Sound

typologies the student is exposed to in each location.

Week Two:
Students are assigned to represent the recorded data with abstract line drawing.
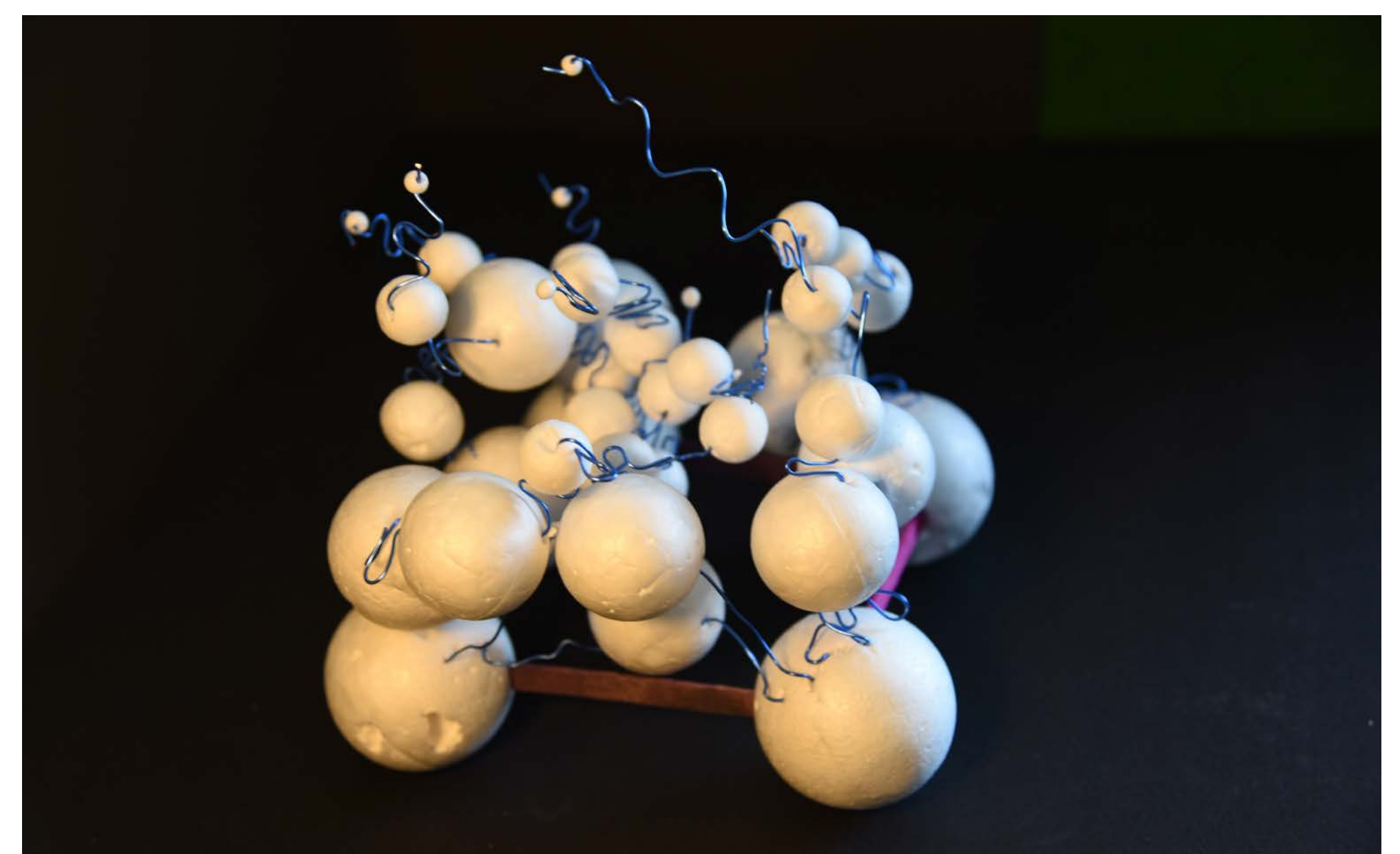Hence, the student will have five different patterns representing the various collected sound projections.

