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TRANSLATION PROJECTS SEEN AS A HYBRID MODEL OF DESIGN THINKING AND SERVICE LEARNING

Abstract. The aim of this article is to present translation tasks performed by students of Applied Linguistics and Translation Studies as implementation of a hybrid model combining the concepts of Design Thinking and Service Learning. Design Thinking, a method of creative problem solving, entails cognitive, strategic and practical processes, through which design models (e.g. proposals for new products, services, etc.) are developed by teams in translation projects. Service Learning, as a combination of learners' social commitment and acquisition of knowledge, is to engage participants in projects aimed for the common good of the society. By performing translation tasks for various institutions, students practise Service Learning along with their social commitment. Based on two real cases of students' translation tasks, this study can contribute to translator education by showing the possibilities of implementing Design Thinking and Service Learning into the practice of translation.

Keywords: design thinking; service learning; higher education; hybrid model; translation

PROJEKTY TŁUMACZENIOWE JAKO HYBRYDOWY MODEL DESIGN THINKING I SERVICE LEARNING

Abstrakt. Celem niniejszego artykułu jest przedstawienie projektów tłumaczeniowych realizowanych przez studentów lingwistyki stosowanej i przekładoznawstwa jako implementacji modelu hybrydowego łączącego koncepcje Design Thinking (myślenia projektowego) i Service Learning (uczenia się poprzez zaangażowanie). Design Thinking, metoda kreatywnego rozwiązywania problemów, angażuje procesy poznawcze, strategiczne i praktyczne, dzięki którym zespoły opracowują modele

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projektowe (np. propozycje nowych produktów, usług itp.) w projektach tłumaczeniowych. Service Learning, jako połączenie zaangażowania społecznego studentów i zdobywania przez nich wiedzy, ma na celu zaangażowanie uczestników w projekty służące wspólnemu dobru społeczeństwa. Realizując zadania tłumaczeniowe dla różnych instytucji, studenci łączą praktykę Service Learning z zaangażowaniem społecznym. Opierając się na dwóch autentycznych przykładach projektów tłumaczeniowych studentów, niniejsze badanie może przyczynić się do rozwoju dydaktyki przekładu, pokazując możliwości wdrożenia Design Thinking i Service Learning w praktyce tłumaczeniowej.

Słowa kluczowe: design thinking; service learning; szkolnictwo wyższe; model hybrydowy; przekład

INTRODUCTION

The concept of Design Thinking, traced back to the study of design cognition and design methods back in the 1950s and 60s, has been seen as a mindset, method, practice, and process (Dorland, 2020, p. 8). It has also been recognised as a unique approach to problem solving which focuses on understanding user needs, and an iterative design process, in which we learn to think “like a designer, or to deliberately design how we think at all” (ibid., p. 5). Design Thinking has been also referred to as “designerly ways of knowing, thinking and acting” (Cross, 1982, p. 221) and as “designerly thinking” (Johansson-Sköldberg et al., 2013, p. 121). By promoting creativity and collaboration in design teams, this approach introduces new ideas and innovative solutions, and brings them to life in order to test their strength. As part of a learning process, it is open to growth and failure, to new perspectives, changes and transformations from the “existing situations into preferred ones” (Simon, 1996, p. 111).

Since Design Thinking practice entails working on design models (e.g. proposals for new products, services, etc.), collaborating with design teams (cf. Zabor, 2021) and focusing on empathy, openness and creativity – it seems to be an ideal candidate for translation projects. Nonetheless, the significant benefits associated with Design Thinking based learning are less often understood as relevant both to learners, instructors and administrators. The reason behind such an attitude might be “assuming that it is a process for designing a product or service, not designing how we think” (Dorland, 2020, p. 6). To change this situation, Design Thinking needs to be supplied with Service Learning, i.e. the process of being educated by making reference to practical and real work for a common social good. Service Learning may synchronise the social commitment of learners and their comprehension of different issues (cf. Mesicek & Pferzinger, 2018), and make both of the elements co-function efficiently for social service.

From this perspective, translation projects carried out in university environments seem to be preferable practices to experiment with the collaborative and engaging pedagogical approaches, such as the hybrid model, being the result of combining Design Thinking with Service Learning. Expectedly, translation projects realised as hybrid design-and-service models, may, first of all, prove to be a way-out for university teachers who struggle to move their classes beyond the understand-and-remember model of direct instruction and face real difficulties when trying to figure out “what teaching activities [they] might use besides the two traditional standbys: lecture and discussion” (Fink, 2003, p. xi). Second of all, by performing their training translation tasks for various institutions, and combining their knowledge, social commitment and translation competencies, such as accuracy, precision, clarity, readability and localization, students may experience multi-dimensional self-development.

