

Ohio University Interior Architecture

ART 4958, Senior Thesis Studio

Fall 2014

Faculty:

Matthew Ziff, M.Arch, Associate Professor

Vincent Caranchini, MFA, Associate Professor, Area Chair

Thesis Project Overview Thoughts

Semester Due Dates

Tuesday, September 16, 1:30 pm: Concept presentations.

Tuesday, November 11, 1:30 pm: *Complete 90% of thesis project design work: This is the main faculty critique of the thesis projects.*

Tuesday, November 25, 5:00 pm: *Opening of Gallery show in Marion Parson Alden Gallery, Grover Center Third Floor.*

Thursday, December 4, 5:00 pm: *An 11" x 17" bound booklet that contains all required elements of your thesis project.*

Concept Presentations

A concept for a design project is an overarching idea that briefly describes what you are trying to achieve in the project.

A concept statement should include the major goals of the project, the most important constraints, or restrictions, within the project scenario, and a description of the unusual, exciting, or distinctive needs and characteristics of the project.

A concept can also be thought of as the overall organizational and aesthetic intent that you bring to a project. A synonym for concept could be 'strategy', or 'game plan'. Designing involves a good deal of thinking about things, many kinds of things. A concept is an overarching, inclusive, but not exhaustive, suggestive, and useful statement about the designer's approach to a project. A concept is primarily a mental/cognitive thing; it does not express the physical reality of the work of design that you have done.

"These initial experimental design concepts can then be further defined, criticized, and rejected, or revised, and developed until a few workable solutions remain. As these concepts are thought through in relation to program requirements and objectives, one dominant theme should emerge; an assimilation of the myriad of details results in one all-encompassing concept. This concept is the beginning of design. It must then be transformed into tangible form---words and drawings---extracted from the designer's full arsenal of aesthetic, technical, scientific, and humanistic education and training. After

these initial studies and decisions, the concept statement is written and the process of organizing space as a more precise two-dimensional plan begins."

Inside Today's Home, by Nissen, Faulkner, and Faulkner, pp 193

"the...concept statement, ... establishes the underlying principles that the resulting physical designs will address. This statement should be written in simple, declarative sentences that concisely describe the principal ideas, both functional and aesthetic, behind the proposed design. The concept statement should discuss the methods that bring about results; it does not state what those results will be."

Designing Interiors, by Kilmer and Kilmer, pp 167

"concept formulation is not an automatic activity. It takes a concentrated effort to develop a concept that appropriately integrates things not previously brought together. Bringing together is a creative act---one that designers, architects, critics, artists, musicians, and writers have identified as being about 10 per cent inspiration or genius and 90 per cent hard work. Three problems block skill development in conceptualization. The first block deals with problems of communication, the second with inexperience, and the third with the problems of generating hierarchies." "(the concept) is a thought concerning the way several elements or characteristics can be combined into a single thing. In architecture, a concept also identifies how various aspects of the requirements for a (project) can be brought together in a specific thought that directly influences the design and its configuration. A concept in (design) is an ambitious thing, the result of a concentrated and imaginative effort to bring apparently dissimilar things together."

"Concepts in Architecture", by Tim McGinty

This is a concept statement written by Rick Butera, a design student for a lighting design project. (click on the pdf page)

<http://buterastudios2.blogspot.com/2007/09/studio-final-concept-statement.html>

Concept Presentations:

Tuesday, September 16: 1:30 pm

The concept presentations are intended to communicate, through visual means (sketches, models, drawings, et cetera) the direction your project is taking, and will continue to take for the entire quarter.

The concept presentation should show your overarching concept concerning:
how you are addressing the major planes, floors, walls, ceilings:
how you are addressing furniture, and furniture scale items:
how you are addressing color, throughout your project spaces:

how you are addressing lighting, including day lighting, throughout your project spaces:
how you are addressing acoustical issues throughout your project spaces:
at least one physical sketch/study model of element or elements in your project.

This presentation is to communicate your overall thinking about your project and the driving criteria used in developing it further.

Parti

A physical, visible, representation of a concept a parti is a physical expression of the approach a designer takes to a project. A parti is usually a sketch, or a three dimensional model that says 'this is what the project is going to be like'.

"The parti (scheme) and esquisse (sketch) are the conceptual and graphic products of a particular method of instruction developed in the Beaux Arts Schools of France during the nineteenth century. (Students) were expected to develop a concept and preliminary sketch of the (design) configuration in the first few hours of work on a project and to hold to that parti throughout the project." "Concepts in Architecture", by Tim McGinty

A parti, (pronounced 'partee') is a visual presentation of an overall, general, scheme of a design project.

A parti explains very little in terms of specifics, but presents a general direction, attitude, approach, and form of a project.

A parti says "my idea is this", and ideas do not come out of our heads in drafted, detailed format. They come out much more like a sketch done with a soft, blunt chunk of graphite.

You may support the visual portion of the parti with written words, phrases, and sentences that further elucidate your ideas, but the visual portion is the most important communication of a parti.

