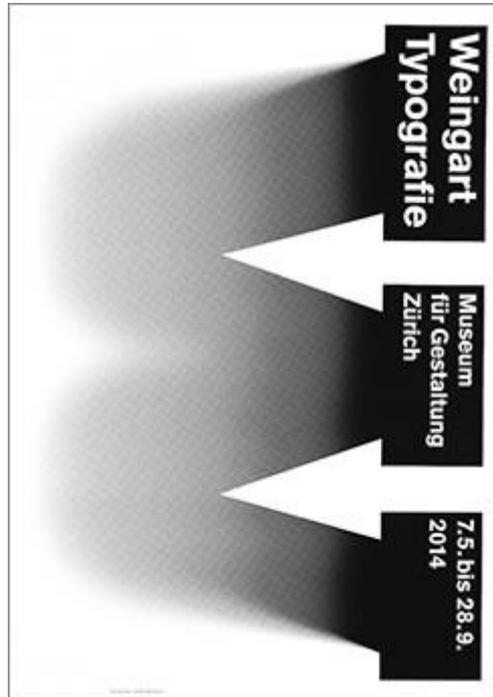


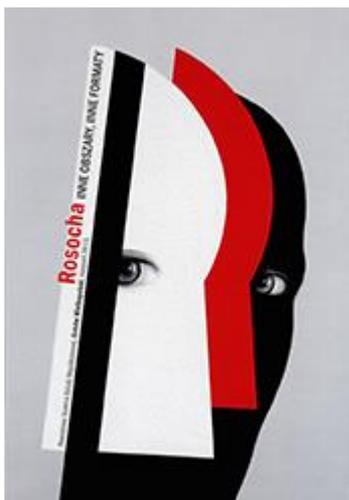
The 11th International Poster Triennial in Toyama, 2015
The Prize Winners and Their Works

Grand Prix



SCHRAIVOGEL, RALPH [Switzerland / The Netherlands]
Weingart Typography
Category A

Gold Prize



ROSOCHA, WIESŁAW [Poland]
ROSOCHA. OTHER AREAS, OTHER
FORMATS
Category A



OZAKI, MIHO [Japan]
70 years after the war
Category B②

Silver Prize



UENISHI, YURI [Japan]
World Table Tennis
Championship 2015
Category A



HEMMAT, ELHAM [Iran]
My hands just shelter I have
Category A



R2 [Portugal]
YOU ASK THE QUESTIONS
Category B②

Bronze Prize



ATELIER MIT MEERBLICK
[Germany]
THANK YOU FOR SHOPPING HERE
Category A



KRYENBUEHL, MICHAEL & WEISS, IVAN [Switzerland]
Rockwoche Rote Fabrik Zürich
Category A



OKUMURA, YUKIMASA
[Japan]
Okumura matsuri vol.2 A
GIFT OF JOY
Category A



POMMERENKE, LISA & ROTH, SIMON [Germany]
SIMULTANHALLE 2014
Category A



KORKUĆ, WOJCIECH KOREK
[Poland]
Theater Wyrzeze. Two in your home
Category A



TRETYAKOV, PHILLIP
[Russia]
MAYAKOVSKY DAY
Category A



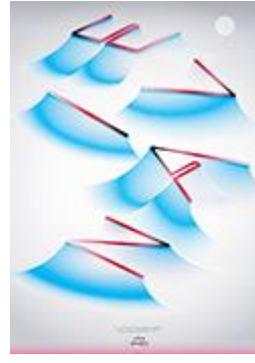
SHINMURA, NORITO [Japan]
 MUJI Campsite 2015
 Category A



