



Scripts Diversity workshop week

7–11 Dec 20

Polish-Japanese Academy  
of Information Technology

# Workshops and tutors

**Register**

## **Dates:**

7–11 Dec 2020

## **Duration:**

5 days, around  
8 hours per day  
from 9:00 or 10:00  
to 17:00

## **Final presentation:**

Friday at 13:30

## **Amount**

## **of participants:**

15–20 participants  
per workshop

## **Mode:**

online, using MS Teams

## **The Calligraphic Line: Finding inspiration in non-Latin scripts**

Brody Neuenschwander

## **書道 – Japanese Calligraphy**

Keiji Matsumoto

## **Designing a sans in five days**

Martin Majoor

## **Type ornament. How to use letters to create patterns**

Monika Marek-Łucka

## **Geometric Ligature Calligraphy (Vyaz) in graphic design between East and West (Latin, Cyrillic, Greek, Arabic)**

Oleksiy Chekal

## **The Agitated Image: Type workshop inspired by lettering found on public space. 1x1 type experiments**

Katerina Antonaki

## **The Agitated Image: Type workshop inspired by lettering found on public space. Basic alphabet design**

Vassilis Georgiou

## **Variable Type Design – Basics**

Maciej Połczyński

## **Pedestrian World**

Sara Dang

# The Calligraphic Line:

## Finding inspiration in non-Latin scripts



**Brody Neuenschwander**

Brody Neuenschwander is a calligrapher and text artist who works in a wide variety of media, from paper, canvas and collage to glass, metal, textiles and ceramics. He has collaborated for nearly 30 years with the British filmmaker Peter Greenaway and in recent years has moved into performance and installation pieces. Neuenschwander recently made a three part documentary for Arte, PBS and the BBC on the history and future of writing, seen from a global perspective.

### Description

In this course we will look at Arabic Kufic script and Chinese seal script to find new ideas for shaping Latin letters. Students will be asked to copy these ancient scripts and then search for shapes that can be transformed into Latin letters. Chinese seal script will also suggest new ways of organizing writing, encouraging the student to depart from the linear arrangement of letters that characterizes alphabetic writing.

The course will begin with a lecture on the various styles of Arabic and Chinese calligraphic history. There will then be demonstrations to show how non-Latin scripts can be deconstructed and then pieced together again to make Latin letters with new graphic potential.

### Objectives

- To explore the shapes and spaces of Arabic Kufic script and Chinese seal script, which differ considerably from the way Latin letters are shaped and arranged
- To challenge the students to experiment with the black/white relationships of letters, counter spaces and spaces between letters, lines and text blocks
- To depart from simple, linear arrangements of writing and create text images that challenge the reader to explore the text in new ways
- To introduce the students to a new pen, the cola pen, that they will have to make themselves

### Course content

- One lecture on the styles of Arabic and Chinese calligraphy
- Two demonstration sessions on Arabic Kufic calligraphy as an inspiration for Latin letters
- Two demonstration sessions on Chinese Seal Script as an inspiration for Latin letters
- One demonstration session on the mysterious theme of the dinosaur

### Portfolio outcomes

Students will be asked to produce one finished sheet for each of the five demonstration sessions. The demonstration will explain how to approach the lesson, and the student will have the time to work on this lesson. At the end of each session, students should have finished ONE well-composed sheet.

This means:

- One sheet based on the FIRST Arabic Kufic lesson
- One sheet based on the SECOND Arabic Kufic lesson
- One sheet based on the FIRST Chinese Seal Script lesson
- One sheet based on the SECOND Chinese Seal Script lesson
- One sheet based on the dinosaur lesson

# The Calligraphic Line:

## Finding inspiration in non-Latin scripts

### Tools and materials

- Cola can pen (see attached instructions)
- Black ink and a pot to put it in
- Ten sheets (minimum) of good quality paper, minimum size 40 x 60cm per sheet. Not too smooth or thin. The paper needs a bit of texture and should be heavy enough NOT to wrinkle when wet with ink. Please make sure you have good paper. There is no point doing the workshop on cheap, thin, slippery paper. Buy several types and test them, if you need to. The ink should NOT bleed into the paper.
- The lyrics to one of your favorite songs, poems; or your own words if you prefer

### Schedule

#### Monday

- 9:00 Lecture and first demonstration (Arabic Kufic 1).  
Rest of day to do the assignment. Post work for Q&A.
- 15:00 Q&A about posted work.

#### Tuesday

- 9:00 Second demonstration (Arabic Kufic 2). Rest of day to do the assignment. Post work for Q&A.
- 15:00 Q&A about posted work.

#### Wednesday

- 9:00 Third demonstration (Chinese Seal Script 1).  
Rest of morning to do the assignment.
- 14:00 Fourth demonstration (Chinese Seal Script 2).  
Rest of afternoon to do the assignment.  
Post work for Q&A.

