POLISH-JAPANESE
ACADEMY OF INFORMATION
TECHNOLOGY

NEW
MEDIA
ART

GRAPHIC DESIGN
& MULTIMEDIA ART MASTER

MASTER STUDIES | 3 SEMESTERS | 90 ECTS

WHAT YOU CAN DEVELOP WITH US

– research on New Media Art and Design
as a tool of change

– the newest IT technology for Artists
and Designers

– creative practice at the international,
real, and virtual environment

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HOW YOU WILL LEARN WITH US:

– lectures & meetings with professionals

– laboratories

– international workshops

– advisory meetings with mentors on research, engineering and art

MA Graphic Design & Multimedia Art

3 semesters, 90 ECTS

TERM 1

Module 1 Research & Methodologies	Interdisciplinary Methodologies (2h per week, 20h total) 3 ECTS	10 ECTS
	Academic Writing 1 (2h per week, 20 total) 3 ECTS	
	Research Advisory Meetings 1 (2h per week, 20h total) 4 ECTS	

Module 2 Tools & Technology	Tools & Technology Lecture (2h per week, 20h total) 1 ECTS	10 ECTS
	XR (VR & AR & Unreal) Laboratory (2h per week, 20 total) 3 ECTS	
	UX Laboratory (2h per week, 20 total) 3 ECTS	
	AI Laboratory (2h per week, 20 total) 3 ECTS	

| Module 3 Integrated Design | International Workshops 1 (4 weeks, 120h total) 10 ECTS | 10 ECTS |

Health and safety (4h total) 1 meeting in semester 0 ECTS

Regular class 10 weeks

	Mon	Tue	Wed	Thu	Fr
9am–11am	Interdisciplinary Methodologies	Tools & Technology Lecture			
11am–1pm	Academic Writing 1	XR (VR & AR & Unreal) Laboratory			
break 1h	break 1h	break 1h	Individual Study	Individual Study	Individual Study
2pm–4pm	Research Advisory Meetings 1	UX Laboratory			
4pm–5pm		AI Laboratory			

Workshops, 4 weeks at semester 1

Mon	Tue	Wed	Thu	Fr
		9am–12pm		
		break 1h		
		2pm–5pm		

TERM 2

Module 1 Integrated Design Strategies	Integrated Design Strategies (2h per week, 20h total) 3 ECTS	10 ECTS
	Academic Writing 2 (2h per week, 20 total) 3 ECTS	
	Reasearch Advisory Meetings 2 (2h per week, 20 total) 4 ECTS	

Module 2 Tools and Technology	IT Advisory Meetings 1 (2h per week, 20h total) 5 ECTS	10 ECTS
	elective 1 of 3: XR Laboratory (4h per week, 20 total) 5 ECTS	
	elective 1 of 3: UX Laboratory (4h per week, 20 total) 5 ECTS	
	elective 1 of 3: AI Laboratory (4h per week, 20 total) 5 ECTS	

| Module 3 Integrated Design | Elective International Workshop 2 (5 days, 30h total) 3 ECTS | 10 ECTS |
| | Art & Design Advisory Meetings 1 (2h per week, 20 total) 7 ECTS | |

or Erasmus (30 ECTS)

Regular class

	Mon	Tue	Wed	Thu	Fr
9am–11am	Integrated Design Strategies	IT Advisory Meetings 1			
11am–1pm	Academic Writing 2	elective Laboratory 1 of 3			
break 1h	break 1h	break 1h	Individual Study	Individual Study	Individual Study
2pm–4pm	Research Advisory Meetings 2	elective Laboratory 1 of 3			
4pm–6pm	Art & Design Advisory Meetings 1				

Workshop (1 of 4) 1 week at semester 2

Mon	Tue	Wed	Thu	Fr
		9am–12pm		
		break 1h		
		2pm–5pm		

TERM 3

Major Project	Entrepreneurship & Law Strategies (2h per week, 30 total) 2 ECTS	30 ECTS
	Reasearch Advisory Meetings 3 (2h per week, 30 total) 7 ECTS	
	Academic Writing 3 (1h per week, 15 total) 1 ECTS	
	IT Advisory meetings 2 (2h per week, 30 total) 10 ECTS	
	Art & Design Advisory Meetings 2 (2h per week, 30 total) 10 ECTS	

Regular class

	Mon	Tue	Wed	Thu	Fr
9am–11am	Entrepreneurship & Law Strategies	IT Advisory Meetings 2			
11am–12pm	Academic Writing 3	Art & Design Advisory Meetings			
break 1h	break 1h		Individual Study	Individual Study	Individual Study
1pm–3pm	Research Advisory Meetings 3				

MA thesis mentored by teams of:
theoretical Research,
IT component,
Art & Design execution
experts

ELECT YOUR

MENTORS:

Graphic Design & Multimedia Art | MA Research Mentors

	AI Technology | Games	Philosophy | Anthropology	Media Theory	Motion image | Film | Photography | Animation	Japanese Culture	Text based communication	
Ewa Drygalska, PhD	■	■	■	■			
Radosław Siedlinski, PhD		■			■		
Jakub Karpoluk, PhD		■	■	■	■		
Benjamin Hanussek, PhD candidate	■						
Paulina Duda, PhD			■	■			
Klaudiusz Ślusarczyk, DFA candidate	■	■	■				
Ann Bessemans, PhD						**PXL MAD**	
Jan Piechota, DFA						■	
Ewa Satalecka, DFA, Prof						■	
Monika Marek-Łucka, DFA candidate						■	

RESEARCH MENTOR: EWA DRYGALSKA, PHD.

– **Media Theory:** how media affects society and people, how they work;

– **Philosophy of technology:** history and nature of technological changes, critical approach to technology;

– **Film history and analysis:** especially American cinema;

– **New Media Art:** artistic responses to new media technologies like AI art, Bio-art, Internet art, interactive narratives;

– **UX Research:** qualitative and quantitive methods;

– **Museums:** visitors, exhibitions, curating, interactive.

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RESEARCH MENTOR: RADOSŁAW SIEDLIŃSKI, PHD.

– contemporary Anglo-American analytic Philosophy (Philosophy of Mind and Perception / Philosophy of Information and Artificial Intelligence) and Cognitive Neuroscience. Contemporary analytical Aesthetics and Philosophy of Art.
– **philosophical coaching** and critical thinking. Philosophical theories and ideas as a practical tool for solving (and avoiding) many life's problems.
– **Japanese visual pop-culture**: comic books (*manga*), animated movies (*anime*). It's history, important creators, major works, aesthetics. Reception of *manga* and *anime* aesthetics outside of Japan. Influence of contemporary *kawaii* aesthetics on groups (fan subcultures) as well as individuals (artists) outside of Japan.

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NEW MEDIA ART

RESEARCH MENTOR: JAKUB KARPOLUK, PHD.
THEORY FACULTY COORDINATOR

– Critical media theory/Art and media research methodologies

Contemporary media might be defined as the seamless digital integration of text, graphics, animation, audio, still images and motion video in a way that provides individual users with high levels of control and interaction. Areas of the research cover: – MR, VR, AR design strategies, – power relations within the media field, – media concerning social structure, – media ethics, – social media and their messages. Proposed research methodologies cover a vast area, from semiology through visual culture studies and post-colonial theory, to mobility studies and queer theory.

RESEARCH MENTOR: JAKUB KARPOLUK, PHD.
THEORY FACULTY COORDINATOR

– Japanese art/design/animation East Asia, including Japan, is one of the most dynamically developing regions in the world. Areas of research cover: Japanese art (historical and contemporary), performing arts, new media, design, manga, animation, and film in relation to social issues, culture and aesthetics.

– Design anthropology Design anthropology is a form of applied anthropology that uses ethnographic methods to develop new products, services, practices, and forms of sociality. Its future-making design orientation might help MA candidates to create sustainable and socially tested projects.

– New media dramaturgy/Performing arts Projects focused on exploring the relationship between the human body, media and technology using the research paradigm of performance studies. Particular interest is located in exploring the potential of new media in theatre.

RESEARCH MENTOR: BENJAMIN HANUSSEK, PHD. CANDIDATE

– applied game studies

with interdisciplinary approaches including psychology, history, sociology, philosophy.

– game design

the craft of understanding and using multiple design elements for the creation of a cohesive and player centred gameplay experience (or the subversion of it). Game Design is about creating logic and cohesive systems of play that aim at distinct and predefined player experiences.

A classical diploma in Game Design would aim at adapting a genre piece. A diploma in Game Design is of interest for students who would like to work in the video games industry.

