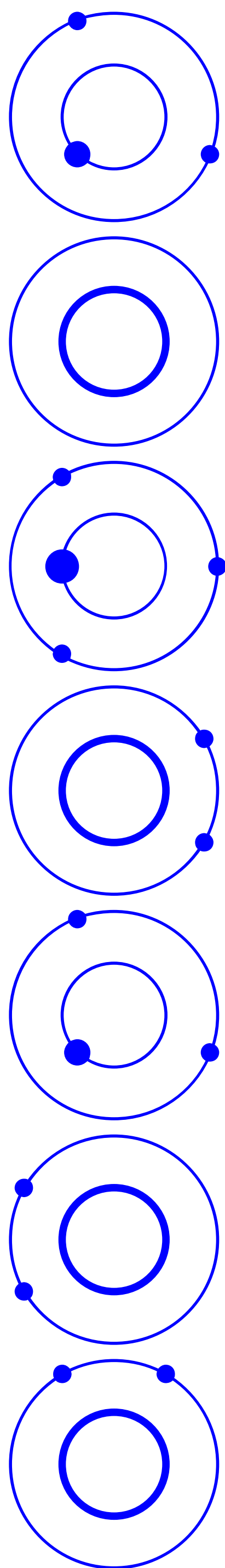# TYPOWEEK 2025

Typography as visible language

International Text Based
Communication Workshop

8-12 December 2025

PJAIT
NEW MEDIA ART

from curators

*What was truly novel and groundbreaking
in the development of the alphabet
was not that it represented speech,
but rather that it made speech visible.*
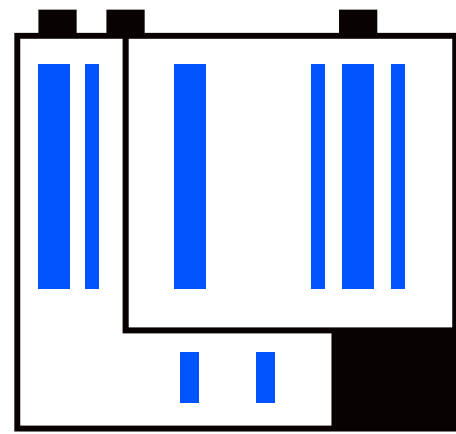**Anne-Marie Christin**

Language is one of the defining qualities that sets humans apart from other species. We describe it in biological terms, explain it through cognition, and understand it as a social and cultural system. This year, we turn to another essential dimension: its visual form.

In these workshops, we will explore language as something seen as well as spoken — examining how writing and typography shape perception. We will approach perception broadly, from three-dimensional objects to the structures used by touch-readers. We invite you to explore with curiosity — and wish you surprising discoveries and unexpected results.
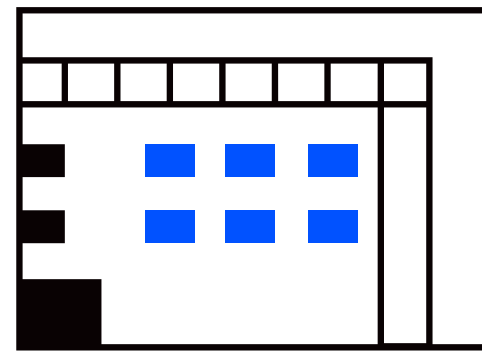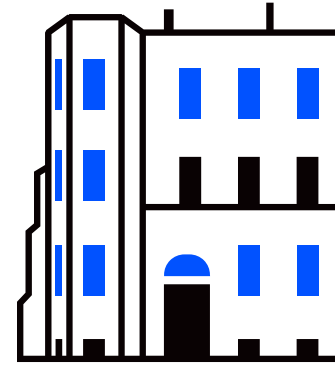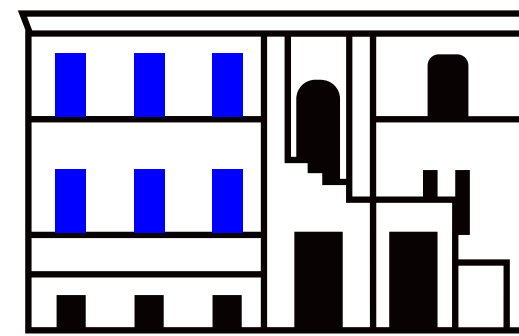
PJAIT CAMPUS IN WARSAW

Koszykowa 86

Building A

Building B

Building F

Nowogrodzka 73

Building C

Nowogrodzka 68

Building H

Nowogrodzka 84/86

Building G

aleje Jerozolimskie / Jerusalem Avenu

ul. Nowogrodzka / Nowogrodzka Street

plac Sokratesa Starynkiewicza / Starynkiewicza Square

ul. Nowogrodzka / Nowogrodzka Street

W. Lindleya

H

C

G

ENTRANCE TO ROOM C30

ENTRANCE TO ROOM C05

F

B

A

ul. Koszykowa / Koszykowa Street

Wojciecha Oczki
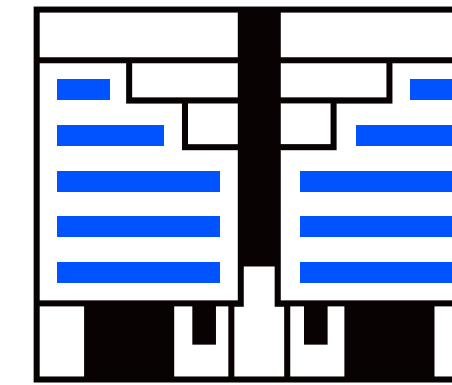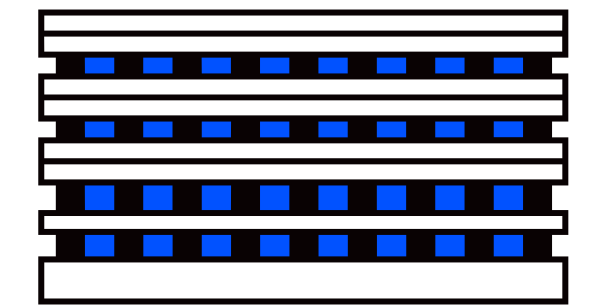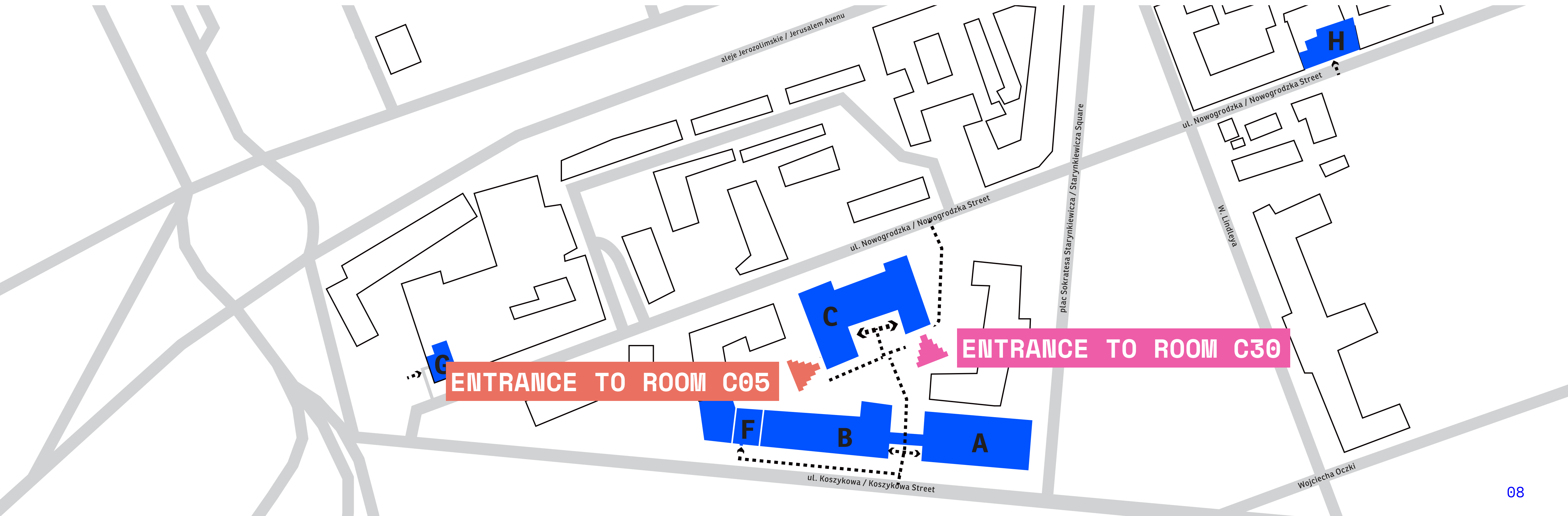
schedule

08.12
Monday

10:00 - 12:00
morning sessions with
tutors

12:00 - 13:30
lunch break

13:30 - 17:00
Accompanying event:
Type Talks
(open lectures)
obligatory for students
Aula C1

09.12
Tuesday

9:00 - 12:00
morning sessions

12:00 - 13:30
lunch break

13:30 - 16:30
afternoon sessions

17:00 - 18:00
Accompanying event:
movie screening
"Signs of Mr. Plum"
Aula A1

10.12
Wednesday

9:00 - 12:00
morning sessions

12:00 - 13:30
lunch break

13:30 - 17:00
afternoon sessions

11.12
Thursday

9:00 - 12:00
morning sessions

12:00 - 13:30
lunch break

13:30 - 17:00
afternoon sessions

18:00 - 19:00
Accompanying event:
Calligraphy Performance
"A Brush With Silence"
Reformed Church in
Warsaw

12.12
Friday

9:00 - 11:00
morning session

12:00 - 15:00
Final Presentations
Aula A1

type talks

**08.12
1.30 pm
ROOM: C1**

1.30 - 1.40 pm
Curatorial Intro + Welcome

Designing for touch-readers

1.40 – 2.00 pm
Bogusław Bob Marek
Anna Eichler

The Quotation Mark That Never Says What It Means

2.00 - 2.20 pm
Britt Möricke

Chromatic Typography

2.20 - 2.40 pm
Daniel Frumhoff

Make Machines Make

2.40 - 3.00 pm
Linda Hintz

Perspectives on type and typography

3.00 - 3.20 pm
Ferdinand Ulrich

Works in metal

3.20 - 3.40 pm
Brody Neuenschwander

What if...?

