

The background of the entire page is a photograph of a hand in a black glove operating a sewing machine. The hand is positioned on the right side, with the fingers gripping the machine's handle. The needle and foot are visible, stitching a piece of dark fabric. The image is overlaid with several large, semi-transparent geometric shapes in shades of orange, red, and white. These shapes include triangles and polygons that create a layered, abstract effect. The overall color palette is warm, dominated by the reds and oranges of the geometric overlays and the dark tones of the sewing machine and fabric.

ISSUE

PROJECTS REVIEW FALL 2016–SPRING 2017
LAU SCHOOL OF ARCHITECTURE AND DESIGN
FOUNDATION PROGRAM

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Director of the Foundation Program

Broadly based as a theoretical and applied teaching program where time is devoted to learn how to express oneself with freedom and rigor, the Foundation Program at LAU remains undoubtedly grounds where ambition and performance are bred in pursuit of accelerated development and self-realization. While this first year is concerned with introducing students to design and its aesthetics, with an emphasis on experimental work at the Wood and Metal Workshop, it is all also about learning how to perceive the *substance* of things. Whether in craftsmanship, technique or conception, the praxis of creative ideation through the intuitive discovery of knowledge extensions and limitations are core in the preliminary education of the designer, where a synthesis of the arts prologues the building of artistic insight and critical thinking. Collective Learning, Active Explorations on Materials and Tools, the Study of Nature, the Theory of Light and Color, Geometry, Construction, Representation and the realm of Digital Media and Contemporary Topics prevail in the classroom to demonstrate that values and social ethics change the making of art and design, and that vision in design will always depend on one constancy : our awareness, perception and sensing of what is .. on *seeing* the extraordinary that lies in the ordinary, the boundlessness of essence and the all-encompassing presence of a fleeting thought. For a whole year we thrive to perceive the infinite sense in the minute and imperceptible, in Nature and Artifice. In this aware and attentive presence, *knowing* transcends to another level of *understanding*, that of becoming One in mutual exchange with the World.

Chahid AKOURY, PHD
Full-time Faculty Foundation Program

The night prior to the famous 1914 meeting of the Deutscher Werkbund felt arduous and fateful for Henry Van Der Velde. He had spent every waking moment drafting a response to Muthesius's memorandum on the need for the standardization of design. Not only would his reply counter the veneration of the object as the outcome of the normative paradigms of modern living standards and technological innovation, but it would also assert the necessity of the undeniable subjective expression involved in design. These two viewpoints, however, should not be rhetorically observed. On the contrary, they are to be considered as the two sides of a dialectic process. It would only take another five years for this dialectical relation to manifest itself in the form of the foundation studies program at the Bauhaus in 1919. That year, the world witnessed the inception of a program that fostered an assimilation of relativistic individuation, innermost sensations, and reflections governed by the structure of methodological analyses.

The program, as conceived by Walter Gropius, invited students to embark on a journey of discovering open-ended expression of form and form-making.

At the cost of sounding redundant –given the prefaces of previous Foundation Works publications –let me reiterate the avant-garde nature and the contemporary relevance of the foundation studies in design and its innovative approaches.

The validity of the pedagogical corollary still holds true today. Didactically, it relies on eliminating preconceptions and nurturing creativity in order to explore new and unforeseen paths. Exploration,

nonetheless, is not left to idle happenstance but follows a meandering journey based on incremental strategies of research and examinations. Studies are conducted of form, proportion, compositional balance, rhythm, relationships, color, texture, and material. Even sensual and creative expressions are re-articulated under these multiple pathways. At the Bauhaus, the students were aptly called *Gesellen*. An approximate English rendition would translate as “those whose vocation is to embark on and fully invest in a journey of learning and discovery.”

It is by way of Wassily Kandinsky’s theories that the aforementioned can be illustrated. Kandinsky considered the point, the basic geometric element, and explicated its innate qualities and transformative abilities. Kandinsky’s interest, which is elaborately discussed in his publication *Point and Line to Plane*, lies in analyzing the various forces interacting on the point and their consequences in producing an array of line qualities.

Linguistically, the point is an element that signifies silence. Upon deeper scrutiny, it appears to interrupt the continuous movement of ideas whilst bridging two varying notions or directions.

Students prior to entering the Foundation Program are akin to the traditional sense of the point. Static and creatively silent, they adhere to a normative educational formation, and analyze things according to one fixed direction. Once within the Foundation Program, they undergo an epistemological shift in their perception, which in turn instigates a transformative activation of their innate imagination and creativity.

As an educational space, the Foundation Program emphasizes the amalgamation of incremental processes of analysis, deconstruction, reconfiguration, and abstraction, with a heightened level of perceptual experience. Adopting John Dewey’s learning by doing theory, students incorporate within their research process and creative expression a range of basic skills and artistic and design methods and techniques. This process can be thought of as the bringing into their body of knowledge new articulate abilities. The rigorous repetition and manifestation in utilizing these tools and abilities throughout the design process leads to an ontological reconfiguration of the individual’s consideration of both ideation and manipulation. This incorporation of sensorially and analytically agitating forces brings about the capacity for impressive formal thinking and creative experiences. Set in motion, students, and by the end of this foundation year, evoke their own rhythms, complexities, and interpretations.

The body of work amassed in the pages to follow is to be read as the projection of individual sensations and percepts. These examples embody the drawing forth of reactive and interactive lines of experiential dimension. Think of them as surfaces that reflect the innermost intimacies and personal relativism of each student. Every manifestation traces its own journey of discovering, incorporating, exchanging with, and then articulating the requirements of the studio brief. These meandering lines that connect points of initiation into the project to points of designation create their own immersive space, one that extends an invitation from each individual to experience their own encounter.

Chahid AKOURY, PHD

This studio emphasizes visual perception through an initiation to 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.

Detail by **Amani** ABDALLAH . **DESIA** - Instructor **Rached** BOHSALI



After experimenting with paint and color on two minor exercises with the **“COLOR WHEEL”** and **“THE DIFFERENT SHADES AND TONES OF A HUE,”** students worked on two kinds of movements incorporated into one exercise called the **“PERSONAL IDENTITY.”**

The students focused on the horizontal spontaneous free brush stroke combined with an “orthogonally” preconceived slow movement of the finger print. A contrast of movements, color and composition. Enlarging both to 100x70 cm with the designer’s medium (gouache), they would end up with a very dynamic signature and a stylized abstract “self-portrait” where Scale also is major factor in design.

Then comes the **“EXPERIMENTS IN VISUAL KINETICS,”** an exercise with several phases: **The COLLAGE**, is done by reversing strips of sliced strip of quality prints from magazines, weaving them or simply inverting squares to produce an interesting composition. Then the **DIGITAL PROCESS**.

Scanning the collage and processing the composition with Photoshop to enhance color /contrast/ lightness and arrive at a creative diversified effect prior to the next phase.

The **TRACED FRAMED OUTLINE** which is expressed in different media: GOUACHE, PENCIL and INK.

Finally, the semester ends with the creation of a figurative composition with a story board that is depicted from the different lines.

Throughout the semester, the students are introduced to design strategies with basic elements and principles of design (Elements: as in *Line/ Shape/ Value/ Color/ Movement/ Size/ Pattern*, and Principles: like *Unity/ Harmony/ Contrast/ Rhythm/ Repetition/ Gradation/ Balance/ Dominance*.)

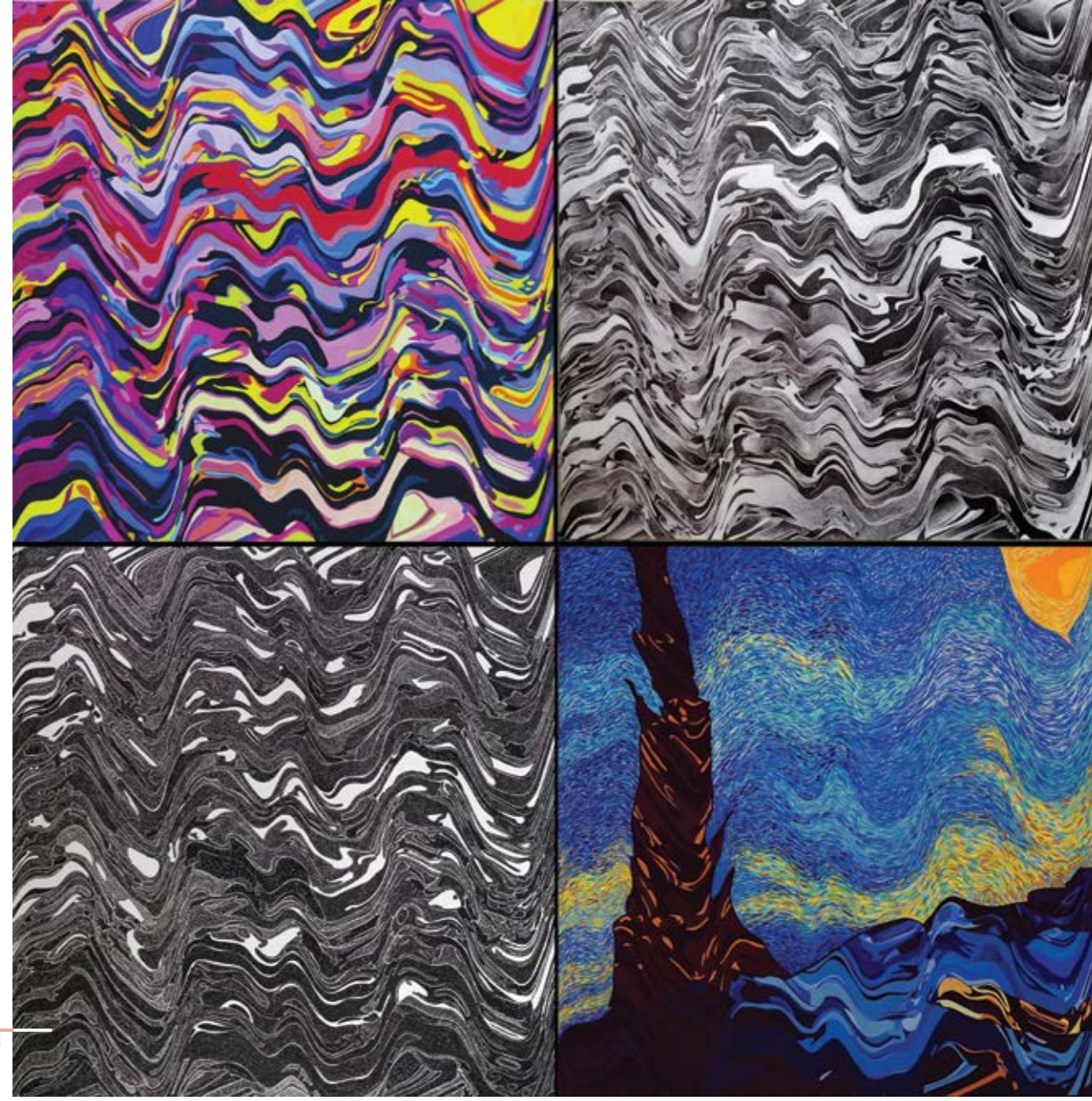




02

02 Amani ABDALLAH
Personal Identity

03 Amani ABDALLAH
Experiments in visual kinetics - Gouache -
Pencil - Ink and figurative representation



03

04



04 Zeina DARWICHE

Experiments in Visual Kinetics - Gouache -
Pencil - Ink and Figurative Representation

05 Zeina DARWICHE

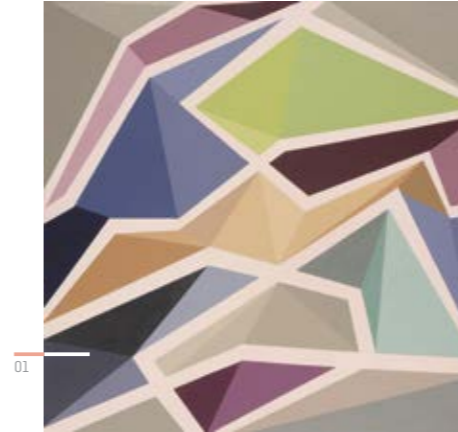
Personal Identity

05



— This studio serves as an explorative process that simultaneously instills rigor and a methodological structure within an engaged environment. The nurturing of individual and intellectual experiences takes part through the formulation of two-dimensional visual works. This studio, a platform for design, considers research, technical approach, presentation, verbal expression and written articulation as integral components. In addition, the course addresses the senses and tactility as part of two-dimensional art and design making processes. Notions of scale, refinement and detail become integral in order to approach visual works with sensitivity and maturity.

The course structure evolves from experiences examining fundamental elements of design toward an understanding of the principles of design through various media, compositional explorations as well as color and image studies. Exercises gradually expand in compositional size and complexity through various stages of advancement within the course while student experiences progressively evolve from meditative and intuitive practices toward conscientious, intricate and intentional methodologies.



01

02 Mounir SFEIR

01 Clara ELBOUSTANY



02

03



03 Graziella ZREIK

04 Graziella ZREIK

04



This studio course introduces the vocabulary of the visual language through projects that involve practical and theoretical aspects.

It includes a series of interconnected exercises presented in order of increased complexity. These evolve gradually from the exploration of the elements of design toward more intricate compositions dealing with the principles of their organization.

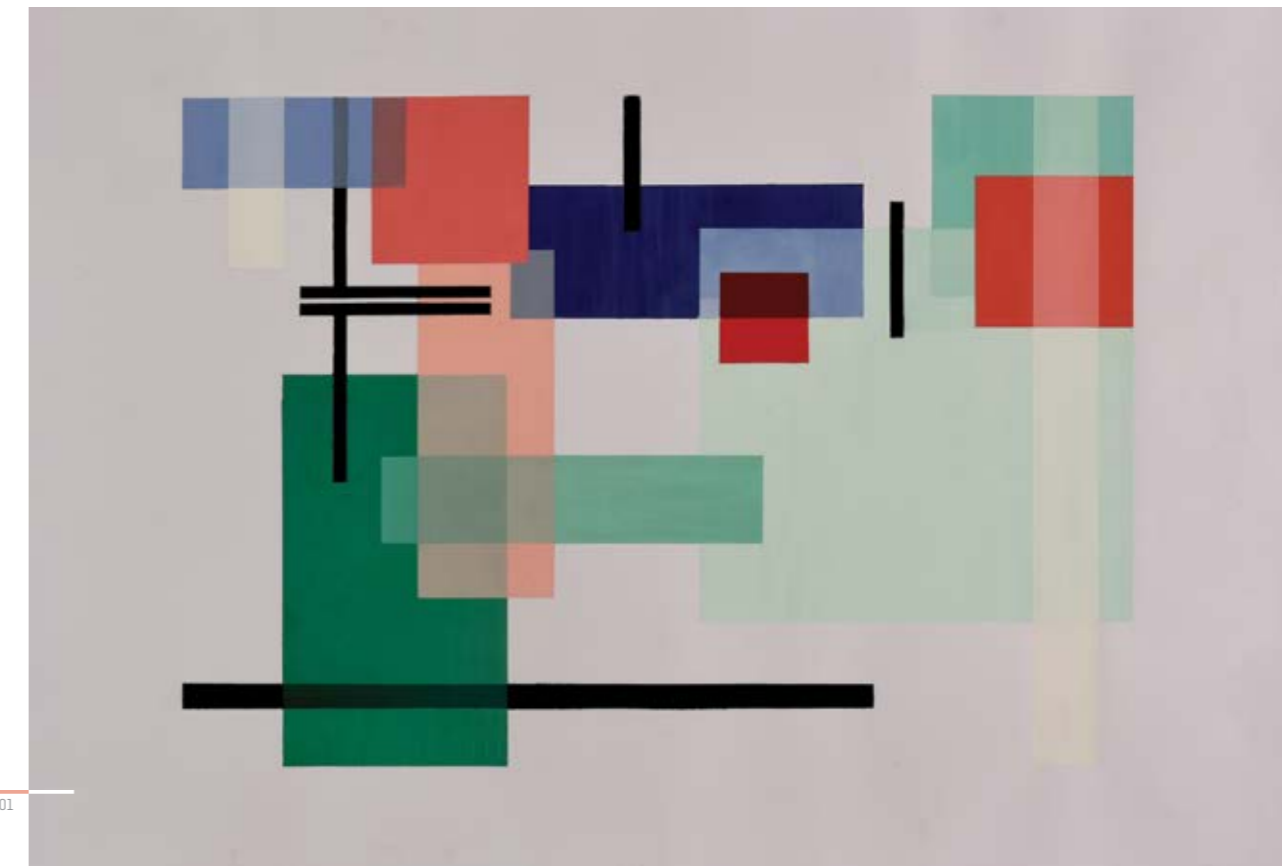
After an introduction to color theory and techniques, students were asked, using analogous and split complementary color schemes, to develop orthogonal compositions with emphasis on the effects of chromatic transparency. Through superposition of transparent painted layers, the project aimed at illustrating an understanding of color subtractive results.

The exercise was followed by a rhythmic line design. It consisted of outlining an inspiring curve derived from desert dunes, and replicating it on a wooden board to create a ruler. With their designed ruler they developed a process for generating vibrating linear compositions with an optical frequency.

Project three was inspired by M.C. Escher's work. It aimed at planning a series of black and white compositions with no negative areas. Visual interactions were explored bringing into play repetition/ symmetry/ rotation of two-dimensional designs. The sense of space and depth were then introduced by the insertion of values and nuances of tinted grays obtained by mixing chromatic complementary pairs.

Finally, studies from nature consisted of a securitized exploration and representation of a real element from the animal world. Illustrated with a variety of techniques, the studied element was stylized, abstracted and interpreted using both dry and wet mediums, then inserted into two different contexts that have to transform its meaning and function, leading the observer into unusual perceptual associations.

Thinking and making go hand in hand. In this last phase, students develop imaginative ideas and manual dexterity and, equipped with their newly acquired knowledge, prepare for the verbal presentation of their work.