– Game-Based Learning

Game-Based Learning entails the study of learning experiences that are constructed as games A diploma in game based learning is of interest for students interested in e-learning, instructional design and education.

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RESEARCH MENTOR: PAULINA DUDA, PHD.

– film and animation: meaning, theory and history:
How different elements of film or animation (such as editing, *mise-en-scene*, music and sound, lighting, camera movements and angles as well as ideology, dialogues and plotline) make up the meaning of a film/animation?

– new audio-visual aesthetics and its consumption:
What are the ways in which the ever changing aesthetics of music videos, book and film trailers, teasers, and promotional videos challenge and reshape the "traditional" audio-visual language of cinema, animation and TV?

– language and text in screen arts: To what extent kinetic typography, motion graphics, subtitles and intertitles and their use in screen arts – from genre cinema and music videos to documentary films and animation – compete with "moving images"?

– practice-based research methodology(-ies) and academic writing: What does it mean to conduct research?

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RESEARCH MENTOR: KLAUDIUSZ ŚLUSARCZYK, PHD. CANDIDATE

– Practice based research in the field of new media art and cultural theory.

Particularly interested in the following areas:

– scrutinization of human subjectivity within digital environments,

such as the formation of self within new digital surveillance systems

– assessing ideas presented by Byung-Chul Han, Zygmunt Bauman

and Michael Foucault.

– Assessing and applying critical approaches in the field of:

– post-colonial though, gender studies, and psychoanalysis. With an

understanding how these shape our relationship to art and film.

– assessing ideas presented by Judith Butler, Peggy Phelan, McKenzie Wark,

David Buchbinder, Jacques Lacan, Sigmund Freud, Roland Barthes,

Slavoj Zizek, et al.

RESEARCH MENTOR: ANN BESSEMANS PXL MAD, PHD.

Typografie / letterontwerp

Ann teaches graphic design, typography and type design at the PXL-MAD since 2006. Her research interests include the interrelations between image & word, typography, type design, legibility, reading, letter press, graphic design, book design, modular systems and much more. Ann set up a Research Institute called READSEARCH (PXL-MAD). READSEARCH focuses on reading research. Type design and/or typography is looked at from a multidisciplinary and scientific perspective, but always with a practical attitude.

Link: website Readsearch

Graphic Design & Multimedia Art | MA IT Mentors

	Motion Image | Photography	Touch Design | Smart Interior	Sound Edition	AI	UX | Graphic Design	AR	VR	3D			
Krzysztof Szklanny, Prof., DSc., Eng	■		■								
Marcin Wichrowski, MEng					■	■	■	■			
Tomasz Miśkiewicz, MEng		■									
Emilia Zawadzka-Gosk, MEng				■							
Mariusz Kleć, MEng			■		■						
Duong Hai Minh, MA	■		■			■	■	■			
Mateusz Król, MA	■	■									
Jan Daciuk, MA	■										

IT MENTOR: KRZYSZTOF SZKLANNY, PROF. DSC. ENG.
IT FACULTY COORDINATOR

- experimental photography,

- sound editing,

- speech synthesis systems,

- voice quality,

- visualisation of medical data

(for example: Alzheimer disease, genetic diseases),

- classifiers of different data,

- machine learning

IT MENTOR: MARCIN WICHROWSKI, MSC.

– HCI,

– UX,

– Interaction Design,

– Interactive Storytelling,

– AR.

– VR.

IT MENTOR: TOMASZ MIŚKIEWICZ, MSC.

– touch design,

– immersion,

– mapping,

– interaction design.

IT MENTOR: EMILIA ZAWADZKA-GOSK, MSC.

– **Artificial Intelligence and Machine Learning**

– How deep learning solutions might be used in artistic projects and multimedia applications.

- Generative Artificial Intelligence.

- Particularly interested in natural language processing and multimodal neural networks.

IT MENTOR: MARIUSZ KLEĆ, MSC.

– sound editing,

– speech synthesis systems,

– voice quality,

– internet publication design,

– coding for artists and designers.

IT MENTOR: MINH HAI DUONG (TIGER), MA.

– 3D modelling & texturing,

– 3D compositing,

– Virtual Reality & Augmented Reality,

– sound recording & editing,

– motion graphic & visual effect

– traditional & digital drawing & painting (watercolour)

– UX/UI.

IT MENTOR: MATEUSZ KRÓL, MA.

– interactive Installations,

– TouchDesigner & Arduino,

– projections,

– LED installations

– 2D motion graphics

– AfterEffects.

IT MENTOR: JAN DACIUK, MA.

– photography (digital and analogue),

– experimental photography

(for example: Polaroid manipulation, Solarfast prints)

– motion image AftrEffects

Graphic Design & Multimedia Art	**MA Art & Design Mentors**					
	XR, VR, AR Art and Games Design | Art & Robotics	Multimedia Art | Animation | Smart Interior Design	Graphic and User Experience Design | Graphic Interventions | Art			
Tomasz Walenta, PhD			■			
Jaśmina Wójcik DFA, Prof.		■	■			
Anna Klimczak, DFA, Prof.		■				
Jan Piechota DFA	■		■			
Krzysztof Szklanny, Prof. DSc. Eng	■	■				
Ewa Satalecka, DFA, Prof.		■	■			
Anna Eichler, DFA Candidate			■			
Monika Marek-Łucka, DFA Candidate	■	■	■			
Mateusz Jarmulski, DFA Candidate	■	■				
Jakub Karpoluk, PhD		■				
Klaudiusz Ślusarczyk, DFA Candidate	■	■				

ART AND DESIGN MENTORS: TOMASZ WALENTA, PHD.

MA on Design:

– Visual Semiotics

– Visual Language

– Editorial Illustration

– Poster Design

ART AND DESIGN MENTOR: JAŚMINA WRÓBLEWSKA-WÓJCIK, DFA. PROF.

MA on Design and Graphic Intervention

– DESIGN INTERVENTION

– feminism,

– social design,

– care,

– social engaged movie,

– long term process artistic or socio-artistic projects,

– motherhood,

– ecology,

– uprecykling, coworking with communities.

ART AND DESIGN MENTOR: ANNA KLIMCZAK DFA. PROF.

MA on Design and Multimedia Art:

– Multimedia in the visual arts

– Intermedia

– Mixed media

– Art

– Creation

– Creative Thinking

– Creativeness

– Creativity and Innovation

– Brainstorming

– Artistic and scientific research

– Emerging Technologies

– Interaction

– Visual Culture

– Arts and Humanities

– Art and Science

Based on New

Technology: Touch

Design, Immersive

Environment, Multimedia

Installations, Mapping

ART AND DESIGN MENTOR: EWA SATALECKA, DFA. PROF.
ART FACULTY COORDINATOR

MA on Design and Multimedia Art:

– Visual communication / publication

– typography

– Stage-setting

– Interdisciplinary design interventions

ART AND DESIGN MENTOR: JAN PIECHOTA DFA.

MA on Design:

– visual communication,

– editorial design,

– typography,

– information design,

– cross-culture design,

– social design,

– UX

ART AND DESIGN MENTOR: JAKUB KARPOLUK, PHD.

– New media dramaturgy

– Media + performing arts

– Animation and projection as staging tools in theatre

– Projects inspired by Japanese art, design and animation

– MR applications, performances and installations

– AR applications in urban landscape

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ART AND DESIGN MENTOR: ANNA EICHLER, DFA CANDIDATE
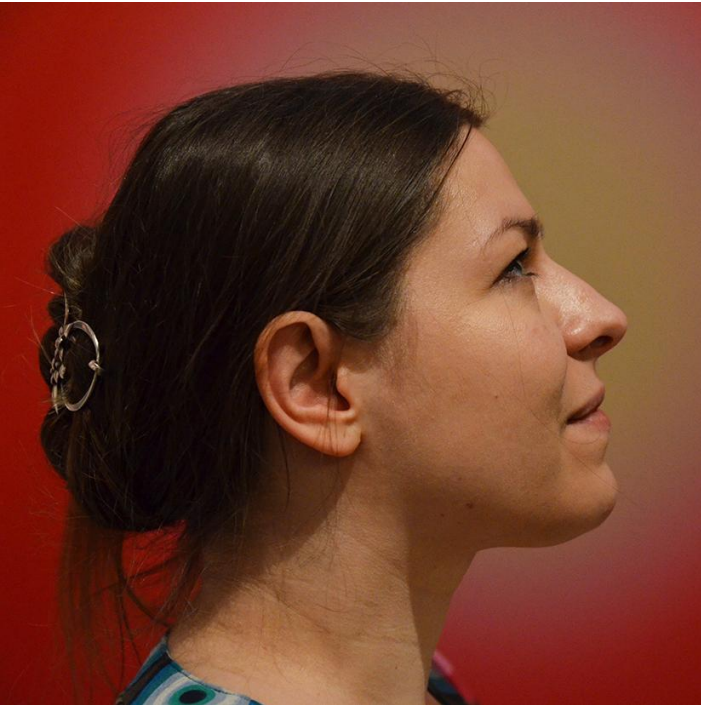
MA on Art:

