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The Process of Popularization of the Kiku and Shiroku formats in the Meiji Era: An Aspect of the Modernization of Publishing Media

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In 1931, 'JES 92: Trimmed Sizes of Paper' referring to the A and B formats was officially issued as one of the national standards in Japan. Moreover, in 1941, the Japanese government determined as a 'rule' the obligatory application of the above two formats to all publications.

While the A and B formats are standard national formats in Japan, there have been two typical formats for books and magazines, the Kiku format and the Shiroku format, which became popular in the Meiji era. The popularization process of the Kiku and Shiroku formats was different from that of the A and B formats. The standard sizes of the Kiku and Shiroku formats had never been provided as national standards; besides, the Japanese government had never compelled publishers, printers and so on, to apply these formats to publications. Compared with the case of the A and B formats, common responses are that the Kiku and Shiroku formats have persisted due to a spontaneous simplification of various formats and not by the legal force. However, earlier studies that investigate in detail the popularization process of these formats are difficult to find.

This paper will examine how the Kiku and Shiroku formats have been popularized as the major formats in the Meiji era, especially, through advertisements for publications, and present an approach to the problem of standardization.

The effect of counterfeit replicas on the furniture market — Consideration of generic products —

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At present, countries with access to low-cost manufacturing labor can produce - without licensing obligation - generic facsimiles of original furniture designs by eminent architects and designers. As the quality of low-cost generic products continues to improve, it becomes increasingly difficult to distinguish generic from original furniture pieces. In the design literature, the problem of copied furniture is usually dealt with from the perspective of design law and copyright. Here, I approach it as an issue in product design, in order to analyze the factors that most significantly move consumers to become interested in a given counterfeit product. Building upon this analysis, I then examine the influence of this movement on the present furniture market.

The presentation below first considers the current state of low-cost generic furniture products; second, it focuses on design law, copyright law and three-dimensional trademarks as the main current practices in protection of original furniture design. Finally, the response to generic and original products are compared by analyzing differences in the attitude and range of customers, as well as the perceived quality and pricing of each design.

The above analysis shows that popularity among consumers still centers on designs from nearly half a century ago; manufacturers therefore obviously rely on this inheritance.

The Invention of “*Mingei*”:

On the Practice of “*Tottori-Shin- Mingei*” in the 1930’s

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This paper focuses on the reception process of the *Mingei* theory in the 1930’s. Analysing this process, I reveal the conflict between *Mingei* activists and the then Japanese local society, and suggest that this conflict resulted in the construction of our *Mingei* image.

According to *Mingei* theory which was formulated by YANAGI MUNÉYOSHI (1889-1961) in the 1920’s, *Mingei* is the general term which signifies traditional folk-crafts: he alleged that the essential aesthetic quality of *Mingei* is the beauty without intention (*mushin-no-bi*). However, it should be argued if his theory reflected the reality of the then folk-crafts. For example, YOSHIDA SHOYA (1898-1972) tried to apply *Mingei* theory at his homeland in the 1930’s, and he experienced many hardships: the local artisans showed embarrassment about *Mingei* theory; the local commercial systems were not in harmony with YOSHIDA’s practice. Consequently, contrary to *Mingei* theory, the existent local folk-crafts were far from the ideal of *Mingei*.

Therefore, YOSHIDA could not help renovating thoroughly the systems of production and distribution of the existent folk-crafts. In other words, YOSHIDA substituted *Mingei* for these folk-crafts. Owing to this substitution, modern Japanese people could accept the concept of *Mingei* without difficulty.

The Types of 'Roof' in Le Corbusier's Architectural Design

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The purpose of this paper is to clarify the design process of the roof types on architectural works by Le Corbusier (1887-1965) through the analysis of *Le Corbusier Œuvres complètes* and *Le Corbusier Archives* in the viewpoint of architectural design.

The Maisons Dom-Ino in 1914, which is the proposition of the modern structural system for the rational production (the housing series), is adapted to the two types of roof in the 1920's; the Maisons Monol with the vault and the Maison Citrohan with the flat roof, and each spatial function of roof develops into the 'roof garden' and the 'roof coating'. Adapting two roof types, Le Corbusier intends to have the relation with the specific landscape.

