

was mentioned in chapter 1—actually provide a rich field of opportunities for people with a designerly bent of mind. They need this richness to create a new approach from which solutions are possible.

In creating a frame, or a novel standpoint from which a problem can be solved, a design practitioner will say: let's suppose we use this particular pattern of relationships (in Kings Cross, the pattern was a “music festival”) and see if we can achieve the outcomes we are aiming for. As Einstein once said, “A problem can never be solved from the context in which it arose.” Apart from the obvious circularity of this statement (if the issue could be solved in its original context, it would probably never have registered as a problem), there is some wisdom here as the statement highlights the need for a problem solver to look at the context in which the problem was formulated. By looking at a broader context, the designers in these cases could frame the issues before them in a way that made the problem situation amenable to solution.

AN ANATOMY OF DESIGN PRACTICES

Design is a very broad field. In this book we are just looking for those elements of design practice that are potentially useful for dealing with open, complex, networked, and dynamic problem situations. Before selecting salient practices, we need a brief anatomy of design. Below, the core categories of design activities (figure 3.1) and the levels in design thinking (figure 3.2) are used to lay out the huge variety of design practices.

First of all, design practices are shaped around five general activities, starting with (1) the *formulation*, or identification, of the issues in a problem arena, which are then often framed in a new manner. (2) The *representation* of problems and solutions (in words, sketches, and sophisticated visualization techniques) allows the designer to develop his or her ideas in conversation with these representations. Designers tend to use multiple representations in parallel, where each representation highlights certain salient features of the solution that is under development. (3) The *moves*, or design steps taken, in manipulating the problem and creating solutions can be entirely original, part of the designer’s repertoire, or in line with common design practices. (4) To keep a design project on track, there is an almost continuous *evaluation* going on. Early on in the project, this evaluation necessarily has an informal and