

Dynamic. Flexible. Generative. Visual Identities.

Mateusz Antczak

Exposición
comisariada por:
Anna Biedermann



Escuela de
Ingeniería y Arquitectura
Universidad Zaragoza



SWPS
University

àgora

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Curatorial text

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Curator of the exhibition *Dynamic.
Flexible. Generative. Visual Identities.*

Mateusz Antczak's exhibition brings together not only the projects of a corporate identity designer, but also the research of a creator who studies how we perceive visual forms and the rules that allow us to recognize patterns and symbols, associating them with ideas, institutions, actions, or products. It is a reflection on the relationship between visual memory and the limits of our recognition when elements change and transform.

The exhibition simultaneously responds to two seemingly opposite demands: on the one hand, the classic branding need for continuity and permanence; and on the other, the contemporary audience's demand for novelty and variation. The projects presented here establish a visual narrative in which identity becomes a game of clues, capable of generating new relationships between brands and their users.

In this framework, brands cease to be fixed signs and begin to operate in a new dimension: that of time. There, in dialogue with those who experience them, they adapt, evolve, and transform.

Dynamic Visual Identity System

Mateusz Antczak
SWPS University

Social, market, and technological changes influence the way visual identity systems are designed. In the past, they relied on a single, fixed symbol; today, they increasingly take the form of flexible and complex solutions. Contemporary visual identity systems are part of broad organizational branding programs, but at their core lies an unchanging need – identifying the organization in a given context (Frutiger, 2015).

Through a VIS (Visual Identity System), audiences can more easily connect the visual message with the organization, recognize its source, and anticipate what kind of experiences will accompany further interaction with the brand. For organizations, the system serves as a set of rules that enables them to present messages consistently and predictably over time, strengthening the process of identification.

The development of contemporary systems stems not only from new design tools but above all from the need to build deeper connections between products, services, messages, behaviors, and the organization itself.

A Visual Identity System (VIS) is a collection of visible elements whose main purpose is to facilitate the recognition of an organization in communication. It can be treated as a distinctive visual code assigned to a particular institution or brand.

Traditionally, the system consisted of fixed, unique elements used for many years. The contemporary approach to VIS is more dynamic – it assumes the possibility of variability in one or more system elements. Researchers define this variability in different ways, emphasizing various aspects, but it may concern, among others:

Color

- e.g., applying different color variants within the logo or the entire system,

Logo elements

- introducing graphic variations in its structure,

Logo content

- using photos, graphics, or texts as complements to the primary form, e.g., in the background or within the mark,

Composition

- changing the arrangement of graphic elements in different variants,

Structure

- creating new forms by multiplying a set of elements,

Form

- modifying the shape of individual elements to achieve diversity.

However, dynamism is not limited to technical aspects. It often arises from an adopted idea that becomes the foundation of the system. The examples presented in this publication illustrate such an approach, where the starting point for creating the system was a specific communication need, directly influencing the form and degree of dynamism in a given project.

[see this project on a page 8](#) ➤

[see this project on a page 21](#) ➤

[see this project on a page 33](#) ➤

One example is the visual identity of the Exhibition of Wrocław Applied Graphics. Instead of creating a single fixed logo, a set of rules was developed based on design grids symbolizing the edition number of the event. This made it possible to maintain visual consistency while preserving the autonomy of each edition.

Similarly, the identity system for the wine importer Arsvini was based on the idea of light. The inspiration came from the visual effect produced by lighting the stem of a wine glass, which served as the basis for the logo's form. The process began with an analysis of the organization's and product's characteristics and, through visual exploration, evolved into a defined concept.

Technological development has opened the way for new solutions in the field of corporate design. A good example is the visual identity system of SWPS University (2021). Its central element is a dynamic logo generator based on 32 petals symbolizing the letters of the Polish alphabet. With this tool, each organizational unit, and even individual employees or students, can generate their own logo in various formats (PNG, PDF, SVG). This solution not only simplifies organizational processes but also strengthens the sense of academic community.

The Wrocław Applied Graphics Exhibition

The Wrocław Applied Graphics Exhibition is a recurring event that documents the achievements of Wrocław's graphic design scene, aiming to stimulate the development of this field and integrate the local design community. Its history dates back to 1966, when Tadeusz Ciałowicz and Roman Roszyk organized the first edition. Although originally intended as a biennale, the exhibition resumed only after five decades — in 2016, thanks to the initiative of Fundacja 102.

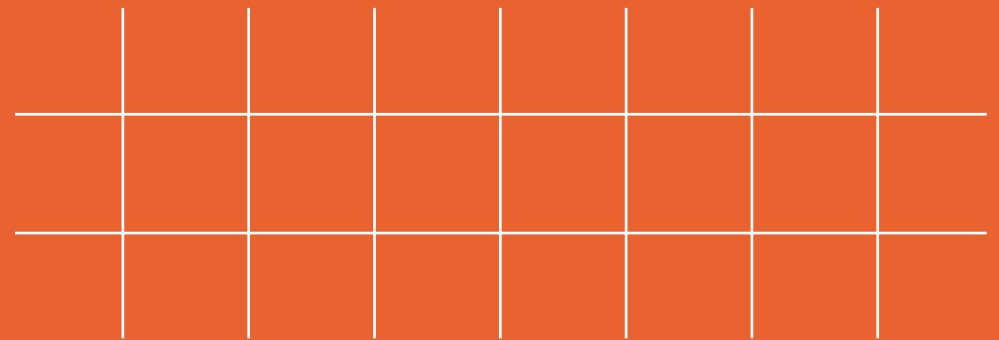
In 2019, the organization of the 27th edition of the event was, for the first time, undertaken by the Department of Graphic Design at SWPS University.

