

Cross-Cultural Workshop Week  
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Online Workshop Week  
Polish-Japanese Academy of IT 2020  
20-24.04.2020  
Curators: Jan Piechota, Jakub Karpoluk

# The Grand Opening Online

## The Cross-Cultural Workshop Week will be inaugurated by prof. Jerzy Nowacki, Founder and President of Polish-Japanese Academy of IT



**Prof. Jerzy Pawel Nowacki,**  
Founder and President  
of Polish-Japanese Academy  
of Information Technology (PJAiT)

Professor Jerzy Pawel Nowacki graduated from Faculty of Mathematics, Informatics and Mechanics of Warsaw University. He obtained his PhD and Habilitation from the Institute of Fundamental Technological Research of Polish Academy of Sciences.

Author or editor of several monographs and more than 80 articles on computer science, mechanics and e-learning. Prof. Nowacki is a member of International Society for the Interaction of Mechanics and Mathematics, Polish Society for Theoretical and Applied Mechanics, Polish Society for the Applications of Electromagnetism (1992-1997 president), Polish Scientific Society of Internet Education. President or Committee member of several international symposia, mainly in Poland, Japan and Sweden. Former member of Editing Bodies of Journal of Technical Physics and International Journal of Applied Electromagnetics in Materials. Leader of several research projects in the field of computer science and mechanics.

He obtained several distinctions: Order of the Rising Sun, Gold Rays with Rosette (Japan), Order of Polonia Restituta, Commander's Cross (Poland), Medal of the National Education Commission (Poland).

From 1994 Founder and President of Polish-Japanese Academy of Information Technology (PJAiT), Warsaw, Poland. He supervised several international educational projects, realized by PJAiT, mainly directed to Vietnam and Ukraine,

supported by United Nations Development Program (UNDP), Japan International Cooperation Agency (JICA) and the "Polish Aid" programme, coordinated by the Ministry of Foreign Affairs. In the frame of this programs, in the period 2004-2012 the centers for education in computer science via the Internet were established in several universities i.e. Hanoi University of Sciences, National Economics University (Hanoi), University of Information Technology (Ho Chi Minh City), National Technical University of Ukraine (Kiev), Odessa National Polytechnic University and Lviv Polytechnic National University.

# Cross-Cultural Workshop Week Online

**The cross-cultural workshops in arts and design, at PJAIT NEMA, provides a unique academic opportunity for students to learn from the professionals representing the European Union, Japan and the USA. The topics of 2020 edition include visual identification, editorial illustration, design, fine arts, graphic novels and all kinds of sequential art.**

The opening lecture, titled Design Including Information Support Features for the Children with Hearing Disability, will be delivered by professor Fusako Kusunoki of the Tama Art University (Tokyo). The second keynote speaker is professor Warren Lehrer of the School of Visual Arts (New York) who will present the lecture titled: COVID 19! THERE GOES MY CAREER—Not: Writing and Designing in the Face of Hard Times.

The Cross-Cultural Workshop Week is designed to promote positive interactions between professors and students that will facilitate future, students' intercultural relations that occur in their daily lives and most likely, in their future careers. We also wish to integrate fine arts with design, IT technologies and liberal arts. This approach is a trademark of the New Media Arts Department of Polish-Japanese Academy of IT. The human experience is an increasingly globalized phenomenon in which people are continually being influenced by transnational, cross-cultural, multi-cultural and multi-ethnic interactions, including the exchange of visual symbols, representing different pictorial traditions. We do believe that the integration of global education is essential for students to develop the skills, knowledge, and dispositions needed for responsible participation in a democratic society and a twenty-first-century global community.

Facing the global pandemic, we have decided to perform all the lectures and workshops online.

Curators: dr Jakub Karpoluk & dr Jan Piechota



**Jan Piechota**

Jan Piechota is a visual communication designer. He studied graphic design at the Academy of Fine Arts in Katowice, Poland, where he found a passion for information design, typography, and research. In 2008 he graduated MA course. In 2017 he graduated doctoral studies on the same academy. Jan has created custom and retail books, visual identities, information design projects and collaborates with researchers, designers, artists. He teaches typography, visual information, and design process management at the Bachelor and MA course at Polish-Japanese Academy of Information Technology in Warsaw (PJAIT). His work has been honored by the Polish Society of Book Publishers and Zamek Cieszyn