02



02 Yasmine EL HAFEZ
Butterfly in Context. Function
Transformation. Gouache



04

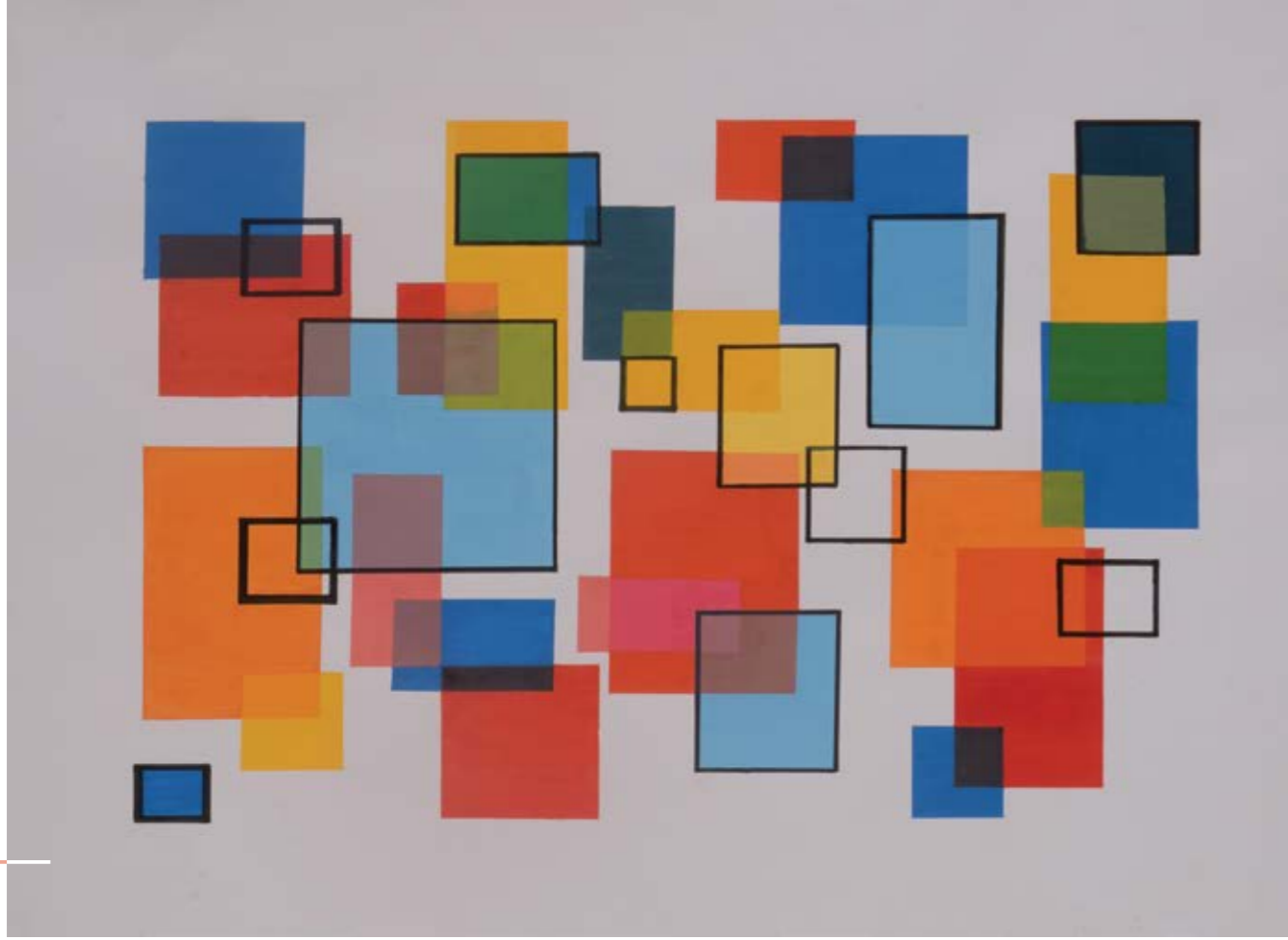
03 Yousof DIAB
Rhythmic line design.
optical frequency. ink



03

04 Pierre ZEBOUNI
Shell in Context. Function
Transformation. Acrylics

05



05

Pierre ZEBOUNI
Chromatic transparency.
Gouache

06

Farah HIJAZI
Rotation. Gouache

06



07



07 Tala MALLI

Rhythmic line design,
Optical frequency. Ink

08



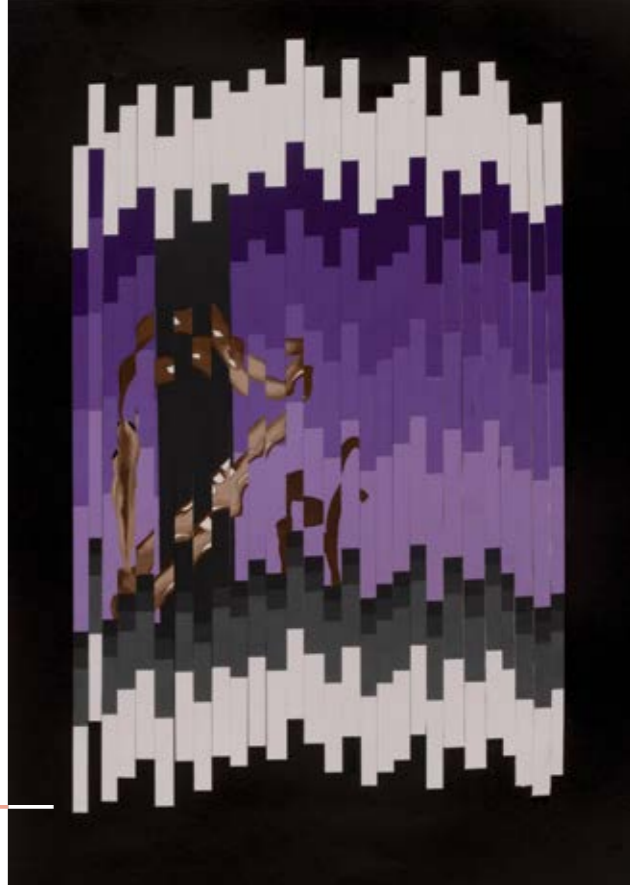
08 Sarah HASBINI

Feather in context. Fuction
transformation. Gouache

09 Samia SOUBRA

Butterfly in context.
Function transformation.
Gouache

09



To develop an understanding of the basic elements of composition in visual language, students embark on **“ARTWORK ANALYSIS”** as an ongoing assignment throughout the semester. This studio involves breaking down artworks in researching and examining the essential core ideas related to Composition:

Color, Outline, Contour, Shapes, Geometric Shapes, Masses, Balance and Structure.

“IDENTITY – A SELF-PORTRAIT” is an assignment relating to the application of color exploration done at the beginning of the course.

“USELESS OBJECTS” is an assignment designed for students to examine simple drawing objects that they like and how to render them “useless.”

“LEAF COMPOSITION”

In this project, students are to make use of the results of their artwork analysis to create their own composition using simple plant leaves.

1 GEOMETRIC FORMATION AND STRUCTURE

Base on the “structure” of an artwork, students would transfer leaves using a rubbing technique to make their own composition. Considerations for surface treatments, light distribution, shapes, balance and space are rendered by transferring different textures to their compositions.

2 ENERGY EXCHANGES AMONG MAIN SHAPES

At a second stage, students would examine the compositional transitions in order to recreate a similar composition using lines as a graphic element.

MOTIFS AND PATTERNS

Finally, the leaf compositions are overlapped with graphic motifs and patterns. Color and tones are introduced to the resulting pattern compositions in different sequences. Different color charts are applied as tests of different expressions.

Overall, the students learn through making. They get to understand how two-dimensional art and graphic works are composed; how basic compositional elements combine to create visual tensions and expressions. The changes in any element, color for example, could affect the “expression” of space, balance and their interplay.



02



03

02 Thalia AKL
Color_Leaf_project03 Karen AL HASSANIEH
Self_Portrait04 Rami SHAYYA
Portrait

04



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.

Detail by **Rani CHARARA . DESIB** - Instructor **Youssef HELOU**



Form - Investigation of a Polymorphic Syntax

In this introductory design studio on dimensional design, students concentrate on investigating the realm of form. While learning how to speculate on an idea and translate ideas and meanings into form, our main concern is always exploring the immediate or arbitrary as a mode of thinking and making.

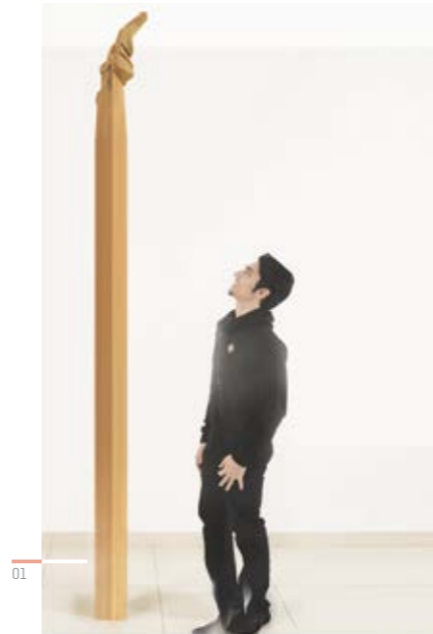
The students' discourse is based on an urban allegory – a story from the book Invisible Cities, by Italo Calvino.

They explore imagination, the imaginable and the imaged .. Therefore, they are requested to search for the underlying and the untold to release imaginative potentialities unlimited by truths, or physics, or theories.

RANDOMIZATION : 2D|3D Speculation

_ the [Nth] Plane Model and Drawing

Articulated Viewpoints from which the Storyline Emerges



01



01 Rami SHAYYA

THEKLA Cities and the Sky Final Model - keywords :
 CONCINITY | REVERBERATION | SHUNNED | PURSUED | SOARING
 Following the harmony of the Divine, and trembling from
 possible crumbling, Thekla rests on remaining variable;
 unfinished. In sacrifice of the Present for the Future. Sacrificing
 rest to avoid resting in peace ..

Handcrafted WaWa Wood Model [built within 0,5M, 0,5M, 3M]

03 Reina GHALAYINI

AGLORA Cities and Names

The city is less and more than words : What was once a thought became a memory .. representing what is higher than what is said, and what is deeper than imagined.

Graphite on A0 Vellum Paper



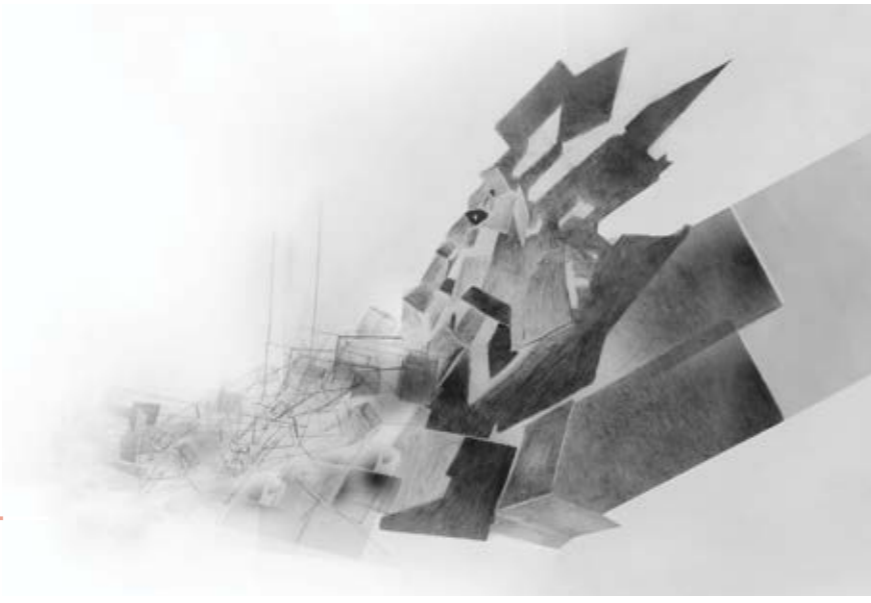
03

02 Alfred ARAMOUNTI

MAURILIA Cities and Memory

Magnificence and prosperity cannot compensate for a certain lost grace .. the provincial Maurilia has become distant from itself.

Graphite on A0 Vellum Paper



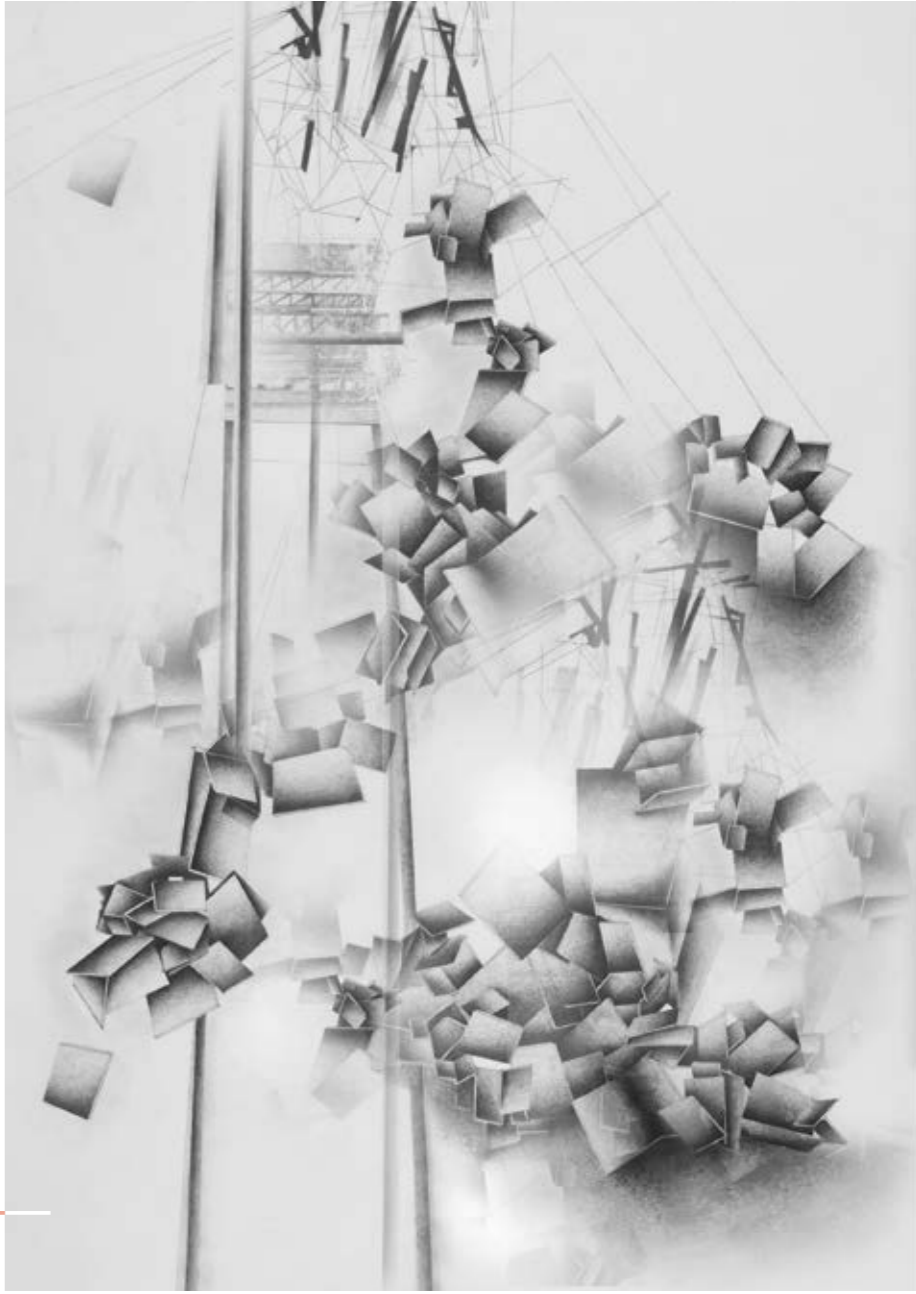
02

04 Marina KOJOK

TEKLA Cities and the Sky

Alive by the union of Eros and Thanatos, incomplete and trembling, Tekla stands as an infinite work of time, both ethereal and vivid.

Graphite on A0 Vellum Paper



04

05



05 Cynthia YEHTA

VALDRADA Cities and Eyes – Final Model – keywords
SUPREMACY | **PAIRING** | **SEPARATED** | **HINGED** | **CONTINUOUS** | **REFLECTIVE** -
 Precluding its inhabitants any moment of obliviousness, Valdrada
 dominates their actions and discloses their echoes, unavoidably ...

Handcrafted WaWa Wood Model [built within 1M,1M,1M]

06



06 Karina HARB

ZEMRUDE Cities and Eyes – Final Model – keywords
DISPARITY | **EXALTED** | **FLUCTUATING**
 Some would hear the sound of prosperity and others
 would see destitution. Both aspects coexist ..

Handcrafted WaWa Wood Model [built within 1M,1M,1M]

07



07 Leen SABEH

EUPHEMIA Trading Cities – Final Model – keywords
JOINTLY | **EBULLIENT** | **INVACIOUS** | **PACKED**
 It has become an auspicious place where assembly and links
 have tended to the Divine.

Handcrafted WaWa Wood Model [built within 0,5M,0,5M,1,2M]

ACT.ANALYZE.CONFIGURE.

The continual exchange between frames of reference and the sequenced layers of events that unfold in time are significant since they are combined to yield an experience that will become for us contextual. Such an experience allows for meaning, significance, and value to be imbedded into a design. Students mediated matter and form in order to convey this continuous reconfiguration of space-time based on the human activity and its proprioceptive capacity to generate and engage spaces. Moreover, they considered the human body not as a passive receptor but as an active element in the definition of their form finding process.

By making use of the trajectories of the body in action, and rationalizing those as a sequence of organized geometrical compositions, their outcome implies a series of folds derived from a structural analysis. Straight lines and oblique planes unfold in a choreography of fluid spatial sequences incorporating a dialogue between their mass and the surrounding space.

Additionally, the intensity and the dynamic of motion/actions over time are given a special significance in the form-giving process. These intensities were materialized in the final form with the use of densified material (additional folds, or a concentration of mass) and formal relations.

ISOLATE.EXTRACT.EMBODY.

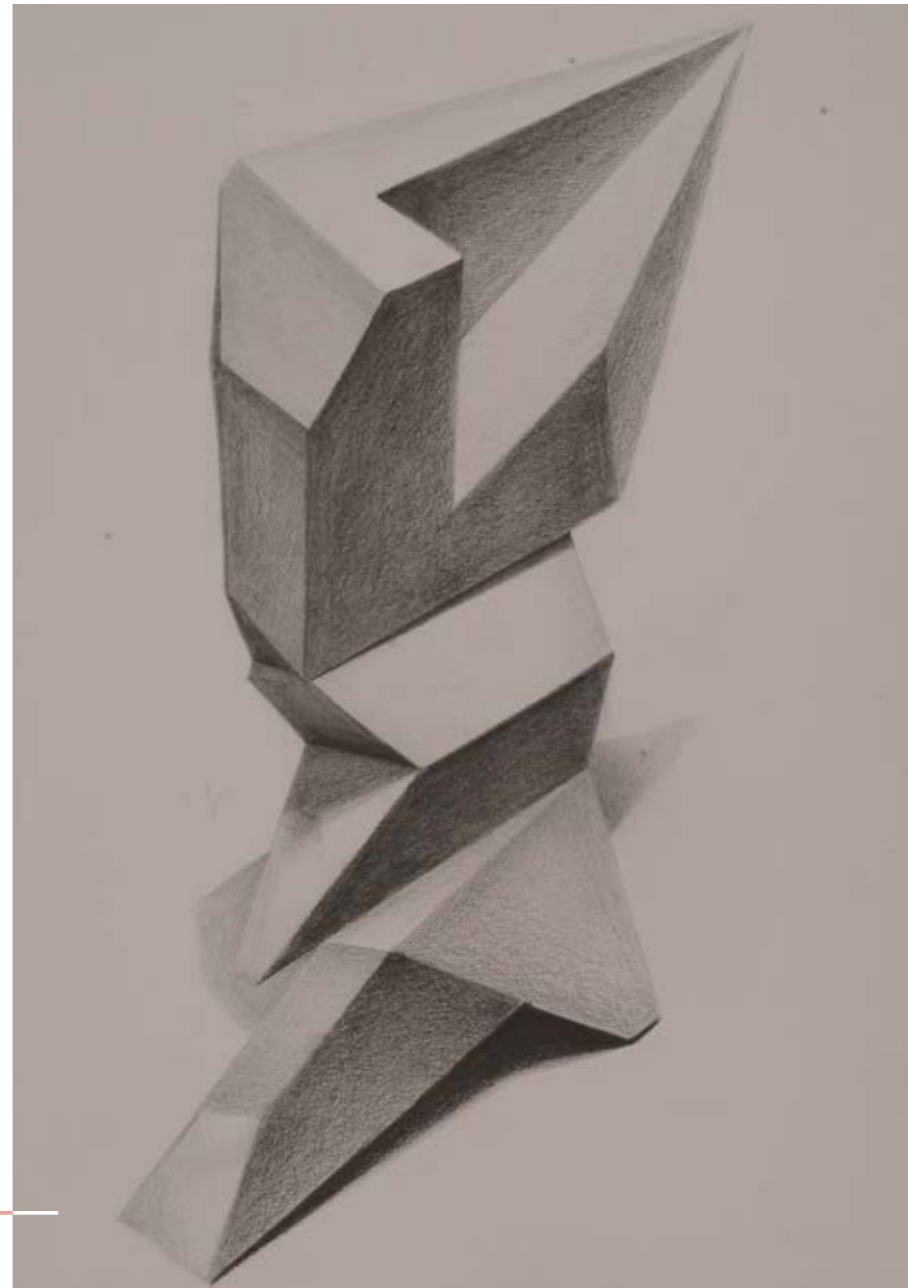
Students started off by isolating a strong focal point within their previous model, and proceeded with extracting elements (lines, planes, volumes, voids). They indexed both the perceptible and imperceptible elements that constitute and define their chosen frame.

This acted as a sort of a "holding apart" where focality becomes the source of inherent new potentials –the ability to reveal the implicit potential for reframing/recomposing. A reframing which allows form to detach itself from determinants and freely transform.

Students preformed an intrusion, where the extracted elements no longer constituted the previous composition, but were now differentiated in order to convey strong design principles. These principles explicate the initial bodily performance/action at that given chosen frame.

Eventually, these design principles were embodied in three-dimensional mass.

