



Time is on our side

VIDE is an original and carefully sculptured approach to the challenge of education in visual communication in the Netherlands. The birth of VIDE is partly the result of my discontent with developments in Dutch design education. As senior lecturer in visual communication at the Royal Academy of Art in The Hague, I was witness to debilitating rigidity in design education. In my opinion visitations and accreditations have all had more of a crippling effect than answering the objective for which they were set up. Add to this the conservative reluctance to adapt. Current educational organisations primarily seek to answer questions rather than ask them, a process that puts creativity under weighty pressure.

For these reasons I initiated creation of a top institute in the field of visual communications. In May 2005, former State Secretary of Education Annette Nijis said the following about the creation of such institutes in an interview with the respected daily *Vrij Nederland*, "Your survey among professors shows that they like to talk about Harvard and MIT, but don't dare identify the best Dutch institutes of learning. What I aim to achieve is that people abroad say 'if you want to study a particular subject, then you should go to the Netherlands! We must get away from the traditional Dutch student culture of just passing. Students' attitudes need to change: we need to excel again.'" I noticed the same concern a few weeks ago reading an article in the daily newspaper *De Volkskrant* which said that Loek Hermans, former Minister of Education, stated that the Netherlands should create more top studies and should do its utmost to convince talents to follow their study in the Netherlands instead of abroad.

Looking at the level and reputation of Dutch design, finding the right study in visual communication in the Netherlands should not be a problem. Dutch academies, however, have trouble profiling themselves on the basis of design alone, because visual art departments also make up a large part of their curriculum. An exception is the Design Academy Eindhoven, where only design disciplines are taught. In part through this clear profile the academy has been able to draw national and international attention.

Within the current education system the lack of sufficient financial resources causes a serious defect of flexibility which damages the quality of existing (design)studies.

VIDE is not accredited by government. This guarantees an independent, curious and critical attitude to design education.

After a lot of talks with many colleagues I'm quite sure:

time is on our side and will stay there until convincing changes in design education are in sight!

VIDE organises and produces private training, conferences, seminars, workshops, summer courses, exhibitions and publications in the field of visual communication. VIDE trains designers as fully-fledged, creative and active discussion partners in visual, internal and external communication. VIDE offers higher vocational, individual, demand-driven training in a collective setting. VIDE students receive their own workplace which is available 24/7 throughout the year. VIDE works exclusively with guest lecturers and offers students know-how and expertise adapted to their specific needs. VIDE is not accredited by government, a guarantee for an independent, inquisitive and critical attitude in art education.

VIDE starts two Summer Design Experiences in 2006!

Two Summer Design Experiences, organised in The Hague: one about Type Design and another about Design in Motion. In cooperation with Donald Roos and Strange Attractors Design, Catelijne van Middelkoop and Ryan Pescatore Frisk. From 3 until 21 July 2006. The Summer Experiences will be announced by www.viavide.com and by ads in different international design magazines like *Form*, *Étapes*, *DotDotDot* and *Eye*.

This experience will have you fall in love with type.

About the Summer Experience Type Design. Donald Roos (www.otherways.nl & www.typebase.com) and colleagues will take participants to the wondrous world of type design. They will make acquaintance with many fascinating aspects of this little known specialism.

As a warm-up, each day will provide introductions to Dutch contemporary and former type designers. The introductions will then be linked to daily practice. In this way the participants will journey from classical writing and painting to graffiti, from book and paper type to type in space. From carving letters in stones to computer digitization. Based on an assignment, which may be interpreted differently by participants, we will work on an end result which will be exhibited in The Hague for a couple of weeks subsequent to the course.

The basis for the Experience is The Hague, a city with a long tradition in type design. We may even speak of a Hague School of type design. The course will be provided in The Hague city centre, amidst design studios of difference disciplines.

Naturally visits will be payed to the famous Plantijn-Moretus museum in Antwerp and the Museum Meermanno in The Hague and a number of design studios across the Netherlands. The programme also includes a five-day excursion to Berlin as this city accommodates Fontshop International's headquarters and the studios of renowned (type-) designers including Erik Spiekermann, Alessio Leonardi and Lucas de Groot.



