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   (3,4,0)
                          Ceramics**
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