

TOKYO
MIDTOWN
AWARD
2018



TOKYO MIDTOWN AWARD 2018

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序

東京ミッドタウンは、デザインとアートを通して、さまざまな新しい日本の価値や感性を、日本から世界へと発信しています。そのひとつのアクションとして2008年にスタートしたコンペティション「Tokyo Midtown Award」は、街のコンセプトである「JAPAN VALUE」を掲げ、今回で11回目の開催を迎えました。デザインとアートの作品を対象としたこれまでの応募総数は16,648点となり、受賞作品は152点、受賞者の総数は225名にのぼり、多くの若い才能がこの賞をきっかけに活躍の場を広げています。

今回、新たな10年のスタートとなる節目の回となったため、実施にあたっては、本アワードのあるべき姿について徹底的に議論を重ねました。その結果、決まった方向性は、作品そのものだけでなく、「作品やアイデアを生み出すことができる“人”」にフォーカスして評価するアワードへと進化していくこと。これまでアワードの根幹をなしてきた「才能ある若手クリエイターとアーティストとの出会い、応援を目指す」という姿勢は継続しながら、さらにその作家たちとコラボレーションの機会を創出していくことに注力していきます。

デザインコンペでは、5名の審査員が新たに就任、プレゼンテーション審査を新設し、審査基準の一部を変更しました。テーマについても、社会で話題にあがっているキーワードを設定していく方針に変更し、いま社会が抱えているテーマにデザインの観点をもって向き合うためのプラットフォームになるように設計しました。アートコンペでは、前回より継続の2名に加え、新たに3名の審査員が就任し、多角的な視点から審査を行っていただきました。

審査結果を振り返ってみると、デザインコンペではモノの提案が多くを占め、ものをかたどることがデザイナーの本分である実感させられました。しかしその反面、デザインの領域が広がりみせる時代を生きるデザイナーとしては、テーマの読み込みが弱かった印象があり、ジャンルを超えるような一歩踏み込んだ提案の数は多くなかったように感じました。アートコンペは年々力がある作家の応募が増え、審査の過程でも、若い世代がどのような意識をもって作品制作に取り組んでいるのかについて知る貴重な機会となりました。

アワードのスタートから11年が経過しましたが、デザインやアートを取り巻く環境は大きく変わっています。その変化に敏感になりながらも、普遍的なエッセンスを捉える力を備えたしなやかなクリエイターやアーティストが本アワードから活路を見出し、日本を、そして世界を変えてしまうような才能として、ここ東京ミッドタウンから羽ばたいていくことを願っています。

東京ミッドタウンマネジメント株式会社 代表取締役社長
中村康浩

PREFACE

Through design and art, Tokyo Midtown has disseminated a wide variety of new Japanese value and sensibilities from Japan to the world. As a part of such initiative, Tokyo Midtown began to hold the annual design and art competition, the Tokyo Midtown Award (TMA) under a concept of JAPAN VALUE, the Tokyo Midtown's unchanged vision. This is the 11th time it has been held. The total number of design and art works submitted so far has reached 16,648, and with 152 winning prizes created by a total of 225 people, these awards have served as a springboard for many talented young creators and artists to further develop their careers.

As it marked the start of the second decade for the TMA in 2018, this time we held many deep discussions about the form that this award should take. These discussions resulted in a decision to develop the award to focus on and evaluate not only the works themselves but also the people who are capable of coming up with such works and ideas. By keeping the traditional core approach of encountering talented young creators and artists and providing support to them, TMA aims to create opportunities to engage in further collaborations with awardees.

In the design competition, five new judges have been appointed and new screening process was added where contestants give presentations of their ideas, while the screening standards have been partially updated. The approach to theme setting has been changed to incorporate keywords relating to issues in society, and themes are designed to provide a platform to face the issues currently faced by society from the perspective of design. In the art competition, three new judges have joined the two judges continuing in their roles from the previous awards, and they evaluated the works submitted from a range of different perspectives.

Looking back on the results of the judgments, ideas for products constituted many of the works in the design competition, and while this made one realize that giving forms to products was the essential work of a designer, I got the impression that the interpretation of the theme was somewhat weak for designers living in an age in which the field of design is showing signs of expansion, and I felt that the number of ideas that looked further into the theme and crossed the border into other genres was quite small. The art competition sees more and more submissions from talented and able artists each year, and the process of judging the works was a valuable opportunity to discover what kind of perception the younger generations have as they go about creating their works.

11 years have now passed since the start of the TMA, and the environment that design and art find themselves in is changing greatly. I hope that these flexible creators and artists, with their ability to identify and incorporate a universal essence into their work, keep their finger on the pulse of these changes and use the awards to find a way forward to spread their wings and use their talent to possibly change Japan and the world.

Yasuhiro Nakamura
President, Tokyo Midtown Management Co., Ltd.

Looking ahead to the sensitivity of the coming era

Yoshiaki Nishino

Specialist in History of Art and Museum Technology

Giorgio Vasari, who perceived the necessity of a public educational institution of arts during the High Renaissance period in Italy, grouped the activities of painting, sculpture, and architecture as “disegno,” and suggested the establishment of Accademia delle Arti del Disegno to the Grand Duke of Tuscany as an educational institution which supports such arts. “Disegno” is the Italian equivalent of “design” in English and “dessin” in French. It does not only refer to designs and drawings, but also includes the meanings of planning and intention. Originating from Latin, the term “disegno” used during the Renaissance covered a clearly wider scope of meaning than how the term is used now. I believe that the idea of “disegno,” which emerged in the 16th century as the basic concept that covers various creative activities, still applies to the current era.

It is possible to view the Arts and Crafts movement that suddenly started in late 19th century England, the Wiener Werkstätte which flourished under the Habsburg Empire in the early 20th century, and the Bauhaus established in the Weimar Republic after WWI as creative art movements which, in the sense that they captured the concept of “reductionist integration,” inherited an idea existing ever since the Renaissance. “Artists must not be satisfied within the boundaries of art. They must be productive in real life and must be artisans who contribute to enhancing people’s aesthetics.” They shared such awareness amongst themselves.

More than ten years ago, I was there when a place for exploring this idea was being established. The concept behind the construction of this educational research facility was about craftsmen and their apprentices gathering from all over the world and going beyond the boundaries of state, nationality, religion, culture, language and ethnicity to realize the fusion of various representation media. What inspired this project was the “A-temporary” special exhibition held in 2005 at Koishikawa Annex, the University Museum, the University of Tokyo. The project was launched in collaboration with Italian architect Sergio Calatroni and fashion critic Miyuki Yajima, questioning what can be achieved and to what extent when the telecommunications and distribution networks stretched across the globe are used to their full potential. It started out with asking friends and acquaintances to send their favorite objet. Various objets from 30 countries around the world

were collected along with survey forms regarding each objet, such as where they found the objet and why they like it. Nearly 300 items were collected in total.

Of the objets sent from overseas, there were valuable artworks made by famous artists. There were flat cans run over by cars and crafts which seem for sure like a child has put a lot of effort in making it. Every single objet was interesting, filled with humor, fun, and at the same time made us think, which made us highly aware of the diversity of perspectives and values of individuals. The group of objets collected based on the interests and tastes of individuals was in fact evidence that proves diversity - the exact opposite of globalism - and what can be called the “living resource of design.” The materials which represent varied values, plasticity, originality, and materiality were the most productive source of design inspiration.

The concept of arts education institutions which aim for the reductionist integration of various representation media reached the phase of constructing a stone building in Marrakesh, Morocco thanks to Mr. Calatroni. Unfortunately however, the establishment of the Marrakesh Bauhaus fell through. However, we still hold our passion in returning “design,” which has been fragmented over time, to the idea of “disegno,” which focuses on reductionist integration.

Radical artists, regardless of the period, have flexibility in ideas and adeptness in skills which allowed them to use different representation media freely. Tomoyoshi Murayama, who traveled to Berlin in the late Taisho period (1912-1926), started avant-garde groups such as Mavo and Sanka with other artists after returning to Japan, becoming the leading figure of the era’s arts movement. What Murayama looked into at the pinnacle of artistic creation was the integration of painting, sculpture, architecture, sketching, drama, dance, images, pictures, clothing, etc., achieving an integrated representation which does not only appeal to the sight but to all five senses of the human body. The Italian poet and founder of the Futurist movement Filippo Tommaso Marinetti, who influenced Murayama, also spread the principle of creation known as the Sintesi Futurista which included aspects of poesies, mode, and food through various manifestos. What the avant-gardes of the East and West argued was the importance of

working on art and design, and mode and food, equally and without distinction.

Above all, even if we use the single word “integration,” it is pointless unless the result of the “reductionism” is “good.” In design or in art, there are people who immediately pay attention if you throw out words like “good.” I would like us to remind ourselves that in design or in art, an “average” level cannot exist. “An average design” must be the same as having no design, and saying “it is average art” must be equivalent to saying it is not art. Invoking Hegelian dialectics, Murayama advocated conscious constructivism, saying that - although both are implicitly sub-optimal - regarding something as “bad” or “terrible” is preferable to “average.” Admiring “the beauty of ugliness” as the antithesis of “the beauty of beauty” also gels with Taro Okamoto’s ideology “Polar Opposites.”

For sure, it may be difficult to delineate what is a “good design.” However, on the point of aiming for creative concepts and forms which are not categorized as “average,” people aspiring to be creators must prepare themselves for the worst. How should we determine if something is “good” or not? Even if we question where the basis for evaluation is, finding a clear answer is not easy; however, perhaps we could try thinking in the following way: How would you think of your works if you look back at them in 10 or 20 years’ time? Would you likely still love them as you do now in 10 years’ time? I do not think it is wasteful to look back on your own works with a perspective of “time” in the future to come. Works determined to be good now might be seen as too steeped in the flavor of the era when we look back 10 years later. “Good” things are good regardless of the era, because they are described as “timeless.” I think that these are sorts of pieces we should aim to create.

Creators must not shut themselves away in their own world - they must be sensitive to the situation of the era. I am a student of art history, and have been asked by the University of Tokyo to be involved in the establishment of the university museum there. This has given me the opportunity to interact with researchers from a diverse range of fields I had never come into contact with before, such as physics, engineering, agriculture, medicine, pharmacology, and information

science. What I learned from it is that the world of experience continues to expand every day. Not only that, I learned that the world which is opening up now requires, in the broad sense, design more than anything else. For example, in the life sciences, the various segmented genes are made into “collages,” and suitability of their composites for living organisms is verified. In nano-engineering, while exploring the functionality of micromachines, thinking about ideas for micro-level forms suited to that functionality is unavoidable.

Not only in the fields of medicine and engineering, but also regarding garden plants, livestock, and pets, as well as agricultural products and seafood, and further to landscapes and space suits, in all fields related to human existence, the role that should be played by design is expanding to an even greater level than it was previously. Both genes and nanomachines have a physical materiality. It is unquestionably the work of design which determines how they exist in this world. What is required then is not a narrow perspective which only looks at magnified localized areas, but a wide-ranging perspective which takes a high-level view, looking at how things exist from a variety of angles. Here, applying a sensibility which reductively integrates the variables which form the relief of each location into “good design” is quite some feat. Thus, it can be considered that the measures now in demand consider how a perspective on “design” should be incorporated in the real world, which is expanding beyond traditional frameworks, such as in graphics, products, spaces, fashion, and jewelry.

Ignorance is not a strength. I recommend that young people firstly look to take in a broad view of the world with their own eyes, without being overconfident in their own abilities. Travel might be a good option. Unlike surfing the internet, travel brings physical exertion and personal experiences home to the traveler.

Something cannot be created out of nothing. It is first necessary to accumulate unfiltered visual memories and tactile experiences within yourself. Then try combinations of them one by one. By doing so, think through what you have accumulated, and make it your own. If this holds value above and beyond the era, then that is fine in itself; if not, start again. I believe that through this process, “good things” will naturally come to you for sure.