Week Three:
Model Experimentation of the analyzed previous data.
This experimentation is a direct translation of the students› media.
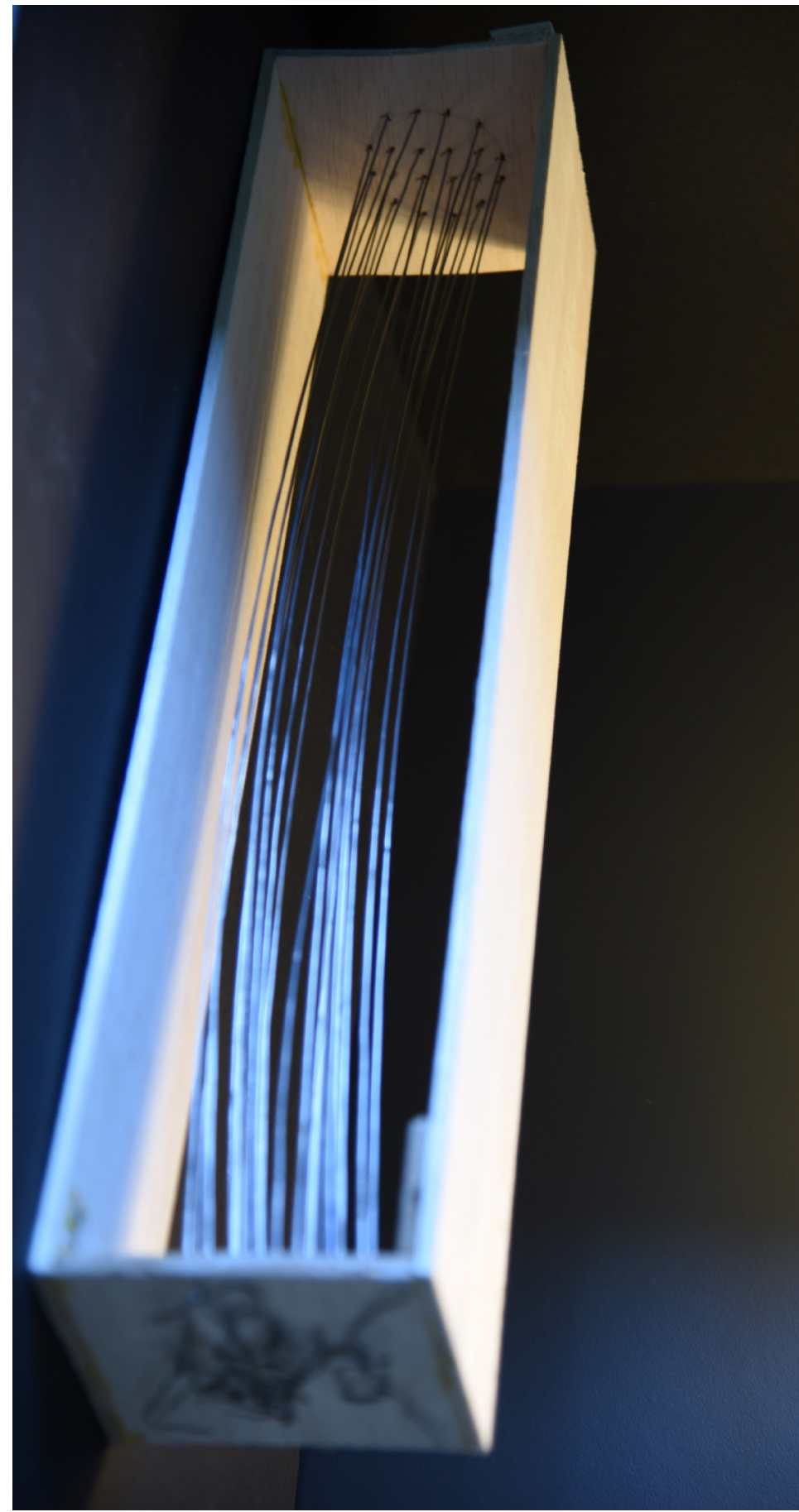The student will construct a set of models, using different materials, and compositions.

