

design//an endless questionnaire

This essay is not a complete essay. It eventually becomes a questionnaire. At the same time it is an essayistic questionnaire as the questions are not only *designed* to be answered, but they are also *designed* to make the questioned reflect upon the issue here, which is design. By reflecting upon a question and giving it a well thought through answer have you then not philosophised? Design appears at once such a clear activity and at the same time such a wide and all encompassing one and therefore surely so vague. Because of this I thought it would be a good idea to design a set of questions rather than just giving you my view on the issue. They might help us to commit ourselves to what design means *to us*.

//design = a word//

The word design comes from the Latin *designare* which means “to mark out” or “devise,” which is a combination of *de-* “out” + *signare* “to mark,” from *signum* “a mark, sign.” A design marks out in signs what is to be devised or made, what is envisioned. A designer attempts to predict a future state of affairs. He leaps from an understanding of what there is now to what there will be if his design is realised. He has experience of the workings of that which is the subject of his special field of design: construction, architecture, machinery, household appliances, computer software, legislation, political processes, medical treatments, scientific experiments, you name it. Because he has this experience we trust him when presenting his future state and help him realise that future state.

There have been many attempts to systematise design processes. The interesting thing is how design is always an architectural process, in that it structures the world around us *for use*. It organises the world for our use, and that ordering for use is what characterises any kind of architecture, whether it concerns the architecture of the

computer, the architecture of a philosophical argument, the architecture of a theory about the world or indeed the architecture of the built environment.

//a philosophy of the BE{questionmark}//a philosophy of the design of the BE{questionmark}//

One question that we have to address before we start on this philosophy of design of the built environment is how a philosophy of the built environment and more specifically a philosophy *of the design* of the built environment distinguishes itself from any other kind of philosophy? This is a moot question. Let us not make it more difficult than it has to be. We can surely agree on a number of issues immediately. We can, surely without argument, acknowledge that the built environment concerns:

- technology: technological and artistic issues are relevant to the making and changing of our environment whether it concerns the best ways of employing technology in changing or making the environment we live in, be it the effects of that technology on us and on our environment or whether it concerns the
- society: the built environment is something that the organisation of work and the structuring of our society takes account of. Winston Churchill famously said that we shape our buildings and then they shape us. This is true on an individual level, but also a collective one
- spatial quality: Like music a building immerses the body fully, we enter buildings and as the body is an aggregate of more or less coordinated organs reacting to the environment it finds itself in, the quality of a space goes beyond mere social structuring as mentioned under the previous point. A

philosophy of the built environment must be concerned with the quality of its spaces from a bodily point of view

- meaning: The body is able to think and remember, and as buildings are the most static and present of our products they have become part of the language of social exchange. Buildings do not only cause bodily impressions, whereby they are bodily undergone, but they themselves speak, they express things. They do so subversively, presenting a subtext of unintended meanings as well as intended meanings. They tell us about our history, about what we find important, how society keeps itself ordered and how institutions speak of their own place in society but also of the place of society relative to those institutions, they are not only books that can be read, but in reading them one reads what they say about themselves but also what they say about society at large, not to forget individual experience.
- art: Architecture is not just meaning and significance, it is everything art is as well. And art is the exploration of the world by calling that world into question. It has the task of being artistic and the artist is the flea on the skin of society, reminding us of our tendency to become complacent and shaking us out of our somnolence. That is a crucial task of the built environment be sceptical of any person trying to minimise that role, they prove that the artistic anarchism of architecture is crucial to the very society it calls into question and criticises. The built environment not only engages the artistic in that it gives a place to art, but it is art itself.

So how does a philosophy of the design of the built environment distinguish itself from other kinds of philosophy? I would suggest that it does so in a number of ways:

1. it must incorporate its own rich tradition in thought and practice. Architectural theory is as old as building itself even though much of it lies implicit in the buildings we study of our history and thereby engage all the hermeneutic dilemma's of interpretation, it lies unfolded in the rich tradition of architectural thinking from the narrowly rational to the madly inconsistent, which has nevertheless helped to generate not only wonderful buildings, but even a way of looking at and undergoing our built environment. Any philosophy of the design of the built environment that is merely dismissive of that tradition is narrowly conceived and, as such, suspect.
2. Furthermore it incorporates, but cannot be fully represented by, the work of formal philosophy, with which I mean a purely analytical philosophy which has no other end but itself: the specialist and technical exploration of concepts as an end in itself. This is right for two reasons
 - a. A philosophy of design especially one that concerns our environment, although it must be cognisant of and take account of the relevant findings of formal philosophy, cannot help being rooted in a theory of action that precedes the discussion of formal philosophy. Like Sartre's adagio concerning human existence preceding human essence, design happens. The designer may reflect upon what he is designing and then we reflect on what he has designed and we both do so

with a sense that our ability to reflect on these things is adequate, or at least sufficient and we do so whether formal philosophy exists or does not. We cannot “wait” for formal philosophy to complete its task, if it ever does. We have to act, because we live now.

- b. Related to this is the fact that a philosophy of the design of the built environment must also take into account that a theory of design cannot be weighed down by the scrum of conflicting schools of thought if it is to be useful to a designer who has no desire to become a philosopher. As Paul Valéry rightly pointed out, people who act, need a cogent *philosophie de poche*.
3. It incorporates but cannot be fully represented by the philosophy of technology. A philosophy of the design of the built environment must concern itself with all aspects of the philosophy of technology as the design of the built environment is a matter of techné, of making. Although we use things in order to make our environment thereby affecting our environment by transforming it through that making, there are important aspects of the built environment that tread well outside the bounds of what are and should be the core issues for any philosophy of technology. The built environment and the design of the built environment is wider than the problem of technology, it is also the problem of the spatiotemporal organization of life and society and it is also the problem of the quality of social space to say nothing of the problem of traditional and new aesthetics.