3.40 - 4.00 pm
Saber Javanmard

emigratIon / emigracJA / The Comic Book as a Social Mirror

4.00 - 4.20 pm
Greta Samuel

Visual body language as a form of communication

4.20 - 4.40 pm
Jan Diehl-Michałowski

Warsaw International Film Festival
AUDIENCE AWARD
Documentary
2025

DOX Leipzig Panorama: Central and Eastern Europe 2025

film Urszuli Morgi i Bartosza Mikołajczyka

a film by Urszula Morga and Bartosz Mikołajczyk
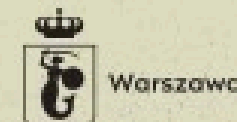
Znaki Pana Śliwki

Signs of Mr. Plum

POLSKI INSTYTUT SZTUKI FILMOWEJ

MWFF MAZOWIECKI WARSZAWSKI FUNDUSZ FILMOWY

MAZOWIECKI INSTYTUT KULTURY

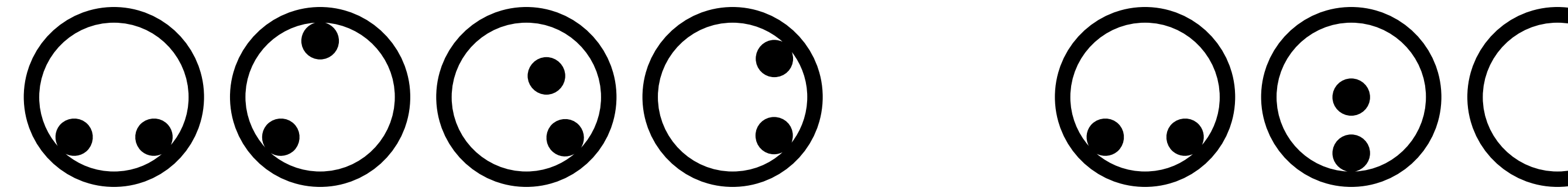Mazowsze. serce Polski

Warszawa

TVP

SILVER FRAME

UBI LEONES

Fundacja Karola Śliwki

09.12

5 pm
Aula A1
FREE ENTRY

The screening is made possible through the generous support of the Dean, Prof. Ewa Satalecka.

Karol Śliwka

Karol Śliwka (1932-2018) was a Polish designer best known for his iconic logos. Working quietly in his own home, he created iconic graphic marks that, bringing life to the bleak landscape of communist Poland, forever changed the face of Polish design.

Notes captured on VHS tapes and unique archival materials form a tender journey into the life of Karol Śliwka – a designer whose symbols shaped Poland's visual identity. It is a story of a creator's determination, of someone who followed his vision despite all obstacles.

11 Dec 2025
6:00 PM–7:00 PM

Reformed Church in Warsaw
al. Solidarności 74
metro Ratusz Arsenał

Parafia
Ewangelicko-Reformowana
w Warszawie

CALLIGRAPHY PERFORMANCE

a Brush with Silence

BRODY NEUENSCHWANDER TOGETHER WITH 20 CALLIGRAPHERS WRITING IN SCRIPTS FROM AROUND THE WORLD

CURATORS: MONIKA MAREK-ŁUCKA & JAN DIEHL-MICHAŁOWSKI

A Brush with Silence is a copyrighted artistic creation
of Brody Neuenschwander

POLISH-JAPANESE ACADEMY
OF INFORMATION TECHNOLOGY

A Brush With Silence

The performance "Brush with Silence" is a format created at the initiative of calligrapher Brody Neuenschwander. Editions of this calligraphic performance are available in public spaces worldwide and are gathered in various magazines.

The key event is complete silence, both on the part of the calligraphers and the audience passing among them. This allows for the experience of the broad spectrum of materiality of writing, which is normally dominated by its visual power.
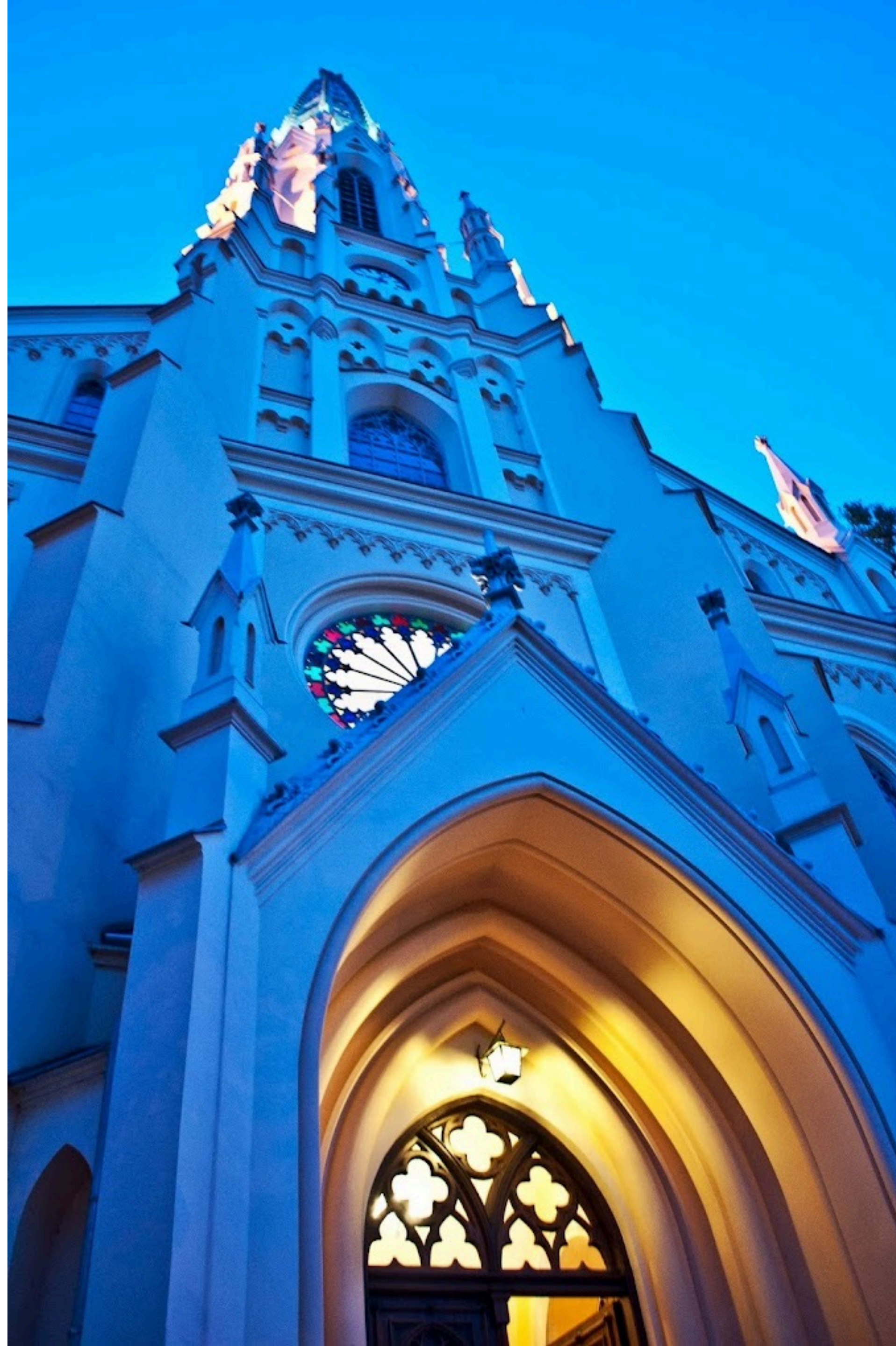
We gratefully acknowledge
the Reformed Church in Warsaw
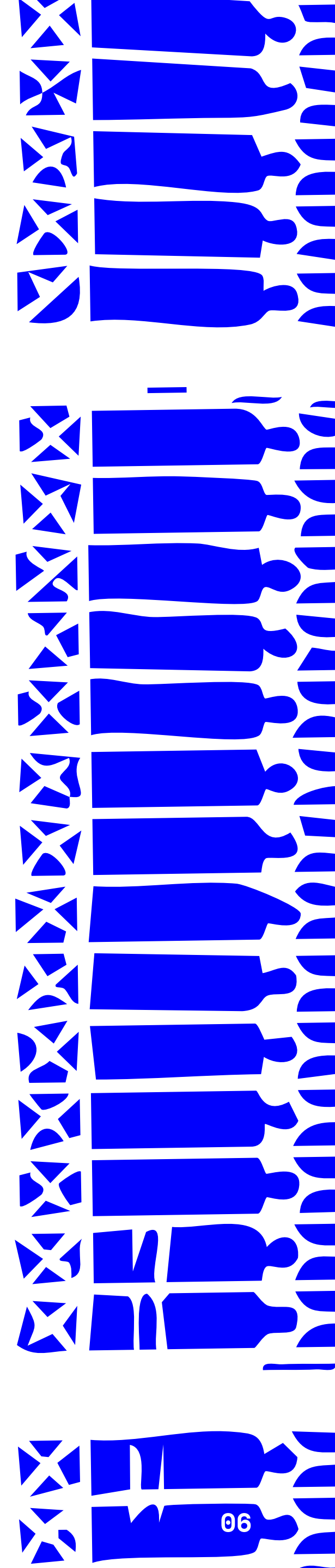for hosting the event.

al. Solidarności 74
metro Ratusz Arsenał
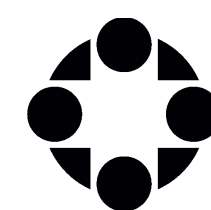
Parafia
Ewangelicko-Reformowana
w Warszawie

classrooms

VISUAL BODY LANGUAGE

Jan Diehl-Michałowski

building C, room C30

MOTION TYPOGRAPHY

Daniel Frumhoff

building A, room A262

MAKE MACHINES MAKE

Linda Hintz

building A, room A164

IT'S THE TOOL, NOT THE HAND

Saber Javanmard
Monika Marek-Łucka

building G

DISOBEDIENT LETTERS

Natalia Łajszczak

building C, room C04

UNIVERSAL DESIGN OF BOOKS

Bogusław 'Bob' Marek
Anna Eichler

building C, room C05

MY HANDWRITING SUCKS. NOW WHAT?

