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Title	デザイン理論　44号　欧文要旨
Author(s)	
Citation	デザイン理論. 2003, 44, p. 184-193
Version Type	VoR
URL	https://doi.org/10.18910/52989
rights	
Note	

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Emerging trends in kimono textile design during Taisho and early Showa era
— The case of "Takashimaya Hyakusenkai" —

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Most precedent research on clothing, from Taisho and early Showa periods, set Western dressing style as the object of investigation, with comparatively little emphasis on kimono from that historical period.

However, the majority of Japanese women, at that time, still wore kimono.

It was the large department stores, originated from the major kimono specialty shop, that participated mainly in creating the trend of the kimono textile design at that time. Kimono design for every season was planned by the department stores aiming to steer customers toward new trends. Textiles suited for the conceived plans were produced in large quantities by the manufacturers.

Takashimaya is one such department store. Takashimaya had an organization called "Hyakusenkai" which organized a contest in kimono textile design, for exhibition and sale.

This paper considers how "Hyakusenkai" went about creating trends.

Toward this aim, "Hyakusenkai" informed both manufacturer and consumer of the latest concepts in taste for every season, through showing a prospectus, which outlined their concepts, and an illustrated design visualization.

I would like to point out that the seasonal designs of "Hyakusenkai" were based on traditional Japanese design and Western design, and that these were arranged to accommodate for the prevailing social climate, and to match the forms in traditional clothing.

The modernizing of Japanese porcelain exported from Seto in the Meiji period
— *Old Noritake* and rose designs —

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In the Meiji Era rose designs on export porcelain burst into fashion. During this period, export porcelain, mainly from Seto to the United States, was sometimes called *Nippon* and the highest quality exported from Seto is known as *Old Noritake.*

I selected a volume of designs of 1907 from among approximately 50 design books found in archives of the Noritake Company, and have recorded photographically 970 of the most detailed and colourful. Of these 970 designs, 819 relate to flowers, either used as motifs or in patterns. Of this 819, 397 relate specifically to the rose. This would indicate that flowers comprise the majority of designs in the Design Books, approximately half of which are of roses.

This modernizing influence from the west on export porcelain reflected the American desire for an earlier European style. As America began seeking its own style, Noritake designs also changed, and those featuring roses became less esteemed. However, design tailored to the customer's requirements is an important factor for the exporter and as a result of this consideration, Noritake and their *Old Noritake* porcelain have been highly regarded in the United States for more than 200 years.

A Study of Indian Kundika

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In this paper, we collected and presented the relic materials on the Kundika related to the Jaina Buddhism during Mauria dynasty at the end of the third century of BC, or to the Great Riding Buddhism appeared in Kushan dynasty, or to the Indian Buddhism being at the height of prosperity during Gupta dynasty.

The acute base of the Kundika is a special structure to collect clean water, and the form was originated from the Buddhist philosophy to prevent any killings bacause it enabled to filter any tiny insects that might be floating in water. For this reason, the Kundika was a popular vessel used in India, starting with Mauria dynasty in the third century of BC until the decline of Buddhism in the seventh century of AD. A detailed method of collecting clean water was recorded in the '水有二瓶' chapter of the book '南海寄帰内法伝' written by '義浄'. The Kundika and the 'Filtered Water Bag' appeared in the Buddha's death statue symbolized the importance of clean water. And this also tells us that, in those days, the Kundika was used in general at Buddhist temples as daily vessels.

The fragments of the acute base Kundika owned by the Sanchi Archeological Museum, the Delhi Purana Qila Museum, the Mathura Museum and the Patna Museum prove that the Kundika form had become typical as a craft technique already in the period of Kushan dynasty around the beginning of AD. It seems that the Kundika, along with architecture, paintings and sculpture, also became more fixed form around the same time that the ancient Indian classical fine arts under Gupta dynasty were constructed in the Ajanta stone cave. Through the mural paintings in the Ajanta #16 cave, we can learn the typical form of the wide shoulder Kundika and the egg-shaped Kundika. The Buddha' death statue carved in the #26 cave and the pear-shaped Dharmarajika Kundika show how the Kudika in the classical period of India was patterned in style.

