

Title	デザイン理論 48号 欧文要旨
Author(s)	
Citation	デザイン理論. 2006, 48, p. 123-127
Version Type	VoR
URL	<a href="https://doi.org/10.18910/52824">https://doi.org/10.18910/52824</a>
rights	
Note	

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# Research for Universal Design awareness from the view of citizens' life

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For the promotion of universal design (UD), there are 3 methods on the basis of citizens' life. One is the "production of UD products" by companies and corporations, which has markedly contributed to improvement in UD products and spaces. Another is the "establishment of systems" such as laws and ordinances by administrative bodies. The other is "education" by educational organizations. This study focuses on education and discusses UD from the view of citizens' life based on the results of an internet survey performed in October 2005.

The answers to the question "Do you feel difficulty in using products and facilities/equipment or anxiety about them?" were compared between the present survey and the UDF survey performed in 1999. The answer "I feel difficulty in using" was observed for most public vehicles and buildings. Compared with the survey in 1999, the survey in 2005 showed a reduction in the percentage of citizens with dissatisfaction to less than 40%. However, as a goal, the percentage of citizens who "feel difficulty in using" should be less than 10%. The concrete problems included "spaces between trains and platforms", "Baby buggies can not be used.", and "height of bus steps" for vehicles and "no elevators", "many staircases", and "Information is hard to understand." for public buildings. Concerning "Necessity for UD education as social education", UD education was considered to be necessary in the fields of "medical care for the elderly/disabled", "city planning", "traffic planning", and "social welfare policies".

In UD "education", "cultivation of citizen's awareness of UD" is important. For improvement to safe and comfortable environments, continuous reform of citizens' awareness is necessary. Architects and designers as UD specialists should be trained. In addition, in the coming super-aged society, specialists of medicine/welfare for the elderly and those who establish UD criteria and standards commonly used by companies should be trained.

# A research of Mies's notion of architecture and the epoch through the analysis of his writing

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This is a research of Mies's notion of architecture and the epoch through the analysis of his writing. Mies's notion of architecture and epoch in his writings that was established in the late 1920's kept to the end of his career without any big change. However, until this establishment, his notion of architecture and epoch drastically changed from expressionist one to materialist one.

Mies had already recognized the problem of modernity in the late 1920's, and regard beauty as the basis of architecture, but it is not so exceptional. It seems unique that accepting the modernity as the precondition of architecture of his epoch, Mies regarded that the ideology of modernity and beauty cannot be integrated, kept them without integration in his notion of architecture. We regard that this duality is reflected in his architecture as the form of free space and universal space. If they accept any order of function or utility, theoretically they cannot reflect any specific order of function and utility, and it allows architecture liberate from them.

# Visual Communication in advertising by — JAPAN (1986) by Tanaka Ikko —

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The present study aims to analyze how advertisement promotes an exact mutual understanding among different aspects of visual culture through visual representation. This paper concerns itself with examining an advertisement dealing with cultural traits, such as that of Japan, as a means for favorable promotion of Japan in international society.

Although a number of attempts have been made to explain Japanese paintings, Japanese arts and crafts etc., there is little clarified about Japanese style. The question here is one of Japanese style as medium for visual communication in advertising, and how it promotes an exact mutual understanding about Japan at home and abroad. Our discussion focuses on 《JAPAN》 (1986) by Tanaka Ikko, as a practical example.

Three points regarding 《JAPAN》 are crucial for this paper. (1) is that a picture of the work having an image of 《Shika-zu》 (1164) supposedly by Tawaraya Sotatsu in the Rin school. (2) is that the work follows the so-called Benka structure. (3) is that Japanese painting, Japanese arts and crafts etc. have exerted a wide influence upon Tanaka's work. For the above, the new framework we propose here suggests Tanaka's understanding toward Japanese style is founded on representing Japanese beauty. 《JAPAN》 is a good exemplar.

The strength to promote mutual understanding in a work such as 《JAPAN》 lies in its ability to capture our sense of positive values and visual beauty. While 《JAPAN》 defines intrinsic beauty of Japanese style, it defies description. The reason is that Tanaka focuses his attention on form and color, but neglects invisible constituent elements, such as information that need to be figured out rhetorically in advertising. Consequently, 《JAPAN》 aptly advertised Japanese style by conveying an image of Japan that is beautiful beyond description.

## Art Exhibitions at Department-stores in Meiji Period — Mitsukoshi and Takashimaya —

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The purpose of this papers is to clarify the first aspect of a department store exhibition by the analysis of "Hansetsu size fine art Exhibition" by Mitsukoshi Department store held in 1908 and "Gendai Meika Hyakufuku Gakai" (Contemporary famous 100 artists) which Takashimaya Department store held in 1909. Mitsukoshi made fine-art store at first and held the exhibition to sell the art-works. They sold small size Japanese style paintings, ordinary hanging in Japanese houses. As "Hansetsu size fine art Exhibition" was popular, Mitsukoshi sold not only Japanese style paintings but oil paintings and water-color paintings. Takashimaya' owner, Iida Shinshichi requested the artists to make same size paintings and mounted them with same textile.

"Gendai Meika Hyakufuku Gakai" was filled with the order-made art-works. This time he didn't sell the art-works. At the 3rd exhibition "Sakura painted by 100 painters" in Takashimaya, Iida soled them to visitors.

Mitsukoshi and Takashima began to sell art-works almost same time, Meiji 40's, at their department store, in Osaka. Their target is new rich citizen who decorate his home with art-works. At Meiji 40, beginning of Bunten, the department-sores matched with the times. They realized that art-works would circulate through the new citizen.

# Journal of the Japan Society of Design 48/2006

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