SITUATION AND ISSUES CONCERNING
THE TRADITIONAL CRAFT INDUSTRIES

A Study on the Practical Use of a Design to the Traditional Technology
and Skill that came from Local Culture (6)

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Abstract: The Traditional Craft Industries are said to have gone into a decline all over the country. The primary cause of this decline is thought to be the fact that the Traditional Craft Industries didn't give importance to our domestic life because it played an important role in the export industry. The Council of Traditional Craft Industries points to "Lack of interest in the traditional crafts" in the people of today as the main cause of their verdict. This report pointed that the decline of the Traditional Craft Industries was caused by the fact that the craft industries couldn't go along with fast-moving life after this verdict; this and other factors were discussed. Moreover, they suggested that they should rebuild the value built up by the traditional crafts from the viewpoint of the environment and reproduce it according to the needs of contemporary society as a basic way for solving the problem mentioned in this report. Lastly, the results of the factors that caused the declined were examined in a comprehensive way. In conclusion, they suggested that the value of traditional crafts accomplished in design and the prospect about what they must be should be very important, and that it should be more important to deepen the consideration of connotative significance than to express the traditional value in a particular way.

Key words: Traditional Crafts, Factor of Decline, Issue of Today

1. Introduction

The Traditional Craft Industries are said to have gone into a decline all over the country. The value of production, the number of companies and that of people on payroll decreased by nearly half in 1997 as the peak of 1997 at the production areas of "the traditional crafts" appointed by Japan. This decrease cannot be explained by the economic downturns and the slowdown of consumers' behavior. If anything, the existence of the Traditional Craft Industries and the necessity of that product should be regarded as being called into question (Figure 1-3). However, even if the essential cause of this decline is assumed to be the fact that it does not fit into our lives, there's no doubt that the cause is composed of various complex factors. We should understand the present situation of the traditional crafts in terms of their significance to the people of today and the market, and also the situation of the present traditional crafts for the producers and the production areas, and we should clarify what the present traditional crafts are.

Figure 1: A Change of the Value of Traditional Crafts Production

Figure 2: A Change of the Number of Traditional Crafts Companies

Figure 3: A Change of People on Payroll in Traditional Crafts
2. Summary of the issues concerning the Traditional Craft Industries

At present, many Traditional Craft Industries are forced to complete with the same trade in other production areas and similar industrial products [1]. This is completed in terms of cost rather than quality. Accordingly, industrialization and modernization of productive equipment, as well as utilization of new materials were achieved in some of the Traditional Craft Industries. However, this was aimed at pursuing mass-production. The mass-production using the materials and the molds like plastics was executed in these manufacturing industries, and the production scale and the market were scaled up. However, these manufacturing industries changed into manufacturing industries of cheaper goods assimilating the traditional crafts. In other words, despite a major change of industrial technology and materials, the products continued the appearance of the past traditional crafts as they once were.

Moreover, there was little change that some traditional crafts were basically changed even in the manufacturing industry acceding to the past technique, materials and design, and there was no changeover to the product adapting to the period. The production is still implemented by manual labor, performed by craftsmen in these manufacturing industries. As a matter of course, it is difficult to mobilize the products to all the nationwide users, because the production cost is higher that of industrial products, and the products have a strong tendency to be used for their hobbies and tastes. Moreover, it is difficult to bring down the costs because of the manual work of craftsmen. It is difficult to make sure of their successors because the number of craftsmen has been progressively decreasing. Moreover, the low-cost products turned out massively to the semblance of the traditional products only with their appearance have confused their users by understanding the value of the traditional products, have invited the collapse of credit with the whole Traditional Craft Industries and have compounded the matter in addition [2].

The Meiji Government gave the Traditional Craft Industries that were the manufacturing industries attached to their respective localities the status of export industries, and pushed ahead with the reform and the development. However, the trends and the content of industrial development were widely changed after World War Two. But, the products are still manufactured according to the direction decided by the Meiji Government for the Traditional Craft Industries. This is regarded as the essential cause of the problems faced by the Traditional Craft Industries.

