pytania* [We like (asking) questions], recruitment campaign for Graphic Design, design: Mateusz Antczak, Paulina Woźniak.
- 2021, *Wspomina(my)* [Re-membering], an exhibition accompanying the celebration of the 25th anniversary of SWPS University, design: Mateusz Antczak, Michał Jakubowicz, Paulina Woźniak, Graphic Design Department, SWPS University, Wrocław.
- Wrocław Applied Graphics Exhibition, Legal Design Forum, Main Event, organizational and communication support for events organized by the Department and the Graphics Gallery.

A few personal remarks:

Being a student of the Institute of Journalism (University of Wrocław), I was often fascinated by what (and how) was put into my head. At that time, my head was pretty empty. Fortunately, I still remember these moments, although recently these memories are becoming foggy... As if in a fog, I sat at an academic desk, trying to understand what was being said.

There is a chance that you are slowly wondering how long I will digress for. Well... I knew how to digress well before I graduated. All right. It's time to face the truth and admit a few things. I also experienced the above-mentioned fascination... with quite a few of



Lubimy (zadawać) pytania, [We like (asking) questions], recruitment campaign for Graphic Design, design: Mateusz Antczak, Paulina Woźniak.



z otoczeniem dla otoczenia

Edu Design to projekt, który realizowaliśmy przez dwa semestry w ramach modułu designowego w roku akademickim 2021/22 (III rok studiów licencjackich). Jego celem było stworzenie projektowych rozwiązań do problemów zasygnalizowanych przez trzech partnerów reprezentujących alternatywne podejście do edukacji.

Malgorzata Ciecierska, Joanna Borska-Kepczyk
koordynatorki projektu,
wykładowczynie Uniwersytetu SWPS



my teachers. They often visited and stayed in my imagination. I wondered what their design meetings look like? Who plays what role in the team, how thoroughly do they plan activities? How do they collaborate? Do they have any group or individual rituals, or perhaps favourite tools or programs? Do they also recommend good books to each-other, just like we do? And so on and so forth. However, what intrigued me the most were their private, non-academic faces. I asked myself: who do they become when they leave work?

A stunning twist: today I call my former lecturers by their first names because we work together.

I also call the rest of our graphic design gang by their first names – for example, Antczak. And I know one thing – most of these people don't leave work (physically they do, mentally – almost never). They are constantly reading, watching and visiting. They persistently seek new paths of scientific or educational exploration. They are always doing something! Fortunately, usually with a twinkle in their eye (or even both eyes). Today I know that their private faces have an academic component of curiosity and development that cannot be silenced or hidden. I've already learned something from them. At the same time, I feel that there is much more I can learn. Almost everything – except doing nothing.

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Z otoczeniem dla otoczenia, [With the environment for the environment], a series presenting the activities of the Department of Graphic Design carried out with the socio-economic environment, design: Mateusz Antczak, Paulina Woźniak.



O co chodzi z tym portfolio?, [What's with this portfolio?], a campaign encouraging participation in workshops, (2023), image: Mateusz Antczak, text: Paulina Woźniak

A man with short dark hair and a slight smile, wearing a brown hoodie and blue jeans, holds up both hands in a 'stop' gesture. He is looking directly at the camera. The background is white with a soft shadow behind him. Two thick black diagonal lines cross the image from the top-left to the bottom-right. Overlaid on the right side of the image is the text 'Change through design or' in a large, black, sans-serif font. At the bottom right, the text 'change through disaster' is overlaid in a smaller, black, sans-serif font, with the word 'disaster' in italics.

Change
through
design
or

change
through
disaster

Mariusz Wszolek

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wszolek.eu
ORCID 0000-0002-8830-189X

Education

- SWPS University of Social Sciences and Humanities in Wrocław, B.A. studies – corporate identity and public relations; M.A. studies – journalism and social communication, communication design.

Function at the SWPS University

- Position: head of the Department of Graphic Design, vice-dean for student affairs, deputy director of the Institute of Graphic Design.
- Subjects taught: communication design, advertising campaigns, alternative design doctrines.

A few personal remarks:

There are three scenarios/paths in design. Following the beaten path is the easiest – it's a pig flying through the countryside. Finding other paths, which I'm sure are there, is a little more difficult – it's just a little more pigs. The third scenario – the most difficult – is determining your own path; it's being a pig (of course pigs are beautiful and majestic animals).

What are your interests outside of your profession?

Wine label design.

