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Characteristics of architectural expression done by Kawai Kanjiro
— Some aspects of Mingei Movement in his architectural works —

ISHIKAWA, Yuichi
Technical Expert, Cultural Property Conservation Division, Kyoto City.

It is known that the members of the Mingei, Japan Folk Crafts Movement, designed architectural works as a part of its activity. Kawai Kanjiro, an artist in pottery known as a principal member of the movement, also designed architectures.

This study aimed at clarifies these Kawai's architectural works including little-known works by examining features of his architectural design and its influence.

To sum up the major characteristics of Kawai's architectural works, they have elements of what you see in Minka, folk house, in a rural part of Japan and Korean houses. Moreover, most of these works have a room for Irori, a pit fireplace, which designed in his own style. Later on, his design in those architectures influence appeared as popularity of architectural works having a Mingei movement touch as seen in works by Miyaji Yonezo. Finally, a further significant aspect of the fact that Kawai began dealing architectural space is that it possibly influenced his pottery works, because the beginning of his activity as an architect coincided with change in his pottery works.

Visual Communication in advertising by United Colors of Benetton (1984–2000)

KOSHIISHI, Maori
Kyoto Institute of Technology

The present study aims to analyze how an advertisement promotes an exact mutual understanding among different aspects of visual culture through visual representation. In this paper, we are mainly concerned with presenting an apt example to the case; on the base of two conditions (1) choosing a means of comprehension: Visual Culture Studies, (2) selecting an adequate subject: United Colors of Benetton (1984–2000) by Oliviero Toscani.

Two points regarding United Colors of Benetton are crucial for this paper. One is that the works advertise the brand name, and not the manufactured article. The other is that it implies: "all over the world" as "worldwide", not as "global". In view of these points, we discuss the public estimation of the works: scandalous. We notice that the works represent varied pictures, including our matter of concern and interest about social problems or universal issues, such as the race problem, disparity in wealth, disturbances caused by war. Note that the works seem to have no regard for corresponding to any frameworks of each visual culture; to organize a sound communication, or to maintain our sense for the real. The works only excite our particular emotion in a word: scandalous. We could interpret the public view of the works as being scandalous as proof that the work fulfills its function as an eye-catcher, but this dose not ensure a mutual understanding.

The possibility of promoting a mutual understanding of United Colors of Benetton is in the construction of its visual representation; that is a combination of varied pictures and a single trademark "United Colors of Benetton". The trade mark works as a caption to unite varied pictures under a single authority. Every time we recognize "United Colors of Benetton", the advertisement leads us to one mutual understanding: "we hold diversity in common".

The Kōrin school in Kyoto during Meiji and Taisho period in art journals of The Kyoto Art Association

SAKAGUCHI, Satoko

The Kōrin school achieved its long-standing reputation in Japanese painting in the Edo period (1615-1868), 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 Kōrin school through the context of the applied art scene in Kyoto — a city with deep historical ties to the applied arts — in the modern period, while comparing it to that in Tokyo. I also investigate reception of the Kōrin school by analyzing art journals published by the Kyoto Art Association (*Kyoto Bijutsu Kyōkai*).

From Meiji 30 (1897) to Meiji 40 (1907), changes in traditional interpretations of the Kōrin school began to occur attesting to the response of Kyoto's traditional applied art scene to the modern period.

The Evaluation of Motonobu Kano in art theory of the Edo period

SHIMADA, Yuki
Kyoto Institute of Technology University

In the light of the work of many art critics in the Edo period, this paper examines the status of representative artist Kano Motonobu of the Kano School.

Motonobu was the second master of the Kano School which lasted from late Muromachi Period to the Meiji Era. The Kano School became a major force in art theory, primarily because of Motonobu's achievements. In the standard history of Japanese art in the Meiji Era, Motonobu was evaluated as an artist who amalgamated Chinese and Japanese arts to establish the basis of the Kano School.

However, in the Edo Period, a variety of art critics had assessed Motonobu diversely. During this period, there was criticism of the arts from various perspectives. This criticism came from Schools other than the Kano School, from men of knowledge and from antique art dealers. Among these, there was much art criticism from Bunjinga painters and intellectuals. These critics tended to make negative evaluations of Motonobu.

As a result, this paper shows that art critics did not all make as uniformly positive evaluations of Kano Motonobu as those during the Meiji period.

Development of Goods Design in Modern Japan — In the case of children's goods from the Meiji era to the early Showa era —

JINNO, Yuki
Kanto Gakuin University

In Japan, many people have got interested in children's goods since the end of the Meiji era. Their interest was aroused on one hand by child study introduced from the West and on the other hand by a mania for collecting Japanese traditional folk toys. Taking advantage of their influences, department stores sought to tap markets for children's goods.

Mitsukoshi Department Store, having established the children's department in 1908 (Meiji 41), set up a research and development organization and many of its members were intellectuals. Although children's goods industry had developed in Japan, many of the small-scale manufacturers were short of resources for the development and the department stores took the place of the manufactures. At first, children's goods were produced for the export market but, owing to the department stores' efforts, they began to appear on the domestic market. The department stores tried to draw the attention of prospective customers by various means, introducing a great quantity of goods for each event, such as Christmas and school entrance, and adapting children's favorite designs.

Moreover, our research on the children's goods in the possession of the Tanaka Honke Museum shows how the customers purchased them at the department stores. Some of them were sold in a set and others with an original mark of Mitsukoshi on them. We also confirmed that even the toys for the export market had been purchased on the domestic market.

In the early stages of consumption society, the strategies of the department stores made the children's goods *expressive* rather than practical, which represented the most desirable life customers can imagine. This is an important case in which it is proved that modern values were being accepted through the goods themselves.