<https://www.janpiechota.com/>



**Jakub Karpoluk**

Culture expert, japanologist and curator, a graduate of Warsaw University (M.A.) and Polish Academy of Sciences (PhD), associate prof. at the New Media Arts Department, and the Japanese Culture Faculty of the Polish - Japanese Academy of IT, a lecturer at the Institute of Art, Polish Academy of Sciences. Majoring in Japanese performing and visual arts, Japan Foundation fellow at the Waseda University, a fellow of the Polish Academy of Sciences. Studied traditional, Japanese nō theatre in the Kanze, Kita and Shimogakari Hōshō schools, co-directed, produced and performed in nō performances, in Poland, Japan, Germany, Austria and France including Tessenkai Nō Theatre in Tokyo, National Theatre in Warsaw and Odeon Theater in Vienna. Curated artistic projects at, among others, Manggha Museum of Japanese Art and Technology, The Fryderyk Chopin Institute and National Film Archive.

# Workshop program

Workshop date: 20–24.04

Number of participants: 20–25

Workshop duration: 5 days

Monday, 20 April	Tuesday, 21 April	Wednesday, 22 April	Thursday, 23 April	Friday, April 24
<b>Opening</b> 9:45 AM Warsaw 4:40 PM Tokyo (+7h) 3:45 AM New York (-6h) 8:45 AM Dublin (-1h)				
<b>Lecture: prof. Fusako Kusunoki Tama Art University Tokyo</b> 10:00 AM Warsaw 5:00 PM Tokyo 4:00 AM New York 9:00 AM Dublin	<b>Workshops start at</b> 10:00 AM Warsaw 5:00 PM Tokyo 4:00 AM New York 9:00 AM Dublin	<b>Workshops start at</b> 10:00 AM Warsaw 5:00 PM Tokyo 4:00 AM New York 9:00 AM Dublin	<b>Workshops start at</b> 10:00 AM Warsaw 5:00 PM Tokyo 4:00 AM New York 9:00 AM Dublin	<b>Workshops start at</b> 10:00 AM Warsaw 5:00 PM Tokyo 4:00 AM New York 9:00 AM Dublin
<b>Workshops with: Maki Nagumo, Hideki Yano, Ciarán ÓGaora, Hans Lijkema, PJAIT tutors start at</b> 11:30 AM Warsaw 6:30 PM Tokyo 5:30 AM New York 10:30 AM Dublin				
<b>Workshop with Aleksandra Zsigmond starts at</b> 3:00 PM Warsaw 10:00 PM Tokyo 9:00 AM New York 14:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond starts at</b> 3:00 PM Warsaw 10:00 PM Tokyo 9:00 AM New York 14:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond starts at</b> 3:00 PM Warsaw 10:00 PM Tokyo 9:00 AM New York 14:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond starts at</b> 3:00 PM Warsaw 10:00 PM Tokyo 9:00 AM New York 14:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond starts at</b> 3:00 PM Warsaw 10:00 PM Tokyo 9:00 AM New York 14:00 PM Dublin
<b>Workshops finish at</b> 5:00 PM Warsaw time 00:00 PM Tokyo 11:00 AM New York 4:00 PM Dublin	<b>Workshops finish at</b> 5:00 PM Warsaw time 00:00 PM Tokyo 11:00 AM New York 4:00 PM Dublin	<b>Workshops finish at</b> 5:00 PM Warsaw time 00:00 PM Tokyo 11:00 AM New York 4:00 PM Dublin	<b>Workshops finish at</b> 5:00 PM Warsaw time 00:00 PM Tokyo 11:00 AM New York 4:00 PM Dublin	<b>Workshops finish at</b> 3:00 PM Warsaw time 10:00 PM Tokyo 9:00 AM New York 2:00 PM Dublin
			<b>Lecture: Warren Lehrer School of Visual Arts NYC</b> 6:00 PM Warsaw 1:00 AM Tokyo 12:00 PM New York 5:00 PM Dublin	
<b>Workshop with Aleksandra Zsigmond ends at</b> 8:00 PM Warsaw time 3:00 AM Tokyo 2:00 PM New York 7:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond ends at</b> 8:00 PM Warsaw time 3:00 AM Tokyo 2:00 PM New York 7:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond ends at</b> 8:00 PM Warsaw time 3:00 AM Tokyo 2:00 PM New York 7:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond ends at</b> 8:00 PM Warsaw time 3:00 AM Tokyo 2:00 PM New York 7:00 PM Dublin	<b>Workshop with Aleksandra Zsigmond ends at</b> 8:00 PM Warsaw time 3:00 AM Tokyo 2:00 PM New York 7:00 PM Dublin

