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Impressionism and Glass Architecture: Transformation of Mentality Induced by Modern Technology

AKIMARU, Tomoki

How has glass architecture transformed human mentality? Moreover, how has the transformed mentality influenced Impressionist paintings?

Several researchers have discussed these questions. However, their explanations are yet to be categorized and examined in detail. This paper takes a general view of these studies and comprehensively verifies their scope.

In glass architecture iron and glass are used, for constructing transparent ceilings and walls that allow sunlight to brighten the room uniformly; this distorts the shadows and colors of the objects within the room, thereby causing disturbances in the spaces and colors that one is accustomed to.

Such transformations of light and shade, which can be seen in glass architecture, are related to a Pre-Impressionistic study of J. M. W. Turner in Sigfried Giedion's *Space, Time and Architecture* (1941) and connected to outdoor paintings depicting Impressionism in Hans Sedlmayr's *Art in Crisis* (1948) and Wolfgang Schivelbusch's *The Railway Journey* (1977).

Finally, in order to examine the correlation between glass architecture and (Pre-) Impressionism, I analyze artworks such as J. M. W. Turner's *Simplon Pass* (c. 1840), Camille Pissarro's *The Crystal Palace* (1871), and Claude Monet's *The Saint-Lazare Station* (1877).

Practices for the Development of Cutting Techniques from the End of the Meiji Era to the Taisho Era: An Aspect of the Modernization of Japanese Clothes

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In this paper, I will focus on the practices followed by tailors in order to develop cutting techniques suitable for Modern Japan.

Since men began wearing Western clothes, the problem of cutting has been acutely felt in Japan due to the absence of a tradition of tailored clothing. From the end of the Meiji era to the Taisho era, Japanese tailors adopted various practices to develop cutting techniques because of the expanding demand for men's Western clothes corresponding to the increasing number of white-collar workers. They researched an efficient and standardized cutting method to realize an ideal Western clothing style for clients of all body types – fat/ slender/ round- shouldered/ sloping- shouldered. For example, Eikichi WADA devised a new cutting method in 1916 (Taisho 5) by comparing Japanese and Western physiques. In 1916 and 1917, the Journal of *Nihon Keorimono Shinpo* conducted a lecture demonstration *Yofuku Gijutsu Taikai* to disseminate new knowledge about cutting. Thus, they not only solved the problem of cutting but accepted the modern values that emphasize efficacy and universality.

Such practices are an important aspect of the modernization of Japanese clothes.

An Experimental Approach to film and Video from the Perspective of Communication Design: Foregrounding the Production Process in the Content of Moving Images

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These days the concept of what constitutes a moving image continues to expand. This paper considers some aspects of the convergence between moving images and design in the contemporary world. It argues that, in response to the flood of visual images with which we are inundated every day from sources such as YouTube, a new emotion is emerging within people which aims to transcend the old binary opposition between making and viewing images. In the visually-saturated contemporary world, all of us, both makers and consumers, regularly produce visual images as part of our daily lives.

In such a situation, the potential of moving images is becoming increasingly meaningful in the field of design. In other words, through exposure to design, moving images are contributing to a fundamental reconstruction of the design field, rather than simply having formative aesthetic significance as visual communication design in a broad sense. While presenting a historical change in the relationship between moving images and creative processes in the thinking of producers, this paper focuses on the foregrounding of the creative process in contemporary visual media. This raises the issue of 'reflectiveness' which, as this paper points out, is seen as an important feature in the contemporary communication design field. This paper also considers the mutual significance of moving images in design and of design in moving images.

The Uniqueness of Kurata Chikatada's Ideas on Architecture: An Investigation of Representative Works

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This essay analyzes Kurata Chikatada's (1895-1966) interpretation of modern architectural history with reference to his works, investigating the uniqueness of Kurata's views on architecture. The purpose of the essay is to illuminate this uniqueness and to gain an understanding of the links between the wide-ranging activities in which Kurata was involved.

This investigation uses the keywords "expressionism," "industrial arts," and "residence." Regarding expressionism, it is clear that Kurata saw Art Nouveau and secession as important modern art movements linked with architecture. Additionally, Kurata conceived of modern industrial arts as an important first step in solving modern architectural problems. Finally, Kurata felt that the residence was an architectural space formed by the accumulation of life, action, and experience, and his ideas are unique for their inclusion of the time-based notion of "continuation," that is, the idea that a residence must possess the functionality needed for continued human habitation.

Additionally, it is very clear that although Kurata's ideas tend to be viewed alongside other contemporary phenomena, his perspective does not fit into the framework of the standards of rationalization/Westernization which his era strove to achieve.

The Origin of the Paintings of Tartars in Japan: Analysis with the Screen Paintings of Tartars (*Kyuhaku* version) as a clue

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This paper is intended to clarify the origin of the paintings of Tartars in Japan and to show how the Japanese painters in the 16th and 17th century began to draw “the paintings of Tartars”.