Week Four:
Pure 3Dimensional abstract configuration.
The latter is a collage/intersection/overlap of the week three productions.
The student will justify his final outcomes through the informative input along the process.

The concept //

In this exercise, students› sense of observation is widened to highlight auditory environments. They will intensify their listening ability to generate sound mapping data. Two main issues to be discussed and solved in this exercise: First, is the comprehension of a set of multiple environments using technical and biological mapping tools.
Second, is the form/sound relationship. How could sound be a catalyst and a form generator, and vice versa?

Design Process- Outline

Week One:
Each student is set to explore five different locations during a normal day activity. The stress point of the analysis is to mark/record the variations of the sound

Presentation/ Required Tools

Through Week One:
Students will use auditory tools such as:
-Ears
-Recording machine

Through Week Two:
Projection Techniques are required:
-Illustration media such as (pencil, Charcoal, Butter paper, Cardboards, etc...)

Through Week Three:
Model making Materials TBA.

Through Week Four:
Model making Materials TBA.

# Course Objective/ Final Presentation

This exercise will intensify student›s auditory senses. The notion of observation is leveled on a higher scale of maturity. Students become strongly critical of their environments. Another step towards problem solving thinking, and the need to change.

Exercise Brief

In this exercise, students› sense of observation is widened to highlight auditory environments. They will intensify their listening ability to generate sound mapping data. Two main issues to be discussed and solved

in this exercise: First, is the comprehension of a set of multiple environments using technical and biological mapping tools. Second, is investigating sound as a catalyst/form generator, and vice versa?