DESIGN COMPETITION

審査員

石上純也 | 建築家

伊藤直樹 | クリエイティブディレクター

えぐちりか | アーティスト / アートディレクター

川村元気 | 映画プロデューサー / 小説家

中村勇吾 | インターフェースデザイナー

Judges

Junya Ishigami | Architect

Naoki Ito | Creative Director

Rika Eguchi | Artist / Art Director

Genki Kawamura | Film Producer / Novelist

Yugo Nakamura | Interface Designer



GRAND PRIZE

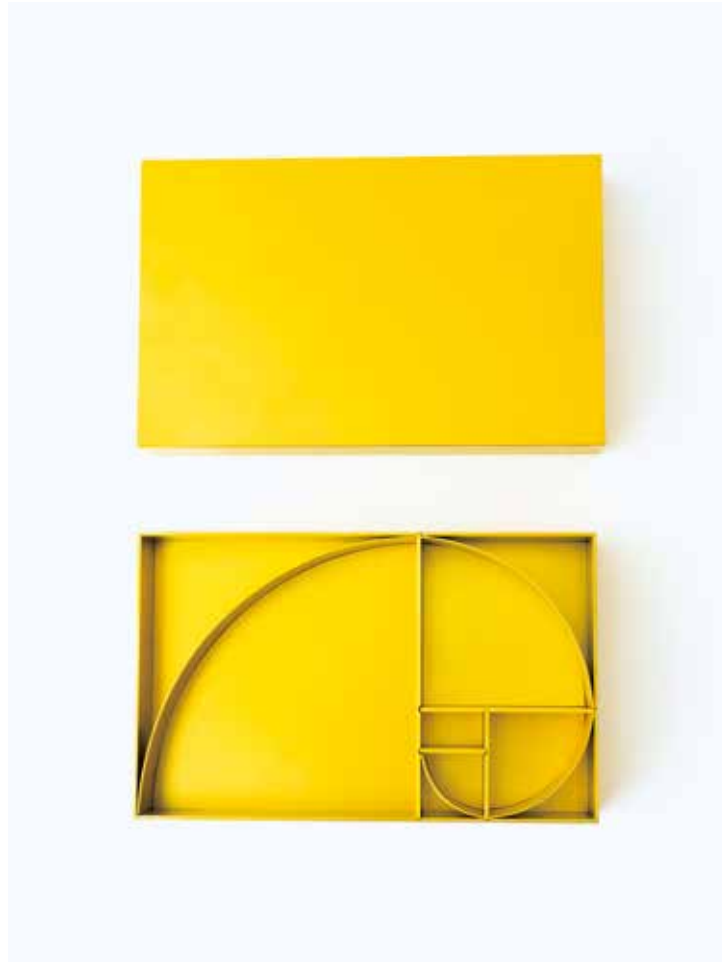
グランプリ

黄金比箱

人間が本能的に美しさを感じるといわれている比率「黄金比」を利用した弁当箱。仕切りを何枚入れても、常に黄金比のスペースが生まれ、品数が多いときもそうでないときも自然と美しく料理を盛りつけることができます。人類が長年愛してきた黄金比を、どうぞ一度めしあがれ。

Golden Ratio Box

This is a bento lunch box that uses the so-called golden ratio at which people are said to instinctively feel beauty. No matter how many dividers you put in, it always achieves the golden ratio, meaning that whether there is a lot of variety or just a few dishes, you can present your food with natural beauty. We hope you enjoy eating from this piece, with its golden ratio that has long been loved by humanity.



JDS

広川 楽馬 (中央)
プロダクトデザイナー / 1990年生まれ /
九州大学大学院統合新領域学府修了

迫 健太郎 (右)
プロダクトデザイナー、コピーライター / 1990年生まれ /
九州大学大学院芸術工学府修了

中塩屋 祥平 (左)
プランナー / 1992年生まれ /
九州大学芸術工学部卒業

Rakuma Hirokawa (center)
Product Designer / Born in 1990

Kentarō Sako (right)
Product Designer, Copywriter / Born in 1990

Shohei Nakashioya (left)
Planner / Born in 1992

EXCELLENT PRIZE

優秀賞



竹下 早紀
学生 / 1996年生まれ /
武蔵野美術大学造形学部在籍

Saki Takeshita
Student / Born in 1996

SHADOW CLONE TECHNIQUE

影分身する椅子。人は光によってモノを捉えることができ、光のあるところに影が存在します。その影にモノと同じ機能をもたせました。1人でも使用でき、誰か来れば2脚に増やすことができます。椅子という人が座るための形。分身することで私と誰か、人と人だからこそ共有できる空気や時間があります。

Shadow splitting seat. People are able to perceive objects due to light, and wherever there is light there are shadows. Here I gave the shadow the same function as the object. This seat can be used by one individual, and made into two chairs if someone else comes along. A chair is a form that allows people to sit. Because it splits in two it allows you and someone else to share an ambiance and time with each other as only people are able to.

EXCELLENT PRIZE

優秀賞

NENKI - 年記 -

あらゆる生き物のなかで、人間だけが「文字」を使って物事を書き記すことができます。毎日つける日記とは違い、年記は1年に1ページずつ、その年の特別な出来事を記していきます。山あり谷ありの長い人生を、全長10mもの蛇腹折りで表現しました。ページを広げれば自分だけの年表の出来上がり。生きてきた歴史をいつでも振り返ることができます。ロボットと違って忘れっぽい人間のための記録帳です。

nenki

Of all the living creatures, it is only humans that can use letters and characters to write about things. In contrast to a daily diary, with an annual diary you write on one page each year the special things that happened that year. This represents a long life full of ups and downs on a piece of paper folded accordion style with a total length of 10 m. You can fold out the pages to create your own timeline. You can look back at any time on the history you have lived. This is a record ledger for humans who, unlike robots, are forgetful.



H & F

花井ゆうか
グラフィックデザイナー / 1994年生まれ / 名古屋市立大学芸術工学部卒業

舟橋璃咲
グラフィックデザイナー / 1992年生まれ / 広告デザイン専門学校 広告デザイン科卒業

Yuka Hanai
Graphic Designer / Born in 1994

Risa Funahashi
Graphic Designer / Born in 1992



肌羹

素材の餡の違いにより、人肌色のグラデーションとなっている羊羹です。色に境目はありません。人同士、肌の色が違って、色の移ろいを素材の個性として楽しみ、味わう。そのような前向きな関わりをもてれば、と思い制作しました。

Hada-kan

This is yokan (Japanese jellied dessert) whose color resembles various shades of human skin thanks to the differences in the bean jam in the confectionery used to make it. There is no boundary in color. I thought it would be great if people could enjoy and experience differences in color as if they were characteristics of material, and it was inspired by this kind of positive interaction that I created this piece.



仲野耕介
デザイナー / 1989年生まれ / 武蔵野美術大学造形学部卒業

Kosuke Nakano
Designer / Born in 1989



FINALIST

ファイナリスト



nipple invisible

あえてあらかじめ乳首を模した突起を大量発生させておくことで、乳首が浮き出たとしても目立ちにくくなるTシャツを制作した。木を隠すなら森の中、乳首を隠すなら乳首の中。世の「乳首浮き出る問題」解決の一手として。

I created a t-shirt that makes it difficult for erect nipples to stand out by incorporating a large number of protrusions that deliberately resemble nipples. If you want to hide a tree, hide it in the forest. If you want to hide a nipple, hide it among other nipples. This is intended to provide a helping hand to solve the universal "erect nipple problem."



山月智浩
学生 / 1998年生まれ /
京都造形芸術大学芸術学部在籍

Tomohiro Yamatsuki
Student / Born in 1998

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審査員特別賞 | Judges' Special Prize

ねこに小判

お金の形をしたキャットフードです。ヒトが人になった重要な要素のひとつとして「お金(貨幣)」があります。それは私たちの生活を豊かにしましたが、一方でその存在が大きくなるあまり、強く執着したり縛りつけられてしまうことすらあります。そんな、人が大切にしてお金を自由気ままな猫がむしゃむしゃ食べるところを見ていたら、人生とはいったいなんだろう……、いや、なんだろうと考えるきっかけになるかもしれません。

Neko ni koban

This is cat food in the shape of money. One of the most important factors behind why people developed to be the way they are is money (or coins). This has enriched our daily life, but as it becomes more and more prominent in some cases you see people becoming obsessed with it or being tied down by it. If people see a cat that has total freedom munching away on the money that they place so much importance on, it might provide an opportunity for them to think deeply about just what the meaning of their life is.



東京ミッドタウンオーディエンス賞 | Tokyo Midtown Audience Prize



uruco

漆間弘子(右)
アートディレクター / 1985年生まれ /
武蔵野美術大学造形学部卒業

漆間康介(左)
コンサルタント / 1985年生まれ /
中央大学法学部卒業

Hiroko Uruma (right)
Art Director / Born in 1985

Kosuke Uruma (left)
Consultant / Born in 1985

cocoro ame

贈る人のココロで構成されたキャンディ。ヒューマンらしさ、そのひとつは感情の複雑さであると考えました。「ココロアメ」はその感情を相手に伝えるお手伝いをします。キャンディの円グラフに贈る人への気持ちを書き込んで完成です。お母さんに感謝「70%」と「尊敬」20%「心配かけてごめん!」10%や、仲直りしたい相手に「ごめんね」50%と「ありがとう」50%、出世する同僚に95%の「おめでとー!」と5%の「悔しい」……。果汁100%ならぬココロ100%、気軽に渡せて、その人のことを改めて考える素敵なきっかけになると嬉しいです。

This candy represents the heart of the people who give it. We thought that one aspect of humanity is the complexity of our emotions, and "cocoro ame" helps you to convey such emotions to others. You just write your feelings on the pie chart of the candy and that's it. For mothers, put gratitude (70%), respect (20%), and regret for causing worry (10%), or for a person you want to make up with, put "I'm sorry" (50%) and "Thank you" (50%). For your colleague who is getting promoted, put "Congratulations!" (95%) and "I envy you" (5%). It's not 100% fruit, but it's 100% from the heart. I hope this casual gift offers you a sweet opportunity to think of the person you give it to.



プラマイロク
Puramairoku

三原麻里子(右)
デザイナー / 1988年生まれ /
東京デザイン専門学校
グラフィックデザイン科卒業

野仲胡美(左)
デザイナー / 1994年生まれ /
東京デザイン専門学校
グラフィックデザイン科卒業

Mariko Mihara (right)
Designer / Born in 1988

Konomi Nonaka (left)
Designer / Born in 1994



FINALIST

ファイナリスト

one

「one」は「お米の食べ残しをなくすお椀」です。お椀に張りついたお米は、食べきるのに少々苦労します。それを楽しみながら食べきるため、偽物のお米が一粒ついたお椀を考えました。箸で摘んでいくうちに「これは本物だ!」「偽物見つけた!」といった会話が食卓に溢れることでしょう。「HUMAN」×「食」、それは単なる栄養摂取を超え、楽しみを見出します。そこで、私は楽しさで食べ残しを解決したいと考えました。

“one” is a rice bowl that eliminates left over rice. It is somewhat difficult to eat the rice that sticks to the side of the bowl, so in order to enable people to eat their rice up while enjoying it, I came up with the idea of a bowl with a fake grain of rice stuck to it. As people pick up the rice with their chopsticks, you may hear them getting excited and saying things such as “this one is real!” and “I’ve found the fake one!” as you sit around your dining table. HUMAN×FOOD is something that goes beyond merely gaining nutrition, and extends to having fun, so I decided that I wanted to solve the problem of food waste with fun.



河路 潔
アートディレクター / 1994年生まれ /
多摩美術大学美術学部卒業

Kiyoshi Kawaji
Art Director / Born in 1994

顔文字体温計

どんなに熱があっても、体温計は数値を示すだけでなんだか薄情。そこで日本独自の顔文字を添えることで、なんだか共感してくれているみたいで少し心がやわらぐようにしました。36.9℃以下を(^-^)、37.0~37.9℃を(*_*）、38.0℃以上を(#`Д´#)で表します。

Kaomoji thermometer

No matter how high your fever, a thermometer always just coldly displays your temperature. So by adding original Japanese emojis, I made the thermometer seem as if it is sympathizing with you to provide some peace of mind. At 36.9 °C or below it shows (^-^), between 37.0 and 37.9 °C it shows (*_*), and at 38.0 °C or higher it shows (#`Д´#).



