THE "PLANET LEM" CENTRE OF LITERATURE AND LANGUAGE

A MULTIFUNCTIONAL AREA

AN EXHIBITION ABOUT COMMUNICATION AND LANGUAGE

Kraków Festival Office – the operator of the Kraków UNESCO City of Literature programme

The Foundation for the Museum of the Polish Language

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INTRODUCTION

The present material supplements and develops the functional [space planning] guidelines intended for the architecture competition for the project CLiJ "Planeta Lem" [the "Planet Lem" Centre of Literature and Language] in reference to the following areas of the structure: an auditorium (2.1.), a library with a reading room (2.3), a media library (2.4), a co-working area (2.5), a multimedia workroom (2.6). These areas will constitute a part of a greater multifunctional area, integrated with the transport network and facilitating both use in the form of *open space*, as well as in the form of separate rooms. At the same time, this area will house **an exhibition devoted to the generally conceived communication, especially linguistic communication** – an exhibition which consists of permanent and mobile (temporary) elements. In contradistinction to a closed exhibition (access to which is granted to ticket holders) devoted to the life and the works of Stanisław Lem, located in a separate part of the building, the present exhibition will constitute an open, non-linear whole, parts of which may be explored in its entirety or in parts, functioning in a parallel manner in reference to the basic function performed by the aforementioned areas.

The present material constitutes **a preliminary substantive concept of the present exhibition,** defining its thematic scope. From the material one may directly infer the minimum technical requirements inscribed in the functional guidelines. At the same time, the whole constitutes a starting point for the future detailed design of the exhibition. Because each of the planned elements will translate itself directly to the programme-related activities conducted in the future CLiJ "Planet Lem", the material is supplemented by information about the planned activities and culture and science-related activities associated with the themes of the exhibition, which will be realised in the future structure. The taking into account of the present information in the material is supposed to familiarise the author of the architecture design of the building and the creator of the detailed design with the nature of the activities of the future centre.

WHO ARE WE?

The "Planet Lem" Centre of Literature and Language is the first and the greatest investment of this kind in Poland. It is supposed to be located in the existing historic building of the former "Skład Solny" [a salt storage site] at Na Zjeździe 8 in Kraków and in the new structure. The operator of this investment is the Kraków Festiwal Office as the operator of the programme Kraków UNESCO City of Literature (henceforth referred to as the KMLU programme). The KMLU programme is a comprehensive strategy of the promotion of readership and the support for creative communities and the book market, realised due to the fact that in 2013 Kraków obtained the prestigious title of a UNESCO Creative City in the field of literature. The Foundation for the Museum of the Polish Language collaborates in the field of substantive and programme-related affairs. The CLiJ "Planet Lem" is supposed to agglomerate in one place the most important cultural, literary, linguistic and educational events which heretofore were dispersed in Kraków. Moreover, this is going to be the first institution in the world devoted to both the heritage of Stanisław Lem's thought as its patron and the broadly conceived human communication-related activities.

THE GUIDING PRINCIPLE

A human being is an entity which communicates with another human being. Regardless of the form of communication – speech, writing, a literary text, moving pictures etc. the crucial thing continues to be the original sense contained in the word *to communicate* (derived from the Latin *communicare*), i.e. 'to share something, to link, to share something with someone, to take a share in something' and finally 'to communicate'. Therefore our guiding principle is linking: ranging from linking in terms of form – combining a historic structure of the location with a new building, through linking – consistence of form with substantive content, and above all bringing people together – people who represent various generations, various countries, various levels of knowledge, uniting old and new manners of communication, uniting literature and language. The form and the atmosphere of CLiJ "Planet Lem" will refer to such values or associations as: openness, equality, linking, community, transmission, communication, journey. Communication also involves means of transport, which is closely related with the symbolism of the place in which the institution is going to be located. Skład Solny [a salt storage site], from which the raw material was rafted after transshipment along the Vistula River to Gdańsk, was a clearance point on a trade route, constituting a route of communication and exchange, including linguistic exchange. Therefore, the TERMINAL, from which further paths and routes embraced by passengers radiate, could become a metaphor of the exhibition and the content which is going to be presented.

WHO ARE THE RECIPIENTS OF OUR ACTIVITIES?

The recipients of the activities offered by CLiJ "Planet Lem" are supposed to include the representatives of all age groups, with special emphasis on children and pupils. Exhibitions, workshops and events will be intended not only for Polish recipients but for foreign ones as well. What is important is that some of the activities which are being developed will be planned in such a way as to enable the recipient to use both a basic version and a version intended for advanced readers or users of a language.

