Department of Architecture and Design

Chairperson: Musfy, Leila
Graduate Coordinator: Fawaz, Mona
Architecture Coordinator: Najjar, Karim
Professors: Al-Harithy, Howayda; Musfy, Leila
Associate Professors: Arbid, George; Fawaz, Mona; Harb, Mona; Maasri, Zeina; Sadek, Walid; Saliba, Robert; Shorto, Sylvia
Assistant Professors: Abedini, Reza; Ghaibeh, Lina; Gharbieh, Ahmad; Najjar, Karim
Visiting Assistant Professor: Graef, Alexander
Senior Lecturers: Azar, Kamal; Haddad, Walid; Hassan, Sinan; Jamal, Sany; Kosermelli, Simone; Nader, Marc; Samara, Rana; Serof, Gregoire; Yared, Maya; Zgheib, Hani
Lecturers: Abboud, Rania; Abou Rahme, Dahna; Alamuddin, Hana; Aramouny, Carla; Assi, Najj; Baki, Fadi; Barclay, Ahmad; Boyadjian, Rafi; Feschesch, Antoine; Freiji, Mayda; Genz, Bettina; Haddad, Rana; Hajjar, Majdi; Hallaj, Omar; Imam, Hatem; Kanaan, Joy; Karanouh, Rena; Khouja, Ahmed; Mahmoud, Samir; Mallat, Bernard; Nader, Karim; Najm, Wagih; Nasrallah, Maha; Richani, Sandra; Saikali, Maya; Traboulsi, Jana; Yeretzian, Aram; Zahreddine, Hassan
Instructors: Abi Hanna, Margheritta; Apelian, Khajag; Captan, Lara; Hachem, Pascal; Kahwagi, Bassam; Kerbaj, Mazen; Khoury, Roula; Maasri, Ghassan; Youssef, Shawki; Zein, Najla; Zoghbi, Pascal

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 bachelor of architecture program offers students a first professional degree that qualifies them to practice architecture. The program aims to graduate well rounded intellectuals, critical thinkers, and skilled professional architects who are committed to the advancement of the field and the practice; and who have a sense of responsibility for the built environment and the natural resources. Design is approached as a research-oriented process that is culturally grounded, theoretically informed and technically advanced so as to enable graduates to become lifelong learners and to take a leading role in the professional practice both in Lebanon and the region.
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
- 15 credit hours of approved ArD/FEA field electives
  - 3 credit hours in Category A: Representation
  - 6 credit hours in Category B: History and Theory
  - 6 credit hours in Category C: Technology and Professional Practice
- 6 credit hours of free electives in consultation with the academic adviser

To meet the General Education Requirements of AUB (24 credits must be taken outside the department)

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

Curriculum for the Degree of Bachelor of Architecture

First Year

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ARCH 100 Basic Design</td>
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<td>ARCH 111 Technical Drawing</td>
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<td>ARCH 121 History of Ancient Art and Architecture: From Caves to Catacombs</td>
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<tr>
<td>ARCH 151 Statics and Mechanics of Solids</td>
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<td>ARCH 112 Descriptive Drawing</td>
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<tr>
<td>ARCH 122 History of Medieval Art and Architecture</td>
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<td>ARCH 152 Analysis and Design of Structures I</td>
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## Second Year

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<tr>
<th>Summer Semester</th>
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<td>ARCH 223</td>
<td>History of Post-Medieval Art and Architecture</td>
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<td>ARCH 253</td>
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<td>ARCH 224</td>
<td>History of Modern Art and Architecture: 1760–1945</td>
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<td>ARCH 242</td>
<td>Building Construction I</td>
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<td>ARCH 213</td>
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<td>ARCH 304</td>
<td>Architecture Design IV</td>
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<td>ARCH 325</td>
<td>Contemporary Architecture</td>
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<td>ARCH 343</td>
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<td>ARCH 354</td>
<td>Building Services</td>
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<td>ARCH 361</td>
<td>Professional Practice</td>
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<td>ARCH 344</td>
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**Total 17**

* b. stands for billing
Fourth Year

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Fifth Year

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<td><strong>Total</strong></td>
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Course Descriptions

Mandatory Core Courses

Each of the following courses is required for the degree in architecture. Students should pay careful attention to the prerequisite structure, which must be observed. There is a grade average requirement for: ARCH 202, 304, 406, and 508; an average of 70 must be attained in the two preceding design courses in each case. Non-majors must secure the approval of the department and the instructor concerned to enroll in any of the courses listed below.

ARCH 100 Basic Design 4 cr.

Basic Design is an introductory studio course that provides an initial practical involvement in issues pertaining to design and architecture. The student is introduced and called upon to engage in thinking through applied practices about various questions concerning pictorial space, urban space, representation, physical gesture, objects and structures of organization. The aim of the projects is to expose students to basic design principles and train them in foundation studio skills.

