

Department of Architecture and Design

Chairperson:	Al-Harithy, Howayda
Graduate Coordinator:	Saliba, Robert
Graphic Design Coordinator:	Maasri, Zeina
Professors:	Al-Harithy, Howayda; Musfy, Leila
Associate Professors:	Arbid, George; Harb, Mona; Maasri, Zeina; Sadek, Walid; Saliba, Robert
Assistant Professors:	Drennan, Daniel; Fawaz, Mona; Ghaibeh, Lina; Levesque, Carole; Najjar, Karim; Shorto, Sylvia
Visiting Assistant Professor:	Thomas, James Matthew
Senior Lecturers:	Bacho, Jinane; Haddad, Walid; Kosermelli, Simone; Nader, Marc; Serof, Gregoire; Zgheib, Hani
Lecturers:	Alamuddin, Hana; Arida, Sara-Jane; Assi, Naji; Bakhos, Walid; Boyadjian, Rafi; Dajani, Tarek; Debs, Habib; El-Hage Boutros, Pierre; Feschfesch, Antoine; Freiji, Mayda; Haddad, Rana; Hamdan, Fadi; Jaber, Raghda; Jabr, Abdulhalim; Jamal, Sany; Kaloutsian, Paul; Kanaan, Joy; Karanouh, Rena; Khoury, Abir; Mallat, Bernard; Nader, Karim; Najm, Wagih; Nasrallah, Maha; Samara, Rana; Shihab-Eldin, Luma; Traboulsi, Jana; Yeretziyan, Aram; Younes, Hala
Instructors:	Abboud, Rania; Aramouny, Carla; Baki, Fadi; Bekdache, Nadine; El-Abed, Zeina; Gharbieh, Ahmad; Hachem, Pascal; Imam, Hatem; Kahwagi, Bassam; Kassab, Sandra; Khoury, Roula; Maasri, Ghassan; Richani, Sandra; Sinno, Tarik; Youssef, Shawki; Zahreddine, Hassan
Assistant Instructors:	Captan, Lara; Idriss, Rola

The Department of Architecture and Design offers programs at both the undergraduate and graduate levels. The undergraduate level programs are in architecture and graphic design. The architecture program leads to the professional degree of Bachelor of Architecture (BArch). The graphic design program leads to the professional degree of Bachelor of Fine Arts in Graphic Design (BFA).

Architecture Mission Statement

The program of architecture is committed to playing a leading role in architecture practice both in Lebanon and in the region through a critical discourse of architectural inquiry. It strives to maintain a prominent and active community searching for continuous excellence in teaching, research, and professional practice. Central to the curriculum, design is addressed as a research-oriented activity that engages critical thinking, that aims to bridge theory and practice, and that responds to the responsibilities of an architect towards the public. The goal of the program is to enable a supportive, diverse and professional environment that fosters the creative development of all faculty and students.

Program Description

The architecture program comprises a total of 174 credit hours normally taken over five years. The curriculum is structured as follows: 1) Two foundation years, first and second, with core requirements in design, technical, and history courses which offer students basic skills and knowledge in design and related areas. 2) Two advanced years, third and fourth, with core requirements in advanced design, technical, history and theory courses, reinforced by the distribution electives. The design studios at this level are thematic vertical studios. 3) Final year, fifth year, with a one-year design thesis and project and advanced electives.

The degree requirements in architecture consist of the following:

- 129 credit hours of mandatory core courses
- 18 credit hours of approved ArD/FEA field electives
 - 3 credit hours in Category A: Representation
 - 6 credit hours in Category B: History and Theory
 - 9 credit hours in Category C: Technology, Engineering, and Professional Practice
- 6 credit hours of free electives in consultation with the academic adviser

To meet the General Education Requirements of AUB

- 6 credit hours of English including ENGL 206
- 3 credit hours of Arabic as per placement test
- 6 credit hours of approved electives in humanities
- 3 credit hours of an approved elective in the social sciences
- 3 credit hours of an approved elective in the natural sciences

Curriculum for the Degree of Bachelor of Architecture

First Year

Fall Semester			Credits
ARCH	100	Basic Design	4
ARCH	111	Technical Drawing	4
ARCH	121	History of Ancient Art and Architecture: From Caves to Catacombs	3
ARCH	151	Statics and Mechanics of Solids	4
ENGL	206 (or English as required)	Technical English	3
			Total 18
Spring Semester			Credits
ARCH	101	Architecture Design I	7
ARCH	112	Descriptive Drawing	3