# Workshop program

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## The Grand Opening Online

Jerzy Nowacki

<https://bit.ly/OpeningLecture>

code: hvqqcck

## Design Including Information Support Features for the Children with Hearing Disability

Fusako Kusunoki

[#Design](#) [#InclusiveDesign](#) [#Technology](#)

<https://bit.ly/OpeningLecture>

code: hvqqcck

## COVID 19! THERE GOES MY CAREER—Not: Writing and Designing in the Face of Hard Times

Warren Lehrer

[#Design](#) [#Inspiration](#) [#Multimedia](#)  
[#Communication](#)

<https://bit.ly/LectureWarrenLehrer>

code: 878tu7q

## States of isolation: The World from the Windows of my Room

Maciej Polczynski, Natalia Lajszczak,  
Klaudiusz Slusarczyk

[#Design](#) [#VisualCommunication](#)

## The Art of News

Aleksandra Zsigmond

[#EditorialIllustration](#)

## What is Design? Awareness of Our Senses

Yano Hideki

[#Design](#) [#SenseOfValues](#) [#Idea](#) [#Identity](#)

## Reimagining the United Nations

Ciarán ÓGaora / Zero-G

[#IdentitySystem](#) [#Diversity](#) [#CulturalIdentity](#)  
[#Internationalism](#) [#Symbol](#) [#Meaning](#)

## Writing With Images: Comics, Graphic Novels and Other Forms of Sequential Art

Hans Lijkema

[#Comics](#) [#GraphicNovel](#) [#SequentialArt](#)

[#Manga](#) [#Storytelling](#) [#Drawing](#) [#Illustration](#)

[#Lettering](#) [#Scripting](#) [#Writing](#) [#Design](#)

## Japanese Painting Techniques and Ornamental Patterns

Maki Nagumo

[#Painting](#) [#Calligraphy](#) [#TraditionalPainting](#)

[#JapaneseArt](#)

# Design Including Information Support Features for the Children with Hearing Disability

#Design #InclusiveDesign #Technology



**Prof. Fusako Kusunoki**  
Ph.D. in Engineering  
Tama Art University  
Department of Information  
Design Tokio

B.A., Yokohama National University, Department of Education. After completing an M.A. in the Master's Program of Business and Public Policy at the University of Tsukuba, she received a Ph.D. from the Research Center for Advanced Science and Technology in the Faculty of Engineering at the University of Tokyo. She specializes in educational support systems that utilize Human-Computer Interaction, and her research deals with the interaction between people and technology, for example using handheld devices for museum educational programs and edutainment systems that integrate entertainment with learning. She presents her research papers broadly both in Japan and overseas, and she has received numerous Grants-in-Aid for Scientific Research for her creative and pioneering research.

The lecture will concern the project, developed by the speaker, of the puppet theater, which can be used by both healthy and deaf people.

It contains both puppets and animated images and encourages spectators to active participation by using the sensing technology.

## Lecture date:

20.04 Monday

9:45AM Opening by prof. Jerzy Nowacki

10AM Lecture by prof. Fusako Kusunoki

<https://bit.ly/OpeningLecture>

code: hvqqcck

# COVID 19! THERE GOES MY CAREER—Not: Writing and Designing in the Face of Hard Times

#Design #Inspiration #Multimedia #Communication



## Prof. Warren Lehrer

He is a New York-based writer/designer known internationally as a pioneer of visual literature and design authorship. Awards include: Ladislav Sutnar Prize, Center for Book Arts Honoree, Brendan Gill Prize, Innovative Use of Archives Award, International Book Award for Best New Fiction, Media that Matters Award, three AIGA Book Awards, grants and fellowships from the National Endowment for the Arts, New York State Foundation for the Arts, Rockefeller, Ford, and Greenwall Foundations. His books are in many collections including MoMA, The Getty Museum, Tate Gallery, and Georges Pompidou Centre. Lehrer is the Leff Distinguished Professor at SUNY Purchase, a founding faculty member of SVA's Designer As Author MFA program, and co-founder of EarSay, a non-profit arts organization in Queens, NY.

<http://warrenlehrer.com/>

Designer/author Warren Lehrer ruminates on making art in the face of adversity. He'll show inspiring examples of other artists, writers and designers who practiced their craft under unthinkable conditions, then focus on examples of his own solo and collaborative works which explore the effects of trauma and hardship on individuals and communities.

He'll read and share excerpts from several of his books and multimedia projects that portray the vagaries and luminescence of character transformed by and in spite of war, displacement, discrimination, criminal injustice, mental illness and other disabilities.

