MEDIA & INFORMATION DESIGN

LUCA
SCHOOL
OF
ARTS

MEDIA & INFORMATION DESIGN

LUCA SCHOOL OF ARTS

› Inhoud
› Programma
› Begeleiding

MIND*

MEDIA & INFORMATION DESIGN

› Inhoud
› Programma
› Begeleiding

MEDIA & INFORMATION DESIGN

GRAFISCH ONTWERP

MEDIA & INFORMATION DESIGN

› Recente tendenzen?
› Herprofilering tot MIND*

RECENTE TENDENZEN

› Digitalisering/globalisering
› Informatie/complexiteit
› Authenticiteit/tactiliteit

‘De Oostakkerse gedichten’ (Hugo Claus), Thomas Segers, 3 Ba

15 YEARS OF DATA

This interactive interface represents a real-time visualisation of the globally created and used data by datacenters, independent servers and personal computers.

SCALE

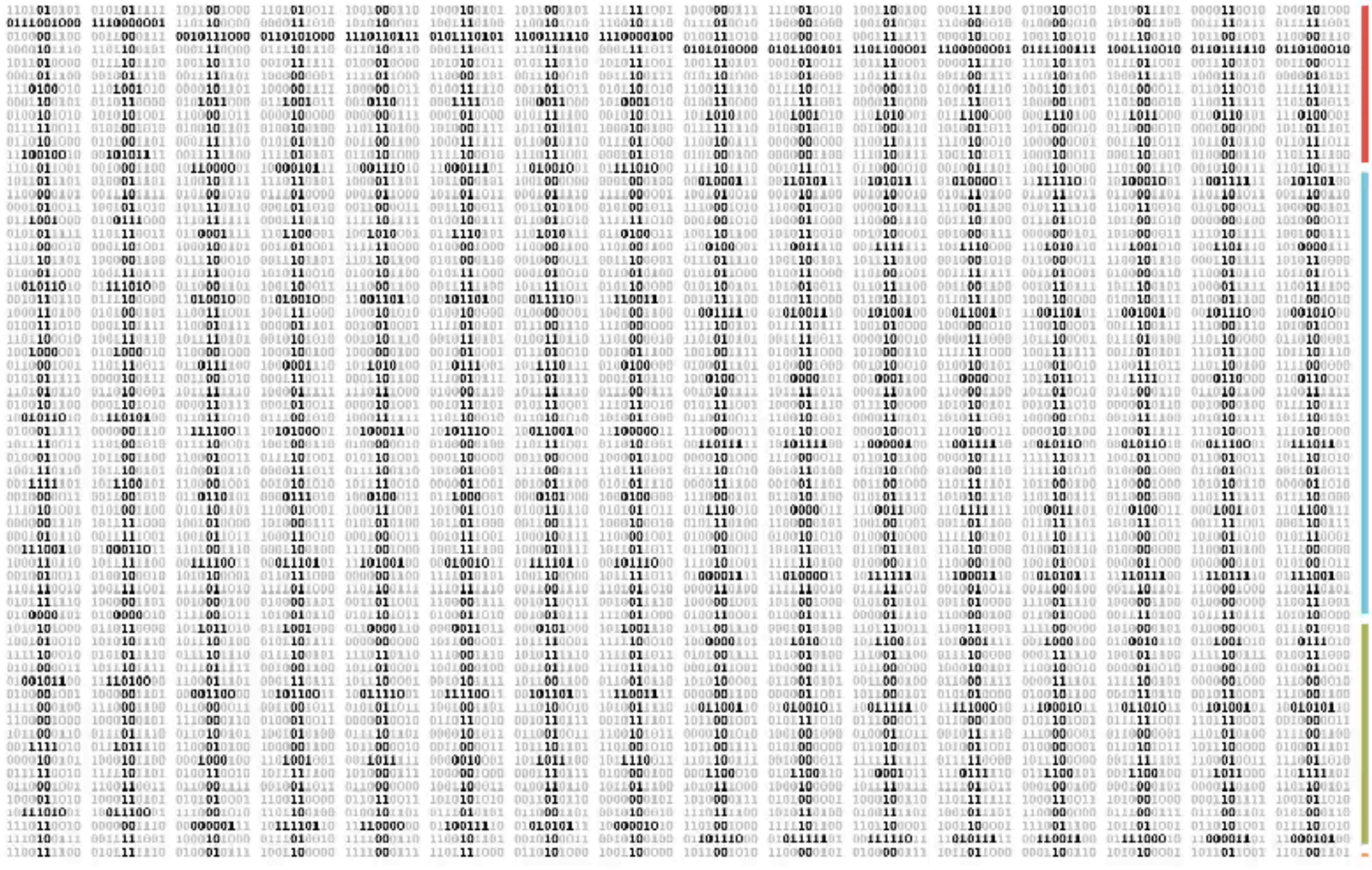
Every incoming line of binary code represents 10 terabytes of generated data and each row of 30 is one bit, a symbol for the most detectable unit in our visualization and data analysis.

1 TB
10 TB

MARKERS

A reading system, added as a representation of the passing by of larger quantities of data to enable one data unit in the following image.

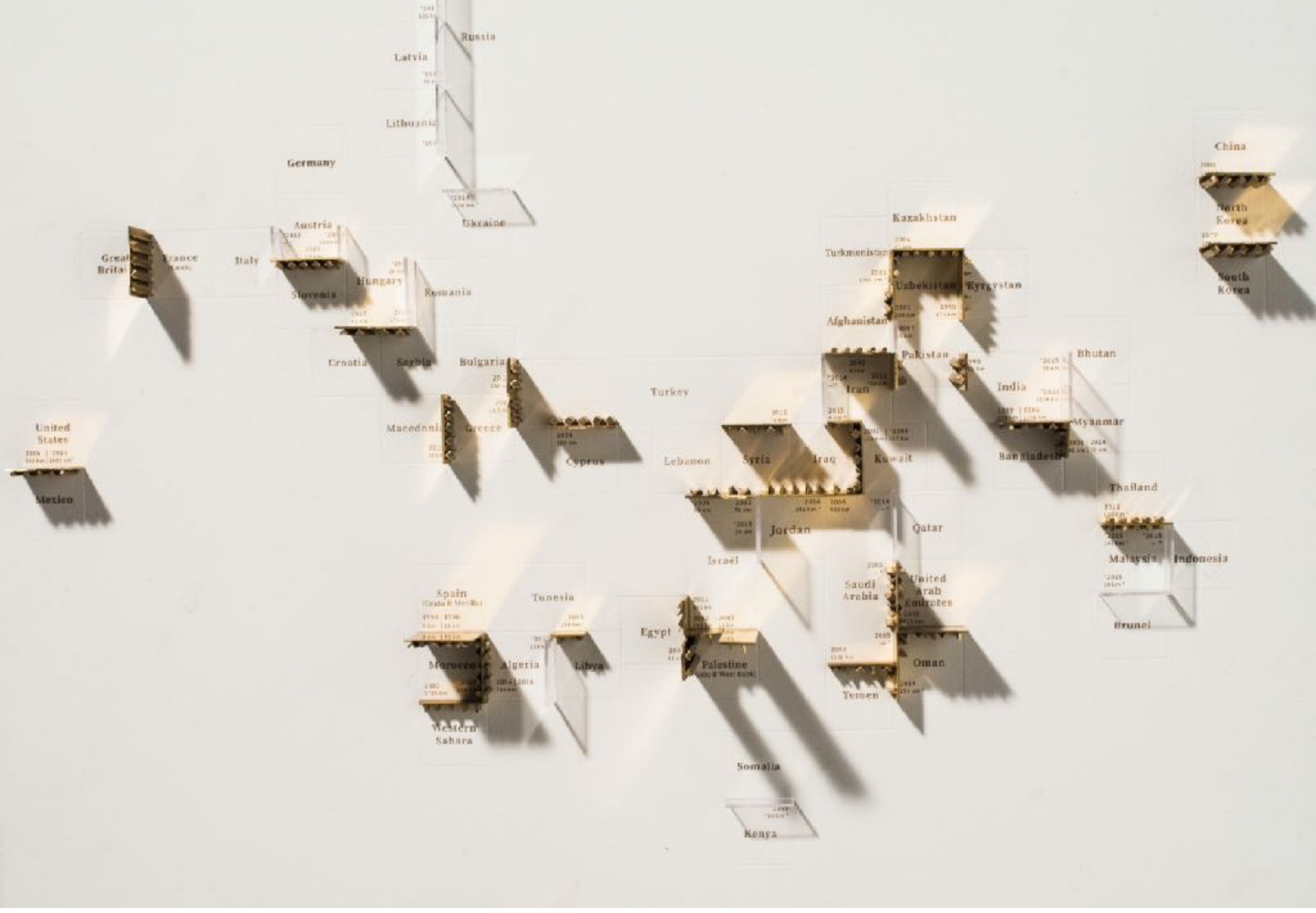
1 PB
50 TB
100 TB



'15 Years of Data', Ben Ooghe, 3 Ba

‘Mapping Migration’, Isabelle Naesens, 3 Ba

'Mapping Migration', Isabelle Naesens, 3 Ba



‘Mapping Migration’, Isabelle Naesens, 3 Ba

MEDIA & INFORMATION DESIGN

MEDIA & INFORMATION DESIGN

- **Statische media:**
  analoog, handmatig, via print
  (boek, affiche, magazine, tekeningen ...)

- **Dynamische media:**
  digitaal, interactief, via code en datasets
  (webdesign, apps, animaties, video en geluid,
  datavisualisatie, augmented reality ...)

MEDIA & INFORMATION DESIGN

› **Informeren**
- (helder) vertellen, tonen, uitleggen > begrip
- oriënteren, begeleiden, navigeren

› **Toepassingen**
Infografieken, datavisualisaties, editoriaal ontwerp (bv. nieuws, boeken, handleidingen, tentoonstellingen, omgevingen...)

› **Betekenisvolle** beelden, symbolen en tekens inzetten. Hoe worden beelden geïnterpreteerd, welke associaties roepen ze op?

MIND*

1/2/3 BACHELOR + MASTER

› Inhoud
› Programma
› Begeleiding

*MEDIA & INFORMATION DESIGN

3/4 PRAKTIJK, 1/4 THEORIE

Praktijk
opdrachten, individuele begeleiding, groepsbesprekingen, presentaties, jury's

Theorie
ex-cathedra, thuisopdrachten, papers, mondelinge of schriftelijke examens

ACADEMISCH

› Theoretisch en praktisch onderzoek
› Experimenteren (voorbij ‘het gangbare’)
› Reflecteren en communiceren over
je eigen creaties en die van anderen

CURRICULUM 1 BA

DOMEIN	STUDIEPUNTEN
Atelier	21
Tekenen	6
Schrijf- en onderzoeksvaardigheden	3

SPEERPUNTEN	
MIND Studies 1	6
MIND Studies 2	6
Mediated Environments Research	6

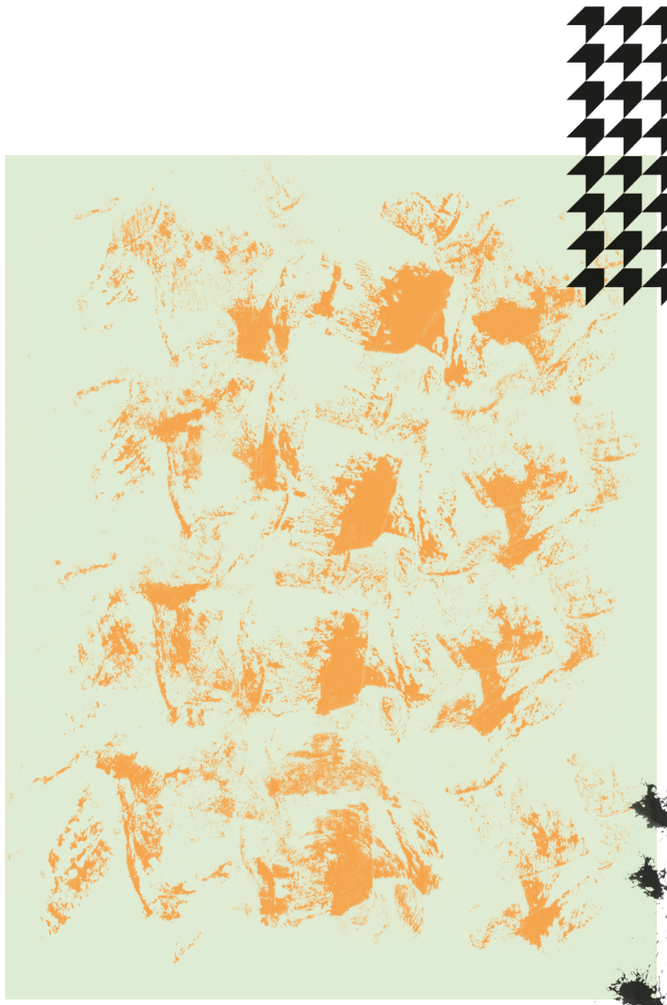
ALGEMENE VAKKEN	
Filosofie en Perceptie	6
Kunstgeschiedenis	6

