

THEM



US

Animation Illustration Week Online 2020

4—8th of May 2020

curators: Mateusz Jarmulski, Zuzanna Szyszak



POLISH-JAPANESE ACADEMY
OF INFORMATION TECHNOLOGY



NEW
MEDIA
ART
ENGLISH



NAVA

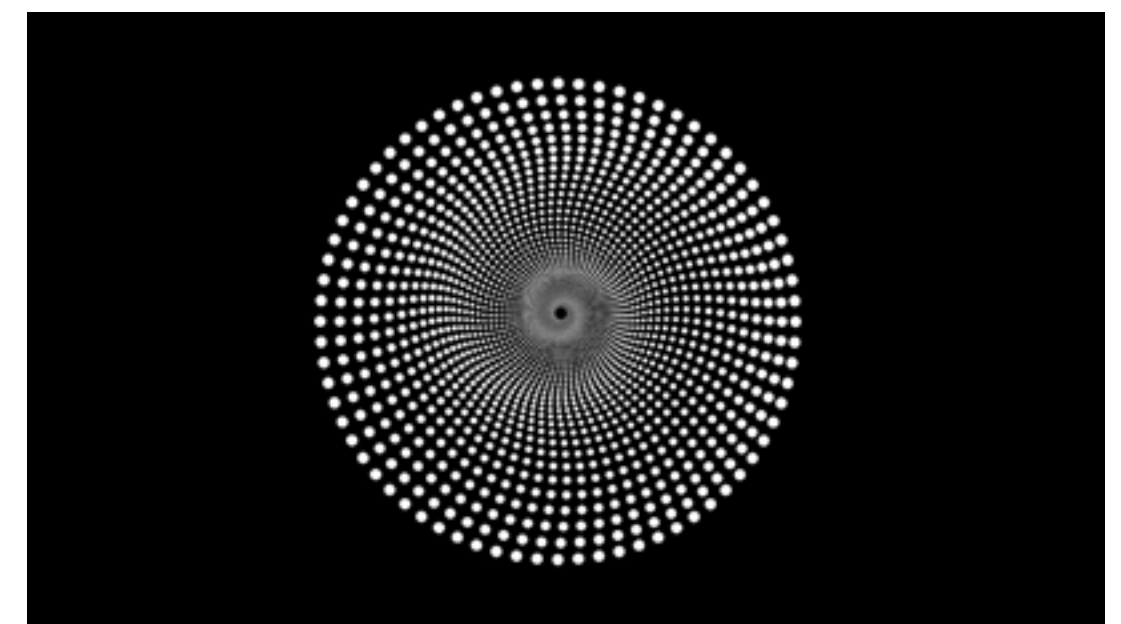
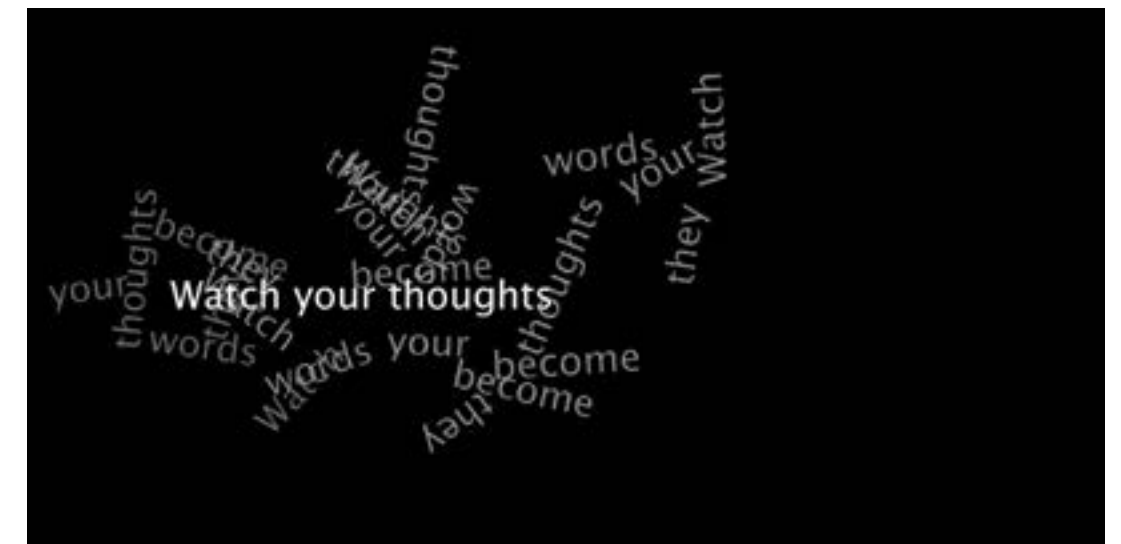
The Grand Opening Online 4.05.2020 9:45 AM (Warsaw Time)

The Animation Illustration Workshop Week will be inaugurated by Marcin Gizycki, Professor of Polish-Japanese Academy of Information Technologies Director of the International Animation Festival ANIMATOR



Marcin Gizycki is art and film historian, critic, filmmaker. Editor in Chief of "Animafilm" magazine (1979-81). Profesor at Polish-Japanese Academy of Information Technology in Warsaw and Senior Lecturer at Rhode Island School of Design in Providence, USA (since 1988). Artistic Director of "Animator" International Animated Film Festival in Poznan, Poland (since 2007).

He has made a number of documentary, experimental, and animated films, among them "I Am Providence: The Story of H.P. Lovecraft and His City" (1997), "Gus Van Sant" (1998, with Slawomir Grünberg), "The Island of Jan Lenica" (1998), "Travels of Daniel Szczechura" (2005), "106 Olney Street" (2007), "Sicilian Flea" (2008), "Panta Rhei" (2008), "Aquaterra" (2010), "AE" (2011), "Kinefaktura" (2012), "F.I.T" (2012), "FFF1" (2013), "White Curtain" (2014), "A Magic-Lantern Life" (2014), "Watch Your Thoughts" (2015), "Mono Canne" (2015), "Sto[ne]s" (2015), "Monument" (2016), "Stone Story" (2016), "Theatrum Magicum" (2017). His books include: "Disney Was Not the Only One" (2000), "Wenders Go Home!" (2006). He co-curated retrospectives of Polish animated films at the Museum of Modern Art in New York (2003) and Centre Pompidou in Paris (2004).



