Piotr Mikołajczak

Polish Nationwide Seaside Design Meetings „The Young Man and the Sea”

The role of an experiment
in the entry level
of design education.

Academy of Fine Arts of Gdańsk
2015

When empty beaches of Krynica finish their rest before the explosion of the summer season's fever, the participants of the Seaside Design Meetings wake them up from the winter sleep. For more than a decade they are being combed and dressed up, stroked and tousled, tickled and dug.

Several hundreds of young designers, tens of noble professors and younger assistants, hundreds of invited guests and random spectators had participated in those spectacles at the beach in Krynica Morska.

history

In 2004 young at the time employees of the Architecture and industrial Design Faculty of the Academy of Fine Arts of Gdańsk (AFA Gdańsk) – Maciej Dojlitko, Paweł Gełesz and Piotr Mikołajczak who writes this – decided to revive the seaside workshops organized in the 1990's[1], in which they participated as students. Together with Wacław Długosz they have built merits-related guidelines of the event and then the plan of organizational action. After a long search, they have chosen a suitable place. Thanks to the support of the then faculty authorities they were granted means for the organization of the event and invited representatives of all the Academies of Fine Arts of Poland to participate in it.

From 5th to 9th of May 2004 the first Polish National Seaside Design Meetings „The Young Man and the Sea" took place. Educators and students from Gdańsk, Katowice, Kraków, Łódź, Poznań, Warszawa and Wrocław had participated in the meeting. So the series of workshops and seminars dedicated to the students of the 1st year of industrial design as well as to the academic scholars teaching the design basics, had started. Every year at least 5 students of the 1st year of industrial design and 2 teachers from every centre participated in the event. The expression „at least"

1 Together with associate professor. Bogumiła Jóźwicka and associate professor Jarek Szymański we decided to organize, along the lines of Poznań's workshops in Skoki, Seaside Design Workshops. In 1996 workshops called „Miernik czasu" („Timekeeper") were held, in 1997 – „Amfibia" („Amphibian"), next in 1999 – „Przemijanie" („Vanishing") and in 2000 – „Homo sedens". The distinctiveness of these workshops meant to be in the fact that both students and pedagogues were to take an active part them. I wanted the invited teachers not to serve only as a students' group caretakers. Such formula had proven itself in action. Thanks to the fact that we have invited larger groups of educators from the individual academies, we had the opportunity to discuss in broader circle. Our meetings bore fruit of making new contacts by the students and the educators alike. We had the pleasure of playing host to the larger part of the academic staff occupied with teaching industrial designers in Poland. The main idea of the workshops was to put the future designers in a situation that was untypical for them – in the immediate contact with divers nature's phenomena, which were difficult to observe in a city environment. In isolation (if that is even possible) from the civilization, however in front of the design exercise, the students realize „right here and right now", that is an answer to the given subject. Under such circumstances students reveal their creative potential quickly. Answers „with a wink" are the basis for deeper reflection on relationship between art and design.

associate professor Marek Średniawa Prof. of Academy of Fine Arts, Architecture and Industrial design Faculty, Academy of Fine Arts of Gdańsk.

is important because due to the high popularity of the Meetings in the academic circles, those numbers are exceeded. Through the decade, the Meetings aside from the popularity also gained reputation. Renown and valued educators from all over Poland, professors: Włodzimierz Dolatowski, Czesława Frejlich, Jan Kukuła, Tomasz Matuszewski, Jacek Popek, Wilhelm Semaniszyn, Małgorzata Wyszogrodzka had participated in or visited the Meetings.

Besides the aforementioned persons „The Young Man and the Sea" Meetings played host to the didactics from all over Poland; amongst others: Wojciech Brzeziński, Agata Chmielarz, Krzysztof Chruścielewski, Jacek Czekański, Rafał Dobruchowski, Bożena Groborz, Krzysztof Groń, Tomasz Januszewski, Monika Kłak, Anna Kmita, Bogusław Krzciuk, Justyna Kucharczyk, Wiktoria Lenart, Przemysław Majchrzak, Konrad Majkowski, Anna Miarka, Sylwester Michalczewski, Agnieszka Nawrocka, Beata Nikolajczyk-Miniak, Ewa Pawluczuk, Aleksy Pawluczuk, Jacek Ojrzanowski, Marta Płonka, Grzegorz Reński, Grzegorz Rozwadowski, Andrzej Sobaś, Grzegorz Sowiński, Piotr Stocki, Kamila Szcześniak, Paweł Szecówka, Artur Świtalski, Przemysław Tomaszewski, Karolina Tylka, Wojciech Wesołek, Mikołaj Wierszyłowski, Renata Wites, Jerzy Wojtasik, Anna Wrzesień and almost all researchers and educators from the Industrial Design faculty of the Academy of Fine Arts of Gdańsk (AFA Gdańsk).

Also featuring guest students and educators from Koszalin Technical University also from Fine Arts Faculty of the Ostrava University (Czech Republic) and Academy of Fine Arts of Vilnius (Lithuania). The event was also visited by didactics form Hong Kong Design Institute.

goals and achievements

What were the assumptions of the Polish Nationwide Seaside Design Meetings „The Young Man and the Sea" and were they fulfilled? What had those over ten years of meetings brought?

In March 2014 at the Architecture and Industrial Design Faculty of AFA Gdańsk, the Faculty Council meeting was held, it was dedicated to granting the title of professor to the aforementioned associate professor Wacław Długosz. On this occasion several reviewers, renowned professors commenting on the didactic achievements of the candidate, made statements emphasizing the role of the Polish Nationwide Seaside Design Meetings.

Compliments were expressed in different words, but their meaning was unequivocal: a prized all over the country brand „The Young Man and the Sea" was created – appreciated as a forum for exchange of didactic methods and ideas, place of integration, establishing contacts and friendship between the academies on a human level. Finally appreciated also for the possibility to experiment in a beach space during the realization of students' workshops tasks.

Listening to those opinions brought much satisfaction and confirmed that the toil put into the organization of the Meetings was a good investment. We were able to fulfill the preliminary intentions and create a kind of festivity, yearly ritual of meetings with special atmosphere, conducive to the growth of a small in our country group of designers. A tremendous value of the Meetings are conversations – those official, at the conferences, including also the social ones, where we can learn form each other.

Meeting and getting to know people that work in the same field as we are is always intriguing. However, aside from the fact that we discover that we share

a common language and can talk with each other, polemize or even argue about things connected to the didactics or design, it becomes an informative lesson. Many participants of the Meetings, which are commonly called plein-air, recollect long, passionate discussions lasting till the first rays of dawn appearing in the window. From the very beginning an important assumption of the „The Young Man and the Sea" Meetings was to create a form that was an amalgamation of the design workshops for students with lectures, presentations and discussions, which could be called a seminar panel about teaching of the industrial design basics.

The didactic work in the field of „design basics" requires special responsibility, it's not easy but it can bring a lot of satisfaction. It lets you observe the development of the student from the first design attempts to solving of the complex problems. „Basics" for young people are often also a first contact with professional design and whole tremendous wealth of definitions, knowledge and skills.

As educators we often ask ourselves questions: how to pass on the knowledge? What to look for? Which of the topics are to be emphasized and which should be omitted? Is it better to focus on general artistic development of students, or rather from the very beginning to think about narrow professional specialization?

During the annual Meetings we've investigated the answers to those questions and brought up new ones. Educators presented their own, author's methods of work and their results before the participants.

Through the years information regarding the methods of didactic work and programes did not flow freely; it was hard to compare the author's programes from other academies. Mostly we didn't know each other personally – that's why it was difficult to exchange information. „The Young Man and the Sea" had changed that.

Over 11 years it was possible to create a place where educators from 7 Polish academies and invited guests from foreign schools could talk freely.

Thanks to this, most people leading design basics studios at design faculties of the Academies of Fine Arts know colleagues who work in this field and has knowledge of the methodology used by them. After a series of such Meetings it was nice to notice that the topics, which were passed during the seminars, chosen especially for students, circulate around the country, became a part of studio's programes at other academies. However the leaders of the studios had given them an author's touch. This way we learned from each other, complementing our own experience and knowledge with the practice of other educators. Those mutual inspirations are important, they enrich methods of work, they allow for diversity and breaking of stereotypes which can be disadvantageous in teaching in such dynamically developing field as industrial design. The initial education issues and its development are extremely important in an industrial designers profession; they are an element that affects the skills of gathering knowledge and inspiration later on. They also affect the decisions made later and attitude towards the profession.

The summary of the deliberations on the subject of methods of educational work was presented at the Ogólnopolska Konferencja „Praca u podstaw" (Polish Nationwide Conference „Work at the Basics"), organized in 2012 in Gdynia by Pracownia Podstaw i Metodyki Projektowania ASP w Gdańsku (Basics and Methodology of Design Studio of AFA Gdańsk). During the conference educators from all the centers in Poland had presented crystallized theories regarding the design basics. They were all printed in monographic study "Praca u Podstaw. Metodyka nauczania wstępnego w zakresie projektowania wzornictwa w akademiach sztuk pięknych w Polsce." ("Work at the Basics . Methodology of basic teaching in the field of industrial design in academies of fine arts in Poland.")

Apart from panels allowing the presentation of the methods of educational work, during Seaside Meetings we focus on presentations showing the ways of functioning of the designers after graduation and their search for their own professional paths.

Consequently for several editions, apart from the educators – which are mostly professional designers – for the seminar part we invite young professionals, who in the short time from graduation achieved professional success. They are designers building their own brand or working for companies that are in the industrial design business. They shared their professional experience and recounted how to make a living as an industrial designer. Presentations they gave were motivating for students and gave them hope for own designer career because: „if they had succeeded, why can't I?"

In this part of the Meetings, recognized designers working in Poland and abroad had participated: Paweł Pomorski (Malafor), Przemysław Kamiński (Heavy Duty), Aleksandra Papierkowska (Dyson), Jacek Ryń (Razy2), Krzysztof Bochra (ship architecture design), Mirosław Rekowski (visual communication and product design).

Besides the themes strictly connected to design methodology and professional practice, during the Meetings lectures and presentations regarding broadly defined material culture took place. Considerations of PhD Wojciech Brzeziński from AFA Warszawa on the subject of thing and its soul fell within this framework, backed up by huge collectors knowledge and rich iconographic material. Not less important were the lectures concerning the local material culture of Żuławy, supplemented with studying of the landmarks typical of this region and original on a national scale, such as Mennonites architecture. Participants of the meetings had the opportunity to visit many culturally important sites, such as Frombork or Malbork and also technical monuments such as Żuławy system of polders. Additional sensations were provided by the trips with narrow gauge rail from Nowy Dwór Gdański to Mikoszewo or Vistula lagoon cruises.

