Best
of Poland
Forum

Best of Poland Forum is a series of presentation that brings light to the most interesting Polish projects developed and finished in the recent years, in different fields of digital art and culture.

The curatorial team of Digital Cultures carefully selected projects from applications submitted by artists and institutions in an open-call and based on their regular work and observation of the emerging creators. We identify the most recent and fascinating processes taking place among Polish creators and artists using technology in their artistic practice. The Digital Cultures team have made a selection of projects they would like to share with the festival's international audience.

This year, we decided to share 17 completed projects and works-in-progress in the form of approximately 10 minute-long presentations grouped into 4 sessions. Each session ends with a live Q&A session giving the festival's audience an opportunity to ask questions to the artists.

More projects are showcased in TRENDBOOK, an online database of the most interesting Polish digital projects of recent years.

It is with a great pleasure that we present the selection of 17 projects, artists, artistic collectives and institutions on the following pages.

Best of Poland Forum // 2020

If you are curious what projects have emerged at the intersection of arts and technology in Poland recently, follow our sessions featuring the 17 selected artists and creators.

19.10.2020 at 4:00 p.m. >>>

1. Werewolf: The Apocalypse / Walkabout Games, Artur Ganszyniec
2. Dead City / Krzysztof Grudziński
3. SAD RPG / Evil Indie Games, Michał Stalewski
4. Quantum Game / Piotr Migał & Klem Jankiewicz

21.10.2020 at 4:30 p.m. >>>

5. Parowe Szczeliny / Rafał Szrajber
6. TuEuropeana / Maria Drabczyk
7. The Cries of Gdańsk / Medialab, Karina Rojek
8. artUnboxing / Filip Ignatowicz
9. Collection of the National Museum in Cracow in a digital world of culture / Tomasz Ostrowski

23.10.2020 at 6:00 p.m. >>>

10. Stargaze / Played with Fire, Igor Hardy & Rafał Basaj
11. Comixify.ai / Bolesław Michalski
12. Storycopter / Piotr Fedorczyk
13. TNCBH |2017-2018 / Memorymorph, Małgorzata Łuczyna & Jacek Złoczowski

24.10.2020 at 2:00 p.m. >>>

14. >>scrolling to Zero / Rafał Zapała
15. FabFungus / Szymon Kaliski
16. TR Warszawa / Natalia Dzieduszycka & Agata Kołacz
17. Miastofon / Agata Ruchlewicz-Dzianach

1. Werewolf: The Apocalypse – Heart of the Forest

Artur Ganszyniec

Werewolf: The Apocalypse – Heart of the Forest is the first computer version of the eponymous legendary role-playing game (RPG). It tackles the current ecological crisis that the mythical monsters-turned-Earth-protectors attempt to prevent.

What lends the game extra flavour is that it is set in Poland and the storyline is based on actual events. The scenario centres on the 2018 conflict regarding the logging in Białowieża primeval forest. This makes the game one of the few such productions to be located in Poland and among the few from the World of Darkness Universe to be placed outside the United States.

Heart of the Forest is a visual novel with RPG components that makes it possible to perceive it as a specimen of a new genre. The main feature of all player characters is Rage which determines their behaviour – an idea borrowed from the original game. A higher Rage factor enables greater achievements but impacts perception, making any choices black-and-white. The player's actions shape the personality of the chosen playable character, which in turn impact their perception of the world.

Computer game designer and writer specializing in non-linear narratives and system rhetoric. Co-founder of Different Tales studio, whose interactive Wanderlust Travel Stories collection was shortlisted for Polityka weekly's Paszporty awards. The studio is currently developing Werewolf the Apocalypse – Heart of the Forest, a project inspired by protests against the logging of Białowieża forest.

In the past, Artur created ethical free-to-play games including Another Case Solved and the Puzzle Craft series. He developed a game prototype for 11 bit studios and was the main narrative designer responsible for the story in the first and second part of Witcher computer game series.
He is an associate of the Łódź University of Technology, where he teaches narrative design in video games.

Go to the DC Website >>>

WWW.differenttales.com
/differenttales
/differenttalesgames

MIASTO
UMARLE

Krzysztof Grudziński

Dead City is an interactive VR story combining film narrative with operatic components. Its storyline and libretto reference Erich Wolfgang Korngold's eponymous 1920 opera. The original version was set in Bruges, while the contemporary Dead City takes place in pandemic-stricken Warsaw: empty, depressive and nostalgic. Paweł, the story's main protagonist, tries to bid farewell to his recently departed wife by visiting sites important to their relationship. We see the house where they both lived, their favourite cinema Iluzjon, a date set in the Palace of Culture, the palm tree that was once a symbol of their first vacation together, PKP Powiśle local train station where they first met, InterContinental hotel offering panoramic views of Warsaw, Zbawiciela Square. Finally we visit the place of their farewell, the murky waters of Vistula river next to Świętokrzyski bridge, in which Paweł dissolves, becoming a morphing, dark space. All this to the accompaniment of his beloved Maria's voice, bidding him farewell by saying: "Everything is a memory, nothings dies, because there is nothing, stay calm, nothing dies, because there is nothing and there is everything."

