

The poster features a dense, vibrant green background of various tropical leaves, including palm fronds and banana leaves, set against a light blue sky with soft white clouds. The text is overlaid on this background. The main title 'Summer Workshops 2018 Basel' is positioned in the upper right quadrant. The dates '25. June' and '20. July' are placed on the left and right sides respectively, indicating the duration of the event.

**Summer
Workshops
2018
Basel**

**25.
June**

**20.
July**

Program

Summer Workshops Basel*, June 25th to July 20th²⁰¹⁸

Poster Design June 25th to June 29th–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!

Inquiry by Design July 02nd to July 06th–Professor Michael Renner

Visual Communication and Media Design are at the centre 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 centres focus on research questions with a theoretical methodology. In contrast, the workshop "Inquiry by Design" introduces participants to the relevant issues of practice-led iconic research and design research in the areas of Visual Communication and Media Design. At the beginning, the workshop focuses on the formulation of a 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. These images serve as the foundation for a language based answer to the previously posed research question. The workshop is for students, designers or educators who are involved in visual communication imagery for today's world.

Time Designed July 09th to July 13th–Gregory Vines +Ted Davis

Imagine you are walking down a street and stop to observe a poster. At the first moment you "take in" the poster in its totality. After, your eyes begin to explore, studying the two dimensional space, the text-image relationships and the symbolic meaning of the content and design. Now, imagine experiencing the poster over time, as a moving image! It would be a completely different experience, as you are led and directed by the designer's decision as to what is seen first, then next and next and next! One after another the images evolve into a "story". Both poster design and time-based design work by knowledge of the concepts behind the construction of each dimension. This workshop explores the fundamental properties of motion perception, designing in time, image mixing, rhythm and how this affects design composition. Letterform, word, image and sound is the material of the workshop. Instead of using motion software programs, we have created our own tools for a fluid and "playful" interaction between analogue and digital design. This both intuitive and intentional design process is a tool in itself with which you can use and build upon. As digitally enhanced surroundings continue to grow, the design of time has become an essential skill of creative design.

Type Design July 16th to July 20th–Professor 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 major art movements; later, in the 19th Century they became more fashionable and stylistic, in the 20th Century they became more systematic! And what is new in this Century? The workshop will explain and 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 the optical rules of the three basic shapes in Latin type (circle, square, triangle), the different stroke and curve directions and their terminals. 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 Inquiry by Design Time Designed Type Design

For those of you who in previous years have attended a workshop(s) in Poster Design, Inquiry by Design, Time Designed, or Type 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 attending a workshop for a second time, please note this on your 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 four 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 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 a 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 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 et al. and in Quentin Newark's "What is Graphic Design?" in 2002. His type design work was exhibited in 2000 at the "Kuenstlerhaus" in Vienna and 2004 at the "Museum für Gestaltung" in Zurich. In 2001 he designed the font "Gutzwiller" for a private bank in Switzerland. Since 2000 Philipp Stamm is lecturer in Typography, and Type Design and Corporate 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". The second edition, revised and expanded with a index, was published in 2014.

Leander Eisenmann was born in a village near Lucerne. He left school in order to study design at the School of Design Lucerne 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

Ted Davis Ted Davis is an American media artist and designer based in Basel, Switzerland. Since 2010 he is a lecturer for interactive design and coordinator of the International MDes program within the Visual Communication Institute at the Academy of Art and Design FHNW. He holds a BA from California State University Chico and an MFA/MAS from UIC/HGK International Master of Design in Basel. He was design lead for a Swiss National Science Foundation funded project on visual search and interfacing future image databases and is a co-creator of the open-source project, *basil.js*, enabling designers to program in InDesign. His own work and teachings focus on image making via programming new and newer media, along with embracing errors and glitch. His media work has been exhibited internationally including ZKM- Karlsruhe DE, TYPOJANCHI 18- Seoul KR, FILE- Rio de Janeiro BR, HeK- Basel CH. www.teddavis.org

Gregory Vines 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 2018

Application Deadline: April 27th, 2018

Ms. Mr. Last Name First Name

Date of Birth Day Month Year Nationality

Photo

Current Mailing Address: Street

City Postal Code Country

Telephone Number Current E-mail Address

Academic Background

College / University Major / Degree Dates

Employment

Company Position Dates

Choice of workshop(s)

June 25--29 Poster Design | July 02--06 July Inquiry by Design | July 09--13 Time Designed | July 16--20 Type Design

Coming again?

Poster Design | Inquiry by Design | Time Designed | Type Design

Are you interested in partaking in the Field trips?

Half-Day Trip (4 1/2 Hours) | June 30th Yes | Vitra Design Museum, Weil am Rhein /Germany [50.- USD or CHF]

Full-Day Trip (9 Hours) | July 07th Yes | Chapelle Ronchamp, Prieuré d' Ottmarsheim + Musée Unterlinden, Alsace /France [100.- USD or CHF]

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

FHNW/HGK

Visual Communication Institute

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Application Form page 2

Summer Workshops Basel 2018

Workshop Costs (Not including Housing + Meals)

900.- USD or CHF for 1 week, 1700.- USD or CHF for 2 weeks, 2400.- USD or CHF for 3 weeks, 3000.- USD or CHF for 4 weeks.

The Tuition Fee needs to be in our account no less than 6 weeks before the beginning of the workshop(s), otherwise we cannot guarantee your participation. 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 workshop(s). After that date, no refunds can be made.

Application

40.- USD or CHF Please send us your Application with Examples of your work. For Payment procedure, see below.

Please notify
 stephanie.chassaing@fhnw.ch
whether you paid the Application fee
via Credit Card or Bank Transfer

Confirmation

Applicants will be notified of acceptance no later than May 07th, 2018 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.