#### Thursday

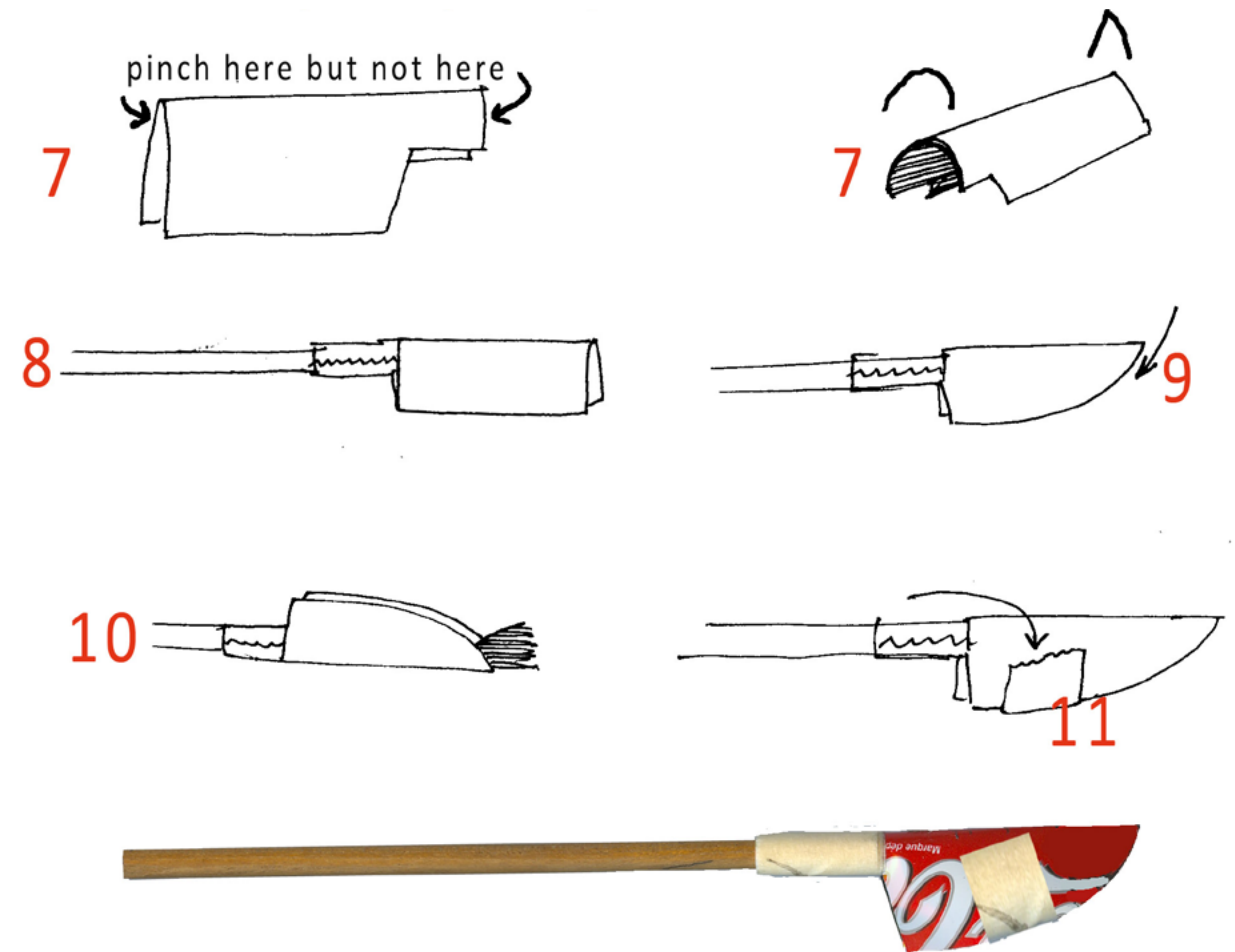
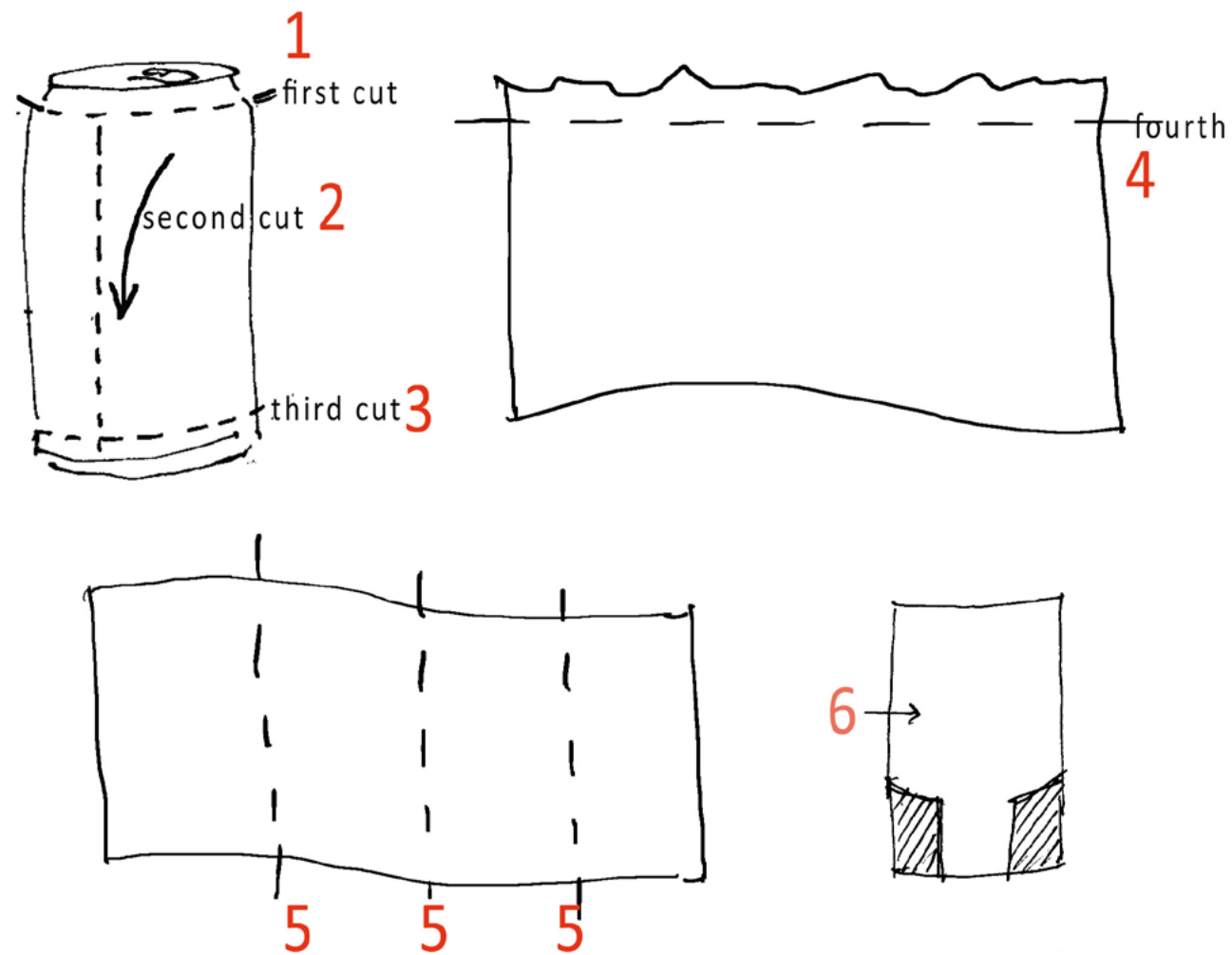
- 9:00 Q&A about Wednesday's assignments.
- 15:00 Fifth demonstration (Dinosaur exercise).  
Rest of day to do the assignment. Post work for Q&A.