Produced by: VNLAB VRAR (Visual Narratives Laboratory VR/AR Studio); Krzysztof Grudziński, director; Pola Borkiewicz, interdisciplinary artist, researcher, lecturer; Agim Dżeljilji, composer; Przemysław Chruścielewski, 3D editor; Kuba Kosma, producer; Bartłomiej Gadzała, tech artist

Director of video games, music videos, commercials, social campaigns, narrative designer, screenwriter. Grudziński studied direction and game production at the Warsaw Film School. Currently, a lecturer at this school in the field of video game direction and production, where he teaches how to build interactive narratives.Director and creator of Apocalipsis, Harry at the End of the World, This is the Zodiac Speaking, and Aida games.

Go to the DC Website >>>

WWW.punch-punk.com/#contact
WWW.madebydreamers.com/talents/Grudzinski
⊙ /christogrudzinski

SAD RPG: A Social Anxiety Role-Playing Game takes the player on a surprisingly colourful and weird journey full of surprises through a reality which is a metaphorical fight against Social Anxiety Disorder.

Audiovisually, it combines vaporwave-style elements, low-poly graphics, synthetic music, and apartments with architecture and design straight out of Polish housing project blocks from the communist era.

In the form of an exploratory 3D game with the mechanics of computer RPGs, it attempts to illustrate the feelings of people struggling with social anxiety issues. It aims to alert, educate, raise awareness, and discuss the problem of social phobia in the modern world.

SAD RPG: A Social Anxiety Role-Playing Game is also a starting point to consider how a crisis situation like the COVID-19 epidemic can lead to heightened anxiety disorders.

Evil
Indie Games

Evil Indie Games is an independent Polish game development studio founded in 2010 by two brothers - Michal Stalewski and Piotr Stalewski.
At the beginning they focused on developing their own mobile games for IOS and Android.
In 2016 their surreal game NO THING was released on Steam (for Windows, MacOS, Linux) and in 2018 on Nintendo Switch.
Currently, the beating heart of Evil Indie Games consists of Michal and his wife Natalia. Together they create games they would like to play themselves, often experimenting and breaking with design canon.
The studio's most recent brainchild — SAD RPG: A Social Anxiety Role Playing Game — is a surprisingly colourful, very subjective attempt at presenting the life of a person struggling with social anxiety disorder (SAD) using a first-person computer role-playing game.
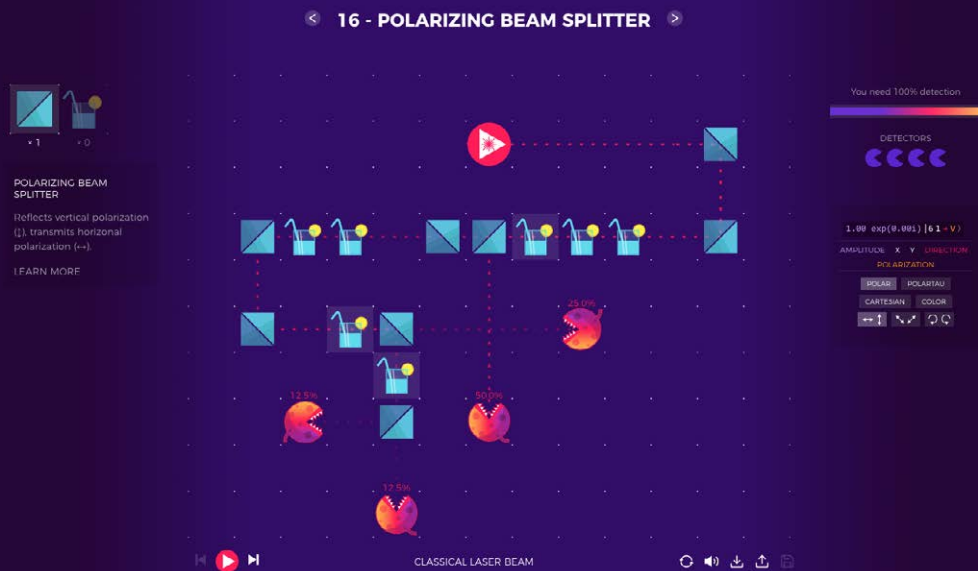
Go to the DC Website >>>

WWW.evilindiegames.com
[f] /EvilIndieGames
[🐦] /EvilIndieGames

4. Quantum Game

16 - POLARIZING BEAM SPLITTER

POLARIZING BEAM SPLITTER

Reflects vertical polarization (↕), transmits horizonal polarization (↔).

LEARN MORE

You need 100% detection

DETECTORS

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AMPLITUDE X Y DIRECTION
POLARIZATION
POLAR   POLARTAU
CARTESIAN COLOR

CLASSICAL LASER BEAM

Piotr Migdał & Klem Jankiewicz

Piotr Migdał – Quantum physicist with a PhD from the Institute of Photonic Sciences in Barcelona (2014), freelance consultant for data science (data visualization and artificial neural networks), sharing his knowledge on his blog https://p.migdal.pl. Community Manager for Data Science PL.

Klem Jankiewicz – Designer working at the intersection of science, technology, education and design. She has worked in Tel Aviv and London, among others. Author of the façade decoration for POLIN Museum of the History of Polish Jews. http://jankiewiczstudio.com/

Go to the DC Website >>>

WWW.p.migdal.pl
WWW.jankiewiczstudio.com
/pmigdal
/klementyna_j
/quantumgameio

When quantum physics appears in a video game, it is usually a half-magical explanation of miraculous phenomena, from time travel and teleportation to the superhuman abilities of the protagonist. Of course, this has little to do with more serious science. Is it possible then to create a game which could help understand elements of quantum physics – and be fun at the same time?