In the 8th century, the Indian Kundika declined, and, as I mentioned in the chapter 5 'The form of Kundika in Gupta dynsty', this is related with disappearance of the

Buddhism as the trend in the Indian religion changed to the Hinduism. Although some reason why there remains very little Indian Kundika nowadays may be due to he fact that it experienced severe damage since it was made of low firing pottery, the main reason was that the Kundika was not produced in India at the same time of the decline of the Buddhism after the 7th century of AD.

As I described so far, I have studied the temporal, the regional and the stylistic characteristics of the Indian Kundika, which is the original form of the Kundika, concentrating on the ceramic Kundika. In this study, I showed how the ceramic Kundika in India changed and finished in style according to the period and the region, through the study of the Indian Kundika in the beginning period, developing period and the period to be transmitted to China.

The Art of Kenkichi Tomimoto in the late Yamato period —— The Primacy of the Kenkichi Tomimoto Pattern Collection (1924, 26, 27) ——

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Aichi Prefectural Ceramic Museum

Kenkichi Tomimoto who is known as *an artist of pattern* published the Kenkichi Tomimoto Pattern Collection dividing it into time periods: 1924, 1926, 1927. It includes his typical patterns that originated from his sketches. Most of his patterns are set in circular or square frames that are two-dimensional. However, much of the pottery is three-dimensional.

There are many works in which Tomimoto's patterns do not harmonize with his pottery. His patterns are based on sketches that are repeated in two dimensions. This transfer of pattern from two to three dimensions results in a difficulty in obtaining harmony between the pattern and the form.

Originally, Tomimoto was a designer. As a designer, he invented a way of creating patterns by repeating his sketches on a two dimensional surface. However, his consciousness as a designer might have hindered his understanding of three-dimensional pottery.

It was later that Tomimoto developed his consciousness as a potter in the true sense.

Gio Ponti and 'Modernism': in 1920s' and 1930s'

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Gio Ponti's works of 1920s' and 1930s' has been often said as 'eclectic' or 'ambiguous', as architectual historian Paolo Portoghegi wrote in his book at 1982. As he said, famous architectual historians have neglected works of Gio Ponti because they couldn't be told as 'avantgarde' examle.

In the early 1920s' at Milan the new artistic movement 'Novecent' emerged, in which Gio Ponti participated as an architect after graduating from Milan Politecnic. This movement involved the painting, sculputure and architecture, and the architectural side aimed to create the architecture harmonized with the town of Milan that has, now also, the character of neoclassicism. Gio Ponti realized some appartments in the center of this town, which have some vocabularies of neoclassic architecture and we can observe the harmony with other buildings standing at the both sides.

However in 1930s' Gio Ponti began to appriciate 'Rationalism', the important movement of architecture of 1920s' in Europe, United States and Japan. His works of this time can be seen 'rationalistic' features and his articls in his magagin *Domus* have tendency to protect the rationalistic attitude of young architecs graduating from Milan Politecnic. But, he wasn't totally accord with this movement. At 1933 he presented widely the personality and works of Josef Hoffman in *Domus* and highly valued him. In contrast to Italian Rationalism and Le Corbusier, Gio Ponti didn't deny several varieties of materials and ornaments as Hoffman did.

Gio Ponti's arhitectures of 1930s' seem to have changed to the rationalistic architecture, so called 'white cube', from neoclassic house at 1925. But we can observe these buildings also have harmonies with streets of this town, whereas architecs of Italian Rationalism created the ideal architecture seprate from them individually. And the movement 'Novecento' of the early 1920s' had changed to the 'Second Novecent' in 1930's that directly quoted the Roman architecture and had the character of monumentality. But Gio Ponti continued to create the architecture that harmonized with the town of Milan, which coincided with the idea of Novecent of the early 1920s'.

The position of Takeuchi Seiho at Takashimaya from the end of Meiji to early Taisho period

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Takashimaya began the large-scale weaving and dying of wall hangings and other items for display and sale at International Expositions from the latter half of Meiji in the late 19th Century. About the 22nd year of Meiji (1889), Takeuchi Seiho started making Yuzen-shitae with his master Kouno Bairei and others. Seiho soon became a director of embroidery while also creating shitae.

In the 33rd year of Meiji (1900), Seiho went on an official visit to Europe to attend the Paris International Exposition. There is a period that Seiho investigated the interests and tastes of Westerners in Paris. His aim was to promote the sales of custom textiles at Takashimaya.