Totaal:	**60**

1 BA

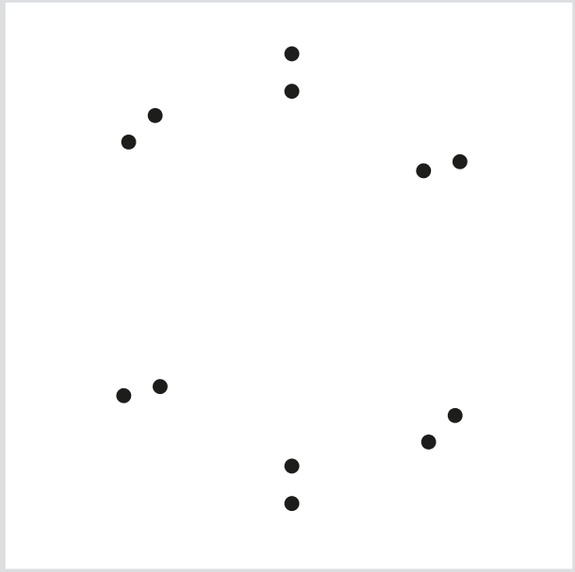
Initiatie

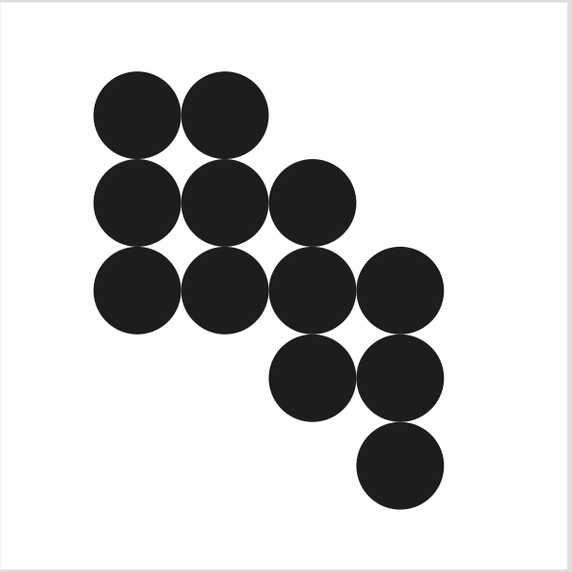
› in elementaire beeldtaal
› in het gebruik van analoge en digitale media
› in typografie
› in information design
› in webdesign
› in tekenen



That would be within the infinite multiplicity of choices you would have. Of playing that you weren't God, because the whole nature of the godhead, according to this idea, is to play that he is not. So in this idea then, everybody is fundamentally the ultimate reality, not God in a politically kingly sense, but god in the sense of being the self, the deep-down basic whatever there is. And you are all that, only you are pretending you are not. That would be within the infinite multiplicity of choices you would have. Of playing that you weren't God, because the whole nature of the godhead, according to this idea, is to play that he is not. So in this idea then, everybody is fundamentally the ultimate reality, not God in a politically kingly sense, but god in the sense of being the self, the deep-down basic whatever there is. And you are all that, only you are pretending you are not.

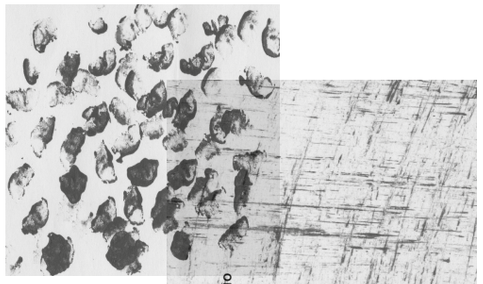
Ontwerp: Catherine Dewart





DE REDEN WAAROM WE BIJ ELKAAR BLIJVEN IS ALLES WAT

De reden waarom we bij elkaar blijven is alles wat ons liefdevol en onrustig maakt. De pijn is intens, de verzoening is zacht. Het doet je geloven maar vooral dromen. De illusie die wij creëren is één van onvoorwaardelijke vorm, geen verplichtingen — enkel liefde.



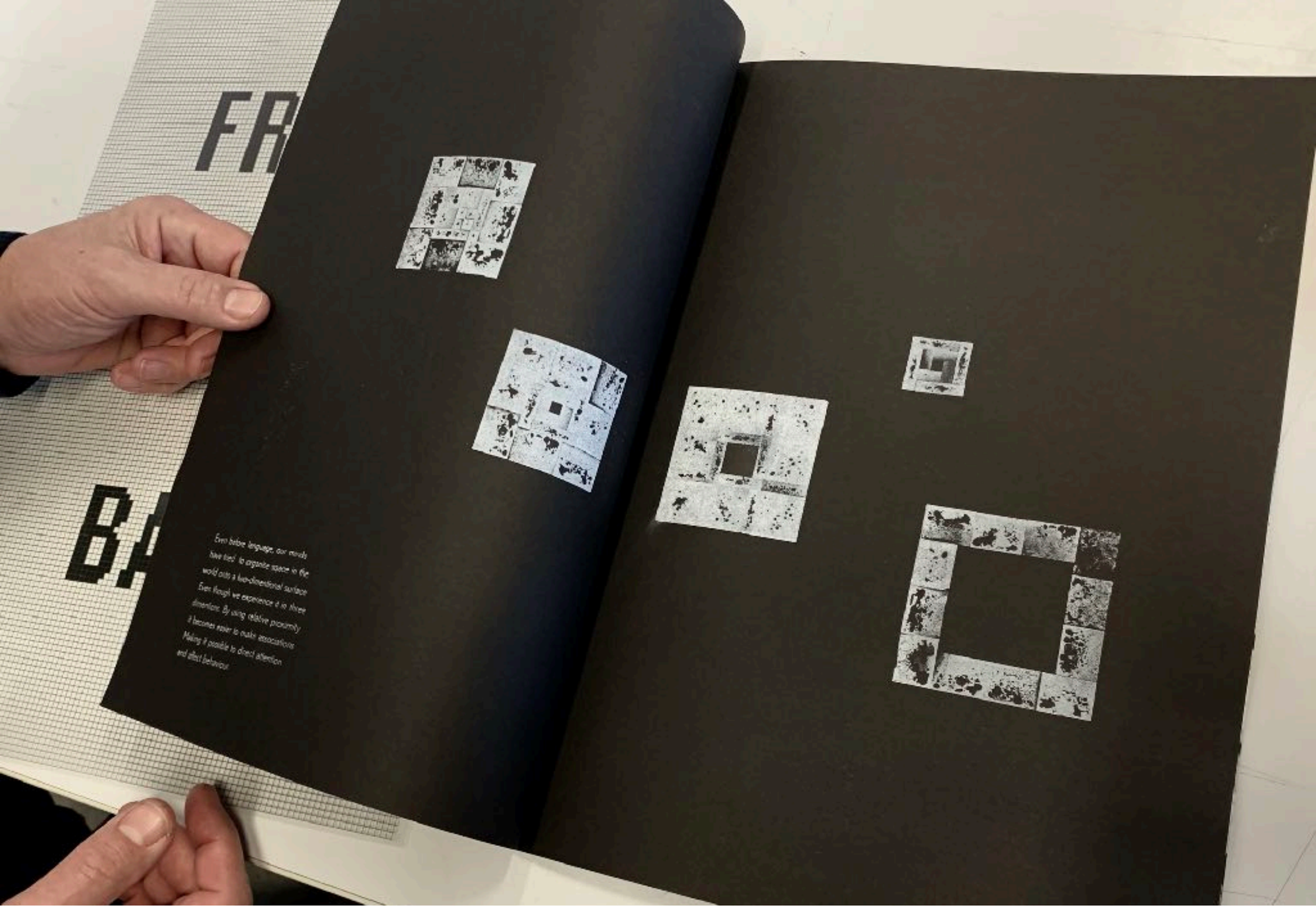
ONS RUSTIG EN LIEFDEVOL MAAKT

Ontwerp: Johanne Hartkoorn

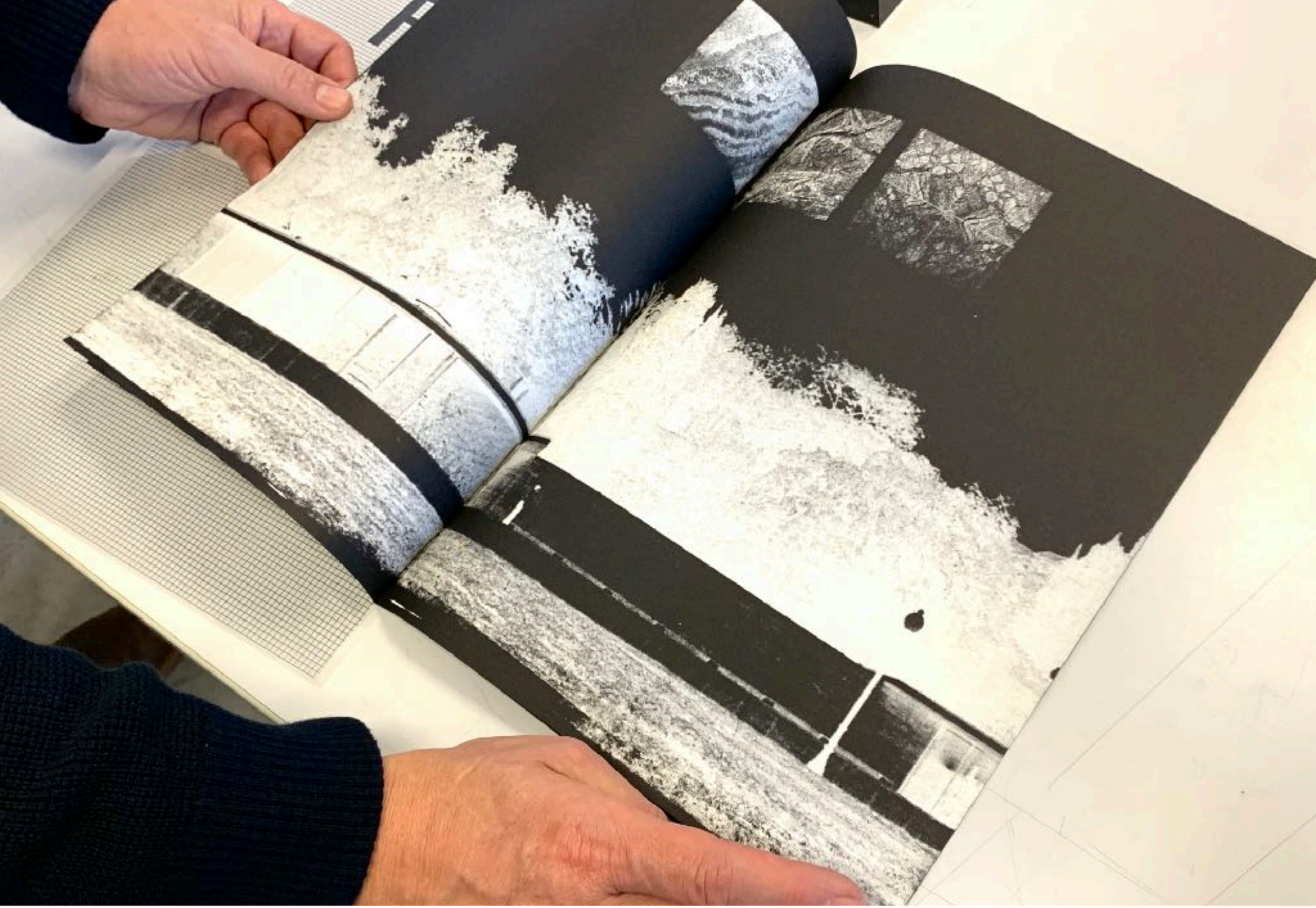
Onderzoek van elementaire beeldelementen

