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Kamisaka Sekka and Kyoubikai

— A study on the history of modern pottery in Kyoto —

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From the latter Meiji period to the Taisho period, new movements occurred in Kyoto for the purpose of modernizing pottery design and promoting pottery. A special feature of the new movement was the formation of groups who experimented with new types of pottery with the design guidance of painters, designers, architects and various other famous people in Kyoto who had knowledge of European arts and crafts and design.

Historians of modern Kyoto pottery have usually viewed this new movement as an industrial period preceding the later transformation of ceramics into works of art and have not researched activities and the objects in detail. But from a different point of view, this period can be thought of as important turning point in a system of the pottery production that had lasted from the Edo period.

In this paper, I consider the new movements in detail, reexamining what kind of activities led up to the transformation of ceramics into works of art. For that sake, I take a close look at the kind of design guidance that designers, painters and architects gave to the new movements.

As one clue of such a purpose, I look closely at the group the Kyoubikai, which was organized in 1911 by the designer Kamisaka Sekka, the Japanese painter Taniguchi Kokyo and other craftspeople in Kyoto. First, I clarify the pottery made at Kyoubikai using historical exhibition materials. Second, I examine the activities performed by Sekka for Kyoubikai through a comparison with a similar group called Yutoen, whose activities were also organized by potters and design advisers for the purpose of improving pottery design.

Representing Interior Decoration

— a study on modern British consumer culture —

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Styles in interior decoration are nowadays considered as ‘fashion’ commodities: they are consumable and interchangeable. Why and how has this become this way? This article discusses the history of the commodification of interior decoration in Britain.

The term ‘interior decoration’ came into existence as a book title in Britain in 1807. Many pattern books on design and furnishing had appeared by that date, written by professionals for professionals or the upper classes. In the first half of the 19th century, in the time of Design Reform, another type of guidebooks appeared, which discussed more widely in design and taste, such as those by Pugin and Cole.

In the latter half of the century, interior decoration was viewed clearly as a part of house management, and guidebooks on decoration were more targeted at middleclass women. Eastlake’s *Hints on Household Taste* is a good example. At the same time, people became more sensitive to ‘styles’ in interior decoration (Morris succeeded partly due to this trend) and not only two-dimensional guidebooks but also three-dimensional showrooms and furnishing exhibitions began to hold attention. The most prominent example was the Ideal Home Exhibition, started in 1908 by the *Daily Mail* company, which was an annual housing industry exhibition of unprecedented scale in the world.

In due course, interior decoration began to be dealt as a ‘package’ of furnishing items. ‘Packaging’ the interior decoration was a prominent aspect of its commodification.

On the hanging scrolls of the Manjusri and the Samantabha in Myokenji

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In this paper, I introduced the hanging scrolls of the Manjusri (Monju bosatsu) and the Samantabhadra (Hugen bosatsu) which are owned by *Myokenji*, and analyzed on these works (we call *Myokenji-hon*) from the historical and art historical standpoints.

I insisted that the Myokenji-hon, now composed of two hanging scrolls, was originally one hanging scroll and the size of the original state was as same as the Sixteen Arhats in *Honpoji*, which was originally pasted on the back wall in *Honpoji*. So, it is clear that the *Myokenji-hon* was pasted on the back wall of the statue of Sakyamuni at *Myokenji*.

I pointed out that the *Myokenji-hon* was depicted about the mid of 16th century by some painters around *Kano Motonobu* (1477-1559), because the style of the painting is very near to that of early *Kano* paintings especially to *Kano Motonobu's*. And also I pointed out that the *Myokenji-hon* was produced as a part of the reconstruction of Hokke temples after the oppression to the Hokke sect (Temmon-hokke no ran).

Design of Moving Toy and Analysis of its Swing

— Design of the Seesaw Rocker and its Confirmation —

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In my former studies, I created the Seesaw Rockers being used in a sitting position in three different radius. The first one was made from R2000, the second one was R1500 and the third one was R800. The radius of the Seesaw Rocker is a very important factor due to its influence on the average velocity of children swinging on the Rocker. I found that the radius of 800 mm is best for ages 3 through 5. Next, I investigated the motion of children swinging the Seesaw Rocker by using VICON (a three-dimensional motion analysis system) at Osaka City University. As a result, I found data of the average velocity and the highest velocity of a swing.

In this study I decided the radius of 850mm for the Seesaw Rocker being used in a standing position. Children playing with this equipment will pass through three stages. The first is a “functional play” stage, a behavioral stage in which children experience the functions of the equipment. The second is a “technical play” stage. At this stage, improving one’s technique is the main concern. The third is a “social play” stage. At this stage, they begin playing games by using this equipment in other ways.

Regarding confirmation, I used VTR system to capture how kids play with the Seesaw Rocker. Finally I investigated the play behaviors swinging with turning with it, by using VICON system. When they played that playing they marked the highest velocity of their swinging motions. I tried to make the first step to evaluate the Design of the Seesaw Rocker based on the most objective data by using VICON.

Color and architecture in the case of Bruno Taut's own house at Dalewitz

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Bruno Taut designed his own house in a Berlin suburb Dalewitz in 1927. The plan of this house composes an right angle forward the west and an arc forward the east. Most of its rooms are polyhedron. Taut used various brilliant colors for its interior walls. Taut wrote that the form of this house was a result of his consideration about the environment around it and, as for the color, it was that of considering the sunlight and views from its windows.

Taut used various colors instead of luxurious decoration or traditional furniture, curtains and paintings on the walls. This was based on Taut's housing improvement thought.

Taut tried to establish his own housing improvement thought under the influence of the living improvement thought, American home economics, modern art and architecture movement after World War I. It was the simple and rational interior design which was more appropriate for the life of general citizen, and it was different from the interior design of upper classes. Its walls, floors, ceilings were all painted with brilliant colors, being released from unnecessary three dimensional decoration. What Taut chose was not a *a priori* color principle but a color principle based on the life of its inhabitants.

On Current Issues in Design History

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Design history is an important area of design studies. However, there is still no consensus on the proper subject matters and the most productive method of studying design history. With the aim of conquering this serious topic, American design historian, Victor Margolin, published an essay, *Design History or Design Studies: Subject Matter and Method*, in the British journal, *Design Studies* (April 1992), claiming that design history might best be developed as part of the larger field of design studies. In a strong response to Margolin's essay, British architectural and design historian, Adrian Forty, published an article, *Debate: A Reply to Victor Margolin*, in the British Journal, *Journal of Design History* (Vol. 6 Nr. 2 1993), arguing that design history might best be developed as a subject in its own right. The discussion caused so great a controversy that in the Spring 1995 issue of the American Journal, *Design Issues*, the editors provided a forum for the debate about design studies versus design history.

This essay, by tracing the progress and meaning of the lively discussion between Margolin and Forty, is a comprehensive survey of current issues in design history. It is the author's contention that the discussion between Margolin and Forty disclosed a common question regarding the purpose and direction of design history as a contemporary enterprise, and thus greatly encouraged new ventures in design history.

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