Britt Möricke

building G

RIGHT LETTERS WRONG LETTERS

Brody Neuenschwander

building G

ONOMATOPOEIA

Greta Samuel

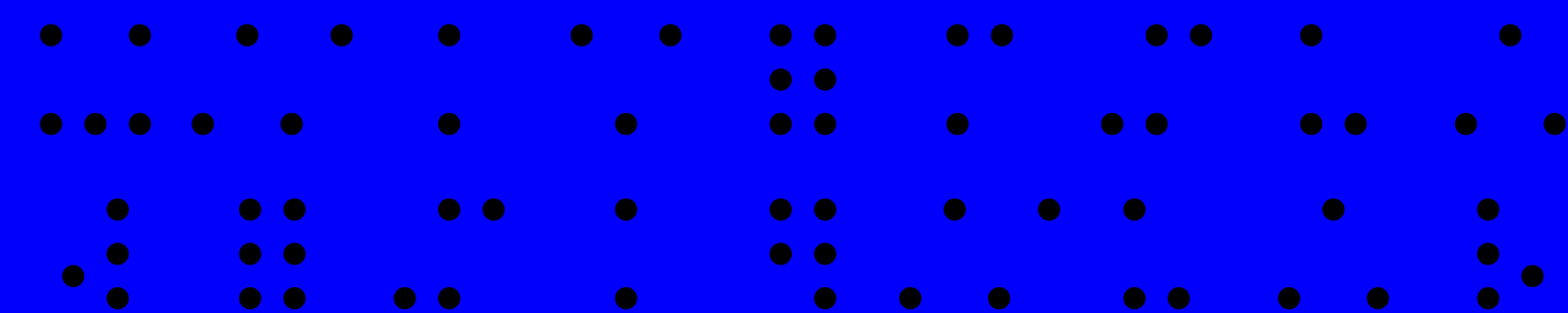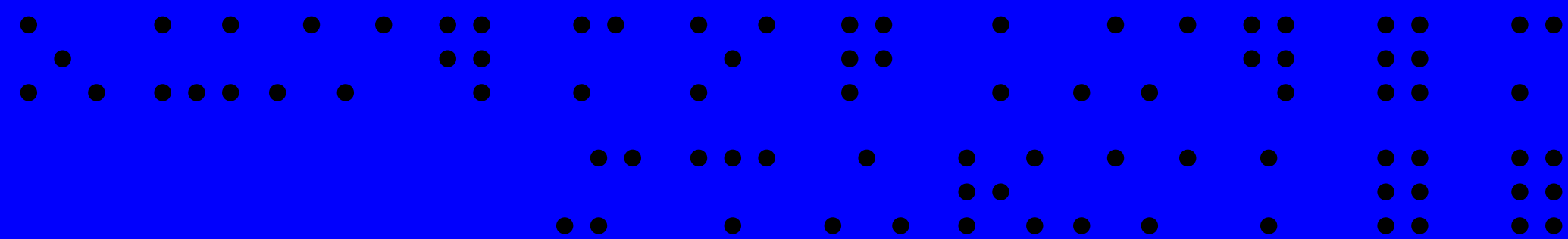**building H, room H404**

TYPOGRAPHY IN TRANSITION

Ferdinand Ulrich

building B, room B133

3D PRINT WORDSHOP

Tomasz Walenta

building C, room C025

Bogusław 'Bob' Marek

Bob is the founder of HUNGRY FINGERS and for the past 30 years, he has focused on explaining to young, totally blind touch readers concepts based on visual experience needed to understand raised line drawings. He has worked in Europe, USA, UAE, Australia, India, Nepal, Samoa, Singapore, Palau, and Japan.

Together with SONOKIDS, he developed tactile materials supporting digital learning, bridging the gap between traditional and high-tech educational resources. In 2002, Bob received The Order of the British Empire from HM Queen Elizabeth II for his programme "English for learners with a visual impairment".

Anna Eichler

Anna is a storyteller and translator, teaches illustration at PJAIT and is the supervisor of the Universal Design Lab, where students design books for non-sighted, partially sighted and sighted people, especially children. The Lab collects knowledge and good practices in universal design, developing innovations in raised-print book design and interactivity.
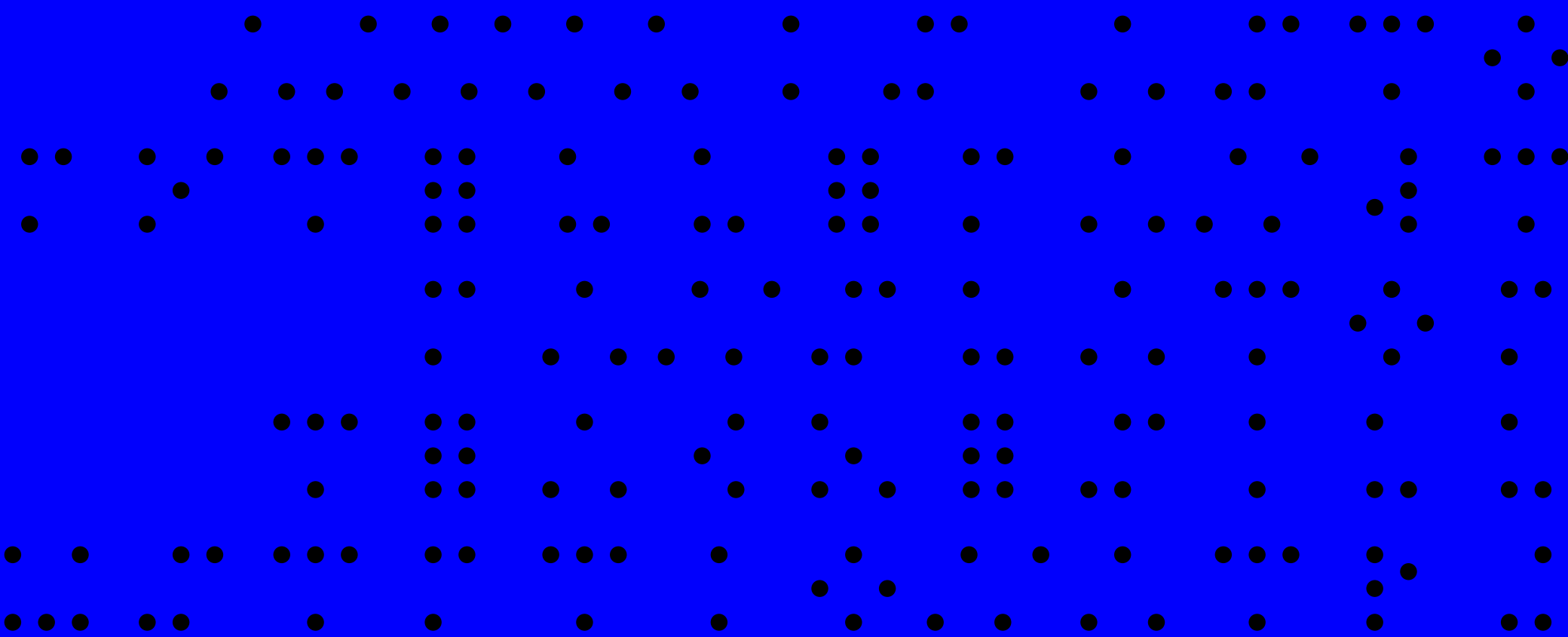
* Braille 4 Sighted

Universal Design of Books for Touch-Readers

In this workshop you will:

▶ design an illustrated book for blind kids

▶ learn to read and use the Braille alphabet

▶ prototype your tactile book

Universal Design of Books for Touch-Readers

DESCRIPTION

Visually impaired or blind people read both text and illustrations by touch. Braille readers' sense of touch is extremely sensitive, far more so than our perception of the tactile world. What does a sighted designer need to know to be able to create a book for them? Can new media help? Changing the usual perspective changes our way of thinking — and in the spirit of universal design, we can design for a better, more inclusive and accessible world.

The third edition of the Touch-Readers workshop at PJAIT focuses on the design of a raised-print tactile book of high artistic and educational value in STEM disciplines.
In this workshop, we will guide participants through the design process of creating a tactile raised-print children's book, from concept to prototype produced on swell paper. Furthermore, the projects can be extended into the digital world, accessible to blind children.

The books created during this workshop may be submitted to the International Competition of Tactile Illustrated Books Typhlo&Tactus in 2026 and will be considered for edition print in the Universal Design Lab.

LEARNING OUTCOMES

The participants will learn about difficulties encountered by visually impaired and blind people interacting with text and how the obstacles can be overcome. They will be presented with the characteristics of the Braille system and use professional fonts for the visually impaired.

They will also learn Bob Marek's design method and the ropes of designing illustrations for blind children, taking into account their age and reading experience with illustrated books. Students will learn how to prototype their books for testing with blind kids.

REQUIRED TOOLS

• drawing tools
• laptops
• Illustrator
• InDesign

KEYWORDS

Braille / design / tactile

Britt Möricke

Britt approaches typography as a living philosophy, questioning everything we take for granted in letters and form. Even after 30 years of practice, she finds more questions than answers, and that's where her work begins.

She studied Typographic Design at the Royal Academy of Art in The Hague, completed the Master Type & Media and the Expert Class Type Design, and teaches calligraphy, typography and type design in the Netherlands.

