tions are outside the designer's control and often create the most undesirable results. The designer's responsibility is to create solutions that can be accomplished within the reasonable and customary time that it takes to execute an idea of similar complexity within standard practice.

Creating things that work is not a real criterion. Functionality is an integral quality of whatever is created. A good idea is only good if it serves the purpose for which it is created. For the client, the most confusing attitude in design is that aesthetics and functionality are forces that work against each other. Aesthetics are the most esoteric quality of a good solution, but they are by far the most easily perceived and appreciated qualities of any project. They are also, in the end, the most emotionally fulfilling. There is no human pleasure deeper than emotional pleasure. Aesthetics are not contradictory to time and money.

Uniqueness is a responsibility of the designer, who takes a vow of creativity just by choosing this profession. The designer does not just issue formulaic solutions; he or she applies his or her mind and experience to the particulars of each specific client and problem. No two people, no two businesses, no two families are alike. Therefore, no two solutions should be alike. Uniqueness does not necessarily entail reinventing the wheel with each and every project. The human mind is the greatest known computer in the universe, with the ability to create infinite combinations of all the available resources. The designer must use his or her mind to the fullest to strive for the best answer. At the same time, uniqueness is the quality the client most frequently inhibits inadvertently. People have a picture in their minds of what they want, and intrinsically it is what they have already seen. In contrast, the designer's ability is to see what has not been seen before. While knowledge of what the client wants provides a great starting point (it can set a general direction) it can also impede creativity. It takes time to explore, converse, and prove to the clients that multiple possibilities exist in addition to those they've seen. It is extremely important that the proper time be allowed for the designer to get to know and prepare the client for all possibilities.

A good idea doesn't build itself. The designer needs to know or understand all of the existing physical conditions, as well as the new conditions to be created. This information is critical to the designer in the course of generating ideas, as well as during the design process itself. Consultants, therefore, are very important because they can analyze the physical limitations as well

as the physical possibilities of all components of the solution, both materials and technologies. The proper knowledge of materials old and new and the unlimited ways to use them should be part of the designer's vocabulary while preparing a solution.

Designers need to understand that the original concept might change during the course of the project due to unforeseen circumstances. No one can expect the schematic design to cover all the possible conflicts: Rather it sets the path, a good path, for design development of the project.