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An Uncanny Reality Opened by Montage: On the Psychoanalytic Aspects in Masakazu Nakai's Theory of Cinema

IJUIN, Takayuki

In 'Continuity of *Spring*' (*Haru* no Kontinyuithi, 1930), Nakai Masakazu (1900-1952) thinks that the montage which is splicing together a number of very short shots, used in soviet films such as Vertov's and his brother Kaufman's, is similar to the dreams which patients talk about, by the free association technique as a treatment of psychoanalysis. Therefore Nakai thinks that the montage can open the unconscious.

Then in 'The Aesthetic Relationship between Several Theories of Representation' (*Mosha-ron no Bigaku-teki Kanren*, 1934), according to Freud's theory of psychical topology, Nakai regards Heidegger's "Being" as Freud's "unconscious", and combines them into one concept: 'Basic Projection' (*Kiso-Shaei*). That is to say, Nakai thinks that Heidegger's idea of the opening up of "Being" is similar to Freud's technique of free association. And Nakai thinks that the basic projection is unveiled by the montage.

Following Nakai's two articles, we can understand that the theory of topology and the free association technique can help Nakai to understand the montage, according to Heidegger's idea. Therefore, this paper examines the psychoanalytical aspects in Nakai's cinema theory based on Heidegger's idea.

The originality of the 'Keiji Kobo' design workshop in comparison with other movements from the 1920s to the 1930s.

KAMENO, Akiko

Here I will clarify the originality of the Keiji Kobo (the Experimental Workshop for Modern Furniture Design) design by comparing with other living environment movements from the 1920s to the 1930s.

There are two main points regarding the originality of the designs. One is their sales method. The Keiji Kobo conducted sales using women's magazines as a market channel. This is unique not because of their pioneering sales method at that time, but because they clarified their targets; women as the people making the purchasing decision. The other is their products called the 'hyojun kagu'; furniture based on their original standard. They designed furniture with the 'tatamizuri' (furniture equipped with sliding legs for use in tatami rooms).

In the epoch when the furniture adapted to a lifestyle with chairs was used mainly in parlors, which was considered public spaces in the male dominated society, the Keiji Kobo tried to issue the chairs to private spaces including those frequented by women. They designed furniture with 'tatamizuri' for its use in tatami rooms as private spaces and suggested women put the new chairs with the 'tatamizuri' in the traditional tatami rooms to enable their new lifestyles. The Keiji Kobo focused not on furniture itself but on the lifestyle with furniture, which resulted in their enlightenment activities, publications, and distributions through women's magazines.

Can 'anonymous design' be designed?:
project of what to be discovered, by Munemichi Yanagi

KITADA, Seiko

Munemichi Yanagi (1915–2011) was one of the most famous industrial designers of post-World War II Japan. Not only did he practically design various products – from tableware to public buildings – but he also wrote for many publications, expressing his opinions about contemporary industrial design. In these writings, he frequently used the term 'anonymous design', and the term subsequently became almost a catchphrase of his designing activities. However, we have not yet carefully considered how Yanagi used this term and what 'anonymous design' truly meant to him. This paper reveals the meaning of 'anonymous design' as used by Munemichi Yanagi.

Yanagi came across this term for the first time while reading Don Wallance's *Shaping America's Products*, which was published in 1956. He first used the term publicly at the 1960 World Design Conference to criticize the then-prevalent Japanese industrial designs. Thereafter, from the 1980s when Yanagi worked as the director of the Japan Folk Crafts Museum, he began referring to 'anonymous design' in connection with 'Mingei'. In this paper, we will interpret the meaning of Yanagi's 'anonymous design' from a broader viewpoint.

Raphael Soriano's Image of Space in the Works of Case Study House Program:

A Study on the Representation of Lifestyle and Space in Case Study House (no. 1)

SUEKANE, Shingo

This paper is one of the continuous studies on the representation of the lifestyle and the space in the Case Study House Program through focusing on the image of space represented in perspective sketches. In this paper, one of the key architects of the Case Study House Program, Raphael Soriano's CSH#1950 was analyzed.

As a result of study, following points were derived.

- 1) Soriano mentioned much on the structural framing, the lifestyle and the situation of surroundings, but less on the spatial composition and the concept of space except some mentions on the module.
- 2) As the image of the space, Soriano mainly represented architectural elements, especially columns and walls, and module as a base for spatial composition. He did not represent the elements related lifestyle and situation of surroundings in his perspective sketches.
- 3) As the image of the space, Soriano enforced to represent structural and compositional elements owing to his keen selection of vanishing points, and framing of perspective sketches.
- 4) These results indicate that Soriano's image of space is strongly combined with his representation and his main concerns on his notion about architecture itself.