In this light, the aim of this paper is to present two different translation tasks performed by university students as an exemplary implementation of the hybrid model based on the process of Design Thinking combined with Service Learning. The projects concern the translation carried out for the Creative Kids Publishing House and the Zamoyski Museum in Kozłówka.

The article is structured as follows: the opening part introduces the aim of this paper and possible results that may be obtained from employing the hybrid model. In section 1, we will seek an answer to the question what Design Thinking is and how it may translate into a Service Learning model. We will also learn what the theoretical basis and pedagogical rationale for Design Thinking based learning are. Section 2 outlines the methodology and data concerning the two translation projects, while Section 3 sums up the two projects. Section 4 provides for a detailed analysis and discussion of the stages of the chosen working model, on which the two translation processes under scrutiny are built. The paper closes with final remarks, to which we attach future perspectives for the development of the model.

1. DEFINING THE CONCEPTS OF DESIGN THINKING AND SERVICE LEARNING

Even though, historically, designers played no substantive role in the work of innovation and value creation, but only used to put an attractive wrapper around the idea, their present role has become more strategic, leading to dramatic new forms of value (Brown, 2008, p. 2). By drawing from the designer’s toolkit and embracing creative confidence, anyone can adopt a designer’s approach with some proper preparation (Boldrini, 2022).

Let us introduce the idea of Design Thinking by discussing its four main defining characteristics, which overlap in many points, making them difficult to discern.

First, Design Thinking has been recognised as a form of *process creativity* which provides for a series of organizational resources, theoretical perspectives and creative protocols towards organizational transformation (Brown & Wyatt, 2010; Kelley & Kelley, 2013; Liedtka, 2015). In fact, the use of Design Thinking as a driver of creativity management, innovation, cultural industry and organizational transformation has been investigated for decades since its very beginnings in the systems engineering world of the 1960s and popularization in the fields of business in the earlier part of this century (Brown, 2008; Dorland, 2020, p. 8). Yet, what has driven a noticeable growth of recent attention to Design Thinking is the context of other institutional sectors, such as university environments (Samberg, 2018), health care (Roberts et al., 2016) and spiritual development (Barrett, 2016), in which Design Thinking has begun to flourish with its creativity.

It is its second most distinguishing feature, i.e. that of being a human-centered attitude, that has made Design Thinking so useful in academic contexts. In other words, Design Thinking has become a deliberate approach to cognitive processing that keeps people at the center of every process (Dorland, 2020, p. 5). Besides, this method involves an iterative and cyclical series of divergent and convergent stages, in which both individuals and teams try to solve human centered problems effectively (Dorst & Cross, 2001; Dorland, 2020, p. 8).

Third, Design Thinking is increasingly considered a distinct innovation practice which can support and foster the development of creative problem solving and innovative leadership skills (Plattner, Meinel & Leifer, 2012; Dorland, 2020, p. 6). The innovation aspect of Design Thinking is well realised on the ground of solving commonly defined and understood problems. Design Thinking is then seen as an effective problem-solving activity, which can be installed without one's aesthetic expertise with the purpose of finding a knowledge-based solution to improve the existing environments into the preferred ones (Simon, 1996).

Forth, Design Thinking is most successfully framed as a confirmed and established *approach to meta cognition*. This feature pertains to a process of designing how individuals and teams perceive human-centered needs and challenges, and it refers to a process of deliberate engagement into practice of shifting mental reasoning and sense-making practices within a culture of change-makers (Dorland, 2020, p. 9). This cognitive strategy involves both empathy and an

ongoing cycle of divergent and convergent thought, and it is, undeniably, grounded and reflected in discourse. In parallel, in Cognitive Linguistics studies as well as in Critical Discourse Studies it is *discourse* that is recognised as a fertile soil on which both individual and social cognition is revealed and social problem-solving can be practised. Within a given social context ‘social actors’, that is the participants of discourse, experience in their mentality some cognitive processes, such as “thinking, perceiving, knowing, believing, understanding, interpreting, planning, hoping, feeling, etc.” (Van Dijk, 2016, p. 5; cf. Dąbrowska, 2024). “Personal memories, knowledge and opinions” constitute *personal cognition*, while the individual cognitive processes, attitudes, norms, values, ideologies, as well as beliefs “shared with members of the group or culture as a whole” form *social cognition* (Van Dijk, 2001, p. 354). In this context, Design Thinking is seen as a framework or a way of knowing, or a general resource for design characterized by the cognitive aspects vocalized and shared by designers or language users by means of discourse. The discourse of Design Thinking may reach far wider audiences than it would have had if it stayed inside the studio of solo problem-solving (Dorland, 2020, p. 13).

