

## HKU SPACE International College (IC)

### Central Saint Martins (CSM), University of the Arts London

#### London Summer Study Programme 2018

**HK\$16,000 Award for the UK Experience – 2 Places Only!**

**Application Deadline: 13 June 2018 (Wednesday) by 5:00pm**

HKU SPACE International College (IC) will subsidize two students to study a one-week summer programme at Central Saint Martins (CSM) in London, one of IC's leading international partners, in this summer 2018. Application is now open for all full-time undergraduate students at IC.

#### Course Overview

	<b>Course Title</b>	<b>Dates</b>	<b>Location</b>	<b>Cost Fee</b>
<b>1</b>	Event Design	<b>06 – 10 Aug (1 week)</b> (Mon – Fri, 10:00 – 16:00)	<b>Granary Sq – N1C</b>	£680
<b>2</b>	London's Streets: Fashion, Style, Faces, Places	<b>06 – 10 Aug (1 week)</b> (Mon – Fri, 10:00 – 16:00)	<b>Granary Sq – N1C</b>	£580
<b>3</b>	Strategic Branding, Identity and Brand Experience	<b>13 – 17 Aug (1 week)</b> (Mon – Fri, 10:00 – 16:00)	<b>Granary Sq – N1C</b>	£580
<b>4</b>	100 Design Projects	<b>13 – 17 Aug (1 week)</b> (Mon – Fri, 10:00 – 16:00)	<b>Granary Sq – N1C</b>	£580
<b>5</b>	Idea Generation Processes	<b>20 – 24 Aug (1 week)</b> (Mon – Fri, 10:00 – 16:00)	<b>Granary Sq – N1C</b>	£580
<b>6</b>	Introduction to Product Design	<b>20 – 24 Aug (1 week)</b> (Mon – Fri, 10:00 – 16:00)	<b>Granary Sq – N1C</b>	£580
<b>7</b>	Photography, Art and Architecture	<b>20 – 24 Aug (1 week)</b> (Mon – Fri, 10:00 – 16:00)	<b>Granary Sq – N1C</b>	£580
<b>8</b>	Capturing Cafe Society	<b>28 – 31 Aug (4 days)</b> (Tue – Fri, 10:00 – 17:15)	<b>Granary Sq – N1C</b>	£580

Please refer to P.3-10 for more course details

## **Certificate of Attendance**

Upon successful completion of the course, student will obtain a **Certificate of Attendance** from Central Saint Martins, University of the Arts London.

## **HK\$16,000 Award for the UK Experience – 2 Places Only!**

1. Only **two** full-time undergraduate IC students will be selected for a subsidy of up to **HK\$16,000 each**, contributed by HKU SPACE Foundation.
2. The award will be provided in the format of reimbursement after the trip, **and** upon fulfilling the two conditions specified as follows:
  - i) Completion of the course, as proved by a copy of the Certificate of Attendance issued by CSM; **and**
  - ii) Submission of a work/ report on the summer course. The IC Overseas Study Programme Coordinator will agree with the two awardees on the format and submission deadline. IC reserves the right to use the student's work/ design from the summer course for the College's publicity purpose.
3. The participating students will have to settle **all** costs incurred during the study of summer course, including the course fee, flight tickets, accommodation, and other living expenses.
4. It is the participating students' responsibility to arrange student visas, flights, accommodation and insurance. The IC Office can be contacted for advice.

## **Application**

1. Complete the application form on (P.8).
2. Write a short essay (not more than 200 words) about why you are interested in the summer course.
3. Submit application form along with the essay to IC counter on 6/F, United Centre, or via email to Ms. Mandy Chan at [mandy.wmm.chan@hkuspace.hku.hk](mailto:mandy.wmm.chan@hkuspace.hku.hk).
4. Application deadline: **13 June 2018 (Wednesday) by 5:00pm**

## **Selection**

1. The concerned Programme Leader and/or lecturers of the applicants' programme will be consulted. Shortlisted students maybe invited for a telephone/ face-to-face interview.
2. Two successful applicants will be required to fill in the **Booking Form from Central Saint Martins**.
3. Applicants who are not notified by **20 June 2018 (Wednesday)** can assume their application unsuccessful.