In the tale about Meetings one has to underline one very important aspect. Apart from the educators, also the students meet in Krynica. Students that have just started their scientific and design career, that just finished there the 1st semester.

They, adepts with sharp and fresh view, have the opportunity to exchange their views with their colleagues from other centers. They can share their opinions about their faculties, studios, observe what is going on elsewhere, make comparisons and draw conclusions.

It was nice to play host to several persons that participated in the meetings as students of the 1st year and then came again already as assistants, in the role of didactic guardians.

The resort chosen 11 years ago, has grown into the atmosphere of the event with its architecture of narrow passages and inner courtyards. During the time of meeting, thanks to the kindness of the owners its spaces change into huge workshop, in which several dozen students saw, cut, drill, glue, tie, weave, mix concrete, and does many other activities necessary realize and to make their ideas come alive.

One of the walls of the resort that has a billboard on it had become a calling card of the plein-air. For several years students repaint it, leaving a graffiti commemorating another edition of the Meetings.

In conclusion, the goals of Polish Nationwide Seaside Design Meetings „The Young Man and the Sea", such as the integration of the design collective in our country, exchange of ideas between academic centers were all accomplished effectively.

experiments

Besides the integration of the designers, exchange of educators' experiences, the most noticeable results of Meetings are the effects of the work of students – workshops participants. On the occasion of designing, they also have the opportunity to play and experiment. There is often not enough time in the routine of regular classes in the studios for this extremely important element of education.

The irreplaceable possibility of transferring design task into the open space of the beach and the verification of the design abilities in real outdoor conditions are especially valuable for the generation that spends most of the time looking at the monitors and displays. Today's young designers belong to this generation, however in their professional development contact with the matter, touching the surface, textures, feel of the weight, sense of space and scale, checking, experiencing and experimenting are necessary. The programe of design exercises, which are realized by the students during the Polish Nationwide Seaside Design Meetings „The Young Man and the Sea", is built in such way to give the opportunity to feel participation in an experiment. It involves checking the theoretical assumptions in real conditions.

The term „experiment" must be taken here in a quite flexible manner, because these were not always methodical, experiments conducted in „laboratory" conditions; often there was much emotions and spontaneity involved. These experiences were much closer to what is called a natural experiment.

Experiments realized during the Meetings concerned the methods of creating forms and shapes, the constituted „laboratory" in which students were able to create objects on the bordering on sculpture, land-art, design, simple constructions or unlimited creations of the imagination using natural surroundings. Experiments conducted by the students of the 1st year of studies broaden their creative

horizons, teach them respect for natural powers and surroundings, and also allow for personal creative experiences connected to physical realization of their own ideas.

These design experiments had varying course. A number of them were based on the changes made to the area of the beach and observations of the natural elements that reduced them. The registration of changing shapes was observed and recorded in photography and videos.

The use of natural power sources, such as wind, sea waves movement or sand for shaping the surface or animation of objects, for co-creation of works, demonstrates tremendous power of these natural potentials to the students, future designers and is very important in the development of their consciousness. Some of the experiments consisted of using the rules of mechanics, physics or optics. These, coupled with natural powers and the ability to create spatial objects, gave interesting results connected to creation of forms.

Many workshop tasks was constructed in such way, to facilitate experimenting consisting of distortion or change of the vision. Using the phenomenon of camouflage, optical illusion, anamorphosis, enabled striking optical illusions to be created. Their employment in the beach space opens the awareness of the possibility of their use in other conditions, other surroundings, often as tools utilized in visual communication, to the students.

Significant value of the outdoor experiments lies in being an individual struggle of young people with their own, sometimes conflicting aspirations. Bold ideas for creations coming to life in rich imagination are just looking for the skills to make their realization possible. Young designers had to find out the correctness and

practicability of the assumptions for their projects on their own, they also learned a lot about their own skills and possible deficiencies in the knowledge of design. Translation of the theoretical assumptions to the real models, working in the real circumstances of the beach, caused that often the designers themselves observed the outcome of the students' work with surprise.

Encountering the situation in which the assumptions can't be put into realization and the idea surpasses one's own skills of building and planning was frequent but also very valuable.

Drawing conclusions from failed attempts and improving elements of the design has led to many successful works. In such case experience of the failures are valuable educationally, which is confirmed by Andrzej Kotarbiński in his book „Traktat o dobrej robocie" („Treaty of good work"):

„Who takes up the attempt and experiences failure, will, at any event gain wisdom; who will not take up the test, will lose priceless possibilities".

In the outdoor experiments, important factors affecting the final shape of the designed objects were the material and time restrictions, vast space and environment. They are a good training in the preparation for the designer's profession. Creative actions during the Meetings are located in the area of beach landscapes. This forces the adaptation of the size of the designed objects to their surroundings; it leads to surprise the spectators with the monumental scale, introduction of disciplined rhythm or geometric ordering composition into natural space. It is useful in understanding the elements of the design process, between creating the concept sketches on a sheet of paper and their implementation in the natural scale. Making of the objects or compositions with the use of the available real, natural materials, such as: wood, sand, water, grass, reed, enabled fresh thinking about the construction and aesthetics of the objects without excessive styling. Objects found at the seaside – in combination with the simple construction materials, such as: cardboard, string, wire, paper – gave the possibility of creating objects surprising with their ingenuity and sometimes surrealism, where somewhat random structure was tamed and adapted.

For the general order it is worth mentioning the organization of the work on the design subjects. Several dozens of students during every edition of the Meetings receive three or four tasks, which are proposed by the organizers. Students then create small groups of several people executing the task on chosen subject. Apart from that, students from particular academies compete with each other in teams. Together with great fun it introduce competitive spirit, improving the quality of the projects. Five persons teams from academies from seven cities construct such things as kites, objects flying with hot air, mechanical mobile sculptures – animated beasts, and also created original constructions and structures made of sand. Commencing work is normally preceded with theorethical introduction, showing methods and proper design solutions, which students have to process for the needs of their own author's creations. Worth a mention are the workshops led by Konrad Majkowski of the AFA Warszawa, familiarizing the students with the principles of

designing balloons propelled with hot air or basic principles of kites' construction. Gained knowledge was supplemented by the students with their own imagination, creating flying objects of complex shapes, being statements lifted into the sky. Overview of the competition entries is evaluated by the committee appointed from educators from all academic centers present during the Meetings. Winning team is announced in the recapitulation.

realizations

The goal of this study is the recreation of the atmosphere of the Meetings, discussing assumptions for the workshop exercises, and also presentation of their results. During over a decade of the Polish Nationwide Seaside Design Meetings students had completed several dozens of experimental projects. They encompassed a few problem ranges. They can be grouped according to different principles: due to the use of the energy to shape the form, due to the use of the different scales, divided into space arrangements and objects, mobile and stationary constructions, taking into account material used for the build or relations with the recipient. Division according to educational issues can also be adopted, such as organization of the structures and conscious use of collection organization rule, natural shaping of form, or practical use of principles of physics during the design in order to achieve the visual effect and to affect the recipient.

However, the division of the issues adopted in this publication is the most elementary; it is based in the plein-air media – the environments in which the realizations were created: earth, air and water. They are the primary bases; at the same time an inspiration and a challenge. Conventional boundaries of the division are adopted here only in order to organize rich material. Part of the subjects was oscillating between the boundaries of the division or was breaking them altogether.

At the beach, where vertical objects disappear from the landscape, earth, the most tamed environment, in the form of light colored beach sand, begins to enter the dialogue with air much more clearly than usual and constantly moving and changing the water surface. Their realms – depending on the time of the year, the time of the day, the weather – change their mutual relations, creating forms, which can inspire, emit energy used in creative actions. This intermingling can be viewed in the works, which were created in the immediate vicinity of the elements.

Aside from the use of the environment as the main piece of the design inspiration, in a number of tasks, the design of a process was the primary target.

Those experiments featured time measurement, human-powered, nature-powered or powered with the accumulated energy, mobile constructions. This type of answers is presented in a separate chapter called „Mobile sculptures"

Works published here do not constitute the full output of the Meetings. Only those examples were chosen that offer cross-sectional and distinct picture of the event.






















earth

In this group we can find the experiments having connection with earth – from the very strict, using it as a building material and inspiration, to the light, utilizing it as a support or base.

structures and rhythm at the beach

These realizations are firmly embedded in the ground. Their assumption was to isolate the region of design interference from the vast area of the beach sand. The cropping of the beach was done through the visual organization and making introduction of rhythm. These actions gave new meaning to the open space, which was becoming a backdrop, an apposition of the work realized in large scale. An important idea during work on making rhythm and highlighting a fragment of the beach space was the search for the relationship between the concepts of: „element", „collection" and „structure". These are the key terms in the process of the form design, and the participants' task was to seek the methods for the creation of the structures or principles of collections organization – spatial compositions.

After the preliminary structure design, next came the actual realization, often forcing a change in assumptions. Not everything that emerges in the young designers imagination can in fact be created. One of the plein-air anecdotes came from the situation when a group of students tried to create cubes from the beach sand. Frustrated with the lack of success, and wiser thanks to the experience, they changed the shape of the element, later laughing at their own naivety. Groups of the young designers have at their disposal traditional methods of shaping the beach material, such as: convex and concave sandcastles, smoothing of the beach surface, adding texture, use of different structures, heights, colors, measures such as negative-positive moulds; other actions are also possible, depending on the author's creativity.

Sometimes the project needed performances and actions involving the participation of people – actors to illustrate the chosen terms. In some of the realizations, a design of the suitable angle for observation of the created structure was important, because its appearance could change, depending on the point of view.

