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## Typology of Imagination in The Process of Architectural Design\*

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### Abstract

**Statement of the problem:** The paper focuses on the design subject. The matter of what is design and how it is work has always been the concern of theorists and researchers. In the meantime, it is a significant issue that rather than the existence of a single theory, we have a variety of views and context of the attitude. When uncertainty arises, we are confronted with a phenomenon that is not linear and cannot be perceived just through the logic. Some find metaphysical aspects, some have examined unconscious from the psychological point of view and others have a mystical look at the issue.


**Purpose of the study :** As a designer and audience, this unknown aspect of design can be mysterious, stimulant, frightening, or enjoyable. Design as creativity arises from designer's individual physical and mental world, it is created by imagination, measured by science, and once again returns to the imagination. A set of internal and external components is involved in design. Recognizing this design space and its transformation is what matters to us.

An approach is process-centered. In addition to studies on the characteristics of physical space, mental space's characteristics are also should be studied. We consider this mental space to be the same as the imaginary space of the designer. Direct access to the imagination mechanism is impossible, but we can try to explain its effectiveness on the structural levels.

**Research Methodology:** The research method is a synthesis of narrative and hermeneutic-phenomenological analysis. It is process-oriented and focuses on the design process. The research is based on a set of connections and interactions.

**Conclusion:** Creativity should be relying on the imagination. It is a lovely escape with no limits. In imagination, everything is possible. It is an experience of freedom. Everyone's having a unique imaginary space that is quite different from others. A series of individual elements forms the characteristics of this space. In a design process, designer flows in continuous transition between this imaginative space and physical space.

**Keywords:** *Design, Creative space, Imagination, Idea, Vertu.*

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## Introduction and Problem Statement

Designing is an ability belongs to all thoughtful beings. looking for a design term in an international database provides a wide range of information. This wide range of studies and differences in taste and debate, which all can be right, suggests that there is no certain definition of the essence of design. From the author's perspective, none of the answers are wrong, It's just maybe not follow "others" inner taste. Design has a multidimensional nature and recognizing its process is necessary. In a design process, to achieve the ultimate goal, a set of actions, tools, and characters are embedded in a coherent -integrated whole. This complex interaction takes shape simultaneously in a mental world and the physical world. art is always floating in the middle of designer's mental and physical world. Artwork has been existed within the designer's mental world much earlier before represented. the idea of creation being born from the creator, although can have an external stimulus. As an architect in design process, consciously or unconsciously, constantly imagined that how would these two-dimensional drawings on paper appears in the real world. By doing this its available to be present in an Unrealized reality and experience it. It's a movement from outside to inside (direction changes, over and over) everyone experiences this in their lifetime.

This transition in imaginary space is an inevitable stage in the design process. Designer experiences a space which has more distinctive features than physical space, a unique space which its quality and its essence has an effect on the design process. We call this inner space an "imagination space", an unknown necessity which lies in design and can be a stimulating, mysterious, frightening, or a delusional force for designer-audience and researcher. What we consider in this paper is a constantly changing of the design space in the continuous transition between imagination and science. and the matter of how the design space is being created in the middle of these components transition.

## Research Background

In order to understand the subject matter, it is necessary to review existent literature in the design

field. At a glance, the diversity of viewpoints and contexts of attitude is significant. studies are audience-oriented, designer-oriented, product -oriented or process-oriented. On the other hand, they look at the issue historically, philosophically, metaphysically, or psychologically. Some, consider the design process as an independent factor and looking for the components that affect it. others, consider designer as a main subject of the research and look for the essence of design through the essence of the designer. Pre-design (the moment of emergence of problem at the moment of creation, role of the designer and recognition of his/her design process) and post- design (representation of the artwork and role of audience) Nygaard's studies cover a wide range of these attitudes. in "aesthetic of imagination", in a defined process, he follows imagination in design. His findings are based on personal evaluation and analysis. poetic viewpoint along with logical reasoning, has created an agreeable combination of findings (Nygaard, 2013). In 1985, Stone and Luchetti published their research "your office is where you are"(Luchetti & Stone,1985). The hypothesis of this paper was that physical spaces and work offices can support philosophies of work but cannot create them. Perouse studies are one of the first examples in the field of Study the imagination in the built environment. he believes that imagination has influences on audience's environmental perception (Perouse, 1981) Among the internal studies, Yousef Gorji mahlabani's article, entitled "design thinking and its process Patterns", Describes the complete process of various design theories formations. Gorji mahlabani provides a precise reference for different approaches to design issues (Gorji mahlabani, 2007). another group of studies is also available. To read more about design thinking and the historical course of theories you can refer to the references listed<sup>1</sup> Because of the irrelevant with our viewpoint, we disregard to mention them here.

