



Title	デザイン理論 64号 欧文要旨
Author(s)	
Citation	デザイン理論. 2014, 64, p. 116-122
Version Type	VoR
URL	<a href="https://doi.org/10.18910/56277">https://doi.org/10.18910/56277</a>
rights	
Note	

*The University of Osaka Institutional Knowledge Archive : OUKA*

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

## Influence of Isotype on graphic design in Japan in the 1960s

IHARA, Hisayasu

In a recent study on the movement of pictograms standardization rose in the 1960s' Western countries, design historian Wibo Bakker demonstrates that role of Isotype played there was far from being "influence" in contrast to the commonly-held view in design history. Keeping in mind with this account, this study examines influence of Isotype on graphic design in Japan during the period 1960-1971.

In Japan Isotype became to be known in graphic design field around 1960, through some articles by Masaru Katsumi and others, with growing interests in information graphics such as statistical graphs, instructional materials, and pictograms for traffic signs. Since pictograms, among other things, were regarded as the most important design-problems to be resolved urgently, many designers paid attentions to Isotype as a valuable precursor for considering the problem effectively, including Yoshiro Yamashita who was to design the game pictograms for Tokyo Olympic Games. Besides him, for many designers too who took part in the design project for the facilities pictograms for the Tokyo Olympic Games, Isotype functioned as an "important factor" for designing the pictograms, as Tadanori Yokoo remarked.

However, after the middle of the decade, the praise for Isotype began to tone down, with rising of criticism to functional principle of modern design. For many, Isotype seems to have lost actuality compared with the situation at the beginning of the decade and merely became a kind of historical piece in the late of the decade. Thus, the story about rise and fall of influence of Isotype in Japan well demonstrates not only its uniqueness in the 60s' movement of pictograms standardization but also graphic design history in Japan as such.

## The importance of new attempts in traditional textiles studied through the research in the vicissitudes of the “Arashi-Shibori”

UEDA, Kaori

The author has been researching a special technique called “Arimatsu-Shibori” by gathering samples from a leading Shibori textile company, “Takeda Kahei Shouten”, in the Arimatsu area of Nagoya City, in order to protect and maintain the traditional textile technique.

One kind of “Arimatsu-Shibori”, “Arashi-Shibori” is not a naturally evolved technique like other shibori technique all over the world, but it is a unique one invented by Kinzou Suzuki in 1876. It has more than 100 different attractive patterns in a variety of methods. These patterns are characterized by very sensitive stripes. Most of men’s night-wear was made by Arashi-shibori at its peak.

While most Shibori techniques were done by women, Arashi-Shibori needed men. Moreover, heavy tools in factories were needed for the technique. After World War II, because of the lack of adult males in the Shibori labor, the technique rapidly declined. There is no professional craftsman for Arashi-Shibori today, but Arashi-Shibori has been adopted in the textile world in US and European countries.

However, due to the efforts of the Arimatsu’s craftspeople, the Arimastu area has survived the crisis to become the largest Shibori producing areas in Japan.

Traditional crafts face difficulties due to the rise of labor wages and changes in lifestyle. To find breakthroughs, new attempts for traditional crafts are needed. Arashi-Shibori shows us both the difficulties and importance of new ideas in the traditional textile world.

## The Design of Akô Dantsû (Rugs):

### The Development of Original Patterns and the Iconology of Dogs and Pine

TAKASHIMA, Shinobu

Akô *dantsû* (rugs) is a local industry in the Bansyû Akô area of Hyôgo prefecture that came into being during the Meiji period. “*Dantsû*” refers to rugs that are made in China and Japan, and the term is said to be derived from the Chinese word “*t’an tzu*.” The standard size of Japanese *dantsû* is one tatami mat, which is suitable for a Japanese-style house.

Existing studies on Akô *dantsû* have examined the context of their production, manufacturing techniques, and their history. Little is known about their design, however, except for the few studies published by the Saga Prefectural Art Museum and the Akô City Tabuchi Museum of Art.

The purpose of this paper is to demonstrate the process through which Akô *dantsû* developed unique design. It specifically focuses on the “dogs and sharp swords pattern,” which is known to have originated in the Akô area during the Taishô and early Shôwa periods. The paper analyzes the iconological significance of this pattern and examines the social context that informed its creation. This paper provides a serious scholarly consideration of the design of Akô *dantsû* for the first time and discusses it in relation to Akô’s local history.

