VISUAL STUDIES

INSTRUCTOR
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ISSUE

Seeing FORM – visual forms – seems to be an obvious activity related to design. But what does it mean to "see"? And what does it mean to say you "know" it; that you "understand" it? To even begin addressing these questions, one must "learn to see;" specifically for this course, visual studies. Visual studies can be considered in two aspects with respect to any visual form – what do we see?; and how do we see? These are not the same thing, although they are closely related. Developing an ability to see form and how its aspects can be described and understood; to develop an ability to critically read and understand form through formal, geometric, tectonic and spatial analytic processes – these act as intermediaries between observation, understanding, and expression, offering deep insights into visual works.

DESCRIPTION

This course introduces visual media, examining how its history and ideas can help develop our critical understanding of spatial design. The course offers an overview of the subject for those with little or no visual art + design background and is intended to provide a sense of visual literacy. The course is designed to develop skills of observation, interpretation and creativity, as well as giving a strong intellectual grounding in visual thinking, and the form, meaning and content of visual media.

COURSE SYLLABUS

01 Introduction
02 Form
03 Visual Forces
04 Space
05 Composition
06 Hierarchy
07 Rhythm
08 Scale
09 Light
10 Colour
11 Materials
12 Complexity

METHODS

Each week there will be an illustrated lecture of approximately 1 ½ hour, followed by a working seminar of studies selected from the field of visual art + design. The purpose of the seminar each week will be to see if you can conceptualize in drawing (or other appropriate visual media) what has been presented in your reading and the lecture. Seeing, therefore becomes a way of reading, and drawing ("doing") becomes a way of thinking. Thus, each week there will be three aspects to your work: assigned reading, attendance at the lecture and seminar, and your work (drawings, etc.) from the seminar.

There will be one term paper, analytic in nature, with diagrams accompanied by extended captions. The term paper is a further study based on objects chosen from the collections of Museums around the world so that we can engage directly / virtually with their material as well as literary and historical content. The paper should allow the student to demonstrate his or her analytic skills developed in the course

LEARNING OUTCOMES

1. Able to understand how the theories, practices and technologies of the arts influence architectural design.
2. Demonstrate a knowledge and understanding of the **elements of form, principles of design, and the creative process.**
3. Demonstrate an understanding and awareness of **_various visual media – techniques + practices**.
4. Demonstrate a familiarity with major **historical movements in art + design** and be able to explain how they relate to their **time and culture**.
5. Demonstrate an appreciation of the role of art + design in society as a means to expand their outlook and develop the expression of their own ideas in various visual media and forms.

ASSESSMENT SCHEME

01_Working Sketchbook (in-class) (20%)
02_Portfolio of Drawing Assignments (40%)
03_Term Paper (40%)

Total: 100%

COURSE FORMAT

1_Teaching Days
1. Students must attend for <u>F2F teaching</u> during these teaching hours.
    Teaching Day:2:30-5:15 pm, Tuesday
2. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

2_Student Study Effort (Total: 140 hrs)
1. Class Contact: 39 hrs (Lecture, Tutorial, Critique, Field Trip)
2. Other Student Study Effort: 100 hrs (Homework / Self Study)

REQUIRED READINGS

Fichner-Rathus, L. (2013). *Understanding art* (10th ed.). Wadsworth Cengage Learning.
Martinez, B., & Block, J. (1988). *Visual forces : an introduction to design*. Prentice Hall.

OTHER REFERENCES

Berger, J. (1985). *Ways of seeing*. British Broadcasting Corporation and Penguin Books,1985 printing.
Ching, F. D. K. (2007). *Architecture : form, space, & order* (3rd ed.). John Wiley & Sons.
Jenkins, E. J. (2013). *Drawn to design : analyzing architecture through freehand drawing*. Birkhäuser.
Crowe, N., & Laseau, P. (2012). *Visual notes for architects and designers* (2nd ed.). Wiley.

https://artsandculture.google.com
https://conformi.tumblr.com

IMPORTANT NOTE TO STUDENTS

Expectations for Professional Conduct
The motto of The Chinese University of Hong Kong (CUHK) is "Through learning and temperance to virtue". This motto places equal emphasis on the intellectual and moral education of students. In addition to pursuing academic excellence, students of CUHK are expected to maintain and uphold the highest standard of integrity and honesty in their academic and personal lives, respect the rights of others and abide by the law. More information on Postgraduate studies can be found in the PG Student Handbook. https://www.gs.cuhk.edu.hk/

Attendance
Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented with documentation of illness or personal matter. Please note: **Three (3)** or more unexcused absences may result in a failing grade for the course.

