

COURSE CONTENT

Course Code	DA5006 (DA9014)
Course Title	Handbuilding with Clay: Form and Surface
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

In this course you will experience an introduction to techniques and concepts of hand building with clay within the Singaporean context at the historical Dragon Kiln Pottery, Singapore. You will engage with iterative processes of re-interpretation and transformation of traditional techniques from cultural groups such as the Teochew dialect group and Peranakan culture. Learning from this course will enhance an understanding of Singaporean culture, as well as directly informing further studies in product design and interaction design.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Integrate surface design and form concepts to create narrative clay tiles both representational and abstract.
2. Develop ceramic tile making techniques using handbuilding, pinch and coil, slab roller, mold making, in laid clay surfaces, surface design, and firing techniques.
3. Apply principles learnt in class to develop an individual ceramic pictorial language.
4. Present and discuss ceramic tile processes, concepts, and finished work with clarity.
5. Critique your own ceramic artwork and your peers' work in a clear and constructive manner.

Course Content

The course is conducted in a studio setting at the local dragon kiln just outside the NTU campus. Under instructor supervision, you will observe the progress of everyone's work, and contribute critique as the work is being made. Learning is a collective experience in the studio setting. You will be encouraged to articulate your creative process as you are immersed in materials and the challenges of making. It is a communal pedagogically iterative process of appraising, examining, evaluating and reflecting. You benefit from a cross-pollination of ideas and input of your peers, and so full attendance is very important.

The semester begins with handbuilding techniques using pinch, slab and sculpting techniques, moving into decorative techniques of press stamps and in laid color clays. You will gain experience in press molds and stamp making and decorative tile techniques. You will also gain understanding of clay properties and techniques of firing. Gradually you will become more independent with your work. The semester ends with each student creating a series of tiles using multiple techniques that correspond to each other in form and concept.

The course also offers opportunities to collaborate with local museum exhibitions and or

international students, artists and communities.

Course content includes:

- Introduction to materials:
 - Handbuilding techniques with clay, slab rolling, coil and pinch techniques,
 - Sculpting techniques
 - properties of clay low fire and high fire
- Painting with colored slips
 - Two toned clay
 - Colored slips for painting clay surfaces
- Elements of form & design
 - Movement: Directional lines leading the eye from one time to the next
 - Creating space with low relief and high relief sculpting techniques
 - Balance, contrast, emphasis, Rhythm
- Stamp making and decorative use
 - Proportions of the head
 - Seeing and mixing flesh tones
- Low relief moldmaking techniques
 - Simplifying form
 - Seeing and mixing night tones
- Indigenous Firing techniques and Contemporary low fire techniques
- Historical and cultural view of tile production world wide

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Handbuilding techniques, clay surface decoration, mold making techniques and firing techniques	1,2,3,4	N.A.	20	Individual
Development Project Application of a selection of techniques to form a series of objects	1,2,4	N.A.	20	Individual
Final Project: Originality 20% Process and production 20%	1,2,3,4	N.A.	40	Individual
Continuous Assessment: Participation	5	N.A.	20	Individual
Total			100%	

Reading and References

Books:

5000 Years of Tiles, Hans van Lemmen

On Line Journals:

New York Times : <https://www.nytimes.com/section/arts>

The Jakarta Post : Arts-Culture <http://www.thejakartapost.com/life/arts-culture>

The Artling: <https://theartling.com/en/artzine/asian-female-sculptors/>

Gallery Websites

Cheim & Read Gallery <http://www.cheimread.com/>

David Zwirner Gallery <https://www.davidzwirner.com/>

Saatchi Gallery <http://www.saatchigallery.com/>

Jeffery Spahn Gallery

Duane Reed Gallery

Artists to consider:

Lim+ Lu

Shigekazu Nagae

Steven Young Lee

Lucie Rie

Bonnie Seeman

Edmund de Waal

Yeessookyung

Tony Marsh

Christopher David White

Koike Shoko

Zemer Peled

Lei Xue

Yun Hee Lee

Roberto Longo

Coile Hooven

Elisabeth Kley

Jessica Stoller

Bari Ziperstein

Grayson Perry

Course Policies and Student Responsibilities**(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Materials Demonstration: Handbuilding techniques of use of coil, hand building, pinching	1	Introductory Lecture In-class exercise Pinch pots adhering clay to clay forms, and using the slab roller, Lecture: Ceramics of indigenous peoples of the Americas
2- 4	2. Demonstration in Indigenous firing techniques 3. Students will meet at local cemetery with clay and select decorative forms to take a mold of creating their own decorative stamps 4. : Demonstration of inlaying clay	1,2, 4	Lectures: Indigenous firing techniques.press molds for stamp making, Inlaid tiles In-class exercise 2. Class will finish 1 st clay containers, using handbuilding techniques of pinching, slab building and sculpting techniques. 3. stamp making with press molds 4. begin designs for 2-toned inlaid clay tiles
5 - 6	5. Demonstration of low relief sculpting techniques 6. Demonstration of making low relief press molds	1,2, 3, 4	Lecture What are low relief sculpting techniques In-class exercise 5. Students finish 2-toned tiles 6. begin designs for low relief

			mold making
7 -8	7. Demonstration of pressing tiles from low relief molds and cleaning-up sculpting after mold making	1,2,3,4	<p>Lectures: of pressing tiles from low relief molds and cleaning-up sculpting after mold making</p> <p>In-class exercise 7. Making low relief molds 8. Pressing tiles</p>
9 - 12	Further demonstration in sculpting and surface techniques	1,2,3,4,	<p>Lecture: Texture/mark-making in clay, constructing form</p> <p>In class Exercise Finish firing techniques of past tile projects Students design and realize a series of tiles that are a combination of handbuilding and mold making techniques plus firing considerations</p>
13	Final Critique	5	<p>In Class Exercise: Group Critique</p>