Lehrer's work bridges humor and pathos, writing and picturemaking, typography and performance, interior rumination and spoken word, the personal and the political, page and screen.

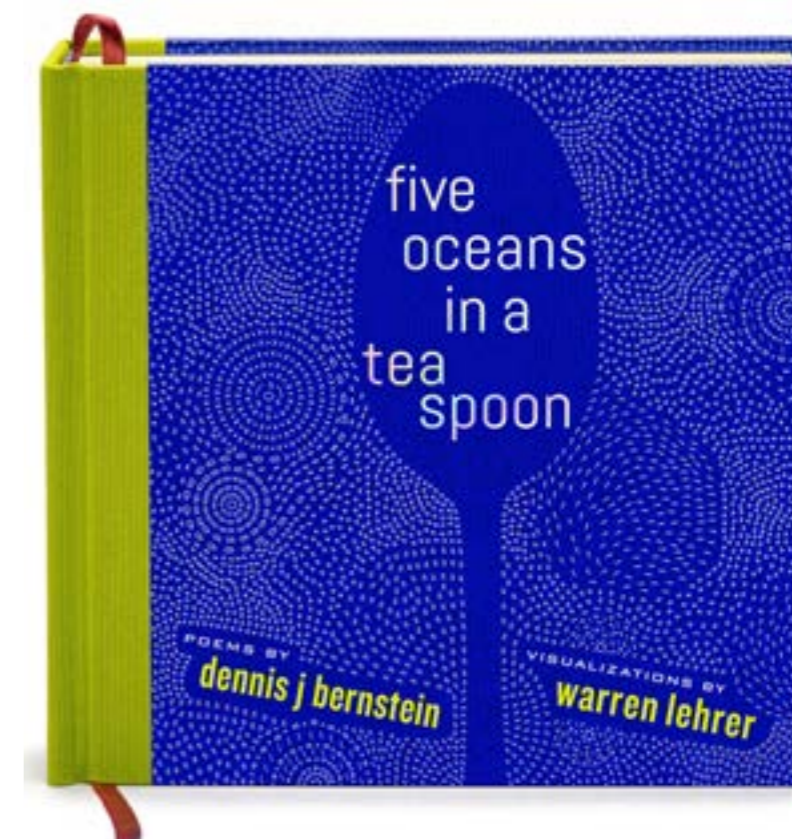
## Lecture date:

23.04 Thursday

6 PM Warsaw

<https://bit.ly/LectureWarrenLehrer>

code: 878tu7q



Poem "Fear of Sleep" from Warren's new book with Dennis J Bernstein, "Five Oceans in a Teaspoon"

# States of Isolation: The World from the Windows of My Room.

#Design #VisualCommunication



**Klaudiusz Slusarczyk**

Theatre practitioner, writer, and visual artist. He is also a lecturer at the New Media Arts Faculty / PJATK Academy in Warsaw. In his work Klaudiusz Slusarczyk draws on a range of disciplines that explore the possibility of embodying memories and spacial topologies by exploring states of inaccurate recall or 'memory errors'. His recent exploration has also led him to scrutinise ideas connected to the shaping of human subjectivity. His investigation has led him to co-ordinate several projects in Australia, Europe and Japan.

**"The world that we know goes into oblivion" – whether one agrees with this statement or not, the current crisis affects us all. With the severity and realness of the situation, we are also given an opportunity to think about the value of existing social agreements, the future of interpersonal relationships, and about our future as a species.**

The feeling of isolation that we have to face right now – each of us in their own way – has become a bonding force for us all. It is true, we live in a state of emergency (both both politically and mentally) and it is through this workshop session that we would like to explore both the cultural as well as personal experience of states of isolation and virtual togetherness.

Our workshop participants will have an opportunity to scrutinise their current experiences. We will study the reality that surrounds us today and use our observations as a record of a unique time in history. We will start with questions about the future of a global village and free cultural exchange. We will focus on one's view of the outside world, which – during an imposed state of isolation – is available to us only through a window; whether a virtual window of an electronic interface or the window of our offline existence. Most of us are familiar with their own view but are we aware of the perspective that others have, and does the seemingly unchanged outside reality hide big changes that await us? This workshop is an active, artistic, design based immediate response to the current situation.

The results are both unknown and yet serve as an opportunity to relate and reflect upon the uncertainty of the world within a cultural and economic diversity that represents our school community.

### **Workshop aims:**

The aim of the workshop is to design and publish a set of visual messages (visual materials) which fit to the workshop's main topic. Participants will have an internet platform at their disposal to place the final versions of their work.

