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A Study of the Discourse
on the early collection of COMME des GARÇONS
— the distance between the image and position in
the contemporary discourse and the recent discourse —

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In these days, COMME des GARÇONS of Rei KAWAKUBO is highly esteemed as a *destroyer or a protestant* against the common sense of fashion. It is often described that the revolutionary story of her works started from the shock of shabby clothes in the early 80's, which was celebrated as a provocative and controversial collection then. Nevertheless, very few studies have illuminated the reaction of the contemporary journalism to this collection and the condition of the fashion or the economy behind it.

The purpose of this paper is to focus on the image and on the position of COMME des GARÇONS in the French journalism of the time. Moreover, it aims to clear what there was at the back of COMME des GARÇONS's early collection and to redescribe it.

As a result of these studies, it was found that COMME des GARÇONS (Rei KAWAKUBO) had been regarded as one of the *Japanese Designers* and its collection had been described as *Exotic* clothes in the France of the early 80's. It is remarkable that many Japanese designers advanced on the Paris-collection: especially, considering the serious French-Japan trade dispute of the time.

In consequence, this paper shows the distance between the image and position in the contemporary discourse and the recent discourse. It is here that the question arises of when and how the image of COMME des GARÇONS as destroyer and protestant was formed and spread.

The Age of Reference

— Digital Audio Player and the future of listening —

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In recent years, equipments called “Digital Audio Player” have been gaining quick popularity. They are often regarded as convenient successors of Walkman, but the difference is that there is no need to exchange cartridges. However, the author believes that there is a more considerable difference between these two than that of presence or absence of a cartridge.

Walkman is something to “Take out”. The appearance of Walkman enabled us to take music outdoors from our rooms. But, Digital Audio Player plays not only a role of something to “Take out”, but also a role of something that “Refer to”. By using Digital Audio Player, we leave the music in our rooms but still we are able to refer to it notwithstanding the fact that we are outdoors.

Normally, we need a cable to refer to music from the audio player to our headphone. By contrast, in the case of Digital Audio Player, cable is no more needed. It is then feasible to speculate that Digital Audio Player functions as “Cache Memory”.

To say it in terms of Modern Thought, the desire for something to “Take out” is Paranoiac, and the desire for something to “Refer to” is Schizophrenic. These two types of attitude determine two radically different ways for future development of musical equipment. It may be safely inferred that Digital Audio Player is the brand-new Equipment which is meeting Schizophrenic needs.

Modernization of Advertising & Prosperity of 'TANKA' Style Design

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The 'TANKA' style design made its appearance in the late 1920s, and flourished in the early 1930s. Designers chose the 'TANKA' style, later named "Commercial Art", to clearly distinguish their styles from fine art while trying to develop their awareness of professional responsibilities and achieve their social status. Significant contribution was made to dissemination of the 'TANKA' style by Hamada Masuji, along with his compilation "Gendai Shogyo Bijutsu Zenshu" (collection of contemporary commercial art). In the early stage, attention was directed to representationalism and German expressionism represented by such designers as Hohlwein and Bernhard.

After entering the 1930s, the use of the 'TANKA' style rapidly increased in line with the growing recognition of the term "Commercial Art" and the social status of designers. Growing weary of a flood of 'TANKA' style works, some designers, in an attempt to make a breakthrough in the situation, shifted their focus from the German style to 'TANKA' styles in other Western countries such as French art deco. These innovative designers began to divert from the rampant 'TANKA' style as early as the mid 1930s, following several years of drastic changes in the 'TANKA' style after its appearance. In the next stage, there were calls for the return to realism on the one hand. But at the same time, designers including Hamada Masuji, were looking at the next phase of modernism represented by Bauhaus and constructivism where photographs and typography were "laid out."

Adopting the 'TANKA' style meant a gradual deviation from realistic or representational art featuring "Bijinga" (paintings of beautiful women) posters. While the 'TANKA' style experienced ups and downs, designers developed their awareness of professional responsibilities, based on the concept of commercial art. The process was also certainly the adoption process of modern Western design and the modernize process of advertising.

Drawing Objects — “Turn of Paintings” in the 16th Century (2) —

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I made a report entitled “A Study of the Formation of Genre Painting — “Turn of Paintings” in the 16th Century —” at the 42nd conference of the Japan Society of Design held in 2000. This paper is the sequel to that report. I believe that the 16th century was a period of cultural transformation in a variety of ways. This paper analyzes this belief from the perspective of “objects.”

From the end of the 16th century to the 17th century, illustrations of “objects” appeared on large screens and on murals. This transformation shows that “objects” became independent of literature and games, increasing their artistic features for appreciation. Pictorialization of “objects” was also representative of people’s interest in the “objects” around them. And, at the same time, people’s interest in people around them generated genre paintings during this period.

Two developments in art history, pictorialization of “objects” and the establishment of genre paintings are, at first sight, antithetical characteristics of the 16th-century art, but as I have pointed out here, they both took place. In this sense, the 16th century was a turning point in art history.

Publisher and Illustrator of Osaka Ukiyoe Prints

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This paper reconsiders the role of Tenmaya-Kihei of Osaka, in order to clarify publisher's activity to handle for ukiyoe prints from 1816 to the late Tokugawa period. The subject of Osaka ukiyoe prints is restricted to the portraits of kabuki actors. On the other hand, Tenmaya-Kihei published various types of ukiyoe prints besides portraits of kabuki actor.

