

ARCHITECTURAL DESIGN 3RD STAGE

TYPES OF CONCEPTS

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3rd Year Design Staff

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TYPES OF CONCEPTS

1. Analogies

Looking at other things

2. Metaphors

Looking at abstractions

3. Essences

Looking beyond the programmatic needs

**4. Direct Response
and Problem Solving**

Looking at the stated requirements

5. Ideals

Looking at universal values

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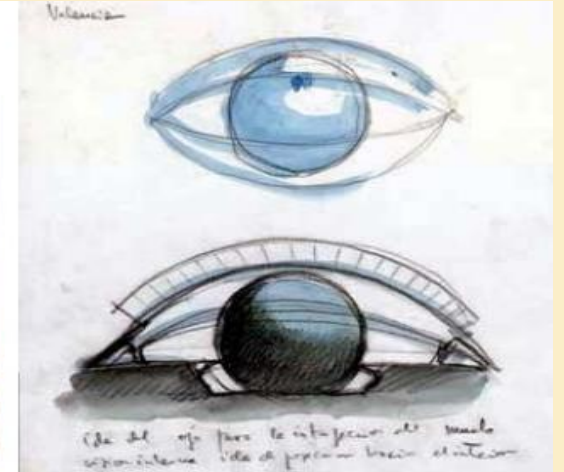
I. Analogies

Identify possible, literal relationships between things.

Direct analogies can be used in which one building provides an appropriate image for another project.

City of Arts and Science, L'Hemisfèric in Valencia, Spain

Caltrava's concept was to build the city of knowledge, he took the human eye to represent it, and to be known after that as the “eye of knowledge”



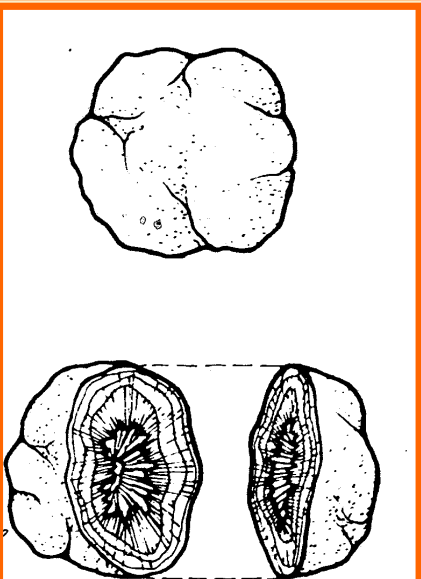
- Santiago Calatrava Eye concept

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2. Metaphors

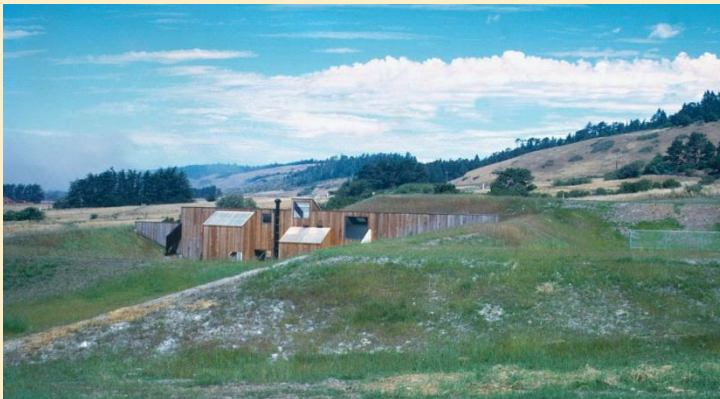
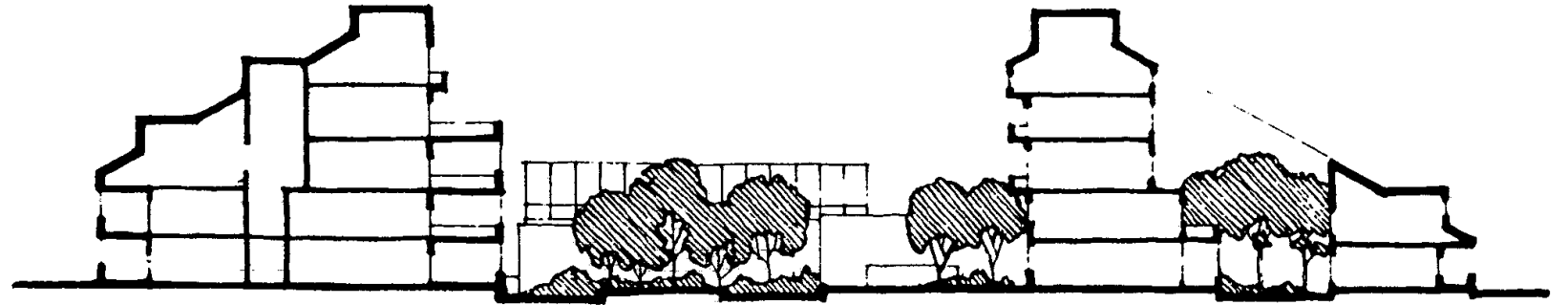
The relationships are abstract rather than literal.