4. It incorporates but cannot be fully represented by the phenomenology of space and spatiality. The organization and configuration of spaces and their construction may be said to be the core business of building. As such one could safely argue that a full understanding of the body and the space it moves through furnish far and away the most fruitful insights for the compelling design of buildings. Nevertheless the design and articulation of space has to be understood in terms of qualities that go beyond the bodily and reach into the spheres of the linguistic, complicating both by their simultaneous relevance.
5. It incorporates aspects but cannot be fully represented by the problems of linguistic theory, interpretation and exegesis. No one would deny that an important function of a building is for it to be an intentional or subliminal expression of society, a text in a context, and although a building can be read as a message either subliminally, subversively or explicitly, that is not and can never be seen as the whole of any building's or assemblage of building's significance. Moreover aspects of linguistic interpretation and criticism in buildings cannot be seen separate from the other philosophical concerns mentioned above making the whole thing yet more complicated on a level that makes the novel seem relatively straightforward.
6. It engages traditional and new aesthetics in that it is preeminently concerned with the realization of specified qualities belonging to traditional aesthetics such as beauty and sublimity, but also with the concerns of a wider pragmatist aesthetics which tries to draw all experiential qualities and the issue of their desirability into the program of aesthetics

7. Furthermore any philosophy of the built environment severely undermines itself if it does not incorporate the problems of the politics of space and place, the economics of space and place, and the judicial concerns of space and place.

How to make sense of all this without trivializing any one part of it? That is probably impossible except if we state at the beginning that if we lay an emphasis here and spend a little more time there, we do so knowing that we are thereby expressing a personal bias, choosing a perspective from any possible perspectives.

//design [AND] inspiration: breathe in the (dirty) air//

Before we get down to brass tacks and start discussing a philosophy of the design of the built environment let's begin by subjecting the word design to a grilling. What is the activity of designing? What is a design? What does a designer do when he is being a designer? What is a designer when he is not a designer?

I once tried to picture design as a chaotic activity and tried to put that chaos into a loose sequence of imperatives. I called it a chaotic activity because the same concerns and the same acts often return but in a different order. Do you feel I have forgotten one or more?

1. Design! ASK: What? For whom? How? Where? When? Why? To what end? To what purpose? For whom? Who are the users? Have I taken all of them into consideration, do I need to? Are there hidden users whom I have not considered? Are abstract concepts like "Architecture" users of architecture?
2. LEARN! from nature and nurture: look [AND] watch [AND] touch [AND] taste [AND] smell [AND] hear [AND]

listen [AND] believe [AND] doubt [AND] think [AND]
find [AND] know [AND] feel [AND] imitate [AND]
explore [AND] do [AND] practice [AND] practice [AND]
practice

3. DECIDE upon values [AND] norms
4. PRACTICE your knowledge, your ideas, seek out inconsistencies and conflicts
5. PRACTICE your attitude
6. PRACTICE what you preach and don't preach too much
7. PRACTICE your skills
8. DEVELOP a vision by imagining possibilities
9. EXPLORE your limitations [AND] possibilities well
10. CONCEPTUALIZE principles
11. BE critical, understanding, overstanding,
12. USE a misunderstanding to good effect
13. USE your means well and athletically
14. UNDERSTAND how and when you are abusing your means
15. ALLOW yourself to be shown, to be told, to be criticised
16. INDUCT, from experience to possible and cogent principles

17. DEDUCT from principles to possible consequences,
18. ABDUCT by seeking relations between apparently unrelated things
19. PRACTICE, rehearse, and practice again
20. EXPAND your frame of reference by looking, undergoing, reading, writing, teaching
21. DECIDE when it feels right/when it feels wrong
22. CONSIDER/RECONSIDER
23. INTERPRET without losing sight of the fact that that is what you are doing
24. NEGOTIATE problems
25. TELL, retell
26. DISCUSS
27. ZOOM in/out
28. HIP HOP, (do the exact opposite of what you intended to test your idea)
29. FORM habits
30. REFORM habits
31. KILL your darlings (dare to get rid of banal metaphors and favourite ideas that have started getting in the way of things)
32. BREAK habits [AND] BUILD new habits

33. REDO
34. SWITCH scales and relate them
35. SWITCH perspectives and relate them
36. CHANGE your mind? Or change your approach without changing you mind. Or change your mind without changing your approach
37. PERSEVERE when you feel it is right but it doesn't yet look it
38. START AGAIN? No.
39. MUDDLE ON? Try to remember what it was you set out doing.
40. DON'T WHINGE, boring
41. LOOK back and REFLECT: what have you actually done do you think?
42. DESIGN the next thing! And the next and the next.
43.
44.
45.

I am reminded of that wonderful quote by Samuel Beckett in Worstward HO (1983) “All of old. Nothing else ever. Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.”

//the design questionnaire...//exercise thought//the praxis of theorial//

This questionnaire has grown too large. I have had immense fun in *designing* it as Aristotelian exercise of *theoria*. In the tenth book of his *Ethica Nichomachea* Aristotle introduces the concept of the *theoria*. A word that is charged with meaning for anyone involved with the built environment where theory plays an important and controversial role. Michel Foucault, a pupil of Pierre Hadot, remarked that theory is an aspect of practice and vice versa; every praxis has its theory. That is also true for Aristotle. With him theory and practice do not exclude each other, they are aspects of each other. To have a theory you have to practice theorising, and to practice your craft you have to have some sort of theory, however brief. People who are determined to hold on to the idea that “they don’t have a theory” merely have a theory about having theories. They are the truly vague thinkers even though they subversively claim to be merely practical.