Chosen subjects of the design tasks in this field:

Structures and rhythms on the sand,
Rhythmic space/element – collection – structure,
Sandcastles

Sand molds
AFA Warszawa,
2013

3

1, 2, 4

Rhythmic space

AFA Warszawa, 2005

3

Structures and rhythms on the sand

AFA Gdańsk, 2008

5

Elements – earth

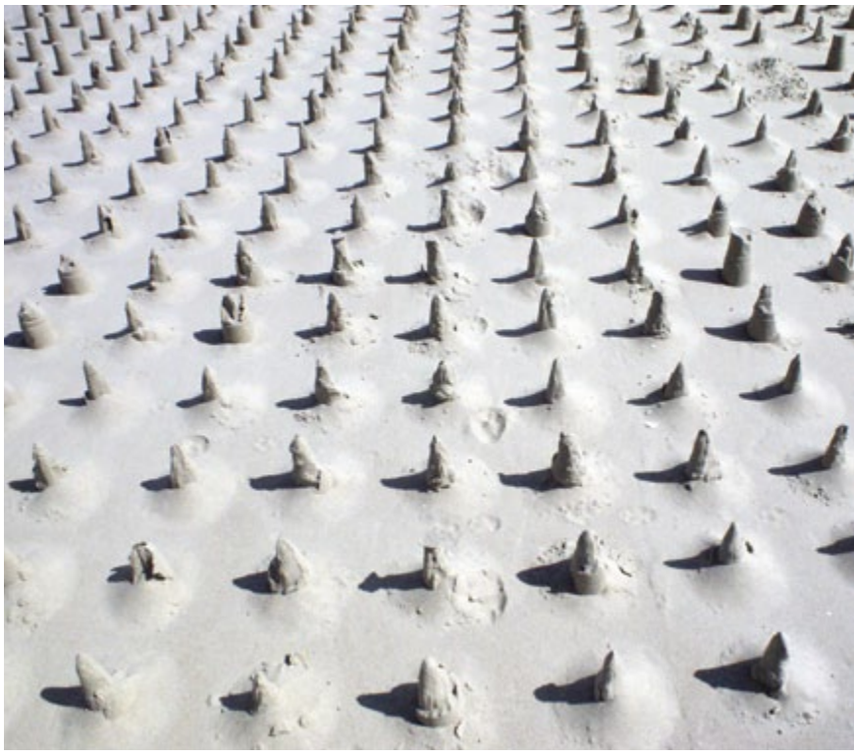
collective work, 2014

Structures and rhythms on the sand

AFA Kraków, 2008

Structures and rhythms on the sand

AFA Wrocław, 2008



1

3

4

2

1, 2

Sand molds

AFA Gdańsk, 2013

3, 4

Structures and rhythms on the sand

AFA Katowice, 2008

5

Sand molds

AFA Łódź, 2013

6

Sand molds

AFA Gdańsk, 2013

5

6

natural shapes

Observation of the natural shapes is an important part in the process of the young designers education.

Utilizing the principles of shapes creation that nature works with, so in a way, the ideal ones, in design, is a powerful tool. It allows warming up designs image, causing them to be perceived as human-friendly, organized and balanced in proportions. Understandable phenomenon is the author's will to give his creation the most perfect form. It seems that, one of the features of our creations that irritates us the most, is their torpor, a feature that differs them fundamentally from the creations of live nature"

Beach sand – as a material ephemerally changing in time and space – provides opportunities to experiment with the natural changeability of forms. Projects, of which the goal was to make the space more rhythmical and create structures, under the influence of time and natural forces having the effect at the seaside beach, naturally transformed into a laboratory for the observation of form changes.

Taking this particular characteristic into consideration, amongst the design tasks were introduced ones in which the core was the parameter of the form change under the influence of time and elements. Experiments proposed by the participants usually had two forms. First one was to introduce into the environment a foreign object, which could be of natural origin (i.e. tree, cane), organic (cardboard, carton etc.) or technical (readymade objects or elements thereof). In the task *Natural shapes – nature's structures*, students observed the process of changes of the built forms and recorded how natural forces influence them. Another form of this task was the use of mechanical repetition of forms and observation of how these forms turn into natural shapes, creating permutations of shapes, dependent on the changing conditions. Geometric shapes lost its sharp edges with time, submitting to natural erosion, and thus – revealing new lines of the objects. These projects had the nature of a directed phenomenon or a process and were recorded by the means of photography.

Such laboratory of the forms transformation is an extremely valuable experience for a designer; it suggests methods and principles of objects forming, which can be an inspiration in a professional practice.

Hidden – recognized
Illusion/camouflage/anamorphosis
AFA Gdańsk, 2013

Work where a factor of sand structures natural shaping was used.

1

2

5

3

4

6

1–4
Sand molds
AFA Poznań, 2005

5, 6
Designer's sandcastle team competition

Sandcastle created using naturally shaped surfaces, AFA Gdańsk, 2005

Natural shapes
AFA Gdańsk, 2009

designer’s sandcastle team competition

Through several editions of the Meetings this was a subject, during which five person teams from the particular academies competed each other. This theme was proposed so that the young designers had the prospect of free interpretation of the task, with which most participants encountered in their childhood, during the holidays at the beach.

The term „designer” put the requirement of the original approach to the subject, an unusual concept, an original form, or maybe something else that could surprise the observers. The young designers have demonstrated the original approach to this classic beach subject.

A whole range of objects was created – from very conceptual ones, requiring physical spectators involvement to answers focused on the form and the precise way of shaping it. It was an exercise combining fun and design and thanks to this lightheartedness it allowed for the free imagination experiments.

Designer's sandcastle
team competition
AFA Wrocław, 2005

1

3

1, 2
Designer's sandcastle team competition
AFA Wrocław, 2006

3
Designer's sandcastle team competition
AFA Katowice, 2007

4
Designer's sandcastle team competition
AFA Gdańsk, 2007

5
Designer's sandcastle team competition
AFA Gdańsk, 2004

1

3

4

2

1
Designer's sandcastle team competition
AFA Kraków, 2005

2
Designer's sandcastle team competition
AFA Gdańsk, 2006

3, 4
Designer's sandcastle team competition
AFA Warszawa, 2005

5
Designer's sandcastle team competition
AFA Katowice, 2005

5

1, 2
Designer's sandcastle team competition
AFA Gdańsk, 2005

3
Designer's sandcastle team competition
AFA Wrocław, 2005

4
Designer's sandcastle team competition
AFA Łódź, 2006

5
Designer's sandcastle team competition
AFA Poznań, 2006

2

4

5

illusion

Another aspect of the experiments using a vast area of the beach and its surrounding were the design exercises from the field of the optical delusion, illusion and camouflage.

They relied on creating objects or situations, which were to misguide the recipient. This was done through preventing the recognition of an object in the natural process of seeing „at the first sight" or through distortion of the actual broadcast content.

One of the methods proposed to the students for the visual experiments was camouflage and exercise Observed – invisible. The concept of camouflage is to visually deconstruct the shape, a deformation of important features of an object, impending its recognition or causing the viewers confusion regarding an actual form of the object.

A different method explored in Hidden-recognized exercise was the anamorphic distortions, in which deliberate image disturbance takes place, in such way that the message could be perceived only from one location, or the viewed object would seem as something different that it really is. The message sent by the object had to have two states: hidden-recognized.

Another way to achieve illusion was the use of space, perspective and its foreshortening. Here, not only the surface of the beach sand was utilized, but also the water surface and air were incorporated into the illusory play.

Separate method to achieve illusion results, proposed in the exercise Colorful mirage, was the use of such means as: color, value, light, shadow, which transformed natural area of the beach in order to obtain a realistic effect of space illusion. The phenomena often had a monumental scale, worthy of open seaside space.

A completely different way was to build the illusion through the recreation of a fragment of surroundings relocated to another place or optical continuation of a phenomenon in another environment as for example Waves molded in beach sand.

Other realizations used movement to build illusory situation and encourage viewers to interact with the object, in order to discover the applied principle of illusion. Issuing exercises of this type was preceded with theoretical introduction, explaining basic principles of the optical illusions, on which camouflage and anamorphosis are based on.

Illusion/mirage
AFA Łódź, 2005

Illusion/mirage
AFA Katowice, 2005
(also on the previous pages)

Camouflage: observed-invisible
AFA Poznań, 2009

Camouflage: observed-invisible
AFA Poznań, 2009

Points of view – Illusions

AFA Katowice, 2007

1, 2
Illusion/mirage
AFA Warszawa, 2005

3
Light/Shadow/Color/Illusion
AFA Gdańsk, 2010

4, 5
Points of view – illusions
AFA Katowice, 2007

Illusion/camouflage

AFA Warszawa, 2006

1

3

2

4

5

1, 3
Illusion/camouflage
AFA Gdańsk, 2005

2
Illusion/camouflage
AFA Gdańsk, 2005

4
Points of view – illusions
AFA Gdańsk, 2007

5
Illusion/camouflage,
2006

1

3

2

1, 2

Camouflage: observed-invisible

AFA Warszawa, 2009

3, 4

Marks on the sand – record of events

AFA Gdańsk, 2007

5

Hidden – recognized.

Illusion/Camouflage/Anamorphosis

UAP Poznań, 2013

4

5

Illusion Different takes on the subject

air

We do not notice it everyday, however the distinct smell of the sea air, its movement, felt in the whole spectrum of strength – from a gentle breeze to the gale storms – won't leave you indifferent. In the works of the Meetings participants, the air served as medium, in which the designed objects moved the propulsion of the objects located on the ground or worked as a force that with time changed the shape of the structures created out of sand or those suspended above the ground.

kite – the higher, the better

First group of exercises consisted of practical learning of the principles of physics governing the flight of simple aircrafts.

The simplest way to master the flight principles, seemed the kite and a design exercise Kite – the higher, the better. However, as was evident after the first trials, controlling the pitch, ratio of the wing area to mass, lift, is not that obvious. After the theoretical introduction many experiments required to determine what is essential so that the kite could float in the air freely. Nevertheless, mastering the flight was just the beginning of the work on the design.

The kites created by the designers had to be original, and sending them in the air – a message visible from the surface. Therefore, the function of the flight should be followed by the form; which in turn should use the construction, its grace and delicacy.

This classic plein-air exercise took place as an intercollegiate competition, in which many interesting entries appeared. The important parameters in the jury's assessment, apart from the form and message, for which it is a carrier, were such parameters as altitude, the style of flight and the size of the kite – of course the bigger, the better.

This subject had proved to be a solid ground for experiments and for the search of relationship between function and form. It was also a test of construction skills of the young designers.

