

Social Design Workshop

Part 1

October 20–24
2025



POLISH-JAPANESE
ACADEMY OF INFORMATION
TECHNOLOGY

Schedule

October 20–24

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Lectures C1 9:30–10:00 Marjatta Itkonen, introduction 10:00–10:30 Oliver Schürer 10:30–11:00 Essi Pöyry <i>Reference budgets as a way to understand decent consumption</i> 11:00–11:30 Zofia Szweda-Lewandowska Workshop 12:00–17:00	Lectures C1 9:30–10:00 Waldemar Olbryk <i>project management is everywhere</i> 10:00–10:30 Joanna Woźniak, Julia Szcześniak <i>Consumer Traps and Counterfeit Goods: Legal Perspectives and Consumer Protection</i> 10:30–11:00 Ane Lynge-Jorlén <i>Designing Out of Waste: a Presentation of the Fashion Exhibition ‘Social Fabric’</i> 11:00–11:15 Anna Brotkin <i>What can useless objects teach us?</i> Workshop 11:30–17:00	Lectures H1 9:30–10:00 Radosław Siedliński 10:00–10:30 David Scully <i>Navigating Abundance</i> 10:30–11:00 Mika Panzar Workshop 11:30–17:00	Workshop 10:00–17:00 Lecture Aula B 17:30 Aleksandra Zsigmond <i>Inside the Editorial Eye</i>	Review Aula A 12:00–14:00 (15 min per workshop presentation)

Lectures

Reference budgets as a way to understand decent consumption

This lecture will give a brief overview to the concept of decent consumption and minimum reference budgets, and their role in understanding excessive consumption.



Essi Pöyry

Essi Pöyry, PhD, works as a Senior Researcher at the Centre for Consumer Society Research at the University of Helsinki. She specializes in marketing and consumer research, particularly focusing on the role of social media in consumer society. Recently, she has studied consumption budgeting and financial well-being. Dr. Pöyry has published her research in leading international academic journals, such as the Journal of Service Research, the European Journal of Marketing, and the Journal of Business Research.

Consumer Traps and Counterfeit Goods: Legal Perspectives and Consumer Protection

This lecture explores the legal and personal risks consumers face when purchasing counterfeit products, often without realizing it. From fake fashion and electronics to cosmetics and medicines, counterfeit goods do not just harm brands, they endanger health, safety, and consumer rights. We will uncover how counterfeit markets operate, why they are so difficult to regulate, and the legal consequences buyers and sellers might unknowingly face. Most importantly, we will look at practical ways consumers can protect themselves, make informed choices, and avoid falling into the trap of “too good to be true” deals.



Joanna Woźniak (advocate)

Advocate and member of Warsaw bar association (since 2007). She has advised and represented clients in disputes regarding patents, copyright, internet domains, trademarks, designs and unfair competition. Joanna has conducted numerous lectures, including for clients from the technology and entertainment sectors, among others for the MIT Enterprise Forum and Stowarzyszenie Projektantów Form Przemysłowych, as well as during the Warsaw Home trade fair and the educational program for law students – “Entertainment Law Academy”.



Julia Szcześniak (doctoral student)

Lawyer and PhD candidate at the University of Warsaw in the field of copyright law. Speaker at numerous conferences and events on copyright law and new technology law. On a daily basis, Julia supports entities in the entertainment industry, in particular music, film and gamedev. Her main tasks include drafting copyright agreements, letters in proceedings before courts, the Polish Patent Office and the EUIPO, as well as clearance of intellectual property rights.

Designing Out of Waste: a Presentation of the Fashion Exhibition 'Social Fabric'

A visual presentation of the exhibition 'Social Fabric' at EMMA Museum of Modern Art in Finland. 'Social Fabric' brings together a group of contemporary fashion designers and artists that explore the cultural fabric of fashion, and its rituals and trepidations. How we consume and produce fashion is tied to complex cultural behaviours, locally and globally. Fashion feeds on collective consumption where we use objects to show social status. In contrast, fashion also connects us in proactive and critical communities where creating is an act of activism that expresses solidarity and resistance. The presentation will highlight artists and designers who are making creative wonders out of items of (over)consumption.



