



Title	デザイン理論 68号 欧文要旨
Author(s)	
Citation	デザイン理論. 2016, 68, p. 96-101
Version Type	VoR
URL	<a href="https://doi.org/10.18910/57972">https://doi.org/10.18910/57972</a>
rights	
Note	

*The University of Osaka Institutional Knowledge Archive : OUKA*

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

The University of Osaka

*Botanical Gardens of Graphic Arts* by Ikko Tanaka

— Shi-shu-ku and Succession —

KOSHIISHI, Maori

Popular among the general public as one of Japan's most important arts, Rimpa is a school formed through personal admiration relationships between artists. Both Ogata Korin (1658–1716) and Ikko Tanaka (1930–2002) are adherents of Rimpa.

This paper intends to clarify the essence of Ikko Tanaka's work, which is considered to create the atmosphere of Japan and Rimpa. For that purpose and for elucidating a distinctive common feature, this paper examines and compares two works, *Kakitsubata-Zu-Byobu* by Ogata Korin and *Botanical Gardens of Graphic Arts* by Ikko Tanaka.

This examination brings to light the essence of Ikko Tanaka's work, namely the Noh method that pays special attention to an audience's viewpoint and elaborates devices that quote Japanese cultural traditions, in order to delight and amuse the audience.

## The Importance of Paper Patterns in the Early Years of *Harper's Bazar*

HIRAYOSHI, Hiroko

Since first appearing in 1867, *Harper's Bazar* (as it was originally spelled) has been a leading American fashion magazine. In this paper, I examine the characteristics of the publication from 1867 to the 1880s as an early example of a fashion magazine and consider its role in shaping late 19<sup>th</sup> century American fashion culture.

*Harper's Bazar* reported on fashion trends in Paris in cooperation with the Berlin-based magazine *Der Bazar*. The American publication also began offering paper patterns as free supplements and launched a mail-order business selling patterns for clothes. It was the first American fashion magazine to present the latest fashions in tandem with patterns. Articles on how to use the patterns, dress-making, advertisements for sewing sets, and images of sewing women began to appear early on. In addition, *Harper's Bazar* presented haute couture from Paris and published patterns that emulated designs by Charles Worth and Emile Pingat. In other words, the patterns gave female readers access to a remote world of high fashion. By promoting consumption, the magazine's patterns not only encouraged women to make clothing but also to keep up with the latest fashions.

## The Merits and Demerits of Labour Division in Traditional Industries Seen through the Ritsumeikan University Yuzen Kimono Project

YAMAMOTO, Masako

A research project was conducted by Ritsumeikan University to place orders on Kyoto's Yuzen kimonos in order to document the process of the making of such kimonos through interviews and videos. The Kyoto Yuzen kimono industry has hitherto mass-produced high quality products using advanced techniques as a result of labour division. However, it is found that the advantages of this production system have not been fully put to practice today. The project thus added the role of the producer to the system of labour division and placed an order to ZONE Kimono Design to examine the role of the producer. The project is characteristic in that it embodies challenging joint research efforts made to solve issues faced by the kimono industry. By adding the role of the producer, every person responsible for each stage of the production was able to focus on enhancing the design and create kimonos made with the best possible techniques as never achieved before. It has been long said that labour division is one of the factors hindering the revolutionising of Japanese traditional industries. However, this project has shown that the problem is not so much labour division as the role of the producer who oversees the labour division and whose efforts influence everything in the production.

# The Characteristics and Historical Meanings of the Mural Art in France of 1930s

## — Social Aspect of Modern Art —

YAMAMOTO, Yuki

The greatest concern of Modernist artists in 1930s France was to reconcile their daring art with the tastes of the public at large. They decided that the best way to achieve this goal was to revive mural painting, which they perceived as the great form of “collective art” bridging architecture and painting since medieval times. Nonetheless, they sought to maintain their “modernity” by adapting non-figurative expression — which was perceived as a “non-French” form of art — to the needs of the mural and, at the same time, use this approach to differentiate themselves from the Italian tradition, which at the time was closely tied to Fascist aesthetics. This new French mural art, relying on a humanist re-evaluation of the Middle Ages, was indeed intended as a counterpoint and a symbol of France’s cultural struggle against the rise of Fascism in Europe.

The numerous murals exhibited at the 1937 Paris International Exposition of Art and Technology in Modern Life were the realization of a synthesis of these ideas — a manifesto for a new mural art based on Modernist ideals and representative of the cultural identity the French wanted to project within the context of an increasingly strained international situation.

## The Significance of Dr. Franz Stoedtner's Glass Slides in the Collection of the Kyoto Institute of Technology Museum and Archives

WADA, Tsumiki

The Kyoto Institute of Technology Museum and Archives stores about 1,800 glass slides (lantern slides). Most of them were purchased as teaching materials for design education at Kyoto Koto Kogei Gakko, the predecessor of the university, from the time of its foundation in 1902 until the 1920s. About one thousand of these slides were manufactured at the *Institut für wissenschaftliche Projection* established by Dr. Franz Stoedtner (1870–1944/46) in Berlin in 1895. Dr. Stoedtner was one of the first people in Germany to create and sell glass slides for academic purposes. In this collection, particular attention has been paid to detailed decoration of architecture and contemporary design trends.

Dr. Stoedtner's series of slides are high-quality photographs that can be used even today for research or educational use. They are an invaluable record of the cultural heritage of Germany and various regions outside Europe as well. In addition, the glass slides help us understand how, when Kyoto Koto Kogei Gakko was first opened, the initial faculty, including Principal Iwata Nakazawa, recognized the glass slides' importance and effectiveness and tried to incorporate them as educational materials. Moreover, the selected slides are useful as materials through which we can understand the type of education that Kyoto Koto Kogei Gakko aspired to achieve, which makes them an especially valuable record.

# Journal of the Japan Society of Design 68/2016

## Contents

### Articles

- |                   |   |
|-------------------|---|
| KOSHIISHI, Maori  | <i>Botanical Gardens of Graphic Arts</i> by Ikko Tanaka<br>— Shi-shu-ku and Succession —  |
| HIRAYOSHI, Hiroko | The Importance of Paper Patterns in the Early Years<br>of <i>Harper's Bazar</i>   |
| YAMAMOTO, Masako  | The Merits and Demerits of Labour Division in<br>Traditional Industries Seen through the Ritsumeikan<br>University Yuzen Kimono Project |
| YAMAMOTO, Yuki    | The Characteristics and Historical Meanings of the<br>Mural Art in France of 1930s<br>— Social Aspect of Modern Art —                   |
| WADA, Tsumiki     | The Significance of Dr. Franz Stodtner's Glass Slides<br>Collection of the Kyoto Institute of Technology Museum<br>and Archives         |