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Osaka University

Architectural design in YANAGI Muneyoshi's works

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YANAGI Muneyoshi (1889-1961), a leader of the Mingei Movement, which was Japan Folk Crafts Movement, stated on architecture, and also designed some architectural works. This study aimed at clarifying characteristic of YANAGI's architectural design, analyzing his discourse and his works of Architectural design.

YANAGI consisted that architecture was synthesis of art in Middle Age, and also that it must be aimed to restored. And he estimated traditional design, Chinese, Korean, Japanese folk house and the samurai house style, that he belonged in. But he declared that modern style of life must be promoted.

His thought on architectural design was adopted in his architectural works. He attempted to design architectural works integrated with parts of crafts. And his works were hybrid design that Oriental, Western, and Japanese folk house and the samurai house style included in them. Those design elements were chosen by YANAGI's aesthetic based on Mingei Movement.

SPATIAL COMPOSITION OF RICHARD NEUTRA'S RESIDENTIAL BUILDINGS FOCUSING ON THEIR PLANNINGS

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This paper is an investigation of the spatial composition in Richard Neutra's residential buildings focusing on their plannings.

This research deals with 36 houses designed by Neutra. The research focused following points, relation with plots of houses and site and vista, sequences in both outdoor space and indoor space, composition of public rooms and private rooms, composition of entry spaces, living rooms, and dining rooms, spatial compositions of living rooms, and derived the typological character and their transition.

As a result, following points are derived: Living rooms located towards view; Entries located facing roads; Neutra kept his manner with direct leading for sequence both outside and inside space; The shape of living rooms were rectangular with flat ceiling or flat ceiling with differentiation of its height; Relationship between living rooms and dinning room were treated as one room or subtle articulation.

Attention to Typography in *Koukokukai* Magazine

— Transition from “designed characters” to “layouting typographic characters” —

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In *Koukokukai* magazine, the importance of typography as an advertising style was featured from 1926, the year of its first publication, until 1931. This promotion consisted of three phases, each with a person playing an important role.

In 1926, “designed characters” came to public attention. Kurazo Murota, who had studied advertising at a specialized institution and undergone some relevant work experience, promoted the importance of characters by introducing those of his own creation. In 1927 and 1928, articles on foreign affairs were contributed by Takao Miyashita, researcher with a direct understanding of realities in Western countries. His articles introduced the latest trend in Germany and other countries that emphasized typography. Then in 1930 and in 1931, Itsuro Nagaoka, who had studied commercial science, presented advertising work drawn upon artworks in Western countries to “layout” typography based on “typographic characters.” It seems that after these phases the importance of typography as an advertising style was recognized by the public.

Among this series of phases, Nagaoka’s recommendation of layouting typographic characters is particularly distinctive and important in the following points. What comes first is its pioneering role and influence on the public. Early on, Nagaoka adopted a practical perspective which was different from understandings of theories by leading-edge creators, and introduced European art theories as concrete measures to meet requests from the domestic advertising field by integrating those theories with effective advertising work. In Japan, around 1930 to 1931 when Nagaoka was engaging in his introductory activities, only a part of pioneering researchers recognized the latest European trend that valued typography as a significant factor in modern designs.

It is also important that no activity that would indicate “drawing” (designs or decorations) was included in the series of Nagaoka’s introductory activities or his articles. In other words, emphasizing the print typography is considered to have developed a sense of value, resulting in the understanding that the skill expected of an advertising creator is not a drawing technique but an “intellectual” skill to handle typography and other advertisement factors in line with objectives.

