

A History Of Industrial Design

Critical essays, with illustrations, of many of the artist's designs.

Imagine if we all walked around with a ball-shaped smartphone in our pockets. Would that be comfortable or convenient? Probably not! In *Industrial Design: Why Aren't Smartphones Round and Other Mysteries with Science Activities for Kids*, readers ages 9-12 discover the world of the engineering design process and the many steps it takes for a product to fit perfectly to its use while still looking good. 25 Hands-on STEAM activities let kids discover the engineering design steps for themselves!

Design and Culture: A Transdisciplinary History offers an inclusive overview that crosses disciplinary boundaries and helps define the next phase of global design practice. This book examines the interaction of design with advances in technology, developments in science, and changing cultural attitudes. It looks to the past to prepare for the future and is the first book to offer an innovative transdisciplinary design history that integrates multidisciplinary sources of knowledge into a mindful whole. It shows design as a process that expresses goals through values and beliefs, functioning as a major factor in contemporary cultural life. Starting with the development of the Industrial Revolution, the book focuses on the evolution of design and culture in the twentieth century to predict where design will go in the future. Given the major social and political shifts currently unfolding across the globe, and the resulting changing demographics and environmental degradation, *Design and Culture* encourages collaboration and communication between disciplines to prepare for the future of design in a rapidly changing world.

This book will transform the way you think about design by showing how integral it is to our daily lives, from the spoon we use to eat our breakfast cereal to the medical equipment used to save lives. John Heskett goes beyond style and taste to look at how different cultures and individuals personalise objects.

Patented

The Work of the Apple Industrial Design Group

A Cultural History of West German Industrial Design

A Survey of the Modern Style in Architecture, Interior Design, Industrial Design, Graphic Design, and Photography

How Brooks Stevens Shaped Your World

Forces of Production

The first part of this book traces the pre-history of industrial design through the Industrial Revolution and the pioneer days of the Bauhaus to the emergence of a fully-fledged industrial design profession with many roles in modern consumer society. Part two retraces some of the same ground in a series of case studies examining the evolution of design in such fields as transport, furniture, kitchenware, communications, office equipment and packaging.

History from Things explores the many ways objects—defined broadly to range from Chippendale tables and Italian Renaissance pottery to seventeenth-century parks and a New England cemetery—can reconstruct and help reinterpret the past. Eighteen essays describe how to “read” artifacts, how to “listen to” landscapes and locations, and how to apply methods and theories to historical inquiry that have previously belonged solely to archaeologists, anthropologists, art historians, and conservation scientists. Spanning vast time periods, geographical locations, and academic disciplines, *History from Things* leaps the boundaries between fields that use material evidence to understand the past. The book expands and redirects the study of material culture—an emerging field now building a common base of theory and a shared intellectual agenda.

A Short Course in Industrial Design covers a systematic approach and an organized system by which it is possible to go through the form design stages of a project. The book describes the step-by-step creation of a new product; the structure and form variation methods used in form design; and the appearance of a new product. It also tackles the form factors (i.e. design, production, sales and distribution, and destruction factors and factors concerning the product in use); the interdependence of the basic properties; and the evaluation of form design suggestions. A case history on the design of an apparatus for chromosome analysis is also presented. The case history shows the utilization of essential steps in creating a new product, especially the use of the structure and form variation methods. Design engineers and industrial engineers will find this book invaluable.

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.

Why Smartphones Aren't Round and Other Mysteries with Science Activities for Kids

A History of Solar Power Art and Design

Art and Industry

Streamliner

A History from the Steam Age to Today

American Design Ethic: a History of Industrial Design to 1940

Occupational Outlook Handbook

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

How does industrial design operate outside of capitalist consumer culture? Designing for Socialist Need assembles a detailed picture of industrial design practice in the socialist German Democratic Republic (GDR). Drawing on much previously unexplored material from a wide variety of sources, it not only maps out some of the ideological, institutional and economic contexts within which GDR design functioned, it also critically reconstructs the designers' aims and perspectives in order to argue that they shared a profoundly socially responsible approach to design. By focusing on their ideas and approaches, this volume attends to the previously unacknowledged intellectual and practical richness of GDR design culture and demonstrates that it can provide pertinent insights not only for scholars of GDR history or German design, but also for contemporary design practitioners, theorists and educators with an interest in sustainability in design.