– analogue techniques: painting, drawing,

– mural painting and mural design,

– illustration,

– art process and design process,

– art intervention,

– social design,

– children book illustration,

– COLOUR theory and practice

ART AND DESIGN MENTOR: MONIKA MAREK-ŁUCKA, DFA CANDIDATE

MA on Graphic Design and Multimedia Art:

– Lettering & Typography

– Visual Literacy & Semiotics

– Performative Arts & Interdisciplinary Projects

– VR Art

– Graphic Design

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ART AND DESIGN MENTOR: MATEUSZ JARMULSKI, DFA CANDIDATE

MA on motion and multimedia Art:

– animation

– character design for animation

– animated production stages

– storytelling

– motion image narration

INSPIRING

CASES:

3

ABOUT ME

MINH HAI DUONG

Watercolor Artist
Creative Designer
3D Compositing Artist
Photographer & Film Maker
Electronics and Telecommunications Engineer

MASTER DIPLOMA

2018-2020

- Krzysztof Kalinowski – Chief Supervisor
- Krzysztof Szklanny – Technical Supervisor
- Jakub Karpoluk – Theoretical Supervisor
- Klaudiusz Slusarczyk – Language Supervisor
- Tomasz Myjak - Reviewer

7

01
1955

02
1960

03
1975

04
After 1975

Soviet Union estblished a scholarship system

The isolation policy was lifted in the late 1960s, and Vietnamese exchange students were allowed to immerse with their Polish associates

Vietnamese residents continued to migrate away from the country

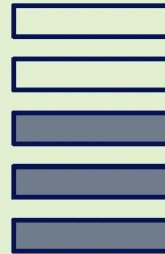Children being borned in Poland. Freedom to travel to Poland of Vietnamese people.

IDEA & PROJECT

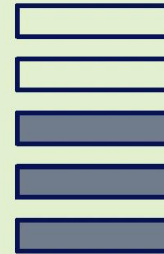Creating an interative game that people can play with each others

DIFFICULTIES

Multiplayer Mode, how to set up and run?

CHANGES & DECESION

Coding & Programming, creating in Unity platform

FINAL RESULTS

Game runs using Virtual Reality system

8

POLISH-JAPANESE ACADEMY OF INFORMATION TECHNOLOGY

Maciej Jasicki

Research mentor – Ewa Drygalska

IT mentor – Mariusz Kleć

Art mentor – Tomasz Walenta

Faculty of New Media Arts
Field: Graphic Arts
Specialization: User Experience and Design Process

Maciej Jasicki
Album No. s21822
Master dissertation

Practical part:
**Take Care - The mobile application for medical
records and health awareness**

**Tomasz Walenta, PhD
Main supervisor**

**Marcin Wichrowski, MSc
Technical supervisor**

Theoretical part
multi-respondent research and Human Centered Design as a design foundation

**Ewa Drygalska, PhD
Theoretical supervisor**

Take ❤ Care

OCR scanning tool

Authors: Maciej Jasicki oraz Marcin Kobiela

In order to make the Take Care application functional, I have decided to provide it with text reading technology - OCR (Optical character recognition). Thanks to a tool for scanning the results, the application is able to create a database of digitized paper results. This procedure serves for better archiving of the test results by the patients and for the possibility of their later analysis (creating graphs).

For this purpose, together with Marcin Kobiel, who specializes in programming applications and technological solutions, we decided to create a model of a sample solution. The tool created by us gives the possibility to scan paper results and save them in digitalized and redesigned form.

We currently have a model of a tool that scans and saves the results in a mobile app. By having such a tool we are now able to save paper results in a digitized form. In developing the tool, we need to separate the results of the coefficients. This can be solved by using a model in which the tool recognizes the end of an index value by recognizing the next Index name (end of row). Then we need to assign values by which the tool recognizes the vertical value (index name, score, unit, norm). Having such information, the application can transform the values into the redesigned results template of the Take Care application. The application will turn the paper results into a new form of report with a scale and graphical markings. The deadline for developing the technology is the end of Q4.
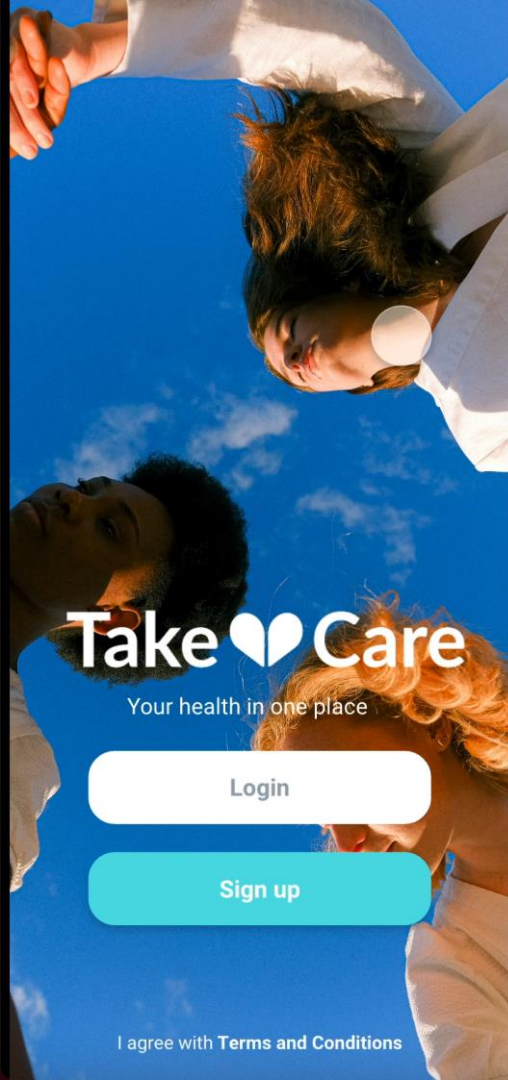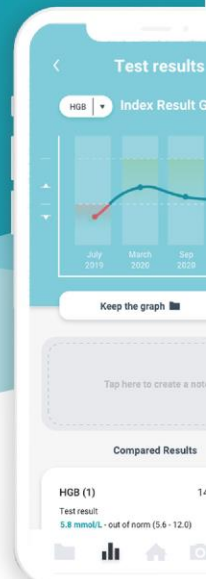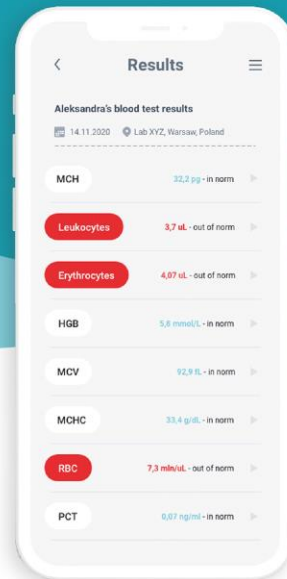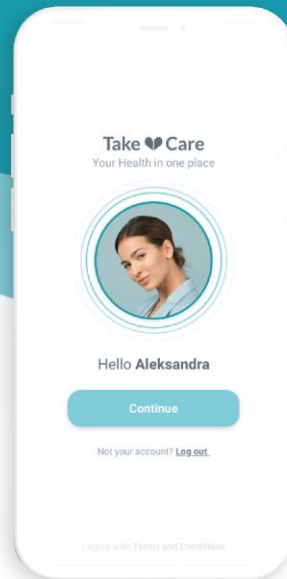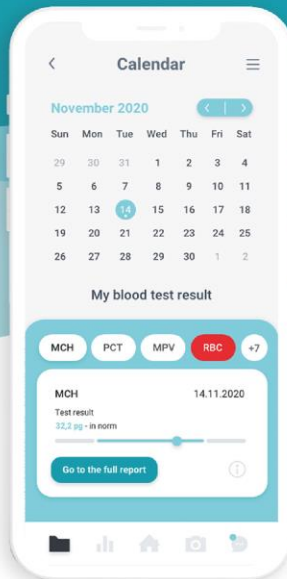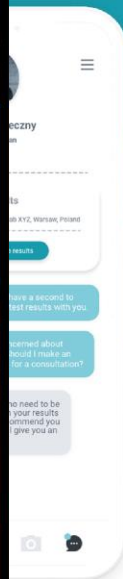
Master's Diploma

Natalia Przybysz

My website: http://nprzybysz.pl/

Promoters

Main promoter: **Dr. Tomasz Walenta**

Theoretical promoter: **Dr. Piotr Rypson**

Technical promoter: **M.Sc. Mariusz Kleć**

Linguistic promoter: **M.A. Klaudiusz Ślusarczyk**

From poster to symbol

PROTEST SYMBOL

Polskie
Polish

Globalne
Global

MAMY,
DOSYĆ!

