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Moving Images and Design Process: Art Animation Production as Reflective Practice

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The purpose of this paper is to explore the affinities between image and design through an examination of the relationship between moving images and the design process. In particular, the paper focuses on a unique kind of semiosis (or abduction) which is seen in the art animation that young artists and designers have increasingly tended to produce recently. It argues that although moving images are expressed through message producing process, more important for their production are the repeated structuring processes of meaning. Using a grounded theory approach, a detailed content analysis of interviews with five animation-based filmmakers was conducted to elucidate the meaning of their design processes as creative strategies. The results of this analysis indicate that the filmmakers adopted a non-linear production process and achieved greater success when they self-reflected on the procedures they used. They also showed a positive attitude about reserving their own frame of reference for problem setting and solving. As a contribution to design process research this paper offers new findings about the affinities between images and design.

Advertising Function of *Shôgatsuyô Hikifuda* (New Year Flyers): A Clue to the Change of Including Women as Their Subject

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The *shôgatsuyô hikifuda* is a type of printed flyers that retail storeowners across Japan distributed free of charge to their customers on the New Year's Day. During the Meiji and Taishô periods, these flyers achieved significant popularity. The word *shôgatsuyô* (for New Year's day) is added to *hikifuda*, because they was distributed during this special occasion, and hence they depicted various traditional auspicious motifs such as *Ebisu* and *Daikoku*. Depiction of women as the subject, which appeared frequently at a certain time, however, was seemingly incompatible with the auspiciousness associated with the occasion. The amount of *shôgatsuyô hikifuda* with women as the subject is not less than that of *shôgatsuyô hikifuda* depicting traditional auspicious subjects.

This paper reveals the function of *shôgatsuyô hikifuda* by following the diachronic change of including women as the subject and connecting the change to a socio-historical context.

Women who were the subjects of these flyers represented ideal models related closely to the time and situation in which they appeared. These women had already realized the ideals for which ordinary women aspired. During the New Year's holidays, Japanese people wish each other happiness in the coming year by presenting auspicious images that portray fulfilled happiness. Therefore, I believe that the ideal women depicted in *shôgatsuyô hikifuda* are "auspicious images of the modern times." The retail storeowners personally distributed these flyers to customers in order to reinforce individual relationships; this, in turn, ensured retention of their customer base. Thus, *shôgatsuyô hikifuda* functioned as an advertising instrument.

A Study on the Spatial Composition and Structural System of Steel Houses Entitled "SH Series" Designed by Kenji HIROSE

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The aim of this paper is to investigate the character and its transition on the spatial composition and structural system of steel houses entitled "SH Series" designed by Kenji HIROSE. The similar analysis method and similar typological investigation, which were developed through the research on R. M. Schindler, and the "Case Study Houses" by the author, are adapted to this investigation.

Typological ways of analysis go on to the composition of following points; composition of site and plan, structural system and materials, relationship between spatial composition and structural system. Analysis above is followed by the investigation of Hirose's architectural thought through reconsidering his interview.

The results of this research can be summarized as follows:

1) The "SH Series" houses can be classified into 4 stages.
2) At the first stage, he adopted pin structural system with blasé and the pitched roof. As for composition of site, he made boundary mainly on lot lines.
3) In the second stage, he sifted to the stage that mainly adopts the two types of composition of the site and plan, and as for structural system, by using flat roofs he gradually abandoned blasé, in his words the "wall."
4) At the third stage, he completely adopted the rahmen structural system, and intensively tried more industrial ways of construction. As for the composition of site, he mainly adopted the methods that use form of lots, and as for the composition of plan, straight-separate type was mainly adopted.
5) In the last stage, unit composition and structural systems were adopted.
6) These transformations are crucially logical, that was Hirose's characteristic point to design architecture from his first stage. Hirose has been seeking the ways to logically combine the spatial composition, the structural system and architectural production.

A study to estimate the production time of Kano Naonobu's paintings

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The Kano School of Japanese painting comprised primarily blood relatives and was the longest-existing painting school in history. One of the leading painters of this School was Kano Tanyu (1602-1674). His younger brother, Kano Naonobu (1607-1650) was judged to be his equal to Tanyu in painting ability, but died at the age of 43 years. Therefore, he could not leave behind many paintings, and this resulted, in a lack of systematic examinations of his works.

This study uses a methodology to estimate painting production time that is based on the signature, seal, and style of Naonobu's works. On the basis of my findings, I divide the style of his works into three phases.

His earliest work was based on Sesshu-type learning, and depicts brush strokes that were still unskilled. In the second phase, which was the longest one, his brush strokes appear freer, and ink strokes more full. Furthermore, it has been said that his painting style was not influenced by every painting styles and depicted his discerning wit. In the third and final phase, Kano Naonobu added metaphorical painting to his works these.

Through this study, the similarities and differences between the painting styles of Naonobu and Tanyu will be compared more precisely.

New Dialogue between fashion and art: the case of Helmut Lang

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This essay examines the background and context behind the designs of Helmut Lang (1956-), one of the representative designers of the 1990s, with a focus on the clothes held in the Kyoto Costume Institute's collection.

The 1990s were marked by the convergence of two major 20th Century trends – the "body conscious" look and the new dialogue between fashion and art – and it was during this decade that Helmut Lang succeeded in creating a look that was both radical and universal, dominating the competition and transporting fashion into the 21st Century.

Lang incorporated the radicalism of the 1980s avant-garde designers who, questioning the stereotypical look of mainstream fashion, attempted to deconstruct the relationship between the body and clothing. His clothes were designed for 'real bodies.' Fashion represented the medium through which he expressed this reality, while the language that he adopted was art, which resonated with post-modernism, the philosophy of that decade. Helmut Lang's fashion represented a new universality based not on the ideal body, but the real body. His designs, underpinned by a spirit of the avant-garde while representing a look that was ultimately universal, was readily embraced by many, making him the fashion leader of the times.

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