Even the practice of questioning needs its theory. All three take account of each other. *Theoria*, in the original Greek means a passionate contemplation. In Hadot’s interpretation of it, it is the practice of a passionate and critical contemplation of our image of the world, that which we accept as a theory toughened by analysis and critique.

Praxis is a practicing of living within the world as conceived. For Aristotle the practice of philosophy comes together in *theoria*. The game is a form of solitaire although it can be done in groups any size. It goes as follows: take your own collective and organised image of the world, the collection of concepts we collectively see as a unit called *our attitude to the world* or, if you like, *our philosophy, or theory*. Don't try to grasp it in its totality, for it is too large and complex for that. Instead grasp it in such a way that a particular question comes to the fore. Taking that as your starting point, compare the question or problem that is in focus with other beliefs

that make up part of your theory or philosophy. By comparing them, try to confront the inconsistencies you come across. An easy example of a position where inconsistencies appear is with the question: “are you a racist?” Well, most people would, I hope, deny that they are racists, even when they pose the question to themselves in the privacy of their own little world of thought. Fair enough. But is their behaviour compatible with that idea of themselves? Do those who profess to be non-racists treat those of another race truly as equals, or do they overcompensate by becoming positive discriminators, or do feel intensely uncomfortable in certain situations where an issue of race comes to the fore? Treating someone as an equal is extremely difficult. Anyway, the wonderful thing about this game of Theoria is that you play it with yourself, so you can be completely honest with yourself, surely there is no reason to lie to yourself? No one else need know your actual feelings. But say that you genuinely do not want to be thought of as prejudiced with regard to race or gender, it is this game that will discover the inconsistencies if you take it far enough and that will allow you to think of strategies to address those inconsistencies. I thought I was not a racist, I think so still, but there is a difference. This game was able to tell me in which situations I was acutely conscious of otherness; it made me confront those inconsistencies so that my sense of myself as a non-racist corresponded better with my behaviour and my feelings in certain situations. It helped me figure out what to do in certain situations. It made me call racism into question, made me explore its grounds and problems. My non-racism became a more nuanced and exercised concept, fit and athletic, able to confront situations in daily life. It made me reconstitute my belief as to what race means and how it impacts on daily life and action.

Everyone looks at an issue from a particular perspective, so you have to look for possible inconsistencies by trying as it were to

measure the angle of your perspective and make up your mind about it. As to whether it is a real inconsistency or just a trick of perspective. If it is a real inconsistency you might need a distinction to resolve the issue, or you might have to relinquish one or more of your opinions, you might need to practice other behaviour. Often being conscious of a feeling is enough to overcome it. In any case *theoria* is a game whereby you measure and place your many opinions and convictions and try to see how they fare when thought through and brought into confrontation with each other. When trying to fit them together, decide upon the reason why and how a particular opinion should lead to a particular action. Fit them together actively. In this way theory is a philosophical practice, a vigorous form of exercise that will lead to a more consistent symphonic and syncopated image of the world, even if it remains flawed and incomplete. Remember also that dissonance can lead to fantastic music. Nevertheless it will lead to an image with which you can approach the gods and act in conformance with their wishes and perhaps even become one of them.

So now to the questionnaire. Some questions are scherzando, others are dangerous and misleading and *designed* to help you catch you entertaining an inconsistent belief, but most of them are meant in a straightforward way. What I hope is that, in the most gentle way, you will come to question yourself.

What is design of the built environment? Design is an activity that.....(tick the boxes T for true and F for false)

	True or False	T F
1	produces cities, neighbourhoods, buildings, constructions and building systems	<input type="checkbox"/> <input type="checkbox"/>
2	produces plans for projects and logistical processes	<input type="checkbox"/> <input type="checkbox"/>

3	produces drawings that tell others how to do or make something	<input type="checkbox"/> <input type="checkbox"/>
4	produces drawings to show what the finished product will/might/could look like	<input type="checkbox"/> <input type="checkbox"/>
5	produces drawings to show what other want to see	<input type="checkbox"/> <input type="checkbox"/>
6	produces visions of a desirable future	<input type="checkbox"/> <input type="checkbox"/>
7	shows how to realise such visions	<input type="checkbox"/> <input type="checkbox"/>
8	produces nothing but lies, lies and more lies	<input type="checkbox"/> <input type="checkbox"/>
9	produces designs for useful objects that are useful because they are strong and stable	<input type="checkbox"/> <input type="checkbox"/>
10	produces designs for useful objects that can be used for their intended purpose	<input type="checkbox"/> <input type="checkbox"/>
11	produces designs for useful objects that can be used in more ways than their intended purpose	<input type="checkbox"/> <input type="checkbox"/>
12	produces designs for useful objects that can be used for many things except their intended purpose	<input type="checkbox"/> <input type="checkbox"/>
13	produces designs for useful objects that can be used as art	<input type="checkbox"/> <input type="checkbox"/>
14	produces designs for useful objects that can be used to affirm society	<input type="checkbox"/> <input type="checkbox"/>
15	produces designs for useful objects that pretend to be useful in one way but are really only therapeutic	<input type="checkbox"/> <input type="checkbox"/>
16	produces designs for useful objects that are useful because they make the designer, manufacturer and retailer very rich?	<input type="checkbox"/> <input type="checkbox"/>
17	tries to negotiate means and ends	<input type="checkbox"/> <input type="checkbox"/>
18	must never sacrifice means to ends	<input type="checkbox"/> <input type="checkbox"/>
19	Is allowed to sacrifices means to ends	<input type="checkbox"/> <input type="checkbox"/>
20	Is allowed to sacrifice ends to means	<input type="checkbox"/> <input type="checkbox"/>