The expression of the Japanese culture and the progress of values as cultural products were sought for in the traditional crafts as they aimed to become an export industry. However, the role as an export industry was lost, and there was only a very unclear value left in the traditional crafts. Though the local commodities were the points of origin in the conventional products, the value was lost on the way. Their vigor working up the clear vision for was lost because they continued to drift further apart from the locality. Moreover, in spite of their intention to stick fast to the locality, the locality itself lost its identity because of the homogenization of their life. It is thought that even if they could compete with the like-minded traditional crafts in this situation, they couldn't compete with the commodities industries.

Both the production scale and the production volume of the commodities produced as industrial products are incomparably larger than those of the traditional crafts, because they need a higher capital investment for their production. They always make every effort to deal with the market demand in addition to lowering the cost, and cast in the large-scale operating cost for pushing the products into the market to deliver a large amount of these products to the market. It was impossible to ask for competitive power from the traditional crafts, when their daily life was thought of as the intended market.

The leading of the government agency, which played the key role in promoting these traditional crafts, was to back up and lead the way in improving the design for the upgrade of them as commodities, and their big problem was to ensure the soundness of the products. However, the requirement for all products that "they are easy to use, they have a good durability and it is possible to buy them at the reasonable price", was executed for the foreign markets first and foremost, and it became abstract and removed from their real life in those days, and they couldn't bring the production area into line with the consumer region.

They didn't come to realize that they should abstract the required facility and performance in connection with the emphasis on cultural significance in the past promotion measure of the traditional crafts.

Even at present, the attraction of the traditional crafts is said to be their higher functionality as for living goods, and is explained in various writings and documents. However, it cannot be denied that the uncomfortable feeling when they are really set in a place to live is greater than that of the commodities produced as industrial products. The higher value was dealt with as that of the traditional crafts.
and the uncomfortable feeling as a tool was absorbed into their value by using the high-grade articles while the economy brought dramatic improvements to a high level. However, when the economic conditions experienced a decline, various uncomfortable feelings appeared, and the traditional crafts were cut off from their daily life.

3. Present situation of the Traditional Craft Industries

3.1. Present situation and problems of the traditional crafts shown in the "About the ways of the measures for the 21st century Traditional Craft Industries" decided by the Council of Traditional Craft Industries

Foundation: The Council of Traditional Craft Industries (hereinafter referred to as the Council) was formed in 2000. The Council submitted a report about the promotion of the future traditional crafts to the Ministry of Economy, Trade and Industry in accordance with the survey results. The present situation and problems of the traditional crafts were analyzed and summarized in the report. The Council divided the big problems in the present traditional crafts into four points as follows.

1) Sharp decline of the turnout
2) The financial woes and succession reservation woes
3) The reservation woes of raw materials and equipments
4) Problems of the legal systems

3.1.1. Big and sharp decline on the turnout of the traditional crafts

The Council took up the big decline of turnover as a large situation where the present Traditional crafts were situated. This turnover plunged to 278,400,000,000 yen in 1998 from the peak of 540,600,000,000 yen in 1983, and it declined by half in 15 years. The Council quoted four foreign factors and three factors responsible for the decline of the Traditional Craft Industries on the ground that the demand of the traditional crafts cut down so far.

3.2. Foreign factors responsible for the big and sharp decline of the turnout of the traditional crafts

Four foreign factors as follows are shown as those responsible for the big decline over a short term of 15 years in the Traditional Craft Industries.

1) The traditional crafts couldn't deal with a change of their life style and life space such as the development of Western-style and the reduction of the floor space in their houses.
2) They showed little interest in a high-price traditional crafts having little appreciation for the single round because the national perception of the commodities changed and cheaper things were more likely to be thrown away.
3) The high-quality and cheaper commodities by mass production methods became available, and the traditional crafts have been avoided all the more.
4) Cheaper imported products came into fashion, and competed with the traditional crafts drastically.