From the top: still frame from WATCH YOUR THOUGHTS, still frame from FFF1, dir. by Marcin Gizycki

ANIMATION ILLUSTRATION

WORKSHOP WEEK

ONLINE 4–08.05.2020

Animation Illustration Week is an event consisting of workshops and lectures, taking place annually at New Media Arts Department of the Polish-Japanese Academy of Information Technology – gathering students, international lecturers and guests working with aforementioned means of expression. Each year, we are doing our best to propose something new from that spectrum, inviting lecturers from prestigious universities and specialists in the field.

During week-long workshops, the students are able to try out various techniques – often mixing digital and traditional ones – as well as polish their storytelling skills. Pandemia has locked everyone inside and limited us to our own resources and tools. Paradoxically however, the limitations are a trigger to creative solutions and thus, to creative empowerment in these difficult times. The topic of this year's edition, which is US–THEM – has gained a new meaning since it was established. The divisions are appearing in unexpected areas. These are the times of inevitable changes, the outcome of which nobody is sure of.

How the World will change, how will we change, what will change in how we perceive others? Will social distancing cause social dissociation? Let these questions inspire the creative processes.

The opening lecture of the Animation Week will be held by PJAiT professor Marcin Gizycki, who will be speaking on the history of animation at PJAiT. The next keynote speaker will be Jimmy Calhoun (SVA NYC), taking up the topic of The Illusion of the Illusion of Life

Lastly, the audience will meet Steven Heller (SVA NYC) in a Q&A session revolving around his articles he encourages the audience to read (links available further).

Curators: Mateusz Jarmulski, Zuzanna Szyszak



Mateusz Jarmulski is a director and scriptwriter of animated films as well as an animator. He graduated from Polish National Film School in Lodz where he studied animation. He worked at the Se-ma-for studio, where he was in charge of the VFX for "Peter and the Wolf" (Oscar 2008). He collaborated on the production of "The Lost Town of Switez" by Kamil Polak. His films were broadcasted on TV and screened and awarded at festivals among others in Annecy, Stuttgart, Seoul, Bgrade or Hiroshima. Currently he teaches animation at the English-speaking New Media Arts faculty the Polish – Japanese Academy of Information Technology. "Hug me" – a preschool series he's directed was acclaimed and broadcasted in TV and at festivals. "The Hunt" is his latest, author-driven short.



Zuzanna Szyszak is animation director and animator. Graduated from University of Arts London, receiving a degree in MA Character Animation. Her animated videoclips and short films have been awarded and shown at – among others – YACH Film Festival, AGRAFA Biennale, O!PLA Festival, Polish Film Festival in Los Angeles, BCN Film Fest in Barcelona, Sport Film Festival in Palermo. She also teaches Animation at the New Media Arts Faculty in English, at the Polish-Japanese Academy of Information Technology in Warsaw.

Workshop program

Workshop date: 4–8.05
Workshop duration: 5 days

Monday, May 04th.	Tuesday, May 05th	Wednesday, May 06th	Thursday, May 07th	Friday, May 08th
Opening Marcin Giżycki 09:45 AM Warsaw 10:45 AM Athens (+1h) 08:45 AM London (-1h) 03:45 AM New York (-6h)				
Workshops start at 10:30 AM Warsaw 11:30 AM Athens (+1h) 09:30 AM London (-1h) 04:30AM New York (-6h)	Workshops start at 10:00 AM Warsaw 11:00 AM Athens (+1h) 09:00 AM London (-1h) 04:00 AM New York (-6h)	Workshops start at 10:00 AM Warsaw 11:00 AM Athens (+1h) 09:00 AM London (-1h) 04:00 AM New York (-6h)	Workshops start at 10:00 AM Warsaw 11:00 AM Athens (+1h) 09:00 AM London (-1h) 04:00 AM New York (-6h)	Workshops start at 10:00 AM Warsaw 11:00 AM Athens (+1h) 09:00 AM London (-1h) 04:00 AM New York (-6h)
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				Final Exhibition opening 14:00 AM Warsaw 15:00 AM Athens (+1h) 13:00 AM London (-1h) 08:00 AM New York (-6h)
Lecture Jimmy Calhoun, SVA 19:00 AM Warsaw 20:00 AM Athens (+1h) 18:00 AM London (-1h) 13:00 AM New York (-6h)			Lecture Steven Heller, SVA 18:00 AM Warsaw 19:00 AM Athens (+1h) 17:00 AM London (-1h) 12:00 AM New York (-6h)	
		Meeting of teachers in the workshop gallery 19:00 AM Warsaw 20:00 AM Athens (+1h) 18:00 AM London (-1h) 13:00 AM New York (-6h)		

Workshop program

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The Grand Opening Online

Marcin Gizycki

<https://bit.ly/GrandOpeningMarcinGizycki>

The Illusion of Illusion of Life

Jimmy Calhoun

https://bit.ly/JimmyCalhounUS_THEM

Entrepreneuship post COVID

Steven Heller

bit.ly/StevenHellerTHEM_US

US AND THE INVISIBLE THEM

Andrzej Klimowski

[#Animation](#) [#Illustration](#) [#MovingImage](#)

US-THEMISM ‘don’t let them divide us’

Babis Alexiadis

[#Animation](#) [#StopMotion](#)

GAME ANIMATION MADNESS

Filip Pachucki

[#3D](#) [#GameDesign](#) [#3DAnimation](#) [#3DIllustration](#)

HOME ALONE

Kijek/Adamski

[#IsolationCreation](#)

The Idea behind a Sign – Animated Sign/Logotype

Wojciech Pludowski

[#Animation](#) [#MotionDesign](#)

Space as a Medium – Animate the Future

Aleksandra Hojszyk

[#MixedReality](#) [#DigitalEcology](#)

[#VirtualToghetherness](#) [#AugmentedReality](#)

Virtual Exhibition

JOIN US IN VIRTUAL SPACE!

The Illusion of the Illusion of Life

OPEN LECTURE ONLINE



Jimmy Calhoun is the Chair of the Computer Art, Computer Animation and Visual Effects Department at the School of Visual Arts.

In addition to his educational work, Calhoun is an interdisciplinary artist, writer and filmmaker.

His illustrations have been published in Bomb magazine and in 109 Forgotten American Heroes (DK Children, 2009); his films have screened at such venues as the Animation Block Party at BAMcinématek in Brooklyn and the Damah Film Festival in Los Angeles, and in galleries such as Erebus in Brooklyn and the Kristin Contemporary Art Gallery in NYC. Calhoun holds an MA from The New School in media studies and a BFA from the School of Visual Arts in animation. He is an active member of the Association of Computer Machinery, ASIFA-East, Post New York Alliance, SIGGRAPH, Society for Animation Studies, Society of Motion Picture and Television Engineers, Visual Effects Society and Women in Animation.

