

TOKYO MIDTOWN AWARD 2019

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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、様々な新しい日本の価値や感性を、日本から世界へと発信し続けています。そのひとつのアクションとして2008年にスタートしたデザインとアートのコンペティション TOKYO MIDTOWN AWARD は、今回で12回目を迎え、次世代を担うクリエイターやアーティストの発掘、応援にとどまらず、その先のコレボレーションも見据え、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」にもフォーカスして評価を行うアワードへと進化してきました。本アワードのこれまでの応募総数は17,926点、受賞作品は168点、受賞者・入選者の総数は245名に上り、多くの若い才能がこの賞をきっかけに活躍の場を大きく広げています。

デザインコンペでは、社会で関心が集まるトピックとして、「環境への配慮」への高まりを背景にテーマを設定し、少し先の未来の新しいスタンダードになるような作品提案を募りました。デザインが取り扱う範囲が年々広がりを見せるなか、これからのデザイナーはどんな職能を備えるべきか、を常に問いとして持ちながら審査を行いました。結果、時代の変化に対応しながらも、デザインが本来持つべき「美しさ」を兼ね備えた作品が受賞に至りました。一方のアートコンペでは、特定のテーマは設けずに、若い世代が普段からどんなことを意識して活動しているのかを探る場になることを意図しています。今回、審査を通じて浮かび上がってきたのは、「都市の中の自然」というキーワードでした。次の社会へのヒントを考える上での問いかけにつながればと思っています。

時代は令和に移り、社会の変化する速度は著しく高まるばかりです。世の中をよりよくするデザインと、世の中へ新しい視点を投げかけるアート——。デザインとアートの両コンペを内包する国内唯一のアワードとして、それぞれのコンペが孤立するかたちではなく、相互作用することで、変化の激しい時代も切り抜けることができるヒントが得られるようなアワードのかたちをこれからも模索していきます。また、世の中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。

主催者

PREFACE

Tokyo Midtown works continuously to disseminate a wide variety of new Japanese value and sensibilities from Japan to the world through design and art. The TOKYO MIDTOWN AWARD (TMA), an annual design and art competition that was first held in 2008, is a part of such effort. This is the 12th time that the TMA has been held, and it has evolved beyond simply searching for and providing support to the next generation of creators and artists to become a competition that takes into consideration future collaborations and focuses not only on the works themselves but also the people who have the ability to produce such works and ideas. The total number of submissions for these awards has thus far reached 17,926, and with 168 winning works and a total of 245 winners and finalists, the TMA has served as a springboard for many talented young people to further develop their careers.

The background to this year's theme in the design competition was heightened consideration for the environment - a topic that is drawing increasing attention from society - and submissions were accepted for ideas that would set a new standard in the near future. Against the backdrop of an ever-widening scope in the field of design, we evaluated the works while constantly considering and examining the kind of specialisms and professional abilities designers will need to equip themselves with going forward. As a result, works that formed a response to generational changes while also retaining the essential beauty that design is supposed to deliver were selected as winners. In the art competition, no specific theme was set in order to provide a platform to discover what is on the minds of the younger generation as they go about their activities. During the evaluation process, one thing that arose were the keywords of nature in the city, and we hope that this can become a spur for thought when considering the form that the future society should take.

2019 saw Japan enter the new Reiwa era, and the speed at which society is transforming has reached a remarkable level. Design is something that seeks to improve the world while art provides new perspectives to the world, and as the only awards in Japan to have both art and design competitions, we will continue to work towards making the awards something from which ideas to navigate this tumultuous generation can be gleaned not through isolation between the two competitions but through interaction between them. We 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 from Tokyo Midtown to spread their wings and use their talent to change Japan and the world.

Organizer

Be an Incisive and Perceptive World Changer

Ikko Yokoyama

Lead Curator, Design and Architecture, M+ Hong Kong

For me, the role of designers, artists, and architects is to exercise incisive insight into the way that people in society are gradually realizing the world has to change, and to facilitate this change. In order to do this, however, one must have the ability to search and probe to identify the kind of world we are living in at the moment, and when I moved overseas 25 years ago my motivation for doing so was that I started to doubt I would be able to gain this ability if I stayed in Japan.

When I look at the value that one can find in Japan from my experience of having lived in Stockholm for 21 years and Hong Kong for 4, I am reminded of the “kindliness” of Japan’s culture and society. Its group-centered, kindhearted society functions smoothly and without confrontation thanks to the way its members take other people into careful consideration and ensure that no friction occurs between themselves and others. This makes for a very smooth and pleasant environment. It is this quality itself that gives Japan a unique value, and when translated into the field of design, this value means there is no other country capable of such well thought out and precise production. This capacity for design creates a safe and stable environment, yet at the same time, the value that comes from this unique Japanese “kindliness” can also be a weakness. It seems to me that living in a friction-free and kindhearted society that is built on a structure of order can only produce noncommittal “kind products.” I also think that Japanese society is debilitated when it comes to the ability to cast a critical eye on the things currently deemed to be of value in everyday life. Rather than being seen as a problem with individuals, this needs to be viewed from the perspective of society as a whole. For example, in Japan, we seldom get information, be it about the social landscape or environmental issues, presented in a hard-hitting manner. The format of popular TV news programs, posters on the streets, ads on trains, internet news, and other such elements of the media environment simplifies information, and many people end up feeling as if they have gained an understanding merely by reading headlines of summarized information. Abundant information is packaged in an over-protective manner, and then simplified and translated for delivery in such a way that does not create an environment stimulating enough to make people think

for themselves. An appropriate term for this might be *dumbing down*, and what this means in other words is that the kind act of simplifying information is one of the causes of so-called Japan’s Galápagos syndrome. In galleries and museums around the world, specialist terminology is replaced with easy-to-understand terms after careful analysis by experts, which significantly differs from simplified content without consulting experts. Yet in Japan appears that even content from persons with professional knowledge panders to this dumbed down way of presenting the information. I think it can be considered that this trend is related to education and the form of the media surrounding us.

Reconsidering this unique value of Japanese kindness is, I believe, an important challenge for creators in Japan, and once they have gone beyond it, they may be able to put the brakes on the increase in unnecessary and wasteful production. The act of production has gone beyond the tipping point, and the challenge now faced by creation is to reduce this unconscious habits. Under such circumstances, the selections creators are able to make will have an impact on resource problems, circulation, the way people live their daily lives as well as their life in general, and while naturally buildings will continue to be built and products will continue to be made for as long as humans are around, what we now need is to make a shift in the way we produce and consume these things. In our society, which is seeing ever increasing amplitude in terms of values due to accelerating digital technology, I truly hope that designers, artists, and architects apply their own lens and criteria to explore and identify issues, equip themselves with a critical eye, and refine their unique perceptive abilities that enable them to see the world from a holistic perspective. In Sweden, there is the expression *cake on cake*, which refers to a kind of tautology where a cake is placed on top of a cake and pokes fun at the adding of more to a situation in which one already has enough. Against the backdrop of an excessive surplus of products, I would like to see creators think more deeply about whether something is really

necessary and whether it is an appropriate subject for design. Also in Sweden, over recent years the term *norm criticality* (meaning to take a critical view of current norms and standards) has been often used in education in the fields of design and art. I hope that taking a more critical view of current norms becomes the new norm (i.e. *the next standard*) in the next generation.

I now live in Hong Kong, and when a movement to abolish paper cups for takeout use began, many people started to carry their own flask. But then this led to hundreds of different types of flasks appearing in stores, resulting in a significant dilemma. Flasks consume a lot more energy in production and recycling than paper cups do, and people can use them for a long time once they have bought one, so many get left unsold. With regards to the issue of plastics, while recyclable plastic made from bamboo has been developed, I feel the mountain of products made from this eco-plastic has resulted in a similar kind. Here my point is that I sincerely hope the designers who will be designing the *next standard* will incorporate a more critical perspective in order to see and overcome such dilemmas.

When viewed from a global perspective, design in Japan today gives the impression of valuing the facets of humorous novelty and invention. It seemingly becomes closer to engineering and undeniably gives the impression of going no further than coming up with ideas focusing solely on innovation, and I find it regrettable that ideas are not developed into designs. This trend to focus on whether something is interesting or not has its roots in a generation not too far in the past and is something that we have seen having entered the postmodern era. In this period the role of the designer has become ambiguous, and while a lot of good things have been designed a lot of wasteful things were also steadily produced at the same time. In modern Japanese design, there are many examples of exceptional works by people such as Isamu Kenmochi, Isamu Noguchi, and Bruno Taut, who took skillful Japanese craftsmanship further and created excellent designs. For the next generation of designers and creators, taking a proper look at the history of design in Japan,

may make it possible to find the direction they should be heading in. Especially it is worth revisiting our recent past. Since the Great Hanshin Awaji Earthquake occurred in 1995, we have entered a new millennium that has seen the 9/11 terror attacks in the US, the bankruptcy of Lehman Brothers, the Great East Japan Earthquake, and other such events which have created a great impact on our current situation.

I view design and art as intergenerational tools. I steadfastly and stubbornly believe that they view the world from a holistic perspective as they are capable of going back and forth between generations and can bring changes to people’s behavior and new awareness. I believe they are tools which provide us with the spur to changes something both physically and emotionally and on both the micro and macro levels. In this sense, I don’t distinguish design from art.

After a young environmental activist Greta Thunberg appeared on the scene, the number of air travelers in her home country Sweden dropped by 4% almost immediately while the number of rail travelers increased by 8%. Being a small country with a low population, a momentum of seeing change as being possible if you try quickly spread, shifting perceptions away from the world being a hopeless place to one that can be changed. Previously, Greta Thunberg has said “I have Asperger’s Syndrome and I see things in a bipolar way where they are either black or white, but I think the people who can see the grey area in the middle will change the world. So that’s why when I speak, I am speaking to these grey people.” I believe that it is designers and artists who can see this grey area, and are the people who can identify the potential that lies there.

In order to gain such a way of seeing things it is important to have a global perspective, but I’d like to finish here by adding that just going overseas or becoming proficient in another language is not the only way; I’d like you to first realize that Japan is already sufficiently global. Focusing on daily life and just considering where the food you eat every day comes from and where it is made and how it is brought to can provide all the opportunities you need to turn your focus to the world. You can gain the perspective that enables you to change Japan and the world from your immediate environment.

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 | Filmmaker / Author

Yugo Nakamura | Interface Designer



GRAND PRIZE

グランプリ

すべてティッシュでできたティッシュペーパー

199組のティッシュペーパーと1枚の少し厚手のティッシュペーパーでできています。最後の1枚はボックスの内側をティッシュとして使います。ムダはひとつもありません。サステナブルであり、機能を追求めた真っ白な外観は、インテリアとしての美しさも兼ね備えています。このプロダクトを通して、たった1枚の紙を大切に想う気持ちを伝えたいです。これがティッシュペーパーの「THE NEXT STANDARD」です。



河合航路 (中央)
デザイナー / 1990年生まれ / 滋賀県立大学人間文化学部卒業

南 和宏 (左)
デザイナー / 1988年生まれ / 滋賀県立大学人間文化学部卒業

西川佳織 (右)
デザイナー / 1990年生まれ / 滋賀県立大学人間文化学部卒業

Koji Kawai (center)
Designer / Born in 1990

Kazuhiro Minami (left)
Designer / Born in 1988

Kaori Nishikawa (right)
Designer / Born in 1990

All Paper Tissue Box

This is made of 199 sheets of standard tissue paper and a single sheet of thick tissue paper. The final sheet means the box itself can be used as a tissue, so there is no waste whatsoever. The pure white exterior that seeks sustainability and functionality also has the beauty to make it attractive as part of an interior. Through this product we hope to convey the desire to treat even single sheets of tissue paper as if they were important. This is *the next standard* in tissue paper.