3.3. Internal factors responsible for the big and sharp decline of the turnout of the traditional crafts

Three internal factors as follows are shown as those responsible for the decline on the traditional crafts.

1) The traditional crafts are more likely to depend on the traditional technique and skill, and they were utterly oblivious to developing new goods. As a result, the product development adapting to the people's new needs by the producers was inadequate.
2) The traditional marketing channel[3] acquired for a long year resides in the traditional crafts. However, although their marketing channels put out the function, a new channel and measure hasn't been used.
3) The information service about the characteristics and value of the traditional crafts is insufficient.

3.3.1. Financial woes and succession reservation woes against sales slump

Moreover, the Council runs into much trouble such as financial woes and succession reservation woes in addition to the turnover decline. Judging from the survey results, it is pointed that the number of business places declined by half from 1979 to 1998, and the number of employees decreased to less than half, too. Moreover, it is notable that the number of employees of less than 30 years declined by about one-seventh in 1974, and there have been many problems about reservation of successors. These cause of the decline in the number of employees can be regarded as not reserving new successors, but they indicate the outbreak of bankruptcy, turnover and disemployment for the turmoil of sales.

3.3.2. Reservation woes of raw materials and equipments

Moreover, the Council quotes the situation that it has been remarkably difficult to gather and supply the raw materials by the progress of natural environment and urban development in the situation about the Traditional Craft Industries.

3.3.3. Problem of legal systems

Lastly, the Council pointed out that the legal systems for encouraging the Traditional Craft Industries were instituted 25 years ago, the fact that they didn't fit the actual
conditions, and they couldn’t receive support from the legal systems in spite of the fact that original traditional crafts had broken out.

4. Issue of the Traditional Craft Industries and fundamental problems

The factor and issue of decline on the Traditional Craft Industries, which was pointed by the Council of Traditional Craft Industries, can be seen as the connection between the external change and the Traditional Craft Industries. However, the cause can be regarded as coming from the essential qualities in the basic sense.

There was the value of products that can be accomplished only by the so-called Traditional crafts in Japan till the Meiji Period, and the society in its market had changed at the same rate as the development of the traditional crafts - that is, sluggishly. The needs of the society had changed at the same rate as the development of the traditional crafts, so it didn’t fall through with the social environment. Many traditional crafts are made more closely than other products, and many materials are examined. The traditional crafts are regarded as having much value as products, but why hasn’t the traditional crafts been accepted into their life? Two big factors are thought of as the reason. One of them is that only social environment has hastened the speed of change since the Meiji Period. The other is that not the rapid revolution, but the enlightenment of the value representing the Japanese culture which was required for the traditional crafts as an export industry. For these two factors, the traditional crafts are thought to have fallen through with the social life. It can be said that this disagreement looks for the ensuing situation of the traditional crafts. This disagreement became obvious as various problems when the domestic life was settled in the product market again after the export was stopped. The surrounding environmental variation turned the role of products, or the market needs, and asked for turning the design, manufacturing technique and the manufacturing system based on this. Because they couldn’t accept these requirements, and the development of the traditional crafts didn’t have this directionality, it can be thought that that, too, is a cause of the present problem.

The verdict of the Council quotes the issue of the big and sharp decline of sales, the financial woes and the succession reservation woes against the background of the sales turmoil as the central problem that the traditional crafts face. Moreover, the reservation woes of the raw materials and equipments, and the issue of legal systems are pointed as the neighboring problems. Moreover, the external factors and internal factors about the issue are pointed, and it is put together for the issue of the products, the market and the industries. Secondly, we’d like to point out some issues about the factor of the deterioration with the society from other viewpoint. It can be thought that this deterioration should be mainly divided into the internal issue due to the traditional crafts themselves, and the external issue due to the life environment and the social problem.

