

D

Foundation

F

Introductory

B

Intermediate

R

Required Reading Range
Course Reader

Required Reading Range
Module Reader



Product Design



133
The Fundamentals of
Product Design

134-135
Basics Product Design
01 Idea Searching
02 Material Thoughts
03 Visual Conversations

137
Thinking: Objects:
Contemporary Approaches
to Product Design

Richard Morris
educator / designer



Richard Morris is the author of *The Fundamentals of Product Design* (see page 133). He is head of the Centre for Design Technology at the University of Brighton, UK.

AVA titles have been very successful and widely adopted, what do you think are the factors that make our titles stand out?

Some students require broad overviews whilst others require more detailed information on specific areas, and AVA's books are helpful in providing these different levels of content to suit different needs. The information is delivered using a nice mixture of considered text and visually strong images, making them practical as well as informative.

How is *The Fundamentals of Product Design* relevant to the courses you teach, and how does it compare with titles that you currently use?

There are many great books on specific aspects of design, or that come from certain design perspectives, but I struggle to find a key course book which covers all of the bases and differing viewpoints. *The Fundamentals of Product Design* provides one book that does all of this. I hope that it also does this in a way that is both inspiring and practical.

What is the key point that you want students to take away from reading *The Fundamentals of Product Design*?

It can be hard to find single books that explain in simple terms what's involved in product design. It is such a broad discipline, seen by different people in so many different ways. I hope that students will see these different views and the richness involved, and be fired up by the beauty and challenges of design as a result.

How do you feel the industry contributions add to the text?

I think it's good to have a wide range of industry examples that include alternatives to the well-known and well-worn iconic products. Good design is not the sole preserve of a few famous designers. Good design is practiced by all kinds of individuals and design teams working away within the industry. Good design can also be achieved by amateurs and students, not just experienced design professionals. I hope that this too is inspirational to students.

What was your motivation for writing *The Fundamentals of Product Design* and how do you anticipate it will help students?

It can be easy for students to get lost in the detail and complexity of design. I wanted to write a book that captured the essence of product design and provided some clarity. I also wanted a book that provided guidance not just with the overall holistic process, but which could help at different stages within that process too. It had to be motivational too!

How, in your opinion, does the book reflect current product design practice?

Some of the ideas included here are common practice, have been around for a while and are unlikely to change. The necessity for designers to communicate more effectively is one such example. However, our understanding of design is evolving all the time and I aim to have captured the emerging techniques, terminology and trends. I hope I have also covered some of the ideas that are not yet common practice but may become routine for designers in the near future.



Introductory

The Fundamentals of Product Design
Richard Morris

Key features

Provides students with an integrated and cohesive view of the product design process.

Covers materials, manufacturing, idea generation, CAD, engineering functions, product types, and market research.

Includes a helpful student resources directory.

Accompanied by interviews with industry professionals and examples of work from talented designers around the globe.

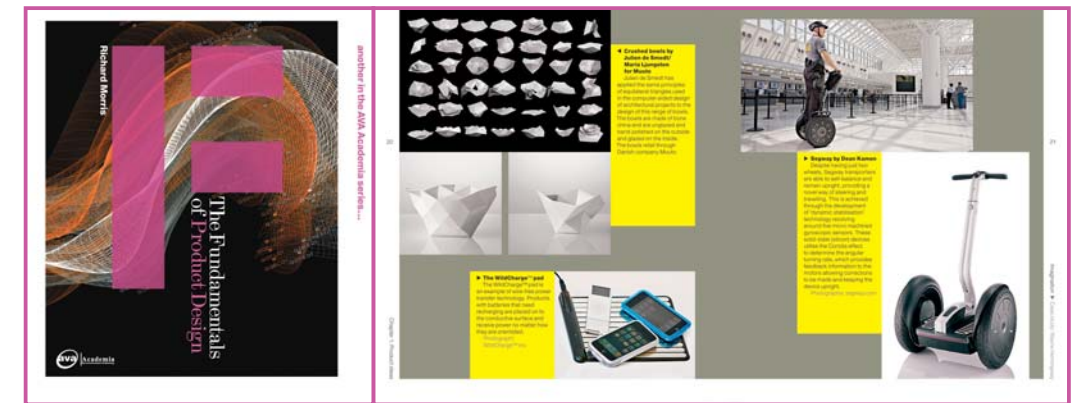
Supported by an engaging visual style, designed to appeal to creative students.