#### Friday

- 9:00 Group session with Q&A.
- 13:30 Presentation of work by teachers

# The Calligraphic Line: Finding inspiration in non-Latin scripts

HOW TO MAKE A PEN FROM  
A COCA COLA CAN



# 書道 – Japanese Calligraphy



**Keiji Matsumoto**

Born in 1988, in Tokyo, 2009–2014 studied at the Faculty of Graphic Arts of the Warsaw Academy of Fine Arts. In 2012 studied in Bologna at the Accademia di belle arti Bologna (Erasmus program). In 2014 obtained his MA diploma specializing in printmaking (prof. Piotr Smolnicki's studio), illustration (prof. Grażyna Lange's studio) and prepared an annex to the diploma specializing in drawing under guidance of prof Jacek Staszewski. In 2019 got PhD degree in ASP in Warsaw under guidance of prof Jacek Staszewski. Currently works as a assistance at ASP in Warsaw at prof Artur Krajewski's drawing lesson. In his works Keiji Matsumoto tries to combine Japanese calligraphy and European drawing

## Description

The purpose of this course is for students to learn the basics of Japanese culture, calligraphy, and apply it to their art works.  
Class type: Lecture + Practice

## Objectives

In the course, students can learn the general history of Japanese calligraphy—from the influence of China to the birth of Japanese characters and the flow to the present day. Also they can see the role of modern calligraphy and what kind of activities it has as art while watching photos and videos of calligraphers. At the practice students can learn the basics: posture, how to hold and move the brush. Besides, they can know the spiritual way of thinking about making works in calligraphy. The goal is to be able to draw the lines you want with a single brush by practicing what is called a RINSHO and letting the movement of the brush soak into the body. Once they understand how to handle the brush, they have to choose one Japanese kanji character, understand its meaning and create their own form using ink, oil and the tools of their choice to create their own work.

## Course content and outcomes

- Introduction presentation of Japanese calligraphy
- Practice + creation
- On the final day, students will present their work
- The results of course – an online exhibition (if possible)

## Tools

**Obligatory:** ink, various types of brushes, large paper (B1), oil  
**Others:** Paints, oil crayons, and other painting tools

## Schedule

- **Monday**  
Japanese calligraphy, basic calligraphy lecture + practice
- **Tuesday**  
practice + select kanji and sketch the composition (in the morning)
- **Wednesday**  
creating (morning)
- **Thursday**  
finish creating, presentation from students

# Designing a sans in five days



**Martin Majoor**

Martin Majoor (\*1960) has been active as a free-lance graphic designer since the mid 1980's. He designed books, covers, stamps and posters, but he is best known for his type designs, like Scala, Telefont, Nexus and Questa (the latter in collaboration with Jos Buivenga). He worked as a teacher at the art schools in Arnhem and Breda, nowadays he conducts type design workshops throughout the world. As a lecturer he likes to show how the old analogue world of metal type can live on in contemporary digital type. Majoor wrote articles for magazines like Items, Page, 2+3D and Eye, as well as contributing to several books on typography.

