

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

the production of works of art, in terms of style, medium and meaning. The search for identity before the return of sovereignty before 1997, for example, triggered off a substantial amount of art creation on the issue on Hong Kong identity.

The course will adopt a multi-disciplinary approach in reading stories of Hong Kong, not solely from the view points of visual arts, but also sociology, history, cultural studies, geography, and/or literature, whichever can bring new insight to enhance our understanding on the topics. The opportunity to study original works of art, either from museum or private collection, enables students to make direct encounter with the history of the place, which will ultimately inspire their thoughts and interpretation of the subject of Hong Kong.

V.A. 2590 Introduction to Photography (3,4,0)

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

Photography is to the artist what O'Hare Airport is to the North American traveller: sooner or later everyone goes through it. Even if you never make photographs as your work, you will constantly rely on photographic reproduction to represent your work for applications, print media, catalogues and the web. This course serves the entire school in developing the sophisticated understanding and skills of reading and making photographic images that is crucial to artists.

Students gain experience utilizing traditional photographic tools as well as current imaging technologies. The fundamentals of using a 35mm single lens reflex camera (SLR) including manual exposure, lighting, and film density are stressed. But the "camera" itself is redefined in this class by considering everything from cell phones, the scanner as a camera, digital cameras, or video cameras as equally legitimate tools for creating photographic images. Assignments, lectures, readings and excursions progressively build on each other to provide students with a comprehensive overview of both the history of the medium as well its contemporary practice.

V.A. 2600 Arts in Asia (3,4,0)

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

The fundamental aim of this course is to provide students with a broad understanding of Asian art since the 19th century. Painting, sculpture, architecture, decorative arts and modern art from China, Japan, Korea, India, Southeast Asia as well as the Middle East will be used to illustrate the diversity and uniqueness of visual art and culture in these places, and also the cultural interaction through which the production, trading and consumption of art trigger. Whilst the course encourages students to investigate the individual characteristics of visual arts of different countries and cultures, it attempts to enhance student's understanding of the visual arts in the scope of Asia.

To understand any culture it is necessary to study the arts from that culture and how they interrelate with historical, geographical, religious and philosophical factors. The arts of Asia make tangible and visible the beliefs, which have guided the various civilizations of the continent. This course examines various art movements in a number of key Asian regions as well as the art and cultural interaction amongst these regions.

V.A. 2630 Sustainable Design (3,4,0)

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

Not just after the growing concern about global climate change have environmental issues become an increasingly relevant issue in particular for designer. "Ecological design", "environmental design", "green design", "sustainable design", and "carbon neutral design" all describe varying environmentally conscious approaches to a highly sensitive, political and social problem: the world changes, and so must we. Designers today have to be aware how their work impacts on ecological topics. As design has a direct relationship with consumer behaviour it can and should have a share in the battle against global challenges. Its approaches may reach from cultivating a desire for difference, a shift from disposability of consumer goods, to eliminating waste in processing and packaging, and re-thinking and developing

sustainable systems which help cutting out CO₂-emissions from manufacturing, transportation, disposal, energy consumption, at all levels and many more.

This course aims at developing a critical, sustainable perspective on design practice by referencing and documenting analysis of environmental issues, and utilizing the findings for innovative thinking in product development as well as system design.

V.A. 2670 Experimental Jewellery (3,4,0)

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

The adaptation of "new" materials has always been at the heart of contemporary jewellery experimentation. Anything tangible, or even intangible like light and sound, can be and has been incorporated into the toolkit of studio jewellers. It is difficult to imagine a piece of jewellery without considering the materials used. In fact, the materials used quite often give the jewellery piece a starting point, where it develops its meanings. They also often define the border of its aesthetic effects. The choice of materials for a jewellery piece can be based on alchemy, character, colour and cultural values. There are almost no limitations on what materials can be used.

In this course, students will experiment with different materials, new and old, and see how they can be used in creating pieces that will challenge the boundaries of your perception of jewellery. Students will experiment and play with a number of materials that they choose, and decide on one or a few that suit their own means of creation. The focus will be on experimentation, and the use of body as the environment. Students are encouraged to explore non-traditional materials for their creations. Through exercises and projects, students will gain appreciations in the unique expressive nature of the materials or their combinations, and master skills in adapting new materials into their future creations.

V.A. 2690 Drawing: Visual Thinking and Observation (3,4,0)

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

Drawing is the fundamental training for various visual arts subjects. It is a discipline that includes strategies for representing forms, movement and ideas through the mark-making medium. It is also a way to convey thoughts and beliefs through hand and mind coordination. While transforming the experience into drawing, students will obtain new interpretations of visual expressions, as the course focuses on strengthening students' visual perception and observation with the practice of traditional and contemporary drawing approaches.

This course aims to introduce drawing studies from formal and representational into unconventional image expression, and will advance all beginners to go from fundamental to more exploration level. The course consists of three parts: the practice of drawing fundamentals; the learning of basic visual languages in drawing; and the re-interpretation of drawing from the figurative, representational to the application of various media and alternative processes. There will be exercises on basic training through a series of assignments that stress on using drawing as a medium for visual thinking and observation. Students will draw from direct observation or imagination of still life, landscape, and the human figure. Drawing media may include graphite, charcoal, ink, and collage, as well as watercolour and pastel.

V.A. 2700 Visual Literacy in Chinese Painting (3,4,0)

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

This course provides comprehensive and fundamental training on *guohua*, literally translated as "national painting" or "Chinese painting". It is primarily divided into two sections: (1) understanding of *xieyi* (free style), and (2) understanding of *gongbi* (fine-brush, or delicate style). Focuses are on the critical concepts and ideas, conventional modes of expression and technical skills of *guohua* in the ancient models. Students are expected to explore such models for reinterpreting and rejuvenating the traditional form of *guohua* in the end of the semester.

The rationale to offer this level II course is to allow students to understand one of the cores of Chinese arts—Chinese painting.