Client: Wystawa Wrocławskiej Grafiki Użytkowej
Year: 2020 / 2022 / 2024

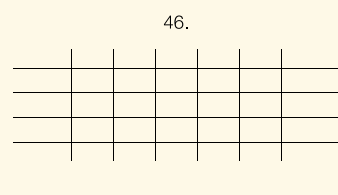
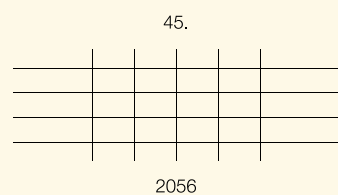
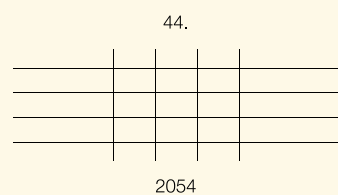
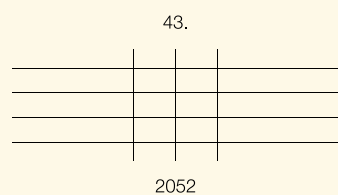
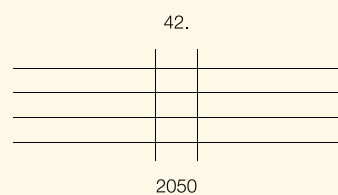
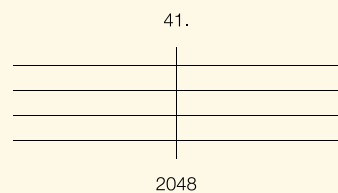
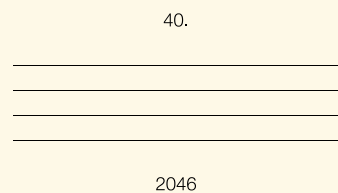
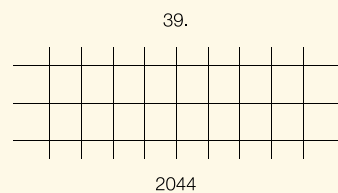
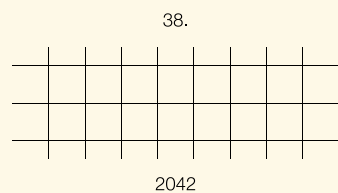
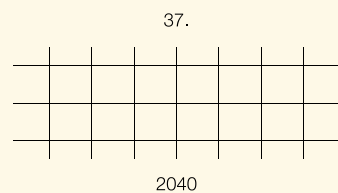
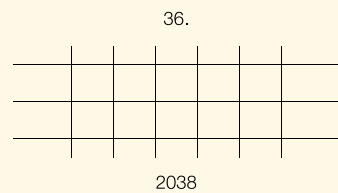
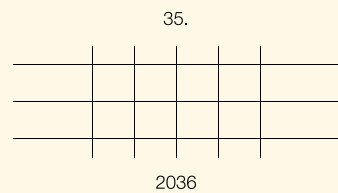
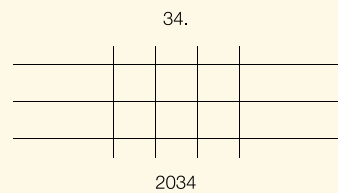
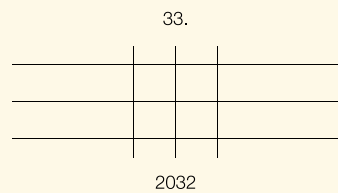
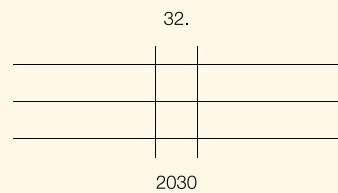
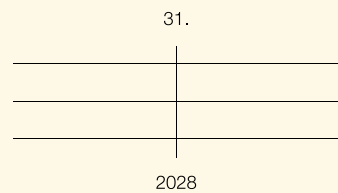
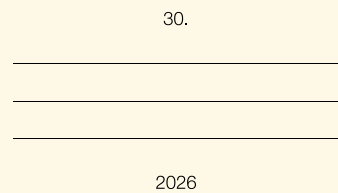
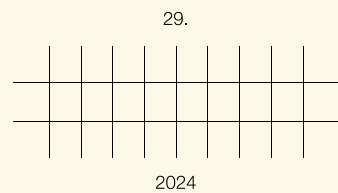
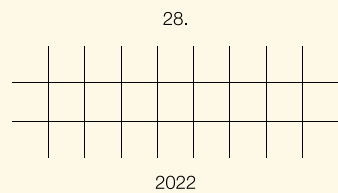
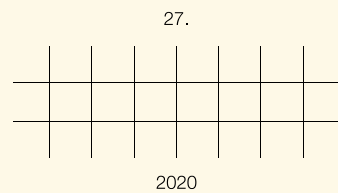
The new system was built on a universal set of design grids based on the edition number. The ordinal number is translated into a line arrangement: tens represent horizontal lines, and units — vertical ones. For the 27th edition, this results in a composition of 2 horizontal lines and 7 vertical lines. This logic allows for the creation of unique marks for each edition in the future, while maintaining consistency across the entire event cycle.

The essence of the project was not to design a single, rigid mark, but to create a set of principles and a design-thinking tool that can be applied to future editions. As a result, the system is both consistent and open, ensuring structural repeatability while allowing freedom in the interpretation of graphic form depending on the context.

27.



2020



The result is a solution that integrates both past and future editions of the Wrocław Applied Graphics Exhibition, providing it with a clear yet flexible visual foundation — consistent in the long term, while remaining open to the individual character of each edition.

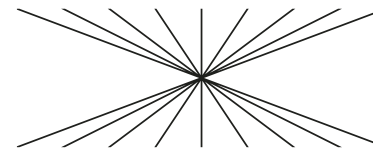




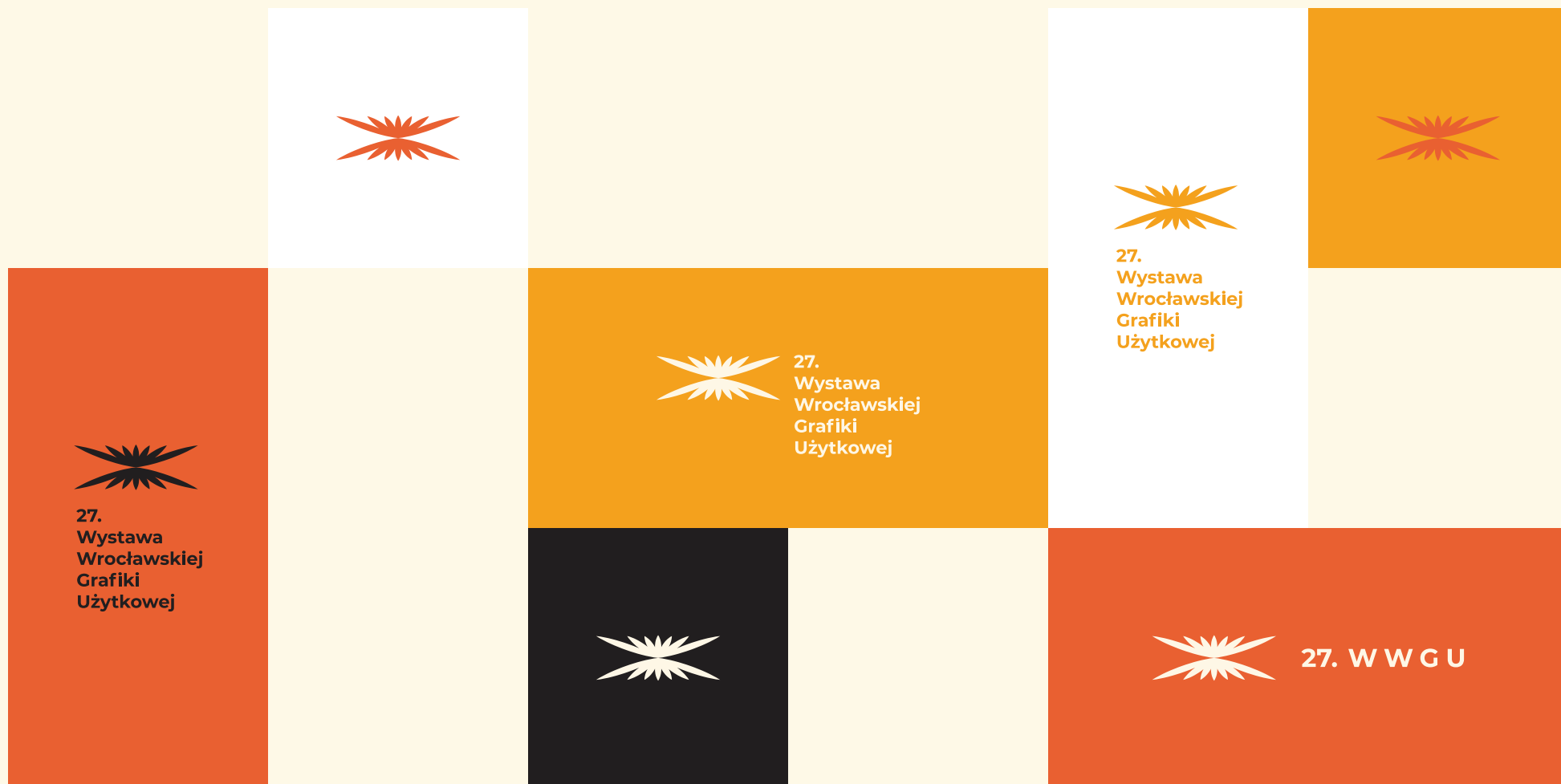
27.
Wystawa
Wrocławskiej
Grafiki
Użytkowej



