

unlikely to be a correct or even optimal answer in the design process, and we are not all likely to agree about the relative merits of the alternative solutions.

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6

A model of design problems

As an artist I did not set out to make the public understand but to find problems for myself of space and form, and to explore them.

Henry Moore (on his 80th birthday)

There is nothing absolute about deriving architecture from functional manipulations. When you look at a plan by Corb, these wonderful shapes that he has rationalised out of bathrooms and things, I mean they are magic really, they are completely magical diagrams but I would much rather have the magic without the spurious functionality in the way.

John Outram

Analysing design problems

In this chapter we try to analyse the structure of design problems. As with the rest of the book, this analysis is primarily directed at those problems which are solved by three-dimensional design, but may in many cases be sufficiently generic to apply at least in part to graphic design and some kinds of engineering. This analysis will be based on an investigation of the generators of design problems, their domain of concern and their function. From this study we shall be able to assemble the building blocks which make up a model enabling us to understand the nature of design problems in all their variations. This model has been found useful over many years of teaching and researching the design process. It is presented here in order that we may further understand what makes design problems so special and thus gain some insights into how designers think and why.