Sound CNT-
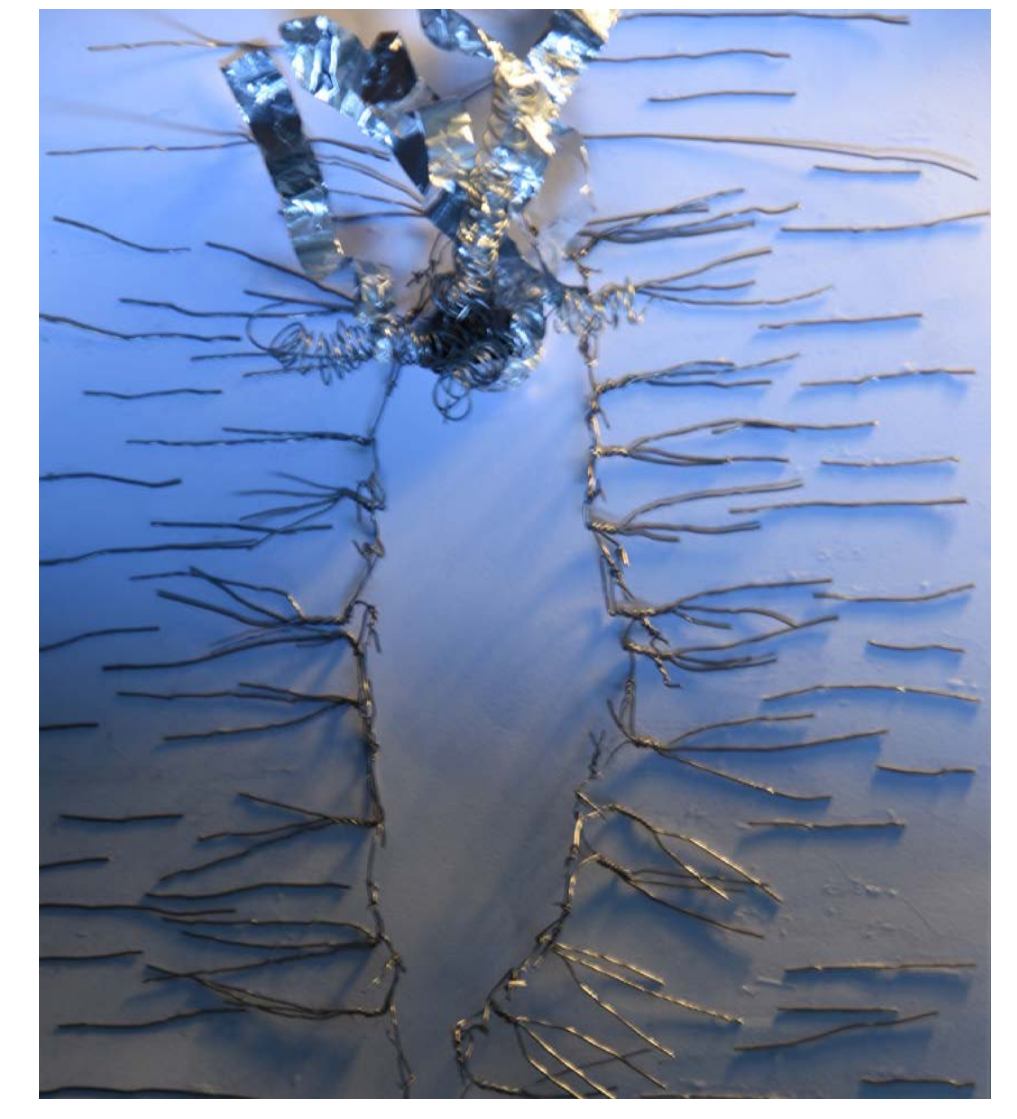