01



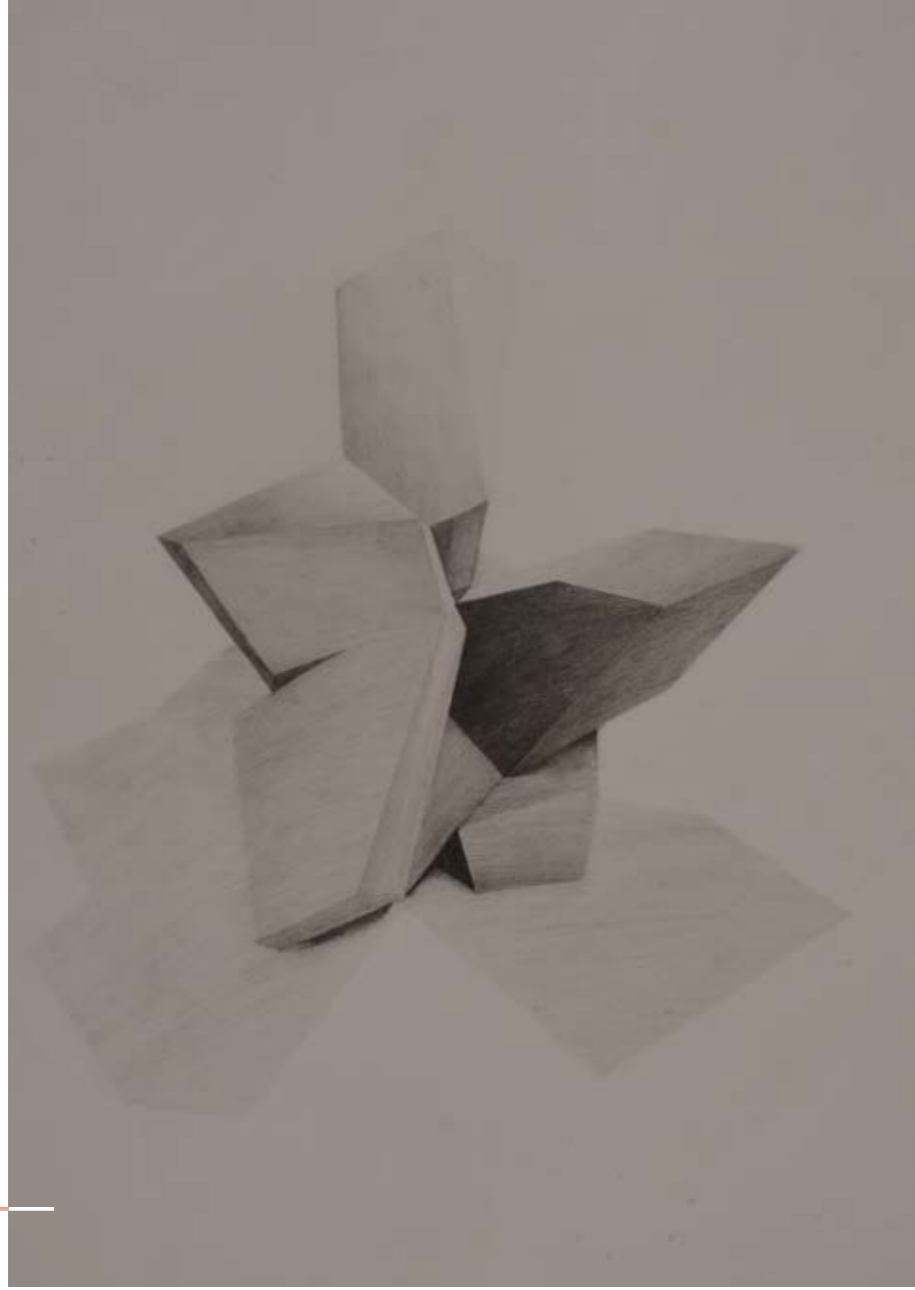
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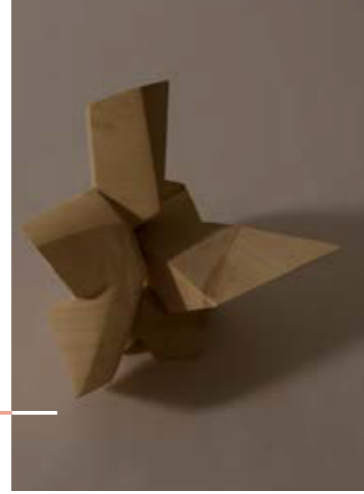
01 Boutros SABA
Rendered Model Graphite
on Canson Paper

02 Boutros SABA
Final Model Wood

03



04

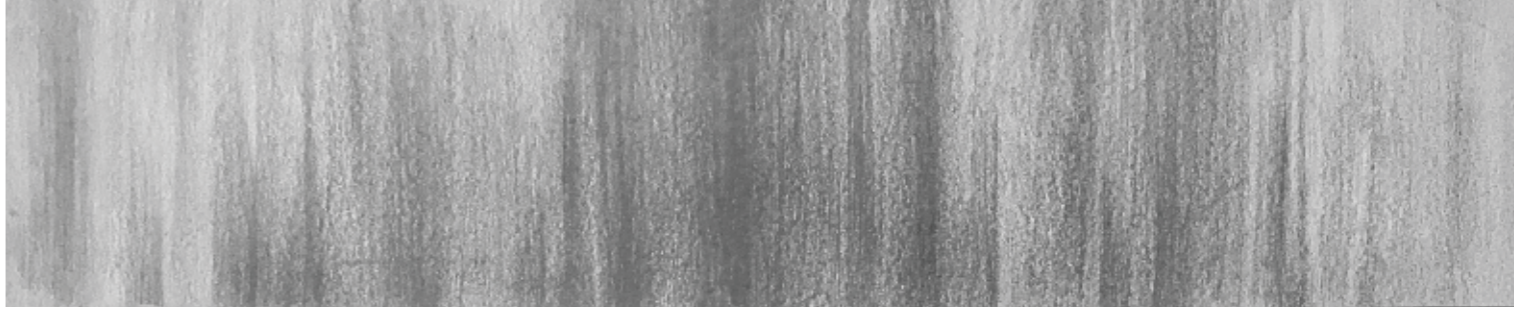
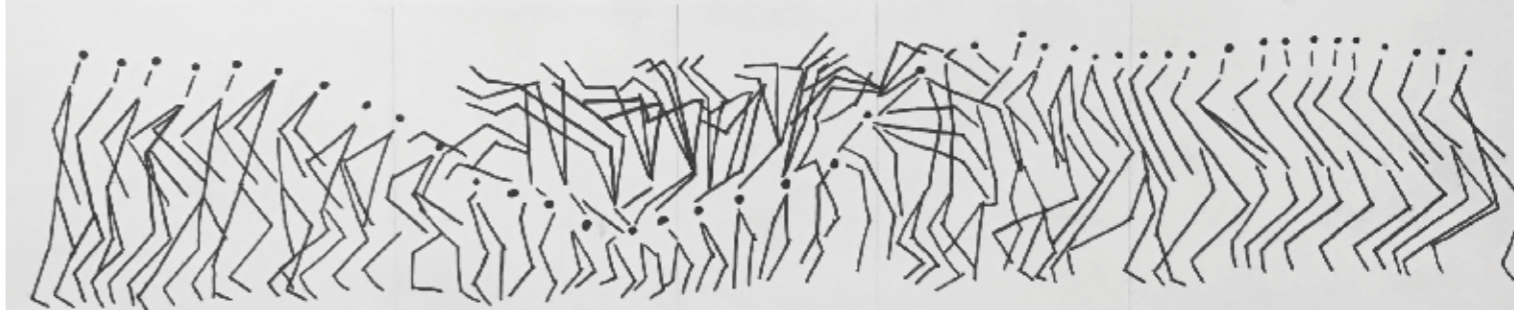


03 Celine MATAR
Rendered Model Graphite
on Canson Paper

04 Celine MATAR
Final Model Wood

05 Boutros SABA
Analysis Graphite + Chrono -
Photography on Card

05



FOUR EXERCISES ARE GIVEN THROUGHOUT THE SEMESTER:

EXERCISE 01 *MASSES IN LAYERS AND CONTOURS*

Choose a fruit, a vegetable or a soft object with an interesting form that can be sliced into thin layers. Trace each outline in order to shape a contour. The result should give the impression of a solid mass.

EXERCISE 02 *ORIGAMI HELMET*

Studies and research are made with a series of multiple origami tessellation folds. Final result: A combination of headgear/helmet /mask with origami.

EXERCISE 03 *MOLYBDOMANCY*

A divination derived from casting melted solder in cold water. The resulting forms are to be stylized to geometric forms in drawings, put in fictitious settings and then executed in a wooden model with a stop-motion reconstruction of the different stages of construction.

PARALLEL EXERCISE *-TEXTILE SKINS*

With soft textile, Elmer's glue, metal wire, wood chippings, metal shavings, and as molds – balloons, other soft plastic bowls, or other molds – create shapes with the mixed paste... . A simple exercise done in parallel just to understand and be acquainted with the negative forms and the importance of gravity on shapes.

01 Zeina DARWICHE
Molybdomancy, collage & drawing



02



03



04



05



02 Sarah AHMAD
Origami Head Gear

03 Classwork
Textile Skins

04 Sarah AHMAD
Fruit Mass in Layers

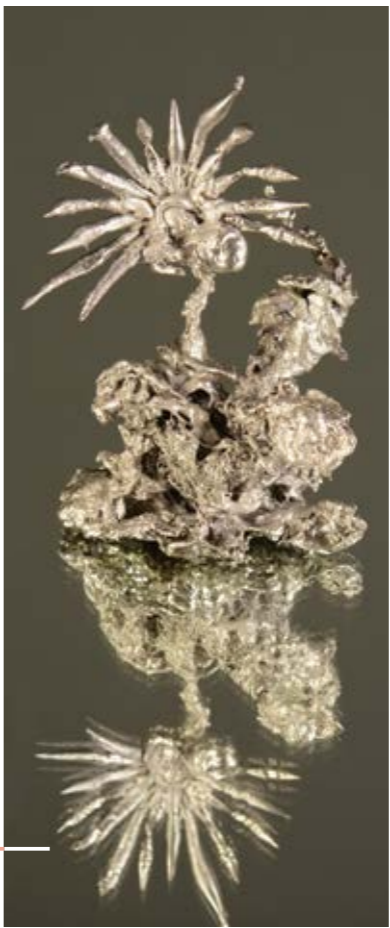
05 Vanas RAOUF
Molybdomancy, wood reinterpretation

06 Tarek MROUEH
Molybdomancy,
Metal Cast

07 Vanas RAOUF
Molybdomancy, Wood
Reinterpretation

08 MARIANNE FEGHALI
Fruits (Mass) in Layers

06



08



07



The class project consists of identifying and analyzing the Elements of Visual Expression and the Compositional Principles in a painting by Max Ernst, then translating those into a three-dimensional volumetric composition.

The studio emphasizes process, conceptual thinking, iteration and making. Students extrapolate and formulate a clear design direction that guides them from formal analysis to abstract interpretation.

Experimenting and going back and forth between three-dimensional making and two-dimensional visualization lead to a well-studied composition built in the school's woodshop.

01 Aya HASSOUN
Analysis and Interpretation of
'Grey Forest' by Max Ernst, 1929



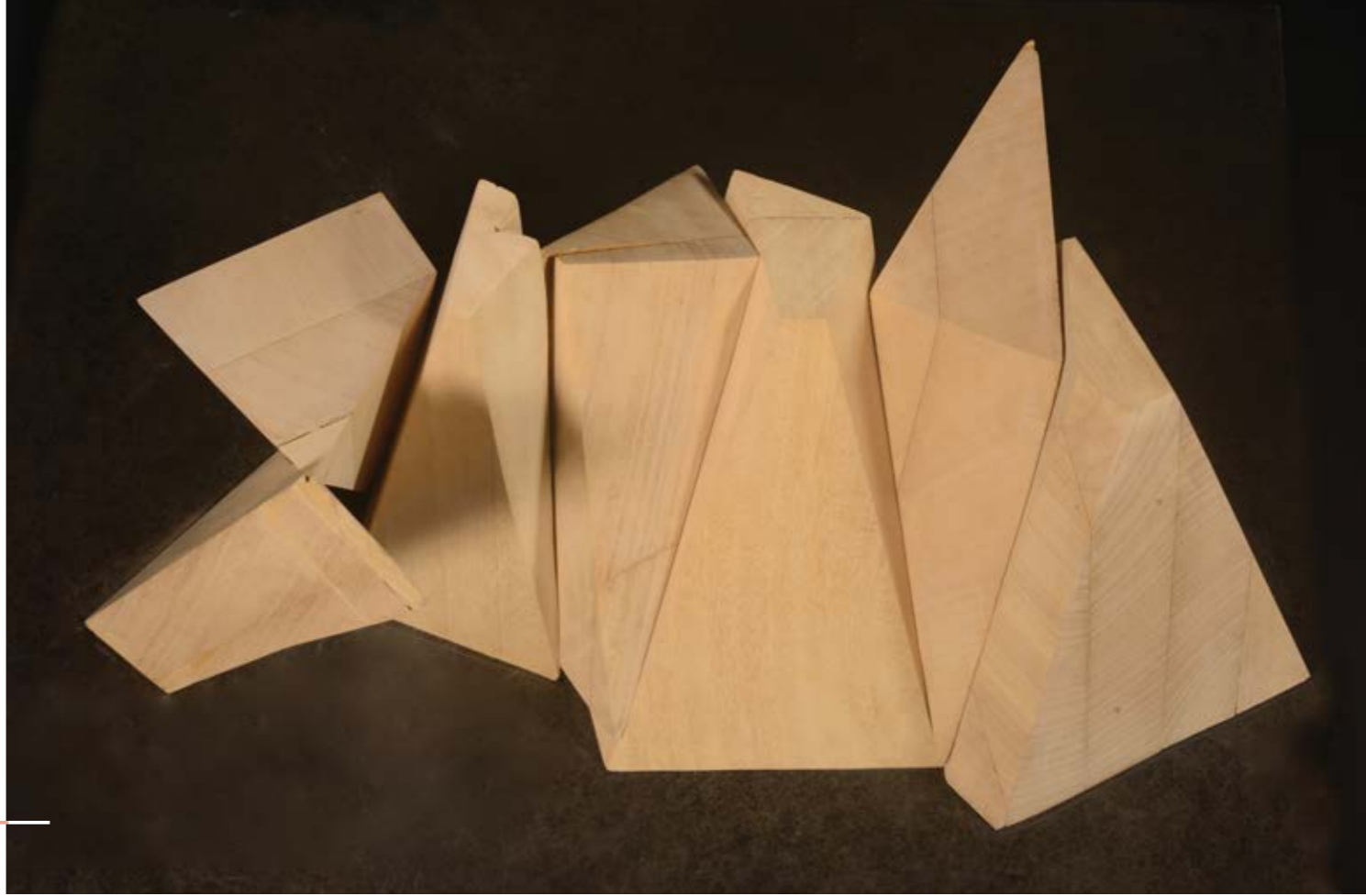
02



02 Aya MAJED

Analysis and Interpretation of
'Dadaville' by Max Ernst c. 1924

03



03

Soumar AL KAMAND

Analysis and Interpretation of
'Dark Forest and a Bird' by Max Ernst, 1927

This studio follows a series of well-defined phases of production, each one linked to previous work and all phases synthesized in the final outcome. The student is expected to develop a design methodology that will allow him/her to move from analysis toward concept building, and finally to execution. The scope of the various projects covers a wide variety of media and ranges from the macro toward the micro (and back again), from singularity to plurality, from the intensely objective to the excessively subjective.

PHASE 0 SURVEY / DOCUMENT

As a basis for the term's work, each student will use a variety of media and techniques to document his/her surroundings, then create a series of graphic representations of the survey.

PHASE 01 SURFACE MODULATION

Surface is our primary interface with an object, and it can both hide and reveal deeper meaning. Based on the formal exercises in Phase 0, students will construct a series of 3D compositions in relief that suggest the spatial character derived from the source images.

PHASE 02 SKIN AND BONES

From the above relief works, students will extract geometric and organic patterns and abstractions, projecting the illusionistic space of the source images into 3D space. The resulting patterns will be transformed through a malleable sense of volume into two separate enclosed structural systems that reflect life just below the surface.

PHASE 03 GENETIC RE-ENGINEERING

In a process of recombining the previous systems, the student will construct a shell, a hollow hybrid. Then, moving from negative to positive, cast from that shell an altogether new form, a new creature that reflects some of the character of the environment from which it was derived.

PHASE 04 ICON OF SYMBIOSIS

Working with, around, through the cast creature from Phase 3, the student will create a wooden volume to merge with the plaster cast, enhancing its formal character by complementing, framing, supporting the pre-existing, while at the same time becoming an integral part of a symbiotic, harmonious 3D volume.



02



02 Rou'a RIFAI
Skin and Bones

03 May BAKHACHE
Genetic Re-engineering

04 Reine CHEDID
Icon of Symbiosis

04



03



The foundation IB studio engages in the exploration of the interrelationship between critical reasoning and design, through a series of interlinking works built around a well-defined methodological framework. Over the course of this semester, the students experimented with the design process as a continuous speculative process, navigating the pathways between thinking, drawing and making.

Each student was first assigned a word definition drawn from the abecedary of O.M.A. & Bruce Mau's publication, *S,M,L,XL*, from which they launched into a series of investigations and dialogues in order to reach a verbalized interpretation. Students then translated these cognitive ideations into the visual realm of collages and sketches.

In the next phase of the project, the students focused on the transition from the second to the third dimension. They materialized their concepts through the transformation of a flat paper surface into forms and spaces, creating interpretive paperfold models that embodied the analytical and formal dimensions of their initial explorations, before moving to the workshop to produce the final model in wood. In addition to developing manual craftsmanship skills in woodworking and wood joinery confection, the final stage of this creative process allowed students to apprehend the relationship – and the interdependencies – between the structural and the aesthetical aspects of a three-dimensional object.



01

02

01 Tania HAWILO
Vadding

02 Mayssa ABOU JAOUDEH
Bifurcations

The studio focuses on the basics of plastic modelling with different materials and pushes the students to critical and analytical thinking through exercises that address both two-dimensional as well as three-dimensional formal and volumetric studies. The course is composed of 6 different exercises through which the students learn how to generate thoughts, transform them into visible patterns, represent them in three-dimensional space while paying attention to minute detail, and finally build their ideas using different sorts of production techniques.

EX01 - Platonic Solids

This first exercise starts by introducing the students to the basic solids, where they are tasked in rebuilding the platonic solids focusing above all on precision work. The task in hand is to build these solids in cardboard.

EX02 – Dividing Solids

This exercise heightens one's analytical ability where the students start to consider simultaneously different angles and therefore different views of an object and its spatial relationships, developing the ability to visualize mentally an object in all directions. The exercise consists in choosing a solid and dividing it into three congruent parts presenting two proposals with two different degrees of complexity.

EX03 – Merging Solids

Putting the skills acquired during the previous exercises, a figure is chosen from nature and abstracted in a two-dimensional sketch,

similar to Picassos Bull. The 2d abstraction is followed by a three-dimensional abstraction in a way where various parts of the figure are represented through a solid and merged into each other through different degrees of complexity.

EX04 – Tessellation

Taking the subject defined in the previous exercise into another level of abstraction. A cardboard module is designed followed by its multiplication in order to create a structure that spans a given distance through the creation of special cardboard joints to avoid the use of artificial binding methods (glue, water, tape), a sort of a tessellation is created converting 2d mediums into 3d geometries which communicate well defined expressions to the observer.

EX05 – Pattern

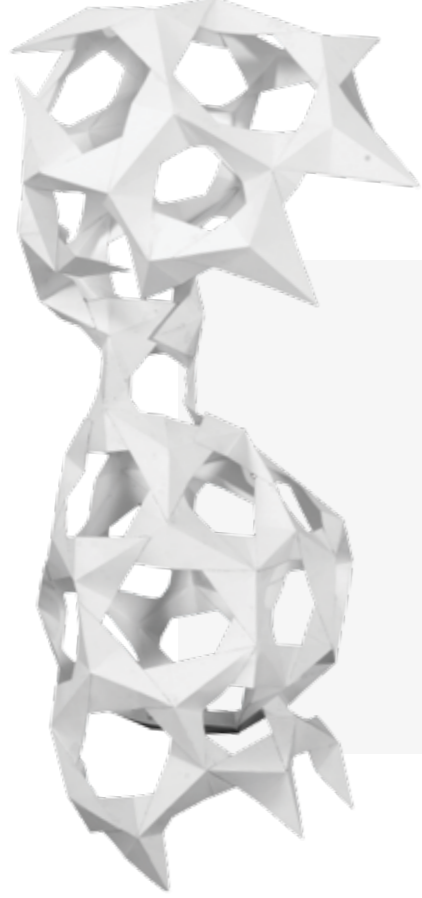
While the single module in the previous exercise is basically a surface which results in a complex geometry through tessellation, in this exercise a single 3d Module is defined and multiplied to further transform the previously abstracted figure from a surface area into an architecton.