Ane Lynge-Jorlén

Ane Lynge-Jorlén holds a PhD in Fashion Studies, and she has been a lecturer of Fashion Studies at University of Arts London, Parsons Paris and Lund University and has published books and research articles on fashion internationally. She is a previous member of the editorial board of International Journal of Fashion Studies and editor of Vestoj. Ane now runs ALPHA, a Nordic organisation that empowers new voices of fashion from the Nordics. As part of a collaboration between ALPHA, and four leading Nordic art institutions and museums, including Copenhagen Contemporary, the National Museum in Oslo, EMMA Museum of Modern Art in Finland and the Röhsska Museum of Design and Craft in Sweden, Ane is curating exhibitions on contemporary Nordic fashion.

alphafashion.org

What can useless objects teach us?

Anna Brotkin talks about the art of understanding and appreciating seemingly useless objects. She tries to find meaning in the meaninglessness. She approaches the subject by not asking what "sparks joy" as they do in KonMari but trying to find what "sparks anything" in us.



Anna Brotkin

Master of Arts, graduated from Aalto University in 2016. Brotkin has been working as a screenwriter for film and TV for 10 years now. She is the creator of the tv-series "Adults" (2019–2022). Besides that, she has worked as a screenwriter for seven different tv-series and four short films. Her feature film debut "Butterflies" was released in cinemas in 2024. Brotkin has been working as a lecturer and speaker for several art schools and institutions, such as Aalto University, Turku Arts Academy, and Sanoma Pro.

Navigating Abundance



dr David Skully, an American economist, holds a BA in history from Reed College and a PhD in economics from George Mason University. He worked with the U.S. Department of Agriculture in Washington and the Food and Agricultural Organization of the U.N. (FAO, Rome) on the problems of food security and food aid in developing countries, agricultural policies and international trade agreements and disputes. He has taught at universities in Slovakia, Poland and Bangladesh. Now retired, he splits his time between Kraków and Seattle.

Inside the Editorial Eye



Editorial illustration is much more than ornament. It's a specialized visual language – part semiotics, part storytelling – that can make ideas visible, immediate, and unforgettable. Join New York–based art director and educator Alexandra Zsigmond for a lecture on the symbolic lexicon of editorial art. We will explore how illustrators continually reinvent a shared visual vocabulary to engage readers and illuminate urgent cultural and political issues. In particular, we'll take a close look at the symbol of the eye, tracing its role in editorial imagery as a stand-in for artificial intelligence, surveillance, and psychology, as well as how Alexandra has integrated the motif into her own metal-based art practice.

Drawing on her years of experience as an art director for The New York Times and The New Yorker, Alexandra will share behind-the-scenes stories of working with illustrators, editors, and writers, offering a rare glimpse into how symbolic imagery is conceived and crafted to shape public discourse.

Alexandra Zsigmond

Alexandra Zsigmond is an award-winning art director with over a decade of experience commissioning illustration for leading publications, including The New York Times and The New Yorker. She has collaborated with over 1,000 artists worldwide and art directed more than 4,500 illustrations. She is known for broadening the range of editorial contributors, drawing equally from the worlds of fine art, illustration, animation, and comics. Alexandra has juried numerous illustration competitions, including American Illustration, the World Illustration Awards, and the Art Directors Club, and currently teaches in the MFA Illustration program at SVA in New York. She is visiting Poland as a Fulbright Specialist Awardee, working with PIAIT to explore the intersections of visual storytelling, editorial art, and education.

Workshops

Consumption Trap

#RETHINK #REMAKE #REACT

1ST-YEAR MA STUDENTS ONLY



Students will read a few of the chosen articles and attend morning lectures to get an idea of the theme. During the October workshop we shall discuss the topic, create mind mapping, do a ground research in the city environment, produce visual documentation and concepts.