1

3

4

2

1
Kite – the higher, the better
Team competition exercise
AFA Gdańsk, 2012

2
Kite – the higher, the better
Team competition exercise
AFA Katowice, 2012

3–5
Kite – the higher, the better
Team competition exercise
(also on the previous pages) AFA Gdańsk, 2013

5

1

3

4

2

1, 4, 5

Kite – the higher, the better

Team competition exercise

AFA Warszawa, 2012

2

Konrad Majkowski (AFA Warszawa) and Wacław Długosz (AFA Gdańsk), 2012

3

Kite – the higher, the better

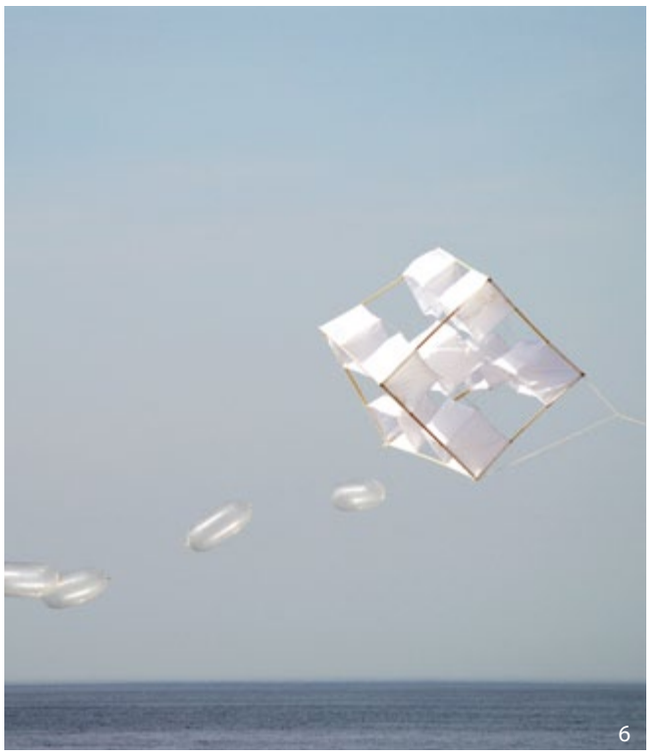
Team competition exercise

AFA Kraków, 2012

5

1

4



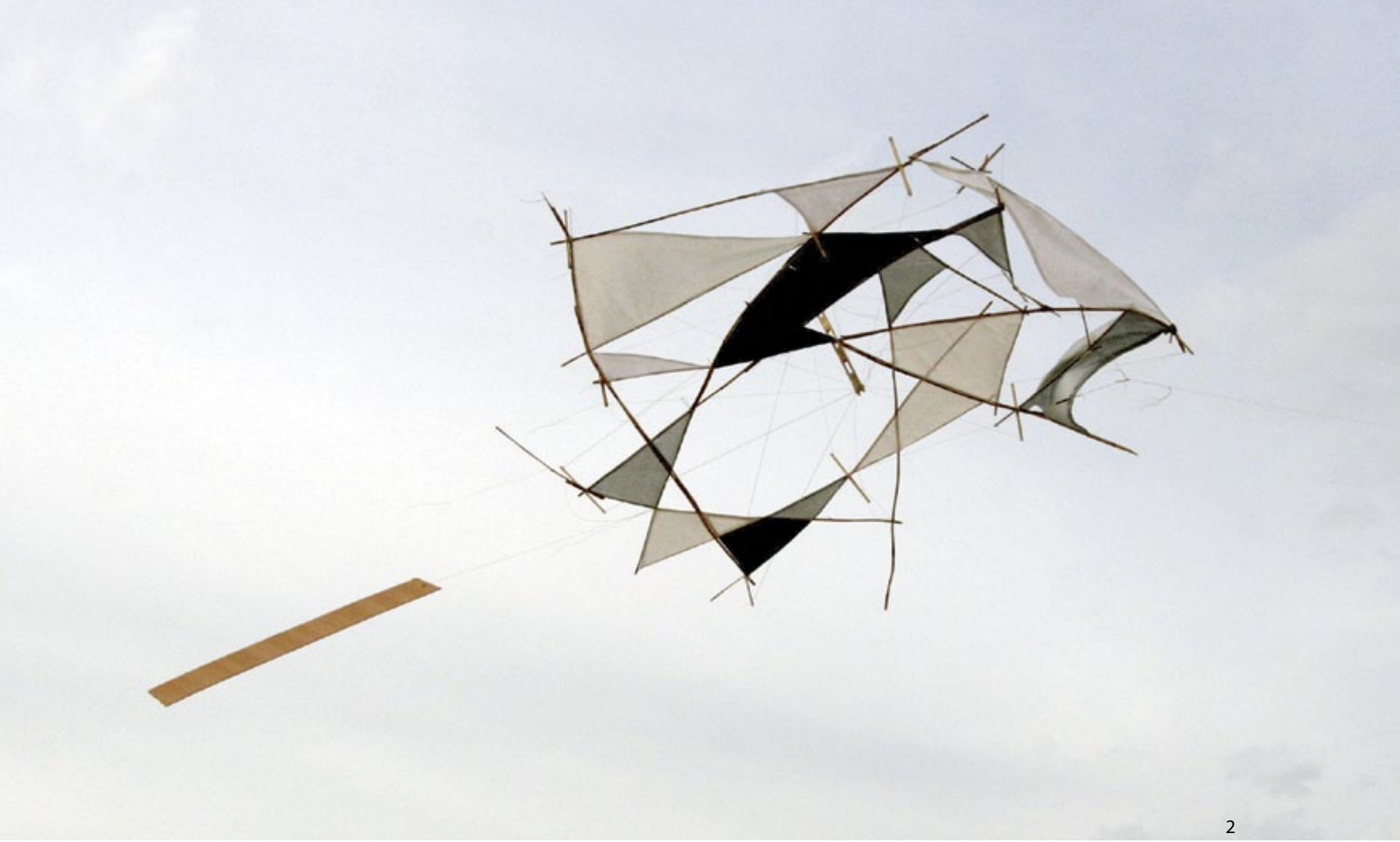
1–3
Kite – the higher, the better
Team competition exercise
AFA Gdańsk, 2014

4–6
Designer's kite team competition
AFA Kraków, 2008

1

3

4



2

5

1, 3
Kite – the higher, the better
Team competition exercise
AFA Gdańsk, 2013

2, 4
Kite – the higher, the better
Team competition exercise
UAP Poznań, 2013

5
Student – Kite,
2009

1

3

1

Kite – the higher, the better

Team competition exercise

AFA Gdańsk, 2014

3

Kite – the higher, the better

Team competition exercise

AFA Gdańsk, 2013

2, 4

Kite – the higher, the better

Team competition exercise

AFA Kraków, 2013

2

4

message in the sky, Neither fish, nor fowl, in free flight

Of slightly different character was the exercise involving launching into the air a large flying object, powered on the principle of a hot air balloon. Here, a technique of creating the object's surface had to be mastered in such way to create a spatial form out of flat paper segments.

Commencing of this exercise was preceded with theoretical introduction led by Konrad Majkowski of AFA Warszawa, who also consulted the designs during the experiments.

This exercise had two editions. In the first one, Message in the sky, was about creating a clear visual statement lifted to the highest altitude. Students had to use the fact, that a large flying object can be a visual carrier of a long range of impact. Therefore its shape and surface could be designed in such a way that it was a carrier of content proposed by the particular team.

Second edition, had the general stylistic expression imposed – Neither fish, nor fowl, in free flight.

Aside from mastering ins and outs of the flight and the experiments connected to them, students had to face the styling. The analysis of the tasks sense concluded with the necessity of the application of the visual animalistic features, through styling as a „strange" unknown animal, to the flying object. The teams shall appeal to particular visual features of selected animals, such as: fangs, claws, horns, tails, fur, coat color, eyes, ears and many others; they could be merged, scaled and emphasized in the designed object. After such analysis it was necessary to create a synthesis in the shape of a spatial image of the unknown species. This way a fantastic sky zoo was created. The exercise had an element of fun in it and it gave the creators a lot of joy and emotion due to letting their creatures into the sky, where they started to „live their own lives". Some amongst these, due to the construction errors, had made only one impressive flight, burning in the air.

The way of experimenting with form and function, that „air" exercises led to, is very valuable and hard to implement in a normal semester schedule. It lets to examine from the basics, the simple principles of physics, respecting them and their creative use, while preserving right proportions between the technical limitations and the freedom of artistic expression. Immediate verification of the results of work on the temporary or simplified models, as was usually practiced during the realization of this type of tasks, lets to preserve this effective way of creation in the designer's professional practice.

Neither fish, nor fowl in free flight

Hot air flying objects

2011

Message in the sky

Hot air flying objects

2010

Message in the sky

Hot air flying objects

2010

poadrunner, with wind…, weathercock

The third type of an exercise tied to the air had a different nature. It had used its power for propulsion, animation of the objects moving at the beach or installed on the ground, but converting in the air. In the exercise Roadrunner the goal was to create an object moving on the sand thanks to the power of wind. The important part was to design the way the object moved according to particular principle – it could not be random.

Similarly composed were the assumptions for With wind exercise; here the strength of air animated parts tied to the ground, creating spatial objects.

Exercise Weathercock was focused on spectacular pointing of the direction and the force of the wind on a seaside beach. The participants were required to design and form a large scale object, which had several states, starting from the idle on a windless day, through different degrees of wind intensity, to stormy weather, when the object fully unfolds.

To achieve a spectacular effect, a various means of expression were used, such as transformation of the wind force into the movement of the device, change of one type of the movement into another, change of color, scale, sound etc.

1

3

4

2

1, 2

Natural shapes

AFA Gdańsk, 2009

3, 4

Weathercock

AFA Gdańsk, 2011

5

Structures and rhythms on the sand created by the shadows cast by wind moved foils

AFA Warszawa, 2008

5

Weathercock

AFA Warszawa, 2011

1

3

4

2

1, 2
Weathercock
AFA Wrocław, 2011

Object graphically recorded changes in the wind force and direction.

