

Tato bibliografie je překvapivě dlouhá; čítá téměř pět set titulů. Protože jsem právě napsal knihu o designu jako multidisciplinárním přístupu, snažil jsem se, aby i bibliografie byla multidisciplinární. Proto jsou tu knihy zabývající se ekologií, etologií, ekonomii, biologií, plánováním, psychologií, literaturou, antropologií, politikou a behaviorálními vědami uvedeny společně s knihami o budoucnosti, životním prostředí, populární kultuře a designu.

Tyto knihy nejsou „seznamem doporučené četby“, protože příliš odrážejí mé osobní preference. (Ale bibliografie rozhodně neuvádí všechny knihy, které jsem přečetl a které mě vedly k vytvoření mých názorů. Můj seznam četby by byl podstatně rozsáhlejší.) Mnohé jsem musel vynechat. Tady by možná bylo namísto zmínit také vliv Tolkienovy trilogie *Pán prstenů*, knih *Cizinec v cizí zemi* Roberta Heinleina a *As Others See Us* Görana Palma a téměř všeho, co napsal můj přítel Henry Miller.

Úkolem této bibliografie je upozornit na půl tisíce knih, z nichž žádná nebude špatným začátkem pro designéra nebo studenta, který se chce začít do dalších oblastí.

Knih o designu zde není uvedeno mnoho. Vyjmenovat všechny knihy o designu by znamenalo uvést i několik těch nejhorších, opakovat bibliografie, které už byly vytvořeny, a zřít se snahy rozšířit pole designu směrem k jiným oborům.

To by bylo u jedné z prvních knih o průmyslovém designu, která vyšla po téměř jednom a půl desetiletí, neomluvitelné.

Například jedna publikace vydaná v roce 1970 — *Design in America* (vydala Industrial Designers Society of America) — není ničím jiným než svazkem na konferenční stolek, který pečlivě, extravagantně a nevědomky ilustruje mnohé body, které jsem zmínil v předložené knize. Když ekologicky lhostejná společnost zaměřená na prodej a zisk praktikuje design, vynoří se knihy jako *Design in America*, jež používají krásné fotografie k ilustraci symptomů naší nemoci, místo aby uváděly její příčiny. Zaměnit hektický pád do kómatu za zářivý lesk zdravého organismu není příliš šťastné...

Z lineárního myšlení renesance (onoho velkého příchodu temnoty, kterou člověk mylně považoval za úsvit), kdy si lidé ještě mysleli, že všechny poznatky lze klasifikovat, jsme zdědili grafy, dělení, klasifikace a seznamy. Obvykle, když chceme klasifikovat oblasti vědění, které jsou příliš rozsáhlé na to, aby se daly takto pojmut, děláme kardinální chybu: vychováváme *specialisty*.

Ale jak se blížíme k roku 2000, jak vidíme, že se přepážky, které několik posledních generací pracně vybudovalo z tekutých písků svých statistických myslí, rozpadají, přestáváme cítit potřebu hledat všelijaké další odlišné oblasti, ale nacházíme potřebu jednoty. Ne *specialisté*, ale *syntetici*.

To je způsob, jakým mezi vámi a každou přečtenou knihou vyroste smysluplný organický vzorec, jednota, syntéza. Ze všech bitev, které s autorem svedete, z osvícení a vhlédů, které vám jeho kniha poskytne, z omylů a zmatků, které v jeho díle objevíte, *vyroste nový celek*, a to bude váš zisk, a jen ten váš.

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