In this talk I will examine the idea of identity in animation. The art of animation is used to recreate life, and the animators in the classic days of Disney famously referred to it as The Illusion of Life.

New tools of animation and visual effects, such as computer graphics and motion capture have furthered our abilities to create a more realistic representation of life. We will look at how these representations relate to the original identity of the life being recreated, and how this relates to the study of semiotics.

We will also explore Disney is remaking their classic animated films using live-action and computer animation. These remakes are a simulacrum of the original animated films, which themselves were a representation of life. These new films are an illusion of the illusion of life.

Lecture date: 4th of May
Warsaw 7PM
New York 1PM

Code to MS Teams [wobeijq
bit.ly/JimmyCalhounUS_THEM](https://wobeijq.bit.ly/JimmyCalhounUS_THEM)

Entrepreneuship post COVID – Steven Heller

OPEN LECTURE ONLINE



Steven Heller for 33 years he was an art director at the New York Times, originally on the OpEd Page and for almost 30 of those years with the New York Times Book Review. He is the author or editor of over 190 books on design and culture. Currently, he is co-chair of the MFA Designer as Author Department, Special Consultant to the President of SVA for New Programs, and writes columns for Print and Eye magazines.

He is the co-founder and co-chair (with Lita Talarico) of the MFA DESIGN / Designer as entrepreneur program at the School of Visual Arts, New York, where he lectures on the history of graphic design.

Reflecting change, we experience at the nowadays stage of education, Steven Heller gives us opportunity to reshape relation between speaker and audience.

Inviting to this different kind of talk, he asks interested to read some of his stories on:

Printmag.com

DesignObserver

to prepare and ask questions.

During the meeting Professor Heller will respond to whatever the audience want to know.

Lecture date: 7th of May
Warsaw 6PM
New York NOON

Code to MS TEAMS [as4aafs
bit.ly/StevenHellerTHEM_US](https://teams.microsoft.com/join/as4aafsbit.ly/StevenHellerTHEM_US)

US AND THE INVISIBLE THEM

#Animation #Illustration #MovingImage



Andrzej Klimowski

Studied sculpture and painting at St Martins School of Art in London, graduating in painting. He completed his post graduate studies at the Warsaw Academy of Fine Arts under Professor Henryk Tomaszewski and worked as a graphic designer and illustrator in Warsaw until 1980, designing posters for the theatre and cinema and book covers and illustrations for leading publishers. He is the author of graphic novels, many of them in collaboration with his wife Danusia Schejbal (published by Faber&Faber and SelfMadeHero). He is Emeritus Professor at the RCA.

The American artist Saul Steinberg made the following observation: "There are faces too large for the four features – two eyes, nose and mouth – grouped more or less in the centre. Other faces seem too small to contain the large and powerful elements. Igor Stravinsky's face was crowded with protagonists competing for positions. In life it looked like a photo taken from too near or with a fish eye lens. (See illustration 2 on the next page)

In the Illustration/Animation Workshop you are asked to draw each individual feature of your face separately (right eye, left eye, nose and mouth) by cutting out a small window from card and isolating each feature as you are drawing it. Try to be as accurate and precise as you can. (See illustration 2 on the next page)

Once you have drawn all four detailed elements, cut them out, place them on a sheet of A4 paper and make several photocopies or scans of them or use Photoshop (same size, enlargements and reductions). You should then cut out all these individual features. Now you will have many ingredients with which to play as you create composite heads of varying sizes: large, small, oblong, square, fat or thin. You can also move from an "en face" portrait to a profile in a cubist fashion in the style of Picasso. You may wish to refer to paintings or photographs, it is entirely up to you as long as it's playful, witty and surprising. In some of your heads you may wish to turn your eyes upside down or at a slanted angle, very small eyes could clash with disproportionate mouths or enormous noses. Some of the portraits could include glasses. Once you have established the main structure of the faces you can be inventive with hairstyles or items of clothing, e.g. hats or berets etc.

The one thing that all these variously contrasting heads will share are your own features in one form or another.

In the second part of the workshop you are asked to create a group portrait from the heads that you most like or think would look best in a composition. The group portrait could be like a family photograph. You may use head and shoulders or a full length composition revealing the whole of the characters, showing their fashion sense. Always be aware of contrasts. Some figures can be very small, others very large, fat and thin, angular or round and soft, adults and children, maybe even a pet dog or cat with human features. (See illustration 3)

The third part of the workshop will relate directly to our present situation. We are in a period of social isolation due to the Coronavirus pandemic.

With the characters you have created for the group portrait, compose a queue in the street that could be forming outside a supermarket. The characters should be keeping a distance of two meters between each other. As you may have observed people who queue in this fashion look static, they appear patient, resigned, they hardly move. Old people lean on walking sticks or trolleys. Some people wear masks.

