

DSa
2024 @
Courses &
Calendars

Masterclass
9:00–12:00

11.4—
15

Topic

Brief
description

Visual
Design
Exploration

Sven Lindhorst-Emme
Germany / Berlin

Design — Destroy —
Design

The aim of the course is to create tension in the poster medium by means of design, targeted irritation through "destruction" and renewed design. We will design posters, then paint over them in an analogue way, tear them up, fold them or destroy them in other ways in order to reassemble them, collage them and add to them to create the final poster.

The path via the radical act of destruction and then reassembly brings unexpected, sometimes unintended, exciting results to light. Chance and the unpredictable and unplannable also play an important role in this course.

Topic of the poster: Representing your home town/place with the posters.

What characterizes your hometown, what is it known for, what do you love about it and what do you dislike?

In the end, at least minimum 5 posters should be created and possibly an additional medium such as merchandise in the design style of each individual student.

11.18—
29

Topic

Brief
description

Lizzy Onck
Netherlands / Berlin

Thinking Ahead:
Sketching the Future of
Graphic Design

The field of graphic design is changing rapidly. Technological advances, particularly the emergence of AI, a volatile market, and shifting cultural perceptions of our craft make the future of graphic design uncertain. Is our field in danger of disappearing? Conversely, are there new opportunities for transformation? Where do you see yourself as a graphic designer in 10 years?

In this course, we'll be using the methodology of the visual essay to explore these questions and more. Combining analog and digital tools, we'll work on the creation of a zine. This format allows the maker to develop and explore images and text in a personal and experimental way. The goal is not to represent reality, but to use imagination and serendipitous discovery to create a personal interpretation of a social issue.

12.2—
13

Topic

Brief
description

Peter Bankov
Russia / Prague

Architectonics and modules
in the poster – A tool for building
a modern European design

Over the years, Peter Bankov has insisted on creating graphics as a diary, mixing various ideas about society, the commonplace, feelings, and experimentation. This form makes design and art even more accessible. Two elements are essential to the study of graphic design: the intensity of design practice and the willingness to try out new ideas. Another aspect of this course is the interaction between handcraft and digital software.

Multilingual
Type Design
& Layout

Florian Lamm
Germany / Berlin

Multilingual Type Design
& Layout

The course will focus on the intricate design principles and practical techniques for creating multilingual typography and layouts. Emphasising the unique typographic characteristics of Chinese and European languages, we will explore the play with type and their different cultural backgrounds and aesthetics. Type plays an important role in the creation of new compositions, so in a playful process we will bring together the differences and similarities of the different writing systems and play them off against each other. The Students will engage in hands-on projects to develop layouts that combine the specific forms of each system and balance/harmonise between them.

Prof. Ingo Offermanns
Germany / Hamburg

The beauty of grid systems
and the challenge of
multilingual book design

We are always wondering what is a good design. As designers, we should follow the project itself to look for the design direction in the content, where the solution is waiting to be discovered.

Book design is a comprehensive process that requires the collaboration of clients, designers and producers. Concept, size, material, binding, and time should be considered at once. Something unique should be searched for within the possibilities of printing and binding.

In the course, I will share some projects with you to find out how to construct a complete and narrative logic through "active editing". Let's transform book design from "passive" to "proactive" involvement.

Brand Identity
& Information
Design

Shun Sasaki
Japan / Tokyo

ZINE

In the workshop, we will design and produce a ZINE. Welcome to join us whether you have experience on it or not. I hope to improve your expression and editorial skills through the production of ZINE.

Taku Satoh
Japan / Tokyo

Requirements
and Solutions

Emphasis on discussion and presentation. We will talk about design requirements of a design project, how to approach it, develop a design solution and reach a final decision. How to incorporate the idea of branding into packaging design and help a product maintain its classic status over time. We will also look into the importance of a logo in the perception of a company or brand, and how graphics and logo work together.

Lin Shaobin
China / Shenzhen

Design of
Consumer Products
in China

Consumer products in daily life usually target people who are not related to art or design. These projects range from branding of local coffee shops and restaurants to package design of beverages, snacks and instant noodles sold in all cities around China. How to make a good design in the face of people with different incomes and aesthetic values in various regions? We need to find the answer through in-depth exploration and communication with the market. Many designers are not able to balance the requirements of clients and their design professions. What's the reason for it? In this course, you may find professional persistence and marketing development in commercial design of branding and packaging.