THE THREE PERMANENT QUALITIES OF THE EXHIBITION DEVOTED TO LANGUAGE AND COMMUNICATION

The three permanent qualities of the exhibition around which content will be accumulated are the following:

- ORALITY, also understood as the visual iconicity in communication;
- SCRIPTURALITY (symbolic thinking) in the development of linguistic communication;
- SECONDARY ORALITY AND THE NEW MEDIA, i.e. the new forms of orality in digital communication.

Literature, understood as a particular type of communication peculiar to human beings, will be inscribed in all three permanent qualities of the exhibition, interpenetrating at various levels the areas of the centre and co-forming its identity.

The following **substantive qualities of the exhibition** are a result of the three permanent qualities:

- Word – sign – new forms of encoding a message (the development of the forms of communication in the course of time);
- Iconicity in communication (images, icons);
- Linguistic and cultural contact;
- A typology of languages and their geographical variety;
- The richness and the diversity of literary forms.

The three permanent qualities of the exhibition will translate themselves into the particular zones of the multifunctional area of the "Planet Lem" Centre of Literature and Language.

- **Workshop rooms** (2.2.2.2) – the zone of ORALITY, the zone of SECONDARY ORALITY AND THE NEW MEDIA (Room 1) and the zone of SCRIPTURALITY (Room 2);
- **A media library** (2.2.2.3) – the zone of ORALITY and of the SECONDARY ORALITY AND THE NEW MEDIA (the zone of various channels and codes of communication, the zone of sound and image);
- **A multimedia workroom** (2.2.2.4) – the zone of SECONDARY ORALITY AND THE NEW MEDIA (the zone of the word, image and sound);
- **A library and a reading room** (2.2.2.5) – the zone of SCRIPTURALITY (the zone of silence, the zone of individual work with a text).

Similarly as the zones indicated in the space planning guidelines, the particular permanent qualities of the exhibition **do not have to be completely separate – they should interpenetrate**, they should feature elements which are both separate and interpenetrative – as in the case of various forms of communication.

ZONE I – ORALITY – the zone of sound and image (of the sound in the linguistic sense and of visual iconography), of conversations, personal interaction, socialisation.

Substantive content:

- The linguistic families of the world – the position of the Polish language within the group of Indo-European languages – the family tree of the Polish language (a model of the **tree of the languages of the world** [an actual or a 3D model] which represents in a visual manner the

relations between the languages of the Indo-European community). The concept of the "tree of the languages of the world" is consistent with the vision of the "cosmic tree" defined in Par. 2.2.2. of the space planning guidelines and it may be incorporated in the spatial-functional axis which links the multifunctional space of the CLiJ "Planet Lem" with the zone of the main exhibition and which influences in a perceptible manner the form and the nature of the entire structure. The linguistic tree may be interpreted as an installation which interpenetrates all areas of the building, which does not have to visualise itself anywhere in its entirety – just as the history of languages interpenetrates the entire culture and is infinite.

- An interactive map (or a globe) which enables people to observe the process of linguistic exchange, communication in an area: in the world and especially region-wise, in Poland (trade routes – communication routes).
- Audio rooms/booths intended for audio reproduction of speech, music, for familiarising the audience with the "soundscape" of a given region/period, owing to which sound may be experienced with one's entire body;

  - coupled with an interactive map: a place of a "destination" of a journey may be selected on a map and then it may be visited in a booth where one may hear e.g. a given dialect, the variety of the Polish language spoken in New York etc.;

  - coupled with the temporal axis: the possibility of a "journey in time", the possibility to hear e.g. the sound of the Old Polish language or of the reconstructed Proto-Indo-European language.

The realisation of content at two levels:

a) the basic – synchronic – level (associated exclusively with modernity),

b) the advanced – diachronic – level (associated with the history of (a) language, the origin and the development of the sounds of (a) language.

a. the basic version (in the form of entertainment involving the use of games, computers, the appropriate software and workshop activities):
- the sounds of the Polish language (visualisation, recorded material, the possibility of listening to audio material multiple times, the possibility of repeating, entertainment intended for children and foreigners to challenge their phonemic perception, see e.g. http://wymowapolska.pl/exercises/new),
- the language of the Polonia communities in the eyes of the users of the internet, see e.g. https://www.youtube.com/watch?v=Snb8wUhEDY8
- speech translators – common words (universalia), short texts (fragments of well-known works which represent world literature) translated into the particular languages of the world (alternatively Indo-European, European, Slavic languages),
- the problems faced by the specialists in the field of foreign language pedagogy (the most common – especially phonetic – errors committed by foreigners who are learners of the Polish language;

b. a version for advanced users (multimedia presentations, computer-based entertainment, workshops, projects):