21	is dirty, greedy, lascivious & omnivorous	<input type="checkbox"/> <input type="checkbox"/>
22	consumes metaphors, similes, analogies, sympathies, juxtapositions, convenientias, and any description that gives a foothold	<input type="checkbox"/> <input type="checkbox"/>

It is possible to design.....(tick the boxes T for true and F for false)

		T	F
1	Buildings	<input type="checkbox"/>	<input type="checkbox"/>
2	Hairdryers	<input type="checkbox"/>	<input type="checkbox"/>
3	Good people	<input type="checkbox"/>	<input type="checkbox"/>
4	Just societies	<input type="checkbox"/>	<input type="checkbox"/>
5	God	<input type="checkbox"/>	<input type="checkbox"/>
6	Games	<input type="checkbox"/>	<input type="checkbox"/>
7	Beautiful people	<input type="checkbox"/>	<input type="checkbox"/>
8	Intelligence	<input type="checkbox"/>	<input type="checkbox"/>
9	The natural world	<input type="checkbox"/>	<input type="checkbox"/>
10	Beautiful buildings	<input type="checkbox"/>	<input type="checkbox"/>
11	Good buildings	<input type="checkbox"/>	<input type="checkbox"/>
12	True buildings	<input type="checkbox"/>	<input type="checkbox"/>
13	Cities	<input type="checkbox"/>	<input type="checkbox"/>
14	Generous cities	<input type="checkbox"/>	<input type="checkbox"/>
15	Kind cities	<input type="checkbox"/>	<input type="checkbox"/>
16	Horrible cities	<input type="checkbox"/>	<input type="checkbox"/>
17	Lazy streets	<input type="checkbox"/>	<input type="checkbox"/>
18	Silence	<input type="checkbox"/>	<input type="checkbox"/>
19	Character	<input type="checkbox"/>	<input type="checkbox"/>
20	Kind people	<input type="checkbox"/>	<input type="checkbox"/>
21	Better buildings	<input type="checkbox"/>	<input type="checkbox"/>
22	Better people	<input type="checkbox"/>	<input type="checkbox"/>
23	Better cities	<input type="checkbox"/>	<input type="checkbox"/>
24	Happy neighbourhoods	<input type="checkbox"/>	<input type="checkbox"/>
25	Communities	<input type="checkbox"/>	<input type="checkbox"/>
26	Borders	<input type="checkbox"/>	<input type="checkbox"/>

27	Buildings	<input type="checkbox"/> <input type="checkbox"/>
28	Intelligent machines	<input type="checkbox"/> <input type="checkbox"/>
29	Happy streets	<input type="checkbox"/> <input type="checkbox"/>
30	Specialness	<input type="checkbox"/> <input type="checkbox"/>
31	Hell	<input type="checkbox"/> <input type="checkbox"/>

Aretē: An urban planner, an urban designer, a developer, an architect, an engineer and a builder can only become good at their job if they.....(tick the boxes T for true and F for false)

	True or False	T F
1	are also good people	<input type="checkbox"/> <input type="checkbox"/>
2	have a diploma from a university	<input type="checkbox"/> <input type="checkbox"/>
3	have acquired the requisite skills for doing their job from working on the job	<input type="checkbox"/> <input type="checkbox"/>
4	concentrate on the job in hand	<input type="checkbox"/> <input type="checkbox"/>
5	understand society and the way it works	<input type="checkbox"/> <input type="checkbox"/>
6	believe in God	<input type="checkbox"/> <input type="checkbox"/>
7	place their design task into the wider context of society	<input type="checkbox"/> <input type="checkbox"/>
8	question everything they do	<input type="checkbox"/> <input type="checkbox"/>
9	consider the impact of their design on society	<input type="checkbox"/> <input type="checkbox"/>
10	consider the impact of their design on the environment	<input type="checkbox"/> <input type="checkbox"/>
11	Are good team workers	<input type="checkbox"/> <input type="checkbox"/>
12	Are good designers whether they are good team workers or not	<input type="checkbox"/> <input type="checkbox"/>
13	Do what is expected of them	<input type="checkbox"/> <input type="checkbox"/>
14	Make people aware of the importance of what they do	<input type="checkbox"/> <input type="checkbox"/>
15	Understand the wider implications of their actions in all spheres of their life	<input type="checkbox"/> <input type="checkbox"/>
16	Believe in nothing	<input type="checkbox"/> <input type="checkbox"/>
17	Believe in something but not God	<input type="checkbox"/> <input type="checkbox"/>
18	Keep to what matters in this world	<input type="checkbox"/> <input type="checkbox"/>

19	Keep to saying things about this world that can be verified by experience	<input type="checkbox"/> <input type="checkbox"/>
20	Are prepared to listen to criticism	<input type="checkbox"/> <input type="checkbox"/>
21	Do their own thing even when other people doubt their intentions and methods	<input type="checkbox"/> <input type="checkbox"/>
22		<input type="checkbox"/> <input type="checkbox"/>

Technē: What is a good design? What is a good building? What is good architecture? What is a good city? What is a good system? A good design.....(tick the boxes T for true and F for false)