Students will work in teams in order to create multiple design outcomes, so that each student can use their special skills. After presenting the concepts each team will choose the most interesting and appropriate one. During November workshops students will be working again in teams. This workshop will be a design process and a production week. At the end of the week students are presenting multidisciplinary visual communication campaigns that consist of both digital media, print and video. The final presentation and feedback will take place on Friday 21st November.

Learning Outcomes

Design profession is mostly a multidisciplinary team work and best outcomes are results of co-operation; so that each student's special skills/knowledge will add value to the outcome. We are learning from each other during the process, simultaneously we are bound to a common timetable and plan to be able to create a meaningful outcome.

Required Tools:

- Sketch/notebook & markers
- Adobe programs (at least 1–2 in a team)
- Camera (can be a phone)

Marjatta Itkonen

Itkonen graduated from Academy of Fine Arts in Warsaw and did her MA degree at Henryk Tomaszewski's poster studio. She is a founder and a designer at Studio Viiva design agency for three decades. She was a professor of visual communication at Aalto University, School of Art, Design and Architecture 2004–2015. Her special interests are visual communication and social design. She has participated in many national and international poster events; being a jury member in Mexico and Warsaw, also provided social design workshops in France, Germany, Mexico, China, Slovenia, Poland and Belgium. She is a lecturer at PJAiT, Warsaw and works as a freelance designer.

2-week
workshop
October
November

The Art of the Spot

#ILLUSTRATION #EDITORIAL DESIGN

Sometimes it's the smallest images that have the biggest impact. Join New York-based art director Alexandra Zsigmond for an intensive workshop exploring spot illustrations and the important role they play in publications, advertising, and branding. Drawing on her experience as an art director at The New York Times and The New Yorker, Alexandra will guide participants in developing an original series of spot illustrations on a scientific topic of their choice. The aim is to develop a consistent, playful, and conceptual visual language. Students will then pitch their spots directly to the art directors of The New Yorker magazine for possible publication.

Social media links

Instagram: <https://www.instagram.com/zsigmonda/>

Facebook: <https://www.facebook.com/alexandra.zsigmond.1/>

LinkedIn: <https://www.linkedin.com/in/alexandra-zsigmond-2349173/>



Alexandra Zsigmond

is an award-winning art director with over a decade of experience commissioning illustration for leading publications, including The New York Times and The New Yorker. She has collaborated with over 1,000 artists worldwide and art directed more than 4,500 illustrations. She is known for broadening the range of editorial contributors, drawing equally from the worlds of fine art, illustration, animation, and comics. Alexandra has juried numerous illustration competitions, including American Illustration, the World Illustration Awards, and the Art Directors Club, and currently teaches in the MFA Illustration program at SVA in New York. She is visiting Poland as a Fulbright Specialist Awardee, working with PJAiT to explore

the intersections of visual storytelling, editorial art, and education.

Consume: a gamedev workshop

#GAMEDEV #INDIEDEV# UNITY3D

This workshop will guide students through the process of creating their own game from scratch, based on a central theme. Alongside hands-on development, it will cover the full production pipeline – planning, structuring, and managing a game project from concept to completion.

Participants will also gain valuable insights into the inner workings of the game industry, including best practices, common pitfalls to avoid, and how to prepare a game for release on major platforms such as Steam.

The workshop will conclude with a completed game build, which can either be developed further or serve as a solid foundation for future game-related projects.