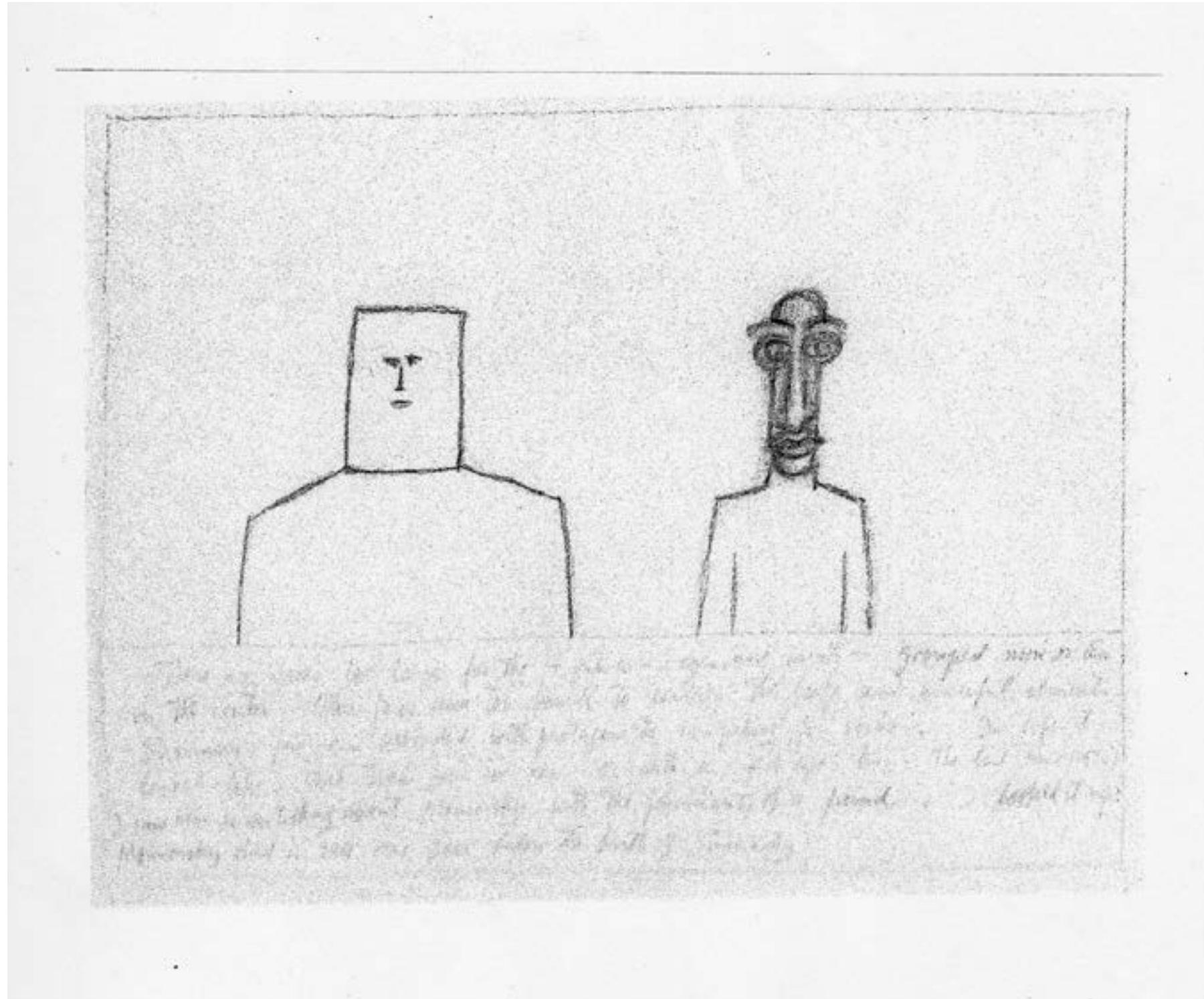


Illustration 1

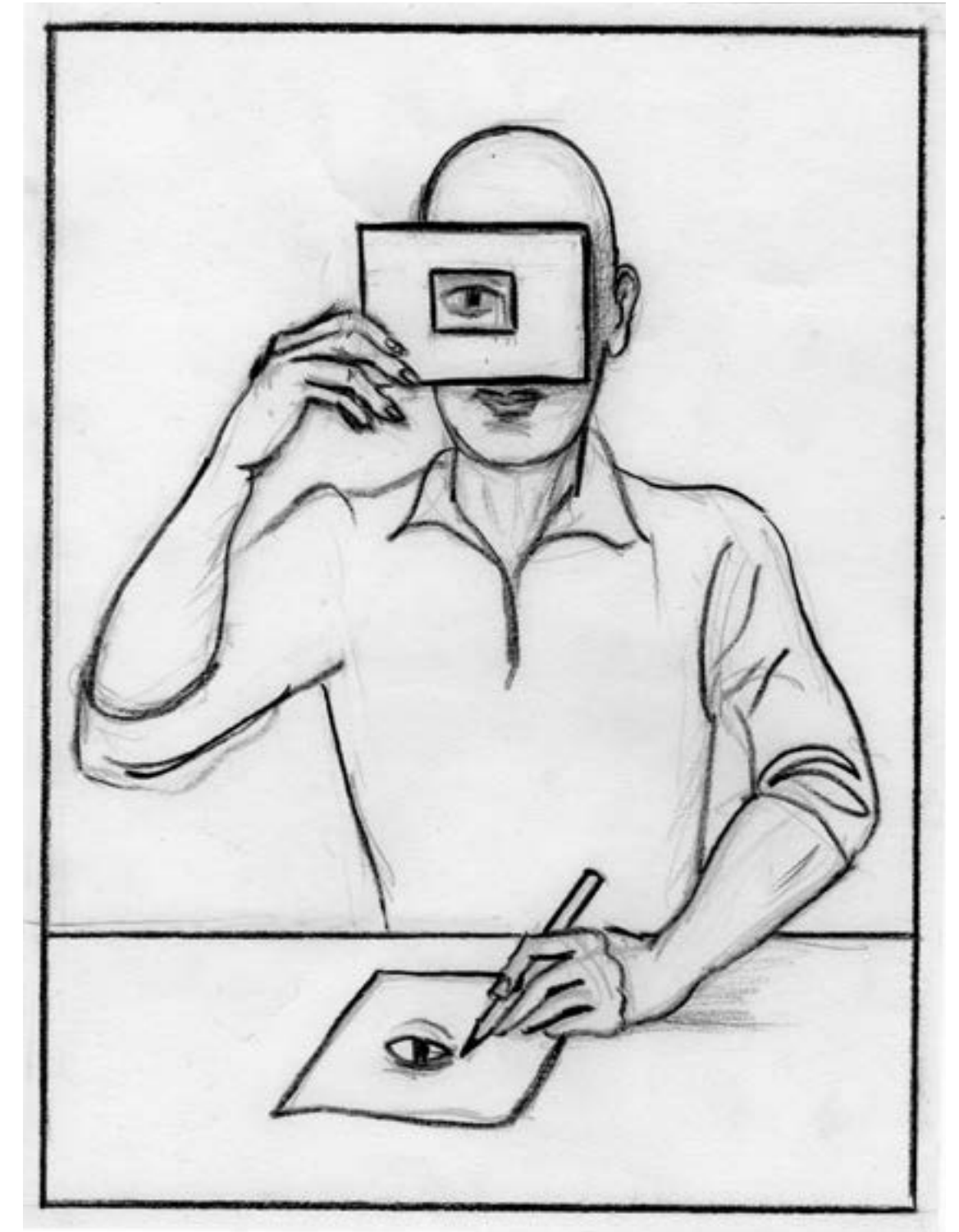


Illustration 2

US AND THE INVISIBLE THEM

#Animation #Illustration #MovingImage



Anna Eichler graduated in painting at the Academy of Fine Arts in Warsaw. She is a painter, educator and the art director in Redsheels, the female mural painting crew. She is the co-author of 'Women of Liberty' mural in Gdansk, designed for production and painted many murals in Poland, such as 'Kora' or 'The postcard from Ursynów' in Warsaw.