## Description

The workshop investigates the way a new typeface design can be set up by using an analogue method of the 'double pencil'. The workshop gives an introduction to the world of typefaces, serif and sans, by making an own typeface design while at the same time investigating our history of type.

## Objectives

- students explore a method for designing a new typeface
- students learn about the history of our type system by making their own typeface

## Content

Course content will be delivered in the form of:

- online workshop
- lecture

## Portfolio/outcomes

Analogue artwork on A3 sheets of paper

## Tools / materials / equipment / software

- a table or a flat work surface to work on
- three pencils of the same size
- some thin rubber bands to tie the pencils together
- a thick black marker
- a thin black marker

- a bottle of correction fluid (which is applied with a small brush)
- 50 sheets of A3 paper (not A4!). Plain white 80 gram copy paper (not thicker!)
- a pencil sharpener
- a cutting knife or scissors
- a ruler
- a roll of painter's tape or other adhesive tape (to fix the works to the wall)
- an empty wall in the background so that they can hang the works on the wall.
- a laptop with camera, for communicating through Zoom or Jitsi or Skype or Teams.

## Schedule

### Mon—Fri\*

10:00–11:30	Workshop
11:30–11:45	Coffee break
11:45–13:00	Workshop
13:00–14:00	Lunch break
14:00–15:30	Workshop
15:30–15:45	Tee break
15:45 – 17:00	Workshop

\* Friday at 13:30 we are going to start present and review outcomes selected by teachers

# Type ornament.

## How to use letters to create patterns



**Monika Marek-Łucka**

Graduated from Academy of Fine Arts in Wrocław with a M.A. Degree in Graphic Design and Warsaw University with a B.A. Degree in Philosophy. In 2019 she opened her PhD research in the field of visual arts at the PJA. Graphic designer and information designer with more than 10 years experience. From 2017 lecturer in PJA teaching lettering and visual communication classes. Author of several articles devoted to typography and semiotics. Co-curator of two editions of Brody Neuenschwander's calligraphy performance "Brush with Silence" in Warsaw. Currently working on the book „Lit[t]era Romana" (Roman's letter) which is an anthology of texts from the first Polish typographical magazine Litera edited by Roman Tomaszewski in 1966–1974

### Description

The workshop is addressed to students willing to learn how to construct lettering patterns and use them as creative tool in the work of graphic designer. Starting from calligraphy, students will be introduced to different techniques of flourishing and composing monograms. In the next step students will shift into the medium of typography, delving into the Renaissance phenomenon of Printer's Flowers. After that, students will be acknowledged with creating typographical ornaments, which eventually will result in designing final project. Our meetings are based on online exercises and corrections.

### Objectives

- students explore the ornamental potential in lettering
- students learn about typographical tradition in creating patterns
- students are introduced to the work of the Renaissance printers, contemporary calligraphers (eg. Gottfried Pott), and 20th century graphic designers and studios using typographical ornaments as artistic means (eg. Giovanni Pintori, Insel-Bücherei Publishing House)
- students investigate the logic of the movement and plasticity of letterforms
- students develop their skills in composition and knowledge in typography

### Content

Course content will be delivered in the form of:

- class lectures
- class watching/studying and discussions on relevant material to selected topics presented in lectures, and case studies.
- class discussions on workshop exercises, assignment ideas, or sketches.

### Tools / materials / equipment / software

Broad edged pen or brush, pencils, paper, ink, scanner or phone camera, Adobe Illustrator or Photoshop.

### Schedule

- **Monday**  
Calligraphy day. Flourishing + Letter patterns.  
Exercises + Corrections.
- **Tuesday**  
Typography day. Printer's flowers + Type patterns.  
Exercises + Corrections.
- **Wednesday**  
Final assignment introduction + Sketches + Corrections.
- **Thursday**  
Developing ideas + Digitalizing sketches
- **Friday**  
Final corrections + Final presentations



# Geometric Ligature Calligraphy (Vyaz) in graphic design between East and West (Latin, Cyrillic, Greek, Arabic)



**Oleksiy Chekal**

Oleksiy Chekal is a graphic designer, calligrapher, and art historian. He specializes in complex cross-cultural and cross-language design tasks in the field of cultural, museum, scientific and religious projects. (Latin, Greek, Cyrillic, and other scripts of the Middle East). He also has experience in creating fonts, logos, and posters, including book design, brand design, and packaging design, monumental calligraffiti. Works in any historical style for projects related to different faiths and religions (Christianity, Judaism, Islam) and for scientific conferences and publications. Oleksii is experimenting in the field of typographic art of letterpress and handmade technology. His research interests are related to the art history of typefaces, as well as the history of the early Christian and medieval art of Byzantium, the Middle East, and Europe. Now I am also enrolled as a Visiting Professor at the Florence Classical Arts Academy (Italy).

[www.behance.net/PaLaMa](http://www.behance.net/PaLaMa)

[www.instagram.com/oleksiy\\_chekal](http://www.instagram.com/oleksiy_chekal)

## Course Description

The course explores and offers practical exercises on the principles of ligatures construction and complex decorative inscriptions in different written traditions of the East and West. Students will learn how letters hug and fight, how to construct a monogram, or use graphic techniques to reduce the size of the lettering. The course will include many presentations with historical examples from different eras and languages. In the classroom, students will learn who Ludwig Traube is, what sacred names and their graphic images are in different religions, how to make figurative calligraphy in a circle or in a square, and not lose the meaning of what is written. The course introduces students to the possibilities of using paleographic research in modern design and type experiments.