* b. stands for billing
ARCH 101  Architecture Design I – Architecture and Place  7 cr.
This studio centers on the dialectic of architecture and place. Through exercises, notions of habitation, site, and place are explored. Initial introduction to simple structural systems, low-tech sustainable strategies and site analysis are conducted. Though the studio navigates within fairly simple assignments, it nonetheless pursues the full range of scales and complexities of a complete architecture project; it is the opportunity to clearly set the pace of what a complete project of architecture requires and engages. The final exercise is thus comprehensive and should be developed with appropriate drawings and models. In addition, precedent analysis plays a central role in articulating the exercises and bridging over the history sequence. **Prerequisite: ARCH 100.**

ARCH 111  Technical Drawing  4 cr.
This is a course in descriptive geometry and graphic communication in architecture. Students learn to use drawing tools. They acquire techniques of representation of 3D and space on 2D surfaces, including orthogonal (plans, sections, and elevations), paraline (axonometrics and isometrics), and perspective drawings. Applications cover construction of shades and shadows.

ARCH 112  Descriptive Drawing  3 cr.
This studio course is an introduction to the visual representation of the built environment. Students learn the skills of pictorial conventions and are introduced to the historical specificity and theoretical assumptions that underlie them.

ARCH 121  History of Ancient Art and Architecture: From Caves to Catacombs  3 cr.
The first course in the History of Art and Architecture sequence surveys the origins and development of architecture, artifacts, and urbanism from prehistoric times to the end of the third century CE. We question meanings of the term art through objects associated with the activities of daily life and with the practices of kingship and religion, especially beliefs and rituals surrounding death and burial. While considering formal development, we also look at artifacts in their cultural context, relating them to myth, literature, and the development of technology. Local field trips are an important component of the class.

ARCH 122  History of Medieval Art and Architecture  3 cr.
This course is the second in the History of Art and Architecture sequence required for students in Architecture and Graphic Design. It covers medieval art and architecture from the fourth to the fourteenth centuries, including Byzantine, Ummayyad, Abbasid, Fatimid, Romanesque, Gothic, Ayyubid, and Mamluk art. The course is an analytic study of major developments, artists, and monuments. It emphasizes processes of cultural productions, their ideological framework, and socio-political significance. **Prerequisite: ARCH 121 or consent of instructor.**

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; and the deformation of structural elements under loads using moment area and conjugate beam method; indeterminate structures by approximate methods and 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.
Mid-Density Housing and Tectonic
This studio focuses on applying and developing concepts acquired in the first year into larger, more complex programs and sites with an introduction to mid-density urban dynamics and low-rise, multi-unit housing building. While basic structural and low-tech sustainable strategies are addressed, the focus is placed on exploring diverse materials and assembly methods, in relation to their tectonic language and implication. Prerequisites: ARCH 101 and a combined grade average of 70 in ARCH 100 and ARCH 101.

ARCH 203  Architecture Design III  7 cr.
Mid-Density Public Building and Structural Strategies
This studio introduces the definition of public buildings (museum, theater, school, etc.) within mid-density urban conditions. Questions of private to public scales are addressed. While site planning, tectonics, low/high tech sustainable strategies are integrated into design process, particular focus is placed on structural strategies. Students are introduced to historical urban analysis and documentation. Prerequisite: ARCH 202.

ARCH 213  Computer Aided Design  3 cr.
This course is 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 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  6 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 343  Building Construction II  3 cr.
This is the third course in the sequence of building construction courses. It is a combined lecture and studio course that examines recent building technologies, materials, finishing work and structures. 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 304  Architecture Design IV  7 cr.
Mixed-Use Housing and City Dynamics
This studio centers on large mixed-use housing project typologies within dense urban fabrics. Projects address complex urban situations, negotiation between private/public issues, accessibility, codes, public agencies, and market forces. Urban in its nature and scale, this studio formulates strategies to consider architectural production within the building and the transformation of cities. Prerequisites: ARCH 203 and a combined grade average of 70 in ARCH 202 and ARCH 203.

ARCH 305  Vertical Design Studio I  7 cr.
Vertical studios are offered to 3rd and 4th year students in the spring semester. Each studio follows one of the assigned themes as a specialized orientation. While particular projects may vary from one semester to another, the themes are maintained as guidelines and inform the particular focus of given projects. Students can choose the orientation they wish to engage with, though cannot repeat the same thematic twice. Prerequisite: ARCH 304.

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 343  Building Construction II  3 cr.
This is the third course in the sequence of building construction courses. It is a combined lecture and studio course that examines recent building technologies, materials, finishing work and structures. **Prerequisite:** ARCH 242.