4.1. Extinction of locality as the external issue

The major cause of sales decline is a decline of the scene that the traditional crafts appear - the social life and the chance to make use of them. These issues can be seen as the homogenization of the local society in addition to the delay of the response of the traditional crafts themselves. In short, all the traditional crafts are heavily tinged with the locality and climate where they were first born and raised, and it leads to the qualification of the market and the function. As stated previously, they have stressed a big quality of the Japanese culture in the traditional crafts since the Meiji Period, but they hardly needed the reflection of the locality in the development for the purposes of export. However, in the meantime, the locality made every effort to break up the regional differences such as the climate conditions and the geographic conditions, and at the same time, it has lost the inner succession of local residents. The life style and the life value have become diversified. However, it is subjected not to the diversification of the locality, but to the personal choice from a huge variety of the value. That factor resulted in that they couldn’t expect their wished-for effect under the circumstances, although they made an attempt to discriminate against other products in the traditional crafts by stressing the identity, and they had increasingly departed from the requirement of their life.

4.2. Stereotype values in the time axis of the traditional practice

In brief, the situation of the present traditional crafts is that its own value of the traditional crafts can’t be accepted in society. This can be thought that the value of the traditional crafts were entrenched in the traditional practice and departed from modern purposes, although the life environment and the social environment changed fluidly. Secondly, some cases should be pointed out.

4.2.1. Value of the manual skill

Many traditional crafts place a big value on the manual skill of the craftsmen. The value of the manual skill is an exhaustive and attentive processing technology by the
manual industry, the reservation of the aestheticism by the homogeneous work, or the universal expressive medium of the local meaning.

The exhaustive and attentive processing technology by the manual industry can be said to be, so to speak, a physical value. This value was required for guaranteeing the accuracy sought for the products and for cultivating their functionality. For example, this value is the accuracy of the body of a vessel and its cover, the progress of the intension by the repeated homogeneous work and integration of the dimension.

In contrast, the accomplishment of the aestheticism and the expression about the local meaning can be said to be the emotional value. This was the expression of the height and fineness of percentage completion for the product by the homogeneous work or the expression of the significance by an intentional nonuniformity. In any event, they brought about a dramatic effect on cultivating the concrete added value of the product. However, much physical value of the manual skill can be fully accomplished even in the machine work at present. There are many manual skills only heading for the runaway growth of the cost compared with the one where the same effect can be brought out in the machine work. In the meantime, the prospective accuracy can be improved only in the manual process even now, like the polished surface of a reflector used in the circuit printing of the semiconductor material in industrial products. In such cases, the physical value of the manual work can be brought out thoroughly.

However, the following of the machine work isn’t very often admitted in the emotional aspect, such as the aesthetic thing and the expression of meaning. Even now, when the printing of design is compared to the hand-painting in the decoration work, machine work cannot try to compete with manual work when it comes to the variegation of expression and the delivery efficiency of the meaning. In this way, there are lots of purposes to set out in the value of the manual work, and the manual work doesn’t do it by the purpose, and if anything, it has often triggered for holding off the products from users. In spite of that, the value of the manual work has been obscured, and only the organic sense and the denial of the identity and the repetition by the manual work have been appealed as the value. The value of the manual skill equipped with the traditional crafts have many parts to be asked for, but it can be thought that there is some disagreement that that part isn’t appealed, but that the unsolicited part continues hold a particular appeal.

4.2.2. Value of the materials

Natural materials are still used in many traditional crafts. The advantage of the manual work is appealed from the aspect of the accomplishment of mechanical precision and the improvement of intensity, but at the same time, the advantage of natural materials is more likely to be stressed emotionally. However, the raw materials of the traditional crafts were absolutely required for bringing out the original expected performance, and were adopted because it had adapted the processing technology and the price of the products. It can be thought that according to that, the processing technology had been developed and that the process of the raw materials had been easy, the raw materials were selected in order to enrich the aspect of the products from the real problem that the raw materials were selected for superior products. This trend is thought to have been kept until the technology was revolutionized by modernization. The inevitability that the raw material should be needed was broken down in the innovative progress of industrial technology. In even the artificial alternative, raw materials made by other industrial way, the function was carried out, when the meaning about the conventional use of the raw materials were created as the way of the emotional added value. However, it becomes abstract to appeal the emotional aspect by the raw materials if there aren’t the expression and the insistence appeared on the products, and it lacks the direct appeal [4].

