

The Industrial Design Reader

Thinking Design looks at 'design' in its broadest sense and shows how design originates in 'human need' which is not only physical but also psychological, socio-cultural, ecological and spiritual. The book calls for broad-based, socially integrated designs with a large global vision that offer creative solutions to a variety of subjects rather than providing multiplicity of objects. Exploring the course taken by design during the time of Gandhi and in the following era, the author advocates the need for service - or process-oriented designs in contrast to product-oriented designs. A remarkable feature of the book is the way its narrative is enlivened with case studies detailing design inventions, interspersed with tales of Mullah Nasiruddin that provide a tongue-in-cheek take on aspects of design.

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What should a television look like? How should a dial on a radio feel to the touch? These were questions John Vassos asked when the Radio Corporation of America (RCA) asked him to design the first mass-produced television receiver, the TRK-12, which had its spectacular premier at the 1939 New York World's Fair. Vassos emigrated from Greece and arrived in the United States in 1918. His career spans the evolution of central forms of mass media in the twentieth century and offers a template for understanding their success. This is Vassos's legacy—shaping the way we interact with our media technologies. Other industrial designers may be more celebrated, but none were more focused on making radio and television attractive and accessible to millions of Americans. In John Vassos: Industrial Design for Modern Life, Danielle Shapiro is the first to examine the life and work of RCA's key consultant designer through the rise of radio and television and into the computer era. Vassos conceived a vision for the look of new technologies still with us today. A founder of the Industrial Designers Society of America, he was instrumental in the development of a self-conscious industrial design profession during the late 1920s and 1930s and into the postwar period. Drawing on unpublished records and correspondence, Shapiro creates a portrait of a designer whose early artistic work in books like *Phobia* and *Contempo* critiqued the commercialization of modern life but whose later design work sought to accommodate it. Replete with rich behind-the-product stories of America's design culture in the 1930s through the 1950s, this volume also chronicles the emergence of what was to become the nation's largest media company and provides a fascinating glimpse into its early corporate culture. In our current era of watching TV on an iPod or a smartphone, Shapiro stimulates broad discussions of the meaning of technological design for mass media in daily life.

Product Design offers a broad and comprehensive introduction to the field of product design and the key role of product designers. It follows through all the stages and activities involved in the creation of a new product – from concept design to manufacture, prototyping to marketing. It encourages the reader to challenge conventions and to think about the subject in new and exciting ways. The book also explores the diverse nature of product design, including new and emerging forms of practice. A rich overview of influential design movements and individuals are covered, together with interviews and examples from prominent product designers, and working practices and career guidance relevant to today. Full of visual examples and practical information, the book is an essential guide for students or anyone interested in product design. 'Materials and Design' offers an accessible and systematic approach to the selection of materials and the ways in which they can be used. The book is aimed at the industrial designer who may have limited technical support.

The second edition of The Urban Design Reader draws together the very best of classic and contemporary writings to illuminate and expand the theory and practice of urban design. Nearly 50 generous selections include seminal contributions from Howard, Le Corbusier, Lynch, and Jacobs to more recent writings by Waldheim, Koolhaas, and Sorkin. Following the widespread

success of the first edition of *The Urban Design Reader*, this updated edition continues to provide the most important historical material of the urban design field, but also introduces new topics and selections that address the myriad challenges facing designers today. The six part structure of the second edition guides the reader through the history, theory and practice of urban design. The reader is initially introduced to those classic writings that provide the historical precedents for city-making into the twentieth century. Part Two introduces the voices and ideas that were instrumental in establishing the foundations of the urban design field from the late 1950s up to the mid-1990s. These authors present a critical reading of the design professions and offer an alternative urban design agenda focused on vital and lively places. The authors in Part Three provide a range of urban design rationales and strategies for reinforcing local physical identity and the creation of memorable places. These selections are largely describing the outcomes of mid-century urban design and voicing concerns over the placeless quality of contemporary urbanism. The fourth part of the Reader explores key issues in urban design and development. Ideas about sprawl, density, community health, public space and everyday life are the primary focus here. Several new selections in this part of the book also highlight important international development trends in the Middle East and China. Part Five presents environmental challenges faced by the built environment professions today, including recent material on landscape urbanism, sustainability, and urban resiliency. The final part examines professional practice and current debates in the field: where urban designers work, what they do, their roles, their fields of knowledge and their educational development. The section concludes with several position pieces and debates on the future of urban design practice. This book provides an essential resource for students and practitioners of urban design, drawing together important but widely dispersed writings. Part and section introductions are provided to assist readers in understanding the context of the material, summary messages, impacts of the writing, and how they fit into the larger picture of the urban design field.