Quantum Game is a browser-based video game and an educational simulation allowing interaction with quantum physics of single photons. It represents phenomena such as quantum measurement, interference, superposition and entanglement. The player can build quantum systems out of blocks simulating the elements from an optical laboratory. This lets them create new levels for the game as well as simulations of actual experiments.

Project team: Piotr Migdał, physicist; Klem Jankiewicz, designer; Philippe Cochin, professional jeweller and web developer; Paweł Janicki, Author of audiovisual systems, art installations and performances; Chiara Decaroli, educator and science illustrator; Kuba Strebeyko, humanist and frontend developer; Paweł Grabarz, frontend developer turned gamedev and Natalia H. Wileńska, R&D manager, researcher, doing industrial PhD in management science.

Rafał Szrajber

An architect and a researcher of spaces and virtual worlds. The author of the theory of virtual heritage reconstruction, informational balance in the presentation of artwork and architecture in new media as well as the theory of the layers of modernity. The author of a study on and categorisation of the narrative structure for virtual environments as well as a number of solutions dedicated to museum spaces. He is currently conducting research in the field of virtual and augmented reality as a narrative environment and spatial interface as well as universal design that takes accessibility and use of new media into consideration.

Go to the DC Website >>>

SteamRift is the code name for a project aimed at unlocking the secret history of how Łódź developed into an industrial city. The story focuses on steam rifts discovered underneath the city which helped develop not only the city, but also steam technologies not to be found anywhere else in Europe. The rifts and the underground city complex were a mystery closely guarded by the Kingdom of Poland, the Russian Empire, and numerous stakeholder groups. They were supposed to dazzle the entire world and change its order but historical events prevented the secret from seeing the light of day. Until now…

The digital discovery of steam rifts creates an opportunity to reconstruct the lost technologies, learn about people's fates, and take a new look at the history of Łódź, its dynamic growth, and possible impact on the world.

Each story we follow can enter the minds and hearts of the audience, at which time the world presented can emerge from the mist, allowing its presence to be felt. So let's go on a cultural and technological journey to the SteamRift.

Maria Drabczyk

Project manager at the National Film Archive – Audiovisual Institute (FINA), in charge of international cooperation, mostly focused on access and creative re-use of Institute's digital collection for research, educational or artistic purposes. She is board member of the EUscreen Foundation, member of the Europeana Association Members Council and Chair of the FIAT/IFTA Value, Use and Copyright Commission. In the past, she co-created a crowdfunding site for culture Wspieramkulture.pl and worked as an international relations expert at the Polish Ministry of Culture and National Heritage. Maria holds a MA in sociology and she also completed postgraduate studies in cultural diplomacy.

Go to the DC Website >>>

in /maria-drabczyk-7bbb863

/ majadrabczyk

TuEuropeana is an information and educational initiative dedicated to encouraging various target groups, including educators, researchers, and creators, to use Polish and European digital archive collections, such as the Europeana platform. During the 2019 edition, one project activity was centred on using archives inventively in the environmental debate. Young creators were invited to take part in a competition to produce posters on the theme of environmental protection, based on digital archive material. The environmental theme continues this year in the form of an ecological children's book inspired by and illustrated with digital archives.

Medialab Gdańsk

Gdańsk City Culture Institute is implementing the Medialab Gdańsk project, combining culture, social activism, education, and technology. It is a space for experimentation, cooperation, and knowledge-sharing to seek solutions. It promotes responsible use of new media and technology to help develop culture and society.

Medialab's chief activities cover reusing digital collections, openness in cultural institutions, and media education.

It also cooperates with Gdańsk cultural institutions on other projects and puts together interdisciplinary teams whose members represent a variety of scientific fields.

The Gdańsk Criers – Revival project in 2019 was a collaboration with a wide range of specialists, including Dr Marta Bieszka and Jacek Tlaga (linguistics, linguistic reconstruction); Aleksandra Litwinienko (history of music, sound reconstruction); Dr Małgorzata Biłozór-Salwa (history); Kompania Kaperska (historical re-enactment); Fromline Studio (graphic design for publications; film production and editing); Paweł Schulz (visualisations); Łukasz Skotarek and Marcin Młyński (music, programming, musical hackathon); and Karina Rojek (reusing digital collections, coordination). We will be presenting this team's work at Digital Cultures 2020.

Go to the DC Website >>>

WWW.ikm.gda.pl/en
f /MedialabGdansk
✉ /karina.rojek@ikm.gda.pl

The Cries of Gdańsk (Reconstruction of the eighteenth century cries of Gdańsk vendors).

We decided to delve into the world's oldest profession, without which the streets of Gdańsk and other European cities would have looked and sounded utterly different until the early twentieth century. After all, the cries of street vendors have always been a key element of the urban sonic landscape. In 2019, we attempted to recreate the songs of Gdańsk criers, known from eighteenth-century engravings by Matthäus Deisch. We reconstructed them and published them online to inspire further activities and projects. For example, we discovered that the streets of eighteenth-century Gdańsk resounded with a fascinating mixture of languages, which resulted in the distinctive local "Gdańsk dialect" (Danziger Platt). We invite you to listen in on 1760s' Gdańsk.