3
Elements - Air
Collective work, 2014

4
Weathercock
AFA Wrocław, 2011

5, 6
Weathercock
AFA Gdańsk, 2011

5

6

Energy of elements

AFA Gdańsk, 2007

1

4

5


2


3

1, 4–7
Roadrunner
AFA Wrocław, 2008

2, 3
Roadrunner
AFA Warszawa, 2007

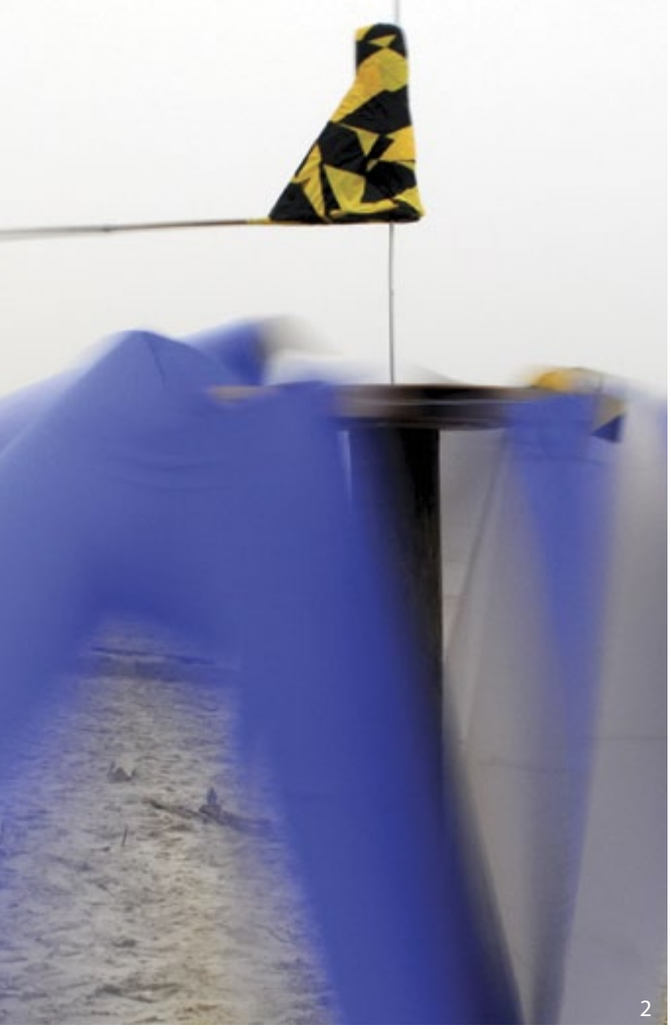

6


7

1

3

4



2

1–4

Weathercock

AFA Gdańsk, 2011

The stronger the wind, the faster and more horizontally the white blue-white foils were spinning. Top indicator showed the wind direction.

5, 6

Weathercock

AFA Kraków, 2011

5

6

water

Water is the most important element creating the aura of the beach. It also was not indifferent to the participants of the Meetings. Because of the safety and weather conditions in the early spring, the exploration of the seawater was taking place in the area where it meets the land – where wave crests brake and pour onto the shore. Also, there were many opportunities to use this tremendous energy.

water

The experiments related to the water were of diverse nature – from humorous installations, through the use of the water to animate the designed structures, to the use of its surface on which the objects could float.

Some of these exercises concerned the use of waves and their energy. Objects moved thanks to the force of the sea waves, often installed on the sand or over it, and were animated through the system of mobile elements, such as drawbars and levers.

Aside from the use of the waves for propulsion of objects, often the record of their movement itself was very spectacular. Young designers tried to enhance its pageantry through simple manipulations, such as covering the waves with white foil that allowed focusing only on the water movement, with an omission of color or different structures of sea foam.

Other actions consisted of placing such objects on the water surface, that enhanced visual effect of undulation, emphasizing waves amplitude.

Often water was used for the activities connected to creating an illusion; beginning from the fact it was a giant monotone backdrop, thanks to which the illusion of confusing the perceived distance and perspective was possible to be conducted. Its contact with land was used, where attempt to blur this border could be made. Simply theatrical effects were achieved, by placing an object resembling shark's fin or rubber gloves filled with air, on the water surface. Water area was used as a mirror to obtain effect of multiplication, and its space provided to be a good base for creation of an illusion, connected with the disruption of the natural distance perception. Water sometimes even wandered into the land with channels built with this purpose, being a part of the projects, or it was transported there in a special way – as in the installation there where huge colorful drops appeared on the beach, which were foil panniers filled with water.

Wave-mobile

AFA Warszawa, 2009

1, 3, 4,
Plein-air timekeeper
design of the process
UAP Poznań, 2012

2, 5, 6
Elements – Water
collective work, 2014

2

5

6

Energo-machina
AFA Gdańsk, 2010

Object was placed in a significant distance from the shore and used waves movement to activate the gong. This emphasized a spatial photo-sound--visual effect of undulation.

1

3

1
Elements – Water
collective work, 2014

2, 4
Plein-air timekeeper
design of the process
AFA Gdańsk, 2012

Object recorded passing of the time by drawing wave movement traces on the sand.

3
Camouflage: observed-invisible
AFA Kraków, 2009

2

4

1

3

4

2

1, 2
Wave-mobile
AFA Gdańsk, 2009

3–5
Natural shapes
AFA Katowice, 2009

5

1

3

2

1, 2
Illusion – Mirage
AFA Poznań, 2005

3–5
Floating object / Wave-mobile
AFA Poznań,
2008

4

at the elements point of contact

This is very wide and interesting area. At the point of contact usually different concepts clash, new discoveries appear, nothing is obvious, because it belongs to several categories, environments and matters.

at the elements point of contact

This was also the case during the realization of first experiments with the form. Apart from the issued exercise At the elements point of contact, every time some interesting answers appeared – at the point of contact.

Broad interpretations of the issued subjects, broke the boundaries and limitations or restrains, having a great influence, at the point of contact of silence and scream. There was also a good deal of the spontaneous fantasies at the point of contact of the surreal joke and reflection.

Here again, same as in this whole study, it is difficult to draw rigid boundaries of categories and organization. This is why some of the presented works might turn up in different category, but this natural elements chapter is the most proper for them. It leaves lots of free space for interpretation and quite well shows the nature of the Seaside Meetings.

1

3

2

4

1, 3

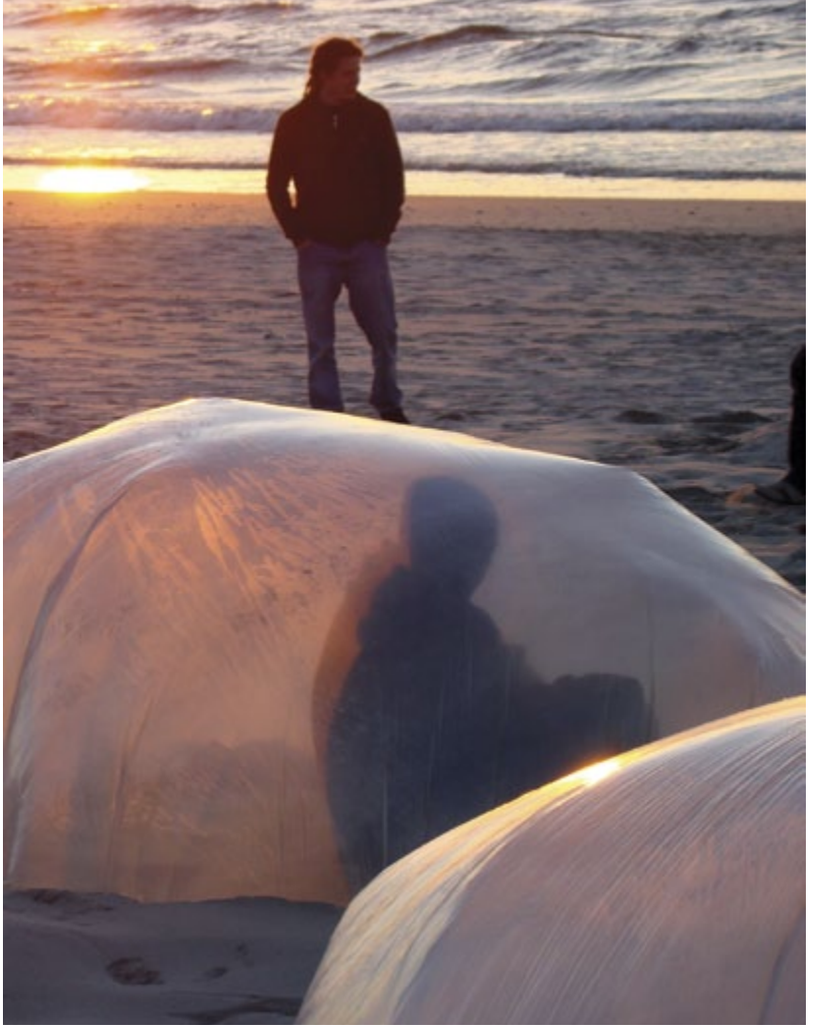
Natural shapes – Creatures

AFA Łódź, 2009

2, 4

Straw men

AFA Kraków, 2005



Between the elements
AFA Poznań, 2008

Elements – Earth / Water
collective work, 2014

Realizations exposed pasing of time and forces occurring at the point of contact of water and sand. In the work with cubes, initially all filled with sand, one could observe its disappearing due to the influence of waves.

The second realization also used the power of waves. Sticks that were initially vertical, changed their position, creating graphical record of the occurring force

1

3

2

1, 2
At the elements point of contact
UAP Poznań, 2011

3–5
Natural shapes
AFA Gdańsk, 2009

4

5

1–3
Elements meet
AFA Gdańsk, 2006

4
Elements Meet
AFA Gdańsk, 2009

5
Elements – Earth/Air
collective work, 2014

2

4

5

1

1

Sand molds

AFA Kraków, 2013

2, 3

Designer's sandcastle team competition

AFA Wrocław, 2004

2

3


aima

2

1
Designer's sandcastle team competition
AFA Warszawa, 2007

2
Elements – Earth/Water
collective work, 2014

3, 4
Sand molds/Illusion/Mirage
AFA Kraków, 2005

5
Wind-form
Wind shaped mobile object
AFA Poznań, 2008

5

2

1, 3, 4

At the elements point of contact

Quick sands

AFA Wrocław, 2004

2, 5, 6

Sand molds / Illusion / Mirage

AFA Gdańsk, 2005

5

6

mobile sculptures

The distinct category of the experiments realized by the young designers was the construction of the objects, which main purpose was the transformation of the movement. This function was combined with the attention to the visual effects, creating shows utilizing the dynamic of movement, passing of time and simple mechanics.

energy-machine, plein-air timekeeper

The distinct category of the experiments realized by the young designers was the construction of the objects, which main purpose was the transformation of the movement. This function was combined with the attention to the visual effects, creating shows utilizing the dynamic of movement, passing of time and simple mechanics.

The didactic goal here was to exercise the logical design of moving structures, to practice the ability to foresee the workability of the designed mechanisms and shaping the awareness of creating products aesthetics on the basis of its construction. The conducted experiments can be divided into two groups of tasks. The first consisted of the use of natural power sources for the propulsion of the designed mechanism. The typical experiment in this field was Energo-machina (TN: Energy machine). Utilizing the natural power sources such as wind, waves, sun or optionally accumulated resources of potential energy (i.e. a bag of sand, a bucket of water), students had to design and build a spatial structure, which effectively and attractively convert energy. This conversion ought to be a show during which the changes occur in the machine or in its surroundings. These changes involved transforming the movement in effect of which organizing or demolition of structures, measuring time or distance, color changes, the production of sounds, revealing and covering the elements, moving parts in space and many other spectacular events, being the effect of energy conversion, happened. Most often in the role of dependable source of the propulsion power starred sea waves and wind.