田口博基
デザイナー / 1992年生まれ /
学習院大学理学部卒業

Hiroki Taguchi
Designer / Born in 1992



ぺこぺこストロー

これはあなたの感情を少しだけ肩代わりしてくれるプロダクト。ぺこっと折り曲げれば、気まずい空気やビリビリした空気でも、ついクスッと笑っちゃうきっかけに。家族や友達、恋人に、あるいはビジネスの場や初対面のおもてなしにも。飲み物を介したコミュニケーションは、動物でもロボットでもなく、人間ならではのものだから。その始まりに「ぺこぺこストロー」がきっとあなたの背中を押してくれるでしょう。

peco-peco straw

This is a product that to a small extent can display your emotions for you. When you bend this straw, it can be an amusing icebreaker in awkward situations or in a frosty atmosphere, and act as a spur for people to laugh. You can also use it to show hospitality to friends and family, partners, in business situations, and on first meetings with people. This is because communicating through drinks is something that only people, not animals or robots, can do. At the start of this communication, this “peco-peco straw” will surely give you the boost you are looking for.



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JUDGES' COMMENTS

審査員総評

今回のアワードでは2次審査が行われ、実際のプレゼンテーションや模型を見られたのが良かった。1次審査では印象が良い提案は選べたと思うが、はっきりとしたことはわからなかった。2次審査で実現性や発展性がよくわかった。選出作品はどの審査員も評価しており、普遍的な作品が選べたと思っている。限られた数の作品を選ぶため、このように順序がついたが、ファイナリストに選ばれた作品はどれも素晴らしいと感じている。また、すべての作品に言えることかもしれないけれど「HUMAN」というテーマに無理やり意味をこじつけるようなところも強く感じ、そのことによって、良くなるならいいのだが、結果、作品の純粋性が弱められているように感じた。HUMANという根本的なお題は、そのタイトル自体に意味があるのではなく、人間が利用するものすべてに対する根本的な問いかけだということを深いレベルで考えてほしいと思った。

石上純也

今回は2次審査が新設されたため、「1次審査を通過したらブラッシュアップしよう」とお考えの方も実は多かったのではないのでしょうか。その分、1次審査は正直ちょっと心配になりましたが、2次審査でホッとしました。予想どおり、相当ブラッシュアップされていました。プレゼンで人を見ることができたことも大きかったです。最終的には、総合的にポテンシャルの高いものが揃い、「やっぱりTokyo Midtown Award はなんかステキ」と感じました。

伊藤直樹

応募作品はユニークな提案が多く、全作品を見る1次審査ではとても楽しんで取り組みました。ただ、Tokyo Midtown Awardが他のアワードと違うのは「実現性」。実現性を考えるとあと一步の作品が多く、ユニークさのなかにニーズが考えられている、実現力のある提案に出合うのは難しいと思いました。1次審査で選んだ10作品には多少の不安がありましたが、今年から始まった2次審査ではどの方のプレゼンも模型も上手くて素晴らしいかったです。最終的に、文句なしに実力のある提案を選んでよかったですし、選ばれなかったなかにも、クリエイターとして、今後の活躍が楽しみな“人”に出会えたことが収穫でした。

えぐちりか

応募作品はテーマ「HUMAN」と密接な提案が多い印象でしたが、最終的に選ばれたものはどれもHUMANに対して、どこかちょっと距離があるものでした。グランプリ、優秀賞に選ばれた作品はいずれも人間的な“物語”を背負ったものだったと感じています。HUMAN＝人間を深く考えると物語が生まれ、そこから新しいデザインが発明されるというプロセスが興味深かったです。どう商品化されていくのかを楽しみにしたいと思います。

川村元気

テーマの「HUMAN」には、“テクノロジーが発展した現代において、HUMAN＝人間をあらためて見つめたとき、どうなるか?”という問いがあったかと思います。直接それに答える提案も多かったけれど、最終的に選ばれた提案は普遍的な人間の特徴を拾いあげたものが多く、興味深く審査しました。受賞した提案はテーマに対するなんらかの回答であり、時代性をもっているようにも感じるし、普遍的なようにも感じます。

中村勇吾

In the second round of judging for the award, I really appreciated the chance to actually see the presentations and mock-ups. I think I selected the works that had good impressions in the first round, but I could not quite grasp their details. In the second round, I could understand their feasibilities and possibilities well. All judges speak highly of all the designs that went through the second round, and I think we have selected the designs that have universal value. As only limited number of designs are selected, they are ranked like this for the judgment, but all the designs selected as finalists are excellent. This may or may not apply to all of the designs but I could not help feeling that meanings were unnaturally given in light of the theme of “HUMAN.” If this brings positive effects, it will not be a problem. However, it seemed to me that the purity of designs was weakened. The underlying theme, HUMAN, does not have any meaning in itself; rather, it is a fundamental question to everything that human beings use. I was hoping this question would be answered from deep inside.

Junya Ishigami

The second round of judging was newly adopted this year, and I am sure that many of the applicants had planned to finesse their designs after successfully passing the first round. To be honest, I was a little apprehensive in the first round, but felt relieved in the second round. As I had imagined, they considerably improved their designs. Being able to actually see the designers at the presentations was also convincing. Designs with overall high potential ultimately remained as finalists, which made me feel how awesome Tokyo Midtown Award is.

Naoki Ito

Many of the designs proposed were very unique, and I enjoyed the first round in which I saw all the designs. What differentiates Tokyo Midtown Award from other awards is the feasibility. In terms of feasibility, many of the designs were not quite satisfactory. It seemed difficult to encounter feasible ideas that also consider needs within their uniqueness. I had some concerns over the ten designs that we selected in the first round, but in the second round that was newly adopted this year, all the presentations and mock-ups were very well made. All in all, we were able to select ideas that no doubt have potential. It was also fruitful for me, as a creator, to be given an opportunity to meet people who were not selected but looked promising in their future activities.

Rika Eguchi

Most of the proposed designs appeared to present ideas closely linked with the theme of HUMAN. However, all the finalist designs had a slight gap away from the theme of “HUMAN.” I believe that all of the designs that won the grand prize and excellent prize are works that convey humane stories across. A story will be created out of deep thought into human beings (= HUMAN), and from there a new design will be developed. This is a very interesting process. I am excited to see how these works will be realized into products.

Genki Kawamura

The theme “HUMAN” casts a question as to what will come up if we look at human beings (= HUMAN) from a new perspective in the present time of advanced technology. There were designs that gave direct answers to this question, but most of the ideas selected as the finalists picked up universal human characteristics. I enjoyed them as I was judging. The ideas that won the awards gave some kind of answers to the theme. I feel that they capture the currency of our days, but also entail universal value.

Yugo Nakamura

REVIEWS ON WORKS

作品講評

グランプリ

黄金比箱

プロダクトとしての完成度は高かったと思う。ただ、弁当箱の分割する方法を提案することが目的の中心なら、黄金比にこだわらず、もっと自由な発想の分け方があったと思うし、逆に黄金比が重要ならば、黄金比にしかできない可能性をなにか追求してほしかった。全体的に、案としては真面目で、感性として硬いように感じた。【石上】きちんと整理して詰めるという美学。世界に誇る日本の弁当文化に、黄金比をもち込んだ箱です。模型の質感もあいまって、とても可能性を感じました。曲線部分に料理が収まったときの取りにくさも、特別な体験として伝わるのではないかと思います。【伊藤】人間が無意識のうちに美しいと感じてしまう黄金比率を、そのまま弁当箱にして食べる行為に結びつけた点が非常に面白いと思いました。「図籍を超えて全 HUMANにいいねと言ってももらえるプロダクトを目指した」という出発点と、審査員それぞれに合わせたお弁当を作ってきたというプレゼンテーションもユニークでした。このプロダクトが商品化されて、みんなが自由に黄金比率を使ったお弁当を作って楽しんでいる様子を見たいです。【えぐち】「黄金比」という、人間が本能的に美しいと思うものと、弁当箱＝食べ物を組み合わせたところに新しさと普遍性を感じました。悩みがちな弁当の中身の配分を「黄金比」に決めてもらうという感覚。デザインと生活の合流点にある気がして、とても好きです。【川村】美しいと感じるものの中にかいつ黄金比はないかと探してしまう、あるいは黄金比を用いると美しくなると思ってしまふようなところに、人間の性分のようなものを感じます。食のなかにこの黄金比を用いるという着眼点がユニークでしたし、モノとしての佇まいも魅力的だと思いました。【中村】

優秀賞

SHADOW CLONE TECHNIQUE

スタッキングの新しい可能性とデザインを一体化している点は素晴らしい。構造体を薄く抑えていることによって生まれる効果、2脚のみスタッキングすることの意味などを再考しデベロップしていければ、とても可能性のある案だと感じた。【石上】マイベストはこれです。今日のな個人主義で分散型の社会において、いまだきのブロックチェーンとは無縁な、椅

子というプロダクトに「シェア」という概念をもち込み、かつそれを「影」と見立てたあたりに、作家の才能を、プレゼンの素晴らしいとともに感じました。【伊藤】1脚が2脚に増えてコミュニケーションが生まれるところに目をつけた点に独創性がありました。椅子がスタッキングしたままでも使えて、影武者のごとく上手に2つに分かれる商品は、いままでありそうでなかったと思うので、ニーズという点でも実現力のあるアイデアだと思います。【えぐち】影、分身という人間的な感覚を、研ぎ澄まされたデザインで椅子に落とし込んだところが素晴らしいと思いました。【川村】機能的、効率性とはまた違う別の角度から、スタッキングの新しい捉え方が提示されたように思いました。【中村】

NENKI-年記-

自分自身の年表が出来上がったことを想像すると、きっと感動するのだろう。何かを書き記すときのきっかけをつくること自体がアイデアとして付け加えられるれば良い案になるような気がする。アルバムは写真を撮ることがそれほど日常的ではなかった時代に、写真というメディアを貼ったり剥がしたりできる粘着質の素材にフィルムを組み合わせるといったデザインで、さまざまな可能性を広げた。たとえば、なにかそういうアイデアが付け加えられれば、この提案が飛躍するような気がする。【石上】10mという長さは、家で広げられる適度な長さを超えているかもしれませんが、その事実が逆に、人生の長さや愛おしさを表現しているようで、たまりません。この年記に、何が書かれているのでしょうか。さまざまな年記を並べて、ぜひ読んでみたいものです。【伊藤】つついっ自分の生い立ちや思い出を大切にしてしまうのが人間だと思うので、テーマである「HUMAN」をうまく表現できていると思います。このプロダクトをもっと能動的に使いこなしたいものにするようなデザイン的あしらいについては、もう少し工夫できそうですが、ありそうでなかった良いアイデアだと思います。【えぐち】日記は三日坊主でも、年記なら続けられるかもしれない。発想のユニークさと、仕上げの美しさがあいまってレベルの高いデザインになっていたと思います。【川村】ありそうでなかったアイデアが、魅力的に具体化されているなと思いました。非常に長い年月をかけて、少しずつ使われ続ける道具なので、その時間軸の

重みのようなものが感じられるともっと良かったと思いました。【中村】

肌羹

四角い塊のなかの色彩が微妙に変化していく様は、水墨画が描く抽象的な風景の美しさを立体的に表しているようだと感じた。羊羹が、切る場所によって色合いが微妙に変化するのも面白い。羊羹の本質を捉えた提案だと思った。だからこそ、その羊羹の本質をもっと広げられるようなデベロップメントがあると可能性が高まるのではないと思う。その美しいグラデーションを肌の色に置き換えるのは少し強引な気がした。【石上】「肌の色の違いはあれど、世界は1つである」というメッセージが「1本の羊羹」から伝わってきます。食品というより「食べられるアート」として捉えることで、この1本の羊羹は、日本のみならず、世界へ発信していける強いメッセージになり得るのかもしれない。【伊藤】羊羹のそのものの素材に人の肌をうまく例えた点が秀逸でした。日本らしい羊羹とグローバルな視点の距離感が良かったです。【えぐち】「あずき」をいろいろな調理法、さまざまな色合いで食べ物にしてしまう日本人の感性を、美しいデザインとして目の当たりにすることができました。ぜひ美味しく仕上げしてほしいです。【川村】単純にグラデーションの色合いがとても美しい羊羹でしたし、ある視点や考え方を「食べる」ことで腹おちする、というプレゼンテーションが印象的でした。人種以外にも、さまざまな視点と、そのグラデーションの展開案があれば見たいと思いました。【中村】