An unprecedented, essential field guide to more than a century of fascinating product and industrial design From legendary classics to anonymous objects that are indispensable in homes and offices, this one-of-a-kind collection of original patent documents celebrates the creative genius of designers, inventors, creators, innovators, and dreamers the world over. The range is phenomenal: patents by Eero Saarinen, Charles Eames, Isamu Noguchi, Ettore Sottsass, Raymond Loewy, and George Nelson sit alongside everyday designs for tape dispensers, pencil sharpeners, food processors, desk fans, and drink bottles to create an valuable reference that's also an irresistible browse.

As the Great Depression started in 1929, several dozen creative individuals from a variety of artistic fields, including theatre, advertising, graphics, fashion and furniture design, pioneered a new profession. Responding to unprecedented public and industry demand for new styles, these artists entered the industrial world during what was called the "Machine Age," to introduce "modern design" to the external appearance and form of mass-produced, functional, mechanical consumer products formerly not considered art. The popular designs by these "machine designers" increased sales and profits dramatically for manufacturers, which helped the economy to recover; established a new profession, industrial design; and within a decade, changed American products from mechanical monstrosities into sleek, modern forms expressive of the future. This book is about those industrial designers and how they founded, developed, educated and organized today's profession of more than 50,000 practitioners.

Vintage Industrial

History of Industrial Design Bd. 2: 1851 - 1918 The Great Emporium of the World

Design: A Very Short Introduction

Everything Industrial Designers Need to Know Every Day

Cradle-to-Cradle for Sustainable Development

Living with Machine Age Design

Making the Modern

A cult read among designers for more than half a century, the famous manifesto of America's greatest industrial designer is finally back in print!

Smith reveals how this visual revolution played an instrumental role in the complex psychological, social, economic, and technological changes that came to be known as the second industrial revolution. From the role of visualization in the invention of the assembly line, to office and building design, to the corporate and lifestyle images that filled new magazines such as *Life* and *Fortune*, he traces the extent to which the second wave of industrialization engaged the visual arts to project a new iconology of progress.

3D Robotics co-founder and bestselling author Chris Anderson takes you to the front lines of a new industrial revolution as today's entrepreneurs, using open source design and 3-D printing, bring manufacturing to the desktop. In an age of custom-fabricated, do-it-yourself product design and creation, the collective potential of a million garage tinkerers and enthusiasts is about to be unleashed, driving a resurgence of American manufacturing. A generation of "Makers" using the Web's innovation model will help drive the next big wave in the global economy, as the new technologies of digital design and rapid prototyping gives everyone the power to invent--creating "the long tail of things".

An exquisitely illustrated celebration of this influential style that is now at the forefront of interior design. Vintage Industrial covers the period from 1900 to 1950, which produced the raw, functional aesthetic that has become a cornerstone of modern design. The advent of the second industrial revolution created the need for a new kind of furniture to satisfy the demands of a rapidly growing workforce. Chairs, tables, lamps, and modular storage were designed from new materials to be mass-produced, stackable, and adjustable to the developing needs of brand-new industries that in turn were manufacturing the products that would define a changing society. These pieces, that inform a reclaimed style, are now highly popular among collectors and interior designers. This volume celebrates the engineers who shaped the industrial aesthetic as the unsung heroes of modern design and showcases their creations. By discovering ways to work iron and steel into functional forms, luminaries such as Bernard-Albin Gras, George Carwardine, Jean Prouvé, and Édouard-Wilfred Buquet sparked a revolution in the way we think about our built environment. Five chapters—on lighting, seating, tables, storage, and curiosities—describe the major innovations and designs from the period and include stunning photography depicting these objects in homes, workshops, factories, and warehouses. Meticulously curated, this elegant book is an informative style guide and source of inspiration for how to live with industrial design.

The Principles of Industrial Design

Materials and Manufacturing Guide

A History of Industrial Design

Graphics and Products Since the Industrial Revolution

AppleDesign

Raymond Loewy and Image-making in the Age of American Industrial Design

A Transdisciplinary History

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.

An abundantly illustrated overview of modern design across continents and cultures, highlighting key movements and design traditions.

The copyright/design interface for a wider, non-specialist audience, taking as a starting point the notion of industrial design derived from design studies, on the border between art and science.

Industrial Design: Materials and Manufacturing Guide, Second Edition provides the detailed coverage of materials and manufacturing processes that industrial designers need without their depth and overly technical discussions commonly directed toward engineers. Author Jim Lesko gives you the practical knowledge you need to develop a real-world understanding of materials and processes and make informed choices for industrial design projects. In this book, you will find everything from basic terminology to valuable insights on why certain shapes work best for particular applications. You'll learn how to extract the best performance from all of the most commonly used methods and materials.

A Social History of Industrial Automation

1,000 Design Patents

The Authority of Everyday Objects

Principles for UX and Interaction Design

The Interface

IBM and the Transformation of Corporate Design, 1945 – 1976

Techniques and Materials

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.