Narrowed down to the specific function version of this exercise was Plein-air timekeeper. Its educational goal was to design a process, which would visualize the passing of the time. This as we know is a relative phenomenon, which is why plein-air timekeeper could measure time in its own particular way, not necessarily divided into minutes and hours. The important parameter was the repeatability and possibility to repeat the whole cycle.

For the propulsion of the timekeeper it was possible to use a natural phenomena occurring at the beach, such as wind, movement of the waves, sand or sunlight. It was also possible to accumulate energy as weight elevated to a certain altitude, pendulum, buoyancy. Foreseeing natural materials available at the seaside in the construction of the timepiece was quite important. Using diversified means of expression, such as different types of machine movement, its speed, change of color during the process, change of scale, sound effects was helpful in achieving spectacular effect.


1


2


5


6

1–4
Plein-air timekeeper
design of the process
AFA Gdańsk, 2012

5
Plein-air timekeeper
design of the process
AFA Wrocław, 2012

6
Plein-air timekeeper
design of the process
AFA Katowice, 2012

7
Plein-air timekeeper
design of the process
AFA Gdańsk, 2012

1

3

4

2

1, 2
Plein-air timekeeper
design of the process
AFA Gdańsk, 2012

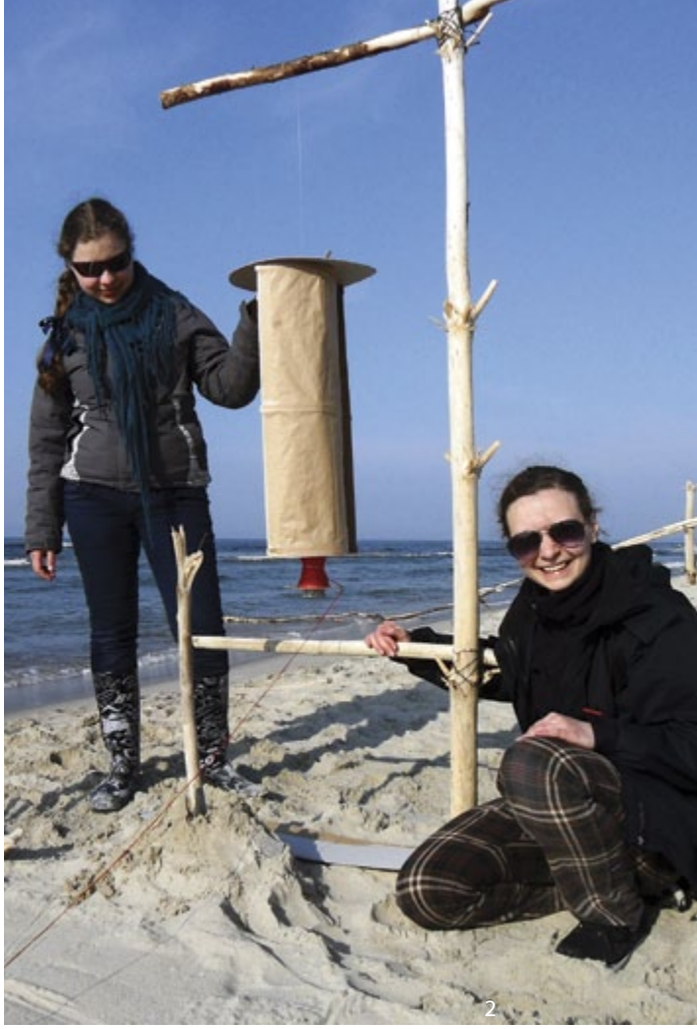
Spinning fans pulled colored
weights, signaling passing of the time,
depending on the wind force.

3–5 Plein-air timekeeper
design of the process
AFA Warszawa, 2012

Timekeeper enabled observation
of moving shadows and sunlight

5


1


2


5


6


3


4


7

1–4
Plein-air timekeeper
design of the process
AFA Gdańsk, 2012

Wind propelled „turbine" pulled
an object sliding by wire on
a sand track.

5–7
Hourglass – plein-air timekeeper
AFA Katowice, 2005

Wind hourglass, subjectively
measured time.

1

3

4

2

1, 3, 4

Hourglass – plein-air timekeeper

AFA Wrocław, 2005

2, 5, 6

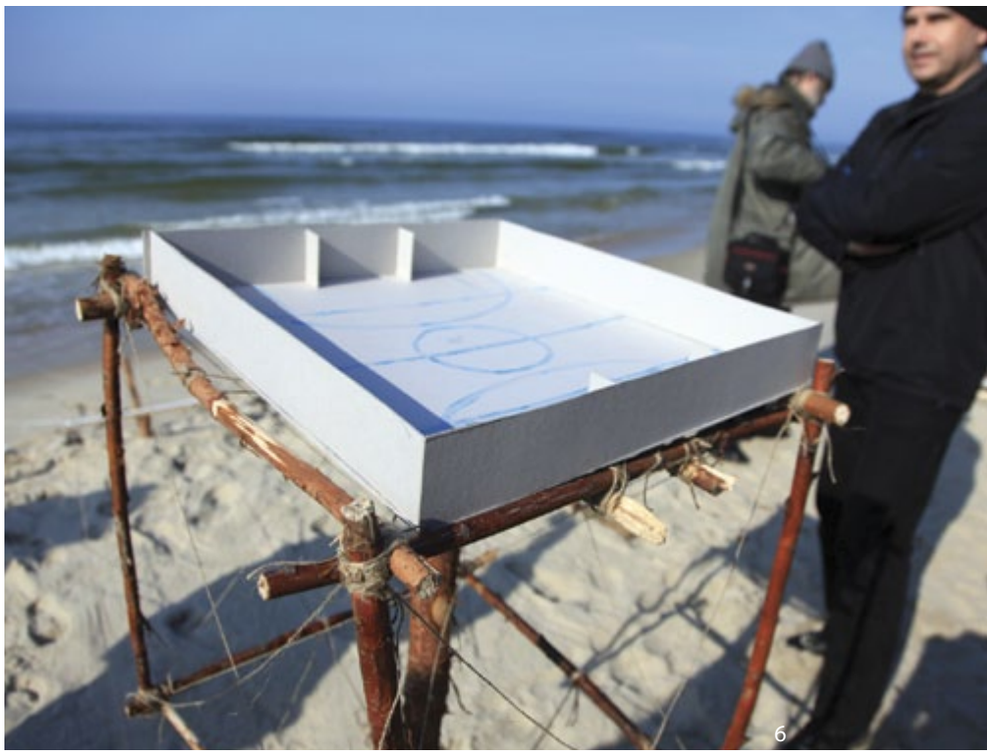
Plein-air timekeeper

design of the process

AFA Gdańsk, 2012

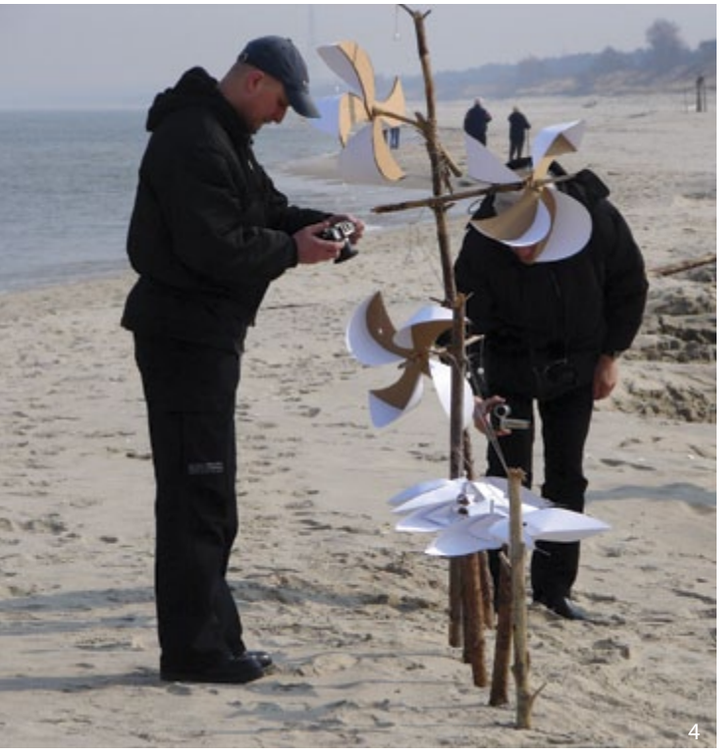
Object - game, used waves movement for animation of the „field" on which ball rolled.

5



6

1



4

5

1–3
Energo-machina
AFA Kraków, 2010

Object, „painting" the beach with the use of wind force. Paint containers suspended over the fans, depending on the wind force and direction dispersed the pigment.

4–6
Playing pylons
AFA Poznań, 2006

Machine using wind to generate rhythmic sounds. Tones and rhythms were achieved thanks to different sized fans positioned in many directions. Also the elements hitting fan blades were diverse.

1

3

4

1, 3
Energo-machina
AFA Gdańsk, 2010

Object moved according
to the wind force.

2, 4
Energo-machina
AFA Gdańsk, 2010

Machine spun in the wind,
marking the sand

beast on a leash – man-powered mobile object

The exercise formulated in such way, besides overcoming the construction problems, was a great contribution to the reflection over the distinct styling of the object. The beast could move across the land or water and its movement was to be generated by „leading on a leash". The important parameter of the task was the programe of the transformation of movement performed by the object; it was about changing the rotary motion into the reciprocating motion or the rotary into the rotary motion of different speed.

All these elements were to serve the spectacle of leading the beast on a leash; therefore the diverse spectacular „behaviors" were welcomed. Part of it was running additionally designed elements such as wings, jaws or claws. These attributes of the monster raised pageantry of the „beast's taming". The beast could change its environment; travel efficiently across land but also in the air and water. The design exercise Beast on a leash was issued twice as a team design competition between the students of individual academies. Aside from the great fun, for some students it was a first contact with a personally designed and made, working mechanism.