## Research Methodology

Designing is the ability that all thoughtful beings benefited from. The design process is an inseparable part of a daily life which is interwoven with it. When

the subject of research is well-known and obvious, researcher encounter a community of audiences each has a unique and accepted attitude to the subject. In this case, we can't claim that other approaches, perspectives, methods or definitions are wrong. In the best case, we can add a new perspective of the subject. A different point of view for a philosopher audience!

The report is part of the research which examines a section of a process from a certain perspective and seeks to recognize a cognition. This kind of researches begins with bring up an issue or an idea about existent phenomena which researcher is seeking to understand. The essence of the subject is combined and the research method is also a combination of narrative and hermeneutic-phenomenological analysis. The methodology is based on library databases. First, field review: record research steps - study presented theories on global scale - analyze available documents and recognize blanks. All data is recorded to get a general picture. Later, data will be divided into meaningful units but they are always considered in relation to the whole. Analysis is a rethinking activity. This stage has overlaps with the previous stage. it is a going round movement, rotating and repeatable. Any new achievement may disaffirm or affirm previous findings. This stage and the previous stage are in continuous interaction, affect each other and further each other.

“Man defines a goal for himself, following the motive that drives his movement, and draws pictures for his (future) environment which will be pleasant to him, if not ideal” (Falamaki, 2006).

## Findings

### • First, on the ontology of imagination-first

imagination in philosophy, the most common attitude in this category. Bavandian believes that the world of art and the world of imagination is so interconnected that it is impossible to identify two different kinds of it in the west and the east. He thinks that imagination is a fact that governs on all forms of art in worldwide<sup>2</sup> (Bavandian, 2010). Aristotle is known as the pioneer in definition of imagination. He considers imagination similar to the feeling except that feeling along with

matter, but imagination is free of matter. He used the term fantasia for imagination. The term fantastikas means the production of mental images. The Greek Phentasia (the same type of insight, in the east with a little bit of manipulation) refers to the emotional imagination. believed that imagination cannot exist without feeling, self, cannot think without imagination (Naderi, 2017) In his poetic book, Aristotle speaks about the importance of functional, inner and profound aspects of art, he calls these catharsis.

in historical- comparative approach, Maftouni mentioned three inflection points in a history of definition of imagination. Al-Farabi, regards the novel statements about the various roles of imagination and its creativity. Ibn Sinai regards the development and detail in the conceptualization of imaginative power. And Suhrawardi as the founder of the illuminations' imagination theory<sup>3</sup> (Maftouni, 2009). Falamaki also seeks for the imagination in the literature of Hafez and the philosophy of Aziz ad-din Nasafi “all the world is imagination in imagination and a dream in a dream)<sup>4</sup> (Falamaki, 2017).

Ibn Arabi considers the imagination world as the most extensive world. He debates a new concept of imagination that is also in a relation to art. He believes that the universe is constantly transforming and emerges in any form. so, the world is imagination in imagination. Ibn Arabi wrote, “know that you and all your authority, as well as all your authorities, which you consider as non-self, are imagination. Therefore, whole existence is imagination in imagination” (Madadpour, 2004).

• **Second: imagination in psychology** - Eric forum considers imagination as a wonderment ability in Human and a beginning of his knowledge. Freud is known as an imagination psychologist. He compares the activity of imagination in man with childish play, with the difference that the child plays with real objects in imagination world (Aryanpour, 1978) (in some way, it is similar to the distinction that Aristotle refers to, considering imagination free of matter). Freud investigates the root of imagination in connection with unconscious, related to memory. He considers

mental image and individual living experience as an intermediary factor.