### **Visual layout:**

During the workshops we will be focusing on windows. This gives us 2 possibilities in a literal sense: physical windows – those that can be found in your rooms/flats as well as those that we interact with on the screens of our computers. The first example – the physical window will be our starting point. We would like to begin by collecting your views. We will compose a collage poster with all your windows which will, most probably, present how varied environments we all live while living in the same city or it's nearest towns.



# States of Isolation: The World from the Windows of My Room.

#Design #VisualCommunication



**Maciej Polczynski**

Type designer, visual communication designer. Founder of [Laïc: Type Foundry](#). Scholar of the Type Directors Club. Co-running a screen printing workshop at the Polish-Japanese Academy of IT in Warsaw.

The images will also serve us as a frame for our messages – we will manipulate the views using collage, animation, drawing or any other form of visual communication that is closest to you/adequate for your message. Taking this further to the digital window we will see how one could state the same using well – known forms that are embedded into our operating systems at our computer. Let's see where those two shall take us.

## Methodology:

The main communication platform between tutors and participants will be Microsoft Teams; Tutors, in addition to online discussions and lectures, provide participants with a library of reading materials related to the topic of the workshop; Participants will work alone or in groups; Completed projects (along with documentation) will be published on a dedicated website.



**Natalia Lajszczak**

For several years now she continues to collaborate with the independent publishing house [Oficyna Peryferie](#) – initiative created for popularisation the beauty of self-publishing and craft values that goes with it. In Oficyna Peryferie she conducts screen printing workshops and promotes knowledge in the field of DIY printing techniques and self-publishing (also by writing manuals). She also co-runs a screen printing workshop at the PJATK Academy in Warsaw. Member of the Stowarzyszenie Pracownie Twórcze Lubelska.

Workshop date: 20–24.04

Number of participants: 20–25

Workshop duration: 5 days

## Workshop timetable:

### Day 1, 20.04

Welcoming online meeting with all the participants via Microsoft Teams (streaming);  
Online lectures by: Natalia Lajszczak, Maciej Polczynski (recorded or streamed lectures);  
Online meeting related to discuss the work plan for the next days (streaming).

### Day 2, 21.04

Online meeting with all the participants (streaming);  
Individual consultations and discussions on ideas with tutors (streaming, chat etc).

### Day 3, 22.04

Online meeting with all the participants (streaming);  
Individual consultations and discussions on ideas with tutors (streaming, chat etc).

### Day 4, 23.04

Online meeting with all the participants (streaming)  
Finalising projects;  
Last consultations and discussions on ideas with tutors (streaming, chat etc).

### Day 5, 24.04

Online meeting with all the participant to discuss progress (streaming);  
Summing up the workshops;  
Publishing final projects on website.

# The Art of News

## #EditorialIllustration



### Alexandra Zsigmond

She is an award-winning art director and visual thinker working at the intersection of fine art, illustration and editorial design. Her core interest lies in the use of metaphor and symbolism in visual art, as a tool to represent complex ideas and visualize the invisible realms of mind, thought, and emotion.

Since writing her honors thesis on visual metaphor at Stanford University in 2004, she has explored this interest through multiple roles and media: as art director, curator, and designer of metaphoric imagery for newspapers, books and exhibitions.

From 2010-17 she was an art director for the New York Times' Opinion section, commissioning original illustration for articles, curating art-driven features, and designing for both print and digital. She has collaborated with a roster of over 1000 artists worldwide and art directed over 4000 editorial illustrations.

She is known for greatly expanding the range of visual contributors to the Times, drawing equally from the worlds of contemporary illustration, fine art, animation, and comics. Alexandra has a background in classical and modern dance, and has worked as an arts coordinator or designer for a variety of notable art organizations, including Yerba Buena Center for the Arts, Cabinet Magazine, Jazz at Lincoln Center and the National Endowment for the Arts.

### Day 1

I'd like to open the workshop with a 1 hour lecture entitled The Art of Art Direction, which details 5 different identities of being an editorial art director (collector, matchmaker, translator, diplomat, and critic). It is also inherently a talk about editorial illustration, as I'll be giving a multitude of examples of work I commissioned at The New York Times. I will also speak about my background as a book designer, and show some of my current fine art work. So it will appeal to a multidisciplinary audience. I will then take questions from the students, for a total of around 1.5 hours.