What is more, Design Thinking has also been recognised as a potential framework to become a learning model, easily and effectively deployed both by businesses and post-secondary institutions to prompt creative innovative processes and solutions among employees and students. Thus, it has most often been framed as “a method for improving [the] outcomes related to innovation” (Liedtka, 2015, p. 925), and obtaining important learning skills and metacognitive thinking practices, such as novel and adaptive thinking, transdisciplinarity, and empathy with institutional partners (Diefenthaler et al., 2017; Dorland, 2020, p. 15).

Importantly, since the design process includes iterations which aim at improving the solutions and increasing knowledge and employing a problem-solving method, based not only on technology but more on empathy and observation (Rao & Kalyani, 2021, p. 60) – it has become a service-destined process, oriented on people’s problems and driven by willingness to improve the existing situations into the preferred ones. In this sense, Design Thinking correlates and overlaps with Service Learning, the concept which is understood as a form of connecting the social commitment of learners with their acquisition of knowledge in various subjects (cf. Mesicek & Pferzinger, 2018). When combined into a hybrid model, both of the approaches, i.e. Design Thinking and Service Learning, facilitate participants’ engagement in a project to work for a common good of the society.

In short, having been already well-recognised as a creative process, in recent times, Design Thinking has been increasingly defined as a human-focused approach to innovation, which stresses the importance of integrating “the needs of people, the possibilities of technology, and the requirements for business success” (Brown, 2022). An effective use of Design Thinking processes is linked to a designer’s ability to consider both human needs, the available resources and the constraints and opportunities of a presented challenge. Most frequently, this entails cognitive, strategic as well as practical skills and processes, through which design models (e.g. proposals for new products, services, etc.) are developed by design teams (cf. Zabor, 2021). In an educational context, Design Thinking can be combined with Service Learning, and as a hybrid model it is understood as a process of designing how students learn about a particular challenge, problem or complex educational issue by means of serving the community.

2. METHODOLOGY AND DATA OF THE TRANSLATION PROJECTS

For the purpose of this study, we take the case of two translation projects: first, a translation project performed for the Creative Kids Publishing House by 14 students in their fifth year of the translation specialisation in the Institute of English Studies at the University of the National Education Commission in Kraków. Second, a translation project for the Zamoyski Museum in Kozłówka near Lublin (Poland), prepared by a group of 12 four-year students of Applied Linguistics from Maria Curie-Skłodowska University of Lublin (Poland).

PROJECT 1: *PRZYGODY KARMEŁKA (THE ADVENTURES OF CAMEL)*

In line with the concept of Service Learning, the aim of the first project was to embed students in a real-life professional experience of creating translations with the practical dimension of their publication, including participation in the publication process itself. The project is actually a long-term enterprise that has continued since 2017 in several editions; the present paper describes just one edition that took place in the autumn semester of 2021. It is arranged annually at the translation specialization offered in the Institute of English Studies at the University of the National Education Commission in Kraków, thanks to the cooperation with the Creative Kids Publishing House, based in Toruń, Poland, the author Daniel Sikorski (2022), as well as Argos Multilingual language service agency (cf. Dybiec-Gajer, 2023). Subsequent annual editions of the project have

been incorporated into the curriculum of the final (2nd) year of MA studies in translation.

In 2021, the material for the project consisted of a series of 10 small books, written in Polish by Daniel Sikorski for kindergarten-age children (approx. 2-6 years old). All books were published in Polish as a series under the common title *Przygody Karmelka* [lit. The Adventures of Caramel], where each book described a different story from the life of a little puppy named Karmelek, owned by a family of four: Mum, Dad, their daughter Zosia and son Franek, who lived in a block of flats in a Polish city. The adventures included a walk in the park and meeting other dogs, the first visit to the vet, the first snow in Karmelek's life, staying alone in the flat for the first time (and the mischief done). The stories were meant to be amusing but, nevertheless, contained some didactic conclusions on why one should obey their carers, be careful when outside, not make any mess, etc., expressed by the puppy as part of his learning of the world.