28.
Wystawa
Wrocławskiej
Grafiki
Użytkowej



29.
Wystawa
Wrocławskiej
Grafiki
Użytkowej





↑ Photo: Michał Jakubowicz



Photo: Paweł Góral



Photo: Paweł Góralski



29.
Wystawa
Wrocławskiej
Grafiki
Użytkowej

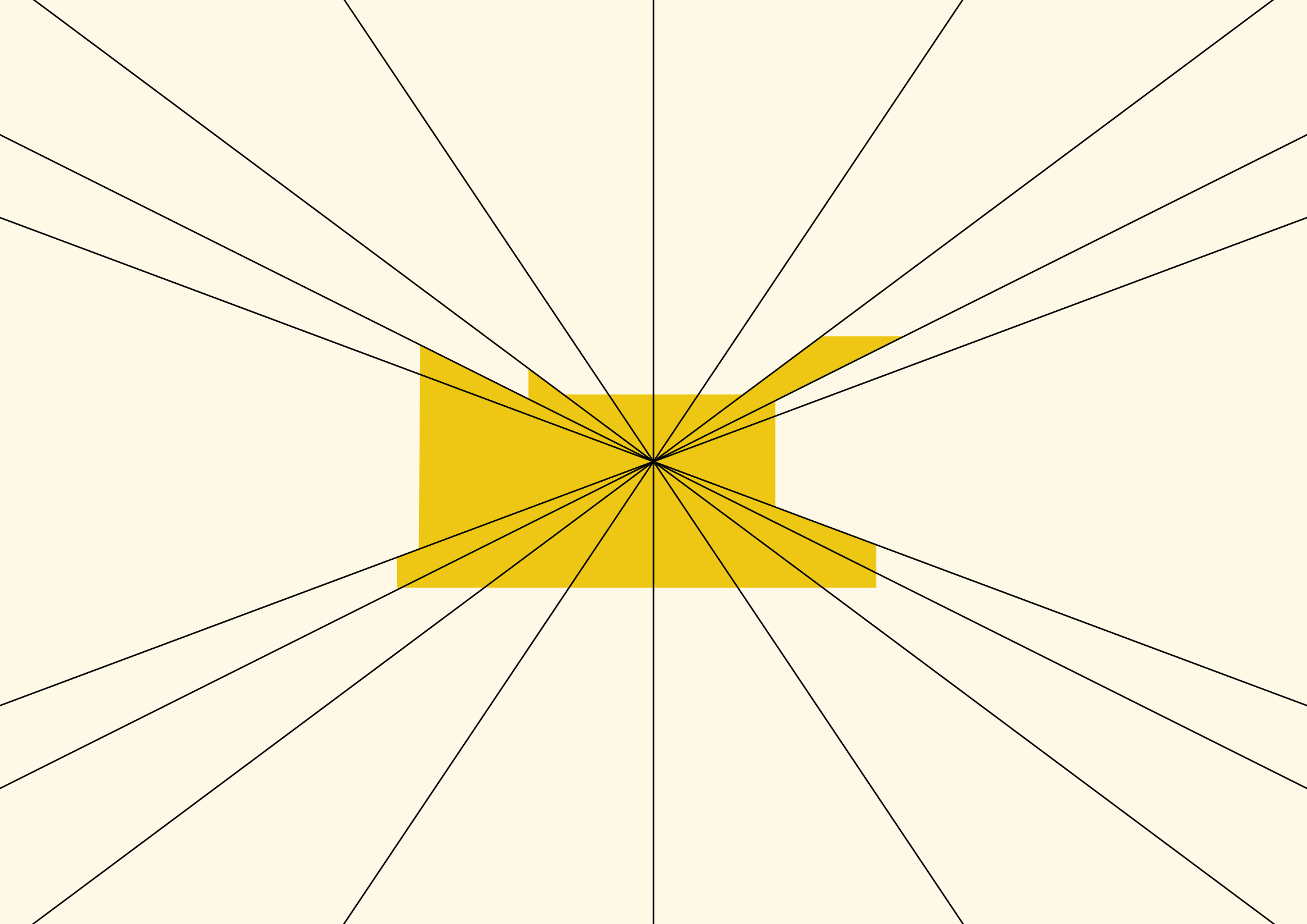




Photo: Adrian Lamberski



Photo: Adrian Lamberski





Arsvini

Arsvini is a wine importer and supplier that combines expert knowledge with approachable and unobtrusive communication. The brand is professional but never pretentious, precise but never boring. Its audience includes both individual customers and business partners for whom quality, context, and the wine experience are of paramount importance.

The goal of the project was a comprehensive rebranding of the existing brand, creating a distinctive, flexible, and modern visual identity that would support brand communication across various channels and better reflect its character and values.

Client: Arsvini

Year: 2023

At the heart of Arsvini's visual identity is a dynamic, four-armed star — a symbol that conveys the variability, emotionality, and fleeting moments associated with wine.

The inspiration for its creation came from reflection on the product itself. Wine accompanies us in different moments of life — during celebrations, meetings, but also when we need to unwind. Wine is emotion, wine is a moment.

To capture this fleeting character, the project draws on light — just as variable and ambiguous as wine itself. During the design process, light was passed through glasses, observing the shapes and reflections that appeared on surfaces. As a result, the phenomenon of a distinctive, radiant star shape — a light star visible when light passes through the stem of a glass — was noticed.





This star is not a static symbol — it changes shape and color depending on the context: the type of wine, the audience, the message. Built on an eight-module grid, it combines precision with flexibility, becoming the visual key of the entire system. It is a form that — like wine — reveals itself differently depending on the moment.

