

## 外国語要旨

学位論文題目 A Historical Study on the Relationship between Modern Japanese Culture of Clothing and Mode

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The purpose of this study is to reveal the relationship between modern Japanese culture of clothing and Mode based on the following two subjects. First, previous studies have not sufficiently shown the extent to which modern Japanese culture of clothing accepted Paris Mode, through both the pre- and post-war periods. Second, when talking about Japanese designers who are active in the Paris Collection, the kimono is positioned as simply traditional-style clothing, completely ignoring changes in the kimono with modernization and its relationship to Mode. In this study, I describe the history of the relationship between modern Japanese culture of clothing and Mode, covering various changes in the kimono on the basis of the above-mentioned subjects.

In part I, I discuss the system for creating kimono-style Mode established in the 1900s, based on previous studies of department stores and consumer-driven culture. This system was similar to the Paris Mode system, and the important point is that the system was also utilized for European-style clothes after that. Furthermore, I point out that in the characteristics of kimono-style Mode two seemingly conflicting trends appeared—specifically, retro trends (e.g., "Genroku-style," "Fujiwara-style," and "Tempyo-style"—and modern Western-style trends and both were dispatched as respective Modes.

In part II, I focus on two books by Chiyo Tanaka published in 1933 and 1943. I clarify that the books describe the concrete methods for designing clothes based on the Mode brought from the West at that time. These books explain the importance of expressing individuality when designing clothes and Paris Mode was positioned as an ideal model for individual expression. Although designers' specific names did not appear frequently, we still find almost the same model as the one used in the postwar period. Furthermore, we should not overlook the fact that utilizing cloth for efficient European-style clothing design was proposed in the 1933 book as a methods for individual expression.

In part III, I discuss the creation of *Alternative* by Kazo Saito, which has been neglected until now. Saito sought to his intension trying to create different clothes from the conventional kimono and European-style clothes through various trials, such as "Tempyo-style" in 1922, and "Party clothes" in 1947. In addition, he founded the "Institute of Mode (Ryukou-kousa-jo)" in 1935 and sought to dispatch such works as the Mode through the Institute. In previous studies, Saito discussed as being well known for trying to position *Alternative* as a national cultural policy, including the "Dress Improving Movement"

and "Woman Standard Dress"; these nationally supported movements were considered unrelated to Mode. Thus, the discussion in part III reveals the uniqueness of *Alternative*, created close to the Mode.

Part IV first reveals details regarding the reception of Christian Dior in the 1950s. Although the Lines (silhouettes) Dior launched one after another were copied, these extended far beyond simple copies. This was clearly a process for accumulating various vocabularies of fashion design through research on Dior's Line. Second, I examine the creation of a unique Japan Mode by AD group and the collection presented in Paris in 1960 by Nobuo Nakamura, one of the members of AD group. The important point in these cases pertains to the reception of Dior; specifically, AD group tried to create an original Line based on the idea of the Line they learned from Dior. Moreover, the reason why Nakamura introduced a kimono-like collection in Paris was that he was aware of the efficiency of the kimono for the "West" through information related to Paris Mode in the 1950s.