EXCELLENT PRIZE

優秀賞

おみくず

毎日使うペットボトルが、毎日を占うおみくずに。占いの結果は、時に会話のきっかけに、時に背中を押してくれる存在になり、日常をささやかに彩ります。でも実は、運勢をつい知りたくなる本能をくすぐられ、ラベルを剥がすたびに、いつの間にかプラスチックくずを分別していたり。いつの時代も「やらなきゃ」より「ついやってしまう」が新たなスタンダードをつくってきました。楽しく占い、ちゃっかりエコな、一石二鳥なラベルです。

Fortune Label

This product turns an ordinary plastic bottle into a traditional Japanese *o-mikuji* fortune script for every day. The results of having your daily fortune predicted can provide a starting point for conversations or make you feel confident, bringing color to everyday life. But in actual fact, every time your desire to know your fortune is stimulated and you peel off the label, without realizing that you are actually sorting pieces of plastic into different groups. In every generation, doing something because you can't help it has always created a new standard, rather than doing something because you have to. This label kills two birds with one stone by allowing people to have fun with fortune telling while being shrewdly environmentally friendly.



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



YK

吉田隆大 (右)
プランナー / 1996年生まれ / 多摩美術大学美術学部卒業

北浦 俊 (左)
プランナー、コピーライター / 1997年生まれ / 慶應義塾大学法学部卒業

Ryuta Yoshida (right)
Planner / Born in 1996

Shun Kitaura (left)
Planner, Copywriter / Born in 1997

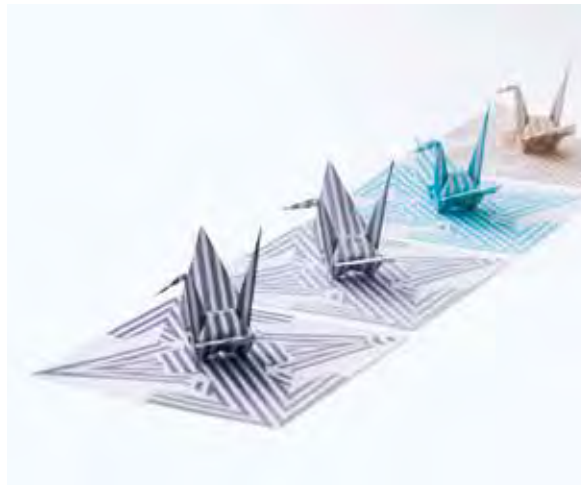
EXCELLENT PRIZE

優秀賞

sorou

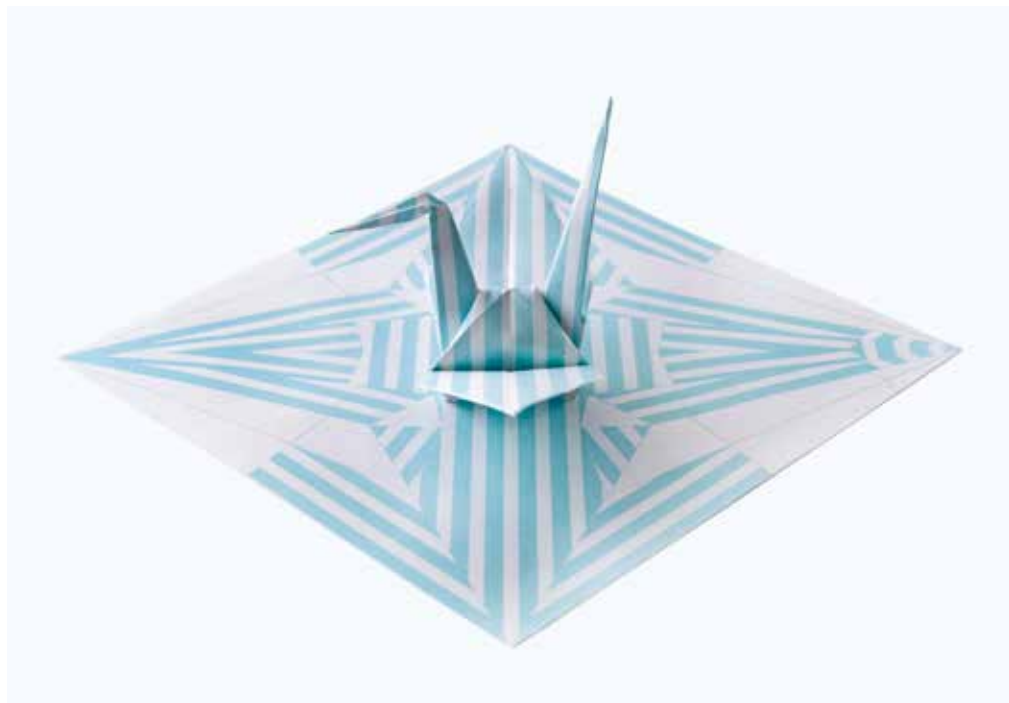
形が完成したときに、柄が「揃う」折り紙です。従来の折り紙は折る前の平面の状態では柄が完成され、形が完成し立体になったときに柄の見え方が変わります。このあり方が普通とされていますが、果たして立体になったときの柄の見え方は美しいのかと疑問を持ちました。立体になったときに柄が綺麗に見える折り紙があってもよいのではないかと考え、「sorou」を制作しました。「sorou」は見える柄に焦点をあてた折り紙です。

This is origami paper whose pattern comes together (*sorou*) when the folding is complete. With traditional origami paper, the pattern comes together when the paper is laid flat, and when it is folded into a 3D shape the way the pattern appears changes. This is considered to be normal, but I wondered if the way the pattern appeared after the paper was folded into a 3D form was really the most beautiful. I thought that it would be nice if there was also origami paper whose pattern comes together when it had been folded into a 3D form, and that's why I created this product called "sorou." "sorou" is origami paper with a focus on the pattern you see.



高橋 琴子
アシスタントデザイナー / 1992年生まれ /
日本電子専門学校グラフィックデザイン科卒業

Kotoko Takahashi
Assistant Designer / Born in 1992



©高橋 鴻介、和田夏実、中山桃歌

高橋 鴻介 (左)
発明家 / 1993年生まれ /
慶應義塾大学環境情報学部卒業

和田夏実 (右上)
インタープリター / 1993年生まれ /
慶應義塾大学大学院政策メディア研究科修了

中山桃歌 (右下)
クリエイティブ・テクノロジスト / 1991年生まれ /
東京大学大学院学際情報学府修了

Kosuke Takahashi (left)
Inventor / Born in 1993

Natsumi Wada (upper right)
Interpreter / Born in 1993

Momoka Nakayama (bottom right)
Creative Technologist / Born in 1991

LINKAGE

遊びは人をつなぐもの。だとしたら、一緒に遊べるということが、今まで隔てられていた人たちをつなぐきっかけになるのでは？ 目が見えず、耳が聞こえない盲ろうの方々が、触ることで会話する「触手話」から遊びのNEXT STANDARDを考えてみたら、すべての人が共有できる新しいゲーム「LINKAGE」が生まれました。これからの遊びがそんな思想でつくられたら、きっと、今までよりやさしい世界が広がるはずです。

If having fun brings people together, those who were previously separated from each other could be brought together by providing opportunities to have fun. When we thought about *the next standard* in having fun with *touch sign language*, where people cannot see or hear and communicate by touching, we came up with a new game called "LINKAGE" that can be shared by everyone. If the way people have fun with each other henceforth was to be based on this thinking, the world would surely be a kinder place.



FINALIST

ファイナリスト

白い電線

真っ青な空に映える白色の電線です。光の反射で電線が白く見えたことがあり、色が違うだけでこんなに景色が変わるんだと感動した体験からデザインしました。当たり前、定番とされるものでも、ちょっと視点を変えるだけで新たな魅力を発見できるかもしれません。白い電線を見て、通勤中や通学中に上を向いて歩く人が増えてくれると嬉しいです。

White Overhead Cables

These are overhead cables that appear white against a blue sky. We created this design from our experience of being impressed by the extent to which a view can be changed just by a difference in color when we saw overhead cables appear white due to the reflection of light. You can sometimes find new appeal in normal, everyday things just by changing your perspective slightly. We hope that when people see these white overhead cables, the number of people who look up as they walk to work or school increases.



伊藤かをり (左)
デザイナー / 1993年生まれ / 芝浦工業大学大学院理工学研究科修了

大村龍也 (右)
デザイナー / 1992年生まれ / 芝浦工業大学デザイン工学部卒業

Kaori Ito (left)
Designer / Born in 1993

Tatsuya Omura (right)
Designer / Born in 1992

継木鉛筆

鉛筆木口に「組木」を使い鉛筆同士を継ぐことで、極限まで短くなくても使える鉛筆。組木とは、切り込みを入れた木材同士をつなぎ合わせ、立体に組んだり、材を延長することができる木造建築の技術。日本古来の技術を身近なものにし、かつ実用的に触れることができればと思い、制作しました。

Tsugiki Pencil

I used a woodworking connection technique to enable pencils to be joined together and used until they have become so short that they almost disappear. This connection technique, *kumiki*, is one used in wood construction, and it employs an incision in wood to allow it to be joined together with other pieces of wood in 3D or to create a longer piece of material. I created this in the hope that it would allow people to come into contact with traditional old Japanese technology in a familiar and practical way.

Japanese Pay

日本で電子決済を「してみたいくなる」デザインを考えた。この白く三角形の決済端末は、黒いスマホをかざすと「おにぎり」のように見える。日本人なら誰でもついついスマホをかざしてみたいくなる、電子決済というネクストスタンダードへ導くためのデザイン。

For this design, we considered what kind of design would make people in Japan want to try making electronic payments. If you hold a black smartphone over this white, triangular device then it looks like an *onigiri* (triangular rice ball wrapped in seaweed), making it a design that is irresistible to any Japanese person and gets them to make an electronic payment - which will become *the next standard* for payment.



