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FIRST DRAFT SPEECH ON RELATIONSHIP OF ART AND INDUSTRY

In his inaugural address to you, Dr. Bush-Brown pointed out that it is to our national peril to ignore the role that art can and must play in our national life. Although this is essentially true, it is nonetheless true that there lately has arisen a gradually increasing awareness of this fact on the part of many of our leaders of government and industry.

Perhaps our failure to realize that art is more than amateur recreation but has an important role to play in our whole economy may be traced to our strict Puritan heritage-- our Yankee veneration for cold hard, practical common sense, and our distrust of any interest in beauty and a ^{kindness to} characterize ~~ation of~~ any such interest as "soft." Moreover, we were ~~in fact we were so~~ busy...busy growing strong and building an industrial complex, ^{but which in at we lost control of our program - all back to go} Having now arrived at a pinnacle of technological competence we are in a better position to realize that we must enforce this structure with creative and aesthetic considerations, We not only must---but in many cases are beginning to---give thought and planning to the role that art plays in industrial design and economic competition. ^{we must take the} ^{rest of our industry} ~~central work~~ ^{for a nucleus for a new tradition in the industrial} One possible reason for the growth in this recognition of art as a tool in business is the general cultural

referred to by

For in the ~~process~~ course of the
industrial revolution we lost sight of
the prime function of the machine - to improve
the conditions & ease of human life - &
perform the mindless function in order to free
the mind to explore the ~~creative~~ for the
creative process of determining how to better use
the machine.

of peioneers set out to convince manufacturers that an attractively designed product could outsell an ugly one. In the 1930s after Raymond Loewy re-designed one manufacturer's radio set at a re-tooling cost of \$15,000, the company's sales rose 700%. One might think that such startling evidence would have sent everyone clamoring to join the industrial design bandwagon. But for 30 years top executives remained difficult to convince that design does indeed play an important role in industrial competition and that not only is good design the best business in all the visible aspects of a company's communication with the public, but that it is an intrinsic part of a total corporate entity. Today there are approximately 300 industrial designers doing 40 million dollars worth of business yearly.....but billions more are spent on the re-tooling changes necessary once a new design has been accepted.

Now, of course it is a truism that design has always been the first element of production. But in the early years of American industry we too often conceived of design in the spirit of uniqueness, rather than in the spirit of beauty.

It might be well to make clear at this point that in referring to good design I do not refer to fanciful design, for to my mind there has always been a strong correlation between simplicity and good art. Plato's words "Beauty of

style and harmony and grace and good rhythm depend on

simplicity," are clearly reflected in the ancient Greek

temples, the pyramids of Egypt as well as in the new dormi-

tory of the Rhode Island School of Design. ^{myself} the striking example
of the Botch plant in East Greenwich.

Total blame for this reliance on design for design's

sake can not be assigned solely to our manufacturers. For

~~our buying public~~ ^{And the consumer} has too often demanded the most modernistic
of appearance at the cost of efficiency or even beauty.

The case of the sewing machine will illustrate this
point. For decades no changes were made in the basic design
of the sewing machine. Then, after World War II foreign

machines began to invade our market with completely new
concepts and cut seriously into the competitive position of
domestic manufacturers. There was a great rush among American
producers to make changes in the appearance of their product
without adequate testing, merely for the sake of marketing a
different looking sewing machine.... it might not be a more
attractive machine, and it might not be a more efficient mac -
hine, but it was a different-looking machine. These hastily
conceived designs were quickly marketed, failed in performance,
and once again customer confidence waned. Then, however, a
return to a more simple straightforward approach---using design
as an integral part of performance---has put the American
sewing machine back in the competitive picture.

be more specific
names of reasons

Check date. My recollection is radical Studebaker design was in '47 or so.

Again the automobile industry typifies change for change sake. Each year on schedule ~~the~~ Detroit spends a phenomenal amount of engineering time and talent to create changes rather than improvements..inf act in some cases they are not only non-improvements but steps backward. In 1953 Raymond Loewy re-designed the Studebaker with a sleek low look. This started the entire industry on the move to the ever lower and lower silhouettes which are still prevalent today---to the great discomfort of many of us six footers, I must say.

1947 + design again

It is true that only after considerable experiment does society arrive at a satisfying design. In that same automobile industry there are two companies which years ago arrived^{at} what they considered (and consumer acceptance proved to be) a good design. One of the secrets of the success of the Rolls Royce is that its basic design has not been altered, but merely modified along the lines of sensible application of aesthetic principles. And again the Volkswagon Company is the only other one of the foreign car manufacturers which does not radically change its appearance each year, and interestingly enough, in the face of declining American sales of other foreign cars, sales of Volkswagon continue to rise.

but too often we have a design for an official use that must be a compromise

In many instances, of course, design must await the

development of suitable materials...for example, part of the revolution in the changing appearance of much of our building is directly attributable to the emergence of new and stronger metals, glass and the like. In architecture particularly there is this close dependence of design upon materials as evidenced in the mud-block adobe huts of primitive Mexico, as contrasted with the glass buildings on New York's Park Avenue today. An example of the combination of aesthetics with practicality ^{is} ~~are~~ the steep pitched ^{of the most of the} buildings seen throughout Norway---not only are they aesthetically harmonizing with the giant ^tspruce trees, but they serve the more practical purpose of reducing the snow load.

