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Furniture design by Richard Riemerschmid «Maschienenmöbel-Programm»: On the intention and formal significance

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Richard Riemerschmid (1868-1957) was a German artist and designer represented Jugendstil. He designed «Maschienenmöbel-Programm (Machine-made furniture program)» in 1906. This was the first attempt at machine-made furniture. Each furniture has simple and geometric form without decoration. This program was taken as a concrete example of standardization in the German Werkbund's Annual General Meeting in 1914. Therefore he has been regarded as a pioneer of modern industrial design movement.

However, Riemerschmid started his career as a painter, and his earlier design works have Jugendstil decoration with organic curves. In view the light of the fact, there is some doubt whether he intended for only production efficiency on this program. In this paper, I would like to clarify his intention of producing the program and point out its formal significance.

Tracing back Rimerschmid's earlier activity, we find that he made many naturalism paintings and furniture getting inspiration from Gothic furniture and naive rural house furniture. Hence, he had rather more primitive and local concern than progressive intention.

Then, when many Jugendstil artists got his creative source from natural thing's form, they were influenced by new natural science at the time. Especially, development of Haeckel's monisms and revaluation of Goethe's morphology have a great influence on applied art.

Through the above-mentioned consideration, I think that Riemerschmid's artistic source is always from his adoration for nature, so «Maschienenmöbel-Programme» was invented with the intention of getting back rural life in the good old days. Then non-decorative and geometric form of the furniture might have the significance as an intersection between new expression of nature and new style in industrial age.

The Beginnings of the Standardization of Office Furniture after the War: "JIS Z 5301: Office Furniture (Desks, Tables, and Chairs)" and "JIS S 1022: Office Steel Furniture"

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In 1951, the first JIS (Japanese Industrial Standards) of office furniture was issued officially. It was "JIS Z 5301", the standard of "wooden" office furniture. Five years later "JIS S 1022", the first standard of 'steel' office furniture, was issued. The standards of office furniture have been revised periodically since then. They went through a lot of changes to become what they are today.

This paper has two purposes. One is to show some reasons why office furniture became an object of the JIS standardization in the 1950s. The other is to clarify some of the methods for fixing the contents of "JIS Z 5301" and "JIS S 1022" by analyzing the early standards of office furniture, and examining a relationship between their contents and the actual conditions of office furniture on the market in those days. This paper focuses specifically on writing desks for offices. Steel furniture makers, the Japan Management Association, and some other parties, were trying to produce samples of these desks when the early standards of office furniture were issued.

This paper will consider "JIS Z 5301" and "JIS S 1022" from the viewpoint of studies of design history. Because earlier studies have not given these much attention, we will have the opportunity to reexamine the stadandardization of office furniture after the war. In addition, it will be an attempt to approach the problem of design in terms of standardization.

Edward Burne-Jones' stained glasses
—— Focusing on 1870s

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The revival of Gothic architecture in the nineteenth century of England triggered a demand for stained glass windows. William Morris, as well as Burne-Jones, successfully introduced high standard of design and colour in the art of glass painting. They founded a firm in 1861 with D. G. Rossetti and others, under the name of Morris, Marshall & Faulkner.

The early cartoons of glass design by Burne-Jones' show direct influence from Pre-Raphaelites, while that of Rossetti is clearly discerned in the window of Saint Michael and All Angels Church, Lyndhurst, Hampshire.

By the time when his most Michelangelesque Evangelist window for Jesus College Chapel was designed in 1872-75, his personal style had been seemingly established. He worked increasingly on many pictures based on cartoons, he had made for stained glass carefully considering both the natures.

Burne-Jones used to draw designs on cartoons without considering the severe limitation of glass design, but he was well aware of the risk of excessive pictorialism in window; for example the landscape setting is treated with an abstract pattern of flowing lines or the spatial recession, which is reduced by the use of architectural background.

The earlier cartoons often show the lead-line, which is not reflected in the later/subsequent ones with the passage of time. There lies the significant factor of his developing in as a designer of stained glass. His increasing concentration on pictorial designs proved to be incompatible with the practical requirement of glass drawings. Burne-Jones' designs became more and more pictorial in 1870s, culminating in the window of St. Philip's Cathedral in 1890s.

Josiah Wedgwood in Design History

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Although management, products and design of Josiah Wedgwood, an English potter in the eighteenth-century, had been discussed in many historical studies including design history, it is sometimes considered as an unrepresentative one in historical studies. However, the case should be a model at some kind of points when it is taken up in comprehensive histories of design. The aim of this paper is to review historical researches on Wedgwood and re-examine its point of view in design history.

The abundance of historical documents on Wedgwood might be one of the greatest reasons for the existence of various literatures on Wedgwood. Wedgwood archives, which contain more than 75,000 pieces of document, have been contributed not only to researches on Wedgwood but also to the various fields of studies about the latter half of eighteenth-century England. Three biographies of Josiah Wedgwood, published in the nineteenth-century. Above all, 2 volumes written by E. Meteyard greatly raised the interest in Wedgwood, and affected numerous later studies, which cited a lot of passages from them. Later, N. McKendrick, an economic historian who discussed the management of Wedgwood from the perspective of consumers and markets in *Birth of the Consumer Society* (1982), especially gave an impact on the approach of design history.

Then, what aspects of Wedgwood design had been discussed in design history? This paper examined and listed viewpoints on Wedgwood in three works: *Art and industry* by Herbert Read (1953); *Industrial design* by John Heskett (1980); *Object of desire* by Adrian Forty (1986). Following three points are common and remarkable in these books: 1) descriptions start from the eighteenth-century, when the Industrial Revolution began; 2) most attention is in success at Wedgwood's useful ware department rather than ornamental ware; 3) business standpoint is a significant factor in determination of design. And two other points might be added: 4) design is mentioned within the socio-economic backgrounds at the time (Forty); 5) causes of separation of design from manufacturing process are discussed (Heskett and Forty).

Plurality of 'Wall' in Le Corbusier's Architectural Design

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The purpose of the present paper is to discuss the concept of 'wall' in the work of the architect Le Corbusier (1887-1965) through the analysis of the genealogy of the façade types.

There follows a summary of Le Corbusier's façade design methods as discussed in the preceding.

- The façade design in Le Corbusier's architectural work comprises five types: 'the strip window', 'the glass wall', 'the brise-soleil', 'the loggia' and 'the claustra'. While increases in the visual transparency of the façade and the elimination of the two-dimensional surface (i.e. creation of a three-dimensional façade) constitute negation of the 'wall', the 'wall' is on the other hand affirmed in some instances in order to design aesthetic light effects. The exploration of 'the free façade' which begins with 'the strip window' integrates both affirmation and negation of the 'wall' in 'the loggia'.

- Le Corbusier's selection of façade type is greatly influenced by the environmental conditions of the site. Le Corbusier did not apply a certain façade type definitively but undertook a wide-ranging consideration and undertook modifications. Particularly, the façade in architectural works after the Second World War was subject to revisions and modifications and the number of types considered is large. The nature of the modification is also wide-ranging, with increase in transparency of the façade, decrease in transparency of the façade, and spatialization of the façade, ranging thus across both affirmation and negation of the 'wall'.

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