SUMMARY

Second Part

GREATER PARIS

I. W. and N. W. district: the valley of the Seine below Paris .......................... 313
  1st The first loop of the Seine:
    A. The Bois de Boulogne, 314.
    B. Boulogne-Billancourt, 318.
    C. Neuilly-sur-Seine, 319.
    D. Levallois-Perret, Clamart, Saint-Cloud, 321.
  2nd The L. Bank of the Seine below Paris:
    A. Issy-les-Moulineaux, Meudon and Bellevue, 323.
    B. Sèvres, 329.
    C. Saint-Cloud and Saint-Cloud Park, 331.
    D. Suresnes and Mont-Valérien, 335.
  3rd The second loop of the Seine:
    A. From Porte Maillot to Nanterre, 338.
    B. From Nanterre to Saint-Denis, 341.

II. N. and N. E. district: the plain of Saint-Denis ................................. 342
  1st Saint-Denis and surroundings, 342.
  2nd From Paris to Pierrefitte via Aubervilliers and La Courneuve, 350.
  3rd From Paris to Le Bourget:
    A. Via the route de Flandre, 351.
    B. Via Bobigny and Drancy, 352.

III. E. and S. E. district: from the Ourcq canal to the Seine ..................... 353
  1st From Paris to Le Raincy:
    B. Via Les Lilas, Romainville and Noisy-le-Sec, 355.
    C. Via Bagnolet, Montreuil-sous-Bois, Rosny-sous-Bois and Villemomble, 355.
    2nd Vincennes and the Bois de Vincennes, 357.
    3rd Nogent, Champigny and the loop of the Marne:
      A. From Paris to Nogent and to Bry-sur-Marne, 370.
      B. From Paris to Joinville and to Champigny, 371.
      C. From Paris to Charenton and to Saint-Maur-des-Fossés, 373.
  4th Between the Marne and the Seine: Maisons-Alfort, Alfortville,
     Créteil, Bonneuil, 375.

IV. S. district: from the Seine to the Seine ........................................ 376
  1st From Paris to Choisy-le-Roi, 376.
  2nd From Paris to Juvisy, 378.
  3rd From Paris to Bourg-la-Reine and to Amony:
    A. Via the valley of the Bièvre, 379.
    B. By the route of Orléans, 381.
  4th From Paris to Seaux, 382.
  5th From Paris to Clamart:
    A. Via Châtillon, 387.
    B. Via Vanves, 388.
CONTENTS

Preface
page vii

Introduction by Carl J. Friedrich
page xi

I
The Sense of the Beautiful and of the Sublime *
page 3

II
Dreams of a Visionary Explained by Dreams of Metaphysics *
page 14

III
Critique of Pure Reason *
page 24

IV
Prolegomena to Every Future Metaphysics
That May Be Presented as a Science *
page 40

V
Idea for a Universal History with Cosmopolitan Intent *
page 116

VI
What Is Enlightenment? *
page 132

VII
Metaphysical Foundations of Morals *
page 140

VIII
Critique of Pure Practical Reason *
page 209

* Translated by CARL J. FRIEDRICH

 ix
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Introduction</em></td>
<td>v ii</td>
</tr>
<tr>
<td>Chapter 1</td>
<td>Intelligence Test</td>
<td>1</td>
</tr>
<tr>
<td>Chapter 2</td>
<td>Introductions</td>
<td>5</td>
</tr>
<tr>
<td>Chapter 3</td>
<td>Shaking Hands</td>
<td>17</td>
</tr>
<tr>
<td>Chapter 4</td>
<td>At Table</td>
<td>20</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>The Sprayer Family</td>
<td>64</td>
</tr>
<tr>
<td>Chapter 6</td>
<td>The Child's Hands</td>
<td>65</td>
</tr>
<tr>
<td>Chapter 7</td>
<td>The Birthday Cake</td>
<td>67</td>
</tr>
<tr>
<td>Chapter 8</td>
<td>Personality</td>
<td>68</td>
</tr>
<tr>
<td>Chapter 9</td>
<td>Visiting Cards and Calling</td>
<td>85</td>
</tr>
<tr>
<td>Chapter 10</td>
<td>Intruders</td>
<td>88</td>
</tr>
<tr>
<td>Chapter 11</td>
<td>Expectorating (Spitting)</td>
<td>90</td>
</tr>
<tr>
<td>Chapter 12</td>
<td>Picking</td>
<td>92</td>
</tr>
<tr>
<td>Chapter 13</td>
<td>Belching</td>
<td>93</td>
</tr>
<tr>
<td>Chapter 14</td>
<td>The Sniffer and the Snorter</td>
<td>94</td>
</tr>
<tr>
<td>Chapter 15</td>
<td>The Moistened Finger</td>
<td>95</td>
</tr>
<tr>
<td>Chapter 16</td>
<td>Hands Off!</td>
<td>97</td>
</tr>
<tr>
<td>Chapter 17</td>
<td>Odors</td>
<td>98</td>
</tr>
<tr>
<td>Chapter 18</td>
<td>Odoriferous Foods</td>
<td>105</td>
</tr>
<tr>
<td>Chapter 19</td>
<td>The Human Sponge</td>
<td>106</td>
</tr>
<tr>
<td>Chapter 20</td>
<td>The Sense of Humor</td>
<td>108</td>
</tr>
<tr>
<td>Chapter 21</td>
<td>Making One's Toilet in Public</td>
<td>109</td>
</tr>
<tr>
<td>Chapter 22</td>
<td>Chewing Gum</td>
<td>113</td>
</tr>
<tr>
<td>Chapter 23</td>
<td>Smoking</td>
<td>115</td>
</tr>
<tr>
<td>Chapter 24</td>
<td>Loud Talking</td>
<td>116</td>
</tr>
</tbody>
</table>
## Contents