* Midis H

My handwriting sucks. Now what?
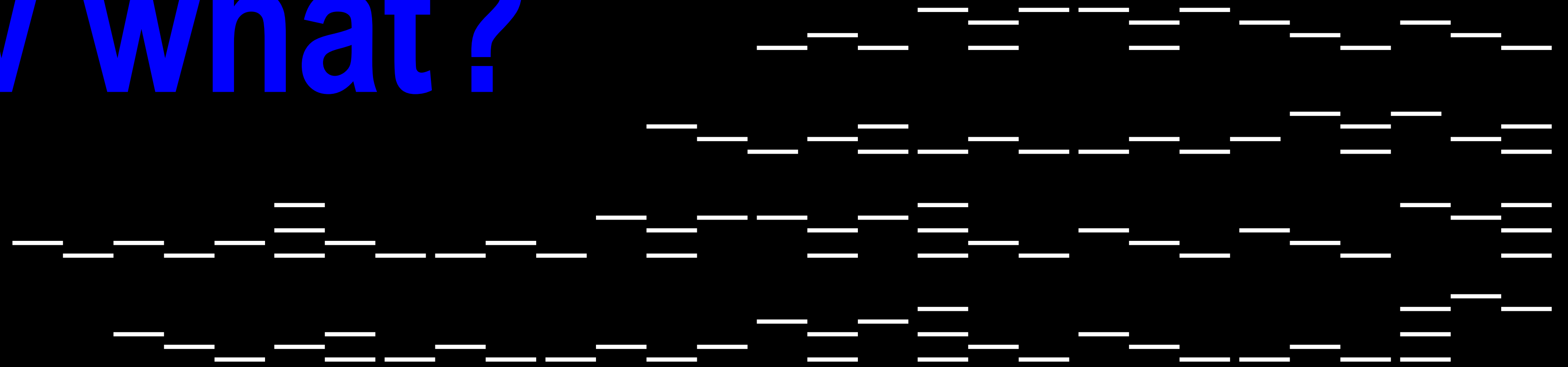
In this workshop you will:

▶ improve your handwriting

▶ write a traditional letter

My handwriting sucks.
Now what?

DESCRIPTION

Did you know one handwritten line activates more memory than a full page of typing? And that's why Harvard University banned laptops from their lecture rooms? The research insists: handwriting is still the sharpest tool we have for actually understanding what we think.

But what if your handwriting sucks?
This workshop gives you a clear, simple method to improve your handwriting, and, even better, to enjoy writing again.
At the end of the week, you'll write a letter to someone important to you. They'll feel the time and attention you put into it, and you'll feel proud of the hand that wrote it!

KEYWORDS

handwriting / method / Italic script

LEARNING OUTCOMES

1. Write with improved rhythm, spacing, and legibility.
2. Use handwriting to organise and clarify your thoughts.
3. Enjoy writing as a mindful, connected practice.

REQUIRED TOOLS

• your favourite everyday pen / pencil (no calligraphy pens)
• a lined notebook

Brody Neuenschwander

Brody is a calligrapher and text artist working in a wide range of materials, from paper and textiles to glass, architecture, film, performance, and metal. He has taught widely around the world, communicating his philosophy that visual language can be more than typography; and that words can take on forms that they have never known before. His documentary, The Secret History of Writing, was aired on the BBC and Arte in 2020.

* Ukrug

Right Letters Wrong Letters:

How to reimagine the alphabet

In this workshop you will:

▶ create legible text

▶ acquire composition skills

▷ gain manual skills that are faster than digital

Right Letters Wrong Letters:
How to reimagine the alphabet

HOW TO PREPARE FOR BRODY'S WORKSHOP?

Each student should write
a short story (200 – 300 words)
about something important
in their lives or in their past.

DESCRIPTION

In this workshop we will explore the shapes of letters, their
identies, and their ability to express emotions and ideas. We will
use a variety of handmade pens and ink to reshape the letters,
pushing them to the edge of legibility and creating graphic effects
that cannot be achieved on screen. I call this process "Wrong
Letters," by which I mean that every letter must deviate from its
standard form in some way. You will have a completely new idea
of what letters can do and how we read them when you have finished
your explorations. You will see that calligraphy can be a source
of graphic ideas in the widest sense, giving you a stronger ability
to create forms and compositions.

KEYWORDS

calligraphy / text art / typography by hand

LEARNING OUTCOMES

1. Better sense of how letters function to create legible texts
2. Better compositional skills for graphic design
3. A wider understanding of black and white graphic values
4. Hand skills that are often faster than digital designing

## REQUIRED TOOLS

The teacher will bring pens for all students.

Three small pots to hold ink. It should not be too big but the
opening should be about 4cm in diameter. Jam jars are mostly too
tall and can fall over easily.

Any pens and brushes you like to use for calligraphy, drawing,
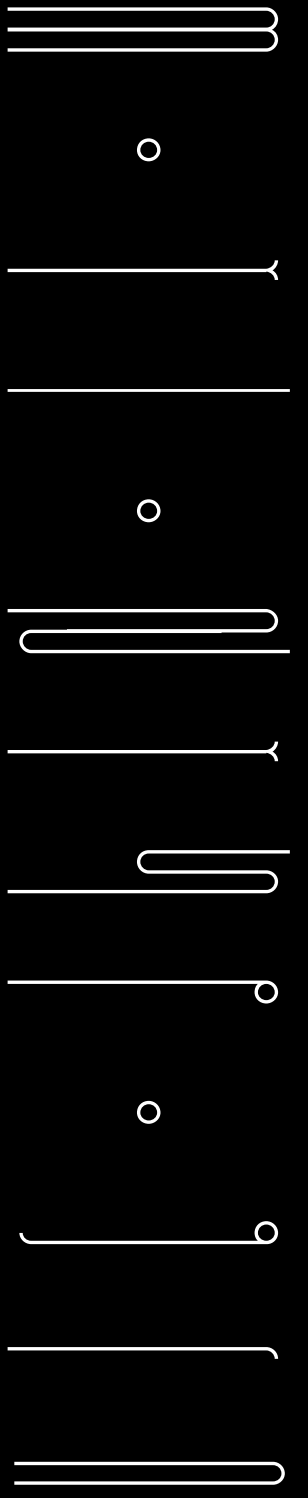writing.

The institute should supply
• paper (large: 40 x 60 or 50 x 70cm and decent quality)
• ink, (India, preferably Talens brand, 1 litre)
• paper to cover and protect the desks
• a sink in the classroom, or nearby

Daniel Frumhoff
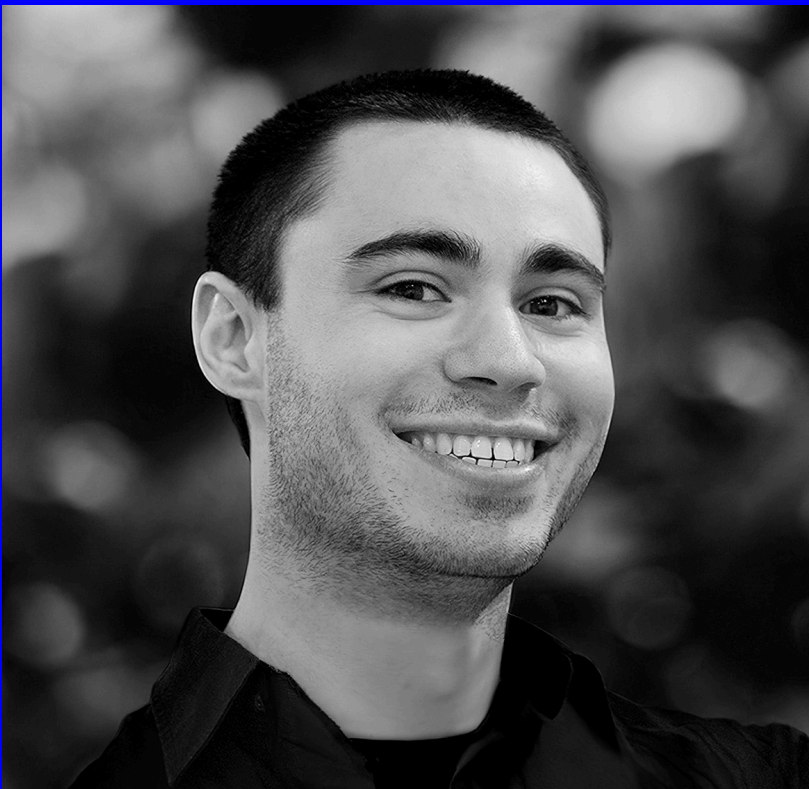
Daniel is a Senior Art Director, Motion Designer, and Design Educator based in NYC. Currently creating at Apple, he collaborates with the Stanford d.school, teaches at Parsons, and has taught at MICA. He's worked with/for the Google Creative Lab, Snapchat Arcadia, Pentagram, Jones Knowles Ritchie, Landor, Interbrand, Naturalizer, Pinterest, Snapchat, Shake Shack, American Express, PepsiCo, Fanta, the Lincoln Center, the St. Louis Shakespeare Festival, STL Zoo, and The New School.

* Vertikolo

Motion Typography:

Crafting Expressive Typographic Narratives

In this workshop you will:

▶ create typographic narratives

▶ animate typography

▶ experiment with procedural and generative methods

Motion Typography: Crafting Expressive Typographic Narratives

DESCRIPTION

This workshop introduces designers to the art of motion typography where language and movement merge to create expressive, time-based narratives. Students will explore how scale, rhythm, composition, and timing transform words into dynamic visual experiences. We'll start by developing short typographic scripts/narratives and then translate them into storyboards/style frames that explore typographic hierarchy through style and tone. From there, Students will animate their sequence using After Effects and generative type tools to add variation and depth. By the end of the workshop, students will produce a short typography piece that demonstrates how motion can amplify meaning and evoke emotion, making typography visible language.

Recommended for: Mid-level designers with some After Effects experience. No coding experience required.

KEYWORDS

motion design / kinetic typography / After Effects

LEARNING OUTCOMES

1. Conceptualize a typographic narrative that communicates through language, rhythm, and form
2. Visualize ideas through storyboards and style frames exploring typographic hierarchy and movement
3. Animate expressive type sequences using timing, pacing, and motion principles
4. Experiment with generative or procedural methods to enhance typographic motion
5. Present a cohesive motion piece and articulate design choices through intent

REQUIRED TOOLS

- paper / notebook
- pencil
- laptop
- Adobe After Effects
- design software

Ferdinand Ulrich

Ferdinand is a typographer and researcher living in Berlin. He designs publications in various formats for cultural institutions and frequently writes for Eye Magazine as well as for different type foundries, which earned him a PhD from the University of Reading in 2023.

