

**Summer
Workshops
Basel**

**June
19th**
|
**July
13th**

2012

Program

Summer Workshops Basel*, June 19th to July 13th 2012

Inquiry by Design Michael Renner

Visual Communication and Media Design are at the center of conceiving images for daily life. They influence our perception of the world by creating emotive imagery for communication, informational design or scientific visualizations. Especially in today's world, we need to know more about how images are perceived in order to use them consciously and conscientiously. Design Research focuses on the acquisition of knowledge in the wide field of iconic phenomenon. Academic disciplines such as Art History, Linguistics, Psychology and Computer Sciences have described the need for a scientific approach to images. Most academic centers focus on research questions with a theoretical methodology. In contrast, the workshop «Inquiry by Design» introduces participants to the relevant issues of iconic research and design research in the areas of Visual Communication and Media Design. At the beginning, the workshop focuses on the formulation of an iconic research question and a practical methodology of exploration and inquiry by design. During the week participants create a portfolio of images, which illustrate a design strategy in finding exemplary visual answers. The workshop is for designers or educators who are involved in visual communication imagery for today's world.

Type Design Philipp Stamm

Letterforms are captivating. They help create stories and pictures in your mind when you read. Through letterforms we access and retrieve important information at any time. And, we experience the world differently through them. Letterforms can function extremely small and enormously large. With letterforms texts are type set and pictures "painted". Typographic characters have a rich and various spectrum of forms. In past centuries letterforms were a part of every major art movement; later, in the 19th Century, they became more fashionable and stylistic. Today the most comprehensive printed encyclopedia of typefaces is the "Font Shop" catalog, which contains over 32,000 type specimens. And, this is only a small part of existing fonts worldwide. Why do we still continue to develop new typefaces? The workshop will show that it is in the detail of each letterform that its character lies. Our concentration in the workshop will focus on a number of type signs with regard to a concept based on three type characteristics (e.g. weights, styles, curve qualities...). The interaction of drawing by hand and further development on the computer allows for a differentiated, and perhaps new, awareness and appreciation for type forms!

Poster Design Leander Eisenmann

What the requirements are for a successful poster design is an on-going theme of discussion. It must be readable from far away and close-up, attract curiosity, be informative and communicate an idea. A poster is a large 2-dimensional surface with a fascinating illusion of space and perspective. Its design, depending on the content has to comply with many factors such as the concept, an existing corporate identity, recognizability, readability originality, and of course artistic expression. But, how can a poster function under all these demands? What is design quality? What demands are put on the designer? Does the informational content, on the one hand, and the medium of print, on the other hand, require a different approach to finding design solutions? How many design possibilities are there and which is the right one? How do you achieve an optimal result? Can the design process in turn have an influence on the content message? In the workshop we will analyze and question the approaches necessary for a dynamic, contextually correct and aesthetically successful poster design. We will analyze our working processes and, maybe you will even surprise yourself by the results!

Design in Time Gregory Vines

Imagine life without information that moves and makes sounds! We would be lost without scrolling, spinning, blinking or beeping signs and symbols informing and reassuring us! This kind of information design uses two basic dimensions of time: movement and rhythm. Early in 1968, the Visual Communication Institute began teaching graphic design in film and film animation as a new discipline in design education. The initiator of the program, Peter von Arx, appropriately called the class "Film+Design". Basel was one of few schools that recognized the need for graphic designers to have a fundamental understanding of design and time. The didactic methodology developed during the 1970s became even more relevant in the digital environment. Without the basics, the danger is that effects, filters and generators dominate the design, overshadowing creativity. The goal of the workshop is to understand this methodology through experiential learning. Participants design 3 clips each dealing with a different aspect of graphic design in time. It is not necessary to have professional motion graphic software skills for the class. Input sessions with examples of film, video and digital projects from the school will complement the discussion and the design work. ♦Time is the irreversible and irreproducible one after another that appears to us as a succession of changes and events. Time, like consciousness, is not directly experiential. We perceive time indirectly, through what happens in time, through observation of duration and change and through the awareness of intervals between singular events. Michel Baudson, Zeit die vierte Dimension in der Kunst (Time the Fourth Dimension of Art), 1996

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Poster Design
Type Design
Inquiry by Design

For those of you who in previous years have attended a workshop in Poster Design, Type Design or Inquiry by Design in our Summer program and would like to repeat that workshop, each lecturer has prepared an exercise that builds upon the experience and knowledge you gained. If you chose to attend a workshop for a repeated time, please note this on the enclosed application form.