4.2.3. Value of form

Lastly, like the disagreements stated above, it can be thought that there are some problems in form that are a big factor, although it isn’t obvious. The form of the traditional crafts was cultivated by the process that it lacked the required things and removed the unrequired things based on Japanese intention of the culture and their viewpoint of beauty for a long time, and it converged with the special style. When it is cultivated for a long time, it has universal value. Absolutely, it is held in the frame that the basis of the same culture and the life environment remain unchanged. When a big frame is changed, the universality disappears. Then, does this frame remain unchanged even now? Moreover, was it the frame of the form of the traditional crafts that had nurtured the culture base that included Japan and the social environment? About the former question, the frame in the mental and emotional part is thought as continuing to a point. It may be thought that the present left part narrowly backs up the identity as a Japanese. However, the base of the physical social environment has been significantly changed. Many parts with
physical function lose the meaning among the form of the traditional crafts. For example, the shape of handle in the Nanbu ironware is directly used as that used by hanging up in the fireplace. However, the example that it is used by hanging up in the fireplace can be hardly seen at present. Moreover, about the latter question, it is right to think of as follows. Only the man power was surely a means of production at the beginning, but the things made as a craftwork were high-value added goods in those days, and the price was very high, too. It was because there was a market that high-price goods could be supported and brought that the refining was kept for a long time. The user layer of these products was the people falling on the privilege class as such. It can be thought that they didn’t use the crafts only with a function as a real life equipment, but they sought many emotional meanings from the products. In short, it can be said that many traditional crafts have been acquired in the culture and life that much value was played on the very strong emotional meanings. For example, at present, it is easy to heat the foods, but the cover of the clean soup bowl has only a function to avoid the dust. However, because the cover has the effect of enlivening the dining table, the clean soup bowl is used even today. In this way, the form of the traditional crafts has a great built-up value and even today, it is highly valued in the same direction, but many of them disagree with the present required life environment.

5. Today’s issues concerning the development of the Traditional Craft Industries

Well, what issue is there in order to break up the misfit from the life of the traditional crafts that are still left? The current traditional crafts have a high quality, but they are rapidly disappearing from the scene. The traditional crafts with the characteristic rooted in the locality were departed from the locality by the promotion measures over the Meiji Period, and they extended as an export industry. In the process, the Traditional crafts, the refinement by the manual skill was emphasized as a thing of value. And, after the war, as soon as the traditional crafts lost the post of the export industry to the industrial products, they were deprived of the post as an useful tool in the Japanese life. It can be thought that there are many causes for the fact that they lost the chance to appear in the life, but the factor is abstract and it covers a broad range. To be frank it may be said that these factors are that they clung too much to the tradition to follow the change of value for the life style and the life. However, judging from a broad array of each factor in this way, it is a problem of the industrial structure, the management resources and the management techniques. Moreover, it is a problem of the raw material reservation, the engineer reservation, the technique and the currency, too. These various factors are intricately intertwined and cause the present situation, but the key word of the issue is tradition and the time frame.

Next, the key word that deals with these abstract issues concretely and is a way to solve is design. It can be said that it doesn’t fit the life, but the traditional crafts have a value to connect with men deeply even now. Just as the design is a way of solving the problem, it is a way for planning a new matter. The writer thought that it could be planned that recovery by introducing the design into the Traditional Craft Industries, and looked up the issue, the condition and the effect to use the design at the Traditional Craft Industries. The case about rebuilding the production area of lacquer ware where the writer concretely engaged took in the design factor in various respect and was tried. This case has many aspects different from the development seen in the past traditional crafts, and much knowledge about the design was learned.

