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 3217 Illustrated Narratives (3,4,0) (E)
Prerequisite: VART2215 Typography or VART2216 Graphic Storytelling or VART2217 Illustration
"To be a person is to have a story to tell." Isak Dinesen
Storytelling is essential in many creative processes; comic art is a medium that best illustrates its importance through arrangement of visual elements and image-text interactions. This course aims to provide a platform for the students to further develop their sense and understandings in visual communication through the creation of story in the form of comics after they gain fundamental skills in the area of graphic design and illustration.
One major focus of the course is to enhance student's ability to generate story ideas. Workshops about creative writing and other experimental approaches in writing will be provided to allow students to explore their own way of storytelling. Students are also encouraged to establish their individual visual language and graphic style. Through tutorials and projects, specific skills in various aspects such as scriptwriting, storyboarding, drafting, inking and even book making will be addressed.
Learning through experiments is an important component in the course. Apart from fundamental issues in the theories of Comics studies, topics about abstract comics, alternative comics and experimental comics will also be highlighted in order to provide a critical framework for the students to question what "story" could be. Case studies on artists such as Chris Ware and the French comic art group Oubapo will be carried out.

VART 3225 Hybrid Printmaking (3,4,0) (E)
Prerequisite: VART 2226 Design for Hypermedia or VART 2227 Printmaking
Individual expressions of ideas and concepts in the printmaking studio used to be a domain of earlier print technologies like relief, intaglio, screen-printing and/or lithography, while technologies like photographic printing allowed a more mechanical approach. Most recently digital code is used to operate modern inkjet, dye sublimation and laser processes. All of these technologies rely on and produce printed results that can be affected and manipulated by the visual artist.
Hybrid Imaging reflects the interplay of manual and mechanical formats in printmaking and surfaces. It experiments with contemporary combinations of print formats to produce multi-layered explorations of the image, line, colour field, marks, visual expression and other contemporary hybrid identities. In its results it produces images based on personally developed, unique hybrid techniques of various forms of printmaking.
By understanding the characteristics of traditional and modern techniques and applications, students are enabled to expand the possibility of image making by transforming the use of printmaking in their own project. The processes of research, visual documentation, evaluation of outcomes and presentation of results contextualize and expose the impact that images have on our daily life in a metropolitan environment.

VART 3227 Evolutionary Graphics (3,4,0) (E)
Prerequisite: VART 2226 Design for Hypermedia or VART 2227 Printmaking
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 such as 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.
* A free authoring tool for creating interactive 3D art, http://www.derivative.ca/
** A free software that generates images from written grammar, http://www.contextfreeart.org/

VART 3235 From Zero Space to Infinite Dimension: The Art of Glass Casting (3,4,0)
Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form or VART 2235 From Liquid to Solid: The Art of Glass Blowing
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