

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 or VART 2147 Installation Art

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

Prerequisite: VART 2145 Sculpture: Materials and Processes or VART 2147 Installation Art

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 or VART 2156 Interactive Art

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 3157 Human Machine Interface (3,4,0) (E)**

Prerequisite: VART 2155 Bodyscape or VART 2156 Interactive Art

Digital media products have moved beyond the use of standard graphical interface. Buttons and display screens will not be sufficient to cater for the ubiquitous and mobile usage. Moreover, contemporary interactive artworks often embed the interfaces into a spatial environment or custom made artefacts. Both cases demand a revisit of the existing desktop metaphor and the graphical user interface. These interfaces are the subject of the studies. The course aims to investigate the creative use of physical interfaces for digital media artworks and products.

Because digital technologies are incorporated into our daily life, there is a crucial need to strengthen the communication between these systems and their users. 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. By analysing users' interaction with machines, and adopting knowledge on basic electronics and computer programming, students will research on interaction design, digital media content and create new concepts for interfaces that enhance users' experience.

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

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

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

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

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

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 or VART 2216 Graphics Storytelling

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 as medium. It introduces the business of publishing, and its terminology, as well as essential knowledge of printing technologies. Most of all however, the course aims at providing the tools, skills and creative approaches to design and produce a book with self given content and constraints.

After all, it is the purpose of the course to create a book that does not depend on conventional templates but develops from an understanding of competing conventions. The course builds confidence in creative organization and management of content for a wide range of publication practice in contemporary visual arts. It is the point of culmination within the course sequence of the Graphic art-cluster that intends to bring together all previously acquired skills in one project.

#### **VART 3225 Screenprinting and Lithographic Printmaking (3,4,0) (E)**

Prerequisite: VART 2225 Experimental Illustration or VART 2226 Design for Hypermedia

Screen-printing was first developed in China during the Song Dynasty, and was only relatively late introduced to the West. However, when it finally was patented in England in the early 20th century it developed into a huge industry as it allowed for the first time to print onto almost any surface of almost any 3D-form. Lithography is a truly European invention based on chemical processes of "hydrophobic" and "hydrophilic" surfaces and printing paint. As these chemicals can be applied to all kinds of surfaces, it also allows a vast array of printing possibilities that are particularly interesting for industrial and commercial usage.

Together these two techniques cover almost the entirety of

all industrially printed matters, from books to products, from packaging to magazines, yet since Andy Warhol and Pop Art 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 a 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.

#### **VART 3226 Relief and Intaglio Printmaking (3,4,0) (E)**

Prerequisite: VART 2225 Experimental Illustration or VART 2226 Design for Hypermedia

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.

#### **VART 3227 Evolutionary Graphics (3,4,0) (E)**

Prerequisite: VART 2225 Experimental Illustration or VART 2226 Design for Hypermedia

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