FOUNDATION WORKS

PROJECTS REVIEW
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**Dean of the SCHOOL OF ARCHITECTURE AND DESIGN:**

**Faculty:**

**Publication committee:**

**Design:** SILIA ABOU ARBID

**Layout and production:** CHARBEL HARB

**Studio photography:** SAMIR ANDREA, PIERROT DAOU

**Editing:** IRINA PAPKOVA

**Printing:** DABBOS PRINTING PRESS

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**[www.sard.lau.edu.lb]**
Foundation studies is a common denominator between the various design programs offered at LAU: Architecture, Interior Architecture, Graphic Design and Fashion Design. This horizontal link is the basis of all creative disciplines. It is built on the philosophy that there are fundamental approaches, skills and knowledge that are common to all these fields. Students gain in self-assurance and move forward with a cross-disciplinary foundational attitude: they take risks, suspend disbelief, live through new experiences and acquire innovative ways of looking at the world. At the same time, the hands-on approach in the foundation courses gives students a better understanding of techniques and skills.

Foundation is both a creative grounds for awakening the search into the sensible and the sensitive, and an initiating pathway to phenomenological investigations. More than educational, Foundation is considered a year for building anticipation. When one thinks about Foundation, one thinks of teaching oneself how to develop one’s own instinct, and how to learn without prejudices. In Foundation, issues are explored through imaginative speculation on notional probes and their associated critical and material manifestations. The immediate fate of the instructor is to become, merely, an agent provocateur, instigating a series of visual and analytical queries that stimulate unexpected sensational responses, so that each student may gain an individual understanding of phenomena – a mindful understanding of marks and the implicit act of making.

This year long first immersion into the fundamentals of art and design allows for an exhilarating experience of thought, rigor and energy. To teach Foundation is to tickle fancy and open abstract perspectives that re-enforce seeing beyond the pragmatic. Stripped bare, Foundation is a trench, a vantage for inspiration, a playground for constructing compelling narratives that unpredictably shape the future of one’s education to a full potential.
In his famous novel “The Unbearable Lightness of Being,” the Czech author Milan Kundera constructs the story of the main characters as a series of overlapping snapshots that are not presented in a perfectly chronological order. In addition to its semantic value as a novel, this non-normative representation of reality—compounded by sensual and evocative scenes—is a good lesson in syntax for students in the Foundation year as it tells us that reality can be represented or reconstructed in multiple ways, and not necessarily in a conventional order. For a designer, the beauty of the novel lies in our capacity to recompose it in different ways without losing its main character or atmosphere.

In three decades of teaching Foundation, I have always resorted to the search for different themes that could serve as a springboard or an alibi for formal research. The main difference between a Bauhaus-based Foundation education and a Beaux-Arts training is that the former does not prescribe a specific course of formal education but leaves the territory open to a multitude of approaches and themes, while the latter prescribes a certain path grounded in representation. Representation is essential for a designer’s education, but the story doesn’t end there.

Following this initial training in representation, the student should be initiated into the art of interpretation, which can only be taught through an immersion in aesthetics, culture, and self-criticism. Foundation Studies as we have attempted to establish it here at LAU is therefore based on an immersion in aesthetics, and rooted in a fundamentally creative understanding of art. For this reason, the formal exercises which are developed and represented in this book do not seek to arrive necessarily at final aesthetic statements, as much as they seek to articulate an innate ‘process’ which every student is invited to discover, modify and adjust as a means towards understanding that design is basically a form of research, or, as Le Corbusier once said, a patient search. This attitude is common to all design disciplines, and for this reason we have maintained that the foundation year should be common to all, and should not be simply reduced to being the first step in a student’s education towards a definite vocational end. Rather, it should be an all-encompassing, immersive experience that initiates students into multiple paths of discovery.