ARCH 344  Construction Documents  3 cr.
This is the third course in the sequence of Building construction courses. It is focused on methods, contents and representation of professional construction documents including execution drawings, details and schedules. **Prerequisites:** ARCH 242 and ARCH 343.

ARCH 354  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 361  Professional Practice  3 cr.
The course is designed to expose students to issues pertaining to contemporary professional practice, from setting up and managing an office, to understanding the financial, legal, and ethical responsibilities of the architect towards the business, the client, the community and the environment.

ARCH 373  Training in CAD  0 b.
This is a non-credit training course in which students work in local architectural offices on CAD applications. Reports on work completed are evaluated for level of involvement and quality of achievement.

ARCH 406  Architecture Design V
Public Equipment and Structural Systems  7 cr.
This studio centers on large public building, equipment, or infrastructure within dense urban fabrics. Projects address complex urban situations, traffic flows, and transportation; focusing specifically on structural strategies for large scale buildings. Students taking this studio will define part of, or the entire program. **Prerequisites:** ARCH 305 and a combined grade average of 70 in ARCH 304 and ARCH 305.

ARCH 407  Vertical Design Studio II  7 cr.
See description of ARCH 305. **Prerequisite:** ARCH 406.

ARCH 431  Urbanism  3 cr.
This is an introductory course to contemporary debates in the field of urban studies within the social sciences and their implications for the practices of architecture, urban design and urban planning. Special emphasis is placed on understanding processes of place-making (that is looking at the forces behind the production of space) and the influence of place on its dwellers (that is seeing how places/spaces influence/dictate how people act). The relevance of these theoretical debates to the local/regional geographic context is closely investigated. **Prerequisite:** ARCH 224.

ARCH 474  Training in Execution Drawings  0 b.
This is a non-credit course that consists of professional training in architectural offices, where students develop their knowledge of execution drawings.
ARCH 508  Final Year Design Thesis I 7 cr.
In this course, students start a year-long design investigation of an architecture issue of their choice. This issue is argued and supported by readings and case-studies, and developed into a proposed architecture design intervention. By the end of the semester, students defend their design statement and their preliminary design proposal. In addition to their argument, their presentation includes a completed site analysis as well as defined user groups, architectural program(s) and systems. Prerequisites: Four vertical design studios and a combined grade average of 70 in ARCH 406 and ARCH 407.

ARCH 509  Final Year Design Thesis II 7 cr.
This is the second half of a year-long design thesis and the culmination of the design studio training. In this course, students complete the investigation of the selected architecture issue they began in ARCH 508 making it into a full-fledged design intervention that articulates in all its details their design statement. By the end of the term, all the components making up their architecture project are thoroughly developed and clearly presented: argument, site analysis, user groups, architectural programs and systems. Prerequisite: ARCH 508.

ARCH 575  Approved Experience 1 b.
This is an eight-week professional training course at a recognized architectural design office, in Lebanon or abroad. Students are expected to engage in a capacity that ensures that they apply their knowledge and acquire professional experience in the field of architecture.

Field Electives
The elective courses in the architecture program, offered within the Department of Architecture and Design are distributed in three main categories and are subject to change as new electives are introduced every year.
• Category A: Representation (01)
• Category B: History (02) and Theory (03)
• Category C: Technology (04), Engineering (05) and Professional Practice (06)

Category A: Representation
ARCH 010  Photography 3 cr.
This course aims at providing architecture students with a comprehensive understanding of the basics of black and white and color photography, its techniques, and aesthetics. Students learn how to use their cameras and light meters and are taught, through hands-on practice, the fundamentals needed in traditional black and white printing in the darkroom. The course includes slide lectures and discussions around the works of classic masters and contemporary experts of the medium, field trips, as well as presentations by well-established photographers specializing in architectural photography.

ARCH 012  The Black Box 3 cr.
The Black Box is a workshop and seminar open to architecture, graphic design and other students. Class meets once a week. Metaphorically, the black box stands for a hiding device that creates a feeling of curiosity and triggers imagination. This seminar is an exploration, interaction and experimentation with the concept of the black box through the three sub-themes of Desire, Imagination and the Unseen. Students are invited to respond to contemporary artistic works (cinema, architecture, literature) as well as to present their own through the media of photography, script-writing and projection. Prerequisite: Advanced standing.
ARCH 014  Pages From An Autobiography  3 cr.
The goal of this class is to explore, practice and theorize the form of the portfolio (more broadly understood as the work of creative individuals representing themselves) in order to gain a certain level of mastery of the process of presentation and representation of previously produced work. Through a theoretical, analytical and practical process of reading, looking, and producing visual, textual and multi-media material, students will gain an exposure to the global culture of the making of portfolios and a practical knowledge in the production of such (physical or online) representational artifacts. Ultimately, this workshop will raise and investigate the complex and never-ending issue of self-representation, the portfolio being, obviously, an autobiography of sorts.