Currently a lecturer at Salzburg University of Applied Sciences, he has previously taught at the art academies in Berlin and Halle. Ferdinand's dissertation on the discourse in early digital type design technologies

* Its Tactility

Typography in transition

In this workshop you will:

▶ rethink typography's possibilities

▶ create your own typographic voice

Typography in transition

DESCRIPTION

In the past one hundred years the discipline of typography
has undergone fundamental changes. Each transition was discussed
in environments of discourse and is reflected typographically
in conference posters and magazine covers — some of them in an
iconic way. This workshop is dedicated to the current discourse
in type and typography and to finding typographic expressions
for some of the challenges that we face across cultural
and technological issues today. Together we will explore and discuss
some of those pressing issues, such as ideas and assumptions behind
multi-lingual typography, the potential of variable fonts or AI,
as well as strategies to challenge 550-years of canonical history.
Each student develops a coherent typographic expression to address
and interpret one relevant issue of their choosing in a series
of motifs. Format and medium are to be determined.

The workshop is designed for experienced students. Foundations
in typography are required.

KEYWORDS

technology / typographic culture / designing knowledge

LEARNING OUTCOMES

Students develop methods and concepts of a consistent typographic
language, while engaging with some of the current cultural and
technological issues in typography. They train their typographic
skill set and the ability to address and transfer acquired
knowledge. This workshop explores the relationship between signs
and the assigned: visible language. In preliminary composition
exercises students train semantic visualizations of words and create
contrast, tension and rhythm of shapes in a given format. As we get
to know each other, we establish vocabulary (across languages) and
a forum of discussion.

REQUIRED TOOLS

• Adobe Indesign / Figma
• pencil
• A3 sketching paper
• some sheets of black A4 paper
• scissors
• X-acto knife and metal ruler (can be shared)

Greta Samuel
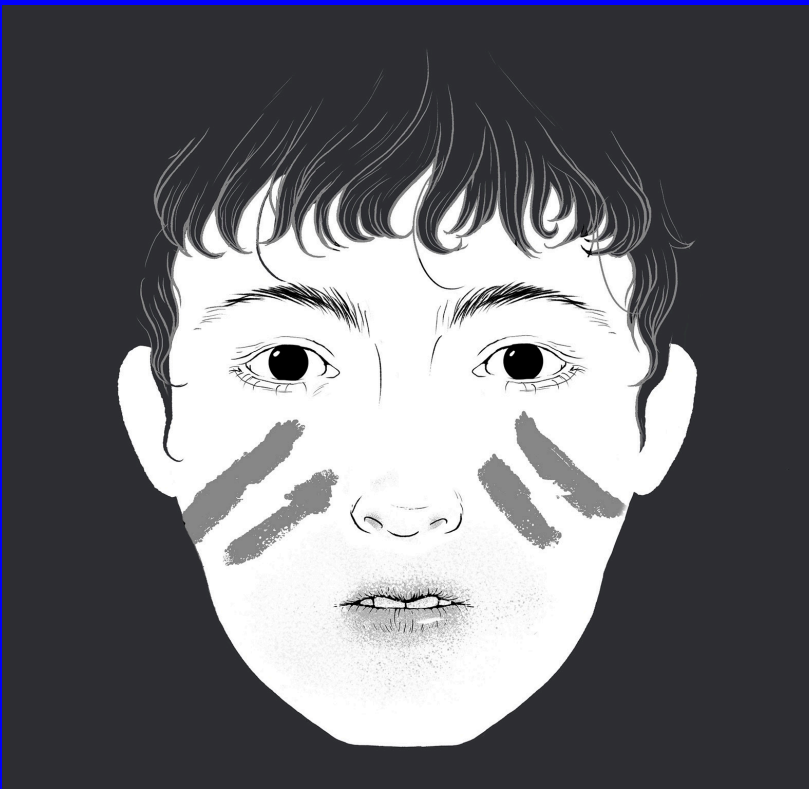
Greta is an experienced illustrator and lecturer, passionate about illustrations, comics, drawings and field recording.She has worked for Amnesty International, Adobe, The Skim. For almost five years, she worked in London as a Senior Illustrator and Photoshop Artist.

Awarded in 3x3 International Illustration Show in New York, American Illustrator, Communication Arts. Her Comics and illustrations were exhibited worldwide: USA, UK, Switzerland,Netherlands, Germany, Poland, Ukraine, Russia, Italy, and Hungary.

* Epetri
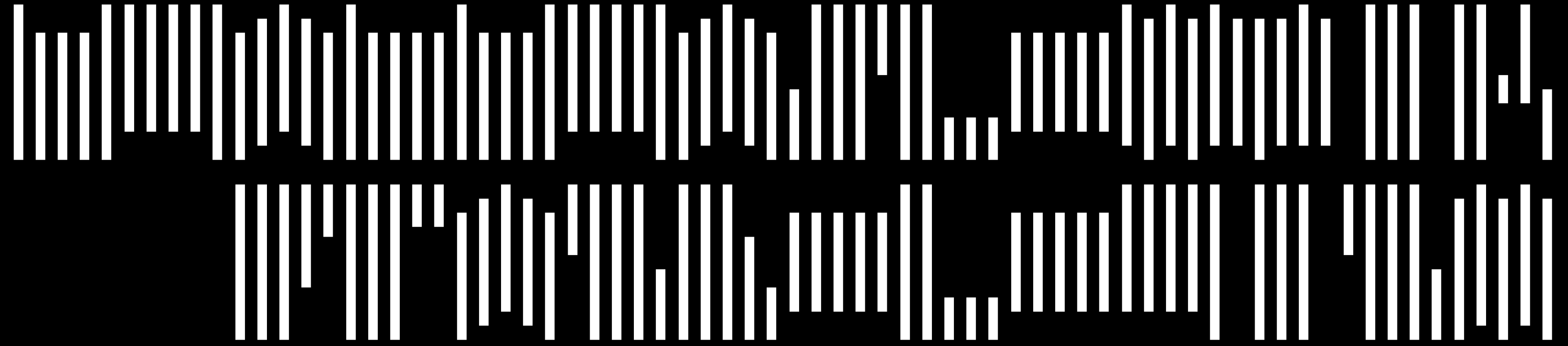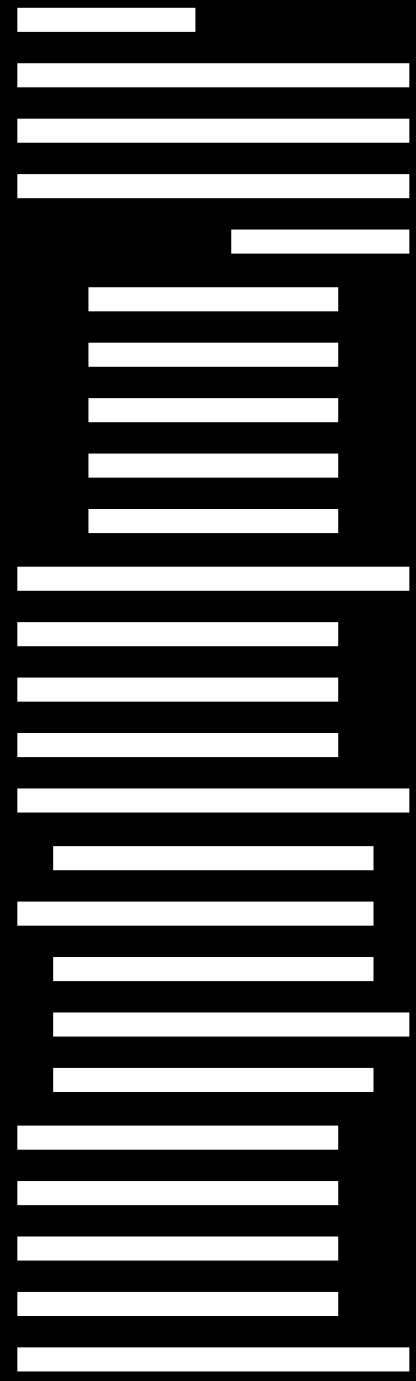
Onomatopoeia
- *drawing the sound*

In this workshop you will:

▶ become acutely aware of the power of sound in the world of comics

▶ go through a journey connecting image, sound, and lettering

Onomatopoeia
- drawing the sound

DESCRIPTION

This workshop aims to make students acutely aware of the power
of sound in narrative visuals, especially in the world of comics.
Onomatopoeia is more than just an atmospheric tool—it's
a fundamental part of the message and script we deliver.
It beautifully illustrates the symbiotic relationship between
different artistic media.

Our imagination is the key that unlocks the story and animates
the artist's vision. These visual symbols are, in essence, where
sound is captured and brought to life on the page. Join me for
an exciting journey connecting image, sound, and lettering!

KEYWORDS

onomatopoeia / comic / creation

LEARNING OUTCOMES

1. Understanding the meaning of sound in a narrative image
2. Paying attention to the way of adding onomatopoeic signs,
   to their illustrative aspects
3. 1 comic (2-4 pages)
4. 1 comic cover

REQUIRED TOOLS

- paper
- drawing tools
- computers
- tablets

Jan Diehl-Michałowski

Jan is a graphic designer, founder of deal design • studio, and university lecturer (Doctor of Arts). He specializes in visual communication, branding, and typography.

He is an assistant professor at the University of Ecology and Management in Warsaw, teaching in the fields of design and interior architecture. He also conducts classes at the Faculty of Interior Architecture at the Academy of Fine Arts in Warsaw, in part-time and postgraduate programs.