Yet this immersion in art should not lead us to glorify the individual statement, the final object as much as learn to decipher the constituent parts of any object, and to take pleasure in the very process of deciphering. This is analogous to slowly unraveling a mystery, rather than to hitting the jackpot.
In some of my exercises, I have provoked students to draw analogies between one medium and another, as, for example between film and painting or painting and architecture. Take, for instance, the case of Hitchcock’s “Rear Window,” a beautiful movie. When we looked at it in the Foundation studio, we attempted to draw analogies between Hitchcock’s construction of the movie’s scenes and the work of Edward Hopper. Hitchcock was, of course, aware of and influenced by the work of Hopper, by his particular way of framing the scenery outside, whether it is from the interior of a bar or the intimacy of a room. This interrelationship between different media or art forms is essential for students to become aware of, and can only be introduced within a setting that is not yet obsessed with learning outcomes and specific vocational goals.

The work of any great artist or designer testifies to this innate search for questions, rather than definite answers. The answer is often postponed and the observer can find the aesthetic pleasure in the parcours that an educated eye can trace through different works. This is, for instance, the case of Michel Basbous, a great artist of the golden period in Lebanon, whose work was recently part of a retrospective in Beirut. It is also the case of Salwa Raouda Choucair and a number of other artists who did not simply imitate what they learned or saw happening around in the great capitals of art, but so profoundly assimilated those lessons that they re-interpreted them in their own ways and according to their own palette, critical view and questions. These are lessons for designers, who cannot be simply trained to perform specific tasks or master certain software which is then applied indiscriminately, but have to develop their own critical view and their capacities for reinterpretation of the reality around them as a means to create works that have a certain significance and depth.

When Picasso and Braque broke the norms of representational painting, they opened the way for a richer experience of the world. The difference between traditional training and a Foundation-based education is similar to the difference between 19th century painting and modern painting. One is interested in the representation of reality as the artist sees it, the other in the investigation and reconfiguration of that reality according to an active process of perception. The world around us forces us to look at things with a critical, investigative outlook and not be simply imitators. This is what I have tried to imbue in the series of Foundation studios I have taught for many years, and what I hope the new generation of Foundation faculty will keep looking for.
this studio emphasizes on visual perception through an initiation into the different modes of two-dimensional representation and the formal analysis of the basic elements of visual language, such as: point, line, shape and figure / ground structure, color and the effects of light on forms.
After experimenting with paint and color in two minor exercises – The Color Wheel and The Different Shades and Tones of a Hue – students worked on two kinds of movements that focused on the horizontal spontaneous free brush stroke combined with an orthogonally preconceived slow movement of the finger print.

Experiments in Visual Kinetics is an exercise with several phases. The Collage is done by reversing strips of sliced quality prints from magazines, weaving them or simply inverting squares until reaching the Traced Framed Outline, which is expressed in different media: gouache, pencil and ink on watercolor paper.
MICHEL FARHAT experiments in visual kinetics, gouache on watercolor paper.

MICHEL FARHAT experiments in visual kinetics, ink on watercolor paper.

MICHEL FARHAT experiments in visual kinetics, pencil on watercolor paper.
1. RAMI RIKKA, experiments in visual kinetics, pencil on watercolor paper.
2. RAMI RIKKA, experiments in visual kinetics, ink on watercolor paper.
1. NOUR EZZEDINE  
Experiments in visual kinetics, ink on watercolor paper.

2. MIRNA WAHAB  
Experiments in visual kinetics, ink on watercolor paper.

3. JOYA HADDAD  
Experiments in visual kinetics, ink on watercolor paper.

4. TAMARA HAMDOUCH  
Experiments in visual kinetics, ink on watercolor paper.
MAJD CHAABAN experiments in visual kinetics, gouache on watercolor paper.

RAGHAD HAMMOUR experiments in visual kinetics, gouache on watercolor paper.
MOHAMAD SABBOUS experiments in visual kinetics, guache on watercolor paper.

RAZAN HOIT experiments in visual kinetics, guache on watercolor paper.
DESIGN STUDIO
IA
instructor: GUITTA MELE
2D
FALL 13
MAREA BASSIL
asymmetrical positive negative subtraction from a square.
JOANNA HOWAYEK
Line and imagination.