Learning Outcomes

- Building your game from scratch
- Setting your games style and hook
- The core process of creating a game and planning ahead
- Teamwork and/or solo-management in game-development, publishing relations and related pros/cons,
- Industry insider knowledge and tips,
- Steam store critical information,
- Preparing your game for release on Steam

Required Tools

Adobe cc / Affinity Photo / Gimp or other

Unity3d, Construct2 (optional but recommended for only 2D games)

Audacity (or similar)

ChatGPT (or similar)

--Unity recommended assets--

Probuilder, dotween, more links here X

--optional--

DAW (FL Studio, Cubase, Mobile Korg Gadget or other)



Michael Neugarten

Graduated from Warsaw University Business and Management, but the irony of life took him down the road of working as an English teacher and freelance graphics designer for many years until fully devoting to gamedev. Might not be the best paid job, but certainly the most fun!

Has been active in the Polish game dev scene since 2012, releasing his first game Sinless for mobile platforms in 2013, pushing onward through the years with other titles, publishers & platforms, receiving awards such as PGA best game nominee, DigitalDragons finalist, or 1st Place in Amsterdam BigIndiePitch

Conceal, Deceive, Seduce

2-week
workshop
October
November

#ROBOTICS #CRITICAL THINKING #ART

PJAIT students, students from Wrocław Theatre Academy, students from Social Robotics Lab (Jagiellonian University) Cracow, Robotic experts from KUKA www.kuka.com

Consumerism is the prevalent contemporary meta-lifestyle that produces an endless variation of sub-lifestyles. In its extreme, it leads an individual to consume his or her very existence. Do you live to consume or consume to live?

Hidden in marketing processes, there is some glossy presentation in combination with lop-sided information, hidden costs, manipulative “free trial”, “limited stock”, or countdown timers. This kind of marketing is to exploit psychological vulnerabilities, financial needs, and the lack of awareness of people.

Within the two workshops, we will work with colleagues from the Wrocław Theatre Academy, two KUKA robots, and robot specialists. The workshop group will be made up of students from PJAIT Media Arts, Wrocław Theatre Academy (Puppetry department) and students from Social Robotics Lab (Jagiellonian University) Cracow. The interaction of media, puppetry, and robotics gives us the opportunity to enter new grounds for intermedia design.



Oliver Schürer

He is a researcher, author, Senior Scientist, and deputy director at the Institute for Architecture Theory and Philosophy of Technology at the Vienna University of Technology. He is researching lifeworld aspects of space, techniques, and technologies. He conducted numerous research projects in Architecture, Arts, Engineering sciences, and the Humanities. 2014, he founded H.A.U.S. (Humanoids in Architecture and Urban Spaces), a transdisciplinary group of researchers in humanoid robotics and social AI.

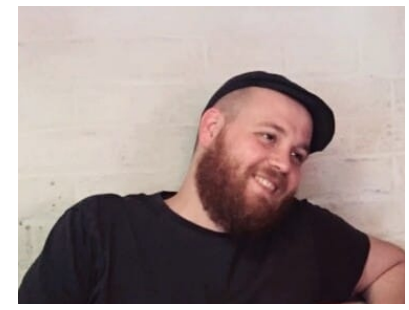
<https://www.attp.tuwien.ac.at/team/oliver-schurer>
<https://h-a-u-s.org>



Klaudiusz Ślusarczyk

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 draws on a range of disciplines that explore the possibility of embodying states of exclusion and spacial topologies. His research based practice scrutinises ideas connected to the shaping of human subjectivity. His investigation has led him to co-ordinate several projects in Australia, Europe and Japan. At present Klaudiusz works and lives in Warsaw, Poland.

<https://klaudiuszslusarczyk.cargo.site/>



Christoph Müller

is a media artist, architect, and founder of bewegende Architektur in Vienna. His work operates at the intersection of art, technology, and research, exploring interactive, adaptive, and robotic structures. With projects such as bAm, he develops hybrid systems that conceive architecture as a living robot. His practice draws on hacking culture, recoding industrial technologies into experimental, critical architectures. Alongside exhibitions and project-based work, he lectures interdisciplinary and has taught at the Kunstuniversität Linz, the University of Innsbruck, and TU Wien, with a focus on design that interweaves digital and analogue methods as well as the entanglement of humans and machines.