ARCH	122	History of Medieval Art and Architecture	3
ARCH	152	Analysis and Design of Structures I	4
			Total 17

Second Year

Summer Semester			Credits
ARCH	241	Surveying Regional Architecture	9

Fall Semester			Credits
ARCH	202	Architecture Design II	7
ARCH	223	History of Post-Medieval Art and Architecture	3
ARCH	242	Building Construction I	3
ARCH	253	Analysis and Design of Structures II	4
			Total 17

Spring Semester			Credits
ARCH	203	Architecture Design III	7
ARCH	224	History of Modern Art and Architecture: 1760-1945	3
ARCH	243	Building Construction II	3
ARCH	313	Computer Aided Design	3
English			3
			Total 19

Third Year

Summer Semester			Credits
ARCH	373	Training in CAD	0 b.*

Fall Semester			Credits
ARCH	304	Vertical Studio I	7
ARCH	331	Urbanism	3
ARCH	261	Building Services	4
ENMG	502	Construction Management	3
			Total 17

Spring Semester			Credits
ARCH	305	Vertical Studio II	7
ARCH	325	Contemporary Architecture	3
2 Field/Free Electives or General Education Requirements			6
			Total 16

*b. stands for billing

Fourth Year

Summer Semester			Credits
ARCH	474	Training in Execution Drawings	0 b.*
Fall Semester			Credits
ARCH	406	Vertical Studio III	7
3 Field/Free Electives or General Education Requirements			9
			Total 16
Spring Semester			Credits
ARCH	407	Vertical Studio IV	7
3 Field/Free Electives or General Education Requirements			9
			Total 16

Fifth Year

Summer Semester			Credits
ARCH	575	Approved Experience	1 b.*
Fall Semester			Credits
ARCH	508	Final Project Design and Research I	7
3 Field/Free Electives or General Education Requirements			9
			Total 16
Spring Semester			Credits
ARCH	509	Final Project Design and Research II	7
2 Field/Free Electives or General Education Requirements			6
			Total 13

*b. stands for billing

ARCH 151 Statics and Mechanics of Solids 4 cr.

An introduction to vector forces and moments; equilibrium of rigid bodies in 2-D and 3-D; free body diagrams; frames and machines; centers of gravity and moments of inertia; design of trusses, beams with shear and moment diagrams; introduction to material properties; stresses, strains, and their relationship; normal, shearing stresses. The course also provides an introduction to indeterminate structures.

ARCH 152 Analysis and Design of Structures I 4 cr.

Review of normal and shearing stresses and combined stresses; an introduction to column design and buckling; cable design; physical properties of various materials used in construction: timber, steel, aluminum, copper, and others. Deformation of structural elements under loads using moment area and conjugate beam method. Indeterminate structures by approximate methods & Moment Distribution method; design and selection of the structural elements according to loads applied with practical assignments: selection of materials and pre-dimensioning the structure elements. *Prerequisite: ARCH 151.*

ARCH 202 Architecture Design II 7 cr.

This design studio has emphasis on structural concepts and construction materials as a major design determinant; manipulation of architectural elements and space; and observation of freehand and technical representation. *Prerequisites: ARCH 101 and a combined grade average of 70 in ARCH 100 and ARCH 101.*

ARCH 203 Architecture Design III 7 cr.

This design studio introduces projects that deal with complex architectural programs and the development of conceptualization related to developing design work. This develops the student's response to design challenges through projects that deal with different environments, scales, and venues (level and sloping sites, new construction, renovation, urban, and rural). The studio stresses a variety of representation tools (sketching, collage, texts, 2D and 3D drawings, models) and emphasizes architectural representation in plan, section, and elevation. *Prerequisite: ARCH 202.*

ARCH 223 History of Post-Medieval Art and Architecture 3 cr.

The course is a study of art and architecture during the post-medieval period with a special emphasis on the fifteenth and sixteenth century Mediterranean world. It is the third in the history of art and architecture sequence required for students in architecture and graphic design. The post-Medieval period covered by the course includes the Italian Renaissance and the Ottoman Empire with emphasis on cultural encounters and exchange between East and West *Prerequisites: ARCH 121, ARCH 122 or consent of instructor.*

ARCH 224 History of Modern Art and Architecture: 1760–1945 3 cr.