MAYA BATEIL
Abstraction.

ANTHONY BATEIL
Abstraction.
The studio is an introduction to the basic elements and principles of two-dimensional design. Emphasis is laid upon insightful and analytical works through exercises that are intended to sharpen students’ understanding of visual perception, while building their abilities to interpret and render conceptual and visual themes.

HUSEIN HJAJD: chromatic compositions for fire & water.
LYNN DABBOUS    chromatic compositions for fire & water.

ALIA MALLAS         rotation using chromatic grays.
rotation using chromatic plays.

element.

element in context.
HUSSEIN HIJAZI
abstraction of a shell.

HUSSEIN HIJAZI
shell in context.
This studio focused on the individual in relation to the creative process. While introductory exercises were essential to the understanding of design, each exercise further developed an idea in myriad directions, thus allowing students to discover who they might be in the future.

Students explored with repeat patterns using artworks — both classic and contemporary — going from simple repeats through to complex rhythms that then formed larger repeats and so on and so forth. The exercises assigned were open to interpretation, ensuring a wide variety of outcomes that reflected individual design processes.
this studio explores the basics of plastic modeling and initiates students to critical thinking through exercises that address three-dimensional formal analysis and evolve from soft materials to hard materials, with an emphasis on learning wood craftsmanship.
Based on a word/quality extracted from the layering of selected pictures, the students created black and white abstractions and transformed them into 3D volumes.
WAEL HALAWI: a cube with dots.

LAYAL YAGHI: linear geometry.

NADINE KASSEM: twisting hierarchy.
- ZAHRAA JOMAA  |  Choice.
- MANAL HUSSEINI  |  Rythmatic Progression.
- HAYA TAMAM  |  Deep Confinement.
- WAEL SALEM HALAWI  |  Chaotic Suspension.
In this introductory studio on dimensional design, students concentrate on investigating the realms of form. While learning how to speculate on an idea and translate ideas and meanings into form, the main concern is always exploring the immediate or the arbitrary as a mode of thinking and making. In search for the underlying and the untold, the students’ discourse is based on an urban allegory- one of Italo Calvino’s Invisible Cities.
NINA BITAR . RAND MAKAREM . SARAH MERHI      exploring the normatic : Star Structure.

RIHAM ATALLAH . JOANNA MAKAREM . LARA SLEEM      exploring the normatic : Embossed.

LALIG AGHA SARKISIAN . JOELLE STEPHAN . OHAN OHANIAN      exploring the normatic : Funnel.

CARINE GEARA . PIO IBRAHIM . CINDY NAJEM . KARINA VARTANIAN      exploring the normatic : Wrapper.
MALAK ALI AHMAD    Invisible Cities   2D transcription of the storyline   Zobeide - Cities and Desire - graphite on cotton paper.

MALAK ALI AHMAD    Invisible Cities   randomization   the storyline dynamics   Zobeide - felt tip on calque paper.

MALAK ALI AHMAD    Invisible Cities   conceptualization   3D embodiment of the imaginable and the imaged   Zobeide - wawa wood model.

HUDA EL HALLAK    Invisible Cities   conceptualization   3D embodiment of the imaginable and the imaged   Zobeide - Cities and Desire - wawa wood model.
JOSEPH AYOUB    Invisible Cities   2D transcription of the storyline Bauch - Cities and Eyes - graphite on cotton paper.

RAGHAD HAMMOUR    Invisible Cities   2D transcription of the storyline Sophronita - Thin Cities - graphite on cotton paper.

JOHNNY KOKAJIAN    Invisible Cities   2D transcription of the storyline Mercana - Cities and Eyes - graphite on cotton paper.
KHALED ZAYOUD
Invisible Cities conceptualization 3D embodiment of the imaginable and the imaged. Sophiena - thin lines - wawa wood model.

MARYLYNN EL HADDAD
Invisible Cities conceptualization 3D embodiment of the imaginable and the imaged. Baucis - wawa wood model.