ファイナリスト

nipple invisible

ネタだけに終わらせずに、このような「nipple柄」という新しい柄もあり得るかも?というところまで想像させたのは、プレゼンが秀逸だったからだと思います。グランプリや優秀賞という感じではないけど、山月さんという“人”を評価したい、という声が複数の審査員から上がりました。【中村】

ねこに小判

全体的に真面目なものが多かったなか、ひときわ目を引いたアイデアでした。ユーモアとデザインが組み合わせると強いと、改めて感じました。【川村】

cocoro ame

HUMANらしさの一要素に、感情の複雑さがあると思います。一言では言い表せない人間の感情を、円グラフにして表現させるアイデアが秀逸でした。プロダクトからストーリーが見えて、私もこのキャンディで誰かに気持ちを贈りたくまりました。人の心を明るくできる素敵な商品になりそうです！【えぐち】

one

ご飯粒が、お茶碗の底に一粒だけ残された可愛らしい着想である。ぼくたち日本人が日常的に利用するお茶碗は、お米に特化したうつわである。そのことに着目したこと自体はすばらしい。しかしながら、お茶碗とご飯粒がデザインとして一体化したことによる美しさはどこにあるのかを感じることができなかった。うつわとは、機能的であることはもちろん重要だが、同時に、その美しさの個性が存在感として表れなければ、存在価値が一気に下がってしまうように感じる。【石上】

ぺこぺこストロー

サッカー日本代表の長友選手がイタリアでお辞儀を広めてくれたように、このストローを通じて、日本が誇るお辞儀文化を世界に知らしめることができる可能性を感じます。体験の面白さは、この作品が一番あるのではないのでしょうか。とても高評価ではありましたが、海外のヨガ広告ツールに類似のものがあるということで、惜しくも選外となりました。【伊藤】

顔文字体温計

無味乾燥で機能一辺倒の道具に、人間的な要素・コミュニケーションの側面を入れるというアイデアは良かったと思いますが、体温計にまつわるコミュニケーションを精緻に、かつ広く考察してもらえればもっと良かったと思います。【中村】

REVIEWS ON WORKS

作品講評

Grand Prize

Golden Ratio Box

I think that as a product, this is highly refined. However, I think if the central aim was to make a suggestion about the way in which the space in bento boxes is divided then it would have been possible to come up with a more original division of the space instead of being overly focused on the golden ratio. Or conversely, if the golden ratio is important I would have liked to see an exploration of the potential that only the golden ratio can offer. Overall I think it was a very earnest idea, but was somewhat rigid in terms of sensibility. [Ishigami]

An aesthetic involving thoughtful arrangement and packing. This is a box that brings the golden ratio to Japan's proud culture of bento boxes. The texture of the model also works well, and I really felt the potential in it. I think the difficulty in picking up food when it is placed into the curved sections also comes across as a special experience. [Ito]

I thought the fact that the golden ratio, which humans subconsciously find beauty in, was made into a bento box and linked to the act of eating was very interesting. The starting point of aiming for a product that gets any human regardless of their nationality to express their appreciation and the presentation that involved the creation of a bento box customized to each individual judge were very unique. I would like to see this product commercialized, and to see everyone freely making and enjoying a bento box using the golden ratio. [Eguchi]

I felt novelty and universality in the combination of the golden ratio, in which humans instinctively find beauty, and food in the form of a bento box. I feel the sensation of having the golden ratio decide the perennial problem of distribution of bento content is found in the convergence of design and lifestyle, and I really like it. [Kawamura]

I feel something like human sensibility in the way in which one can't help but look for the golden ratio in something one feels beauty in, or consider that further beauty could be obtained if the golden ratio were to be applied. The focus on applying the golden ratio to food was unique, and the ambiance it created as a product was also appealing. [Nakamura]

Excellent Prize

SHADOW CLONE TECHNIQUE

The fact that this brings together new potential and design for stacking is great. I felt this idea will have a lot of potential if the designer develops it while rethinking things such as the effect delivered by keeping the structure thin and the meaning of stacking using only two legs. [Ishigami]

This is the best for me. I felt the creator's talent and the brilliance of the presentation in the way that they brought the concept of sharing to a product in the form of a chair completely unrelated to contemporary blockchains in today's individualistic and distributed society, and presented this as a shadow. [Ito]

They focused on one chair becoming two chairs and bringing about communication, and this aspect showed originality. The chair can be used stacked and is a product that splits seamlessly into two as if it had a body double; you would have expected to be able to find something like this these days but nothing like it previously existed, so in terms of needs I also think it is very realistic as an idea. [Eguchi]

I thought the incorporation of the human sensation of double and shadow into a chair through well-honed design was amazing. [Kawamura]

It seemed to me that this was a proposal for a new concept for stacking that looks at the issue from a completely different angle to functionality and efficiency. [Nakamura]

nenki

If you imagine the completion of your own chronology, this will surely be something that moves you. I think this would be a good concept if added to it was, as an idea, the actual creation of opportunities to write something down. In the days when taking photos wasn't quite the everyday activity like it is today, photo albums brought a range of possibilities with their design that combined film with an adhesive material that allowed media in the form of photographs to be attached and peeled off. If, for example, an idea such as this was added I feel that the concept would take a great leap forward. [Ishigami]

The length is 10m, but this might exceed the length that you can comfortably fold out at home. But on the other hand, I can't help but feel this fact seems to express life's length and its fullness of love. I wonder what kind of things will be written in this nenki annual diary. I'd like to line up a range of nenki and read them. [Ito]

Humans can't help but place great importance on their own background and memories, so I feel this expresses the HUMAN theme very well. I think that while there is room to incorporate some kind of design idea that makes people want to more actively work out how best to use the product, it is a great idea that you might have expected to be available already. [Eguchi]

Although people may give up quickly when it comes to daily diaries, with annual diaries things might be different. I feel that the uniqueness

of the concept and the beauty of its presentation makes this a very refined design. [Kawamura]

I thought that this brought a surprisingly new idea to life in an attractive way. This is a tool to be used incrementally over a very long period of time, so I felt that it would be better if made you feel something such as the weight of this timeline. [Nakamura]

Hada-kan

I felt that the way that the color of the rectangular block changes slightly expresses in three dimensions the beauty of abstract scenes depicted in ink brush paintings. The way in which the shade of the yokan changes slightly depending on where it is cut is also very interesting. I think that this idea really captures the essence of yokan, which is exactly why I think that a development that further opens out and looks into the essence of yokan would lead to increased potential. I felt that replacing this beautiful gradation with the color of skin was somewhat heavy handed. [Ishigami]

A single bar of yokan conveys the message that although there are many different skin colors the world is one. By viewing this as "edible art" instead of a foodstuff, this single bar of yokan may be able to become a strong message not only to Japan but to the rest of the world as well. [Ito]

The comparison of the material of yokan itself to human skin was brilliant. I really liked the sense of distance between the very Japanese yokan and the global perspective. [Eguchi]

This product showed me the sensibilities of Japanese people who make adzuki beans into food of many different shades using a range of recipes in the form of a beautiful design. I hope that the product is finished so that it tastes great. [Kawamura]

It was a bar of yokan that simply had a really beautiful gradation in shade, and the presentation which convinced one of a particular perspective or way of thinking through eating was very impressive. As well as race, I would like to see a range of perspectives and any ideas to develop the gradation concept. [Nakamura]

Finalist

Judges' Special Prize

nipple invisible

Could perhaps a nipple pattern such as this become a new style, and not just end here with this one product? The reason that my imagination went this far, I think, was down to the brilliance of the presentation. While the product may not be grand prize or excellent prize work, there were a number of judges who stated they wanted to praise

Mr. Yamatsuki as a person. [Nakamura]

Tokyo Midtown Audience Prize

Neko ni koban

Overall there were many earnest ideas, but this one really stood out from the crowd for me. This reaffirmed to me that humor and design is a strong combination. [Kawamura]

cocoro ame

One aspect of humanity is the complexity of our emotions, I feel. The idea to express human emotions that cannot be summed up into a single word with a pie chart was brilliant. You can see a story from the product, and I myself wanted to express my emotions to someone using this candy. This will be a wonderful product that brightens people's hearts! [Eguchi]

one

This was a wonderfully cute idea to leave a single grain of rice at the bottom of the bowl. The bowls that we Japanese use on a daily basis are specialized for eating rice out of. Focusing on this itself was great. However, I was unable to feel where the beauty resulting from a unification of the bowl and the grain of rice lay. It is naturally important for bowls to be functional, but at the same time I feel that if the beauty of their individuality must manifest itself in the item's presence otherwise the value of having them drops in an instant. [Ishigami]

peco-peco straw

Just as the Japanese international soccer player Yuto Nagatomo brought bowing to Italy, I felt that this straw has the potential to let the world know about Japan's proud culture of bowing. I think this product offers the most in terms of an interesting experience. While it received very high praise, it was unfortunately removed from the scope of consideration as it seems there is a similar product in yoga advertising tools overseas. [Ito]

Kaomoji thermometer

While I thought it was a good idea to incorporate human elements and a communication side into what is an innocuous tool with a total focus on function, I think it would have been better if more consideration had been given both in depth and broadly to communication in the field of thermometers. [Nakamura]

ABOUT DESIGN COMPETITION

デザインコンペ概要

[テーマ: HUMAN]

技術の発展に伴い日々変わっていく世の中で、いま、「人間らしさ」や「人間性」についての議論が様々な場所で起きています。2018年のテーマは「HUMAN」。世の中を良い方向に変えるアイデア、日々の暮らしを豊かにするアイデア、少しだけ先の未来を予感させるアイデアなど。あなたならではの視点で、「HUMAN」を解釈したデザインを募集します。

[審査員]

(敬称略・50音順) 石上純也、伊藤直樹、えぐちりか、川村元氣、中村勇吾

[賞]

グランプリ (1点) ¥1,000,000
 優秀賞 (3点) ¥300,000
 ファイナリスト (6点) ¥50,000

★グランプリ受賞者を世界最大規模の「ミラノサローネ国際家具見本市」開催中にイタリア・ミラノへご招待します(グループの場合は2名まで)。

※賞金総額: 220万円 ※入賞者1人(または1組)につき、副賞としてトロフィーを贈呈します。
 ※各賞については「該当なし」となる場合があります。 ※入賞作品の公表後に、実現に向けたサポートを行います。 ※2018年10月19日(金)に授賞式、同日より約1年間展示を行います。

[募集要項]

応募期間: 2018年7月2日(月)~7月30日(月)必着

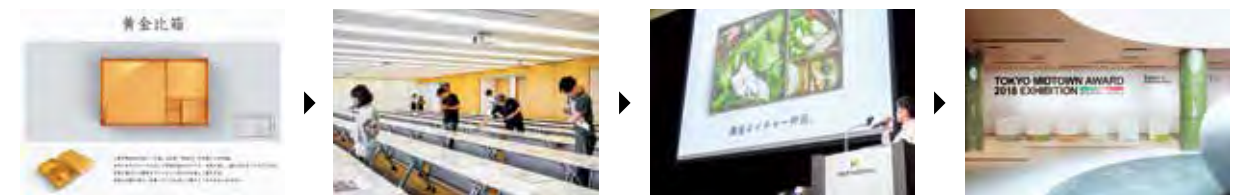
提出物: 未発表の作品案。ジャンルは問いません。

出品料: 無料

応募資格:

- 個人またはグループ(何作品案でも応募できます)
 - 国籍は問いません。ただし、2次プレゼン審査、授賞式に東京ミッドタウンに来館できること
 - 応募書類提出時点で39歳以下の方
- ※グループの場合、メンバー全員が上記条件を満たすこと

[審査の流れ / Screening process]



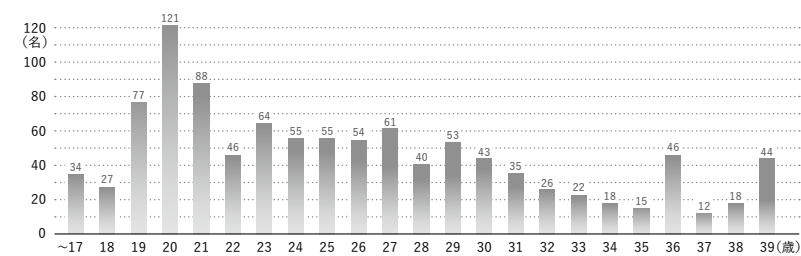
募集 / Application

提案をイメージ図やコンセプト文で表現し、A3のプレゼンテーションシートにまとめた作品を募集

Applicants submit presentation sheets (size A3). All sheets are carefully screened and narrowed down to 10 works at the 1st screening (documentary screening). After design rights examination, 10 contestants give presentations using models at the 2nd screening where each prize will be decided. All prizes are announced and exhibited for a year in a public space of Tokyo Midtown. Finally, Tokyo Midtown provides continuous support in merchandising and realizing award-winning works.