• **Third: Imagination in Phenomenology:** In being and nothingness, Sartre mentioned a type of imagination called sub-invention imagination. This kind of imagination creates meanings or novel compounds in mind. This combination is not always the same, sometimes without an interference of reason and animus, and only by the command of the heart and according the desire of the self. From his point of view, the imagination is a kind of self-overflow-consciousness, which has an objective- subjective state (Azari Azghandi, 2010). He claims that absence is an essential principle of imagination. “Imagination is required within all fields of design .it is the one that draws a person out of history” (Sartre, 1969). Bachelard consider imagination as a main power of human being (Bachelard, 2012). He has a poetic view on a subject of imagination. but this poetry doesn't lead him to consider imagination as a component of hallucinate or dream or vision. From his point of view, all actions that occur in an atmosphere of imagination are just as real as physical space. in the «embodied image» Pallasma writes that imagination is not an empirical power which added to consciousness, it is all consciousness if realizes its freedom (Pallasma, 2016). Like Merleau-Ponty, he believes in embodied imagination. In his opinion, confronting poetic imagination is totally bodily and exciting, which occur in the substantiality of universe.

• **Fourth: Imagination in neurology :** In this point of view, structure of imagination is a result of a few billion years of biological evolution. Recent studies have suggested that perceptual processes and imagination occur in a common area of the brain. As a result, these two are highly interrelated (Mallgrave, Harry Pallasma, & Arbib, 2017). In this case, the variables that affect perceptual system of the individual will also affect the imagination. imagination space has a unique structure without spatial-physical organization. more like a multidimensional space that roles and phenomena are shaped and built into the process of interconnection.

• **Fifth: Imagination in Design:** Artists have a deeper

relationship with the imagination because of their emotions. There are thousands of thousands imagination, each is vital and special (Etlin, 2000). Sullivan considers imagination endless and self-reproduction. in other words, imagination is an endless labyrinth. to define imagination in design context, we are going to mention different types of it:

- Individual Imagination: This kind of imagination has the most effect on design. Individual imagination can emerge in the design as Freud's experience- dependent imagination, Bachelard's poetic imagination and Aristotelian mystical imagination. In imagination space, designer thinks about something that not exist or something that may have existed for a long time, but never presented. From inexistence to existence, or from existence to appearance. A group of architects has recreated scenes from their architectural imagination in their writings or interviews. At some point, these reviews are reproduction of individual imagination, which in some ways may be different from a non-visualized individually imagination. this is all we can achieve from a designer's individual imagination.

- Collective Imagination: We study collective imagination in two different groups of semantics. first concept refers to group collaboration. A social scientific -artistic perspective of design. in this context, imagination consists connected series of individual imaginations. The second concept refers to the group imagination of the audience. in this context, the imagination space is also composed of a series of individual imaginations. This time the community is a group of design's audience, which designer chooses to reflect their collective imagination in design. This group imagination, like any individual imagination, consists of a series of poetic, social, political, and spatial imagination, which designer seeks to accept, enhance and embody in design.

- Narrative Imagination: Designing is a kind of storytelling. Designer designs a set of scenarios. in scenic design, designer puts together all components Based on a mental arrangement, from the most common to the most basics. This narrative imagination can be created either in a very first step of design or

in a more advanced stage and next steps. However, its presence in the design is undeniable.

- Context Imagination (Environment Imagination): There is another form of imagination, designer experience it in the interaction with design context (site) and physical environment. environment can create imagination. Kestenbaum's handwritten describes this imagination: "at the beginning of every new project, i would like to take a walk on the site of the project for a long time, just go round while keeping my hands in my pockets. when you do this, you'll find out what happens. you will be away from the risk of creating a theoretical design or creating something inaccurate. You are visiting the site over and over again, and you think, but you won't draw. You will wait, start to create and improve your idea, then you will come back to the site again. This is a complete sample of my actions that I always would like to do" (Kestenbaum, 1994). This physical environment (which extends to a personal atelier, home, site, city and the universe) is capable of creating mental concepts. Interpretation of the environment and its signals is a completely unique, designer-dependent process.