WOLNA

POLKA

SOLIDARNOŚĆ

NIE PODLEGA

POLKA WALCZĄCA

URBAN PATROL

PROTIW FASZYZMOWI

MARSZ RÓWNOŚCI

NIE MA RÓWNOŚCI BEZ SOLIDARNOŚCI

Solidność

SOLIDARNOŚĆ

WYPIERDALAĆ!

To jest wojna.

WYPIERDALAĆ

PRZEKAŻMY SOBIE
ZNAK RÓWNOŚCI

LOVE

Tęcza posuja wszędzie!

STOP TOTALITARYZMOM

ORDO

CZAJNEK

CSW = 45

MYŚLĘ CZUJĘ DECYDUJĘ

*****
***

Practical part
Book

Indesign
Photoshop
Illustrator

Technical part
Website

http://snmwps.pjwstk.edu.pl:17913/

Adobe XD
Wordpress — Elementor

Maja Biskupska

Research mentor – Jakub Karpoluk
IT mentor – Marcin Wichrowski
Art mentor – Jan Kubasiewicz

The aim of my diploma thesis is to analyse the symbols of the 2016–2021 **Women's Strike and Black Protest in light of feminist ideas**. This work outlines the political background and also reveals the history of Polish feminism and its new wave. Based on my own activist experiences, interviews with graphic designers, and data analysis, I describe the huge role of the major signs and visual identification of the protests over a period of five years. My considerations are based primarily on the analysis of information available on the Internet, especially the web pages of organizations and groups founded on Facebook by female activists and on my own experiences resulting from involvement in the implementation of the described events. Additionally, in the theoretical part of my thesis I included two interviews that were very crucial for me. One with the pioneer of the young generation of the graphic designers Ola Jasionowska – the creator of the visual identity of the Women's Strike, and the other with Jarek Kubicki, whose posters took the Internet by storm and stirred up the most controversy because his work was inspired by the Solidarity posters featuring Gary Cooper in the frame from the movie "High Noon" and he modernized them to support the ongoing protests against the Constitutional Court's ruling on abortion.

The analysis of the symbols of the 2016–2021 women's strike and black protest in light of feminist ideas
Women strike protests in Poland 2016–2021 a tribute

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Wojciech Płudowski

Research mentor – Jakub Karpoluk /
supporter – Ann Bessemans /
IT mentor – Mariusz Kleć
Art mentor – Ewa Satalecka

Vertical typography is widely omitted and disregarded as an important part of type design. However, it is used widely and should not be treated this way. This paper brings up topics vital for the analysis of this subject. Firstly, the topic of the convention of letterforms and direction in type design to better understand how the current state of typography influences possible changes in the vertical typesetting. Secondly, the analysis of research on reading vertical texts and designs focusing on this subject. Finally, everything is summarised while theorising on possible paths, that design could follow with future vertical type developments. This thesis aims to bring up vertical typesetting to a bigger audience and encourage thinking more about this issue while designing, experimenting and researching similar areas of study through highlighting vertical typography's existing issues and find possible paths and solutions for future designs

Scripting for InDesign Publication Creation Using Programming Tools

HOBBS HUMAN NATURE 1651
DE FN FOL 1351 1654

TREATISE OF THE COURT BY DENYS DE REFUGES DONE INTO ENGLISH BY IOHN REYNOLDS 1622

MARTIA OPERA PARISII COLINÆ 1539

Mr COTTON on ECCLESIASTES.

direction

JOANNA SARBIEWSKA ONTOLOGIA I ESTETYKA FILMOWYCH OBRAZÓW WERNERA HERZOGA

vertical type

dance over a
and sin
duck fox
jumps over

vertical
type

Before exploring the actual problems occurring with vertical typesetting, it is fundamental to analyse what has been discovered and achieved with our writing system in its natural horizontal form so far. Developed through centuries to make it as beautiful, useful, and readable as possible. However, the characters we use to write with were designed explicitly for the Latin language. It might seem like an irrelevant notion, but because of that fact, our writing system is not as perfect as we would wish for it to be. While people usually do not pay much attention to this, usage of different languages influences the look, readability, and overall feeling of the written text. The beloved by many Lorem ipsum is nothing more than a marketing manipulation, which can lead not only a customer but also the designer astray. In this automatically generated Latin text, the letters and text space will look better and generally different from when another language will replace it. The length of words, most common character combinations, or additional typographic elements disrupt the text's original flow, making it harder to design it as well looking and readable as the original Latin one. That is why we should adjust the layout we work on using the destined language from the very beginning. The authors of "Typographia Polyglotta" show very well how different language texts set in the same typeface (in this case, Times New Roman) create entirely different images."undefined

Moreover, typographers from different backgrounds often designed letters differently regarding the language the font was to be used most often in (usually just the native language). Our Polish example of it would be Antylwa P√≠a~Cteieskego, in which due to often appearing combination of letters "w" and "y" designed in a purpose to look and read the best when they are next to each other. Such combination is, after all, a Polish thing, which doesn't occur so often in other languages. Such changes in font design influence the readability of the font in various languages. While examining the origins of different typefaces, we can see how it influenced the letter shape to better fit a particular environment.

It is not only about the letter shapes themselves, but also spacing. All it takes is a quick look at texts in different languages to notice differences in the average word length or the way the text looks like as a whole. In English, the text is almost cut with spaces between many short words, whereas in Finnish, spaces appear much less frequently and divide much longer words. To maintain the best readability in different languages, a designer must consider the average word length while designing. Another example of various language-based distractions in a text could be the German nouns. Each one is written with a capital letter which in many fonts were designed to enlarge the pause in reading rather than retain the fluent text reading. One could say that the impact of the differences mentioned earlier in individual languages is minimal and does not deem Roman letters not universal. After all, in whichever font we write in, the text will be readable in any language using the same letters. However: the point is, that there is this constantly ongoing search for improvement by setting different kinds of texts, which impacts the conventional letter design and font properties. This fact is essential to remember since the vertically arranged text will unavoidably challenge the traditional, existing typographic forms simultaneously with the convention of direction.

The direction is thought from the very beginning and profoundly embedded in our lives, making it difficult to challenge. One of the widely known examples showing what happens, when the convention of direction is challenged, is the direction of walking and driving in different countries. While the majority of the world has the right-handed traffic, it is not always the case. In widely known places like the UK, Japan or Australia the traffic goes the other way around. However: probably due to the number of tourists and visitors, we can often see proof of admitting that they know the convention of direction perceived by most people.† In many various places we can see indicators of what is the standard direction there. Since this problem concerns essential areas of life like safety ("Which direction should I look at so a car would not hit me!") or order and convenience of people in the area ("Which escalator should I head towards? Which direction should I walk on this crowded sidewalk?"), it is acknowledged, and authorities help people to adapt to the new environment.†

Unfortunately, this is not the case in the direction of reading and writing. The vast majority of languages and their scripts are used for horizontal writing from left to right. There are also some written from right to left, but also in a horizontal manner. And close to the end, we have a couple of scripts used for vertical typesetting. There are also different scripts, even non-linear systems, which would encounter even more significant problems in modern times. For this paper, I want to focus mainly on the vertically set text, since it is much more used nowadays.

As it showed the traffic direction in environments, where there are many people with a different conception of it, the main problem emerges with cultures' clash. The current issue of vertically written scripts started to appear mainly during the creation of dictionaries since it was one of the first multilingual environments, that had to face this problem. If we look at the Japanese-Dutch dictionaries, the methods used for setting (or just writing in early examples of such works) did not differ much from what is done nowadays.† There were publications, that tried maintaining both the same page orientation for two scripts and their original text flow, which resulted in writing Dutch horizontally, accompanied by vertical Japanese condensed in short verses. Some publications took the baseline as the common element for both scripts, which resulted in the need to rotate the page for correct reading orientation to read each language. It might have seemed like a mess, but it partially preserved the original flow of both scripts. However: such a trend quickly ended.