Beast on a leash

Man-powered mobile object

AFA Gdańsk, 2008

Beast on a leash

Man-powered mobile object

AFA Gdańsk, 2008

1

3

4

2

1, 3, 4

Beast on a leash

man-powered mobile object

AFA Warszawa, 2008

2

Beast on a leash

Team competition:

AFA Gdańsk, 2009

5

Beast on a leash

Man-powered mobile object

AFA Gdańsk, 2008

5

1

3

2

4

1, 2

Beast on a leash

Man-powered mobile object

AFA Katowice, 2008

3, 4

Beast on a leash

Team competition

AFA Gdańsk, 2009

Beast on a leash
Team competition
AFA Gdańsk, 2009

Thanks to the use of light wheels and elastic „suspension", the Beast was able to traverse sand and also waves well.

1

3

4

2

5

1, 3, 4

Beast on a leash

Man-powered mobile object

AFA Gdańsk, 2008

2

Beast on a leash

Man-powered mobile object

AFA Gdańsk, 2008

5

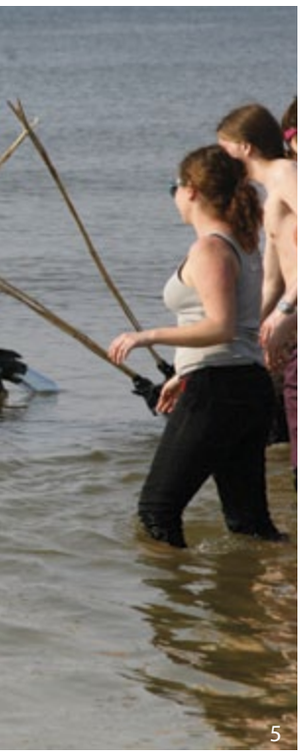
Beast on a leash

Team competition

AFA Łódź, 2009

1

4



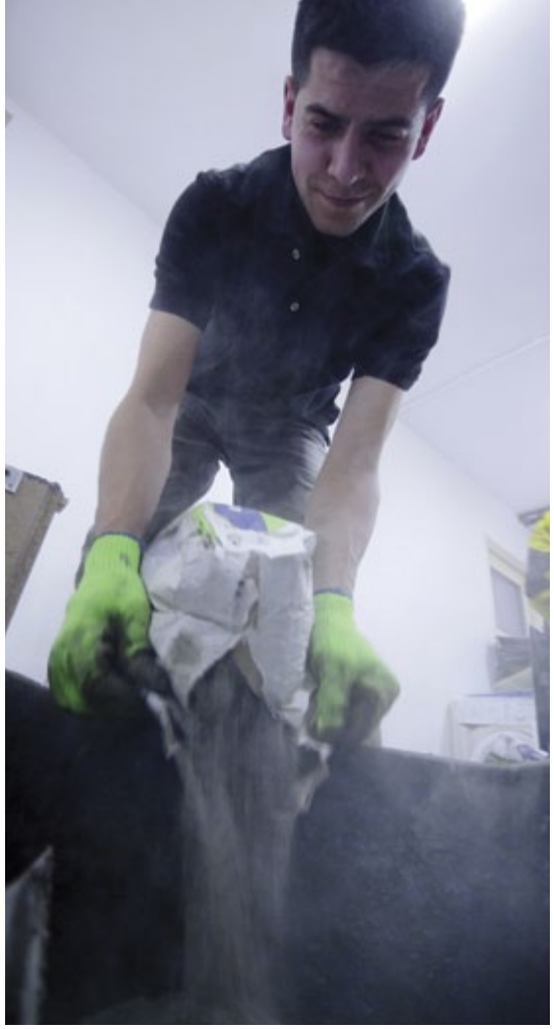
1–3
Beast on a leash
Man-powered mobile object
AFA Gdańsk, 2008

4–6
Beast on a leash
Team competition
AFA Kraków, 2009

out of concrete…

During the Meetings, additional experimental and design workshops also took place. In the course of the 10th edition, the invited students of the 2nd year were able to experiment with concrete and fillers reducing its weight. Thus original plein-air seats were created, later they were presented at the plein-air exhibition during Bałtycki Festiwal Nauki (Baltic Festival of Science) at the Technical University of Gdańsk. The workshops were led with participation of PhD Marzena Kurpińska of the Technical University of Gdańsk.


VANS



Light concrete seats
creation workshops
AFA Gdańsk, 2013


Kamila Gąbka


Aleksandra Rutkowska


Aleksandra Rutkowska

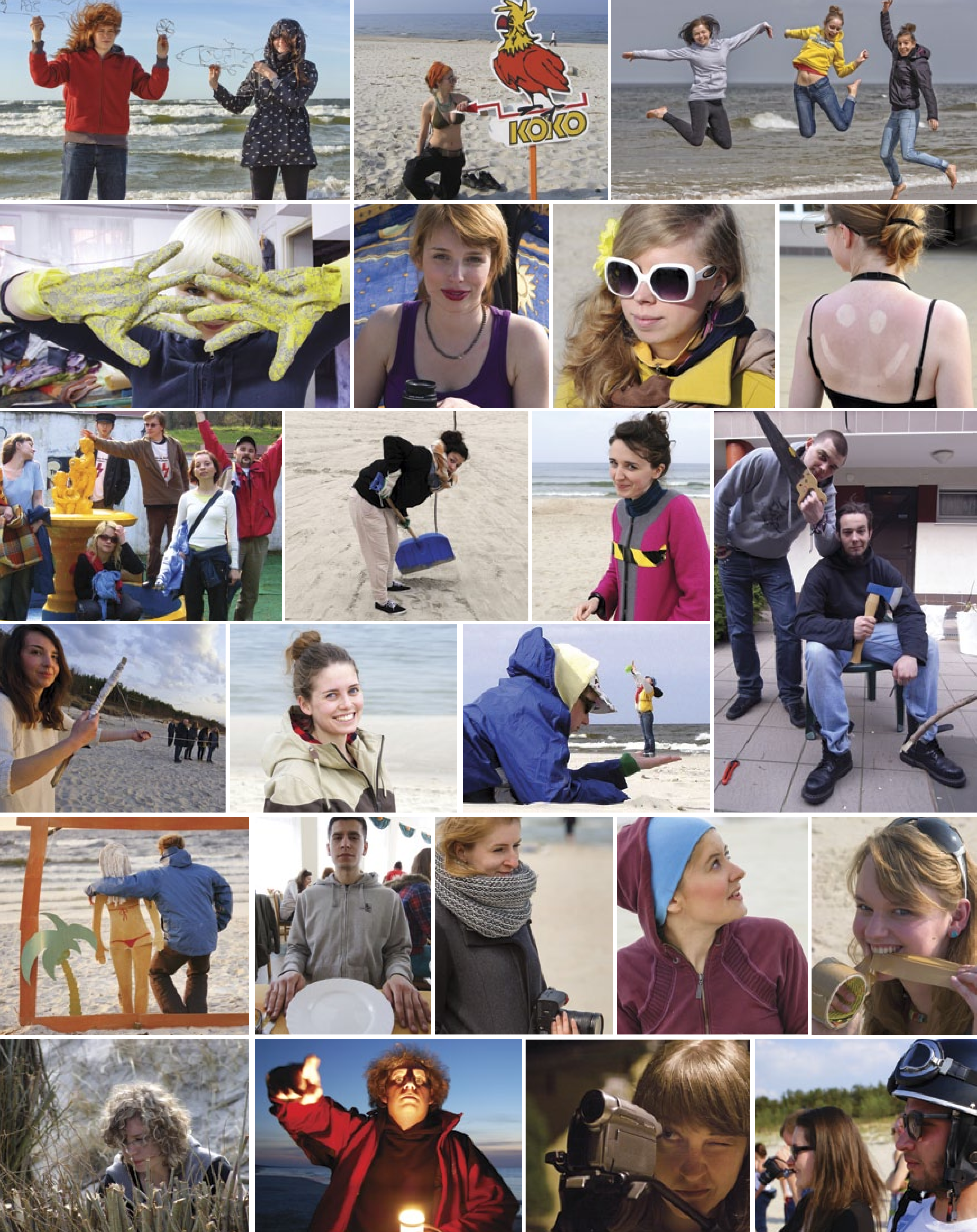
Kamila Gąbka

Anna Gutowska

Exhibition of light concrete seats created during „The Young Man and the Sea" 2013 workshops.
Politechnika Gdańska (Technical University of Gdańsk) during Bałtycki Festiwalu Nauki (Baltic Festival of Science).

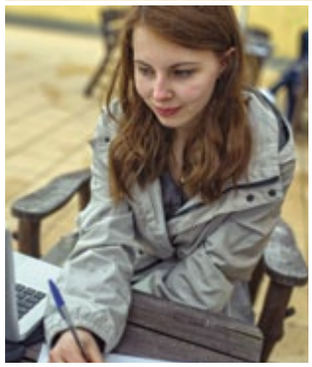
Sylwia Karwowska

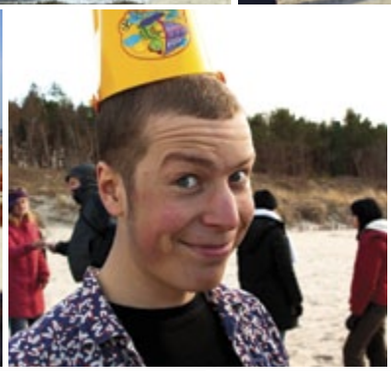
Marcin Zaborek


KOKO

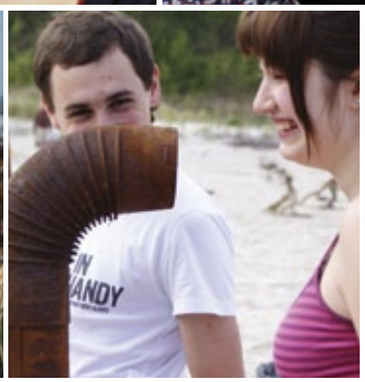




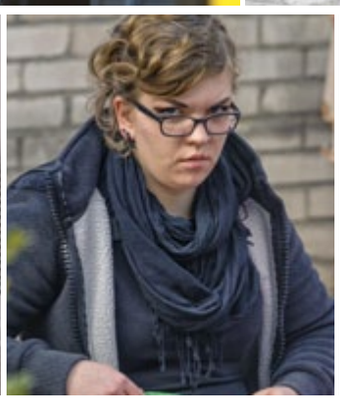


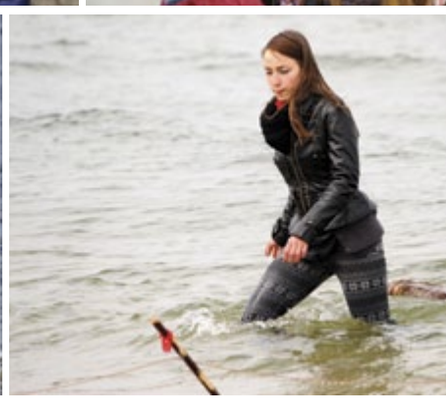


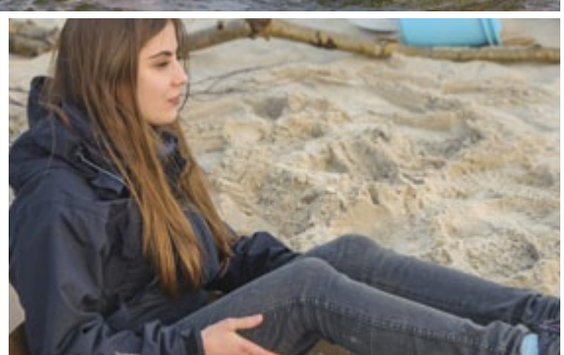

ANDY






BLENDA -
MED)