EX06 – Cube

Maintaining the train of thought with the previous two exercises and focussing on the conveyance of well-defined expressions, this exercise consists in transforming a cube of 15cm through subtraction instead of addition compared to the previous Pattern project.



02



03



02 **Chrissana MAKHLOUF**
Tessellation

04

03 **Chrissana MAKHLOUF**
Pattern

04 **Andre ASSAKER**
Pattern



This studio is a sequence to DESIGN STUDIOs 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 analytic thinking, interpretation, and experimentation in design.

Detail by **Soumar** AL KAMAND · **DESII** - Instructor **Silia** ABOUARBID



La Pensée de Survol | Fly-Over Thinking ⁺¹
the ORNITHOPTER – A FLYER APPARATUS
 _drawing air

Organic potential – **POESIS** | Disposition – **TECHNÉ**
 This term probes blurring the boundaries among the realms of Nature and Artifice - the realm of humans, the surrounds of animals, plants and environmental phenomena, and the embodiments of machines. The intention is to reflect on how these three realms overlap, and find grounds – although differing, for Nature and Artifice to open to each other for mutual thriving. Through the process of critical discovery, the Praying Mantis – 2500 SPECIES | 430 GENERA | 15 FAMILIES is assigned as a flyer insect for scrutiny. Its corporeity, plasticity, habitat, living and thriving strategies, as well as behavioral patterns and transformative abilities are subjected to conceptual dissection and re-structuring to allow contemplation on the tectonics of its essential physical components.

ORGANIC ^{as raw} – poesis, or erupting from an inner state, and, ORGANISM ^{as processed} – techné, or the transformation of raw matter into one form or another, should be explored in the conception of **AN ORNITHOPTER and the** formulation of an emergent order of flyer objects.

Musing : ⁺¹ Maurice Merleau-Ponty's **THE VISIBLE AND THE INVISIBLE** argues for the contingency⁺² of thought suggesting that everything solicits meaning .. Gaze, or Reflective Observation, indicates an overture toward a meaning of an order other (higher) than the significations induced by understanding and knowledge :

¹ only thus can sensuous data announce or manifest a thing - or, at least, that internal principle, that essence, by which it is one thing and by which it is recognizable. In the midst of the sensuous experience there is an intuition of an essence, a sense, a signification ¹

⁺²Contingent : empirical, not logically necessary. Conditioned by something else. Eventual.

nota thought or idea is 'interrogation' – it is knowledge when it relies on sense invoked by findings, unknowns – i.e. : **REFLECTION & INTUITION, and not preconception.** Sense or the 'Sensible Thing' is the place where the invisible is captured in the visible – to be invisible is to be essence or signification – to exist in *intemporal* and *aspatial* ideality [idea], and to be visible is to be opaque, quale .. existing in the here and now [perceptible reality], doomed to obsolescence _



02 Soumar ALKAMAND

MUSING
the Gaze: 50 FreeHand Drawings



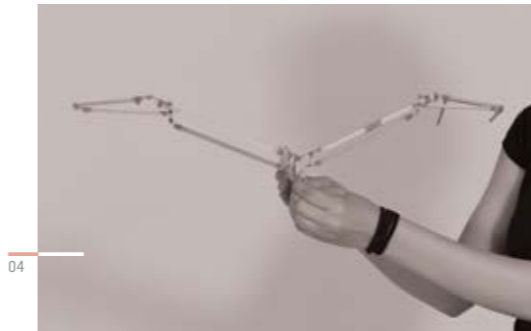
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03 Dania TAGHLEB

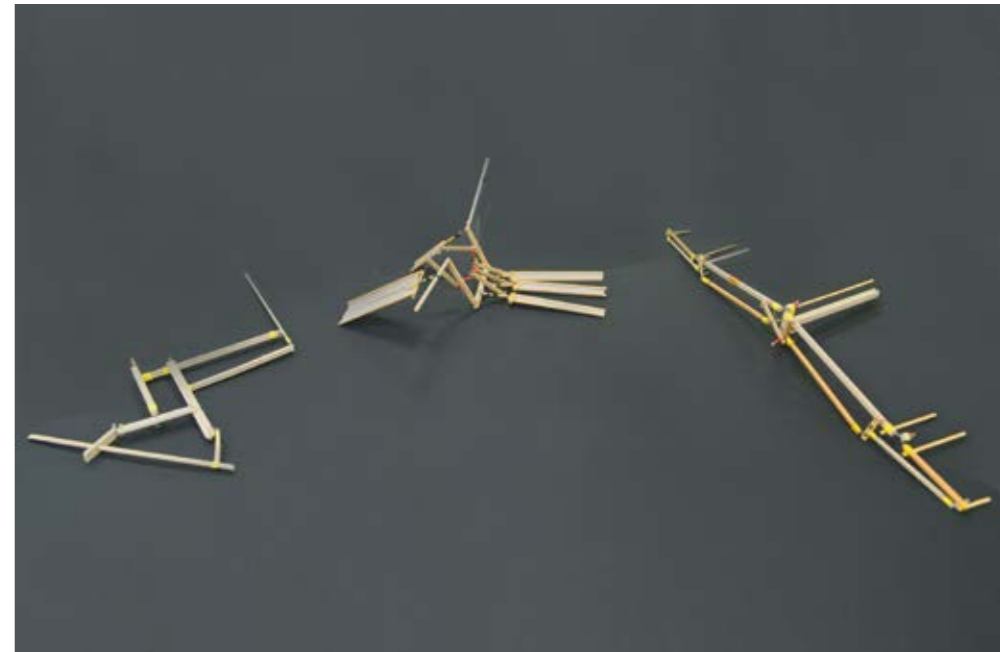
MUSING
the Gaze: 50 FreeHand Drawings



03



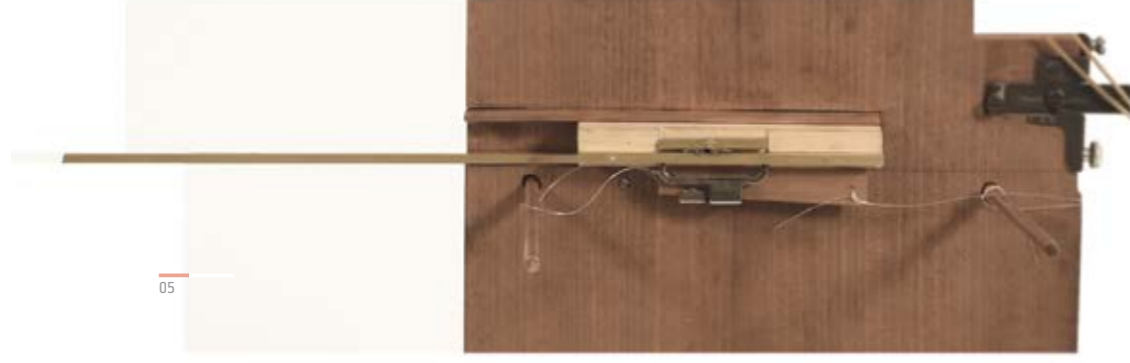
04

**04** Dania TAGHLEB

MUSING

Studies in Motion: Flapping Wings -- the ORNITHOPTER

05 Reem FARHAT
Arduino-Automated Sliding Aperture
 3D Studies in Creative DETAILING



06 Nisrene ZAATARI
On LoTech - The Structural Parts of an Ornithopter
 3D Studies in Creative DETAILING



07 Rou'a RIFAI
MUSING
 Figure Modeling: the Praying Mantis



08 Soumar ALKAMAND
MUSING
 Figure Modeling: the Praying Mantis



09 Rawan KHALIL

The ANALYTICAL Drawing – the CONSTRUCT :
Perception and Form – Comprehension of the Visible

09



10 Rachelle SALIBA

The ANALYTICAL Drawing – the CONSTRUCT :
Perception and Form – Comprehension of the Visible

10





11 The APPARATUS - Vision and Form | Syntactical Processing and Revelation : the KINETIC Model - Mixed Media [built within 1M.1M.1M]

Jana GHOUSSEIN

12 Youmna AL HOUCHEIMI

Alfred ARAMOUNI



14

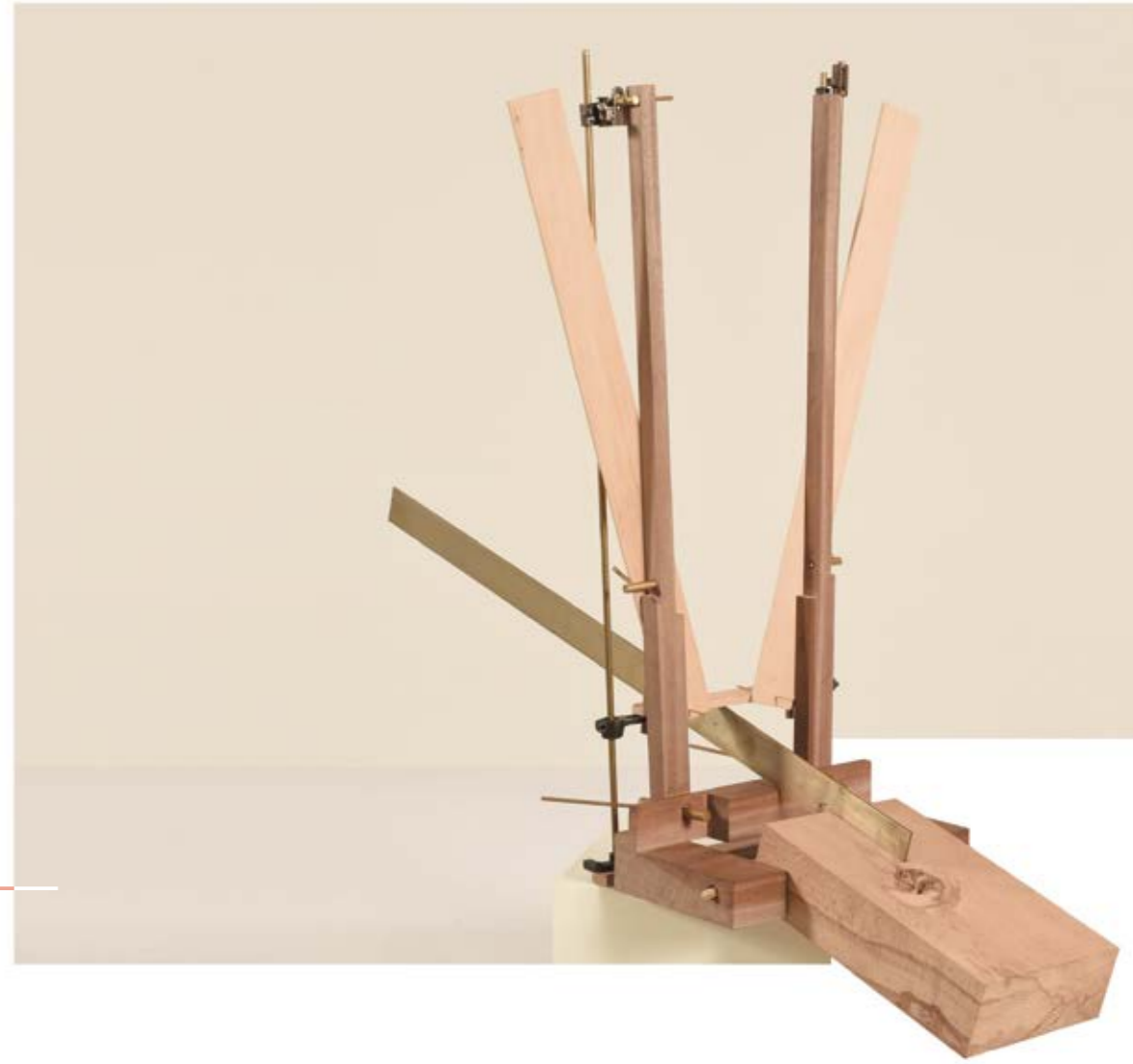


14 Soumar ALKAMAD



15 Karen AL-HASSANIEH

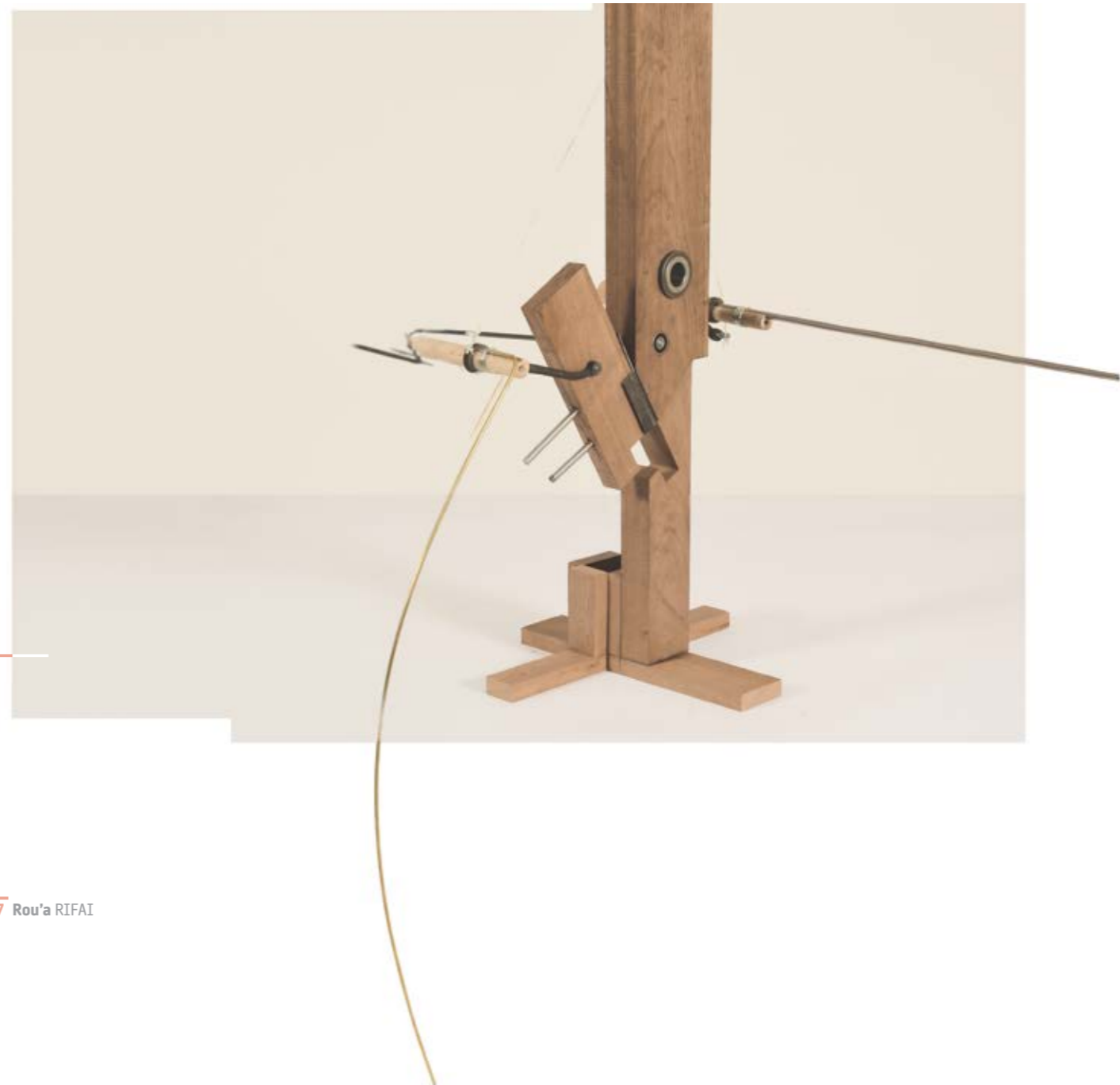
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16 Rachelle SALIBA



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17 Rou'a RIFAI

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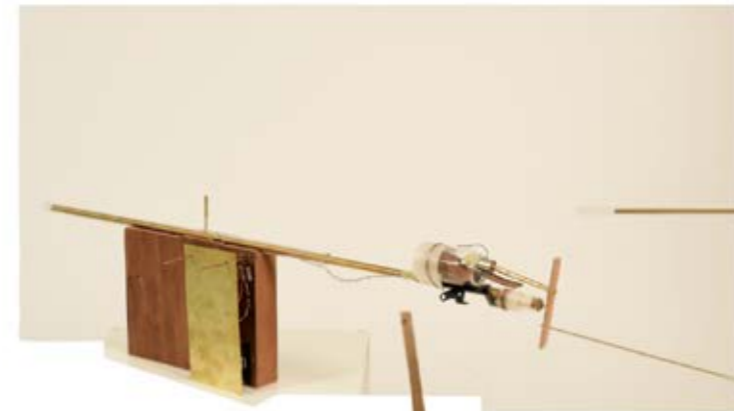


18 Cynthia YEHYIA

19



19 Reem FARHAT



00 PHASE I TEXT SELECT.RESEARCH.ANALYZE.

(Graphite on Canson 42x29.7 cm)

Students chose a swarm formation based on one specific species of animals (the agent). After having researched each aspect that make up the swarm, and how the agents' specific abilities, anatomy, structure, skin, behavior, and adaptability contribute to the creation of the micro characteristics of the swarm, they were asked to determine that which is instrumental in enabling the swarm and thus articulating its action.

00 PHASE II TEXT INTERPRET.FORMULATE.REPRESENT.

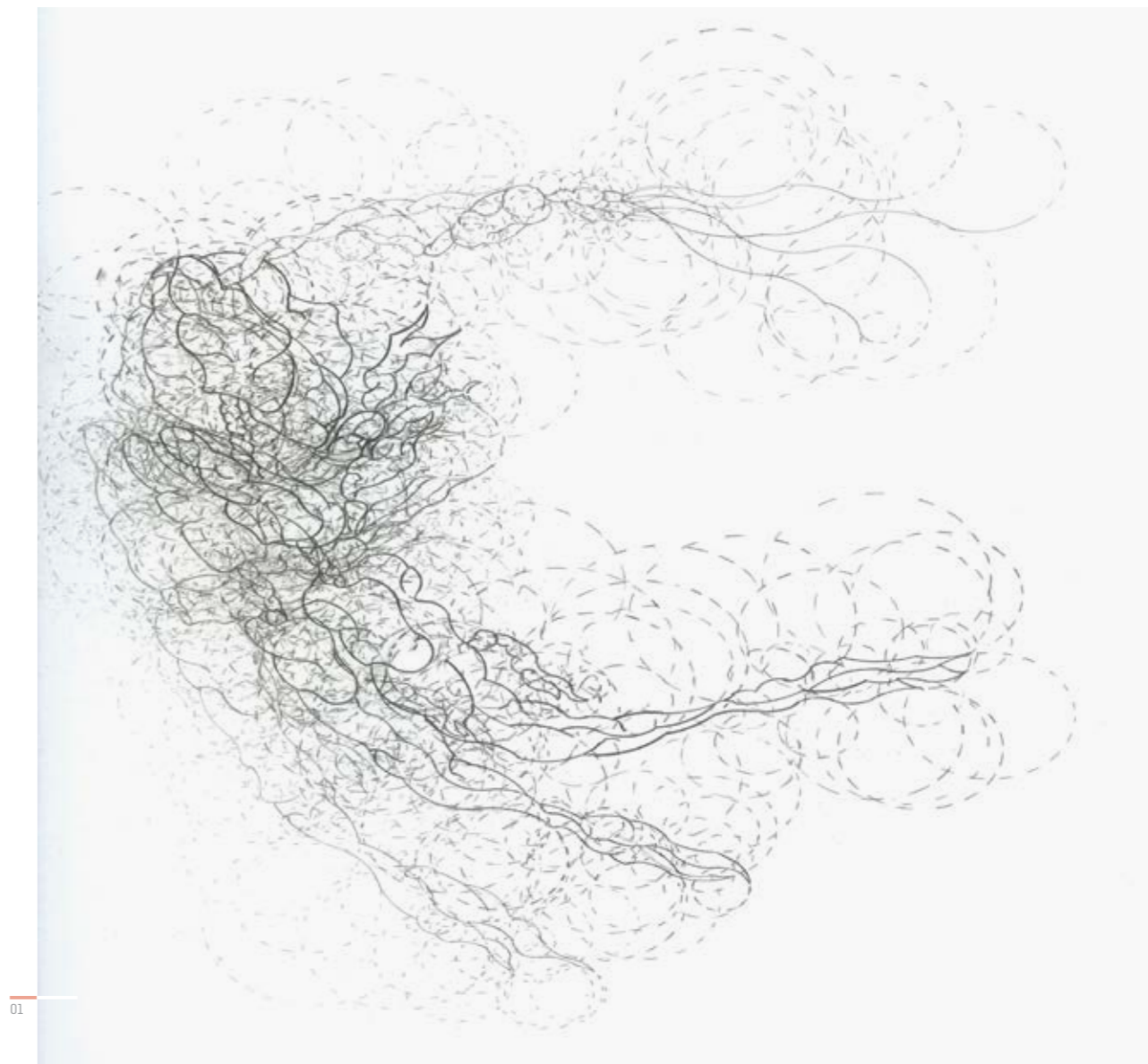
(Graphite on Vellum 42x59.4 cm)

Utilizing drawing as a medium, students demonstrated their analysis, critical approach, and discovery whilst focusing on the structural network that is the swarm, the spatial and instrumental configurations of their agents as parts of the whole. These drawings should not only reveal the findings as interpretive visual representations, but they should express and clearly indicate a conceptual and visual thought process.

