

Summary

The Formation of Orientalism in the Design Reform Movement: A Case Study Based on Owen Jones

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The Victorian architect, theorist and designer Owen Jones (1809-1874) played a pivotal role to disseminate Oriental arts and its taste in the Design Reform Movement. In 1831, he embarked on his Grand Tour and visited Greece, Italy, Egypt, Turkey and the Alhambra in Spain. He made detailed studies of polychromy, decoration of historical architecture with the French architect Jules Goury. After the travels, he authored *Plans, Elevations, Sections, and Details of the Alhambra* (1836-45), *Views on the Nile* (1843). Then, he was involved in organizing the Great Exhibition of 1851, reforming the Government School of Design with the Cole circle. Through the activities, he designed an interior plan for Crystal Place and directed the fine arts courts in Sydenham. These experiences evolved into his masterpiece *The Grammar of Ornament* (1856), which features “37 Propositions” and lavish chromolithograph plates of Oriental design patterns.

Former studies have focused on his appraisal of Islamic design from the context of Said’s Orientalism. Moreover, several studies have stressed his design principles in association with Modernism. However, few studies have investigated how Jones formed his Orientalism and situated Oriental arts in his design theories and practices. I examine his result of travels, publications and their representations, then analyze meanings of the Orientalism comprehensively. Specifically, this paper focuses on the display of Egypt and Alhambra courts in Sydenham to examine how he

assesses the interrelationship between Oriental decorative arts. In this way, I reexamine his Orientalism to work art form as the modern catalyst.