8. artUNBOXING (video performance
– artistic action on YouTube)

Filip
Ignatowicz

is a video performance tailor-made for YouTube and inspired by the online video genre of unboxing. The premise of these videos is the unpacking of products — usually well-known and expensive ones — and then reviewing their appearance and functionalities. Instead of objects typical for unboxing, I open the artworks I purchased, objects signed by artists or exhibition-related merchandise. At the same time, I commit a performative takeover. The initial unwrapping of the package, checking its contents, and testing the purchased object represents the essence of my online performative act. This action forms part of my practice of exploring the boundaries between art and product, consumption and culture. The artUNBOXING concept was devised in 2014, and some episodes were presented as part of my PhD thesis presentation at the Faculty of Painting of the Gdańsk Academy of Fine Arts in 2018.The project has recently been made public via a dedicated YouTube channel as part of my solo exhibition at ŁAŹNIA Centre for Contemporary Art in Gdańsk.

www.artunboxing.com

Filip Ignatowicz born in 1990 in Gdańsk, where he graduated from the Faculty of Painting of the Academy of Fine Arts and directing studies at the Gdynia Film School. New Bronx, his debut feature short about youth from Gdańsk's Nowy Port neighbourhood, was shown at over 40 international film festivals worldwide and received 7 film awards. Since 2017, Ignatowicz has lectured at the Faculty of Painting of the Gdańsk Academy of Fine Arts. In 2018, he earned a PhD with his dissertation "Art bazaar. A consumer versus culture – i.e. about fakes, lovebranding and auto-productification". His latest works mostly look at the life of people functioning within the consumer reality. Although his art is rooted in painting, it is in fact multidisciplinary. Ignatowicz creates video art, objects, installations, performance art and public space interventions. He also works with film, photography, art and research projects as well as video set design and online performance. He is the author of two developing projects: FIGNACY & coand artUNBOXING.
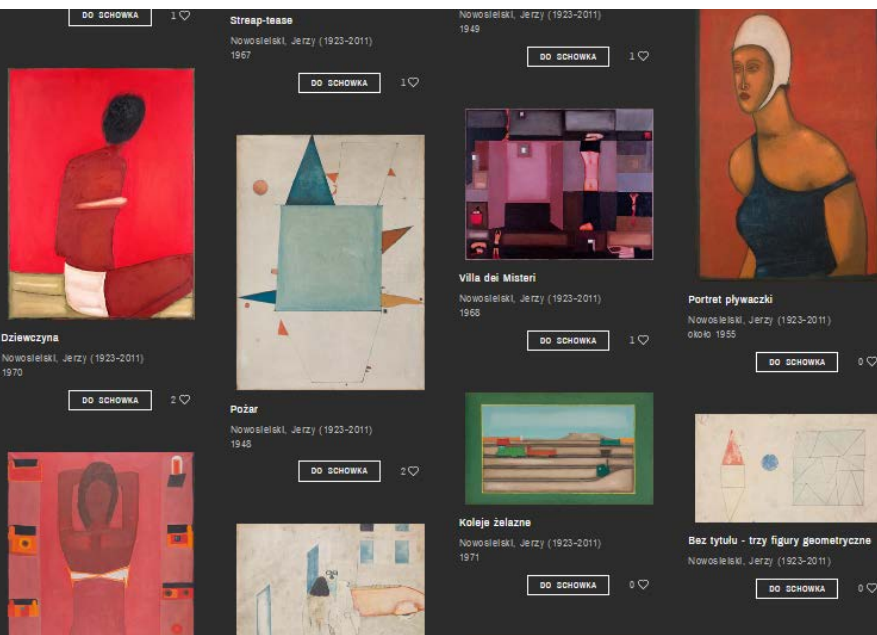
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WWW.filipignatowicz.com

▶ /channel
◉ /fignacy

Tomasz Ostrowski

Deputy director for strategy and communications at the National Museum in Kraków. An economist, cultural manager, and European official. Supported innovations in the SME sector for the European Commission in Brussels, was an internal process analyst at the Adam Mickiewicz Institute, created promotional strategies and coordinated cooperation with foreign partners at Royal Łazienki Park Museum in Warsaw. At the National Museum in Kraków, he is responsible for communication strategies, education, digitisation, publications, and fundraising. He is in his element working at "interesting intersections", particularly between the cultural field and the private sector. Believes in transferring energy from business to culture and cultural values to business. Constantly in search of new angles, narratives, and solutions, he approaches the digital challenges faced by museums with interest and an open mind. A keen traveller, tennis player, writer, and rocker, as well as a father by vocation.

Go to the DC Website >>>

WWW.zbiory.mnk.pl

The year 2020 has undoubtedly changed the world of culture and exposed it to new challenges. Has the pandemic changed the perception of digitisation in museums? Is this area likely to become one of the keys to further development of museums? How have museums responded to the sudden need for moving all promotional and educational activities online? I'll try to answer these questions based on the National Museum in Kraków's experiences from recent months.

Our presentation will focus primarily on the impact of the "Closer to Culture" digitisation project completed in 2019 on improving access to the museum's collections. Although the key results are the new ZBIORY.MNK.PL digital platform and MUZA, a state-of-the-art database software for collection management, the importance of implementing an open policy and high quality digitisation is also worth mentioning.

The "Closer to Culture. Digitisation of representative collections from one of the oldest and largest museums in Poland, the National Museum in Kraków, for e-culture and e-learning" 2016-2019 project was co-funded by the Digital Poland Operational Programme, Sub-measure 2.3.2 Digital Sharing of Cultural Resources, and the Ministry of Culture and National Heritage.

