

In search of the Holy Grail: a quest for educating typographers at Polish (design) universities

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Abstract:

This essay explores the search for an ideal typography course of typography. It analyzes the historical and social context of typography in post-war Poland, highlighting the impact of a non-democratic state on graphic design. It addresses the legacy of elitist education and linguistic uniformity, revealing challenges in the current education system. An interdisciplinary team seeks to define the ideal course through qualitative and quantitative research, underlining the need to understand the current challenges. Models of design education are discussed, recognizing the absence of a perfect course and focusing on the need to standardize content and include modern media in education

Keywords

typography; design education study; design education research; design education; typography research

En busca del Santo Grial: una búsqueda para educar a los tipógrafos en las universidades polacas (de diseño)

Resumen:

El artículo examina la búsqueda de un curso óptimo de tipografía para estudiantes de diseño. Analiza el contexto histórico y social en la Polonia de posguerra, destacando el impacto de un estado no democrático en el diseño gráfico y los desafíos en la educación. Un equipo interdisciplinario busca definir el curso ideal con investigaciones cualitativas y cuantitativas, resaltando la comprensión de la historia y los retos actuales de la tipografía. Se discuten modelos educativos, reconociendo la falta de perfección y enfocándose en claros marcos, estandarización y medios modernos en la educación tipográfica.

Palabras clave

tipografía; estudio de educación en diseño; investigación en educación en diseño; educación en diseño; investigación en tipografía

Letters, symbols, text composition, and the arrangement of elements surround us everywhere and every day. Sometimes we are even attacked by aggressive graphic solutions from which there seems to be no escape. Observing this everyday reality, we became interested in how young designers are educated in the context of typographic solutions.

Taking into account the entire socio-historical context of typographic education in Poland (both artistic and practical), we have decided to delve into this issue, examine the state of typography teaching in Poland, and search for the Holy Grail in the form of a perfectly planned typography course that will produce excellent and sensitive young designers, preparing them for independent and responsible work beyond the walls of academia while also providing them with opportunities for employment with foreign entities.

Exploring the Historical and Social Tapestry of Typography in Poland

After World War II, Poland became a non-democratic state, heavily dependent on the Soviet Union. The economy was largely nationalized, centralized, and subordinated to political goals. Private businesses and enterprises were liquidated in many industries. Additionally, the economy was managed inefficiently, leading to Poland falling increasingly behind Western European countries from the 1960s onwards.

The abolition of the free market also had significant consequences for graphic design, including typography. Numerous key domains hardly developed at all in the People's Republic of Poland (PRL - People's Republic of Poland - historical Polish state existing from 1944 to 1989), e.g. advertising became superfluous, and packaging design was minimized (Jasiotek 2021). Although political repression lessened after the death of Joseph Stalin in 1954, censorship and persecution of regime opponents persisted.

The situation of the publishing industry in the People's Republic of Poland (PRL) was distinctive. On one hand, it was affected by centralization. Assignments were allocated and evaluated by a state commission, and only designers with specialized education or significant achievements were eligible to undertake them. There was also a standardized price list for graphic design projects (Lenk 2017). On the other hand, the socialist state aimed to combat illiteracy and provide widespread access to culture. Consequently, books were published in vast quantities, often on low-quality paper, but they were relatively inexpensive and readily available. This goal was served, for instance, by the establishment of the Book Popularization Committee in

1948, responsible for printing and distributing classic literature (Mrowczyk 2023, p. 11-13). The lack of access to modern technologies was a persistent issue across various sectors of the economy, including the publishing and typographic market (Mrowczyk 2023, p. 21; Jasiotek 2021, p. 58-180). Attempts to compensate for these shortcomings often involved resorting to more traditional techniques, as seen in fields like posters, where, for example, signs were frequently hand-painted (Drenda 2016, p. 156) (figure 1).