To celebrate Apple's twentieth anniversary, AppleDesign provides a rare inside look at the Industrial Design Group, examining the role this small team of creative individuals has played in the rise of Apple from a Silicon Valley garage to a billion-dollar corporation. It details the formation of the Group, outlines their method for turning great ideas into even greater products, reveals many design concepts and products that never reached the marketplace, and offers a glimpse at the triumph and turmoil that results when creative desire meets (and occasionally collides with) corporate reality. With more than 400 color illustrations and detailed discussion of more than 100 products, design concepts and works-in-progress, AppleDesign provides the most thorough examination of a corporate design group ever published. From the Macintosh to the PowerBook, the Newton MessagePad, the eMate and the just-released Twentieth Anniversary Macintosh, Apple's designers have given us some of the most compelling and enduring products of our time. Their work not only enriches the lives of more than 50 million Apple users worldwide, it influences the computer industry at large, providing strong evidence for those who argue that industrial design is as powerful and relevant an art form as painting, sculpture or architecture.

A History of Industrial Design Van Nostrand Reinhold Company

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

Twentieth Century Limited

Sustainable Industrial Design and Waste Management

A History of Design from the Victorian Era to the Present

Industrial Design A-Z

Industrial Design

Industrial Design and Artistic Expression

A Short Course in Industrial Design

"Industrial design is a fundamental component of the traditional consumer experience. This book traces the history of industrial design over three centuries, beginning with the eighteenth-century industrial revolution. It identifies the major figures, organizations, styles and evolutionary events of the profession"--

In February 1956 the president of IBM, Thomas Watson Jr., hired the industrial designer and architect Eliot F. Noyes, charging him with reinventing IBM's corporate image, from stationery and curtains to products such as typewriters and computers and to laboratory and administration buildings. What followed—a story told in full for the first time in John Harwood's *The Interface*—remade IBM in a way that would also transform the relationships between design, computer science, and corporate culture. IBM's program assembled a cast of leading figures in American design: Noyes, Charles Eames, Paul Rand, George Nelson, and Edgar Kaufmann Jr. *The Interface* offers a detailed account of the key role these designers played in shaping both the computer and the multinational corporation. Harwood describes a surprising inverse effect: the influence of computer and corporation on the theory and practice of design. Here we see how, in the period stretching from the "invention" of the computer during World War II to the appearance of the personal computer in the mid-1970s, disciplines once well outside the realm of architectural design—information and management theory, cybernetics, ergonomics, computer science—became integral aspects of design. As the first critical history of the industrial design of the computer, of Eliot Noyes's career, and of some of the most important work of the Office of Charles and Ray Eames, *The Interface* supplies a crucial chapter in the story of architecture and design in postwar America—and an invaluable perspective on the computer and corporate cultures of today.

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.

A comprehensive history of design materials, from the origins of mass production during the Industrial Revolution to the contemporary world's applications of wood, metals, and synthetics, covers major design trends while making predictions about the potential of new technologies.

Founders of American Industrial Design

Designing for People

Industrial Strength Design

The Industrial Design Reference & Specification Book

John Vassos

Industrial Design In America 1925-1939

The New Industrial Revolution

Classic, indispensable introduction to industrial design in the last century.

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

The first book on one of the leading collections of modern industrial design. A must-have for lovers of modernism, this is an accessible but authoritative introduction to the field. From the second industrial revolution to the start of the digital revolution, industrial design has played a major role in shaping society and the everyday objects used for living, working, and traveling. As factories transitioned from manufacturing machines for war to mass-produced goods, industrial design evolved to meet the needs of a quickly growing consumer economy. 100 Designs for a Modern World is a curated overview of the most influential pieces of modern industrial design from 1900 to the present day. George R. Kravis II has collected some of the most innovative and memorable products—including, for example, the Silver Streak glass iron—that contributed to this radical transformation of global culture. This book presents one hundred exceptionally designed objects: chairs, radios, irons, electric clocks, ceramic tableware, textiles, posters, and other graphic designs. The chronological organization generates a history of industrial design since the turn of the twentieth century. With an introduction by design historian Penny Sparke, this book is an authoritative reference on industrial design in the twentieth and early-twenty-first centuries. Meticulously selected and beautifully photographed, this elegant book is both an informative guide and a source of inspiration for collectors and enthusiasts of modern industrial design.