The survey to publishers of Osaka ukiyoe prints is not sufficient. In this case, Tenmaya-Kihei was identified to an ukiyoe artist, Kunihiro. I disagree with such an argumentation. In my point of view, the relation of an illustrator Kunihiro and publisher Tenmaya-Kihie is important.

The evidences can be counted; (1) The corroboration of Utagawa group of Edo and ukiyoe print publication of Tenmaya-Kihei. (2) Kunihiro was allowed the name of Utagawa family. Tenmaya-Kihei published ukiyoe prints of Utagawa Sadahiro, who was a pupil of Utagawa Kunisada in Edo. (3) Sadahiro's various motives encompass landscape and Niwaka, as well as portraits of kabuki actors.

Tenmaya-Kihei's contribution in Ukiyoe print publication is not restricted to production for Kabuki lovers. Partly my argumentation clarifies a role of Tenmaya-Kihei, the publisher of Osaka ukiyoe prints and relation to illustrators.

Urban Regeneration Project in Glasgow: its Future Now

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Glasgow, like many European major cities, has put various plans for the city's regeneration into practice after the long depression in the 1970s and 80s. Throughout the process, Glasgow has changed its status from that of an industrial city to a cultural one, enhancing the city's cultural heritages such as C. R. Mackintosh's Buildings and introducing some cultural events; 'Glasgow Garden Festival (1988),' 'European City of Culture (1990),' 'Festival of Visual Arts (1996),' and 'U.K. City of Architecture and Design (1999)'.

'Homes for the Future' was one of the biggest projects, when Glasgow was nominated as the U.K. City of Architecture and Design in 1999. It is a major new housing project and exposition to address the future of urban living by establishing a benchmark for imaginative and affordable housing. The development was an experiment with dense house types that provide a high quality of patterns of living in the inner city, East End. This paper will examine 'Homes for the Future' as a case study of the urban regeneration projects.

Through the survey, Glasgow now can be said to be in the second stage of regeneration: from the top-down project to the community-based. Cultural-led regeneration is also changing: not only preserving historical buildings for contemporary use but also carrying out brand-new building projects. In the first stage of regeneration, people were beginning to understand they had plenty of cultural heritage and history through various campaigns. Having the city's pride and recognizing the city's character and identity, they are now building up a new legacy in the second stage. Generally speaking, a brand-new building project tends to be wanton development. In the case of 'Homes for the Future', however, it is not just brand-new housing but the city's new legacy considered in the historical context of the city and formed by raising awareness in people.

The Triptych Mounting of Muxi's "Guanyin, Monkey, and Crane" of Ashikaga shogun family: Comparison of Forms and Functions in China, Japan and Korea.

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This thesis examines the position of Muxi's "Guanyin, Monkeys, and Crane" in the historical development of East Asian mounting. A comparison of Chinese, Japanese and Korean mounting is necessary due to the lack of historical materials and source on mounting for a given period in each of the respective countries.

The new Muromachi government dominated by the warriors, imported new forms of visual media from China to assert their political and cultural legitimacy. The introduction of Chinese paintings served as an important religious and political function; however, the mountings for these paintings were reformatted in Japan during this period.

Muxi's "Guanyin, Monkeys, and Crane" represents the most significant historical work of this period. This triptych, formerly owned by the Ashikaga shogun Yoshimitsu (1358~1408) depicts the central principal image of Muxi's "Guanyin, Monkeys, and Crane" composed by Guanyin in the middle as a principal image, two monkeys on the right side and a crane on the left side. The mounting on all three hanging scrolls uses gold brocade called *Sokinran*. This fabric and the mounting style of the Muxi's "Guanyin, Monkeys, and Crane" represent a certain mountings format of Muromachi Japan.

In my research, I plan to examine the various styles and functions of mounting as well as its development over time in China, Japan and Korea. What is the relationship of the style and function on mounting as represented by Muxi's "Guanyin, Monkeys, and Crane" with Chinese, Korean and Japanese mounting in the 14th century.

The Muromachi period was a transition period, in which new mounting styles developed in Japan apart from continental mounting styles. Also the Muromachi period mounting style influenced Japanese mounting, especially the tea ceremony, there after.

Promotion of Commercial Art by The Osaka Mainichi Newspapers

MIYAJIMA, Hisao

In the Shouwa Periode before the Seconde World War, the Osaka Mainichi Newspapers has held design competitions mainly for newspaper advertisement thir-teen times: the first in 1931 and the last in 1944. The title of the competitions is called as the Promotion of Industrial Arts and also the Promotion of Commercial Art. The first three competitions were organized for newspaper advertisement, poster and tex-tile design, especially the seconde one also for folk art, that means sufficiently for the Industrial Arts. After the fourth one, the competitions were only for newspaper ad-vertisement that were limited only for Commercial Art. But after the eleventh compe-tition they were organized also by the commity called the Association of Nippon Industrial Arts and added the political pressure.

Most of the winning works in the competitions were classified as planely simpli-fied and stylized design, called 'tanka' design. The exceptions were the last three com-petitions and the entry works were requested for a political propaganda. The style of the winning works showed a realistic painterly design. The function of design works was also changed from an advertisement for products for daily use to a propaganda for political message and also the location of the organization moved from Osaka to Tokyo, that means a militaristic centralization.

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