the mind of the Italian architect Sant-Elia. In his 1914 *Manifesto of Architecture* Sant-Elia declared that:

> We must invent and rebuild ex novo our modern city like an immense and tumultuous shipyard, active mobile and everywhere dynamic, and the modern building like a gigantic machine.

Sant-Elia's future vision was a highly technological one with the citizens of his cities rarely to be seen in his images. (Fig. 10.2) This confidence and assertion of architecture as social engineering were to take the Futurists down the road to fascism and we must be thankful that their confident vision remained largely unrealised. This link between a confident belief in the future and technology is also often to be found associated with right-wing political ideology. In his book, *Man Made Futures*, Weinberg (1974) is quite explicit about this connection:

> Technology has provided a fix – greatly expanded production of goods – which enables our capitalist society to achieve many of the aims of the Marxist social engineer without going through the social revolution Marx viewed as inevitable.
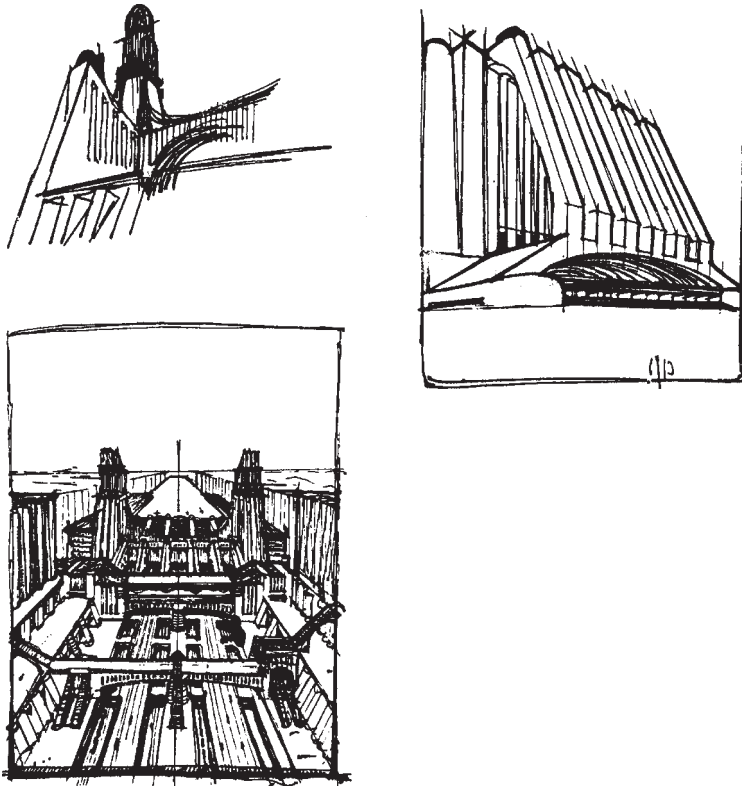
> (Weinberg 1974)

Figure 10.2
A confident set of futuristic images by Sant-Elia from which people are entirely excluded

Weinberg argued that the 'fixes' provided by technology included 'fixing' the problems of poverty and even 'fixing' the problems of war through the nuclear deterrent. As one of the editors of the book, Nigel Cross, comments several years later, 'Weinberg is apparently suggesting that a belief in technology is demonstrably superior or more effective than either Marxism or Christianity'.

More recently we have become less confident both about the future and about the power of technology to solve our problems. These are not, therefore, generally times in which we find designers having Utopian dreams. Such as they are, today's Utopias are actually nostalgic such as the romantic village of Poundbury designed by Leon Krier to demonstrate the architectural theories of the Prince of Wales, laid out in his 'Vision of Britain'.

Content

The content of designers' guiding principles is as varied as the designers themselves. It is hardly the purpose of this book to attempt some comprehensive tour of all the guiding principles at work in the minds of the designers of today or of the past. However, such a review might itself form the basis of an interesting history of the various design fields. In fashion, for example, clothes not only change in style but also the underpinning ideas which give rise to those styles can be seen to change too. Clothes cannot be entirely separated from the social mores of their times, particularly with regard to the extent to which the body is revealed, concealed, disguised or even distorted. At times fashion can be seen to be primarily about image, and at other times about practicality. At times there is an obsession with colour and there are phases of interest in materials or textures.

So it is with industrial design, architecture, interior design and the graphic design fields. In order to explore these ideas a little further we will use the model of design problems developed earlier in the book as a way of structuring this investigation.

Client

The attitude towards client-generated constraints varies from designer to designer. Two well-known twentieth century British