Onderzoek van elementaire beeldelementen, Gijs Ipers

Onderzoek van elementaire beeldelementen

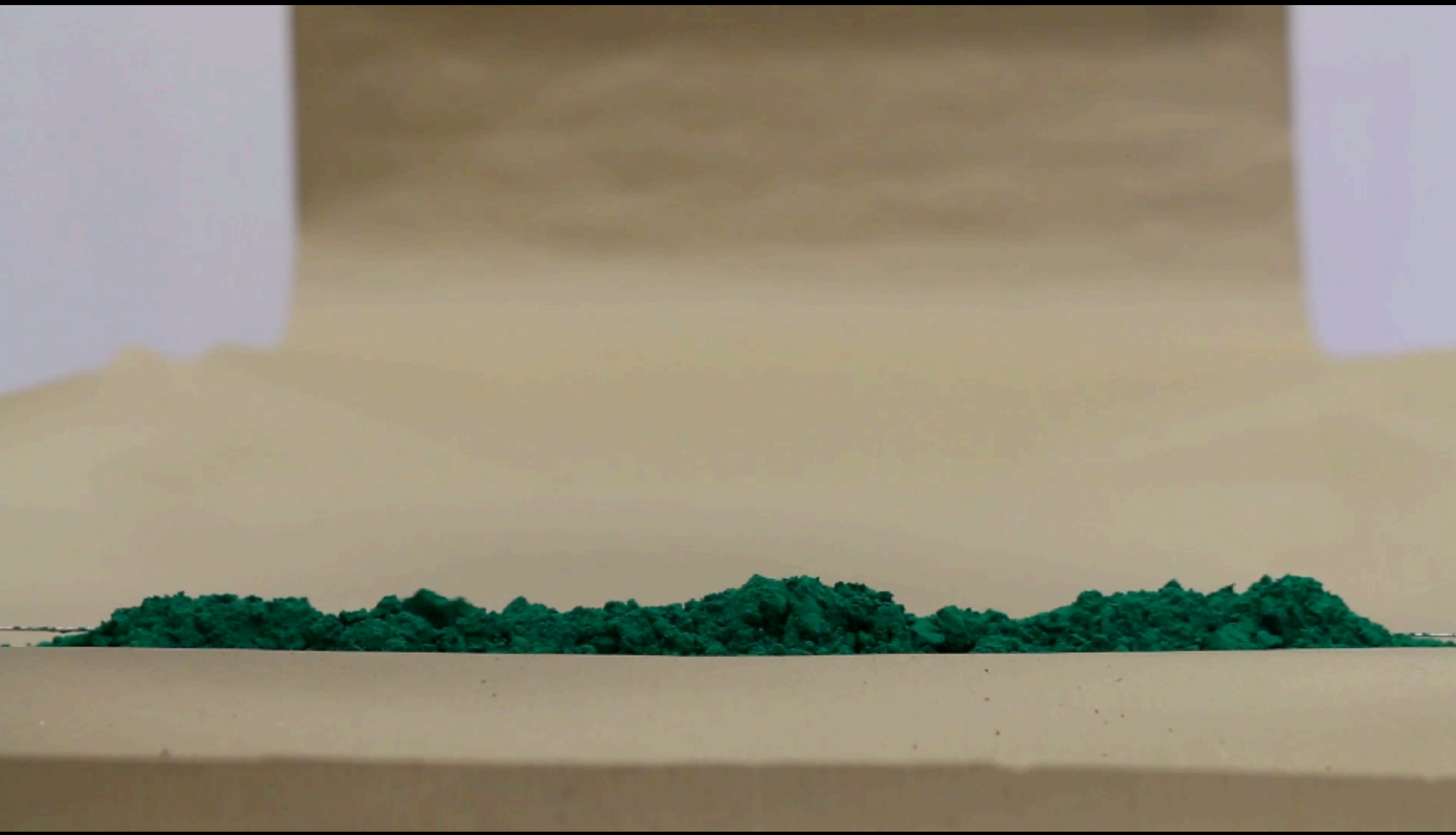


Typografie en analoge druktechnieken, Demi Vanderstappen

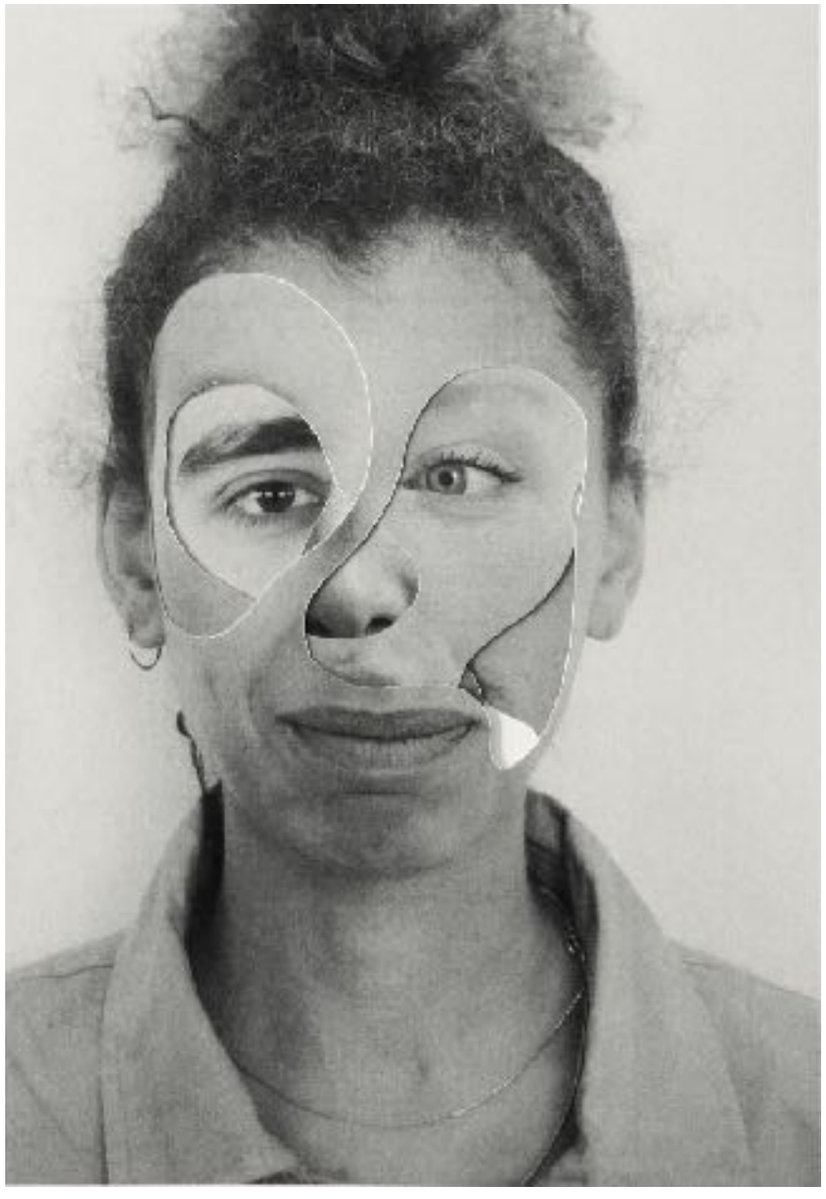


Analoge druktechnieken, Demi Vanderstappen

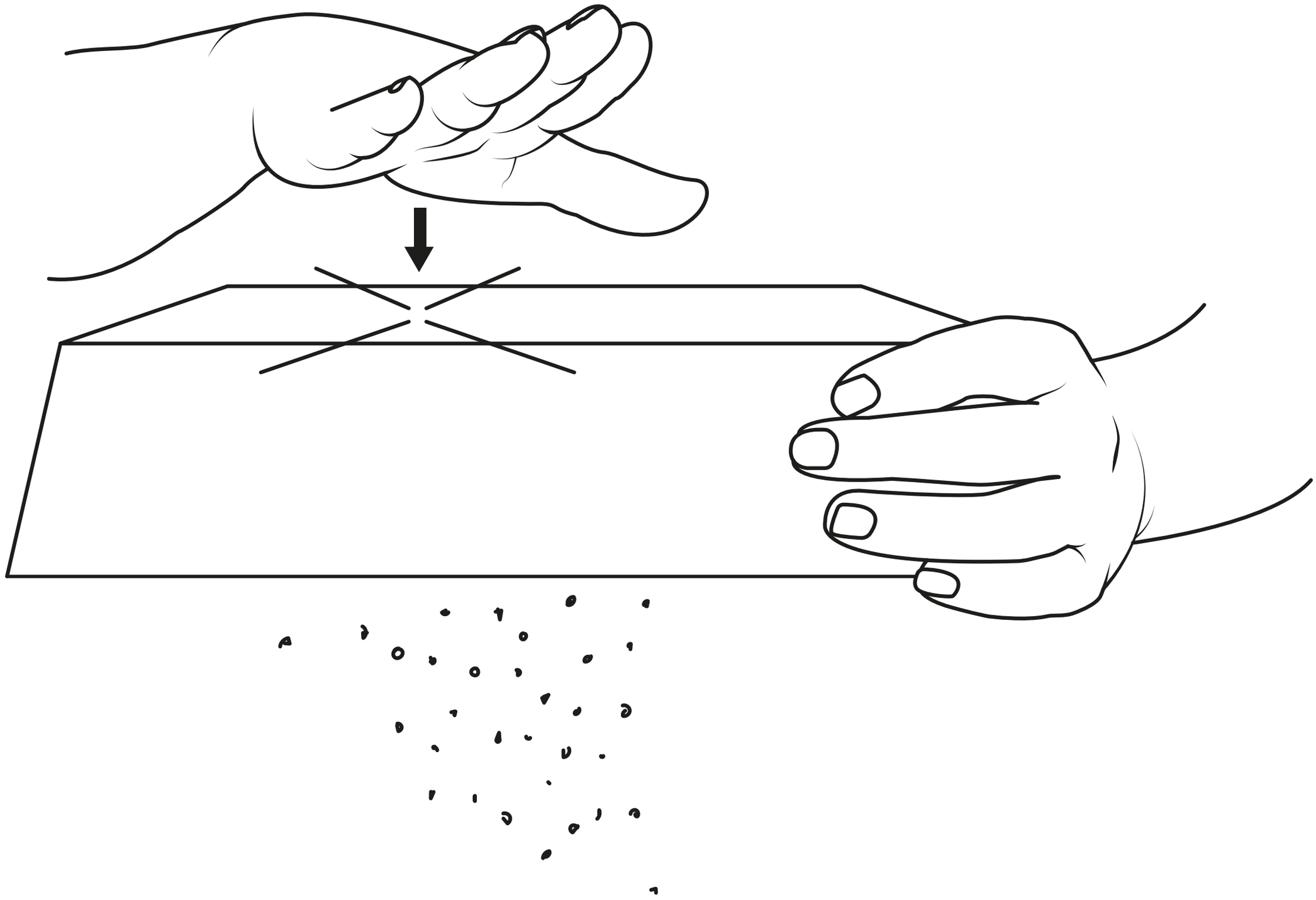
Media-onderzoek, Hanne Engels



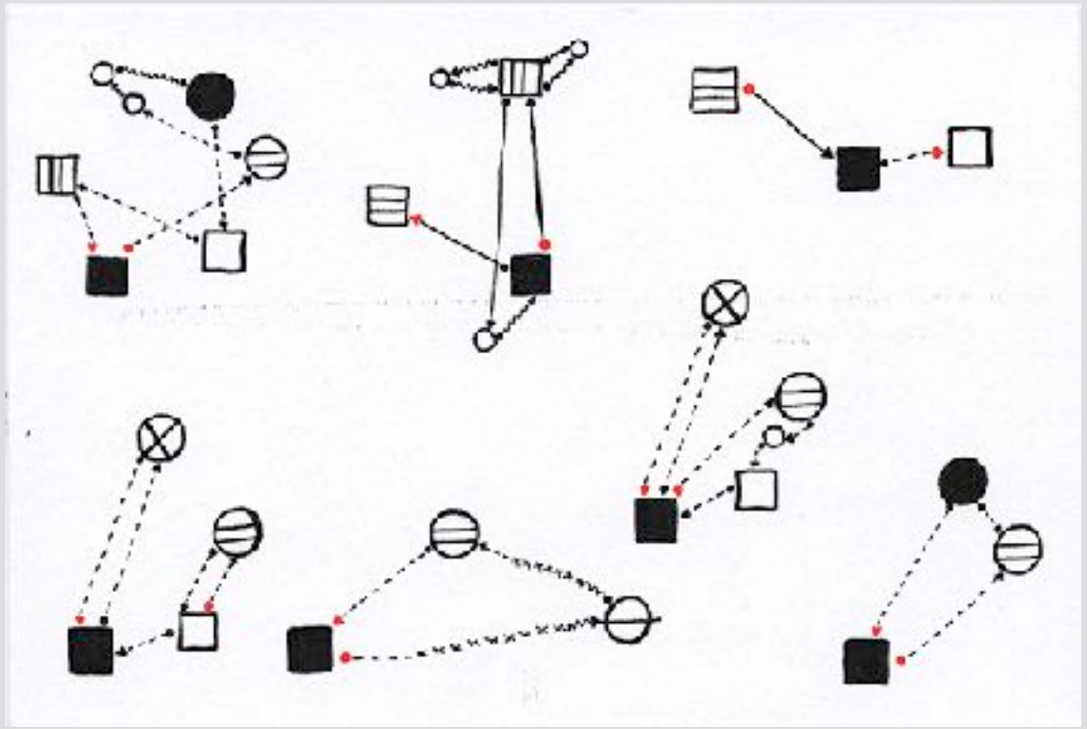
Media-onderzoek, thema ‘kleur’, Hanne Engels