BERNADETTE EL JAMOUS
Invisible Cities conceptualization 3D embodiment of the imaginable and the imaged. Adelma - Cities and the Dead - wawa wood model.
ASHRAF SHAABAN
Invisible Cities conceptualization 3D embodiment of the imaginable and the imaged
Zenobia
Thin Cities - wawa wood model.

RIHAM ATALLAH
Invisible Cities conceptualization 3D embodiment of the imaginable and the imaged
Diomira
Cities and Memory - wawa wood model.

PIO IBRAHIM
Invisible Cities conceptualization 3D embodiment of the imaginable and the imaged
Octavia
Cities and Memory - wawa wood model.
The project began with Kafka’s short story ‘Metamorphosis.’ Students were asked to select descriptive passages and translate the scenes in abstract drawings. With these drawings, they created their imaginary 3D environment. Students were asked to pay attention to the impact of narrative and spatial relations. The outcomes were foreign wooden structures depicting a story, a landscape or an emotion.
Mohamed Bakri
Metamorphosis, translation of Kafka’s novel.
Project Map

During the course of the semester we study various ways of expressing the human body and making three-dimensional objects in motion.

Lines We start by looking at an object and inkblots in order to extract two adjectives. Then, using the most primitive drawing tools — pencil, paper and ruler — we express those two words using only straight lines. The goal is to learn to communicate visually and to learn to read drawings through harmony, contrast, composition and visual structures.

MondoLinea From the line drawings, the students build a three-dimensional version using wooden dowels. In the process, students learn to observe and express forms and movement in space, through negative space, open form and closed surfaces.

Critter Extracting lines from the MondoLinea exercise, students work in the wood and extract from solid block of wood shapes that they draw following the golden ratio in terms of its segments. Then, the students must decide upon and create rotative joints within the form, in order to explore movement and how objects transform space. The final step is to create a stop motion animation coupling the form with a partner, following a narrative related to the life cycle through time.
DINA CHEHAB  Mondo Linea
MAHA DEGUISE  Mondo Linea
NOORHAN ELHARIRI  Mondo Linea
After taking pictures of industrial instances and illustrating the pictures (gouache, black and white), students were tasked with finding a transition between line and form. By creating a series of linear annotations representing geometric figures that embody the essence of industrial instances, students translated their 2D annotations into 3D forms that aimed at materializing the momentum depicted in the photograph.

Requirements: A combination of at least two forms (20x20x10 cm thick or 20 cm radius), keeping at some point the 10 cm thickness and 20 cm on each side.
1. ANTOINE MALAKHA  Industrial Instances.
2. MARIA ASSAKER  Industrial Instances.
3. OMAR WEBBE  Industrial Instances.
Industrial Instances.
DESIGN STUDIO IB

Instructor: Quita Melki

Cube Project.

Fall 13
GIOGIO MASAAD  serial plane and fruit.

SYLVA CHOUCAIR basic process in 3D : Furious - soft sculpture.

TARA NAHAS basic process in 3D : Attraction - soft sculpture, soap carving model.

MARLY KHOURY frame cubes.
this studio is a sequence to DESIGN STUDIO IA and IB and constitutes a master studio in foundation, where the techniques and methods acquired in the previous studios are taken to a higher level in a project that emphasizes process thinking in design, and allows for effective synthesizing between two- and three-dimensions. The project should gear each student to develop mature works that combine analytical thinking, interpretation, and experimentation in design.
The ultimate purpose of this studio is to transform a selected object from everyday life into a 'player apparatus' with an imagined identity. The process is based on successive steps that emphasize experimentation, analysis, criticism and interpretation — all leading to the conceptualization and realization of an 'idiosyncratic object.' The series of interpretive and transformative studies include photo-montage, stop movie, sketches and technical drawings, along with a series of study models culminating in a large-scale work. The 'idiosyncratic object' is made from a variety of materials, especially wood and steel. Sources of inspiration include 'Alice in Wonderland' and the artistic Dadaist movement.
JOSHDUB: THE UNICYCLE

The Visionary.