From consumer products and packaging to transportation and equipment, this comprehensive work traces the evolution of industrial design from the Industrial Revolution to the present day. *Design and Aesthetics: A Reader* is a comprehensive student reader on design history and aesthetic theory. It includes contributions from many of the writers whose work has been foundational to these two fields, including classic articles by Raymond Williams and Roger Scruton, and newer articles which provide an overview of current concerns and debates. The role of design in the world today has aroused much controversy. The first half of this book deals with the main arguments which have emerged from contemporary analysis of its role in the communication process. Essays focus on the question of absolute aesthetic standards versus cultural relativism, and the role of objects in cultural and social life. The second part turns to particular areas of design history, ranging from architecture and pottery to the history of dress. These two main sectors are prefaced by contextualising introductions by Jerry Palmer and Mo Dodson.

A must have for product design students! Are designers still making drawings by hand? Isn't it more advanced to use a computer in this computer era? Some may think sketching is a disappearing skill, but if you ever enter a design studio, you will find out differently. Studios still make sketches and drawings by hand and in most cases, quite a lot of them. They are an integral part of the decision-making process, used in the early stages of design, in brainstorming sessions, in the phase of research and concept exploration, and in presentation. Drawing has proved to be, next to verbal explanation, a powerful tool for communicating not only with fellow designers, engineers or model makers but also with clients,

contractors and public offices. This book can be regarded as a standard book on design sketching, useful for students in product design.

An exploration of the parallel development of product and graphic design from the 18th century to the 21st. The effects of mass production and consumption, man-made industrial materials and extended lines of communication are also discussed.

From the Cadillac to the Apple Mac, the skyscraper to the Tiffany lampshade, the world in which we live has been profoundly influenced for over a century by the work of American designers. Meikle explores the fascinating history of American design in this new addition to the Oxford History of Art series. From the industrialisation of the nineteenth century and the mass production of the machine age to the information-based society of the present, *Design in the USA* examines how design, consumerism and culture all connect.

This, the first book in the series, explores cities from the earliest earth built settlements to the dawn of the industrial age exploring ancient, Medieval, early modern and renaissance cities. Among the cities examined are Uruk, Babylon, Thebes, Athens, Rome, Constantinople, Baghdad, Siena, Florence, Antwerp, London, Paris, Amsterdam, Mexico City, Timbuktu, Great Zimbabwe, Hangzhou, Beijing and Hankou. Among the technologies discussed are: irrigation, water transport, urban public transport, aqueducts, building materials such as brick and Roman concrete, weaponry and fortifications, street lighting and public clocks.

How design can transcend the logics, structures, and subjectivities of capitalism: a framework, theoretical grounding, and practical principles. The designed things, experiences, and symbols that we use to perceive, understand, and perform our everyday lives are much more than just props. They directly shape how we live. In *Design after Capitalism*, Matthew Wizinsky argues that the world of industrial capitalism that gave birth to modern design has been dramatically transformed. Design today needs to reorient itself toward deliberate transitions of everyday politics, social relations, and economies. Looking at design through the lens of political economy, Wizinsky calls for the field to transcend the logics, structures, and subjectivities of capitalism—to combine design entrepreneurship with social empowerment in order to facilitate new ways of producing those things, symbols, and experiences that make up everyday life. After analyzing the parallel histories of capitalism and design, Wizinsky offers some historical examples of anticapitalist, noncapitalist, and postcapitalist models of design practice. These range from the British Arts and Crafts movement of the nineteenth century to contemporary practices of growing furniture or biotextiles and automated forms of production. Drawing on insights from sociology, philosophy, economics, political science, history, environmental and sustainability studies, and critical theory—fields not usually seen as central to design—he lays out core principles for postcapitalist design; offers strategies for applying these principles to the three layers of project, practice, and discipline; and provides a set of practical guidelines for designers to use as a starting point. The work of postcapitalist