Similes are metaphors that use the words “like” or “as” to express a relationship.



Geode-architecture analogy.

Geode-architecture analogy: St. Simon's Island, Georgia, project by Charles Moore and Associates.



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3. Essences

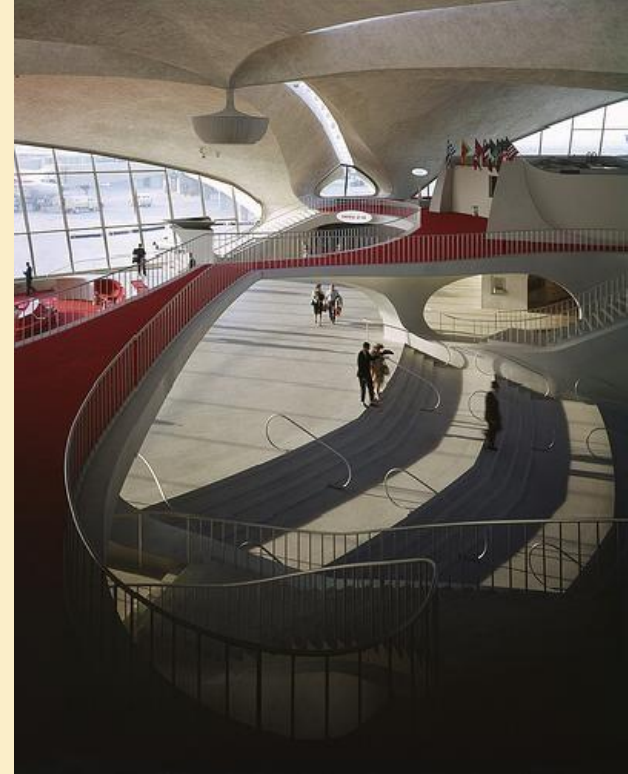
