Student name: Group:

Movimiento artístico principal.....Arts & Crafts, XIX, c.
Time frame.....1860 - 1920
Topic Focus.....Craftsmanship as a Catalyst for Social Reform

Teaching material: The instructor will provide video materials for educational purposes. ~15'

Debate of ideas: How do you think the Industrial Revolution impacted on the design of objects (10')?
At the end of the session, we will review and compare them with the content of the video (5').

Background: This lesson focuses on the Arts and Crafts movement, which grew out of the attempt to reform design and decoration in mid-nineteenth-century Britain, and on design reform, begun a few years earlier. It was a reaction against the perceived decline in standards that the reformers associated with machinery and industrial production. Their criticism was sharpened by the objects they saw at the Great Exhibition of 1851, which they considered excessively ornate, artificial, and ignorant of the qualities of the materials used.

However, the design reformers of the mid-nineteenth century did not go as far as the designers of the Arts and Crafts movement; they were more concerned with ornamentation than with construction, had an incomplete knowledge of manufacturing methods, and did not criticise industrial methods as such. The designers of the Arts and Crafts movement, led by figures like William Morris, championed a return to craftsmanship that celebrated honesty in materials, simplicity in form, and integrity in construction. They believed that the decline in artistic standards was closely tied to the alienation of workers in industrial systems, and sought to elevate the dignity of labor through handcrafted production. This movement blurred the lines between art and daily life, advocating for design that could enrich society and serve as a vehicle for both personal and collective transformation.

Main activity: Analyse how the principles of design, written by Morris, are applied to design.

The 1851 Exhibition revealed that England dominated the industrial revolution, its only rival being the United States, but in the realm of taste and art, France continued its elegant dominance. William Morris, who described the contents of the Palace as "marvelously ugly", devoted his adult life to reforming Victorian taste and reclaiming the art of craftsmanship as an artist within a collective of like-minded artists. The philosophical principles he espoused remain fundamental to the expression of design style and practice today. Since the Arts & Crafts movement, design styles have emphasised, to varying degrees, the fitness of purpose and integrity of materials, or individual expression and the need for visual subjectivity.

- Fitness (of form and appearance) for purpose of the object
- Truth and honesty in the nature of the materials and methods of production.
- Individual expression of both artist and worker

Class activity: Find visual examples that exemplify Morris's ideas (see V&A website).

Relevant texts: John Ruskin, a critic of the Industrial Age, and a man who believed that society should work to promote the happiness and well-being of each of its members by creating a union of art and labour in the service of society. JR published a book, *The Stones of Venice* (1853), which had a great impact on the intellectuals of Victorian England. In it, he established a direct connection between art, nature and morality: good moral art was nature expressed through man.

1. Notes on the Arts and Crafts Artistic Movement.

3. Key words on the theme. Artists and Works.

2. Notes on the subject of aesthetic values and design principles.

4. Summary of the issue. General conclusions.