In order to create a convincing animation you have to think about how much you reveal at a given time. At first we should just see one figure standing still. It could make one or two small movements, turn its head or look into a bag. Think about timing. Do you want to cut from one head to another? Do you track from one head to another and when in the sequence do you decide to do this? At the beginning we should be unaware what these people are doing. At what point do we realise that this is a queue outside a shop? Timing and editing will prove crucial. There will be a moment when we see the queue move forward a few paces and we see that a guard or shop worker allows one person to enter the shop. Do not concern yourself with the background, a horizontal line marking the edge of the pavement or a few rectangles depicting the shop windows and eventually the entrance will be enough. Focus in the characters, their movement or lack of movement. Think of how you compose each shot and how you edit the long shots, mid shots and closeups. Consider when to use a short tracking shot and when this might happen. You may contrast some of the cuts with dissolves. This could indicate the slow passing of time.

We are limited by time and our discussions will take place online so your animations may be incomplete. What is important is that you start thinking about timing, the pace and rhythm of your animation and how you sequence your work. Hopefully what you pick up and experience during these workshops will help you with your ongoing and future projects.

Necessary tools or equipment:

- drawing tools, paper, scissors,
- photocopier/scanner/printer to work full analogue or a smartphone to take the photos and work with them in Photoshop,
- Photoshop, or After Effects, Premier – student's choice

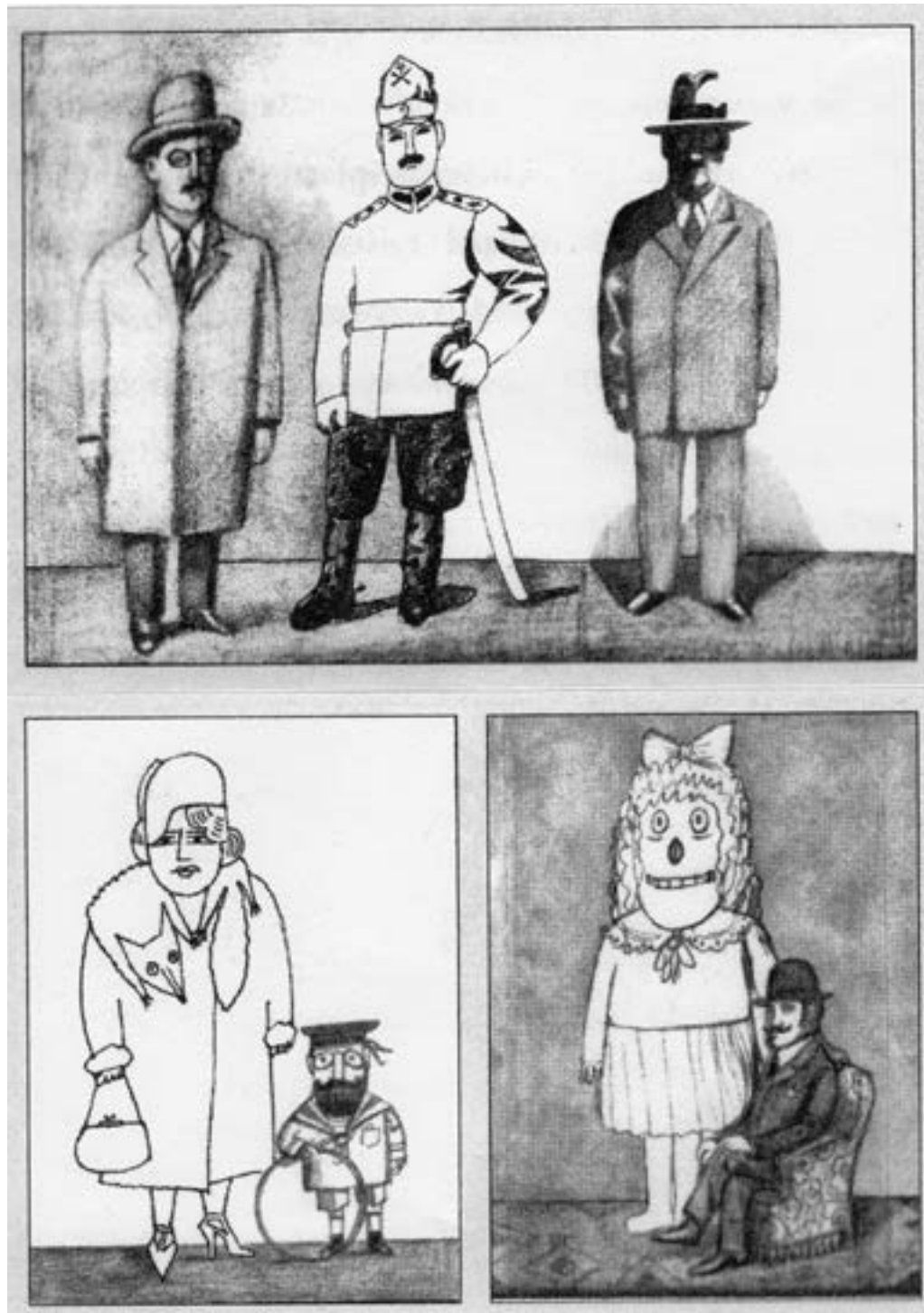


Illustration 3



US-THEMISM ‘don’t let them divide us’

#Animation #StopMotion



Babis Alexiadis is an animator and media artist that works between London and Athens. He works mainly with traditional animation techniques. He produces animation and film projects for interdisciplinary platforms such as theatre, site specific installations, music videos, commercials and other visual media. Recent projects include a short animated film 'Other' that won the 2nd prize at the European Animation Competition by Eleusis 2021 / European Capital of Culture. An animation commission for the UK touring exhibition 'The Heart of The Matter' (2017), UK, Ron Arad's 360 projection installation Curtain Call (2016) London, currently on an international tour. Also an animation commission for the 50th Dimitria Festival (2015), Thessaloniki, the creative direction of moving image for the theatre production The Barometer of My Heart (2015), London, a 360 animation projection for Mark Storer's theatre production The Fat Girl Gets A Haircut and Other Stories (2011), London, an animation for the award winning touring opera production Laika The Spacedog (2012) and an animation for the award-winning theatre production For The Best (2010), London.

www.babisalexiadis.com

assistant: Sebastian Trzoska

‘Henri Tajfel (1982; Tajfel & Turner, 1979) proposed that humans readily divide the social world into "us and "them", and quickly associate "us" with "good" and "them" with "bad". This constructed psychological distance between self and others often is referred to as the "us-them divide". There is much evidence that humans do indeed divide the social world into "us" and "them".’

But what about robots, animals, plants, and objects?

The animation workshop will focus on the ‘us-themism’ theme, the participants will have to produce a storyboard, and an animatic by working in teams. Through a series of exercises the participants will form a story (written or otherwise), where a world is divided by us and them, but they will have to approach the topic, from a non human-centric point of view, the participant will be assigned different characters, that will not be human. They will have to identify the issue that creates the divide, creates the characters representing both groups and finally pose a question about the social phenomenon . Each group will be given a social situation to help them as a reference into creating their script.