## **Enquiries**

Please contact IC Enquiry by calling 2910 7555 or by email to [ic@hkuspace.hku.hk](mailto:ic@hkuspace.hku.hk).

## **Course Details**

### **(1) Event Design**

#### **Description**

This course will provide an insight into the relatively new world of event design. A vibrant and expanding industry covering everything from conferences, experimental events, car and product launches to parties and weddings. It will aim to teach you how to apply your existing skills in this area. Through project-based work, you will learn how to analyse site-specific spaces, research themes and concepts and develop your own original ideas.

Emphasis will also be put on combining imagination, practicality and improvisational skills in order to pitch your ideas to clients.

You will be asked to work, in small groups and independently, on given fictional briefs. With individual tutorial guidance, you will prepare your ideas for presentation to the group. By the end of the course you will have an understanding of the skills required to work as an event designer.

#### **Topics covered:**

- Client relations
- Research
- Understanding spaces
- Developing ideas
- Mood boards and other presentation methods.

#### **Tutor Information**

**Merle Hensel** trained as a theatre designer at Central St Martins School of Art and Design and the Slade School of Fine Art in London. She works internationally as a theatre, event and film designer.

Sue Mayes trained at Central Saint Martins since when she has had a wide ranging career working as a freelance set and costume designer in the Theatre, as well as being a partner in the Event Design company, Visualfeast. She has also taught extensively in many of the major drama schools..

#### **Requested Materials (Please bring with you to the first session):**

- Design Magazines
- Scissors
- Glue
- Drawing materials: Pens & Pencils
- Materials to create colour: Pastels and/or Paint and/or Coloured Pens
- Ruler
- Digital / Phone Camera (if you have one)
- Assorted Coloured Paper
- Tablet/ Laptop (if you have one).

## **(2) London's Streets: Fashion, Style, Faces, Places**

### Description

This course is aimed at photographers interested in street portraiture. On the course we shall be visiting some of London's most vibrant and characterful areas, hunting for the characters and fashionistas that make the streets of the capital so distinct, quirkily, diverse and 'British'. From East End Cool, City Business Sleek to Multicultural Chic the course is project led while incorporating time for daily critiques of edited work as well as digital darkroom techniques in Photoshop CS5 to get the very best from your photographs. The work of Sartorialist photography and classic street photography will also be covered along with advice on how to get the very best from the stranger in the street.

### Tutor Information

**Anthony Webb** graduated from the BA Graphic Design course at Central Saint Martins. After setting up a successful design agency with clients including Hugo Boss, French Connection and Nike, he turned to freelance photography in 2002. Since then he has had eight books published including the Style City series by Thames and Hudson which involved worldwide travel photographing over 1400 locations. Anthony also works for many travel magazines as well as corporate clients in London.

### Requested Materials (Please bring with you to the first session):

Digital SLR, Bridge Camera or Compact point and shoot.

## **(3) Strategic Branding, Identity and Brand Experience**

### Description

Behind every successful brand, there is usually a well-defined, coherent strategy. In all reputable branding agencies, before a brand identity is created, and before any work begins on designing the brand expressions and envisioning the brand experience, strategic thinking analyses and defines all aspects of the brand: its proposition (what), its purpose (why), its brand positioning (where and how), and its brand personality and values (who). It is this intellectual foundation that governs the creation of an effective and relevant brand.

This course uniquely combines design & marketing expert information and aims to give you an insight, and hands-on practical experience of the whole process of branding—from strategic brand positioning and articulation to brand identity creation, brand expression and brand experience.

Strong strategic thinking turns good designers into great designers. As designers, we need to be strategic thinkers not only for our clients' benefit, but also to earn and keep a place at the top table of our design sector when advising clients.