	True or False	T F
1	satisfies the client even when his wishes conflict with those of the designer	<input type="checkbox"/> <input type="checkbox"/>
2	satisfies the designer even when his wishes conflict with those of the occupants	<input type="checkbox"/> <input type="checkbox"/>
3	Satisfies the occupants even when their wishes conflict with those of a fair society	<input type="checkbox"/> <input type="checkbox"/>
4	Satisfies a fair society even when its wishes conflict with those of the occupants	<input type="checkbox"/> <input type="checkbox"/>
5	Satisfies society even when their wishes conflict with those of the client	<input type="checkbox"/> <input type="checkbox"/>
6	Is technically innovative	<input type="checkbox"/> <input type="checkbox"/>
7	Is innovative and therefore not fully developed and faulty	<input type="checkbox"/> <input type="checkbox"/>
8	Only makes use of well-tried building methods	<input type="checkbox"/> <input type="checkbox"/>
9	Only makes use of traditional building methods	<input type="checkbox"/> <input type="checkbox"/>
10	Is socially innovative	<input type="checkbox"/> <input type="checkbox"/>

What is the role of the beautiful, the good and the true? Beauty.....(tick the boxes T for true and F for false)

	True or False	T F
1	Is independent of usefulness	<input type="checkbox"/> <input type="checkbox"/>

2	Is a meaningless word and should not be used when talking about the built environment	<input type="checkbox"/> <input type="checkbox"/>
3	Is a sign of the good	<input type="checkbox"/> <input type="checkbox"/>
4	Is the good	<input type="checkbox"/> <input type="checkbox"/>
5	Is the sign of truth and truth is the language of the good	<input type="checkbox"/> <input type="checkbox"/>
6	Is independent of exchange value	<input type="checkbox"/> <input type="checkbox"/>
7	must not be tainted by the interest and worries of daily life	<input type="checkbox"/> <input type="checkbox"/>
8	is always erotic	<input type="checkbox"/> <input type="checkbox"/>
9	is purposefulness without purpose	<input type="checkbox"/> <input type="checkbox"/>
10	is the useless	<input type="checkbox"/> <input type="checkbox"/>
11	is what you get when you balance usefulness with stability and desirability	<input type="checkbox"/> <input type="checkbox"/>
12	Beauty is not relevant to the built environment	<input type="checkbox"/> <input type="checkbox"/>
13	Good	<input type="checkbox"/> <input type="checkbox"/>
14	Ugliness can never be beautiful	<input type="checkbox"/> <input type="checkbox"/>
15	is a property of the thing thought beautiful	<input type="checkbox"/> <input type="checkbox"/>
16	Is a property of the subject looking at the thing	<input type="checkbox"/> <input type="checkbox"/>
17	Defines the relationship between the subject looking at the thing and the thing presented to his sensory apparatus	<input type="checkbox"/> <input type="checkbox"/>
18	Expresses truths about the world, also uncomfortable truths	<input type="checkbox"/> <input type="checkbox"/>
19	Expresses the good in the world, even good things that might be bad for some	<input type="checkbox"/> <input type="checkbox"/>
20	Beauty should have a single clear meaning to be useful	<input type="checkbox"/> <input type="checkbox"/>
21	Should mean anything to anyone as long as people declare what they mean by it whe challenged	<input type="checkbox"/> <input type="checkbox"/>
22	Is dangerous and should be avoided	<input type="checkbox"/> <input type="checkbox"/>
23	Is useful	<input type="checkbox"/> <input type="checkbox"/>
24	Makes things look more attractive than they should be	<input type="checkbox"/> <input type="checkbox"/>
25	Is mendacious	<input type="checkbox"/> <input type="checkbox"/>

is building an art of a science and does it make any difference?
 What does practical mean? And usefulness?

What do we really want? What do we do it for.....?(tick the boxes
 T for true and F for false)

	True or False	T F
1	To become famous	<input type="checkbox"/> <input type="checkbox"/>
2	To become rich	<input type="checkbox"/> <input type="checkbox"/>
3	To create a society where everyone is happy	<input type="checkbox"/> <input type="checkbox"/>
4	To be good at what we do	<input type="checkbox"/> <input type="checkbox"/>
5	To be famous because being famous is a sign that we are good at what we do	<input type="checkbox"/> <input type="checkbox"/>
6	To be rich, because to be rich is a sign that we are good at what we do	<input type="checkbox"/> <input type="checkbox"/>
7	To make good buildings even when society no longer needs them	<input type="checkbox"/> <input type="checkbox"/>
8	To make enough to live on	<input type="checkbox"/> <input type="checkbox"/>
9	To create a fair and just society in which everyone can pursue their own sense of good	<input type="checkbox"/> <input type="checkbox"/>
10	To create a society in which everyone shares the same idea about what is good	<input type="checkbox"/> <input type="checkbox"/>

How do usefulness, stability and desire relate to each other?

	True or False	T F
1	A useful building is a building that is stable enough to house the activity it was meant for	<input type="checkbox"/> <input type="checkbox"/>
2	A useful building is desirable if it is useful for housing activities	<input type="checkbox"/> <input type="checkbox"/>
3	A desirable building is a building that is useful	<input type="checkbox"/> <input type="checkbox"/>
4	A desirable building is a building that is stable enough to be useful	<input type="checkbox"/> <input type="checkbox"/>
5	A stable building is desirable	<input type="checkbox"/> <input type="checkbox"/>
6	A stable building is useful	<input type="checkbox"/> <input type="checkbox"/>

7	A useful building is desirable if it is useful for expressing messages	<input type="checkbox"/> <input type="checkbox"/>
8	A useful building is desirable if it is useful to the environment by enriching it	<input type="checkbox"/> <input type="checkbox"/>
9	A beautiful building does not have to be stable	<input type="checkbox"/> <input type="checkbox"/>
10	A beautiful building does not have to be useful	<input type="checkbox"/> <input type="checkbox"/>
11	A beautiful building does not have to be desirable	<input type="checkbox"/> <input type="checkbox"/>

Function, form and fine-tuning their relationship.....(tick the boxes T for true and F for false)

