

be on the genre of bird-and-flower painting; to a lesser extent, animal and tree paintings. Students will learn how to reinterpret the ancient models of Chinese painting, especially those of the Yuan (1271–1368) and Ming (1368–1644) dynasty, with the contemporary elements. This will be followed by an analysis of Chinese calligraphy. *Li Shu*, literally clerical script, which stresses particularly on the symmetrical balance of each character, will be the key of this part. Student will go through the primary technique of *can tou yan yi* (silkworm head and goose tail), and examine abstract aesthetic of this ancient art form.

The rationale to offer this level 1 course is to allow local students to understand their own national culture and build up their own identity through studying Chinese painting and calligraphy—ones of the cores in Chinese visual arts. In the bigger picture, training in Chinese painting is a radical departure from the predominance of Western art, providing quite distinct artistic means for students to express themselves and unlike viewpoints to look at the world, regardless of those who are local, national or international. Besides, this course would make AVA's art training more conspicuous and significant in the light of the deficit of comparable training at the primary and secondary level of the local art education, even after the handover of 1997.

V.A. 2060 Life Drawing (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Life drawing is a means to strengthen the students' power of perception and observational skills. This class will concentrate on working with life models. It starts from anatomy studies to form, proportion, spatial relationship of figure and pictorial structure. Drawing from human figures is a training to response to gesture, forms and movement, weight, and scale. Students should be able to work critically and selectively to explore ways of representation. Various kinds of drawing media will be used and explored in classes to broaden the scope of drawing expression. As this is a level II drawing class it aims at strengthening students' skills in drawing expressions mainly in forms, proportion, pictorial structure, ways of representation, abstract and conceptual expressions. These objectives will be explored through extensive use of study of the human figure with live models. This course will be beneficial for students who plan to pursue the study of figurative forms in drawing, painting, and sculpture.

V.A. 2080 Space and Site (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Next to "object" the central concept in three-dimensional visual arts is "space". In opposite to objects however, the nature, essence, and the mode of existence of space, even the ultimate definition of space are still debated. In this context "site" can be defined as spatial mark-making: by distinguishing a particular place within space through an intervention of any kind this location becomes a site.

Space and Site is a course dedicated to concepts and techniques necessary for all those designers and artists who want to work with space as a medium. It includes introductions to contemporary space-related theories and also some of the most important spatial designs of the 20th and 21st centuries. It also familiarizes participants with planning tools such as technical drafting, model making and virtual representations of space, as well as with the basic principles of constructions. These acquired skills and knowledge will be practised in a number of small exercises and one medium-sized project at the scale of a city-furniture or small architectural object.

Upon completion of this course a participant will have the means to develop and conceptualize his/her spatial ideas and present them adequately to an audience of professionals. Especially students who would like to continue their studies into three dimensional subject areas like exhibition design, and installation will benefit from this course.

V.A. 2120 Furniture Design (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Furniture design is one of the oldest design-disciplines, having a history of roughly forty centuries, and making this area something

like a classic in itself. However, contemporary furniture design can also simply be seen as an applied approach to contemporary sculpture. This remarkable ambivalence of the subject allows for a rather wide range of approaches, and makes it a great area for experimentation in concepts, designs, materials, or crafting.

This course intends to equip students with basic knowledge and skills to work with the complex mix of technical, functional and aesthetic characteristics that is furniture design. It familiarizes the students with historical and theoretical aspects of furniture design, various materials for furniture making and respective crafting skills. This knowledge shall then be applied to develop one piece of furniture from its very first idea-stage to a finished object, that complies to a given class assignment as well as to a contemporary design approach.

V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Clay is the most natural and primal element on earth. Its plasticity makes it the most tactile hands-on material in artefact making, while its durability after firing retains a long history of ceramic art in almost all developed cultures. Ceramic artefacts, from shaping of clay to purposed glazing and firing, are completely individual-made, which allows artists to express themselves in this three dimensional medium. Therefore, ceramic art now is treated as traditional craft as well as contemporary art.