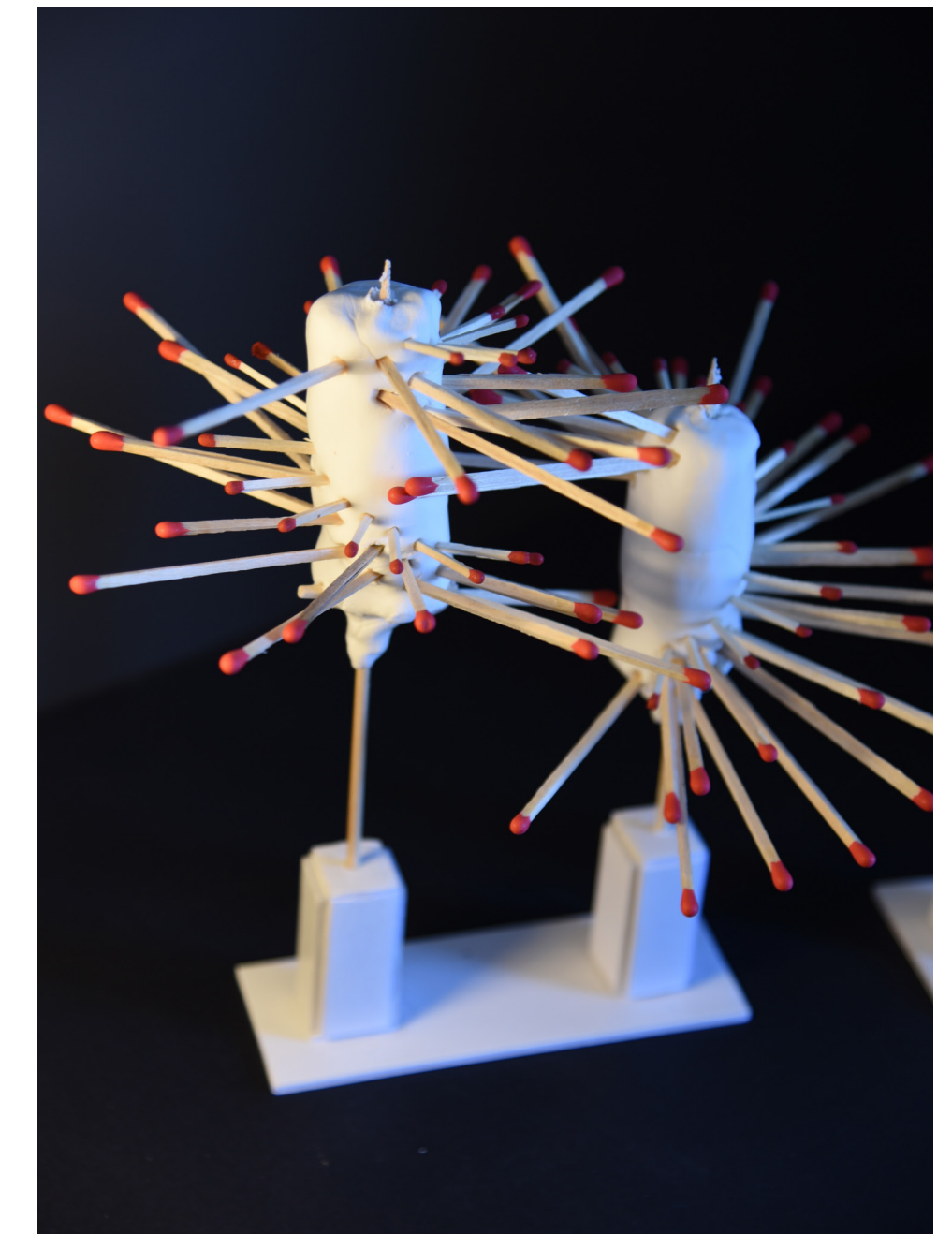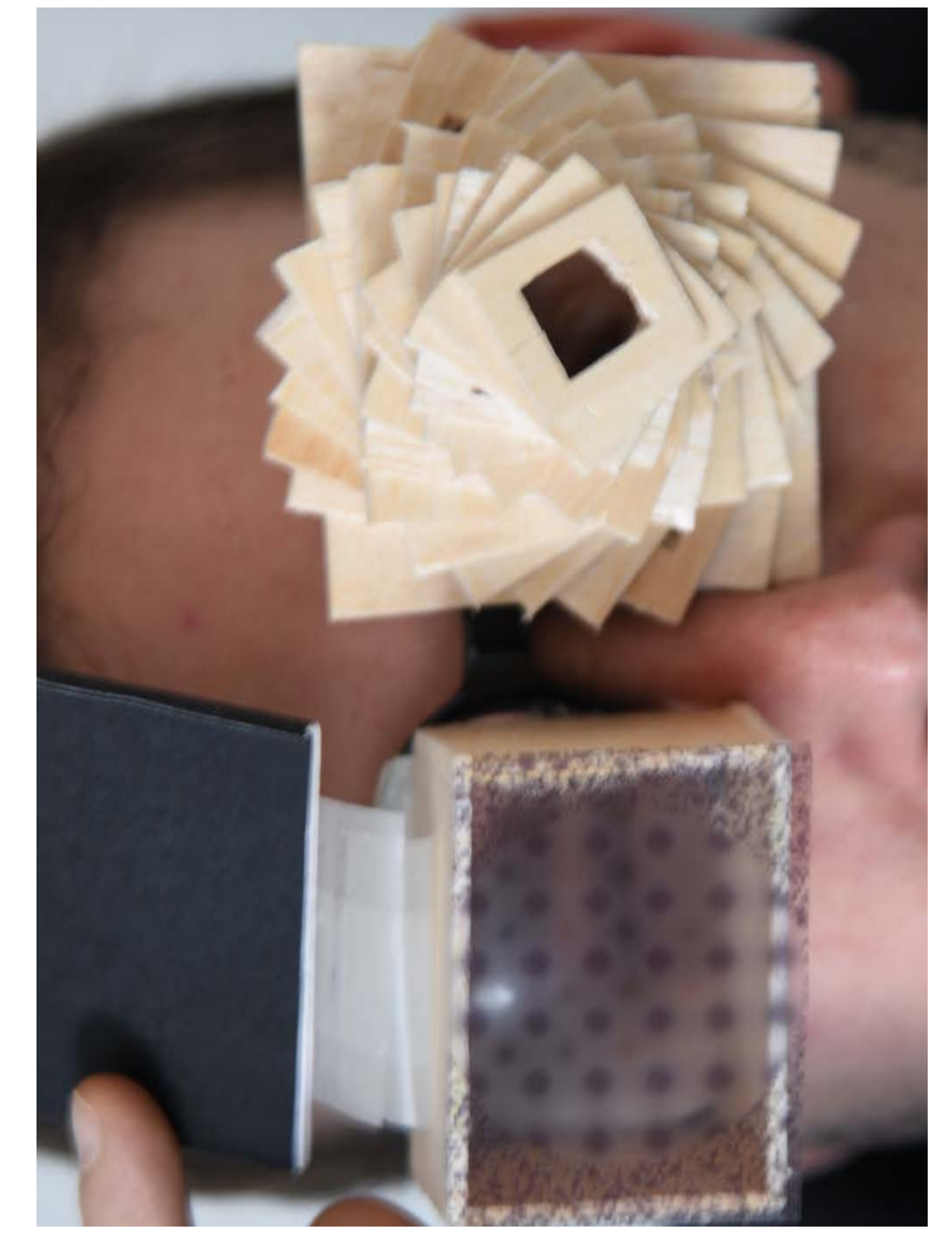