Moreover, as a result of the recovery case, it turned out that the condition for using the item and the design that came into an issue when the design was used by Traditional Craft Industries, and the item that provided a platform for using it has depended on the production system in the production area, and the existence of the craftsmen and the business place, and it was possible to improve them by alteration of the industrial structure. The last issue is how the traditional crafts should be changed by introducing and using the new designs. As a result of a series of the previous prospect, the chief purpose of using design for the Traditional Craft Industries was derived. It is that the universality and the flexibility are created by the traditional crafts and the Traditional Craft Industries so that the traditional crafts may go on being used with affection in the life that keeps on changing all the time. All the conclusions that the concrete offer which the craftsmen in the production area should have charge of modeling and the product development should be carried out after they build on the situation and the needs of the markets in addition to the item related to the product itself such as the raw materials, techniques and mode add up to the universality and the flexibility that the traditional crafts should have.

It can be easily inferred that the flexibility which the traditional crafts should have will be acquired by getting a
better understanding of the people and reducing it to the development, production and currency. However, it can be easily guessed that the significance of the traditional crafts themselves will be lost and a situation that it does little better than the mere commodities will appear when much value is placed on flexibility alone [5]. After all, that only value that the traditional crafts have will be a big factor to make the Traditional Craft Industries spring up there.

5.1. Prospect of the value for the present traditional crafts to have

Generally, the most important items that should be required for designing the commodities appropriately is a value related to the function as a tool and the enhancement of the value that the modeling should give the life [6]. When these values last for a long time without changing even by the change of situation, they will have the universality. This pursuit of the universality is a big problem for design, too. The universality to be accomplished by the design is a characteristic seen in the tool that has been used in the life for a long time, too. Among the traditional crafts, the example that the same products had been keeping used over 100 years is provided, and many common grounds in the universality by the design can be shown. However, the significance for the using space and the using scene that many traditional crafts have acquired for a long time hasn't been understood, because the life environment and the life value were drastically and rapidly changed. In other words, the tradition stylized the way for making, the raw materials and the shape, and fashioned the special significance. And then, there is no need for these significance in modern life. The cost used in the expression of those significance became senseless for the users.

However, not all the needs of the people seek for the low cost even if their life was remarkably changed and the things sought for in the tool by the people are constantly changed. Moreover, not all the people seek for the products made evenly and commercially. Moreover, not all the people seek for the products where only convenience was pursued. This can be understood if the trend of other tools and supplies material in life is viewed [7].

The universal value doesn't consist of the simple value such as convenience and functionality, but it is built by merging with various other values. Moreover, there are things that can be accepted and that can't be accepted in the products and those values across the ages. Precisely, the traditional crafts can't be accepted at present. The change of reception across the ages isn't brought about by simple factors such as sensibility and style. The shape, the style and the sensibility that characterize the products express the existence of. Those expressions [8] merge and build the special significance, and that significance held appeal for the users. The evaluation of that significance can be thought as dominating the pros and cons of the reception. And then, those significance will represent the value when they are accepted.

In the traditional crafts, these factors of reception, or the significance made by the shape, the style and the sensibility are very dormant and the breadth of the aspects is small and narrow. It always makes an appeal of the similar significance even for the diversified people. For example, the meaning of the manual work is the height of the quality and the height of the price, and it leads to both he good and the bad values in relation to other factors under the same situation. However, the evaluation of the stylized shape and design isn't very often converted in relation to other factors, because they express the tradition very strongly [9]. This is because the present traditional crafts place much value on expressing the tradition with the external factors. Pushing a product of tradition by appearances resulted in a clarification of the appeal point and was good to make them easily understand the Japanese culture during the ages when export was the major purpose of the Traditional Craft Industries [10]. However, the domestic users only draw a veil over other values, and if anything, they made the good nature of original traditional crafts. It is necessary for us to examine the internal meaning of the tradition fully in the value of the tradition.