A Bunten was held in the 40th year of Meiji (1907). Takeuchi Seiho was the judge of this first Bunten. He built his reputation as a Japanese artist because of this. At the same time around the 40th year of Meiji (1907), Seiho made "Ukai-zu byobu" (a painting work) and "Ukai-zu waving screen" (an embroidery work) based on his sketch of Ukai-zu. He worked on paintings and the dyeing and weaving of textiles equally. These examples tell us that Seiho worked on both paintings and textiles. Seiho's role at Takashimaya at that time was, in contemporary terms, as a producer.

In the 2nd year of Taisho (1913), Seiho exposed "Posing for the First Time" at the Bunten. Takashimaya named the splashed pattern of kimono worn by the person in this work "Seiho-kasuri" and they made and sold kimonos of the same pattern for a large profit. They connected Seiho's fame with their sales because Seiho had gained a reputation as an artist. This fact shows the dramatic changes of the position of Seiho. After the 3rd year of Taisho (1914), however, there is no indication of a relation-ship regarding the dyeing and weaving of textiles between Takashimaya and Seiho.

Yamanaka & Co., 'Nikko Temple Room': Some Aspects of Western Furniture and Decorations in the Meiji Period

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Kyoto University

This paper investigates 'Nikko Temple Room' exhibited by Yamanaka & Co. in 1904 the Louisiana Purchase Exposition. As one of the earliest Japanese retailers of oriental arts and crafts with shops abroad, the company also concerned with making Western furniture only for export.'Nikko Temple Room' was a display with such furniture and decorations. Though their forms were come from Rococo, Victorian, Renaissance and so on, each motif was related to Japanese temple and shrine. This derives us to questions why names such as 'Horyuji Style' or 'Byodoin Style' were used for Western furniture, and why these were displayed inside a space called 'Nikko'.

In those days, 'Japanese Style' had been searched for furniture and interior designs. It was produced by referring to Japanese Art History and 'national treasures' which were begun to certify. My concern is to consider 'Nikko Temple Room' as one of the typical examples of 'Japanese Style' sought by Japanese artists and historians.

Compromise between Japanese and Western styles since late Meiji period, as Kazuko Koizumi supposes, were appeared in interiors and furniture with the rise of nationalism. Based on her argument, I shall analyze Yamanaka's display and show how national images were visualized in the beginning of the twentieth century.

Modern Newspaper Advertisements of Department Stores in Osaka

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The first modern newspaper advertisement of department stores in Osaka, put in the "Osaka Asahi Shinbun", was that of the "Shirokiya" Department Store in the spring of 1923. It was large illustrated advertisements of a catalogue style after the American newspaper advertisements, but we can see only a few examples.

The following example of modern newspaper advertisements was of the "Daimaru" Department Store in the end of 1925. The designer Takayuki Moriwaki (1902–1988), who studied European painting in the Tokyo College of Art, designed small advertisements with his painterly sketches for the "Daimaru" Department Store. We can call them an advertisement with sketches. Furthermore Moriwaki develped them into an illustrated one of a catalogue style through the year 1927. He illustrated many kinds of wares and arranged them in the advertisements by a sense of painter, especially through a composition. Later he also created figures in a little modern style in the advertisements.

Then Tokutaro Takaoka (1902－1991), painter-designer of "Takashimaya" Department Store, made figures of his block style in advertisements, but he has not modernized them.

Illustrator-designer Kazuma Shibata (1907–1944), who followed Moriwaki in the "Daimaru" Department Store, developed his style of illustrations of wares and figures and created his individual popular artistic illustration in advertisements in 1932, especially his charming women figures, dressed in Japanese "Kimono" and in l'Europeenne too.

After Takaoka left the Store as to work for painting in Tokyo, designer Shichiro Imatake(1905–2001) came from Kobe and followed Takaoka in 1931 in the "Takashimaya" Department Store. Confronted to Shibata, Imatake created his modern figures in advertisements without delay. Compared to Shibata, Imatake illustrated figures of many style: painterly and patterned illustrations. The first half of 1930's, when Shibata and Imatake worked, was a fertile periode of modern advertisement design in Osaka and also their works are distingushed from other modern designs in Japan.

Journal of the Japan Society of Design 44/2004

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ISSN 0910-1578