* Predshator
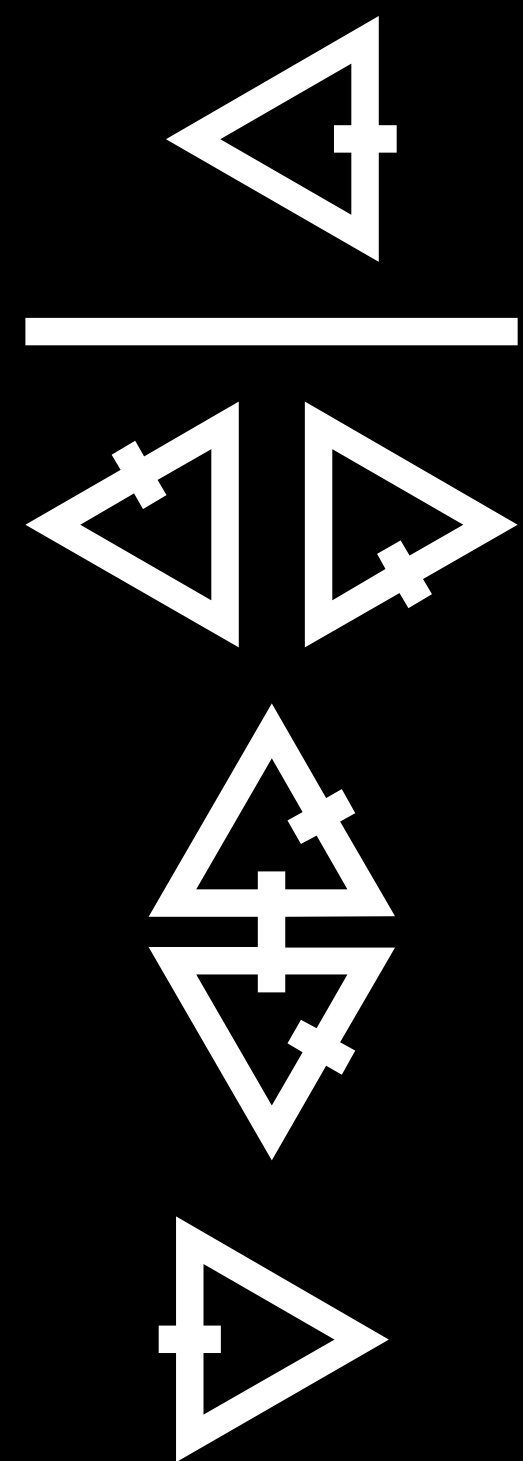
Visual Body Language as a Form of Communication
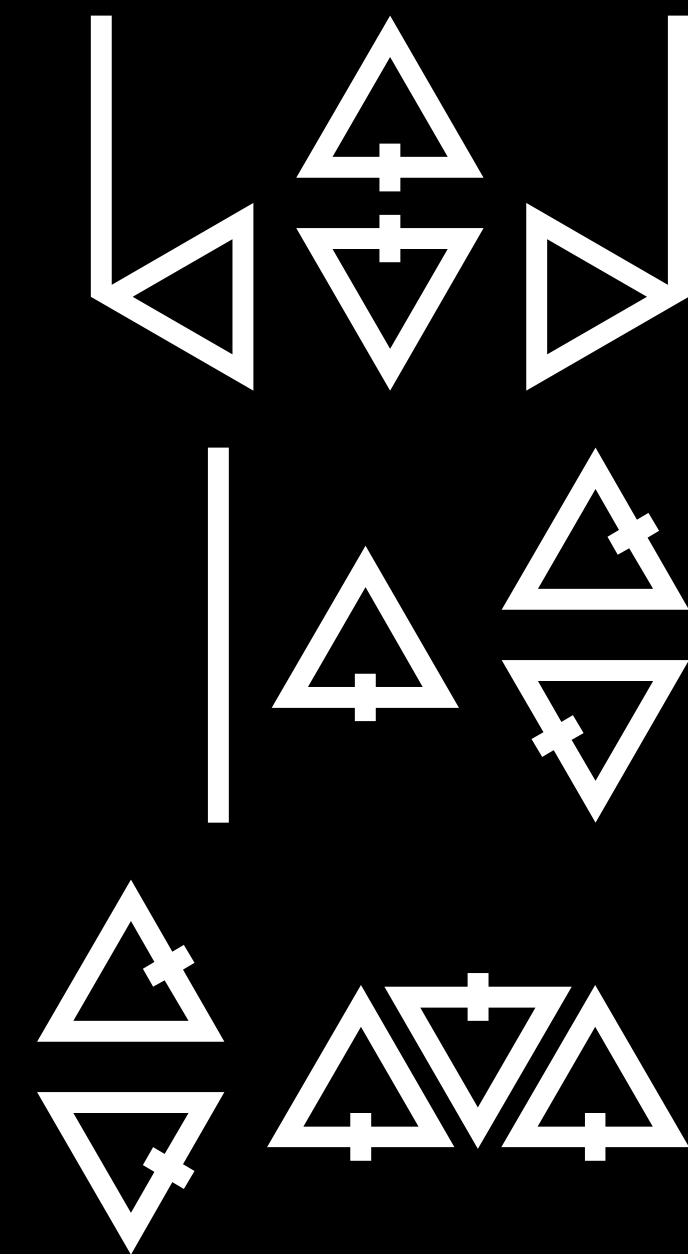
[vida korplingvo kiel formo de komunikado]

In this workshop you will:

▶ translate gestures into visual language

▶ craft typography with your hands

▶ explore communication beyond words

Visual Body Language
as a Form of Communication

DESCRIPTION

Today, the way we communicate has become quick and spontaneous, full of codes, abbreviations, and visual cues like emojis. We are constantly looking for new ways to communicate better in the digital world, across borders and cultures. Whatever the form, the goal is simple: to be understood as quickly and clearly as possible. So what could express us more directly than visual body language?

This workshop will guide you through a journey that connects historical and contemporary forms of communication. Using analogue tools, we will develop modern visual expressions. Our main focus will be on mimicry, gesture, and hand-shape typography, exploring how these elements can strengthen the clarity and richness of visual language.

Language itself will also be an essential part of our investigation: is it a barrier, or does it simplify communication? Esperanto, created by Ludwik Zamenhof, embodies the idea of intercultural understanding. Visually, we will draw inspiration from the early research of Andrea de Jorio (1769-1851) and the later studies of Bruno Munari (1907-1998).

LEARNING OUTCOMES

• outcome
• outcome
• outcome

KEYWORDS

keyword1 / keyword2 / keyword3

REQUIRED TOOLS

• Tools

Linda Hintz

Linda is an independent type and graphic designer. She holds a Master's degree from the Type and Media program at the Royal Academy of Art in The Hague, Netherlands, and a Diploma in Visual Communication from HfG Schwäbisch Gmünd, Germany.

Based in Copenhagen with her family, she divides her time between design and teaching. Her work spans custom, retail, and self-initiated projects of various scales. She enjoys exploring new tools, collaborating with colleagues or students to keep her practice diverse and lively.
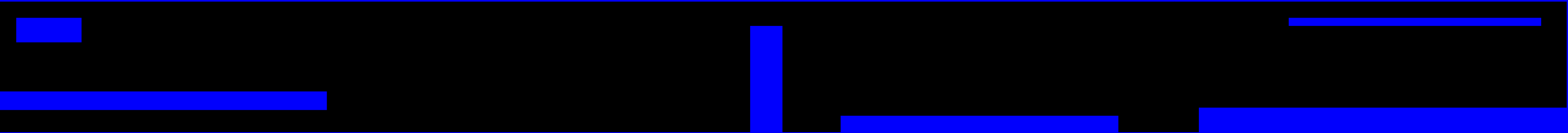
* Kvar SQ

Make Machines
Make Material
Messages

In this workshop you will:

▶ use both analog and digital tools

▷ learn crafting effective AI prompts

Make Machines Make Material Messages

DESCRIPTION

Some topics receive a lot of attention, while others are often overlooked. Choose a theme you're passionate about and want to highlight. We will develop an original and engaging approach, creating a specific visual language using letters, typography, and materiality as our main tools.

Along the way, we'll experiment with both the drawing process and material selection, exploring how to find the right forms for each material and using machines to assist in the drawing. The final outcome will be a set of posters.

KEYWORDS

lettering / material / machines

LEARNING OUTCOMES

1. Project definition and concept development
2. Basic understanding of letters as a group of forms
3. Use of both analogue and digital sketching techniques
4. Transforming sketches into final outcomes using AI-generated outputs
5. Crafting effective prompts
6. Communicating ideas precisely on a given medium (poster)

REQUIRED TOOLS

- pen
- paper
- tablet with a drawing app
- mobile phone
- camera
- computer with browser and a layout tool
- an AI tool (TBA)

Natalia Łajszczak

Graphic designer and local activist. Affiliated with PJAIT in Warsaw, where she runs the screen printing lab. A board member of Pracownia Wschodnia, an artist-run space in Warsaw, where she creates, organizes, and leads workshops, as well as manages design and artistic projects. As a graphic designer, she has worked with numerous institutions (including POLIN, the Jewish Historical Institute, SDK, NAWA, and CAS). From 2019 to 2025, she collaborated with the international typographic organization ATypI, contributing to the organization of its annual typography conference.

* Popliteal

Disobiedient Letters

In this workshop you will:

▶ Learn the basics of screen print

▶ Explore text-image expression'

Disobiedient Letters

DESCRIPTION

Following last year's debut workshops combining typography and screen printing, the second edition of Disobedient Letters expands on the idea of typography as a visible language, where letters cease to be obedient — they can lose their utilitarian discipline and begin to speak with their own voice.

The aim of the workshops is to create an environment for experimentation and the exploration of typographic expression through the medium of silkscreen printing. Participants will be introduced to the silkscreen printing process, emphasizing the creation of unique visual outcomes using analog matrices. These matrices were developed with tools such as brushes, tape and paper cutouts, encouraging a hands-on, creative approach.

KEYWORDS

screenprinting / collaborative practice / zin-making

LEARNING OUTCOMES

The workshops develop an awareness of form and the relationship between text and image, strengthen research skills, and provide participants with basic knowledge and competencies in screen printing techniques.

REQUIRED TOOLS

Black materials you enjoy using:
• oil markers
• pencils
• brushes
• paints

Saber Javanmard

Born in 1985, in Iran, Saber is a typographic artist based in The Hague. Founder of Studio Saber (2018). His work explores LANGUAGE and TYPOGRAPHY through custom TOOLS.

Education:
- BA Graphic Design, Royal Academy of Art (2014-2018)
- Type Design, VIJE (2008-2009)
- BA Graphic Design, University of Tehran (2004-2010)

* Atom Katas

Monika Marek-Łucka

Monika is a visual artist, text artist, performer. Graphic designer, typographer, type historian. TDC Archive curator. Avid reader. Writes and speaks on typography as a visual communication medium and writing as a cultural phenomenon.