- the sounds of the Polish language in their historical development – the origin of the phonetic system of the Polish language – where did Polish sounds come from?
- reconstructions – how did our ancestors speak? – entertainment based on the reconstructed Proto-Indo-European language, reconstructions of the Proto-Slavic forms [the Proto-Slavic lexical heritage of the Polish language, semantic shift; algorithms for the reconstruction of early forms – the Strawberry Perl application, example etymologies: *król* 'king' (Karol Wielki 'Charlemagne"), *olbrzym* 'giant' ('the Avar people') etc.],
- the origin of the diversity of Slavic languages,
- the sources of problems associated with foreign language pedagogy (e.g. the division into centum and satem languages,
- workshops intended for foreigners who desire to enhance their linguistic skills (the phonetic level).

MINIMUM TECHNICAL REQUIREMENTS

(According to the space planning guidelines)

The principal element – the genealogical tree of the Polish language in the form of a "cosmic tree" in accordance with Par. 2.2.2. of the space planning guidelines), visible from various parts of the structure as a spatial solution which influences in a perceptible manner its form and nature. Audio booths (at least six), a projector and a place suitable for projection, a wall which enables the installation of exhibition-related elements with a minimum area of 40 m^2. An interactive screen – a map of dialects which enables the user to listen to recorded audio material and to view video material, also in the form of audio reproduction in stations equipped with headphones (at least ten stations). A model of a moveable 3 x 4 m globe. A wall intended for murals (10 x 10 m). Four projectors for the displaying of 3D holograms along with the necessary equipment, four fog screens, fifteen touch screens with the relevant software, ten multimedia projectors, a system – an interactive iFloor and an iWall; a Led Floor, two interactive touch tables – iTable.

THE RANGE OF THE EVENTS WHICH ARE PLANNED

Orality and the pre-scriptural period in culture, iconicity of language, pragmalinguistics [the performative power of the word], intercultural linguistics **(variable elements)**:

- storytelling workshops,

- non-verbal communication workshops (the language of gestures),

- mediation and negotiation workshops,

- linguistic politeness workshops (Polish and intercultural linguistic politeness in a comparative perspective – the cultural conditions of communication),

- workshops and competition in the field of rhetoric,

- voice production workshops (radio workshops, theatre workshops),

- speech therapy workshops (speech disorders, speech defects).

ZONE II – SCRIPTURALITY – the zone of the symbolic sign (of the letter and the alphabet) – the zone of silence, the zone of individual work with a text, the zone of reading

Substantial content:

- The symbolicness of a sign – from an ideogram to a phonetic alphabet,
- The history of numerals,
- Diacritical marks (the history of Polish diacritics),
- The alphabets of the world (of the Indo-European language) – currently used and obsolete ones, artificial alphabets (J.R.R. Tolkien's *tengwar*; the "pokemoniasty" alphabet) – the geographical distribution of the zones where the particular alphabets are used presented on a map,
- The first alphabets of the Slavic people – the Glagolitic alphabet and the Cyrillic alphabet,
- The origin of the Latin alphabet,
- Writing materials and instruments,
- The development of writing, the varieties of writing, calligraphy and illumination,
- Manuscripts – scrolls and codices,
- The development of print, old prints, early typesetting technology,
- Printed books, editorship and the designing of books,
- The variety of the literary forms and themes in the world,
- The heritage of literature in Kraków (strategic pivots – the origins of printing, bookbinding, bookselling and the publishing movement, the heritage of various periods in the literary history of the city: Young Poland, the Kraków Avant-Garde, post-war literary life, the traditions of artistic songs, children's literature, the heritage of the theatre – Kantor and Mrożek, the poetry of the New Wave, modern trends in literature, the literary icons of Kraków: Stanisław Lem, Wisława Szymborska, Czesław Miłosz, Joseph Conrad, Stanisław Wyspiański, literary periodicals, the modern publishing and book market),
- The themes and the concerns of contemporary Polish literature, with special reference to the male and female authors who recently made their debut or beginning authors.