ARCH 016  Digital Tools: 3D Studio Max  3 cr.
With the beginning of the millennium traces of traditional drawing in architecture have been replaced by digitized layouts. With computer software exponentially evolving, a new vision of architecture is now possible. From schematic design, visual construction, to final renderings, software tools have proven to be of the utmost efficiency, 3DMax is one of the best of these. Combined with a simple presentation tool such as MS PowerPoint it creates a powerful impact. This course is essentially aimed toward today's architecture students, providing them with everything needed to complete the construction, rendering, and presentation of architectural ideas.

For Graphic Design representation courses refer to Graphic Design section.

Category B: History and Theory

ARCH 020  Beirut Modern  3 cr.
The course investigates modern architecture in Lebanon, mainly in the 1950s and 1960s, shedding light on a vibrant period that produced a distinctive local version of modernism. The course covers aspects such as architectural education, the organization of the profession, patronage, competitions, collaborations, and the various meanings given to modernity and tradition.

ARCH 021  The Imperial Image  3 cr.
Images are constants, but the ideas they legitimize take on different forms and values. This seminar explores the relationship between the visual arts and the ideologies of empire, looking at art produced in, and relating to, the sites of colonial, imperial, and mandatory control that comprised the European colonial project from the 16th to the mid-20th centuries.

ARCH 022  Building the Colonies: Colonialism, Imperialism, and Local Modernities  3 cr.
Colonialism and imperialism can be interpreted as part of larger ideological and sociopolitical systems that continue to inform changing cultural values today. This seminar uses sites of colonial urbanism to investigate ways that spatial organization produces historical knowledge. We consider alterations made to pre-existing cities as well as new city plans, both built and projected, in the Americas, in Asia, and around the Mediterranean Rim.

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 028  Japanese Concepts of Space 3 cr.
For years, Japanese design has been a source of inspiration for many designers around the world. The volume and quality of architectural production in Japan has long fascinated and puzzled those who have followed the development of this architecture in the past decades. Building activity is extensive and the variety of design encompasses the imaginable. The striking phenomenon today is the speed with which the built environment, that is the city, is changing and within which architecture is caught up.

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 031  Theories of Conservation and Reconstruction  3 cr.
The course explores different theories of architectural conservation and reconstruction. In addition to the conservation of ancient monuments, students will also be introduced to theories of post-war reconstruction and urban conservation. Topics will include: memory in architecture, authenticity, historical consciousness and the conservation of modern architecture. These themes will be presented through a series of case studies, many of which focus on Lebanon and the Middle East.

ARCH 032  Theorizing Ornament: Art, Architecture and Nature  3 cr.
The study of ornament has a long and important history in art and design, but with the advent of modernism, ornament was deemed ethically suspect and inimical to art’s higher purposes. Such a low estimate of ornament thereby relegated non-Western artistic traditions such as Islamic Art, which is overwhelmingly ornamental, to a merely decorative art.

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-structural list semiotics, psychoanalysis, feminist, and post-colonial theory.

ARCH 034  Questions of Representation in Arab Documentary  3 cr.
Documentary has a rich tradition of dialogue between theory and practice. This involves philosophical and ethical questions about the relation between reality, representation and ways of engaging in the world. We will explore how Arab documentaries engage with the issue of representing people and the spaces they inhabit and what form this takes on. Arab filmmakers often question notions of territory, identity, home, exile and frontiers. Their inquiry expands from a dialogue between: past/present, private/public, and home/exile. This has led them to question the medium itself, to explore the frontiers between documentary and fiction, to develop experimental and poetic forms of expression and engage in digital media.

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 036/ URPL 637  Illegal Cities  3 cr.
The seminar is designed as an introduction for students enrolled in architecture, urban planning and policy, and urban design to the ongoing debates about the relationship between law and the building process, specifically by looking at its actual materialization in illegal/informal settlements. It is based on a combination of lecture/seminar sessions in which various theorizations of the city/law nexus are explored and on field studies/class discussions in which the applications of these theories are investigated using a local case study.
ARCH 037 Principles of Conservation  3 cr.
The course explores the various approaches towards conservation in architecture. Students will be introduced to the practical questions encountered in a variety of different projects (including both old and modern buildings) and to the different methods and theories of dealing with these buildings. This will include the initial survey; analysis of materials; integration of lacunae; conservation of materials and other topics. The students will also explore the application of the theoretical principles of restoration such as minimal intervention and reversibility. These topics will be approached through specific case studies, many of which focus on Lebanon and the Middle East. The course will be taught both in the classroom and on-site. Students will be expected to research areas of particular interest based on the visited sites and to present their findings in class.

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.

ARCH 041 Lighting Design  3 cr.
The course is one of the requisite tools of design. An architect or environmental designer has the ability to render the architectural form with light and to use lighting distribution, intensity, color and modulation to conceive a desired effect. Additionally, light can set the mood for a space - a critical step in the design process.