[応募者データ / Data on applicants]

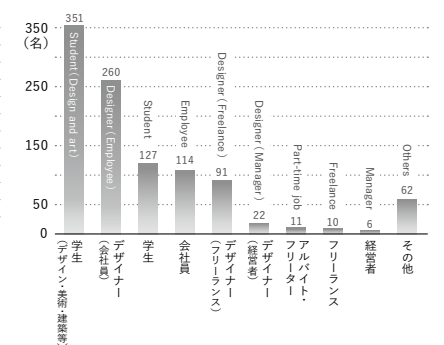
年齢分布 / Age distribution



●応募数: 1,054 作品 / 平均年齢: 25.8歳 / 男: 549名、女: 498名、非回答: 7名

●Number of submitted works: 1,054 / Average age: 25.8 years / Male applicants: 549, Female applicants: 498, Others: 7

職業分布 / Job type



ART COMPETITION

審査員

大巻伸嗣 | アーティスト
金島隆弘 | アートプロデューサー
川上典李子 | ジャーナリスト
鈴木康広 | アーティスト
スプツニ子! | アーティスト

Judges

Shinji Ohmaki | Artist
Takahiro Kaneshima | Art Producer
Noriko Kawakami | Journalist
Yasuhiro Suzuki | Artist
Sputniko! | Artist



GRAND PRIZE

グランプリ

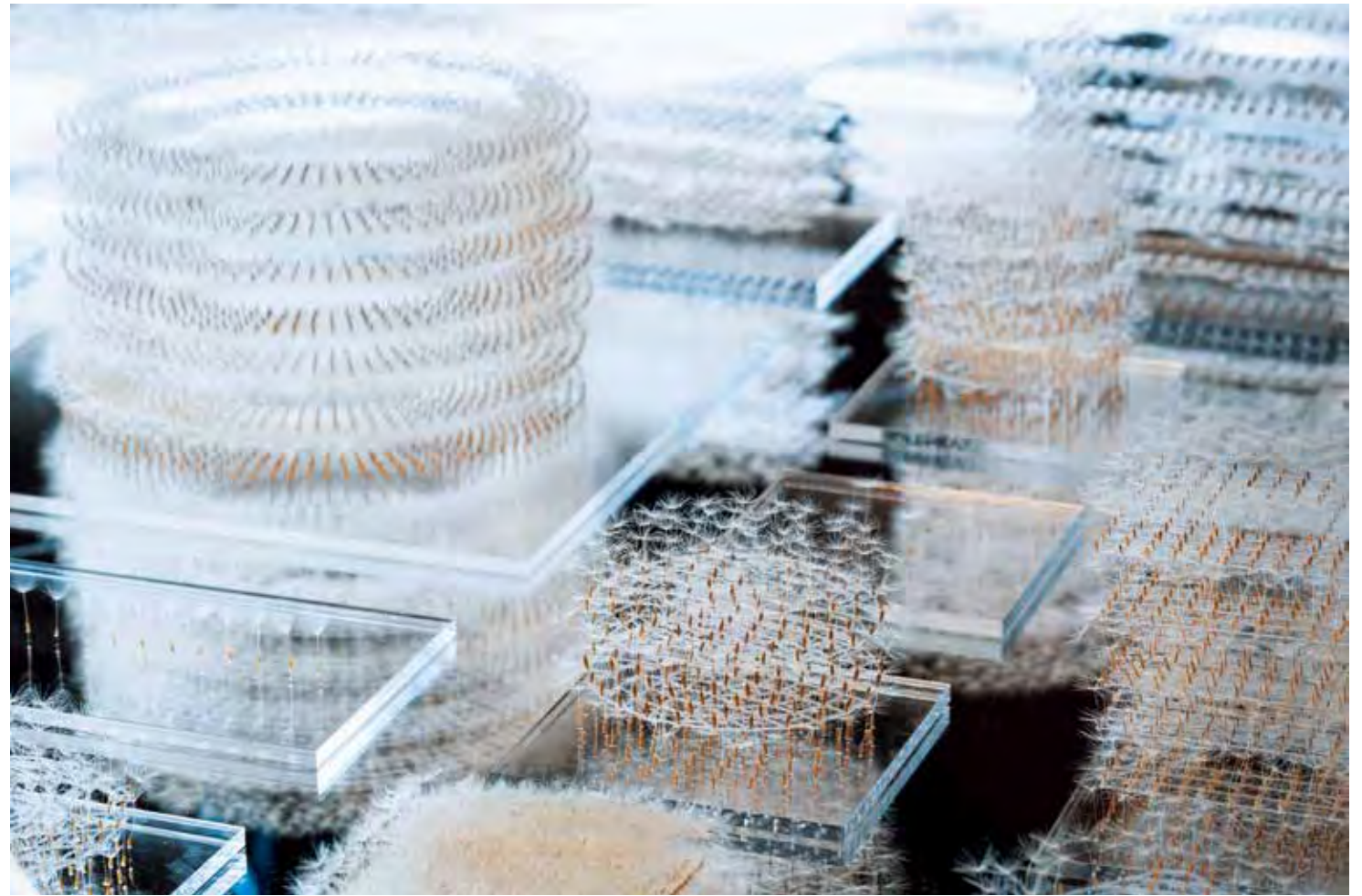
息を建てる／都市を植える

都市は新陳代謝をしている。時間とともに景観は変化し、私たちの過ごす時間や場に変化を与えてきた。しかし、最初から都市と位置づけられた土地はない。建築を建て、壊しを繰り返しながら膨張した結果である。私は蒲公英(タンポポ)の綿毛を植え、その新陳代謝を表現した。儂(はかな)くも懸命に建つ最小の建築たち。ひいては都市である。壊れても、誰かが植えれば生まれ変わる。都市は誰のものでもなく、時間とともに更新され続けていくものなのだ。

Build a breath / plant the city

Cities undergo constant renewal. Those cityscapes change with time, and have always brought changes to the time we spend and the places we spend it in. But no land was ever created to become a city. A city is the result of an expansion that happens with repeated construction and demolition of buildings. I planted the fluff from dandelions to express this constant renewal. Tiny, delicate buildings fervently stand up, and eventually become a city. Even if they fall down, they can be reborn if someone replants them. Cities do not belong to any one person, they constantly renew themselves with time.

素材：ステンレスミラー、アクリル、タンポポ(ドライフラワー)
Materials: Stainless steel mirror, acrylic, dandelion (dried)
Size: w.1800×h.900×d.1800 mm



青沼優介
デザイナー、アーティスト / 1989年生まれ /
武蔵野美術大学造形学部卒業
東京藝術大学大学院美術研究科デザイン専攻修了

Yusuke Aonuma
Designer, Artist / Born in 1989



RUNNER-UP PRIZE

準グランプリ

星圖

都市に眠っている夜空を、ここ東京ミッドタウンに出現させる。コンセプトは「意識への誘発」。都市の生活のなかで星空は見えるだろうか。現代都市での生活では星空と共に生活している意識は薄れてしまった。大きなビル、大量の灯り、都市が星空を吸収している。この東京ミッドタウンで「星圖」を展示することは、都市が吸収している星空の存在を、人々の生活や意識に戻すことであるとする。

Seizu

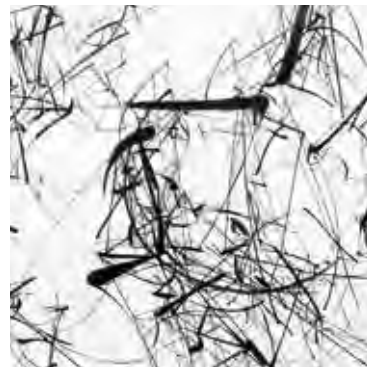
This creates the night air that sleeps in the city right here in Tokyo Midtown. The concept is to spur awareness. I wonder whether we can see starry night skies as we go about our urban lives. In our lives in modern cities, we have a weakened awareness of living our lives along with starry night skies. With large buildings and a massive amount of light, cities swallow up the star in the night sky. I think that displaying a star chart here at Tokyo Midtown means bringing back the existence of the starry skies swallowed up by the city to people's lives and awareness.

素材：和紙、墨、木材
Materials: Japanese paper, Japanese ink, wood
Size: w.3990×h.2800×d.36mm



下村奈那
アーティスト / 1990年生まれ /
東京藝術大学美術学部デザイン科卒業
東京藝術大学大学院美術研究科修了

Nana Shimomura
Artist / Born in 1990



EXCELLENT PRIZE

優秀賞



審査員特別賞 | Judges' Special Prize

東京ミッドタウンオーディエンス賞 | Tokyo Midtown Audience Prize

愛おもう屋台

テーマは「愛」。愛というものを、私たちは身近に感じながらも深く考えずに日々を過ごしているのではないのでしょうか。今回の作品では餡の量り売りの屋台の中に、200人以上の人々に書いていただいた「あなたにとっての愛とはなんですか?」という問いの答えを展示します。無料配布する餡を味わいながら、鑑賞者の方と共に、自分の根底にある愛というものを見つめる時間を生み出します。

Food stall to think of love

The theme is 'love.' While feeling it is something close to us, we do not think about love deeply as we go about our daily lives. This piece displays the answer from more than 200 people to the question "what is love to you?" in a store that sells confectionery in bulk. It creates time for you to take a good look at the love that is at the root of yourself along with people who view the piece as you enjoy the taste of free candies.

素材：屋台三寸、餡、水引、クロマティコ(紙)、アクリルケース、綿糸、毛糸
Materials: Stall, confectionery, mizuhiki cord, cromatico (paper), acrylic case, cotton yarn, wool
Size: w.2000×h.2300×d.2000mm



田中優菜
学生 / 1997年生まれ /
広島市立大学芸術学部デザイン工芸学科在籍

Yuuna Tanaka
Student / Born in 1997

EXCELLENT PRIZE

優秀賞

時は建築家、民衆は石工

何かに圧倒される感動に人々を引き込みたい。その世界から抜け出せず、包み込まれるような感覚を感じてほしい。なぜなら、私たちは巨大な建築物と時間という存在と戦っていかねばならないからだ。圧倒されたその瞬間、自分は自分という一人の人間だということを思い出せる。絵画がそこに存在している本当の意味を考え、いまこの時代を生きる私たちは何をしなければいけないのか、問いかける。

Time is an architect, people are masons

I want to suck people in with the sensation of being overwhelmed by something, and I want them to feel the sensation of being inextricably wrapped inside that world. This is because we have to battle against massive buildings and time. At the moment we become overwhelmed, we are able to recall that we are one individual human being. I ask you to think about the real meaning of why the paintings exist there, and ask us what we, who are living through these times, have to do.



泉 里歩
学生 / 1995年生まれ /
武蔵野美術大学造形学部卒業
武蔵野美術大学大学院造形研究科在籍

Riho Izumi
Student / Born in 1995

素材：キャンバスに油彩
Materials: Oil on canvas
Size: w.3900×h.3000×d.50 mm

普通の日

私は生活の舞台である「家の中」で起きる日常に注目し、記録するように描いている。今回の作品は他人には見せることもない生活の一場面を通して、人はみんな同じく生きているんだという安心感を感じさせる。どの町に行っても、晴れた日のペランダには洗濯物が干してある。服とは着ることで私たちの印象や社会的な地位を表すものであるが、人から脱がれた服は、洗濯され、干されることで、誰でももっている普遍的な風景に変わる。

Ordinary day

I focus on the everyday happenings inside our homes that form the stage for our daily life, and paint so as to record them. This piece lets people feel the reassurance of knowing everyone else lives in the same way through a single scene from daily life that you would not normally show to others. No matter where you go, on sunny days there is washing hanging on the balcony. Clothes are things that change the impression we give people and indicate our social position when we wear them, but once taken off, washed and hung out, clothes change to become a universal scene that everybody sees.