The realisation of content at two levels:

a) the basic – synchronic – level (associated exclusively with modernity),

b) the advanced – diachronic – level (associated with the history of alphabets and writing, the origin and the development of letters and numerals).

a. the basic version (in the form of entertainment which involves games, computers, the appropriate software and workshops):
- the Latin alphabet, the origin of the particular letters, the sound and the letter,
- translators of writing (various alphabets and various languages of the world (of Europe) – translations of lexical universals (universalia),
- translator-based games – the construction of a short message transposed into other alphabets (a letter, a message, a maxim, a motto, a hint given during a game – a cue – an element of an emerging narrative, of a novel; an element embedded in a capsule of time),
- crossword puzzles (living figures – person=sign),
- scrabble (boards and tokens for children in the form of large blocks),

- painting signs (various techniques and writing materials – scriptorium/workshop: the holding of art-based and artisanship-based activities as well as manual activities in various techniques of writing: ranging from imprinting characters on clay tablets by means of manual writing performed in various ways, calligraphy, typing, all the way to print-based activities. Writing as a process in which the recipient is engaged and which will leave a permanent, tangible mark – a carrier of our memory).

b. a version for advanced users (multimedia presentations, computer-based entertainment, workshops, projects):
- the origins of the alphabets/writing systems of the world (ideograms – syllabic alphabet – phonetic alphabet),
- various conventions of representing the sounds of speech (the types of the spelling of the monuments of the Old Polish language; phonetic alphabets: the alphabet used by Slavic studies scholars and the international alphabet),
- alternative histories (could the Poles use the Cyrillic script today?),
- a medieval codex – workshops in calligraphy, illumination, bookbinding, archival studies, software intended for people who desire to read early texts (see http://dawnepismo.ank.gov.pl/), the hypertextuality of a medieval illuminated codex,
- the art of calligraphy – calligrafuturism (zob. https://www.youtube.com/watch?v=PgcQ7u4zo6U)
- a presentation of the means of preserving dialect texts, primers: the Silesian primer, the Kashubian primer, dialect vs. literary language,
- the development of Polish orthography.

MINIMUM TECHNICAL REQUIREMENTS

(According to the space planning guidelines)

A projector and a 10 x 5 m projection screen; display cabinets for the exhibition of the original manuscripts/old prints/prints; stations where one may work with a text, including at least ten stand-alone stations – desks/display cabinets equipped with moveable magnifying glasses intended for people who desire to work with a text unassisted; a 3 x 5 m wall with pull-out shelves and desks which imitates a library catalogue; a peep-show box/a Kaiserpanorama (2 x 3 m); a place of children's entertainment – the floor is mounted with a Scrabble board (10 x 10 m), a wall on which graffiti/mural may be painted – street art (variable), 10 x 10 m., four 3D hologram projectors with the necessary equipment, four fog screens, fifteen touch screens with the relevant software, ten multimedia projectors, a system – an interactive iFloor and an iWall; a Led Floor, two interactive touch tables – iTable, and a Virtual Painting/ Spray system.

THE VARIETY OF THE EVENTS WHICH ARE PLANNED

- Literary festivals (international literary festivals: Conrad Festival, Miłosz Festival, genre-based festivals: Children's Literature Festival, the Kraków Comic Book Festival, The Non-Fiction Festival, the Ha!wangarda festival of experimental literature, the Jan Błoński Festival, the KFASON horror literature festival);
- A string of literature-based events which accompany other events (examples include the following: the Jewish Culture Festival, the Sacrum Profanum Festival, the Kraków Film Festival, theatre festivals);

- Regular and/or occasional literature-based events (including, *inter alia*, the Night of Poetry, the Night of Books, book launch events, evenings with the author, anniversary celebration events), including events organised by external entities;
- Events of the long-standing cultural and educational programme Lem 2021, including the following: celebration of Stanisław Lem's birthday, the LemCon convention, public lectures and conferences devoted to Stanisław Lem's life and work organised in collaboration with the academic community, as well as regular monographic exhibitions devoted to the works of Stanisław Lem;
- Galas held in order to present literary awards (the Wisława Szymborska Prize, the Literary Awards of the City of Kraków: the Joseph Conrad Début of the Year Prize, the Kazimierz Wyka Award for contribution in the field of literary criticism, the Jan Długosz Award presented in recognition of contribution in the field of *belles lettres* and the humanities, the Stanisław Wyspiański theatrical award, the Stanisław Vincenz Award, the Ferdynand Wspaniały Children's Literature Award, the galas of the Reader of the Year competition, the gala of the Bookstore of the Year plebiscite);
- Promotion-related meetings and occasional discussions;
- Concerts and stage productions inspired by literature;
- Festivals of films which feature literary subject matter;
- Literary congresses and conventions (workshops and conferences of librarians, booksellers, publishers, translators, fan(dom) conventions, e.g. LemCon, other industry conferences);
- book exchange events (the Second Life of the Book);
- Installations, sculptures and other works of public art which represent literary subject matter (to be realised both inside and outside the structure).
- Literary education and reader's education (the KMLU Creative Writing Course – an annual, full-time course, weekend writing workshops, public meetings devoted to writing), the School of Reading and other educational programmes intended for children, young people, elder citizens and groups who experience varying levels of exclusion from culture;
- the Night of Languages – a linguistic festival derived from the Esperanto culture;
- paleography workshops,
- calligraphy workshops,
- illumination workshops,
- computer design workshops with the application of calligraphy techniques,
- writing workshops,
- translation workshops,
- stenography workshops,
- stylistic skills workshops,
- orthography competitions (dictation-based events).