ARSVINI

ARSVINI

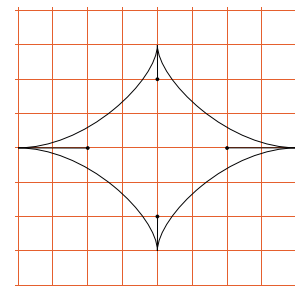
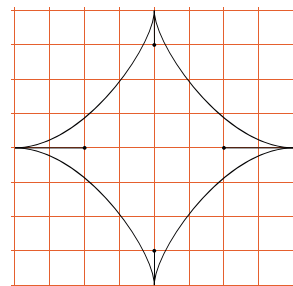
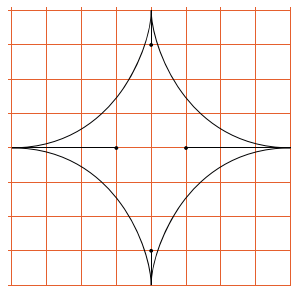
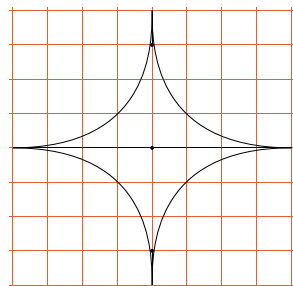
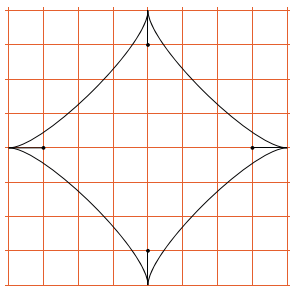
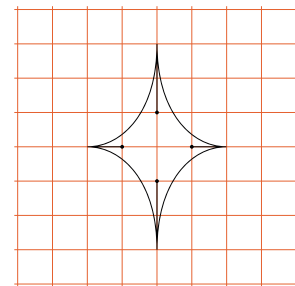
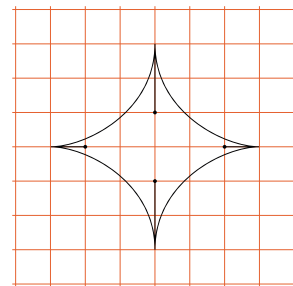
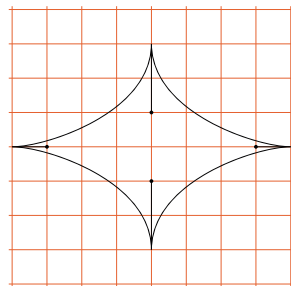
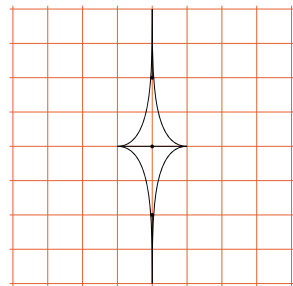
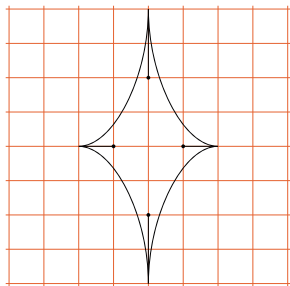
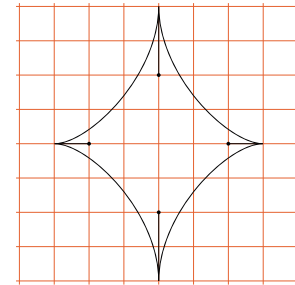
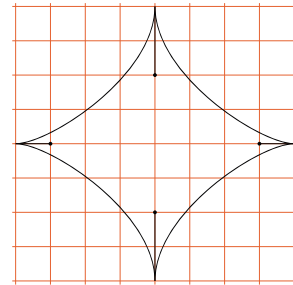
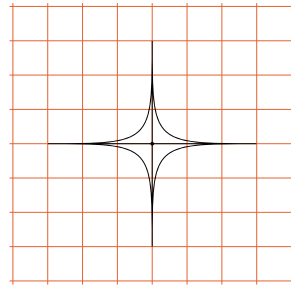
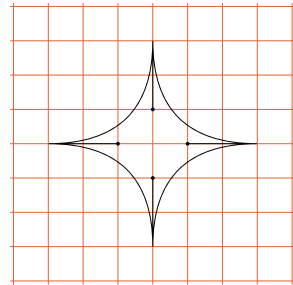
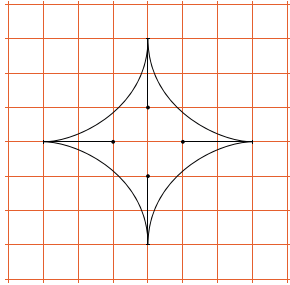


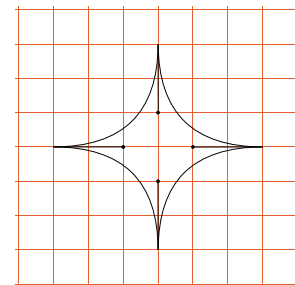
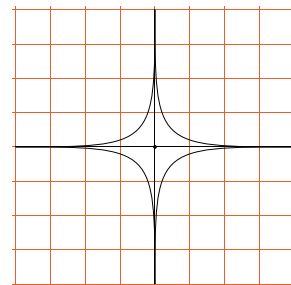
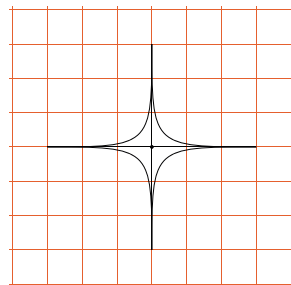
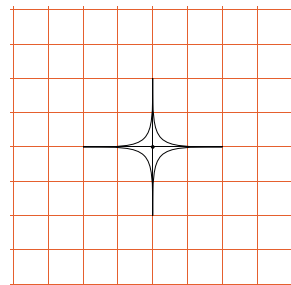
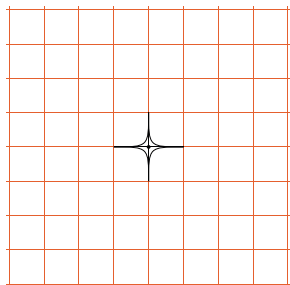
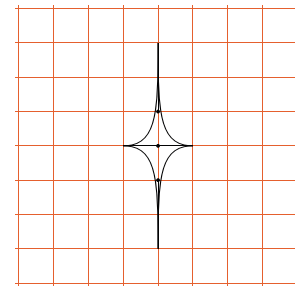
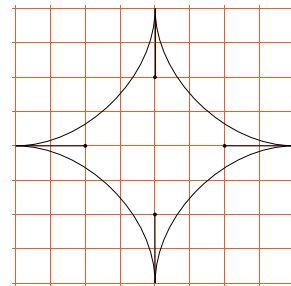
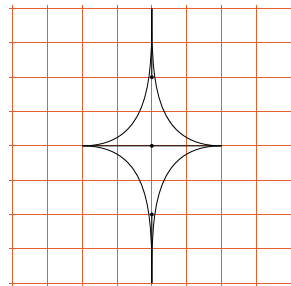
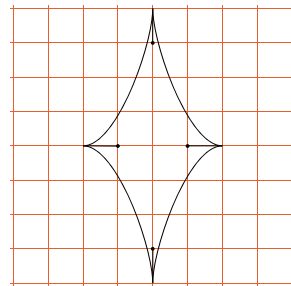
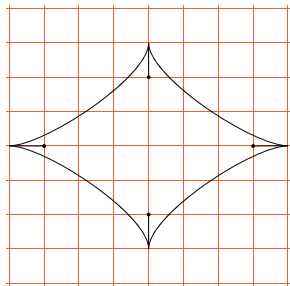
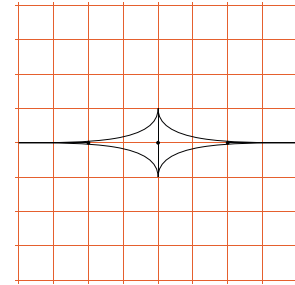
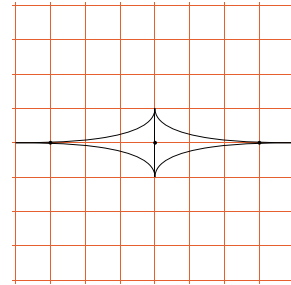
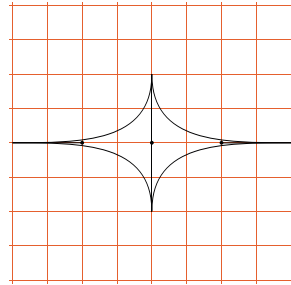
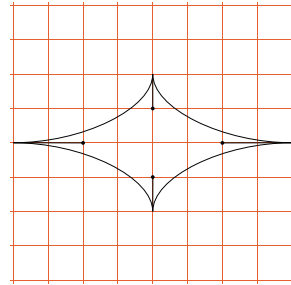
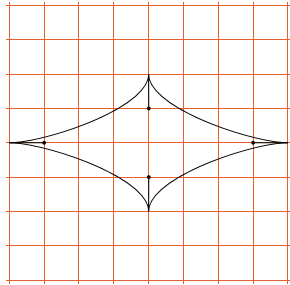
ARSVINI
Najpiękniejsze
barwy
*polskiego
wina*