NIDAL DEMAAM

JREHAR MAGHARI

ELHAM EL EZZI

Catapult.
This master studio in Foundation Studies asked students to imagine the unfolding narrative of an encounter between the Little Prince and Vladimir Tatlin, where, amazed by the poetry of LeTatlin Glider, the Little Prince engages with the architect in a query about the emboldened man-made object that Tatlin’s imagination could process and conceive of. Together, they will invent an ecstatic apparatus. The initial impulse for the generation of this exalted device is to be sought in a randomly found object, set in such a way to materialize both a physical and a conceptual order or system state, derived from the observation of a flyer insect. Discoveries from various providences would mingle to induce a series of perceptual referentialities that impart meaning and are open to creative interpretations. Students are asked to draw scenes for the Little Prince’s travelogue, where, the meaning of images is seized with ocular stimuli that draw the perception of appearances and extend knowledge.
 Johnny Kokajian: anatomy, studies of a mantis, graphite on vellum paper.

 Johnny Kokajian: anatomy, 3D abstraction of a mantis, pressure held steel rods.

RAGHAD HAMMOUR
senseless machine - Colliding Mantises - electro kinetic apparatus.

RAGHAD HAMMOUR
anatomy, 3D tool construct of a mantis - graphite on cotton paper.
LYYI TANNIR  travelogue: Peaks     ink render on vellum paper     "... but he saw nothing, saw peaks of rock that were sharpened like needles..."

OHAN OHANIAN  travelogue: The Volcano      charcoal render on vellum paper     "... whether volcanoes are extinct or alive, it comes to the same thing for us... said the geographer... the thing that matters to us is the mountain. It does not change..."

HUDA HALLAK  travelogue: The Cave      charcoal render on cotton paper     "... in silence, the darkness fell, and the stars began to come out... the stars are beautiful because of a flower that cannot be seen..."

CAROLINE EL AYOUBI  travelogue: The Wheat Field     ink render on vellum paper     "... think how wonderful that will be when you have tamed me... the grain, which is also golden, will bring me back the thought of you... and I shall love to listen to the wind in the wheat..."
CAROLINE EL AYOUBI  
*travelsogue: Saddest Landscape*  
Handmade paper pulp bathed in black ink  
* ... Do you who also love the Little Prince, and for me, nothing in the universe can be the same if somewhere, we do not know where, a sheep that we never saw has – yes or no? – eaten a rose ... *

JOHANNA MAKAREM  
*travelsogue: The Water Well*  
Charcoal and graphite render on cotton paper  
* ... do you hear? “We have awakened the well, and it is singing ... ”*

GHIDA WAHAB  
*travelsogue: Sahara*  
Felt tip render on vellum paper  
* ... and at night I love to listen to the stars. It is like five hundred million little bells ... ”*
1. NIRKANA KOEBESI | senseless machine | Ash Burner | electro kinetic apparatus.

2. MAJD CHABAAN | anatomy, 3D tool construct of a plumose fly | graphite on vellum paper.

3. LYNN TANNIR | senseless machine | Spinner | electro kinetic apparatus.
MICHEL FARHAT  anatomy, 3D tool construct of a mantis graphite on vellum paper.

MICHEL FARHAT  senseless machine: bowing mantis  electro kinetic apparatus.
Students were asked to select two words at the beginning of the spring semester and to discover the formal qualities the chosen terms can express through mixed media. On a 2D level, drawings, collages, and reliefs were explored in the search of expressing line and form in different manners. On a 3D level, the narratives expressed in the 2D drawings were translated into assemblages of everyday common objects. Towards the end of the term, student selected the final narrative for the kinetic apparatus and created their final piece expressing the context of their initial two words.
MOUR TAAN  final object.

MOHAMAD BAKRI  final object.

MOHAMAD BAKRI  found object.
Makalach found object.

Omar Gualchi found object.

Sasha Cherub found object.
LAYAL KAZMA final object.

KARIM COPSTAN b/w collage.

NOUR TABBAN found object [ jury capture ].