Readership

Introductory

The discipline-specific titles in our Fundamentals range are aimed at students embarking on further education and offer a thorough grounding in the subject.

The Fundamentals of Product Design furnishes students with a full understanding of the essential principles of product design, before going on to explore specific key areas in detail.



! Gives the information students need in a concise accessible form. David Yates / Camberwell School of Arts / UK

! I ordered this book for all the courses. I think it is terrific. Paris Junior College / USA

! A thorough, refreshing text that effectively utilizes new imagery to breathe fresh life into the subject. It's great to see new examples of key works. Gyles Lingwood / Lincoln University / UK

Basics Product Design

- 01 Idea Searching
David Bramston
- 02 Material Thoughts
David Bramston
- 03 Visual Conversations
David Bramston

The *Basics Product Design* series is a detailed introduction to the key aspects of product design. The titles explore areas from basic theory to the generation of ideas, supported by examples and case studies taken from practices around the world, including internationally recognized designers, artists and researchers. Each title includes student activities, guides, glossaries and resource directories. When taken together, the series forms an in-depth reference text for students of all academic levels.

Key features

Addresses the key areas of product design with in-depth guides, supported by student exercises and resources.

Includes a variety of case studies and examples of work taken from the best of contemporary product design.

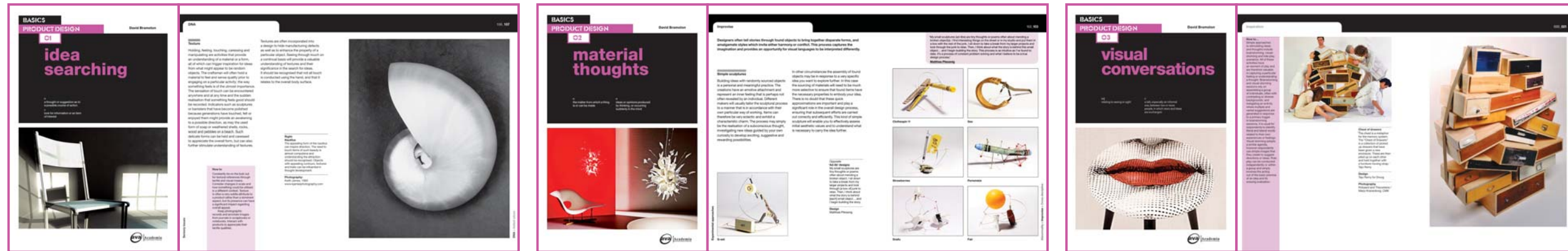
Presents information in a consistently engaging visual style.

Readership

Intermediate

Our Basics books provide readers with an in-depth exploration of each of the topics introduced in the Fundamentals titles. These books offer both a theoretical and practical approach, supported by examples and exercises.

Individual titles can form the basis of specific modules, while the series as a whole functions as a comprehensive reference tool that can be called upon at any stage of a student's education.



Basics Product Design: Idea Searching

! The text is incredibly well laid out and written. Students got a lot from the information, text, images and design. Daniel Graham / Georgetown College / USA

! Good text, good examples. Ragnar Tengstrand / Mälardalen University / Sweden

NEW!



Tim Parsons is the author of *Thinking: Objects: Contemporary Approaches to Product Design* (see page 137). He has worked with manufacturers in Britain and Europe and has exhibited his work widely.

Tim Parsons designer / writer / lecturer

AVA titles have been very successful and widely adopted, what do you think are the factors that make our titles stand out?

AVA books take a very visual approach to communicating theoretical information. This is important because design students – and I speak having been one for many years myself – tend to be put off by material presented in a dry way. A particular favourite of mine is *Visible Signs* by David Crow, which skilfully uses the design of the book itself to demonstrate the theories behind the tricky subject of semiotics.