ARSVINI
*Cienie i blaski
czerwieni*

ARSVINI
*Wiosenne
barwy
zamknięte
w butelce*







ARSVINI

Przyjemność

ponad regułę



[Import](#) [Degustacje](#) [Szkolenia](#)

ARSVINI

[Facebook](#) [Instagram](#)

Naszym zdaniem *wino* jest dla ludzi po to,
aby się nim *cieszyć*



Kim jesteśmy?

Jesteśmy dystrybutorem win o niepowtarzalnym charakterze i wyrafinowanym smaku. Nasz szeroki wybór win pochodzi z najbardziej renomowanych regionów winiarskich na świecie, zapewniając wykwintną różnorodność, która zaspokoi nawet najbardziej wyrafinowane podniebienia. Jesteśmy dumni, że możemy dzielić się naszą wiedzą i pasją z naszymi klientami, aby pomóc im odkrywać świat win i cieszyć się niepowtarzalnymi momentami degustacji.

Import win

Współpracujemy z najlepszymi producentami na każdym kroku upewniając się, że posiadamy wina oryginalne, pijalne oraz takie, które aktualnie są przez naszych klientów poszukiwane.

Dobieramy wyselekcjonowane wcześniej wina do kart menu w restauracjach, pod smaki klienta indywidualnego oraz pod szczególne firmowe i te zupełnie prywatne okazje.

[Zobacz ofertę win](#)



Degustacje w różnych odcieniach wina

Odkrywanie pysznych win stanowi nasze DNA. Importujemy to, co uważamy za jakościowe i smaczne, bogate w unikalną historię.

Naszym doświadczeniem i żądzą odkryć chcemy zarażać naszych klientów.

[Napisz do nas](#)

selekcji win, jak i podczas szkoleń i degustacji dla klientów indywidualnych oraz gastronomi i klientów firmowych.

Spotkanie z winem powinno być w naszym przekonaniu spotkaniem z własnymi potrzebami, smakami i preferencjami.

[Napisz do nas](#)

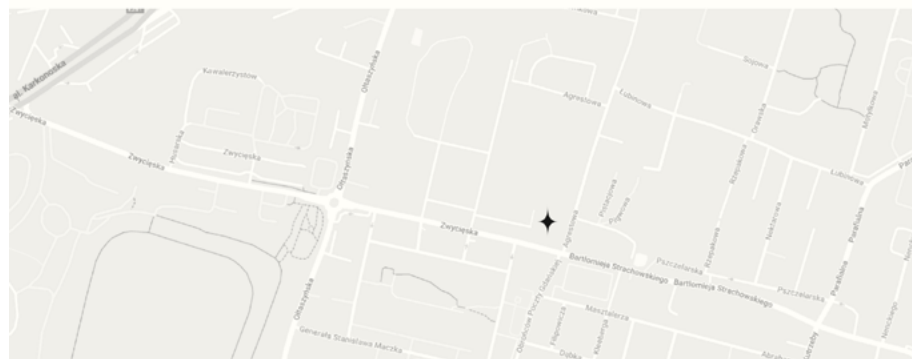


Gdzie we Wrocławiu najpiękniej *świeci wino*? W Winotece Arsvini

[Jak do nas dojechać? \(Mapy Google\)](#)

Winoteka

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(budynek 3)
53-033 Wrocław



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arsvini@arsvini.pl

Telefon
71 311 96 40

[Facebook](#) [Instagram](#)

Arsvini © 2023

[Polityka prywatności](#)

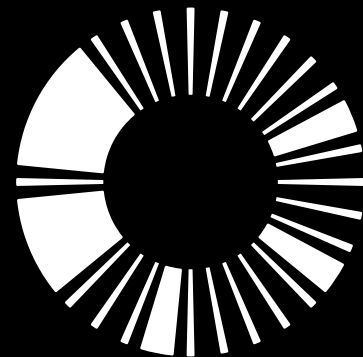
SWPS University

SWPS University is an institution that places people, society, and the environment at its center. Its structure is built on a community of staff, students, and alumni, and it is constantly evolving, expanding its scope to include new scientific, research, design, and artistic fields.

In response to this evolution and the resulting communication needs, a new visual identity system was developed to organize and unify the brand architecture. The previous approach, based on granting significant autonomy to sub-brands in relation to the main brand, led to a lack of cohesion and low recognition of the relationships between units. As a result, brand equity was lost, and the potential for mutual support among brands within the entire structure was weakened.

Client: Uniwersytet SWPS

Year: 2021

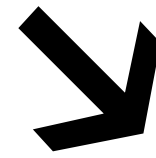


**Uniwersytet
SWPS**

Brand architecture

The new system is based on the concept of a strengthened brand architecture with elements of pluralism – sub-brands may retain independence only in clearly defined cases, and wherever they operate within the SWPS University structure, they use a unified visual language. A key principle was to define clear design guidelines that make it possible to maintain a balance between order and flexibility.