10. Stargaze
(cosmos tamed with magical realism)

Played
With Fire

Stargaze is a cosmic-fable adventure game in which the player takes on the role of an Astronomer, exploring and analysing the stars. With the use of the VR controllers he can physically manipulate his telescope to observe and influence the life and events found on distant planets. All discoveries can be recorded by snapping photos and adding them to the research journal. There is a mystery hidden in space, the player's role is to uncover and solve it!

The game is heavily inspired by the "Little Prince" by Antoine de Saint-Exupéry.

Played With Fire is a small independent developer based in Krakow, Poland, focusing on the production of Virtual Reality games. We create virtual landscapes and props in an artful, fable-esque style.

Bartłomiej Szydło (CEO, Lead Programmer) – Experienced programmer, producer, and video game designer specialised in working with Unity 3D engine.
Igor Hardy (Lead Designer) – Story, Level and Game Designer, with many years of experience in developing independent video games.
Monika Mucha (Art Director) – Experienced Art Director, Animator and Art Designer. Specialised in cartoon and fable styles of art.
Joanna Sępek (2D/3D Artist) – A talented Artist creating assets in 2D and 3D. Comic Book Artist.
Mateusz Grzesiak (Animator) – A young and talented Animator specialised in 3D animation.
Rafał Basaj (PR/Marketing) – Experienced Marketing, PR and Brand Manager. Producer. Ex video game journalist.

Go to the DC Website >>>

WWW.playedwithfire.com | WWW.store.steampowered.com

🐦 /played_withfire
f /playedwithfire.games

11. Comifixy.ai driven storytelling

Comixy.ai driven storytelling

Comixify.ai is the fruit of over five years of research by scientists and engineers (ex-Google) from world-class institutions, including the Universities of Stanford and Columbia, and Warsaw University of Technology.

Comixify is developing AI-based film-genre recognition technology to apply in creating visualisations. Our products alter the approach to storytelling and filmmaking, saving hours of arduous manual daily work on visual effects and animation at professional studios, and representing a definitive change in video postproduction.

Comixify is a team of technical experts and consultants working closely in the VFX field. Our core technical team are Maciej Pęśko, Adam Svystun, and Paweł Andruszkiewicz – experienced engineers who studied at Columbia University, Warsaw University of Technology, and Nanyang Technological University in Singapore, and have held positions related to machine learning and computer vision with companies such as Samsung, 10Clouds, Sigmoidal, and Plastream.


>>> **October 23rd 2020
// 6:00 p.m. CEST**

Bolesław Michalski

CMO at Comixify.ai. Marketing, Cybersecurity and OSINT Specialist. Involved in developing marketing strategies for companies such as X-Trade Brokers, Saxo Bank, Forex TB — Patron FX. Former account executive at Saatchi & Saatchi, co-responsible for changes in the New Business department and its reorganization to internal marketing department. Author of Opsec 4 Kids — CSR training for Kids, Parents and Teachers in cybersecurity. Guest Lecturer at University of Warsaw.

Go to the DC Website >>>

WWW.comixify.ai

[f] / comixify

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Memorymorph
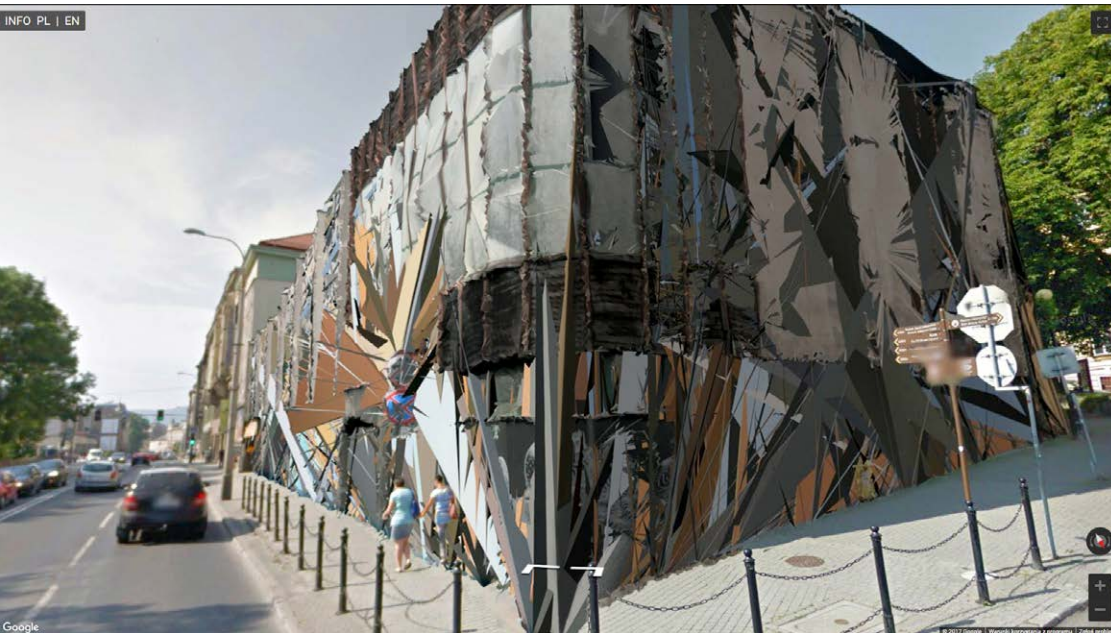
TNCBH is a site-specific project created for TANCEBA exhibition in Galeria Bielska BWA in 2017. Both the exhibition title and project name refer to the Hebrew acronym "ה.ב.צ.נ.ת" [TNCBH], an abbreviation for a tombstone inscription loosely translated as "May his / her soul be preserved in the memory of the living".