YU SORA
アーティスト / 1987年生まれ /
弘益大学彫塑科卒業
東京藝術大学大学院美術研究科彫刻専攻在籍

Artist / Born in 1987

©Hajime Kato

素材：布、糸、綿
Materials: Cloth, thread, cotton
Size: w.4000×h.2500×d.1000 mm

“Stand Up!”

「Stand Up!」は座ったままの犬の置物たちを立ち上がらせる試みです。一般的に流通している量産型の犬の置物はほとんど座ったポーズをしており、従順で健気なものとして存在しています。座った犬を立ち上がらせることがどのような意味をもつかは、作品をみる人によってさまざまですが、私は、私たちが型にはめ、何者であるかということを強いる社会や、縛っている自分自身から解放されたいという思いで制作をしています。

“Stand Up!” is an attempt to get sitting dog figurines to stand up. Most general mass-produced dog figurines that are in circulation are in a sitting pose, and exist to be obedient and have an admirable attitude. The meaning that the act of making a sitting dog stand up has varies for each person who looks at the work, but I created this piece out of a desire to escape from a society that puts you into a mould and forces you to be a certain type of person, and from my own bound up self.

素材：犬の置物、ラメパウダー、毛
Materials: Dog figurines, glitter powder, hair
Size: w.450×h.550×d.200mm, w.700×h.650×d.200mm, w.1000×h.1100×d.350mm



高 瑞
彫刻家 / 1994年生まれ /
広島市立大学芸術学部美術学科彫刻専攻卒業
広島市立大学大学院芸術学研究科修了

KOH SUI
Sculptor / Born in 1994

JUDGES' COMMENTS

審査員総評

各ファイナリストは2次審査のアドバイスをふまえ、プランを発展させた成果を見せてくれました。ポジティブなエネルギーや、人間性を感じる作家が多かったです。商業施設での展示のために生じる、素材やサイズなどの制約に直面しながらも、いかに作品化するかを学ぶ機会にもなったのではないのでしょうか。なかでもグランプリと準グランプリの作品はクオリティが高く、個人の奥底にある問題意識が提示されていました。今後に期待しています。

大巻伸嗣

グランプリ、準グランプリに選ばれた作品には、素材や手段は違えども、自分にとって身近なものや感覚を、いかに社会に伝えるかを考え、作品にする姿勢が感じられました。そこが良かったと思います。また審査の過程を通して、若い世代がいま何を考えているか、改めて感じる機会にもなりました。審査員の皆さまとは長時間にわたり議論を重ねましたが、それぞれの視点から刺激をもらい、自分の考え方もほぐれていくような楽しい時間でした。

金島隆弘

繊細な作品が放つ強いメッセージや、親しみやすい作品に潜む社会への問いなど、ファイナリストの多様な視点を知る力作揃いでした。当初の提案になかった挑戦もなされるなか、心に響き、想像力が刺激される作品を各賞に選出できました。どれもが、手を動かすアートの強靱さに満ちた意欲作です。他の皆さんからもいまの時代にしっかり向き合おうとする姿勢が伝わってきます。今回の経験を生かし、今後さらに思い切った挑戦を見せてくれる可能性を感じました。

川上典李子

ファイナリストの皆さんの「やり切った」感じが伝わり、頼もしかったです。審査の過程では、東京ミッドタウンという場で応募者の可能性やポテンシャルを、いかに発芽させられるか、応募者と審査員が一緒に考える場をいかにつくれるか、といったことを考えながら審査をしました。考え方を柔軟かく変えていける可能性を感じる青沼さんと、アスリートのように作品を研ぎ澄ませていく下村さん、対照的な2人が選ばれて興味深かったです。

鈴木康広

「世界の捉え方の多様性」に気づかされるのがアートの面白さです。東京ミッドタウンに足を運ぶ人たちのなかには、日本社会のなかでの日々の生活に生きづらさや息苦しさをを感じる瞬間もあると思うのですが、そういったときに、アートに触れて「こういう世界もある」「こんな形で生きることができる」と考えるきっかけをつくる作品が選ばれました。自由に生きていい、ということ今年を受賞作品を通して感じていただけたらと思います。

スプツニ子！

Each finalist took into account the advice given at the second screening, and developed their plans based on the feedback they received. Many of the artists brought positive energy and humanity into their works. By facing restrictions of materials and sizes that arise from displays at commercial facilities, I believe they've learned how to incorporate their ideas into a piece of work while being able to handle the various limitations they encounter. The works by the artists who won the grand prize and runner-up prize in particular were especially high quality, and presented awareness of the issues that reside in the core of individuals. I am looking forward to seeing how they grow.

Shinji Ohmaki

In the works chosen for the grand prize and runner-up prize, while although the materials and methods were different, both brought about a sense of consideration into their works, which in turn helped convey their message and feelings to society. I really liked these aspects. Through the judging process, I also had the opportunity to feel what younger generations are thinking now. Having many long-hour discussions with the judges, each perspective was both stimulating and inspiring. It was an enjoyable time, and I felt as if my own way of thinking had been opened up to new ideas.

Takahiro Kaneshima

All of the artworks demonstrated a number of unique perspectives from each finalist, including strong messages that were conveyed from delicate work, along with questions to society embedded in the pieces. In spite of the challenges that had not been originally proposed, I believe we have chosen the artworks for each prize that connect with people and inspire imagination. All of them are highly motivated, and are full of a strength that can only be possessed by those who practice hands-on artwork. Other artists also demonstrated their attitude towards facing the present era in a sincere manner through their works. I saw the potential in each artist to boldly take on further challenges in the future by making use of this experience.

I felt that all finalists tried their best which was very promising. Through the judgment process, I was thinking about how to further develop the participants' potentials in this place called Tokyo Midtown, and how to create a place where both the participants and judges can think together. Mr. Aonuma showed the potential to open peoples' minds up to a different way of thinking with more flexibility. On the other hand, Ms. Shimomura heightened the quality of her artwork just as an athlete masters his/her sport. Their artworks had such contrasting characteristics, and it was very interesting that these two artists were chosen at the competition.

Yasuhiro Suzuki

The fun of art is to be reminded of “the diverse ways of perceiving the world.” For some of the people who visit Tokyo Midtown, I think there may be some moments when Japanese society is difficult or stifling to live in. The artworks chosen for the award give both an opportunity to rethink the ways of world, or to be presented with new ways of living by being exposed to art in those moments. I hope everyone can feel that “it is okay to live freely” through the award-winning artworks of this year.

Sputniko!

REVIEWS ON WORKS

作品講評

グランプリ

息を建てる／都市を植える

私が興味深かったことは、彼がタンポポを育てることから作品が始まっているということだ。日々観察して向き合い、些細なことかもしれないもののなかに可能性を見つけようとする姿勢は、変わらないように見える日常を新しい可能性へと導いてくれるかもしれない。震災や災害を経て私たちが次に想像しなければならぬ世界を、作品の向こう側に予感させてくれるように感じた。構造絵をもつ空間が、柔軟にさまざまなものを受け入れ、しなやかに新陳代謝していくことを感じさせてくれる。【大巻】

自らタンポポを育て、得られる綿毛を素材とし、丁寧に細やかな作業で積み上げ、まるでひとつの街を作り上げていくような青沼さんの立体作品は、揺れ動く日本、そして世界のいまを表現しているかのようです。制作において、作品で表現したい世界と、使用する素材とをどう一致させるか、手を動かし、考え、そしてまた手を動かす……、そのやり取りから作品の世界観はさらに広がっていくかもしれません。自然と人工、変化と固定、自律と依存、安定と浮遊……、さまざまな概念が錯綜します。【金島】

最小の構造物であるタンポポの建築物で構成される都市。個々の綿毛は人にも見え、都市と人、自然環境など、多様で躍動的な関わりを想起させる。展示中の作品の変化に関する青沼さんの考えも気になった点だが、鑑賞者の息や吹き込む風など周囲の状況を受けとめる姿勢を知り、そのことも大変に興味深かった。予期せぬ災害を受けても再生していく都市のあり方やそこに立つ人間の存在も考えさせられる。繊細な綿毛による、強く深いメッセージとなっている点を高く評価します。【川上】

青沼さんの「息を建てる／都市を植える」の魅力は、「強さ」を理想とする近代建築の構造とタンポポの種の「弱さ」の対比であることは言うまでもないが、青沼さん本人の考えや行為にさらなる可能性が垣間見え、審査を経て変化を感じられたことが、今後の作品の展開を予感させた。完璧な構築物を求めな

がら、そこに破壊や崩壊といったことを思わせるのは、昨今の自然災害の影響もあったように思う。プロジェクトとして人と場所を巻き込んでいくような、生命を思わせる柔らかな展開を期待したくなる作家だ。【鈴木】

ちょっとした風で崩れたり壊れてしまうような儚さが、現代都市と震災・災害のイメージを連想させながらも美しく思いました。タンポポの綿毛という素材も、土に植えればいわずれタンポポに育つポテンシャルを秘めていたり……。街を眺めながら、自分の想像力の広がりを感じられるところが心に残りました。【スプツニ子！】

準グランプリ

星図

東京ミッドタウンに再び星が見えるようになった。昼夜問わず輝き続ける星は、私たちの日常にとって関係を保ばない存在となっている宇宙との接点を思い起こさせる。ただ点を線で結ぶという、単純で簡単に見える制作は、日々精進するアスリートのように、精神と肉体の崇高な技から生み出され、画面へと解き放たれた。今回のこの作品は、作家としての責任感や、静かに画面と戦う作家の意思を感じさせてくれるものだった。今後の制作が楽しみな作家の一人である。【大巻】

手に筆を持ち、精神を研ぎ澄まし、星空に想いを馳せながら、真っ白な大画面に挑む。作品を目の前にすると、下村さんの緊張感のある創作姿勢が伝わってきます。そして、リズムカルな筆のタッチからは、自分の頭上に広がる星空からスタートし、扱いの難しい「書」という素材に真摯に向き合いながら、変化する自身の感覚と、毎日の制作風景が筆を通じて投影され、そこから広がる彼女の世界を感じます。【金島】

緊張感に満ちた深い直線、細く軽やかな曲線など、星と星の間に伸びる線の筆致に密度の濃い制作過程が感じとれた。日々の想いを描いたという線が見せる星図は、感性が鈍ったことが、今後の作品の展開を予感させた。完璧な構築物を求めな

包まれた作品ながら、手がなし得るアートの強さも滲み出て、はっとさせられる。下村さんの日常と遙か彼方の宇宙を結びながら、想像力を喚起する広がりある世界を見せてくれた。実力を感じました。【川上】

星空と共に生活する意識を現代の都市に取り戻したいという下村さんが描いた星図に対峙し、審査員というよりは観客の一人として少し戸惑った。無数の線の重なりのおかげに、星座のような骨格や形象が見えてこない。開かれた作品とはどんなものなのか？といった議論が審査会で制限時間いっぱいまで展開し、平行線を辿ったまま宙吊りになって。下村さんが墨と自らの身体をもって描いた星図は古代人のような世界観を装着したらどのような鑑賞が始まるのだろうか。理解のかたちを超えた関わりが生まれるのかもしれない。現代の情報化社会のなかで、翻訳不可能な作家の筆に感応することは、観る側の根拠をあっさり覆す。現代に埋もれている自由さを見出すきっかけになるのかもしれない。【鈴木】

とても完成度の高い作品でした。宇宙というスケールの壮大さと、書の実験的な身体性の対比が面白い。今後に期待しています。【スプツニ子！】

優秀賞

審査員特別賞

東京ミッドタウンオーディエンス賞

愛おもう屋台

作品も、田中さん自身も、非常にインパクトがあり、「記憶に残る強さ」という意味でダントツでした。愛というテーマに直球で向き合う姿勢が、東京ミッドタウンを行き交う人にどう影響を与える(動揺させる??)のか、SNSの広がりにも期待しています。【スプツニ子！】

時は建築家、民衆は石工

「何かに圧倒される感動に人々を引き込みたい」という思いで始まっている彼女の創作活動は、彼女の放

つ爽やかな言葉とは、全く裏腹なゾンビのような現実風景を皮肉的に浮かび上がらせているようだ。その自覚なき反抗は、無邪気な子供の狂気のようにも思える。今後、よりいっそう、その直感と本能を研ぎ澄ませながら世界を描いていてほしい。【大巻】

“Stand Up!”