design can start today, Wizinsky says—with the next project.

Essential reading for students and practitioners of urban design, this collection of essays introduces the 6 dimensions of urban design through a range of the most important classic and contemporary key texts. Urban design as a form of place making has become an increasingly significant area of academic endeavour, of public policy and professional practice. Compiled by the authors of the best selling *Public Places Urban Spaces*, this indispensable guide includes all the crucial definitions and various understandings of the subject, as well as a practical look at how to implement urban design that readers will need to refer to time and time again. Uniquely, the selections of essays that include the works of Gehl, Jacobs, and Cullen, are presented substantially in their original form, and the truly accessible dip-in-and-out format will enable readers to form a deeper, practical understanding of urban design.

An exploration of how design might be led by marginalized communities, dismantle structural inequality, and advance collective liberation and ecological survival. What is the relationship between design, power, and social justice? “Design justice” is an approach to design that is led by marginalized communities and that aims explicitly to challenge, rather than reproduce, structural inequalities. It has emerged from a growing community of designers in various fields who work closely with social movements and community-based organizations around the world. This book explores the theory and practice of design justice, demonstrates how universalist design principles and practices erase certain groups of people—specifically, those who are intersectionally disadvantaged or multiply burdened under the matrix of domination (white supremacist heteropatriarchy, ableism, capitalism, and settler colonialism)—and invites readers to “build a better world, a world where many worlds fit; linked worlds of collective liberation and ecological sustainability.” Along the way, the book documents a multitude of real-world community-led design practices, each grounded in a particular social movement. *Design Justice* goes beyond recent calls for design for good, user-centered design, and employment diversity in the technology and design professions; it connects design to larger struggles for collective liberation and ecological survival.

Originally published under the title: *Process, materials, and measurements*, in 2006.

From *M & Ms to Post-It Notes*, a charming and insightful collection of design marvels from everyday life, celebrated by the curator of the MoMA's department of architecture and design. Every day we use dozens of tiny objects, from Post-It notes to Band-Aids. If they work well, chances are we do not pay them much attention. But although modest in size and price, some of these objects are true masterpieces of the art of design. Paola Antonelli, curator of the Museum of Modern Art's Department of Design and Architecture, is a highly celebrated figure in the world of design (she was just ranked among the top 100 most powerful people in the world of art). Paola has long been passionate about the subject of

everyday objects that are marvels of design. The response to her recent MoMA show, also called Humble Masterpieces, was electric. In addition to lively coverage in dozens of publications, the museum goes spread the word about the fun of learning about and nominating their own picks for humble masterpieces. Now, in this colorful visual feast, Antonelli chooses 100 fabulous objects, from Chupa Chup lollipops to Legos to Chopsticks and Scotch tape. Each object will be portrayed with a gorgeous close-up detail, a brisk and informative text on its origin and special design features, as well as a silhouette image of the object as we see it each day. Certain to appeal to a broad audience, and to lend itself to fun, creative promotional opportunities, Humble Masterpieces will celebrate the possibility of looking at our everyday lives in an all-new way. With the coming flood of connected products, many UX and interaction designers are looking into hardware design, a discipline largely unfamiliar to them. If you're among those who want to blend digital and physical design concepts successfully, this practical book helps you explore seven long-standing principles of industrial design. Two present and former design directors at IDEO, the international design and innovation firm, use real-world examples to describe industrial designs that are sensorial, simple, enduring, playful, thoughtful, sustainable, and beautiful. You'll learn how to approach, frame, and evaluate your designs as they extend beyond the screen and into the physical world. Sensorial: create experiences that fully engage our human senses Simple: design simple products that provide overall clarity in relation to their purpose Enduring: build products that wear well and live on as classics Playful: use playful design to go beyond functionality and create emotional connections Thoughtful: observe people's struggles and anticipate their needs Sustainable: design products that reduce environmental impact Beautiful: elevate the experience of everyday products through beauty