ARCH 045 Building Systems Technology  3 cr.
This course provides an introduction to building systems technology. The course will focus mainly on the behavior of buildings as systems, and where possible will provide additional material for the design of buildings against extreme conditions such as fires, explosions, rare earthquakes and wind. All the above concepts will be introduced with minimum (if any) recourse to mathematical equations, as emphasis will be placed on understanding the behavior of different structural systems under various loading scenarios.
Professional Practice

ARCH 061 Architectural Programming 3 cr.
The course deals with Architectural Programming as a design process that does not precede design, but works with it. The intent is to delineate a design methodology based on academic research and practical knowledge to synthesize and translate a project brief – client requirements, legal regulations, spatial needs, etc – to design strategies and solutions, through the collaboration of multiple participants and decision-makers. The course is envisioned to be given in close collaboration with design studios to strengthen the bridge between theory and practice.

ARCH 062/URPL 665 Development and Planning Policies 3 cr.
The course examines development and spatial planning projects and policies. It investigates policy governance and institutional setup, the role of professional expertise, and the spatial impacts on the built and un-built environments, as well as the social and environmental impacts. Using case-study analysis of selected cities and towns, the course investigates how policies are elaborated through the use of chosen models, approaches, strategies, and tools; privileging certain sectors; and for specific ends.

ARCH 063 Algorithm and Iteration 3 cr.
Using Grasshopper/Rhino3d as the main software platform, the course explores the concepts, tools and ways in which parametric programming can lead to greater integration of concept and execution in architectural design.

ARCH 065 Climate Responsive Design 3 cr.
This course addresses the subject of climate-responsive architecture. The course's content starts with an introduction to the broad issue of sustainability, continues with the analysis of vernacular examples in architecture and moves on to develop the subjects of climate, people and buildings. The course consists of a series of lectures and short design applications that will enhance the students' understanding of the subject matter.

ARCH 066 Conservation and Adaptation of Modern Buildings in Lebanon 3 cr.
This course provides students with effective and efficient tools to deal with conservation within the flawed framework of current Lebanese legislation. Students will be introduced to problems that are frequently encountered in the practice of architecture in Lebanon. These problems include: the seeming necessity of over-saturating the building site; adapting existing buildings to modern exigencies; and the ethical responsibility of preserving historical buildings. Focusing on a particular case study in Beirut, the course will examine different sustainable solutions in response to these themes.

ARCH 068 Law and the Built Environment 3 cr.
This is a course exploring the relations between the rules that govern the production of the built environment, building practices, and the shape of the city. Rules include the complex set of state legislated regulations (e.g. building law, zoning regulations, urban planning law) as well as socially sanctioned norms (e.g. privacy regulations). Investigated building practices are mostly those of the professional architectural practice and should inform the future role of the students as designers. The course is based on a critical approach to the understanding of law, how it is legislated, how it is actualized, how it intersects with other norms in the context where it is implemented, and how it affects building practices.
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 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 project 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 (27 credits must be taken outside the department):

- 6 credit hours of English including English 204
- 3 credit hours of Arabic, as per placement test
- 6 credit hours of approved electives in humanities
- 3 credit hours of approved electives in social sciences
- 6 credit hours of approved electives in natural sciences
- 3 credit hours of approved electives in quantitative thought
Curriculum for the Degree of Bachelor of Fine Arts in Graphic Design

First Year

<table>
<thead>
<tr>
<th>Fall Semester</th>
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<td>ARCH 100 Basic Design</td>
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<td>GRDS 111 Drawing</td>
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<td>ARCH 121 History of Ancient Art and Architecture: From Caves to Catacombs</td>
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<td>GRDS 112 Color</td>
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<tr>
<td>ARCH 122 History of Medieval Art and Architecture</td>
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<td>GRDS 114 Illustration</td>
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<td>GRDS 141 Computer Graphics I</td>
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Second Year

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<tr>
<td>GRDS 202 Graphic Design II</td>
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<tr>
<td>ARCH 223 History of Post-Medieval Art and Architecture</td>
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<tr>
<td>GRDS 251 Typography I</td>
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<td>GRDS 203 Graphic Design III</td>
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<tr>
<td>ARCH 224 History of Modern Art and Architecture: 1760 –1945</td>
<td>3</td>
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<td>GRDS 252 Typography II</td>
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<td>GRDS 231 Introduction to Visual Theory</td>
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<td>GRDS 325 History of Graphic Design</td>
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<td>GRDS 444 Interactive Media Design</td>
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**Spring Semester**

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<td>GRDS 407 Final Project Design and Research II</td>
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**Total 12**

### Course Descriptions

#### Mandatory Core Courses

**GRDS 101 Graphic Design I**

6 cr.