Basel

The Visual Communication Institute HGK, Basel offers workshops for students, educators and graphic designers. The workshops afford insight into topical themes in Visual Communication in a study program reflecting the rich tradition of the Basel School of Design. Practical exercises with a high level of professionalism form the core of the workshops focus. Reflection as well as contextual knowledge will be conveyed by way of input sessions, allowing participants' work to be judged within a contemporary, future-oriented, context relevant to professional practice. The trinational Rhine river valley is a unique cultural environment with easy access to France and Germany, and to sites such as the Vitra Design Museum (G), the Isenheimer Alter (F) or Ronchamp (F). In Basel the Fondation Beyeler, Tinguely Museum, Museum of Fine Arts, Schaulager and the Museum of Contemporary Art are world renown. Besides its museums Basel offers a rich mixture of cultural events. During the three weeks, lectures and input sessions by the faculty and with designers from outside the university will accompany the workshops' program, as well as field trips.

Teachers

Michael Renner, 1961, experienced the digital revolution first-hand when he went to work for Apple Computer Inc. and *The Understanding Business in California* in 1986, just after completing his diploma as Graphic Designer at the Basel School of Design. Research and reflection upon the meaning of images in the context of digital tools became the central theme of Renner's practical and theoretical design activities. Since 1990, he has his own design Studio in Basel with corporate and cultural clients. He started teaching in 1990 in the Visual Communication department at the HGK in Basel with an emphasis on Information Design, Interaction Design and Corporate Design. In 1999 he was named chairman of the department. Since 2005 he is member of «eikones», the Swiss National Center of Competence in Iconic Research. He has lectured and taught workshops on the theme of Visual Communication and Design Research in Europe and abroad. His approach to develop research activities in the field of design is based on the aim to further develop existing competencies of image creation. With this approach of gaining knowledge through the creation of images the design process becomes the central research theme and a methodology at the same time. He has lectured and taught workshops on the theme of Visual Communication and Interactive Media in Europe and abroad.

Philipp Stamm, 1966, was trained as typographer before he began his studies at the Basel School of Design in Typographic Design and Visual Communication. His thesis project dealt with the theme «The Extension of the Latin Alphabet for the German Language». It has been published in the «Swiss Typographic Magazine» 1/1997 and in Quentin Newark's «What is Graphic Design?» in 2002. His work was exhibited in 2000 at the «Kuenstlerhaus» in Vienna. In 2001 he designed the font «Gutzwiller» for a private bank in Switzerland. Since 2000 Philipp Stamm is lecturer in Typography and Type Design at the HGK in Basel. Apart from his teaching activity he has been working for the past eight years on a documentation of the complete typographic work of Adrian Frutiger. Over a two-year period he conducted interviews and discussions with the well-known Swiss type designer. In 2008 the comprehensive Monograph of Adrian Frutiger's Type Design was published in German, English and French by www.birkhauser.ch – Heidrun Osterer, Philipp Stamm: «Adrian Frutiger – Typefaces. The Complete Works». Philipp Stamm is also co-founder of the «Swiss Foundation Type and Typography».

Leander Eisenmann, 1968, was born in a village near Lucerne. He left school in order to study design at the School of Design Lucerne and later at the School of Design Basel, where he received his degree in Graphic Design in 1991. He then moved to Germany to work at the Siemens Design Center and after that for Rolf Mueller in Munich. After four years he returned to Zurich to study in the Advanced Class for Fine Arts and received his degree from the School of Design Zurich. At the same time, he began teaching at the School of Design Basel and opened his own design studio in Zurich. In 2002 he received a stipend for a guest year at the «Kunstfabrik am Flutgraben» in Berlin. In 2003 he was guest lecturer for print and book design in the department for Graphic Design of the School of Design Lucerne. Since 2002, Leander Eisenmann has been teaching in the department for Visual Communication in the area of «Imagery» at the Academy of Art and Design Basel. He has received numerous national and international awards. www.leandereisenmann.ch