SANDRELLA HAMDAN final object.
**Project Map**

During the course of the semester we study various ways of expressing the human body and making three-dimensional objects in motion.

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**Memoto Mini and Memoto Mega**

We will start by looking at our body as a trove and maker of three-dimensional forms. We will look at other creatures and other three-dimensional puzzles. The exercises will be in charcoal on paper, with full expression on a large sheet of paper, using the entire body to draw. Jurors include artists and professional designers and architects.

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**MeToo: Duration**

We will then explore how our body exists in our three-dimensional world, and what happens in space when we expand our body. We will perform a fashion show displaying our bodily extension. During this exercise, we will learn how to represent form by using wireframes as an underlying representational structure of all matter. The materials will be plastic hose, steel wire and cable ties. Jurors include primarily fashion designers, choreographers and architects.

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**MeCubed**

Then, we will work at a smaller, portable scale to re-create three-dimensional objects that extend a painting into closed planes and skins. Materials will be paint, pastel or any other medium, followed by gypsum, gesso, wax, steel mesh, plastic sheets, etc. and a wooden frame cube. Jurors will include artists, graphic designers and architects.
1. WAID DARDOUS
2. OMAR JALABI
3. SAMER ABOU MRAD
4. WAEL SALEM HAJAWI

Metous

SPRING 14
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One man’s junk is another man’s art! From a 2D collage to a low relief mixed media assemblage. From the wild mess of the collage to a homogeneous assemblage.

Virtual Town Mapping: Recycling and synthesizing from the heterogeneous to the homogeneous, from the concrete to the virtual (digital).

The building Blocks: Crawler’s eye view — gravity.

The Virtual City/Town: Flight and scene/seen from above — lightness and flight.

The Apparatus: Impersonation of the insect.
MANAL HUSSEINI
conception of virtual city in pencil.

MANAL HUSSEINI
virtual city model top view.

MANAL HUSSEINI
building blocks.

MANAL HUSSEINI
stylized insect.
NAYLA TABBARA
3D virtual city model.

NAYLA TABBARA
One man's junk is another man's art.
JOYA HADDAD
assemblage.

JOYA HADDAD
conception of a virtual city in pencil.

JOYA HADDAD
stylized insect drawing.

MAHMOUD DANDASHLY
stylized insect.
One man's junk is another man's art.

assemblage

conception of a virtual city in pencil.
This design studio focuses on process. To that end, the students experiment with a variety of approaches meant to guide them towards developing an individual design methodology, to move from analysis towards concept building, and finally to execution. The varied approaches should help the student to balance conceptual and practical approaches, to transition fluidly between 2D and 3D thinking and production and to experiment with a range of media and techniques. They are intended as tangible applications of the abstract concepts and principles learned in Design IA and IB.

A sequence of exercises that begins from a single starting point results in a series of interconnected variations. In the introductory session, each student is assigned a single everyday object that includes some sort of mechanism (e.g., umbrella, bicycle, drafting lamp), which forms the basis for all of the student’s explorations and work during the three phases of the semester.
<table>
<thead>
<tr>
<th>5</th>
<th>LOSE BECHARA</th>
<th>Building Relief</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>DALIA BAGHDADI</td>
<td>Building Relief</td>
</tr>
<tr>
<td>26</td>
<td>DANA NAIMI</td>
<td>Reconstruction of a Fishing Hook</td>
</tr>
</tbody>
</table>
Transformation of a Pencil Sharpener.

Modular System.

Modular System.
The Manipulation of the Object and its Physical Form

Through an engagement with the research and projection of the work of Erwin Wurm, the students will analyze and write their personal opinions of how they perceive claustrophobia in 'one minute sculpture.' A range of studies built on critical thinking and complete structural analysis will be applied using an experimental range of techniques, starting with lines, shapes, forms and materials, including conceptual and precision drafting.
One Minute Sculpture studies.
DORIAN KESICERAN  One Minute Sculpture studies.