00 PHASE III TEXT IMAGINE.CONCEPTUALIZE.GENERATE.

(Graphite/Ink on Canson 50x70 cm)

The agent and its swarm formation respond to environmental conditions as much as it interacts with a given space. Considering the spatial dynamics of the swarm behavior and its subsequent structure, students imagined the spaces generated by their selected swarm as per the given set of conditions and parameters. This is conveyed in a drawing that follows a specific narrative, one that is a personal conceptual response to swarming and the information students have formulated up to this instance. The forms, surfaces, voids, spaces, performative functions, and structures existing in the drawing and their relationship/negotiations are then synthesized in a physical model.



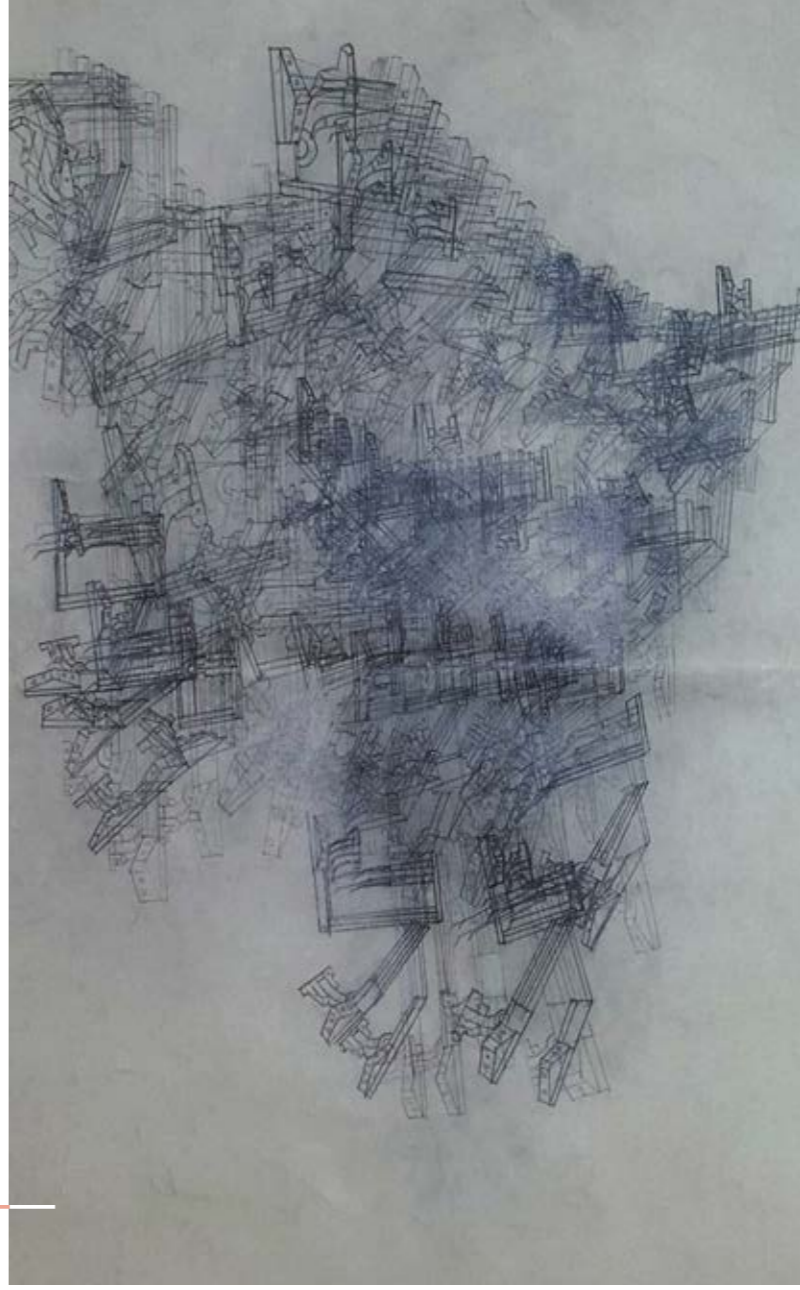
02



02 **Vanessa ABOU HARB**
Graphite on Vellum

03 **Judy EL HASSAN**
Graphite on Vellum

03



04



05



04 *Vanessa* ABOU HARB
Wood, Metal Rods

05 *Leen* EL HARAKE
Wood, Metal, String

06 *Antonella* ABOU JAOUDE
Wood, Metal Rods

06



MECHRONO.

Observing the movement and expression of a Futurist painting, students extend the painting to fill a 50x50 cmsquare canvas. Students then translate the trace of the movement into a structural system or skeleton and build a three dimensional model using one material, over a three-week period.

Photo by student. Each student photographed their own work.

MEMOTO MEGA.

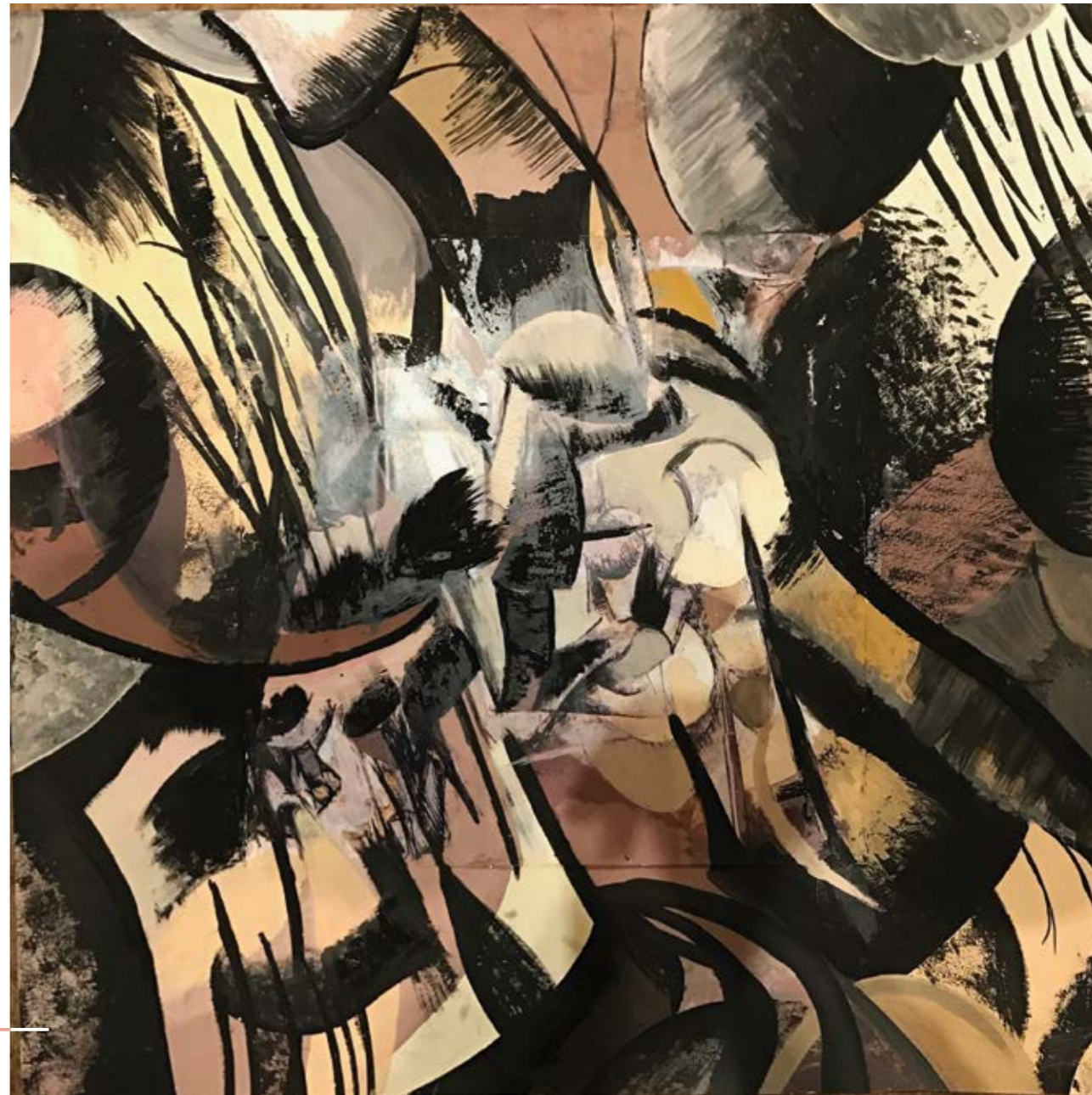
Using charcoal, students mark a 178x252 cm sheet by transferring their body movement. Over the course of one to two sessions, students were to let themselves go, and not anticipate the result or predict their movement while occupying the entire space of the paper.

Photo by student. Each student photographed their own work.

METOO.

Students make a large extension of themselves by first observing their bodily movement in space. The extension is seamlessly connected to their body like a natural appendage, and has a scale that is at least of their body. Students explore three-dimensional wireframes that branch and form cavities, where all volumes are closed, or resolved, especially where they end or touch their body. In this seven-week exercise, students had a series of exercises to master the craft, developed several prototypes, observed natural forms closely, and were limited to transparent hose, white cable ties and small gauge wire for reinforcing the hose.

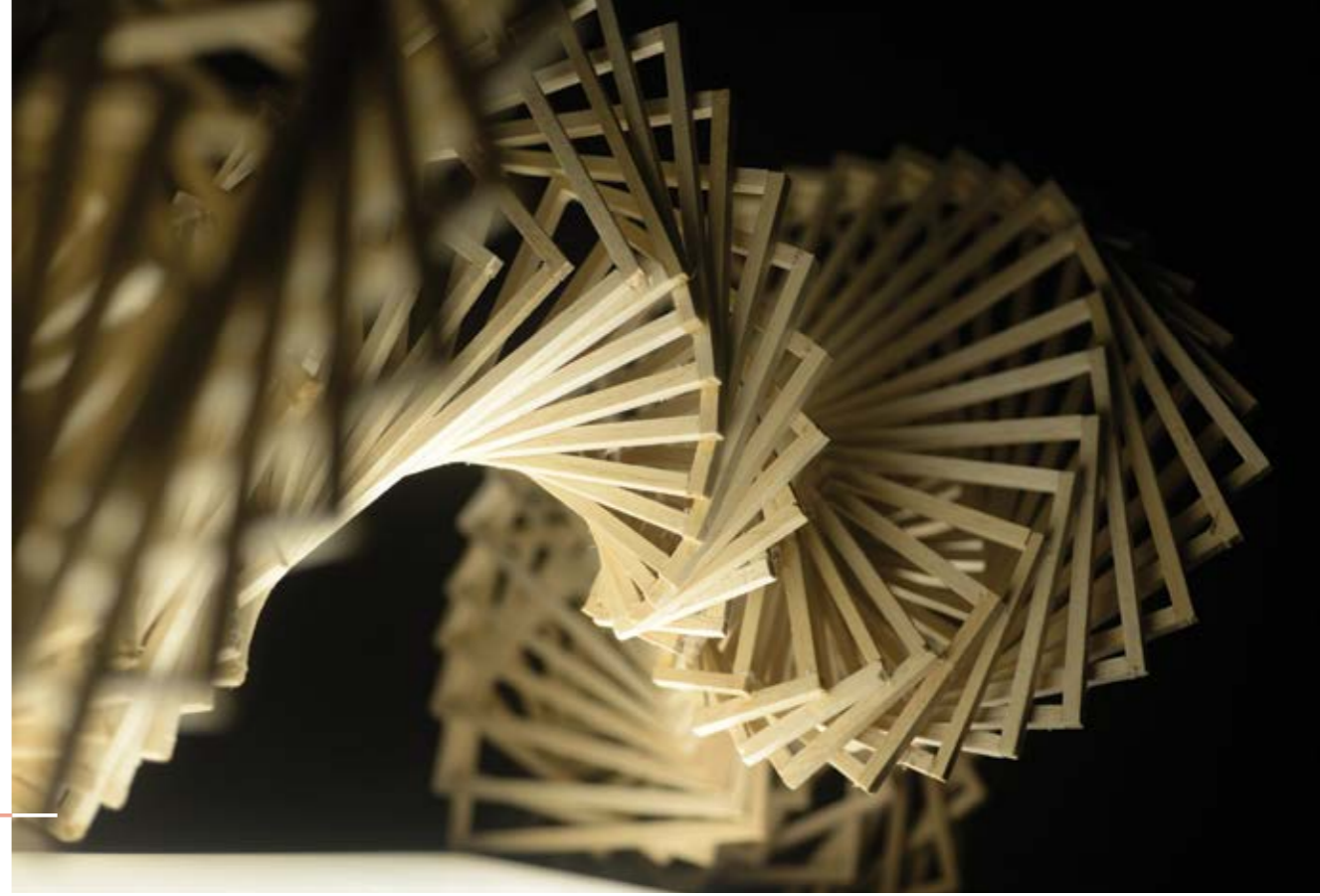
Photos: Youssef Itani



02

02 Tala CHAAR
Mechrono-00-Painting03 Karim CHOUBASSI
MeChrono

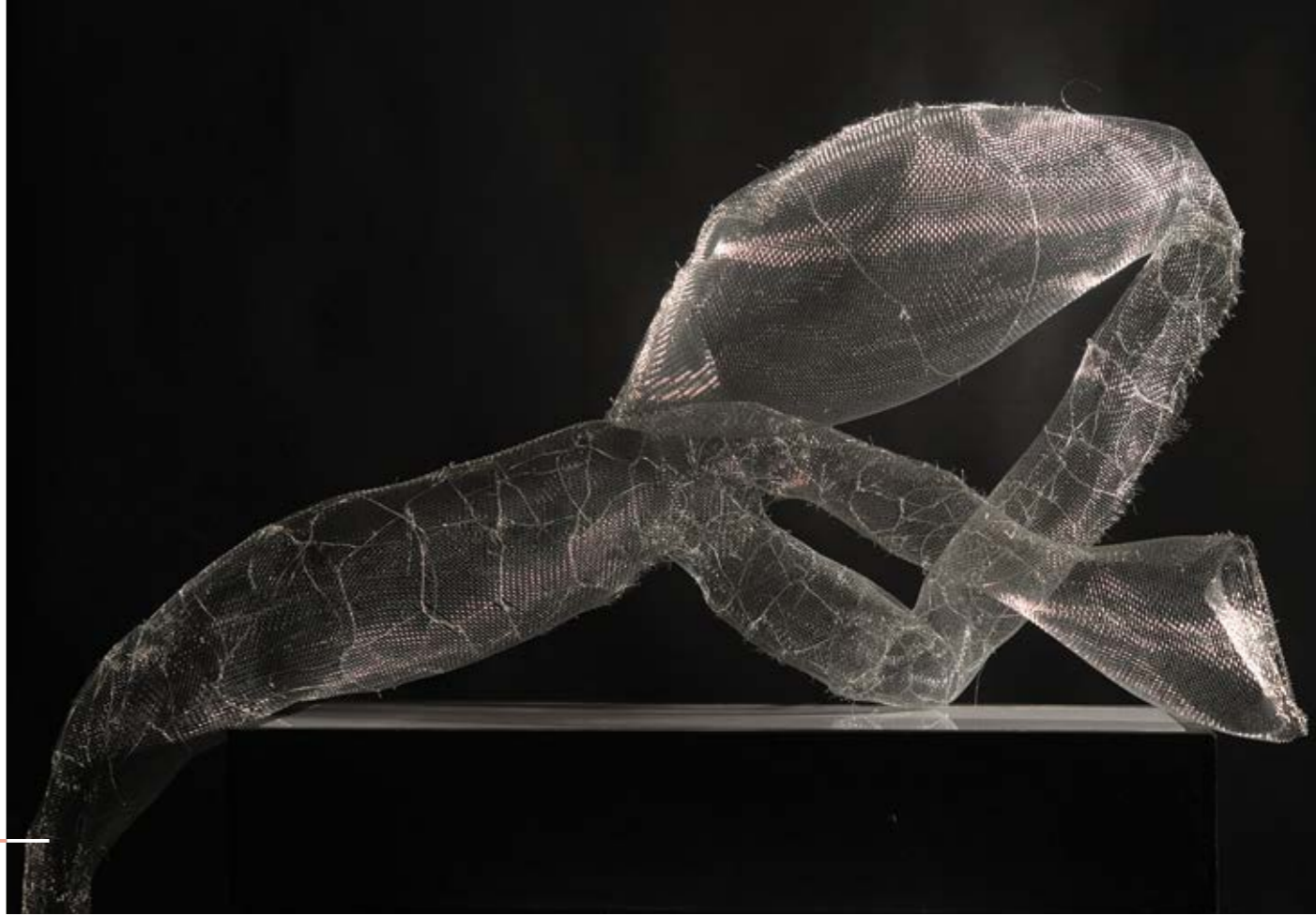
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04

