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From Academia

All Systems Go!

Some people fight "the system," others follow their "own system" no one else can grasp. Scientists, in turn, classify systems and formulate new ones in order to systematize human knowledge.

Researchers have felt the need for such ordering principles especially acutely in past decades, confronted with ever-vaster amounts of data. In this issue we look at **intelligent information systems** and their data-sifting applications on pp. 28 and 32. Teams of linguists, too, can uncover regularities and tendencies in language using large bodies of data called corpora – work on the first major **Polish corpus** is described on p. 4.

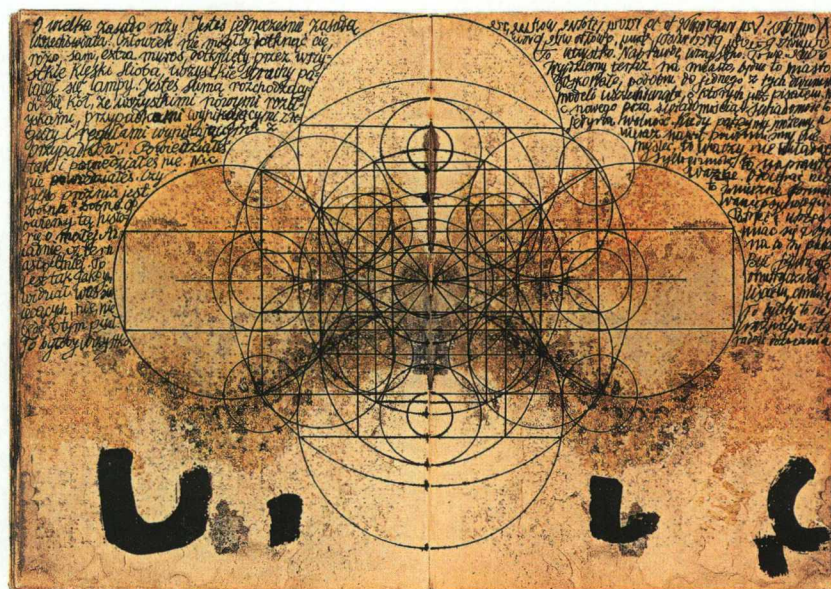
Scientists are constantly honing and refining various models of various real-world systems, be they **planetary** (p. 38), **bacterial** (p. 8), **agricultural** (p. 40), or **climatic** (p. 12). For instance, a rigorously methodical approach helps generate better projections, as described in **Forecasting the Future** (p. 24).

In the mental realm, how do people remember and recount traumatic events? The article **Three Narratives** (p. 36) methodologically explores different ways of relating Holocaust experiences, while memory, anti-Semitism, and systematic structure in culture also play into our interview with **Prof. Joanna Tokarska-Bakir** and her doctorate student **Anna Zawadzka** (p. 42).

The Polish research system itself has been awaiting thorough reform for years; the systemic changes now on the way are described by Deputy Minister of Science and Higher Education **Jerzy Duszyński** (p. 16).

This issue also showcases **the Year of Darwin** at the Museum of Evolution (p. 48) and Prof. Stanisław Mossakowski's award-winning work on the complex system of symbols in the **Sigisimund Chapel in Kraków** (p. 20).

ACADEMIA staff



Zbigniew Makowski (born 1930), "O great principle of rose," around 1960

Zbigniew Makowski produces gouaches, watercolors, drawings, reliefs, oil paintings, as well as handmade artistic books, pressing sheets of paper himself. He draws inspiration from very diverse techniques and styles, cultures and civilizations – both contemporary and ancient, often forgotten. He is likewise fascinated by kabala and magic, as is evident in his compositions combining digits, strangely-formed letters, geometric forms, and symbols of objects. Critics consider Makowski's work to exemplify "romantic geometry"