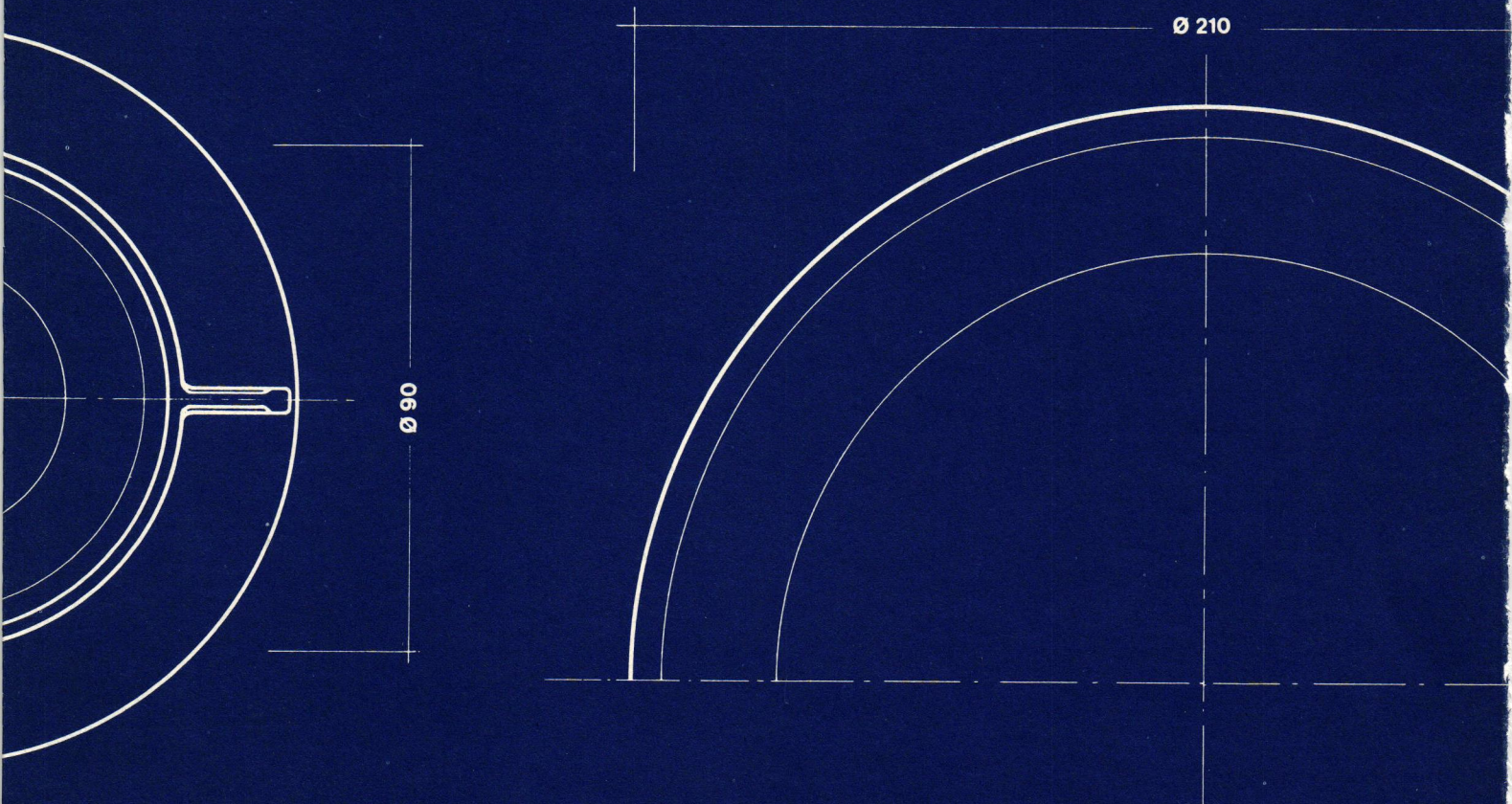
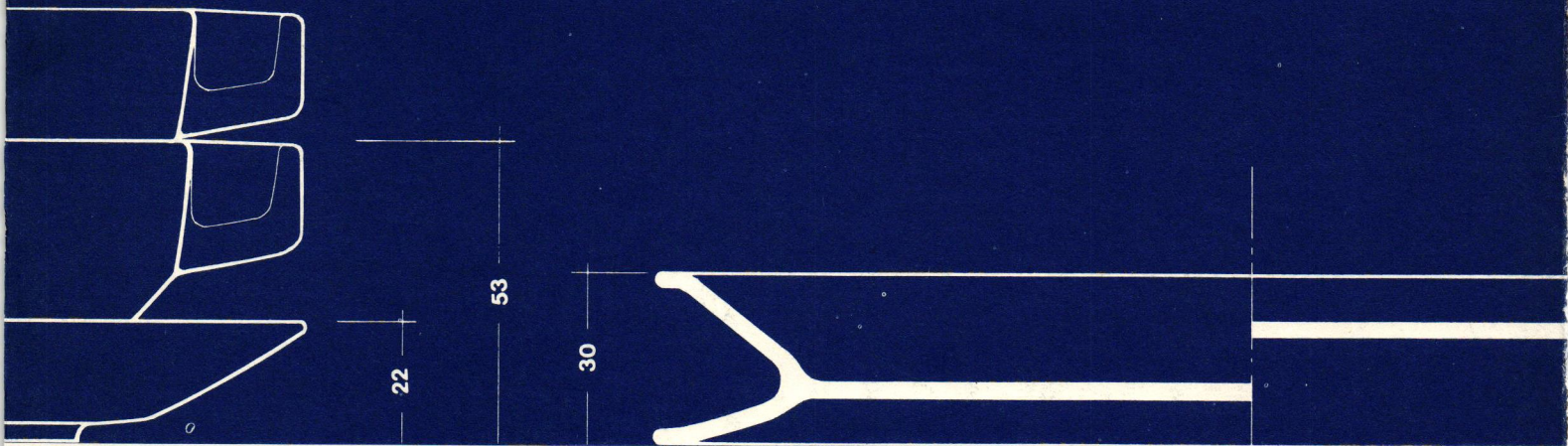


Design Quarterly 59



Explanation

Teapot.