The widening spread of writing Japanese characters horizontally from left to right was undoubtedly influenced by the "Japanese and English Dictionary"™ created by James Curtis Hepburn. This trend of setting the Japanese language started before James' publication, but due to the evolving Japanese-Foreign relations, the need for a dictionary grew strong, and this book was the first one of its kind. For almost half a century this work of Christian missionary had no existing competition on the market, until the 19th century when the Japanese created their dictionaries directed at native people wanting to learn English.†

Since the first clash of the vertical Japanese language with Latin script, it took nearly 300 years for the Japanese to accept the horizontally written form, even if used only in specific environments. Unfor...

LOOK LEFT

14

15

However, it is used widely and should not be treated this way. This paper brings up topics vital for the analysis of this subject.

Firstly, the topic of the convention of letterforms and direction in type design to better understand how the current state of typography influences possible changes in the vertical typesetting. Secondly, the analysis of research on reading vertical texts and designs focusing on this subject. Finally, everything is summarised while theorising on possible paths, that design could follow with future vertical type developments.

This thesis aims to bring up vertical typesetting to a bigger audience and encourage thinking more about this issue while designing, experimenting and researching similar areas of study through highlighting vertical typography's existing issues and find possible paths and solutions for future designs.

<t>Introduction

<p>The direction is something deeply embedded in our culture. The same goes for writing and reading text. In most developed countries, every adult is already used to the conventional forms and acts on them, deciphers them without any problems. This fact makes any attempts that alter our lives' bedrock and deviate from the commonly established rules severely tricky. This paper is about the vertically set Latin script. Present in our daily lives yet omitted in most deliberations or developments. I will try to answer why this subject should be brought to the table and hopefully create enough engagement in the topic, that this subject will be further upon design-wise. Firstly, we need to remember that design and research are becoming almost inseparable.

Nowadays, the design process interconnects with the research area. It is almost impossible to design something without investigating the topic and various aspects connected to it. Simultaneously, while designing, we create data, which can be later evaluated both as an outcome and as a set of actions. The creative process is very widely researched nowadays regarding design-related fields. Young compared to many other academic faculties, the theory of design is still being evaluated, analysed, and developed. As mentioned - this paper is about the usage and development of vertically set text in the Latin alphabet. However; Due to the intertwining of research and design, I will have to mix both practical kinds of research executed while designing and the theoretical part. The development was often a result of the impact either one had on the other.

So far, the closest described process of design thinking that applies to me is the process of heuristics, and according to "Heuristic Research" by Clark Moustakas<1>, the first part of it is the initial engagement. I was always interested in the Japanese writing system and its complex structure. The oneness created from Chinese-origin characters, two scripts developed from Hindi and Arabic numerals seemed already complicated enough, so after getting to know that the usage of Roman letters in Japanese texts is becoming more common recently, the trials of adjusting this script to fit the native text layout became very tempting. However; Something like this can not be adequately done without extensive research on the Japanese lettering and knowledge of already done steps to achieve such coherence within this written language. Suddenly, soon after I started pursuing this concept, in Canada during the 2017 ATypI conference Cyrus Highsmith along the Morisawa Type Foundry announced their project of adjusting Latin alphabet to fit within the Japanese text<2>, gave such modified characters a working name latinji and shortly described parts of the process of work done so far along with emerged existing issues. Watching this lecture was eye-opening in an unexpected way. It showed me how much I don't know about the real problems with this kind of adjustment. Working like this most probably could not become relevant and useful without a bigger international team (or at least involving people with different script-design backgrounds) working together on the project. Then it hit me - all of the presented works and new, upgraded Japanese typefaces focused on solving the problems concerning the horizontal layout, which seemed weird as most of the books, that one could get at a store are written vertically instead. If Roman lettering is implemented in modern Japanese texts - how is it set in vertical layouts? Does an issue of vertically written Latin alphabet exist?

While trying to answer given questions, I focused on three areas of expertise connected to the topic. The first one is the vertically set Roman alphabet by itself - its history, rules and both getting to know experiments done so far and doing experiments by myself. The second area - the convention of direction in writing. If one would experiment to fit our Western shapes into the Japanese grid, there is a must of understanding the latter one first, which brought me to the last topic being the concept of direction in writing scripts by itself. All of it connected with personal thoughts, the creative process of my work, and the design ideas by themselves. For this paper's clarity, I decided to reverse the order in which I have researched those topics. However; Since the design process was changing along the opposite direction, I will try only to reference chosen essential parts of it throughout the discourse and describe more of it along with the description of the final ideas.

<t>Convention and legibility

<p>Before exploring the actual problems occurring with vertical typesetting, it is fundamental to analyse what has been discovered and achieved with our writing system in its natural horizontal form so far. Developed through centuries to make it as beautiful, useful, and readable as possible; However, the characters we use to write with were designed explicitly for the Latin language. It might seem like an irrelevant notion, but because of that fact, our writing system is not as perfect as we would wish for it to be. While people usually do not pay much attention to this, usage of different languages influences the look, readability, and overall feeling of the written text. The

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Finder window with file listing and sources.txt:

sources.txt

<1> Moustakas, Clark. "Heuristic Research – Design, Methodology and Applications." Sage Publications, 1990, Newbury Park.
<2> Highsmith, Cyrus. "Pulling out of the concept 'subordinate Latin'". ATypI, 2017. https://www.youtube.com/watch?v=pFWkeCnuoOg
<3c98> Kahneman
<4c91> Lupton, Ellen. "Thinking with Type." New York: Princeton Architectural Press, 2004
<5> Byrne, Michael D. "Reading Vertical Text: Rotated vs Marquee." Rice University, 2002.
<6> Deyue, Yu. et al. "Comparing Reading Speed for Horizontal and Vertical English Text." J Vis, 13 Aug. 2010.
<7> Spencer
<8> Sadek, George; Zhukov, Maxim. "Typographia polyglotta. A comparative study in multilingual typesetting". Cooper Union, 1991, New York.
<9> Jackowski, Bogusław. Nowacki, Janusz M. Strzelczyk, Piotr. "Antykwa Półtawskiego: a parameterized outline font". Paperless TEX. EuroTEX 99 Proceedings, 1999. pp 117–141. https://pdfs.semanticscholar.org/4fa7/b307051a4dc800c4dc396ee6cd9f4182d9ac.pdf?_ga=2.134932081.1427029102.1599428619-1914358329.1563189916
<10> Petroski, Henry. "The book on the bookshelf". Alfred A. Knopf, Inc: New York, 1999. 1st ed. ISBN 0-375-40649-2

WOJCIECH PŁUDOWSKI
Fresh out of college, enjoys the company of dogs, literature and good wine, while searching for his own path in the world of design. During his studies at the Polish-Japanese Academy of Information Technology, he grew interest in typography and tried to hone his skills through designing visual identities (World Heritage Committee Session 2017 for UNESCO), short video forms (Te nn*– visual poem exhibited during MOTYF 2018 in Mainz, Germany), or making posters for lecture series. One of his posters, made for the international exhibition celebrating the 100th anniversary of independence of Poland, was admitted along with 4 other student's works to the permanent collection of the Poster Museum in Warsaw.

This text is part of the Master's diploma "Convenience of Direction - the validity of vertical typesetting" realised in 2021 at PJAIT.

Main supervisor: Ewa Satalecka
Theoretical supervisor: Jakub Karpoluk
Technical supervisor: Mariusz Kleć

Introduction

This article is about vertically set Latin script. It is present in our daily lives, yet it is omitted in most deliberations and developments. In this paper I argue that vertical type design merits greater attention. By identifying and exploring its design problems and challenges, it encourages further design exploration.

Design and research are becoming almost inseparable. It is almost impossible to design something without investigating the topic and its various aspects. When designing, we simultaneously create data, which can be later evaluated as both an outcome—the final design—and as a set of actions—the creative processes that results in the final design. This article is both the presentation of an outcome and a presentation of its own creative design process.

Clark Moustakas (1990) argues that the design process begins with the initial engagement. My initial engagement emerged from my interest in the complex structure of the Japanese writing system. It is based on kanji (Chinese-origin characters), two scripts derived from kanji, Arabic numbers and, increasingly, Roman letters to represent foreign words. I became intrigued with the challenges of adapting Roman letters in the context of Japanese scripts. I began to research Japanese lettering, its history and evolution.

Soon after I started pursing this topic, Cyrus Highsmith (2017) and the Morisawa Type Foundry announced their project
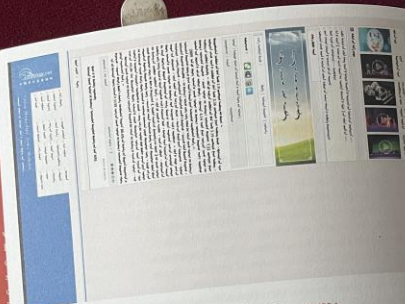
the original language and culture in mind. It is a good example of the modern Western impact on non-Western cultures. In Japan, we see a similar trend: while most books are written vertically, in the electronic world, the horizontal domain prevails. The powerful convention of direction in text influences everything—not only in the original environment; others must also adapt. If Latin horizontality has such a significant impact, why would one even consider thinking about vertically set type?