座ったまま立ち上がろうとしない犬の置物に自らが関与することで、立ち上がらせる「“Stand Up!”」。そのタイトルのとおり、非常に明快なコンセプトの作品です。そして高さんの力で見事に立ち上がった犬からは、既存の社会システムに真正面から対峙する、彼女自身の姿勢も見えてくるようです。犬が立ち上がった後に見える世界はどのようなものか、そのまま描けたとしたら、作品も犬も、もっと生き活きと見えてくるかもしれません。【金島】

普通の日

私的で些細な日常の風景を描くというテーマに、真摯に向き合ってくれた。パブリックアートとしての準備や設置面での苦労もあったようですが、作品を留める糸や配線を見せる展示など、熱意をもって最後まで試みを重ねた点も評価したい。繊細で安らく作品であると同時に、YU SORAさんらしいメッセージの凜とした側面にも魅力を感じます。制作過程で直面した課題などは今後に活かし、引き続き自身の想いを存分に表現してってください。【川上】

REVIEWS ON WORKS

作品講評

Grand Prize

Build a breath / plant the city

One of the interesting features of his work for me is that it begins from growing dandelions. Through the mind set of daily observation, and trying to find the dormant potential in small things, I could see the hidden possibilities that lead from something ordinary into something new and promising. I felt that the world we must imagine after having experienced earthquakes and a number of other disasters awaits us if we cross over to the other side of his work. It feels as if the space that holds the structural picture flexibly accepts a wide variety of things, and gracefully metabolizes them. 【Ohmaki】

Mr. Aonuma's three-dimensional work is created by a careful and precise process by which dandelion flower heads are built up one by one, after growing the seeds himself. It looks as if it is depicting the instabilities that surround Japan and the world. When you create a piece of work, you first have to use your hands, think, and then make revisions in order to match the world you want to convey with the materials used. Through this process of trial and error, views of the world can be broadened based on the message conveyed through the artwork. Natural and artificial, changed and fixed, autonomy and dependency, stability and variability...various conceptions coexist in his work. 【Kaneshima】

Even the smallest components of the city are constructed from dandelions. Each dandelion flower head resembles a human, and evokes the diverse and dynamic connections of cities, people and natural environments. Although I was concerned about the occurring changes in the artwork, Mr. Aonuma's attitude which accounted for the surrounding circumstances to his piece, including the audiences breath and the blowing winds, was also intriguing. His work made me think of the future of cities that can be restored after encountering unpredictable disasters, and also the existence of people who live there. The strong and deep message embedded in the delicate dandelion flower heads allowed me to evaluate the piece with high regard. 【Kawakami】

Obviously, one of the attractive features of Mr. Aonuma's artwork "Build a breath / plant the city" is to create a contrast on the structures of modern architecture that idealize "strength" by using the seeds of

dandelions which are very "fragile." However, there were also a glimpse of plasticity in his way of thinking and behaving. I felt his changes during the judgment, and anticipate his development in future artworks. While seeking for a perfect structure, it also reminds us of destruction and collapse, I believe brought on by the natural disasters we have experienced in the past several years. He is an artist who involves people and places in a project, and who promises flexibility in development of life. 【Suzuki】

The transient quality of the artwork that could collapse or fall apart by a mere breeze reminds us of the image of modern society, earthquakes and other disasters. Yet, it was still beautiful. The material was the flower head of a dandelion, which holds the potential to grow up into a dandelion if planted in soil... It was a striking feeling, and my imagination was stretched while gazing at the city. 【Sputniko!】

Runner-up Prize

Seizu

Stars are visible again at Tokyo Midtown. Stars that keep shining both day and night remind us of the connection with the universe that we cannot normally feel in our daily life. The production of this work which simply connects dots with a line appears simplistic. However, created by sublime techniques of the body and the spirit, much like that of athletes who constantly train themselves, these lines were released onto the screen. To me, this work expresses a sense of responsibility as an artist, and the determination to quietly wrestle with the screen. She is an artist whose future work I look forward to seeing. 【Ohmaki】

Holding an ink brush and heightening her sensitivity, she confronts a large solid white screen as she immerses herself in thoughts of a starry sky. Looking at the work right in front of you, you may feel a sense of the tense creative attitude Ms. Shimomura has put toward in her artwork. Her rhythmical touches from her ink brush express her world that begins from the starry sky that extends above. With sincerity, she faces the challenges that accompany "calligraphy." Each brush stroke projects the constant change of her own senses and the image of her daily creative process. I feel that her unique world is broadened from these processes. 【Kaneshima】

The brush strokes extending from each star, including the pure straight line filled with tension, along with the light delicate curves demonstrated the highly concentrated process of creating this artwork. Each stroke conveys the artist's daily feelings, and the star atlas depicted by those lines inspires us, and also presents questions at the same time. Although this artwork is filled with serenity, it also exudes a strength that can only be achieved in art created by hand, stunning its audiences. The work expressed a broadening world, arousing imagination, while connecting Ms. Shimomura's daily life with the universe afar. It truly demonstrated her artistic talent. 【Kawakami】

Ms. Shimomura says that she wants to bring back the awareness of living life among the stars in modern cities. When I faced the star atlas she depicted, I was a little bewildered as an audience member rather than as a judge. I couldn't see any framework or figures of constellation in the numerous layers of lines. The discussion about "what is an open artwork?" was continued until the very end of the time limit at the judging meeting, and the conclusion was still hanging in the air. I wonder what it would be like to appreciate her star atlas, that was depicted by her body and an ink brush, through the eyes of ancient people? A connection beyond our understanding might have been born. In this modern information society, attempting to create meaning out of the brush strokes of the artist that are impossible to translate can easily topple the audiences' pre-defined foundations and expectations. It may be an opportunity to find a freedom that is buried in the modern society. 【Suzuki】

I believe this artwork was close to perfection. Contrasting the magnificent scale of the universe with the realistic physical expressions of calligraphy was very unique and interesting. I am looking forward to her future growth. 【Sputniko!】

Excellent Prize

Judges' Special Prize

Tokyo Midtown Audience Prize

Food stall to think of love

Both herself as a person and her artwork exert enormous impact. She was a way ahead of the group in terms of "giving an unforgettable impression." I'm looking forward to

seeing the influences that accompany her straightforward attitude when addressing the theme of love in Tokyo Midtown (perhaps she may upset some people?), and also witnessing the effects spread on social media. 【Sputniko!】

Time is an architect, people are masons

Her creative activities begin with her urge to "I want to suck people in with the sensation of being overwhelmed by something." Her pleasant words are a polar opposite to the actual zombie-like scenery, and with a twist of irony, actually illuminate it. Her unconscious rebellion resembles the madness of innocent children. I hope she continues to depict the world in her unique style whilst developing her own sense of intuition and instinct more and more into the future. 【Ohmaki】

“Stand Up!”

In the work of "Stand up!," the artist gets involved with a crafted figurine of a dog that keeps sitting down, and makes it stand up. As described in the title, this piece of work has a very clear and lucid concept. The figurine of a dog that successfully stood up through the power of Ms. Ko demonstrates her own attitude towards the existing systems in our society. It would have also made the piece and the dog more animated if the artist had expressed how the dog viewed the world after being able to stand up. 【Kaneshima】

Ordinary day

Ms. YU SORA depicted the themes of personal, trivial and ordinary scenery with sincerity. Although there were struggles during the preparation and installation of the work as public art, she tried many times with enthusiasm up until the very end, including utilizing strings to hold the artwork, and creating a display to show the wirings. I'd like to evaluate those points. The work is delicate and comforting. At the same time, it demonstrates a charming and dignified message that is very unique to her. I hope she internalizes the issues she faced during the creation of this artwork, utilizes the experience, and continues to express her thoughts to the fullest. 【Kawakami】

ABOUT ART COMPETITION

アートコンペ概要

【テーマ：応募者が自由に設定】

東京ミッドタウンという場所を活かしたサイトスペシフィックな作品を募集します。テーマを自由に設定し、都市のまん中から世の中に、そして、世界に向けて発信したいメッセージをアートで表現してください。

【審査員】(敬称略・5音順)

大巻伸嗣、金島隆弘、川上典季子、鈴木康広、スズツニ子!

【賞】

グランプリ (1点) ¥1,000,000
準グランプリ (1点) ¥500,000
優秀賞 (4点) ¥100,000

★グランプリ受賞者を University of Hawai'i のアートプログラムに招聘します。

※賞金総額：790万円(制作補助金含む) ※入賞者1人(または1組)につき、制作補助金として100万円を支給します。また副賞としてトロフィーを贈呈します。 ※各賞については「該当なし」となる場合があります。 ※各入賞者に、翌年春に東京ミッドタウンにて開催されるアートイベントにて新作を発表することができるなど、様々な受賞後サポートが提供されます。

【募集要項】

応募期間：2018年5月24日(木)～6月14日(木) 必着

提出物：未発表の作品案。ジャンルは問いません。

出品料：無料

応募資格：

- ・個人またはグループ(1グループ1作品案までとします)
- ・国籍は問いません。ただし、審査・設営・撤去にあたり、事務局の指定する日時に東京ミッドタウンに来館できること
- ・応募書類提出時点で39歳以下の方
- ※ グループの場合、メンバー全員が上記条件を満たすこと

【審査の流れ / Screening process】



募集 / Application 1次審査 / 1st screening

2次審査に進む12点を1次審査で選出(書類審査)



2次審査 / 2nd screening

模型を使ってのプレゼンテーション審査で、最終審査に進む6作品を選出し、制作補助金を支給(各100万円)



公開制作 / Production open to public 最終審査 / Final screening

東京ミッドタウンプラザB1Fでの公開制作後、各賞を決定



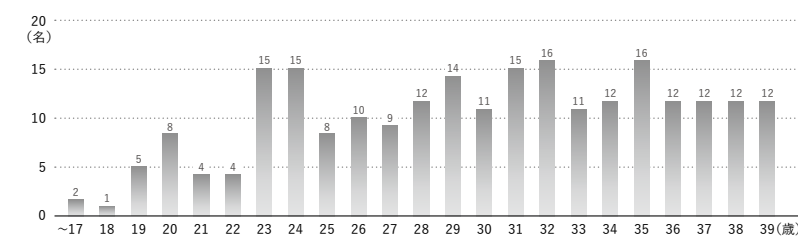
展示 / Exhibition

東京ミッドタウンプラザB1Fにて約1か月間展示

12 works are selected from the 1st screening (documentary screening). At the 2nd screening, selected contestants give presentations using models. Grant money for production (¥1,000,000) is provided to 6 finalists before they exhibit their works in public on the B1 level of the Plaza, Tokyo Midtown. After all works are completed, comes the final screening where each prize will be decided. Prize-winning works are exhibited for about 1 month.

【応募者データ / Data on applicants】

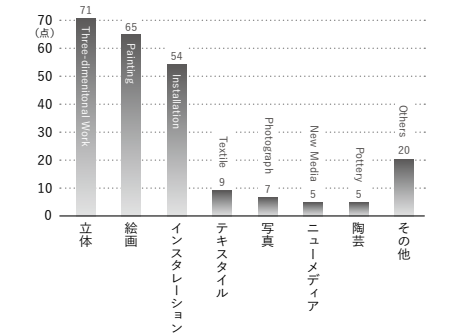
年齢分布 / Age distribution



●応募数：236作品 / 平均年齢：29.9歳 / 男：109名、女：122名、非回答：5名

●Number of submitted works: 236 / Average age: 29.9 years / Male applicants: 109, Female applicants: 122, Others: 5

応募作品ジャンル / The genre of submitted works





DESIGN COMPETITION

主催：東京ミッドタウン 協力：東京ミッドタウン・デザインハブ、株式会社JDN
 Organizer: Tokyo Midtown Partners: Tokyo Midtown Design Hub, JDN Inc.

ART COMPETITION

主催：東京ミッドタウン 協力：一般社団法人ノマドプロダクション 後援：University of Hawai'i at Mānoa, Department of Art and Art History
 Organizer: Tokyo Midtown Partner: Nomad Production Supporter: University of Hawai'i at Mānoa, Department of Art and Art History



常に揺れ動く現実の世界に向き合い、自らの内なるリズムに耳を澄ます。受賞者はこれを勢みにクリエイターとしてそこに立つ勇気が増すことでしょう。自分自身を見つめるための「メトロノームの鏡」をトロフィーとしてデザインしました。

Facing the world that is never still where reality is always changing and listening to the rhythm within you. This trophy was designed to be both a metronome and a mirror — a tool for looking at and listening to oneself. Those who hold this trophy will be propelled by their own rhythms toward the courage to stand tall as creators.