BWA Galeria Bielska erected on the rubble site of the former Bielsko-Biała's synagogue destroyed by the Germans during the WW II. The exhibition served as a case study of sorts, examining the location's identity-building process and the role of the historical contact.

For the purposes of this net-art piece, the artists employed 3D scanning, modelling and morphing techniques, Google Street View and software for stitching spherical panoramas. The artwork functions in two realms: a virtual one accessible through an online app and a material one through a mural in the form of a QR code created on the BWA gallery rooftop.

Through morphing, the artists visually confronted two completely separate and incongruous 3D models: that of the BWA gallery and the synagogue. The resulting 3D model was integrated into images used by Google Street View so that anyone using the app to take a virtual stroll around the gallery's location would be able to witness the gradual morphing – or rather, deconstruction – of the edifice. A popular Google app becomes a platform for a doomed-to-fail showdown between two buildings, two architectural orders and two cultural symbols.

Memorymorph collective members have been working together for over a decade on various interdisciplinary projects in collaboration with programmers, scientists and designers to create multimedia pieces, public space interventions as well as online, virtual and hybrid artworks.

Małgorzata Łuczyna – Multimedia artist working with video art, photography and multimedia with PhD in cinematic and photographic arts from Direction of Photography and Television Production Department of the Łódź Film School. Łuczyna is a faculty member at the Institute of Art and Media, Pedagogical University in Krakow.

Jacek Złoczowski – Graduate of the Academy of Fine Arts in Krakow, with PhD in the arts from the Intermedia Department. He aims to continuously experiment with various media, often employing broadly understood interactivity. Złoczowski is the author of animations, radio plays, interactive installation, hybrid and virtual spaces and public space interventions.

Go to the DC Website >>>

WWW.memorymorph.pl
WWW.luczyna.art.pl
WWW.zlo.art.pl

13. Storycopter (a new tool for building interactive documentaries)

Storycopter
A new interactive documentary
creation suite for The Web

Piotr Fedorczyk

Storycopter hopes to become a sophisticated set of tools to create, manage, and publish interactive documentaries on the Web. It enables journalists and storytellers to easily create, publish, and share media-rich interactive documentaries outside of the newsroom. It's a free, open-source native app that allows you to build and manage cross-device and cross-browser responsive mini-websites that can be further forked and customised outside of the app.

The team worked under the assumption that organisations (newsrooms, NGOs, publishers) have too few in-house resources to develop sophisticated interactive documentaries. Those that do have the budget for it often rely on external software houses and creative agencies to produce such pieces, which extends the whole process. We want to provide storytellers with an easy-to-use WYSIWYG composer so they can focus on the content and worry less about the design and development aspects of creating idocs.

The product is currently at the private pre-release prototype version stage and seeking to build up a community, secure further funding, and establish editorial partnerships.

Team members: Piotr Fedorczyk, Mark Boas, Laurian Gridinoc, Joanna Bogusz

A designer and software developer specialising in information architecture, interactive design, and user-interface creation. Throughout his professional career he has collaborated on projects for small and large clients, ranging from editorial websites, complex visualisation of data, and mobile apps to powerful multimedia applications and business panels. He has worked with the BBC, Al Jazeera, Meedan, Hearken, Swisscom, Trint, Ableton, and Zurich University of the Arts. He is currently working on the Storycopter interactive documentary production suite. Lives and works in Gdańsk.

Go to the DC Website >>>

WWW.piotrf.pl
/presentday

14. (0)
Scrolling to Zero

Rafał Zapała

Live concert for church organ and electronics or sound installation or online meditation,

The piece/installation is a collective sound meditation on the word END, a sound ritual for the organ, electronics and audience voices led by a digital avatar. It has been described as follows: "(…) In the post-molecular world, in the era of Anthropocene, defined by the threat of nuclear annihilation as well as by the political and ecological catastrophe, humans as a species have clashed with an immense void. Lacking any objective, their annihilation pending. Scrolling to zero has already begun. The sum of experiences of people who meditate the void in a group is greater than the void itself. (…) It is in this experience that the ethical proposal of a new awareness and responsibility for inter-relationship is contained. Thus, one should not fear the moment of collapse. Each being and species will be replaced by another" (Zak Hall, darkNet edition v201017).

Apart from the full organ version intended for sacral spaces, the piece can also be performed in a chamber version for synthesizers and electronics, in an acousmatic installation version or as an online meditation.

Composer, sound artist, improviser (piano, drums, electronics) with a PhD and post-doctoral degree in music, professor at the Academy of Music in Poznań. Thanks to his experience in counter-culture and collaborations from different artistic disciplines, Zapała moves beyond the boundaries of music acquired through academic education (he holds a PhD in music composition and MA in choir conducting). His works are presented at contemporary music festivals, in jazz clubs, experimental music venues and open urban spaces. His concept of Live Electronic Preparation (LEP Technique) is published at Oxford Handbook of Interactive Audio (Oxford University Press, 2014).
A special place in his art is occupied by sound interventions and installations embedded in the urban space, such as Sensorium (monumental installation at ZAMEK Culture Centre's clock tower, Poznań) and Post-Apocalypsis (gold medal for the Polish pavilion for Sound Design at the Quadriennale in Prague, 2015).