	True or False	T F
1	Form follows function	<input type="checkbox"/> <input type="checkbox"/>
2	Function follows form	<input type="checkbox"/> <input type="checkbox"/>
3	Form and function adapt to each other	<input type="checkbox"/> <input type="checkbox"/>
4	Function concerns only the program of a building	<input type="checkbox"/> <input type="checkbox"/>
5	Function concerns any use the building makes possible	<input type="checkbox"/> <input type="checkbox"/>
6	Form suggests function only if you have experience of both	<input type="checkbox"/> <input type="checkbox"/>
7	Functions suggest form only if you have experience of both	<input type="checkbox"/> <input type="checkbox"/>
8	Forms do not always have to have a function	<input type="checkbox"/> <input type="checkbox"/>
9	Beauty can be a function of a building	<input type="checkbox"/> <input type="checkbox"/>
10	Functionalism was a movement that did not understand the full significance of the word function	<input type="checkbox"/> <input type="checkbox"/>

Epistēmē: what does philosophy hold for the designer? Philosophy.....(tick the boxes T for true and F for false)

	True or False	T F
1	questions the activity of design	<input type="checkbox"/> <input type="checkbox"/>
2	Helps the designer form an attitude to the design task	<input type="checkbox"/> <input type="checkbox"/>
3	Makes the business of design questionable	<input type="checkbox"/> <input type="checkbox"/>

4	Burdens the design task with all sorts of unnecessary concerns	<input type="checkbox"/> <input type="checkbox"/>
5	Is crucial now that design has become such a complex and environmentally sensitive task	<input type="checkbox"/> <input type="checkbox"/>
6	Cannot be reconciled with the problems of design	<input type="checkbox"/> <input type="checkbox"/>
7		<input type="checkbox"/> <input type="checkbox"/>
8		<input type="checkbox"/> <input type="checkbox"/>
9		<input type="checkbox"/> <input type="checkbox"/>
10		<input type="checkbox"/> <input type="checkbox"/>

Decorum.....(tick the boxes T for true and F for false)

	True or False	T F
1	A building should express its function	<input type="checkbox"/> <input type="checkbox"/>
2	A building should be flexible enough to change its function	<input type="checkbox"/> <input type="checkbox"/>
3	If a building changes its function it does not matter that it expresses another function	<input type="checkbox"/> <input type="checkbox"/>
4	A building should not express its function, it should be designed to make a good street	<input type="checkbox"/> <input type="checkbox"/>
5	A space should always surprise	<input type="checkbox"/> <input type="checkbox"/>
6	A space should sometimes surprise	<input type="checkbox"/> <input type="checkbox"/>
7	Buildings can look selfish	<input type="checkbox"/> <input type="checkbox"/>
8	Buildings are buildings and cannot have human characteristics	<input type="checkbox"/> <input type="checkbox"/>
9	Whether buildings do or do not have human characteristics is irrelevant to the designer he has more important concerns	<input type="checkbox"/> <input type="checkbox"/>
10		<input type="checkbox"/> <input type="checkbox"/>

Buildings are generated by(tick the boxes T for true and F for false)

	True or False	T F
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1	The wish to perform an activity	<input type="checkbox"/> <input type="checkbox"/>
2	The wish to perform that activity in an environment protected from the elements	<input type="checkbox"/> <input type="checkbox"/>
3	The wish to perform that activity in a carefully controlled climate	<input type="checkbox"/> <input type="checkbox"/>
4	The wish to perform that activity in a well structured social setting	<input type="checkbox"/> <input type="checkbox"/>
5	The wish to establish one's position in society	<input type="checkbox"/> <input type="checkbox"/>
6	The wish to leave something to posterity	<input type="checkbox"/> <input type="checkbox"/>
7	The wish to become richer	<input type="checkbox"/> <input type="checkbox"/>
8	The wish to explore the limits of the possible	<input type="checkbox"/> <input type="checkbox"/>
9	The wish to become a famous designer	<input type="checkbox"/> <input type="checkbox"/>
11	The wish to serve society	<input type="checkbox"/> <input type="checkbox"/>
12	The wish to...	<input type="checkbox"/> <input type="checkbox"/>
13		<input type="checkbox"/> <input type="checkbox"/>
14		<input type="checkbox"/> <input type="checkbox"/>
15		<input type="checkbox"/> <input type="checkbox"/>

How do we judge buildings or the built environment?

We measure the quality of a building against.....(tick the boxes T for true and F for false)

	True or False	T F
1	The purpose it was built for	<input type="checkbox"/> <input type="checkbox"/>
2	The purpose we want to use it for	<input type="checkbox"/> <input type="checkbox"/>
3	Objective quality criteria	<input type="checkbox"/> <input type="checkbox"/>
4	Subjective quality criteria	<input type="checkbox"/> <input type="checkbox"/>
5	Intersubjective quality criteria	<input type="checkbox"/> <input type="checkbox"/>
6	Their consistency in a system of logic	<input type="checkbox"/> <input type="checkbox"/>
7	Our experience of them after we have undergone them as...	
	Tourists?	<input type="checkbox"/> <input type="checkbox"/>
	Visitors?	<input type="checkbox"/> <input type="checkbox"/>
	Occupants? (people who live and/or work in them)	<input type="checkbox"/> <input type="checkbox"/>

	Cleaners	<input type="checkbox"/> <input type="checkbox"/>
	Maintenance workers?	<input type="checkbox"/> <input type="checkbox"/>
	Investors?	<input type="checkbox"/> <input type="checkbox"/>
	Designers?	<input type="checkbox"/> <input type="checkbox"/>
8	the wishes of the client	<input type="checkbox"/> <input type="checkbox"/>
9	The wishes of the occupants (who live and/or work there)	<input type="checkbox"/> <input type="checkbox"/>
10	The wishes of society at large	<input type="checkbox"/> <input type="checkbox"/>