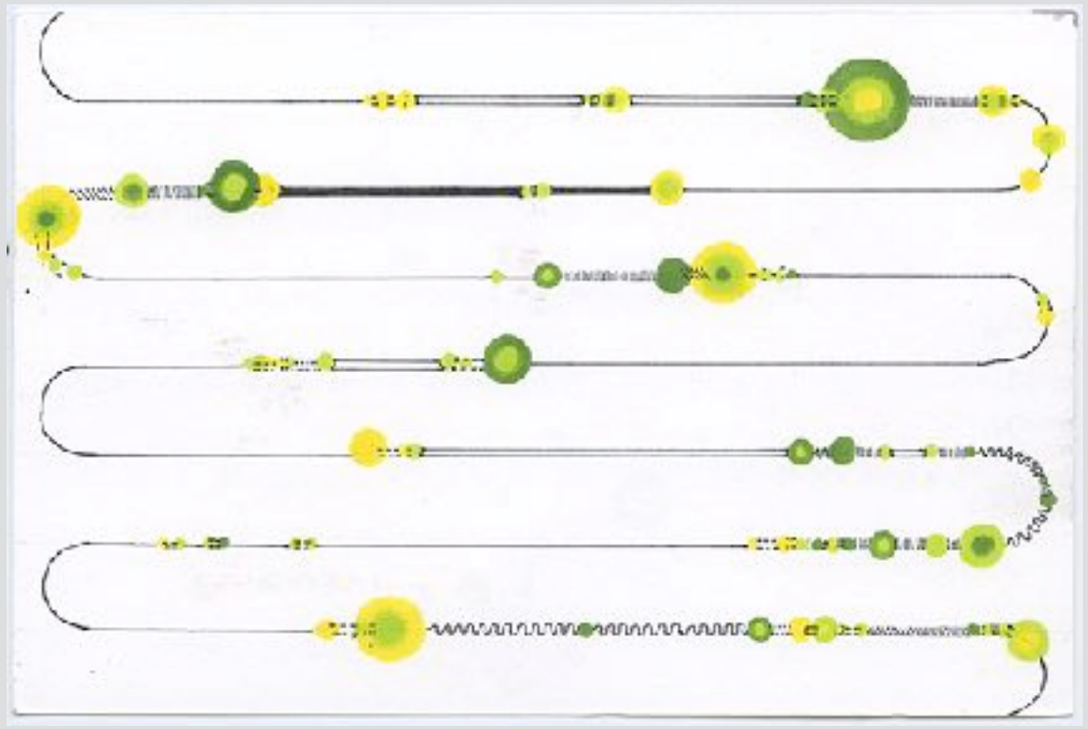


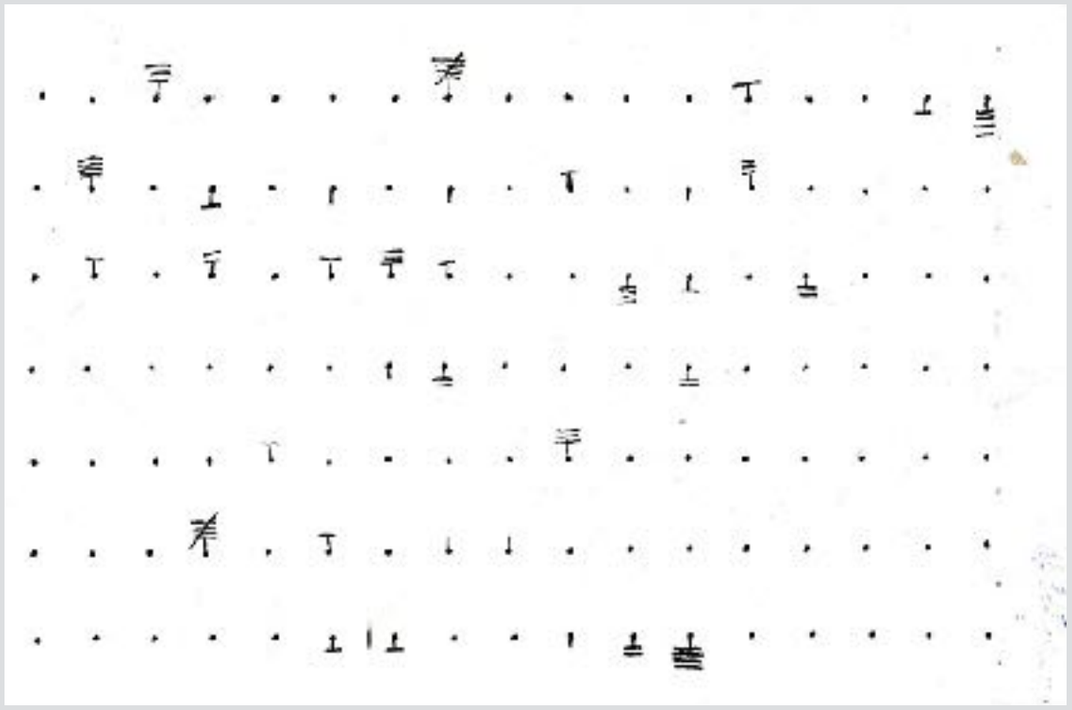
‘Avatar’, Catherine Dewart

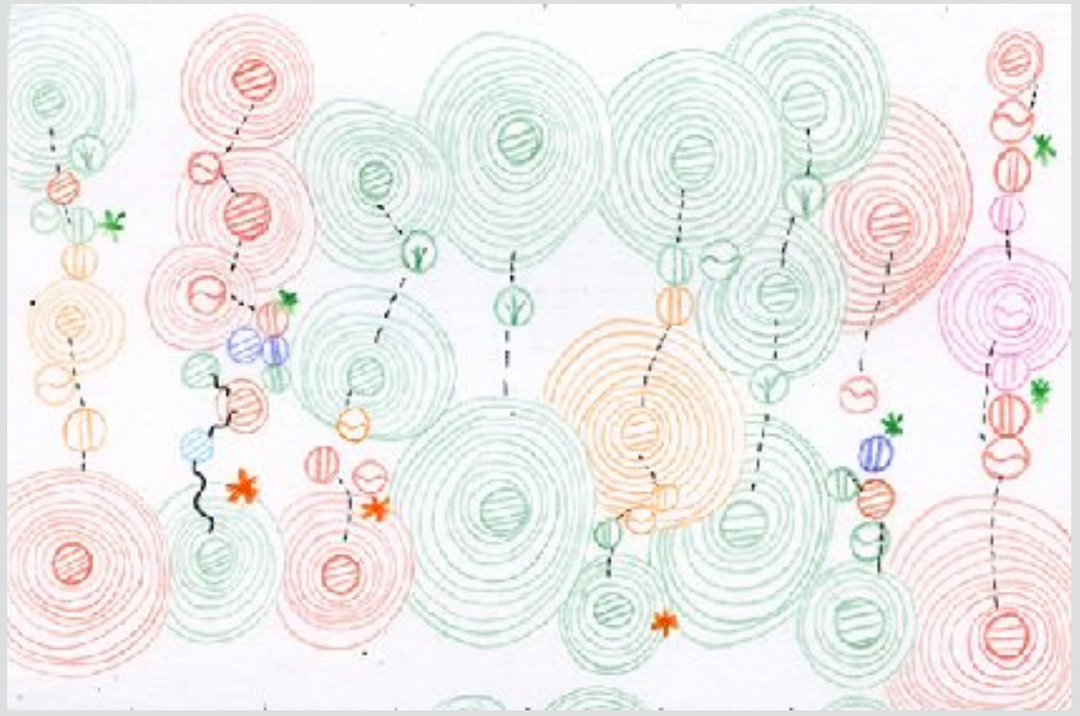


Kookinstructie ‘4 x 4 cake’, Robbe Hubin









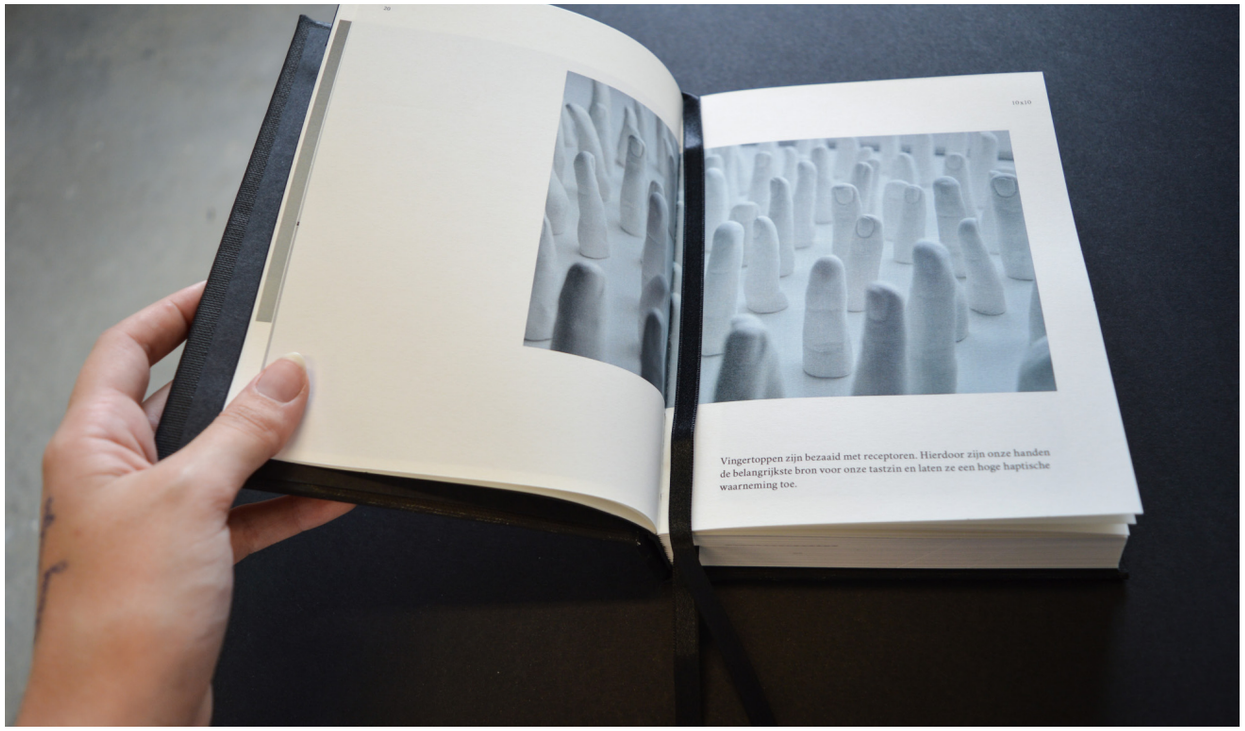
Drawing data

2 BA

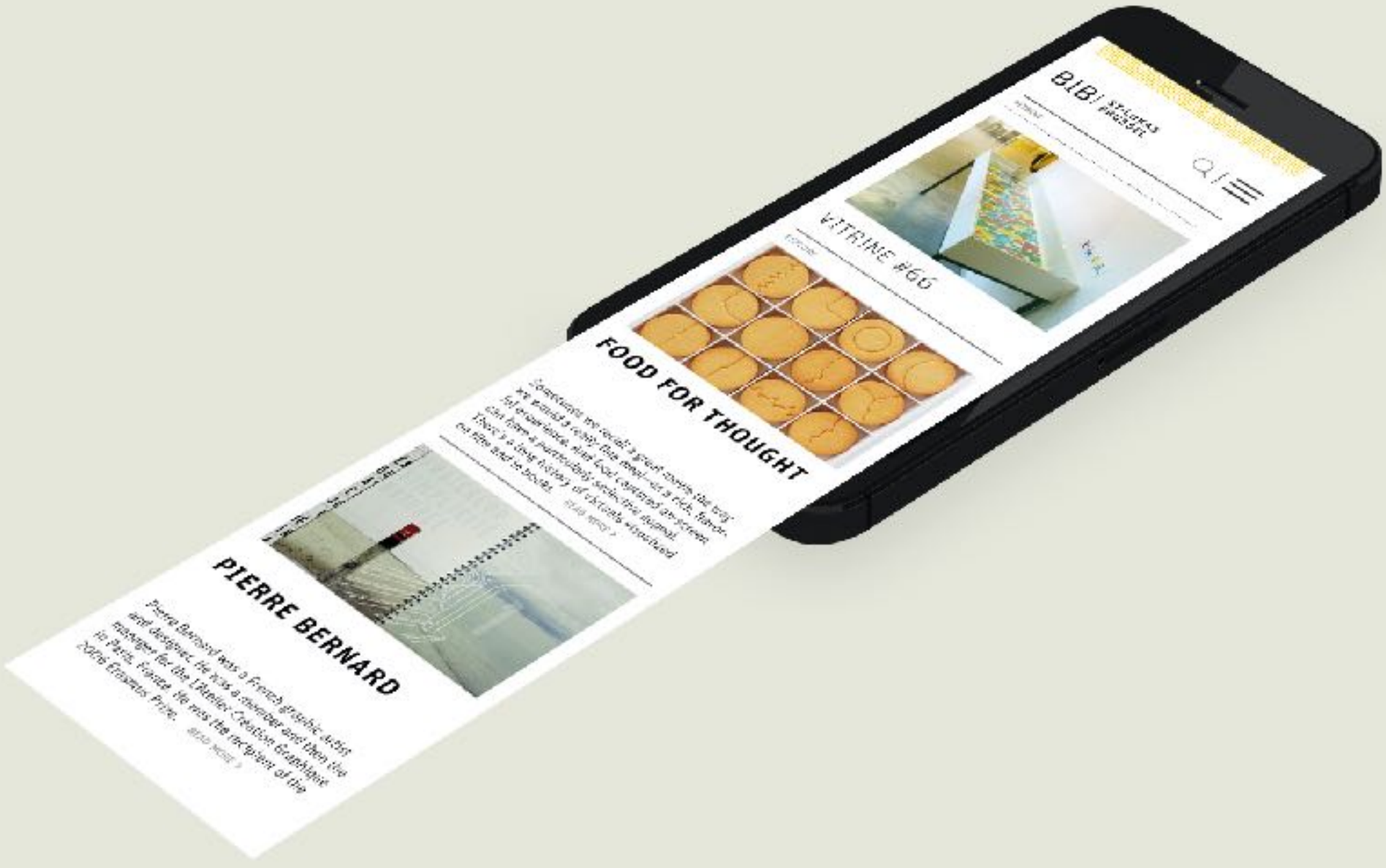
Concretere toepassingen

- Datavisualisatie
- Information design: tekens en betekenis
- Typografie: boekontwerp
- Interactief ontwerp: website
- Media: film- en montagetechnieken
- Media: augmented reality
- Tekenen