The absence of competition and market pressure, on one hand, granted designers greater freedom; on the other hand, it meant they didn't approach their work with commercial considerations, viewing it more as art than as products that needed to gain recognition from audiences or yield measurable profits for clients (e.g. so called Polish School of Posters, figure 2). Consequently, design in Poland during this period was much closer to art, a characteristic further amplified by the fact that designers were exclusively educated in Academies of Fine Arts.

The ramifications of an inefficient economy included shortages of basic goods, leading to growing discontent in society and brutally suppressed labor strikes that erupted from the mid-1950s onward. Following subsequent mass protests, the trade union "Solidarity" emerged in 1980, playing a crucial role in the overthrow of the communist system in 1989. The collapse of the People's Republic of Poland (PRL) marked, on one hand, a rapid opening to the West and, on the other, significant inflation, unemployment, and uncertainty.

To this day, a ubiquitous recollection for Poles who grew up in the PRL era is the pervasive grayness - of streets, empty stores, and housing estates. After 1989, we were inundated with colors that, for years, had been associated with the inaccessible and unattainable West of Europe for the majority of citizens. This was evident in the flood of kitschy, glossy covers (figure 3), loud posters, and intrusive advertisements. The lifting of restrictions on establishing businesses led to a surge in private enterprises and the urgent need to catch up with Western Europe (Drenda 2016 p. 143-157, 169-189).

The language of predatory grassroots capitalism became known as "typopolis" - an unprofessional, loud, kitschy typography used in advertisements, storefronts, and signs, often crafted from colorful foils (figures 4 and 5). A decade later, this distinctive style began to pique the interest of designers (Typopolis 2014, Szydłowska 2018, p. 179-203), similar to how vernacular typography fascinated postmodern creators in Europe and the USA (e.g., Fella 2000).



Figura 1. Information signs, 1960s.

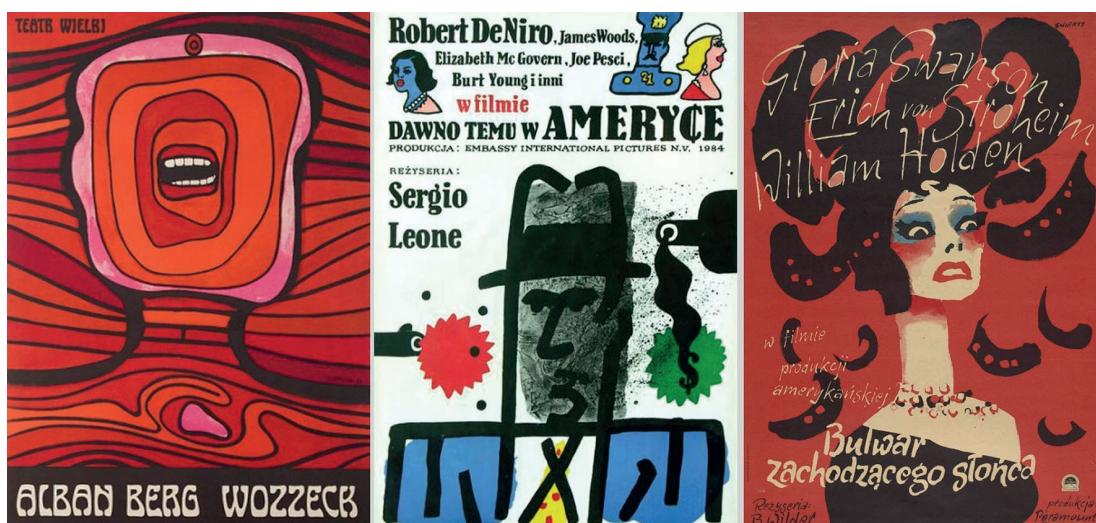


Figura 2. Polish School of Posters. From left: Jan Lenica, Wozzeck, 1964; Jan Młodożeniec, Once Upon a Time in America, 1986; Walther Świerzy, Sunset Boulevard, 1957. Source: J. Mrowczyk (ed.). Piękni XX-wieczni. Polscy projektanci graficy. Kraków: 2+3D

