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Scents and Signs in the traditional Japanese art of *Ko*.

IWASAKI, Yoko

Doshisha University

My aim in this paper is to show the relationship between the scents and signs through the traditional Japanese art of scents.

Genji-ko-no-zu once had been one of the most popular collections of patterns in Japan, and decorated kimonos, confections, and tableware. Now they are not widely used but their designs are original and stimulating, in expressing the relationship between scents and signs.

Genji-ko-no-zu owes its origin to *The Tale of Genji*, which is Japan's most popular piece of literature, was written in the 11th century, and consists of 54 chapters. In the 18th century, the traditional Japanese art of scents *Ko* evolved into *Kumi-ko* which is a game of scents, and needed 52 figures that consisted of five vertical lines and a horizontal line, adopting names of 52 chapters of *The Tale of Genji*. By their simplicity of form and richness of their contents that are linked to the events in *The Tale of Genji*, they became the preferred designs of 18th and 19th centuries. Later, Shuzo Kuki who was Japanese philosopher analyzed Japanese societies' fascination with *Genji-ko-no-zu* in the context of *Iki* which roughly translated as chic.

In this paper I shall outline the traditional Japanese art of scents and the origin of the designs of *Genji-ko-no-zu*, and examine the relationship between the scents and signs. I thus conclude from these considerations that scents, to be expressed, need signs because of their vagueness. But *Genji-ko-no-zu* plays an important role in connecting indescribable scents and this exquisite tale.

Design beyond “solution” — Design process based on an analysis of artists’ thinking process —

KUSHI, Katsuhiko

Kyoto Institute of Technology

It is well discussed that new design values those are related to people’s emotion, or intuitiveness, become major factors of purchasing motivations of customers. Design as a solution for problems becomes an old paradigm. It is clear that product development needs more creativity and a more creative design process than before, because people want something that can fill in their subconscious emotional needs. This research aims to shed light on a mechanism of a creative thinking process and propose a basic design process that can be applied to design organizations in corporations.

In order to get ideas for the purposes, I interview with 4 artists after a series of pre-surveys. An analysis based on a grounded theory approach makes clear about a common thinking process among artists. A coupling of “Theme definition” and “Original methodology” that is emerged through a long period of creative activity is a characteristic point of artists’ ways of thinking. I compare it with designers’ thinking ways that was known in my previous paper, “Experience and Design”.

Finally, I discuss about problems of the current design process in corporations, and try to apply the artists’ thinking process into real business field. “Art” must be distinguished from “Design”, however people want to touch with artistic creativity in their daily life. Products should respond to the need beyond mere “being as a solution”. A design process is to be discussed and tested in that sense from now on.

The Works of the Kōrin school in Kyoto during Meiji and Taisyo period — From the aspect of design —

SAKAGUCHI, Satoko

Kyoto Institute of Technology University

The Kōrin school achieved its long-standing reputation in Japanese painting in the Edo period , and the artist Kōrin himself has been widely studied in general. However, studies on the Kōrin school in the modern period have been few, and most of these have focused narrowly on the formation of Japanese art history specifically in Tokyo and through the context of preserving private collections, based on painting.

In this paper, I examine the Korin school through the works of applied art in Kyoto during Meiji and Taisyo period.

At that time,ASHAI Chu and KAMISHAKA Sekka saying as a two great current,and they play a leading role in the art craft field of Kyoto.I considered what they had brought to the modern Kyoto art craft field by clarifying the idea of the Kōrin school of both by the work analysis.

As a result, it was clarified that the idea of ASHAI Chu effected an alteration how in Kyoto in 1897's to catch the Kōrin school, and the idea of KAMISHAKA Sekka became the main current of the Kōrin school in modern Kyoto afterwards by his activity.

On Kano Einou's Folding Screen Painting of Cultivation and Sericulture

TATARA, Takiko

Kyoto Institute of Technology

“Folding Screen Painting of Cultivation and Sericulture” by Kano Einou (1631–97) is a pair of six-panel screen paintings. This subject of a painting is transmitted from China. Painting of Cultivation was made standard in Japan, and a lot of works were drawn by various painters. Especially, at the beginning of Edo period, it is said that the Japanese style painting of Cultivation established it. On the other hand, the work of Sericulture hardly remains. This work by Kano Einou is a peculiar case in it has both *Cultivation* and *Sericulture*, and the farm village in Japan is drawn in it.

Einou is known by having reprinted one of the *funpon* (model of painting) of the *Cultivation* and *Sericulture*. He should have had a lot of knowledge of the theme. However, none of his work had been known up to now. This work is very meaningful to think about a personal painting history of Einou, and it is also important for thinking about progressing the *Cultivation* and *Sericulture* in Japan.

The purpose of the this paper is in clarifying the feature of the work by Einou who knows the *Cultivation* and *Sericulture* well. The procedure to achieve this problem is as follows. First, by analyzing the expression style and the sign, I estimate when this work was drawn. Second, I specify the model of this picture (*funpon*), and verify the relation between Einou and the *Cultivation* and *Sericulture*.

Finally, It can be said that this is a work produced at a middle-aged period when Einou was producing very positively, and that Einou was aiming at the completion of the *Cultivation* and *Sericulture* of a Japanese version.

Taiwanese Folk Crafts and Yanagi Muneyoshi

LIN, Cheng-wei

Osaka University Graduate of Letters

In the spring of 1943 (Showa 18), Yanagi Muneyoshi, the father of Japanese folk crafts (Mingei), brought his fellow folk crafts experts across the sea to Taiwan to conduct detailed research on the instrument of the local islanders' every daily life. For the one month of their stay, they left their tracks not only in the Pan-Chinese communities but also in the villages of aboriginal inhabitants. What were the images of Taiwanese folk crafts and was there any sparks produced at that moment? This article will be based on recording documentation of Yanagi Muneyoshi, which illustrates aesthetics of the folk crafts theories of Yanagi Muneyoshi and his interaction with Taiwanese locals. The objects of this article are to show the inner meanings, characteristics of Taiwanese folk crafts. Also to provide the spirit and power of reshape/rebirth when it comes to a brand new era to the contemporary Taiwanese folk crafts.

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