

This course introduces the essential techniques of Glass Casting and its sufficient cold-working such as grinding and polishing for finishing the glass product. Students will explore the potential for Cast Glass artworks, and at the same time build a solid and sufficient knowledge base in Glass Casting skills and the accuracy required for good craftsmanship. This class will encourage the enhancement of aesthetic understanding, sensitivity to design, development of imagination, and the development of personal creative language.

Learning Glass Casting allows students to apply their understanding of two-dimensional concept—drawing and design skills—to three-dimensional works. It also allows students to integrate their studies in sculpture, ceramics, jewellery, design and installation to formulate an interdisciplinary practice within Glass Casting.

The course will allow students to attain Glass Casting craftsmanship, and establish their personal creative language through different projects. It will also expose students to the history and development of Glass Casting and important examples of glass cast designs and art works.

VART 3236 From Object to Installation: The Art of Glass Kiln-Forming (3,4,0) (E)

Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form or VART 2235 From Liquid to Solid: The Art of Glass Blowing

In addition to Glass Blowing and Casting, Glass Kiln Forming is another essential set of glass-art techniques with more complex firing schedules due to the effect of different melting points. It is used widely in the creative industry, from small jewellery objects, daily table products, and interior designs to artistic works, by using fusible colour glass sheets, frits and powders, as well as window glass and recycled glass. This course focuses on three Kiln Forming techniques: Fusing, Slumping and Pate De Verre.

Slumping (660°C) transfers a sheet of glass from 2-D to 3-D, from a sketch to an object. Students learn to use a diamond cutter to cut glass sheets to compose various patterns, and to slump it over a ceramic mould to sag the forms in a kiln. Use of daily recycled glass and window glass are also introduced for Slumping.

The temperature of Fusing (750-840 °C) is higher than Slumping. Fusing is suitable for making jewellery objects, 2-D works, and components for interior designs as well as creating panels for Slumping projects.

Pate de Verre (700°C) is a French word “glass paste” by using different size and colour glass frits and powders mixed with CMC glue to apply over/into a mould (ceramics fibre or high-temperature plaster), then fused together by firing. The works could be thin as a leaf, detailed as lace, vivid as a flower and complex as a building.

The three Kiln Forming Techniques could be used individually or co-ordinately to realize concepts/ideas exquisitely. Sufficient glass Kiln Forming cold-working techniques will also be taught to facilitate a professional completion of the work. Students will explore the potential and wide possibilities of Kiln Forming while building up confidence and accuracy required for craftsmanship. It will provide students with good craft skills and an artistic base for their future career development in visual arts.

VART 3237 Creative Ceramics: Concept and Process (3,4,0) (E)

Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form

Ceramic art, with its origin in craft, has been propelled by artistic movements, which integrated traditional techniques and aesthetics into the creation of contemporary artwork.

In this course, students will build on previously acquired ceramic skills by augmenting their ceramic knowledge through exposure to more advanced ceramic techniques and the viewing of high calibre ceramic artworks. It is also an exploration into the possibilities of ceramic material and techniques in artistic expression. Students have to tackle different problems in various projects with different approaches to ceramic art including a thematic project, in which students have to create within an assigned concept.

Using a variety of techniques, including paper-clay, advanced hand building and wheel throwing techniques, slip-casting and press-moulding, students will fabricate ceramic composite forms in non-functional approach. Image transfer and glaze test projects will also help students to develop their own messages on surface.

Forms constructed range from abstraction to images of found objects, where the aesthetic consideration will be opened to personal creative expression. Emphasis will be placed on the development of concept and the transformation to three dimensional clay objects. Students are encouraged to create independent work exhibiting personal symbols and content.

Students will further broaden their understanding of ceramics by visiting museums, galleries, and meeting artists at their studios. Additionally, through lectures and research, students will strengthen their historical knowledge of both traditional and contemporary ceramics, so that they can explore the issues of cultural identity and significance in their own work.

VART 3245 Second Skin (3,4,0) (E)

Prerequisite: VART 2245 Wearables

Body coverings can be described as a second skin. This course investigates this notion in terms of intimacy and extimacy. “Intimacy” describes the corporeal relationship of textiles and the body whilst “extimacy” extends to the realm of luxury and display. Second Skin relates to wearables that are in intimate contact with the body; they enhance or disguise, comfort or protect us. Second Skins are three-dimensional objects that are formed through the manipulation of raw materials. The materials and techniques used in their creation are deeply interwoven with culture and tradition. This course expands the basic skills gained in the lower-level Wearables-course adding the tools and techniques to create fabrics and textural finishes, which will be explored and combined to design and produce wearables and accessories.

Understanding the properties and structures of materials as well as the history and cultural significance of traditional techniques offers the designer a great scope for creativity. The students will be provided with technical skills to develop a fundamental understanding of textiles properties and their cultural significance necessary to produce creative products with a professional level of aesthetic and artistic integrity.

Through practical demonstration of traditional and contemporary textiles techniques including a range of non-loom and loom techniques as well as various methods of texturing, colouring and embellishment, students are encouraged to embrace cross-disciplinary approaches to develop new techniques and applications for body coverings.

The product outcomes will be wearables or accessories as forms of creative expression, design innovation or designs for practical applications in response to a written brief. Students will be expected to complete a range of samples and design concepts as well as a minimum of one wearable object.

VART 3246 Studio Jewellery (3,4,0) (E)

Prerequisite: VART 2246 Small Metal Jewellery

From pre-historic time till the mid-twentieth Century, people wore jewellery to showcase their wealth, power, social and religious status, superiority and their aesthetic sense. After the Second World War, many of the societies in Europe and America were turned upside down.

The great loss of lives made many artists questioned the traditional values, and reflected on the question of self-identity. The scarcity of materials also pushed many artists to start making jewellery. Together with the new materials made available through technology advancement, the studio jewellery movement was born. At the core of the movement is a deep desire to establish values and identity through jewellery. In many ways, jewellery is the ideal art form to consider a person's values, and to explore the possibilities of utilizing or challenging traditional meanings.

In this course, students will be guided to develop a series of work that reflects their stance on contemporary issues. They will start by studying the traditional meanings of jewellery, and their connections to the underlying craftsmanship. Once these