PROJECT 2: *POWOZOWNIA* (THE CARRIAGE HOUSE)

The other translation project presented in this paper was situated in a different context: that of a Polish museum which was in need of the English versions of some of its documentation and tourist leaflets. As it was another real-life situation, the project also exemplifies the concept of Service Learning, and was structured according to the guidelines of Design Thinking. Regarding its topic, it requires from the translator some knowledge of the historical context of the described period.

The project was a response to the commission from the Zamoyski Museum in Kozłówka near Lublin in 2022. It was undertaken by students of Applied Linguistics, working for their MA degree at the University of Maria Curie-Skłodowska in Lublin, and supervised by their translation teacher at that specialisation.

The source materials provided by the museum included the museum's audio guide of the palace, the gallery of socrealism, and a description of the collection of horse-drawn carriages, displayed in the museum's carriage house. The client's specifications stated that, apart from its primarily informative character as a text type, all of the tourist information was to be tourist-friendly, i.e. semi-informal stylistically, even though designed for history and museum lovers (supposed to value informativity above all other features of museum information). The museum authorities also required a certain degree of adaptation: tailoring the translation to the sensitivity of the young audience by making the target text attractive and understandable to young museum lovers.

3. SUMMING UP THE PROJECTS

Undeniably, the two translation projects presented here show significant differences in the challenges faced by the young translators, namely – first and foremost – the choice of translation strategies adapted to the given context and target audience. The different types of source texts to be translated – literary texts for very young readers in the first project and museum information materials for adults in the second – required strategic approaches that took into account the age and cognitive abilities of the target readers immersed in a specific situation. In the case of children that meant reading (or listening to) some simple, amusing, fictional stories and developing their own creativity and imagination in an empathetic context, and in the case of adults – acquiring objective information and expanding their knowledge of the past. The first project required the translator to rely on the domestication strategy, while the second, aimed at informativity, involved following the guidelines of foreignization (cf. Venuti 1995). It might seem, therefore, that the analysed translation projects pose contrasting challenges, putting students in the face of entirely different efforts – but what unites these projects is the concept of teamwork within the framework of combined Service Learning and Design Thinking.

In brief, both of these translation projects seem to be perfect examples of exploiting the hybrid model, in which Service Learning and Design Thinking coexist and hopefully bring the fruit of satisfying translation tasks. In detail, by performing their translation tasks for the chosen company, agency and institution, the students were asked to do their job as a non-profit service for common good. Consistent with Service Learning, the students therefore combined their knowledge and the main objectives of each translation, i.e. fluency, clarity, amusement as well as accuracy, precision, clarity, readability and localization, with their social commitment.

Although neither of the two projects involved evaluation from the target recipients of the translations (the projects took place during the second year of MA studies, after which contact with the students ended), continuous, partial feedback was required from the students throughout the duration of the projects. A summary and a progress report were provided at the end of each in-class session; it was clear from these that the young translators, faced for the first time with a practical task, were gradually learning not only about translation itself but also about the real-life factors that accompany it – which can be effectively grasped by the hybrid model that combines Service Learning and Design Thinking, as described below.

4. STAGES OF THE TRANSLATION PROJECTS SEEN AS A HYBRID MODEL

Design Thinking process involves a design model based on learning by doing, and participatory procedures or exercises grouped into five main categories: problem definition, empathy, ideation, prototyping, and testing (Milton & Rodgers, 2013).

Having incorporated the principles of Design Thinking as well as taking the perspective of Service Learning, the students undertook work on the aforementioned translation projects in several stages, interchangeably as teams and as individuals. First, they were asked to form teams to ask and answer questions concerning the source material (texts for translation) and solve any initial problems. When the proper translation began, the students in both of the sample translation projects followed the scheme of five elements of the hybrid model, namely (i) empathy, (ii) problem identification, (iii) iterative idea generation, (iv) prototyping, and (v) testing the product, as illustrated in Figure 1.