SAM PAUL CHENAE  One Minute Sculpture studies.
Time slows until it ‘freezes,’ moves backwards and then moves quickly. Memory moves one way, fades and then moves both ways. ‘Stuff and nonsense!’ Alice says in the midst of a universe where time seems unconventionally elastic.

What is our notion of time beyond the precise ticking of our atomic clocks, our accurate timekeepers? How would we perceive time if we suspended our obsession with control and organization? How far then would our reality be from Alice’s fantasy?

Drawing source material from Lewis Carroll’s ‘Alice in Wonderland’ and ‘Through the Looking Glass,’ I proposed to my class that we draft processes of research, experimentation, critical thinking, making and documentation that reflect on time’s quandaries. The whole exercise could be considered as an ‘attempt’ at understanding time.
CHRISTIE DAVULU  Time's Manifolds: model.

ALESSAR NASAR  Time's Manifolds: installation.

JOANNA HOWEYK  Time's Manifolds: viewer: drawing and model.
MARIA ILIPOULOU - Time's Manifolds - Fixed installation.
ANNA CHRISTINA NAVARAT

Time’s Manifolds.

MARIA BASSIL

Time’s Manifolds: Drip Drop Installation.
From Skin to Space

This project was divided into several phases that required specific visual aesthetic studies aiming at developing the ability to transcribe meaning into form and action.

After conducting a group research about tattoos, each student selected one tattoo, reproduced it in black and white, analyzed it, dissected it and extracted meaning from the visual exploration (observation and perception).

Using lino cutting and mixed media, the next stage was to visually represent the students’ perception before moving to an effect derived from the keyword by conducting a 3D research on “action and form” in order to create a space modulator/apparatus that materializes the relation of the skin tattoo to space.
From Skin to Space: Time Tunnel Tattoo

MOHAMED KALO

SPRING 14

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Life's events are interdependent.
STEFANIE MOUSSAJAN  From Skin to Space  The Feather Tattoo  Alterations.
Linear Variations: 2D to 3D Transposition

Based on the formal analysis of a chosen painting – specifically, structure and force line analysis – the transposition and reinterpretation of the 2D structure into a 3D structure searches for the animal inside, by projecting its image on the abstract structure.
1 | SARA HADDAD | foam project.
2 | KARINA VARDANIAN | Staples.
3 | GEORGIOS MASTAID | Canary.
The Animal Inside Picasso.
The Brontë sisters — Emily, Charlotte and Anne — are known around the world for their writing, and, although they lived 200 years ago, their books still sell in the millions. Brought up in the isolated village of Haworth, West Yorkshire, they became obsessed with creating a world to help deal with the isolation of the bleak moors. Together with their brother Branwell, they created the imagined realms of Gondal and Angria. It was this imagined world that led to them become one of the most celebrated literary families in English history, producing books such as 'Jane Eyre' and 'Wuthering Heights,' both of which are filmed on a regular basis.

Your task is to create Gondal and Angria for the 21st century.
this studio course introduces the basic concepts of four-dimensional design, in which properties of time and movement are explored. A range of time-based media are addressed from computer-driven technologies and digital photography to interactive media.
as part of the DIGITAL MEDIA course on time-based design, this video making workshop exploring light, objects and space introduces experimental video-caming / footage and montage as a resource for imagination and creative expression.

students featured online: [https://vimeo.com/113272493]
DIGITAL MEDIA : VIDEO WORKSHOP

INSTRUCTOR: DEENA CHARARA
DIGITAL MEDIA: VIDEO WORKSHOP

01 Hiba El Kawouki, 02 Joelie Stephan, 03 Joanna Makarem, 04 Dania Mahdi, 05 Khaled Shandour, 06 Stephanie Moumojian, 07 DNA Chehmi, 08 Ayat Sabra, 09 Nina Bitar, 10 Rand Makarem, 11 Samar Abou Zeid

Instructor: DEENA CHARARA

students featured online: [https://vimeo.com/113271735]
.. potentially both SPACE and REPRESENTATION.
student work selected by the foundation studies studio instructors at the end of each semester is used in the making of FOUNDATION WORKS.