From there, after a short break, I'd like to transition into a 2 hour workshop segment. This workshop will put students in the role of being an editorial art director. In groups of 3-5 (depending on the number of students in the class), they will discuss and select the strongest drawing from a set of actual sketches for a former NYTimes Sunday Review article. They'll then write a constructive mock e-mail to the artist, giving them advice and feedback for the final illustration. We will do this for 2-3 different articles/artists. You can see the materials [here](#) - students can access everything for this exercise from their laptop computers. This workshop is about cross-cultural communication, constructive critique, and decision-making. I've given it many times and it's always a success. I will give each group feedback on their work via Teams and answer any questions they might have. At the end of the exercise I'll show the actual illustrations that ran in the Times, and we will have a group discussion about the process.

### Day 2

The assignment on Day 2 (and 3) will put students in the role of the editorial illustrator. We will be creating a mock Sunday Review cover illustration & design for an article on the coronavirus pandemic. Exact article TBA. Students can work with either analog or digital tools, and in whatever illustration/design style they choose.

At the beginning of the day, I'll introduce the assignment and materials. Students will then read the article and create 3-5 sketch ideas for the cover. I'd like them to use the 'comic form' templates for at least 2 of those sketches - I've found that giving students some compositional constraints helps the brainstorming process. These templates can be printed out for analog sketching, or students can download them for digital sketching on their iPads.

Students can work at their own pace. I'll provide a sign-up sheet for 1-on-1 teams meetings with me (10 min each). I'd like to meet with each student to review their sketches, give them individualized feedback, and choose the direction for the final (just as I would do with a professional illustrator during a real-life cover assignment).

I'm expecting this day will be around 5 hours, and by the end of the day, everyone should have a chosen sketch that they will bring to final.

### Day 3

Students will bring their sketch to final, using whatever materials they choose. I'd like to meet 1-on-1 with each of them during the day, to discuss their progress and answer

# The Art of News

## #EditorialIllustration

[www.alexandrazsigmond.com](http://www.alexandrazsigmond.com)

any questions they might have. They will place their final illustration in the [Sunday Review template](#), and customize the page/type design to fit their image. That will require some basic knowledge of InDesign. At the end of the day, we will review/celebrate the students' final images and designs as a group.

### Day 4 & 5

Students will be asked to create an editorial illustration that visualizes their deepest or most irrational fear. This assignment is based on two editorial features that I organized for The New York Times, see [here](#) and [here](#) (scroll down to My Monster, Myself in the second link).

At this moment of deep international anxiety, this seems like a fitting topic, and a good opportunity for students to communicate their personal fears through striking, powerful imagery. Dimensions are 12x12 cm, and students will also be asked to write a two sentence description of their fear to accompany the image. As in the previous cover assignment, they can work with either analog or digital tools.

I'm envisioning the days to be structured in the same way as the first assignment.

Day 4 will be for sketches, and Day 5 for the final, with 1-on-1 Zoom meetings on both days, and a final communal meeting to cap off the assignment and the workshop.

Workshop date: 20-24.04

Number of participants: 20-25

Workshop duration: 5 days



ATAK. Part of Halloween issue of the Sunday Review, Anxiety: My Monster, My Self curated by Alexandra. <https://www.alexandrazsigmond.com/anxiety>

# What is Design? Awareness of Our Senses

#Design #SenseOfValues #Idea #Identity



**Prof. Hideki Yano**  
Tama Art University  
Department of Information Design  
Tokio

After graduation, he was employed at Mitsubishi Electric in the Design Research Department, working with computers, audiovisual equipment, mobile phones, air-conditioning equipment, and other home appliances. He has designed product interfaces, automotive navigation systems, car audio systems, machine tools, and other products in a wide range of genres. He is an expert in information structuring and expression, information contents design and interface design.

Among his many awards are the Good Design Award, and the International Design Competition "Nagoya Design Do!" Gold Award.

**Most art and design educational programs generally focus on acquiring creative skills and the quality of artwork and projects. However, it is essential to pay attention to the way the creator thinks and feels because it influences the design results. In this workshop, we will consider what design is, based on the participants' remarks on design.**

For most people, "design" feels self-evident, but is it evident? What is design? Participants may be vague about their perceptions of design and may notice conflicts in thinking. It is necessary to understand the possibilities and limitations of design, and it is also vital to know how one perceives it.

On top of that, to express excellently in work, it is necessary to extend one's senses. For example, an excellent musician must have the right ear before playing or singing. A good cook is said to have a good tongue and nose before learning the cooking skills. In this workshop, we will sharpen various senses, which will enable more detailed and rich expressions.

## **Necessary equipment:**

- White, reliable sketch notebook
- Writing utensils (including multiple color pens)
- A4 copy paper
- Scissors
- Cutter
- Cutting mat
- Kent paper (A4)
- Ruler
- An empty box of Ricola candy (Paper box, <https://www.ricola.com/pl-pl/doznanie/jodowanie-z-ricola>)

Workshop date: 20-24.04

Number of participants: 20-25

Workshop duration: 5 days

# Reimagining the United Nations

#IdentitySystem #Diversity #CulturalIdentity #Internationalism #Symbol #Meaning



Ciarán ÓGaora / Zero-G

Ciarán is founder of Zero-G, a Dublin based design studio. Much of his practice explores organisational culture and ideas of identity and place. Selected projects include identity programmes for National Museum of Ireland; The Abbey Theatre (Ireland's National Theatre), TheDesign & Crafts Council of Ireland, and the development of a unified identity for the Irish Government. International clients include Special Olympics, Amnesty International, and ONE.org.

Ciarán is a graduate of the National College of Art and Design, Dublin and is a director of the Irish Architecture Foundation.

[www.zero-g.ie](http://www.zero-g.ie)

Workshop date: 20-24.04

Number of participants: 20-25

Workshop duration: 5 days

**In recent years rising nationalism, trade wars, weakening alliances and unilateral political agendas are undermining the United Nations. Global issues like climate change, migration, and the spread of Covid 19 are highlighting how the challenges we face transcend national borders. There is a need to clearly articulate the benefits of meaningful multilateral action to an increasingly disaffected populace.**

The United Nations (UN – un.org) is an intergovernmental organization that aims to maintain international peace and security, develop friendly relations among nations, achieve international cooperation, and be a centre for harmonizing the actions of nations. The UN was established in 1945 after World War II to promote multilateralism. In the 75 years since, it has grown from 51 members to 193.

The brief is to reimagine an identity for the United Nations that asserts its role and relevance for the 21st century. The new identity should be capable of unifying the diverse nations and cultures of the UN under a common idea or belief.

## Deliverables

The final deliverable of the project is unspecified. The identity can be presented in the form of a poster or series of posters, a video or identity, a booklet. Whatever format is chosen we are interested in seeing the relationship between the identity (the vessel) and the messaging or story (content) that it frames.

## Supporting Briefing Notes

In exploring the development of the identity students will be asked to consider:

- What are the strengths and weaknesses of the existing United Nations identity?
- What are the key messages and ideas that the United Nations should be associated with in order to be effective?
- How might an identity or symbol that unifies multiple nations have their own cultural identity?
- What role, if any, does national cultural identity play within international multilateral cooperation and communications?
- How might the reimaged identity assist in focusing and shaping perceptions of the United Nations?
- What role does the identity system play in establishing the context and supporting coherency across United Nations communications?
- How might the identity system facilitate sub-identities for the UN's specialized agencies, such as the World Health Organization, the World Food Programme, UNESCO, and UNICEF?

# Writing with Images: Comics, Graphic Novels and Other Forms of Sequential Art

#Comics #GraphicNovel #SequentialArt #Manga #Storytelling #Drawing #Illustration #Lettering #Scripting #Writing #Design



**Hans Lijklema**

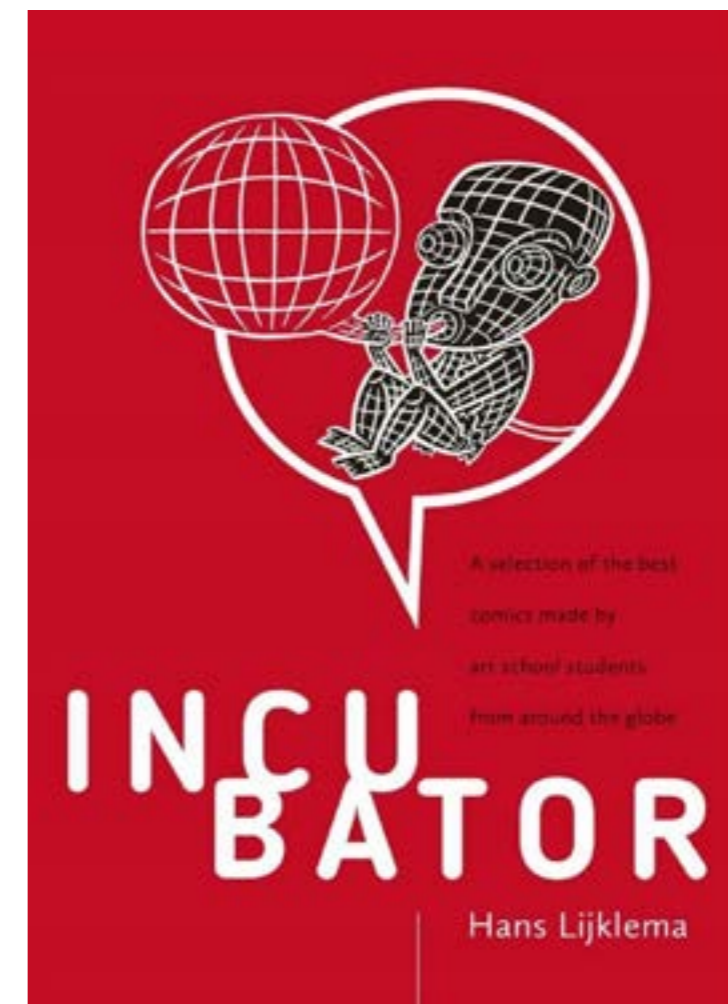
Hans Lijklema is a Dutch graphic designer and graduate of the Minerva Art Academy. He has authored various books on graphic design and illustration, like Incubator, Design for Music, the highly successful Free Font Index series, and has co-authored numerous children's books.