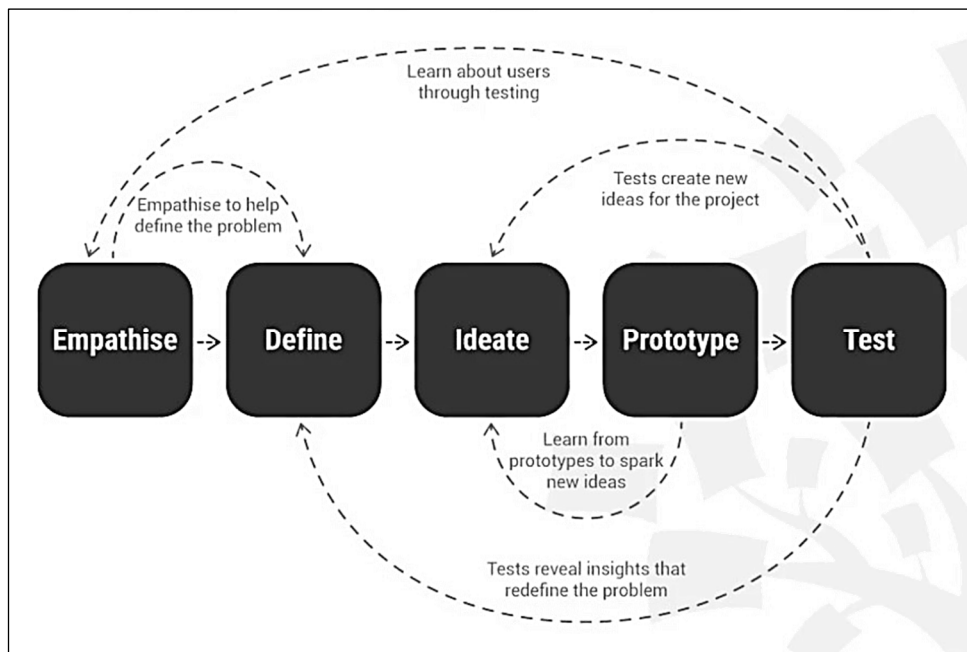


Figure 1. Design Thinking process combined with Service Learning used for translation projects

Source: Dam, 2024.

Starting with the first element, i.e. *Empathy phase* of the Design Thinking process model, the students engaged in the projects were required to reflect upon and share findings about different contextual factors, be it cultural, historical, or literary ones, including human behaviours, and they analysed them using specific tools in order to achieve a detailed understanding of the lived experience of the community of study. To be precise, the Empathy phase of the Creative Kids Publishing House project included the individual and team search for some background knowledge of such aspects of the area of children's literature and its translation as: the specificity of children's literature along with the translator's role and amount of freedom, and the expected readers (small children and their adult carers).

On the other hand, stage one of the Zamoyski Museum project consisted in individual and pair studying of the client's source materials and requirements as well as research done prior to translation itself, involving the students in a search for information and terminology concerning old carriages in the target language. What evolved at that stage was the translators' need to visit the museum and see the exhibits in order to experience what the objects described in the leaflet looked like, which helped them conceptualize the source vocabulary.

The second stage of the process, namely *Problem identification phase*, focused on further observing and learning from a community to formulate a localized understanding of their needs and expectations, mainly in order to understand any appearing problems. In the case of the Creative Kids Publishing House project, this stage revolved around identifying translation problems related to textual characteristics, such as text type, simplicity of style, proper names, diminutives, humour, and the significance of illustrations for the text.

The group of the Zamoyski Museum project in this stage dealt with some translation issues. Due to the specificity of English syntax and the English semi-formal style, as well as some shortcomings detected in the source texts, the students decided to introduce occasional alterations, such as a division of an exceedingly long source-text sentence into two separate sentences so as to improve coherence. They also needed to revisit the museum to eventually clarify some of the translation dilemmas.

In the third stage of the model, i.e. *Ideation phase*, design thinkers try to define the parameters for effective translation development, and develop multiple possible solutions and iterative practices by experimenting. The participants of the Creative Kids Publishing House project realised this stage in the form of a team discussion, which emerged from the need to develop a uniform translation strategy for all ten books. The students proposed some general guidelines,