‘Designing Thoughts’, boekontwerp, Bram Bulcke



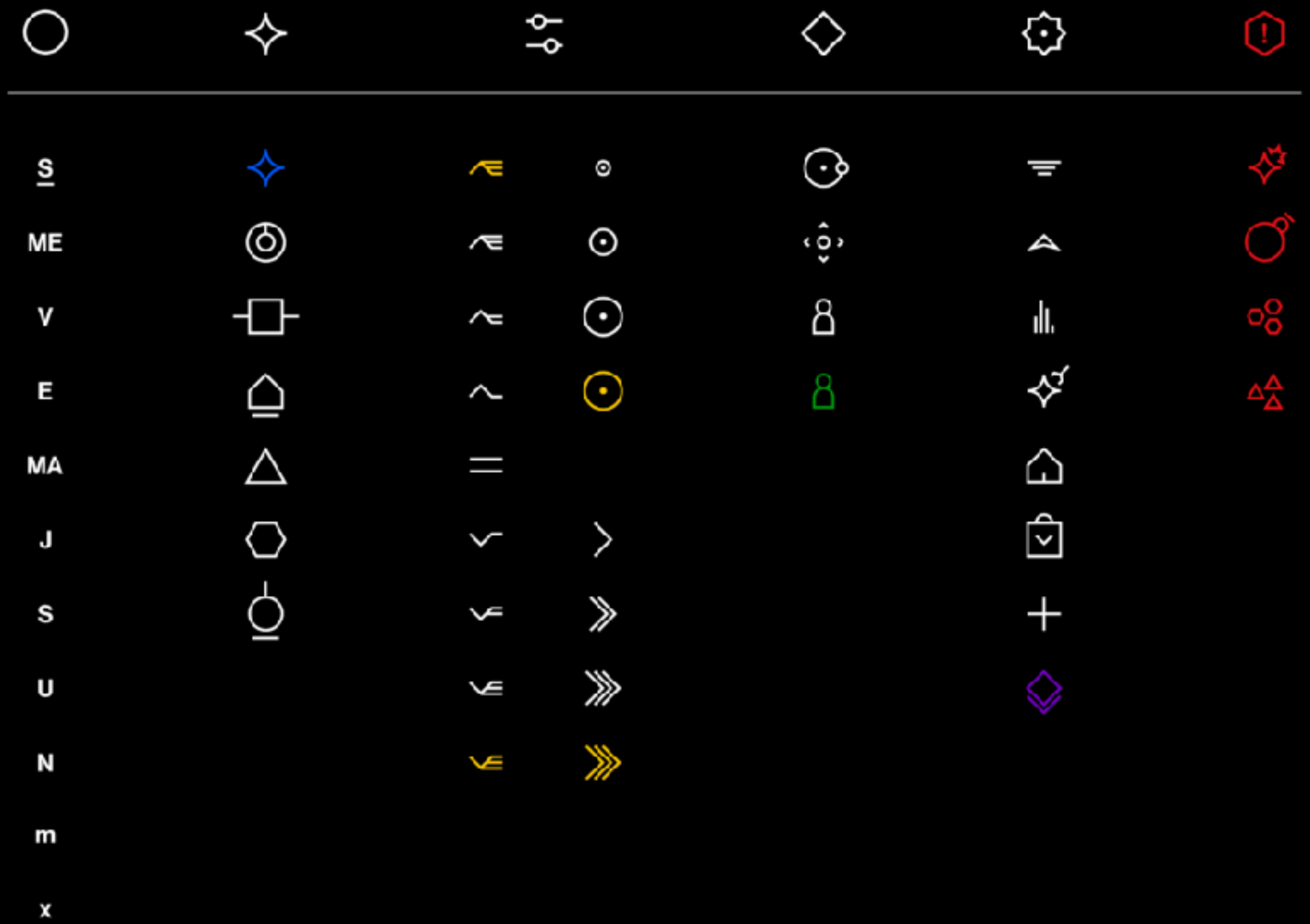
Boekontwerp, Tina Desouter en Ellen Van Uffel



Webdesign, Thomas Roelens

Augmented reality, Catherine Dewart

Media-onderzoek, Tatyana Soubotko



‘Space debris sign set’, Bram Bulcke

a substantial amount of the annual operating costs of the vault. The other operating costs will be financed by the government, through LMD. GCDT is also helping to secure operations by assisting developing countries in the packing and despatch of seed samples to Svalbard.

Management and operations

Depositor agreement including other regulations and procedures are under development and will be made available through this website by the Nordic Genebank. The Svalbard Global Seed Vault will provide facilities free of cost for safety deposits under "black box conditions" on request from public or private holders of seeds of distinct genetic resources that are important to humanity. Priority will be given to the safety deposit of plant genetic resources of importance for food security and sustainable agriculture.
Costs pertaining to the packaging and shipping of the deposited seeds will be borne by the depositors. However, in the case of developing countries and international genebanks, the Global Crop Diversity Trust is funding the costs of preparing, packing and shipping their seeds to Svalbard.

- 18 °C

The material deposited will be maintained in permafrost conditions supplemented by refrigeration in accordance with internationally agreed standards.

International regulations

The depositors who will deposit material will do so consistently with relevant national and international law. The Seed Vault will only agree to receive seeds that are shared under the Multilateral System or under Article 15 of the International Treaty on Plant Genetic resources for Food and Agriculture (ITPGRFA) or seeds that have originated in the country of the depositor.
The Seed Vault will not have the opportunity to test the viability of the seeds, but will accept new shipments of seeds when the duplicate samples at the depositor's possession have lost fertility.

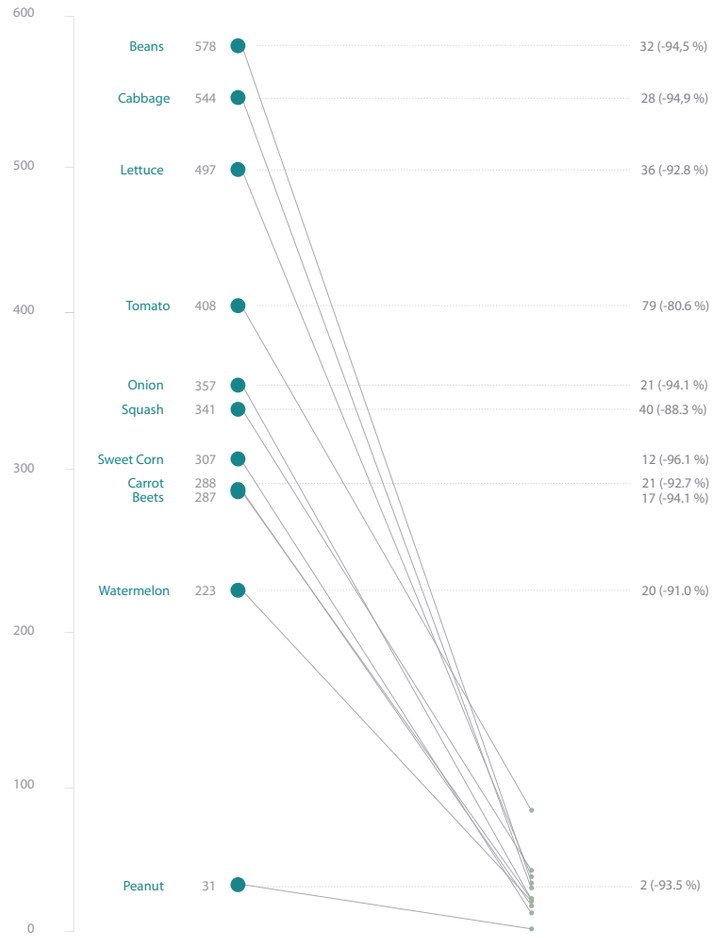
Black boxes

"Black box arrangements" mean;

- that the deposit of the seeds will not affect any property or other rights pertaining to the material;
- that the deposited seeds will remain in sealed envelopes, unless otherwise agreed with the Depositor;
- That the Svalbard Global Seed Vault will take no action to further transfer the material except back to the original Depositor or the Depositor's successor in title, or in accordance with the Depositor's instructions.

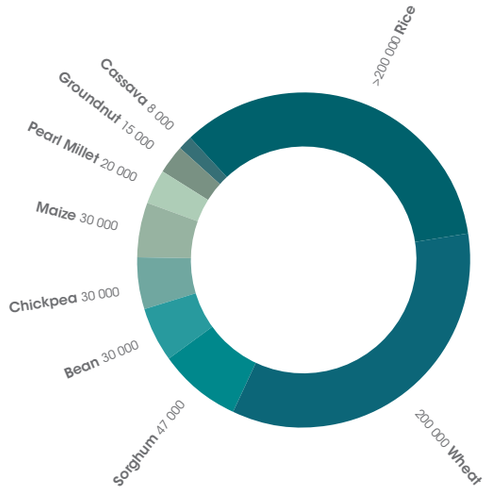
50 000 seed samples sent

On Sunday 13th of December, more than 50.000 seed samples landed in Longyearbyen to find their place in the Svalbard Global Seed Vault. The shipment contains seeds from crops adapted to dry climates. Among them is sorghum, a high energy crop, known for its wide adaptability and resistance to drought. This "camel among crops" could be a key to agricultural development in areas affected by aridity and saline soils.
Since the climate conditions change so rapidly, it is extremely important to ensure the genetic diversity of all the cultural plants of the world. In these genes, we will find the necessary qualities to make effective cultural plants in the future. This is absolutely necessary to secure a satisfactory food supply for the global population. Within the next 40 years, the world's food production must be doubled, says the Norwegian minister of agriculture and food, Lars Peder Brekk.
Among the depositors are two major agricultural research centers, both working with adaptation of plants to dryer areas: ICARDA (International Center for Agricultural Research in the Dry Areas) and ICRISAT (International Crop Research Institute for the Semi-Arid Tropics).
Genetic diversity is vital for solving the challenges to agriculture which climate change will cause. It is only through using this diversity that scientists can breed new varieties of our crops, able to thrive in dramatically different conditions expected in the future. This diversity is stored in seeds, and seeds from all continents are now stored in the Svalbard Global Seed Vault, says Roland von Bothmer, professor of genetics and plant-breeding at the Swedish University of Agricultural Sciences, and part of the team responsible for running the Svalbard Global Seed Vault.
Since the opening of the Svalbard Global Seed Vault in February 2008, more than 430.000 unique seed samples have arrived at the Vault from seed banks all over the world. The purpose is to take care of and protect the seeds in the Arctic permafrost. The Svalbard Global Seed Vault is the ultimate security net for the world's crop diversity. The Seed Vault aims at safeguarding the world's most important plant genetic resources for food and agriculture with a maximum level of security. The Seed Vault offers free-of-charge back-up for the seed collections held in seed banks around the world.



Varieties Lost

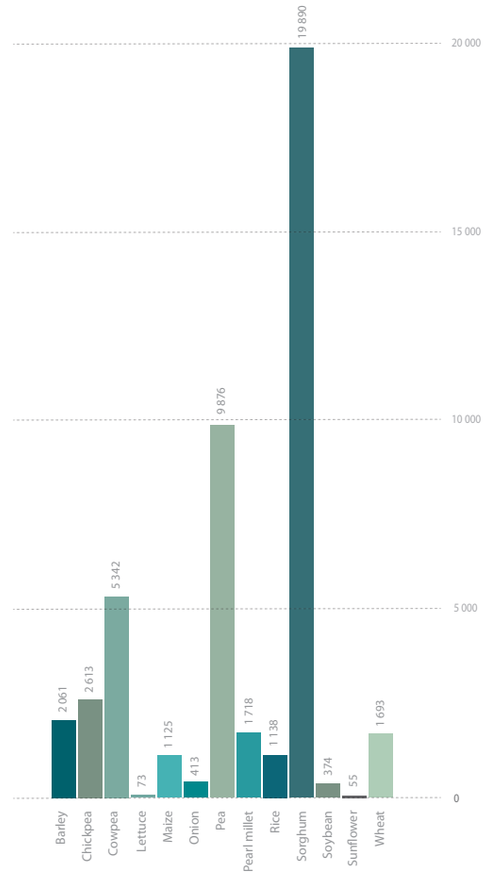
We know that much diversity has been lost over time. A study that correlated varieties grown in the U.S. in the 1800s with varieties stored in genebanks in the early-1980s indicated that a huge number of the varieties had been lost.



How many varieties are there? And, how many have been lost?

Everyone wants and needs to have some order of magnitude sense of how much diversity, or at least how many "varieties" or types there are out there. Recently, the Global Crop Diversity Trust asked the heads of some major genebanks to answer the unanswerable question. How many varieties of rice, of beans, of wheat, etc. are there? Understandably, the experts were reluctant to talk in these terms and when they did respond they put numerous caveats on their responses. But they did give estimates.

Predicted Longevity of Seeds of Selected Crops



Crop Expected Longevity at 5% Moisture Content Stored at -20° C, in Years

Reference: Pritchard, H.W. and Dickie, J.B. (2003) *Predicting Seed Longevity: the use and abuse of seed viability equations. In Smith, Dickie, et al., Seed Conservation: turning science into practice.* Royal Botanic Gardens, Kew, UK.

Why Svalbard

Svalbard, as Norwegian territory, enjoys security and political and social stability. Norway understands the importance of preserving Svalbard as an area of undisturbed nature, which is now an important research and reference area. The seed vault fits ideally into this concept.

