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Abstracted Body:

On Mannequin and Human Body in Dada and Surrealism

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André Breton, animateur of surrealism, remarked that only the marvelous was beautiful and quoted the modern mannequin as an example of marvelous. Although it has been recognized that this motif refers to figures in some works of Giorgio de Chirico, I would like to join mannequins in dada and surrealism to fashion in this paper.

In general, a mannequin is regarded as a kind of doll. If we classify dolls according to their objects, they should be divided into three categories; doll as a toy, doll as a tool and doll to be displayed itself. Mannequin is categorized as second type because it is aimed at exhibiting clothes.

In the light of the purpose of mannequin, figures in de Chirico's painting turn out to be imperfect, and even Breton himself recognize this fact. For him, a mannequin displayed at *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, whose photo was run in *La Révolution surréaliste*, is a perfect one. On the other hand, Max Ernst at his dadaist period also depicted perfect mannequins by dressing them "modern" clothes.

The subject of mannequin often presented or suggested in texts and images by surrealist. Above all, René Crevel's essay in *Minotaure* is significative, because mannequins in it are extremely abstracted. From a series of representations of mannequin in dada and surrealism, it can be concluded that human bodies represented in surrealist's images are neutralized and mannequinized.

Games of the XVIII Olympiad's Olympic Legacy

KOSHIISHI, Maori

The Olympic Legacy contributes to the promotion of the Olympic Games.

The Olympic Legacy was expressly stated in the *Olympic Charter* of 2002, and has subsequently become a significant assignment for any candidate city for the Olympic Games.

Tokyo's 2016 Olympic Bid has declared that it would present an indispensable asset to the Olympic Games in the twenty-first century, and it conforms to the Games of the XVIII Olympiad's Olympic Legacy. However, the legacy appears to remain unsettled. Therefore, this study considers the Games of the XVIII Olympiad's Olympic Legacy.

The present study examines three Olympic Games for which Japan served as the host country (Games of the XVIII Olympiad, XI Olympic Winter Games and XVIII Olympic Winter Games) and their emblems.

The following were the main findings concerning the Games of the XVIII Olympiad's Olympic Legacy: (a) it was representative of characteristics found not just in Japan; (b) it contributed to establishing a unique, efficient and modern way of uniting members of the Olympic movement; and (c) it enabled Japan to discharge its duties as a member of the Olympic movement, that is, shifting and mapping out the future course of the Olympic Games.

The overall findings have suggested the crucial point of the Games of the XVIII Olympiad's Olympic Legacy: crystallizing peace into action.

The other notable finding was the strong correlation between the Olympic Games and their emblems. An Olympic emblem needed a special ethos of the host country to gain popular support.

In this respect, the Tokyo 2016 Olympic Bid Emblem (12 June 2008) should be examined in view of the analysis conducted in this study.

William Morris's patterns and designs — Discussion on his use of order as a limitation

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After his death, the writings of poet, designer and thinker William Morris were published as *The Collected Works of William Morris*. The 22nd volume of the collection is mostly dedicated to his lectures on the topic of art. It includes all 20 lectures given through 1877-1894, starting with his first, "The Lesser Arts" from late-1877. Here, I take up his 1881 lecture "Some Hints on Pattern-Designing," where one can see clearly what Morris was inventing. He discusses the idea of lesser art in terms of its relationship with higher art, and what conditions are necessary for defining lesser art. By examining Morris's thinking about lesser art, I aim to glean some insight into the originality of his design.

I assert that Morris was attempting to achieve a design distinct from his peers through rejecting realistic natural representation and critiquing geometric two-dimensional design. Also, I consider his belief that lesser art only becomes real art if it possesses beauty, imagination and order, necessitating sufficient leeway for creativity in art. In his design can be seen a compelling accord between classical and naturalistic elements, and the order that supports that accord also logically reconciles his ability to maintain both realistic and abstract natural representations in his motifs, as well as the contradictory decoupling of the geometricality and two-dimensionality of the structure of his patterns.

Modernism and Children Culture in Tomoyoshi Murayama's *Douga* — Expressions in Illustration for Children in Modern Japan —

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In early modern Japan, as people's views of children came to permeate into society, primarily in the urban middle classes, many children's products began to appear on the market. Artists and designers were also heavily influenced by this new children's culture. Tomoyoshi Murayama, who was known as an avant-garde artist, produced illustrations for children, or *douga*, from early in his career until his later years. In this paper, by focusing on Murayama's *douga*, I will examine the relationship between Modernism and expressions in design aimed at children.

The influences on Murayama's *douga* can be classified into three groups: medieval Christianity, avant-garde art and socialism. This is roughly connected to the changes found in other artworks. However, the main point of difference between Murayama's *douga* and his other artworks is that even when a new style emerged in his *douga*-works, his old styles were still present, coexisting with the new style he incorporated. After becoming not just an avant-garde artist, but also a socialist, Murayama could maintain the image of a middle-class Christian family in his illustrations for children. It can be argued that Murayama's experiences as a young boy were the source of his acceptance of Western culture, and that only through pictures for children, which did not require any avant-garde ideas, could he express his impressions of Western culture.

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Contents

ASHIDA, Hiroshi	Abstracted Body: On Mannequin and Human Body in Dada and Surrealism
KOSHIISHI, Maori	Games of the XVIII Olympiad's Olympic Legacy
SHINTANI, Shikiko	William Morris's patterns and designs — Discussion on his use of order as a limitation
JINNO, Yuki	Modernism and Children Culture in Tomoyoshi Murayama's Douga — Expressions in Illustration for Children in Modern Japan —