Conceal, Deceive, Seduce

In teamwork, you first identify a consumer trap. Then, together with your group, either analyse that consumer trap or construct one. With both approaches, either analytical or synthetic, you, together with your group, invent a 5-minute dramatic scenario.

In the workshop, we develop the narration to communicate about consumer traps. We build the elements that express the narration and put those in an interplay with the two robots. The robots might be introduced as production machinery, or give social roles, or be the “deus ex machina”, to name just a few possibilities.

Your scenario and its narration might be about consumerism in general, or about subliminal seduction, or about the activation of latent desires (encapsulated in the hidden meaning, below the manifest content of a story, a dream, etc), or an interpretation of the antique ideal of unfolding the (male, wealth, citizen) individual even on the costs of slavery, to name just a few.

Required Tools:

Laptops

Interest in:

- design methods for objects
- Working hands-on with 2 robots (KUKA co-bot LBR iiSy, KUKA industrial arm KR 4 AGILUS) on material and digital artefacts

A blue, multi-pointed star-shaped badge with white text inside.

2-week
workshop
October
November

Design Process – Editorial Illustration

1ST-YEAR BA STUDENTS ONLY

The main objective of this workshop is to familiarise the students with the design process and its importance in generating ideas, exploring possibilities and creating innovative solutions based on research.

In October, students will create rough visuals and complete editorial illustrations, which they will develop into animations during the second part of the workshop in November.

Editorial illustration is artwork created in response to written text, usually as an article in a magazine, newspaper or blog. It can visualise the most abstract, surreal, and complex themes and concepts, interacting with the text to grab readers' attention and draw them into the story.

The starting point for this workshop is based on the main theme "CONSUMER TRAP". Before the workshop, the participants will receive articles on the threats of the capitalistic economy and the many aspects in which it influences our daily lives.

The students will be divided into small groups of 4–5–6 people in each group, and each group will decide which article they would like to work with, to eventually create an illustration for a double-page spread of a magazine:

in particular, the entry of an article or opener, considering the format and the space for the accompanying text.

During this workshop, the participants will be introduced to:

- following a design brief
- analysing a written article
- mind-mapping and mood boards
- initiating ideas through sketching
- refining the best ideas
- finding an adequate visual language
- finalising a drawing to a rough visual
- creating a final illustration according to specification

BEFORE THE WORKSHOP:

Read all the articles provided in the workshop's Teams channel **SDC 2025 CONSUMER TRAP 1BA**

Teams code: **4p1zlk**





Yadzia Williams –

Yadzia Williams is an illustrator and image-maker, interested in narrative and storytelling, working mainly through the medium of printmaking with a passion for creating handmade books. Yadzia was born in a Polish Camp in North Wales to Polish and Czech immigrants. She studied at Canterbury College of Art and has been an educator for 45 years, currently working on both the MA Art and Design and the BA Illustration and Graphic Design Programmes at the Faculty of Arts, Science and Technology at Wrexham University in North Wales.



Marta Marszałek –

painter, illustrator, educator. She graduated from the Academy of Fine Arts in Gdańsk. She worked at Bang Bang Design graphic studio. She teaches narrative graphics at the Faculty of New Media Art at PJAiT in Gdańsk. Her biggest passions are illustration and picture books, their history, and their creators. She makes illustrative paintings – variations on the theme of nature intertwined with motifs from fairy tales and fables in gouache, tempera and watercolour techniques and mechanical, cardboard toy-like installations.