### **Topics covered:**

The course will combine a series of short lectures, mini-workshops, hands-on demonstrations and exercises to highlight key aspects, alongside the running of one creative brief taken through all design stages.

- The fundamentals of branding strategy & design
- Brand positioning, brand purpose, brand personality, brand essence.
- The process of brand identity creation: from ideas to cross-media applications
- Brand naming, brand language, tone of voice
- Brand identity
- Adaptive and dynamic brand identity systems
- Brand expression: brand touch-points, media (digital, print, physical), basic principles behind UI/UX
- Basic principles behind digital / social media branding
- Brand story-telling and messages, verbal branding
- Brand experience: customer journey, branded environments
- Audience engagement: social media, marketing and advertising campaigns
- Brand management: brand guidelines, brand management (introductory)

### Tutors Information

**Marc Wood** had worked at the UK's top agencies and consultancies including: Gary Rowlands Associates, Lewis Moberly, Michael Peters Group, Coley Porter Bell, Peter Saville Associates, Pentagram, Conran Design, Luxon-Carra and Contra, where he was creative director of a 110 people-strong global integrated creative agency.

Since 2004, Marc Wood has been running a small boutique brand consultancy specialising in brand identity creation, implementation and brand management. He has designed and managed branding and design projects for a large variety of international clients, in various fields of industry — including: Nokia Siemens Networks, Bosch-Siemens, EMI Classical, Marks & Spencers, Philips, Sega, Alessi, Bowers & Wilkins, Smithkline-Beecham, Cummins, Wärtsilä, Kone, Coopers & Lybrand, Factory communications, (French) Ministère de la Culture, Storm Model Agency, Warner Music, Yohji Yamamoto, London Fashion Week, Jil Sander, SCP, London Designer Show, Native Design.

Marc Wood's approach centers around the creation of unique brand languages, original brand realms which convey the essence, express the personality and communicate the values and vision of the clients' brands. He strives to discover new ways to communicate identity, applying branding concepts on an array of media and touch-points to engage audiences, and exploring the new interactive possibilities of new technology to keep the conversation going.

Marc Wood has been a senior Associate Lecturer at Central Saint Martin's, the University of Arts London since 1995. Marc's focus lies in re-appraising and questioning the nature and experience of visual identity and branding, and in pushing the boundaries of branding beyond its current remits of practice.

### Requested Materials (Please bring with you to the first session):

- Pen
- Pencil
- Eraser
- A4 (or A3) note pad or sketchbook

Useful: black fine-liner pen

## **(4) 100 Design Projects**

### Description

You will undertake 100 projects in five days. The projects are fast and varied. They will encourage you not to be precious but to think in a free-ranging, open-minded manner. You will explore several aspects of design. All projects are carefully devised to encourage you to develop unusual ideas.

The emphasis will be on the production of concepts rather than 'slick' finish. It is not a course that teaches step-by-step technical skills. With a strong emphasis on creativity, in order for you to benefit you must engage with your imagination and tackle the projects with an open mind.

Topics covered:

- typography
- packaging design
- advertising and branding
- architecture
- illustration
- storyboards
- posters

### Tutor Information

**Rod Judkins** is a London-based artist, illustrator, designer and writer. Since graduating from the Royal College of Art he has had numerous solo exhibitions in London and abroad. He teaches on conceptual-thinking seminars at many colleges and has written two books, *The Art of Creative Thinking*, and *Change Your Mind: 57 Ways to unlock Your Creative Self*.

### Requested Materials (Please bring with you to the first session):

Nil.

## **(5) Idea Generation Processes**

### Description

How do you convert ideas into finished work? Where do you get ideas from? This course will help you to establish the link between ideas and the process of making. It will give you practical investigative methods to start this process. You will work quickly with a focus on starting alternative directions and experimenting with different approaches.

You will visit London institutions and learn how to use your research as a source of inspiration. This may include inspiration from contemporary and ancient sculpture, architecture or photographic documentation as a basis for generating ideas.