## Objectives

- students study the principles of working with complex ligatures inscriptions in the context of modern design tasks.
- students will learn about the peculiarities of decorative and figurative inscriptions both in the historical context and in the realities of modern visual culture.
- students are trained to work between calligraphy and digital technology.
- students explore new possibilities in combining the plasticity of letters from different scripts culture and obtaining new graphic and font effects.
- students develop the ability to work with historical references and feel free to choose the style and techniques for the most accurate solution to the graphic problem.

## Content

The content of the course will be presented in the form of classroom lectures combined with practical exercises. Students will be given copybooks based on fragments of Greek, Latin, Cyrillic, and Arabic calligraphy related to the topic of this course. There will also be backs for combining calligraphy and graphic design, lettering, and type design.

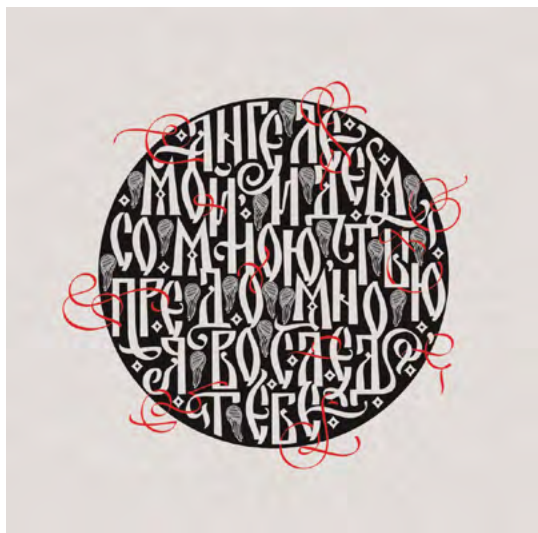
- viewing / studying the class and discussing the relevant material on the selected topics presented in the lectures and case studies.
- discussion in the classroom of the content of educational portfolios created by students. and criticism of student-generated content

## Portfolio / outcomes

The result of the master class will be several intermediate and one final task. Intermediate tasks will consist of:

- Exercises and calligraphy of different alphabets
- Creating monograms and ligatures
- Inscription in Greek (Between the Tattoo and the Orthodox Icon)
- Cyrillic inscription (Fences extending to the sky or rhythmic drilling of letters)
- Latin inscription with Eastern influences (Between popes' scrolls and stone Kufic inscriptions)
- Final task – figurative lettering for a modern design project

# Geometric Ligature Calligraphy (Vyaz) in graphic design between East and West (Latin, Cyrillic, Greek, Arabic)



## Tools / materials / equipment / software

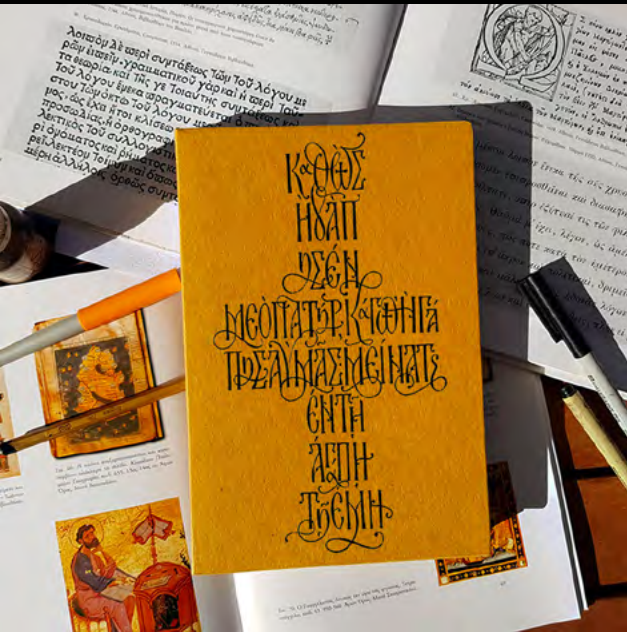
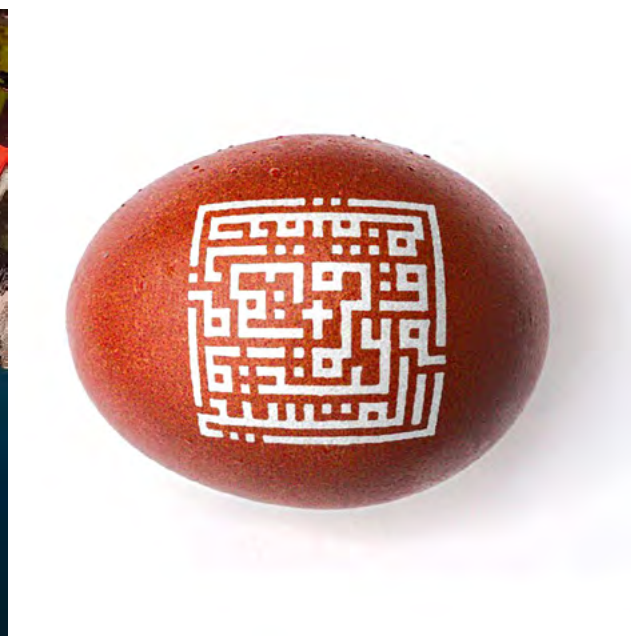
Students need wide nibs such as automatic pen, parallel pen, or any flat nibs from 2 to 6 mm, small flat brushes can also come in handy. Ink or ink, paper, pencil, eraser, ruler, compasses. At the end of the course, you will need a computer with Adobe Illustrator or (FontLab / Glyphs) installed to work with vector files.