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NEWPLAIN

守本悠一郎 (中央左)
デザイナー / 1994年生まれ / 武蔵野美術大学造形学部卒業

越出つばさ (左)
デザイナー / 1996年生まれ / 多摩美術大学美術学部卒業

小林優也 (中央右)
デザイナー / 1996年生まれ / 神戸芸術工科大学芸術工学部卒業

有村大治郎 (右)
学生 / 1999年生まれ / 日本工学院八王子専門学校 工科技術専門課程在籍

Yuichiro Morimoto (center left)
Designer / Born in 1994

Tsubasa Koshide (left)
Designer / Born in 1996

Yuya Kobayashi (center right)
Designer / Born in 1996

Daijiro Arimura (right)
Student / Born in 1999



比護拓郎
デザイナー / 1988年生まれ / 名古屋市立大学芸術工学部卒業

Takuro Higo
Designer / Born in 1988

FINALIST

ファイナリスト



鳥山翔太 (左)
デザイナー / 1991年生まれ / 東京工芸大学芸術学部卒業

柳澤 駿 (右)
デザイナー / 1991年生まれ / 東京工芸大学芸術学部卒業

Shouta Toriyama (left)
Designer / Born in 1991

Shun Yanagisawa (right)
Designer / Born in 1991

アイコンブリスター

患部の形をした薬のブリスターシートです。世の中には様々な薬の種類があるのに、どれも似たような形でブリスターシートに入っています。複数の薬を持ち運ぶと何の薬なのかわからなくなったり、飲み間違えてしまうこともあります。薬の入ったブリスターの形をそれぞれの効能を示す患部の形に成型することで、一目でどこに効く薬なのかを認識できます。たくさん持ち運んでも飲み間違えない新たな薬のパッケージです。

Icon Blister Pack

This is a blister pack in the shape of the part of the body that a medicine is used to treat. While there is a wide variety of different medicines around the world, they are all packaged in the same kind of blister packs. If you have to carry many different types of medicine then you get confused about which one is which, and may take the wrong one in some cases. By putting medicines in blister packs that indicate the part of the body that they work on, it is possible to determine at a glance which medicine is which. This new package for medicine makes it possible to carry many different medicines without taking the wrong ones.



逆から履歴書

人材不足やテクノロジーによって働き方が多様化する時代。履歴書に求められるのは、採用を獲得するための書類であるだけでなく、働くことを前提として相互理解のきっかけとなることだと考えました。そこで、今の履歴書の記入項目をまるまる逆転させてみたらどうでしょうか。働く未来の「私」と向き合い、働き方から逆算的に対話していく履歴書になります。今までどおり使えるけれど、コミュニケーションが大きく変わる履歴書です。

Reverse Resume

In this age of labor shortages and technology-induced diversification of working styles, a resume should not be a document to win employment but instead an opportunity for mutual understanding based on the presumption of employment. If the order of fields on a template for a modern resume were to be flipped in reverse, you would have a resume that leads to a "back calculation" dialog where things start with working style and proceed in reverse. This is a proposition for a resume that can be used in the usual way, but greatly changes the way information comes across and the way communication takes place.

お年玉カード

日本のお年玉文化に新しいかたちを提案する、ICカード型のお年玉です。お年玉において大切なことは、あげる大人ともらう子どもが、手と手を介してやり取りをすることです。来るべきキャッシュレス時代においても、それはリアルなコミュニケーションであってほしいと、私たちは願います。

Otoshidama Card

This is a new, electronic version of Japan's *otoshidama* (New Year money gift) culture. The important thing in this cultural tradition is for the adults who give the money and the children who receive it to do so from hand to hand. In the forthcoming cashless era, we want this to be a real form of communication.



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JUDGES' COMMENTS

審査員総評

今回は「THE NEXT STANDARD」というテーマに沿って、とてもクオリティの高い作品が集まったように思う。スタンダードという生活に浸透していく価値観について、それらを刷新しようとする様々な面白い提案があった。特に今回のグランプリと優秀賞に選ばれた作品に関しては、今の時代が求める生活のあり方とうまく一致していたように思う。そういう意味でも、単なる形状のデザインを超えて、多くのことを感じ取ることができた。

石上純也

1次審査をして、審査員全員で話し合い、各作品にフィードバックする。2次審査では、プレゼンしてもらって実際のモックアップに触れられる。各作品の成長を目の当たりにして、とても手応えのある審査でした。実現に向けて、ぜひ、お手伝いできることはさせてください。今年は、実現まで見届けたい作品にたくさん出会えました。

伊藤直樹

考え方の提案にとどまらず、本当に社会で機能するアイデアを見つけたいと思っていたので、いい作品が受賞したと思っています。受賞作を振り返ると、1次審査から2次審査へと進んでいくなかで、審査員からのリクエストを踏まえて総合的に考え抜かれているものでした。グランプリと優秀賞の差は僅差ではありましたが、このまま世の中に出せそうな実現性が最後に勝敗を分けたように思います。

えぐちりか

今回の受賞作から「次のスタンダード」となるようなデザインが生まれると確信しています。そう思えるほど、高いレベルの受賞作を選びました。今回、受賞作となったものは、最初のプレゼンから2次審査に向けてきちんと改良がなされたものが多かったように思います。良いアイデアを多くの人に届くようにブラッシュアップする能力が高い今回の受賞者の方々から、後世に残るプロダクツが生まれることを楽しみにしています。

川村元気

とても面白かったです。おそらく「THE NEXT STANDARD」というハードル高めのお題がちょうど良かったのではないのでしょうか。来年もう一度同じテーマを掘り下げるともいいのか？と思ったぐらいです。また、お題の中には含まれていないにもかかわらず、上位作品には共通して「日本」という要素が滲み出ているのが印象的でした。実際に世の中に定着してほしいと素直に思えるものばかりで、そうなることを願っています。

中村勇吾

In line with the theme “The Next Standard,” I think the quality of the works submitted was very high. I very much enjoyed viewing the various ideas for overhauling and remaking the standards that form a set of values and permeate our daily life. I thought in particular, the works chosen for the grand prize and the excellent prizes really fit with the form demanded for daily life by the modern age. And in this sense, I also was able to get a feeling for a many different things that went beyond the mere design of shapes.

Junya Ishigami

In the first screening, all judges held a discussion and then provided feedback for each work. In the second screening, the applicants gave a presentation and the judges were able to see an actual mockup. Being able to see the development of each work in front of one’s eyes made the screening process very worthwhile. If there is anything I can do to help you bring your work to fruition, please let me know. This year I came across many works whose progress I want to follow up to completion.

Naoki Ito

Not only did I want to see suggestions for new ways of thinking, but I also wanted to find ideas that would actually function in society, so I think the awarded works are very good. There have been comprehensive consideration on the basis of the requests from the judges in the process of moving from the first screening to the second. While the gap between the winning works of the grand prize and the excellent prizes was very slight, I think the prizes were ultimately determined by the fact that their work had an expressiveness that was ready for public display.

Rika Eguchi

I have total confidence that *the next standard* will come from the design of the prize-winners here. We were able to select recipients at a level that allows me to believe this. The winning works featured many that had been improved from the initial presentation ahead of the second screening. I am looking forward to the award-winners, who have the ability to refine their works and take their great ideas to many people, coming up with products that last for generations to come.

Genki Kawamura

It was all very interesting. I think that the highly challenging theme “The Next Standard” was a good theme to set. It even made me think that it would be good to explore the same theme in more depth once again next year. What’s more, despite it wasn’t included in the theme, there was a common element of Japaneseness in all of the leading works, which was truly impressive. All of the works were things that would be great if they take root in society, and I really hope this happens.

Yugo Nakamura

REVIEWS ON WORKS

作品講評

グランプリ

すべてティッシュでできたティッシュペーパー

今回のテーマに最も正しい解答を出した作品だったと思う。スタンダードとは、波及力と同時に、ある種の地味さ(あるいは透明な存在感)を備えた価値観である。その明快さと完成度において、クオリティが高く、感心した。一般的なティッシュペーパーの箱はインテリアの美しさに欠けていると、おそらくみんなが感じているだろう。日常に即したその着眼と解決方法に、とても感心した。【石上】

わが家でも、ティッシュは必ず布の袋に入れて使っています。ですから、もしこれが発売されたら買いますが、2次審査の提案のように表にロゴが入っていたら、正直、買いません。引き算のデザインに、どこか足し算をしたくなったのかもしれませんが、紙の質感やティッシュを取るときの気持ちよさなど、パッと見ではわかりにくいディテールに徹底的にこだわっててください！【伊藤】

無駄をなくすというシンプルな提案ですが、意外と今までにない切り口で、今回のテーマにふさわしいと思いました。1次審査からの飛躍がすばらしく、メーカーに問い合わせた素材を検証したり、販売時を想定したパッケージや、買い物袋をなくす工夫など、想定されるネガをすべて解決しようとする姿勢も良かったです。【えぐち】

包装の部分も使い切る「気持ちのいいデザイン」で、エコの時代に適したアイデアでした。製紙会社へのリサーチもきちんとなされ、試作品のレベルも高く、最初の提案からのブラッシュアップもすばらしかった。1日も早く商品化が実現することを願っています。【川村】問題解決のエlegantさはもとより、何よりも佇まいの美しいプロダクトでした。また、1次審査で指摘された懸念事項を誠実に解決し、構想を発展させたことにも、デザイナーとしての姿勢や力量を感じました。【中村】

優秀賞

おみくず

柄(が)の別を、どのようにして促進するかを示した提案である。すべての人を持つ興味のあり方をうまく利用して世の中が必要とするシステムを適切に作動させる仕掛けが興味深い。今後、メーカーの垣根を越え、この仕掛けをどう普及していけるかが鍵である。そのためにも、グラフィックのあり方など諸々をさらに展開していただきたい。【石上】

神社でおみくじを引くようなワクワク感がありました。めくると徐々に見えてくる感じも、よく計算されていると思いました。キャンペーンの枠にとどまらず、すべてのペットボトルに普及するシステムをデザインして、うまく社会に実装してほしいです。飲料メーカーではなく大手の印刷会社に相談するほうが、広がるかもしれません。【伊藤】

リサイクルマークのように、「おみくず」がすべてのペットボトルに当たり前のようについていたら、本当に社会が動くと思いました。プレゼンで、いろいろなメーカーのペットボトルにこれが自然に印字された風景をつくっていたら、グラフィックがもっとブラッシュアップされたのではないかと思います。【えぐち】エコ的な行為と、めくる気持ちよさ、おみくじという娯楽性。一石三鳥のアイデアで、ありそうでなかったプレイスルーでした。飲料の種類やメーカーによっては、おみくじ以外のいろいろな用途があるように思います。今後のアイデアやデザインの拡がりに期待しています。【川村】

人間がついやってしまう行為への洞察に、「おみくじ」という伝統的な文脈を結びつけたという点で、今回の応募作品の中で最も鮮やかなソリューションだと思いました。メーカーの垣根を越えて広く採用されれば、新しいおみくじの習慣になりうる大きな可能性を秘めています。【中村】

sorou

伝統的な折り紙を踏襲しつつも、折り進めて模様がビタリと合うとパズルのような快感を与える提案である。正方形の紙に描かれた不思議な模様も魅力的で、グラフィックとしての美しさを備え持つ可能性を秘めている。【石上】揃ったときの喜びがあるプロダクトで、とても共感できます。パッケージやデザインも繊細で、欲しくなるズルもありません。【伊藤】考え方が良かったので、現物を見たときに罫線がくすぐられるかどうかに期待していました。モチーフが複数あると、さらに楽しかったのではないかと思います。【えぐち】

柄(が)が折られることで揃っていく気持ちよさ。折り紙の新しい地平を切り開くアイデアでした。ただ、1次審査のストライプ柄のほうが優れていると感じました。2次審査で和の要素を取り入れたことで「普通の折り紙」との差別化がしにくくなったように感じたので、ストライプやチェックなどのユニバーサルなデザインと折り紙を融合する美しさを目指すほうが良い気がします。【川村】