How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose “what if” questions that are intended to open debate and discussion about the kind of future people want (and do not want). *Speculative Everything* offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb

sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

The definitive biography of George Nelson, featuring the full range of his work, interviews, and previously unpublished images from Nelson's private archives. George Nelson (1908-1986) was a pioneering modernist who ranks with Raymond Loewy, Charles Eames, and Eliot Noyes as one of America's outstanding designers. Nelson's office produced some of the twentieth century's canonical pieces of industrial design, many of which are still in production: the ball clock, the bubble lamp, the sling sofa. Nelson also made major contributions to the storage wall, the shopping mall, the multi-media presentation, and the open-plan office system. The author of this definitive biography was given access to Nelson's office archives and personal papers. He also interviewed more than 70 of Nelson's friends, colleagues, employees, and clients (including the late D. J. De Pree, former head of the Herman Miller Furniture Company and Nelson's chief patron) and obtained many previously unpublished images from corporate and private archives. The full range of Nelson's work is represented, from product and furniture design to packaging and graphics to large-scale projects such as the Fairchild house and the 1959 American National Exhibition in Moscow. Because Nelson was a serious and original thinker about design issues, Abercrombie quotes extensively from his published and unpublished writings, offering provocative new material to students of design theory and philosophy. The appendixes, compiled by Judith Nasatir, include a chronology of Nelson's work, a biographical chronology, and two bibliographies: one of writings by Nelson and the other of writings about him.

With input from a diverse range of industry experts/designers, theorists, critics, historians, and curators, this anthology is the first to focus exclusively on the history of industrial design. This pioneering guide traces the entire history of industrial design, industrialization, and mass production from 1850 until today. Sixty comprehensive essays written by designers, theorists, advertisers, historians, and curators detail the most crucial movements, issues, and accomplishments of industrial design. They combine news reports on the very first design workshops, aesthetic manifestos, lectures, and more from the biggest names in the field: William Morris, Henry Dreyfuss, and Victor Papanek, to name only a few. The Industrial Design Reader is an excellent resource for educators, students, and practicing designers.

Sustainable Industrial Design and Waste Management was inspired by the need to have a text that enveloped awareness and solutions to the ongoing issues and concerns of waste generated from industry. The development of science and technology has increased human capacity to extract resources from nature and it is only recently that industries are being held accountable for the detrimental effects the waste they produce has on the environment. Increased governmental

research, regulation and corporate accountability are digging up issues pertaining to pollution control and waste treatment and environmental protection. The traditional approach for clinical waste, agricultural waste, industrial waste, and municipal waste are depleting our natural resources. The main objective of this book is to conserve the natural resources by approaching 100 % full utilization of all types of wastes by cradle – to - cradle concepts, using Industrial Ecology methodology documented with case studies. Sustainable development and environmental protection cannot be achieved without establishing the concept of industrial ecology. The main tools necessary for establishing Industrial Ecology and sustainable development will be covered in the book. The concept of “industrial ecology will help the industrial system to be managed and operated more or less like a natural ecosystem hence causing as less damage as possible to the surrounding environment. Numerous case studies allow the reader to adapt concepts according to personal interest/field Reveals innovative technologies for the conservation of natural resources The only book which provides an integrated approach for sustainable development including tools, methodology, and indicators for sustainable development

