in the 1960s these techniques also became popular as media for artistic expression.
Building up on the skills and knowledge acquired in Prerequisite courses this is consecutive course on water-based screen-printing and basic lithographic printmaking techniques that also covers the historical, conceptual and technical aspects of these techniques. Expression and implementation of design concepts developed through studies of the printing process will be the primary goal of this course.
In order to facilitate the learning experience, students will make use of the techniques and context of these two printmaking processes to complete several projects. These prints are expected to be technically proficient and indicate an understanding of the two different printing processes. The prints are also required to be imaginative and well designed. All prints must be completely original. Group critiques will coincide with the completion of assigned projects.
Upon completion of the course students will develop greater knowledge in perception, appreciation, composition, printing process preparation and use of colours. Heightened powers of visual awareness, knowledge of the fundamental elements of art, organizational ability, and a creative approach to the use of the printmaking media combine to equip the student for future efforts in studio art production or appreciation activities.

V.A. 3510 Relief and Intaglio Printmaking (3,4,0) (E)
Prerequisite: V.A. 2410 Experimental Illustration
Relief and intaglio printmaking in a way relate to each other like additive and subtractive approaches in sculpture: in relief printing some parts of a given matrix are removed to form an image. Ink is applied to the remaining surface areas, and from there directly transferred onto paper. Intaglio printing does exactly the reverse: again some parts of a given matrix are removed, however then the ink is applied into the newly created "gaps" of the surface and then transferred from there to the paper.
Relief printing—as represented for example in woodcut prints—is probably the oldest printing technique of all, having been in use for several millennia throughout many different regions and cultures. It is conceptually and technically simple, yet due to many different available materials, tools and carving techniques nevertheless very versatile. Intaglio in return is more sophisticated, and allows for finer, more controlled lines as well as for more durable printing plates. Both techniques have been part of the artistic canon for centuries, and also today offer plenty of opportunities for experimentation and discovery.
This course covers the historical, conceptual and technical aspects of relief and intaglio printmaking techniques, its focus however lies on expression and implementation of design concepts developed through studies of the printing process. Printmaking projects will support the concepts of individuality, originality, independent decision-making, self-directed inquiry as well as the practical skills needed to express concepts.

V.A. 3520 Evolutionary Graphics (3,4,0) (E)
Prerequisite: V.A. 2410 Experimental Illustration
The course introduces the ideas and practices of evolutionary and generative methods to create complex visual imageries. In the context of procedural animation and computer graphics, the concepts of evolutionary biology can both simulate the form of nature and as well go beyond it by creating static or dynamic graphics with little reference in the physical world. Students in the course learn to create complex computer graphics by specifying very simple rules. They will understand the notion of artificial nature where the seemingly complex behaviours are developed by a number of simple mutually interacting units. Historical reference will be drawn from a variety of disciplines like machine theory, algorithmic graphics, chaos theory, and self-organizing systems.
The course will introduce the use of the graphical programming environment like vvvv, TouchDesigner or Context Free Art that the students can use to experiment with generative graphics and procedural animation without the need to write traditional text based computer programs. The artworks can both be shown on screen or output as computer paintings. By using the commonly available graphic design software, students usually work on computer graphics with a top down planning approach. The variety of the visual imageries will often be limited to the background and exposure of the students' former visual training. This course offers a bottom up approach to facilitate students to overcome the former constraints. By purposely introducing rules and limitations, the generative or evolutionary processes can automatically produce imageries that challenge both the representational and abstract ways of two-dimensional visual creation. The conceptual framework in the class is transferable and applicable to other subjects like 2D design, spatial design, and experimental painting. As computing software is becoming an important tool for visual art and design, the understanding of the codes, which are essentially rules, is a competitive advantage for students to expand their visual repertoire.

V.A. 3530 From Zero Space to Infinite Dimension: The Art of Glass Casting (3,4,0) (E)
Prerequisite: V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form or V.A. 2200 From Liquid to Solid: The Art of Glass Blowing or V.A.2320 Form and Function: Wheel-Thrown Ceramics
Most objects have three dimensions; however glass can have infinite dimensions through the very light that travels through it and is captured within it. It is a unique quality of glass that it can be transparent, translucent and/or opaque. Such qualities make it possible for glass to express infinite dimensions externally and internally at a zero space. Glass casting is an ancient Chinese glass technique that can be dated back to the Warring State (BC 481–221). Now it is the primary glass art technique taught internationally and locally, and one of the main glass production methods used by artists and designers. It is also becoming an important art skill for creative industries, and it has a place in fine art, public art, spatial design and in architecture.
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 concepts—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.

V.A. 3540 Second Skin (3,4,0) (E)
Prerequisite: V.A. 2560 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 V.A. 2560 Wearables 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