Trophy Design: 鈴木康広 / Yasuhiro Suzuki

SUPPORT & COLLABORATION

Tokyo Midtown Award は賞の授与だけにとどまらず
受賞者の支援活動を継続的に行っています。
また、受賞者との多様なコラボレーションを実現しています。

In addition to the prizes,
winners of the Tokyo Midtown Award receive long-term supports.
They are also given the opportunity to collaborate
with Tokyo Midtown in many ways.



SUPPORT & COLLABORATION

受賞者支援 & コラボレーション活動

1. デザイナー、アーティストとして街のイベントへ参加

東京ミッドタウンで開催されるさまざまなイベントへ、アワード受賞者がデザインやアート作品を提供できる機会を創出しています。

Participation in Tokyo Midtown events as designers and artists

We are creating opportunities for the award winners to present their designs and artworks in various events held at Tokyo Midtown.



1. 東京ミッドタウンのお正月
干支インсталレーション“ワン”ダフル アーキテクチャ
Tokyo Midtown New Year's Installation, Wonderful Architecture
2018 / creative direction, design & artwork

2. ミッドパークギャラリー～こいのぼりコレクション～
MIDPARK GALLERY ~Koinobori Collection~
2016-2018 / design & artwork

3. MIDTOWN LOVES SUMMER 風鈴インсталレーション 風簾
MIDTOWN LOVES SUMMER Art Installation, Furen (Wind Chimes Shade)
2018 / creative direction, design & artwork

4. MIDTOWN LOVES SUMMER キッズワークショップ
MIDTOWN LOVES SUMMER Workshop for kids
2013-2018 / workshop, creative direction, design & artwork

5. Tokyo Midtown DESIGN TOUCH 2018 キャンペーンイベント 東京はしおきめぐり
Tokyo Midtown DESIGN TOUCH 2018 Sales Promotion Event, Tokyo Chopstick Rest Bridge Trip
2018 / creative direction, design

6. MID DAY WEEK
2014-2017 / event planning, graphic design, copy writing, creative direction

7. MIDTOWN CHRISTMAS 親子ワークショップ“ピクセル”で絵をつくろう!
MIDTOWN CHRISTMAS WORKSHOP for family, Let's draw a picture with "pixels!"
2018 / workshop

2. 新作発表の場を提供

アートコンペ受賞者に東京ミッドタウンにて開催されるアートイベントで新作を発表できる機会を提供しています。

Providing a place for exhibitions of new work for Art Competition winners

Winners of Art Competition are provided with opportunities to exhibit their latest works in art events held at Tokyo Midtown.



8. ストリートミュージアム
Street Museum
2012-2019 / artwork creation

9, 10, 11, 12. 六本木アートナイト
ROPPONGI ART NIGHT
2012-2018 / artwork creation, performing arts, workshops, live painting show

SUPPORT & COLLABORATION

受賞者支援 & コラボレーション活動

3. 海外プログラムへの招聘・イベント視察

両コンペのグランプリ受賞者には、作家としての知見をさらに深める機会が提供されます。
デザインコンペでは、海外で実施される有数のデザインイベントを視察できる機会が、
アートコンペでは、海外のアートプログラムへの招聘が副賞として贈られます。

Invitation to overseas programs / event tour

Grand prize winners in both competitions are provided with opportunities to further deepen their knowledge as a designer and an artist.
There are extra prizes such as tours of leading design events held abroad for the Design Competition,
and invitations to overseas art programs for the Art Competition.



「ミラノサローネ国際家具見本市」を中心とした世界最大級のデザインイベント、ミラノデザインウィークを視察(2015-2018)
※2012-2014までは、香港で行われるビジネス・オブ・デザインウィーク (BODW) を視察
Invited to Milan, Italy to visit the world's largest design event, Milan Design Week including the Salone del Mobile. Milano. (2015-2018)
*The concerned event from 2012 to 2014 was the Business of Design Week (BODW) in Hong Kong.



University of Hawai'i at Mānoa, Art and Art History Department 「Visiting Artists Program」に招聘
Invited to participate in the Visiting Artists Program of the Department of Art and Art History, University of Hawai'i at Mānoa
後援/Partner: University of Hawai'i at Mānoa, Department of Art and Art History 協賛/Sponsor: Halekulani Corporation
(2013-2018)

4. 海外への発信

デザインコンペの受賞作品の一部を海外にて発表する機会を設け、
アワードから生まれたデザインアイデアを世界に向けて発信しました。

Delivering ideas abroad

We created opportunities for the award-winning works from the Design Competition to be presented abroad,
through which we delivered the design ideas born from the award to the world.



ミラノデザインウィークでの展示
Tokyo Midtown Award Exhibition in Milan
April 13-19, 2015
Venue: Spazio Rossana Orlandi

SUPPORT & COLLABORATION

受賞者支援 & コラボレーション活動

5. 商品化・イベント化支援

デザインコンペで受賞したアイデアに対して、商品化やイベント化に向けてのサポートを提供し続けています。

Support for turning ideas into commercial products / events

We continue offering support to turn award-winning ideas from the Design Competition into commercial products and events.



1



2



7



8



3



4



9



5



6



10



11

1. 富士山グラス / 鈴木啓太 × 菅原工芸硝子株式会社
Fujiyama Glass / Keita Suzuki × Sugahara Glassworks Inc.
2008

2. okokoro tape / 富田知恵 × カモ井加工紙株式会社
okokoro tape / Chie Tomita × KAMOI KAKOSHI Co., Ltd.
2008

3. 切手用はがき / 福嶋健吾 (HILO)
POST CARD FOR STAMP / Kengo Fukushima (HILO.tokyo)
2013

4. おはなしおりがみ / 遠藤可奈子 × 株式会社扶桑社
ORIGAMI TALE / Kanako Endo × FUSOSHA Publishing Inc.
2014

5. さくら石鹸 / 近藤真弓 × 株式会社 Savon de Siesta
Cherry Blossoms Soap / Mayumi Kondo × Savon de Siesta
2008

6. 歌舞伎フェイスパック / 小島 梢 × 一心堂本舗株式会社
KABUKI FACE PACK / Kozue Kojima × ISSINDO HONPO Inc.
2008

7. kokki / 山本悠平 × 小田陶器株式会社
National Flag Plate / Yuhei Yamamoto × Oda Pottery Co., Ltd.
2014

8. 浮世絵ぶちぶち / coneru (清水 寛、山根 準、上久保誉裕、菅原竜介) × 川上産業株式会社
UKIYO-E PUTI PUTI / coneru (Satoru Shimizu, Hitoshi Yamane, Takahiro Uekubo, Ryusuke Sugawara) × Kawakami Sangyo Co., Ltd.
2015

9. おめでたい紙コップ / 井下 悠 × サンナップ株式会社
Kohaku Paper Cups / Yu Inoshita × SUNNAP
2016

10. MID DAY / bivouac (稲田尊久、姫野恭央、田中和行、田島史絵)
MID DAY / bivouac (Takahisa Inada, Yasuhiro Himeno, Kazuyuki Tanaka, Fumie Tajima)
2013

11. 縁起のいい貯金豚 / 藤本聖二 × 株式会社能作
Piggy Bank / Seiji Fujimoto × NOUSAKU CORP.
2011

SUPPORT & COLLABORATION

受賞者支援 & コラボレーション活動

6. デザインワークの依頼

東京ミッドタウンが主催するイベントのデザインワークの一部を受賞者に依頼しています。
これまでに、さまざまなイベントのちらしやDMなどの宣伝・広報物のデザインワークを受賞者が担ってきました。

Commissioning design work

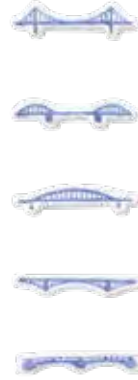
We ask award winners to do some of the design work for events hosted by Tokyo Midtown.
To date, award winners have been responsible for the production of advertising and public relations materials, such as flyers and direct mail for various events.



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12. おみく枝 / 土屋寛恭 × 株式会社中川政七商店
Fortune Pick / Hiroyasu Tsuchiya × Nakagawa Masashichi Shoten Co., Ltd.
2014

13. 節電球 / 浅木 翔・長砂佐紀子 × カメヤマ株式会社
Bulb Candle / Kakeru Asagi, Sakiko Nagasuna × Kameyama Co., Ltd.
2011

14. 東京はしおき / 本山拓人・不破健男 × 株式会社中川政七商店
Tokyo Chopstick Rest / Hiroto Motoyama, Takeo Fuwa ×
Nakagawa Masashichi Shoten Co., Ltd.
2017

15. くつくつした / 村山譲治 × 砂山靴下株式会社
Shoe-socks / Joji Murayama × Sunayama Socks Co., Ltd.
2008

16. ATARI MANJU / 鈴木萌乃 × 株式会社叶匠寿庵
ATARI MANJU / Moeno Suzuki × Kanou Shoujuan
2013

17. エアボンサイ / ワビスabi (デザ院株式会社)
AIR BONSAI / Wabisabi (deza-in.jp)
2008

1. MID DAY WEEK 2017 メイングラフィック
MID DAY WEEK 2017 Main Visual
creative direction : 市川直人 Naoto Ichikawa / art direction & design : bivouac

2. 東京ミッドタウンオフィスワーカー対抗バンドライブ 2018 ちらし
TOKYO MIDTOWN BAND LIVE! Competition 2018 Flyer
creative direction & design : 稲田尊久 Takahisa Inada

3. ストリートミュージアム 2018 DM
STREET MUSEUM 2018 Direct Mail
creative direction & design : 加藤圭織 Kaori Kato

4. Tokyo Midtown Award Design & Art 2008-2017
creative direction : 市川直人 Naoto Ichikawa

5. 六本木アートナイト 2018 ちらし
ROPPONGI ART NIGHT 2018 Flyer
design : 姫野恭央 Yasuhiro Himeno

6. 東京はしおきめぐり ポスター
Tokyo Chopstick Rest Campaign Poster
design : 本山拓人・不破健男 Hiroto Motoyama, Takeo Fuwa

SUPPORT & COLLABORATION

受賞者支援 & コラボレーション活動

7. 作品制作委託

三井不動産グループの手がける施設に設置するアートワークの制作を、受賞者に委託しています。

Commissioning artwork

We commission the production of artworks to be installed at facilities developed and managed by Mitsui Fudosan Group.



石山和広《絵画からはなれて[磊]》2019 インクジェットプリント、アルミ w.3200×h.3200×d.2mm 東京ミッドタウンに設置
Kazuhiro Ishiyama 《away from painting [Mountain of Stones]》2019 Inkjet printing, Aluminum w.3200×h.3200×d.2mm
Installed at Tokyo Midtown

石山和広《絵画からはなれて[磊]》は、Tokyo Midtown Award 開催10周年を記念し、2008年から2017年のすべてのアートコンペ受賞者51組を対象に実施した、東京ミッドタウンに恒久設置する20番目のパブリックアートを決定するコンペ「The Best of the Best TMA Art Awards」にて見事グランプリを受賞した作品です。

Kazuhiro Ishiyama's 《away from painting [Mountain of Stones]》 is the work that won the Grand Prize at the Best of the Best TMA Art Awards competition held in celebration of the 10th anniversary of the Tokyo Midtown Award. This competition, where the 51 winners from all of the art competitions held from 2008 to 2017 were eligible to enter, selected the 20th work of art to be permanently displayed at Tokyo Midtown.



後藤 宙《踊る幾何学》2018 ポリエステル糸、スチール φ2000×d.80mm 東京ミッドタウン日比谷に設置
Kanata Goto 《Dancing Geometry》2018 Polyester threads, Steel φ2000×d.80mm Installed at Tokyo Midtown Hibiya



渡辺元佳《ぼたんひつじ》2015 アルミニウム w.900×h.650×d.400mm パークシティ大崎に設置
Motoka Watanabe 《POTAN SHEEP》2015 Aluminum w.900×h.650×d.400mm Installed at Park City Osaka



TOKYO MIDTOWN AWARD 2018

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