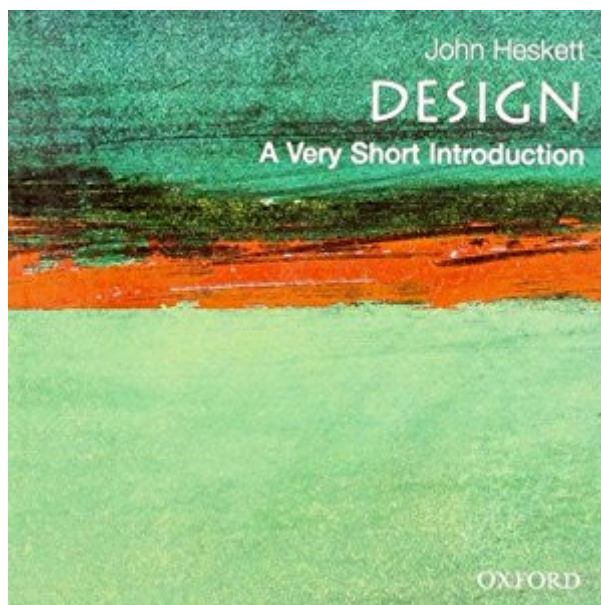


The book was found

Design: A Very Short Introduction



Synopsis

John Heskett wants to transform the way we think about design by showing how integral it is to our daily lives, from the spoon we use to eat our breakfast cereal, and the car we drive to work in, to the medical equipment used to save lives. Design combines 'need' and 'desire' in the form of a practical object that can also reflect the user's identity and aspirations through its form and decoration. This concise guide to contemporary design goes beyond style and taste to look at how different cultures and individuals personalize objects. Heskett also reveals how simple objects, such as a toothpick, can have their design modified to suit the specific cultural behavior in different countries. There are also fascinating insights into how major companies such as Nokia, Ford, and Sony approach design. Finally, the author gives us an exciting vision of what design can offer us in the future, showing in particular how it can humanize new technology. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly accessible.

Book Information

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Customer Reviews

This book is a good introduction to some parts of design theory and practice, using limited space well. But it neglects and also ignores important subjects, such as cultural traditions of design such as in Finland and Japan; legal protection of designs, as intellectual property or patents; some main

domains of design, such as fashion; and the role of opinion leaders and fashions in creating demand for particular designs. More serious are the partly wrong treatments of broader issues, especially in the final chapters. Thus, they wrongly discuss industrial policies as a modern form of mercantilism, expect that design decisions beyond one's personal habitat can be made with the participation of multitudes, and charge design with making contributions to major global issues far beyond its potentials. One final small but irritating point, which is the responsibility of the publisher: There are many spelling errors in German words. Professor Yehezkel Dror, The Hebrew University of Jerusalem

This is possibly one of the worst books ever to be written. Half of the "information," he introduces is presented twenty times over, and he goes into unnecessary detail on random subjects that have absolutely nothing to do with design. Every chapter is just another useless elaboration on the smallest difference between synonyms. The grammar is bolstered to the point where it's almost incomprehensible. It was a waste of time reading it, and I assure you, I only did because it was required for a class.

What's not to love about a college text which is VERY short?! Actually this was one of my daughter's college textbooks, not mine. Since her prof required it, I assume it is a good book on design.

Yeah, disappointing. Some interesting thoughts here and there but nothing well developed. An illustrations and photographs -- seeming pretty important in a book on design -- are haphazard and poorly done. Too bad, I was really looking forward to this.

I read a few books from the Very Short Introduction (VSI) series such as Law, Economics and Logic, and found them to be clear, systematic, packed with information, and fitting of their titles. That and curiosity led me to read this book on design. Instead of being interesting and enlightening, I found this book to be boring, poorly written, and confusing. I'm not very a good writer and that really ought to stop me from making any criticism. But then I thought it is important that others gets a preview of this book before they buy it. The problem with the writing is that it uses many long and big words that carry little meaning, words that are abstract and can mean a number of things, and when crammed together along with five six other abstract words, can mean nothing and everything, e.g. "Communications" is here used as a shorthand term to cover the vast array of two-dimensional

material that plays such an extensive role in modern life."Then there are those strange metaphors, that I suppose make sense but are really forced, e.g. "design should be the crucial anvil on which the human environment, in all its detail, is shaped and constructed for the betterment and delight of all." of all things, why an anvil, why a monolithic piece of metal that is the antithesis of design. And this is irony.As you slowly go through the paragraphs, you glean an occasional insight, a fitting example, a powerful well phrased argument, and you wonder if you cut out all the crap in between, all the redundancies and tautologies, all the fluff, whether this wouldn't be a decent book.At the end of the book however, you realize the answer is no. Of the important, useful information, such as the fundamentals of good design, a list of factors most important to good design, a monographs on some interesting topics such as object design, ergonomics, typography, the use of materials in design, design as related to the visual, auditory and haptic, and so much so much more, are all absent or lacking in this book.A good question to ask yourself at the end of reading a book is what have I learned. For this one, I doubt anything.

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