

ARCH 202	ARCHIDES	course	: Basic Design I
		credits	: 1cr. lecture – 5cr. lab
		term	: Spring 2016
		section	: A
		location	: Studio Lab 01
		time	: M W F 2:00-6:00
		instructors	: DR. Jamal Abed Mohamad Kabbara
		e-mail	: jabed@azmuniversity.edu.lb mkabbara@azmuniversity.edu.lb
		office hours	: TTH 12 am - 3 pm
		office location	: Architecture 201
		properties	: Foundation course requirement
		core course	: Yes
		pre-requisites	: No
		course web address	: www.TBA.com

I. Course Synopsis

Design as investigation Process:

This course is geared to both students of Architecture and Interior Design. This course aims for students to acquire interdisciplinary design skills, develop methodologies for design research, and investigations on a various set of problems (sensorial and conceptual), and to learn the necessary tools and methods to represent, model, and fabricate objects, systems, form and space, and structural organizations. This course aims to unlock students' latent potentials in design thinking and emphasizes the development of rigorous critical inquiry and motivates students to learn independently- challenging untested assumptions. The method to be followed is the creative thinking process that can be defined along the following steps:

- Observe** (the centerpiece to a human-centered design process)
 - Understand
 - Empathize
 - Feel and sense

- Explore**
 - Learn how to question
 - Learn how to find and redefine problems
 - Learn why any particular problem exists
- Define**
 - Micro to macro and vice versa
 - State an objective
 - Synthesize information and distill it down to meaningful takeaways in the form of a design brief
- Ideate**
 - Formulate a design statement
 - Translate the statement into a main concept
 - Develop the concept
- Prototype**
 - Detail and build the design
 - Gain a better understanding of the outcome through reflection
- Test**
 - Analyzing outcomes and products
 - Testing via trial and error
- Fail**
- Succeed**

Design exercises - culturally known as Projects - Evolve through stages of conceptual and material development to final presentation and critical discussions on intentions and process.

After each exercise, students are requested to record and compile their thoughts through a sketchbook/journal. Moreover, they will present a reflection of their learning process through a portfolio

II. Course Approach

"Architecture does not make us inhabit worlds of mere fabrication and fantasy; it articulates the experience of our being-in-the-world and strengthens our sense of reality and self."

As the second of a foundation design lab, our focus shall be on an in-depth reflection and study of our man-made and natural environment, sharpening the students' perceptions and senses. In other words, students shall be trained to interpret and re-present sensory phenomena on multiple levels. The basic level, is our ability (as instructors) to dig into the students' mind, boost their creative capacity and thinking process, and release their potential power to explore. The emphasis of the studio is on the research that is carried by students with the synthesis/discovery becoming the major driving force behind systemic production. Through a continuous interaction with the lab instructors, students will be made aware of inconsistencies in and potentials of their work and work progress. The different topics forming the basis of the different design exercises shall be elaborated upon through lectures backed by a rich visual material.

Our approach is driven by the following core values:

- Be remarkable
- Live to create
- Be serious: Personal involvement, & interaction & commitment
- Expect to be challenged & inspired
- Learn the rules then make your own
- Take the risk to be rewarded
- Create your work to make an impact a social impact!
- Create meaningful experiences
- Immersive learning experience
- Examine new ideas: probe a deeper understanding / challenge one's understanding of our environment:

The doctrine of this course is learning by building. It is based on a theoretical framework for the implementation of systemic change in education and learning environments through examining how the choice of design methodology contributes to the success or failure of the design outcome.

Accordingly, our approach to the learning process is to:

- Disturb, to interrogate personal & cultural assumptions that have come to be taken for granted.
- Discover appropriate design elements to meet the intent. These elements are necessary to recast the content of experience into forms with the potential for challenging (sometimes deeply held) beliefs & values.
- Change stand points to construct different perspectives; ask new questions that will enhance the creative formulation of the problem or an innovative solution.
- Move back and forth between the UNDISCIPLINED to a DISCIPLINED MIND.
- Carry visual & idea-oriented research.

III. Course Outcomes

The main objectives of this course are to provide the students with the basic set of skills for design, namely to observe, think and express. During this semester, students shall also be exposed to the essential skill of a team play and collaboration- an essential soft skill to any successful architect/designer. In more details, by the end of the semester, students shall be able to:

- I. **LEARN TO OBSERVE:** Learn to observe any particular condition through the different senses (our eyes being the most deceiving) to arrive at an abstract and formal principles and/or systems of this condition. Students will learn to observe means also to depict, explore, and interpret. Eventually students will be aware to distinguish between the operation of the Brain and the operation of the Mind.
- II. **LEARN TO THINK:** Develop a rigorous critical inquiry and problem finding, reframing, and problem solving. Learn independently and learn to challenge untested assumptions. Search for references and state objectives.
- III. **LEARN TO EXPRESS:** Learn different tools and methods to represent/express and model one's design process and ideas. Our motto being: • draw it • show it • don't say it •

- IV. **LEARN TO BE A TEAM PLAYER:** Acquire the dynamics of teamwork in design studios and research work.
- V. **LEARN TO BE SOCIALLY CONSCIOUS:** Inculcate the value of socially based design inventions, whereby the creation of a work is driven by its social impact.
- VI. **LEARN TO DEVELOP HAND-SKILLS:** craftsmanship is one of the necessary hard skill of an architect/designer. Study models are expected to develop the necessary appreciation of the materials all along the technical hand skills required.

