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ABE, Takanori

Reflection on Ko Nakahira's "Crazed Fruit"

KUMAKURA, Kazusa

A Study of the Background Relating to the Production of Satomi Munetsugu "JAPAN" Poster

KUROYANAGI, Kanako, KUSHI, Katsuhiko

Relationship between the Quality of a Development Goal and its Setting Process in New Product Development: Verification Experiment and Speech Analysis

SASAKI, Kunihiro

A Study on the Construction and Design of Traditional Fishermen's and Farmer's Houses in the Netherlands:

Examination of Reconstructed Houses in Zuiderzee Museum Enkhuizen and The Netherlands Open Air Museum

SHIMODE, Mari

Relationship between the Artistic Activity of KODA, Shuetsu, a Gold Lacquer Master, and the Miyazaki Furniture Shop from the Late Meiji Era to the Early Showa Era

JIINO, Yuki

Design and Gender in Modern Japan:

A Consideration of the Meaning of Handmade Interior Decorations

TAKEUCHI, Yuko

The Development of Colour Theory in Christopher Dresser

Reflection on Ko Nakahira's "Crazed Fruit"

ABE, Takanori

Ko Nakahira made his debut with Nikkatsu in the mid-1950s. The success of his first full-length film, "Crazed Fruit" (1956) marked the start of his career as an unorthodox genius director. In his earlier films he showed his skill primarily at smart, polished films with a strong sense of speed, but he later went on to demonstrate his abilities at many other genres, such as suspense and mystery. Much of the discourse about Nakahira's films focus on his rapid montages and quick shooting methods but there remain few treatises on him or his works.

This article seeks to reflect on the speedy direction style that has been pointed out in Nakahira's films. Specifically, it will examine contemporary reviews of Nakahira's films to shed light on the person of Ko Nakahira, who is often discussed as a stylist and modernist. Next, through an analysis of his first full-length debut, "Crazed Fruit," it will concretely demonstrate what is meant when referring to Nakahira's speedy direction style, and propose new perspectives to modernize these conventional, cut-and-dried appraisals. Lastly, it will point out that not only do Nakahira's films feature speedy direction style that creates a rapid tempo, but they also demonstrate a traditional direction style based on so-called classical filmmaking methods and that the free blending of these two styles within a single film are what creates Nakahira's distinctive style.

A Study of the Background Relating to the Production of Satomi Munetsugu “JAPAN” Poster

KUMAKURA, Kazusa

The purpose of this paper is to analyze the motif of Satomi Munetsugu (1904–1996) “JAPAN” poster and further clarify the production background of this poster by considering the propaganda strategy for attracting foreign guests in the latter half of the 1930s.

Satomi states that the theme of the “JAPAN” poster is the Seto Inland Sea. Along the diagonal from the upper right to the lower left of the screen, railroad tracks, brown gravels, or grasses growing along the railroads are converted into a single line to express the speed of the train. On the other hand, the state of the sea and the islands is quiet. The feature of this poster is that the speed of the dynamic train in the foreground and the expression of the static natural scenery of the distant view are compared.

The tourism policies of Japan around 1936 had a considerable boom such as foreign consumer spending exceeded 100 million yen. To maintain this kind of good condition and to acquire further foreign currency, the Board of Tourist Industry was considering a certain propaganda strategy. It was to use the primitive Japanese image while also showing the image as a modern civilized state. Satomi’s “JAPAN” poster coexists in one screen with the contrasting Japanese appearance of landscape beauty inherent in Japan and a developed railway as a modern state. The Board of Tourist Industry wanted to appeal with a typical image of Japan, but it also wanted to appeal the appearance of modern civilization. I think the poster of Satomi is a superb representation of the double speculation of the The Board of Tourist Industry.

Relationship between the Quality of a Development Goal and its Setting Process in New Product Development: Verification Experiment and Speech Analysis

KUROYANAGI, Kanako

KUSHI, Katsuhiko

The purpose of this experiment was to verify our hypothesis that performing user research and needs definition affects the quality of a development goal in new product development. In the experiment, engineers without experience in product planning have set development goals for provisional new products under a certain theme. The experiment included six teams of 3 participants. Under condition A, two teams performed user research and needs definition; under condition B, two teams performed user research only, and under condition C, two teams performed a free discussion only.

The development targets created by each teams were evaluated by seven experts, including Good Design Award judges. The teams under condition A received the highest score, while there was no big difference was found between conditions B and C.

We analyzed the discussions done by all teams based on the Grounded Theory Approach. Discussion stages were categorized into “digging needs”, “needs definition”, “making solution ideas”, “organizing functions and converging direction” and “developing ideas”. A teams discussed all stages in order. However, B and C teams tended to restart their discussions, while skipping some of the above stages.

We counted the product ideas that were created in each discussion. A teams produced the least ideas and C teams produced the most. Nevertheless, A teams accounted for the largest percentage of words explaining their idea, while B and C used fewer.

We extracted words explaining the idea from all discussions and analyzed their appearance frequency and correlation by text mining. In discussions done by A teams, functions were explained in relation to user needs and targets. However, in discussions done by B and C teams, functions were rarely described in relation to their foundations, such as user needs.

