

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

## **VART2245 Wearables: 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:**

Wearables are artefacts 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. It is the aim of this course to introduce students to materials, processes and techniques necessary to be working in this field, which interprets the human body as an interface for creative expression.

Accordingly the course covers basic techniques for designing with textiles, pattern making and pattern alteration, which enable learners to develop creative concepts into wearable designs. In its second part the course also introduces a variety of more decorative techniques, intended to enhance students' options for expressing their ideas through wearable artefacts.

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 wearable artefacts. This knowledge shall then be applied to produce a wearable piece or body extension from the very first design sketch to a finished prototype.

### I.2. Course Content:

No.		Hours	%
1.	Introduction to Wearables: - Introduction to the Wearable Lab; - Historical wearables; - Wearables & technology; - Contemporary artists in the field.	4	7.7
2.	Materials: - Loom and non-loom textiles; - Alternative materials.	4	7.7
3.	Production Skills for Wearables: - Machining; - Pattern-making: draping, direct pattern making; - Flat pattern making: square blocking, contour sectioning; - Cutting.	28	53.9
4.	Fabric Appropriation: - Dyeing; - Printing; - Painting.	8	15.4
5.	Fixtures for Wearables: - Buttons; - Zippers; - Ribbons and knots; - Alternative fixtures.	8	15.4
		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.	Demonstrate a general understanding of the nature of the Wearables-field;
2.	Choose materials and techniques for Wearables appropriate to a task at hand;

3.	Transfer initial ideas into wearable artefacts in response to a given design brief;
4.	Appropriate fabrics to match with a design intention;
5.	Select appropriate fixtures for intended functions; and
6.	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, 6	4
2.	Demonstrations: During demonstrations students will be able to observe specific skills of artists and artisans, and learn about techniques and	2, 4, 5, 6	8

	methods through the practical experience of others.		
3.	Workshops: Workshops introduce and exercise initial practical skills and techniques in selected areas of creative production, allowing students to experientially and experimentally apply their knowledge to be able to more directly and closely connect with it.	2, 4, 5, 6	8
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, 6	20
5.	Studio Critiques: Students present their achievements to a wider audience, explaining and defending it against critique.	1-6	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.	2, 6	4

#### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Assignments: The students will do a number of small assignments over the course of the term, in which they will explore different techniques for wearables. Those exercises will be assessed for the craftsmanship and structural integrity of work produced.	20%	2, 4, 5
2.	Creative Project:	40%	2, 3, 4, 5

	<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>		
3.	<p>Presentation/Exhibition of Course Work:</p> <p>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).</p>	10%	1
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%	6

### I.7. References:

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

Eng, Dian. *TechStyle: Create Wired Wearables and Geeky Gear*. Hoboken: Wiley, 2008.

Evans, Caroline. *Fashion at the Edge: Spectacle, Modernity, and Deathliness*. New

Haven: Yale University Press, 2007.

Greenfield, Adam. *Everyware: The Dawning Age of Ubiquitous Computing*. Indianapolis: New Riders Publishing, 2006.

Koda, Harold. *Extreme Beauty: The Body Transformed*. New York: Metropolitan Museum of Art, 2004.

Marchetti, Luca, Emanuele Quinz, and Alberto Abruzzese. *Dysfashional*. Barcelona: Bom Publishers, 2007.

Quinn, Bradley. *Textile futures: fashion, design and technology*. Oxford: Berg Publishers, 2010.

Riegelman, Nancy, and 9 Heads Media. *9 heads: a guide to drawing fashion*. Los Angeles: 9 Heads Media, 2006.

Schwartzman, Madeline. *See Yourself Sensing: Redefining Human Perception*. London: Blackdog Publishing, 2011.

Stohler, Peter and Claudia Pantellini, eds. *Body Extensions: Art, Photography, Film, Comic, Fashion*. Stuttgart: Arnoldsche Verlagsanstalt, 2004.

### **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.

