



Delft University of Technology

Craft and Industry

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Publication date

2016

Document Version

Final published version

Citation (APA)

van Wijk, C. (2016). *Craft and Industry*. 81. Abstract from 17th IPHS Conference History-Urbanism-Resilience, Delft, Netherlands.

Important note

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CRAFT AND INDUSTRY

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The paper begins with an introduction to the department of Decorative Arts in Delft, and its collections and housing under its first professor Sluyterman. This is the first, and for decades the only, institute of higher education in the field of product design in the Netherlands. The department's move to new localities in 1917 comes at a time when the teaching supported by the collections had already become outdated. The department's relocation to Huis Portugal seems a token of appreciation but actually reveals the perception of the collections as irrelevant to up-to-date science. Sluyterman's successors modernise the programme, and bring it up to date with practise abroad.

The professorship of Herman Rosse (1887-1965) and Frits Adolf Eschauzier (1889-1957) cover the most important developments in the field in the twentieth century, from an outdated ideal of beauty that belonged to the previous century, to a department for interior architecture, and an independent institute for industrial design.

The two professors' inaugural speeches set the scene for these alterations. Rosse shifts teaching away from the transferring of an ideal of beauty, towards contemporary practise. Towards the end of his professorship, Rosse publishes a restauration plan for the city centre of Delft. The plan, more idealistic than realistic, turns Delft into an open air museum, with an important role for craft industries. His attitude toward craft and industry places him at a cross roads between Morris and the Werkbund.

Eschauzier continues the development in the department in education, moving attention away from ornament and craft, towards interior architecture. Besides that Eschauzier lies the foundation of an independent department for industrial design, modelled on the educational approach in other countries.

Keywords

inaugural speech, decorative art, Delft, teaching collection