

courses that are research-based and aim at exploring further on novelty of time-based media. This course also supports students working on other areas of arts with elements of moving image and sound, such as interactive media, hypermedia and installation art works.

**VART 3137 Constructed Reality (3,4,0) (E)**

Prerequisite: VART 2135 Looking through the Lens or VART 2136 Sound: The Basics

In the post-medium culture, artists no longer identify themselves as a practitioner in a specific medium, but rather work across multiple mediums to create a rich visual dialogue. Therefore, this course is an attempt to bring together photography and performance art, with the awareness of “the act depicted in the photography”, “the unpremeditated photographic action” as the style of mid-twentieth-century photojournalism and lomography: snapshots, “an act/performance created for a photograph” and “a stand-alone picture to present a pictorial narrative.” Referencing photographers who create images relating to fables, fairy tales, apocryphal events and modern myths—a collective consciousness, this course will further develop creative processes and innovative works that explore the possibilities in an active moment that is not simply captured by a still frame, but will continue beyond the image.

This studio course will launch an interactive dialogue between photography and performance art. Students will explore the different creative processes between these two art mediums, discovering the similarities and differences in each, and utilizing the knowledge gained from both in developing time-based photography. Discussions and presentations will focus on narrative compositions (such as directing an event, specifically for the camera), surveillance, process and documentation as art, and the use of text in photography.

**VART 3145 Sculpture: Form and Applications (3,4,0) (E)**

Prerequisite: VART 2145 Sculpture: Materials and Processes

Direct carving is a technique that has been utilized since the beginnings of civilization. The course will focus on such subtractive process and/or the use of reductive thinking as a creative tool to explore sculptural forms. Students will investigate how form can be revealed through different carving approaches and techniques.

In this course students will study the use of working models, templates as well as to work directly with the material to experience both systematic and intuitive methods for producing sculptural form. Students will also examine the application aspects of sculptural form in large scale public sculpture / environmental project through scaled models and appropriate visual presentation formats.

**VART 3146 Installation Art (3,4,0) (E)**

Prerequisite: VART 2145 Sculpture: Materials and Processes

Installation has been the most commonly used art form in contemporary visual creation since 1970s. It is a kind of integrated medium of expression which potentially triggers different sense such as sound, light, odour and other intangible sensible elements. The phenomenon of mixed media and interdisciplinary creation in contemporary art making has indicated strong initiatives to explore new creative space and language within an existing framework, and installation art is the most organic experimental area in this realm. Through the practice of installation art, students will utilise various forms of visual expression within space.

This course aims to expand and extend students' abilities in creativity and expression through practice, exploration and research work on various mixed-forms in the concept of space and place. It will focus on exploring the integrated specificity of installation art, which can integrate other medium such as video, imaging, processing, temporary, performance and theatre, and even interactive installation. It will give a general survey on theory, the development and the latest trends of installation art; students will explore how ideas and theories get contextualized, and how space is redefined with concepts of identification and

site-specific contextual meanings.

Students who have a background in installation art may have great advantages in, and may also be interested in expanding their studies in exhibition design, sculpture, performance art, public art, video art and various kinds of new media subjects that touch on the use of space and time. One of the features of this course will examine how to make use of small living space in Hong Kong in art creation, which will deepen the students' knowledge of the culture of their own living space. Construction workshop will be given to assist their installation production.

**VART 3147 Public Art (3,4,0) (E)**

Prerequisite: VART 2145 Sculpture: Materials and Processes

Traditionally the concept of public art has mainly been related to monuments and statues in public spaces. Later its form were diversified through various interpretations of the “public”, and as a result not only includes outdoor sculptures and murals to functional works integrated into architecture, but also site-specificity works, community based projects and interactive street performances. Nowadays, a new sense of public art refers to any art that happens and exhibits in a public domain, which may be art in “public places”, art that “creates public spaces”, and art of “public interest”. Public art does not simply refer to already existing physical urban sites such as parks, squares, streets or cities, but actually aims to re-interpret various social and cultural spaces and their functions.