-Material Imagination: The poetic view of Michelangelo to materials (a marble shapes the artist as much as the artist shapes the marble), Zumthor's architecture and his passion for materials and Louis Kahn (all materials come from two levels of metamorphosed material and multi-layer time) all belongs to this form of imagination. a material is not a costume for ideas. They create imagination and integrate with (Kahn, 1998).

To study imagination, it is necessary to know the variable and to study the effects and effectiveness. The thought of imagination extends from East to West, from physics to metaphysics, from literature to art, from the material world to the world of the senses, is looking for one concern: establishing the position of the inner Creator's power.

• **Second: Readout design issue**

"Pure creation of the spirit which shows us, at certain heights, the summit of the creation to which man is capable of attaining. And man is conscious of great happiness when he feels that he is creating"

(Le Corbusier, 1986).

By speaking of creativity of a process, we mention a thought-based process that leads to creating a novel artwork which born from inside of designer- artist, which is an external representation of his individual motifs. in this view, whether final work is a painting, a poem or an architectural design, it raised from the artist's mental world. Design thinking started in the field of commerce and media management. For the first time, the Harvard Business journal, the Fast company, and the Bloomberg Businessweek published articles that focused on design thinking. The contents were summarized in the role of design thinking in growth and profitability of companies. Then we have widespread use of this term by theorists and scholars in other disciplines. In the late 19th century, which Benevolo reminisce it as a "transitional period", the evolution of foundations of thinking occurred in the field of design and particularly architecture design. During this period, in society, the persistence of rationalism thinking was also founded in the definition of the term "design". Most of the theories that came up in a field of design followed by logical reasoning. In contrast, there was another approach. Design as art-design as an exploratory-mental process, satisfying activity (Darke, 1979; Lawson, 1980; Schon, 1983). The Italian philosopher Benedetto Croce was strongly disagreed with intervention of any rational or pragmatic elements. he restored imaginative and intuitive character of art. Christopher Alexander, the mathematician architect, was also a rationalist leader. after 1960s, presented a new theory "forget everything". By this new thought, Alexander called designers into the art experience, a new approach that did not have an explanation in rationalism. Rowe studied design process and mental activity of the architect's design in his thesis (Rowe, 1987). His approach to the subject of design thinking is remarkable. Schon introduced designers' conversation with the moment in the design process (Schon, 1985-1992). He considered mind-sense, and body as an intermediary in the design process. In his view, design is a mental-bodily process. Sawa researched design process from two aspects:

process-based, which is focused on describing the design process and terms such as problem-solving, target, plan, and strategy, and the content-based which is a content representation of what designers see, try for and think about (Sawa, 2016). Asimow considers the design process as a combination of two structures. First vertical, including sequential steps of activities, definition of demands and requirements, studies and primary design based on details, and second horizontal, including analysis, composition and evaluation, two phases of world-to-mind (formulation phase, new formalization, documentation) and mind-to-world (analysis-assessment phase). He suggests to define design as an alteration process instead of Stage process (Asimow, 1962). design issue is also considered among Internal theorists. "Jodat" writes: "Is there anyone who can tell what is architectural design? I don't think so. Is there anyone who can tell what architectural design could be? A lot! Refer to academic discussions. There is a fear dominates us in a process of architecture designing, the fear of understanding we are not what we should be"<sup>5</sup> (Bani Masoud, 2012). Falamaki (2011) writes, "to create art, relying solely on logic Leads to failure. "On the other hand, he considers the process of creating architecture in two cliques. First, as an intrinsically formal-rational way, which theories, thoughts and tastes can fit into it, and second, freedom in architectural creation that can be based on logic<sup>6</sup>. Robert Davis interviewed 35 members of the Royal Design Society, including graphic, industrial, interior, furniture and fashion designers. Davis was looking for the essence of design thinking and the questions were focused on creativity aspects. He asked designers how they thought that come up with creative insights - concept. In response, designers often described the outline process and how they deal with requirements of design, interacting with existing conditions, Schema, and topics like this. But in the informal section and recording conversations another dimension was mentioned, which couldn't have explained and justified by rational reasoning. "suddenly discovery"<sup>7</sup>. Years before Lawson published his research results, British architect, Richard MacCormac mentioned in a