04 Vanas RAOUF
MeChrono05 Lama YOUNESS
MeChrono

05



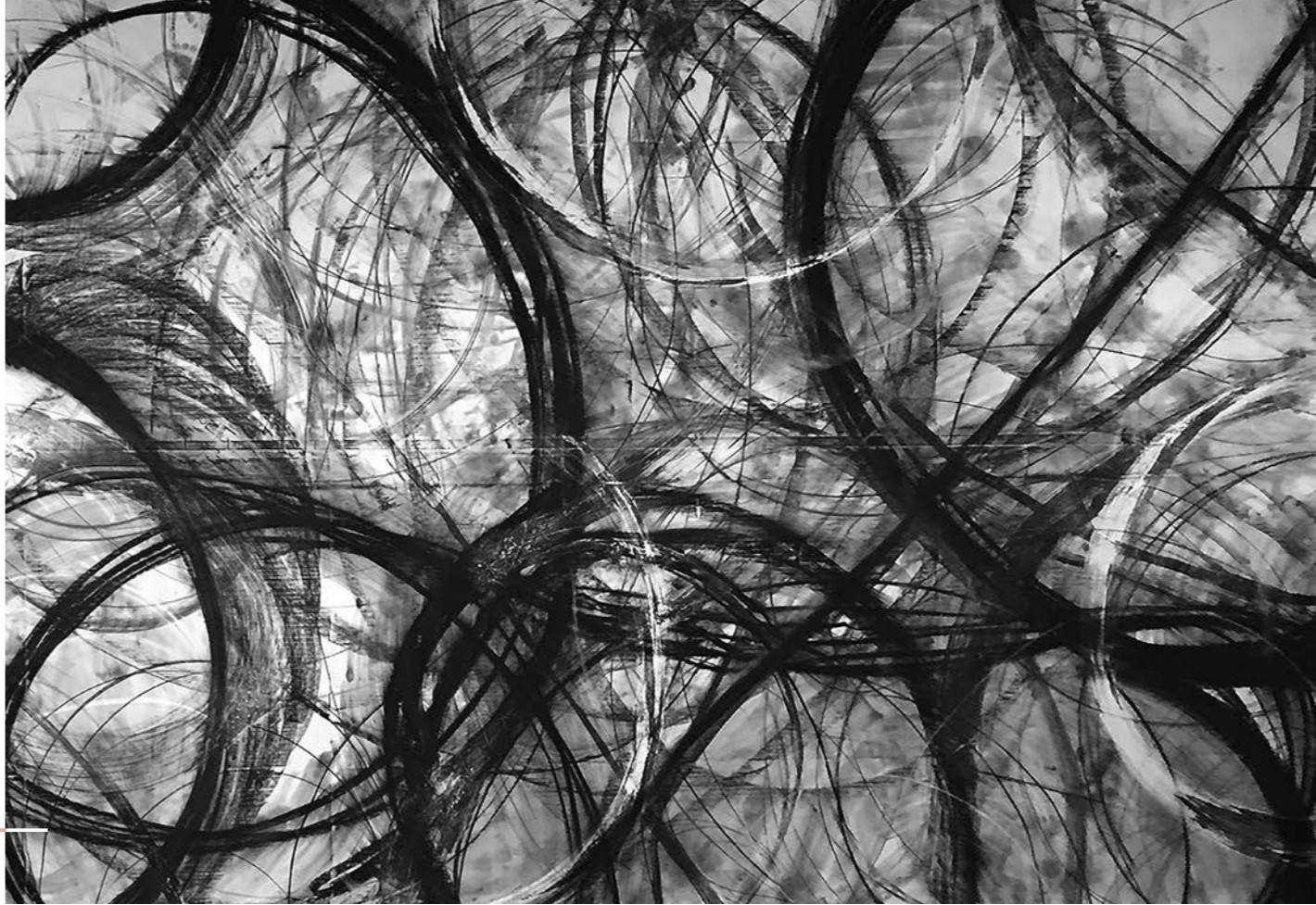
06



06 May BAKKACHE
Memo to Mega

07 Farah HIAZI
Memo to Mega

07



08



09



08 Karine BEYDOUN
Memoto Mega

09 Farah HIJAZI
Memoto Mega

10 Batoul EL HAJJ
Memoto Mega

10



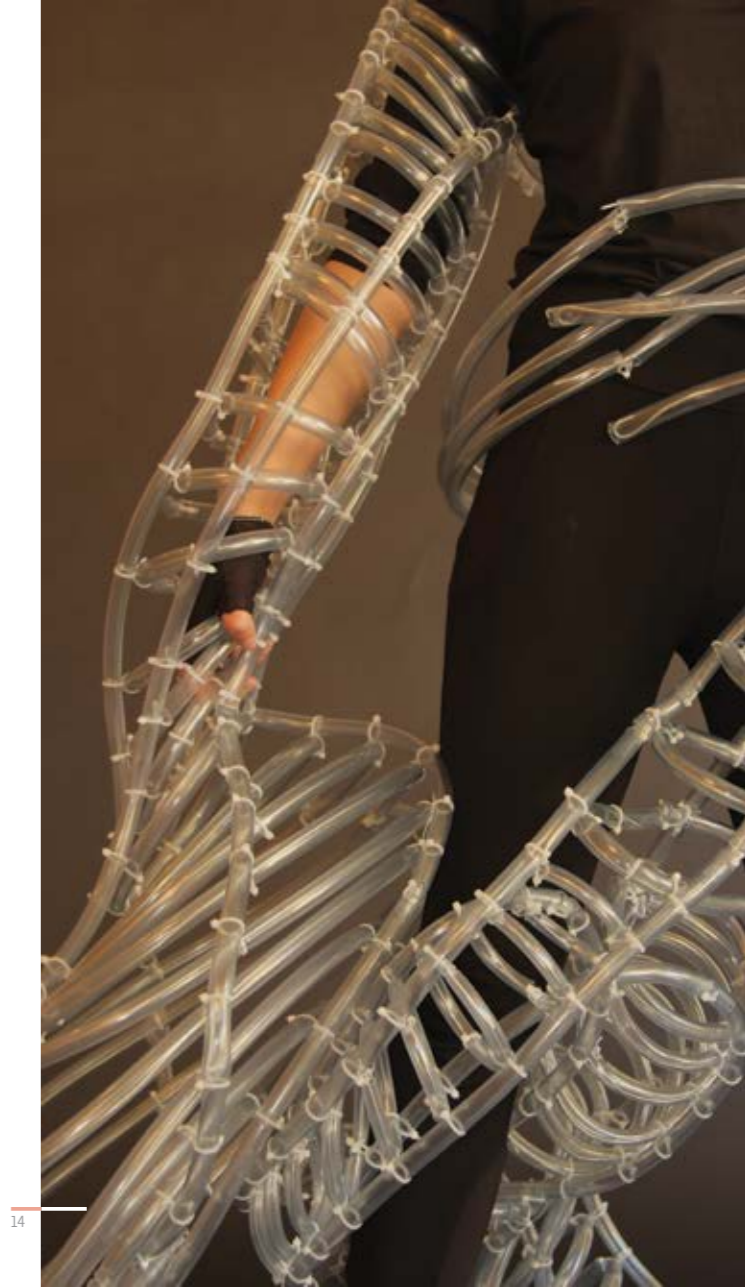


11 Bassel ASSI
Metoo

12 Mohamad MOGHRABI
Metoo

13 Wissam BEJJANI
Metoo

14 May BAKKACHE
Metoo



15



16

15 Karine BAYDOUN
Metoo16 Karim CHOUBASSI
Metoo17 Chirin ELALI & Vanas RAOUF
Metoo18 Tala CHAAR
Metoo

17



18



STAGE 01 COLLAGE

After watching Metropolis of Fritz Lang and Modern Times by Charlie Chaplin, choose four scenes from the two movies that attracted your attention and that relate to your major. Analyze them, reproduce them, and reconstruct them in one collage 50x50 cm.

STAGE 02 ASSEMBLAGE

From a 2D collage with the theme, re-visualize the scene into a Low- Relief Mixed Media Assemblage 70x70 cm with a contemporary vision of the year 2018.

STAGE 03 DRAWING AND MAPPING

This step is based on a processed picture of the assemblage to minimize the details and reduce the given forms in order to create shades and tones of geometric shapes as well as an outline or plain simple forms – the whole rendered freely in Ink or Marker to create a processed composition.

STAGE 04 THE CEMENT BLOCKS UNITS

From a print of a pencil drawing to a 1/1 scale: construction of 4 cubes in Styrofoam of 25x25 x25 cm each. Cubes are carved according to the designed drawing, thus creating the negative void that is to be defined.

STAGE 05 THE APPARATUS

(A useless machine): movement

In the same spirit of all that was done throughout the semester, analyze, synthesize, add, and subtract to get to a feasible device/mass reminiscent of the whole package. The structure is a device that should function with a mechanical and/or electro-mechanical.

It can be a continuation of the cubes designed in stage 3 or a separate entity...

It is an open media assignment.





02

02 Zeina DARWICHE
Assemblage

03 Mayyad AL SAWWAF
Cement Blocks Cubes

04 Felwah EL HAJJAJ
Cement Cubes



03



04

05

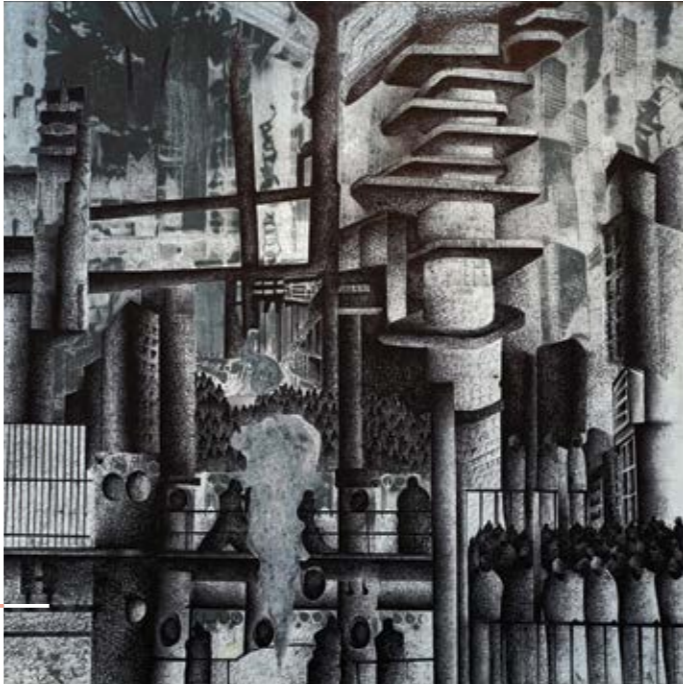


05 Zeina DARWICHE
Useless Machine

06 Sara ISMAIL
Useless Machine

07 Marina EL KOUK
Ink Drawing

07



06





08

09 Sara ISMAIL
Assemblage

08 Zeina DARWICHE
Ink Drawing



09

DYSTOPIAN REALITIES

As a group of designers, we are opening a discussion about 21st-century world problems, and how to address them. Our approach is to get inspired from nature’s way of adapting to its context, to re-design our bodies and adapt to our changing world. The resulting work of our studio proposes ways of evolving as a species, through a series of body extensions, that enhance our ability to deal with more hostile territories.

01 Dana SOUBRA
Interpretive Kinetic
Rendering of the Eagle



02



02 **Nader AKOUM**
Interpretive Kinetic
Rendering of the pangolin

03



03 **Amira BALLOUZ**
Interpretive Kinetic
Drawing of the Bat

04



04 Nur CHAWA & Lama KHAWAJA
Pangodillo

05



05 Amira BALLOUZ
ExtendoBat

06 Rawi KAMMOUN
Equites

06



This design studio focused on **process**; a sequence of interconnected explorations based on a single starting point. In the introductory sessions, students scouted out leftover spaces around Beirut's iconic Hamra district, eventually identifying one unique **place** to serve as the basis for all subsequent explorations.

PHASE I SITING

The first stage aimed at building a thorough understanding of place through various analytical processes. **Formal** analysis entails the physical properties of the space including materiality, location, scale, and structure. **Functional** analysis investigates the space's practical usage, including an understanding of how it is occupied and its relationship to the human body. **Conceptual** analysis looks at less obvious aspects that define a sense of place, such as symbolic meaning, historical context, or social significance.

PHASE II MODELING

The second stage required a hands-on approach to **reinterpreting** the place; in 2D, students attempted to translate subjective qualities of space through nontraditional drawings in various media. In 3D, students pinpointed the elements that define the space and created abstract spatial models based thereupon.

Formal iterations created through reconstruction, reconfiguration, and reinterpretation helped to clarify the relation between the aforementioned formal, functional, and conceptual aspects.

PHASE III OCCUPATION

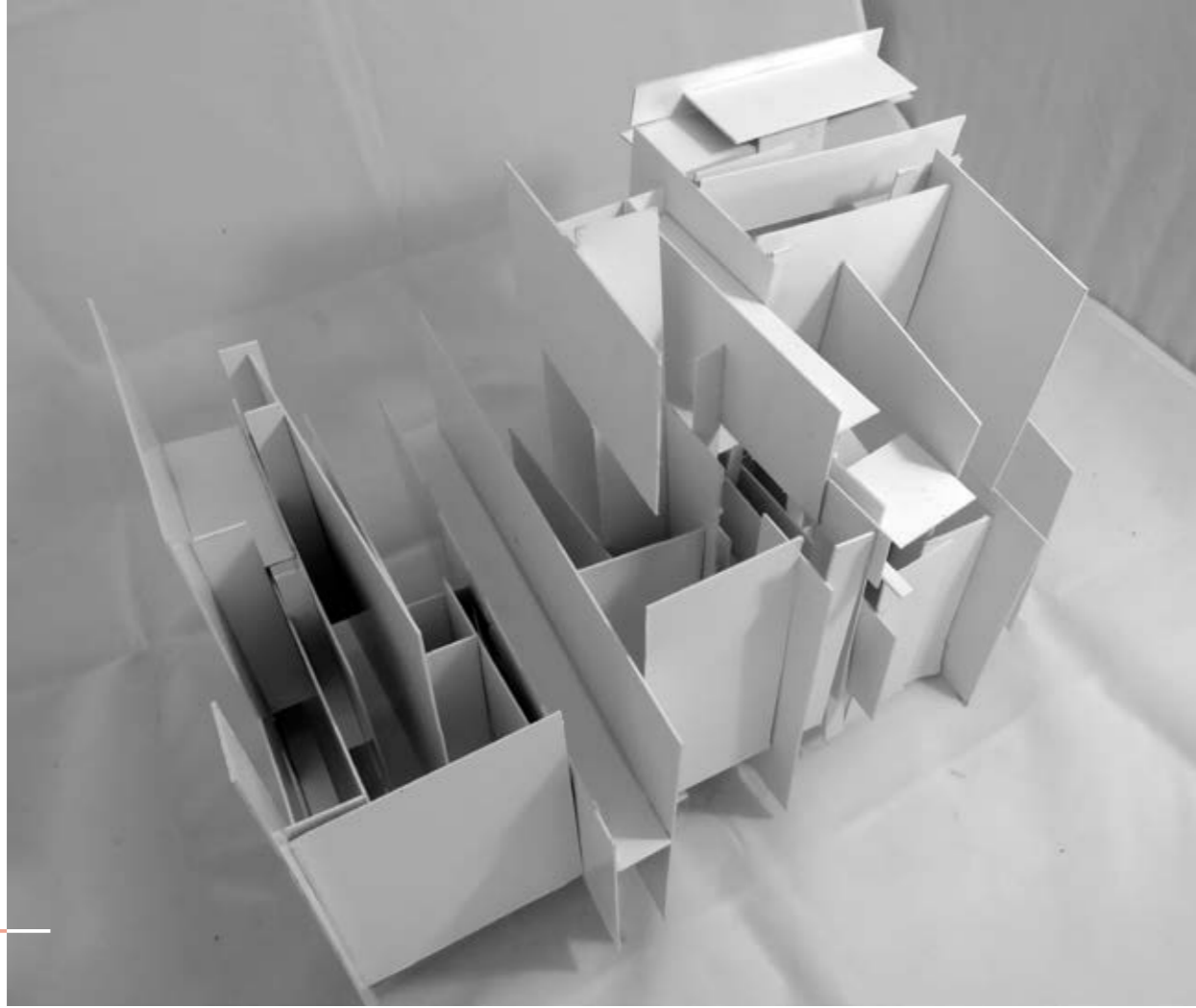
The next step consisted of performative actions, or **events**, carried out within the original space. The events (independent, collaborative, interactive, or participatory) necessarily explored the relationship between body and space. Through their own choice of **gestures**, students appropriated the space and redefined it in relation to the self; the events were documented through photography and video and served as the basis for the final phase.

PHASE IV STAGING

This final phase aimed to synthesize the previous explorations. Within their spatial models, students abstracted their performative gestures through some sort of **apparatus** or mechanism, either manipulated from outside (puppet) or acting of its own volition (automaton); either way, the movement of the contraption should activate the space it inhabits through a reinterpretation of the body/spatial relationship.



02



02 Yar RAOUF
Phase II 3D

03 Carmen BOU DARGHAM
Phase IV

03





04



05

04 Rami SHAYYA
Phase IV

05 Reem GHAZIRI
Phase IV

06 Rani CHARARA
Phase IV



06

THE LOST THINGS

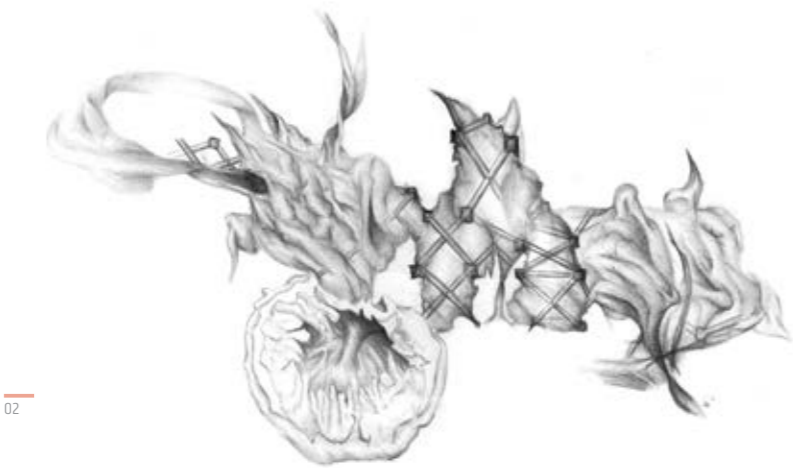
In the Academy Award-winning short animation film, *The Lost Thing* (2010), a lonely boy in a drab dystopian near-future discovers a bizarre-looking creature. The boy sets out to find out to whom or where it can belong, but is met with indifference because he is the only one who is able to notice the extraordinary in his playful and absurd friend.

Viktor Shklovsky says in "Art as Technique" that as perception becomes habitual, it becomes unconsciously automatic. For example, we see a familiar object as though it were enveloped in a sack. The object, recognized in that manner, by only its silhouette, fades and does not leave a first impression; "ultimately the essence of what it was is forgotten." So what becomes of life when people stop noticing things: clothes, furniture, work, one's wife, and the fear of war? "If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been."

Through art, one may recover the sensation of life. And the technique of art is defamiliarization: making objects "unfamiliar," making forms difficult, to remove automatism and hinder the process of perception. That way, perception is prolonged and a new vision of the object is created.

The boy takes the thing to the Federal Department of Odds & Ends, "The place for forgetting, for leaving behind." Luckily he is diverted and given directions to a different world, a utopia, into which the thing fits and happily escapes. And as a project for this term, the student becomes the genius inventor of an absurd purposeless creature that can fit in that utopia. The student will initially find lost things and will analyze in what sense each of the things can be considered 'lost.' The student will then attempt to 'defamiliarize' the chosen lost things by merging them into a surreal creature with hybrid traits. The ultimate question is: Will the creature survive and thrive or perish out of existence into a world of 'lost things?'