## Schedule

- **Monday**  
Theory: General principles of building connections between letters. History of ligatures and monograms. Greek monumental writing and sacred inscriptions.  
Practice: Calligraphy exercises, creating monograms and names based on the directions given. Greek calligraphy exercises for ornamental lettering. Creation of an inscription in Greek.
- **Tuesday**  
Theory: Cyrillic decorative script: features and history  
Practice: Cyrillic calligraphy exercises. Creating a Cyrillic inscription in a circle
- **Wednesday**  
Theory: Latin decorative lettering, Arabic kufi, and Turkish calligraphy (similarities and differences)  
Practice: Latin calligraphy exercises. Create a squared label
- **Thursday**  
Theory: General principles of lettering development in modern design in the context of multicultural and ethnic-national problems. Features of working with calligraphic sketches on the computer.  
Practice: Creating the final lettering of the student's choice. Calligraphic sketch, vector adaptation for a design project.
- **Friday**  
Completion of final works and preparation for present viewing and review outcomes







# The Agitated Image: Type workshop inspired by lettering found on public space

**Workshop 1: Basic alphabet design | coordinator: Vasilis Georgiou**

**Workshop 2: 1×1 type experiments | coordinator: Katerina Antonaki**



**Katerina Antonaki**  
Visual communication designer  
Visiting Lecturer at UNIWA

Katerina Antonaki MA FA – Creative Director of Technopolis city of Athens since 2014 and visiting lecturer at UNIWA since 2013, Department of Graphic Design and Visual Communication. She has worked in the advertising industry but her big love is cultural & creative industries and teaching to which she has been focused the last 10 years. Her work ranges from visual identity, editorial design and spatial design. She is involved in educational and urban research projects and she is a scientific member of international interdisciplinary projects. Her interests include, visual communication, the social role of graphic design in the public sphere, design methodologies. She has studied in London, Helsinki and Athens, holds an MA in “Design Critical Theory and Practice” from Goldsmiths University of London. She is an IKY scholar. Her design practice has been awarded and her research has been presented in international conferences and exhibitions. She is inspired by the poetry of things, cities, coding and biology. She lives and works in Athens.

<https://axarnon101.tumblr.com/>  
<http://futuretext.org/katerina-antonaki/>



**Vassilis Georgiou**  
Graphic designer

Vassilis Georgiou lives and works in Athens, Greece. He is a visual communication designer and in recent years has been mainly involved in the design of typefaces and books. The main pillars of his research and practice are three: (a) the history and evolution of the morphology of Greek letters, through the tools and ways of writing but also through the reproduction of texts in multiple copies, (b) the impact that the form of the letters can have on the reader --the text as image-- and (c) the methods of transmitting written information, either through marketing or through art.

<https://ateliergeorgiou.com/>

## Description

The class is a hybrid of lecture, seminar, and studio work. Students will work in groups of 2-3.

The workshop investigates the poetry of things when restrictions apply. The core thought is how we could “rewrite” public social messages and it plays with the notions of representation and urban poetry & social movements, while tackles the idea of how typography in public space could challenge socio – political issues.

During the workshop students are asked to be inspired from their city’s typography (e.g. the vernacular lettering that someone witness on the signage of shops, cinemas, theatres, architectural landmarks, handwritten slogans etc) and draw a basic alphabet, then rewrite a political and/or social message of their choice, by creating typographic compositions.

## Objectives

The aim of the workshop is to introduce students to the protest posters and placards of demonstrations and to examples of artistic interventions for social purposes.

- Urban environment and social movements are treated as a terrain of inspiration, and during the workshop students are challenged to understand the relation between type (text – meaning) and space (size, movement, symbolic language and carrier of messages) as they are asked to make small but powerful typographic interventions.
- Students gain understanding of cultural differences through the observation and research of local typefaces of signage.

# The Agitated Image: Type workshop inspired by lettering found on public space

**Workshop 1: Basic alphabet design | coordinator: Vasilis Georgiou**

**Workshop 2: 1×1 type experiments | coordinator: Katerina Antonaki**

- During the workshop they gain basic knowledge of creating their own typeface and they become more familiar with analog DIY techniques through the experimentation on typographic compositions.
- Students develop their research and team working skills.

## **Content**

Course content will be delivered in the form of:

- class lectures
- class watching/studying and discussions on relevant material to selected topics presented in lectures, and case studies
- class discussions on student-generated content of learning portfolios
- demonstration of hands-on working techniques
- individual counseling

## **Portfolio / outcomes**

Course outcomes will be delivered in the form of:

- A1 Posters (pdf files, CMYK, 300 dpi, 59,4x84,1cm)
- Instagram posts (jpg or gifs 1080x1080 pixels)
- 1×1 m space interventions
- A collectively made typeface

## **Tools / materials / equipment / software**

Adobe software, mob camera, printer, any kind of material for DIY experimentation (e.g. pencils, stencils, scissors, papers, glue, ink, sprays, dry transfer lettering, photocopy etc.). Students are encouraged to investigate their personal style.