When considering a design conflict the interests of one party are generally chosen above the interests of another. Considering the users of architecture: the client, the occupants (who live and/or work there) visitors to building (patients, guests, family visiting the patients etc) the cleaners and other maintenance workers, the builders, the designer, the developer, government, society, the people who live or work in the vicinity of the building, , the idea of architecture, which should win out in a direct conflict?(tick the boxes T for true and F for false)

	True or False	T F
1	The architect over the client	<input type="checkbox"/> <input type="checkbox"/>
2	The client over the occupant	<input type="checkbox"/> <input type="checkbox"/>
3	The government over the client	<input type="checkbox"/> <input type="checkbox"/>
4	“Architecture” over the government	<input type="checkbox"/> <input type="checkbox"/>
5	Society over the architect	<input type="checkbox"/> <input type="checkbox"/>
6	The occupants over everything else	<input type="checkbox"/> <input type="checkbox"/>
7	The passerby over the occupants (when it concerns the exterior of the building)	<input type="checkbox"/> <input type="checkbox"/>
8	Maintenance workers and cleaners over the other occupants	<input type="checkbox"/> <input type="checkbox"/>
9	Visitors to the building (patients, old age pensioners, their family) over staff (dokters, nurses etc.)	<input type="checkbox"/> <input type="checkbox"/>
10	Architecture over the client	<input type="checkbox"/> <input type="checkbox"/>

Write: intention, interpretation design reinterpretation, production, interpretation = reading

If we say that writing is *sort of* like designing a building and that reading is sort of like undergoing a building by any of its users then.....(tick the boxes T for true and F for false)

	True or False	T F
1	Writing is more creative than reading	<input type="checkbox"/> <input type="checkbox"/>
2	Reading is just as creative as writing	<input type="checkbox"/> <input type="checkbox"/>
3	A person interpreting the building is producing his experience	<input type="checkbox"/> <input type="checkbox"/>
4	A person designing the building has total control over the experience of the user	<input type="checkbox"/> <input type="checkbox"/>
5	Writing is an activity where you try to achieve your intention	<input type="checkbox"/> <input type="checkbox"/>
6	Reading is an activity where you allow yourself to be surprised	<input type="checkbox"/> <input type="checkbox"/>
7	Reading is just as intentional as writing, you only see what you want to see	<input type="checkbox"/> <input type="checkbox"/>
8	Reading a building well is just as hard as designing it well	<input type="checkbox"/> <input type="checkbox"/>
9		<input type="checkbox"/> <input type="checkbox"/>
10		<input type="checkbox"/> <input type="checkbox"/>

Some things about a building are surely more important than other things. That a building(tick the boxes T for true and F for false)

	True or False	T F
1	does not leak <i>is always more important than</i> (IAMIT) whether it is technologically innovative	<input type="checkbox"/> <input type="checkbox"/>
2	Looks good as an object in the city IAMIT the cost of a building	<input type="checkbox"/> <input type="checkbox"/>
3	is efficient in its routing to perform an activity quickly IAMIT its orientation relative to the sun	<input type="checkbox"/> <input type="checkbox"/>

4	Thinking about light and dark IAMIT programmatic efficiency	<input type="checkbox"/> <input type="checkbox"/>
5	Safety IAMIT programmatic efficiency	<input type="checkbox"/> <input type="checkbox"/>
6	Safety IAMIT comfort and convenience	<input type="checkbox"/> <input type="checkbox"/>
7	Safety IAMIT usefulness	<input type="checkbox"/> <input type="checkbox"/>
8	Healthy building IAMIT safety	<input type="checkbox"/> <input type="checkbox"/>
9		<input type="checkbox"/> <input type="checkbox"/>
10		<input type="checkbox"/> <input type="checkbox"/>

A building is only beautiful if it is.....(tick the boxes T for true and F for false)

	True or False	T F
1	desirable for whatever reason	<input type="checkbox"/> <input type="checkbox"/>
2	a building that has an original shape	<input type="checkbox"/> <input type="checkbox"/>
3	is well constructed	<input type="checkbox"/> <input type="checkbox"/>
4	useful to its occupants	<input type="checkbox"/> <input type="checkbox"/>
5	liked by many people, regardless of their level of education	<input type="checkbox"/> <input type="checkbox"/>
6	liked by people who are well educated	<input type="checkbox"/> <input type="checkbox"/>
7	liked by experts	<input type="checkbox"/> <input type="checkbox"/>
8	liked by me	<input type="checkbox"/> <input type="checkbox"/>
9	liked by someone I respect	<input type="checkbox"/> <input type="checkbox"/>
10	a building that performs one or more of its uses well	<input type="checkbox"/> <input type="checkbox"/>
11	old	<input type="checkbox"/> <input type="checkbox"/>
12	new	<input type="checkbox"/> <input type="checkbox"/>
13	Not made of concrete	<input type="checkbox"/> <input type="checkbox"/>

How do we arrive at a judgment?.....(tick the boxes T for true and F for false)

	True or False	T F
1	On the basis of logic	<input type="checkbox"/> <input type="checkbox"/>
2	On the basis of our emotions	<input type="checkbox"/> <input type="checkbox"/>