### 6 What is Web design?
- Effective process and communication
- Iterative design and testing
- Evaluation and reflection
- Professionalism vs ethicism
- Designing the organisation

### 10 A short history of the Internet and digital computing
- 46 Elements
- 48 Digital, interactive and network art
- 48 Forecasting and design trends
- 48 Technology trends
- 50 Designing processes not things
- 52 People
- 58 Scenarios and personas
- 60 User research
- 62 Corporate identity and branding
- 64 Metaphors
- 66 Information architecture
- 70 Navigation
- 74 Information design and visualisation
- 80 Interaction design
- 84 Interface design
- 90 Graphic design and aesthetics
- 92 Typography
- 96 Text and writing
- 98 Evaluation
- 99 Usability and usability testing
- 102 Technical testing
- 104 Creativity, innovation and the big idea

### 20 Background of Web design
- 106 Future possibilities and challenges
- 106 New network technologies
- 107 New software technologies
- 107 New devices
- 108 New types of work
- 109 New audiences
- 109 New areas of use
- 110 New concepts
- 110 New interface concepts
- 112 Organisational interfaces

### 24 Technical platforms
- 25 Computers and operating systems
- 25 Programming and coding
- 25 Client-server architecture
- 30 Browsers and plug-ins
- 30 Web servers and caching
- 30 Content publishing systems
- 31 Template-driven systems
- 31 Database-driven systems
- 31 Screen displays
- 31 Domain and host names
- 32 Conclusion

### 34 Principles of design
- 34 What is design?
- 34 Definitions
- 34 Successful and satisfying experiences
- 34 Understanding organisations
- 35 Redefining the problem
- 35 Research
- 35 Users and stakeholders
- 35 Context of use
- 35 Analysis
- 38 Cultural issues and social trends
- 38 Human behaviour
- 38 Understanding technology
- 38 Design as synthesiser and driver
- 38 Brainstorming and lateral thinking
- 38 Designing forward
- 39 Simplicity and clarity
- 39 Design ‘with the grain’
- 39 Inclusivity and flexibility
- 42 Design patterns
- 44 Innovation
- 44 The whole user experience

### IN THIS BOOK

<table>
<thead>
<tr>
<th>Part</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>How Advertising Laws Are Established</td>
<td>1</td>
</tr>
<tr>
<td>II.</td>
<td>Just Salesmanship</td>
<td>6</td>
</tr>
<tr>
<td>III.</td>
<td>Offer Service</td>
<td>10</td>
</tr>
<tr>
<td>IV.</td>
<td>Mail Order Advertising — What It Teaches</td>
<td>12</td>
</tr>
<tr>
<td>V.</td>
<td>Headlines</td>
<td>17</td>
</tr>
<tr>
<td>VI.</td>
<td>Psychology</td>
<td>21</td>
</tr>
<tr>
<td>VII.</td>
<td>Being Specific</td>
<td>26</td>
</tr>
<tr>
<td>VIII.</td>
<td>Tell Your Full Story</td>
<td>29</td>
</tr>
<tr>
<td>IX.</td>
<td>Art in Advertising</td>
<td>32</td>
</tr>
<tr>
<td>X.</td>
<td>Things Too Costly</td>
<td>36</td>
</tr>
<tr>
<td>XI.</td>
<td>Information</td>
<td>40</td>
</tr>
<tr>
<td>XII.</td>
<td>Strategy</td>
<td>43</td>
</tr>
<tr>
<td>XIII.</td>
<td>Use of Samples</td>
<td>47</td>
</tr>
<tr>
<td>XIV.</td>
<td>Getting Distribution</td>
<td>52</td>
</tr>
<tr>
<td>XV.</td>
<td>Test Campaigns</td>
<td>55</td>
</tr>
<tr>
<td>XVI.</td>
<td>Leaning on Dealers</td>
<td>59</td>
</tr>
<tr>
<td>XVII.</td>
<td>Individuality</td>
<td>61</td>
</tr>
<tr>
<td>XVIII.</td>
<td>Negative Advertising</td>
<td>63</td>
</tr>
<tr>
<td>XIX.</td>
<td>Letter Writing</td>
<td>65</td>
</tr>
<tr>
<td>XX.</td>
<td>A Name That Helps</td>
<td>68</td>
</tr>
<tr>
<td>XXI.</td>
<td>Good Business</td>
<td>70</td>
</tr>
<tr>
<td>Commentary</td>
<td>73</td>
<td></td>
</tr>
</tbody>
</table>
The CHEESE

A NOVEL in TWO

BY

CHIP

SCRIBNER
IKEYS.

SEMESTERS

KIDD.

For L.S., B.K., and S.C.
CONT.

PRELUDE

FALL SEMESTER, 1957

i. REGISTRATION

21

ii. ART 101: INTRODUCTION TO DRAWING.

57

iii. ART 101: INTRODUCTION TO DRAWING. (cont’d)

85

iv. WINTER BREAK

SPRING SEMESTER, 1958

96

i. ART 127: INTRODUCTION TO COMMERCIAL ART.

115

ii. THE FIRST CRITIQUE.

149

iii. THE SECOND CRITIQUE.

173

iv. THE THIRD CRITIQUE.

213

v. THE FOURTH CRITIQUE.

266

vi. THE FINAL EXAM.