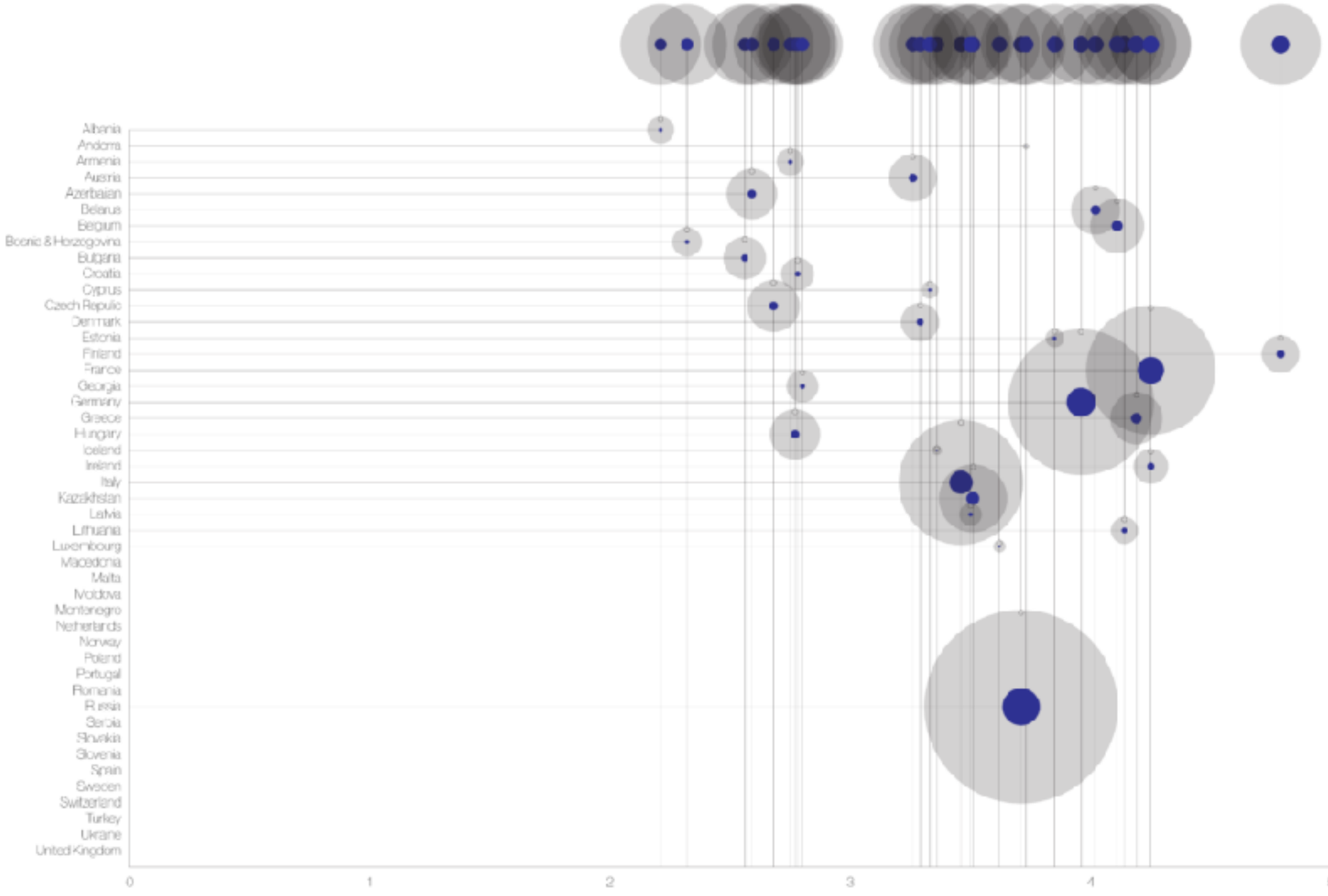
Svalbard has an isolated position far out in the ocean, between 74° and 81° N and only 1000 kilometres from the North Pole. The archipelago is characterised by an undisturbed nature. Permafrost provides stable storage conditions for seeds. Besides which there is little risk of local dispersion of seed.

The seed vault, which consists of three chambers, is located right outside Longyearbyen and directly opposite Longyear Airport. The facility is about 130 metres above sea level and has been tunnelled 120 metres into the mountain, in a stable sandstone situation. Each of the three underground chambers is about 1,200 cubic metres (20 metres deep, 10 metres wide and 6 metres high). The location so far below ground guarantees stable permafrost for the foreseeable future and is high enough above sea level to secure the facility against any rise in sea level as a result of global warming.

The facility's open location near the town makes monitoring and security easier. Security is the responsibility of the Governor of Svalbard in cooperation with the University of Svalbard (UNIS).

Since Svalbard was a natural choice for physical and security reasons, the Norwegian government decided that Norwegian ownership, operating responsibility and financing of the facility was equally natural. The seed vault is also in line with Norwegian policy with regard to biodiversity, preservation of genetic resources, north-south policy, development policy and food safety, as displayed in the following points:
In establishing the international seed vault, Norway is making a unique contribution to the preservation of the planet's most important biodiversity. This will help to fulfil the main objectives of the Biodiversity Convention and the FAO treaty, priority issues for Norway for many years. The seed vault could come to have a special significance for a number of regions in developing countries where the storage conditions in regular gene banks are a constant challenge.
For many years it has been Norway's aim to play a bridge-building role in the north-south debate about genetic resources and biological divwersity. This doesn't mean that we necessarily always take the middle line, but rather that we try to see new elements in the positions of all sides with the aim of finding solutions which actually lead to the sensible management of genetic resources. We believe that Svalbard Global Seed Vault can be a unifying initiative, which offers much to countries both north and south and which will hopefully also promote global collaboration in taking care of our most important genetic resources.
Securing food supplies is one of the most basic issues in any strategy for eliminating poverty. In a time of climate change, this is equally a global issue. The establishment of a global seed vault is therefore very much in line with the principle of informed self-interest.

Krantenbijlage 'Svalbard Global Sead Vault', Karen Indesteege



Datavisualisatie, Bram Bulcke

3 BA

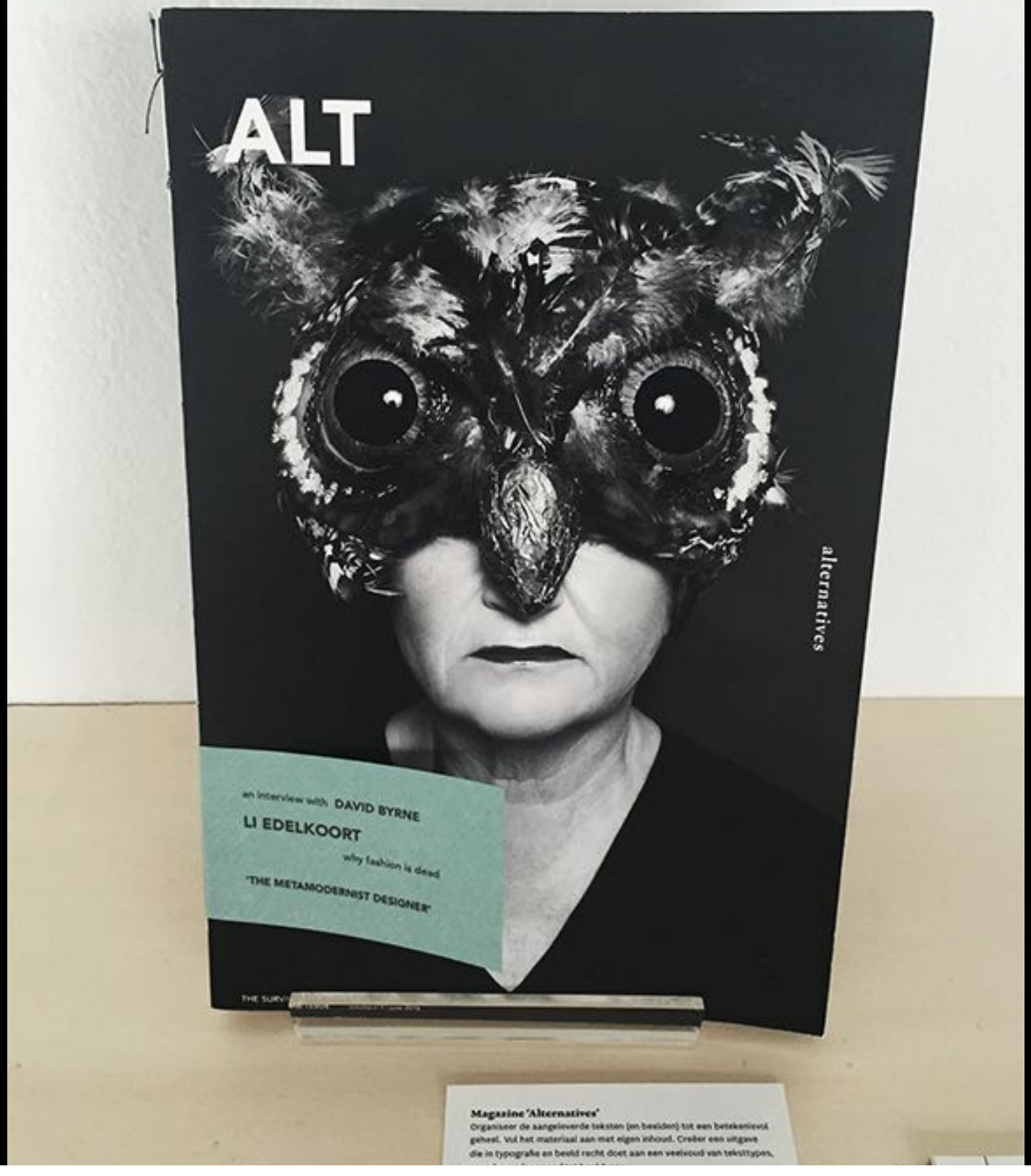
Verdieping, complexer

Semester 1 (internationaal):

- Editoriaal ontwerp
- Datavisualisatie
- Interactief ontwerp
- Intermedia: ontwerpers + muzikanten

Semester 2:

- Ruimtelijke presentatie
- Bachelorproef



Magazineontwerp ‘ALT’, Issabel Naessens

Magazineontwerp ‘Broke’, Niki Seurinck

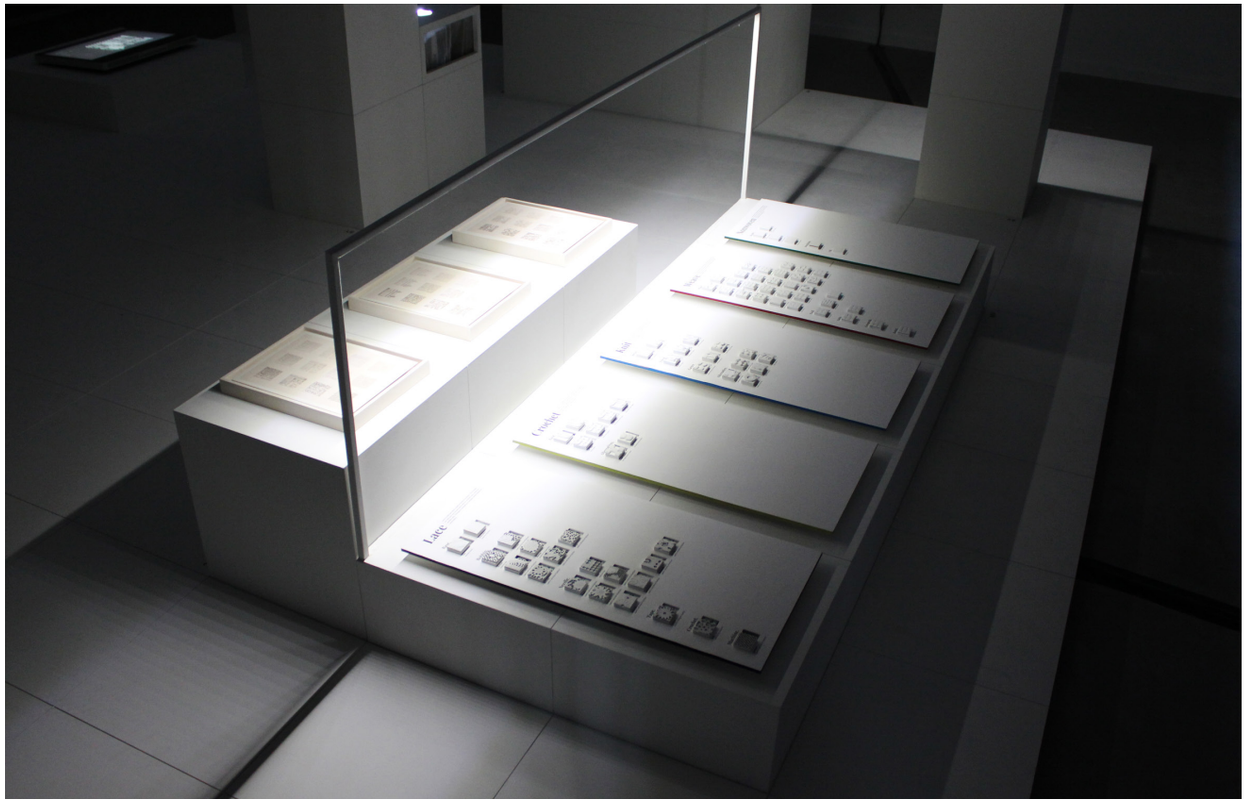
PARAMETERS

	unit a	unit b	unit c
type	pixel	pixel	
fade	2	2	
size	30%	100%	
nth	all	2n	

LEGEND

fade	fade in/out duration (in frames)
size	size of unit (in %)
nth	number multiplied by 1
unit	animation of pixels, rows or columns
type	unit type: pixel, row or column
pixel	only pixels are animated
row	only rows are animated
col	only columns are animated
R	random input
green	animation is on loop
red	animation is not on loop