Please notify stephanie.chassaing@fhnw.ch **whether you paid the**
Confirmation fee via Credit Card or Bank Transfer

Credit Card Application Fee | Workshop Tuition

Via E-Mail: stephanie.chassaing@fhnw.ch

Via Phone: +41 61 228 41 49 (leave a message on the voice mailbox)

Your Name

Master Card Visa

Name of Credit Card Holder

Credit Card Number

Expiration Date

Verification Number

The Verification Code is the three or four digit number on the back of the credit card

Bank Transfer Application Fee | Workshop Tuition

Account Holder:
 Fachhochschule Nordwestschweiz
 Bahnhofstrasse 6, CH-5210 Windisch

BIC: UBSWCHZH80A
IBAN: CH65 0023 2232 5673 3663 H

Bank Name: UBS AG,
 Postfach, CH-5401 Baden

Account Number: 232-567336.63H

Along with your payment please be sure to reference which payment

APPLICATION FEE: YOUR NAME + SW HGK IVK 2018

BC: 0232

TUITION FEE: YOUR NAME + SW HGK IVK 2018

Visa information see: <https://www.ch.ch/en/short-term-stays-switzerland>

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

Lodging

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

Most hotels and hostels offer cheap or free public transportation passes, some of the “airbnb” hosts as well

Basel Backpacker Hotel

www.baselbackpack.com

YMCA Hostel

www.ymcahostelbasel.ch/home_1_e.php

Bed & Breakfast

www.bbbasel.ch

Hotel Rochat

www.hotelrochat.ch

IBIS Budget Hotel

www.ibis.com

Jugendherberge St. Alban

<https://www.youthhostel.ch/en/hostels/basel>

Das Breitehotel

www.dasbreitehotel.ch/en/01_hotel/das_besondere_hotel.asp

For other lodging possibilities see

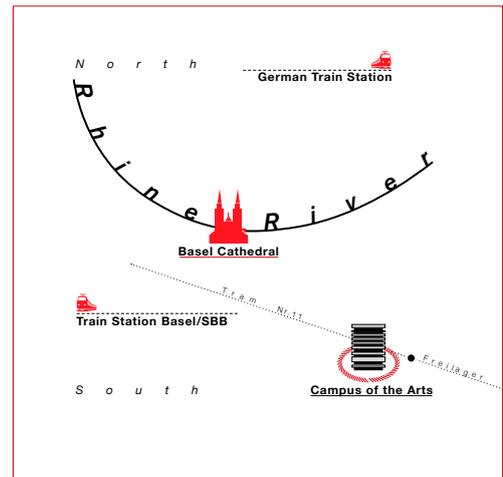
www.airbnb.com/?locale=en

<https://www.fhnw.ch/en/continuing-education/art-and-design/summer-school>

[*International Master of Design UIC/HGK \(MDes/MAS\)*](#)

www.campusderkuenste.ch/?lang=en

map.search.ch/4142-muenchenstein/freilager-platz



Hochschule für Gestaltung und Kunst FHNW
Campus der Künste
Freilager-Platz 1, Postfach, 4002 Basel

A Atelier Building

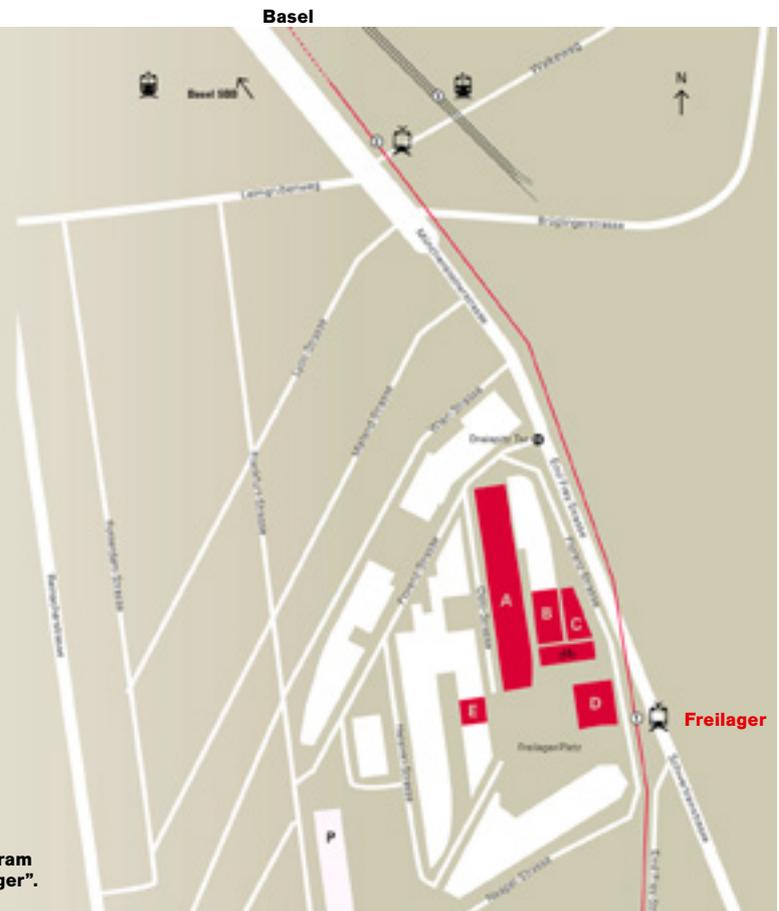
B Materials Workshop

C Pavillon, Workshops and Exhibiton Space

D Institutes, Main Building

E Food Culture Lab

From the center part of the city take the number 11 Tram going towards Aesch. Get off at the tram stop “Freilager”. The main building, Building D, is at this stop.



Direction Aesch