Final Thesis Critiques:

Tuesday, November 11: 1:30 pm

This presentation is to contain all of the design work you have produced during the semester.

The purpose of these critiques is to identify the strengths and weaknesses of your project.

The purpose of holding these critiques at this point in the semester is to provide you with a period of time in which you can make changes and refinements, and work on designing your senior exhibit.

Important Considerations

Design Projects are Developed, over time, through regular, repeated, drawings, sketches, and models.

As you sit at your desk working on your thesis project, you need to have design relevant thoughts, such as "What if I made a ceiling plane that consisted of repeated triangular pieces, at varying heights above the floor, using a material that was translucent."

What you need to do with this thought is NOT wonder if it should, or should not be what your ceiling will become, but instead, MAKE a good sketch, or a good study model that physically, visually, shows what it might look like.

In making these models, or sketches your idea will be advanced, you will have unexpected new thoughts as you make them, and even if you end up rejecting this particular idea, the model or sketch represents your 'process' of developing your project.

This is far, far more valuable than merely 'thinking' about whether or not your ceiling idea will or will not be good. If you do this every day, by the end of the semester you will have a really impressive body of visual process work that truly conveys the work you have done in arriving at your final project.

The Concept of 'Inspiration' And The Use Of 'Inspirational' Images'

We encourage you to look at, and to seek to understand what other designers, contemporary, interesting designers, and especially the 'great' designers have done.

We also very much want to encourage you to be creative, to generate forms and ideas that you discover, as your own interpretation of issues, requirements, or material applications.

To this end, the Interior Architecture faculty have come to a policy decision, stated below.

Inspirational images may not come from the same 'typology', that you are working on, nor may they come from the same scale of project that you are working on.

In other words, if you are working on the design of an office space, you may not use inspirational images of other office spaces. If you are working on the design of a room, you may not use inspirational images of other rooms. Inspiration, for designers, must be a transformation, of a form, a material, a texture, a pattern, at one scale, or application, to a different one.

One of the classic ways that designers have sought, and found, inspiration, is through a close look at nature; at natural components, such as a bird's wing, a sea shell, a leaf, a sunflower, a maple seed pod, a pine cone, et cetera.

Another classic way to seek and develop forms is to use an existing piece, such as a part from a typewriter, as a beginning 'form' for a transformation into an interior component.

Of course you can, and will, look at whatever you wish, but for your presentations to the faculty do not use inspirational imagery as described above. We are taking this position because it will make you better designers, not to irritate you.

Points To Keep In Mind When Designing

When major planes, like floors, ceilings, and walls, meet, SOMETHING VISUAL should happen. This is an 'architectural' moment, and must be articulated with some type of detail.

Floor plans must be drawn properly. Poche/darken/hatch all elements that are 'cut'; show door swings, show windows. The floor plan is like the hub of a wheel; it is the center reference point, and orientation for understanding what is being shown in the other images. The floor plan must read clearly, boldly, and accurately.

Include human figures in perspectives, and in vertical sections.

Design project work is an expression of skill (Form z, drawing, rendering, et cetera), knowledge (building code requirements, how stairs work, what materials can be used for, et cetera), craft (how well something is executed), focus and direction of the designer, and a sense of scale and detail.

Show 'N' arrows on all floor plan images. The orientation of a space is important; sunlight changes spaces!

Be sure stairs are drawn properly: use a break line after the first six or seven stairs; include an arrow, and the letters 'up' or 'dn'.

Cite all images, references, pieces of music, used in a presentation that are not your own. Not doing so is plagiarism.

Go overboard with a design idea. If you have an idea for a form, or a texture, or an organization, use it to the maximum; it is far easier to rein in an over exuberant use of an idea, than to try to inject some life into a dull project.

Elevation images need accompanying vertical section details to explain, and give life, to what is being shown in the elevations.

Details are the vehicle for giving a 'human' scale, and touch, to a space.

Sketches play a useful, and important role in a final presentation. They should be used to show how you got to the final images. Do not make sketches compete with finished Form z images, because they will usually look sort of 'inferior' to the form z images.

All sleeping spaces below the fifth floor of a building must have a window.

All floor levels must have a minimum of two means of egress.

Vertical sections are very, very important drawings; they communicate information that no other drawing can communicate.

Kitchen cabinets make a big impact on a kitchen space.

Select, or design your own, cabinets that really work with the design character you are trying to create.

How do you know if a 'parti' is a good one or not? You probably should try several different parti forms and then look at them with a critical eye to see if one looks like it will be more useful, appropriate, interesting, or creative than the others.

*Interior Architecture is a major in which
making things*

(not thinking about things: but rather the active, engaged, physical process of making drawings, models, statements, objects, spaces)

defines who you are

(as a designing person, your ideas, knowledge, beliefs, desires, and points of view are only meaningfully expressed by the things you make)

and

how well you are doing

(how well you are doing is right there in front of you; your work defines and presents how well you are doing! listen to it carefully)