Even though we say this ourselves, the course is truly a remarkable design experience. It promises to have a dynamic and intense character that will stimulate appetites, so grande cuisine will also have a role. Several designers have been invited to join the cooking (and eating) sessions – unique opportunities to get to know the people behind the design and exchange experiences.

Time based design, a prominent aspect of visual communication

Strange Attractors Design (www.strangeattractors.com), designers of the animated introduction of the Experiences on the ‘frontpage’ of the VIDE website, will introduce participants to the unlimited possibilities of time based design. They will discover all about or revise your thoughts on this intriguing and more and more prominent aspect of visual communication.

In the first week they will take a closer look at all the different aspects involved in motion graphic design. What are the differences between, and the benefits of print and motion? The Experience will focus on narrative, story-boarding, image making, animation, typography, and of course the possibilities of sound. Because, as graphic designers, we are serving an audience, we’ll also look into all different ways to get the most out of presenting your graphics.

In the final week of this experience participants work in small groups towards a final motion piece which will be presented to a large audience in a very extraordinary way. Please check the VIDE site regularly, and we will keep you posted on the latest developments regarding this matter.

During the course, the Headquarters will be in The Hague, a city full of different nationalities. A well equipped studio will be located at VIDE, right in the city centre, surrounded by more renown design agencies of various disciplines. Computers and equipment, as well as the latest software will be available to make this experience a guaranteed success.

Because of The Hague’s central location we’ll be able to visit all places of importance to design in motion (and in general) in The Netherlands, (participants might even get a glimpse of what’s behind that ‘Dutch Design’...) but the program also includes a five-day excursion to London as this wonderful city accommodates some of the most influential broadcasting stations and some leading motion graphics studios of the (past) decade. As we continue to fine tune this marvelous Summer Experience, we will reveal more and more information about the specifics.

In other words, VIDE’s Summer Experiences always combine knowledge and fun. After all, it is summertime... that is why we call them EXPERIENCES. If you also want to join us, sign up before 1 April 2006. Feel free to visit www.viavide.com, also for the most up-to-date information!



* Donald Roos (Haarlem, 1978) graduated from The Hague’s Royal Academy of Art (Koninklijke Academie van Beeldende Kunsten). Specialisation: Graphic and typographic design. He was an intern at Philips Design and Fred Smeijers; he then worked for the academy’s own studio and for his former teacher Petr van Blokland. Since 2003 Donald Roos has lived and worked as an independent designer in Amsterdam, where he also studied Culture & Media at the University of Amsterdam. Donald works on commercial assignments and autonomous projects, applying both a theoretical and practical approach. He is currently setting up his own typefoundry.

* Strange Attractors Design (The Hague, NL) is an international studio specializing in typography and brand communication for print, motion and interactive media. Since 2001 studio founders Ryan Pescatore Frisk (USA) and Catelijne van Middelkoop (NL) have collaborated with a range of cultural and commercial clients – including FontShop International, Wieden+Kennedy Tokyo Lab, City Centre Offices in Berlin and The Oratai SoundSalon in New York – to produce innovative and influential design solutions.

The design duo has given lectures and workshops worldwide and their work has been showcased in venues and publications around the globe including Print’s Regional Design Annual, the Type Directors Club, The Dutch Design Prizes 2003, 2+3D, The 21st International Biennale of Graphic Design BRNO, ADC Young Guns 04, Dutch Type, ITEMS Magazine, The Foreign Affairs of Dutch Design and the Red Dot Award Communication Design 2005.

VIDE seminar postponed

The VIDE seminar about design education in the Netherlands is postponed indefinitely, probably until February 2006. The VIDE theme ‘Time is on our side’ is also valid in this situation. We noticed that we had to take more time for the organisation to achieve the quality VIDE wants to provide. At this moment we are consulting several interested individuals and organisations about their possible involvement. By doing this we more and more notice that many educators, designers and critics of design share our concern regarding design education and support the initiative to organise such a seminar.

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