Design of the Newspaper Publisher's Magazines on Domestic Affairs for Overseas Readers between the prewar period and the postwar revitalization Mainichi Newspaper Co Ltd., *Japan today and tomorrow* and *New Japan*

TAKEUCHI, Yukie
Kobe University, Suntory Ltd.

This document examines designs used in the magazines on domestic affairs of Mainichi Newspaper, mainly focusing on adoption of the contemporary foreign design style. In Japan, newspaper publisher's magazines were created by a private enterprise based on domestic trends, and there was neither network to import modern design principles nor government request to follow trends in the world, except for *NIPPON* and *FRONT,* recognized as pioneer public relations magazines in introducing the modern design. However, attention was inevitably drawn to the contemporary foreign design style since those magazines aimed at foreign people, and therefore English lettering was essential.

In this document, I position the newspaper publishers magazines on domestic affairs for a particular instance, to clarify the graphic design's changing process by Japanese private enterprise, between the prewar period and the postwar revitalization ,as summarized below.

While almost all advertisements were text-based before the war, some advertising departments of newspaper publishers showed strong inclinations toward the Western art deco style around 1920 to 1930. The foreign design style applied there was obtained through original editionan and domestic publication. In the same period, some design-focused companies established their own advertising sections ahead of others, and brought their own advertisements to newspaper publishers. In line with trends in the world, photographs were effectively used in their designs as a highly appealing method. During the war, while the general editorial content shifted toward militarism, some connection was found between Mainichi and *FRONT.* It was indirect during the war as indicated by the following; offering of photographs, designs based on

common concepts, and contact between Mainichi and Hiromu Hara, director of *FRONT*. Their connection became more specific after the war. Hired as art directors, Hara and Takashi Kono from *NIPPON,* made Mainichi's publishers magazines on domestic affairs into a practical place for the experimental introduction of the modern design to eventually develop into the general trend of Japanese graphic design.

Tsukioka School and its Atelier
— Focusing on "TSUKIOKA Sessai" and his paintings —

NISHIGAKI, Kaori
Kansai University

TSUKIOKA Sessai (?-1839) was an Ukiyoe artist from Osaka. His father, TSUKIOKA Settei, created paintings of elegant and beautiful women, built the Tsukioka School and was active in Osaka painting circles.

This paper will focus on the paintings of TSUKIOKA Sessai and will follow the footsteps of the Tsukioka School following the death of Settei. Sessai spent his entire life working on "Bijin-ga" (paintings of beautiful women) in the "Settei style" of painting and composition, but at the same time he created Bijin-ga that added his own personal flavor. In other words, Sessai attempted to expand the scope of his activities by utilizing the style that he inherited from Settei, and at the same time responding to diverse requests.

The "Settei-style" works of Sessai could be divided into two types: adaptations of works by Settei, and works that followed in the Settei tradition. One example of the former is "Folding screens depicting scenes throughout the year, " which is stored at the Kansai University Library. An example of the latter is "Ningyou-tsukai-zu" [The Puppeteer], which is the representative work of the Tsukioka School. Sessai and his students flexibly created works of two main types - those depicting public life at the time ("Fūzoku-ga" or "genre pictures"), and those depicting members of royalty - using themes carried over from Settei and themes from various styles that had been accumulated up to that time. Sessai established the direction for the style of the Tsukioka School after that, and is considered a key figure in the school that built the foundations of "Tsukioka-fū"; that is, the style that is now most recognizable as being associated with Settei and the Tsukioka School.

Clothing and Presentations
— Significances of "A-POC" of Issey Miyake —

MAEDA, Saiko
Kyoto Institute of Technology

In the history of clothing of Western Europe, it was in the mid 20th century that the production system of clothing changed from build-to-order manufacturing to mass production. Clothing is distributed and presented to us through various kinds of media. The media and their ways of presentations have changed in a variety of ways as clothes production has developed. It is in the end of the 20th century that this tendency came to be noticeable. An example of the tide is A-POC, the clothing that evolved due to a team headed by the two figures of Issey Miyake and Dai Fujiwara.

This paper illuminates the characteristics and the significances of A-POC from the aspect of presentation. First, I examined of the process and production of each piece of clothing as a performance to consider what kind of clothing A-POC is. Next, I investigated the case studies of the presentations (the shows, the exhibitions, and the stores) in which A-POC has been tried. The result indicated the difference in the styles of presentations: A-POC tries to present the process of production while the industry tries to offer only completed clothing. Namely, it is suggested that actual clothing needs the process and the concept, etc.

A-POC doesn't remain exclusively in the area of clothes but approaches clothes as a product; furthermore, it extends its scope to take in the entire area of production. Put succinctly A-POC contributes towards a paradigm shift in design.

The Body and time in Bill Viola's video works and moving images

YO, Anri
Kyoto Institute of Technology

This essay deals with the American artist Bill Viola (1951-). Since early 1970s, he has worked in the many fields of a range of media, not only at the screen and monitor for the 1 channel video tapes, but also at the interior spaces for video/digital moving images in multiple installations. Frequently, his works and installation refer to the human experience of time in relation to the deep human body levels in his many-layered works.

David A. Ross finds the 2 kinds of time in Viola's moving images. One is 'the time of our body' in the monotonous rhythms of heartbeat or breathing. The another kind of time is 'the moment of revelation' especially in extreme slow motion of his images.

Focused on it, I analyze several issues about Viola, and to figure out the important levels of his project. Viola's notion of body is not brought from the dualism of the physical and mental. He tries to connect them in the space between his work and our body. From the viewpoint above, I examine that the 2 kinds of time represented are to receive with our whole body integrated the perceptions, emotions, feelings and conscious/unconscious of it.

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