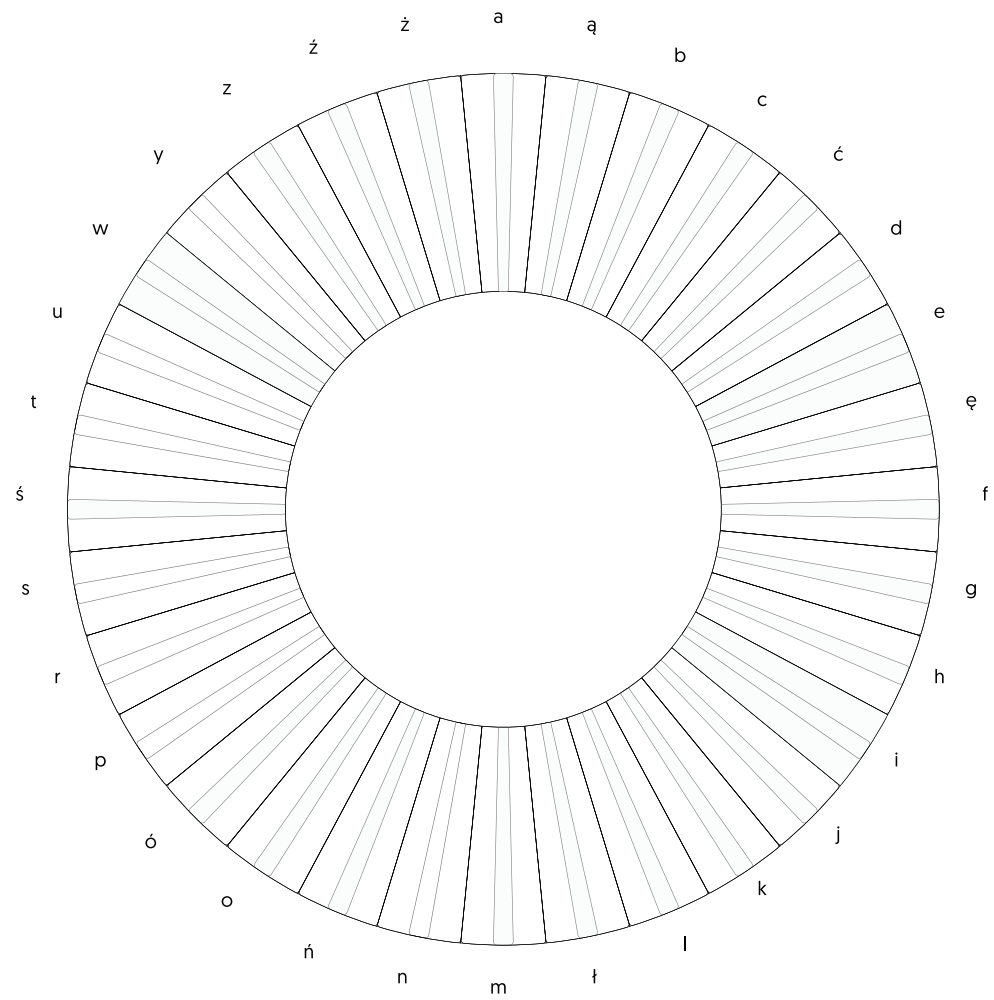
System

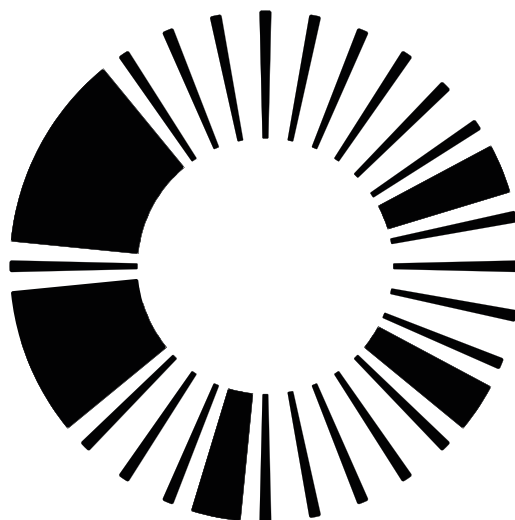


Grid

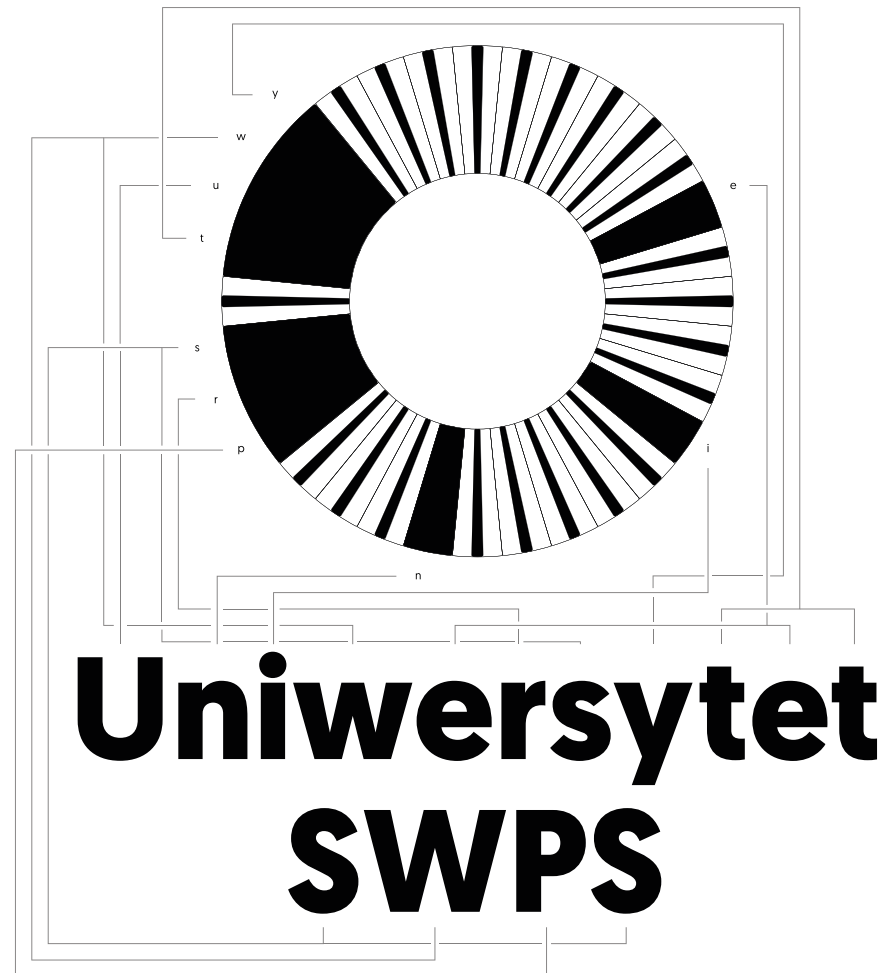
At the core of the system is a dynamic set of coded identification marks, generated based on a central arrangement of 32 petals corresponding to the letters of the alphabet.

The graphic symbol is created by highlighting the letters present in a given name, producing a unique mark that is always anchored within the same system. This solution not only ensures visual consistency but also enables automation – thanks to a dedicated digital tool, every member of the SWPS University community can generate their own identification mark. The tool significantly reduces operational time and costs, while also fostering a sense of belonging.