As I already discussed in the former paper, the screen paintings of Tartars (*Kyuhaku* version), which were formerly the sliding doors, are the oldest colored Tartars paintings in sliding doors style. One of its characteristics is to include the scene of the procession. Though almost all screen paintings of Tartars are composed with the hunting scene and the polo game, the *Kyuhaku* version is composed with the hunting scene and the procession.

I think that the origin of the paintings of Tartars is two famous Chinese stories.

Lady Wenji was taken away to the Tartar. The scroll painting named “Wenji looking at the hunting performance”, which is in the Taipei Palace Museum Collection, is composed with two scenes. The first half is the hunting scene and the latter half is the scene of procession. It is possible that the *Kyuhaku* version came from the story of the Lady Wenji. And, Emperor Huizong, who was taken away from the center of China to Tartar’s territory, was consoled by the boss of Tartars with the performance of hunting and the polo game. There is the possibility that the hunting scene and the polo game in the screen paintings of Tartars come from the story of Emperor Huizong.

In conclusion, I think that the Lady Wenji’s and the Emperor Huizong’s story were the origin of the paintings of Tartars. Moreover, considering these two stories, the presence of the watcher of the hunting scene can be explained.

The Mechanism of Solidity by Ishii Tsuruzo: As verification of producing process of “Shimazaki Touson sensei-zo”

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Tsuruzo Ishii (1887–1973) modernized the plastic art education through his unique theories and various art works. His achievements through the Chiisagata-Ueda sculpting workshop can be seen in Ueda-city, Nagano, as an educational asset that should be passed down to the next generation.

From Ishii’s viewpoint, the sculpture is a form of representing the significance of all nature. He describes this as “The Impression of Solid”. Ishii has a strong belief that all functions of the mind appear in three dimensions.

Ishii’s art theory of solid has been described with characteristic coinage such as “dekoboko no obake” (bumpy monster), “uchi no dessin” (inside sketch), “soto no dessin” (outside). Although these expressions may be a bit awkward, they do frame the reasonable art theory adapted to practical sculpting techniques. Ishii’s art theory along with many respective historical sources is embodied in “Shimazaki Touson sensei-zo”

Ishii produced two wooden Shimazaki Touson-zo. Kiso-kyoikukai folk hall of Kiso-Fukushima keeps the first one and the plaster model for the second one together with other relevant historical sources.

Among these sources, this study focuses on the cut-off pieces of wood. These pieces eloquently show the production process. These wooden pieces were created by applying the “Kidori” method, followed by Sokazin Sasamura put numbering on these to the accordance of which the wood was cut.

Although there are many photographs and articles to Ishii’s production process, there has not yet been a complete study that has synthesized all historical sources and shown the principles of wood carving which Ishii considers in his routine.

This study examines Ishii’s art theory of solid by researching the wood pieces and remarks by Sokazin and Ishii, related with Toson-zo.

Fernand Léger and the Decorative Arts

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This paper traces the evolution of French painter Fernand Léger's (1881-1955) conception of the decorative arts over the course of more than two decades, starting around 1920 and reaching into the early years of the 1940s, with particular emphasis on mural painting. Léger initially conceived the mural as being radically different from the more traditional easel painting and thus, more suited to the application of abstract motifs. This distinction has also been emphasized by the great majority of existing scholarship on the subject. Nonetheless, as the years went by, Léger appears to have conscientiously struggled to achieve a synthesis between the two opposed concepts of abstraction and figuration, and, rather unavoidably, easel and mural painting. The present paper's ambition is to show how the painter's unique conception and his subsequent usage of the "object" in painting became the key to eventually achieving this synthesis, while the mural provided a most suitable medium for this unique artistic experiment. Moreover, it is during this adventurous middle stage of his career that Léger managed to establish the foundations of the visual vocabulary which was to dominate the "monumental" creations characteristic of his later years.

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Contents

Articles

- | | |
|-------------------|--|
| AKIMARU, Tomoki | Impressionism and Glass Architecture:
Transformation of Mentality Induced by Modern
Technology |
| ANJO, Hissako | Practices for the Development of Cutting Techniques
from the End of the Meiji Era to the Taisho Era:
An Aspect of the Modernization of Japanese Clothes |
| IKEGAWA, Takayuki | An Experimental Approach to film and Video from
the Perspective of Communication Design:
Foregrounding the Production Process in the Content
of Moving Images |
| KAMENO, Akiko | The Uniqueness of Kurata Chikatada's Ideas on
Architecture:
An Investigation of Representative Works |
| NAMIKI, Seishi | The Origin of the Paintings of Tartars in Japan:
Analysis with the Screen Paintings of Tartars
(<i>Kyuhaku</i> version) as a clue |
| FUKUE, Yshizumi | The Mechanism of Solidity by Ishii Tsuruzo:
As verification of producing process of "Shimazaki
Touson sensei-zo" |
| YAMAMOTO, Yuki | Fernand Léger and the Decorative Arts |