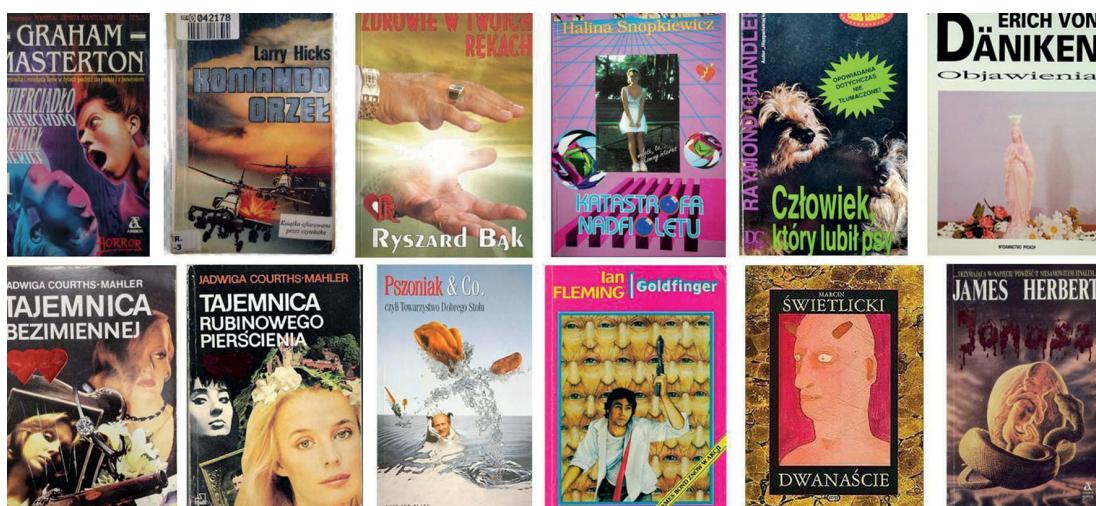


Figura 3. Book covers from 1990-2006, personal collections.



Figura 4. Photo by Robert Gutowski, Currency Exchange Office, Wiecha Passage, 1990s, photo from the exhibition: Flash, matte, color. Photography and Warsaw in the 1990s.

The legacy of education: elitism and linguistic uniformity

Today, over 30 years after the fall of communism, relics of that era are still visible in Poland (figure 6). Designers are predominantly educated in Academies of Fine Arts, perpetuating the view of design more as an art form than as a means of solving specific design problems based on market analysis or audience needs. A residue of communism is also a certain disdain for commercial and market-oriented activities, with a higher valuation placed on aesthetics rather than functionality. The specific admission system for artistic universities, based on oral exams that evaluate not only artistic predispositions but also cultural capital and participation in culture (Bourdieu, Passeron 2014), coupled with a limited number of spots in design programs, tends to favor candidates from larger urban centers and families with wealth or high cultural capital.

This form of education is notably elitist and class-oriented, comparable to the training of sculptors or painters. However, the market of a 38-million-strong country requires far more designers than painters. As a result, numerous design or design-related programs have emerged in universities or technical institutions over the last decade. Yet, these programs have not yet achieved the prestige comparable to education in fine arts academies.

Universities also fail to play the role of a moderator in the professional environment, which remains unintegrated, lacking a broader discussion about typography. The dominance of art universities has led to a weakness in theoretical reflection on design, including typography. These schools teach research methodology to a limited extent, and the community of designers interested in this topic is small and poorly integrated.