伝統的な折り紙と、モダンなストライプのコントラストがとても印象的でした。いろいろな折り方で作くる絵柄のバリエーションも見てみたいです。

【中村】

LINKAGE

新しいゲームの提案と、現代的なコミュニケーションのあり方を視覚的に美しく表現した作品である。その光景が持つ可能性にとても惹かれた。もう少しルールが簡略化され、プロダクトが持つデザイン性のクオリティが上げられ、大きな飛躍が期待できる。【石上】人と人が手を近づけて、いくつもの棒を支え合う。その光景は、ネットワーク社会のメタファーのようであり、今回の審査で最も体験して面白い作品でした。しかし、ネーミング、ロゴ、プロダクトデザイン、ゲームのルールのすべてにブラッシュアップの余地が残ります。ぜひ改善して、世界中で遊ばれるゲームに仕上げてください！【伊藤】遊びを通じて人びとをつなげたいというやさしいメッセージが印象的でした。バカ売れするようなプロダクトではないかもしれませんが、これからの社会のあり方を考えさせてくれるすばらしいアイデアでした。【えぐち】

指と棒が絡み合うデザイン性、誰でも遊べる簡易性、触感や人間同士の交流など、生理的な要素を取り入れたゲームとして可能性を感じました。しかし、勝ち負けのカタルシスが生まれるにくく、割り箸などで代替できてしまうなど、いくつかのハードルがあります。デザインのアプローチでそれらのプレイスルーが見つけれられれば、デザイン性の高いゲームとして、後世に残るものにできそうです。【川村】

テンセグリティ構造を思わせる有機的なゲーム場面が印象的でした。また、日本のあやとりも連想でき、それぞれが多様なイメージを抱きながら遊べる、美しい身体インタラクションの発明だと思いました。【中村】

ファイナリスト

白い電線

電線という風景の中のネガティブな存在をいかにしてポジティブなあり方に変えるかという課題には、とても大きなテーマが潜んでおり、風景を刷新する意味において、これはランドスケープの提案である。提案の持つ詩情と、電線というとてもリアルな存在の間にどのような解答が得られるのかに、とても興味が悪かれた。だが、最終提案は、詩情としてのクオリティもリアリティも、共に中途半端だった。大きなポテン

シャルを持つテーマだけに、とても残念である。【石上】

継木鉛筆

今までにない発想と買いたくなるデザインでとても期待していましたが、2次審査での模型の洗練が不足していたように思いました。太さや重さ、使い勝手、販売方法などをもう少し多角的に考えて、実現性を上げてきてほしいかったです。【えぐち】

Japanese Pay

おにぎり型の端みに、まるで海苔を巻くようにケータイをかざす。夢のあるプロダクトになりそうだと、1次審査ではワクワクしました。2次審査ではもう少し、プロダクトデザイン、ネーミング、SEなどの細かいクラフト(システム工学的技術仕様)を詰めてきてほしいですが……。【伊藤】

アイコンプリスター

錠剤のパッケージの体系全体を問い直す視点と発想はすばらしかったのですが、2次審査における具体化の段階で、現実的な説得力がいまひとつ感じられなかったのが残念でした。引き続き取り組まれることを願っています。【中村】

逆から履歴書

顔や学歴などの「過去」ではなく、その人がこれから何をするか(未来)から書くという履歴書のアイデアは、すばらしいと思いました。少し残念だったのは、その面白さがデザインの発明につながらなかったこと。また、いちばん初めの項目が、個人と企業の双方が膝を打つようなものであるべきだったのかも。つまり、両者が組むことで「どんなシナジーがあるのか」が書かれるべきかもしれず、そのほうが、採用後のイメージが具体的になって「良い履歴書」になりうるのかなと。【川村】

お年玉カード

キャッシュレス社会で失われる、モノとしてのお金のありがたみや喜びに着目した点はすばらしい。デザイン面も1次審査からブラッシュアップされ、とても評価できました。ただ、「あげる/もらう」というUX全体のシステムに、実現性と新規性をあまり感じず、惜しい気がします。【伊藤】

REVIEWS ON WORKS

作品講評

Grand Prize

All Paper Tissue Box

I think this work produced the best answer for the theme. A standard is a value that has the knock on effect while having at the same time a certain type of plainness (or transparency). The quality of the lucidity and level of refinement was quite impressive. Most people would agree that normal tissue paper boxes lack the beauty to be part of an interior. I was very impressed with the creators' perspective focusing on the daily life and method used to solve the problem. [Ishigami]

At home, I always cover the tissue box with a cloth bag. So, if this product really went on sale, I would buy it. To be honest, however, if it had a logo on it as in the proposal in the second screening, I wouldn't buy it. It is a subtractive design, but the designers may have wanted to add something in the process. I want to see the designers place a thorough focus on design details that cannot be seen at a glance, such as the texture of the paper and the pleasant feeling when you pull a tissue out. [Ito]

It is a simple idea to eliminate waste, but I thought it was a surprisingly new approach that we hadn't seen so far and was a suitable idea for the theme. The significant development that took place at the second screening was superb. I was also impressed by designers' approach of trying to solve all foreseeable issues by contacting manufacturers to check materials, designing packages with imaging when they are sold, and eliminating necessity of shopping bags to bring products at home. [Eguchi]

This was a pleasant design that enables you to use everything including the tissue packaging. The idea fits with the environmentally friendly generation. The research was fully made by contacting paper manufacturers, the prototype was of a high level, and the refinement from the initial idea was excellent. I hope this product is commercialized as soon as possible. [Kawamura]

The product solves a problem in an elegant way, and more than anything it has an ambience of beauty. The creator also earnestly addressed the concerns in the first screening and further developed the concept. This made me feel the designers have the approach and capabilities required of a designer. [Nakamura]

Excellent Prize

Tokyo Midtown Audience Prize

Fortune Label

This idea makes a suggestion about how to promote garbage separation for plastic bottles. It is interesting to see how it exquisitely uses the form of the interest that all humans have, to bring a mechanism for appropriately running the system that society needs. The key will be how to

popularize this idea as a design that goes beyond the boundary of manufacturers. I hope to see a few matters undergo further development, such as the form the graphics take. [Ishigami]

When I tried it, I got the same excitement as drawing an *o-mikuji* (fortune paper) at a shrine. The feeling of the fortune label gradually becoming visible as you unfold is very well thought out. I would like to see this implemented well as a design for a system that prevails in all plastic bottles, not just for one-off campaigns. Perhaps the best party to speak to in order to have it gain popularity is a major printing company rather than a beverage manufacturer. [Ito]

I felt that if it was included as standard on all plastic bottles like the recycling symbol, it would change the society. If the designers had put together a scene with the "Fortune Label" printed in a natural way on bottles from a range of manufacturers in the presentation then the graphic might have been a bit more refined. [Eguchi]

With environmental friendliness, a pleasant sensation when unfolding, and the enjoyment of *o-mikuji*, it is an idea that kills three birds with one stone. I felt it was a kind of breakthrough that should have already happened. Depending on the type of drinks and the manufacturers, I think it could have a range of other uses as well as an *o-mikuji*. I expect the development of the idea and design going forward. [Kawamura]

It links an insight into impulsive human behavior with a traditional context in the form of *o-mikuji*. I felt it was the most brilliant solution of all entries in the competition. I believe it contains a great potential for the creation of a new *o-mikuji* custom if it goes beyond the boundaries of manufacturers and it were to be broadly adopted. [Nakamura]

SOROU

This idea brings the pleasant feeling akin to the one you get when you solve a puzzle to traditional origami. The intriguing pattern on the square paper is also appealing, and this itself has beauty as a piece of graphic design and contains inherent potential. [Ishigami]

This product brings joy when everything comes together, and it really resonated with me. The design and packaging is also very delicate and it has a certain sizzle that makes you want it. It might be nice if there were other types than the crane as it brings diversity to the design. [Ito]

The approach was good, so I expected to see if it can pull the heartstrings at the presentation. I thought it would have been even more fun if there were a range of designs. [Eguchi]

It feels nice when the pattern comes together after you fold it. This idea opens a new aspect for origami. I felt the stripe design in the first screening was better. The incorporation of a Japanese element in the second round made it hard to differentiate from standard

origami. I think it is nicer to aim for beauty through a fusion of universal design, such as stripes or checks, and origami. [Kawamura]

The contrast between traditional origami and modern stripes made a large impact. I would like to see a range of other styles. [Nakamura]

LINKAGE

Not only did this work propose a new game, it also visually and beautifully expressed the form of communication between modern humans. I was very attracted by the potential held by the spectacle before me. I think a great leap can be expected if simplifying the rules and increasing the quality of the design of the product itself. [Ishigami]

People put their hands close to each other and hold numerous sticks between them. Such a spectacle is almost a metaphor for a network society, and in terms of the fun offered by the experience, it was the best in the screening process. However, I think there is still room to refine everything including the naming, logo, product design, and game rules. I hope the idea is refined to become a game that is played around the world. [Ito]

The message of wanting to bring together people who had never connected through play was very impressive. While it may not be a product that is going to sell massively, I think it is a wonderful idea to make people think about how the society to come should be. [Eguchi]

I felt it had potential as a game incorporating physiological elements such as touch and interaction with other humans, a design aspect from the interwoven fingers and sticks, and a simplicity that allows anyone to play. However, there are some hurdles in order to be realized; it is difficult to get win/lose catharsis or it can be easily replaced with chopsticks or others. If a breakthrough can be found in the approach to design, I think it could be a game with a powerful design that is played for future generations. [Kawamura]

Playing an organic game that reminds one of a tensegrity structure made an impression on me. It also reminds us of Japanese string figure making, and I think it is a beautiful invention for bodily interaction that can be played with many diverse images pictured by each player. [Nakamura]

Finalist

White Overhead Cables

There was a very significant subject to be explored in the challenge of turning the negative aspects of scenery with overhead cables into something positive. Given that it aims to overhaul scenery, this is a proposal for landscaping. My interest was really piqued by what answer could be gained between the poetic imagination of the idea and very real overhead cables. However, in

the final presentation both the poetic and the realistic side were half-baked. I am very disappointed as it is a theme with great potential. [Ishigami]

Tsugiki Pencil

This was a totally new concept and I would like to buy it if it ever came to fruition, so I highly expected to this work in the first screening, but in the second round the model lacked sophistication. I would have liked to see more consideration on thickness and weight, usability, and sales methods to increase its feasibility. [Eguchi]

Japanese Pay

You wave your phone over a rice ball shaped terminal as if you were wrapping seaweed around it. I was excited in the first screening as looked like it would be an ambitious product. But in the second round, I would have liked to see development on the design of the product, the naming, detailed craft including SE and so forth. Still, I think the ideas are very interesting. [Ito]

Icon Blister Pack

The actual perspective and creativity to re-examine the system for packages that convey the content of medication were superb. It was a shame that I felt a lack of feasibility in the second screening where the idea was given more concrete form. I hope the designers continue to work on this work. [Nakamura]