This is an introductory studio on graphic design methods and processes where fundamentals of visual communication are addressed. The studio starts with basic investigations in form making, and gradually moves on to cover more complex components of graphic design dealing with the construction of meaningful visual messages and the organization of information. **Prerequisite: ARCH 100.**

* b. stands for billing
GRDS 111 Drawing
This studio course is an introduction to visual representation. Students learn drawing skills and pictorial conventions, and consider the historical specificity and contemporary relevance of such skills and conventions.

GRDS 112 Color
A study of the dynamic interaction of color and its applications for designers and artists. This course includes an introduction to the physics of color, color composition and the three dimensions of color, hue, value, and chroma, as well as the color wheel.

GRDS 113 Photography
A course aimed at providing graphic design students with a thorough understanding of the basic techniques and aesthetics of both black and white and color photography, through hands-on assignments and darkroom practice.

GRDS 114 Illustration
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 and approaches. Prerequisites: GRDS 111 and GRDS 112.

GRDS 141 Computer Graphics I
This course is divided into three sections. The first introduces students to the Macintosh platform and the MacOS, covering all aspects such as file management, activating fonts, accessing network, and printing. The second section deals with the basic features of Adobe Illustrator®, the industry-standard and most professional vector-based illustration software; the last part covers the basic features of Adobe Photoshop®, where students learn basic image creation and manipulation.

GRDS 202 Graphic Design II
This studio focuses on principles of identity design through investigations in symbolic graphic representation; logo design; and the development of identity systems using various modes of image making and typography. Prerequisites: GRDS 101 and a combined grade average of 70 in ARCH 100 and GRDS 101.

GRDS 203 Graphic Design III
This studio addresses graphic design as a cultural practice. It focuses on processes of visual communication where issues of meaning production and exchange are emphasized and critically examined in their relation to particular social contexts and localities. Methodologies of arriving at meaningful graphic solutions—image-type relationships, visual narratives, info-graphics, and complex information organization—are explored through diverse theme-based projects and loose-sheet printed formats of public dissemination (posters, book covers, leaflets, maps). Prerequisite: GRDS 202.

GRDS 242 Computer Graphics II
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.
The course introduces students to Arabic and Latin type and typography, providing the necessary historical, theoretical and technical knowledge, in combination with applied exercises and projects, which aim to enrich the graphic designer’s typographic skills. The course is focused on the micro aesthetics of typography and its communicative potential; it begins with building an understanding and sensitivity to the formal and structural characteristics of letters, type styles and related classification, and gradually moves to basics of choosing, combining and working with type to enhance composition, meaning and readability.

GRDS 252  Typography II  3 cr.
The course is a sequel to Typography I (GRDS 251). It builds on the basic skills and knowledge already acquired to move to more advanced applications of Arabic and Latin typography for the design of different kinds of text-based information. New aspects are investigated while maintaining attention to the aesthetic and communicative potential of typography: type setting, color, texture, direction, flow, readability and context. Prerequisite: GRDS 251.

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.
The course covers package design, installation art, and an interactive process between them. Research and analysis are conducted in each individual project. Projects are distributed into experimental and commercial ‘real’ situation types. Students will develop an understanding and ability to manipulate two-dimensional graphics to three dimensional objects and environments; understand the needs of the market through market research; apply regulations where appropriate; carry the given projects from concept development to a final stage [real situation scenario]; and experiment with acquired [design] language and vocabulary. 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 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 343  Motion Graphics  3 cr.
This course provides the student with the basics of designing for digital media and the moving image. The course covers animation in its various forms, studying the process in depth from animation principles to concepts and storyboarding, to the final output edited with the soundtrack. Students will be exposed to and use various techniques of animation, from the classical hand drawn animation, flip books, and experimental Stop Motion Animation, to computer based animation, motion graphics for TV and movie titles. Prerequisite: GRDS 242.
GRDS 361  Professional Practice  3 cr.
This course prepares students to face the REAL WORLD of the graphic design profession. Lectures, readings and field research along with hands-on assignments, are given to assist students in writing their CVs and preparing their portfolios, learning about basic business practices (public relations, client handling, invoicing and billing, time management, work flow...), in addition to building knowledge about pre-press production and production techniques essential to the design practice. Prerequisite: GRDS 203.

GRDS 444  Interactive Media Design  3 cr.
This is a course where students learn to design for interactive media. The course will cover the principles, methods and tools to plan organize and implement interactive content. Students will acquire an understanding of information architecture and the proper integration for elements of text, image (still and moving), audio, and video to create and deliver an interactive experience. They will also receive a firm foundation and familiarity with basic programming language and software used by the industry. Prerequisites: GRDS 242 and GRDS 343.