3	On the basis of our experience of life	<input type="checkbox"/> <input type="checkbox"/>
4	On the basis of certain knowledge	<input type="checkbox"/> <input type="checkbox"/>
5	On the basis of beliefs I hold	<input type="checkbox"/> <input type="checkbox"/>
6	On the basis of logic weighted by feelings	<input type="checkbox"/> <input type="checkbox"/>
7	On the basis of beliefs subjected to logical reasoning so that conclusion follow (deduction)	<input type="checkbox"/> <input type="checkbox"/>
8	Compelling ideas acquired through experiment and exploration of experience (induction)	<input type="checkbox"/> <input type="checkbox"/>
9	By creatively exploring possible relations between things previously unrelated (abduction)	<input type="checkbox"/> <input type="checkbox"/>
10	On the basis of logic which is a combination of a binary operation [IF] {A} [THEN] {b} but whereby the terms a and b have to be filled in in such a way that they feel right	<input type="checkbox"/> <input type="checkbox"/>
11	On the basis of axioms which cannot be proven but which appear to conform with our experience of the world	<input type="checkbox"/> <input type="checkbox"/>
12		<input type="checkbox"/> <input type="checkbox"/>
13		<input type="checkbox"/> <input type="checkbox"/>

What do we need to justify as designers?(tick the boxes T for true and F for false)

	True or False	T F
1	Our design decisions	<input type="checkbox"/> <input type="checkbox"/>
2	Our selections of material, building systems	<input type="checkbox"/> <input type="checkbox"/>
3	Our actions while designing	<input type="checkbox"/> <input type="checkbox"/>
4	The buildings we have designed	<input type="checkbox"/> <input type="checkbox"/>
5	The ideas we use to come to a design decision	<input type="checkbox"/> <input type="checkbox"/>
6	The logic we employ when coming to a design decision	<input type="checkbox"/> <input type="checkbox"/>
7	Our beliefs regarding the role of the design in society	<input type="checkbox"/> <input type="checkbox"/>
8	The role of the finished product in society	<input type="checkbox"/> <input type="checkbox"/>
9	Our thoughts while designing	<input type="checkbox"/> <input type="checkbox"/>
10	Nothing, we do not need to justify ourselves ever	<input type="checkbox"/> <input type="checkbox"/>

If design is an activity that produces a vision of a desirable state of affairs and shows how that vision can be realized then it is important to...(tick one box per question, 1 is not important 5 is extremely important)

		1	2	3	4	5
1	have a clear view of what is desirable	<input type="checkbox"/>				
2	know how the world works	<input type="checkbox"/>				
3	know how society works	<input type="checkbox"/>				
4	know how people's bodies work	<input type="checkbox"/>				
5	Know whether the god exists	<input type="checkbox"/>				
6	To know what the purpose of life is	<input type="checkbox"/>				
7	To know how bodies relate to the environment they live in	<input type="checkbox"/>				
8	To use language with precision	<input type="checkbox"/>				
9	That words can be very precisely defined	<input type="checkbox"/>				
10	That we have words for everything	<input type="checkbox"/>				
11	We all speak the same language	<input type="checkbox"/>				
12	Be able to draw by hand	<input type="checkbox"/>				
13	To think logically	<input type="checkbox"/>				
14	To think creatively	<input type="checkbox"/>				
15	To think with reference to experience	<input type="checkbox"/>				
16	To know about the traditions of design	<input type="checkbox"/>				
17	To know about the history of design	<input type="checkbox"/>				
18	To understand specific precedents	<input type="checkbox"/>				
19	That everyone should know the same history	<input type="checkbox"/>				
20	That everyone should know the same precedents	<input type="checkbox"/>				
21	That everyone speaks the same language	<input type="checkbox"/>				
22	Have the skill to present that vision	<input type="checkbox"/>				
23		<input type="checkbox"/>				
24		<input type="checkbox"/>				
25		<input type="checkbox"/>				

Design and evolution are often seen as opposites. Test your own view:(tick the boxes T for true and F for false)

	True or False	T	F
1	Evolution is blind, anything that manages to reproduce is “successful”	<input type="checkbox"/>	<input type="checkbox"/>
2	Design is not blind, it is intentional, it is driven by a stated purpose	<input type="checkbox"/>	<input type="checkbox"/>
3	Design uses experience in order to define intentions	<input type="checkbox"/>	<input type="checkbox"/>
4	DNA as gene sequences, store the design specifications of an organism	<input type="checkbox"/>	<input type="checkbox"/>
5	DNA encodes the design of an organism	<input type="checkbox"/>	<input type="checkbox"/>
6	Evolution is a process of selection	<input type="checkbox"/>	<input type="checkbox"/>
7	DNA is a memory storage device	<input type="checkbox"/>	<input type="checkbox"/>
8	We speak of a design evolving	<input type="checkbox"/>	<input type="checkbox"/>
9	We speak of the design of an eye	<input type="checkbox"/>	<input type="checkbox"/>
10	We speak of the history of design evolving	<input type="checkbox"/>	<input type="checkbox"/>
11	Any design that is used and survives over a period of time leading to new developments is “successful”	<input type="checkbox"/>	<input type="checkbox"/>
12	In order to have an intention in design you have to have experience of how things work	<input type="checkbox"/>	<input type="checkbox"/>
13	Design is a process of selecting that which is thought to work well in a situation	<input type="checkbox"/>	<input type="checkbox"/>
14	Consciousness involves a memory storage device	<input type="checkbox"/>	<input type="checkbox"/>
15	I know for certain that trees do not have something akin to consciousness	<input type="checkbox"/>	<input type="checkbox"/>
16	I know for certain that spiders do not have something akin to consciousness	<input type="checkbox"/>	<input type="checkbox"/>
17	Consciousness is able to affect human evolution through learning	<input type="checkbox"/>	<input type="checkbox"/>
18	Evolution and design are identical processes	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for filling in this questionnaire. Now start again.