Education:
- PhD in Fine Arts, PJAIT (2023)
- MA in Graphic Design, Academy of Fine Arts in Wrocław (2009)
- BA in Philosophy, University of Warsaw (2019)

It's the tool, not the hand that shapes the form

In this workshop you will:

▶ work with custom lettering tools

▶ learn about modular systems in typography

▶ embrace restrictions and break some rules!

It's the tool, not the hand, that shapes the forms

DESCRIPTION

Embracing restrictions and gaining from possibilities.

This workshop focuses on breaking rules, facing challenges, and exploring new approaches to form-making.

Participants will be introduced to my custom tools and will use them to create experimental letterforms.

We'll think and work within modular systems — starting from the tradition of modular typography, to inventing and constructing letterforms using custom calligraphy tools, and exploring modularity in the printing studio at the Academy of Fine Arts in Warsaw while working with wooden typefaces.

KEYWORDS

custom tools / letter forms / typographic art

LEARNING OUTCOMES

1. Gain insight into modular systems in typography and lettering.
2. Explore how restrictions can open new possibilities.
3. Experiment with and look for custom tools to discover unique forms.
4. Translate free exploration into a cohesive visual series.
5. Reflect on the balance between freedom, structure, and process.
6. Gain in-depth knowledge of the relationship between tools, color, form, and crafts
7. Work at the printing workshop at the Academy of Fine Arts in Warsaw

REQUIRED TOOLS

• personal sketchbook
• drawing tools (pencils, markers etc.)
• this workshop will be conducted entirely in an analog format

Tomasz Walenta
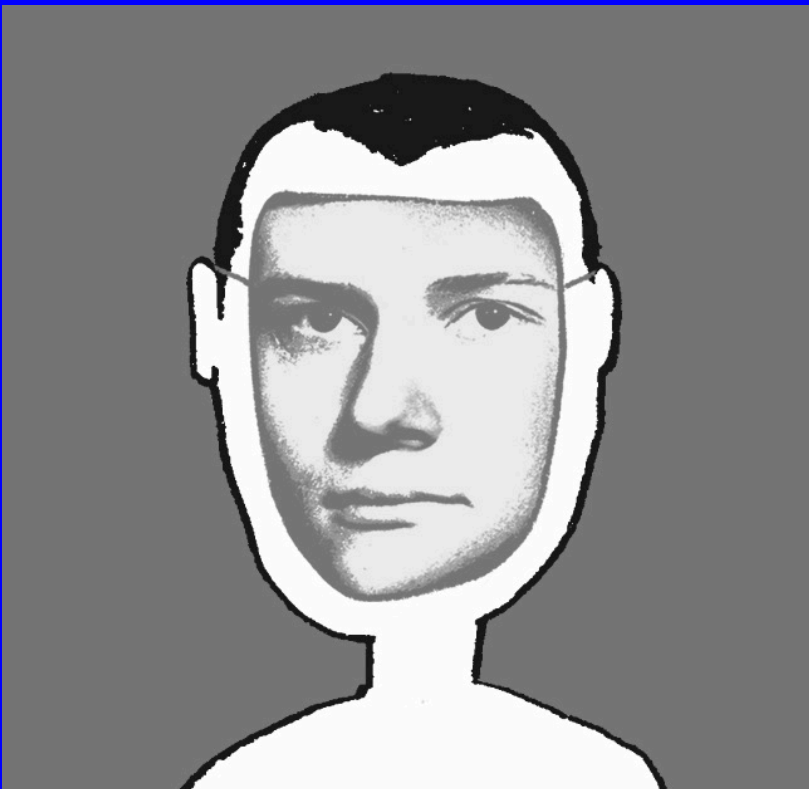
Tomasz is a Polish-Canadian illustrator and graphic designer. He earned a Ph.D. in Study and Practice of Arts from the University of Québec in Montreal, focusing on visual language. Since 2001, he has been represented by Marlena Agency in the United States.
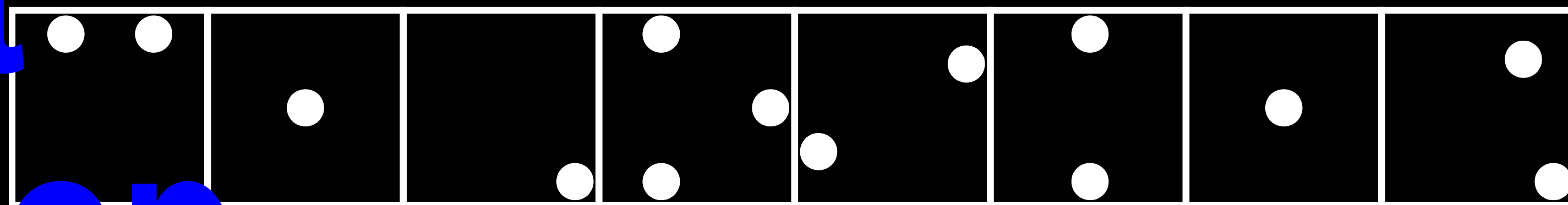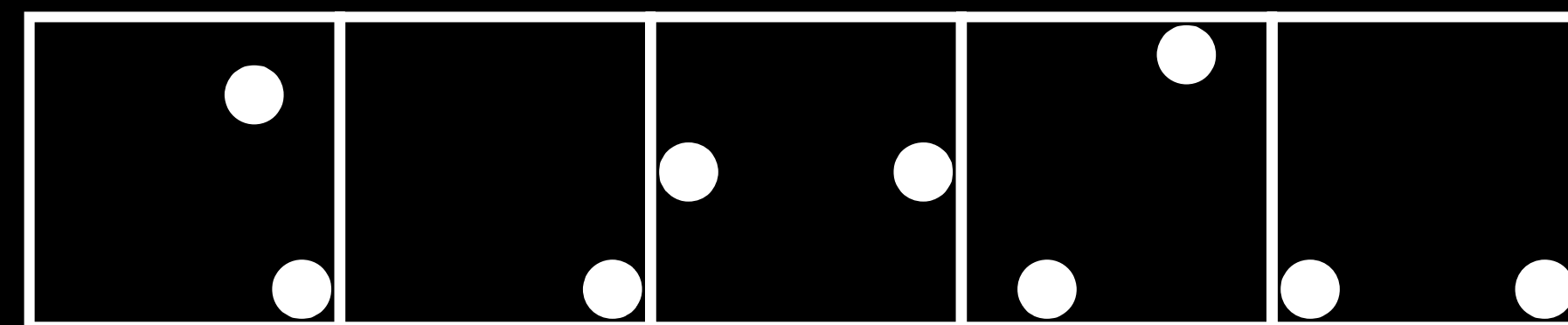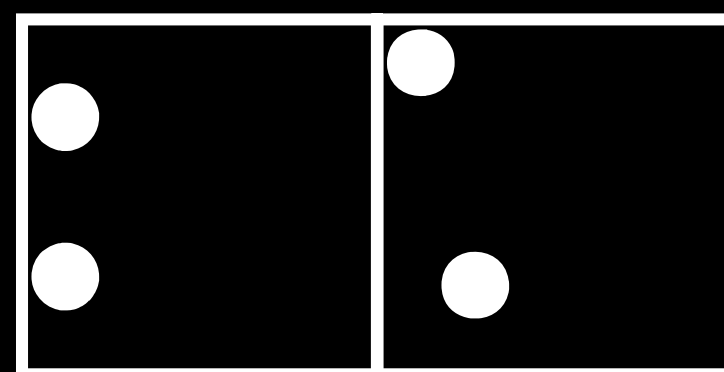
His work has been featured in publications such as The Wall Street Journal, Time Magazine, and The Washington Post. He has also created cultural posters for institutions like the Université du Québec à Montréal and the Polish Cultural Center in New York.
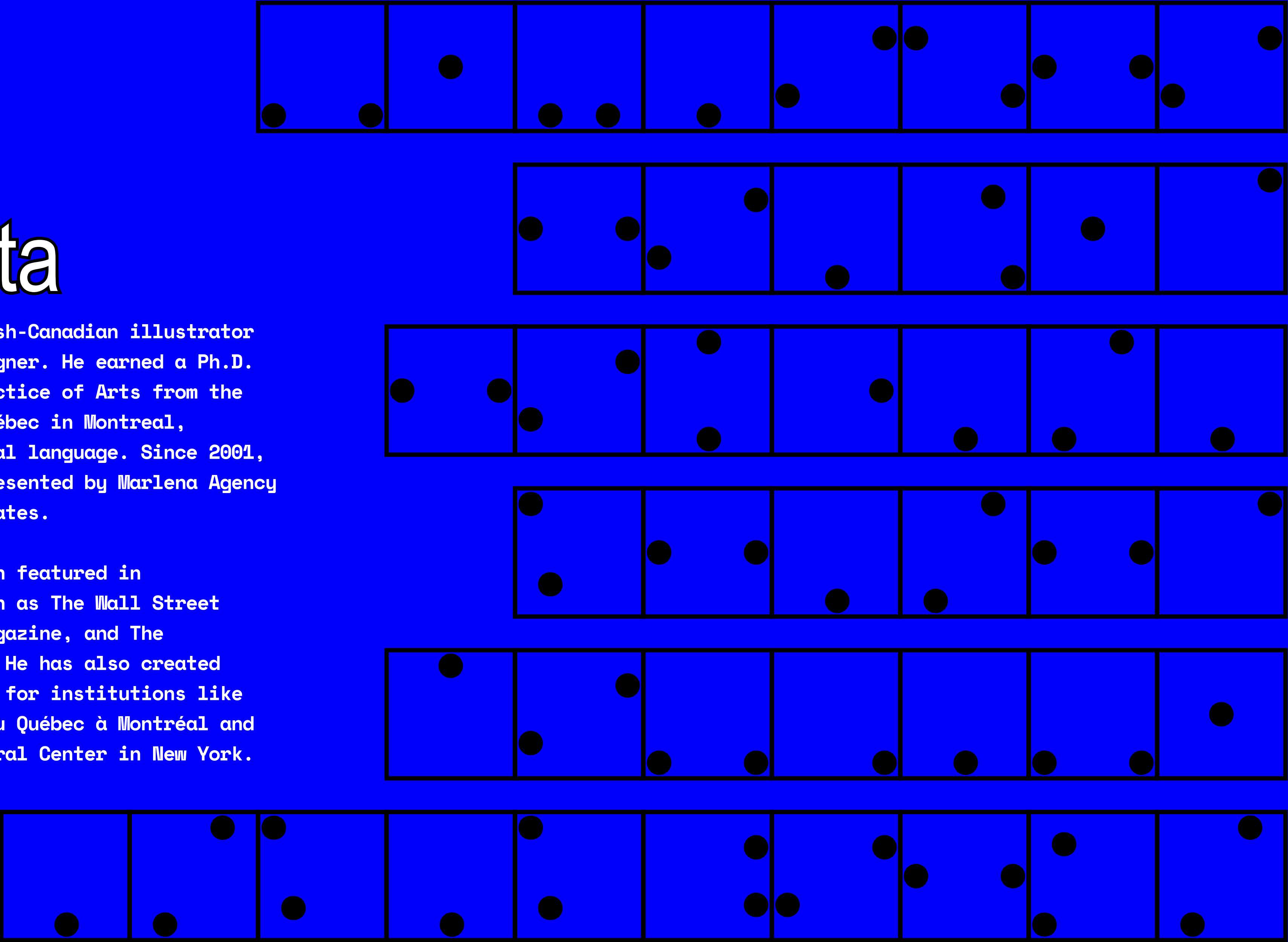
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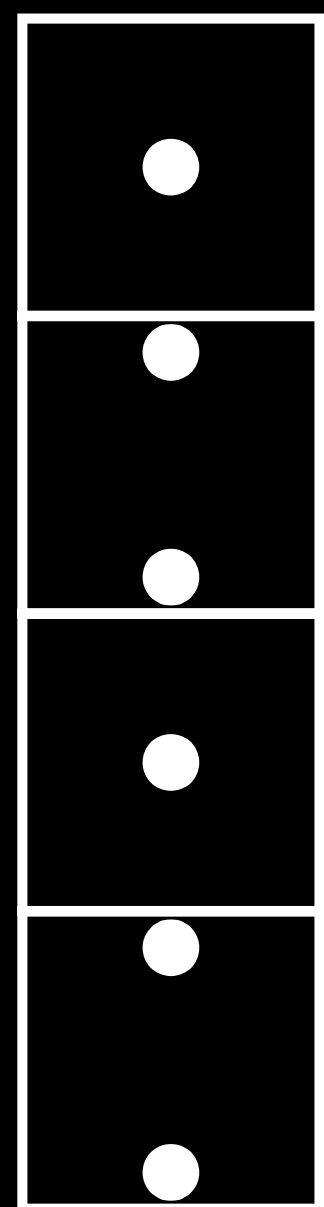
3D Print Wordshop

