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The Spread of Kozama
—— One example seen in East Asia ——

SOBUKAWA, Naoko
Kwansei Gakuin University

Ancient Japan had a rich history of receiving various cultural advances from China. This paper took *kozama,* decoration of pedestals, as an example of the culture that had spread in East Asia, and attempted to clarify how cultural changes took place at the time of transition by focusing on the name, shape, and function of *kozama* in China, Japan and in Korea which functioned as a transit point between the two lands. In China, *kozama,* had been used as a means of reinforcing the legs of beds since Han Dynasty, and were later used as pedestals for Buddhist statues. In Japan, on the other hand, no *kozama* for beds exist, but instead were used extensively on the legs of the pedestals of Buddhist statues, the shapes of which resembled the old style Han Dynasty artifacts. It seems that although the original Chinese name carried over to Japan without change, the shape changed through the transition. This difference is closely associated with Korea, via which Japan imported much of its Eastern culture. In Korea, the *kozama* for beds were different from those seen on the Buddhist statues, the former featuring "S" shaped patterns like the ones used for Buddhist statues in China; the latter being of the old Han Dynasty style. Since *kozama* was introduced into Japan by way of Buddhist statues, their use would have been restricted to Buddhist customs, and its shape would have been of the old style. Additionally, the Nara Era witnessed Japan's direct acceptance of *kozama* from China's Tang Dynasty. These were extensively used in a broad range of furnishings, and many different styles and patterns could be seen as a result. The *kozaka* were used more for decorative purposes than for reinforcement in those days, and later became popular as decorations on a variety of legs.

Art Periodical "G" and Hans Richter

TANIMOTO, Naoko
Kyoto University of Art and Design

The historians of design and architecture such as Banham and Schulze have sometimes referred to the art periodical "G" (Gestaltung, 1-6vol. 1923-1926) edited by Hans Richter. They regarded "G" as magazine that connected machine technology with art, and showed the interrelationship between Dada and De Stijl, and that had an intention of the spread of so-called "Elementarism". But the whole image of "G" was not still now introduced in Japan and moreover the relationship between Constructivism and abstract film by H. Richter was not researched.

First I would like to explain the foundation of "G" in connection with the situations of arts in the early 1920s in Berlin, and to make a survey of the content of "G". By rereading "G" one can understand that "G" was mainly advocating the "Constructivist" art theory as a kind of "Elementarism" and aimed at the visual formation more of the whole lives in large cities.

In parallel with editing "G", Richter tried to create abstract films. I would be able to say that Richter's abstract films presented Constructivist character more strongly than Dadaist or Surrealist character, corresponded with the tendency of "G".

"Kyoto" and the Formation of Image
—— A New Approach from the Modern Period ——

YAMADA, Yukiyo
Kyoto Institute of Technology

There is a unique image of Kyoto that has been formed through various fine arts since the ancient Heian period. In this paper, I tried to clarify that fine arts have played an important role in the process of forming the image of "Kyoto."

In the year 28 of Meiji, the 4th domestic industrial exhibition and 1100th anniversary of the removal of government from Nara to Kyoto were held in Kyoto. Government of Kyoto promoted its uniqueness as a city to the whole country in order to redeem itself as a sightseeing destination lost through the transfer of the capital to Tokyo. This image emphasized the historical tradition of Kyoto.

Fine arts played an important role in forming the image of Kyoto as an historical city. During the middle of the Meiji era, in guidebooks for noted places of Kyoto, treasures which had belonged to temples and shrines in the past came to be called "Fine Arts." And they began to be introduced in some guidebooks as evidence of historical Kyoto, and could be seen by many Japanese tourists. I propose that the historical city of Kyoto has been generalized through fine arts becoming a form of advertisement.

Thus, Kyoto has developed its image as an historical city.

Designer as Penetrative Observer
—— Thinking Strategy in Design Process ——

KUSHI, Katsuhiko
Kyoto Institute of Technology

Information technologies (IT) have been giving great changes onto daily products around us, and those changes appear as design of products. The changes are not limited in shapes and functions of products. Gradual changes have been seen in the way of design, in the concept of design, and in the specialty of design. Interactions between users and systems, as well as forms of products, are emerging interests in design field. The domain of product design is stretching, however, it causes subdivision of the domain at the same time. This phenomenon leads a lack of integrated view of whole interface design. To overcome this situation, it is very important to redefine a design framework to share with all kinds of product designers. Furthermore, it is also needed to explore a core and common methodology in early design development phases.

This paper discusses a new picture of designers and their necessary methodology, mainly referring the education of the product design program in Stanford University. The program insists the importance of flexibility in thinking, and it takes visual thinking as a vehicle of thinking. In this paper, "seeing", as one of visual imagery in visual thinking, is defined to be the most basic act in all design work. In order to connect "seeing" to "designing", it is needed to have a new communication media.

Future designers should have not only the ability of thinking flexibly, but also the ability of seeing different worlds, such as designer's own inner mind, outer environment, and user's inner mind. In other words, a good designer in future has to be a penetrative observer who can see through those boundaries.

Photography, Gaze and Otherness

KONDO, Masaki
Osaka University of Arts

Photography is the para-possessive art of the object (Susan Sontag), and it is the magical representative (André Bazin). It has considered that there is a close bond between a photograph and its subject, because the photography imprints the light and shadow of the subject. What photography imprints and indicates is the reality of the incident that was once. There is, however, a past experience only in the remembering experience. The past itself doesn't exist. Photography fabricates a past experience to the perceptive experience. We usually tend to believe the past on a photograph more than the past in our memory, because the idea of past which we adopt with the daily life is the practical realism of the past. The photograph has the qualification which is the proof goods of the existence of past in the daily life. We don't remember a past incident by the photograph, but we create the past with it.

The vivid gaze of the person on a photograph makes me flinch. On the photograph the gaze of past crosses the gaze of present, and the active gaze alternates with the passive gaze. When I gaze on such a kind of photograph, while the photograph gazes me and owns, it fills my possessiveness of the active life itself of the subject. A self-portrait is the photography that I own and gaze at myself. And to take a self-portrait is that I make the past now by myself.

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