Schedule Monday – Friday (exhibition):

DAY 1: Get to know us

A short presentation in the thematic agenda, followed by a screening of 2 short animated film that tackle the us-themism topic. After watching each animated film, the participants, working on an individual basis, they will work on 4 exercises to help them understand the steps of structuring and putting together a narrative. The groups of the workshop will be announced and each group will be send a set of visual references

that will will be essential in creating a story.

Homework: After the completion of the workshop, participants will have the task of writing a very short paragraph, of the story they want to tell in their animation, and bring it to the next session.

DAY 2: Storyboard

We will focus on 2 exercises to understand a few things about narrative and creative writing/storytelling, most of the exercises will involve drawing and illustration. The 2nd workshop is dedicated to storyboarding. Each group will be given an allocated time to discuss the paragraph / script they put together the previous day, they will then have to put together a storyboard of an animated short film. The participants will choose aspects of their stories and will develop them into a narrative. I will also ask them to participate in a couple of creative narrative group exercises that will help them understand the pace of a story and basic rules in storytelling. At the end of the session we will discuss about the overall workshop and will share the outcomes of our exercises with everyone in the group. The aim of the day is to have a drafted version of the storyboard. Finalise storyboard

US-THEMISM ‘don’t let them divide us’

#Animation #StopMotion



Sebastian Trzoska is a visual artist currently living and working in Warsaw. His practice and research focus around the language of drawing, its nature, and its interdisciplinary character in the field of modern art and art education. In 2016 he began his doctoral studies at the University of Art in Poznan within the structures of Drawing and Painting Faculty. He also works as an assistant at Drawing Studio No. XIII lead by dr. Adam Nowaczyk at the University of Art in Poznan and teaches drawing and painting at the New Media Arts Faculty at the Polish-Japanese Academy of Information Technology in Warsaw. Participant in collective exhibitions in Poland and abroad.

DAY 3: Production

Each group will develop characters and other visual material that potentially will be used in their animation. This will be the beginning of the animation making process. The participants will follow their storyboard and start working on different scenes. Each team will have to choose an animation technique and develop an animatic. *Each group will be given an allocated time to discuss their initial ideas for all the visual material.

DAY 4: Production

Creating the animatic or animation.

*Each group will be given allocated time to discuss the progress of the production, and get feedback on their ideas.

DAY 5: Presentation

Final presentation of each group’s animatic.

Tools or equipment

- Drawing materials (pen, pencils, colouring markers, watercolour, whatever each student is conformable with when drawing)
- Smartphone or tablet with *free stop motion apps (*examples of apps will be given on the 1st day of workshop)
- DSLR camera or any camera
- Tripod (there are other ways that you could stabilise your camera, will discuss them on the 1st day of the workshop)
- Dekk lamp

Software* : Photoshop, Illustrator, After Effects, Premier,

* The software used will depend on what type of animation each group will want to apply in order to create their storyboard and animatic. For example is they decide to work on traditional animation techniques such as, frame by frame drawing or stop motion the use of software will probably be minimal.



US-THEMISM ‘don’t let them divide us’

#Animation #StopMotion



GAME ANIMATION MADNESS

#3D #GameDesign #3DAnimation #3DIllustration



Filip Pachucki is an Animator and Previz artist. He gained experience in Poland and abroad working with such companies like Cd Projekt Red, SEGA, Ubisoft, currently he is working as a cinematic animator in Platige Image. He's most known for projects like GWENT, Another Day of Life, Ghost Recon Breakpoint, Assassin's Creed Odyssey. Recently he started helping young artists get to the industry by teaching them 3D animation and by sharing his experience.

The program of this workshop is designed to create one detailed character animation in these 5 days of work. Students have to prepare their own Keyframe animation for their 3D character, add personality, acting and storytelling.

Schedule

DAY 1: How to start Your work Like a pro.
DAY 2: Everything You need to know about posing character
DAY 3: Cinematic techniques & animating camera in 3D environment.
Day 4: How to create AAA quality animation.
Day 5: How to create AAA quality animation.

Requirements: confidence in using Maya interface.
Softwares: Adobe After Effects, Autodesk Maya



HOME ALONE

#IsolationCreation



Kijek/Adamski are a directing duo from Warsaw, Poland. They are constantly innovating, with skills in live action, stop frame and hand-drawn animation. Their work has been screened at several festivals including Pictoplasma, Annecy and LA Film Fest, and has been nominated for a D&AD Award. Kijek/Adamski have created work for BBC, AnOtherMagazine, WWF and Samsung among others.

www.kijekadamski.com

The exercise we propose reflects current situation we're in. We're all in this together, but everyone is on one's own surrounded with stuff gathered through the years or bought in a hurry two days ago. All these things are our choices and they say much more about us than we would like to admit. For this workshop we would like you to communicate throughout things, to emphasize meaning of items, but at the same time we would like you to realize how little you need to be creative.

In stop motion animation workshop you will learn how to create engaging videos with limited resources. The main rule is that you can animate with anything you have at home – vegetables, books, tableware or even furniture. Look around. Look over your cabinets. Find matter you can control. The goal is to use only things you have close at hand. It is both an intellectual and practical challenge.

You can use things as they are or you can alter them or even infuse your compositions with craft. There are no boundaries here. Make the the objects work for your story.

The optimal way to work with items is to let them keep their original connotations but at the same time turn them into compelling protagonists through the movement. The viewer should see the inanimate, known side of things but at the same time be able to perceive a character you created out of them. Bottom line is to be resourceful and adapt to the situation.

In the first part of the workshop you will be asked to create a simple storyboard. The story can be either a contemplation on isolation or a manifestation of longing for leaving home. Make the story relevant and keep it simple.

Based on the concept you will be asked to set a workspace. Don't worry if you don't have professional equipment. We will show you how you can substitute with what you have at home. If you don't have DSLR camera nor Dragonframe software typically used by professional animators, you will be asked to install a free Stop Motion Studio app on your smartphone or tablet.

In the third part of the workshop you will be asked to animate and shoot. We will teach you the basics of the app, give tips about grip, lighting, frame rate etc.

Schedule

DAY 1: Creative brief, scripting, storyboarding

DAY 2: Setting up the workspace, learning the app, animating

DAY 3-4: Animating day

DAY 5: Editing, postproduction, adding titles and sound

HOME ALONE

#IsolationCreation #StopMotion



Tools and equipment

- smartphone or tablet with free Stop Motion Studio app
- tripod
- alternative
- DSLR, laptop with Dragonframe Software
- desk lamp
- black paper or curtain to cover the windows (if possible)
- After Effects or Premiere



The Idea behind a Sign – Animated Sign/Logotype

#Animation #MotionDesign



Wojtek Pludowski

During the course of his student life he tries to engage in various international student projects, concerning both design and research.

