

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

on clay with the speed of the spinning wheel. In 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.

V.A. 2380 Sound: The Basics (3,4,0)

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

This course aims to study sound beyond the common practice of audio as supplementary and secondary to visuals. Students will un-learn sense of sight as their primary sense, and thus re-learn multiple meanings and interpretations of sound and its relations with visuals. Students will learn to use microphones and recorder, and the skills of audio recording and editing techniques. On top of these technical craft, fundamentals of sound design form essential parts of the course. Principles of sound including physics of sound, auditory perception, awareness of acoustic environment and different types of listening practices will also be introduced.

As a foundation course, it aims to raise students' interests and doubts in rethinking audio-visual relations. By stressing sound as an artistic and expressive medium in its own right, rather than approached as secondary to visuals, students learn to discover immense creative potentials of sound. Hence, students will be both technically and intellectually ready to engage in further experimentations of sonic creations in advanced courses exploring novelty and possibilities of time-based media. Students will work on sonic creations or, sound design for moving image works (of their own or of their fellow classmates). This course also supports students further explore sound in various media such as video art, installation art, hypermedia and interactive media.

V.A. 2490 Painting: Image and Interpretation (3,4,0)

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

This course aims to introduce students to the full range of materials and processes of painting. It provides opportunities for substantial skill development through extensive studio practice of different genres including portrait, landscape, still life and abstraction. The course also consolidates the technical expertise in painting including the understanding of the material quality of paint, the consideration of different painting supports, health and safety issues as well as the efficiency of studio practice. The course also puts emphasis on examining how ideas and images are represented and explore how they relate to individual expression as well as social interpretation. Students will have opportunity to investigate the fundamental formal languages of painting through different exercises and will gain a solid understanding of the connection between form and content. Studio practice will be supported by lectures and tutorials, which purpose to investigate the debates surrounding the role of contemporary painting. Regular class discussions will also be held to examine the work of art by contemporary painters in terms of their cultural context and stylistic concern. At the end of the course, students will be equipped with preparation skills to discuss in oral and written forms the conceptual and visual elements in their paintings.

V.A. 2550 Small Metal Jewellery (3,4,0)

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

Mankind has developed personal decoration and ornaments for thousands of years. Jewellery has always been an expression and reflection of its epoch, its social structures and cultural standards. Since the past fifty years, jewellery is now no more the privilege of the wealthy, as the social structure of contemporary societies has broadened considerably, and allows the concept of jewellery to be understood far more universal. In a contemporary sense, jewellery has become a collective noun for body-related objects.

This is an introductory course in jewellery making, with a focus on metalsmithing for small objects. It is designed to introduce non-ferrous metal as an expressive medium and to explore the unique properties it has to offer. Students will learn various ways of working metal, and how these techniques can be applied to the creation of small metal objects. Emphasis will be put on how these objects can be related to the human body. Basic 3D

design concepts will be used to demonstrate these possibilities. The students will be introduced to the contemporary views of jewellery, and begin to appreciate jewellery as an art form. Through studying this diversified art form, the students can broaden their appreciation of the world around their body. The students will develop a sense of scale, and will have an enhanced sensitivity in relating their work to the environment. They will also practise thinking in 3D.

V.A. 2560 Wearables (3,4,0)

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

Wearables are articles worn on the human body, enhancing a given feature of the body or creating an entirely new interface for interaction, thus extending the traditional function of clothing into new artistic or functional areas. Accordingly the aim of the course is to interpret the human body as an interface for artistic expression.

The course offers an introduction to the broad scope of wearables and covers basic techniques for designing, pattern making and pattern alteration such as square blocking, contour sectioning and pivoting, which enables learners to develop creative concepts into wearable designs. Building on to this foundation, through studio exercises, student research and studio practice the students are invited to explore various approaches, concepts and materials for the creation of wearables. This knowledge shall be applied to design a set of wearable pieces or body extensions from the very first design sketch to a finished prototype, taking in the contemporary discourse on the topic.

Wearables connect the three-dimensional design-area with disciplines like theatre, film or performance art. Most obvious applications are theatre-costumes, but wearable design-pieces that are based on a particular view of the world or a particular spatial environment are rather common throughout the art- or design-scene.

V.A. 2570 The Art of Chinese Calligraphy (3,4,0)

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

This course consists of three parts: (1) study of the historical and theoretical aspects of Chinese calligraphy; (2) the practical study in basic brush techniques and styles of the major works in *zhuan* 篆書 (seal script), *li* 隸書 and *kaishu* 楷書 (standard script); and (3) a hands-on studio art project. The class will learn the relevant brush techniques and calligraphic styles through demonstrations and guided practice. The course culminates in the creative project where by students will treat calligraphy as a vehicle for self-expression, expressing ideas in terms of their artworks' style and verbal content.

The course not only informs students about traditional Chinese culture, but also challenges them from academic and artistic perspectives. Students will develop independent thinking and problem-solving skills and express creativity as part of the process for creating calligraphic works. Additionally, they will study the historical and theoretical aspects of this fascinating art. This course is related to all other courses of Chinese art history, Chinese painting, Chinese calligraphy (e.g. semi-cursive script), seal engraving, typography, and graphic design in general.

V.A. 2580 Study of Arts in Hong Kong (3,4,0)

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

Every place has its own story/stories that can be narrated, illustrated and represented creatively through visual arts if not in words. This course attempts to tell the many stories of Hong Kong by looking at examples of local art works, including painting, sculpture, cartoons, photography and architecture that are produced from the early 19th century to the present day, as a way to outline the character and history of the place. With the supplement of texts and documentaries, students will learn from the visual examples how Hong Kong transformed from a small fishing village to a metropolis city of over seven million people; or from a British colony to be a part of the People's Republic of China nowadays.

Alternately, the socio-political changes, technology development, education reform, cultural interaction of a place can also influence