This is a practice-based course, which includes conceptual and practical exercises relating to public art, as well as investigating and exploring new possibilities of art in the public arena. It will provide students with new concepts and approaches to explore art as a public situation. Students will establish public art in their geographical, political and social context, allowing them to integrate art and life within their personal living space and community. Students will further understand the concept of 2D and 3D art work, site-specific work, performances in contextuality and art in daily life, making this course also a valuable experience for students interested in Sculpture, Spatial Design, Installation Art and Performance Art.

**VART 3155 Bodily Perception in Artistic Practice (3,4,0) (E)**

Prerequisite: VART 2155 Bodyscape

Gaining perceptual experience through our bodily senses (sight, hearing, smell, taste, touch and motion), and making use of it to discern various circumstances in the surroundings is the common ground for human communication. From the perspective of visual arts practice, this course aims to extend students' sensibility and capability in employing perceptual experience as a means of artistic investigations and expressions. It will also open up students' vision and mind to new creative possibilities. The study of bodily perception will be introduced in both practical and theoretical aspects in which relevant reading materials on Body Aesthetics and related art movements in the 20th century will be explored.

With the influences of Dada, Fluxus, Happening, Performance and other related art movements in the 20th century, the phenomenon of artists presenting art with their own bodies has become common. It particularly refers to the exploration of bodily perception and its possible implication in artistic expression. In recent years, this phenomenon extends to a wider scope of artistic practice and is now applied to more diverse creative disciplines such as wearable, spatial, product, multimedia and interface design. The study of bodily perception thus suggests an interdisciplinary platform to integrate various art forms and creative practices.

**VART 3156 Embodied Interaction (3,4,0) (E)**

Prerequisite: VART 2155 Bodyscape

Contemporary artists have been experimenting with the use of technology to enable and orchestrate the participation of the audience. Studies of interactivity are often focused in the technical implementation rather from the critical and aesthetic viewpoints.

The course introduces the foundation concepts and skills of interactivity employed in contemporary art and design. It aims to go beyond the traditional discussion of interactive media from either the media studies approach or the cognitive aspect of the human computer interaction (HCI) direction. Within the current social and technological context, it provides a broader investigation from the participatory and the performative nature of interaction with the focus of the human body as the main site of interaction.

Students in the course learn to create simple audio-visual musical instruments that the artists and audience can perform together. They also build game-like environments or devices that participants can explore through their bodily interaction. Within this context the focus of the course lies more on the interaction process and experience rather than on the interface design.

This course provides a broad coverage of the use of interactivity in different facets of contemporary art and design. Historical reference will be drawn from a variety of sources like cybernetics, phenomenology, human computer interaction, performance studies, narrative studies, game and play studies, architecture, and sociology. The conceptual framework in the class is transferable and applicable to other subjects like media art/design, spatial design, performance art, and contemporary art theory. As computing technology gets more involved in the creation of visual arts, it is essential for students and practitioners to understand the potential and limitations of the medium in relation with the human body.

The course will introduce the use of the simple graphical programming environment Pure Data that the students can use to experiment with interactive media content, without going through a steep learning curve of mastering traditional text based programming.

#### **VART 3157 Virtual Touch (3,4,0) (E)**

Prerequisite: VART 2155 Bodyscape

Media art relies much on the audio and visual senses to engage audience. Interactive media has its uniqueness to employ the tactile sense to create a total sensation for audience. Early interactive artworks start by using “classical” devices of mouse and keyboard to couple the audience’s actions and the audio and visual transformation of virtual objects on screen. More sophisticated works embed the interacting devices into a spatial environment or custom made artefacts. In both cases, audience has an embodied experience with the artworks through the exchange of information channeled in the sense of touch.

Because digital technologies are incorporated into our daily life, there is a crucial need to strengthen the communication between these systems and their users. These interfaces are the subject of the course. Students will create new hardware interfaces using electronics and sensors that can replace the mouse and keyboard. Basic design skills and knowledge of Adobe Creative suite are expected.