conversation with him: I do not think just by absorbing information and hoping to combine them to achieve a solution, something can be designed" design summary and primary information is only a starting point for exploration. According to MacCormac, most successful projects tell their audience something that they never knew before, something that terribly important to them and wasn't in the summary. The findings are important to us because of their different views about design, the design process has been separated from the engineering process and did not provide a purely logical pattern for design, emphasize on designer's mind and mental world and above all, on presence of internal power. Lawson writes: "Of all the questions we can ask about design, the matter of what goes on inside the designer's heads by far the most difficult and yet the most interesting and vital (Lawson, 1980: 94)". Creation begins when the world flows in artist and artist flows in the world. design process is a set of constantly tolerance, in characters (designer-audience-employer) actions (thinking-from seeing to touching to ...) and spaces (from imagination to physical reality and vice versa). each change has an effect on self/others and the whole design process. This is an equation with abundant variables and of course, countless answers. Third: Designer's imagination: The idea that the imagination is part of a design is so obvious and lies at the heart of design. in the design process, the transformation of concepts and meanings in imagination is a multistage process. no one denies the presence of imagination in design and its effects on the process. In the meantime, constant change of the role of imagination in the design process is one of the factors that complicate the legibility of imagination and make it inaccessible. During the design process, powerful imagination has to simplify and reduce the abundance of issues and practical aspects of work, to compress varieties and various design requirements in a unit imagination. Mozart defines this extraordinary capability of imagination as a "sense of step by step dissolution from temporary substitution in the creativity creation process". Imagination is integrated with design, it also caused

chaos. But this apparent disorder is not something that should be avoided, but it can also be constructive. If we define design as a systematic process based on preset stages, in this process, the individual role of a designer will be ignored. It is important to search the individual variable factor. necessarily it has to be something belongs to a person. An individual experience- a mental image-a belief and an attitude-a unique imagination! the personality of artwork can be separated from others based on these distinctions. This is a designer's mental world which is often ignored. Of the moment a designer has Concern about creating something, he is struggling and scrambling. It does not matter that this anxiety originates from outside or inside, in any case, this bodily- mentally perplexity will be continued to a certain point and eureka moment. Arnheim sees this human exploratory behavior as watching a child's behaving when following a goal. Going around constantly that makes people confused (Arnheim, 2014). By analysis designer's creative action through personal quotes, interviews or analyzes of artworks, it is possible to reach some aspects of this imaginative space and its features, but it is impossible to describe what exactly happens in someone's imagination. Foucault describes a similar situation in the mirror metaphor. He speaks of a mirror as a utopia, an interconnected experience, a placeless place. "An unreal virtual place that allows one to see one's own visibility"<sup>8</sup>.

Designer experiences physical space and imagination space in a design process, interconnected experience. The designer uses his inspiration to create something. In his imagination space, he thinks about something which doesn't exist, or something that may have existed for a long time, but never been represented in external form. From absence to presence, or from presence to appear. Designer's imagination space resembles Foucault's utopia. Sattari also mentioned motif in design (Sattari, 1969). He considered design's motif as an intellectual essence and artist's lived experience. What is supposed to be seen and known in artwork. An essence which designer tries to find an expression for. Designer seeks to create a

proportionate form for his motifs, an external form that is in line with internal happenings. Alexander writes all buildings are built twice. first in the immaterial zone of designer's imagination, and then in the material world based on physics. In fact, all remarkable buildings often have been lived imaginarily by their architect and designer (Alexander, 2013). Philippe Starck, noted designer of Alessi 's company, designed his own famous Juicy Salif when having dinner at a restaurant. Stark's sketches were a combination of squid's form ordered for dinner, childhood interest in science-fiction comics, and of course aircraft design which was his father's job. It seems that the designer, uses tools in his creative process which rooted in the past-present and future, in order to study his imagination space, the time frame beyond now should be considered. In artistic creation, designer experiences variant degrees of imagination. first, re-create imagination: imagination can unlimited reconstruct any form from mental images (Maftouni, 2009) designer embodies exactly what he has seen and experienced before in his imagination. This is the easiest application of imagination. In this case, designer reviews his mental images and exactly reconstructs the option which has the most similarity and consistency with the subject of design.