Another often overlooked legacy of war and the communist period is the ethnic homogeneity and, consequently, the linguistic uniformity of Poland. In the 1930s, Poles constituted less than 70% of the population, with Ukrainians, Belarusians, and Jews being the largest minorities (Central Statistical Office (CSO). 1939, p. 22). This meant that nearly one-third of the population used not only a language different from Polish in their daily lives but also a script different from the Latin alphabet. Designers, familiar with various writing systems, had a better sense of letterform and its shape (Szydłowska et al. 2015, p. 76-81) (figure 7). After the Holocaust, border changes, mass resettlements, and anti-Semitic purges during the PRL period, the participation of national minorities in Poland fell below 4% today, partly due to the influx of refugees from Ukraine (Central Statistical Office, (CSO) 2023). Consequently, Poland must now contend with the presence of bilingual texts in different alphabets.



Figura 5. Kalwaryjska Street in Krakow, 2013, photo by Anna Kaczmarz / Polskapresse / Dziennik Polski



Figura 6. Entrance to Zakopane, the most popular mountain resort in Poland, 2020, photo by Michał Adamowski



Figura 7. Fonts of Hebrew type cast under the name Chaim in bold and narrow styles, made at the Jan Idźkowski and Co. type foundry in Warsaw according to the design by Jan Lewitt, 1929. The Hebrew counterpart of Paul Renner's Futura.

Taking into account the entire socio-historical context of typographic education in Poland (both artistic and practical), we have decided to delve into this issue and, based on insights from interdisciplinary research, seek the Holy Grail in the form of a perfectly planned typography course that will produce excellent and sensitive young designers ready to enter the market.

Contextualization of the study

In early 2023, we formed an interdisciplinary team including Agata Anacik-Kryza PhD (sociologist), prof. Tomasz Bierkowski and Zuzanna Łazarewicz MA (graphic designers, typographers), Kinga Blaschke PhD (sociologist, art and graphic design historian), Anna Sieroń MA (UX researcher). The study conducted by an entire team focuses on analyzing the methods of teaching typography at Polish universities, with particular emphasis on design study programs. Typography, being an integral element of many design disciplines, plays a crucial role in visual communication and content shaping. However, as society, technology, and cultural changes evolve, approaches to teaching typography also undergo evolution. In this context, the study aims to understand contemporary social, ecological, and technological challenges and their impact on the teaching process of this field.

Research objectives

- Identifying the diversity of typography teaching methods at Polish universities, both in terms of study programs and pedagogical approaches.

- Determining the skills that students should acquire to make informed typographic decisions independently, taking into account contemporary social, ecological, and technological challenges.
- Assessing the extent to which typography concepts and teaching principles are utilized in pedagogical practice at Polish universities.
- Comparing the effectiveness of different typography teaching methods and their impact on various student groups.
- Establishing general trends in typography teaching and identifying areas requiring further improvement and evolution.
- Providing recommendations for modern typography teaching methods that can be applied at Polish universities to better adapt to contemporary social, ecological, and technological realities.

Research methodology adopted in the project

In the initial phase of the research, which we describe in the text, we primarily focused on qualitative methods. The study mainly revolved around conducting in-depth interviews with experts involved in teaching typography at Polish universities. A total of 16 interviews were conducted: 14 individual in-depth interviews and two interviews conducted in dyads. The total number of participants was 18 individuals. The interviews were of an expert nature and were recorded, enabling subsequent analysis of the gathered data.

The research process comprised several stages. Initially, the research team identified experts