The interaction between the digital and the physical world is a field with increasing meaning for designers and artists. This course will explore the history of interface design—related to time and space—with regards to usability and cultural issues. The development of interfaces has always been driven by technical progress along with the needs of human beings. Students will research experience design, products design, and digital content and create new concepts for interfaces.

#### **VART 3205 Special Topics in Craft and Design (Graphic Book) (3,4,0) (E/C)**

#### **VART 3206 Special Topics in Craft and Design (Experimental Imaging) (3,4,0) (tbc)**

#### **VART 3207 Special Topics in Craft and Design (Glass and Ceramics) (3,4,0) (tbc)**

#### **VART 3295 Special Topics in Craft and Design (Wearables) (3,4,0) (tbc)**

#### **VART 3296 Special Topics in Craft and Design (Objects and Environment) (3,4,0) (tbc)**

Prerequisite: To be specified by offering instructor

This course aims to provide an opportunity for students to study

in-depth selected topics in contemporary issues related to the various creative practices in Craft and Design.

Through examination of theories related to the topic, students will get an initial look at issues in the Craft and Design from an interdisciplinary and cross-cultural perspective. The course will then guide them to integrate various points of view, and to develop their own critical judgment on the topic under study.

Starting on the basis of this initial introduction the course will then aim to investigate through practice different approaches and methodologies to the course topic, and to ultimately connect and integrate them with existing skills and knowledge of course participants. The aim is to develop and practise skills and concepts for students’ personal practices in Craft and Design at the current state of the arts.

This course changes subjects/theme regularly; therefore the individual instructor in consultation with the Craft and Design Division will determine the selected topic, to take full advantage of developing research, issues and global developments in the visual arts.

#### **VART 3215 Picture Book (3,4,0) (E)**

Prerequisite: VART 2115 Typography or VART 2216 Graphic Storytelling

This course aims to develop student’s storytelling skills and the ability to conceptualize complex visualization in the form of picture book. It provides a platform for the students to explore how images, text, graphics and other visual elements can be used to inform, explain and narrate complex “story” in a unique and creative way.

The course emphasizes the importance of research in the stage of idea-development. Through lectures, workshops and field trip, students will have chance to explore various methodologies that could help them to conduct research on related topics. They will need to initiate their own story idea and develop strategy to gather, organize and articulate contents and information for creative use. To enrich student’s visual language, advance topics in story structure, story setting, character design, visualization, image-text interactions and book illustration will be covered. Students are also encouraged to experiment with various approaches in visual expression in order to establish their own personal style.

Besides, the course will provide a comprehensive overview of the history and contemporary practice in the areas stated above by introducing classical works and modern examples. Alternative and cutting-edge models of publishing methods will also be examined to encourage students to challenge the concept of a “picture book”.

#### **VART 3216 Cover to Cover (3,4,0) (E)**

Prerequisite: VART 2215 Typography

For centuries, reading a book was the only one way of save-travelling to faraway places, unknown cultures and bold adventures. Even time travel and the transforming to another identity were possible while lounging in an armchair at home and reading a book. Today we have more opportunities to get into a story by listening to an audio book, watching movie or playing computer games. But even the medium book is changing its nature from analogue to digital (Kindle and iPad, only to name the famous one).

Despite all these innovations, the traditional printed book is still the most common and most successful distribution format for text- and image-based content. Still the number of printed publication is rising every year. Book design is still the ultimate achievement for any 2D-designer. The innumerable contents of books cannot be covered by one standard design of an anonymous iBook. Not just the physical design of the “anatomy” of a book—spine, cover, binding, front, body, and back—but also the canons of proportion, grids, formats, openings and page design in combination create the essential experience of a good read. And these are only the basics. In addition a digital book cannot replace the sensory experience of touching, smelling and hearing the pages of an analog book.

This course critically evaluates contemporary book design by exploring the changing formats of the book in history, and in the context of the visual arts: as craft, as product, as art and