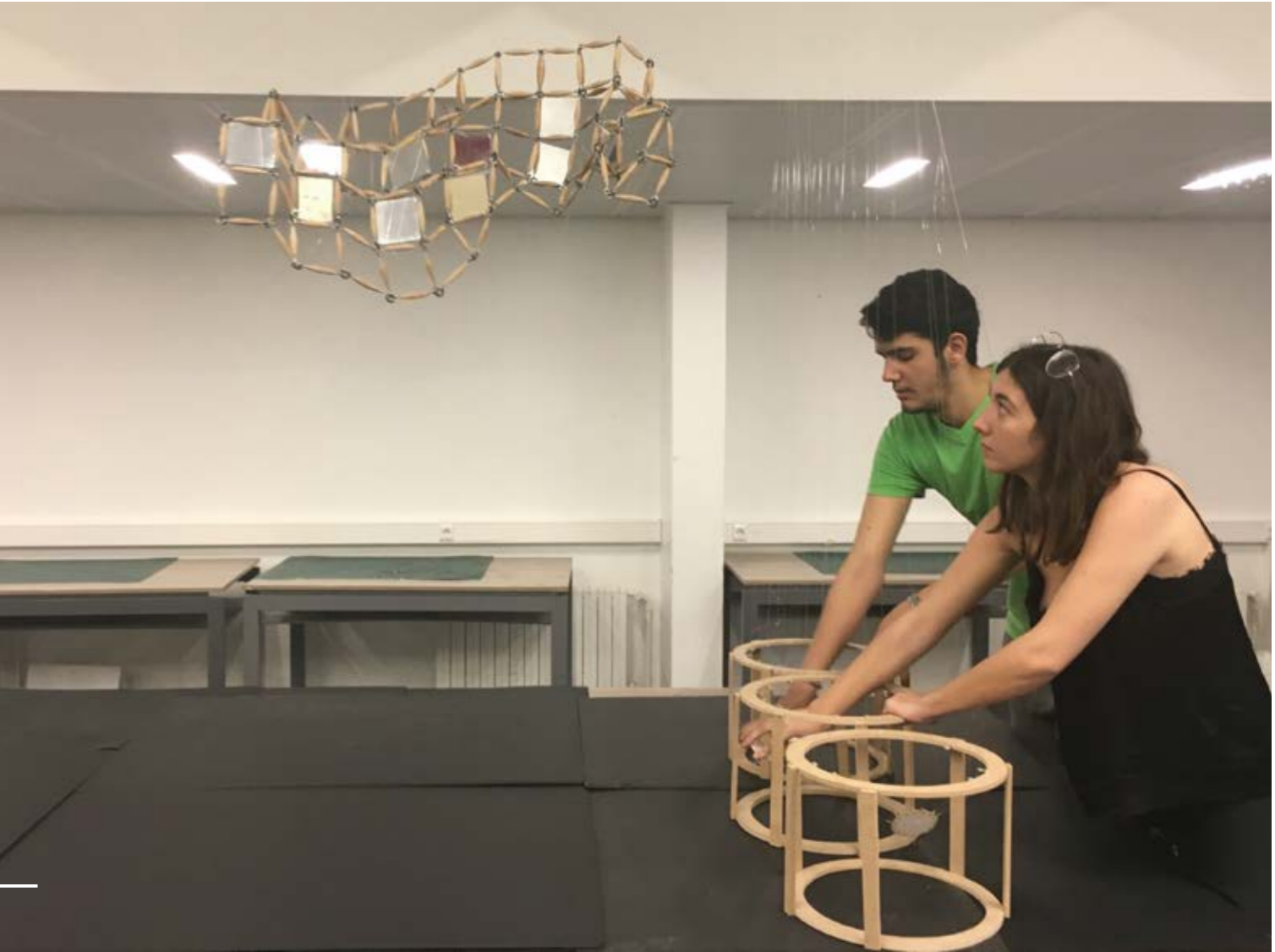


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03

02 Sandra KERMEZIAN
03 Floating Wander
04

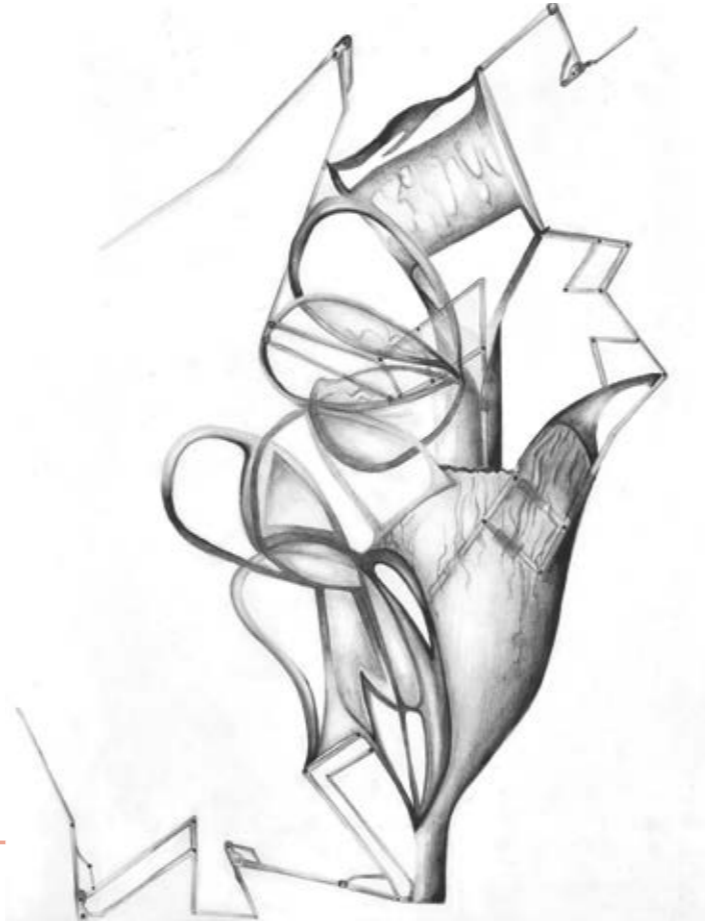


04

05



06



05 Juliette LAHOUD
Batarp

06 Nicole KHOURY
Glass Corpse

07 Elie CHAHINE
Oudiano

08 Tala MARDELLI
The Royal Bug

08



07



VISUAL SOUNDS

This studio is about sound and visual interpretation of acoustic conditions.

Its objective is to expand the modes of thinking and the imaginative process, by enhancing observation and the interplay of perceptions.

Starting from the analysis of a sound-wave photograph, the project develops from 2D to relief to 3D, leading to the visual interpretation of treble and bass, and the design of a sonorous structure with a mechanism engaging the viewer into an animated experience.

The photograph is first analyzed and transformed, bringing in ten different readings and manipulations. The exercise is followed by a visual metaphor, a two-dimensional painted composition illustrating the title given by each student to his sequence of transformations. From 2D to Relief, the project develops into a design by planes, a composition graphical in concept and sculptural in application.

Bridging between two and three dimensions, the following phase is the interpretation of treble and bass. Through perceptual

listening and a sensorial inspection of each acoustic condition, students executed a series of gestural drawings trying to explore rhythm, and investigate the physicality of their perception while listening to each sound. The drawings were then analyzed and digitally manipulated, offering an interplay of conceptual components and stimulating visuals, and the material for development of three-dimensional configurations, ultimately translating the acoustic conditions into visual ones.

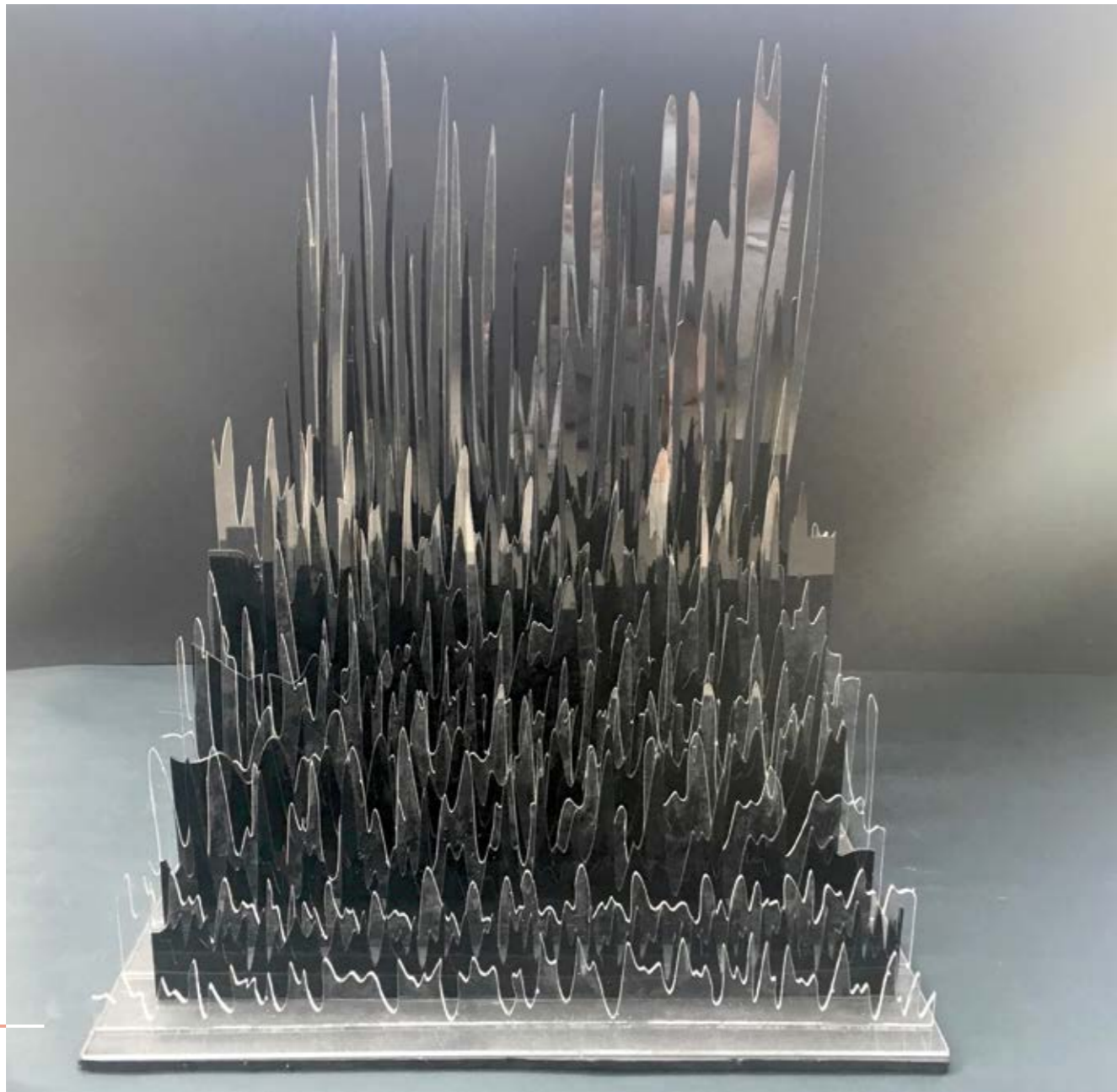
The exercise was followed by a sonorous assembly with a mechanism relating to an animated rhythm in structure while integrating components of both configurations to the rolling motion of a wave.

Incorporating the body to the word, the last part of the project is about a personalized interpretation of the verb “to listen” expressed in a wearable body extension.

Finally, the general outcome of the semester was synthesized by the future designers in a small digital acoustic film, highlighting selected “moments” of their project.



02



02 Farah KASTI

Visual Sound. Treble

03

Marianne EL FEGHALI

Mechanism. Rhythmic Structure

04

Reina GHALAYINI

Mechanism. Rhythmic Structure

03

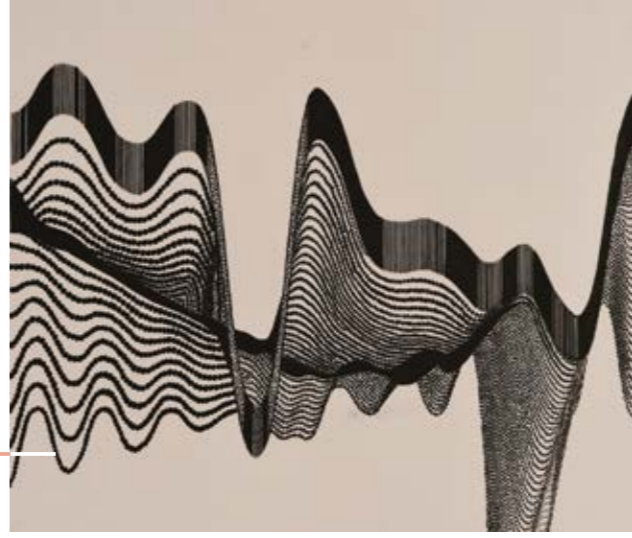


04





05 Yasmine AL HAFIZ
Body Extension.
Interpretation of the Verb
to Listen



06 Reina GHALAYINI
Soundwave (ink)

07 Aya HASSOUN
Gestural Drawing



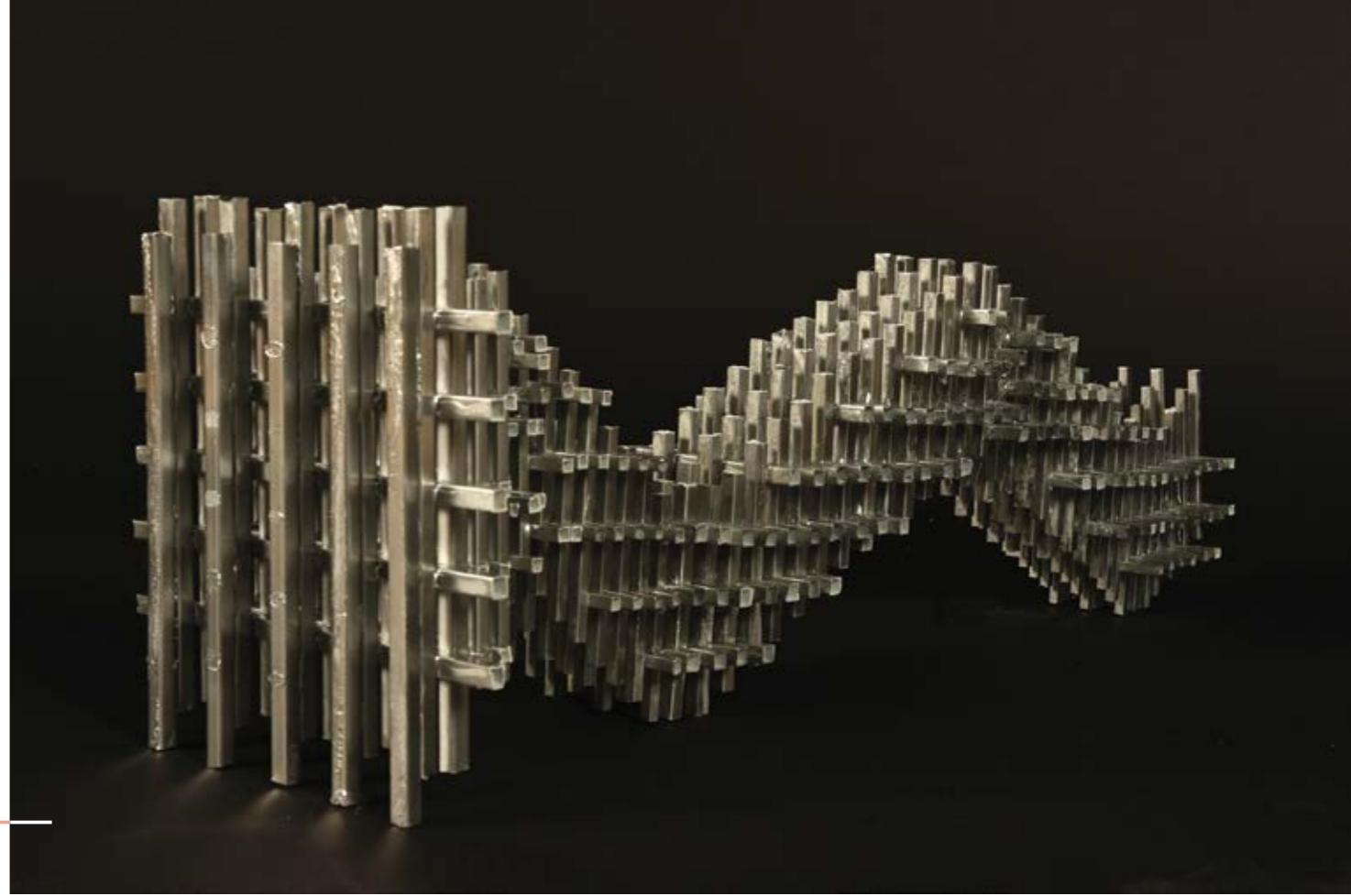
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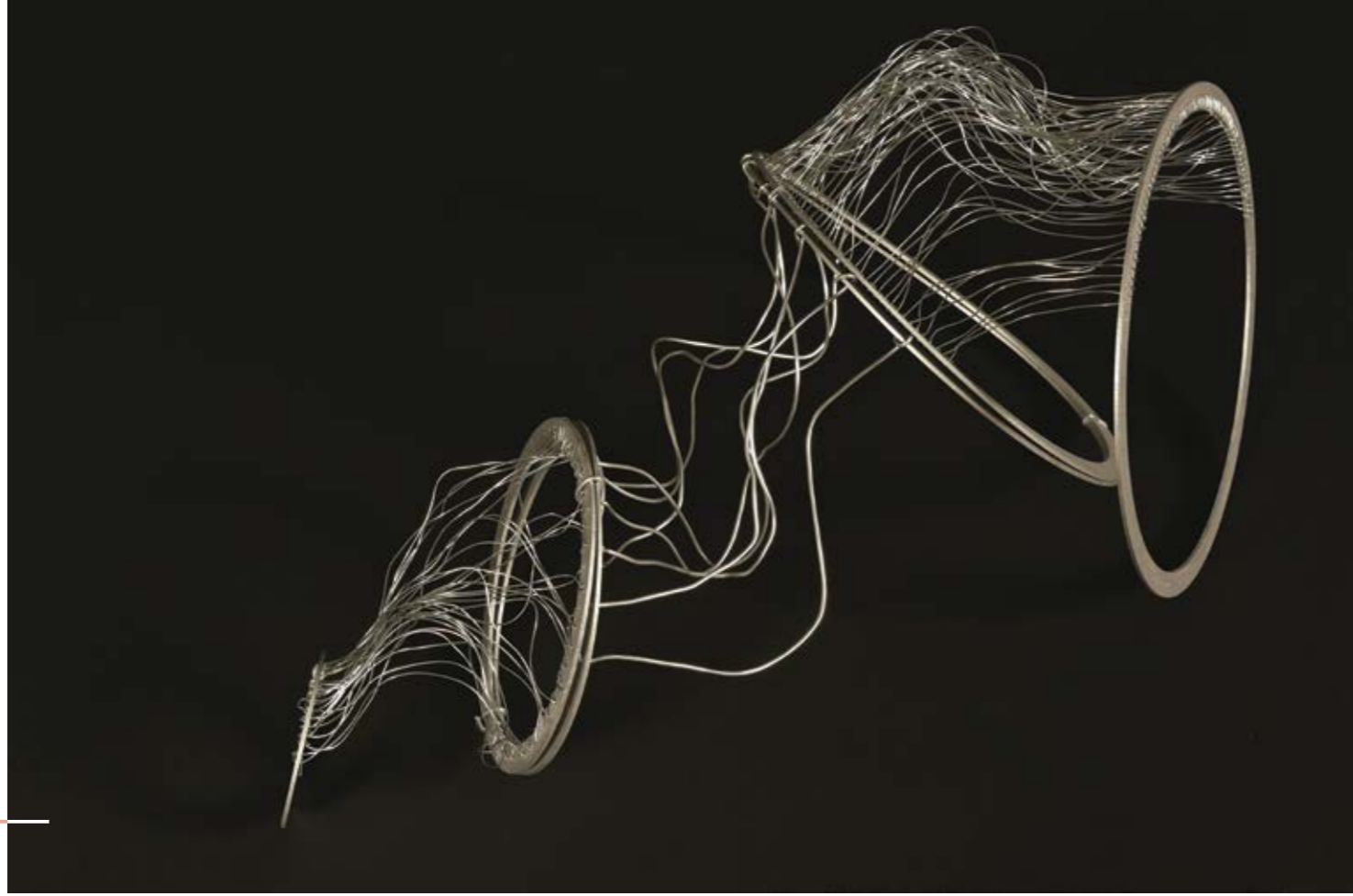
08 Samia SOUBRA
Mechanism.
Rhythmic structure

