



Editorial

This second issue of Loci Communes is devoted to matters of broadly understood perception and reception. The authors of the texts in the volume analyse the perception issue in the context of the latest design practices, cognitive processes and digital technologies. In turn, the reception issue is exemplified by articles discussing cultural practices in contexts alien to one's own culture and the dilemmas encountered by researchers attempting to develop a theory of culture capable of encompassing and explaining the cultural diversity of the human world.

In his considerations, Andrew Witt goes beyond the anthropocentric perception model to present it in relation to mathematics and technology. Discussing design methodologies, he shows how, when used together, they expand the space of data available to the designer for exploration, inaccessible to unaided (not technologically supported) human senses. Witt treats technologies such as scanning, generative and artificial intelligence as inherent elements of the methodology. Their use changes the nature of design itself: a transition from the standard iterative design that characterises creators (in other words, the transformation of seeing into creating) to design based on mathematically described computational processes and generating digital representations. They (technologies) also enable the regulation of the project size depending on current needs and the cataloguing and categorising of data on forms and materials. In Witt's opinion, these technologies are valuable tools for the digital humanities, enabling, for example, the study of architectural culture. The same applies to machine vision technology. Thanks to this, the designer gains insight into the detailed properties of materials and the richness and diversity of diagnosed objects and spaces. Algorithmic ordering makes them more functional, arranges them into a morphological form and

then transforms them into quantity (mathematically understood); it also provides artificial intelligence that transforms them into a new, richer form. Often, the result of such a process is the need to revise the current state of architectural knowledge.

Another author, Jordan Lacey, analyses the possibilities of using artistic sound installations to transform acoustically burdensome (polluted) spaces into perceptually user-friendly places. The transformation process of a given space shows the convergence of the purpose of soundscape design and urban planning: to improve the quality of life of the inhabitants of the cities and villages where the transformation is carried out. By shaping the sound environment, education about the properties of sounds and modelling users' audio perception is also achieved. It is also possible to shape the sound environment not only in urban spaces. It can also be used to treat natural and cultural soundscapes. For the purposes of transformation, Lacey has developed proprietary artistic practices. One of them, Sonic Rupture, gave rise to three further sound analysis methodologies: atmospheric translation, biophilic design and superhuman listening. The first enables the perception and understanding of the affective impact of nature on the urban environment. The second one aims to store and then incorporate the sounds of nature into urban space. The last is based on environmental sounds stored using microphones and incorporated into artistic installations. Using the example of the Sonic Gathering Place installation, the author illustrates the transformation of a built environment that is unfavourable for health. The method used in the installation considers iteration, i.e. repeated repetition of the idea in the prototyping process to select the best solution.

Another example of the relationship between digital technologies and perception is the phenomenon of sensory immersion, a characteristic of computer games, discussed in the article by Justyna Szmel, Oliwia Jasicka, Klaudia Żubryk, Katarzyna Auguścik, Marta Kraczlą, Krzysztof Marchewka. The authors suggest introducing computer games into the education of architects. Thanks to multisensory immersion technology, games can be an effective educational tool in the field of sensitivity to sensory stimuli. The user's perceptual and cognitive involvement enabled by games increases the effectiveness of education compared to traditional methods. Knowledge about the content of perceptual experiences - visual and obtained through other senses - is necessary for every designer of spaces and objects, especially in human-oriented and inclusive design.

Kamil Olender considers the relationship between perception and design in yet another context. The author analyses the principles and examples of visual communication design dedicated to spatial orientation. Olender draws attention to the multi-faceted nature of the phenomenon

in question. Therefore, it analyses the linguistic and cultural categories through which community members communicate spatial relations. These include spatial metaphors and descriptions of space experiences. In the 20th century, knowledge about spatial orientation, Olender points out, was deepened thanks to psychological and neurobiological research suggesting the existence of representations of physical space in the brains of animals and humans. Ultimately, their existence was confirmed by neurocognitive research, identifying neurons responsible for spatial orientation and creating mental representations.

The articles by Ewa Kosowska and Jurgita Senuliene share the problem of reception. Senuliene relates it to the native Lithuanian culture and the Lithuanian diaspora living in the United States throughout the 20th century in the context of the festivals and food fairs it organises. Their task was to promote Lithuanian culture. Promoting culture in the United States was aimed at making both members of the diaspora and residents of Lithuania, occupied by Russia and then the Soviet Union, aware of the value of native culture. The author shows the reception of these practices in the example of content analysis of press materials dedicated to exhibitions, exhibition catalogues and festival leaflets. Senuliene considers the lack of interest of diaspora members in self-reflection on their own identity as the result of the Americanization process in a multi-ethnic country and the influence of the coexistence theory of multicultural societies, known as *salad bowl* and *melting pot*.

Ewa Kosowska, based on considerations in the field of cultural theory, asks what problems a cultural theorist faces when trying to “reconcile” the multitude of different theoretical receptions of culture within one theory. The author refers to Marek Pacukiewicz’s book *Landscapes of Context* (2021). Pacukiewicz considers the possibilities of constructing a unitary theory of culture, the subject of which would be *culture as culture*, inspired by the Aristotelian metaphysics of *being as being*. Culture as an entity is a set of practices that are first perceived and then interpreted, finding or giving meaning to its individual elements. Pacukiewicz’s unitary theory will, therefore, require legitimisation in cultural practices, which, according to Kosowska, have a processual and continuous character, exercised through human, and reflective cognitive acts grounded in perceptual acts. The lack of coherence between them means the need for a cognitive justification for the relationship between perception and the intellectual reception of reality. However, this puts in question the metaphysical framework for the theory of culture, which has been widely practised in the humanities since the second half of the 20th century.

The articles published in this volume concern research areas where cultural practices, scientific theories and technologies intersect. These intersections require further problematisation and in-depth research.

Enjoy reading!

On behalf of the journal's Editorial Board,
Małgorzata Kaździela,
Editor-in-chief