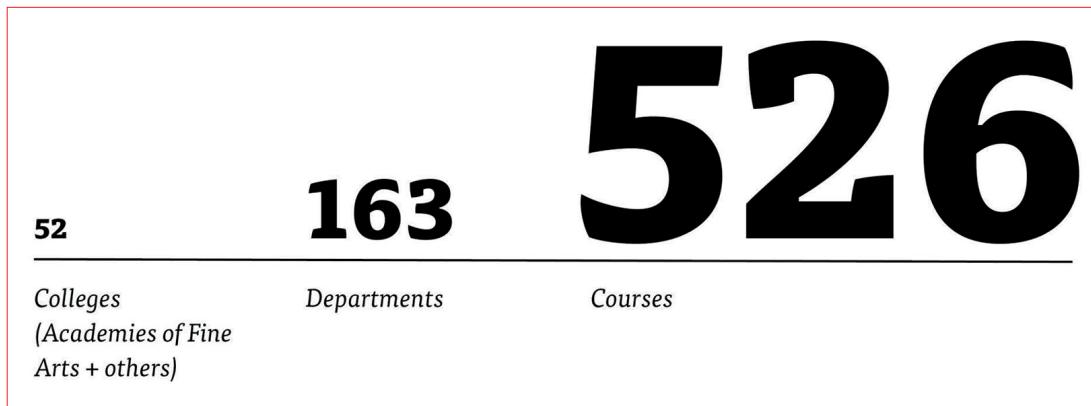


Figura 8. Infographic, own work, Zuzanna Łazarewicz.

who could contribute significantly to understanding issues related to typography teaching at various types of universities. The selection of participants reflected the diversity of university types, encompassing both artistic institutions and those not focused on design. Out of the participants, 9 represented artistic universities, while the rest taught at universities and higher education institutions with varying profiles. Additionally, differences between public and private institutions were considered, with three experts representing private institutions.

Selection criteria for participants also included geographic context, with the chosen experts working at universities located in major cities in Poland. Furthermore, diversity was accounted for in terms of teaching experience, academic degrees, and gender balance among the participants.

During the interviews, researchers focused on several key issues related to typography teaching.

The interview guide covered the following topics:

1. Respondent's profile: education, profession, motivation for undertaking teaching work.
2. Experience in teaching typography: types of universities where classes are conducted, types of classes, teaching content, tools used.
3. Assumptions of typography classes: teaching approach, methods and theories used, tasks and materials used.
4. Broader context of typography learning: historical, social, and cultural determinants.
5. Universality and variability of typography teaching concepts.

In-depth interviews were conducted in an open-ended manner, allowing respondents to freely express themselves and analyze their own expe-

riences. The duration of the interviews varied, but on average, they lasted about 60-90 minutes.

The research process followed the standards for preparing qualitative research tools. Based on the first two interviews, the interview guide was supplemented with additional questions, enabling more comprehensive data collection. Ultimately, the use of qualitative interview techniques allowed for gathering detailed information from experts in various fields and educational contexts, providing a significant basis for further analysis and inference within the study.

Concurrently, quantitative research was conducted based on a cross-sectional study encompassing all universities in Poland. A total of 163 study programs were selected across 36 public universities and 16 private institutions, encompassing 526 courses addressing typography-related topics (figure 8). Subsequently, we conducted an analysis of various aspects, including the placement of these courses in the curriculum, educational content, and types of tasks undertaken. In the next stage, building upon this database and insights from qualitative research, we plan to conduct a survey among all lecturers conducting typography-related courses.

Unique aspects of the study

The study, a snippet of which is described in the article, encompasses several unique aspects compared to other similar studies in the design field. Here are a few of them:

1. Interdisciplinary Research Team: The study was conducted by an interdisciplinary team, bringing together specialists from various fields such as graphic design, sociology, art and design history, and UX research. This multitude



Figura 9. "High Noon". On the left: the famous Solidarity election poster during Poland's first free elections by Tomasz Sarnecki, referencing the film "High Noon" (1952) starring Gary Cooper. On the right, the poster "High Noon. Invisible Women of Solidarity" by Sanja Iveković. It addresses the marginalization of women in Polish historical narrative and politics after 1989. The multi-contextual nature of the message is difficult to decipher without the appropriate historical knowledge and understanding of visual culture. Source: Szydłowska 2018, p. 72.7.

of perspectives allowed for a comprehensive examination of the research problem and the utilization of experiences from different fields, contributing to a more holistic understanding of the subject.