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Anna Eichler

Her practice as a visual artist focuses on interactions of colour in abstract landscapes and colour field painting, in which the Japanese concept of ma 間 – the essential and potential role of emptiness – plays a significant role. She is the Representative Board member in ELIA. She co-designed the 'Women of Liberty' mural in Gdansk, and she also designed for production and painted many murals in Poland, 'Kora' or 'Norblin Factory by Dwurnik' in Warsaw, among others. <https://www.instagram.com/anna.eichler.art/>

Words That Sell

#TYPOGRAPHY #MANIPULATION #SEMIOTICS

This two-week workshop examines the intersection of language, typography, and visual design in advertising. Students will decode manipulative marketing terminology (like “eco-friendly,” “natural,” “premium”) and analyze how typeface selection, color, and composition amplify persuasive messaging. Through critical visual research and design practice, participants will create an alternative visual dictionary that reveals the gap between marketed promises and actual meanings.

Learning Outcomes

Students will: identify manipulative language patterns in advertising; analyze typographic and visual strategies that reinforce persuasive messaging; design alternative visual systems that critically decode marketing terminology; develop skills in visual research, typography, and information design. The other aspect of the workshop is to learn basics of book design.

Required Tools

Sketchbook or notebook for research documentation
Laptop with design software installed (Adobe Creative Suite)
Access to typography databases and font libraries
Shared folder for collective research



Jan Piechota

is a visual communication designer, researcher, and professor at the Polish-Japanese Academy of Information Technology in Warsaw, a member of the Integral Designers Network, Managements Committee Member, COST Action (CA23158) Artistic Intelligence – Responsiveness, accessibility, responsibility, equity (ARTINRARE).



Ann Bessemans

(Prof. Dr.) is a leading expert in legibility and an award-winning typographic and type designer. She is the founder of READSEARCH, the legibility research group at PXL-MAD School of Arts and Hasselt University (Belgium), where she is affiliated with the Faculty of Architecture and Arts and the Data Science Institute (DSI). In addition to her academic work, she also operates as an independent designer and consultant. At PXL she teaches typography and type design. Ann is the program director of the international Master program ‘Reading Type & Typography’. With a PhD (under the supervision of Gerard Unger) from Leiden and Hasselt Universities, her data-driven

legibility research, supported by multiple Microsoft grants, aims to improve typeface design for diverse reading needs, including those with impairments. She actively engages in various academic and research roles, actively participating as a board of director at ATYPI.

2-week
workshop
October
November

Speculative Devices of Want: The Vending Machine Project

#3D MODELING #3D ANIMATION #SPECULATIVE DESIGN

The vending machine stands as a universal symbol of consumer desire – an apparatus through which we can examine the cultural mechanics of shopping, goods, and societal appropriation. From its earliest incarnation in Ancient Rome, dispensing wine or holy water in exchange for coins, the vending machine has continuously adapted to reflect shifting needs, product diversity, and technological progress. In this workshop, participants will speculate on the future of consumer culture through the design of vending machines. Drawing from scenarios in literature (e.g., Ursula K. Le Guin), film (e.g., *Brazil*, *Gattaca*), pop culture and contemporary consumer research, we will question how future societies might buy, sell, exchange and distribute goods. The workshop's goal is to design a speculative vending machine that embodies a student-developed scenario, reflecting both functional and symbolic possibilities of consumption in a transformed world.

Schedule

1. Day 1 – Introduction to speculative design; analysis of future scenarios in pop culture, literature, and research; development of speculative worlds (individual and group work); sketching speculative vending machines;
2. Days 2–3 – Modeling and texturing vending machines and their internal artifacts (hard-surface modeling techniques);

3. Day 4 – Basic animation of machine mechanisms and objects (animating with basic bones setup and usage of constraints); final rendering.

Core Frameworks and Tools

Speculative Design, 3D Modeling, 3D Animation

Skills

Hard-surface modeling; animation using constraints and simple bone structures; scene setup and lighting
Software: Illustrator/Photoshop, Blender, Substance Painter (optional, not the main focus)



Anastasia Naumenko

is a director, visual artist, and lecturer working at the intersection of documentary and fiction. Her films have screened at over 35 festivals worldwide, including Palm Springs SFF, Telluride FF, London IAFF, Glasgow ISFF, and Warsaw IFF.

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