V.A.   3450   Sculpture: Form and Applications   (3,4,0)
Prerequisite: V.A. 2270 Intersculpt or V.A. 2730 Sculpture:
                Materials and Processes
Direct carving is a technique that has been utilized since the beginnings of civilization. The course will focus on such subtractive process and/or the use of reductive thinking as a creative tool to explore sculptural forms. Students will investigate how form can be revealed through different carving approaches and techniques.

In this course students will study the use of working models, templates as well as to work directly with the material to experience both systematic and intuitive methods for producing sculptural form. Students will also examine the application aspects of sculptural form in large scale public sculpture/ environmental project through scaled models and appropriate visual presentation formats.

V.A.   3460   Embodied Interaction   (3,4,0)
Prerequisite: V.A. 2740 Bodyscape
Contemporary artists have been experimenting with the use of technology to enable and orchestrate the participation of the audience. Studies of interactivity are often focused in the technical implementation rather from the critical and aesthetic viewpoints.

The course introduces the foundation concepts and skills of interactivity employed in contemporary art and design. It aims to go beyond the traditional discussion of interactive media from either the media studies approach or the cognitive aspect of the human computer interaction (HCI) direction. Within the current social and technological context, it provides a broader investigation from the participatory and the performative nature of interaction with the focus of the human body as the main site of interaction. Students in the course learn to create simple audio-visual musical instruments that the artists and audience can perform together. They also build game-like environments or devices that participants can explore through their bodily interaction. Within this context the focus of the course lies more on the interaction process and experience rather than on the interface design.

This course provides a broad coverage of the use of interactivity in different facets of contemporary art and design. Historical reference will be drawn from a variety of sources like cybernetics, phenomenology, human computer interaction, performance studies, narrative studies, game and play studies, architecture, and sociology. The conceptual framework in the class is transferable and applicable to other subjects like media art/design, spatial design, performance art, and contemporary art theory. As computing technology gets more involved in the creation of visual arts, it is essential for students and practitioners to understand the potential and limitations of the medium in relation with the human body.

The course will introduce the use of the simple graphical programming environment Pure Data that the students can use to experiment with interactive media content, without going through a steep learning curve of mastering traditional text based programming.

V.A.   3470   Virtual Touch   (3,4,0)
Prerequisite: V.A. 2740 Bodyscape
Media art relies much on the audio and visual senses to engage audience. Interactive media has its uniqueness to employ the tactile sense to create a total sensation for audience. Early interactive artworks start by using "classical" devices of mouse and keyboard to couple the audience's actions and the audio and visual transformation of virtual objects on screen. More sophisticated works embed the interacting devices into a spatial environment or custom made artefacts. In both cases, audience has an embodied experience with the artworks through the exchange of information channelled in the sense of touch.

Because digital technologies are incorporated into our daily life, there is a crucial need to strengthen the communication between these systems and their users. These interfaces are the subject of the course. Students will create new hardware interfaces using electronics and sensors that can replace the mouse and keyboard. Basic design skills and knowledge of Adobe Creative suite are expected.

The interaction between the digital and the physical world is a field with increasing meaning for designers and artists. This course will explore the history of interface design—related to time and space—with regards to usability and cultural issues. The development of interfaces has always been driven by technical progress along with the needs of human beings. Students will research experience design, products design, and digital content and create new concepts for interfaces.

V.A.   3480   Analytical Design: Explaining the   (3,4,0)
                World
Prerequisite: V.A. 2230 Typography or V.A. 2750 Graphic
                Design and Visual Narratives
Design does not only intend to make things beautiful, but has the ability to communicate ideas and messages clearly and effectively. This course aims to develop students' ability to solve design problems and conceptualize complex visualization in an analytical approach. It provides a platform for the students to explore how images, text, graphics and other design elements can be used to inform, explain and narrate complex and difficult contents in a unique and creative way.

In the course, students will be able to enhance their analytical thinking and problem solving skills in a self-assigned project. They will learn how to choose suitable topics and define the context before they start to develop their own design strategy through observations, information gathering, organization of contents and practical experiments throughout the process.

To enrich student's visual language, advance topics in visualization, information design, editorial design, instructional and editorial Illustration will be introduced with an emphasis on effective design principles. Exercises, case studies and workshops will be used to strengthen student's technical skills as well as the ability of problem solving. Besides, the course will provide a comprehensive overview of the history and contemporary practice in the areas stated above by introducing classical works and modern examples found in our everyday life such as magazines, textbooks, comics, user's manual and picture books, etc. Alternative and cutting-edge models of graphic design and publishing methods will also be examined to encourage students to adopt a more experimental approach in the creative process in order to explore one's unique touch and style in design and image making.

V.A.   3490   Illustration and Comic Art   (3,4,0)
Prerequisite: V.A. 2750 Graphic Design and Visual Narratives
"To be a person is to have a story to tell." —Isak Dinesen.
Storytelling is a fundamental element in many creative processes and 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 specifically look into the aesthetics of storytelling through comics and illustration based on the knowledge and skills acquired from the fundamental graphic design course. It emphasizes both the training of practical skills and the investigation of the language of comic and sequential illustrations. Through the introduction of theories by scholars and artists like Scott McCloud and Will Eisner, and the examination of the recent local independent comic art movement, students are provided with a critical framework to read and understand comics in a new perspective. They will become able to analyse and appreciate local and international works within a specific social and cultural context.

The course also encourages students to take a look into the process of how abstract concepts and fragmented ideas are transformed into concrete message before it is delivered to the reader creatively. They are required to conduct research in various drawing styles based on the discussion of storytelling methods as presented in Matt Madden's *99 Ways to Tell a Story*. Besides, a series of studio workshop will be held to enhance student's skills and deepen their understanding in areas like story structure, scriptwriting, drafting,