Second modification in re-create imagination: this is a synthetic stage. designer uses mental images as data and material for creative process and changes them with no limits. takes components from artworks and creates a new artwork by combining them. Here, designer's individual footprints can be seen more and creative imagination more involved. Philippe Starck has taken this approach in his Juicy Salif design (Fig.1).

Third, creation of imagination, this stage is the most innovative kind of imagination. designer uses his inspirations to create an image and acceptable form to express his inner thoughts. In accordance with designer's creative approach, the nature of final work also will be changed. another question arises from this perspective. Is this design approach fixed in a designer? if Starck wants to design another product for Alessi, for example, a mug or a can opener, will be

relied on his childhood memories and interests again? Are this approach selection and the amount of trust in the power of imagination, optional, compulsory or acquisitive?

Fourth: product of imagination - we considered imagination as an unlimited productive force. There is a question here, what is the product of imagination? what is it look like? what will be changed in the process of transferring this product from a mental world to a physical world and from self to another? The designer is looking for an answer in his imagination, that can be emerged in a form of a thought, a form, a Building or a product. imagination leads to abundance- plurality, or absence of presentation (Sartre considers imagination as a product of neutralization). In other words, the imaginary image makes subject and object disappear or makes absent appear. All these concerns and going arounds in designer's imagination space are important because of their effects on the final artwork. Art is timeless and placeless and discrete from its physical tools. It is not an image or an imagination in its creator's mind either because It has a physical reality and became a subject of human communication. It is real, but belongs to the imaginary world. It is an imagination that makes us detached from the everyday physical world and look at it from a new perspective. creation product forms and becomes meaningful in this communication path. Three reference points can be considered in the creation of artwork in imagination space, creation and re-creation, and transmission.

The first product of imagination and immediate action of the imaginary mind is not an object or product, it is an inner mental image (Nygaard, 2013) here the image is referring to a visual-formal principle of design that can lead to new directions and can be used as an important source in the development and production of new meaning. The product of imagination resulted from a series of mental analyzes that are ultimately expressed in mental and imaginary forms. All these events are repeated in a cycle, a circuit of creativity! It is constantly flowing and changing. What is created in imagination space can be a final design, or merely features and qualities of form. The next step is to

transfer this product to the outside, to others, and to physical space. In the meantime, designer seeks an exterior form that fits inner. When artist's mental image appears in physical form on canvas - in a statue or in a defined volume of materials, this is a perfection of imaginative creation. "The poet's eye, in a fine frenzy rolling, doth glance from heaven to Earth, from Earth to heaven; and as imagination bodies forth the forms of things unknown, the poet's pen turns them to shape, and gives to airy nothing a local habitation and a name; such tricks hath strong imagination" (Shakespeare, 1596) we used performance term here. discovery of the artwork is happening in performance. Imagination performance is an incomplete degree of performance, such as when we read a play and at the same time imagine the actors -scenes and actions. What changes in the process of transferring this product from the mental world to the physical world? Sartre believed that it's impossible to transfer imagination and what designer imagined to the audience exactly as it was." The material canvas with its paint and frame, etc. serves as an analogon for the imaged object, such that, were the real portrait to burn, the image would remain unaffected. In relation to the totality of the real then, the irreal object appears out of reach" (Sartre, 1969) Dufrenne Introduces two categories of performance, first, the performer is not a creator (the architect is in this category, even if he builds the building himself) second, the performer is a creator. In the first group, the artist performs directly, such as dance or uses body and organs to perform, such as music and poetry. in this category, artwork already exists from before, the abstract existence. it is real even without perceptible material. Arts which creating is the same as performing are belongs to the second category, such as painting and sculpture. in the second category arts, there is something indeterminate exists before a performance, which wants to be present and come into existence from inexistence. (not from abstract existence to concrete existence) Dufrenne claims that artist usually contemplates audience during creating artwork. Such as immediate audience, imaginary audience, an audience from future, "even if the artist creates for himself, his artwork will be separated from





Fig. 1. Starck's design process and his Juicy Salif.  
Source: [www.themethodcase.com](http://www.themethodcase.com).