Academic Honesty
The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on academic dishonesty

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at: http://www.cuhk.edu.hk/policy/academichonesty/.

With each assignment, students may be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.

Third-Party Assistance
All intellectual work essential to the design project must be completed by the student and cannot, under any circumstance, be outsourced to a third party (including, but not limited to a company, consultant, alumni, and/or friend).

In the design studio context, students may utilize external resources, such as printing services for presentation materials, and/or laser cutting and 3D printing services for prototyping purposes. Use of such third-party services constitutes non-intellectual work done by others. It is only permitted with prior written consent from the studio tutor and acknowledgment of such work done by the third party.

Assistance from other students or friends for aspects of project production also constitutes non-intellectual work done by others; this is allowed only if declared and acknowledged in a written statement attached to any such work that has received assistance.

Under all circumstances, students must declare all work done by others by completing the school's designated form before assessment. This form must include a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project. The completed form, signed by the student, must be endorsed by the tutor and presented during the final review. The school will collect and retain this form for record-keeping purposes.

Failure to follow this code of conduct may be considered a case of academic dishonesty, to be reviewed by a disciplinary board, and possible failure of the course.

Artificial Intelligence

Unless approved by the Programme or School Director, any use of AI tools such as ChatGPT or image generation tools (Midjourney) etc. is strictly prohibited and may result in disciplinary action in accordance with university policy on academic honesty. Students may refer to the CUHK 'Use of Artificial Intelligence tools in Teaching, Learning and Assessments' – A Guide for Students.

Student Work

Submission of studio documentation must be complete and correctly formatted. Missing or incomplete submission of the documentation folder will result in the grade for the course being withheld. This will prevent registration for the following term or delay graduation. In addition, a grade deduction of *one letter grade* will be made.

Term 1: 2 September 2024 (Monday) – 30 November 2024 (Saturday)

WEEK 01		
03.09	**01 INTRODUCTION**	

WEEK 02		
10.09	**02 FORM**	

WEEK 03		
17.09	**03 VISUAL FORCES**	

WEEK 04		
24.09	**04 SPACE**	

WEEK 05		
01.10	**NATIONAL DAY**	**No class**

WEEK 06		
08.10	**05 COMPOSITION**	

WEEK 07		
15.10	**06 HIERARCHY**	

WEEK 08		
22.10	**07 RHYTHM**	

WEEK 09		
29.10	**08 SCALE**	

WEEK 10		
05.11	**09 LIGHT** **10 COLOUR**	

WEEK 11		
12.11	**11 MATERIALS**	

WEEK 12		
19.11	**12 COMPLEXITY**	

WEEK 13		
26.11	**NO CLASS**	**Architecture REVIEW WEEK**

WEEK 14		
03.12		Final Submission

Grade	Descriptor	Criteria	Points
A	Excellent	Comprehensively excellent performance on all aspects of the design intention, development, technical resolution and presentation. Achieving all learning outcomes with distinction.	4
A-	Very Good	Generally outstanding performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes with merit.	3.7
B+	Good	Substantial performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes satisfactorily.	3.3
B			3
B-			2.7
C+	Fair	Fair performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a passing standard.	2.3
C			2
C-			1.7
D+	Pass	Barely satisfactory performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a barely satisfactory standard.	1.3
D			1
F	Failure	Unsatisfactory performance on the design intention, development, technical resolution and presentation. Not achieving all learning outcomes.	0

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Written Feedback to Students

Term: _____   **Grade:** _____

Course: _____   Date: _____

Assignment: _____   Student Name: _____

Studio Tutor: _____   Student ID: _____

Feedback from Studio Tutor:

Achievements:

Challenges: