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A study of the various phases of the design problem -1

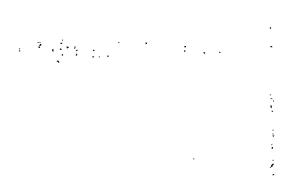
—An appliance as a bundle of successive “fields”—

MASUYAMA, Kazuo

Design activities can be located as an data processing system between “situations” and “actions”. This paper clarifies the various aspects of the design problem through the concept of “fields” which should be investigated in designing process. One is the “field” which is constituted as a designer’s vision and which motivates his design activities. The other is constituted as a user’s vision to perform an act when he/she uses an designed appliance. The former relates to the design problem identification, and the latter relates to designing an appliance, especially its operating procedure. Every designer has to integrate these two “fields” as an unified “field”.

Every partitioned behavior in one’s life corresponds to the partitioning of successive “fields” into each bundle, and an appliance is the materialized results of such bundle. Implicating a bundle of successive “fields”, every appliance should be designed to leads and supports one’s desirable performances in his/her life.

Yūzen and Chikamatsu



Habu, Kiyo

The quality of the textiles of Japanese clothing is excellent. Not only is the design excellent in technique, but in its close connection with literary art it has also contributed to the enrichment of daily life. As in Chikamatsu's famous saying "Love and kosode are of one pattern", the heart of persons and their dresses were inseparable. Chikamatsu repeatedly expressed the feelings of his characters through textiles. His dramas are made up of negative and positive, falsehood and truth, exactly like the background and figures of textile patterns.

The kimono pattern-book *Genji hinagata* of 1687 explained the Tale of Genji through motifs. But the *Yūzen hiinagata* of 1688 by Yūzen's pupil Yūjinsai was arranged like a single painting. The bold treatment was organically intertwined like the narrative part and the speaking part of *jōruri*. In the patterns of the *Yūzen hiinagata*, which were of great impact and copied many times, and designed with close concern for the literary arts of the period, one can feel a depth which surpasses the fashions of today.

The Metropolis of Hugh Ferriss

FUJITA, Haruhiko

Le Corbusier (1887-1965) used several drawings by Hugh Ferriss (1889-1962) for a montage photo in *La Ville Radieuse* (1935), to illustrate an irrational aspect of Manhattan's skyscrapers. It was Le Corbusier's strategy to sell his "horizontal skyscrapers" which were in clear contrast to Manhattan's "setback" skyscrapers as were drawn by Ferriss. Although Le Corbusier considered his "horizontal skyscraper" more rational and advanced than Manhattan's, a number of "horizontal skyscrapers" were built there before 1920's. The completion of one them, the Equitable Building, led to the adoption of the zoning resolution in 1916. The "setback" formation of Manhattan's skyscrapers, for which Ferriss' drawing was a strong impulse, was a result of the resolution.

The design idea of Ferriss was sometimes regarded as an antithesis of that of Le Corbusier. However, Ferriss seems to have been considerably affected by Le Corbusier's idea. *The Metropolis of Tomorrow*, major publication of Ferriss, and *The City of Tomorrow*, English

translation of Le Corbusier's *Urbanisme*, were both published in 1929. Little influence of Le Corbusier is found in Part One and Part Two of the *Metropolis*. However, some parts of its Part Three such as "TECHNOLOGY" or "INDUSTRIAL ARTS" are inconceivable without some European modernist theory, particularly that of Le Corbusier's *Urbanisme* originally published in 1924. Many design ideas shown in *Urbanisme* were widely known to American professionals even before that through *L'Esprit nouveau*.

Ferriss' vision of the *Metropolis*, which is naïve as well as future-looking, remains not only as a far-reaching trace of Anglo-American tradition of the "picturesque" and "sublime" but also as an evidence of trans-Atlantic mutual influence in skyscraper design before the International Style.