2. Diversity of University Types and Study Programs: In selecting experts for interviews, diversity among types of universities was considered, including both artistic institutions and those not focused on design. Additionally, experts represented various study programs, facilitating an understanding of how typography teaching differs depending on institutional and programmatic contexts.
3. Geographic Diversity: The surveyed experts worked at universities located in major cities in Poland, enabling consideration of regional differences in typography teaching approaches. Such geographic diversity provided a better understanding of the institutional context in which the surveyed experts operate.
4. Analysis of Career Paths: The study also examines the career paths of the surveyed experts, indicating a diversity of professional experiences, including immediate entry into teaching after graduation and several years of practice as designers. This approach enables a better un-

derstanding of the professional context of the respondents and may significantly impact the interpretation of results.

5. Utilization of Different Research Methods: The study employs both qualitative interviews and quantitative research, allowing for the integration of in-depth analysis with an overview of general trends and statistical data analysis. This approach ensures a comprehensive analysis of the research problem and enables drawing more reliable conclusions.

All these unique aspects of the study make it a significant contribution to understanding the process of typography teaching at Polish universities and may serve as inspiration for further research on this topic.

Additionally, it is worth noting that this study represents a pioneering approach in the context of research on typography teaching in Poland. To date, no similar studies have been conducted in Poland in the field of typography or any other design discipline. The only publication on typography teaching in Poland consists of materials from a conference organized by the Academy of Fine Arts in Krakow, attended by representatives of only 8 universities, including just 1 private institution (Regulski 2019).

Teaching graphic design has been attracting increasing interest in recent years (Heller 2004; Heller 2005; Kaplan, Barringer 2022; Blanco Lage, Manuel (et al.) 2024), and many publications have focused on teaching at the most important 20th-century universities, especially the Bauhaus (Wick 2000), Vkhutemas (Bokov 2020), and Ulm School of Design (Curdes 2015).

Some of these works occasionally included interviews with lecturers (e.g. Thies 2023) and course programs/syllabi (Heller, Talarico 2009), but they were not systematically researched and analyzed. A noteworthy exception is a study conducted in Spain (Suárez-Carballo 2020).

Therefore, the described study provides a new perspective on the process of typography teaching at Polish universities, making a significant contribution to the development of the field and enabling a better understanding of the pedagogical challenges and opportunities in this area.

Defining the young typographer: skills and proficiency

From our conversations, it emerges that educators anticipate that students, upon completing their studies, should possess a comprehensive understanding of the history of typography. They are

expected to discern historical typefaces and their contemporary counterparts. A student should navigate the cultural nuances of type, deftly juggling fonts and constructing text structures aptly tailored to the subject matter and contextual environment.

A student or graduate ought to grasp the letter as a remarkably flexible medium. Engaging in activities such as calligraphy, lettering, basic composition principles, and various manual exercises should immerse them in the fundamental aspects of letter construction, stroke techniques, and the appreciation of form – all essential when working with the electronic tool in the form of a font: “[...] *I certainly focus on ensuring that they grasp the fundamental concepts and basic types, for instance, that they can recognize classical antiqua. I conduct lectures, practical exercises, and educational games. I also administer tests – tests where they have to choose, identify... so I definitely ask everyone ten times what antiqua is. Basic things, so they know what small capitals are, so they know how uppercase numerals differ from non-lining ones, so they get a glimpse into the intricacies of typefaces, these fundamental concepts.*” [Expert 03].

