

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

VART 2145 Sculpture: Materials and Processes

No. of units: 3

Pre-requisite: VART1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

Duration: 52 hours

I.1. Course Description & Rationale (200–300 words):

We live in a built environment. This environment is defined by different structures and objects, and their spatial relationships. In an effort to interpret our environment and to create new places and forms, this course will explore through in and out of class projects how structures and forms are built through an additive process. This course is designed to bring to light different ways of understanding how sculpture has been made, can be made and explore new methods for the continuance of the discipline into a contemporary context. This course not only looks at sculpture as an independent form but sculpture as an expanded discipline that reaches into many realms expanding our perception to three dimensional space and experience.

This course explores the tools and techniques of additive production and the capacities of the wood shop, metal shop and sculpture studio. A series of small projects designed to build students' skill base in carpentry, metalworking and general structural challenges will be considered and applied. In addition, students are invited to incorporate projects from other AVA courses or their individual studio practice into the course.

I.2. Course Content:

No.		Hours	%
1.	Approaches to sculpture: - Processes and materials; - Sculptural strategies; - Approaches to a sculptural project.	19	37
2.	Production of sculptural work: - Machines and tools of the studio; - Skills and techniques for sculpture; - Work processes in the studio; - Health and safety in the studio.	29	56
3.	Work process documentation: - Types and formats; - Sketching methods; - Selection and organisation of materials.	4	7
		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.	Safely, effectively and collaboratively work in a studio/workshop environment.
2.	Select appropriate medium, process, and material to communicate individual ideas;
3.	Apply a selection of basic sculptural skills and techniques;
4.	Produce well crafted, structurally sound sculptural form and/or spatial composition; and
5.	Adhere to standards of professional practice and ethos.

** More may be added.*

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		9	9	9		
PILO2.1						
PILO2.2						
PILO2.3						
PILO3.1	9				9	
PILO3.2					9	

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

I.5. Alignment of Teaching and Learning Activities with CIOs:

No.	Teaching and Learning Activities	CIO	Hours
1.	Practical studio work based on teacher assignments: Students will learn to: - Prepare some drawings/sketches/plans that indicate intended direction of composition; - Produce models for planning of composition; - Learn how to transfer drawings to final work; - Realize the final work according to their intentions and plans.	2, 3, 4, 5	20
2.	Demonstrations and workshops: Technical demonstrations and workshops will teach students a variety of skills as necessary in sculptural production: - Joining different materials through various techniques; - Shaping materials and create form with different approaches; - Drilling material with various drill bit styles according to the materials chosen; - Polishing materials in order to achieve finish desired and attain clean craftsmanship.	2, 3, 5	14
3.	Presentations and discussion: Through presentations students will discover validity of work through comparative analysis of other students work and possible outside research done. Through discussion students will discover transferable ideas and approaches, or may be inspired in their own work.	4, 5	8
4.	Safety check out of sculpture studio: The safety check provides students with a first introduction to tools and machinery to enable to safely operate them.	1, 5	6

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	<p>Course work:</p> <p>The students are to produce 2 course exercises and one final project within the course and present it to the course audience. The work will be assessed for:</p> <ul style="list-style-type: none"> - Quality of Craftsmanship; - Structurally sound decisions made in the execution of ideas; - Work is able to communicate visually the artists' intent; - Work is presented in professional manner. 	50%	3, 4
2.	<p>Visual journal:</p> <p>The students are also required to keep a journal on their course activities. Exercises will be given and assessed to stimulate interaction with the journal and dialogue with the instructor.</p> <p>The journal will be assessed for:</p> <ul style="list-style-type: none"> - Ability to communicate students' understanding of the class, techniques demonstrated and general creative development by the inclusion of drawing, writing, picture taking and theoretical and practical research done; - Quality of entries, and time taken by student to present their ideas clearly and effectively. 	20%	2, 3, 4
3.	<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. 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%	1, 5

*More may be added.

I.7. References (up to 10 books):

Barrie, Bruner Felton. *A sculptor's guide to tools and materials*. Boca Raton: A.B.F.S., 1996.

Clarke, Mathew S. *From Fire to Form: Sculpture from the Modern Blacksmith and Metalsmith*. Atglen: Schiffer Publishing, 2009.

Kelly, James J. *The sculptural idea*. Long Grove: Waveland Press, 2004.

Schodeck, Daniel L. *Structure in sculpture*. Cambridge: MIT Press, 1993.

Ambrose, James E. *Simplified design of wood structures*. Hoboken: Wiley, 2009.

Mayer, Ralph, and Steven Sheehan. *The Artist's Handbook of Materials and Techniques*. New York: Viking Press, 1991.

Mills, Criss B. *Designing with Models: A Studio Guide to Making and Using Architectural Design Models*. Hoboken: Wiley, 2005.

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.