Reverse Resume

The idea of putting what a person is going to do henceforth (in the future) ahead of their face and education (in the past) was fantastic. But unfortunately, the interestingness of this idea did not lead to an invention in the form of a design. The things that come at the very beginning should be most impactful from the perspective of the individual and the company doing the hiring. It would have been better if it described what kind of synergy there would be and what will come about through the individual and the company working together. Doing so would, I think, allow the person to imagine what will happen if they hire the individual, meaning it would be a good resume from both perspectives. [Kawamura]

Otoshidama Card

The focus on gratefulness and joy towards cash being lost in a cashless society was great. The design was also refined after the first screening and this should be recognized. However, I was unable to feel much feasibility or novelty in the UX overall system that involves giving and receiving. [Ito]

ABOUT DESIGN COMPETITION

デザインコンペ概要

[テーマ：THE NEXT STANDARD]

SDGs (持続可能な開発目標)、エシカル、Upcycle、使い捨てプラスチックの禁止など、今、くらしをとりまく環境への意識の変化が求められています。2019年のテーマは「THE NEXT STANDARD」。あなたの考える「今」、そこから見えてくる「次(=NEXT)」とは何でしょうか？ これから少し先の未来の「あたりまえ」や「新しいスタンダード」になるような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。 ※2019年10月18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：2019年6月21日(金)～7月22日(月)

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]



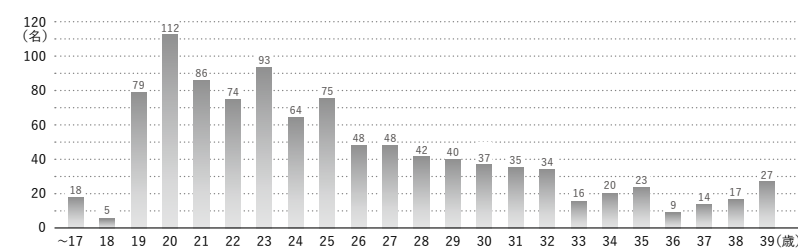
募集 / Application

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]

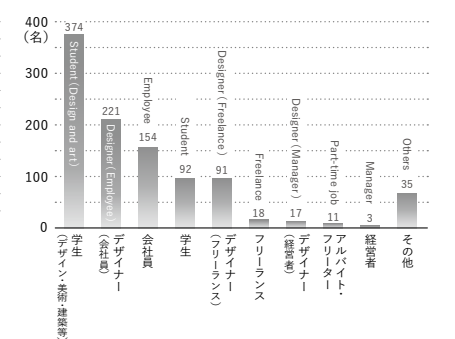
年齢分布 / Age distribution



●応募数：1,016作品 / 平均年齢：25.4歳 / 男：562名、女：433名、非回答：21名

●Number of submitted works: 1,016 / Average age: 25.4 years / Male applicants: 562, Female applicants: 433, Others: 21

職業分布 / Job type



[Theme: THE NEXT STANDARD]

Sustainable Development Goals (SDGs), being ethical, upcycling, a ban on disposable plastics and other current issues require that we change our thinking about our living environment. From your view of *now*, what will come *next*? In 2019 we are searching for designs to become a new normal or a new standard in the near future, under a theme entitled "The Next Standard."

[Judges]

Junya Ishigami, Naoki Ito, Rika Eguchi, Genki Kawamura, Yugo Nakamura

[Prizes]

Grand Prize (1) ¥1,000,000
 Excellent Prize (3) ¥300,000
 Finalist (6) ¥50,000

★The Grand Prize winner(s*) will be invited to visit Milan, Italy when "Salone Internazionale del Mobile di Milano" is held. *Up to two people
 *Prize money: 2.2 million yen. *The award-winners will be given a trophy. *There may be cases where no recipient is chosen for an award. *Support will be given to make works into commercial products. *An awards ceremony: Oct. 18, 2019. *The works will be displayed for a year at Tokyo Midtown.

[Application outline]

Application period: June 21 (Fri)–July 22 (Mon), 2019

Works of any genres are welcome but they must be unpublished works.

Application fee: free

Conditions of entry:

- ・Both individuals and groups can apply.
- ・Persons of any nationality can apply; however, applicants must be able to attend the 2nd screening and an award ceremony at Tokyo Midtown.
- ・Applicants must be 39 years old or under.
- *In case of group application, all members must fulfill the requirements.



2次審査 / 2nd screening

模型を使つてのプレゼンテーション審査にて各賞を決定



展示 / Exhibition

東京ミッドタウンのパブリックスペースにて約1年間展示。発表後、実現化サポートを提供

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

クワクボリョウタ | アーティスト

鈴木康広 | アーティスト

Judges

Shinji Ohmaki | Artist

Takahiro Kaneshima | Art Producer

Noriko Kawakami | Journalist

Ryota Kuwakubo | Artist

Yasuhiro Suzuki | Artist



GRAND PRIZE

グランプリ

made in ground

ミミズが排泄する糞塚は、土であり、排泄物であり、生き物がいた痕跡である。私はそんな糞塚をミミズがつくった彫刻と捉え、それらをそのままの形で、窯で焼成し陶にするプロジェクトを行なっている。華やかな六本木という街で「糞」は排泄物として嫌われるが、それらは循環の一部であり、生きた証である。緑の下の力持ちであるミミズが地下でつくった糞塚を、六本木の地下の会場で展示することで、私たちの未来について考えたい。

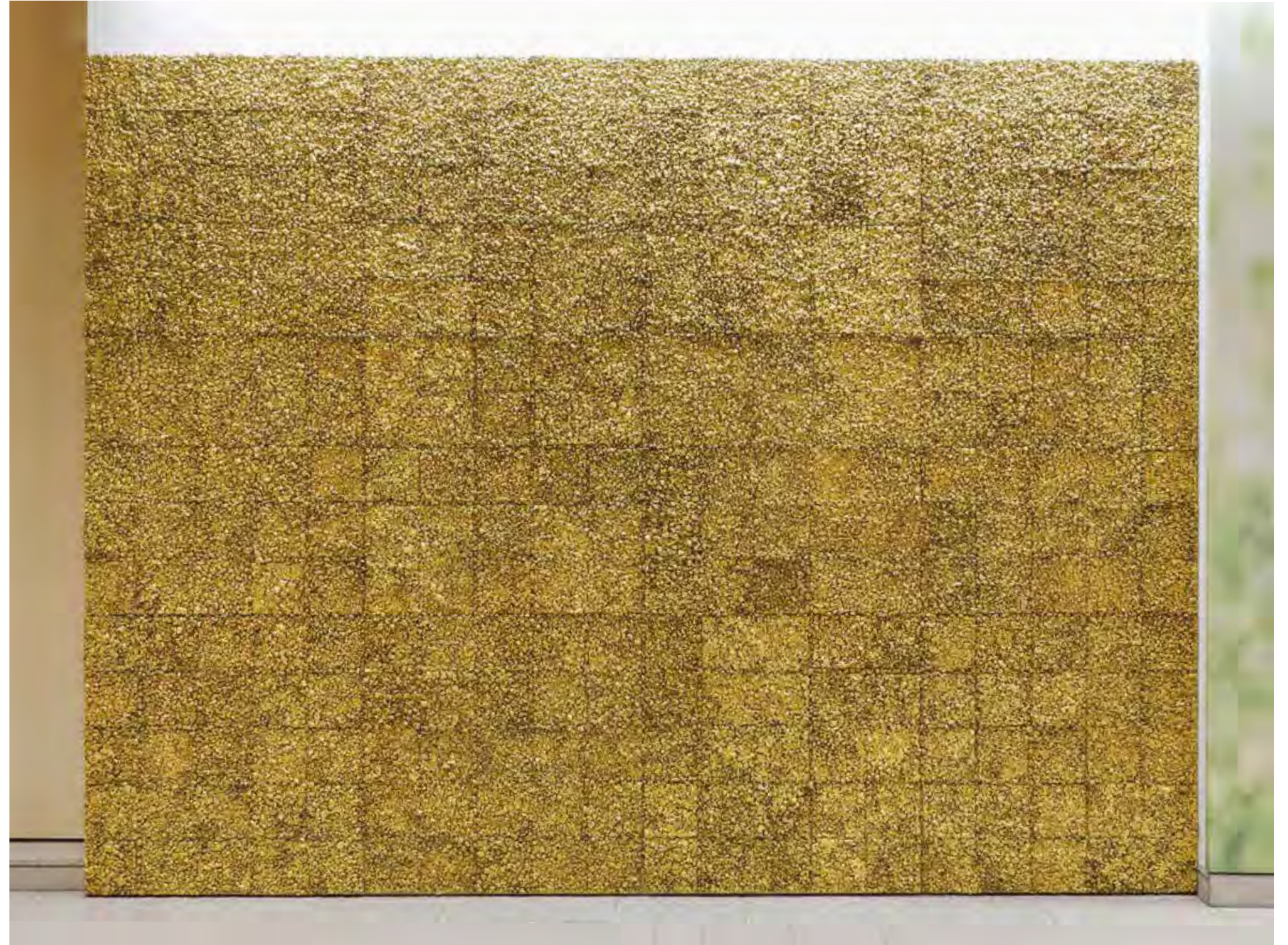
Mounds made of earthworm casts are earth, manure, and evidence that living forms existed there. I see these mounds as sculptural works created by worms; I work in a ceramics project to kiln them as found in the natural environment. In the glamorous district of Roppongi, "casts" or excretions might be considered something to be avoided, but they really are a part of a cyclical process and form evidence of life. In this underground venue in Roppongi, I would like to present an opportunity for people to think about our future, by displaying mounds created underground by worms playing a behind-the-scenes role.

素材：ミミズの糞塚、金彩
Materials: Earthworm cast mounds with gold
Size: w.4000×h.3000×d.600 mm



井原宏蒔
彫刻家 / 1988年生まれ /
東京藝術大学大学院美術研究科修了

Koro Ihara
Sculptor / Born in 1988



RUNNER-UP PRIZE

準グランプリ

イカトカイ

東京の時の流れは速い。人間性を殺していかないと生活できない如何ともしたい社会。みんな、スルメや熨斗イカになっていないか。ネオンの瞬きはいかにも、目まぐるしく体色変化するイカの表皮の色素胞のよう。星のない夜空はイカ墨。都会の美しいイカに気づいてもらいたい。そしてイカが生きる海と、地球と宇宙を思い出していかなるときも自分を大切にしてほしい。いかほどの人間と世界を尊重できるか。イカに生かされよう。

Ikatokai (Squid and Metropolis)

Time passes more quickly in Tokyo. It is a society where people can only survive by dehumanizing themselves. Everyone's life is like flattened dried squid. Flickering neon lights look like the pigment cells on the surface of squids' bodies that constantly change in color. A starless night sky is as black as squid ink. I would like people to see how beautiful these urban squids are. I want people to remember the sea the squids live in, the earth, and space, and always have a high regard for themselves. How many people and how much of the world can we have respect for? Let the squids make us alive.

