

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