## **Reading references**

- (article) The Poster Remediated'. Faktografia (2016) <https://faktografia.com/2016/04/03/the-poster-remediated/>
- (article) Steven Heller, (2020). 'Graphic Emergency Emerges in Poland'. Design Observer. [https://designobserver.com/feature/graphic-emergency-emerges-in-poland/40294/?fbclid=IwAR3u2Gt6\\_fUkeyojbhUOt2fBhzvOBHw3QrCe1Y65zPlZwPbaoeBQjq6DGnY](https://designobserver.com/feature/graphic-emergency-emerges-in-poland/40294/?fbclid=IwAR3u2Gt6_fUkeyojbhUOt2fBhzvOBHw3QrCe1Y65zPlZwPbaoeBQjq6DGnY)
- (article) Rob Giampietro, 'The problem with Posters', Dot Dot Dot 7, 2003 <https://linedandunlined.com/archive/the-problem-with-posters/>
- (article) Susan Sontag, Posters: Advertisement, Art, Political Artifact, Commodity, first published in Dugald Stermer, ed., The Art of Revolution: 96 Posters from Cuba (New York: McGraw – Hill, 1970) <https://lookingfromsolitude.tumblr.com/post/40172195344/susan-sontag-posters-advertisement-art-political-artifac>

## **Further reading**

- (book) The Politics of Design: A (Not So) Global Design Manual for Visual Communication, by Ruben Pater [https://issuu.com/bis\\_publishers/docs/the\\_politics\\_of\\_design](https://issuu.com/bis_publishers/docs/the_politics_of_design)
- (book) Edited by Civic City et al, (2020). 'Visual Coexistence: New Methods of Intercultural Information Design and Typography.' Lars Müller Publishers. <https://www.lars-mueller-publishers.com/visual-coexistence>
- (article) David Crowley, (2016). 'I am a poster'. Eye Magazine <http://www.eyemagazine.com/feature/article/i-am-a-poster>

# The Agitated Image: Type workshop

## inspired by lettering found on public space

**Workshop 1: Basic alphabet design | coordinator: Vasilis Georgiou**

**Workshop 2: 1×1 type experiments | coordinator: Katerina Antonaki**

**All materials will be edited in the form of a booklet after the presentation day**

### **Schedule**

- **Monday (briefing – initial research – discussion)**

- Morning

Ice breaking: students introduce themselves (presentation 2min max)

Briefing: explaining the topic and the deliverables

Lectures:

– protest poster – typo plakats in demonstrations –

vernacular lettering, design by non designers

– urban typography – public space as a terrain of inspiration

- Afternoon

Creating a reservoir of ideas: students present their initial research of the typeface of their choice on which they would like to work on (presentations 4min max) – group discussion

- **Tuesday (research – first experiments – individual counseling)**

- Morning

Studio work: first design experiments (analog only)

Analysis and evaluation of the outcome so far – group discussion

- Afternoon

Technical issues and tips

Group discussion

- **Wednesday (studio work – development of designs & typeface)**

- Morning

Studio work: crystallization of ideas, design experiments, finding personal style

- Afternoon

Starting working on the digitization of your type – developing the poster designs

- **Thursday (final designs)**

- Morning

Finalization of designs and typeface – individual counseling

- Afternoon

Start working on the presentation

- **Friday (presentation)\***

9:00–12:00 working on final presentation

(15 min max for the whole group)

\* everything should be ready by 12:00 to start uploading files for presentation







# The Agitated Image: Type workshop

## inspired by lettering found on public space

**Workshop 1: Basic alphabet design | coordinator: Vasilis Georgiou**

**Workshop 2: 1×1 type experiments | coordinator: Katerina Antonaki**

### **Tools / materials / equipment / software (full description)**

#### **Tools and Materials**

The restrictions and urgency of current times, in combination with the theme of the workshop, dictate that we must use what we have in hand. Ideally, you should not need to buy any tools and materials and you should work with what you already have. Bellow is an “ideal” list of tools and materials which you, being graphic design students, probably have available. If not, try to get them, or think of any alternatives you could come up with. Necessity is the mother of invention and the tools that you use could dictate the visual outcome of your work.

