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Two Aspects of the Painting of a Narrative:

Shakado-engi-emaki and *Ippenhi-jiri-e* in differences between the logic of the composition

INOMO, Mai

This paper analyzes and compares the logic of the composition of “Ippenhi-jiri-e” (1299) and “Shakado-engi-emaki” (1515).

“Ippenhi-jiri-e” is the biography picture of the priest of the Kamakura period, Ippen. The feature of this work is scenery expression which has presence rather than a theme part. In this paper, it is considered that this scenery is expression of the “way” which connects a place and a place. And it points out that some phenomena unrelated to the theme are drawn there without a theme portion and discrimination. From this, it is concluded that this work is expressing Ippen’s tale by drawing the “trip” itself.

On another “Shakado-engi-emaki”, the origin of the Shaka Nyorai statue of the Seiryōji temple is drawn. The feature of this work is a haze with a clear outline and dense coloring. In this paper, it points out that this haze functions as a frame which divides the space in drawing, and also it is said that it has played the role which makes a scene independent. Furthermore, it is indicated that those scenes have gained visual lucidity by being arranged continuously.

Finally the difference in these 2 works is described. The former has the composition which pictures the aspect in the actual world as objective as possible, maintaining the continuity of a tale. The latter is painting what articulated the continuity of the tale and reconstructed the tale by the imagination.

The generation of the girly representation in modern Japan

— Focusing on feature-analysis of Product Design

JINNO, Yuki

“Kawaii” Designs focused on now are interpreted as a sign of girls. They have been generated as a benchmark to differentiate girls from any other generations in our modern history. This study clarifies the process that girly designs have been created and deployed in modern Japan through the concrete design analyses of products for girls.

Images of girls in Japan can be classified roughly into three eras; these are in the 1900s to 1940s that the notion of a ‘student at a girls’ school = girl’ came out to become popular, in the 1950s to 70s that a coeducation system was developed with increase in the number of female students and since the 1980s that the spread of the term of ‘Kawaii’ triggered the popularization of the girl.

In each period, girls’ magazines, girls’ comics and sundries designed for girls were being produced and became such a big hit. Then the research for these illustrations and supplements of girls’ magazines and sundries on the market found that there are some characteristics changing with the times such as ‘girls’ iconographies’ and ‘colours’, as well as permanent through above three periods such as ‘planarity’ and a ‘motif’. The essence of these designs shows the representation that girls need to maintain their community in adapting to the changes of times.

Japanese Modern Design in 1950's — Representation of Design in the Exhibitions Abroad

TERAO, Aiko

After period of World War II, Industrial Art Institute (IAI) in Japan devoted to research and development in the craft exportation in order to acquire the foreign currency.

Since 1946 they had found the needs of mass production as an international design, reflecting their crafts knowledge. This vision was revealed through the experiences of furniture and utensils design in Dependent houses, under the guidance of General Headquarters (GHQ).

In 1950's, they frequently participated a number of trade fairs as from an independent country. In the exhibitions abroad including world trade fairs, they adapted their traditional productions into modern design. And rapidly they refined the layout of exhibition spaces with furnishings and crafts. Finally they won the popularity from foreign countries, it proves that they conquered disadvantages such as inferior of productivity or differences of lifestyle.

This study represents the process of how they reached Japanese Modern Design through the exhibition abroad, focusing on IAI's achievements in 1950's.

According to International Exhibition of Industrial Design, Housing, Home Furnishings, Crafts in 1955 (H55), the design in Japanese-style was first time highly evaluated by foreign countries. Soon later, the harmony of modern design and tradition was admired in the International Exposition in 1958, Brussels.

In the situation at exhibitions abroad in 1950's, Japanese designs are influenced by many restrictions on trade and comprehensive criteria. On the other hand, it must be an essential opportunity for Japanese designers to learn responsibility of creation, and how to express their own individualities in designs.

A painting of Craftsmen in the late 17th century and its background

NARA, Yoko

Shokunine (a painting of craftsmen) illustrates people of various occupations and its history goes back to the 13th century. While early *Shokunine* was usually accompanied by Waka poems, a new style of *Shokunine* gained popularity in the early 17th century; the most notable example of this new type is called the Kitan-version, in which craftsmen working in their workshops were depicted. In the late 17th century, another type of *Shokunine* appeared: a handscroll type which portrayed a busy shopping street. This paper examines the features of this handscroll type of *Shokunine* and differences between the Kitan-version in the early 17th century and the handscroll *Shokunine* in the late 17th century.

The way how craftsmen were expressed in each *Shokunine* shows an interesting contrast. The Kitan-version focused on people actually at work and showed the process of production. On the other hand, the handscroll *Shokunine* emphasized the prosperity of business. In other words, the former depicted craftsmen as producers and the latter did so as merchants. The reason for this difference can be explained by the shift of the economic role Kyoto had played as the industrial centre in the 17th century.

The View of GHQ/SCAP on Japan's Infringement of Textile Design after Post-World War II

MAKITA, Hisami

Japan's textile industry saw a remarkable revival after Post-World War II. However, this was achieved by many cases of infringement of foreign designs. These were caused, partly from the differences in business practices and partly because of inadequate awareness of design patents. The problem became foreign affairs especially in the United Kingdom.

GHQ/SCAP took up these cases since these may prevent the development of export industry of Japan, and called immediate attention to the Japanese textile industry to solve the problems by themselves. So far this was not widely known; until the GHQ/SCAP Records preserved in Economic and Scientific Section were declassified in 1974.

- ① Textiles (Control) (General), Vol. 1 Nov.1945–May 1946
- ② Dr. Jacobs Cotton Mission Jan.1948
- ③ Textile Designs Jan.1947–Mar.1951
- ④ Photo-Textile Designs Mar.1951
- ⑤ Textile Mission-British American Textile Group Dec.1949–May 1950

This paper intends to analyze the newly captured materials by review of these records. I would like to clarify why Japanese industry was able to achieve a miraculous development while they had such a negative problem like infringements of design.

Actual Method Forming the Image by Lake Biwa in Shiga Prefecture Analysis of Symbol Marks and Logotypes

YANAGIBASHI, Tatsuro

“Shiga” has developed the history and culture around “Lake Biwa”. There is the large variety of examples that applied Lake Biwa to design motif of symbol marks and logotypes. The naming “Lake Biwa” is treated as a pronoun of “Shiga Prefecture” and used as an image formation material. In addition, there is same situation that a motif of Lake Biwa has been introduced into as “the icon of Shiga” affecting the image formation positively in the design side.

The purpose of this study is to analyze “Lake Biwa design” methodology for symbol marks appearing in Shiga characteristically and to propose how to plan a design strategy for “Shiga brand” growth from the consideration.

There are two styles in “Lake Biwa design”. One is “Lake Biwa concrete model” and the other is “Lake Biwa abstract model”. In particular, there are two points of restriction in the process of designing the second type. One is to divide the lake into two parts and the other is to observe the inclination in the map. In addition, Lake Biwa image is formed by setting the color of the blue symbolizing the water of Lake Biwa. Most of the design examples found currently are made by these design methods.

In the sightseeing strategy planned by Shiga Prefecture, the principal objective is to improve recognition of Shiga by utilizing “Lake Biwa” as brand resources. However, the present conditions of Shiga are floundering in a low rank in the local brand investigation. For breaking through this situation, it is necessary to visualize more image and information contained in Lake Biwa by different fresh motifs and new methods. From now on, “Lake Biwa design” will be needed to embark on the next stage to develop “Shiga-Lake Biwa brands”.

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