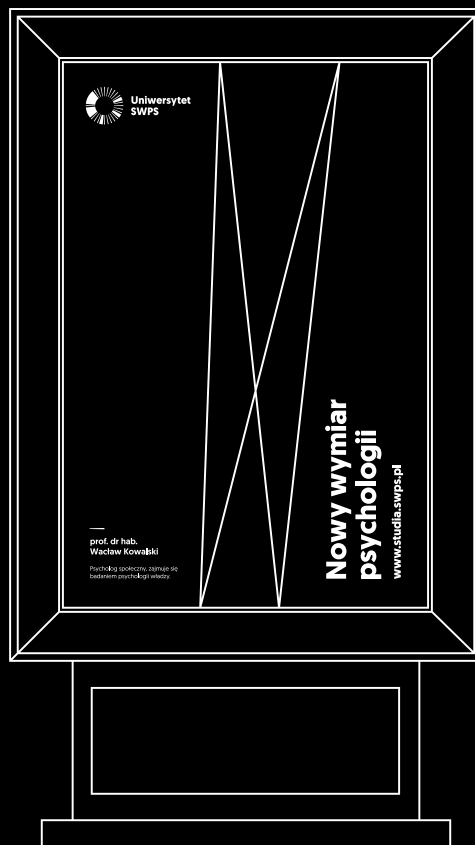


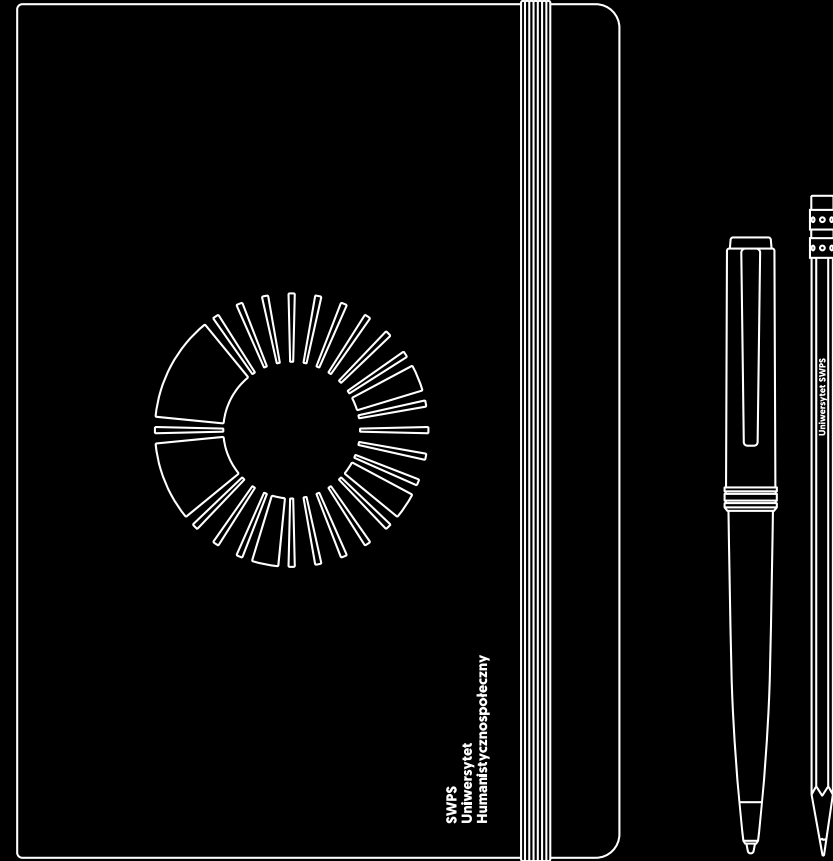


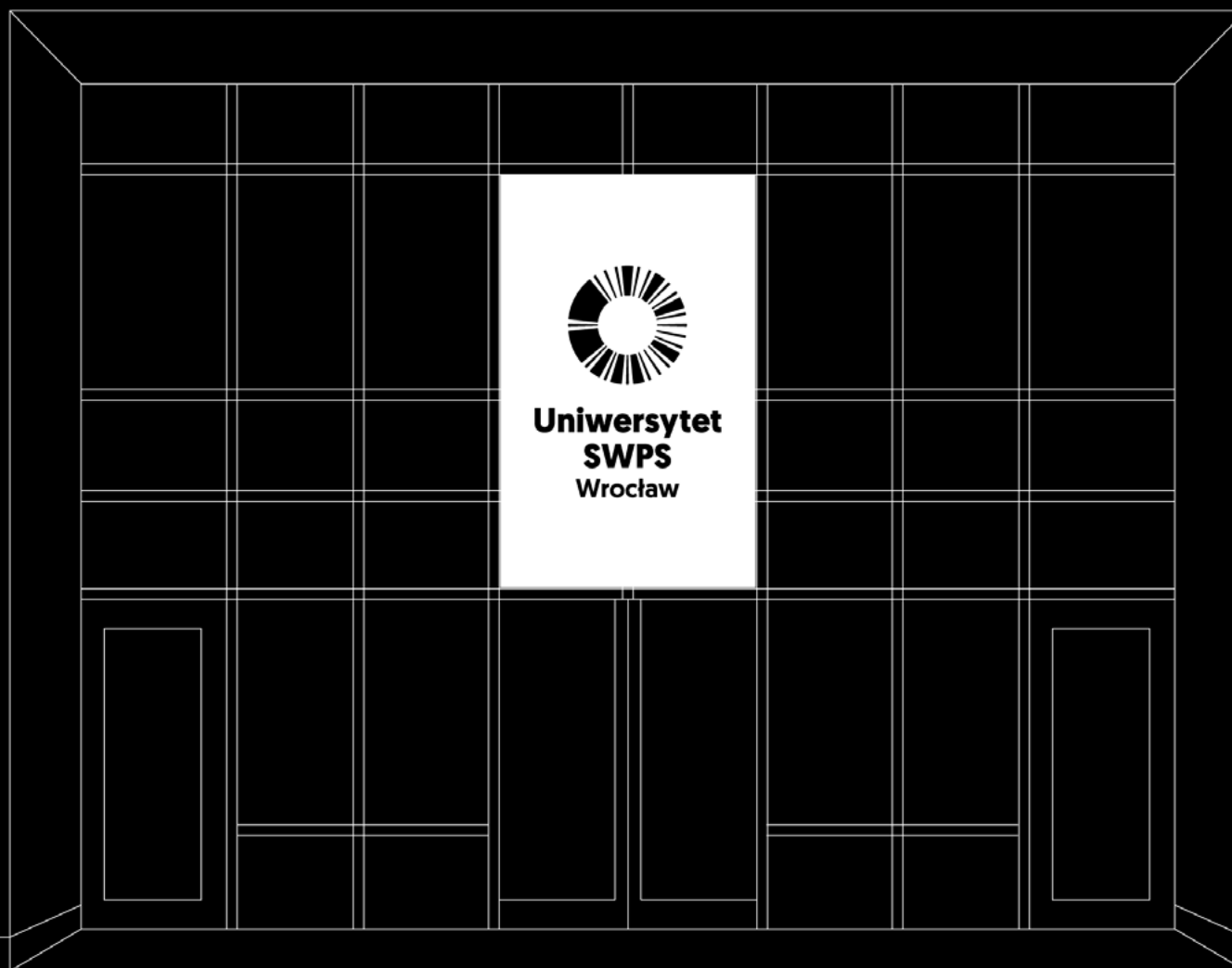
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Wejście główne

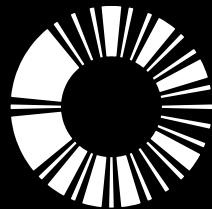


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Wrocław**

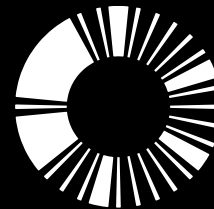


Kompleks
biurowo-dydaktyczny
ul. Ostrowskiego 30
53-238 Wrocław

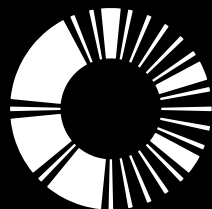




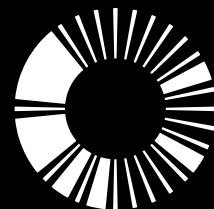
**Uniwersytet
SWPS**
Wrocław



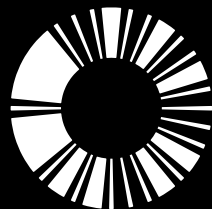
**Uniwersytet
SWPS**
Warszawa



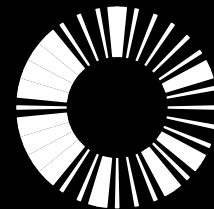
**Uniwersytet
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Poznań