The last course of the History of Art and Architecture sequence surveys the development of Western art and architecture from 1760 to 1945. Thinking beyond the established canon, the course critically addresses the political, aesthetic, institutional, and cultural forces that have contributed to shaping this canon. Problems we encounter when we acknowledge that art is a cultural product include the uneasy fit of style-period categories or the isms of art, gender, historical definitions of the avant-garde, the consumption and display of art; and the status of the artist in society. *Prerequisites: ARCH 121, ARCH 122 and ARCH 223 or consent of instructor.*

ARCH 241 Surveying Regional Architecture 9 cr.

The course is organized in two successive formats. The first introduces the students to topographic mapping and route surveying. The second involves the tools and methods of architectural surveying. Fieldwork is applied to surveying, documentation, and the analysis of factors contributing to the distinctive aspects of Lebanese regional architecture: vernacular, traditional, and modern. *Prerequisite: ARCH 111.*

- ARCH 242 Building Construction I 3 cr.**
A course on the response of building envelopes to surrounding environmental factors; covering in detail the components of the envelope: floors, walls, doors, windows, and roofs of all types. This course is also an introduction to construction detailing.
- ARCH 243 Building Construction II 3 cr.**
A combined lecture and studio course that examines recent building technologies, materials, finishing work and materials, and the methods, contents, and presentation of professional construction documents including execution drawings, details, and schedules. *Prerequisite: ARCH 242.*
- ARCH 253 Analysis and Design of Structures II 4 cr.**
Concrete mechanical properties: design of continuous beams in flexure and in shear, columns, different types of footings, basement walls, retaining walls, structural walls, one way solid slab, one way ribbed slab, introduction to two way slabs, staircase; design of a multi-story building with a detailed project. *Prerequisite: ARCH 152.*
- ARCH 261 Building Services 4 cr.**
The objectives of the course are to introduce the art, science, and practice of building services engineering to the future architect in all aspects of design, installation, and maintenance associated with building services. Included are: air-conditioning, heating and ventilating, water services, sanitary works, energy management systems, solar collectors, electrical distribution systems, electrical equipment, materials, lighting, and lifts.
- ARCH 304 Vertical Design Studio I 7 cr.**
This is one of four advanced level design studios taken by third and fourth year students together. Each is devoted to a specific theme and methodology. Collectively, the vertical studios expose the student to a diversity of architectural issues, techniques and approaches to architecture design. Topics for thematic advanced design studios are posted at the beginning of the semester. Third- and fourth-year students select from the studios offered. *Prerequisites: ARCH 203 and a combined grade average of 70 in ARCH 202 and ARCH 203.*
- ARCH 305 Vertical Design Studio II 7 cr.**
See description of ARCH 304. *Prerequisite: ARCH 203.*
- ARCH 313 Computer Aided Design 3 cr.**
An introduction to the CAD world and its 2D implementation in the architectural field. Students learn the tools and techniques to translate their hand drawn design sketches into digital format, from basic conceptual diagrams to fully loaded architectural drawings, meeting the high standards of design-firm expectations.
- ARCH 325 Contemporary Architecture 3 cr.**
The contemporary condition of architecture was shaped by a series of events and movements that followed the rise of Modernism. As a logical continuation of the History of Art and Architecture sequence, this class surveys the main architectural movements from 1945 on in order to better understand the state of architecture today and as a way for students to shape enlightened opinions about contemporary practices and discourses. Through lecture classes, critical readings and seminar sessions, students are encouraged to voice their thoughts and opinions on reviewed projects or discourses and are invited to explore a particular area of interest that is relevant to current and emerging practices. *Prerequisite: ARCH 224.*

ARCH 023 From Urban Design to Landscape Urbanism 3 cr.

The distinction between urban, suburban and rural is increasingly blurred. New patterns of physical urbanization and growing environmental concerns are challenging the conventional approach of urban design in thinking about and shaping city space. Emerging disciplines such as landscape design and landscape urbanism are providing alternative ways of conceptualization that stress ecology over morphology, network surface over urban form, and the confluence of architecture, landscape, city and infrastructure. This course explores the changing conception of city space examining the shifts in urban design theory and practice. The course will appeal to students in architecture, landscape architecture and urbanism who are interested in crossing the boundaries between disciplines and exploring new potentialities in design thinking.