5.2. Reorganization of the value in the traditional crafts by design

About the value that the traditional crafts should provide for the people, there are two points, as outlined below.
1) The value as a tool that was thought of contributing to the people's sound life.
2) The value contributing to the life by the culture that the tradition has been acquired.

It is necessary to seek out various values by design and to make the factor of value have the diversification in the value as a tool. It'll be necessary to take into account the physical aspect, as well as the spiritual and emotional aspect in the value as tool contributing to people's sound life. There may be some items such as the functionality, the economics, the contribution to health enhancement and the care for the environment in the value of the physical aspect. Moreover, the value of spiritual and emotional aspect can be thought to be the diversity of the shape such as the modeling, the color and the design [11]. Moreover,

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Table 1: Factor of Value that Design Pursues

<table>
<thead>
<tr>
<th>Factor of value</th>
<th>Function</th>
<th>Economy</th>
<th>Contribution to health</th>
<th>Consideration to environment</th>
<th>Diverseness of the form</th>
</tr>
</thead>
<tbody>
<tr>
<td>The contents which design pursues</td>
<td>Improvement of usefulness</td>
<td>Price as a living tool</td>
<td>Use of the nature material</td>
<td>Realization of recycling</td>
<td>Security of conformity to the living scene by diversification of texture</td>
</tr>
<tr>
<td></td>
<td>Improvement of convenience</td>
<td>Improvement of the durability</td>
<td>Comfortableness</td>
<td>Harmless disposal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Many uses</td>
<td>Improvement of the cost by continuation of manufacturing</td>
<td></td>
<td>Use of the nature material</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Improvement of maintenance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2: Usage of Value Factor of Tradition

<table>
<thead>
<tr>
<th>Meaning of the style</th>
<th>What the stylized product means</th>
<th>What the material means</th>
<th>What the processing technique and the skill means</th>
<th>What the pattern and the color and the shape means</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspect of culture by the tradition that should be compatible</td>
<td>Correspondence to usage scene</td>
<td>Property to being processed</td>
<td>Careful consideration to the product</td>
<td>Fineness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maintenance</td>
<td>Contribution to the function as a tool</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Contribution to health</td>
<td>Contribution to quality</td>
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<tr>
<td></td>
<td></td>
<td>Feeling</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 3: Meaning of Designation Matter by Characteristic of Denotation of Traditional Craft and Connotation

<table>
<thead>
<tr>
<th>Designation matter by characteristic of the conventional denotation</th>
<th>Item</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Products</td>
<td>Wan, Jūbako, Bon, Sara, Katakuti</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>Keyaki, Tochi, Hoo</td>
<td></td>
</tr>
<tr>
<td>Technology and skill</td>
<td>Honkataji, Makiji</td>
<td></td>
</tr>
<tr>
<td>Another characteristic</td>
<td>1) To use named Hidehira pattern which treats gold leaf of a lozenge in a red cloud place. The decoration that pictured a pattern of flowers and birds poetic genius in red lacquer between cloud places. 2) As for the wooden bowl, it is put a set of three together.</td>
<td></td>
</tr>
<tr>
<td>A meaning of a product</td>
<td>It is use mainly in the scene which is special as household articles used for a meal.</td>
<td></td>
</tr>
<tr>
<td>A meaning of materials</td>
<td>To use the tree which has high strength, and has been used more from ancient times to produce on the land, and has a durability as container of liquid of high temperature.</td>
<td></td>
</tr>
<tr>
<td>A meaning of the technology and the skill</td>
<td>To put the foundation to make use of the lacquered characteristic or to paint to keep high strength.</td>
<td></td>
</tr>
<tr>
<td>Another meaning</td>
<td>To put decoration in order to raise an atmosphere of a use scene. A wooden bowl comes a group to be able to use it for many uses.</td>
<td></td>
</tr>
</tbody>
</table>

the factor of the value brought by tradition should be thought more in terms of the internal meaning that the tradition gives their life, rather than the external one. The style that has been acquired by the tradition shouldn't be expressed directly, but the things that they imply should be a material of the complaint and claim. These contents are shown in the Table 1 and the Table 2. It is also important to combine these meanings, make the organic structure and make sure of the flexibility that the value can be promoted under various situations.