Gregory Vines, 1946, has taught classes in the Visual Communication Institute, HGK/FHNW in Time Based Media and Imagery. He was born in Springfield, Massachusetts. In 1953 like many other children in the USA he started a series of drawings directly on the TV screen (Winky Dink and You Show). His first 8mm film was made for the experimental design class taught by Muriel Cooper at the Massachusetts College of Art, Boston. He received his BFA in 1968 and went on to work for publishing companies in Boston. In the early 70s he studied in the Advanced Class for Graphic Design at the then Kunstgewerbeschule Basel and began teaching in 1976 in the KGS and beginning in 1978 in the class for «Animation Graphics/Film+Design». He was a part of the faculty that started the first HFG program in Basel and was head of the Advanced Class for Graphic Design between 1988 and 1990. He has lectured and given workshops in 2D and 4D Design in and outside of Europe.

Application Form page 1

Summer Workshops Basel 2012

Application Deadline: March 31st, 2012

Last Name	First Name	<i>Photo</i>
Ms. Mr.		
Date of Birth	Nationality	
Day	Month	Year

Present Mailing Address

Telephone Number	Current E-mail Address
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Academic Background

College/University	Major/Degree	Dates
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Employment

Company	Position	Dates
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Choice of workshop(s)

June 19 – 23 <input type="checkbox"/> Inquiry by Design	June 25 – 29 <input type="checkbox"/> Type Design	July 02 – 06 <input type="checkbox"/> Poster Design	July 09 – 13 <input type="checkbox"/> Design in Time
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* Are you coming again?

June 19 – 23 <input type="checkbox"/> Inquiry by Design	June 25 – 29 <input type="checkbox"/> Type Design	July 02 – 06 <input type="checkbox"/> Poster Design	
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Are you interested in taking part in the weekend field trip	on June 24th <input type="checkbox"/> Yes <input type="checkbox"/> No	July 07th <input type="checkbox"/> Yes <input type="checkbox"/> No
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Examples of Work

Along with your application, please send us 10 examples of your work in digital format.	Data Media CD-ROMs (Hybrid or Mac format)	or DVD-R (Hybrid or Mac format)	Data Formats .pdf .ppt .key .swf .jpg .gif .mov .doc
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Application Form page 2

Summer Workshops Basel 2012

Application Fee *US\$ 40.--*

Send your Application Fee together with your Application and Examples of your work. For Payment procedure, see below.

Confirmation

Applicants will be notified of acceptance no later than April 16th, 2012 per E-mail. Make sure that your E-mail address is correct.
 You must confirm your participation in the workshops(s), per E-mail, within 10 days after acceptance.

Workshop Costs *Not including housing + meals: US\$ 1,000 for 1 week, US\$ 1,500 for 2 weeks, US\$ 2,000 for 3 weeks, US\$ 2,500 for 4 weeks*

For Payment procedure, see below.

For those who are unable to attend the workshop(s) after having already paid tuition, will receive half the tuition payment paid back, providing a written cancellation is received 6 weeks before the beginning of the workshops. After that date, no refunds can be made.

Payments *Application Fee | Workshop Tuition*

Credit Card

Via E-Mail: yolande.terrapon@fhnw.ch	
Via Fax to the Visual Communication Institute at ++ 41 61 695 67 51	
Your Name	
Master Card <input type="checkbox"/>	Visa <input type="checkbox"/>
Name of Credit Card Holder	
Credit Card Number	
Expiration Date	
Verification Number	(The Verification Code is the three-digit number on the back of the credit card)

Bank Transfer

Bank Name	Basler Kantonalbank, 4002 Basel	Clearing-Nr. 770
Account Number	Konto-nr. 165.416.347.10	IBAN: CH7100770016541634710

Lodging

Here are a few web addresses where you will find information about Basel and accommodations.

Basel Information	www.basel.com/en/welcome.cfm	Bed & Breakfast	www.bbbase.ch
Location School	map.search.ch/basel/vogelsangstr.15.en.html	Jugendherberge St. Alban	www.youthhostel.ch/basel
Basel Backpacker Hotel	www.baselbackpack.ch	Hotel Basilisk	www.hotel-basilisk.ch

For other lodging possibilities see **Basel Tourism** www.basel.com/en.cfm/uebernachtungen/

Visa

If you need a Visa for Switzerland, you should contact the Swiss Embassy or Consulate in your country