Go to the DC Website >>>

WWW.zapala.com.pl
𝐯/ user10381852

Szymon Kaliski
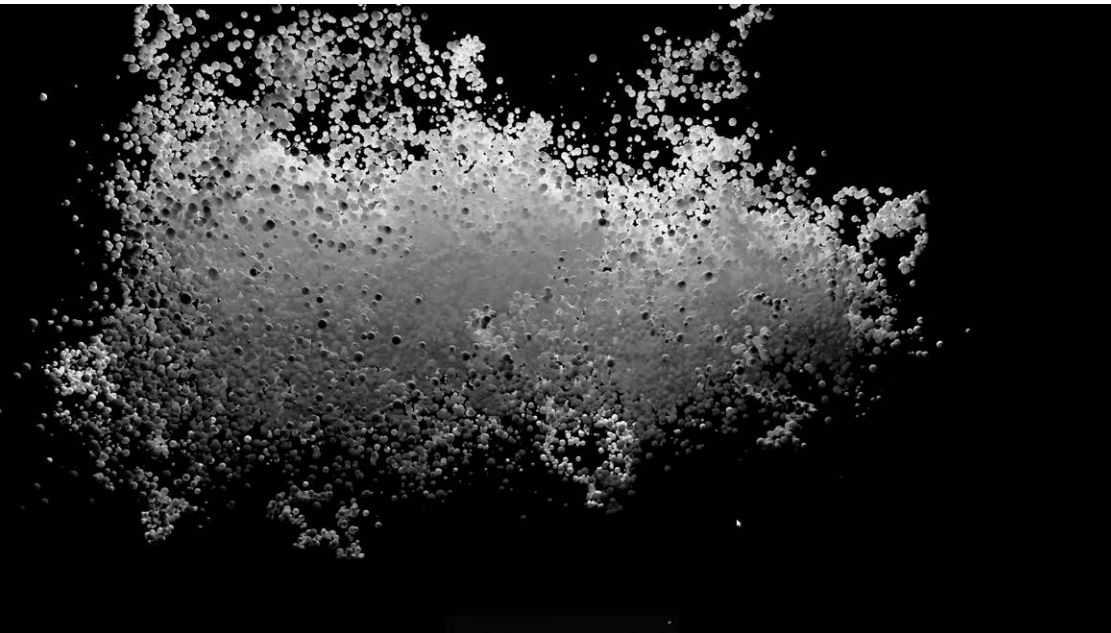
FabFungus is a simulation of the growth of a lifeform determined by the controlled parameters of its developmental conditions. The creative power of Kaliski's algorithm was optimized by Straszak and Zub for 3D printing. Thus, technological capabilities determined how this virtual artificial life would eventually be fabricated, i.e. translated into the material world.

Thanks to the simple assumption of a relation between mathematical world order and the biological principles of mycelium proliferation, the resulting form – based on autopoiesis, i.e. self-reproducing using only its own elements – can be considered a speculation about its occurrence in non-earthly conditions. It is therefore a tool available for further exploitation once new parameters are set.

FabFungus, developed by Szymon Kaliski, Marek Straszak, and Arek Zub, is a technologically advanced piece of work that appropriates the theoretical perspective of medianatures and their potential adaptation in a digital biological environment. The data in this project are part of a new nature, their physical representation is only one of possible biological code interpretations. It is a redefinition of the living and the non-living, the artificial and the natural. This work asks to what extent algorithms and "non-human" programming languages are closer to "nature" and biological definitions compared to the anthropocentric strategies of creating cultural narratives and myths.
(Prof. Agnieszka Jelewska, Michał Krawczak, PhD, Adam Mickiewicz University)

A creative programmer, researcher, and artist from Poznań. Involved mainly in designing digital tools for creative expression, developing interfaces, and visualising data. His boutique studio Flow/Control has worked on major professional projects.

He also makes experimental drone/ambient music using deconstructed acoustic sounds, for which he builds special equipment and writes and his own code.

Additionally, he offers consultations on technical projects, holds workshops, and gives lectures.

Go to the DC Website >>>

WWW.szymonkaliski.com
/szymon_k

TR WARSZAWA

TR Warszawa

At the very beginning of the lockdown in Europe, TR Warszawa launched the *Stay at Home, Don't Leave the Theatre*. The programme of streaming of the archival recordings combined with live talks with artists involved in production and the set of online workshops for the audience which became the most recognizable online brand for the theatres. At the same time the theatre was launching special projects dedicated to digital creation, based on the theatrical tools. R.I.P Kore (dir. Katarzyna Minkowska) was the internet network-performance dedicated to social media platforms (Instagram, Facebook, Youtube), where actors created their super-realistic accounts of the characters who were meeting on regular streams from time to time. It was a prequel to the regular performance that premiered in October 2020. Together with Katarzyna Kalwat, the director and the team of her collaborators, in co-production with Volksbuehne Berlin, TR Warszawa invited the audience to the participatory collective performance on Zoom, called "Maria Klassenberg. Home Choreographies" that took place on Zoom platform. The success of the online programming and its outcome led the theatre to build the online strategy for the Theatre, artistic practice and audience development, in an effort to create conditions for the long-term development, production, and reception of valuable performances online, including the live-stream platform to be launched in November with the world premiere of "2020: The Tempest" by Grzegorz Jarzyna.