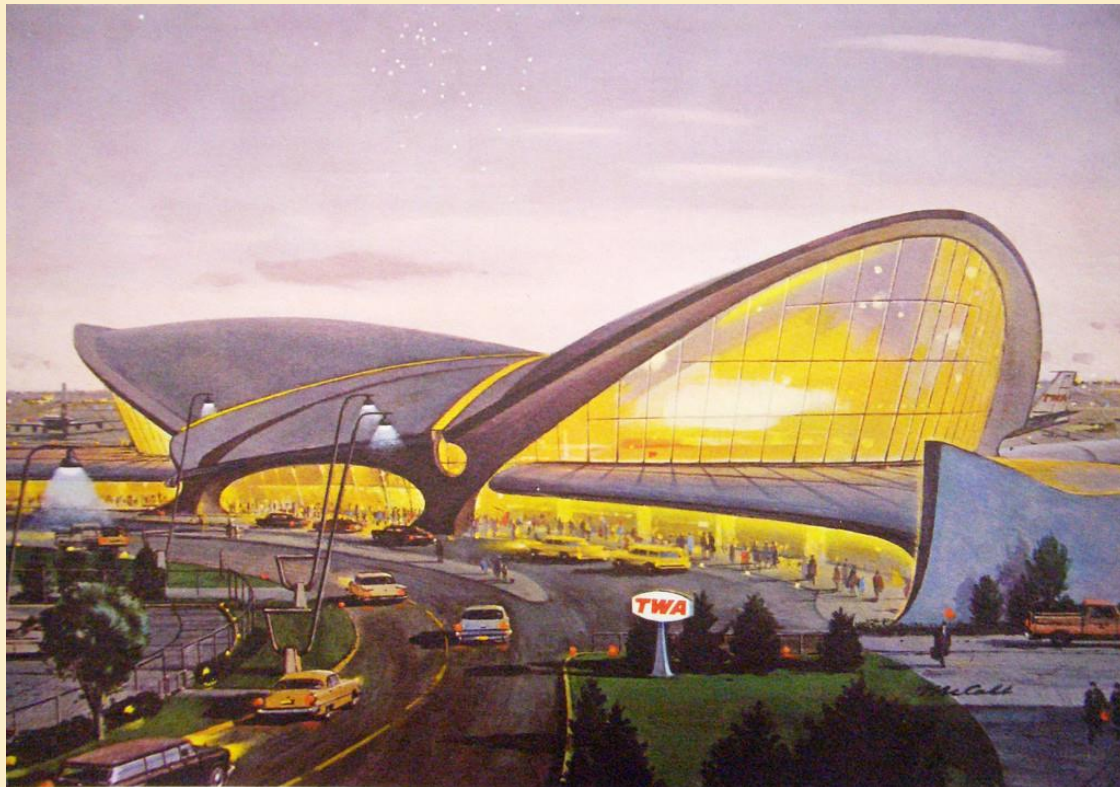
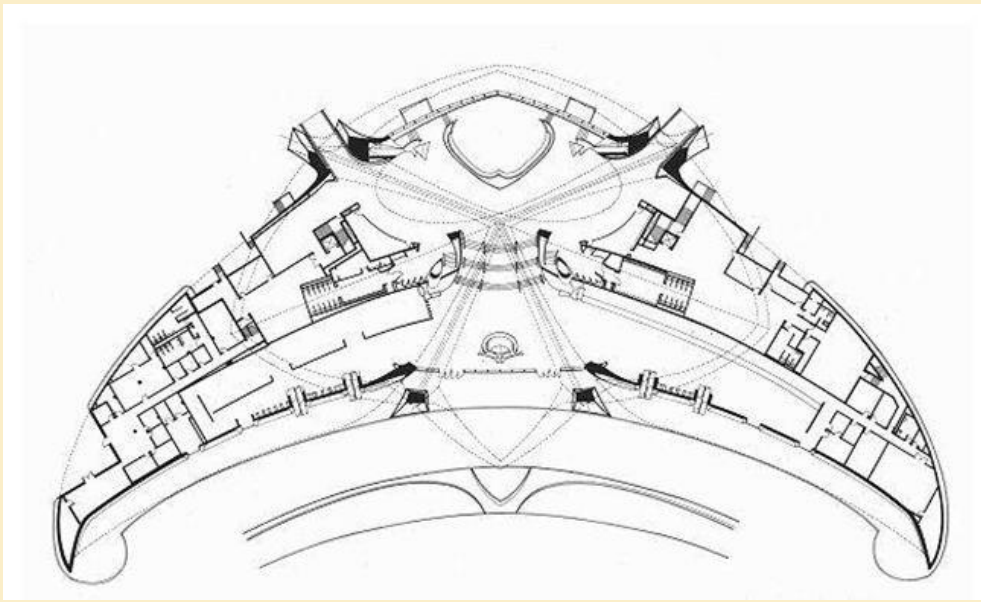
The assumption is that the most important things are the most essential. This search can be an analysis of the program or it can be a graphic analysis in which the project is diagramed in different ways.