Since 1996 he has been living in Warsaw, where he worked as the design director of Saatchi & Saatchi Design and Carlsberg, before starting his own design practice. Lijklema mainly designs books, corporate identities and packaging for local and international clients. He has taught graphic design and Illustration to students of, among others, the Jagiellonian University.

[www.lijklema.waw.pl/](http://www.lijklema.waw.pl/)

**Get infected by the highly contagious comics virus!  
Sequential art is the ultimate form of storytelling for visual artists, as it allows them to create their own world and share it with the public in its purest form. In a five-day workshop you will write, draw and letter your own comic. The week will comprise of lectures, short exercises and a larger assignment.**

- You will learn about the history, the masters and the current state of comics
- You will learn the difference between comics and other forms of storytelling and what makes sequential art unique
- You will get to know all the elements you need to take into consideration, when creating sequential art
- We will compare comics from different countries and continents, to see how different cultural backgrounds influence the work
- We will take an in depth look at traditional and modern illustration techniques used in comics; scripting and writing comics; lettering comic; and at the graphic design of graphic novels and comic books



Incubator presents a selection of the very best comics by art school students from around the world. In addition to over two hundred pages of comics, the book includes information on the art schools and teachers, which makes it an indispensable guide for everyone who wants to pursue a degree in comics.

Workshop date: 20-24.04

Number of participants: 20-25

Workshop duration: 5 days

# Japanese Painting Techniques and Ornamental Patterns

#Painting #Calligraphy #TraditionalPainting #JapaneseArt



**Prof. Maki Nagumo**  
Kanazawa Gakuin University, Kanazawa

Born in Niigata Prefecture, graduated from the Department of Art Education, Art and Culture of the Tokyo University of Artistic Education (Tokyo Gakugei University), worked as an art teacher and independent artist in Tokyo.

Since 2016 works as an assistant professor at the Faculty of Humanities of Kanazawa Gakuin University, where she is involved in the study of artistic education systems in the intercultural perspective. Her paintings were exhibited, among others, at the Tokyo Metropolitan Art Museum, the National Art Center, and the Ishikawa Prefectural Museum of Art.

Maki Nagumo has won several artistic awards and is currently a member of the Japanese Association of Women Artists.

[watch Maki Nagumo at Future Text](#)

Workshop date: 20-24.04

Number of participants: 20-25

Workshop duration: 5 days

The workshop will be devoted to various Japanese pictorial traditions. Students will learn calligraphy using kanji ideograms, stamp printing, nihonga painting, sumie ink painting, and Japanese ornamental patterns, including these significant for the kutani yaki pottery produced, since the XVII th. century, in Kanazawa city, one of the traditional crafts centers and the capital city of the Ishikawa prefecture.

## Necessary equipment:

- Sketchbook
- Cutter (knife)
- Potatoes (few)
- Paint (watercolors)
- Ink (could be Japanese or Chinese or other)
- All kinds of brushes
- Liquid glue
- A gum eraser

## Workshop timetable:

### Day 1, 20.04

Stamp printing, calligraphy and ink painting (sumie).

### Day 2, 20.04

Studying Japanese ornamental patterns (nihonga painting).

### Day 3, 20.04

Working using one of the chosen conventions presented during previous two days.

### Day 4, 20.04

Completing the artworks.

### Day 5, 20.04

Completing the artworks and online presentation.



Hanko stamps



Maki Nagumo, *Summer Rain*, oil on canvas, 2016

# Organisers

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