Although it is rare, there are environments where there is no alternative to setting Latin text vertically. Japanese script has been adapted to horizontal setting (not entirely, but enough to be readable and accepted); but it is still used vertically as a mixture of native and Latin script. However, this kind of text is largely overlooked in both research and design. Whichever way Latin text is set vertically it has compromised readability (Figure 2). Because of the strength of convention there is little need or even curiosity about trying to adjust and improve it. In contrast, experiments with horizontal text and its

improvements are still ongoing. Even if vertical text constitutes a trivial portion of Latin script usage it still exists and is used daily. Why then does it seem so insignificant?

Vertically set text

There is not much research on vertical text, although vertical text is more common than people might think. Many of us simply do not pay attention to it. Consider book covers, specifically the orientation of the text on the spine of the book. Books can lie horizontally and they can stand vertically. Which is more important: making the spine readable in the vertical position or the horizontal position? If one answers horizontal—with the additional assumption that books tend to be placed face-up—then the spine text should be rotated clockwise. However, most books spend their lives standing vertically in bookshelves: they are more accessible and easier to remove than when stacked on top of each other. This suggests that we should design for vertical readability. But at this point culture and convention enter. American publishers rotate the spine text clockwise so that it reads top-to-bottom. In Europe, spine text reads bottom-to-top, which makes the horizontal facedown position more readable. These are not deterministic rules of design: there are exceptions, as a visit to any bookstore will confirm. Yet many people hold strong, often unconscious, beliefs about text rotation and are honestly surprised when confronted with the alternative rotation.

Rotation or marquee style

Type can be set vertically in two ways. Rotation involves the rotation of whole words or phrases by 90 degrees, either clockwise or anticlockwise. Marquee style sets individual letters in a vertical column. There are several research articles on the readability and legibility of vertical text relative to standard horizontal English text. They are helpful and informative about the perception of fonts and orientations; but they are not
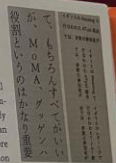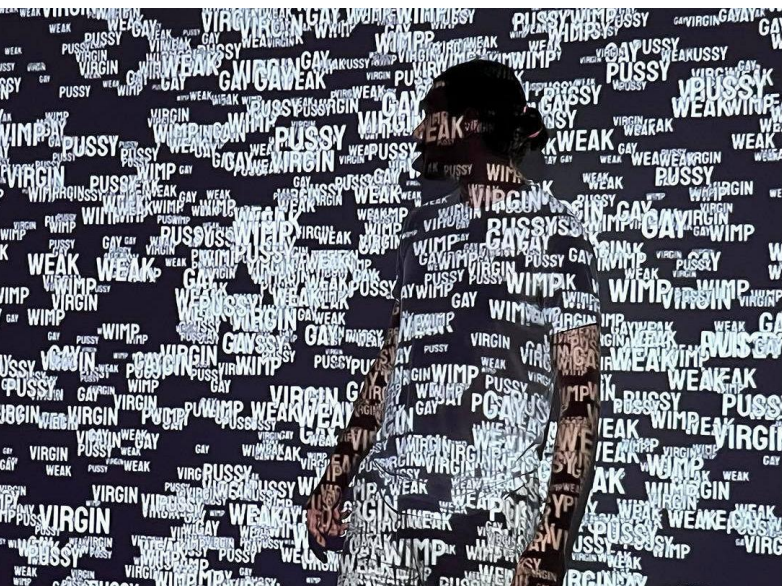
FIGURE 2
The currently used ways of setting Latin texts within Japanese language either compromise legibility with the automatic marquee-style text, or disrupt the vertical nature of original text with a rotated, horizontal vertical snippet.
Source: Kobayashi, Akira. How do the Japanese read? In Language Culture Type: International Type Design in the Age of Unicode. Graphis Press. [2002]

This thesis is my attempt to create an assessment of current masculinity and males in Western society. This work aims to be a map for those who want to start a conversation about masculinity by gathering information on historical and contemporary sex and gender theories, representation in pop culture and art, power structures, masculinity crisis, the duality of man in a form of modern and traditional masculinity, and men's issues. This research serves as the foundation for an attempt to remark on restricting notions of conventional masculinity through an interactive exhibition consisting of eight interactive systems and an audio-video installation. My portfolio can be found here: www.wysz.bar and my instagram page is where I try to keep my audience up to date : @cardinal.mov"

Bartosz Wyszyński

Research mentor – Jakub Karpoluk
IT mentor – Tomasz Miśkiewicz
Art mentor – Anna Klimczak

MASCULINITY

...ND IN THE RED '7' TO BEGIN

IMG_9870

Klaudiusz Ślusarczyk

Research mentor – Jakub Karpoluk
IT mentor – Marek Gnyś
Art mentor – Paweł Nowak

Self-Maintenance is an algorithm governed mini-circuit device that produces an infinite state of self realisation through checking its own components. The device is maintained in a continuous loop of self maintenance and rebooting. The work explores the idea of human traits replicated by machines, and through the device, human self assurance of continuous self realisation through maintaining a state of high performance is referenced. The mechanism itself has been stripped to bare essentials to maintain operation.

The **Self-Maintenace** project itself is a responses to the research and ideas on the formation of self in what I call the digital experience. Through the project, I wanted to underscore the ubiquitous nature of digital technologies in our lives and create an intervention questioning the presence of the digital on the current human condition. Here, in particular I am in dept to the work of Byung-Chul Han, and Michel Foucault seminal work on the care of self practices, that left a lasting impression on me and what i consider an important influence on the entire process. As such, I present the following work both as a supplement to the written research paper and hopefully both can be seen as complementary works.

SELF-MAINTENANCE slusarczyk@pjwstk.edu.pl |
http://snmwps.pjwstk.edu.pl:1007/?page_id=89
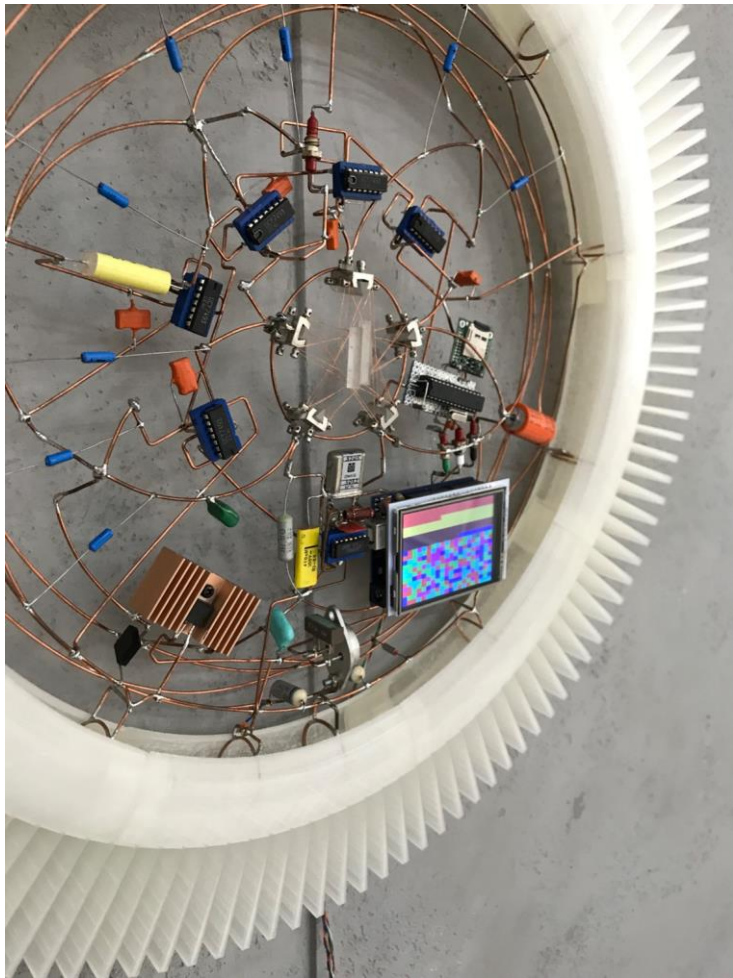
Olga Kulish

Research mentor – Brody Neuenschwander

IT mentor – Mariusz Kleć

Art mentor – Jan Piechota

https://www.youtube.com/watch?v=t4agMVFtYIU

The work aims to

- overview historical background of the asemic writing movement
  and review the current state of theoretical discourse on the topic;

- examine the main features of asemic writing and compare it with
  with visual poetry and abstract art, outlining similarities and differences;

- analyse the forms of asemic writing;

- define the place of asemic writing in the digital space.