Eero Saarinen's TWA at Kennedy international Airport in New York

When Saarinen was commissioned in 1956, the client wanted this building to capture the "spirit of flight".

In order to capture the concept of flight, Saarinen used curves to create spaces that flowed into one another. The exterior's concrete roof imitates a bird in flight with two massive "wings."





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4. Direct Response and Problem Solving

Not all concept capture the essence of a project, nor do they all symbolize the function of all the activities in a building.

While many architects take pride in their ability to solve a client's problems.

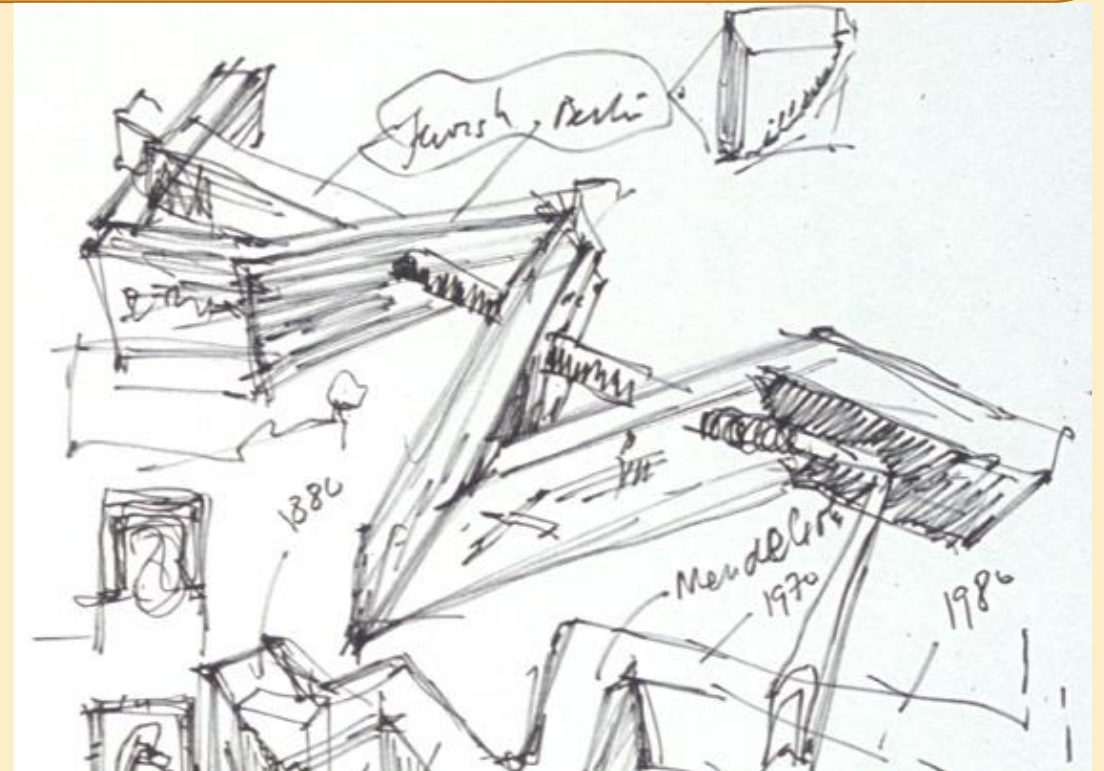
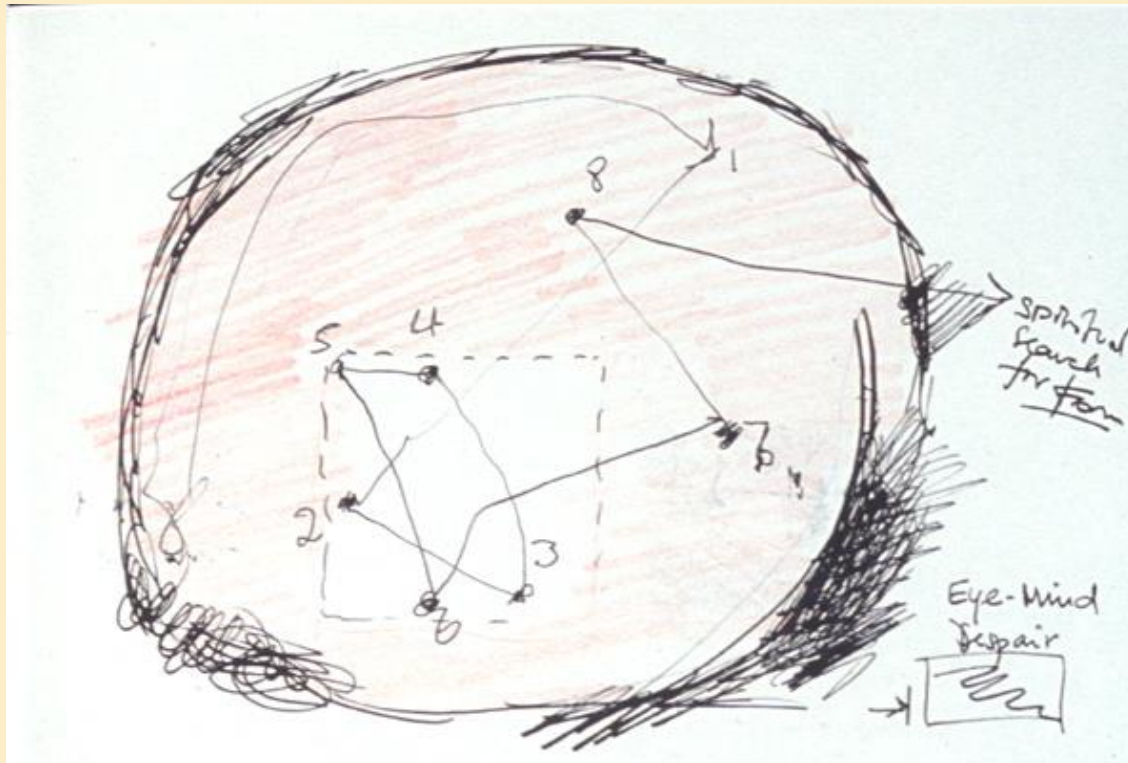
Daniel Libeskind in The Design Process of the Jewish Museum of Berlin

The initial conceptualization centered on a representation of the Star of David (highlighting Jewish identity and history in the search of the problem space, i.e., problem structuring) and a zigzag line as a potential building form (constraining search of the solution space, i.e., problem solution).