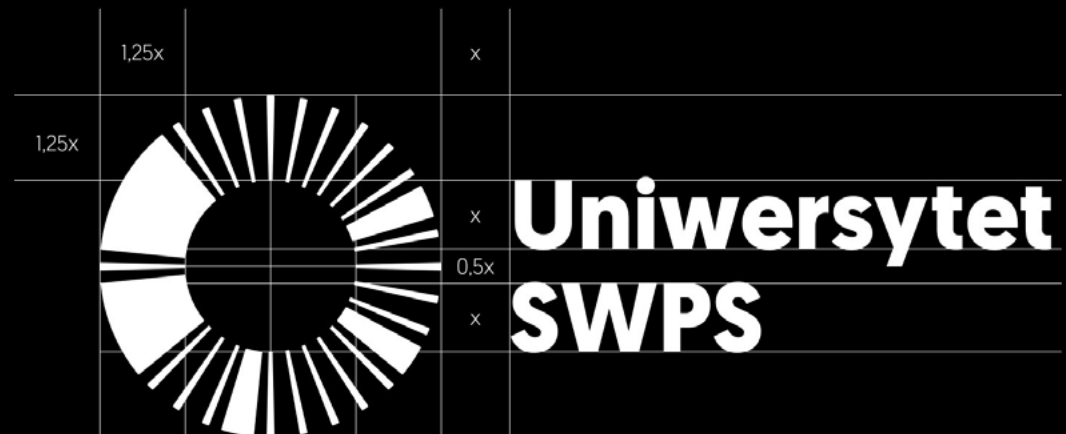
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SWPS**
Katowice



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Kraków









prof. dr hab.
Wacław Kowalski

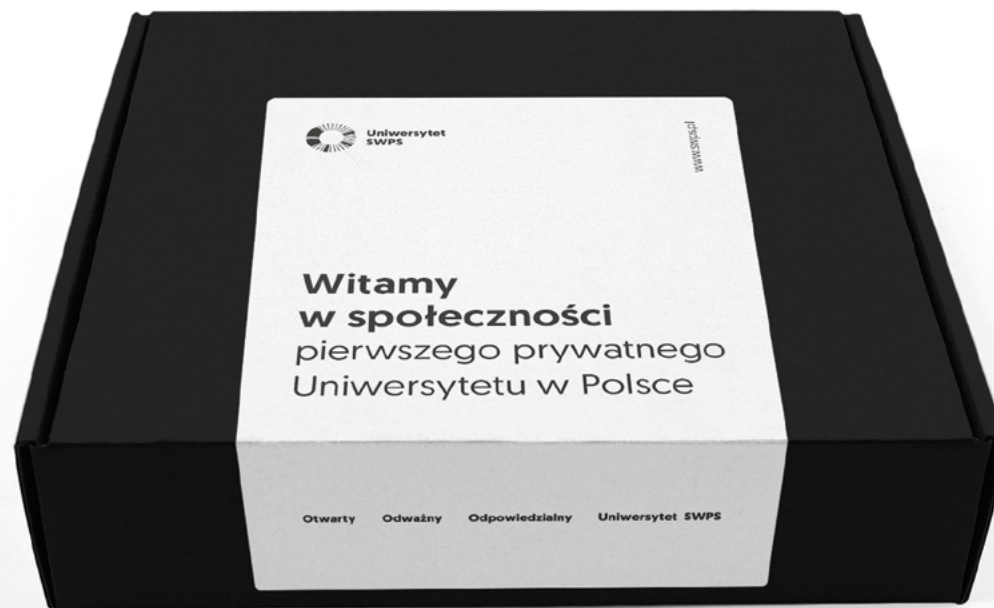
Projektant zajmujący się
zrównoważonym rozwojem
w globalnym przemyśle

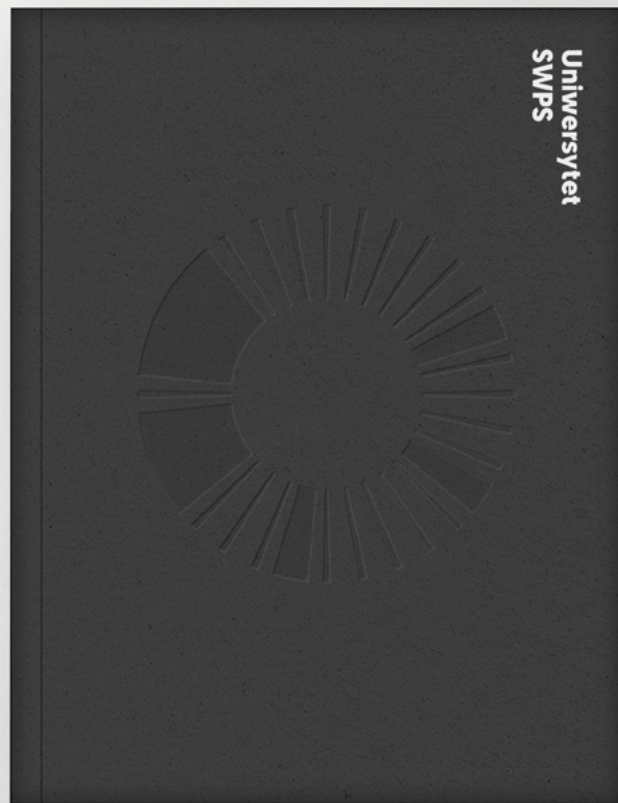
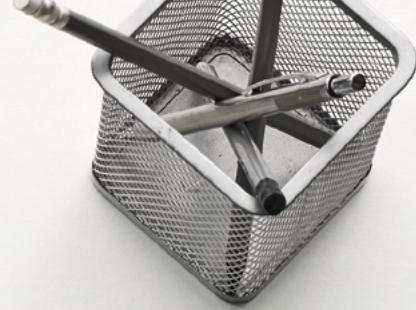


Zrównoważone projektowanie

studia.swps.pl

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Uniwersytet
Humanistyczny i społeczny





Exhibition



↑ Photo: EINA, Alfredo Soria

09.2025



← Photo: Katarzyna Berlak-Antczak



↑ Photo: EINA, Alfredo Soria



↑ ↑ → Photo: Katarzyna Berlak-Antczak



↑ ↓ → Photo: Katarzyna Berlak-Antczak





Mateusz

Author of the projects
at the exhibition

Antczak

Visual communication designer, academic lecturer, and member of the Communication Design Center at SWPS University. Graduate of Image Communication at the University of Wrocław and Graphic Design at SWPS University.

He specializes in designing visual identity systems and logotypes. His portfolio includes numerous commercial and social projects in the field of visual communication, ranging from comprehensive visual systems to research-driven projects. He publishes on design theory and practice, with particular focus on logo design and dynamic visual identity systems.

In his work, he combines an academic perspective with design practice, emphasizing a sustainable, responsible, and research-based approach to design.

Personal website [➤](#)

Anna Biedermann

Curator of the exhibition

Interdisciplinary academic with a strong design, sustainability, and curatorship background. Her career spans international research and projects that connect engineering and architecture with cultural and social aspects. Her focus on sustainability has led her to lead multiple initiatives related to impact assessment and applying sustainable principles in multidisciplinary contexts. The exhibitions with museography designed by her have been shown in cities such as New York, Los Angeles, Toronto, Quebec, Brisbane, Sydney Cape Town, Madrid, London, Paris, and Malmö. Dr. Biedermann is a co-principal investigator in the consolidated research group “Aragonese Observatory of Art in the Public Sphere”, where she promotes interdisciplinary collaboration to address contemporary issues.



Dynamic. Flexible. Generative. Visual Identities.

Mateusz Antczak

Exposición
comisariada por:
Anna Biedermann



Escuela de
Ingeniería y Arquitectura
Universidad Zaragoza



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àgora