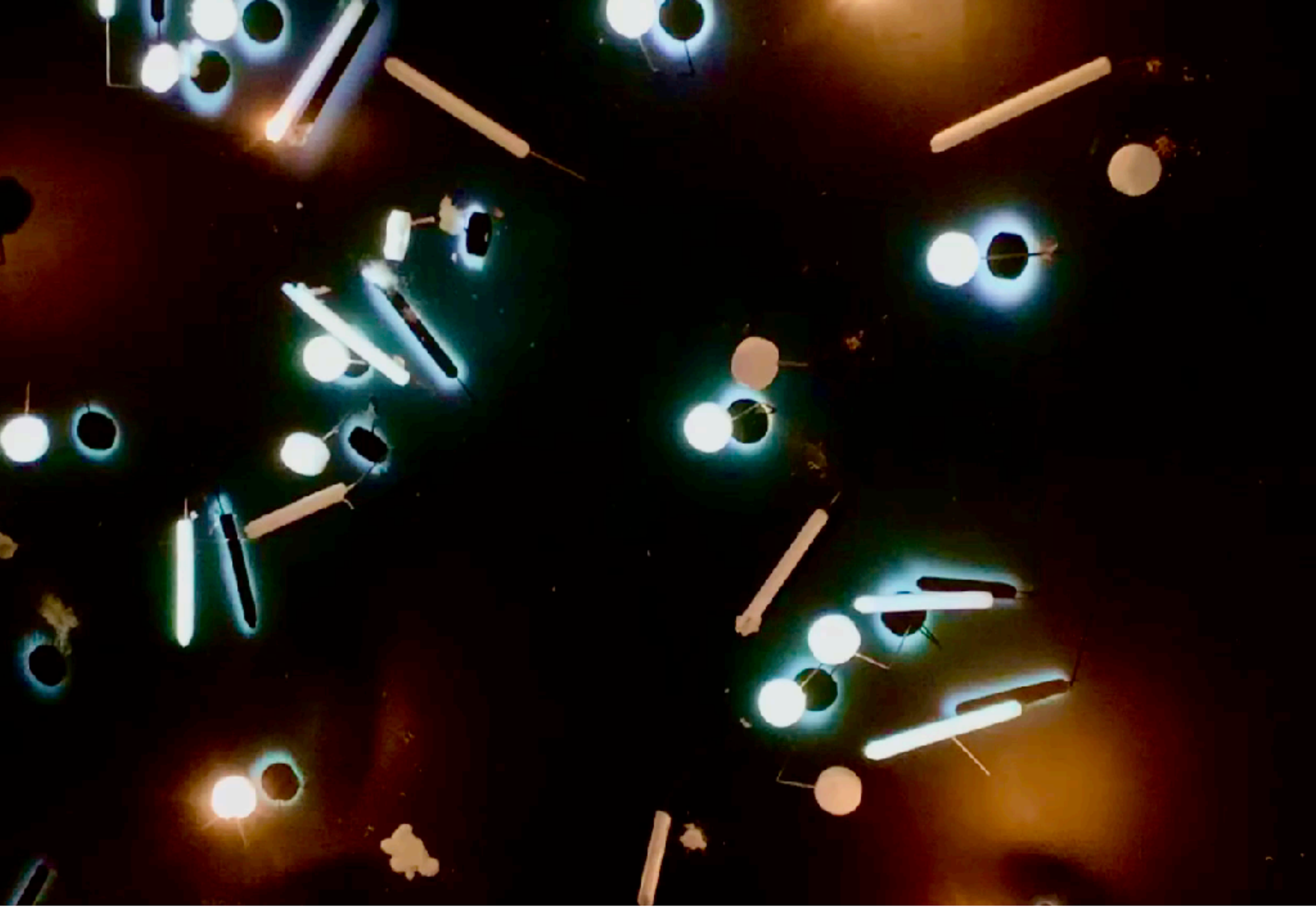
‘Screengrids’, Fazilet Tanrikulu



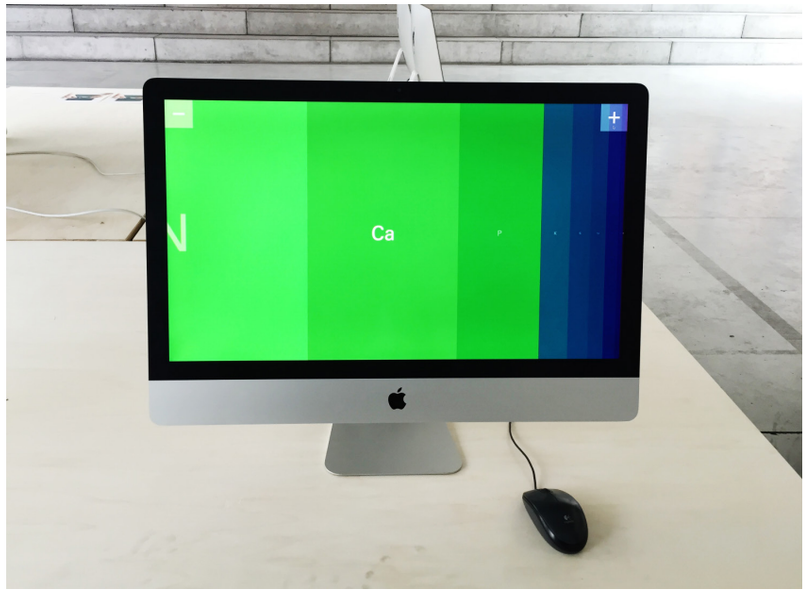
Tentoonstelling ‘Flux’ en ‘In Between the Grid’

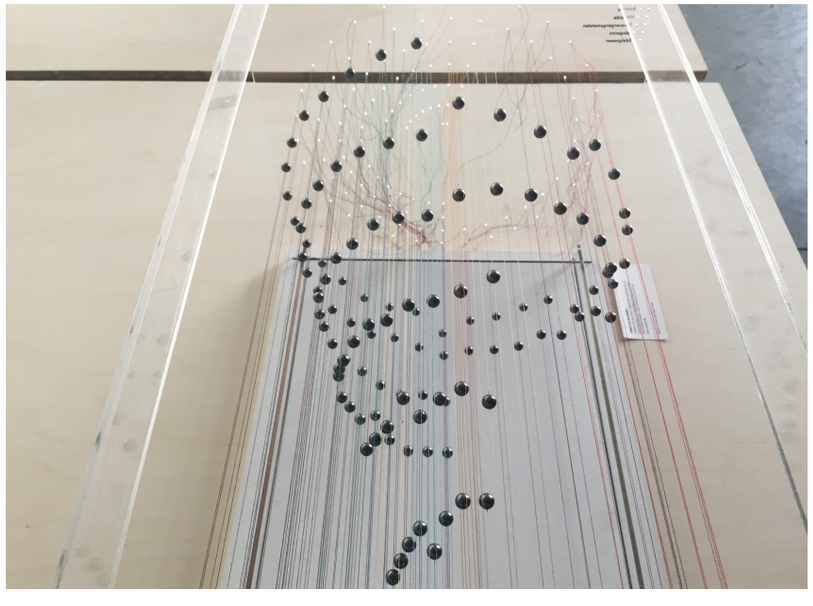
Aankondiging tentoonstelling ‘Flux’

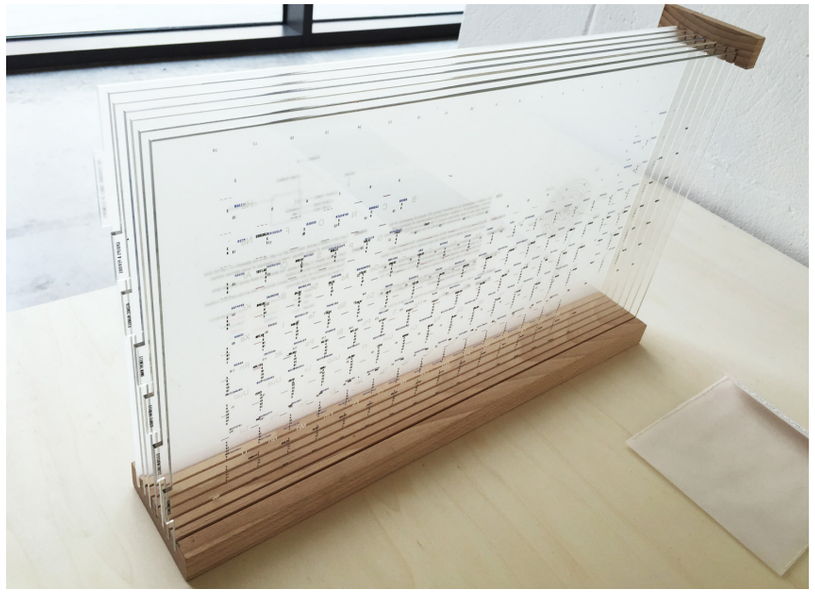
‘Information Overload’, Lodewijck Germanes

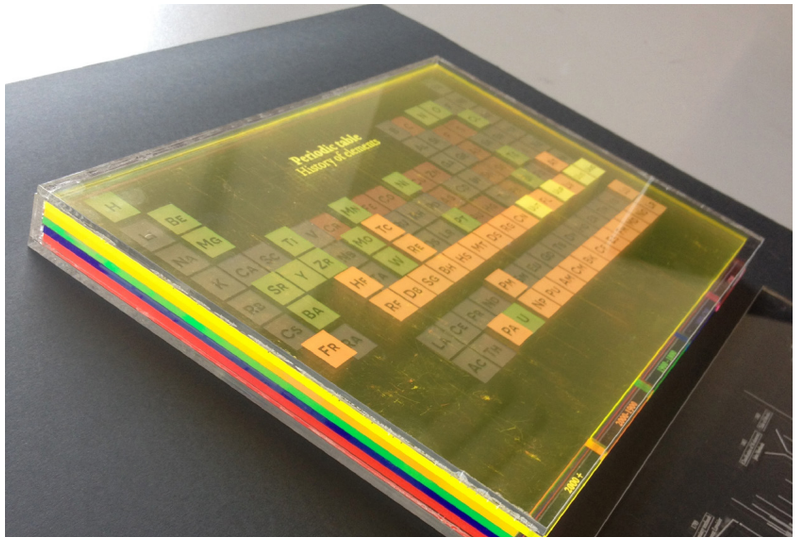


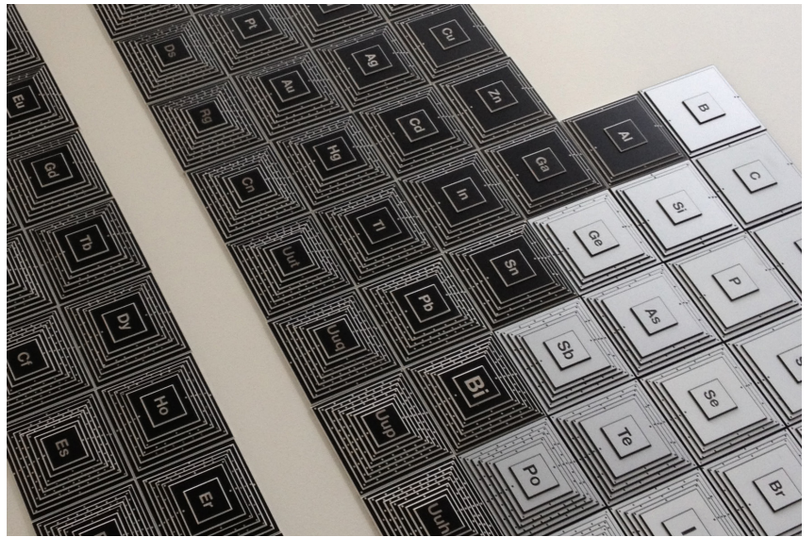
Intermedia performances, STUK Leuven, Charlotte Slootmaeckers