ARCH 024 Hybrid Beirut: Morphogenesis of the Contemporary City 3 cr.

Subjected to colonialism, Beirut was able to develop its own response to early modernization through the assimilation and domestication of Western urban and architectural trends. The resulting cultural hybridity and townscape diversity is understood by exploring the transitional years from a Medieval Arab-Islamic town in the 1840s to a showcase of the French Mandate in the 1920s and 30s. This course is an attempt to read the contemporary city through its recent colonial past and to trace the continuity and change in its social, economic and cultural conditions as mirrored in building typologies and spatial urban structure.

ARCH 025 House and Home: Histories of Domesticity 3 cr.

This seminar/practicum takes two contrasting but complementary approaches, historical understanding and phenomenological experience, to explore definitions of what we mean by the word home. Both planned and informal domestic architecture in the region are investigated as central case studies.

ARCH 026 The Cities of Delhi: Urban Form and the Transmission of Meaning 3 cr.

New Delhi, capital of the Republic of India, encompasses the vestiges of many older cities, built over a thousand-year period by disparate cultural groups. In this course, case histories of buildings and neighborhoods are used as a way of reading the processes of hybridization that result from the overlay of city upon city.

ARCH 027 Museum/Store 3 cr.

This course will offer a critique of the role and practices of the Museum of Modern Art (MoMA) in New York City at a time when the institution is seeking to redefine itself. MoMA, the first major institutional collector of 20th-Century art, now has what is arguably the most important concentration of modern painting and sculpture, film and media art in the world. This will be used as a focal point and a case study for exploring the evolution and history of museum architecture and museum practices as they change in the emerging 21st Century. Within a seminar format, students will explore the histories of a range of topics that relate to the role of museums today.

ARCH 029 A History of the Artist 3 cr.

This course offers an historical and critical reading of the category artist as it has been written and deployed in biographies, films, and art theory. Through a close analysis of four different historical moments in Western art, the course traces the development of the social persona of the artist and its refraction with artistic practice.

ARCH 030 Writing the Manifesto 3 cr.

Writing the manifesto is a workshop and seminar open to architecture, graphic design and other students. Class meets once a week. If we want the practice of design to be engaged socially and politically, it needs to part from the superficial or the formal and stem from a strong passionate attitude. This course aims at developing this attitude through reading and interacting with engaged authors and through developing a manifesto piece. In this process, every student will write his/her own manifesto and present it to others. *Prerequisite: Advanced standing.*

ARCH 033 Art and Interpretation 3 cr.

This theory seminar is designed to introduce students to a range of methods of interpretation of works of arts grounded in the discipline of art history or drawn from related fields such as analytic aesthetics, hermeneutics and phenomenology. The theoretical models include iconography, post-structuralist semiotics, psychoanalysis, feminist, and post-colonial theory.

ARCH 034 Montage: Cinema and the Making, Un-Making and Re-Making of Space 3 cr.

The course will investigate cinema's unique power of montage, which creates a multi-subjective space and time that may not exist in objective reality. Students will be encouraged to develop a critical understanding of cinema through writing, photographic storyboards, and artistically challenging video projects.

ARCH 035 Geographies of Exclusion 3 cr.

This course investigates the idea of geographies of exclusion through a multi-disciplinary inquiry which locates space and spatial production at its center. It cross-thinks issues of exclusion across cities in the Global North and the Global South. Gender, class, religion, and race are the main fault lines that we will use to study how certain populations in our cities are left "outside" (through gated communities, "mean" streets, security barriers, segregated parks, etc.), or kept "inside" (refugees in camps, locked-in domestic workers, prisoners, etc.).

ARCH 037 Sociology of Cultural Production 3 cr.

An introduction to the basic terminology used in all sociological analysis of cultural phenomena combined with the relation between art and reality (society, politics and history, myth, and ideology). This course then investigates the role and power of cinema and initiates a comparative analysis of media concerning key issues such as nation, identity, race, and "the other."

ARCH 039 The Politics of Building 3 cr.

