

no 'neighbours across the way to look at. Many of the 'streets' did indeed connect with the ground as the architects claimed but only at the out of town end of the scheme, leaving most residents still needing to use the lifts to get to work or go shopping. So isolated visually were these 'streets' that residents did not feel inhibited in throwing broken household goods such as television sets off them to the considerable concern of those who walked below!

Such images, of course, are vital parts of the designer's process. In the last chapter we saw how many designers like to tell stories and build quite sophisticated images. Without this the ideas cannot be explored and developed. The image trap, however, is never very far away when the design begins to assume the physical and social reality of the images which are being used. They must be regarded as possible hypotheses rather than accepted as developed theses.

## References

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## Designing with others

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For better or for worse, the individual is always and forever a member of groups. It would appear that no matter how 'autonomous' and how 'strong' his personality, the commonly shared norms, beliefs, and practices of his group bend and shape and mould the individual.

Krech, Crutchfield and Ballachey, *The Individual in Society*

Everyone is doomed to be the one he wants to be seen by the others: that is the price the individual pays to society in order to remain an insider, by which he is simultaneously possessor of and possessed by a collective pattern of behaviour. Even if people built their houses themselves, they could not escape from this, but instead of having to accept the fact that there is only one place to put the dining table, everyone would at least be enabled to interpret the collective pattern in his own personal way.

Herman Hertzberger, *Looking for the Beach under the Pavement*

### Individuality and teams

Throughout this book we have seen that design involves a tremendously wide range of human endeavour. It requires problem finding, and problem solving, deduction and the drawing of inferences, induction and the creating of new ideas, analysis and synthesis. Above all design requires the making of judgements and the taking of balanced decisions often in an ethical and moral context. Designers usually possess highly developed graphical communication skills, and acquire the language of art criticism. Thus it is easy for us to imagine that graphical expression lies at the very heart of design. We have seen how designers' drawings can be viewed as art objects, intended to be exhibited and admired in their own right as objects of beauty. In the next chapter we shall see that designers converse with their drawings. All of this tends to distance designers from the rest of us in a way that can be misleading.