him when it's completed, and it will find its audience" (Dufrenne, 1973: 30) In any case, the artist seeks to express his mental state and transfer its concepts to another, in this regard, tools and devices are required. Nami places these expression tools in three categories: materials and tools, method or technique, artistic knowledge, including techniques, art history and The Basics of Art (Nami, 2008: 25) the shortage and lack of any of these, leads to a reduction of the values of art and finally the failure of artist's mental concepts expression. on the other hand, quite harmony and unity among these triple will lead art to reach the prominent creation level. Gropius also mentions the role of artistic knowledge and believes that true creative work can only be made by a person whose knowledge and dominance over physic laws (static-dynamic-optic-

acoustic) allows him to visualize his inner imagination. science is a tool of embodying designer's imagination. the laws of the physical world, the mental world and spiritual world are all activated and simultaneously expressed in artworks. The product of imagination does not have a physical-material nature in its essence, it is something like thought, idea and mental image. a designer must be able to transfer this changing and dynamic mental achievement to the audience and fix it in a moment of time and a part of place. For this reason, he needs a physical body to connect his inner world to the outer world. The selection and creation of this physical body are related to the extent of the designer awareness of various knowledge. In the other words, the richer designer's information memory and the wider range of mental imagery, cause more power in choosing and creating. The fixed component here is the role of individual properties on the formation of final artwork. Performance transforms artwork from potential existence to actual existence, and through this, completes its existence.

Fifth: constantly tolerance in design: the universe and everything in it experiences a change in Somehow. Peter Drucker considers change as the only constant matter in today's world. van Gogh believed that life is definitely circular. Karl Jaspers says that every being looks circular in itself, and Sartre in being and nothingness points out all creatures of the universe accept change in itself while they are fixed (Bakhshi, 2011; Jayatunge, 2015; Sartre, 1969). The Buddhist also point to the world that is constantly changing (Samsara world), and Toben writes that there is no beginning, there is no end it is all Evolution and changes (Toben, 1982) Paolo Portoghesi quotes from Philip Johnson 's letter to Judith (1961): "There is only one absolute exists today and that is change. There are no rules, surely no certainties in any of the arts. There is only the feeling of wonderful freedom, of endless past years of historically great buildings to enjoy". Changing is a transformation that can occur at different levels of a phenomenon, object or person. we consider design as a constantly transformative process instead of a staged process. Design is a phenomenon that occurs over time.

Everything changes over time. All of the components that we refer to experience constantly changes in themselves in a variety of ways. This constantly tolerance effect on the entire system. nothing stays away from changing: “The creators Those are that accept changes in their own nature, also cause changes in fields” (Falamaki, 2011).

Another concept that brings up in a discussion of change and is a prerequisite of discussion is “time in design.” The fourth dimension of our experienced space. The “time” we know today, invented by the Greeks in a linear form. They measure it. This specific time is reliable in physical space. but when we enter the realm of imagination and mental space, the indicators of time calculation are changing and other species of time is arising. Fakouhi mentioned different species of time such as bio-biological time, historical time, linguistic time, and cultural time. Falamaki also follows the changes of time from linear and quantitative to comparative. He mentioned the issue of time in phenomenological thought. the area which being events are being realized<sup>9</sup> in according to Dufrenne, the work time can hardly be called duration (Dufrenne, 1973: 366), in “On the phenomenology of the consciousness of internal time ” Husserl cites Brentano’s writing (Raei, 2011). He examines time with respect of associations and searches for associations in imagination. “When we perceive something through intuition, what is perceived, presence in us for a while. of course, this presence has always been changing. what remains in us preserves its affects as a past and also changes and adjustments<sup>10</sup>.” Environmental psychology also measures this internal time in relation to the audience’s perception of the environment and artwork. in creation process, the time is a combination of external time and internal time. All design elements are constantly changing in this transition time. In the design process, space, thought and tools are constantly changing, and the designer is in transition from one to another. This wide range of changes takes place on a vertical and horizontal level of design. In addition to imagination space that acts as a fluid, and previously mentioned, thought also has a dynamic existence.