Iconic Designs is a beautifully designed and illustrated guide to fifty classic 'things' – designs that we find in the city, in our homes and offices, on page and screen, and in our everyday lives. In her introduction, Grace Lees-Maffei explores what makes a design 'iconic', and fifty essays by leading design and cultural critics tell the story of each iconic 'thing', its innovative and unique qualities, and its journey to classic status. Subjects range from the late 19th century to the present day, and include the Sydney Opera House, the Post-It Note, Coco Chanel's classic suit, the Sony Walkman™, Hello Kitty™, the typeface Helvetica, the Ford Model T, Harry Beck's diagrammatic map of the London Underground and the Apple iMac G3. This handsome volume provides a treasure trove of 'stories' that will shed new light on the iconic designs that we use without thinking, aspire to possess, love or hate (or love to hate) and which form part of the fabric of our everyday lives.

Provides an integrated and cohesive view of the product design process, covering materials, manufacturing, idea generation, computer-aided design, engineering functions, product types, and market research. This updated edition explores recent developments such as additive manufacture and crowd funding, and includes more consumer and lifestyle orientated products for a more product-based focus, supported by a range of new innovative examples and case studies from internationally-renown designers and studios. The second edition also features a supportive document map that helps to reveal the steps in product creation, new projects and activities for every chapter, and additional references and web sources to allow students to further explore the world of product design. Full of inspiring images covering a wide variety of product design examples, Richard Morris presents an engaging introduction to this sizeable topic that can be used as a useful guide to the processes involved in product design.

From the lost art of show-card writing and the tumultuous days of guerrilla magazine publishing to the latest in electronic leaflet design and hot magazine covers, acclaimed graphic designer and author Steven Heller provides dozens of stunning examples of how graphic design has transformed from a subset of pop culture to a cultural driving force on its own.

The role of design, both expert and nonexpert, in the ongoing wave of social innovation toward sustainability. In a changing world everyone designs: each individual person and each collective subject, from enterprises to institutions, from communities to cities and regions, must define and enhance a life project. Sometimes these projects generate unprecedented solutions; sometimes they converge on common goals and realize larger transformations. As Ezio Manzini describes in this book, we are witnessing a wave of social innovations as these changes unfold—an expansive open co-design process in which new solutions are suggested and new meanings are created. Manzini distinguishes between diffuse design (performed by everybody) and expert design (performed by those who have been trained as designers) and describes how they interact. He maps what design experts can do to trigger and support meaningful social changes, focusing on emerging forms of collaboration. These range from community-supported agriculture in China to digital platforms for medical care in Canada; from interactive storytelling in India to collaborative housing in Milan. These cases illustrate how expert designers can support these collaborations—making their existence more probable, their practice easier, their diffusion and their convergence in larger projects more effective. Manzini draws the first comprehensive picture of design for social innovation: the most dynamic field of action for both expert and nonexpert designers in the coming decades.

"Paul Betts first came to my attention through his pioneering article on the post-1945 Bauhaus myth as a joint German-American venture. This book is a landmark study of cultural continuities and ruptures, institutional realignments, and individual careers that introduces a breath of fresh air into a field of research long staled by received ideas. It demonstrates the rewards of approaching the years from 1933 to 1945 as a revealing window onto the subsequent history of West Germany."—Wolfgang Schivelbusch "The Authority of Everyday Objects is a small gem of the new cultural history. This is a work of striking originality and insight that fits the development of industrial design in postwar Germany into the country's broader social, cultural and political history, constructing an analytical narrative that carries from the Third Reich into the Cold War. It illuminates not merely cultural transformation but the wider social history of twentieth-century Germany."—Stanley G. Payne, author of *A History of Fascism, 1914-1945* "The Authority of Everyday Objects is a refreshing, innovative, and convincing approach to post-World War II Western consumer society. Design—as a weapon in Cold War competition and as a vehicle for German redemption by revitalizing Bauhaus traditions—is thoroughly researched and wonderfully presented in Paul Betts' book. This well-illustrated work convinces the reader that design was a part of *gluecklich Leben* ("lucky life") and *schoen wohnen* ("beautiful living"), and a factor in the politicization of material culture."—Ivan T. Berend, author of *Decades of Crisis: Central and Eastern Europe before World War II* and *History Derailed: Central and Eastern Europe in the Long Nineteenth Century*