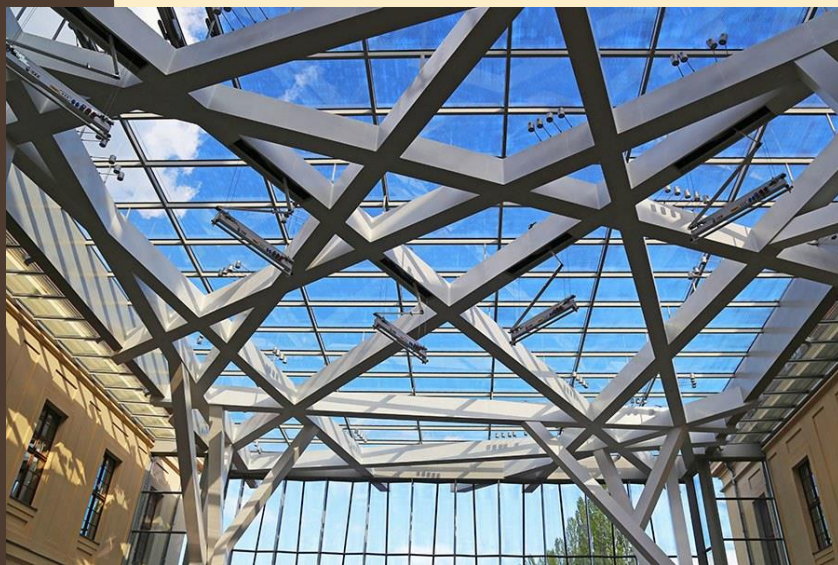
During the design process, the efforts of Libeskind and his assistants were directed towards improving the zigzag design while Libeskind simultaneously tried to reach a conceptually sound base for the specific design.

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In this process, constructing a series of diagrams helped Libeskind correlate the search in the solution space with the search in the problem space and end with a satisfying conceptual basis for the solution that entwined the structure of the building with Jewish identity and history in Berlin and in Germany, as it zigzagged through space and time.



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5. Ideal

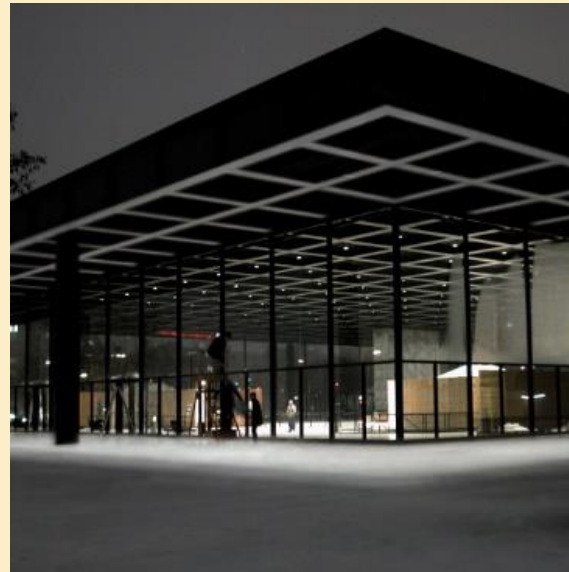
In contrast to the previous categories of concepts, which suggest that the architect look inside the problem or at a similar problem to discover appropriate concepts.....

But ideal concepts are those that architects bring to the problem.

Mies van der Rohe (Crown Hall)

- The universal space is the ultimate expression of flexible space and can be modelled or adapted to fit almost any use.
- The New National Gallery is a masterly expression of this spatial concept and is the last of a series of buildings that begun with Crown Hall that are essentially column- less single story hall spaces.
- The universal space not restricted to a specific function represents an idealized abstraction of free and pure architectural space.

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REFERENCES

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3. Stach, Edgar, “Mies van der Rohe- Space, Material and Detail” , Thomas Jefferson University, Philadelphia, PA.



**Thank
You**