素材：キャンバス、ジェッソ、イカ墨、コウイカ甲、ケンサイイカ水晶体、アラビアゴム、油彩
Materials: Canvas, gesso, squid ink, cuttlefish bone, southern squid lens, gum acacia, oil paint
Size: w.2060×h.3360×d.1800 mm



宮内裕賀
イカ画家 / 1985 年生まれ /
タラデザイン専門学校造形美術科卒業

Yuka Miyauchi
Squid Artist Painter / Born in 1985

EXCELLENT PRIZE

優秀賞



©Rich J. Matheson

杉原信幸 (左)
美術家 / 1980 年生まれ /
東京藝術大学大学院美術研究科修了

中村綾花 (右)
帽子作家 / 1982 年生まれ /
信州大学農学部卒業

Nobuyuki Sugihara (left)
Artist / Born in 1980

Ayaka Nakamura (right)
Hatter / Born in 1982

貝殻の舟—神奈川沖浪裏

貝殻は貝の生きた痕跡であり、波の形の跡のようです。貝殻をつないで舟をつくる行為は、土器の欠片を貼り合わせて、古代の土器を蘇らせるような行為です。それは海の魂の器が集まって生まれた鎮魂の舟のようです。震災の津波のあとから、葛飾北斎の「神奈川沖浪裏」がとても気になり、波のような貝殻の舟が「神奈川沖浪裏」の大波のようになりました。東京ミッドタウンの人の流れと水に包まれるような建築から、大波の舟が生まれます。

The Ship of Shells - The Great Wave off Kanagawa

Seashells are evidence that shellfish lived, and resemble ripples left by ocean waves. The act of connecting seashells together to make a boat is not unlike the act of piecing together a broken ancient earthenware vessel to resurrect it. The resultant work is like a requiem-prayer boat born from the vessels of souls gathered together from the sea. Since just after the 2011 Great Earthquake and Tsunami, I often thought about Hokusai Katsushika's "Great Wave off Kanagawa" until I finally created a boat with wave-like seashells like the great waves in the artwork. A great-wave boat is born from the moving crowd of people in Tokyo Midtown and its architecture surrounded by water.

素材：貝殻、エポキシ樹脂、ほか
Materials: Seashells, epoxy resin, etc.
Size: w.2330×h.600×d.1900 mm

EXCELLENT PRIZE

優秀賞

人工知能による顔の識別

街の似顔絵屋のように粘土を使って即興で鑑賞者の首像をつくるパフォーマンス。完成された首像は積み重ねられ、様々な人が来たことを表す。日々街ですれ違う他者の顔は、どれほどの精度を持って私たちの記憶に残っているのだろうか？ これからの人工知能の発展と機械化の精密なプロダクトは、私たちの記憶を鮮明にする。

Face Identification by AI

This is a performance in which clay head sculptures of bystanders are created impromptu, much like a street portrait artist does. Created head sculptures are piled on top of each other to show that many different people have come. How accurately do we remember the faces of strangers who walk by every day in the street? Our memory is made more vivid by higher prevision - i.e. the product of the future advancement of artificial intelligence and mechanization.

素材：粘土
Materials: Clay
Size: w.2000×h.2500×d.1500mm



古屋崇久
アーティスト / 1991年生まれ /
明星大学造形芸術学部卒業

Takahisa Furuya
Artist / Born in 1991



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

Metaphorical site

ここはコスモポリタンな場だ。現代の多様性が具体化した場所は、現地制作される作品に応答するだろう。下書きのないまま描かれる糸のドローイングは、作品を享受する多様な「個」によって自由に解釈され、無数の様相を持つ東京ミッドタウンの比喩的なサイト(光景)となる。不可視な多様性の総体が作品そのものであるように。東京ミッドタウンという“場”そのものであるように。

This is a cosmopolitan place. Places which embody modern-day diversity will respond to art works that are created in-situ. A picture drawn freehand with threads is freely interpreted by "individuals" who enjoy the work, and becomes a sight metaphorical of the numerous facets of Tokyo Midtown. Just like the totality of invisible diversity is made into this art work itself. Just like it taking place here in a physical "place" called Tokyo Midtown.

素材：絹糸、木綿糸、銅線、紙
Materials: Silk thread, cotton thread, copper wire, paper
Size: w.5220×h.3680×d.540mm



盛 圭太
アーティスト / 1981年生まれ /
パリ第8大学大学院美術研究科修了

Keita Mori
Artist / Born in 1981

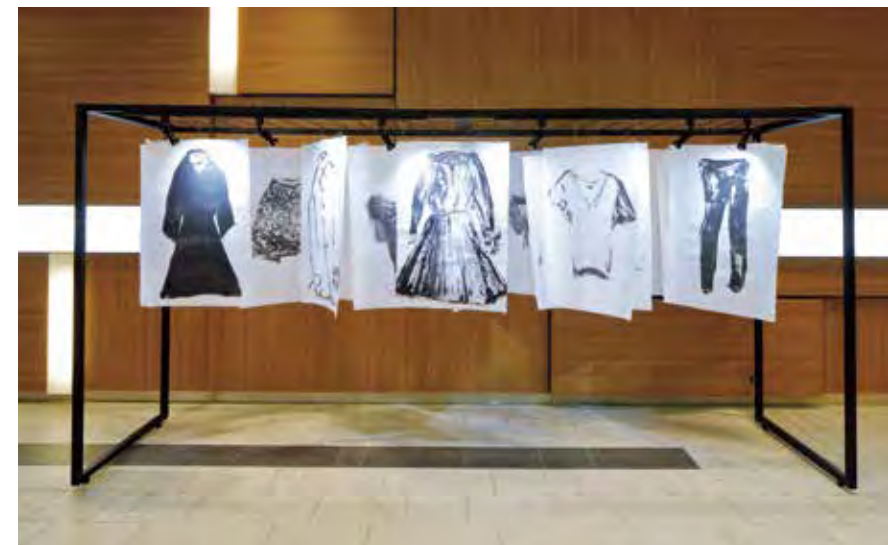
躍っていたいだけ

生活の中に感じる喜びや痛みを、衣服は内包している。どこかにしまいこんでしまった衣服を、引っぱりだしてみる。あるいは、運命の一着との出会いを信じて、外に出かけてみる。そのときめきや切なさを、私はずっと体験していきたい。違和感だらけのこの身体で、それでも何かに期待していきたい。それらを版画で表現し、個人の所有から遠ざける。この作品が風に揺れたとき、人びとは、他者の存在を意識し、自分の存在を確かめる。

I just want to make my heart beat with joy.

Clothes contain joy and pain we feel in our lives. Pulling out some clothes that you have put away somewhere. Or going out with expectations of finding a clothing item you believe you are destined to wear. I want to keep experiencing that excitement and yearning. I want to keep expecting something good in this body despite a strong sense of being out of place. As I express those feelings in print art works, they are forced away from personal ownership. When this work sways in the wind, people become aware of the existence of others, and verify their own existence.

素材：リトグラフ、雁皮紙、金属
Materials: Lithograph, ganpi-shi paper, metal
Size: w.4000×h.2000×d.1000mm



古屋真美
学生 / 1994年生まれ /
武蔵野美術大学大学院造形研究科在籍

Mami Furuya
Student / Born in 1994

JUDGES' COMMENTS

審査員総評

若手の作家たちが、大きな発表の機会を得て、どれだけ自分を客観的に見つめることで成長できるかが、はっきりと示された展示になりました。公共スペースでの展示の意味や難しさを実感した展示ができているのも良かったです。グランプリ、準グランプリを受賞した2人の作品は、「自分」という生命も含めた人間と自然との関わりを見据え、その表現が空間の中で実現されていました。惜しくも優秀賞となった4組も、それぞれに次のステップを踏めるのではないかと思います。

大巻伸嗣

今回のアワードでは、東京ミッドタウンという多くの人工物が目の前に立ちほだかる都市のまん中が舞台にもかかわらず、生命の生々しさや人間らしさを感じさせる作品が多く、「これからどう生きるか」を問い、向き合うべき課題や、生命そのものに対峙する姿勢を作家や作品から感じました。そのような表現に大きく作用する制限や制約に、東京ミッドタウンがどう柔軟に応えられるかも、これからの創造性へのさらなる寄与という観点では大切かもしれません。

金島隆弘

受賞した6組は、普段は目にできない世界や意識されにくい状況を捉え、驚きとともに問題意識を刺激する作品を完成させてくれました。「人間だけが地球に生きているのではないこと」を思考することの重要性が挙げられるなか、広い視野と深く掘り下げた考えを持ち、東京ミッドタウンを訪れる方々に強いメッセージを発する作品の選出となったと思います。「人」にフォーカスするアワードらしい結果ともなりました。みなさんの今後の挑戦にも期待しています。

川上典李子

最終審査まで残ったみなさんが限られた時間のなか、想像以上のアイデアを予想以上の完成度で実現されていた点に、まず尊敬の言葉を申しあげたいと思います。美術館と異なり、通り過ぎる人が多い商業空間の中で、目を惹きつけ楽しませつつも、クリティカルな面を持つ作品が選ばれ、非常に良かったと感じます。作品が、通り過ぎる人びとの脳裏に焼きつき生活の中に紛れ込んでいく、アートならではの体験が実現されることを期待しています。

クワクポリョウタ

作家という立場で審査に参加し、自分よりも若いクリエイターが今のように考え、何を見ようとしているのかが感じられて新鮮でした。作品をコンベや公共空間に持ち込むのは、傷ついて壊れてしまう危険性を孕みますが、そこに挑戦するクリエイターたちの姿にも刺激を受けました。科学技術やデザインに求められる問題を解決するための機能性や利便性ではなく、「なぜ人はそこに惹かれるのか」という答えのない疑問から始まる、アートの世界との向き合い方に僕自身も底知れぬ魅力を感じています。

鈴木康広

Young artists gained a significant opportunity to present their work, and the exhibition clearly showed just how far they can objectively examine themselves and grow. It was also good that the exhibition enabled them to get a feeling for the significance and difficulty of exhibiting in a public place. The works by the grand prize and runner-up prize winners focus on the relation between humans, including one's own life, and nature. I believe that the four winners who just missed out on the top prizes are also ready to take the next step.

Shinji Ohmaki

Despite the fact that the venue was located in Tokyo Midtown - right in the middle of a city where manmade objects tower in front of one's eyes - in these awards there were many works that let us feel the vibrancy of life and humanity. They posed the question of how we are going to live, and I got a feeling for the views regarding the issues we have to face and life itself from the artists and their works. The way in which Tokyo Midtown flexibly responds to the limitations and restrictions that greatly affect such expression may also be important from the perspective of making further contribution to creativity.

Takahiro Kaneshima

The six award winners focused on parts of the world that are usually invisible and situations that people usually aren't aware of, and produced works that were not only surprising but also stimulated awareness of the issue. Against a backdrop of awareness of the necessity for learning that it is not only humans that live on this planet, I think the works selected reflect a broad field of view and an approach of exploring a topic in depth, and convey a strong message to visitors to Tokyo Midtown. The result was also what you might expect for awards focusing on people. I am looking forward to seeing what challenges the artists take on going forward.

Noriko Kawakami

Firstly, I'd like to express my respect to those who made it through to the final screening and managed to come up with greater ideas than I could imagine and produce works to a higher level of refinement than I had expected. In contrast to an art gallery, works were chosen that attract people and bring fun to this commercial space through which most of people usually just pass, and I feel the exhibition was very good in terms of evaluating the works with critical aspect. I hope that the works make a lasting impression on the people who pass and blend into their daily lives, providing the kind of experience that is only possible through art.