Manufacturing and Design presents a fresh view on the world of industrial production:

thinking in terms of both abstraction levels and trade-offs. The book invites its readers to distinguish between what is possible in principle for a certain process (as determined by physical law); what is possible in practice (the production method as determined by industrial state-of-the-art); and what is possible for a certain supplier (as determined by its production equipment). Specific processes considered here include metal forging, extrusion, and casting; plastic injection molding and thermoforming; additive manufacturing; joining; recycling; and more. By tackling the field of manufacturing processes from this new angle, this book makes the most out of a reader's limited time. It gives the knowledge needed to not only create well-producible designs, but also to understand supplier needs in order to find the optimal compromise. Apart from improving design for production, this publication raises the standards of thinking about producibility. Emphasizes the strong link between product design and choice of manufacturing process Introduces the concept of a "production triangle" to highlight tradeoffs between function, cost, and quality for different manufacturing methods Balanced sets of questions are included to stimulate the reader's thoughts Each chapter ends information on the production methods commonly associated with the principle discussed, as well as pointers for further reading Hints to chapter exercises and an appendix on long exercises with worked solutions available on the book's companion site: <http://booksite.elsevier.com/9780080999227/>

Design for Health: Applications of Human Factors delves into critical and emergent issues in healthcare and patient safety and how the field of human factors and ergonomics play a role in this domain. The book uses the Design for X (DfX) methodology to discuss a wide range of contexts, technologies, and population dependent criteria (X's) that must be considered in the design of a safe and usable healthcare ecosystem. Each chapter discusses a specific topic (e.g., mHealth, medical devices, emergency response, global health, etc.), reviews the concept, and presents a case study that demonstrates how human factors techniques and principles are utilized for the design, evaluation or improvements to specific tools, devices, and technologies (Section 1), healthcare systems and environments (Section 2), and applications to special populations (Section 3). The book represents an essential resource for researchers in academia as well as practitioners in medical device industries, consumer IT, and hospital settings. It covers a range of topics from medication reconciliation to self-care to the artificial heart. Uses the Design for X (DfX) methodology A case study approach provides practical examples for operationalization of key human factors principles and guidelines Provides specific design guidelines for a wide range of topics including resilience, stress and fatigue management, and emerging technologies Examines special populations, such as the elderly and the underserved Brings a multidisciplinary, multi-industry approach to a wide range of healthcare human factors issues

Urban design continues to grow as an increasingly important and expanding field of study, research and professional endeavour. Distinguished by its broad scope and comprehensiveness on the subject of urban design, this new collection combines selected essays from both practitioners and academia. Writing Urbanism is the ideal volume for both students, architects and urban designers.

Why attractive things work better and other crucial insights into human-centered design Emotions are inseparable from how we humans think, choose, and act. In Emotional

Design, cognitive scientist Don Norman shows how the principles of human psychology apply to the invention and design of new technologies and products. In *The Design of Everyday Things*, Norman made the definitive case for human-centered design, showing that good design demanded that the user's must take precedence over a designer's aesthetic if anything, from light switches to airplanes, was going to work as the user needed. In this book, he takes his thinking several steps farther, showing that successful design must incorporate not just what users need, but must address our minds by attending to our visceral reactions, to our behavioral choices, and to the stories we want the things in our lives to tell others about ourselves. Good human-centered design isn't just about making effective tools that are straightforward to use; it's about making affective tools that mesh well with our emotions and help us express our identities and support our social lives. From roller coasters to robots, sports cars to smart phones, attractive things work better. Whether designer or consumer, user or inventor, this book is the definitive guide to making Norman's insights work for you.