In 2017, along with a group of friends he designed visual identity system and materials for UNESCO's 41st session of the World Heritage Committee. Currently working on his Master degree with focus on postcolonial effect in typography and connected to it intercultural implementations.

Tools

Software: Adobe After Effects (primary), Illustrator, Premiere Pro (if needed) drawing materials so students can sketch their ideas and outline the animation.

Workshop aim

students will be obliged to think about the sign as a whole creation process and should be able to presented in an motion image form – from first sketches in an animatic form to the most polished version they can acchieve during the workshop.

The outcome should present all steps of creation in a motion form.

Schedule

DAY 1: Getting to know the history and different forms of dynamic signs.

Planning the sings and making the first sketches

DAY 2: Thinking of the design as a process and being able to present it as such sketch animatic for the planned animation

DAY 3: Creating the dynamic sign

DAY 4: Finishing the final animation of the sign postproduction of the video consisting of all the design phases

DAY 5: Presentation of the outcomes

Space as a Medium – Animate The Future

#MixedReality #DigitalEcology #VirtualToghetherness #AugmentedReality



Aleksandra Hojszyk

Mixed Reality developer and multimedia designer especially interested in spatial applications and the design of the future. Curator and designer of Cross-Cultural Workshop Week Virtual Exhibition.

Alumni of the department of New Media Arts in PJAiT, student of Modern Art – Expertise and Buisness at Collegium Civitas.

The world has never been so visibly interconnected. There is no longer a border between them and us. Between us and the planet.

Our decisions affect our surroundings, and the effects they are currently fighting against influence us in turn. Closed circuit, the diagrams we've seen hundreds of times, make even more sense in the face of the global threat, perhaps for many only now do we realize what their true meaning is. Personally, we feel the connection and the effects of decisions made on the other side of the planet, we see how fragile the pillars on which our reality was based were.

This observation, although it seems obvious, seems to have been ignored by governments, organizations, corporations for decades. The effects of such intensive plundering of the planet's natural resources are the most felt by our generation. The world in which we have access to every piece of information and every creation, overstimulated, we feel more alienated and lonely. In times of social-isolation, we look for closeness all the more intensively. When all our previous reality has been taken away from us, we see what's really important to us as people.

We grasp the tools we know, social media, communicators, virtual gathering. They help us to connect with our loved ones, they enable us to feel at least a fraction of the closeness.

The power of the Internet and Technology does not have to be presented to anyone. Unfortunately, it doesn't work the way we all would like it to. It is an remarkable tool which, depending on the user's intentions, can do good or evil.

By collecting data from innocently looking quizz on facebook, organizations can manipulate hundreds of thousands of people to manipulate election results. Fake news, data mining, manipulation.

We need to be aware of the times in which we live in order to move around safely. To avoid mistakes that have already been made.

By rejecting the concept of living in tribes, creating societies in favour of building an individual, modern society has lost the sense of community that we need as people. Now we are facing a world that needs to redefine itself, and we can take a passive or active part in it – that is up to us.

The only way to be less afraid of the future that we cannot predict is to design it. Acting actively, we are opening new paths for the world.

If we take action and start a change from ourselves, we have a chance to influence the world in a visible way. We don't have to hand over responsibility to others to watch the world fall into pieces again. We need to feel the power that lies within us. As designers in particular, we have a driving force that we must be aware of in order for our design to carry the message and make the world a better place. By rejecting the current paradigms that hurt us and them, we have a chance to create a better world through our creation.

The whole world is now moving even faster into virtual reality, and in the future it will be based on extended reality. With the help of the tools currently available to us – Microsoft HoloLens, we can start our

Space as a Medium – Animate The Future

#MixedReality #DigitalEcology #VirtualToghetherness #AugmentedReality



journey to discover the world of spatial applications, the world of the future, the world of holograms.

Mixed reality allows us to take illustrations and animations to a completely different level – thanks to them we create the world anew. The perception of holograms as everyday objects takes the definition of Human-Computer Interaction to a completely different level.

However, we have to be aware of the burdens that are not mentioned – the impact of the Internet and servers on the environment. We will learn the steps that each of us can take to cause the least possible harm to the planet.

At the mixed reality workshop I will tell you about:

- Taxonomy of virtual and mixed reality
- Overview of AR and VR technology development
- Holograms in pop culture
- The true face of the spatial interfaces
- Animation as a tool to create a new world and the impact of interface animation on user behaviour
- Types of interaction

Design part:

- Expectations and reality. Technological limits influencing designer's decisions
- Device specification and why it is so important for designers
- Recommended design techniques and solutions (colours, typography, aphorations, skeumorphism)
- Bodystorming
- Cognitive ergonomics, multimodal perception, proprioception

- Human-Computer Interaction
- Availability of applications
- Designer's responsibility
- 2D solutions in 3D. What works and what to avoid.

Practice

- The idea
- The role of imagination
- Research
- Evaluation of ideas
- Project

In addition, we will use Spark AR software to create an interactive filter for instagram – one of the most popular social media currently.

Your goals during this workshop will be to design a filter that will be interesting for the average user and will carry a strong social message and to design the spatial application that will help our future.