GRDS 406  Final Project Design and Research I  6 cr.
In this course, students start a year-long design investigation of an issue of their choice. The process begins with the submission of a proposal at the start of the term in which the student begins to identify the project’s design problematic, define its framework and set its aims. Throughout the term students, with the guidance of a panel of advisors, will conduct the necessary research, reflection, sketching, and experimentations that will enable them to refine their initial proposals, respond to its questions, and argue their positions; to arrive at a well-defined design concept statement and a concrete design proposal. The successful completion of the latter, synthesized in a research document submitted at the end of the term, allows the student to move to the design implementation phase in the following term. Prerequisites: GRDS 305 and GRDS 304, and a combined grade average of 70 in GRDS 304 and GRDS 305.

GRDS 407  Final Project Design and Research II  6 cr.
This is the second half of a year-long design project and the culmination of the design studio training. Students integrate and synthesize acquired knowledge and skills, and elaborate, through concrete design experimentations and implementations, the design proposal developed in GRDS 406, with the aim of arriving at a completed graphic design output by the end of the term. Students work independently and in consultation with a chosen adviser from the faculty. Work in progress is presented and discussed with a panel of advisers over the course of the semester. The completed projects are presented for evaluation to a jury of faculty members and invited professionals. Prerequisite: GRDS 406.

GRDS 462  Approved Experience  1 b.
This is an eight-week professional training period at a recognized graphic design studio or graphic design department within a web design, television station, advertising agency, publishing house, or other approved workplace in Lebanon or abroad. The training should ensure that the student applies his/her knowledge and acquires professional experience in the field of graphic design.

For other mandatory core courses such as ARCH 100, ARCH 121, ARCH 122, ARCH 223, and ARCH 224 please refer to the architecture core course descriptions.
Field Electives

The elective courses in the Graphic Design Program are offered within the Department of Architecture and Design and some are open to students in all faculties. They are distributed into three categories:

Category A: Representation Skills (01); Category B: History (02), Theory and Methodology (03); Category C: Digital Media (04), Typography (05), and Professional Practice (06). Electives are chosen in consultation with the assigned adviser, and in accordance with the load distribution (mentioned earlier under program description).

The following list of courses is subject to change as new electives are introduced every year.

Category A: Representation Skills

GRDS 011  Contested Land: New Landscapes of Lebanon  3 cr.
Following WJT Mitchell's claim that 'landscape is not simply an object to be seen or a text to be read, but a central tool in the creation of national and social identities', students learn how to dig under the surface of landscape and to critically use it as an effective representational tool. Students are asked to produce a series of landscapes of Lebanon and to use them to create a set of posters that will be exhibited and collected in a book at the end of the semester. Prerequisite: GRDS 203, or ARCH 203; or permission of instructor.

GRDS 012  Silkscreen  3 cr.
This course teaches students the fundamental principles of silkscreen printing and to be creative in their approach to printmaking. Silkscreen, one of the most versatile and widely used methods of printmaking, will be fully explored in this studio class through demonstrations and self-initiated projects. Students will be encouraged to experiment with multiple techniques and combinations of traditional and contemporary methods of serigraphy; and search for solutions that best translate the nature of their work to the medium. Prerequisites: GRDS 214, or ARCH 112, or FAAH 202 and FAAH 234.

GRDS 014  Engraving and Etching  3 cr.
This course is an introduction to the fundamentals of intaglio printmaking processes. It covers the non-acid methods such as engraving, dry point and mezzotint and acid methods like etching (hard and soft ground) and aquatint. This studio art course covers the needed technical information; however emphasis will not only be placed on the technical production of art works but also on the content and concepts of printmaking. Prerequisite: GRDS 214 or ARCH 112, or FAAH 2102 and FAAH 234.

GRDS 015  The Artist Book  3 cr.
This course will examine how books have become a recognized way of making art and introduces students to techniques of making books-by-hand through incorporating traditional techniques like letterpress, etching, relief, stenciling, stamping, and photo etching to make their texts and images. This course will also introduce students to different techniques of book-binding in order to produce an artist book. Prerequisite: GRDS 214 or FAAH 202.

GRDS 016  Advanced Photography  3 cr.
This course takes the student a significant leap further into the understanding and use of the photography medium in both analog and digital format. It addresses the aesthetics of picture making at an advanced level of technical, artistic, and creative development. Major emphasis is placed on developing a thoughtful approach toward the seeing and making of meaningful photographs that communicate with the viewer. Prerequisite: GRDS 113 or ARCH 010.
Category B: History, Theory, and Method

GRDS 020 Signs of Conflict and Resistance 3 cr.
The course addresses the deployment of political rhetoric in graphic design, historically and in contemporary practice. It examines those particular moments of political conflict - war, resistance, and revolt - where visual artifacts in different print formats become important vehicles through which ideological constructions are graphically materialized and diffused. The course uses a case study the graphic production by Lebanese political parties and movements during the civil war (1975-1990) while covering other significant cases that enrich and inform this main investigation.

