

*Academy of Visual Arts*  
*Bachelor of Arts (Hons) in Visual Arts Programme*

## **VART3245 Body vs. Textiles**

**No. of units: 3**

**Pre-requisite: VART2245 Wearables: Materials and Processes or VART2246 Small Metal Jewellery**

**Duration: 52 hours**

**Cluster: Wearables**

### **I.1. Course Description & Rationale:**

The coverings we use to envelop our body enhance or disguise, comfort or protect our physical body, but they also establish or confirm our identity, communicate our socio-cultural position, or extend our abilities beyond our personal limitations. This course investigates this notion of a 'second skin' in terms of the relationship of textiles and the (human) body, and explores the potential for new ideas and concepts that arise from this juxtaposition.

Continuing on students' previous learning this course examines the properties and possibilities of textiles and alternative materials as well as the history and cultural significance of traditional techniques and their contemporary counterparts to synthesise new creative responses in wearable artefacts. To do so this course extends students knowledge in wearables by particularly emphasising the notion of 'craft' (fabrics and textural finishes; techniques of embellishment and detailing) and countering this with transdisciplinary concepts like hybridity, multi-functionalism, or serious games.

The friction that becomes apparent from these juxtapositions – old vs. new; craft vs. technology; practice vs. concepts; individual vs. society – A deeper understanding of the nature and effects of such tools and techniques will allow students to conceptually transcend traditional disciplinary distinctions by experimenting with non-traditional media and applications to produce body coverings of a new kind.

### **I.2. Course Content:**

<b>No.</b>		<b>Hours</b>	<b>%</b>
1.	Textiles Crafts across Times and Traditions: - Textiles and their cultures;	12	23.1

	<ul style="list-style-type: none"> <li>- Textiles and the expressiveness of crafts;</li> <li>- Craft futures: latest innovations.</li> </ul>		
2.	<p>Craft Theories for Wearables:</p> <ul style="list-style-type: none"> <li>- Fashion fetish to eco ethics: Semiology, material culture and the semiotic landscape;</li> <li>- Micro-utopia: Social possibilities of wearables;</li> <li>- Craft in the age of technology.</li> </ul>	12	23.1
3.	<p>Clothes with Concepts:</p> <ul style="list-style-type: none"> <li>- Multi-functionality and hybridity;</li> <li>- Modular systems;</li> <li>- Serious games;</li> <li>- Applied technology.</li> </ul>	12	23.1
4.	<p>Creative Processes:</p> <ul style="list-style-type: none"> <li>- Transformative processes;</li> <li>- The power of disruptions;</li> <li>- Translating and interpreting.</li> </ul>	16	30.8
		52	100

### I.3. Intended Course Learning Outcomes (CILOs):

*(Please take note of the PILOs for the overall BA programme in the Programme Document.)*

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Articulate the significance of a range of media and techniques within traditional and contemporary culture and the influence on their own work;
2.	Find, analyse, organize and evaluate information for use in the process of designing wearable artefacts;
3.	Select, manipulate, and generate textile materials and techniques to craft wearable artefacts;
4.	Transfer appropriate knowledge and skills from other fields and courses for use in this new context; and

5.	Adhere to standards of professional practice and ethos.

#### I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓					
PILO1.2			✓			
PILO2.1		✓				
PILO2.2			✓	✓		
PILO2.3						
PILO3.1					✓	
PILO3.2					✓	

*\*There may not be 6 CILOs, in which case, just leave columns empty.*

#### I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Lectures and other forms of presentations with aid of notes and audio-visual media will provide the students with general introductions to topics related to the field as well as familiarise them with other basic knowledge in the area. In any case, these lectures are intended only as initial stepping-stones encouraging further individual inquiry and exploration. Lectures will usually be backed up by exercises, workshops and demonstrations to solidify their impact.	1, 5	4
2.	Demonstrations: During demonstrations students will be able to observe specific skills of artists and artisans, and learn about techniques and methods through the practical experience of others.	3, 4, 5	8
3.	Research: Research assignments require students to analytically look into	2, 5	8

	specific topics or themes of the course, and consequently encourage them to evaluate their findings with appropriate means and confidence. All research will either be formally presented to the class for common sharing, and/or will inform personal creative practice.		
4.	Studio-Practice: Studio practice including exercises, tutorials, and class discussions provides opportunities to students to apply their knowledge, and practice their skills hands-on on their personal work.	3, 4, 5	20
5.	Studio Critiques: Students present their achievements to a wider audience, explaining and defending it against critique.	1-5	8
6.	Field Trips: Field trips to sites of relevance will be arranged to cultivate appreciation and understanding of the real-life practice of the field.	1, 2, 5	4

#### **I.6. Assessment:**

<b>No.</b>	<b>Assessment Methods/Activities</b>	<b>Weighting</b>	<b>Alignment with CILOs</b>
1.	Presentation/Exhibition of Course Work: Students prove their ability to communicate practical and conceptual aspects of their personal work, and their personal engagement with the field. The presentation will include the formal exhibition of the creative project together with a selection of supporting materials (e.g. presentation drawings).	10%	1, 2
2.	Project Documentation: Students submit their preparatory and supportive materials (e.g. illustrations) they used to produce their course work as a project documentation. The documentation will also include	20%	1, 2

	self-reflective texts through which the students demonstrate their ability to constructively deal with criticism. Submission is usually expected in soft copy only.		
3.	<p>Creative Project:</p> <p>The students are to produce one major project work within the course. It will be assessed for:</p> <ul style="list-style-type: none"> <li>- Craftsmanship and structural integrity of work produced;</li> <li>- Balance between design intention and material outcome;</li> <li>- Originality of design idea;</li> <li>- Conceptual development and detailing of the work.</li> </ul>	40%	3, 4
4.	<p>Professional Attitude:</p> <p>Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student.</p> <p>Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5

### I.7. References:

Attiwill, Suzie, and Tamworth City Gallery. *A Matter of Time: 16th Tamworth Fibre Textile Biennial*. Tamworth: Tamworth City Gallery. 2004.

Bolton, Andrew. *The Supermodern Wardrobe*. London: The Victoria & Albert Museum, 2002.

Clarke, Sarah E. Braddock, and Marie O'Mahony. *Techno Textiles 2*. London: Thames & Hudson, 2006.

Collingwood, Peter. *The Maker's Hand: A Close Look at Textile Structures*. London: Bellew Publishing. 1998.

Gordon, Beverley. *Textiles: The Whole Story, Uses, Meanings, Significance*. London: Thames and Hudson. 2011.

Gillow, John, and Bryan Sentance. *World Textiles: A Visual Guide to Traditional Techniques*. London: Thames & Hudson. 1999.

Hung, Shu, and Joseph Magliaro, eds. *By Hand: The Use of Craft in Contemporary Art*. New York: Princeton Architectural Press, 2007

Jackson, Paul. *Folding Techniques for Designers From Sheet to Form*. London: Laurence King, 2011.

Marchetti, Luca. *Dysfashional*. Bom, 2007.

Paine, Sheila, and Imogen Paine. *Embroidered Textiles: A World Guide to Traditional Patterns*. London: Thames & Hudson. 2008.

Torimaru, Sadae, and Tomoko Torimaru. *Spiritual Fabric: 20 Years of Textile Research among the Miao People of Guizhou, China*. Fukuoka: Akishige Tada, The Nishinippon Newspaper Company, 2006.

Walsh, Penny. *The Yarn Book: How to Understand, Design, and Use Yarn*. London: A. & C. Black. 2006.

### **I.8. Academic Integrity:**

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

### **I.9. Health and Safety:**

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

**I.10. Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.