Ryota Kuwakubo

I participated in the screening as an artist, and was able to get a feeling for what artists younger than myself are thinking about these days and what they are trying to see, and I found it very refreshing. Taking works into a competition or public space entails the danger of them being damaged or broken, and I was inspired by the way the artists took on this challenge. Rather than functionality and convenience for resolving issues as demanded by science and technology and design, I myself also feel limitless appeal in the way art, which starts with the unanswerable question of what attracts people, confronts the world.

Yasuhiro Suzuki

REVIEWS ON WORKS

作品講評

グランプリ

made in ground

近年、地球温暖化、異常気象が相次いでいるなか、自然との関わりをもう一度考えさせる作品を完成させたことを高く評価する。展示は、空間を埋めることに作家の目が向けられており、本質的な良さはあるが、客観的にこの作品が持つメッセージを伝える工夫ができることが、作家として活躍していくうえでとても重要な課題となるだろう。しかし、彼が日本、イタリア、ドイツなどで実際に手と身体を動かし、ミミズという普段目にとめないものをフィーチャーし、膨大な時間をかけて生態を観察したその行為からなる作品は、小さな存在が作りだす大きな時間を私たちに考えさせるものとなった。【大巻】

人工物で溢れる都会で自分が踏みしめる大地に焦点を合わせ、そこに生きるミミズを起点に、生命体の営みを視覚化しながら壮大な壁を立ち上げるべく作品を焼き続けた姿勢が伝わってくる。展示空間の制約に屈し作品の強度が下がってしまったことは極めて残念ではあるが、それは作家側の問題でもあり会場側の問題でもある。その問題を含め作品をどう立ち上げるのか、そこに次の可能性と今後があるように思う。【金島】

ミミズの「糞塚」は小さな生き物の痕跡だ。その一つひとつを拾い集めながら井原さんが向き合うのは、自然界のとてつもない時間。私たちを取り巻く世界の大きな循環に気づかせてくれる作品であり、焼成され黄金色に彩色された無数の凹凸にはミクロとマクロの視点が交差している。均質ではない形状と色も示唆に富む。私たちに様々なことを考えさせるミミズの糞塚からは一貫した問題意識に基づくメッセージの強さも伝わってくる。意欲的な作品を高く評価します。【川上】

身近にあるのに見えないものや、見ているのに気づかないことに気づかせてくれる作品です。華やかな六本木にミミズの糞を展示するという話だけ聞くと、奇を衒(てら)ったアイデアと感じるかもしれませんが、実物を見れば決してそうではないと納得できる。丁寧で真摯な作品です。美しいものを再定義していくことがアーティストの役割であると再認識させられました。【クワクボ】

都市の表層を揺るがすコンセプトもさることながら、作品を前にして皮膚感覚に迫るものがあった。焼成の都合で避けられない継ぎ目は都市の区画を思わせた。規則的なグリッドと糞塚の複雑なパターンが地とたことを高く評価する。展示は、空間を埋めることに作家の目が向けられており、本質的な良さはあるが、客観的にこの作品が持つメッセージを伝える工夫ができることが、作家として活躍していくうえでとても重要な課題となるだろう。しかし、彼が日本、イタリア、ドイツなどで実際に手と身体を動かし、ミミズという普段目にとめないものをフィーチャーし、膨大な時間をかけて生態を観察したその行為からなる作品は、小さな存在が作りだす大きな時間を私たちに考えさせるものとなった。【大巻】

準グランプリ

イカトカイ

今回、総数262点の中で、最も独自性を持った作品で一番気になる作家であった。どんな人物なのかと興味を湧き、プレゼンテーションで会ったときは、本人のイカへの熱意と、世界がどれほどイカとつながっているかを見つめるイカへの探求心に度肝を抜かれた。プレゼンテーションのときに彼女に話したことが展示に活かされ、サイトスペシフィックな作品へと昇華した。ただの絵画だったものが、天井から降り注ぐ光や水、その反射を活かした構成となり、その背面にとどまることなく映り込む夜(影)のイカの存在が、行き交う人びとの姿さえも水中でたゆたうイカと人との関係をつくり上げていく。そのような作品を完成させたことは、惑星大直列が突然起きたかようだった。しかし、作家、作品としての強さを続けるためにはさらなる努力が必要であると考える。今後の作家としての発展に期待したい。【大巻】

公共空間では滅多に出会うことができない名作と出会った衝撃がある。イカと向き合い続けながら制作を続け、今回その積み重ねが展示空間と大きく共鳴したインスタレーションとなった。描ききった平面の表裏、上から差し込む光や水の波紋、台座の鏡面性と支持体、作品があるべき所に収まった、という感じである。たとえそれが偶然性によって実現したものだったとしても、今後は平面的な作品にとどまらない創作が多く出てきそうで、楽しみである。【金島】

イカに対する一途な想いや探究に基づく際だった提案であり、イカと社会との切り離せない関わりを鮮明に浮かび上がらせる作品を完成させてくれた。イカは東京ミッドタウンという海を泳ぎ、東京の空に浮かびながら、都市に生きる私たちを見つめ、問いかける。作品展示の環境をみごとに活かしきっている点も評価したい。「イカとつながっている」「描くためにイカに生かされている」と言いきる宮内さんならではの作品です。【川上】

作者自身のイカに対する深い造詣が反映された迫力のある作品となりました。展示する環境に呼応して、絵を表裏に配置したり、外光の反射を活かしたりして、最後まで作品を魅せるこだわりが表れていました。これは普段イカと接している作者ならではの、きめ細やかな観察眼のなせる技だと思います。一つの対象に徹底的ののめり込むことが、このような力強さを生むのだと感動し、本人の語るイカの魅力に耳を傾けたくになりました。【クワクボ】

イカへの一心不乱の姿が審査の過程で終始謎めいていた。最終展示では、与えられた場所の特性を活かし、キャンパスの裏側を見せる仕器、移りゆく外光に対する照明のバランスなど、展示の隅々に配慮を感じた。天井を流れる水の効果も味方につけ、状況をポジティブに引き寄せる作者の姿勢に、審査員一同、驚いた。イカの像に「人拓」が潜むなど、技法がどこか冗談めいているのも楽しい。イカをとおして都市や人間存在を問う独自の道をこれからも示してくれるに違いない。【鈴木】

優秀賞

貝殻の舟 ― 神奈川沖浪裏

1次審査で懸念していた貝の置物にならないかという心配や、ディテール、構造に関してしっかりとクリアされた作品となった。彫刻として360°の角度から見ても面白い作品になっている。本来、様々な角度から見られるのが理想だが、今回の設置場所においては少し損をしたかもしれない。評価できるころは、表裏どちらから見ても構成や形の美しさがあった点だ。構造についても工夫し、作品として昇華させたことも評価できる。東京ミッドタウンという場所性と作品

の持つストーリーについて、もう少し考えを深められればより良い作品になっただろう。作品のスケールに関しても、それぞれの展示場所に合うような絶対スケールがあると思うので、今後この作品を制作する際は、それを考えてほしい。【大巻】

東京ミッドタウンオーディエンス賞

人工能による顔の識別

公共の場で、行き交う人をいかに巻き込めるか。それはアート部門が取り組むテーマそのものである。1次審査では、AIに関する議論や「顔」の公共性を問うコンセプト、やってみたいとわからない未知数のプロジェクトであることが票を集めた。最終審査では、審査員が体験者の視点に立ち、運営上のサイン計画などが議論になった。コンセプトやシステムによって完結する作品ではなく、装置と生身の作者の存在が一体となり、状況とともに変化していくプロジェクトであることに注目する必要性を感じた。【鈴木】

躍っていたいだけ

自分の衣服という極めて個人的な題材を扱いながらも、そこから版を起こして紙に刷るという作業を経ることで、絶妙な距離感を取りながら、2次元と3次元とを行き来する軽やかなインスタレーションに仕上がった。服と人間、作品と鑑賞者、展示空間と構造物、視点とスケールなどに着目しながら、その関係性をもう少し深く掘り下げることができる、作品がさらに面白くなっていくように感じる。【金島】

Metaphorical site

紙や壁に直接糸で描かれる作品が、東京ミッドタウンで制作された。中央の描写から発芽、生長するように糸が延びる。手の動きによる造形だけでなく、意図しなかった放物線など、この場でしか誕生しえない作品に挑んできた。本人が「バグ」と表す作品の特色に加え、不可視の可視化においては実体のある糸とかすかな影との関係も興味深い。今後の可能性を感じ、自身のコンセプトもとのさらなる前進を引き続き期待しています。【川上】

REVIEWS ON WORKS

作品講評

Grand Prize

made in ground

I highly rate the fact that against a backdrop of global warming and a chain of abnormal weather events over recent years, the artist created a work to make us rethink our relationship with nature. With regards to the exhibition of the work, he focused on completely taking up the space, and while there is an essential quality to the work, it is a very important challenge for him to come up with ideas to convey the message from a more objective perspective in order to flourish as an artist. But his work, which came about through him spending a great deal of time in Japan, Italy, Germany, and other places focusing on earthworms - something that people never usually see - and actually working to observe the way in which earth they live, provides us with an opportunity to consider the large amount of time created by such small things. 【Ohmaki】

This work allows us to really picture the artist repeatedly firing the work to create an enormous wall and draw our focus to the earth beneath our cities full of manmade artifacts while revealing the activities of earthworms and other organisms that live in the earth. While it is a real shame that the space restrictions in the exhibition area caused the power of the work to be diminished, this is a problem on both the part of the artist and the venue. I think consideration of the way in which this work is displayed, including the issue mentioned here, will lead to the discovery of greater potential and future. 【Kaneshima】

Earthworm castings (or "dung mounds") are the tracks of tiny living creatures. What Koro Ihara is examining by picking up and collecting individual castings is the incredible time of the natural world. This work makes us notice the great cycle in the environment surrounding ourselves, and the countless bumps on its fired and gold colored surface create an intersection of micro and macro perspectives. The uneven, non-uniform shape and color are highly thought provoking. Earthworm castings give us pause for thought on a wide range of things, and this work conveys a strong message based on the foundation of a complete and consistent awareness of the issue it addresses. I very highly rate this ambitious piece. 【Kawakami】

This work draws one's attention to the things close to us that we cannot see, and to the things we don't notice in what we can see. Hearing about an exhibition of worm dung in the bright and colorful Roppongi, you might think the idea is to do something unusual just to gain attention, but when you see the work itself you will find a thoughtful and careful work that convinces you this is not at all the case. This work reconfirmed to me that the role of the artist is to redefine what is beautiful. 【Kuwakubo】

While I was also impressed with the concept of shaking the surface layer of a city, there was something in the work

that made me feel a physical sensation on my skin when I stood in front of it. The joints, which are unavoidable due to the way the work is fired, reminded me of zones in a city. The regular grid and the complex shapes of the earthworm castings appeared as both ground and an illustration, and it made me feel as if my sense of vision had come loose. Perhaps it is the non-present worms who are to thank for the fact that one's eyes somehow do not grow tired of wandering over this city of earthworm dung. Then the folds of the castings created by the hand of the artist began to cover the world, and the moment I realized that this was stuff that had passed through every nook and cranny of the inside of earthworms, I got goosebumps the likes of which I had never experienced before. 【Suzuki】

Runner-up Prize

Ikatokai (Squid and Metropolis)