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No modern American company has made more practical use of art than has the Reynolds Metals Company which started out as a small producer of aluminum foil for cigarette packages. Then for the most valid of reasons---to promote its own business---company management became interested in art. Now one of the 100 largest manufacturing giants in the country, Reynolds' interest in contemporary design is closely tied to selling its product. ~~Not only are~~ ^{entirely how, where, when?} top executives exposed to great art so that they will be influenced; ~~but~~ designs in aluminum are sought, honored and used. In 1953 a department was set up to explore the possibilities of aluminum as a construction material.

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The success of this exploration was so great that today the construction industry is the company's largest single market. The company's new stature among architects has even led management to plan, sponsor and build large urban renewal projects.

I shall return to the subject of art in relation to this whole urban renewal problem, but first I should like to delve for a moment into one of the primary elements of art---color. *This is just change for the sake of diversity, not because of purity or greater efficiency of language. Yet,*

At a time when several basic products of our society seemed to have reached their full growth, the introduction of vast color has added new consumer demand. Henry Ford used to say "Make your cars in any color you like---as long as ~~it's~~ ^{they all} black." Today General Motors has 650 different standard color combinations and even more non-standard combinations.

The telephone---virtually every ~~phone~~ ^{home} had at least one phone when the company introduced new instruments in fashion colors. ^{within 5 years} 10 million new telephones ^{color} ~~have since been~~ ^{where} installed despite the fact that they ~~cost~~ carry extra charges ^{and} whereas black ones do not.

The Sylvania Corporation had a ^{selling} problem because people couldn't distinguish between Wattage size of their bulbs, so bought others. Color identification was created for the packaging---100 watt bulbs came in red packages, 75 watt

bulbs came in blue packages and 60 watt bulbs came in green packages. Within 6 months sales jumped 66%.

The introduction of color into the production of paper tissues, paper towels, even stoves and refrigerators, has opened large new markets for these industries. And since the addition of yellow color to oleomargarine, sales of that product have increased a thousand fold.

It is quite natural that in the field of display and advertising the values of art were first recognized and adopted. But even here, it was at first display for the sake of display. But, gradually it has been found that spectacular distortions may catch the eye at first, but aesthetic ads are more effective for later recall. Just as in a fine painting, a good advertisement must produce a feeling of well being, be easily comprehended, and present a harmonious picture.

There are some products which by their very nature are non glamorous, not susceptible to changes in design, and therefore can only get the competitive edge through their method of sales, display and advertising. An example of this is the paper bag. A well-thought out, attractive, eye-appealing advertising campaign was waged by one manufacturer--- the Chase Bag Company, and was so effective that the sales

of Chase bags started to spiral upward.

There are various examples and proofs that today there is a growing recognition that not only must a product be efficient, it must be well designed, attractive to look at and marketed and displayed in a pleasing manner. Fortunately, in the test of time, a soft, well-modulated voice is proving more effective than a harsh scream.

One of the more staggering problems of modern times has been that of urban decay. Urban renewal has literally been forced upon us, but all too often the human and aesthetic side of the problem has been overlooked. It is therefore particularly gratifying to see that Robert Weaver, Administrator of the Federal Home Finance Agency has recently announced that the government is going to press for higher architectural and design standards in redevelopment areas.

He commented that you can usually build something attractive for the same price that you can build something atrocious, a fact that has been ~~generally~~ forgotten in too many instances. His agency will encourage schemes such as the one undertaken in Philadelphia, where 1 per cent of the cost of renewal projects must be spent on desing. Private developers might do well to give this type of thought and planning to design.

XXXXXXXXXX

pls use exact quote of what you

See also speech by a group of Harvard University architecture students

9a

~~It is not only our business~~
~~me industrial leader who~~
~~must justify himself~~ ~~but the~~

~~report~~
Perhaps by ~~asking~~ ^{expecting} ~~our~~ industrial
leaders to ^{carry the burden of} ~~the~~ ^{responsibility} ~~to~~ ^{the} ~~relating~~
of art & industry, we are overlooking a

more primary ^{For it is our primary}
it is ^{basically} ~~the~~ ^{problem} ~~of~~ ^{educators} ~~in~~ ^{both} ~~fields~~ - ~~particularly~~

those in schools of ~~art~~ ^{business} no less
than those in art schools. Perhaps we might

do well to ~~take~~ look to the ^{work of} ~~Balthus~~ ^{of}
Walter Gropius - ~~It might well~~ ^{be} ~~that~~

so controversial that he has been called

~~Communist~~ ^{Communist} ~~Red~~ by the Fascists, Fascist
by the Communists & alien by Americans.

As you will recall his Balthus was

franked on the theory that design
must be taught ^{not} ~~in~~ ⁱⁿ ~~a~~ ^{vacuum} ~~but~~ ⁱⁿ
~~with~~ ^{with} ~~practical~~ ^{practical} ~~application~~ ^{application}

It might be interesting to investigate how
many of the top European architects &
industrial designers are products of his teaching.

While it is true that man has generally been prone to undervalue art in its relation to human welfare, I am hopeful that a more careful appraisal is being made today. I should like to suggest that when art and industry do indeed form a more perfect partnership, our entire way of life, both cultural and commercial, shall enter a golden age.