Publications

- Wszolek, M. (2021). *Teoria i praktyka projektowania (komunikacji)*. (Re)design designu [Theory and practice of designing (communication). (Re)design of design]. Wrocław–Kraków: Katedra Grafiki. SWPS Uniwersytet Humanistycznospołeczny–Wydawnictwo Libron.
- Wszolek, M., Płuchowska, D. (2021). *Legal design*. Wrocław–Kraków: Katedra Grafiki. SWPS Uniwersytet Humanistycznospołeczny–Wydawnictwo Libron.
- Wszolek, M. (2022). Empiricism in Design. *The International Journal of Design Education*, 16(2), 103–111.
- Wszolek, M. (2022). Manipulacja kształtem opakowania a jego kognitywny obraz – wyniki badań [Manipulation of the shape of packaging and its cognitive image – research results]. *Media and Society*, 16, 175–192.
- Wszolek, M., Moszczyński, K., Lewe, T. (2023). Why And How To Teach Design To Non-Designers. *AMPS Proceedings Series 30. Cultures, Communities and Design*, 120–130.

What influence do you have on the field of your work?

First of all, I teach. Moreover, in my academic work I focus on raising awareness, disseminating and sensitizing to the need for change through

design, because there are two scenarios on the table: change through design or change through disaster.

What is your vision regarding what you do?

We live in interesting times, which witness a fundamental change in design – the popularization of design methods and tools, on the one hand, leads to excessive mediocrity and highly partial knowledge, but on the other hand, we are faced with the opportunity to decentralize and democratize design. The new role of the designer is to animate and moderate social change. It is only up to us how we find our place in this specific transition; whether form and exclusion or function and sustainability will win.

How do you work with students?

I encourage them, above all, to cultivate both the scientific and creative attitude. Some people say: the cooler the head, the warmer the heart. Basically, it's about the clash of scientific curiosity with seeing the world in terms of possibilities.

What inspires you or what would you recommend to your readers?

Designing for people, designing with people, designing about people, knowing that they need an environment to live and survive – this is design.

From design in the broad sense to design in the narrow sense

My key points of academic and design interests fall within the broadly understood terminological network of the theory and practice of communication design. I focus on the theory of design in the broad sense – in relation to contemporary design doctrines and algorithmization of creative and production processes – and in the narrow sense – in relation to design applications within the structure and functions of communication policy, with particular emphasis on advertising, the importance and function of packaging in the design process and commercial as well as the application of design as a consequence of deficits in functional systems (e.g. legal design). What constitutes a fundamental challenge for the theory and practice

of design is the attempt to describe design as the relationship of systems of design, communication and society. My main intention is to locate communication as a process organizing the social system, not because of the purpose of communication, but because of its function. The procedure accelerating this process is design, which has been defined as a process based on the identification of a problem and its solution, which should result in trouble-free use of design results.

The conclusion of the considerations on design is the dichotomous nature of the concept, which is confirmed in the literature on the subject (see Wszolek, 2019). The point here is to situate design in the context of the result of the design process, as well as to locate the concept of design in the processual dimension. Advocating one or the other way of describing design has serious consequences, and if I did not take them into account, I would endanger the concept of communication design with a lack of coherence. If we assume, e.g., following Michael Fleischer, that design "is the result of designing the interplay of communication and utility aspects of communicationally usable objects" (Fleischer, 2009: 102), then a legitimate doubt arises as to what produces 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 is the result of design? In the first situation, we ask about the producer, in the second – about the result.

In this case, if we want to apply the concept of comprehensiveness and complexity, which is used in the theory of science, i.e. "comprehensiveness determines the number of relationships between system elements, and complexity the number of elements of a given system. In other words: a given system is complex due to the number of its components and basic elements, and comprehensive – due to the interactions between elements" (Fleischer, 2001: 84). I would like to note that, unlike the product dimension of design, the process dimension is resistant to any type of fluctuations, as it has a wide range of applications. When defining design as a result of the design process, we are forced 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 subject to transformation due to the dynamics of the system.

Thus, accepting design as a result of the design process not only produces a problem of the producer, but also, and perhaps primarily, leads to the formation of a theoretical structure that is unstable due to the possibility of its practical application. When trying to outline the processual dimension of design, it is easy to notice that such a construction is stable due to the dynamics of the social system, because it is not reduced to the manifestation of the system, but describes the mechanism of its operation – it has an extra-systemic perspective. In such a system, I am no longer interested in the system itself, but in the way it is organized. Therefore, the subject of analysis in the context of design theory will not be a repository of the scope of validity, but a systemic mechanism for organizing design in the practical dimension – the application of the theory. Therefore, it can be said that design understood in this way has a wide range of applications, which translates into high resistance to all types of fluctuations.