The assessment of the students' work shall be based on the demonstrated capacity to:

- employ the various stages of the creative thought process (including critical thinking skills) in the task of producing any design solution
- Apply and use design principles and tools
- Reformulate and conceptualize problems and identify the specific issues that need to be addressed.
- Transfer cognitive and imaginative thinking to visualize drawings that express their personality and convey the concept driving the solution.
- As a learning and assessment tool, the required portfolio will normally comprise more than just the artefacts themselves and will include a reflective dimension. Accordingly, the portfolio shall be evaluated as both a product and a process. The reflective dimension shall be based on the visible use of the portfolio as a systematic learning-tool portfolio whereby students are expected to:
 - Reflect on what they have learned
 - encapsulate key aspects of their learning, based on their successes and failures as evidenced by the artefacts
 - present a coherent account of their achievements and obtain feedback on their learning
 - propose their future plans for learning.

As a product, it holds the work records and documents what a learner has produced during the course of the semester, and represents an edited collection of their learning achievements. This level of assessment shall look into the format/layout, quality of images, and level of comprehensiveness.

IV. Text Books and Additional References

Reading will be assigned per project.

V. Course Outline

Once completing the following exercises, the student will develop a clear structured process of analysis. This analysis functions on two different scales, one that is informative, depending on data collection from our active surroundings, the other is critical, and acts upon data abstraction and translations from one medium to another.

The level of the exercises is complementary and cumulative. Our choice of the two exercises forming the subject of investigation

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during this semester is driven by a philosophical guiding principle or objective: **TO REINVENT THE VEHICLE (TECHNOLOGIES & TOOLS) AT THE CORE OF HOW WE LIVE, WORK, AND PLAY.**

The first exercise – lasting four weeks (12 sessions) takes “THE DOOR” as the main subject of investigation. This exercise shall teach us to unravel hidden conceptual notions behind a daily used object. **Project submission date: Feb 22nd**

The second exercise (duration 9 weeks & 22 sessions) picks-up our learning environment as a subject of investigation. **Project submission date: May 9th**

Detailed requirements and outcomes shall be elaborated at the inception of each project.

* Due Dates of assignments, unless otherwise stated, are final. No work will be accepted after the designated time. Delayed submissions within one week of the due date will have one letter grade dropped, after that a failing grade will be given.

VI. Special Requirements

Sketchbook + Hand drafting tools + Kit for model making

Portfolio A3 Format

VII. Course Assessment and Evaluation

- Class project will cover the complete course throughout the semester and will be graded 80% of the final grade. Attendance and Due will be graded with each project.
- Each exercise grade will be dissected into 3 main requirements:
 - Completeness of all materials
 - Reflections on each exercise
 - Graphic layout/Presentation
- A sketchbook and a final portfolio, covering all projects given **through the term, 20% of the final grade.**

VIII. Course Policies

Students are required to bring their complete set of tools to every class session.

The course will consist of lectures along with a demonstration prior to direct applications. The remaining time may be dedicated for class work in which students are expected to practice and apply the day's requirement. Effective use of one's time in class is expected; disruptive behavior during the session will be penalized. The attendance to class work is important as for every graded session missed an F grade is issued for the required work.

Due Dates of assignments, unless otherwise stated, are final. No work will be accepted after the designated time. Delayed

submissions within one week of the due date will have one letter grade dropped, after that a failing grade will be given.

Evaluation will be based upon: involvement, progress, presentation, and craftsmanship, accuracy of work, organization, clarity, cleanliness and confirming the demands of the project

A student can miss no more than 4 sessions of instruction. By the 3rd session, the instructor may ask the student to drop the course.

Ethics and Integrity: The University is committed to the highest standards of academic integrity and expects its students to behave with honesty, integrity, and professionalism throughout the course of the program. Students are responsible for familiarizing themselves and adhering to the University's policies and regulations and to thoroughly review the University's Student Code of Conduct in the Student Catalogue.

Cheating: Students are guilty of cheating when they use non-permissible written, verbal, or oral assistance, including that obtained from another student during examinations, in course assignments, or on projects. The unauthorized possession or use of examination or course-related material may also constitute cheating. Cheating is essentially fraud. Cheating is a violation of the University's academic regulations and is subject to disciplinary action.

Plagiarism: Plagiarism exists when students claim as their own the work of others. Students, who fail to properly credit ideas or materials taken from another, commit plagiarism. Putting your name on a piece of work-any part of which is not yours-constitutes plagiarism, unless that piece is clearly marked and the work from which you have borrowed is fully identified. Plagiarism is a violation of the University's academic regulations and is subject to disciplinary action.

Students caught cheating on an exam receives a grade of Zero on the exam in the first cheating attempt and a Dean's warning. Students caught cheating for the second time in the same course receive an F grade in the course and a second warning. A grade of zero on an exam resulting from cheating must be counted in the student's course grade. The zero cannot be dropped in computing the final grade in case the instructor has a policy of allowing students to drop their worst exam grade.

Any student who receives 3 Dean's warnings will be suspended.

Plagiarism applies as well in term papers to quoting written texts without proper crediting, or copying full papers, or purchasing ready-made papers.