ZONE III – SECONDARY ORALITY AND THE NEW MEDIA (DIGITAL COMMUNICATION) – the zone of word, image and sound, "a galaxy of screens"

Substantive content:

- New technologies in communication,
- New carriers and means of recording data (digital encoding of data),
- Picture writing, the brevity of the message, animations (comic books, memes, emoticons, GIFs, viral videos),
- The hypertextuality of a message,

- Video games and virtual reality,
- Artificial intelligence (phonetic research, the research of emotions in (a) language),
- New forms and channels of communications (fora, e-mails, chat services, social media),
- Mobile applications,
- The regional diversification of the Polish language in the age of globalisation – dialect(s) on the Internet, in social media, e.g. a Silesian version of Facebook.

- Modern technologies which aid communication:
  - the audiodescription of works of art (museums, films, performances),
  - the design and the implementation of a user's interface intended for disabled people (e.g. people with an eye disorder),
  - digital humanities (computer/computational and corpus linguistics; linguistic portals and websites, *Przewodnik po elektronicznych zasobach językowych dla polonistów* [A Guide to Electronic Linguistic Resources intended for specialists in the field of the Polish language, literature and culture].
- The interpenetration of literature with other forms of artistic activity (visual arts with special reference to children's illustrations, music, film, public art, new technologies),
- Modern explorations of literary forms (cyberliterature and liberature, hypertext, comic books and graphic novels, slam).

The realisation of content at two levels:

a) the basic – synchronic – level (associated exclusively with modernity),

b) the advanced – diachronic – level (associated with the history of the new media, the origin and the development of new forms of encoding a message).

a. the basic version (based on entertainment which involves games, computers, and the appropriate software and workshops) (**variable elements**):

- digital encoding of data, picture writing, the brevity of the message – the making of films, memes and posts etc. of one's own – material published and documented on one's own website/on the portal of the Centre of Literature and Language, also in social media; an in-house TV channel for the dissemination of the content which is developed, of the stage productions and workshops which are held; the transmission of festivals,

- video games, parallel worlds/universes – (video) game studies,

b. a version for advanced users (multimedia presentations, computer-based entertainment, workshops, projects) **(variable elements)**:

- digital writing,

- hypertextuality,

- new modes and instruments of communication, e.g. translators, analysers of speech and of written texts, visual culture, "a galaxy of screens", modern modes and opportunities to tap sources of knowledge – digital libraries and mobile applications (e.g. the *Holy Bible* application whose

development necessitated formal modifications in reference to traditional editions, see the following article: http://apcz.umk.pl/czasopisma/index.php/TiCz/article/viewFile/TiCz.2016.048/11903)

- the texts of Polish (European) culture – a "time capsule": recorded texts, digitally encoded by the modern people for posterity (a transmission with a planned duration of a specific number of minutes and devoted to a specific subject).

MINIMUM TECHNICAL REQUIREMENTS

(According to the space planning guidelines)

At least ten stand-alone computer stations equipped with touch screens. The walls of the workroom are to be adapted to the assembly of additional exhibition-based elements. A wall for the projection of murals and (10 x 10 m). Four 3D hologram projectors with the necessary equipment, four fog screens, fifteen touch screens with the relevant software, ten multimedia projectors, a system – an interactive iFloor and an iWall; a Led Floor, two interactive touch tables – iTable.

THE VARIETY OF THE EVENTS WHICH ARE PLANNED

- Unusual forms of presentation of literary content (including live radio drama performances, paratheatrical shows, performative reading sessions);

- new technologies which aid communication, pragmalinguistics:

- audio description workshops,

- marketing and advertising strategy workshops (the mechanisms of persuasion and linguistic manipulation),

- public relations workshops,

- (video) game studies workshops,

- gamification workshops (the mechanisms of games in marketing-related activities),

- information war (propaganda and linguistic manipulation).