Pivot point

- why the book should look like a book?

- how to encourage people to touch it?

- why would they do that?

six books, six states, six stories

- affection, love, closeness
- despair, pain, melancholy

- serenity, peace of mind
- anger, aggression, stress

- illumination, inspiration
- indecisiveness, ambiguity, doubts

**New concept,
same idea**

changes

JAPANESE
Y OF INFORMATION
LOGY

NEW
MEDIA
ART
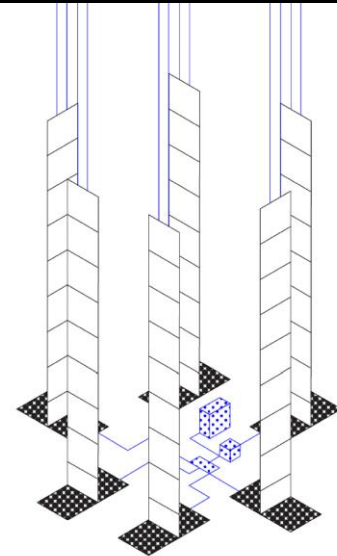
Final decisions

- Pi Cap
- Raspberry Pi Zero
- conductive ink (own production)

final result

HUMAN, EMOTIONS, TEXT:

ASEMIC WRITING IN VISUAL COMMUNICATION

OLGA KULISH, MA

POLISH-JAPANESE
ACADEMY OF INFORMATION
TECHNOLOGY
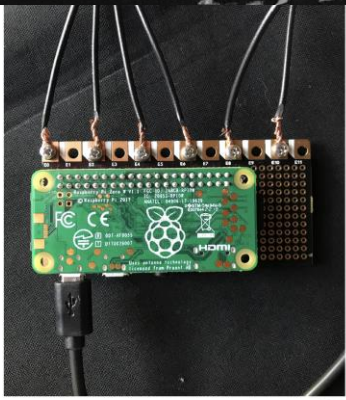
NEW
MEDIA
ART
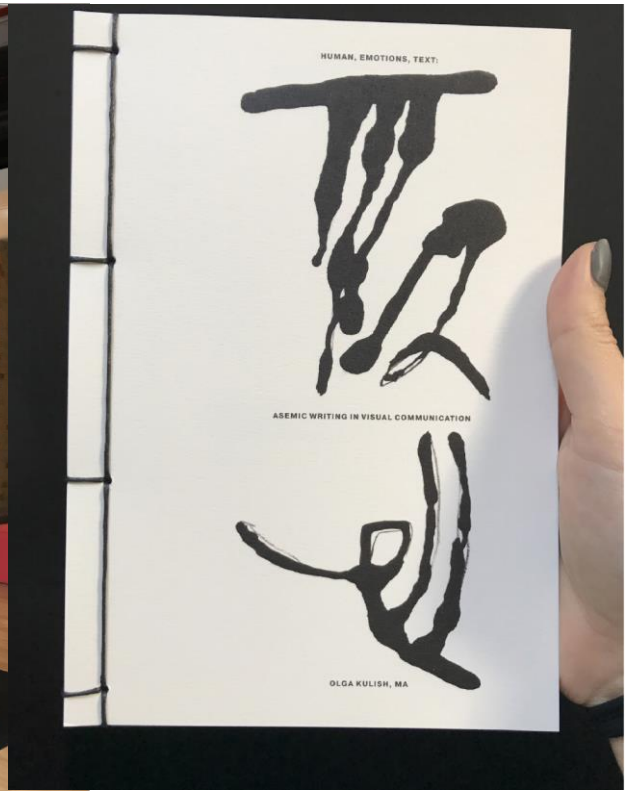
ASEMIC THE ART OF WRITING

Peter Schwenger

only imagine how an asemic text is supposed to sound. While any English speaker is able to comfortably read aloud the text at the top of Figure 11, it would be quite challenging to do the same with the asemic text in the same figure. Any kind of text might trigger our emotional response, but asemic writing, due to the lack of explicit semantic meaning, forces the reader to use only feelings and emotions.

The analysis of contemporary forms of writing shows a range from tangible writing composed of words made by

letters combined with a conventional usage of punctuation to the most abstract form such as the asemic writing (Figure 12).

Form of writing	Words (letters) + punctuation	Words (letters) + emoticons or emojis	emojis, emoticons	asemic writing
Example	Hello! How are you?	Hello:)))) How are you 😊	😊😊😊* 😊 ↑ ↓ ?**	[asemic mark] ...***
Literality	specific meaning	open to interpretation to some extent, defined by the textual context	open to interpretation to some extent, defined by context	abstract, open to interpretation
Text elements role	Punctuation signs serve their conventional role or change the meaning as in texting (Gunraj, 2016).	Emoticons or emojis support or change the meaning of the text, adding emotional aspects, or used as punctuation signs. Often duplicate the meaning of the text.	Play the same role as words in conventional texts; often used for pictorial interpretation of a story.	Used mostly as pieces of art, in books, comic books, often represent an artist's own expression or personal interpretation of an event/feeling/object or an abstract category.
Sound	Specific concrete sounds	No sounds for emoticons or emojis, might change the intonation of the text	"Translated" by the reader into a specific familiar language	No specific sound

* Interpretation of the text 'Hello! How are you?' by the author.
** Translation of the text 'Hello! How are you?' by translate.yandex.com.
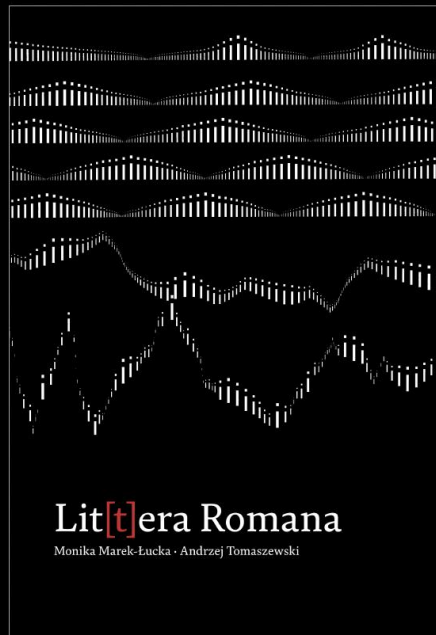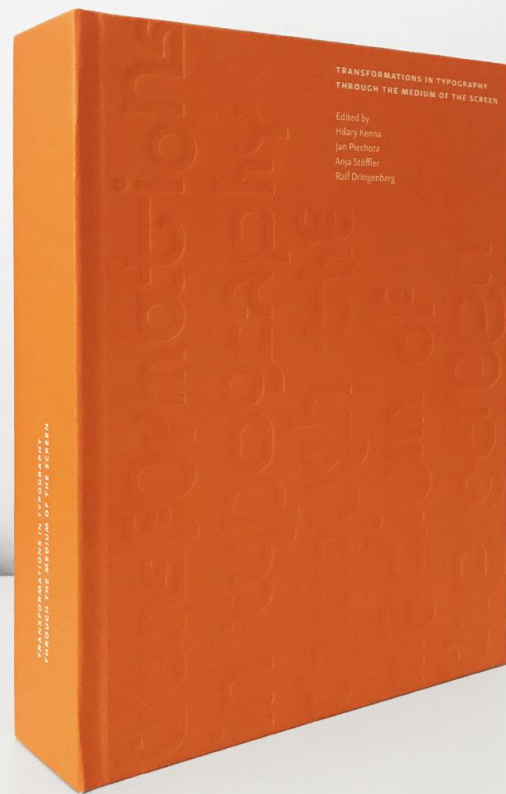*** Trace of the writing from the wall at Pruszkowska street, Warsaw

Except for the asemic, all of the writing forms discussed above are actively used in digital communication, social networks and texting. In general, there is a growing trend to make our writing more emotional by using additional signs and symbols. A possible next step in this process may be creation of technological tools enabling use of the asemic writing in texting in order to communicate pure emotions and to open limitless possibilities for the reader's interpretation.