In this workshop you will:

▶ design your own 3D typographic object

▶ and print it!

3D Print Wordshop

DESCRIPTION

This 3D printing wordshop (workshop) introduces students
to the creative possibilities of typography in three dimensions.
Participants will learn the basics of 3D printing while exploring
how letterforms can take shape, volume, and texture. Through
hands-on experimentation, students will design and print their own
3D letters, combining technical skills with typographic expression.

KEYWORDS

3D Print / typography / experimental

LEARNING OUTCOMES

1. Understand 3D printing basics: How 3D printers work,
   from preparing files to printing,
2. Explore 3D typography: Insight into how letterforms can exist
   in three-dimensional space, considering form, structure, and
   material,
3. Develop technical skills: Learn to create and export simple 3D
   models suitable for printing,
4. Combine design and technology: Integrate creative typographic
   concepts with digital fabrication tools,
5. Produce a personal 3D letterform: Design and print your own 3D
   typographic object as a final outcome.

REQUIRED TOOLS

- brain
- paper
- pen
- laptop
- 3D knowledge (not required but welcome)
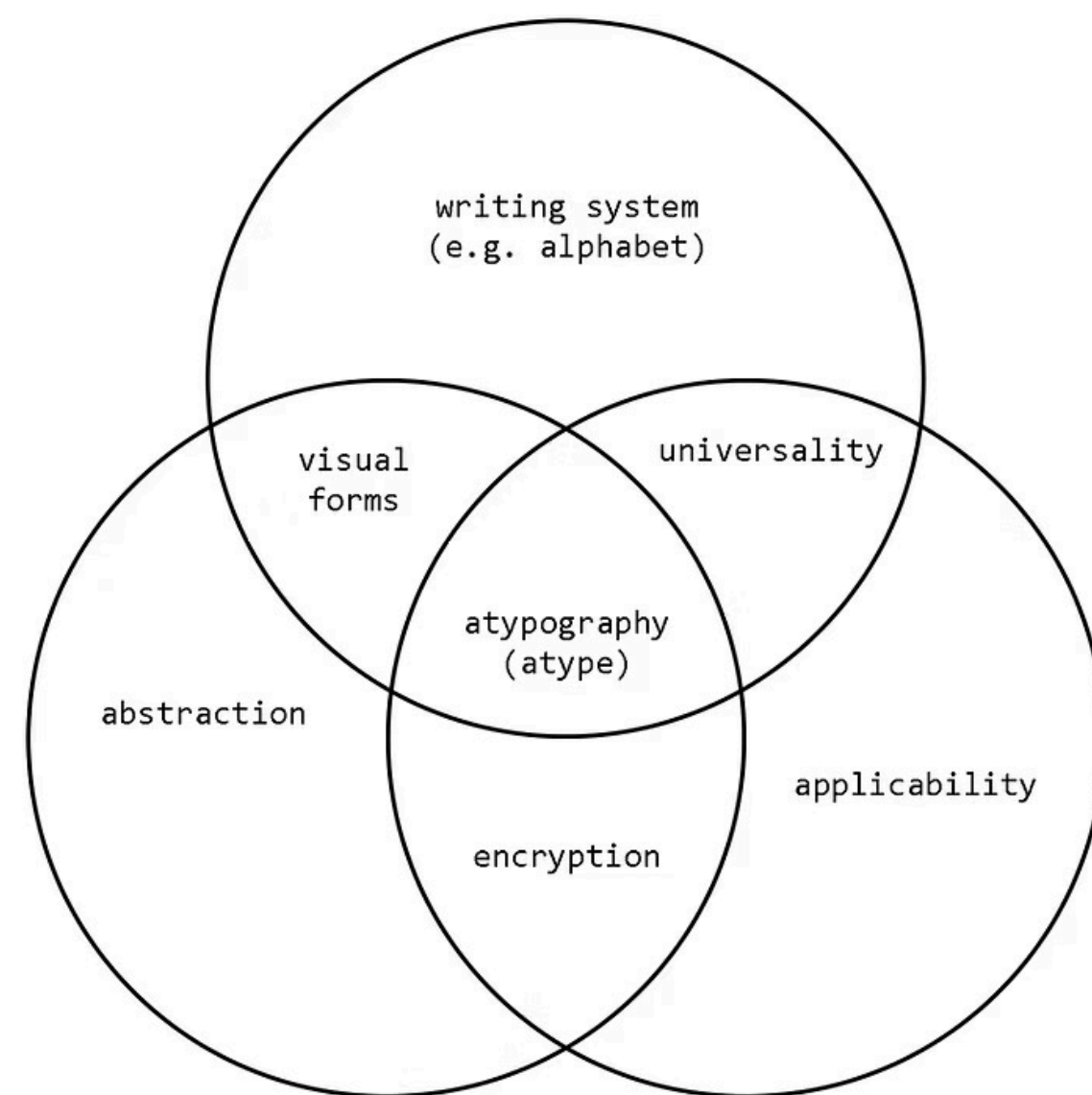
designers

Julia
Staszczyszyn

Zofia
Chętkowska

about atypography

Atypography manifesto - fragment

ATYPOGRAPHY
Key Principles

2.1

Venn diagram with three overlapping circles:
- writing system (e.g. alphabet)
- visual forms
- universality
- abstraction
- atypography (atype)
- applicability
- encryption

Atypography User Manual / Prelude

Atypography is an art movement that graphically represents traditional writing systems in an unconventional way, creating an authentic design that remains readable while concealing text signs at first glance. It defies conventional typography rules with non standard fonts, experimental layouts, and innovative techniques, offering a distinctive and unique visual identity that challenges norms. The letter "A" in "Atypography/Atype" doesn't stand for "anti" or "abstract,"but instead, it signifies "without" or "not".

Atype design shares similarities with atonal music, as both lack traditional structures, challenging norms and requiring curiosity from the audience. In essence, an atype design should convey the message "It's not (text), but it is".
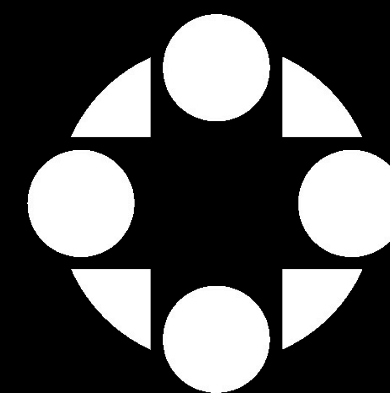
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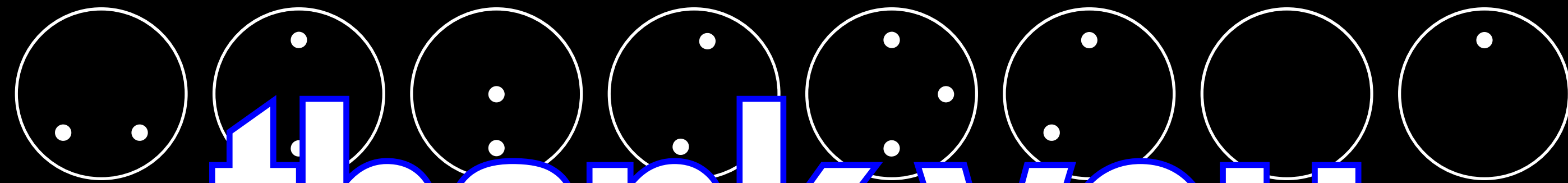
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Ewangelicko-Reformowana
w Warszawie

<3

SEE YOU