A surprising, sweeping, and deeply researched history of empathy—from late-nineteenth-century German aesthetics to mirror neurons†*Empathy: A History* tells the fascinating and largely unknown story of the first appearance of “empathy” in 1908 and tracks its shifting meanings over the following century. Despite empathy’s ubiquity today, few realize that it began as a translation of *Einfühlung* or “in-feeling” in German psychological aesthetics that described how spectators projected their own feelings and movements into objects of art and nature. Remarkably, this early conception of empathy transformed into its opposite over the ensuing decades. Social scientists and clinical psychologists refashioned empathy to require the deliberate putting aside of one’s feelings to more accurately understand another’s. By the end of World War II, interpersonal empathy entered the mainstream, appearing in advice columns, popular radio and TV, and later in public forums on civil rights. Even as neuroscientists continue to map the brain correlates of empathy, its many dimensions still elude strict scientific description. This meticulously researched book uncovers empathy’s historical layers, offering a rich portrait of the tension between the reach of one’s own imagination and the realities of others’ experiences.

If you have designs for wonderful machines in mind, but aren’t sure how to turn your ideas into real, engineered products that can be manufactured, marketed, and used, this book is for you. Engineering professor and veteran maker Tom Ask helps you integrate mechanical engineering concepts into your creative design process by presenting them in a rigorous but largely nonmathematical format. Through mind stories and images, this book provides you with a firm grounding in material mechanics, thermodynamics, fluid dynamics, and heat transfer. Students, product and mechanical designers, and inventive makers will also explore nontechnical topics such as aesthetics, ethnography, and branding that influence product appeal and user preference. Learn the importance of designing functional products that also appeal to users in subtle ways Explore the role of aesthetics, ethnography, brand management, and material culture in product design Dive into traditional mechanical engineering disciplines related to the behavior of solids, liquids, and gases Understand the human factors of design, such as ergonomics, kinesiology, anthropometry, and biomimicry Get an overview of available mechanical systems and components for creating your product As a cultivated form of invention, product design is a deeply human phenomenon that enables us to shape, modify and alter the world around us – for better or worse. The recent emergence of the sustainability imperative in product design compels us to recalibrate the parameters of

good design in an unsustainable age. Written by designers, for designers, the Routledge Handbook of Sustainable Product Design presents the first systematic overview of the burgeoning field of sustainable product design. Brimming with intelligent viewpoints, critical propositions, practical examples and rich theoretical analyses, this book provides an essential point of reference for scholars and practitioners at the intersection of product design and sustainability. The book takes readers to the depth of our engagements with the designed world to advance the social and ecological purpose of product design as a critical twenty-first-century practice. Comprising 35 chapters across 6 thematic parts, the book's contributors include the most significant international thinkers in this dynamic and evolving field.

Industrial Work and Life: An Anthropological Reader is a comprehensive anthropological overview of industrialisation in both Western and non-Western societies. Based on contemporary and historical ethnographic material, the book unpacks the 'world of industry' in the context of the shop floor, the family, and the city, revealing the rich social and political texture underpinning economic development. It also provides a critical discussion of the assumptions that inform much of the social science literature on industrialisation and industrial 'modernity'. The reader is divided into four thematic sections, each with a clear and informative introduction: historical development of industrial capitalism; shopfloor organisation; the relationships between the workplace and the home; the teleology of industrial 'modernity' and working-class consciousness. With readings by key writers from a range of backgrounds and disciplines, *Industrial Work and Life* is the essential introduction to the study of industrialisation in different societies. It will appeal to students across a wide range of subjects including: anthropology, comparative sociology, social history, development studies, industrial relations and management studies. Includes essays by: E.P. Thompson, Aihwa Ong, Jonathan Parry, Thomas C. Smith, Harry Braverman, Michael Burawoy, Huw Beynon, Françoise Zonabend, James Carrier, Leslie Salzinger, Ching Kwan Lee, Ronald Dore, Tom Gill, Carla Freeman, Max Gluckman, James Ferguson, Chitra Joshi, Lisa Rofel, Geert De Neve, Karl Marx, Rajnarayan Chandavarkar, Robert Roberts, June Nash, Christena Turner.