to be respected by all translators, but agreed to leave the detailed decisions to the final stage, after thorough examination of the source texts via their translation. Among the challenges that required some solutions, perhaps the crucial one was the choice and unification of proper names – in this case the names of those characters that reappeared in more than one book (there were no other proper names in the books). The first dilemma concerned the eponymous *Karmelek*, the puppy, for whose name the students suggested several English equivalents. Some proposed the most obvious, direct equivalent: *Caramel*, carrying the same denotative meaning of a sweet substance or a kind of candy; however, others argued for its “sweet” counterparts that would contain fewer syllables (as the names of pets tend to be short), such as *Fudge* or *Brownie* (being of a similar color). Other options considered just any common dog name in English, especially one of those given to small dogs, such as *Dash* or *Bean*, or a dog name common in English-language children’s books. Eventually, after some research into dog names on the Internet, as well as discussion, the prevailing suggestion was to choose the literal translation as *Caramel*. This decision was not without consequences as it had an impact on the overall strategy of domestication of all other character names, i.e. using their closest but “child-like” English counterparts. Thus, in *Caramel*’s new family, the little girl Zosia did not retain her Polish name and became Zoe (options rejected included Sophie and Sophia), and her brother Franek was named Frank. In the book about a trip to the countryside, there was also a cow bearing a popular Polish cow name *Mučka*, which is an onomatopoeic reflection of the sound cows make – it was translated using an equivalent based on another feature of cows: producing milk. Translated as *Milky*, it gained pleasant connotations with the Milky chocolate and the related, popular image of a purple cow. Other elements that required unification in all ten books were nouns referring to family members: parents and grandparents. The same diminutive form was used in all translations: *Mum*, *Dad*, *Grandaddy* (rather than *Mummy*, *Daddy*, *Grandpa*) – which was another strategic decision, i.e. one including all texts.

On the other hand, the typical challenges in stage 3 faced in the translation process within the Zamoyski Museum project may be covered by two representative examples from the description of the palace carriage house and an exhibition held there. The first one is *wozownia* ‘carriage/coach house’, i.e. a building where coaches or carriages are kept – a term that, apart from its modern meanings, carries with it connotations with the past as well. In the context specific only to palace museums now, and to the Zamoyski Museum in Kozłówka in this project, the noun denotes a wheeled vehicle, usually pulled by horses (a horse-drawn

carriage), typically used by upper classes in the past. The word is formed by adding the suffix *-ownia* (referring to a place for something) to the noun *wóz* ‘carriage, coach; but also: cart or car’ – and the problem lies in the selection of the closest English equivalent. After their visit to the museum and its *wozownia* as well as consultation with the museum staff, the young translators opted for the phrase *coach house*, chosen to underline the present-usage of the old-fashioned coaches. Another lexical problem was the noun *dachówka*, found in the title of the palace exhibition “Od duchówki do dachówki” [lit. ‘from ghost (?) to roof tile’]. Now obsolete, the noun used to denote the part of the kitchen stove where, among its other functions, food could be kept warm for long hours after cooking. The noun consists of the base *duch* ‘spirit, ghost’ and the suffix *-ówka*, referring to a place. The word required consultation with the museum and viewing the exhibition, too, as well as a search in various Polish-language and etymological dictionaries (some providing examples from old Polish literature). The subsequent search in English-language dictionaries resulted in the choice of the noun *hearth* ‘the bottom surface of a fireplace’, one of whose meanings matched the source context, especially that its metaphorical meaning is ‘the heart of the family life’ (as in the phrase *heart and home*). Accordingly, the exhibition title was translated as “From Hearth to Roof Tile”.

Prototyping and testing phases of this cyclical model are the last two stages, in which design thinkers are challenged to create experimental prototype solutions and outcomes of their translations in the form of concrete experiences, and to examine the functionality, localization and configuration of those concrete representations with their initial reflective observations of any problematic instances. In the case of the Creative Kids Publishing House project, this stage involved, first, completing the translation process of 2 little books per each student out of 10 available that year. Then, the students did individual proofreading of their own texts. This was followed by the return to teamwork, correcting each other’s target texts, and comparing some solutions for challenges common to all texts. The discussion then returned to the forum of the entire group, starting with in-class presentations of ready books, engaging the group in the comparison of alternative translations of the same material and the discussion of the issues identified at the beginning of the project. Not without significance was the fact that the books formed a series of ten; therefore such problems as the same versions of the characters’ names (already illustrated in the previous stage) and translation of colloquial style and idioms needed to be agreed upon finally. Such was the case of e.g. the Polish phrase *kość niezgody* ‘a bone of contention’, which served as the title of the story in which Caramel actually finds a bone on a walk and has

to struggle for it with another dog – so this is a bone of contention both metaphorically and literally. In the same book, Caramel, who has succeeded in grabbing the bone for himself, tells the reader: “kość wpadła w moje łapy”, translated as “I laid my paws on the bone”. Being a creative transformation of the idiom *położyć na czymś łapę* ‘put one’s hands on something’, it was, at the same time, an analogous case of an idiom revealing its literal meaning. Hence, the unity of style, as part of the translation strategy in this project, meant that all the student translators had to pay equal attention to idioms and their possible literal meanings, especially when referring to the little dog.