Of all the 262 works this time, the individuality of this piece made the artist the one I was most curious about. I became very interested to find out what kind of person she is, and when I met her at the presentation I was amazed by her passion for squid and her inquisitiveness in the way she examines just how much squid are connected to the world. She incorporated the things that I talked to her at the presentation to the exhibition, and she refined her work into a site-specific piece. With its composition that takes what was initially just a painting and utilizes the light and water coming down from the ceiling and the reflection of these things, the fact that the artist produced a work that creates relationships between a squid drifting through water and people, even through the figures of people projected on the reverse side of the squid at night (its shadow), it made me feel almost as if the planets had aligned in an instant. However, I would say that yet more effort is required in order for the artist and the work to maintain their power. I hope this artist displays an evolving nature going forward. 【Ohmaki】

This has the kind of impact you'd get from coming across a famous work that you can almost never see in a public place. The artist has worked on this piece while taking a good look at squid, and the incremental progress she made has resulted in an installation that resonates greatly with the exhibition space. With a fully painted front and back, light and water ripples from above, the mirror-like quality of the base and the supporting frame, it felt like the work had found the place that it was supposed to be in. Even if this was something that came together through coincidence, I feel that going forward her work will not be limited to those on a flat surface, and I am very much looking forward to seeing what she produces. 【Kaneshima】

Not only was it a remarkable idea based on a single-minded passion and inquiry into squid, but the artist also

created a work that enables the viewer to vividly envision the inseparable relationship between squid and society. As it swims through the ocean formed by Tokyo Midtown and floats in the air in Tokyo, it gazes upon us, the inhabitants of the cities, and asks questions of us. I also think the way in which it brilliantly leverages the exhibition environment is worthy of praise. With her confident assertion that she is connected to squid and it is the squid that give her the mission of depicting them, a work such as this could only have been produced by Yuka Miyauchi. 【Kawakami】

This work reflects the intimacy that the artist has with squid, and has a strong impact. It displays the artist's dedication to showing every aspect of the appeal of the work through techniques that respond to the environment in which the work was exhibited, such as putting paintings on the front and back and taking advantage of outside light. I think the skill required to do this is something only the keen eye of an artist who is constantly in contact with squid is capable of. I am very impressed by the way being so utterly devoted to a single subject can produce such power, and it makes us want to hear what the artist has to say about the appeal of squid. 【Kuwakubo】

The artist's total devotion to squid was something of a mystery from start to finish during the screening process. In the final exhibition, she took advantage of the characteristics of the space she was given and used fixings that showed the back of the canvas, used lighting that balanced with the changing external light, and took into consideration other such things in every detail of the exhibit. She used the effect of the water flowing on the ceiling to her advantage, and I was amazed at the way she got each and every judge to see the circumstances in a positive light. The techniques she used, such as hiding the impression of a human form in the image of the squid, have a joke-like quality and provide a sense of fun. I am sure that going forward she will show us more work from the unique path she has chosen of examining urban human life through the medium of squid. 【Suzuki】

Excellent Prize

The Ship of Shells - The Great Wave off Kanagawa

This work has fully allayed all fears from the first screening over whether it would just be a shell ornament, and concerns about its detail and structure. The work looked interesting from any angle as a sculpture, so it might have suffered from a small loss due to the place it was installed. The aspect of this work that deserves praise is the beauty of its composition and form whether it is viewed from the front or back. I am also very impressed by the way, in terms of the composition, the artists displayed creativity and refined the work. Yet I think that if the artists had thought more deeply about the

nature of the location for the exhibit in Tokyo Midtown then it could have been an even better piece. With regard to the scale also, each and every venue has an absolute scale, so while there were restrictions on the exhibition here I hope that the artists take this into consideration when producing this work again in future. 【Ohmaki】

Tokyo Midtown Audience Prize

Face Identification by AI

The theme tackled by the art category is how to get people passing through a public space involved. In the first round of screening, the debate over AI and the concept of examining the public nature of one's face was voted for as a project that was somewhat of an unknown quantity whose results could not be known unless the project was undertaken. In the final screening, the judges took the position of testers, and a debate over things including the sign plan in terms of operation took place. Rather than being a piece that is fully formed from its concept and system, I felt the necessity to view it as a project where the device and the human form of the creator come together and change along with the circumstances. 【Suzuki】

I just want to make my heart beat with joy.

Dealing with extremely personal subject material in the form of the artist's own clothing, she made prints of these on paper, and while maintaining an exquisite feeling of distance throughout this process she has created a light installation that flits between both 2D and 3D. I feel that if the artist could focus on clothing and people, the work and the audience, the exhibition space and the structure, perspectives and scale, and other such things while more deeply examining the relationship between them then this piece could be even more interesting. 【Kaneshima】

Metaphorical site

This is a work that creates an image by applying thread directly to paper and wall, and was produced at Tokyo Midtown. Thread extends from the central depiction, as if sprouting and growing. As well as a form created by hand movement, the artist took on the challenge of a work with parabolas and other unintended aspects that could only be produced in this venue. In addition to the unique characteristics of this work that the artist himself calls the "bug," in terms of the visualization of the invisible, I also felt very interested in the relationship with the thread and its physical form and its slight shadows. I hope the artist feels the potential for the future, and continues to make further progress based on concepts he comes up with himself. 【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、川上典李子、クワクボリョウタ、鈴木康広

[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：2019年5月13日(月)～6月3日(月)
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作品までとします)
 - ・国籍は問いません。ただし、審査・設置・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 に設置された実物を審査、各賞を決定



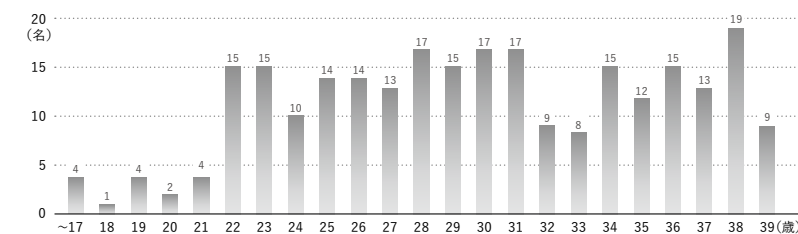
展示 / Exhibition

東京ミッドタウンプラザ B1F にて約1カ月間展示

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]

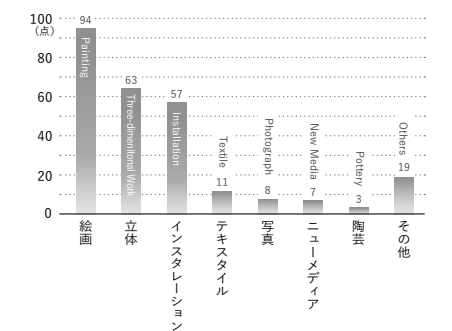
年齢分布 / Age distribution



●応募数：262作品 / 平均年齢：29.7歳 / 男：123名、女：134名、非回答：5名

●Number of submitted works: 262 / Average age: 29.7 years / Male applicants: 123, Female applicants: 134, Others: 5

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





あなたの脳もあなたの作品だと思います。このトロフィーは人間の脳をサボテンの盆栽に見立てたものです。今回デザインした脳幹は、「表現したい」という強い衝動や欲望を制御しているそうです。高価で良いとされるサボテンは、かなりの長い年月が経っているそうで、受賞者の皆さんの「デザイン脳」と「アート脳」も、これまでの生き方によって形づくられた作品だと思います。トロフィーの制作にあたっては、サボテンの叢さんに鉢合わせをしていただき、東京大学の脳神経外科に脳の精密な3Dデータをご提供いただきました。これからもそのすばらしい才“脳”に太陽の光を浴びせて、たっぷりと水をあげてください。

I think your brain is also your work of art. This trophy depicts the human brain with a bonsai cactus. The brainstem in the design represents what controls your strong impulses and desires to “express yourself” — in cactus form. Good cacti that are deemed valuable grow and develop over a long period of time. Similarly, the “design brain” and “art brain” of the award recipients are their works of art that have been formed by their ways of life so far. In creating the trophy, we asked cactus virtuoso Qusamura to match the cacti with the perfect vessel, and used the precise 3D brain data offered by Department of Neurosurgery at the University of Tokyo. We hope that the awardees continue to expose their ‘cacti brains’ to sunlight and give them plenty of water.



Trophy Design: 伊藤直樹 / Naoki Ito

Producer: 林 重義 / Shigeyoshi Hayashi (PARTY)
Design Engineer: 日下部 理 / Satoru Kusakabe (PARTY)

協力: 叢、東京大学医学部附属病院脳神経外科、ミマキエンジニアリング、安心堂
Supported by: Qusamura, Department of Neurosurgery, the University of Tokyo, MIMAKI ENGINEERING, Anshindo

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

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様々なイベントへ、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. MID DAY WEEK
2014-2017 / event planning, graphic design, copy writing, creative direction

3. 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~
2016-2019 / design & artwork

4. MIDTOWN LOVES SUMMER TATAMI TERRACE 涼空庵
MIDTOWN LOVES SUMMER Furniture Installation, TATAMI TERRACE
2019 / creative direction, design

5. MIDTOWN LOVES SUMMER キッズワークショップ
MIDTOWN LOVES SUMMER Workshop for kids
2013-2019 / workshop, creative direction, design & artwork

6. MIDTOWN LOVES SUMMER スタンプラリー
MIDTOWN LOVES SUMMER Stamp Rally
2019 / creative direction, design

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
2012-2019 / artwork creation, performing art, workshop, 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(2015-2019年)
※2012-2014年は、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. (2015-2019)
*The concerned event from 2012 to 2014 was the Business of Design Week (BODW) in Hong Kong.



University of Hawai'i at Manoa, 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 Manoa
後援/Supporter: University of Hawai'i at Manoa, Department of Art and Art History 協賛/Sponsor: Halekulani Corporation
(2013-2019)

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の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.



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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

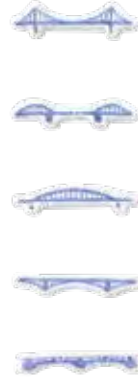
受賞者支援 & コラボレーション活動



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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 / ワビスビ(デザ院株式会社)
AIR BONSAI / Wabisabi (deza-in.jp)
2008

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、様々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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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 2019 ちらし
TOKYO MIDTOWN BAND LIVE! Competition 2019 Flyer
creative direction & design : 稲田尊久 Takahisa Inada

3. ストリートミュージアム 2019 DM
STREET MUSEUM 2019 Direct Mail
creative direction & design : JDS

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2019 ちらし
ROPPONGI ART NIGHT 2019 Flyer
design : 姫野恭夫 Yasuhiro Himeno

6. ペタペタこんちゅうさいしゅう ポスター
Stamp Rally Event Poster
design : 大垣友紀恵 Yukie Ogaki

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.2 mm 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.2 mm
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.80 mm 東京ミッドタウン日比谷に設置
Kanata Goto *Dancing Geometry* 2018 Polyester threads, Steel φ2000×d.80 mm 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.400 mm パークシティ大崎に設置
Motoka Watanabe *POTAN SHEEP* 2015 Aluminum w.900×h.650×d.400 mm Installed at Park City Osaki



TOKYO MIDTOWN AWARD 2019

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