This is a studio course designed to teach students the basic hand-building and throwing techniques involved in constructing and surface decorating ceramic forms, from functional ware to sculpture. It creates a practical basis for addressing perceptual and aesthetic concerns as related to formal concepts such as balance, structure, continuity, texture and the spatial relationship between objects. Students will be encouraged to develop their own means of personal expression while working through assignments based on different ceramic techniques and skills.

By learning special hand-building and throwing techniques, and exploring the physical properties of clay as a hands-on creative material, this course enhances the ability of students to express eloquently their ideas through three-dimensional representation, especially with the transformation to one single material. Starting from the aspect of function, students have to investigate the cultural significance of these functional wares, the relationship of details and the functions, and also the connection of these object-forms with the makers and users. In addition to learning the skills and process of making functional studio pottery, students will also be taught for creating vessel-form as art form for aesthetic expression. This in the end conducts to non-functional sculptural concepts in clay using hand-building and various decorating techniques. Emphases will be put on the development of construction skills and an understanding of form/space relation, surface treatment, and firing possibilities.

V.A. 2200 From Liquid to Solid: The Art of Glass Blowing (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Glass is known as solid-liquid, and is a highly versatile material. Glass is used in everyday life—in functional tableware and related products—or as a medium for fine art production. Glass advances and enriches our life through science, architecture, interior design, everyday products and fine art expression. It is hard to imagine living in a world without glass. Among the many ways of glass making, glass blowing is the most exciting method, and also a unique skill among art materials. Glass blowing introduces students to the most beautiful and functional way of designing objects while expressing their own artistic ideas. Students will explore the endless possibilities of hot glass, while increasing their confidence and accuracy required for craftsmanship.

This course is an introduction to basic techniques of glass blowing as fundamental to glass art. It teaches many ways of glass making from hot-shop techniques such as making paper-weights, cups, vessels and hot sculptures, to cold-shop techniques such as grinding, polishing, engraving and sandblasting. Students will learn how to handle the punty and pipe to gather hot-liquid

glass out from an 1180°C furnace. They will learn to make solid sculptures with the punty, and to deliver breath through the pipe, to blow a bubble into a cup, a vessel, or a hollow form for sculpture. Students will explore the potential of hot glass, to express their ideas/designs through the voice of hot-glass, and finalize their products with cold-working techniques. Learning glass blowing will allow students to apply their knowledge in drawing, sculpture, installation and design, thus enabling a broader dimension of artistic expression, as well as activating their imagination.

V.A. 2210 Design for Hypermedia (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II

The Internet has become an important—if not the most important—channel of our media-based communication. Designers and artists need to have special creative but also technical skills to develop concepts in the field of hypermedia. The purpose of this course is to give an introduction to the Internet as an artistic medium and provide a foundation of historical, cultural and technical knowledge related to Internet art. The World Wide Web is a classic example of hypermedia. The Internet is an exciting platform for artists and designers—especially with its increasing accessibility offered by the numerous number of Web 2.0 applications. This course is an introduction to the Web as an artistic medium. The core topic will be the approach to develop one's own artistic voice using this way of communication. That includes the examination of theory, history and practices of Internet art and related concepts of hypermedia, open source, connectivity, non-linear narrative and hacktivism. At the same time students will learn the basic technologies to publish their artistic statements and concepts online. The focus will be on processes that are especially necessary for contemporary creative practices. Basic design skills and knowledge of Adobe Creative suite are expected.

V.A. 2230 Typography (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II

Typography means selection, scaling and organizing letters on a blank page or screen. It is one of the designer's most basic challenges. Typography is the tool to communicate any kind of content. Based on the students' prerequisite knowledge and experience in design, they will further broaden their understanding of micro and macro typography, developing and using grids in typography, preparing data for the print process and using the PDF-format for publishing content online. Additionally, through lectures, plus research and practice students will strengthen their expertise in design history and study the work of prominent designers in the field of graphic design. Basic design skills and fundamental knowledge of Adobe InDesign are expected.