Change in worldview, needs of audience society, goals, wishes, and beliefs will change the mind. On the other hand, changes in development in tools-facilities and technology offer a variety of options to designer that influences his choices. artwork also lives a change. variables of this category must be pursued both in artwork and its audience. The artwork is made of material and all material undergoes metamorphosis over time. this change appears at different levels, such as physical reaction and chemical reactions. The perception of art is unique. environmental psychology examines the impact of individual intermediaries, such as psychological and physiological factors, on individual perception. Beyond all, this is the design space that constantly changing. it changes in all moments of freedom and authority, conscious and unconscious and choices. What an imagination creates, constantly measured by logic within a framework of physical space laws to stabilize and fixed in a point.

### Discussion and conclusion

Design is an artistic phenomenon happening in the imagination. the nature of design embraces imagination more than science and logic. In design creation, dreams, ideals, imaginations and designer’s thought are born in the realm of imagination. On the other hand, an artwork which created in this context also draws an audience into a world of imagination. In a world where all creatures and phenomena are living in transformation, cannot speak certainly about a process that transcends over matter and body, But layers of it can be achieved by studying on artworks and the creators. Imagination space has a unique structure for each individual. like physical space, imaginary space is composed of several components. The components of designer’s imagination are rooted in his identity, memories, lived experiences, mental images, beliefs and attitudes, the collection of all these components shapes this amorphous space. Today we have many examples of design thinking patterns from Popper to Broadbent, Archer, and others. defining and designing patterns often resulted from analyzing and evaluating the performance of the collective designers in one or more

design processes. Defining the problem, recognizing, combining, decomposing, selecting are the common proposal stages that are proposed to designer in design thinking patterns. but there is another important factor that is rarely mentioned, primary generator, inspiration, internalization. In this brief report, we outlined various aspects of design, which confirmed that artwork cannot be created only by logic and reasoning method. In fact, a designer uses a personalized form of what design thinking patterns suggest as a way of thinking in design. a form that passes through an internal filter and measured in the framework of imagination. It's a process mixed with unconscious. It is impossible to teach a designer how to live his own imagination, but, there are many things that may affect the formation of internal elements of imagination space. change in designer's attitude, thought, and belief, is needed to change and enhance the qualities of artwork in any scale(size), small (painting, sculpture, poetry, and literature, etc.) or large (architectural and urban design) besides, as designers, every day creative and innovative ideas are shaped in our minds, in our imagination we get along for lovely moments. We draw sketches of it on a paper, and eventually, we put it aside. Because its realization seems impossible or it has many unknown factors that must be made clear. What are these obstacles of imagination creation? American architect Daniel Libeskind, talks about resistance to change in his speech on the role of inspiration in architectural design: despite all these creative ideas and attitudes, resists change, we can create unbelievable things, and it is still difficult to change a wall! Libeskind talks about architecture, but in our opinion, it can be generalized to all types of design. recognizing these internal-external limitations which should be considered in both areas of science and imagination, is an effective step to further design goals in the pure concept of its creation.

### Endnote

1. Refers to Feizi and Khak Zand (2005), Gorji mahlabani (2007), Faridizad (2016)
2. The Bavandian Studies (2010) are important because he studies imagination in interaction with art. In his opinion, art is the existential aspect of imagination and that should be studied.
3. Maftouni studied the nature of imagination by two direct and indirect approaches, the definitions that directly address the definition of imagination

and the definitions that are obtained through reflection and analysis in other views of a scientist and theorist.

4. Aziz ad-Din Nasafis *Insan-i Kamil* book describes different chapters. In the second chapter, he only considers God as the true existence, and others as imagination. A quotation from Ibn 'Arabi's *Fusels alhikdm*. "... whole earthly life was after this fashion, being a dream within a dream, "and several paragraphs later, "all existence is an imagination within an imagination". Sec Austin, op. cit., p. 121, p. 125.
5. Refers to Iranian Contemporary Architecture /Amir Bani Masoud,2012
6. Refers to Theoretical Origins and Tendencies of Architecture, Mohammad Mansour Falamaki, 2006.
7. Intuition
8. For Refers to The Embodied Image: Imagination and Imagery in Architecture, juhani pallasma, 2016 & Naser Fakouhi Master degree course, Professor of Anthropology,University of Tehran, 2016, with the topic of heterotopia (Source:Anthropology and Culture Telegram Channel)
10. Juicy Salif

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