"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

Industrial Design Practice in the German Democratic Republic

Kravis Design Center

Raymond Loewy, Pionier des Amerikanischen Industriedesigns

History from Things

The Industrial Design Reader

The Industrialization of Design

Industrial Design in the Modern Age

Born in Paris in 1893 and trained as an engineer, Raymond Loewy revolutionized twentieth-century American industrial design. Combining salesmanship and media savvy, he created bright, smooth, and colorful logos for major corporations that included Greyhound, Exxon, and Nabisco. His designs for Studebaker automobiles, Sears Coldspot refrigerators, Lucky Strike cigarette packs, and Pennsylvania Railroad locomotives are iconic. Beyond his timeless designs, Loewy carefully built an international reputation through the assiduous courting of journalists and tastemakers to become the face of both a new profession and a consumer-driven vision of the American dream. In Streamliner, John Wall traces the evolution of an industry through the lens of Loewy's eclectic life, distinctive work, and invented persona. How, he asks, did Loewy build a business while transforming himself into a national

brand a half century before “branding” became relevant? Placing Loewy in context with the emerging consumer culture of the latter half of the twentieth century, Wall explores how his approach to business complemented—or differed from—that of his well-known contemporaries, including industrial designers Henry Dreyfuss, Walter Teague, and Norman Bel Geddes. Wall also reveals how Loewy tailored his lifestyle to cement the image of “designer” in the public imagination, and why the self-promotion that drove Loewy to the top of his profession began to work against him at the end of his career. Streamliner is an important and engaging work on one of the longest-lived careers in industrial design.

This book examines the history of creative applications of photovoltaic (PV) solar power, including sound art, wearable technology, public art, industrial design, digital media, building integrated design, and many others. The growth in artists and designers incorporating solar power into their work reflects broader social, economic, and political events. As the cost of PV cells has come down, they have become more accessible and have found their way into a growing range of design applications and artistic practices. As climate change continues to transform our environment and becomes a greater public concern, the importance of integrating sustainable energy technologies into our culture grows as well. The book will be of interest to scholars working in art history, design history, design studies, environmental studies, environmental humanities, and sustainable energy design. 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.

An ambitious new survey of industrial design from 1900 to the present day in the United States, Europe, and around the world, as told through selected objects from the George R. Kravis II Collection. Destined to become a new classic in the design genre, this major work summarizes an enormous topic—the creation of everyday objects for mass production and consumption from 1900 to the present—and shows how these products have become both symbols of the modern age and harbingers of our future. It covers the work of the heroes of modern and post-modern design, from the early pioneers—Dreyfuss, Bel Geddes, and Eames—to the leaders in the field today, including Starck, Newson, and Ive. More than 200 objects from the Kravis Design Center’s collection are highlighted as important exemplars of industrial design. A wide range of media is represented, including furniture, metalwork, ceramics, and plastics. New research by contributing scholars has uncovered illuminating details about each object that help tell a more complete story of design in the past 100 years. Among the more than 400 photographs, which include a wealth of historical images and ephemera, are those of the objects taken especially for this book and seen as never before, in vibrant color and precise detail. This concise new history introduces a whole new audience to the topic in a style that is at once educational and accessible.

Essays on Material Culture

Designing for Socialist Need

Understanding Industrial Design

Industry, Art, and Design in America

The Challenge of Legal Protection

Makers

History of Modern Design

Focusing on the design and implementation of computer-based automatic machine tools, David F. Noble challenges the idea that technology has a life of its own. Technology has been both a convenient scapegoat and a universal solution, serving to disarm critics, divert attention, depoliticize debate, and dismiss discussion of the fundamental antagonisms and inequalities that continue to beset America. This provocative study of the postwar automation of the American metal-working industry—the heart of a modern industrial economy—explains how dominant institutions like the great corporations, the universities, and the military, along with the ideology of modern engineering shape, the development of technology. Noble shows how the system of “numerical control,” perfected at the Massachusetts Institute of Technology (MIT) and put into general industrial use, was chosen over competing systems for reasons other than the technical and economic superiority typically advanced by its promoters. Numerical control took shape at an MIT laboratory rather than in a manufacturing setting, and a market for the new technology was created, not by cost-minded producers, but instead by the U. S. Air Force. Competing methods, equally promising, were rejected because they left control of production in the hands of skilled workers, rather than in those of management or programmers. Noble demonstrates that engineering design is influenced by political, economic, managerial, and sociological considerations, while the deployment of equipment—illustrated by a detailed case history of a large General Electric plant in Massachusetts—can become entangled with such matters as labor classification, shop organization, managerial responsibility, and patterns of authority. In its examination of technology as a human, social process, Forces of Production is a path-breaking contribution to the understanding of this phenomenon in American society.

Design and Culture

100 Designs for a Modern World

Industrial Design for Modern Life