**Topics covered:**

- Practical exercises on sketches, words, music, and collections etc.
- Rework, transform and present ideas through individual attention and group dialogue
- Experiments with different materials and methods
- Introduction to contemporary theories around the influential role of research in contemporary artistic practice
- Explore themes associated with museums, archives and collections

**Tutor Information**

**Ilga Leimanis MA** is a London-based artist and writer. She is a member of Five Years, an artist-run gallery, and her own practice is collaborative and interdisciplinary. Her teaching experience of 10 years is varied and extensive. She helps prepare students for degree courses and many of her previous students have gained places at their preferred schools. She also works with professionals looking to develop their communication and creativity skills, as well as people taking courses for personal interest.

Ilga delivers workshops for the University of the Arts (UAL) Academic Support department, working across six UAL art and design colleges. She teaches manual drawing skills for architects and engineers working at leading offices in London, including at Foster+Partners, and she also works internationally.

Ilga is author of three chapters in Creative Sketching Workshop, published by Apple Press (UK), North Light Books (North America) and Tan Yang International (Asia). See Ilga's websites [www.ilgaleimanis.com](http://www.ilgaleimanis.com) and [www.orteliusdrew.com](http://www.orteliusdrew.com).

**Requested Materials (Please bring with you to the first session):**

- Sketchbook
- Selection of pens biro/felt tip
- Selection of pencils 2B/4B/6B/8B
- Any additional materials you may wish to use will be discussed on the first day of the course.

**(6) Introduction to Product Design****Description**

How do designers generate ideas? Where do ideas come from? A finished product is a combination of understanding form, function and material. In this beginners course you'll be encouraged to look for ways of arriving at new possibilities. With an emphasis on the creative process and self-direction, it will take you from an initial brief through to your own product design and presentation.

The course will give you a taster of what practicing product design involves. Although there will be some soft model making, this is a studio-based. The focus will be on the generation of ideas and design thinking. You'll explore how to represent design concepts through drawing exercises and how to document ideas through sketches and photographs. You will also be introduced to a number of processes and vocabulary employed in 3D design.

There will be tutor briefs and presentations, but students can expect to spend a considerable amount of class time developing their own design ideas.

**Topics covered:**

We will start with a short introduction to the college's design orientation and library resources.

Using a four-stage design model (research, idea generation, development, and presentation), practice-based projects will guide students through the language and the practices of product design.

Tutor Information

**Ben Panayi** is a product designer who teaches on BA Product Design at Central Saint Martins.

Requested Materials (Please bring with you to the first session):

- A4 layout pad
- Fibre tip pens, sizes 0.1, 0.5, 0.7mm
- Set of coloured pencils
- Scissors
- Craft knife
- 300mm ruler

**(7) Photography, Art and Architecture**

Description

Aimed at those interested in photography, architecture and art, this innovative course explores the practical and creative interplay between photographic practice and theory in the field of visual representations of urban space. It aims to encourage an innovative approach to architectural and urban photography by applying a critical frame to the way we perceive, relate and respond to the physical realm of the city and its architecture. The course is taught through a series of discussion-based seminars and practical photographic classes.

During the course you will produce a professional artistic portfolio based on digital images and/or prints. Two practical issues are central to the workshops: the development of participants' own photographic work, and also to take into consideration their physical reaction as an inseparable aspect of the experience of architecture. We will add ephemeral objects or materials into the space, which will redefine the space and bring a different meaning to it.

Students will develop individual photographic projects built around these ideas, working with both exterior and interior spaces, with natural and artificial light, photographing at day and at nighttime. The final day is devoted to a feedback seminar during which students will present critical discussions of their portfolio and the concepts they have developed.



### Tutor Information

**Diego Ferrari** studied fine art at Goldsmiths College. He has collaborated from 1998 / present, on a series of international art photographic programmes in China, South Africa, Berlin, Budapest and in London with Tony Fretton Architects, Whitechapel Art Gallery and the Tate Gallery. For more information on your tutor work, please visit his website [www.diegoferrari.com](http://www.diegoferrari.com).