THEM—US Animation Illustration Workshop Week Exhibition

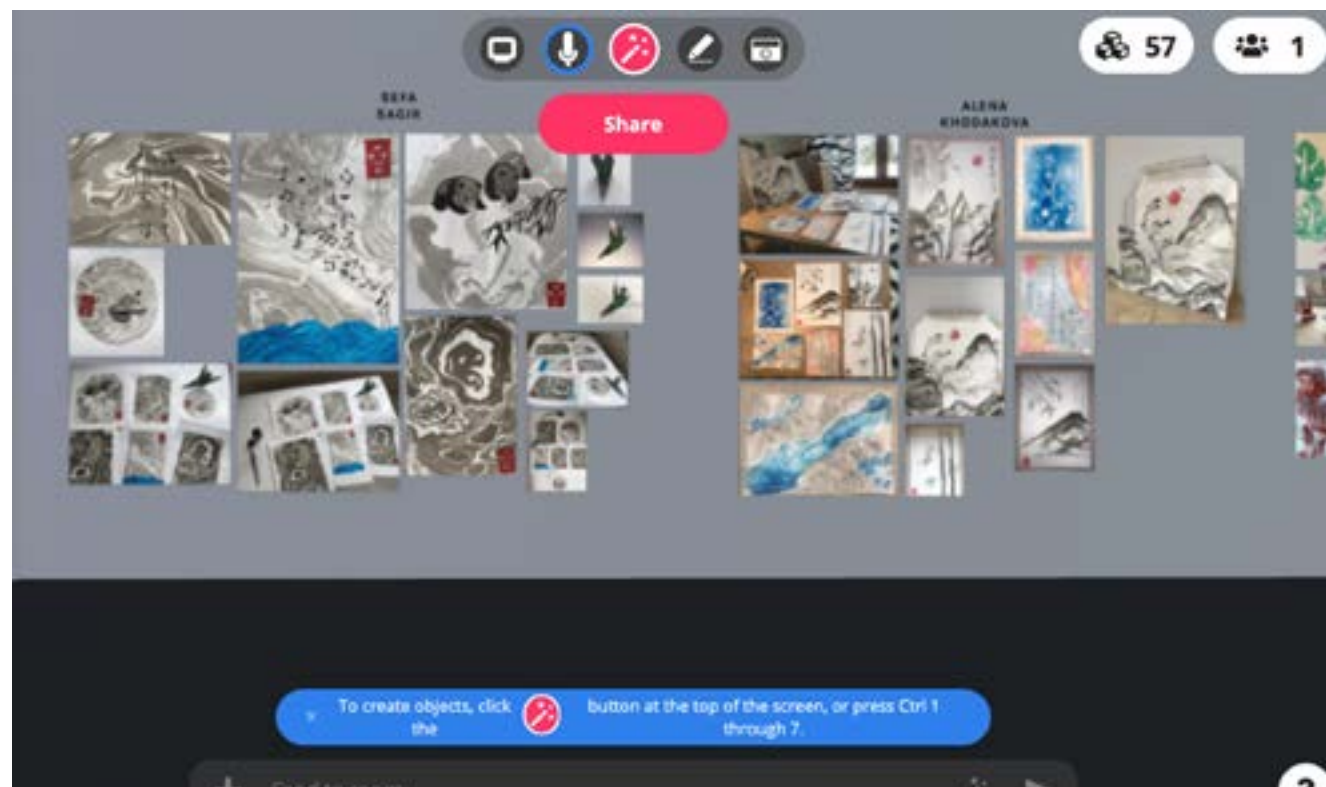
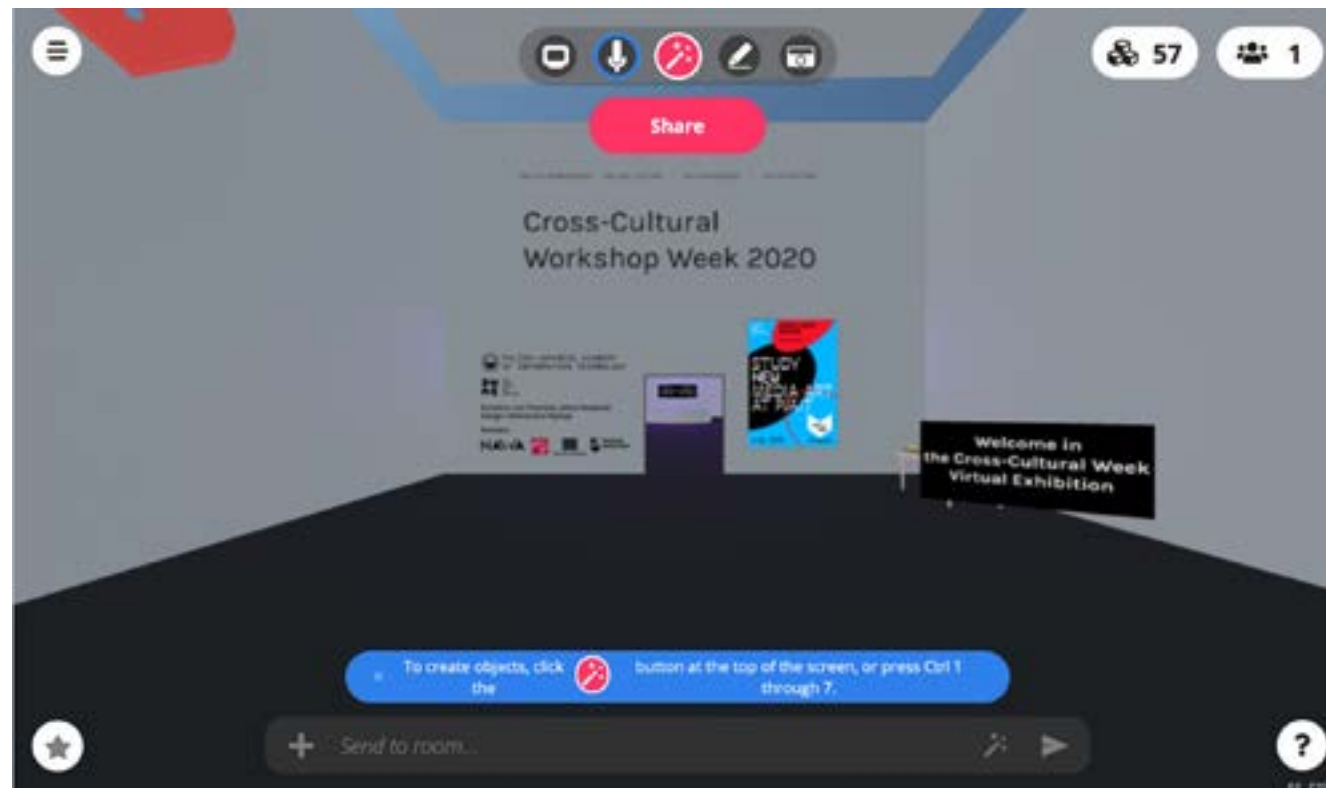
After this week of workshop we would love to collect all of the works into the virtual gallery.

We will inform you about the requirements in which we would like you to submit your final works so that we can present them in the virtual gallery.

The previous workshop week was a success and we had the privilege to present the work of the students, connecting several time zones and people from around the world.

8th of May 2020
2PM WARSAW TIME
3PM ATHENS TIME
3PM LONDON TIME
9AM NEW YORK TIME





See the exhibition after Cross-Cultural Workshop Week!

<https://bit.ly/CrossCultureExhibitionVRweb>

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NEMA](#)

Partners:

[School of Visual Arts
NAWA](#)

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Zuzanna Szyszak

Supervision:

Ewa Satalecka

Technical Support:

Marcin Wichrowski

Design:

Aleksandra Hojszyk

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