Another level of proficiency expected from the student involves mastering the fundamental principles of text composition. Upon completing a typography course, a student should be capable of selecting a typeface and composing text in accordance with the principles of legible layout. They should be familiar with and adept at applying concepts such as leading, line length, and an appropriate layout tailored to the content. In short, to know and apply the utilitarian principles of practical typography. According to the respondents, the student should also be able to prepare a polished presentation, craft a novel in a manner pleasing to the reader, and handle a complex report containing numerous highlights or tables: “[Students] should be able to create a new document in InDesign. Set up master pages, adjust margins, and apply paragraph styles. So, the basics of the program. Correct basic layout errors straightforwardly. Know the most fundamental typographic concepts and apply them to letter design. Know where to look for fonts for their projects. And not rely solely on one from start to finish. [...] Be able to work with light, meaningful white unprinted spaces.” [Expert 13]

Instructors also require an understanding, presentation, and defense of the design decisions made by students. A student should know why they designed something, what decisions they made during the design process, and be able to articulate and defend these decisions before the instructor. Clearly, instructors value students who possess a

certain knowledge base, social and cultural capital, and the ability to adapt to their linguistic and cultural code. Especially notable is the frequent observation by the respondents regarding the lack of general knowledge: “*I think that the problem that students don't read is a universal issue. Regardless of whether it's specifically related to design schools or art universities, it's generally something we struggle with because I also experience it.*” [Expert 07]

In the interviews, not once does the suggestion arise that the lecturer should consider that it is he/she who should adapt to the perceptual, cultural, and social capabilities of the student: “*Well, you see what kind of material we're working with. There, we could simply choose the best, most interesting students because there were entrance exams. There was an exam in language, an exam in art knowledge with elements of cultural knowledge. Which was very important because we could ask a hundred candidates about their literary, musical, cinematic preferences, and so on and so forth. And many of them were prepared for such conversations. However, at the moment, the situation is such that there's a student in his fourth year who wants to do his diploma with me, and he started telling me about his fascination with Franz Kafka, and I was really surprised because he knows Kafka and he's completely immersed in this literature, he's crazy about Kafka. And if, as I suspect, I were to ask most of the students about Kafka? I guess silence.*

“*...however, it's much, much easier to work with people whose level of knowledge, erudition, is higher because we can use certain mental shortcuts. We don't have to articulate certain things from scratch and in detail, right? We know certain things. Certain cultural codes for us are obvious, clear, and apparent.*” [Expert 02]

The discussions did not resonate with the context of the changing world, technological progress, and cultural changes that should be taken into account in the education process. Typical exercises for students are prepared manually or electronically for printing and insufficiently consider the so-called new media – film or scalable productions (online or mobile). As a result, graduates do not seamlessly connect the acquired typographic principles with professional work related to applications, internet solutions, or audio-visual productions: “*Throughout, we discover that students are not prepared to work with text, for example in relation to photography, in the case of photobooks, or within multimedia activities, new media, or animation. Surprisingly, solutions emerge that are quite unexpected because one would think that the typography program covers this foundation.*” [Expert 16].

Lecturers note certain generational changes they find characteristic. They mention that students less frequently learn for the sake of learning itself but, above all, want to know why they are learning and how specific knowledge and skills can be useful to them in their professional lives. As observed by academic teachers, students also increasingly take on part-time or permanent work within the designer profession. They perceive their studies as a specialized course that should yield quick and tangible results applicable to the business reality: “*However, I observe that today’s graphic design students are increasingly focused on practical skills, practical abilities, and experiences in order to quickly escape from this university. And indeed, to find employment somewhere, to start becoming independent. So, they come to us for a complete profession.*” [Expert 15]

According to our interviewees, extensive searches for the desired effect fail to bring satisfaction to students and, in fact, bore them. Lecturers attribute this impatience observed among students, and their need for quick solutions (highly valued in the job market), to the blame of the “image culture” and the “Instagram world.” Additionally, students are unafraid to challenge elements of the educational process, which can lead to frustration and conflicts on both sides: “*But there was something like, the lecturers give too easy topics. Ones that can be done in a week, and then they drag it out from week to week, even though it’s well done. That was a student’s voice, maybe he just thought it could be done quickly.*” [Expert 13]

“*What do students lack? They lack focus and concentration, they lack the need for deeper analysis, delving into detail. Where does it come from? Well, I suspect it’s from new media, these are smartphones, these are Instagrams, where we scroll through individual photos and categorize within half a second whether something is interesting or not interesting, cool or uncool.*” [Expert 02]