How is *Thinking: Objects* relevant to the courses you teach, and how does it compare with titles that you currently use?

Most of the design texts I refer to in my teaching fall into two categories: historical and contextual textbooks, and 'catalogs' of contemporary design. The former, while essential to understanding the detail of the subject, are often visually very dry, with little imagery. Conversely, the books that review contemporary design through their objects tend to do so with imagery, and rarely contain any in-depth text or critical analysis. *Thinking: Objects* attempts to strike a balance, making a book that is visually rich as well as containing the necessary theoretical perspectives.

What is the key point that you want students to take away from *Thinking: Objects*?

Product design today is a far more diverse and complex discipline than it was even ten years ago. *Thinking: Objects* is an attempt to help students make sense of this complex intellectual landscape. Many design courses channel their students towards stereotypical working contexts and design approaches. However, this can result in a blinkered outlook that denies them the full range of choices available. *Thinking: Objects* defines and discusses contemporary approaches to product design in order to help students and graduates chart a path that fits most closely with their own critical concerns.

What was your motivation for writing *Thinking: Objects* and how do you anticipate it will help students?

Having undertaken a vocationally-focused education and having seen the design industry expand its scope dramatically in that time, I felt there was a need for a publication that revealed the breadth of potential avenues down which a product designer could go.

How, in your opinion, does the book reflect current product design practice?

As there is no single prevailing design movement today, the designer is charged with defining their own notion of 'good design'. *Thinking: Objects* shows many of the directions chosen by today's contemporary practitioners and describes their working tools. Like many professions, the ways designers are employed has become more flexible, and the book also explores the 'rules of engagement' for working speculatively and to commission, as well as in the traditional in-house designer role.



Required Reading Range Course Reader

Thinking: Objects: Contemporary Approaches to Product Design Tim Parsons

Thinking: Objects: Contemporary Approaches to Product Design is an in-depth study of contemporary product design. It discusses influences on modern product design such as globalization, technology, the media and the need for a sustainable future, and demonstrates how students can incorporate these influences into their own work.

The book also discusses how students can learn to read the signals an object sends, interpret meaning and discover historical context. *Thinking: Objects* provides an essential reference tool that will enable a student to find their own style and succeed in the industry.

Key features

A detailed overview of contemporary product design.

Discusses the trends and influences on modern product design and explores how students can incorporate these into their own work.

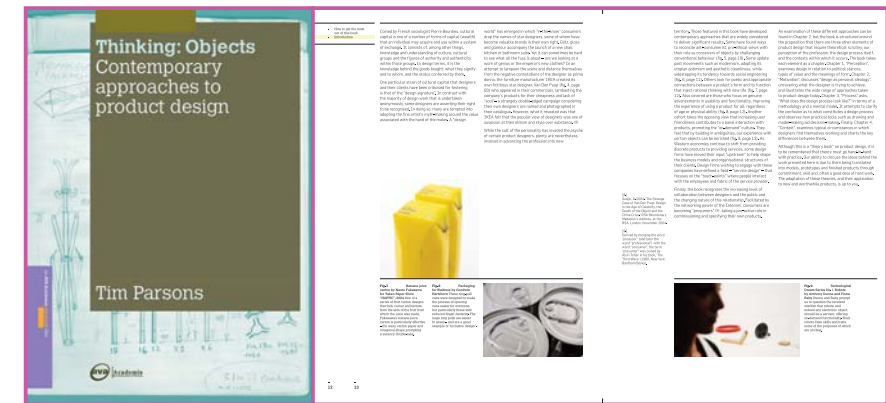
Includes informative case studies and a wide variety of illustrative examples from the best in product design today.

Readership

Required Reading Range Course Reader

These reference titles are specifically structured to support the lifetime of an undergraduate degree and provide a detailed exploration of the discipline covered.

This book is an ideal core text for modules based on contemporary product design or contextual theory, as part of a larger design degree.



! I am impressed by the scope and richness of the content. A very interesting and sober analysis of 'phenomena' within the design field. Well done! Relevant to anyone working professionally or in education. Olof Kolte / Lund University / Sweden