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The 1960s Acceptance of Haute Couture in Japan: As verification of the work of Haru Isomura

AOKI, Mihoko

This paper analyzes the relationship between Paris Haute Couture (PHC) and Daimaru department store's original design or a work of Daimaru dressmaking school by verifying the work of Haru Isomura, one of the chief designers of the Daimaru department store and the principal of Daimaru dressmaking school.

In 1953, Daimaru department store signed an exclusive contract with Christian Dior. This was the first contract of its kind for department stores in Japan. Later in 1964, Daimaru cancelled the contract with Dior and signed another contracts with Givenchy and Balenciaga. At the time, the chief designers of Daimaru department store were also in charge of the purchasing PHC design. There was a chief designer at each branch of Daimaru department store. Haru Isomura was one of these chief designers.

These contracts were the department store's response to the demand of rich customers who enjoyed the PHC original design.

On the other hand, the designers learned PHC's technology and design sense through their purchasing work. They were able to create original design work with the learned skill for reasonable prices. In addition, since Haru Isomura was also the principal of the dressmaking school, the school's students were also able to learn about PHC's technology and design sense.

As described above, Japanese women received the fashion of Paris in the variety of ways. And the acceptance of PHC led to improvement in Japanese dressmaking culture.

The Realities of Arimatsu Shibori's Overseas Production Outsourcing and its Influence on the Design in Yunnan Province, China

UEDA, Kaori

Arimatsu shibori is a famous Japanese textile dyeing technique originally from Arimatsu in Nagoya City. Its history goes back almost 400-years. The production of Arimatsu shibori sharply declined after World War II because of a rapid increase of labor cost and a change of lifestyle. The new high labor cost caused the production of Arimatsu shibori to be outsourced, first to Korea and then to China. In China, there were two different styles of outsourcing. Based on field survey research, I will focus on one type of production outsourcing from the Yunnan Province.

In Yunnan Province, the Bai people have been using simple Shibori techniques to produce items for daily use for a long time. However the techniques, which were taught by Arimatsu craftsmen to the Bai people, did not take root in the Yunnan Province. The Bai people created a new design and sold their own shibori souvenirs to travelers in China and, exported shibori products to Japan.

The outcome shows the unique blend of the Arimatsu design and the Yunnan design. We can find the exact same products in both countries' souvenir shops.

However, the change has not been accepted in Japan, so the production of the Yunnan province is decreasing. Arimatsu shibori should think about how to use the original technique to produce products. We need to consider the true beauty of the technique and think about ways of survival.

The formation of colour education in the Government School of Design during the 19th century Britain

TAKEUCHI, Yuko

After the book *Optics* by Newton was published, versatile colour theories had emerged in modern Europe. In Britain, George Field (1777–1854), a chemist, colour-maker, theorist, had influenced not only artists but also designers until the mid-19th century. The Royal Academicians referred to his book, *Chromatography* (1835). This book provided them with practical and technological knowledge about pigments which was based on his scientific experiments. On the other hand, design educators paid great attention to Field's colour theory of primaries which he named "chromatic equivalents", as well as French chemist Chevreul's colour theory.

Henry Cole (1808–82) and his group members, Owen Jones (1809–74) and Richard Redgrave (1804–88), mainly introduced the two theories into curriculum. Also, they reorganize the schools with consistent educational system under management of the Department of Practical Art, which was paved throughout Britain as "South Kensington system".

This paper investigates how the Government School of Design formed colour education in the 1850's. The art historian John Gage focuses on colour in art, hence few former studies have been made about relationship between colour theory and design education in the schools. In this way, this study aims to show the significance of colour education through examining teaching policies on colour in the Royal Academy of Arts and the Government School of Design.

George Nelson's Mid-Century Modern: Uniqueness in esthetics and diversity

YABE, Hitomi

George Nelson's (1908–1986) Mid-Century Modern of furniture and clocks from the late 1940s to the 1950s is generally iconic of the era's joyful and affluent American life. However, the many papers and literary works on Nelson neglect his intention to express these national characteristics. Furthermore, if joy and affluence were reflected unconsciously in a cheerful post-war design, then the argument that Nelson created numerous, unique, and impressive pieces of furniture and simultaneously established his own design, is contestable. Therefore, this study attempts to re-evaluate Nelson's Mid-Century Modern, focusing on his background and also discussing his design scheme's uniqueness.

Notably, during Nelson's era of Mid-Century Modern, i.e., after World War II, the desire to create with values culturally and ideologically suitable for America, the post-war superpower, was evident. However, rather than expressing these values through new American technologies and materials, the principle was to express them esthetically, as in fine art. This relates also to the work of Frank Lloyd Wright (1867–1959) who was already showcasing American values worldwide through his architecture.

By specifically analyzing the Mid-Century Modern, Nelson's esthetic sense is revealed through comparison with the design of his contemporary Charles Eames (1907–1978). Although the entirety of the Mid-Century Modern is significant, a broad view of Nelson's design and his entire work reveals diversity; its nature reflects the cultural values of design in America.

In conclusion, Nelson's Mid-Century Modern presents a dual perspective of his esthetic sensibility and diversity. From this perspective, it is elucidated that Nelson intended to create new cultural values for American design.

The design of Western-style books in the late Meiji period
— A study centering on the page layout of the first edition of
Wagahai Wa Neko De Aru by Soseki Natsume —

YOSHIHA, Kazuyuki

The designing of a highly readable book requires the use of composition rules that are in harmony with the time of its production. Establishing such composition rules requires studying the prevailing conventions in practice and in composition technology, up to that time.

This study analyzes the first edition of *Wagahai Wa Neko De Aru* by Soseki Natsume (first published in 1905 by Okura Shoten and Hattori Shoten), whose design is highly regarded today. Other late Meiji publications are also considered, particularly those literary works that became bestsellers. The analysis and measurement of their page layout, including printing type, line spacing, and number of characters per line, allow us to verify the technical restrictions of the time, as well as the prevailing practice and composition rules, against which background we consider the design of the first edition of *Wagahai Wa Neko De Aru*.

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