Diverse models of education: strengths and limitations

In Poland, there are two models of training for designers. The first, and most popular, still involves artistic or design disciplines within art schools (Academies of Fine Arts). Such programs or courses within these disciplines more or less distance themselves from their artistic origins, emphasizing the practical aspects of education. However, from our interviews, it is clear that the artistic nature of these schools strongly influences the education process for young designers. The lack of standardization in course content is evident, with each lecturer inde-

pendently preparing materials and deciding what their students will learn. As a result, graduates leave the institution with distinct skills and competencies, often resembling their educators: “*Because it’s like we have generations that are taught by subsequent generations. Therefore, even if we use new forms, new media, create installations and interactive things, I think that thinking still tends to prefer the jittery hand-drawn sketch over a simple line... it’s such a basic and trivial thing, but it comes down to that, right? So, it also comes down to that in typography, in teaching typography.*” [Expert 03]

The second type of education includes departments or professional-profile design programs within university structures or technical schools (polytechnics), subject to classical university standardization. In these programs, learning typography or editorial design is limited in time. The courses are brief, requiring lecturers to select material and teach only what they consider essential basic principles of practical typography, though not always relevant to the job market. Often, this learning is detached from context, with the content taught in these courses not being considered or required in the subsequent course content. As a result, according to the respondents, students may not apply the acquired knowledge to subsequent tasks or projects, rightly believing it has no impact on the grades they receive: “*I think that for a very long time, the cultural context in Poland was dictated by the Polish Poster School. The fact that design and typography are taught at Fine Arts Academies, while in other countries, for example, design is studied as an engineering discipline. I don’t know about visual communication design because I haven’t checked, but certainly product design. So, it may be a matter that, for example, I don’t know if typography design in visual communication design is closer to architecture, where we do receive an engineering title, rather than to painting, and maybe this is some cultural context in Poland that sets us apart from other countries?*” [Expert 06]

“*This also translated into design, so design was often understood as simply applying this painterly thinking, not architecture. Therefore, architecture graduates often engaged in design because they were more accustomed to functional thinking.*” [Expert 03]

Both models inherently have their strengths and limitations. They also prepare a different type of graduate for the job market, not always aligned with the expectations of the commercial reality.

Conclusions from the study

The current stage of the research can be summarized as follows:

- In the Polish academic environment, the discussion on how to teach typography has not extended beyond the scope of art schools.
- There is no standardized typography course at Polish universities that would provide unified guidelines on the competencies graduates should possess in typography.
- The results of the qualitative study indicate that among lecturers, there is an awareness of the need to define clear frameworks for typography courses that will take into account the changing socio-cultural context, technological advancements, and new media.
- Standardizing teaching content and greater integration between the design community and universities can contribute to better quality education.
- Understanding the expectations and needs of today's students, who often see their studies as a specialized course preparing them for quick entry into the job market, is a significant factor.

Based on the acquired information, we will conduct quantitative research to obtain a broader spectrum of answers to key questions regarding:

- The effectiveness of different teaching methods.

- Identifying areas for improvement and development, including potential elements of education concerning modern media, to better prepare graduates for today's job market requirements.
- The role of theoretical reflection on design, including typography, in shaping students as context-aware and goal-oriented designers.

Through the research project utilizing a universal research methodology, we aim to initiate a broad discussion on the methods of teaching typography in Poland. The research results potentially will:

- Strengthen the integration of practice with theory.
- Promote interdisciplinarity.
- Emphasize the necessity of cooperation with the industry and businesses.
- Highlight the importance of educating responsible typographic designers.

At the same time, appropriately developed results, presented in the designer and educator community, can serve as a case study illustrating the possibilities of methodology and contribute to opening up the design and artistic environment to various research methods, which can serve broader research on the design education system in Poland, beyond typography.

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