#### **ANALOG**

##### **Mandatory**

1. Drawing table or kitchen table
2. Rulers, triangles, compass
3. Pencils, erasers, markers etc
4. Any kind of available paper. Preferably white or off-white. The larger the better. Ideally, 50x70 cm. The heavier the better. At least 200 gsm for use on creating stencils. Cardboard could also be used
5. Old magazines and/or newspapers or any kind of printed scrap, to be used for cut and paste
6. Any kind of water based colour. Acrylics, tempera, ink or whatever you have available. We will use Black as the main colour, Red as a secondary colour and White for retouching (or for painting on coloured paper)

7. Any kind of brush, preferably flat. the larger the better. You will use them for writing and lettering on large scale

8. Scissors, cutter

9. Any kind of tape and glue

##### **Optional**

10. T-square, if available

11. Stencils, if any

12. Dry transfer lettering (anyone knows what that is?)

#### **DIGITAL**

##### **Mandatory**

Hardware: computer, printer, digital camera  
(your phone will do the job)

Software: Adobe illustrator, Adobe Photoshop, Adobe InDesign.  
You will have to digitise and vectorise some of the analog work

##### **Optional**

Hardware: A scanner could be handy, if available

Software: Glyphs. You may not need to use it if you don't know how to, but there will be a basic demonstration on the creation of a basic alphabet, imported from your Adobe Illustrator output



# Variable Type Design — Basics



**Maciej Połczyński**

Visual communication designer focused on typefaces. Since 2018 he runs Laic: Type Foundry (<https://laic.pl>). Graduate of PJAiT

## **Description**

The course is a basic introduction to most popular type design software Glyphs. After learning basics of the software participants will learn how to implement Variable Type format introduced in 2016.

The VF allow for a linear transition from one drawing to another which is a great tool to be used in various “dynamic” applications.

## **Objectives**

The main objective of the course is to introduce type design software, terminology as well as technology behind the newest trend in type design.

## **Content**

The course will be delivered in a form of practical work in the Glyphs App, combined with introductory lecture and sketching session.

## **Portfolio/outcomes**

Hopefully after a week-long workshop each participant will be able to design uppercase typeface with at least 2 masters.

## **Tools**

The course is available only to students who are Mac osx users (Glyphs App is available only on Mac, please download Glyphs 2.6 before <https://updates.glyphsapp.com/latest2.php> )

# Pedestrian World



Sara Dang

Dr Dang Thuy Duong is an architect, researcher, and academic teacher. In 2019 she developed the research method „City in motion” dedicated to the study of the relationship between urban spaces and pedestrian practice. She teaches research methods at Polish-Japanese Academy of Information Technology. As architect, she designed number of public spaces and buildings in Poland, Kazakhstan, and Russia among others.

## Description

The course investigates awareness of the urban environment. Through pedestrian practice, we can generate data that show the reality of urban space including live and non-living parts in it. To do this students will try to answer the question „How the world of pedestrians looks like?” and reach for an everyday experience and convert it into visual data. Students will work with images, sounds, mental maps. The course introduces students to the context of everyday life activities and bringing their own experience into graphic work toward the benefit of social design and empower pedestrian’s voices in public discussions.

## Objectives

- students explore urban space in their neighborhood with a short walk and collect information. Analysis of experiences will be the basis for capturing an interesting aspect of space.
- students learn about data generating through ethnographic and cognitive methods of research;
- students are introduced to the work of
  - „City in motion”, by Dang Thuy Duong
  - Inscriptions en relation – Des traces coloniales aux expressions plurielles  
<http://www.civic-city.org/inscriptions/253-2>
  - The function and form, by Farshid Moussavi
  - Digital cultures, by Milad Doueihi
  - Vredenburg: a documentary on public space and consumption  
<https://www.youtube.com/watch?v=aKvxGSihcoo>

- students investigate:
  - space seen in motion;
  - biodiversity in city;
  - pedestrian problems;
  - body-based design;
- students develop their own visual communication strategies and design on a chosen theme.
- students will work at the crossroads of design, architecture, art, ethnography, cognitive science.

## Content

Course content will be delivered in the form of:

- class lectures on an idea that every space evokes other dimensions and meanings beyond its literal meaning which refer to an ecological approach in urban design and visual quality of the relationship between pedestrian and space,
- class watching/studying and discussions on relevant material to selected topics presented in lectures, and case studies.
- class discussions on student-generated content of learning portfolios and critique of student generated content.

## Portfolio/outcomes

The works created during the workshop will be socially sensitive and preserving a subjective view of the world at the same time. The design should deliver the viewers a good sense of the pedestrian situation in the city and give them a clear visual message. This is great chance to enhance the meaning of visual environment and have a good project in your portfolio.

# Pedestrian World

## Tools

scissors, glue, adhesive tape, notebook, pens

## Materials

- found somewhere in the street – autumn leaves, twigs, bird's feather, and similar organic materials
- paper sheets, transparent or colourful plastic bags that doesn't have to be new

## Equipment

- camera, voice recorder, (it's enough if your smartphone take photos with good quality)

## Software

Adobe Photoshop

## Schedule

- **Monday**
  - Introduction presentation
  - Individual introductions from everyone
  - Work plan for the whole week
  - Lecture on research method and gathering information in urban space
  - Conducting fieldwork by everyone
- **Tuesday**
  - Presenting the 1st day's result: fieldwork + mental map
  - Refining data & discussion
  - Research on experience
  - Design process starts
- **Wednesday**
  - Presenting the 2nd day's outcomes
  - Discussion + comments
  - Each team will be consulted separately how to proceed further
- **Thursday**
  - Work in progress
  - Discussion + comments
- **Friday**
  - Completing the presentations



**Scripts Diversity workshop week**

**7–11 Dec 20**

**Polish-Japanese Academy  
of Information Technology**

**Register**

Or follow the link:

<https://events.eventzilla.net/e/futuretext-script-diversity--type-design-2138786370?resp=on&dateid=2138546782>

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