



Title	デザイン理論 65号 欧文要旨
Author(s)	
Citation	デザイン理論. 2015, 65, p. 125-130
Version Type	VoR
URL	https://doi.org/10.18910/56392
rights	
Note	

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A turning point to a tourism site at Kanazawa city in 1930's
— The significance of “Exposition of industry and tourism” —

OGAWA, Remiko

Kanazawa city is famous as a tourist site. This place has a lot of cultural heritage, especially traditional crafts, landscapes, architectures, and hot springs to lure tourists.

However, as compared with other sites in Japan, the starting point for tourism of Kanazawa city was not early. “Exposition of industry and tourism” in 1932 was the starting point for to the tourist industry. That exposition was held at Kanazawa castle and a parade ground Dewamachi Renpeijo in April 22th to June 5th. Duke Toshinari was selected as the leader, and the mayor Yoshikawa Ichitaro was the chairman. The number of visitors was 560,840 people, and it was three times as many as the population of the Kanazawa at that time.

In this article, I focus on the influence of the exposition on the Kanazawa city with considering the this event.

Japanese Kimonos for the British Market at the Beginning of the 20th Century

SAVAS, Akiko

This paper clarifies the significance that kimonos had in the British fashion industry at the beginning of the 20th century and examines who was active in promoting their popularity throughout Britain. It also examines trends in the choice of the colour of kimonos for the Western market and suggests a way to date such kimonos using trends in colour.

In the early 20th century, large numbers of kimonos, specially designed for the Western market, were brought in to Britain, where they were sold in shops and department stores in and around London. This made it possible for anyone to easily obtain kimonos, in contrast to the 19th century, when only the people who collected Japanese goods were interested in kimonos. Thus, the phenomenon of 'kimono fever' in British fashion history was most significant in the 1900s–1910s.

Such kimonos were brought to Britain by Japanese manufacturers who traded in kimonos abroad, such as Takashimaya. They had an office in London and it is highly possible that their kimonos were ordered, imported and sold in London by Japanese goods merchants such as Singleton Benda and Co. According to documented reports, the colours of kimonos needed to be “subdued” in the British market. This is reflected in the trade between Japan and Britain after 1909. This also suggests one possible way to date Westernised kimonos that are now stored in British museums.

Craig Ellwood's Image of Space in the Works of Case Study House Program

— A Study on the Representation of Lifestyle and Image of Space in Case Study House (no. 2) —

SUEKANE, Shingo

MASUOKA, Ryo

This paper is one of the continuous studies on the representation of the lifestyle and the space in the Case Study House Program through focusing on the image of space represented in perspective sketches. In this paper, one of the key architects of the Case Study House Program, Craig Ellwood's CSH#16, #17, #18 are analyzed.

As a result of study, following points are derived.

- 1) According to Ellwood's text, he was much conscious to the industrial techniques, and had strong image that continuous walls from inside to outside embodies the image of extension of the space.
- 2) In comparison with Ellwood's text and his perspective sketches, following points are derived. He emphasis the walls through expressing its materiality. He expresses strong intension to wall, such as un-transparent wall. Other factors are abstracted as expression.
- 3) In comparison with Ellwood's perspective and realized space, he abstracted continuous wall from inside to outside, erase the end of exterior space in order to enforce the endlessness through expansion of wall.
- 4) On the composition of perspective, points above mentioned are similar tendency. These results indicate that Ellwood's image of space is strongly combined with his representation and his main concerns on his notion about architecture itself.

A Study of Chinoiserie on Thomas Chippendale's *The Gentleman & Cabinet-Maker's Director*

MONDEN, Sonoko

This paper is intended as an investigation of *Chinoiserie* (=Chinese taste) on *The Gentleman & Cabinet-Maker's Director* (1754, 3rd ed., 1762) written by Thomas Chippendale.

First, I would like to focus attention on *Chinoiserie* examples in English publications before 1754 and consider what kind of information Chippendale could get when he designed *Chinoiserie* furniture. It must be noted that Matthew Darly, who engraved much part of *the Director*, was the most influential person on Chippendale's *Chinoiserie*.

Secondly, to understand Chippendale's *Chinoiserie*, I shall compare Chinese style with Gothic, Rococo, and Neoclassic mentioned also in *the Director*. Many attentions have been given to the point that Chinese, Gothic and Rococo styles had been applied to ladies' rooms such as a dressing room, on the contrary, Neoclassic style for master rooms used by men. Therefore, the formers were considered to be for private space and the latter for public. However, it is likely that Chippendale and Darly had designed *Chinoiserie*, Gothic and Rococo furniture based on Classic rules and perspectives. The growth of the press culture in the Eighteenth century England offers the key to an understanding of these points.

The Change and Uniqueness of George Nelson's Office Furniture Design

YABE, Hitomi

It has been widely accepted that George Nelson is a representative designer of Mid-Century Modern Design which is regarded as the cheerful and lively design in design history. On the other hand, Nelson designed a lot of office furniture from the 1960s to the 1970s with different tastes and characteristics. However, his office furniture design has not been much studied. This paper re-examines the change of Nelson's office furniture design through the analyses of his products and writings, and tries to explore a new aspect to the understanding of George Nelson's office furniture design and achievement in the period of Modern Design.

The examination shows that his office furniture design in the 1960s had not only the rhetorical view of Mid-Century Modern Design, but also that of a new conceptual space, and the design in the 1970s had a more realistic view of human environment. In other words, it changed from the design of shaping aesthetic objet to the design of humanly richer equipment. The backgrounds of this change were the appearance of new open plan offices at high-rise buildings in the United States, and the new ideas of the office landscape.

This unique approach to office furniture design was very important for Nelson in the 1960s-1970s, and he had criticized the acceptance of Mid-Century Modern Design in the 1940s-1950s as some kind of superficial fashion styles. It may will be understood that Nelson was trying to re-discover the genuine American design through his new approach to contemporary office design.

Journal of the Japan Society of Design 65/2014

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