### Requested Materials (Please bring with you to the first session):

- Your own photographic cameras. This can be preferably digital camera or analogue semi-manual cameras.
- Those having laptops are welcome to use them as part of their final portfolio presentation (but this does not need to be brought to the first session)

## **(8) Capturing Cafe Society**

### Description

Enhance your ability to portray authentic people and locations through this course based on London's cafe culture. The focus: capturing with pen, pencil or brush the buzz of human activity where people eat, drink and interact. Fieldwork in street cafes, espresso bars, pubs and parks is interspersed with more reflective studio time and discussions of drawing technique, point of view, body language, overlapping/moving subjects and composition. Tricks of perspective and 'guerrilla drawing' that simplify capturing scenes in public are also reviewed.

In each session we'll explore cafes and gathering spots in another of London's fascinating neighbourhoods. Studio time includes individual and group critiques but also allows the development of drawings done in the field in greater depth or in other media – e.g. turning line drawings into water-colour paintings or collages.

Beginners and accomplished artists alike should benefit from immersion in the dynamic atmosphere of London's cafe society - from charming to chic - where subjects and settings are ideal for artistic interpretation. Allow a budget for cups of tea!

### Tutor Information

Hello, **Bill Wright** here, and I love drawing. My original training in New York City was as an architect and architectural illustrator, but I've also worked as a set designer for films and TV in the USA and Latin America. Since 2007 I've been lucky to be teaching illustration and drawing at Central Saint Martins, both on the Illustration/Graphics BA program and in short courses. I also work freelance - drawing storyboards for films, TV and advertising. In that role I've drawn (whew) thousands and thousands of drawings, but when I start each one I still have a sense of excitement and awe about doing it. If you're after individual input about your work just ask. I love digging into drawings and seeing what makes them tick. I'm a firm believer in passing on the drawing techniques, tricks of the trade, approaches and methods that I've been fortunate enough to absorb and which can make drawings more 'real,' lively, spontaneous and engaging - and ultimately more enjoyable to create and to view.

Requested Materials (Please bring with you to the first session):

- A4 cartridge pad - spiral bound is best - or an A4 sketchbook
- Drawing pencils (HB, 2B, 4B and 6B)
- Felt-tipped pens (fine, medium and/or bold)
- Pencil sharpener
- Rubber and putty rubber (a/k/a eraser and kneaded eraser)
- Please bring other drawing materials you like or would like to explore.

Studio Materials:

There will also be studio time during which drawings produced in the field can be developed with paint, inks, collage or other means. Lots of these materials are provided in school, so you don't have to bring anything for this part of the course.

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### **Application Form**

Application Deadline: **13 June 2018 (Wednesday) by 5:00pm**

(Please submit the application form along with the essay to IC counter on 6/F, United Learning Center, or via email to Ms. Mandy Chan at [mandy.wmm.chan@hkuspace.hku.hk](mailto:mandy.wmm.chan@hkuspace.hku.hk).)

*For office use only (if submit via IC counter):*

Application received on \_\_\_\_\_ (date) at \_\_\_\_\_ am/pm (time).

Submission of short essay: Attached  Not Attached

#### **Personal Information**

English Name (as shown on HKID Card) : \_\_\_\_\_  
IC Student ID No. : \_\_\_\_\_  
Passport No. : \_\_\_\_\_  
Programme Name : \_\_\_\_\_  
Year of Study : \_\_\_\_\_  
Contact No. : \_\_\_\_\_  
Email Address : \_\_\_\_\_  
Bank Name & Account : \_\_\_\_\_

#### **Selection of Course**

Please write down the course titles:

1st Choice : \_\_\_\_\_  
2nd Choice : \_\_\_\_\_

**Please attach with this application form a short essay (*within 200 words*) about why you are interested in the 1<sup>st</sup> choice summer course.**

[End]