Kubota Beisen and Design:

Focusing on His Reception of Christopher Dresser's Design Theory

TAKEUCHI, Yuko

The Victorian designer Christopher Dresser (1834-1904) came to Japan in 1876. His visits made an impact on Japanese “design” promoters. Several studies have been made about the relationship between Dresser and Japan. However, studies which focus on the arts and crafts of *Kansai* are very few.

This study aims to examine how Christopher Dresser had influenced the arts in the *Kansai* District during the *Meiji* era. To make this point clear, the author investigated the art theory of Beisen Kubota (1852-1906). Beisen was not only a painter, but also a designer and a theorist. He played an active role to promote arts in Kyoto. He quoted colour theory from Dresser's book: “*Principles of Decorative Design*” in his own book, “*The New Theory of Aesthetics (Bikan shinron)*”.

His ideas concerning design were influenced by Dresser. Dresser and Beisen were mediators between “art” and “design” as well. However, there are interesting differences between them which originated from British and Japanese attitude towards the arts. Thus, the author compared both ideas and pointed out their similarities and differences.

Meaning of Art on the Border with Life: A Consideration Referring to the Notion of 'Marginal Art'

MIKI, Junko

When we discuss the relationship between art and life, first to be reminded of is the notion of 'applied art' derived from the 18th century. Being different from fine art that stands independent of any realities of life, applied art can be utilized in real life.

Early in the 20th century, according to the modernization of city life, applied art became more industry- and machine-oriented and acquired a new technology. Modernist designers considered the technology to have potential to renovate both art and life as a whole. Distinguishing applied art strictly from fine art did not make sense anymore. Modern design movement intended to open up a new sphere where art and life intersect with each other.

Since 1980's the relationship between art and life, however, has been changing in a rambling manner without any certain intentions. Art is exposed all over our living space, getting jumbled together with the entertainment industry and the information media that lend enchantment to our daily life. In the postmodern world today where not only the value of art but also the style of life diversifies, it seems as if art and life fused into one.

Art and life, indeed, overlap each other, but it is not sufficient only to enjoy such self-evident situation. In this paper, regarding the obscure border between art and life, I inquire into how they meet and interact together and discuss how should the meaningful relationship between art and life be today. A unique notion of 'marginal art' presented by Japanese critic Shunsuke Tsurumi would be a clue to the discussion.

Carved Wood Furniture for Export: Focusing on Collections in Vladivostok

MONDEN, Sonoko

Yokohama carved wood furniture is described as Western-style furniture with carved Oriental motifs. It was produced from the 1890s to the early 1930s mainly in Yokohama, Japan. Having been called 'Yokohama-bori', and 'Hamamono Furniture', several pieces were also produced in Tokyo, Nikko, and Osaka. In this thesis, such pieces of furniture made in Yokohama and other locations are analyzed comparatively, and those produced by Yamanaka and Company are especially focused on.

After the Meiji Restoration in 1868, Japan started producing traditional handicrafts for overseas markets. These exports helped craftsmen earn a living from overseas sales following a fall in domestic demand after the Restoration. Craftsmen were not only making traditional crafts such as lacquer, enamel, woodwork and inlay, but also combining such skills to produce furniture suited to Western lifestyles made only for export. Unlike Western-style furniture for the Japanese market, carved wooden furniture had seldom been used in Japan, for its decorative carvings were disliked.

These elaborately carved designs offer the key to an understanding on this distinctive style of 'exoticism'. And the aim of this paper is to discuss this distinctive eclectic style, examining carved wood furniture exported to Vladivostok, Russia before the Siberian withdrawal in 1922.

Artist-Designer Kado SUGITA and the theory of artistic craft

MIYAJIMA, Hisao

Kado SUGITA (1886-1955) is the first artist-designer in Japan who wished to solve the problems of designing the mass-produced articles for daily use. He considered that an artistic handicrafts is model for the mass-produced articles and he called the both '*Jun-Kogei* (genuine craft)'. After he learned metal casting at the Tokyo Fine Arts School, he made vases and pots at first years, but he found that the important problems, by which contemporary artists is confronted, was to design the mass-produced articles, for examples table lamps, ashtrays, cigaret cases, etc. and worked out to do them, having a position of head of Promotion Department for Industrial Arts in Osaka Local Government in 1932.

In Osaka we knew he gave advices to manufacturers about designs of many kinds of daily necessities, but the results were unknown. He participated in organization of four Exhibitions for Industrial Arts and Products in Osaka from 1935 to 1938, dividing into two parts: artistic crafts and mass-produced crafts, being artistic crafts model for the mass-produced articles as SUGITA claimed. Further he studied forms and types of handles of cups and vessels and thought out ideas and searched hints from natural phenomena for making a design, compiling the materials into a booklet in 1936: "Materials for Design."

SUGITA is pioneer of Japanese modern industrial design and the booklet is also evaluated as the literary work of Moholy-Nagy in german Bauhaus: "From Material to Architecture."

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