This course examines how architecture and urban design redistribute political power in the built environment and how their narratives incorporate and represent political ideas that condition and shape individual and collective experiences in/of the city and society. The course highlights the spatiality of politics and how the urban is a political (and economic) process of spatial production. Students learn: to define politics and political power as analytical categories; to identify the political features determining the building process, as well as the spatial implications of political choices across contexts; to understand how politics determine their roles as professional architects and designers and how to position themselves accordingly.

Category C: Technology, Engineering, and Professional Practice

Technology

ARCH 040 "Making It": Models and Prototypes of Complex Structures 3 cr.

Design and technology studies in schools of architecture are based on the making of things, how they perform in the environment, the experience of the results, and its cognitive interpretation. The scientific knowledge and technical expertise available for architecture are extensive and their rate of change is substantial. The course seeks to develop the ability to learn how to learn, a vital necessity for innovation. The teaching focus is on craftsmanship, innovation, conceptual and lateral thinking, new technologies, construction, interdisciplinary work, and collaboration with industries.

Graphic Design

Mission Statement

The Graphic Design Program answers to the developments and needs of Lebanon and the region as it strives to meet globally required proficiency. The curriculum focuses on a solid training in the theoretical, practical and technical aspects of Graphic Design. It is the goal of the program to help students to perceive and adapt to the changing demands of culture and therefore to the continuous change in the design field. Students develop an intellectual background, critical thinking and contribute to the continuum of aesthetic and technological innovations by generating ideas and solutions to a wide range of design problems. The program is committed to its involvement in the Arab world: its multitude of languages and cultures. It is the Program's mission to address these issues in a challenging creative teaching and learning environment.

Program Description

The Graphic Design Program is comprised of a total of 139 credit hours normally taken over four years. The curriculum is structured as follows: 1) Two foundation years, first and second, with core requirements in design, typography, representation techniques, digital media, history and theory courses which offer students basic skills and knowledge in design and related areas. 2) One advanced year, third year, with core requirements in advanced design, digital media, history and theory courses, reinforced by the field/free electives and general education requirements. 3) Final year, fourth year, with a one-year design thesis and advanced electives.

The degree requirements in Graphic Design consist of the following:

- 97 credit hours of mandatory core courses
- 12 credit hours of approved ArD/FEA field electives
- 3 credit hours in Category A: Representation
- 6 credit hours in Category B: History, theory, and methodology
- 3 credit hours in Category C: Digital media, typography, and professional practice
- 3 credit hours of free electives in consultation with the academic adviser

To meet the AUB General Education Requirements:

- 6 credit hours of approved electives in the area of humanities
- 6 credit hours of approved electives in the area of natural sciences
- 3 credit hours of approved electives in the area of quantitative thought
- 3 credit hours of approved electives in the area of social sciences
- 6 credit hours of English, one of which should be English 204
- 3 credit hours in Arabic, as per placement test

Curriculum for the Degree of Bachelor of Fine Arts in Graphic Design

First Year

Fall Semester			Credits
ARCH	100	Basic Design	4
GRDS	111	Drawing	3
ARCH	121	History of Ancient Art and Architecture: From Caves to Catacombs	3
GRDS	112	Color	3
ENGL	204 (or English as required)	Advanced Academic English	3
			Total 16
Spring Semester			Credits
GRDS	101	Graphic Design I	6
ARCH	122	History of Medieval Art and Architecture	3
GRDS	214	Illustration	3
GRDS	141	Computer Graphic I	3
		Field / Free Elective or General Education Requirement	3
			Total 18

Second Year

Summer Semester			Credits
GRDS	113	Photography	3
		2 Field/Free Electives or General Education Requirements	(2 x 3 cr.) 6
			Total 9
Fall Semester			Credits
GRDS	202	Graphic Design II	6
ARCH	223	History of Post-Medieval Art and Architecture	3
GRDS	251	Typography I	3
GRDS	242	Computer Graphic II	3
		Field/Free Elective or General Education Requirement	3
			Total 18

Spring Semester			Credits
GRDS	203	Graphic Design III	6
ARCH	224	History of Modern Art and Architecture: 1760–1945	3
GRDS	252	Typography II	3
GRDS	231	Introduction to Visual Theory	3
			Total 15

Third Year

Summer Semester		Credits
2 Field/Free Electives or General Education Requirements		(2 x 3 cr.) 6
		Total 6

Fall Semester			Credits
GRDS	304	Graphic Design IV	6
GRDS	325	History of Graphic Design	3
GRDS	361	Professional Practice	3
1 Field/Free Elective			3
			Total 15