There remains the issue of the result of the design process, i.e. the consequences of adopting the process theory of design. It seems that due to the operationalization of communication design in the light of communication science, the only sensible solution is to adopt the concept that the result of the design process is nothing else than a communication offer that results from communication and maintains communication about the communication offer. Therefore, along with all the consequences, I separate the process from the result of the process, although at the same time I point out the cause and effect relationship in which the cause of the creation 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 design theory is the need to mark the nodal points of the process dimension of design. The point is to distinguish processes, concepts, phenomena and mechanisms that determine the scope of validity of design theory in the light of communication science. As a result, I am primarily interested in the theory of communication design and all its applications in the practical implementation of the design process. However, it is possible that such an attempt at description will find its representation in other methodological approaches in the area of the so-called creative sectors. I consider the nodal points of validity of the theory to be those that

have a significant impact on the practical dimension of implementation in terms of the causes and consequences of these implementations. Therefore, it is all about stabilizing the communication design system due to the application of theory in practice. Nowadays, design practice can be recognized by a rather dispersed and unconventional procedure of activities that are represented in a variety of design methods and tools. Among this wealth, there is a fundamental lack of theoretical foundations that can equip contemporary design discourse with scientific foundations representing the current state of research. The point is not to complicate design practice, but above all to make it predictable due to its subservient role towards society.

The project must
be a challenge for
me.



Marcin Wysocki

PhD

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Education

- Academy of Fine Arts in Katowice, PhD (field of art, artistic discipline: fine arts).
- Academy of Fine Arts in Katowice, Faculty of Design, uniform 5-year master's studies (Master of Arts), Master of Arts degree in the field of visual communication design.

Function at the SWPS University

I teach graphic design classes, including the basics of raster graphics and motion design.

What are your achievements?

- Two main awards (2019, 2022) and nominations and distinctions of the Polish Graphic Design Award in the categories "poster" and "animated poster". Other awards include exhibition posters for *Królowa pszczół* [Queen of bees], *Hidden in a Plain Sight*, *Nic się nie stało* [Nothing happened], and *Mamidla* [Deception].
- Main prize in the Poster Play competition organized by the Association of Graphic Designers and the Chamber of Commerce for Outdoor Advertising. The role of the competition is to set trends in animation created for outdoor advertising.
- Creation of a service design manual *Wystawa sztuki współczesnej jako usługa. Badanie potrzeb odbiorców wystaw w Centrum Sztuki Współczesnej Kronika. Analiza i poprawa procesów projektowych*

wpływających na doświadczenia odwiedzających wystawy [Contemporary art exhibition as a service. Research into the needs of recipients of exhibitions at the Kronika Centre for Contemporary Art. Analysing and improving design processes that influence the experience of exhibition visitors] (2021). Implementation of these assumptions in CSW Kronika in Bytom. The project was nominated for the Śląska Rzecz award in the "service" category.

- Brand identity design for the exhibition *Życie ludzi* [People's lives] (posters, animations, website, catalogue). The project received the main award Śląska Rzecz (2020).
- A book I designed *Chroma. Księga kolorów* [Chroma. A book of colours] by Derek Jarman (2017) was included in the list of the most interesting books in the world published until 2018 (catalogue *PALETTE 08: Iridescent* of the publishing house Victionary).

Publications

- Wysocki, M. (2021). *Wystawa sztuki współczesnej jako usługa. Badanie potrzeb odbiorców wystaw w Centrum Sztuki Współczesnej Kronika. Analiza i poprawa procesów projektowych wpływających na doświadczenia odwiedzających wystawy* [Contemporary art exhibition as a service. Research into the needs of recipients of exhibitions at the Kronika Centre for Contemporary Art. Analysing and improving design processes that influence



Perfumy. Połowie do dezindustrializacji.
[Perfumes. An Epilogue to Deindustrialization.]

The project's idea is a visually strong and tactilely palpable contrast between the rich cover and the content of the book (dealing with the decline of industry).

the experience of exhibition visitors]. Available online: <https://kronika.org.pl/publikacje/wystawa-sztuki-wspolczesnej-jako-usluga-marcin-wysocki> [accessed: 3.07.2023].

What challenges that you encounter in your work do you consider to be the most difficult and interesting?

Being a graphic designer is itself one never-ending challenge. There are constantly changing technologies, fashions and audience expectations, and

fierce competition from other designers who want to be successful. But I guess that's why I do it. If I'm going to do a project, it has to be a challenge for me. Otherwise it's not worth the bother. The bigger the challenge, the greater the joy of facing it, right? Maybe it's the eternal child syndrome on my part? Such design is risky, it is design through adventure. Besides, not all of them end the way I imagine. And this is what motivates me and is also a great material for working with students. Because, as you know, you learn the most from mistakes (preferably if they are someone else's mistakes).



Życie ludzi.
[Human Life]
Visual identity of the exhibition at the CSW Kronika in Bytom

Nic się nie stało



Nic się nie stało.
[Nothing Happened]
Visual identity of the exhibition by Grzegorz Hańderek at the CSW Kronika in Bytom.

Being responsible for the visual identity of CSW Kronika, I decided that starting from 2018, I would create original illustrations for each exhibition.



Królowa pszczół.
[Queen of the Bees]
Visual identity of the exhibition at the CSW Kronika in Bytom.

Since 2018, the starting point for the visual identity of each exhibition has been the creation of an animation.