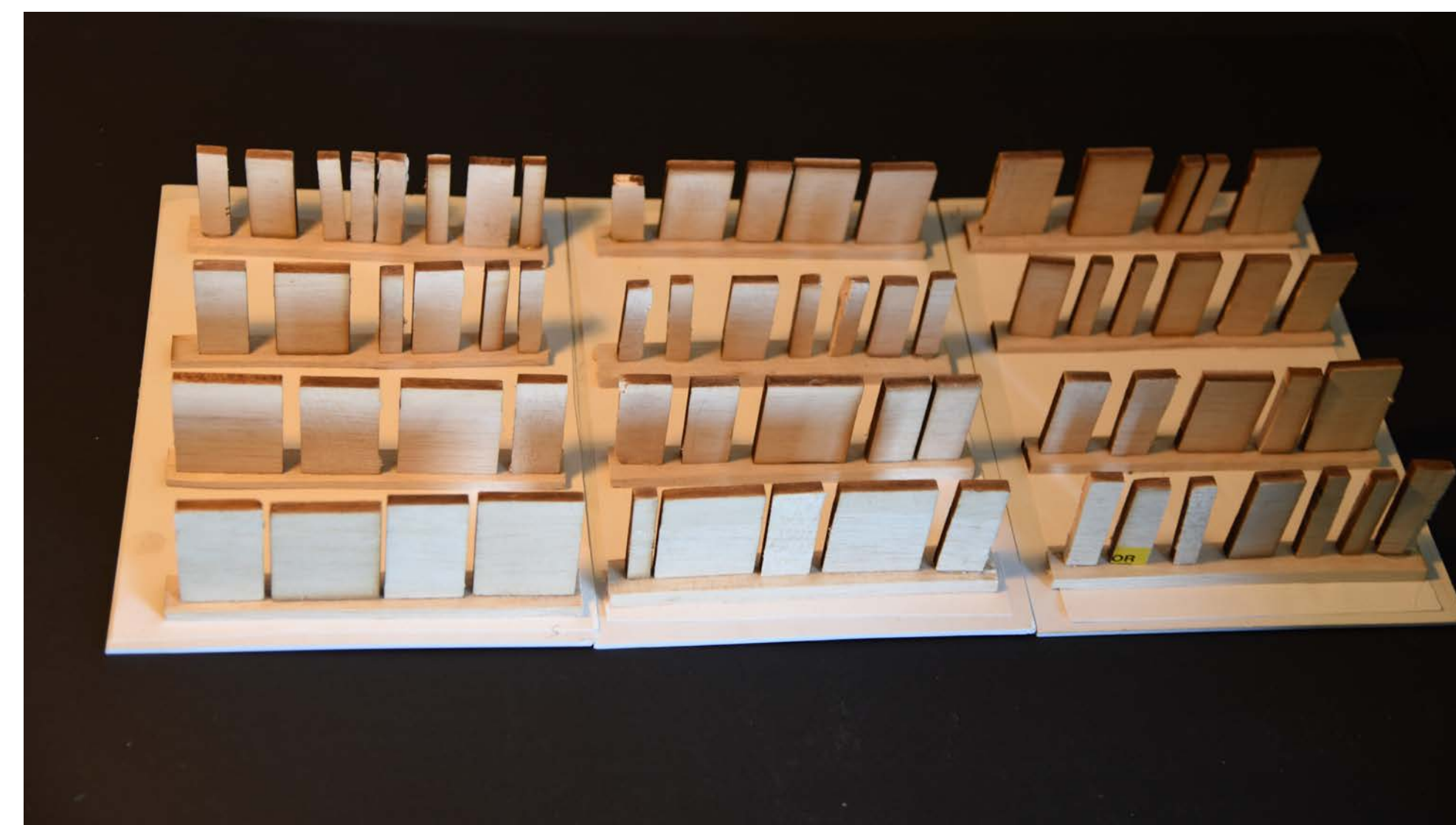