



Title	デザイン理論 36号 欧文要旨
Author(s)	
Citation	デザイン理論. 1997, 36, p. 90-94
Version Type	VoR
URL	https://doi.org/10.18910/52794
rights	
Note	

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COMPUTER AND ITS IMAGE

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In 1980s, computer has come into wide use. However, many people did it not only for mathematical computation but for writing words, drawing lines and painting colors. Then the idea of computer has changed from machine only for calculating to tool for various purposes. Why did this change happen? This paper aims to point out this problem through some images of comics. The reason comics were selected is that they have been read widely and expressed collective image about mass culture.

Before 1980 many images about computer look like an engine or power plant station. For many people it was hard to look at real computer directly, so that images were replaced with some sight of factory or electric industry. We can find such images in the comics of Osamu TEZUKA, but they were soon disappeared. Times have changed. After 1980, computer has been considered to be one of daily necessities, not rare objects. Some comics of Katsuhiro OTOMO drew it like junks to be thrown out. The images represent the scene of ruins which would come before long. Computer in images became no longer a subject matter, but only a part of background to be painted.

Here we have to pay attention to the turning point between TEZUKA and OTOMO. Probably Kazuo UMEZU will be situated at this important position. He drew computers as mosaic images constructed by dots (pixcel) in computer display. It is unique case. Image of computer has one canvas (plain) that can be painted and expressed its own images by dots. Since then, such image has become something like computer. From here the true history of computer graphics began and that of computer as object ended.

Photographic Activity in Daily Life

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This essay treats one of the recent movements of contemporary photography in 80's and 90's. One of the remarkable characters in these recent photographic activities appear in the subject of the artworks. Many photographers began to have interest in life at home, while for a long time — through 50's and 60's — main field of photographer's activity is to take public life on the street. This difference of the subject that is on the street/in domestic, is not merely because photograher's interest has shifted, but also it includes the changes that the relation between photograher and his/her subject, and photograher's recognition of the world spreading through the lens.

The tradition of documentary photography depends on the premise that the person in the picture would behave naturally. But under the situation that the photograher and the subject are facing each other in close distance, it is difficult to know whether the person's movements are natural or intentional. Because, when being taken photograph, we are often self-conscious and beforehand play ourselves, imagining a figure of ourselves in the picture.

Therefore, recent photographers exploreing life at home focus their interests on a relationship between phographer and subject that one's responce and reaction are changeable by the other's action and speaking, rather than taking pictures by the position of looker-on.

This essay mainly comments on two american photographers — Philip-Lorca diCorcia and Tina Barney. By taking photographs of life at home, they explore the indefinite field that fiction and real are indistinctive, in trivial behavor of our daily lives.

British Art Pottery Movement in the second half of the 19th century: surveying Minton's Production

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British Ceramic History, Art Pottery, Minton's Art Pottery Studio, 1870s-1890s

The art pottery movement was a phenomenon that several types of manufacturers produced ceramics in the spirit of the Arts and Crafts movement, or for their decorative effect appealing to the 'artistic' taste of the day. It occurred over the period from about the 1870s to the 1930s. A ceramic manufacturer, Minton, was one of the significant firms concerned with this movement.

The Minton firm, which was founded in 1793 in Stoke (Staffordshire), opened a new facility in 1871 in London, called 'Minton's Art Pottery Studio.' In the studio, blank wares were brought from the Minton factory in Stoke, and decorative works were applied by staffs, many of whom were educated in the government's art schools, under the direction of William S. Coleman, a well-known illustrator and painter. This is a similar manufacturing approach to a theory of design reform led by government, 'the direct application of arts to manufactures.'

From surveys of original designs by Minton's art pottery, the following features can be seen. Motifs of the decoration are mainly plant, woman, and child (cupid) which display light and elegant elements expressed naturalistically using hand-painted techniques. These ornamental features impart free and imaginative impression. Therefore, in the case of Minton's art pottery, 'art' could mean having not only creative brush works like paintings, but also originality in design.

These features answered the desire of consumers in this period who wanted to have their own styles. Moreover, Minton encouraged other manufacturers to open similar establishments. From these points, it can be said that Minton's art pottery offered new taste and style to both consumers and producers, and played a central role in the development of the art pottery movement.

Sutemi Horiguchi and Modern Architecture in Holland

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Sutemi Horiguchi visited Holland towards the end of 1923. Dutch architecture left a great impression on him, resulting in the publication the following year in Japan of "Contemporary Architecture in Holland". The appearance of this book is said to have helped influence the rediscovery of the traditional Minka style in Japanese architecture at the end of the Taisho period.

From both the analysis of his ideas and extensive site visits of illustrated examples, this research investigates the contents of Horiguchi's book.

The strongest impression of Dutch architecture was the non-urban architecture of the traditional thatched-roof houses, notably, Park Meerwijk, designed by the Amsterdam School of architects. This paper considers Horiguchi's introduction of the contrasting characteristics of non-urban and urban architecture and its influence in the formation of his ideas in subsequent works, which simultaneously highlighted the importance of the Chashitsu and Sukiya tradition in Japan while expressing his stand on modern architecture..

Journal of the Japan Society of Design 36/1997

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