The teapot consists of two parts:

- a. The pot with the lower half of the handle.
- b. The lid, sieve and the upper half of the handle, which form a whole.

The pot can also be used as a pouring jug for milk, water, fruit juices etc., or as a measuring jug. For this purpose graduations are provided on the inside of the pot.

The sieve, being part of the lid, can easily be cleaned.

Cup and saucer.

Both cup and saucer can easily be stacked.

Breakfast plate.

- a. Use.

The flat side of the plate can be used for solid food, such as bread, fried eggs, meat, etc., whilst the deep side makes it suitable for liquid and semi-liquid food, such as porridge, cereals, yoghurt. This multi-purpose plate increases the usefulness, and the duration of life considering the material; this is important as the plate is the most vulnerable part of a breakfast service.
- b. Storing.

The plate can be stored vertically or stacked horizontally, which makes it very practical for all types of storing space. A flat rim facilitates horizontal stacking. Vertical storing may save a lot of space. Thanks to the design and the material used, the plate can be put down independently in a vertical position.
- c. Cleaning.

The side groove has been designed to facilitate cleaning (with a towel or small brush) to a maximum. The vertical position is a great advantage when washing up, because drying with a dish-towel can be completely dispensed with.
- d. General.

After a meal, remnants of food are often left on the plate; the double plate when stacked, will leave sufficient space between two plates, to keep the bottoms clean. Moreover, plates with food on them, can often be carried stacked on each other. By putting the fingers in the grooves, a stack of four to five plates can be carried safely.

Technical remarks.

The matrix for the breakfast plate must contain some moving parts for the groove on the side. The point of injection is projected on the deepest part of the groove.



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Industrial Design in the Netherlands

Introduction

The Netherlands, with a population of 13 million as compared to the United States' population of 180 million, divides its industrial products into two categories: those for export and those for home consumption. A limited home market and the comparatively high investment in the development of a design, including re-tooling machinery and the actual production costs, result in a strict financial consideration on the part of Dutch management. The status of a designer is a major point of difference between the United States and the Netherlands. Because the designer belongs to the intellectual community within the Netherlands and enjoys a more prestigious position than his American colleague, it is easier for a Dutch designer to consult with the highest level of management.

Still another distinction between an American and a Dutch designer is the inherent Dutch spirit. In his 1956 thesis on *De Stijl*, Dr. Hans Jaffé expands on this spirit: "Precision is a traditionally Dutch virtue, so is neatness and cleanliness. The art of *De Stijl* has often been decried as 'aseptic', 'clinically hygienic' or 'sterile'. These features are nothing but the manifestations of a complete spiritual cleanliness...so deeply rooted in Dutch cultural heritage, that there is but one word, 'schoon', to define both the notion of clean and beautiful." Dr. Jaffé relates this to Protestantism's rejection of exterior materialism and proposes that "these similar trends in Calvinism and *De Stijl* are not due to incidental parallelism, but to the fact that Calvinism is part of the spiritual heritage of every Dutchman and makes its influence felt even in spheres not closely related to theology, and even on persons who no longer have ties with the church or with the Protestant community in their practical lives." Dr. Jaffé's observations, made in regard to *De Stijl* members, can be applied to most native Dutch designers and architects.

In the Netherlands, as in most northern countries, the family is the strongest unit in forming public pressure, frequently translating the opinions of elders into unwritten law. Through this persistent bourgeois pressure the Netherlands has lost many valuable specialists and has suppressed a number of visionaries who are afraid to risk their careers.

All these points, the cleanliness, Calvinism and public opinion, have had considerable, if subconscious, influence on the shaping of Dutch design.

The climate of contemporary Dutch design can also be understood in relation to the roles schools and organizations play in furthering education of designers and propagating good design. The Institute for Industrial Design in the Netherlands, founded in 1950, is a member of the International Council of Societies of Industrial Design. Subsidized by the Netherlands Ministry for Economics Affairs, the Institute promotes good design among manufacturers through its file of available Dutch designers, and its publications explaining the proper function of an industrial designer. The Institute also educates the general public through its exhibitions program and its research library. Another organization, the Foundation for Good Living, has significantly contributed to good design by exhibiting well-designed interior furniture. Presently, there are four schools in the Netherlands devoting part of their curricula to teaching industrial design. The Academy of Fine Arts in the Hague has weekend courses for advanced students, the Department of Architecture at the University of Delft began a series of courses this year under the direction of Dr. Joost van der Grinten, and the Institute of Applied Arts in Amsterdam has a newly begun design program. Only the Academy of Industrial Design at Eindhoven presents a regular five year course and grants a certificate.

The following pages describe the history and development of industrial design in the Netherlands. I would like to make an initial distinction between



1. Road-topped dike near Rotterdam.



4. Symbol for the Netherlands Institute for Industrial Design. Design: L. Frank.