Spring Semester			Credits
GRDS	305	Graphic Design V	6
GRDS	343	Motion Graphics	3
2 Field/Free Electives			(2 x 3 cr.) 6
			Total 15

Fourth Year

Summer Semester			Credit
GRDS	462	Approved Experience	1 b.*

Fall Semester			Credit
GRDS	406	Final Project Design and Research I	6
GRDS	344	Interactive Media Design	3
2 Field/Free Electives			(2 x 3 cr.) 6
			Total 15

Spring Semester			Credits
GRDS	407	Final Project Design and Research II	6
2 Field/Free Electives			(2 x 3 cr.) 6
			Total 12

*b. stands for billing

- GRDS 242 Computer Graphics II 3 cr.**
This course is the second in the series following the first computer course (GRDS 212). It is also divided into three sections. The first deals with the advanced features of Adobe Illustrator ®. Advanced Adobe Photoshop ® constitutes the second section of the semester, where students learn advanced image creation and editing techniques for print and web applications. The last section covers Adobe InDesign ®, the professional electronic desktop publishing software for the creation of any form of publication, from simple single page to complex multicolor documents. In addition, cross-compatibility issues between the above-mentioned software are tackled at the end of the semester. *Prerequisite: GRDS 141.*
- GRDS 251 Typography I 3 cr.**
In this course students develop a clear understanding of the usage of typography in all its forms. They explore the different components of type, the way it is used, when and where, procedures and methods. The purpose is for the student to develop sensitivity toward type and to deal with it as a form versus a way to get a message read.
- GRDS 252 Typography II 3 cr.**
In this course students address text. New components are investigated: texture, direction, flow, space. Text is formed from paragraphs made of words made of letters. Text is used for information, for support, and sometimes as an entity. Projects are distributed throughout the semester covering all these aspects. *Prerequisite: GRDS 251.*
- GRDS 214 Illustration 3 cr.**
This course introduces students to illustration techniques and styles with the aim of strengthening their representation and visualizing skills to enrich the graphic design process and its outcomes. Assignments cover various themes while exploring a wide range of media.
- GRDS 231 Introduction to Visual Theory 3 cr.**
An introduction to the various debates concerning visual representation aimed towards an investigation of the visual as a social practice and as part of an aesthetic discourse.
- GRDS 304 Graphic Design IV 6 cr.**
The course covers the design of printed publications in their various formats and audiences, ranging from mass media (newspapers, magazines etc.) to special interest publications (fanzines, limited edition books etc.), where processes of art direction and the design of layout systems for multi-page prints will be covered. While learning to materialize editorial concepts and content into graphic form, students also develop advanced skills in organizing complex information, and devising appropriate compositional, typographic and image solutions. *Prerequisites: GRDS 203 and a combined grade average of 70 in GRDS 202 and GRDS 203.*
- GRDS 305 Graphic Design V 6 cr.**
A studio course in package design and the principles of advertising campaigns. Combination of experimental and real situation projects. *Prerequisites: GRDS 203 and a combined grade average of 70 in GRDS 202 and GRDS 203.*
- GRDS 325 History of Graphic Design 3 cr.**
Starting with Gutenberg's 42 line bible as the first specimen of movable type printing, the course will cover a period of time from the 15th century till today. The course is conceived of thematically with the intention to address the conceptualization of Graphic Design as a discipline directed by various interpretative inquiries into the History and Theory of graphic communication. The course is formulated in a way that enables the students to take part in the current debate around graphic design theory and practice. *Prerequisite: ARCH 224.*

GRDS 030 Proximity and Imminence 3 cr.

The course is open to all senior undergraduates across AUB departments with no prerequisites. This elective course approaches texts written at the limit of representation when the pressing onslaught of the here and now precludes any access to reflective and contemplative thought. It also proposes a close reading of texts written after the event, when a catastrophe has occurred but can only later be experienced as contemporary.

GRDS 032 Mediated Spectacles (new theories and cases) 3 cr.