Brief
description

Multidisciplinary lectures (10%) are led by experts in contemporary art, design, film, curation, and other interdisciplinary fields,

Brief
description

Design Production & Printing Techniques (15%) are taught by experts in paper, printing, binding and related industries, bringing production theories, technologies, skills

Florian Lamm
Germany / Berlin

Brand Identity
& Information Design

The course focuses on the essential principles and techniques for developing compelling identities and communicating Informations, with a particular emphasis on multilingual contexts. The typographic and cultural nuances of Chinese and European languages will be highlighted by developing systems that restructure informations based on the compositional settings embedded in the languages itself.

Mao Yiting
China / Ningbo

Befriending
Design

During the course of more than 20 years, JUMPTIME has collaborated with numerous talented graphic designers to generate a significant number of outstanding brand and visual design projects. However, the procedure reveals the graphic designers' ignorance of the materials, structure, and production process. Thus, after three years of arduous work, the publication project, Overlooked Design: Signage Process Design and Methodology is completed, with information and experience that have been gathered are methodically arranged in this book. Additionally, it gives graphic designers an overview of the fundamentals of sign materials, processes, technology, etc., and assists them in producing more useful design value. This course is an attempt to introduce actual examples to learning approaches and communicate through lectures for the first time.

providing participants with multidimensional inspiration to cultivate artistic aesthetics and also bringing influences on design practices.

and experience. DS academy will provide a silk screen printing workshop (eco-friendly water-based pigments only), a Riso printing workshop, and a digital printing workshop.

Interactive
Media

Nikita Iziev
UK / London

Graphic Design
in a Technological Age

The course will guide attendees through engaging with design, typography and mark-making through a technological lens.

Nejc Prah
Slovenia / Ljubljana

Vibrancy of
Digital Graphics

The realism of images can be altered by taking ordinary real graphics and placing them in a digital environment. The vibrancy of the graphic adds an abrupt character between this reality and unreality. How can a digitally transformed feature that looks fresher than the original be applied to print or digital media? The degree to which real and digital graphics are mixed sometimes depends on the purpose of the design. Sometimes there is no contradiction between two graphic features that are at opposite ends of the spectrum.

Nam Huynh
Germany / Stuttgart

Augmented
Reality Glasses

Together we will create a collection of digital pair of glasses/sunglasses and an according ad campaign. What is the use of a pair of glasses that won't improve your eyesight? It's self-expression. Tell your story with your face.

Over the 10 day-course I will guide you to create a pair of sunglasses in 3D. Additionally we will create a digital campaign to promote and exhibit the results.

Design
Philosophy
& History
9:00–12:00

12.16—
20

Topic

Dr. Yu Yuequn
China / Hangzhou

History of graphic design
in China

Brief
description

The mid-1980s saw the introduction of the phrase "Graphic Design" to China, marking the start of the current Chinese design movement's globalization. It initiated a new scientific education mode of Visual Communication and, on the one hand, changed the traditional graphic design curriculum taught in universities, making

"decorative art" and "practical art" obsolete. It also increased the competitiveness of design in the recently opened commercial market, forcing graphic design and commercial development to coexist and thrive simultaneously.

The early 1990s witnessed the start of China's visual design and global integration. During that time, the designs of Taiwan and Hong Kong continued to make a significant

impact on the Chinese mainland. Designers such as Henry Steiner, Kan Tai-keung, Alan Chan, Lin Pang-Soong, Wang Xu, and others shared their design expertise with one another, greatly contributing to the design of the Chinese mainland. Shenzhen was a frontier for the reform and opening up policies because of its proximity to Hong Kong, and willingness to embrace experimentation. This attracted many inland city entrepreneurs

who were just starting out in the new graphic design era to establish the Pearl River Delta's design industry. Nearly all of the contemporary graphic designers have a strong foundation in traditional art studies. Despite a hesitant start, mainland China's graphic design developed considerably after ten years and quickly integrated into the global graphic design scene thanks to their dedication and appetite for design specialties.

Multi-
disciplinary
Lecture
14:00–17:00

12.16—
20

Benny Au China / Hong Kong
Li Binyuan China / Hunan
Yang Wentao China / Suzhou

Ziyu Zhuang China / Beijing
Chen Xiaoyun
China / Hangzhou

George Chen
China / Shanghai

Design
Production
& Printing
Techniques
9:00–12:00

12.23—
27

Arton Art Centre
China / Shanghai