However, these two prototypes of roof are not the simple adaptation of the global form to the site. In particular, after the World War II, the two types of roof are studied at the same time in a design process, and integrated as 'parasol'. It's the characteristic study by Le Corbusier for the harmony with the landscape by the different way. Therefore, Le Corbusier's 'roof' has the ambiguous meaning.

“The animal in decoration”

— The design of animal-based decorative patterns by the Art Nouveau designer M. P. Verneuil —

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It is nowadays almost forgotten that, one century ago, the French designer M. P. Verneuil gave theoretical foundations to the Art Nouveau design style and was instrumental in its diffusion. Very few mentions of him are found in western art dictionaries and his activity remains mainly unknown. However, he has written 23 books about Art Nouveau design and patterns, and from 1897 to 1926, he published 118 articles in the French magazine “*Art et décoration*”. This magazine, as well as “*L’art décorative*”, which was devoted to the new decorative art movement Art Nouveau, have had a great influence first on French artists and then on artists from the whole Europe. The present article studies the career of Verneuil and his works, especially one of his first books entitled “The animal in decoration”. His theory is mainly based on the observation and interpretation of nature. It has been strongly influenced by Verneuil’s master, Eugène Grasset, and by Japanese decorative art.

«The Hazy Moon» of Seiho Takeuchi

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«The Hazy Moon», painted in 1928 by Seiho, is one of his masterpieces. This representation of a fox looking at the hazy moon, hasn't been sufficiently studied particularly because it is rarely on exhibition. Therefore it is well worth researching this work, focusing on its first public showing, which occurred at the personal request of an art dealer.

As our starting point, we attempt to clarify an important contemporary critique concerning the meaning of the incongruity or peculiarity of the nature and size of Seiho-shi (Seiho paper) and the significance of the manner and style of expression. So we concentrate on the peculiarity and assess its value by investigating Seiho's other works and those of other painters of that period.

In our conclusion, we reach this essential merit of this lyrical work: the blurred light of the moon, that is to say, the symbolic representation of the moon, or subjective view and expression of the moon, through free expression by means of "sumi" (Indian ink).

We discover in this work Seiho's original and specific style, which reflects the essential artistic freedom allowed him by activity unrestricted by particular commercial demands. We also elucidate this work as one fertile expression of Seiho's concept of sketching, which demonstrates his unique lyricism.

Prof. Goichi Takeda and Designs in the 'Kansai' district

MIYAJIMA, Hisao

Professor Goichi Takeda (1872-1938), architect and the first Professor of the faculty of Design of the *Kyoto Koto Kogei Gakko* (the Kyoto Higher School of Design, former school of the Kyoto Institute of Technology), taught not only design at the school, but also was concerned with many design projects in Kyoto and Osaka City beside architecture design; for example, decorations for the coronation ceremonies of *Taisho* and *Shouwa Tenno* and the commemorative expositions in Okazaki Park, decoration of bridges spanning the Kyoto Canal and the Yodo River in Osaka, pedestals of bronze statues erected in the Kyoto Imperial University, etc., lily bell style street lightings planted in the main streets of Kyoto, etc., between 1910 and 1938. He also held judges in many exhibitions or competitions for posters, show windows, emblems and supervisor for character design and new arabesque pattern.

Pedestals of statues and balustrades post of bridges designed by Prof. Takeda are similar construction. Only upper part of both design is differ each other; the one statue and the another lantern with coping. In pedestals of statues we can see stepped form like Ziggurat and in bridge post Japanese traditional stone *Toro* and call these forms Japanese stylised Secession. Another contribution by Prof. Takeda is a new design of 'Mar-Hoff' ornamental pattern. The name 'Mar-Hoff' comes from names Emanuel J. Margold and Prof. Josef Hoffmann, both Viennese Secessionist architects. Prof. Takeda designed new pattern conceived by the pattern by Margold, student of Prof. Hoffmann.

Through these works, Prof. Takeda played an important part in the introductory period of design and directed the way from arts and crafts to the industrial arts in Japan.

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