# The Attitude to the Traditional Styles of Seiiti Sirai in Un-Pan-Kyo Focusing on the Influence from Katsura-Rikyu

HATO, Kosuke

This paper addresses the design of Un-Pan-Kyo (1984) and the theory of Japanese style architecture as the background by an architect Seiiti Sirai (1905-1983) focusing on the influence from Katsura-Rikyu. Un-Pan-Kyo is the Japanese style residence which is a posthumous work of Sirai, and it was designed for his own usage.

Although Sirai was in the consistent position about Japanese style architecture to deny Sukiya-style because of the character discriminating against the populace, he admired Katsura-Rikyu for its physical elements.

In the “Un-Pan-Kyo So-byo” sketch which was drawn on the design process, the evidence that Sirai referred the design of Japanese traditional architecture as Katsura-Rikyu or others had been checked.

In the plan of the study room including Jo-dan (dais), referring to the Ichi-no-ma room of the Shin-goten building of Katsura-Rikyu, Sirai completed the critical design to the traditional style denying the decorative elements and regaining the original function of Tsuke-shoin (built-in table) as the space for writing.

## Form and Notation of *Butoh*:

### Comparative Analysis of Kayo Mikami's "*Utsuwa to Shitenno Shintai*" and Yukio Waguri's "*Butoh-Kaden*"

FUJITA, Akifumi

This paper examines the way in which the choreography in *Butoh* is passed down. Kayo Mikami (1953- ) and Yukio Waguri (1952- ), *Butoh* dancers of the second generation, released their own *Butoh-fu* (*Butoh* notations) based on their practice notes. Mikami extracted a type of verbal vocabulary from performances by their master, Tatsumi Hijikata (1928-1986), while Waguri put together from Hijikata's spoken words and choreography a more generalized and formalized *Butoh-fu* using visual media (CD-ROM). Moreover, Hijikata's later performances have quite a few similar elements of choreography to those by Waguri, for example, "*Daengensou*" (Oval dream) in 1996, and "*EROLA- Ishi no Yume*" (EROLA: dream of stone) in 1997. Further investigation into the differences between their traditionally esoteric way of choreography surely reveals more specific features of *Butoh*'s form and notation. Their *Butoh-fu* is evaluated at the point that it was going to gather those techniques release them generally.

## Artist-Designer Hisui SUGIURA and the method of pattern design

MIYAJIMA, Hisao

Hisui SUGIURA studied Japanese-style painting at the Tokyo School of Fine Arts and after graduation he learned the Art Nouveau style pattern design staying at painter Seiki KURODA. Then he designed covers of a magazine in Osaka and while working he changed the style and created his owns. In 1905 he returned to Tokyo and designed many covers of books and magazines, refining his own style. After ten years he collected these pattern designs into a book and then in relay he published seven collections of his works in which we can realize the artistic character of his designs. Since in 1908 he was committed to design for the publications of Mitsukoshi Department Store and he applied his own artistic method. On this view we can call him an artist-designer.

When in 1918 he began to teach in a correspondence course and an art school, he made his methodology of design from painting to pattern design following the method of Shinzo KOMURO and others. But on the other side he collected his drawings of flowers, grasses and trees, in twenty books and considered them a basic, artistic study for pattern design.

# Journal of the Japan Society of Design 64/2014

## Contents

### Articles

- |                    |  |
|--------------------|--|
| IHARA, Hisayasu    | Influence of Isotype on graphic design in Japan in the 1960s   |
| UEDA, Kaori        | The importance of new attempts in traditional textiles studied through the research in the vicissitudes of the “Arashi-Shibori”                              |
| TAKASHIMA, Shinobu | The Design of Akô Dantsû (Rugs):<br>The Development of Original Patterns and the Iconology of Dogs and Pine  |
| HATO, Kosuke       | The Attitude to the Traditional Styles of Seiiti Sirai in Un-Pan-Kyo<br>Focusing on the Influence from Katsura-Rikyu   |
| FUJITA, Akifumi    | Form and Notation of <i>Butoh</i> :<br>Comparative Analysis of Kayo Mikami’s “ <i>Utsuwa to Shitenno Shintai</i> ” and Yukio Waguri’s “ <i>Butoh-Kaden</i> ” |
| MIYAJIMA, Hisao    | Artist-Designer Hisui SUGIURA and the method of pattern design   |