A seminar course that engages students in the activity of analysis and critical assessment of the role of mediated images in modern everyday life. It takes as case studies the production and circulation of images in Arab popular culture and media, ranging from modern leisure and commodity poster advertisements to contemporary music videos and other image-potent cultural forms. It addresses the paradoxical relation between a cosmopolitan *sameness* brought by increasingly global cultural flows, and an *alterity* negotiated in and through the production of cultural localities and social identities. The seminar is directed through theoretical approaches and methodological tools of investigation that address the mechanism of the 'image', in terms of its signifying practices, social imaginaries and power relations in which it is embedded.

GRDS 036 Seeing Rude and Erudite 3 cr.

This seminar proposes an investigation of seeing, understood both as an authoritative discourse and as an embodied physical sensation. The aim and ambition of this seminar is to question the authority of the visual and to identify what is unrecognized in the act of seeing.

Category C: Digital Media, Typography, and Professional Practice

Digital Media

GRDS 042 Rough Cuts: An Introduction to Video 3 cr.

Filmmaking is used here as an umbrella term, rather than referring to the actual process of shooting on film, and is used to connote the mixed media bag of filmic narrative, including video, sound, animation and stills. All of these can come together in the making of a film. With the democratization of audio/video editing from an elite, exclusive and expensive art to a popular and commonplace tool, the art of filmmaking has become within reach of everyone with a computer. Filmmaking itself has mutated into a variety of different forms depending on the vessel, be it YouTube, cell phone video and soap operas, CCTV surveillance footage, webcams, satellite imagery, video installations, etc. The ubiquity of footage is a testament to our current audio/visual culture and the digital revolution gives everyone the access to produce work within this culture.

GRDS 044 Pattern, Rhythm, Meter: Programming Design 3 cr.

This elective examines aspects of students' design vocabulary - pattern, rhythm, time, language, space, etc. - through the use of computer programming and applied algorithms to create visuals, music, animation, as well as typographic form and text. Through this exploration, they will gain a greater insight into the "internal workings" of the computer and their software applications, an awareness of the overlap between science and art, and pro-active tools that they can readily apply in their design work. *Prerequisite: 4th-year status in graphic design, architecture, engineering, or permission of instructor.*

GRDS 045 If Walls Could Talk/ Talking Walls: Urban Graffiti Animations 3 cr.

A departmental elective course offered to Architecture and Graphic Design students covering the techniques, principles and processes of stop motion animation, particularly focusing on painting on walls and urban surfaces. Students are encouraged to explore the relationship of the method of expression and techniques employed with the concepts, themes and issues, using alternate interpretations beyond the literal and classical narrative constraints. Students will be examining motion, tempo, rhythm, depth, color, texture, form, matter and spatial representation and relation. By the end of the course the students will produce a complete edited stop motion animation short film that will be publicly screened in the original setting.

GRDS 049 Move Me, Freeze Me, Shoot me 3 cr.

This is an elective course covering Stop Motion Animation techniques, principles and processes. Students are exposed to, and experiment with various stop motion animation mediums and types; examining: motion, tempo, rhythm, orientation, color, texture, form, and matter. They are encouraged to evaluate different processes of animation and to develop problem-solving methods through their assignments, and the analysis of screened features, to enhance the skills gained in visual art training and to integrate visual vocabulary with conceptual and creative procedures. *Prerequisites: 4th and 5th year status in GD or ARCH.*

Typography

GRDS 053 Advanced Arabic Typography 3 cr.

In addition to a new and summarized historical overview, the study of Arabic calligraphy involves dealing with the problems facing this traditional art in its efforts at modernization, innovation, and adaptation to new technologies. This consists of two approaches to the subject, one that looks at the Arabic script as an art by itself: calligraphy; and the other that ponders its reformist and media function, or its applications in modern life.

Professional Practice

GRDS 061 GraFix in the Environment 3 cr.

We are bombarded daily with visual clutter, noise, buildings, people, beggars, cigars, clothes, shops, garbage, cars, horns, broken sidewalks you name it! Then there are signage, posters, and billboards! All are components of our GraFix in the Environment! This course is based on research, presentations, and a series of small projects illustrating the various aspects of 'GraFix.'

**GRDS 063 Personal Expression through Serial Media:
Zines, Comix, and Art Books 3 cr.**

Printed matter has historically provided a means for artists to express themselves. This course studies alternative media and builds upon the lessons learned in the publication design class. These lessons are applied to a variety of specialized publications allowing students to focus on their content while developing their form. Using printing methods, high and low-end, high and low-tech, students explore ways in which serial media provide an outlet for personal expression.