The Social Design Reader explores the ways in which design can be a catalyst for social change. Bringing together key texts of the last fifty years, editor Elizabeth Resnick traces the emergence of the notion of socially responsible design. This volume represents the authentic voices of the thinkers, writers and designers who are helping to build a 'canon' of informed literature which documents the development of the discipline. *The Social Design Reader* is divided into three parts. Section 1: *Making a Stand* includes an introduction to the term 'social design' and features papers which explore its historical underpinnings. Section 2: *Creating the Future* documents the emergence of social design as a concept, as a nascent field of study, and subsequently as a rapidly developing professional discipline, and Section 3: *A Sea Change* is made up of papers acknowledging social design as a firmly established practice. Contextualising section introductions are provided to aid readers in understanding the original source material, while summary boxes clearly articulate how each text fits with the larger milieu of social design theory, methods, and practice.

Design: The Whole Story takes a close look at the key developments, movements and practitioners of design around the world, from the beginnings of industrial manufacturing to the present day. Organized chronologically, it locates design within its technological, cultural, economic, aesthetic and theoretical contexts. From the high-minded moralists of the 19th century to the radical thinkers of modernism - and from the emergence of showmen such as Raymond Loewy in the 1930s to today's superstars such as Philippe Starck - the book provides in-depth coverage of a subject that touches all our lives. Iconic works that mark significant steps forward or that characterize a particular era or approach - such as Marcel Breuer's Wassily chair of 1925, Eliot Noyes' corporate identity work for IBM in the 1950s and Matthew Carter's Verdana typeface, designed to be read on screen - are analysed in detail,

while the text sets out the framework of ideas, intent and technology within which differing approaches to design have evolved. From the cars we drive and the products we buy to the graphics that surround us, we are all consumers of design. *Design: The Whole Story* provides all the information you need to decode the material world.

Charles and Ray Eames, perhaps the most famous design partnership of 20th-century America, did pioneering work in furniture, film, architecture, and exhibition design. Now Pat Kirkham interprets their work in depth, probing the lives behind the designs and the nature of the collaboration. 221 illustrations, 16 in color.

This groundbreaking anthology is the first to focus exclusively on the history of industrial design. With essays written by some of the greatest designers, visionaries, policy makers, theorists, critics and historians of the past two centuries, this book traces the history of industrial design, industrialization, and mass production in the United States and throughout the world.

The first publication documenting the work of Brooks Stevens, one of America's most influential twentieth-century designers. *Industrial Strength Design: How Brooks Stevens Shaped Your World* is a long overdue introduction to the work of visionary industrial designer Brooks Stevens (1911-1995). Believing that an industrial designer "should be a businessman, an engineer, and a stylist, in that order," Stevens created thousands of ingenious and beautiful designs for industrial and household products—including a clothes dryer with a window in the front, a wide-mouthed peanut butter jar, and the Oscar Mayer Wienermobile. ("There's nothing more aerodynamic than a wiener," he explained.) He invented a precursor to the SUV by turning a Jeep into a station wagon after World War II, and streamlined steam irons so that they resembled aircraft. It was Brooks Stevens who, in 1954, coined the phrase "planned obsolescence," defining it as "instilling in the buyer the desire to own something a little newer, a little better, a little sooner than is necessary." This concept has since been blamed for everything from toasters that stop working to today's throwaway culture, but Stevens was simply recognizing the intentionally ephemeral nature of a designer's work. Asked once to name his favorite design, he replied, "none, because every one would have to be restudied for the tastes of tomorrow." This book, which accompanied an exhibit at the Milwaukee Art Museum (the repository for Stevens's papers), includes 250 illustrations of designs by Stevens and his firm, many in color. Glenn Adamson, exhibition curator, contributes detailed studies of individual designs. John Heskett, Kristina Wilson, and Jody Clowes contribute interpretive essays. Also included are a description of the Brooks Stevens Archive and several key writings by Brooks Stevens.

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