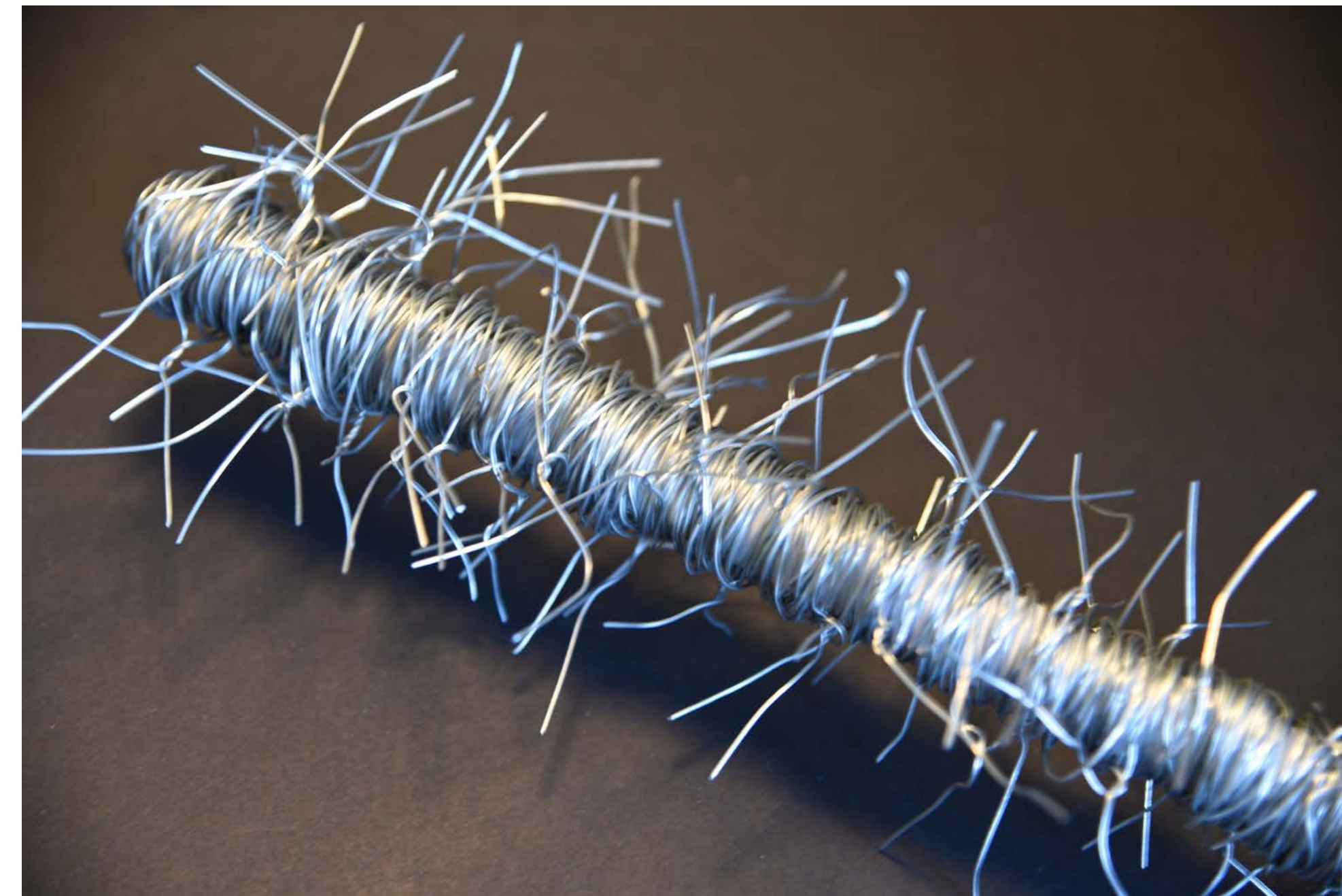
The Concept //