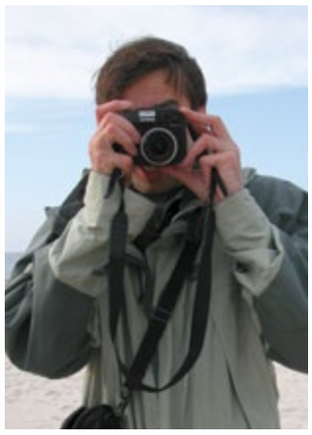
Canon

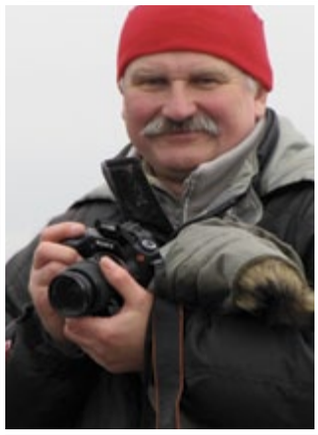












Nikon













LUKSUS





























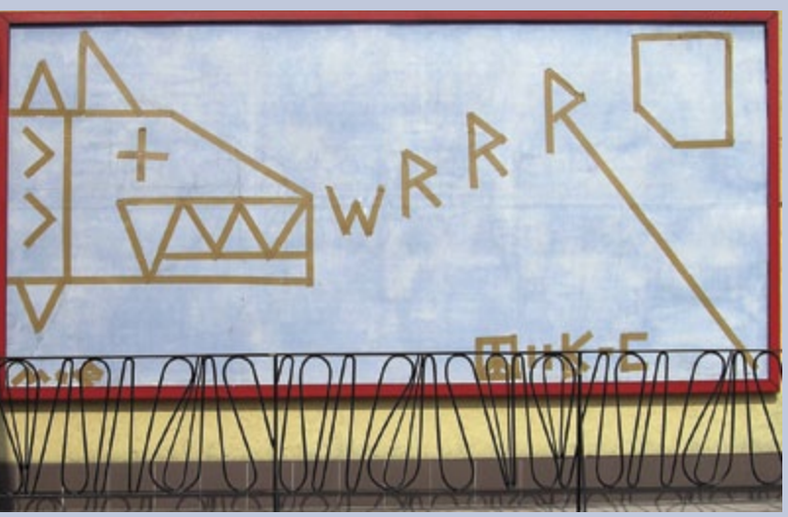




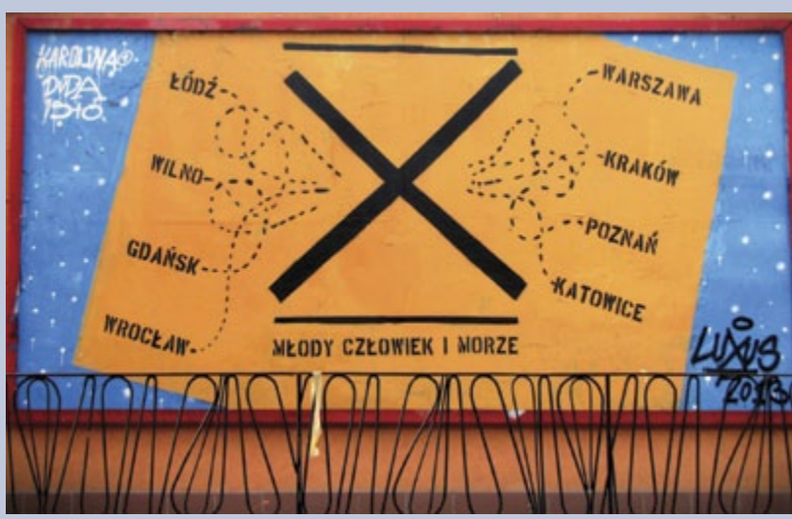





Each year, participants of the Meetings, were accommodated in „Luxus" holiday camp in Krynica Morska. Within the premises of the camp there is a billboard. One of the participants of the Meetings, at that time student of the 1st year, Adrian Leszczuk (AFA Gdańsk/AFA Wrocław) together with a group of other students, had initiated annual happening of painting the billboard.



With the permission of the camp's owner, subsequent editions of the Polish Nationwide Seaside Design Meetings „The Young Man and the Sea" had their own hand painted graffiti poster, which stayed on the billboard for a year.



2004

2005

2006

2007

2008

2009

2010

2012


I PL ener

2013

2014

picture credits

Krzysztof Bochra
Wacław Długosz
Włodzimierz Dolatowski
Dariusz Dyr
Paweł Gełesz
Tomasz Januszewski
Jan Kukuła
Konrad Majkowski
Piotr Mikołajczak
Aleksy Pawluczuk
Andrzej Perkowski
Marta Piasecka
Andrzej Sobaś
Grzegorz Sowiński
Jakub Stojałowski
Anna Świeczkowska
Artur Świtalski

and other didactic staff
mentioned in the text together
with students – participants
of individual editions
of the Meetings.

bibliography

Dubiel A., *Nowe wzory kamuflażu*, Raport Wojsko Technika Obronność, nr 09/2005

Kotarbiński T., *Traktat o dobrej robocie*. Zakład Narodowy im. Ossolińskich, Wydawnictwo Polskiej Akademii Nauk, Wrocław - Warszawa - Kraków - Gdańsk - Łódź, 1982, s. 430

Mikołajczak P. red. *Praca u podstaw, Metodyka nauczania wstępnego w zakresie projektowania wzornictwa w akademiach sztuk pięknych w Polsce*, praca zbiorowa, ASP Gdańsk, 2012

Pawłowski A., *Inicjacje. O sztuce, projektowaniu i kształceniu projektantów.* Wydział Form Przemysłowych ASP w Krakowie, 2001, s. 36

Pieter J., Praca naukowa, Wyższa Szkoła Pedagogiczna w Katowicach, Katowice 1957, s. 94–95

design exercises subjects

2004
Quick sands,
With wind,
At the elements point of contact,
Designer's sandcastle team competition.

2005
Sand molds,
Illusion/mirage,
Hourglass – plein-air timekeeper,
Designer's sandcastle team competition.

2006
Elements meet,
Playing pylons,
Illusion/camouflage,
Rhythmic space,
Designer's sandcastle team competition.

2007
Energy of elements,
Points of view – Illusions,
Natural shapes – Nature's structures,
Marks on the sand – record of events,
Designer's sandcastle team competition.

2008
Roadrunner – wind propelled mobile object,
Beast on a leash – man-powered mobile object,
Structures and rhythms on the sand,
Designer's kite team competition
Picture documenting plein-air activities – photographic competition.

2009
Natural shapes,
Camouflage: observed-invisible,
Falomobil,
Beast on a leash team competition,
Picture documenting plein-air activities – photographic competition.

2010
Light/Shadow/Color/Illusion,
Energo-machina,
Picture documenting plein-air activities – photographic competition.

Message in the sky workshops had also taken place, their outcome were the designs and realizations of hot air propelled flying objects. Workshops were led by Konrad Majkowski (AFA Warszawa).

2011
Weathercock
Neither fish, nor fowl, in free flight – competition exercise
Rhythms from the sand.

2012
Kite – the higher, the better – competition exercise,
Plein-air timekeeper – design of the process,
Sand molds,
Element-collection-structure.

2013
Sand molds,
Hidden – recognized,
Illusion/camouflage/anamorphosis,
Kite – the higher, the better – team competition exercise,

In addition, light concrete plein-air seats design workshops were held, led by Phd Marzena Kurpińska of Katedra Budownictwa i Inżynierii Materiałowej Politechniki Gdańskiej (Department of Civil and Materials Engineering of Technical University of Gdańsk).

2014
Workshops:
water – led by AFA Gdańsk staff
earth – led by AFA Katowice staff,
air – led by AFA Warszawa staff,
earth/air – led by AFA Łódź staff,
earth/water – led by AFA Wrocław staff.

authors of design exercises realized during the Meetings:

full professor Wacław Długosz
PhD Maciej Dojlitko
PhD Paweł Gełesz
PhD Piotr Mikołajczak

Piotr Mikołajczak

Polish Nationwide Seaside Design Meetings „The Young Man and the Sea"

Role of experiment in basic teaching of industrial designers

scientific review
full professor Włodzimierz Dolatowski
associate professor Anna Miarka

photography editor
Piotr Mikołajczak

translation
Anna and Grzegorz Zięcina

graphic design
Piotr Mikołajczak, Paweł Gełesz

layout
Paweł Gełesz

ISBN **978-83-62759-72-9**

Architecture and Industrial Design Faculty
Basics and Methodology of Design Studio

aiw.asp.gda.pl

Published by
Academy of Fine Arts in Gdansk
Targ Węglowy 6, 80-273,
Gdańsk, Poland

www.asp.gda.pl

contents

introduction **4**
history 4
goals and achievements 6
experiments 10
realizations 14

earth **18**
structures and rhythm at the beach 20
natural shapes 32
designer's sandcastle team competition 40
illusion 50

air **74**
kite – the higher, the better 76
message in the sky, neither fish,
nor fowl in free flight 90
roadrunner, with wind, weathercock 98

water **112**

at the elements point of contact **128**

mobile sculptures **148**
energo-machina, plein-air timekeeper 150
beast on a leash – man-powered
mobile objects 164

out of concrete... 180
social 178

picture credits 178
bibliography 178
authors and subjects of
plein-air exercises 179

Akademia
Sztuk
Pięknych
w Gdańsku