Conclusion

Modern digital language has been developing in several directions, including the particularly interesting yet unexplored area

An *Algorithm* Smiles Upon You

FGL

TRANSFORMATIONS IN TYPOGRAPHY
THROUGH THE MEDIUM OF THE SCREEN

Edited by
Hilary Kenna
Jan Piechota
Anja Stöffler
Ralf Dringenberg

SILENCE

Lit[t]era Romana

Monika Marek-Łucka · Andrzej Tomaszewski

TRANSFORMATIONS IN TYPOGRAPHY
THROUGH THE MEDIUM OF THE SCREEN

Anıl Demir

2D, 3D, Technical and UI Artist / Game Designer

Social experiment: effects of abstraction on ambiguity, emotional impact, and clarity of communication in video games

BA – Interior Architecture and Environmental Design, Bilkent University, Ankara, 2013

BA – New Media Art, Polish-Japanese Academy of Information Technology, Warsaw, 2016

MA – New Media Art, Polish-Japanese Academy of Information Technology, Warsaw, 2022

Technical Artist, Ahoy Games, 2015–2018

Course Instructor, Polish-Japanese Academy of Information Technology, 2018-Present

Freelance Artist and Designer, Self-founded Firm, 2018 – Present

Slipgate Ironworks, Technical Artist, 2020 – Present

Art mentors – Jan Piechota, Hilary Kenna

IT mentor – Marcin Wichrowski

Research mentor – Ewa Drygalska

POLISH–JAPANESE
ACADEMY OF INFORMATION
TECHNOLOGY

NEW
MEDIA
ART

Project

Colossal Cave Adventure (1975)

Choose your own adventure books

Text-based games of early 1970s are the embodiment of abstract story-telling. They put together the abstraction of a novel which evokes imagination and branching stories which create a personalized experience. As a result, every player has a unique experience that hopefully stays with them for a long time

Fallout 3 (2008)

Stories Untold (2017)

Few studios experimented with inserting text-based games inside their games. In Fallout 3, "Reign of Grelok" mini-game exists only to pay homage to early text-based games, it doesn't have a connection to the game world or story. In Stories Untold, screen is placed inside a non-interactive 3D

Nearly a continuation of episode 1. The same short story is played once with photorealistic graphics and the same story played with more and more simplified graphics and the mini-game gradually becomes abstract.

10 episodes

Fallout (1997)
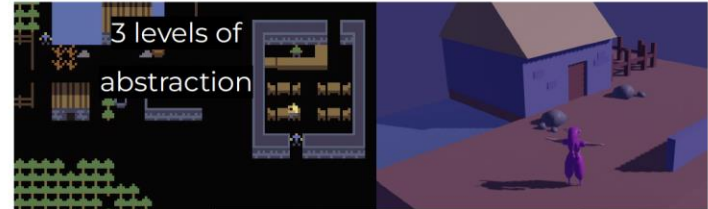
3 levels of abstraction

"Doors"

Narrated experience
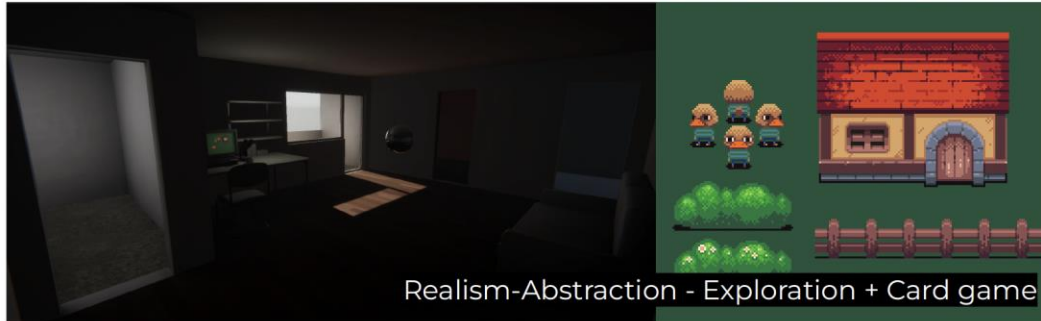
Realism-Abstraction - Exploration + Card game

W
DIA
T

Social experiment: effects of abstraction on ambiguity, emotional impact, and clarity of communication in video games

3 groups of participants play 1 short demo out of 3, then fill in the provided questionnaire.

Demos present the same environment and narrative, but with a different level of abstraction.

Programming

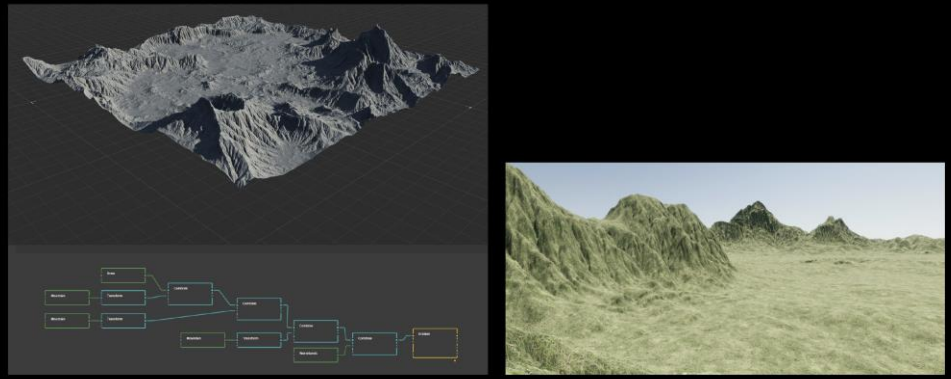The demos were simple but certain systems were still needed, such as:

- Text on interaction
- Map -> Level -> Map transitions
- Player movement
- Objective progression
- Pseudo inventory for the key item

POLISH-JAPANESE
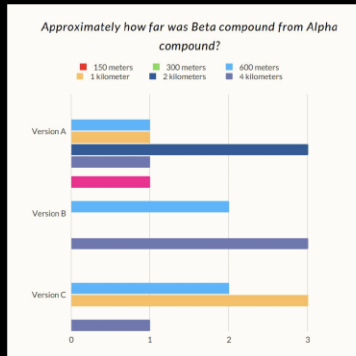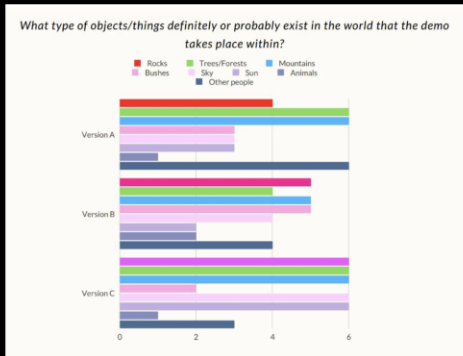ACADEMY OF INFORMATION
TECHNOLOGY

NEW
MEDIA
ART

Texturing for Version C
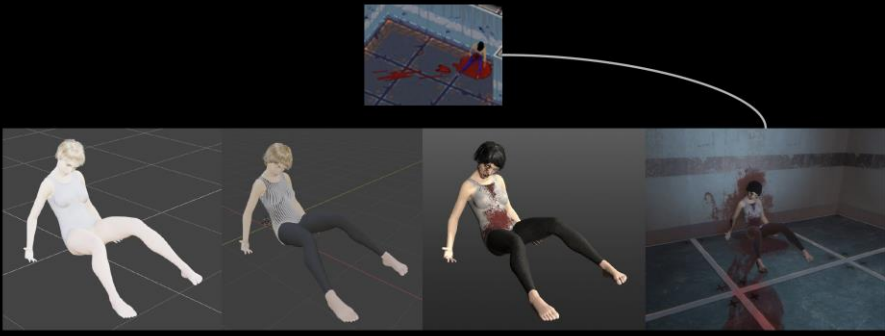
Terrain and foliage for Version C

POLISH-JAPANESE
ACADEMY OF INFORMATION
TECHNOLOGY

NEW
MEDIA
ART

Collecting data and creating graphs

- 16 questions (multiple-choice)

Results

Despite some of the results being inconclusive, the analysis shows parallels to what was pointed out throughout the paper.

The subjects had;

- varied interpretations about visual clues such as colors and surface materials with abstraction, more than with mimesis
- moved emotionally more by the mimetic visuals
- a better time comprehending the visuals when the visuals were more abstracted and when there is less noise.

Anil Demir, Tips for MA candidates:

•Choose a topic that you really like and a statement that you really believe in, don't choose it just to choose something. You will be working on it for 3 semesters, maybe even longer, it's better to set these in stone rather than putting your MA studies at risk. Changing your mind halfway can cause time loss and you might even consider quitting.

•After you set these in stone, defend them with your life 😄 Your promoters are to argue against your statement, in a way, attack it, on purpose, because they believe it can be stronger. Do not give in easily, see if you can strengthen your arguments instead of making dramatic decisions such as scrapping them.

•Freewrite first. Care for academic limitations later.

Program on Graphic Design & Multimedia Art in English only
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