The TR Warszawa theatre is one of the key locations on the Warsaw and Polish map of cultural institutions. For over 20 years, art director Grzegorz Jarzyna and his team have been developing new methods of artistic activity and work organisation addressing the needs of the evolving theatre art and culture audiences. The theatre offers complementary programme categories: international, new talents, field activities, and, since spring 2020, TR Online in an effort to create conditions for long-term development, production, and reception of valuable performances online.

Natalia Dzieduszycka – Culture manager and director of TR Warszawa since 2019. Previously she worked for the Foundation Culture, the National Centre for Culture and the Adam Mickiewicz Institute, among others. At TR Warszawa she and her team have carried out subsequent stages of TR Warszawa's investment process at the Parade Square in Warsaw. She also initiated the preparation of strategic documents, i.e. the 2019-2023 TR Warszawa Team Strategy and the TR Online Strategy.

Agata Kołacz – Culture manager working at TR Warszawa since 2017, where she manages a team of international projects as well as establishes and develops the theatre's international relations. Previously she worked for the National Audiovisual Institute, Arte Europe, and the Polish-Japanese Academy of Information Technology in Warsaw. For years, she has cooperated with Malta Festival Poznań. At TR Warszawa she has co-created the Stay at Home, Don't Leave the Theatre programme and the TR Online Strategy.

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WWW.trwarszawa.pl

17. Miastofon

Agata Ruchlewicz-Dzianach
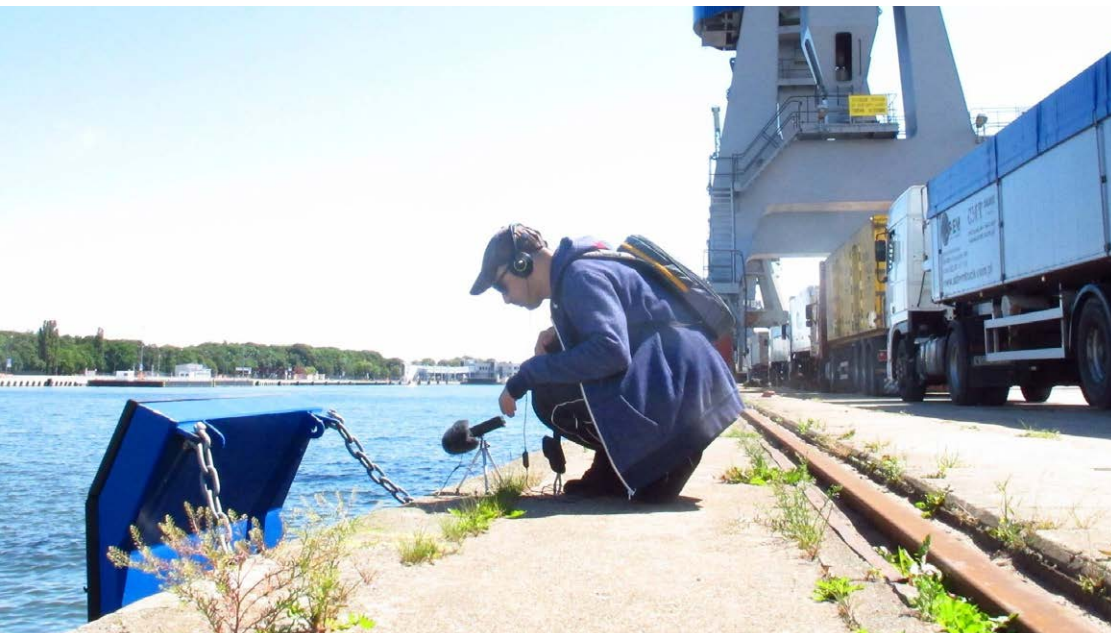
Miastofon is a purely acoustic interactive online map. Based on sound only, all visual aspects have been eliminated. It can be explored by moving an invisible cursor around the invisible map.

The recordings were made during spontaneous explorations of randomly discovered, often inconspicuous sites in Gdańsk New Port. The project was created in cooperation with blind and partially sighted people during three months of special workshops on sound and psychogeography at the Łaźnia Centre for Contemporary Art.

Two types of sounds can be activated on the map: voices of project participants describing their feelings about the spaces around them, and ambient city sounds. Miastofon is an experiment in layering subjective urban soundscapes with field recordings. The project aims to accentuate the multi-textured sonic landscape by inviting you to listen actively to the city. Miastofon is part of the SubjectiveMap initiative, a project focused on mapping sites subjectively to emphasise emotional perceptions of the space and explore non-material urban layers.

Project creators: Gruby Punkt Urban Lab (Agata Ruchlewicz-Dzianach, Łukasz Dzianach) + Invited guest participants: artist Anna Wejkowska-Lipska and Italian experimental musician Niet Fn.

Artist, designer, graduate of the Academy of Fine Arts in Gdańsk. In her artistic and research work, she investigates the relationship between humans and the urban space, focusing on the subjective and emotional perception of the environment. Co-founder of the GrubyPunkt Urban Lab. Its main initiative is SubjectiveMap –a project of subjective mapping of places that focuses on intangible urban layers. It is based on spontaneous exploration of places and involves participants that are often excluded from everyday discussion about urban space (e.g. seniors, immigrants or blind people).

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WWW.subjectivemap.com

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