For example, there is a lacquer ware called "Hidehira Nuri" (Figure 4) in Iwate Prefecture, which expresses the tradition very strongly and externally. This lacquer ware is designated as the national traditional crafts by Japan for that distinctive shape, in addition to the processing technology and the raw materials. However, as stated above, it
hasn't been more and more acquired to the modern life for that drastic individuality, and the sales have been decreasing. On the one hand, the Johoji lacquer ware (Figure 5) is designated as the national traditional crafts by Japan, too, but this designated factor is the raw material and the manufacturing technology in the main and is little constrained for the shape. Therefore, there is a high flexibility that can make new shape of various products in the Johoji lacquer ware. Judging the designated factor of this Hidehira Nuri from the meaning involved in the traditional style, it can be shown as Table 3.

It may be rough for the tradition in the table 3 to define the traditional crafts in terms of the involved meaning. However, it is possible to define new traditional crafts if various meanings of the quality that have been succeeded to being shaped and established for a long time, and the meaning of the ground and the quality based on the locality were examined. When the external characteristic of the traditional crafts made by the tradition and in the locality is simply emphasized, it will lead to losing the universality, if anything. Therefore, it will be required when the design is newly appreciated. This appreciation of the design will be a process shown in Figure 6.

6. From the succession to the development of the tradition

It have been talked about the value of the traditional crafts as products by now, but another important value is that of labor for people engaged in the production of the traditional crafts.

The craftsmen that are on the production payroll of the traditional crafts take pleasure and pride in the production, but their position is unstable. Their work that can fashion a new value from the meaning involved in the tradition, and the locality adds the pleasure that should fashion a new thing, in addition to the pleasure of making things. It is a pleasure to develop the tradition, in addition to maintaining the tradition. It becomes a place of self-realization for the worker to produce the traditional crafts, and at the same time, it is necessary to enlarge the creative working area in order to guarantee his social position, too. Thinking with hands from making with hands, or broadening the world of craftsmen to a new intelligent manufacturing is a big purpose for using the design for the traditional crafts, too.

Notes
1. Many commodities produced in the traditional way in the past have been massively produced on an industrial scale, like the injection molding as a raw material of
the synthetic resin nowadays. These products are too many to enumerate, and they include lacquer ware bowls, dishes and bamboo baskets.

2. With lacquer ware, it is especially difficult to tell the cheap plastic mass-produced goods from the goods made by the traditional manner and the material. Cheap mass goods are easy to make because they are coated only a few times.

3. This marketing channel was characteristic through the local industry, and it was a big factor supporting the local industry, too. This marketing channel was usually called the local warehouse or the production area warehouse, which isn't the mere intermediary wholesale trade, and played a part of the financial institute for the local companies, and others, carried out the production adjustment, the offer of the market information and the product planning. These warehouses existed in almost all the production areas, but they disappeared due to the development of the transportation and the information highway.

4. However, recently, the fact is that the natural material has begun to be reviewed from the viewpoint of the health maintenance for users and from the view point of the environmental preservation.

5. The plastic lacquer ware projected an artificial image only in appearance, but it became the only bowl.

6. The value about the expression about the value of the users, about the creation of the atmosphere in the life, and to show off the life space.

7. European accessories, bags and shoes have maintained their high popularity, although they are very expensive.

8. The history and the background of the society belonged to itself and the origin of itself that the stylized shape gives off.

9. All the factors will be very individual and idiographic because they have the time axis and the endemism as a frame.

10. It is typified by the word “flowers, birds, nature” among the designs used traditionally. The representational design had very strong Japanese style.

11. It can be thought that the capability which the value can be found even in various shapes under the situation that the value of the life becomes diversified.