When it comes to the Zamoyski Museum project, the phase of *Prototyping and testing* entailed prototyping the individually and pair-prepared versions of translation against their peers while reading the translation out in the classroom environment. This mock testing enabled the young translators to hear their outcomes aloud and face the audience’s feedback in terms of comprehensiveness, clarity and attraction of attention. This experiment resulted in improving the target language translation by solving a syntactic problem. The dilemma, which occurred several times in various source materials and which the students found awkward, referred to some sentences which were difficult to follow due to their length, considering the museum’s request for a tourist-friendly translation, e.g. “Pałac w Kozłówce to jedna z nielicznych w Polsce tak doskonale zachowana rezydencja, z autentycznym wyposażeniem z przełomu XIX i XX w., obecnie siedziba Muzeum Zamoyskich w Kozłówce.” As a way of improving the syntactic structure, the sentence was therefore divided into two, the latter of which was completed by adding a few words with some new information, allowing for better distribution of the target reader’s attention: “The Palace in Kozłówka is a perfectly preserved residence with authentic furnishings from the late 19th and early 20th centuries. The immense historical value of this place, currently the seat of the Zamoyski Museum in Kozłówka, is (...).”

Finally, before publication, both of the project translations underwent the process of triple proofreading: first by the young translators themselves, then by the teachers who acted as supervisors, and then by a native speaker. The projects’ final steps consisted of target text production and its publication both by the Creative Kids Publishing House and by the Zamoyski Museum.

5. CONCLUDING REMARKS

The hybrid model of Design Thinking and Service Learning has been based on the general rule: first define the problem and then implement the solutions, always including the needs of the user. Significantly, the process emphasizes the inevitability of need finding, understanding, creating, thinking, revising and doing. Action and creation rest at the heart of the process, while by creating and testing something, translators can continue to learn and improve upon their initial ideas. Surely then, the whole process is not linear but implies reconsiderations of a given translation concept, version or dilemma. Indeed, this Design Thinking model can involve participatory and reflective research practice, i.e. comprise a diversity of participatory thinking, learning, and doing practices, together with qualitative research and creative process methods. Undeniably, such a model may be connected with both failure, growth, iteration and prototyping, all of which are part of the whole procedure and should be treated as positive practices.

As shown above, the students and the teacher undertook various roles at subsequent project stages, all of which were designed so as to put into practice the ideas behind Design Thinking: creativity in problem solving that derived from the cognitive, strategic and practical skills demanded by the project's topic, material and scope.

The concept of Service Learning was present throughout the project duration: from the initial assumptions considering the future publication and prospective readers to the final stage of experiencing what it was like to contact and cooperate with the actual publisher and the language service company, and to sign the contracts. The practical dimension of service to the community, present behind Service Learning, was implemented by the translators' visit to the museum, which also constituted an important lesson to the young translators: the commitment to accuracy and attention to detail.

Hopefully, by realising the Design-Service hybrid model, the students were offered several opportunities, such as: a viewing and learning challenge from a different perspective, being encouraged to try innovative thinking and creative problem solving, creating a line of inquiry with a human centered approach, or developing self-paced and collaborative learning skills. Indeed, the future of our students requires us to enhance the development of their creativity, innovation, and interpersonal and self-directed learning skills.

Last but not least, the above-mentioned creativity, subordinated to the translation strategy understood as a global approach to the source texts in the process of their translation, allowed a specific linguistic worldview to emerge in the English version (cf. Gicala, 2018; 2021) – which is a promising research direction to be incorporated into the hybrid model in future. As a reflection of the original worldview, rooted in the Polish language, but creatively modeled both in the stories about Caramel’s adventures and in the description of museum exhibits, it was reconstructed by the young translators to convey a certain view of reality, i.e. the reality in which a little puppy, accompanied by his new human family, embarks on a metaphorical journey to adulthood, and second, the reality of the Zamoyski Museum in Kozłówka, housed in a palace and park complex, which by its renovation and reconstruction revives historical memories from the site’s very beginnings, dating back to the first half of the 18th century.

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