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In his inaugural address to you, Dr. B-B. 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 essential, it is nevertheless true that there now appear to be signs that our industrial leaders are becoming aware of this. Lately there has occurred a gradual increase in awareness of the fact by many of the use of electricity by government and industry. How it may be true that it is not an aesthetic ideal but an economic fact of life that has spurred this real action—the fact of the recognition of automation. There have been shakings not by an aesthetic ideal but by an economic fact of life—the fact of the resurgence of Japan as an economic competitor, all the implications of the European Common Market, the simple small design of the Japanese—but to whatever the stimulus, an evolution is seen to be taking place in all phases of American industry—designing the product, producing it, packaging it, selling it, our future.
Perhaps the realization that art is more than an amateur recreation but has an important role to play in our national life is only the beginning.
role to play in our whole economy may be traced to our strict Puritan heritage—our Yankee ingenuity and hard practical common sense and a distinct "so soft if any attempt in beauty..."

In those we were busy—busy growing strong—building an industrial complex—there now arrived at a pinnacle of technological competence we are in a better position to realize that we must compete in this... with creativity and aesthetic concepts. We must... in many cases... give thought and planning to the role that art plays in industrial design and economic competition.

Perhaps one reason for its growth is this recognition of art as a love in business is the general cultural renaissance we are experiencing today...
Or perhaps it may be true that this realization has been acquired
not only as the result of war but mainly by an economic fact of life — the re-
eherence of Europe and Japan economic competition — all the implications of
the European Common Market — the remarkably efficient and specialized factor
of Germany, Italy, and the smaller
mass-product design of the Japanese products.

But whatever the reason, although future historians
may look back on the 20th century (mid) as age of the atom,
perhaps future philosophers may look back on it as the time
when we lost our national self-consciousness about beauty.

It was not until a generation ago that a small band of
pioneers 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 a
re-tooling cost of $15,000, the company's sales rose 700%. One
might think that such startling evidence would have sent every-
one clamoring to join the industrial design bandwagon. But
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 have too often conceived of design in
the spirit of uniqueness, rather than in the spirit of functional
and beauty.
It might be well to make clear at this point that when in referring to good design I do not refer to fanciful design, for to my mind there has always been a 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 dormitory of the RISD.

Total blame for this reliance on design for design's sake can not be assigned solely to our manufacturers. For our buying public 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 2 foreign ma's in's 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 or merely for the sake of producing a different looking sewing machine...it might not be a more attractive machine, and it might not be a more efficient machine 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.

Again, the automobile industry typifies change for change sake. In 1955 Raymond Loewy re-designed the Studebaker with the sleek, low look. This started the entire industry on the move to lower and lower silhouettes which are still prevalent today...to the discomfort of many of us six footers, I must say.

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
Today General Motors has 650 different standard color combinations and even more non-standard combinations.

The telephone—every home had at least one phone. In the 50's, 70,000,000 new phones have been installed. Despite the fact that they're not new, they're still in use.

The average home had a problem: how to keep people who visit from getting lost. A system was created for the package—100 watt bulbs came in red, green, blue.

Within 6 months, each glove packet was 66% green pack.

Toys... Until recently paper tissues and hand towels came in white—identified with sterile and cleanliness. Then Kleenex came out with colored tissues and towels. Today practically every manufacturer produces colored tissue and towel.

Even stores and refrigeration have gotten away from black and white. Today can be bought in color. They submerge with nearly every kitchen color scheme.
Before yellow was added to olda magazine it would not sell. Soap will not sell in gray packages — to find the soap washer, has been practical.

What would New Amsterdam chocolate now be without its orange peel?

But let us think in the field of display that sets the flavor of art were recognized and promoted, and applied to. But even then, it was just a matter of the scale of display, how grand it was, but found that spectacular details may catch the eye first, but aesthetic are more effective. In both recall. Just as in a fine painting, a gold admixture must produce a feeling of well being, be clearly recognizable, be no need to correct an unresponsive situation.

In other words, to day there seems to be a growing recognition that not only must a product be well designed, but it must be well designed, gold admixture to look at, presented in a pleasing manner. In the end of time a soft smile is giving more effective than a smile.
It is perhaps an economic fact of life which has tainted the aesthetic renaissance— the fact of re-emergence of Japan as an economic competitor. All the implications of the EEC must be taken into account, and the beautiful new facades which have been given to the world of design in Japan. But whatever the stimulus, the evolution in taste does seem to be taking place in all phases of our work, including designing the product package, producing it, packaging it—displaying and advertising it.

One of the more staggering problems of modern times has been that of urban decay. Millions have felt the effects of the smog, the innumerable slums, and the decay of our nation. too often the human and aesthetic side of the problem has been overlooked. It is gratifying to note that recent measures, programs, and the FHA announce that the problem is being addressed. A new approach to the problem is being developed, and one may notice that you can do something attractive for the same price you can do something at all.