Religious Ideas in Sesshu's "Landscape Scroll of the Four Seasons" ("Long Landscape Scroll") with the Focus on the Space Unit "Evening Bell from a Mist Shrouded Temple"

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This article focuses on the religious aspects in Sesshu's (1420-1502/06) masterpiece "Landscape Scroll of the Four Seasons" (further will be called "Long Landscape Scroll" (1486, Mouri Museum collection) and specially its opening space unit "Evening Bell from the Mist Shrouded Temple." This, around 16 meters long, Chinese style ink painting, judging from the depiction of typical Chinese objects like arched bridge, long city wall or rocks with round holes that remind Taiko stones etc., apart from cliché motifs in Chinese and Japanese painting depicts a travel in Chinese scenery, specially the one of Jian-nan district, where the painter traveled and gained religious training during his stay in China. Within this travel through different views, especially in the opening and cave space units, Sesshu as a Zen priest depicts scenes that can be associated with religious ideas and religious training. Judging from the meaning of the motifs in Chinese poetry, the road leading up to the mountain and a temple in the distance in the opening theme "Evening Bell from the Mist Shrouded Temple" can be interpreted as the road to the Enlightenment. The mist can be associated with doubts, unclear mind during the religious training, while the sounds of the bell lead to the spiritual awakening. Thus this space unit represents Sesshu's religious world.

Design As a Sensuous Existence: A Study of Kuramata Shiro's Interior Design of the 1970s

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Kuramata Shiro's (1934-1991) interior design of the 1970s is generally discussed in terms of his inventive adaptation of Minimal Art to design, or intellectual features such as Kuramata's ironic and provocative attitude toward rationalism.

In this paper, however, I am concerned with the sensuous quality that can be found in Kuramata's interior design of the 1970s. In my examination, I analyze three of his interior designs for boutiques: *Market One* (1970), *Milk Boy & Milk* (1974) and *Issey Miyake From First* (1976).

In these boutiques, the unification of the ceiling, walls and furniture into one geometric whole expresses a sense of sheer neutrality. Whereas, the alcove-like interior of *Market One* and the extremely large furniture floating inside *Milk Boy & Milk* and *Issey Miyake From First* exude a subtle sense of emotion. This quality – meaningless, yet sensuous – seems to have held more appeal for the people of the 1970s than the aforementioned intellectual qualities of Kuramata's design. In this sense, Kuramata's minimal interior design can be seen as an attempt to realize design as a pure sensuous existence.

The genealogy of street observation studies

The history and the change of the street observation

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We have conducted fixed-point observations of street fashion at downtown areas (i.e. Harajyuku, Shibuya, Ginza and Daikanyama) in Tokyo and the trends according to the results have been disclosed monthly in their website named "Street Fashion Report".

Although studies of mode of life, such as street observation on street fashion, have not necessarily been academically evaluated enough, it is not until recently that such modernological approach has been received recognition. This discussion is aimed at reviewing the meaning of street observation by genealogically examining street fashion observation which was originated in 1887.

In the discussion, we have taken up the measurement of mode of life conducted by Shogoro Tsuboi in 1887 and modernology practiced by Wajiro Kon and Kenkichi Yoshida. These studies were conducted by those who wanted to know how the life style would change in the future, by observing the changes in clothes during revolutionary period of society and culture, such as Meiji Restoration, the Great Kanto Earthquake and Second World War. Later, since 1950's, groups of color statistics have conducted statistical color researches of ladies' wear on the street for the study of color and clothes changes, which appeared as social phenomena. Further such trend led to the establishments of "Japan Society of Lifology", "Society for Changing Customs in Contemporary Japan" and "ROJO Society".

In 1970's when mass production and mass consumption progressed after the high economic growth, street fashion observations for marketing purpose have begun to emerge and then, a fashion designer Hiroshi Hakomori conducted a street fashion research. In 1980's such trend was extended to the fixed-point observation by Across Editing Room and the town watch by Hakuodo Institute of Life and Living.

Street snapshots featured on a series of newly launched street fashion magazines and the increase of websites introducing street fashion are cited as the characteristics of street observation since 1990's.

Once, Wajiro Kon proposed modernology as means to know the present of the human and, he and observed it on the road once.

But it seems that the street observation by street fashion magazine and street fashion web are carrying a role of an incubator creating the present of the people in the next generation through the observation act immediately now. We greet the times when "the road observation" is new.

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