09 Rena GHALAYINI
Visual Sound. Bass

09



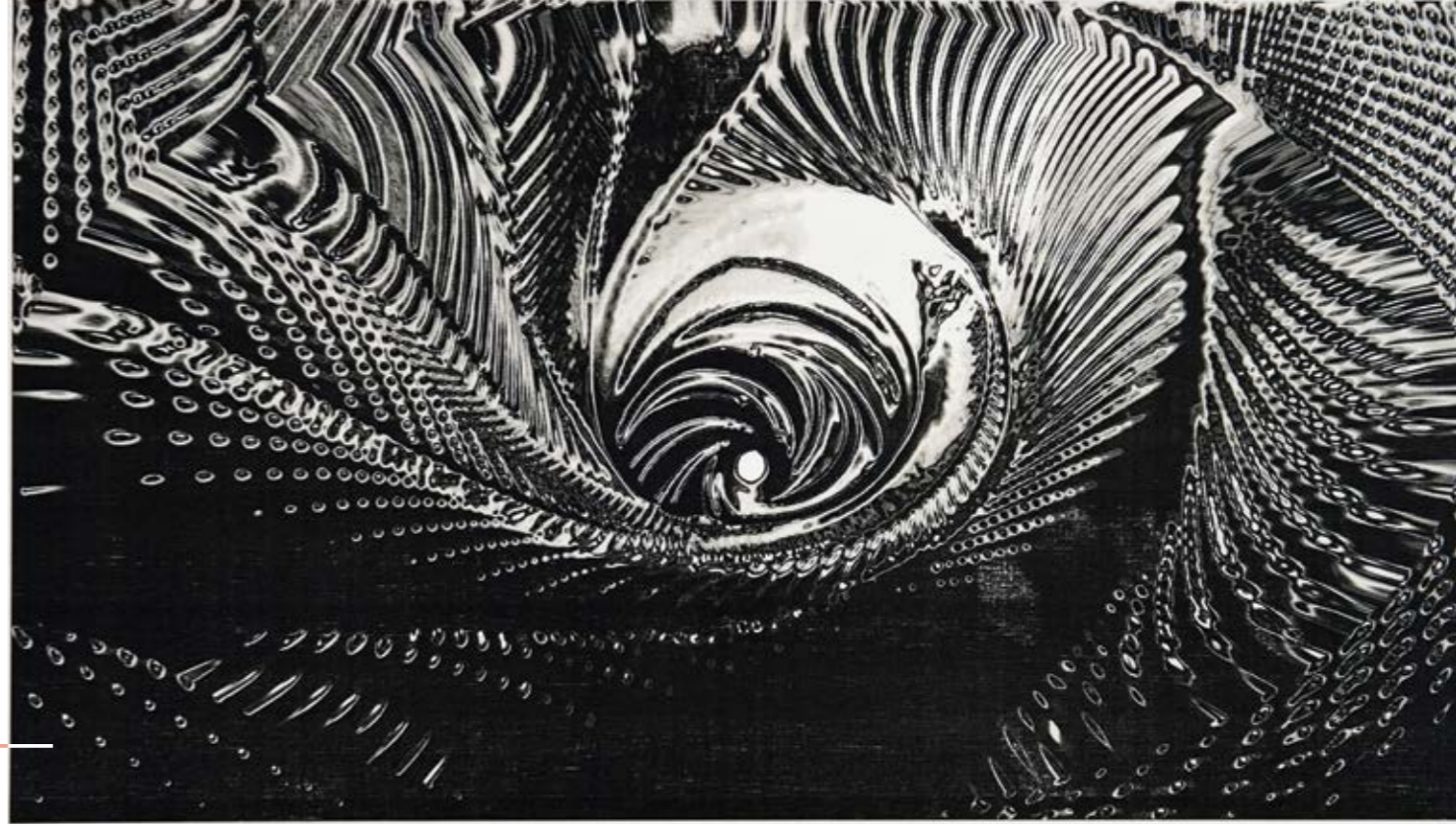
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10 Samia SOUBRA
Visual Sound, Bass

11 Samia SOUBRA
Soundwave, Image transformation.
Digital rendering

11



12



12 Isabelle ATAMIAN
Mechanism.
Rhythmic structure

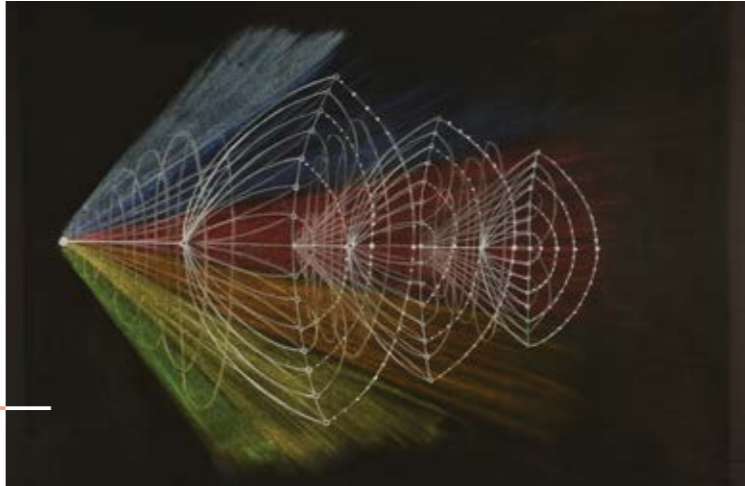
13 Aya HASSOUN
Sound propagation.
Visual metaphor

14 Yasmine AL HAFEZ
Soundwave. Relief

14



13



The teaching method for this course is founded on the direct approach of “Learning by Making.” It centers the attention on transmitting *core* ideas related to composition, as a fundamental objective for students at the foundation year level.

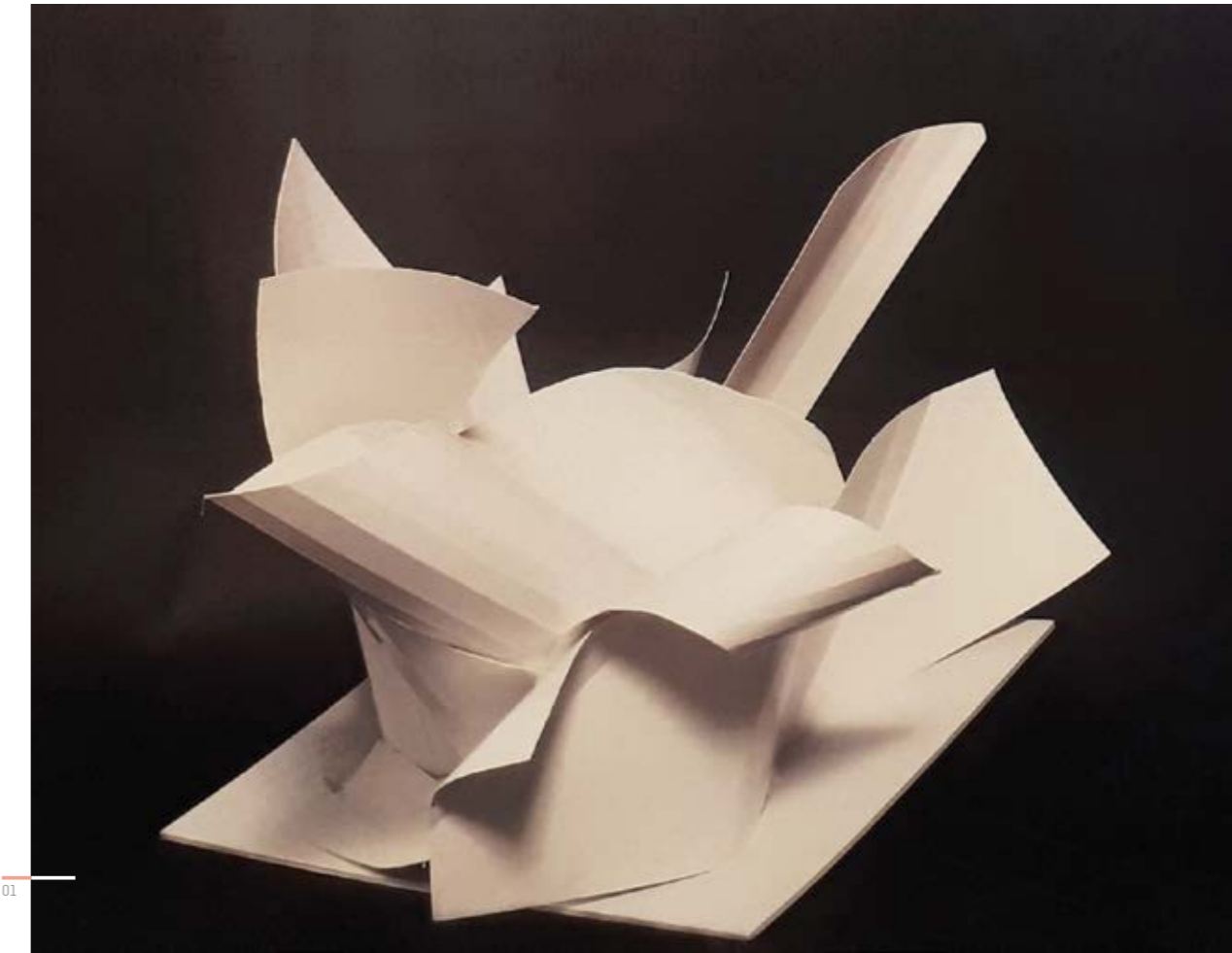
The projects are based on students’ findings acquired through a process of *analysis*. This year, the students were asked to examine a comic book strip as a starting point, as most comic strips contain all the fundamental core ideas related to composition, especially where the “parts” constitute the “whole” as a visual narrative.

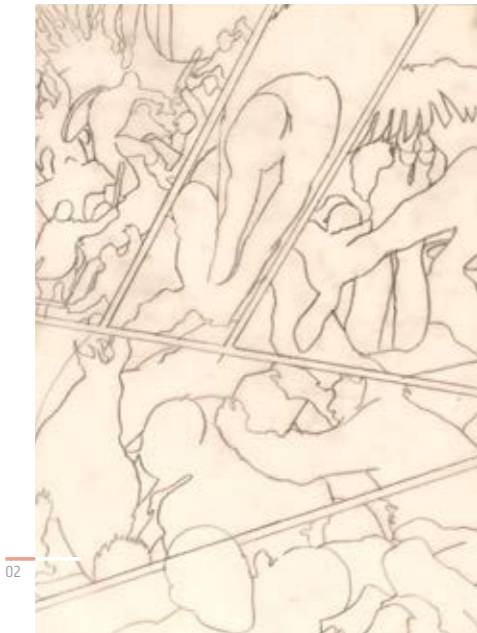
Based on the notion of *de-construction* / *re-construction*, a case is made of the possibilities that the use of the analysis outcomes as systems can produce novel Art & Design exercises and projects [new outcomes].

The students were to concentrate on the structural compositional core idea within the analytical drawings of the comic strip. The images of the comic strip were divided and collaged to make a new narrative, where the main “Action,” “Change” or “Movement” were distilled and exaggerated. This “collage” became the source of information to produce volumes and linear projections, as drawing, in space. The final students’ 3D projects were also to include embedded movements or mechanisms.

Students are guided and examine different approaches of how to reinvest their analysis outcomes in their projects. They reinvest their understanding of acquired concepts, thinking processes and compositional structural possibilities.

01 Isabelle EL KHOURY
Cardboard_
Construction_Drawing



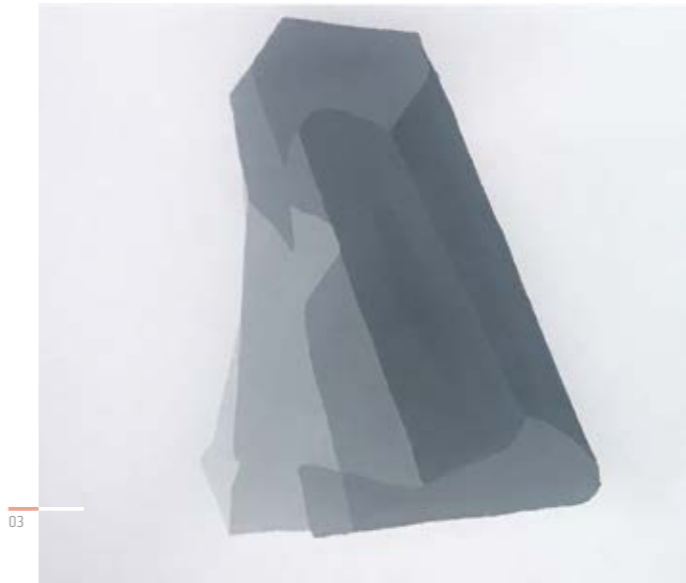


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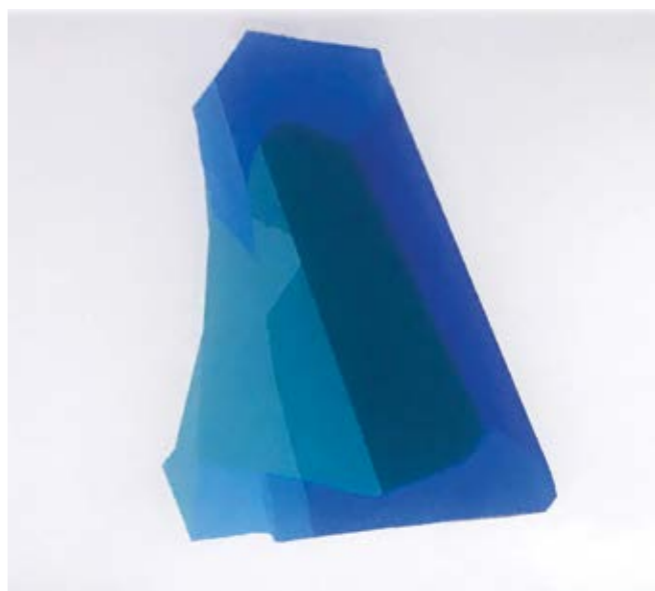


02 Ahmad MADI
Analysis

03 Ahmad MADI
Shape Projection



03



04

04 Isabelle EL KHOURY
Final_Project05 Fatima KHALIFE
Analysis

05



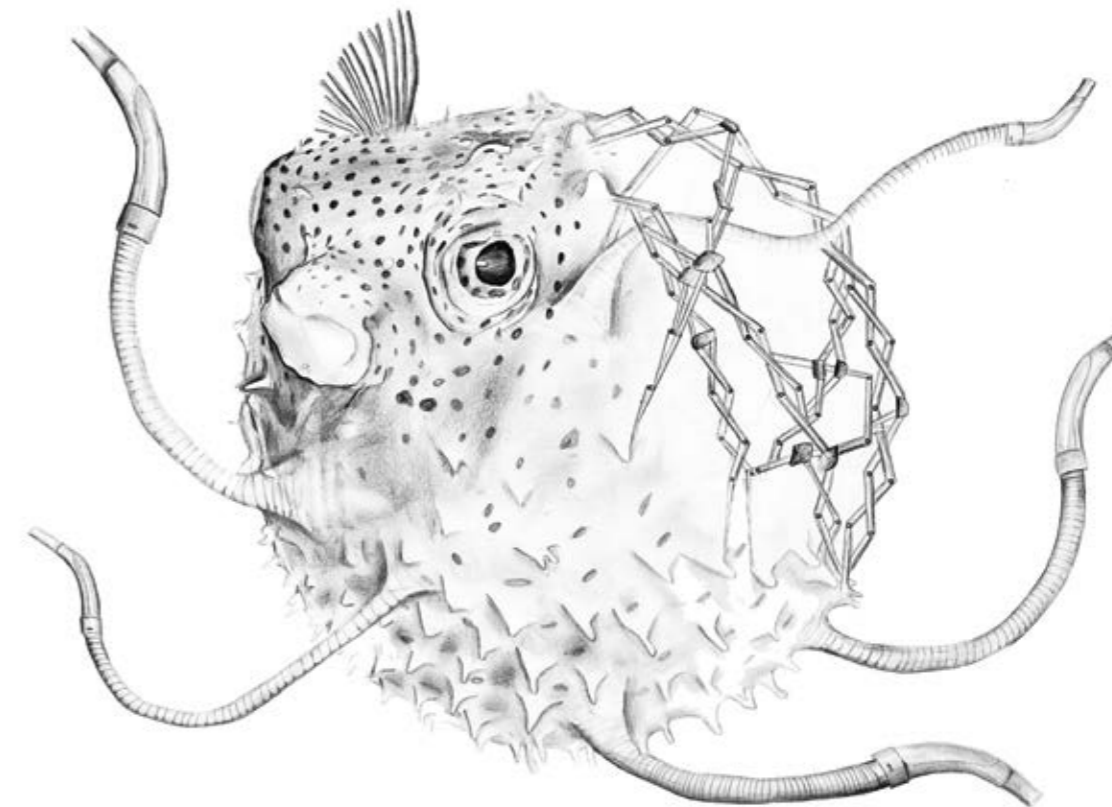
THE LOST THINGS

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Viktor Shklovsky says in "Art as Technique" that as perception becomes habitual, it becomes unconsciously automatic. For example, we see a familiar object as though it were enveloped in a sack. The object, recognized in that manner, by only its silhouette, fades and does not leave a first impression; "ultimately the essence of what it was is forgotten." So what becomes of life when people stop noticing things: clothes, furniture, work, one's wife, and the fear of war? "If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been."

Through art, one may recover the sensation of life. And the technique of art is defamiliarization: making objects "unfamiliar," making forms difficult, to remove automatism and hinder the process of perception. That way, perception is prolonged and a new vision of the object is created.

The boy takes the thing to the Federal Department of Odds & Ends, "The place for forgetting, for leaving behind." Luckily he is diverted and given directions to a different world, a utopia, into which the thing fits and happily escapes. And as a project for this term, the student becomes the genius inventor of an absurd purposeless creature that can fit in that utopia. The student will initially find lost things and will analyze in what sense each of the things can be considered 'lost.' The student will then attempt to 'defamiliarize' the chosen lost things by merging them into a surreal creature with hybrid traits. The ultimate question is: Will the creature survive and thrive or perish out of existence into a world of 'lost things?'





02

02 Celine MATAR

03 Christina TANIOS

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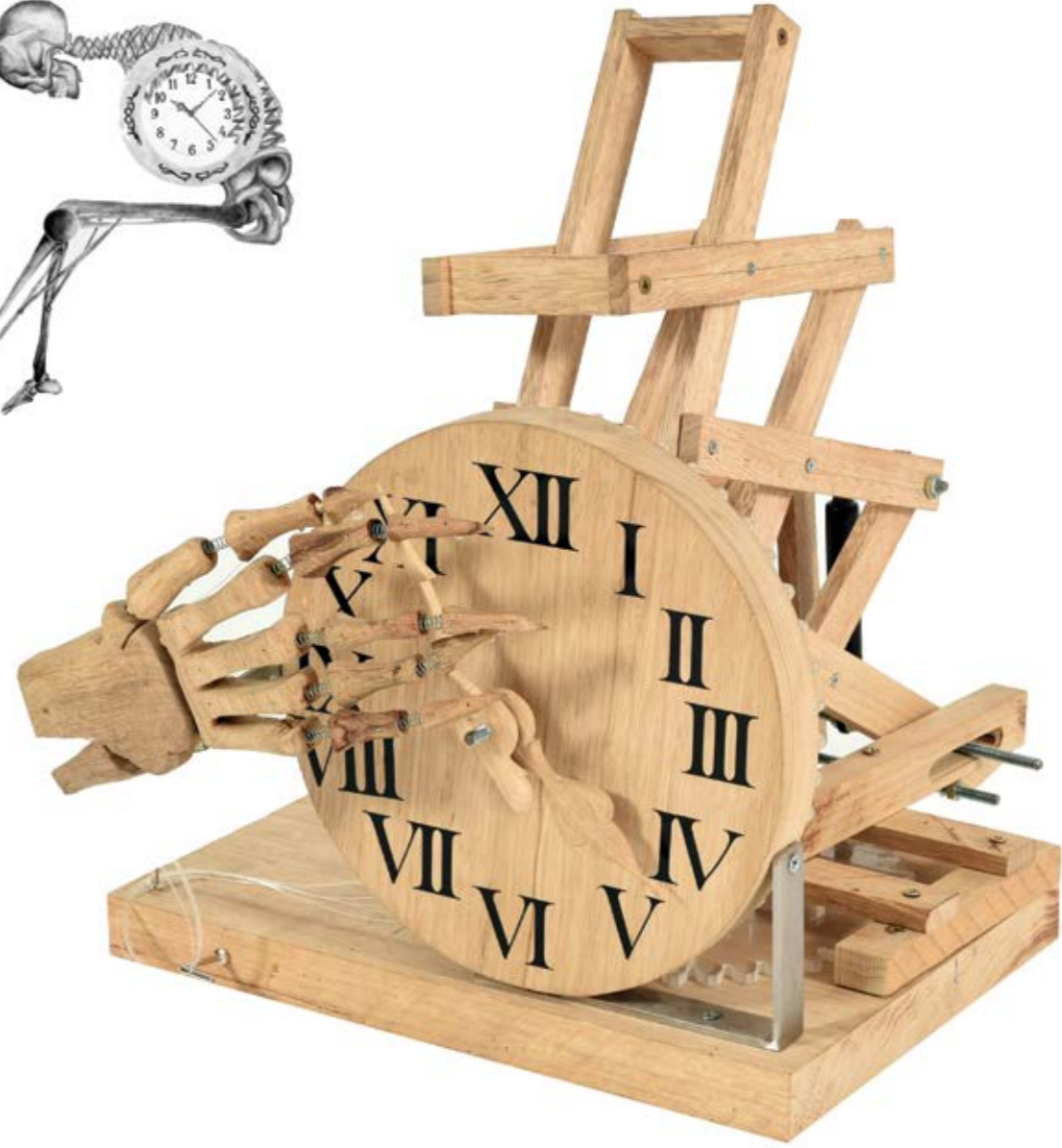
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04 Edwin ZGHEIB

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A Flyer Apparatus

Had Tamim : But, is it 'free fall' if the destination rests
fathomed, if the mysterious winds disclosed, if the retort
precedes the claim, is it truly 'free'?



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