The University of Osaka
Institutional Knowledge Archive

Title	デザイン理論　38号　欧文要旨
Author(s)	
Citation	デザイン理論. 1999, 38, p. 107-112
Version Type	VoR
URL	https://doi.org/10.18910/52921
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

https://ir.library.osaka-u.ac.jp/

The University of Osaka

Balancing the Arts and Crafts Movement and Modernism
—— Charles Robert Ashbee's concept of mechanization ——

SUGA, Yasuko
Saitama University

This essay examines C. R. Ashbee's concept of mechanized civilization and problems of design, which informs us that the Arts and Crafts movement, often linked with retrospective ideals of craft, actually set the germination of the modernist theory of machine and industry within itself. Ashbee's argument on the modern industry values the importance of reproductive technology, and although ignored by the contemporary design reformers who formulated the Design and Industries Association, it was he who first manifested the necessity of understanding machinery in the modern industry in order to solve social as well as artistic problems.

A model community based on the guild system Ashbee aspired to establish suggests several significant points and reveals his deep and wide-ranging interests in social issues. For example, his concept of "guild" extends to the Guild Socialism and the Tariff Reform. Especially his argument on "workshop", in and through which designers, industrial manufacturers and consumers could enjoy intimate contact towards a better production and wiser consumption, is characteristic, for Ashbee considered the guild system as "revised medievalism" adaptable to the modern condition.

Ashbee enlightens us with the modern interpretation of "guild" and how this could fit into the mechanized civilization. In this sense, he was a modernist who holds one of the keys to comprehending the complex period of British design history moving from the Arts and Crafts movement toward Modernism.

What kind of life-size dolls have craftsmen created from EDO period to the present?

KAWAI, Yu
Kyoto College of Art

Japanese people at the present age imagine "exhibitions (MISEMONO 見世物)" with guilty consciences. The very term 'exhibition' implies a showing of the human dark side.

Life-sized dolls have been one of the main features in exhibitions since the Edo period. History teaches us that these exhibitions contributed to the diffusion of knowledge of science, recent news, and so on.

But Japan had to throw old customs away to cope with the West after the opening of the country. Japan avoided showing any shortcomings to Europeans and Americans. Temporary construction was prohibited. Craftsmen (ningyoshi 人形師) were penalized if they made "imitations" at exhibitions. And exhibitions themselves were prohibited. The present-day image of "exhibition", was made in this era.

Craftsmen could produce the Western-oriented things. One craftsman was asked to make an anatomical model of a human body by the medical department of Tokyo Universety (1872). Another elaborated mannequins for the first department stores (1896). These facts suggest that the works of the craftsmen in the exhibitions were on a level with modern technology. Craftsmen could also become artists because FINE ART came from the West. In any case, from the Edo period to the present, craftsmen (sometimes called "artists") always found places to go on creating dolls.

Gradation in the Japanese posters of 1930's

NAKANO, Yoshito
Kyoto Institue of Technology

From 1930 to the beginning of 1940, gradation was frequently used in Japanese posters.
This was brought about largely due to the spread of printing technic and air-brush, and the influence of western posters (like posters of A. M. Cassandre, Mune Satomi and Jean carlu).

During this period, the designers began to heighten the visual effect of advertisement intentionally, and gradation was used for purpose to attract the Japanese eye in the posters which were presented abstract figures in the constructivist manner.

With the onset of World War II, propaganda posters were designed on principles of design at war - that is, heroic idioms, sentimental representation, and images glorifying the ideals of the nation.

And we are able to find gradation more and more in them.
The purpose of this study is to clarify the function and the meaning of the gradation in the Japanese posters of 1930's.

Cheap Ceramics: Kenkichi Tomimoto's Attempts at Everyday Ware in the 1930's

YOSHITAKE, Ayako
Toyota Municipal Museum of Art

"My desire for cheap ceramics has recently been satisfied naturally— inexpensive ceramics which everybody can afford and are indispensable to everyone." This phrase is a quotation from Kenkichi Tomimoto's writing from around 1932.

Through his career as a ceramist, Tomimoto had had the desire to produce 'Cheap Ceramics.' Among them, this article mentioned, were his attempts in the 1930's. During that period he usually worked at his atelier in Tokyo. But on several occasions he went to famous ceramic producing areas and tried to make his 'Cheap Ceramics.' At those places Tomimoto selected some ready-made wares, which had not been glazed and fired yet. He then painted his original patterns on these wares, afterwhich, he would ask workmen to glaze and fire them.

Tomimoto's attempts at everyday ware can be seen in the context of the Craft Argument of the 1930's. Many people argued that craft was important because craft was involved with life as well as being an everyday utility. In addition, Tomimoto announced that machined product was his 1930's policy. This also reveals how he was influenced by the atmosphere of that period.

Tomimoto tried to make Soetsu Yanagi and Bernard Leach understand his attempts. However, it was in vain. They never recognized Tomimoto's argument for machined products. Although Tomimoto talked about the importance of machined products, his attempts at everyday ware really had nothing to do with it. The important point of his 'Cheap Ceramics' was that he, himself, painted his own patterns.

Design Consciousness in the Early Victorian Era: a Study of *The Journal of Design* and the Schools of Design

YABU, Toru
Osaka University of Arts

In the early Victorian Era, industrialists and their parliament lobby recognized the commercial significance of the aesthetic quality of their products on a practical level. In 1835 the House of Commons appointed the Select Committee on Arts and Manufactures to inquire into means for improving design standards in industry. The committee proposed the introduction of Government Schools of Design. Consequently the first Government School of Design was opened at Somerset House in 1837, and by the middle of the century, Schools were established in several British cities for the purpose of training ornamental designers and improving the taste of artisans.

The Schools were in a state of confusion, however, for lack of a well-constituted management. Because of this confusion Henry Cole, one of the most dynamic reformers of the Victorian Era, decided to publish a monthly magazine, *The Journal of Design* (1849–52), thus reinforcing his campaign for reformation of the Schools. At the beginning of 1852, the Board of Trade appointed Cole as head of the Department of Practical Art, a new department formed to improve the structure of the School's administration. Cole's appointment was a critical juncture for the promotion of design education during the Victorian Era.

This paper, by tracing the progress of the School of Design, is a comprehensive study of the Victorian design reform movement's formative years. It is the author's contention that *The Journal of Design* played a primary role in the development of the utilitarian design theory and thus greatly impacted design consciousness in the early Victorian Era.

Journal of the Japan Society of Design 38/1999

Contents

SUGA, Yasuko	Balancing the Arts and Crafts Movement and Modernism — Charles Robert Ashbee's concept of mechanization —	107
KAWAI, Yu	What kind of life-size dolls have craftsman created from EDO period to the present?	108
NAKANO, Yoshito	Gradation in the Japanese posters of 1930's	109
YOSHITAKE, Ayako	Cheap Ceramics: Kenkichi Tomimoto's Attempts at Everyday Ware in the 1930's	110
YABU, Toru	Design Consciousness in the Early Victorian Era: a Study of *The Journal of Design* and the Schools of Design	111

意匠学会

ISSN 0910-1578