Typography is a core subject for many designers, especially those working in the graphic design field. Students must develop their ability to find creative solutions in the field of visual communication while also developing new technical skills. This course concentrates on the usage of typography for printed media and media published online. Typography addresses issues that are useful for all disciplines of visual arts—ranging from design practices to fine arts. However, its principles are especially useful for information aesthetics, book design and exhibition design.

V.A. 2240 Visual and Material Culture (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II

The visual and the material are significant elements in our understanding of culture both in terms of our own identities, and within the wider global and historical contexts. Fragile, and often temporarily specific, the analysis of elements of the visual and the material offer a platform for analysis and contextualization.

This course will explore theories that consider the inter-connection of reality, social perspectives, and the resulting representations and artefacts, which can help to inform and influence our ways of understanding and assimilating our lives and societies. From objects of personal significance, to the global mass media and the impact of new technologies, the analysis of visual and material culture seeks to question meaning, value and intention. Through

the discussions of what images and objects mean to us, the course will further poses crucial questions surrounding our understanding within the historical, cultural and social, value and power of vision, image and artefact.

Emphasizing and contextualizing the relations between people and the material objects, “things” studied both within and external to, environmental and cultural context, this course will explore the duality of visual and material culture, debate and examine relevant ideas and theories and extend the understanding and place of creating and creativity in the contemporary society. The course content, drawing upon theories from Art History, Museology, Visual and Material Culture, will include critical analysis of a variety of forms and mediums, such as painting, photography, object and artefact. Based within themes of context the course will analyse issues of consumption, globalization, tourism, gender, built environment, tradition, value, belief, commerce and historical events. This course connects laterally across the disciplines of the AVA providing the theoretical context for practice and creativity.

V.A. 2270 Intersculpt (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II

Computers and digital technology allow us to work within a virtual space. Three-dimensional software allows us to play with form and space without dealing with the consequences or natural properties of the actual form in an actual space. In this virtual world the artist can explore and expand their art practice into this virtual world and through it by harnessing its advantages to create new forms and new spaces.

This course will introduce students to digital technology as a means to expand their capabilities to produce and visualize alternative projects in the various art studios. This course explores the extended field of sculpture into the digital realm. Students will be exposed to basic to advanced 3D software used to create suitable models for production with the laser cutter and CNC (computer numeric controlled) machines. Students will also be able to create projects that are meant to be utilized in other art and design practices, such as precise mould making, template making for fabrication/collaboration, copper plate and wood block preparation for printmaking and glass etching to name a few.

This course is project based and will focus on technical demonstration and a continuous presentation of visiting artist/designers and faculty from all disciplines to inspire in the students the abilities to think fluidly about how ideas can be filtered through this technology. They will then take on more complex projects based on their ability to use the software. This course is designed to show what the machines can do to extend the students' creativity into an alternative mediums and processes. The core objective of this class is to give students an ability to play with such technology so as to expand their creative output in whatever studio they may practise within.

V.A. 2320 Form and Function: Wheel-Thrown Ceramics (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II

One of the oldest and most important tools in the ceramics studio is the potters-wheel. The variety of vessel forms that can be made on the potters-wheel is inexhaustible. Wheel-Thrown Ceramics is a studio course suitable for students wishing to learn the skill of making vessels on the electric potters-wheel. A primary emphasis will be placed on acquiring wheel-throwing skills and guided practice sessions will be preceded by frequent demonstrations of wheel-throwing and glazing techniques. Conceptual and aesthetic aspects of strong functional work will be examined along with the historical development and uses of both Western and Asian utilitarian pottery. In addition to learning the skills and process of making functional studio pottery, students will also be taught techniques for creating a small body of related functional vessels that reflect the students own unique style and personal expression. Like hand-building techniques, throwing is also a direct hands-on technique to work with clay but with the co-operation of a machine. Therefore, learning to throw on the potter's wheel means to achieve a harmony in matching the tactility of hands