design?
(or) why are we here?

1. to prepare the preliminary sketch or the plans for (a work to be executed), especially to plan the form and structure of: to design a new bridge.
2. to plan and fashion artistically or skillfully.
3. to intend for a definite purpose: a scholarship designed for foreign students.
4. to form or conceive in the mind; contrive; plan: The prisoner designed an intricate escape.
5. to assign in thought or intention; purpose: He designed to be a doctor.
6. Obsolete. to mark out, as by a sign; indicate.
7. to make drawings, preliminary sketches, or plans.
8. to plan and fashion the form and structure of an object, work of art, decorative scheme, etc.
9. an outline, sketch, or plan, as of the form and structure of a work of art, an edifice, or a machine to be executed or constructed.
10. organization or structure of formal elements in a work of art; composition.
11. the combination of details or features of a picture, building, etc.; the pattern or motif of artistic work; the design on a bracelet.
12. the art of designing; a school of design.
13. a plan or project: a design for a new process.
14. a plot or intrigue, especially an underhand, deceitful, or treacherous one: His political rivals formulated a design to unseat him.
15. designs, a hostile or aggressive project or scheme having evil or selfish motives: He had designs on his partner’s stock.
Design:
To conceive, contrive, or devise the form and structure of a building or other construction.

Design Process:
A purposeful activity aimed at devising a plan for changing an existing situation into a future preferred state, esp. the cyclical, iterative process comprising the following phases.....

Francis D.K. Ching

“Design thinkers are inherently optimistic. They have the creative confidence to initiate the change they want to see in the world.”

http://designthinking.ideo.com/

http://vimeo.com/42590902
associative, wild, free ordered, and systematic thinking in images, in architectural, spatial, colorful, and sensuous pictures – this is my favorite definition of design

Peter Zumthor

Thermal Baths, Vals, Peter Zumthor
“We never try to have a style; we analyze the place and invent a solution for it. We want to rethink the problem….

Creativity is not a solo thing—it's collaborative. Every project, from a power station to a London bus to a part of the city, is something we methodically research and analyze….

For me, there is no clichéd notion of inspiration. I resist even the word inspiration. Everything is solving problems, but you need to believe in the problem. And you need to ask, is this the right question? If you figure out the real question, that's the provocation—you are almost there with the solution.”

Thomas Heatherwick

"For me, creativity is unlocked by thinking about the possibilities. It can be a 'what if' question I am asking myself, or a simply a problem that I keep coming back to. The range of creative puzzles I try to solve are vast."

Yves Behar
“Whatever I design, it’s always a problem-solving exercise. You’re trying to troubleshoot something.…..

Good designers need to: embrace what’s going on around them. It’s far more important to be influenced by contemporary culture—film, music, art or fashion—than by design itself.”

Marc Newson
Research on the semi-mysterious topic of creativity suggests that the right path to creativity isn't black and white.

Scott Barry Kaufman, scientific director of The Imagination Institute at the University of Pennsylvania’s Positive Psychology Center, says a little bit of both methods of operation are best for triggering creative breakthroughs and high productivity. In other words, artists and scientists alike should have an idea of where they want to go at the outset of a project, but they should also be open to changes or ideas that come up along the way.

In fact, that openness paired with grit—the ability to overcome obstacles and stick to a task, a trait often cited by psychologist Angela Duckworth—is the most formidable combination in a creative mind, he says.

"Even when [creative people] have setbacks, they don't get discouraged," Kaufman says. "They're very resilient. But at the same time, they often don't start with a clear vision or idea of what the end product is going to look like. They use a lot of trial and error. You see that very clearly in the deep analyses of Picasso's paintings or Shakespeare's sonnets or Beethoven's sonatas."

The fact that creators don't stick to the same formula every time means that a masterpiece could be followed by an abominable piece of music, he says. "The creative person is able to produce utter crap as well as the best thing of their generation."

"WHEN PEOPLE EXPLORE, THEY'RE DOING THINGS THAT ARE ANYTHING BUT RANDOM."

Among the threads that I can trace from the beginning are those related to our process: it is a reiterative process whereby we question our initial assumptions and then continues to investigate and reinvestigate our initial responses. The operational strategy is not results driven or inherently facile, not formally driven, but rather driven by process....

Thom Mayne, 2005 Pritzker Prize Winner
... an investigation of concepts as opposed to relying on a priori ideas or rules. We have remained process-driven and committed to the idea that architecture has the capability to speak – and to speak in broad political terms that have the potential to change the way we live and work.

Thom Mayne, 2005 Pritzker Prize Winner

Architecture has been called the projection of society on the ground. Is it? If so, then which society – the society of those in power or of the powerless? Producers or consumers? Power or imagination?

Bernard Tschumi, tri-towers of babel
“designing and creating the built environment is an opportunity to express not only hopes and dreams but also the hopes and dreams of our entire society and culture”

Jack Kremers, AIA

“here is a socially responsive definition...
the making of safe, healthful, sustainable places for human use and inhabitation”

W. Cecil Steward, FAIA
“great architecture finds the best solution to a design problem by using both creativity and practicality. Part sculpture, part environmental psychology, part construction technology, architecture is the combination of many separate forces into a harmonic whole.”

Carolyn Jones, AIA

“a blend of art and science for the creation of spaces and places that elevate the human spirit”

Kathryn Anthony, Professor, UIUC
“that form of building and place-making that elevates and illuminates the meaning of being human”

Joseph Bilello, AIA

Free University Library, Norman Foster

“the conceptual, cultural, and physical manifestation of space and time. We, as a culture, will be measured by our creativity or lack thereof, and architecture is one of the lasting measures of culture and civilization.”

Roy Abernathy, AIA

Tempioetto, Bramante
We have something called imagination which allows us to dwell in worlds beyond our own

Contemporary Art Center, Rome, Zaha Hadid

Design is a team sport and social art
Being perpetually restless for change is a very useful trait because it drives us to solve problems and invent new things all the time.

We are today’s trustees of tomorrow’s future, and our biggest challenge is to make sure that we can be counted on to be good ancestors for future generations.
Design changes everything, because we’ve finally learned that if we can imagine something, we can create it.

Truly exceptional results depend on the proper blend of the creative and the practical. It’s in the taffy-pull between the two where the really interesting design solutions reveal themselves.
Multiple points of view and tight constraints often produce the most innovative solutions.

Design embraces paradox.

Design takes us out of the realm of the familiar into new territory. Creating something of value in the process.
Design changes the way we see the world and the way we move and work within it.

All design exists in dialogue with its context, nothing exists entirely in isolation.
Design always has a social dimension because its impact is felt by many people.

Design is one of the few enterprises in which there are always more answers than questions.
Great design transcends conventional boundaries to create solutions that are new and different.

Milwaukee Art Museum, Santiago Calatrava