Redesign Tabel van Mendeljev

‘Daily Struggle’, Annelien Hofman

MASTER

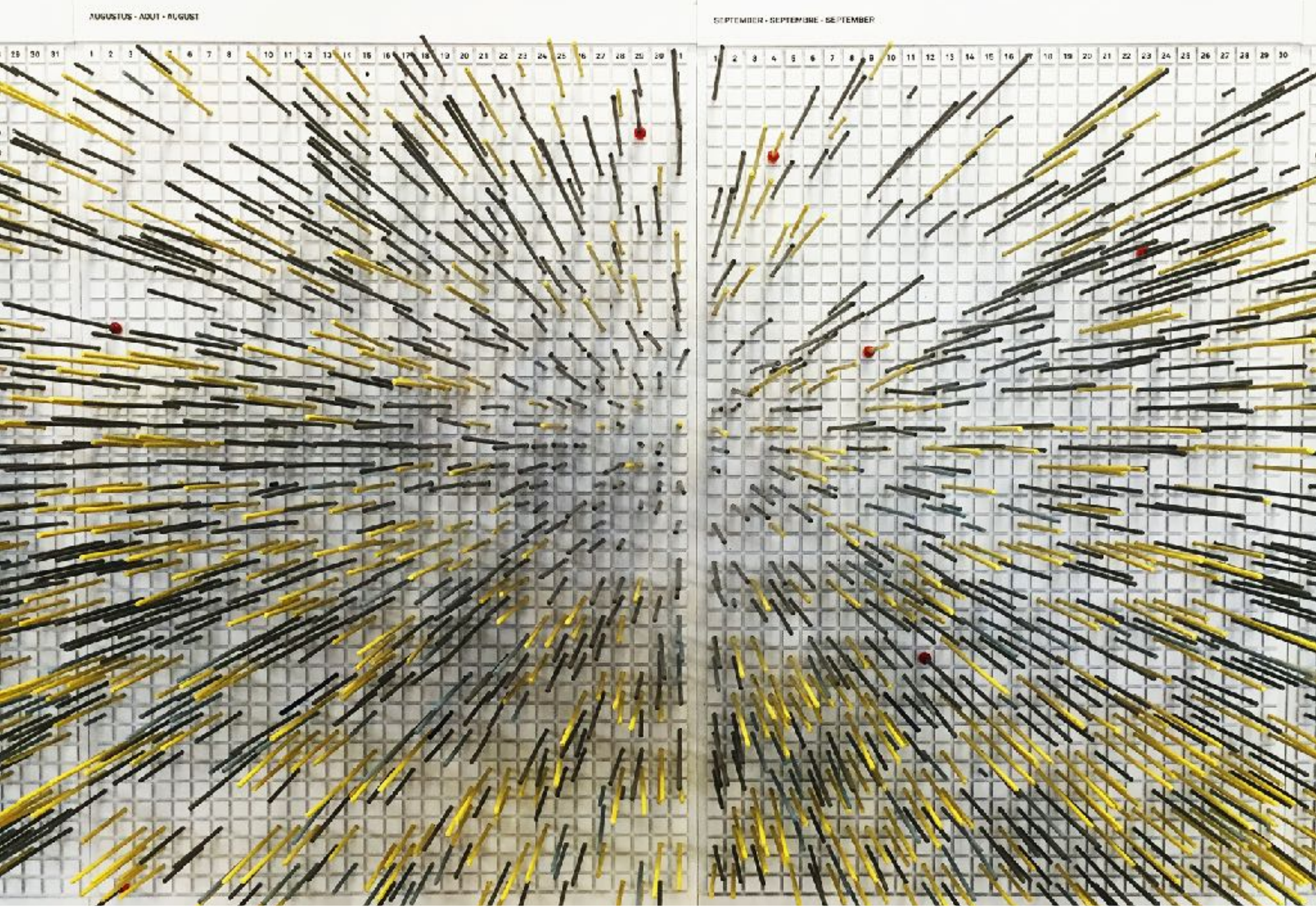
- Masterthesis en masterproef
- Mogelijkheid tot Educatieve Master

‘Obor, One Belt, One Road’, Masterproef Thomas Segers

‘Witruimte’, masterproef Key Heylen

‘Visualising Astronomical Phenoma’ , masterproef Anton Lecock

‘Cinematic Data Visualisation’, masterproef Nabil Elhajjouti



‘11,3 x rond de aarde’ , masterproef Eline Cornelissen

PLANTAE VASCULUM
Vascular Plants

Nervus Nervature
Parallel Parallel

Planum Plane
Margo Margin
Textura Texture

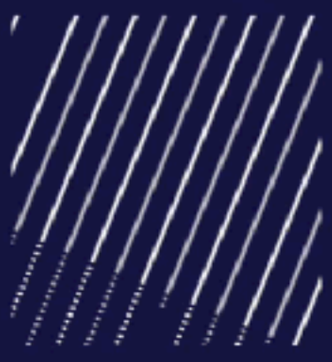
01 CHARACTERISTIC(S)

02

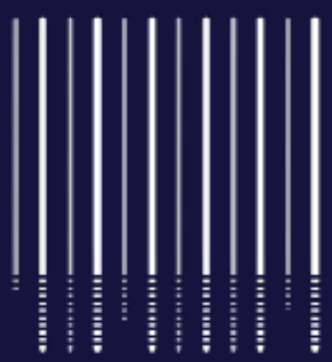
03

04

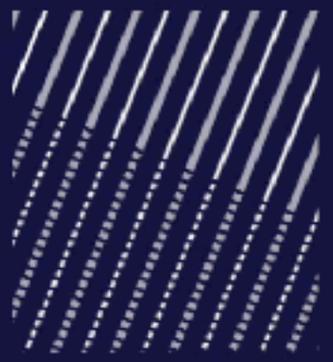
Den. x Diu. x
Rot. x Prof.



Den. x Diu. x
Rot. x Form.



Den. x Diu. x
Prof. x Form.



Den. x Rot. x
Prof. x Form.

‘Fundamenta Folia’, masterproef Fazilet Tanrikulu

MIND*

LESGEVERS + FACILITEITEN

› Inhoud
› Programma
› Begeleiding

*MEDIA & INFORMATION DESIGN

LESGEVERS

› **Docenten**
Grafisch ontwerpers, information designers, typografen, media/video-kunstenaars, webdesigners, technische experts, onderzoekers en theoretici.

› **Externe expertise**
(Internationale) gastdocenten, workshops, lezingen, oud studenten (DIP-Talks).

FACILITEITEN

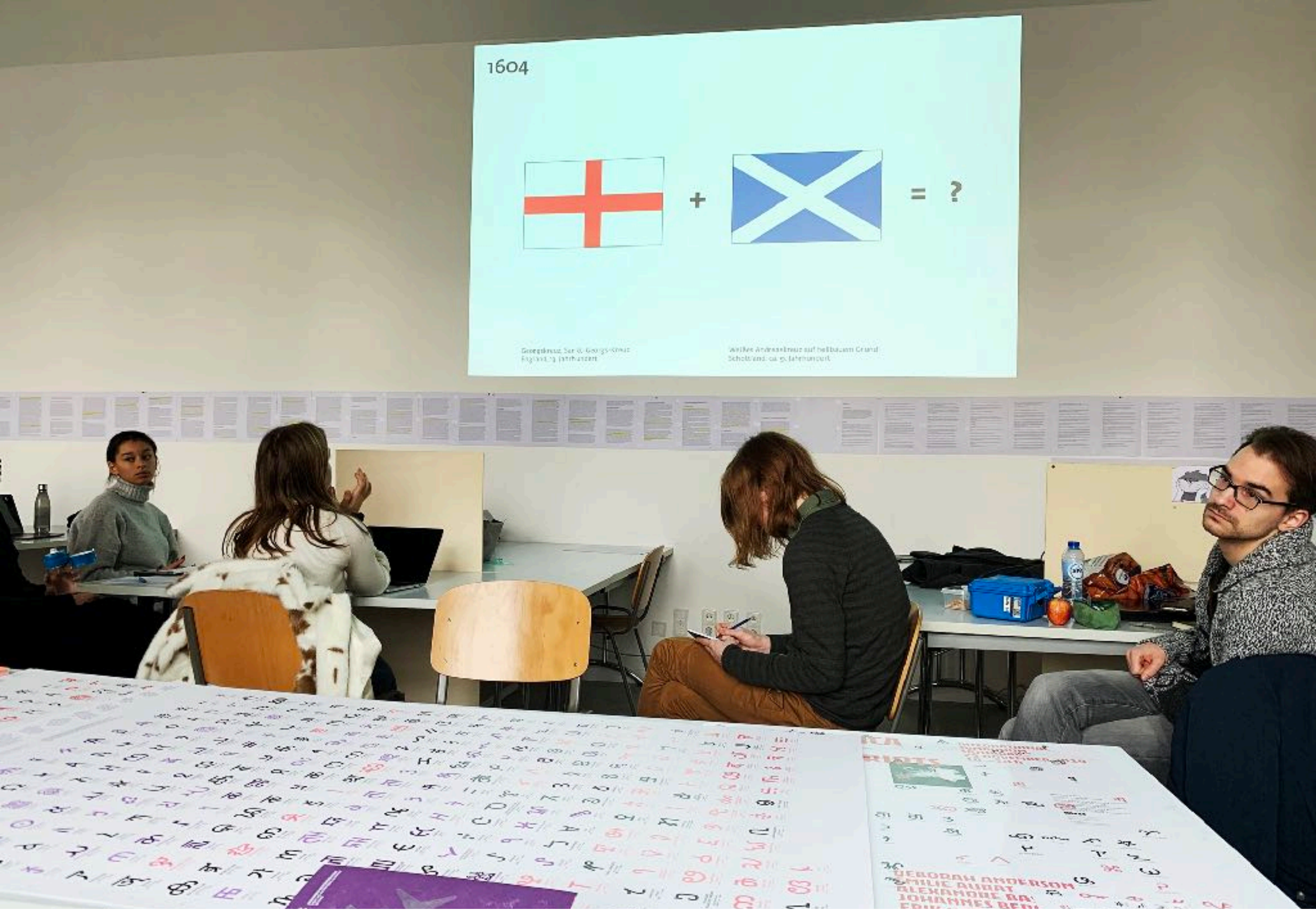
- Grafische en tekenateliers
- Luca Print (digitaal en analoog)
- Luca Lab (lasercutter, 3D-printer)
- Luca Construct (hout & metaalbewerking)
- Uitleendienst (audio-visueel materiaal)
- Sint-Lukas Bibliotheek
- Stuvo en studentenparticipatie
- ISP Begeleiders

UPCOMING:

SCL*

*Spatial Computing Lab

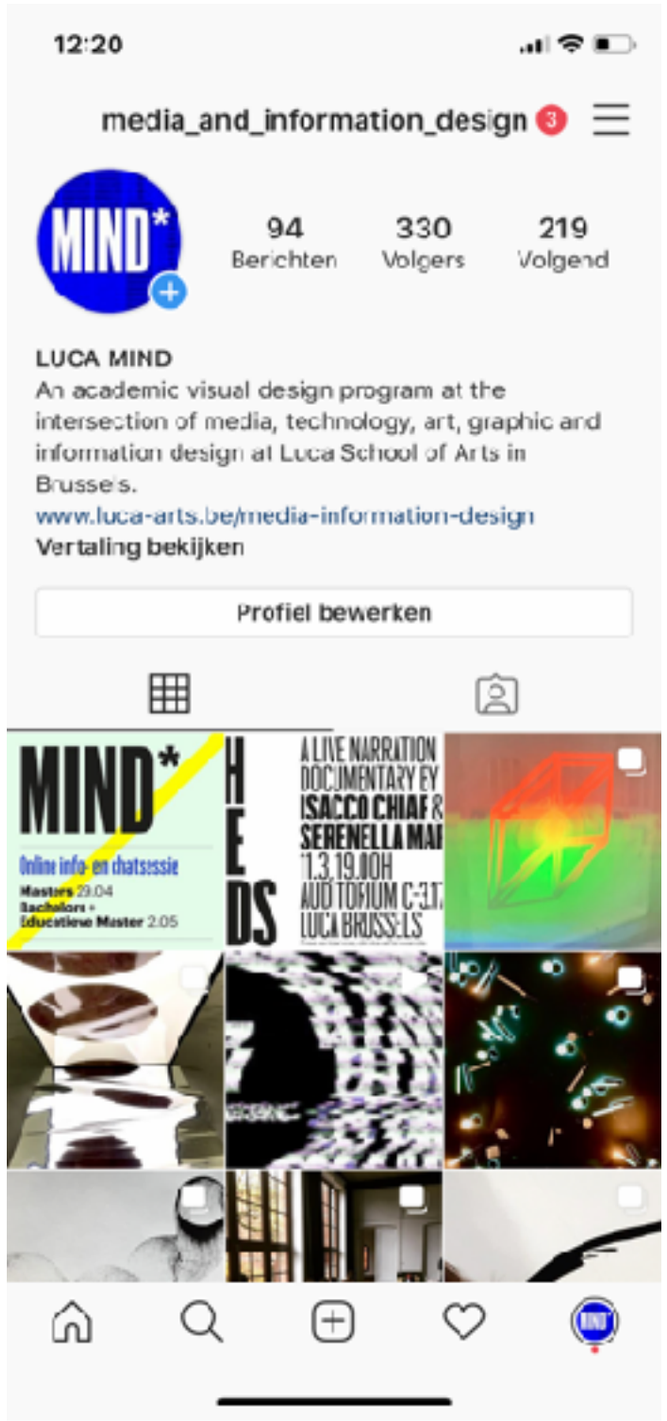
The Spatial Computing Lab is an artistic and technological media space, in which we submerge the user ever more deeper in a realtime and advanced interactive environment.



Atelier MIND*

Atelier MIND*

Binnenplaats LUCA, campus Sint-Lukas Brussel



Een academische opleiding in visueel ontwerp die zich situeert op het kruispunt van media, technologie, kunst, grafisch en informatie ontwerp aan LUCA School of Arts in Brussel.

Profieltekst Instagram, 147 tekens
Instagram: media_and_information_design

MIND*

Info

www.luca-arts.be/media-information-design
Instagram: media_and_information_design

Toelatingproeven

Inschrijven vóór 26 juni 2020, via:
https://www.luca-arts.be/nl/inschrijven
Toelatingsproef (online interview): 2 juli

Campusbezoek

8 Juli, 11.00u & 13.00u

*MEDIA & INFORMATION DESIGN

MIND*

Contact/informatie

Over praktische zaken:
(toelatingsproeven, inschrijven, administratie ...)
bk.brussel@luca-arts.be

Over het curriculum van de opleiding:
(de specifieke inhoud van de opleiding)
Johan Van Looveren, coördinator 1 en 2 Ba
johan.vanlooveren@luca-arts.be