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The Japanese acceptance of western design in student works at Kyoto College of Technology

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Here I investigate the Japanese acceptance of western design by analyzing the feature and trend in graphic design works at Kyoto College of Technology from the late Meiji period to the beginning of Taisho period: about the beginning of 20th century. After the Paris Exposition in 1900, they started a design education by the urgent necessity to reform Japanese design.

Especially, Kyoto had already had a problem at that time with the activation of its industry after the capital relocation in 1868 from Kyoto to Tokyo, which accompanied a decline in population and economics.

In Kyoto College of Technology, centered on a designer Goichi Takeda, they sought to design in a new style by adapting western design aggressively. The design which was educated in there required to be independent of production process and so to act also as a plan which transmits designer's idea to the others.

As a result of analyses it was found that students drew elevation and sectional plans with descriptions of material and scale in their design works of 3D objects. Additionally, their graphic design has tendencies such as the following.

- to use simple lines and planes
- to colour-code distinctly
- to be conscious of vertical/horizontal/diagonal straight line in layouts

It was shown that all these features are for those who are new to the design such as makers to manufacture with an accurate understanding of designer's intention.

Examining Korin Ogata's *Wind and Thunder Gods* Folding Screen: Reading Korin's Changes

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This paper aims to suggest a new process of execution for the *Wind and Thunder Gods* folding screens by Korin Ogata (1658-1716). In the exhibition "The National Treasure Screens of the Art of Rimpa" held at the Idemitsu Museum in 2006, it was proven that the outlines of Tawaraya Sotatsu's and Korin's respective versions of the *Wind and Thunder Gods* folding screens are almost identical. When this is taken into consideration, the differences in both works show the changes that Korin made from Sotatsu's original. This is key to achieving this paper's aim.

Here I reexamined the outlines of both works and point out Korin's changes. There is reason to believe that some of his changes can be learned from the traced *Kitano Tenjin Engi Emaki*, which used to be owned by Korin. Moreover, these changes will also be compared to Korin's other works. Finally, given these changes, I will examine Korin's intentions for executing them.

I conclude that when Korin used Sotatsu's models to execute his version of the *Wind and Thunder Gods* folding screen, Korin did not simply change the colors, he also made thoughtful plans in composition and color schemes to represent his own purpose. The difference between Sotatsu's and Korin's works is that Korin aimed to better portray the Wind and Thunder Gods together with strong gusts of wind, flashes of lightning, crashing of thunder and torrential rain.

Digital Archive for Cultural Preservation: *Fu-jin Rai-jin Zu Byo-bu* within the *Tsuzuri* Project

KOSHIISHI, Maori

This is the era of information and digital technology. In the late 1990s, researchers in Japan coined a new term, 'digital archive', and in the early 21st century, they eventually invented the noteworthy digital reproduction technique, which can be used to preserve cultural artefacts, for example, *Fu-jin Rai-jin Zu Byo-bu* within the *Tsuzuri* project in 2006.

Fu-jin Rai-jin Zu Byo-bu within the *Tsuzuri* project does not consist of the substance of the actual substance of the original work. However, it reflects the intrinsic values and displays the characteristics of the original work. Moreover, *Fu-jin Rai-jin Zu Byo-bu* within the *Tsuzuri* project, unlike a conventional reproduction, provides us with a novel source for empirical research on cultural artefacts, and little attention has been paid to this aspect until now.

Research into a masterpiece, such as specifying its original form, techniques and materials, is essential for taking measures to preserve an artefact for future generations. However, the current approach of cultural preservation restricts empirical research that involves direct examination of a masterpiece; so as to avoid any loss of its constituent elements.

The present study clarifies that *Fu-jin Rai-jin Zu Byo-bu* within the *Tsuzuri* project would make a novel subject of empirical research because there is no loss of its elements, and thus it would be possible to prove hypotheses about its original form, techniques and materials. This interdisciplinary, scientific and international research project represents a breakthrough in the current field of cultural preservation, in which a masterpiece is allowed to deteriorate to no purpose, without leaving behind sufficient archives that tell about it.

Aesthetics and Modern Typography

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Aesthetics was first established as the “science of sensitive cognition” in the 18th century, and during the 19th century, it actually developed as the philosophy of art. Moreover, in the 20th century, the role of aesthetics was less obvious, because the trinity of art, beauty, and perception gradually broke down. However, there are at least two important roles that aesthetics should play today. They are to examine i) aesthetic terms that are used for discussing art and design and ii) all forms of visual communication apart from fine arts. While philosophical aesthetics was started as the “science of sensitive cognition” by Baumgarten in the 18th century, today’s aesthetics has become the theory of sensitive communication by accepting the two roles mentioned above. Typography will then become an important field for such a transformation of aesthetics, because typography, namely art and design using type, is central to visual communication. Moreover, typography will expand its theoretical character with respect to sensitive communication, after having escaped from letterpress printing. The purpose of this paper is to present a means by which aesthetics can approach typography in response to the contemporary situation by focusing on composition, which means both typesetting and writing music.

Colorization in the design of American guitars of the 20th century: Intersection of modernization and popularization

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The guitar is one of the most popular musical instruments in the world today. It gained popularity globally in the 20th century with the flourishing of diverse kinds of music. The types of guitars that became popular during this time are folk (with steel strings) guitars and electric guitars. These instruments were developed and mass-produced in industries in the United States in the 19th and 20th centuries.

Most research on the guitar focused on the domain of the history of musical instruments or musical technology; barely any approach has addressed the instrument's design aspect. Therefore, this article aims to clarify the essence of American guitars, which may be even considered "a cultural icon," by treating them as a product of design.

We will specifically research and analyze the developments and production from 1830s to 1960s in three major American guitar companies: Martin & Co. (1833–), Gibson Guitar Corporation (1902–), and Fender Musical Instruments Corporation (1945–). We reveal that there were some activities concerned with "colorization" around 1960 and conclude that this colorization is an index of popularization intersecting with modernization of American guitars.

Japanese Export Ceramics for the Chinese Market in the Meiji Era (1868-1912)

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Both Japanese and Western scholarships on Japanese ceramics in the Meiji era have emphasised the role of European tastes and discussed it by dichotomising the ceramic production into that for the domestic and export markets, as well as that in traditional and modern styles. Even if that was the case, this scholarly view has inevitably resulted in camouflaging or missing some rather fundamental issues, one of which is what was happening at the same time in the ceramic market inside Japan and in Asia.

It is not a frequently discussed subject, but China was one of the most prominent markets for Japanese arts and crafts, ceramics in particular. In 1871, the new Japanese government concluded a trading treaty with Qing China. By the end of 1880s, the country already became the second biggest importer of Japanese ceramics after the United States. The important fact is that ceramic wares exported to the Western countries and China was very different. This paper investigates statistics and historical records in order to prove the active commercial relationship between Japan and China, and to reveal what types of Japanese ceramics were exported to China.

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