Through this experiment and analysis we were able to verify our hypothesis, that the quality of product development goal would be reduced if the “user research” and “needs definition” stages are lacking during the product development process. In addition, by analyzing the goal setting process, we clarified the relationship between the lack of these stages and the quality of discussion.

A Study on the Construction and Design of Traditional Fishermen's and Farmer's Houses in the Netherlands:
Examination of Reconstructed Houses in Zuiderzee Museum Enkhuizen and The Netherlands Open Air Museum

SASAKI, Kunihiro

In this study, I analyze traditional folk houses, which have been reconstructed at the Zuiderzee Museum Enkhuizen and the Netherlands Open Air Museum, in order to clarify the characteristics of the construction methods which were utilized by farmers and fishermen in the late 19th and early 20th centuries in building traditional houses in the Netherlands. Fisherman's houses are relatively small because building sites tended to be very narrow. Fisherman's houses are basically brick structures with wooden roofs which are connected to the brick walls by steel anchors. The roof is supported by the walls. For this reason, the windows in the wall are small and improvement of the structure is mainly improvement of window lintel. Farmer's houses are not small because farmer families were large and required ample space for work tasks. Farmer's houses are basically timber structures, with walls constructed of wood board or brick. The roof is supported by timber, which allows for the creation of large spaces and window design conditions are flexible. In traditional brick structures in the Netherlands, the combination use of different materials and reinforcement with steel anchors can be considered a significant architectural feature.

Relationship between the Artistic Activity of KODA, Shuetsu, a Gold Lacquer Master, and the Miyazaki Furniture Shop from the Late Meiji Era to the Early Showa Era

SHIMODE, Mari

In this report, I examine the significance of a series of artistic activities of KODA, Shuetsu (1881–1933) at the Miyazaki Furniture Shop, with regard to his later emergence as a gold lacquer master. KODA, Shuetsu is a representative artist of modern Kyoto because he served as a judge at the Exhibition of the Imperial Fine Arts Academy. The Miyazaki Furniture Shop (currently Miyazaki Furniture) was established in 1856. MIYAZAKI, Heishichi (1872–1946), the 3rd generation owner of the shop, introduced activities such as the “workshop for wedding furniture,” “exhibition of book shelves designed by great painters,” and “workshop for fine art furniture,” that reformed the furniture industry and played a role in development of the fine arts and crafts business in modern Kyoto. KODA, Shuetsu began to work as the main gold lacquer master at the Miyazaki Furniture Shop in 1910, when the “workshop for wedding furniture” was established. This experience was considered to be important for the establishment of his expertise based on his activities and human relationships. In this report, I describe the first detailed evaluation of the relationship between KODA, Shuetsu and the Miyazaki Furniture Shop, and I examine the factors that caused KODA, Shuetsu to establish his later skills.

Design and Gender in Modern Japan: A Consideration of the Meaning of Handmade Interior Decorations

JINNO, Yuki

Following the nineteenth-century Modern period, which was premised on mass production, women continued to do handiwork through handicraft. When ready-made clothes became popular, women began making various interior items through handicraft. This paper elucidates the changes in the meaning of handiwork and the historical backdrop through articles in the young women's magazines, *Junia Soreiyu* and *Watashi no Heya*. *Junia Soreiyu*, featured many articles on handicraft—such as applique, in the late 1950s—but at the same time had many articles on carpentry-type craft. Women got closer to the male domain by shifting their attentions to interior decoration. *Watashi no Heya*, launched later in the 1970s and was also filled with articles on handiwork. In the early days of the magazine, handicraft and carpentry were introduced under the name of “DIY.” Against the backdrop of this era, when industrial society was criticized, handiwork culture aiming to return to nature beyond gender, began to spread. However, the trend of returning to nature pushed women's handiwork back to “female” needlework, such as patchwork quilts, when the yearning for the American country style merged with the reality of the era when a high percentage of women were housewives.

The Development of Colour Theory in Christopher Dresser

TAKEUCHI, Yuko

Through the Industrial Revolution, British art industries applied colour theory to the manufactures, which responded the necessity to refine the artistic quality of leading products in the Victorian era. Along with this, the Government School of Design included colour education to the curricula. Henry Cole (1808–82) and his group members, Owen Jones (1809–74) and Richard Redgrave (1804–88) introduced colour theories of George Field (1777–1854) and Michel-Eugène Chevreul (1786–1889). This implementation was followed by other local schools and institutions which were located in industrial cities.

The graduate Christopher Dresser (1834–1904) also wrote treatises on colour, “The Principles of Decorative Design” (1873), “Studies in Design” (1874), which were affected by Jones and Redgrave. Dresser’s writings were influential to design education and practices. However, previous studies have not only dealt with his colour theory, and also have not examined whether or not he applied his colour theory to his designs.

This study investigates development of colour theory of the works of Dresser as well as his treatises. The Victorian design reformers, particularly Dresser, became enthusiastic about Oriental textiles, specifically Indian carpets and shawls. Dresser also praised their colour scheme and endeavored to utilize these exemplars for industrial design. In this respect, the author aims to show how to perform his ideals to the design practices by focusing on his textile products.