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 034 The Valley of the Shadow of Death 3 cr.
Through close readings of texts, monuments, artworks, and films; the seminar invites students to grapple with the lingering consequences of unfinished violence, with the aftermath, namely—and in following the etymology of that term—the second crop that follows a first one violently mowed.

GRDS 035 Time and Time Again: The Triptych in Theory and Practice 3 cr.
This elective course approaches the historical art form of the triptych as a relevant contemporary form open to thinking and visualizing heterogeneous temporal configurations. As is well known, a triptych is a painted three-leaved construction of two hinged panels flanking a central panel. Historically, the painted and occasionally carved triptych was often used as altarpiece in Byzantine, Catholic and Celtic churches. The Christian religious triptych, as that of The Mystic Marriage of St. Catherine painted by Hans Memlinc in 1475-9, is notable for visualizing layered multi-directional temporalities functioning within and under the overriding principle of a divine teleological time. It is accordingly a rich tradition which stands to be reconsidered and re-opened to thinking time and temporality, and to extending this religious tradition onto other non-teleological and non-sequential configurations.

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 040  3D Animation  3 cr.**
3D animation is an advanced course designed for students who are well versed in both concepts and technical research. The course builds the fundamental understanding of 3D computer modeling, texture mapping, lighting, and camera rendering in order to develop 3D animated sequences. The course then introduces students to advanced 3D character modeling, rigging, and animation. Student projects combine 3D animation and different output formats, like interactive techniques and motion design. **Prerequisite:** GRDS 343 or permission of instructor.

**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. **Prerequisite:** GRDS 203 or ARCH 203.

**GRDS 043  Advanced Digital Animation**
Building upon the foundations of the Motion Graphics course, this elective will explore the impact of time-based media on visual communication by focusing on three areas commonly dealt with in the field: The translation of information datasets into time-based media, and how the mapping of this visual information can be augmented through time and motion sequences. Creating “hero characters” within sequential narrative. Identifying the characteristics of the lead elements (humanoid or design-based) and rendering these “personalities” in the way they move.

**GRDS 045  If Walls Could Talk/ Talking Walls: Urban Graffiti Animations  3 cr.**
A 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. **Prerequisite:** GRDS 305, or permission of instructor for students in Architecture.

**GRDS 046  Um Kalthoum: A Study of Kinetic Type  3 cr.**
The course seeks to expand the student’s typographic vocabulary through time based composition, sound, and animation. Students will examine the role of kinetic type in message making, considering the choreographic, musical, painterly, sculptural, architectural, metamorphic, mutational, and liquid roles that letterforms may assume in two and three dimensional time based situations. **Prerequisite:** GRDS 252 or permission of instructor for students in Architecture.
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.  
Prerequisite: GRDS 305, or permission of instructor for students in Architecture.

Typography
GRDS 050  Introduction to Arabic Type Design  3 cr.
This is an advanced course in typography introducing students to the creation of Arabic fonts. In addition to providing necessary knowledge on the history of Arabic calligraphy and the modern developments of Arabic type, the course consists of two main approaches to learning the skills and methods of designing Arabic typefaces. The first consists of hands-on exercises dealing with basics of Arabic type design, including hand drawn lettering and workshops in calligraphy. The second involves learning the computer-based techniques needed to digitize typefaces and generate working Arabic Open Type fonts, the latter will be facilitated through introductory lectures and applied exercises.  
Prerequisite: GRDS 251.

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.  
Prerequisite: GRDS 252.

Professional Practice
GRDS 060  Critical Mapping  3 cr.
The course aims to introduce students to the possibilities of mapping as a research method and a tool of visual representation. A critical understanding of the history of cartography and mapping practices combined with a theoretical positioning of the map as a socio-political product supports and informs the practical dimensions of the course.  
Prerequisite: GRDS 203 or ARCH 203.

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.’  
Prerequisite: GRDS 203 or permission of instructor for architecture students.

GRDS 065  Visual Inquiries: Investigations of the Everyday  3 cr.
In this course, we will be investigating diverse methodologies of visual exploration through a series of exercises, games and projects. As innovative contributions to the discipline, students will be invited to develop their own design research methods, valuable for varied authored and commissioned design projects, through both practical and theoretical examinations. Focus will be on sketching/drawing/making as integral to the design research processes.
GRDS 066    Hijaz Railway: Stations of Time  3 cr.
Through this course the student will explore the language of comic art: building a textual and visual narrative, developing the word image relationship, investigating temporal translations and expanding the concept of time. They will explore comics as a storytelling art form where emphasis is placed on narrative concepts as well as advanced technical and media skills. Students will explore ways in which images can tell a full story independent of the written word, through tone, pace, time, and implied dialogue, thereby expanding the storytelling range.