Through their investigation, of textures found in natural and man-made environments, students will develop the skills of distancing themselves from the conventional and entering into the domain of abstract perception. Moreover, they will develop the technique to transform data from one dimension to another and from one medium to another. The outcome is a 3D physical model representation of the processed texture.

Design Process- Outline

Week One:
Students are required to collect 20 different textures from their surroundings.
They will select one or two textures from the selected one.
Mapping the selected texture using a set of given tools.

Week Two:
Students are assigned to translate selected texture into a 2D projection.
This Projection is an abstract representation of the texture.
In the modern definition it›s an «abstract Pattern»

Week Three:
Model Experimentation of the analyzed previous data.
This experimentation is a direct translation of the students›

media.
The student will construct a set of models, using different materials, and compositions.

Week Four:
Pure 3Dimensional abstract configuration.
The latter is a collage/ intersection/overlap of the week three productions.
The student will justify his final outcomes through the informative input along the process.

Exercies - Objective

This exercise fulfilled the sill sets and the process of investigation. Students are objected to expand the sense of observation through texture mapping and analysis. A sense of visual logic will be developed along the process.

Presentation/ Required Tools

Students will use Mapping tools such as:
-Scanning
-Photographing
-Light Box
-Microscope
-Light/Shadows

Through Week Two:
Projection Techniques are required:
-Illustration media such as (pencil, Charcoal, Butter paper, Cardboards, etc...)

Exercise Brief

Through their investigation of textures found in natural and man-made environments, students will develop the skills of distancing themselves from the conventional and entering into the domain of abstract perception. Moreover, they will develop the techniques to transform data from one dimension to another and from one medium to another. The outcome is a 3D physical model representation of the processed texture.

Textures

Issued: Wed. Sep. 02, 2015   -   Due: Fri. Oct. 02, 2015
AZM University - 201 Basic Design Course   –   Fall 2015

Mask

Exercise Brief

The intention of this exercise is to deal with [human] proportions, emotions, scenarios and executions. In what way facial data can be mapped, and how can it be perceived?
What are the driving forces behind a «Facial Screen»
How scenarios influence the use of the «Facial Screen»

*These are questions to be asked, and dealt with scientific analysis based on clear theoretical framework.

Course Outcomes

The main objectives of this course are to provide the students with the basic set of skills for design. These skills are acquired with following three main notions: Learn to observe, think and express:

a- LEARN TO OBSERVE:
Learn to abstract and deduce formal principles and/or systems through the observation and analysis of natural and man-made elements. Students will not only see but also will start to depict, explore, and interpret. Eventually students will be aware to distinguish between the operation of the Brain and the operation of the Mind.

b- LEARN TO THINK:
Develop rigorous critical inquiry and problem finding, reframing, and problem solving. Learn independently and learn to challenge untested assumptions. Search for references and state objectives.

c- LEARN TO EXPRESS:
Learn different tools and methods to represent and model one's design process and ideas.

After completing this course, students should be able 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

•   Demonstrate a rigorous connection between a conception and the relationship to its representation.

•   Integrate the three main design strategies.