YOU, YIBIN [China]
 NEW LUNAR CALENDAR
 Category B①

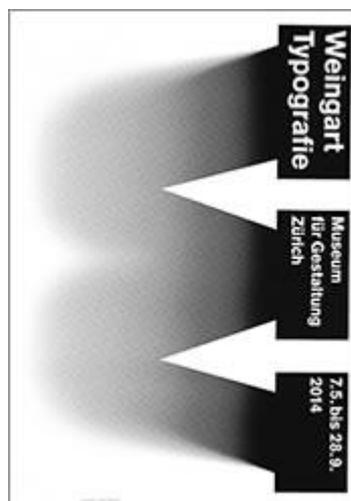


ZAKER, TAHA [Iran]
 Iannis Xenakis Remembered
 Category B②



KOU, KINEI [China]
 Evian
 Category B②

THE 6TH YUSAKU KAMEKURA INTERNATIONAL DESIGN AWARD



SCHRAIVOGEL, RALPH [Switzerland / The Netherlands]
 Weingart Typografie
 Category A

International Jury's comments for screening of IPT2015

MITSUO KATSUI International and National Jury, Member of the Organizing Committee

In recent years, there has been an increase in competitions which conduct judgments of digital materials. However, the International Poster Triennial in Toyama continues to maintain its tradition of judging only the physical poster, and we are pleased to have received 3845 submissions from 57 countries and regions around the world this year.

The IPT judging began with an initial screening conducted in June, at which a national jury selected 351 submissions for exhibition. The second screening was carried out in mid-September, just before the opening of the exhibition, by an international jury made up of Jianping He, Philippe Apeloig, Katsumi Asaba, and myself. On the first day of judging, we examined the entire body of selected works and chose 50 candidates for the IPT awards, narrowing these down to 37, and then a final 19 candidates in the afternoon. The following day, we were faced with the task of selecting the IPT prize winners from among these 19 posters. The Grand Prix recipient, Ralph Schraivogel's Weingart Typography, also happened to be the poster selected by the national jury for the Yusaku Kamekura International Design Award, a prize presented by the Japan Graphic Designers Association. This poster was selected in a unanimous decision by the international jury, with the two overseas judges unaware of the recipient of the Yusaku Kamekura Award until after the determination of all the IPT awards. This work, which used a "W" – the initial of the first and last names of famed typographer Wolfgang Weingart – as its theme, stood apart from the others for its incorporation of information into the "W" with the halftone printing that was selected as the most fitting medium of expression for the poster, and the perfect expression of its message that it achieved with only black and white. The international judging is one that seeks to unearth a variety of new images, and it is unusual for the Japanese and overseas judges, who come from different cultural backgrounds, to unanimously select a single work.

Miho Ozaki's poster *70 Years after the War* was the recipient of one of the two Gold Prizes. Like a flag of the rising sun, it depicted a pitch-black hole floating in the midst of fluttering cherry blossom petals. It was striking in the bold manner in which it managed to insightfully evoke the 70-year anniversary of the war. The other Gold Prize recipient was *Rosocha – Other Areas, Other Formats* by Wieslaw Rosocha. Rosocha has continued to submit many fine works to the IPT, previously receiving a Silver Prize at the IPT 2009, but this poster was the first work we have seen composed in his new style of expression, and it was recognized to be a perfectly executed example of this individualistic style. Three Silver Prizes were also awarded, and it was gratifying to see the contest for these prizes take place between the highly original posters of both young and veteran designers.

The posters selected at the first screening are now on display in the IPT 2015 exhibition hall, but over half of these are posters that are might not seen out in our streets, but rather ones that their designers create to be seen in an internet environment, in the midst of visual chaos, which sets constraints on how these works function as posters. However, the poster remains the essence of graphic design's quest to bring forth the graphic image. The poster is the essence of the creative process of coming up with images that remain in the viewer's mind. And having the varied cultures of the Middle East, Southeast Asia, Europe and other regions assembled in this single exhibition hall is the essence of what our creative work is all about. This exhibition is a medium through which we may discover messages aimed at the world of today and the future to come – and this is the essence of the International Poster Triennial in Toyama.

KATSUMI ASABA International and National Jury, Member of the Organizing Committee

The Asaba slogan for 2015 is "60 years of design, 40 years of table tennis, 20 years of calligraphy" – and embodied within the connecting commas is the concept of a process still very much in continuation. Also, my present theme is the idea of the "internalization of design." This year, I was pleased to be a part of the 11th International Poster Triennial in Toyama, 2015. Held once every three years, 30 years have passed since the establishment of the IPT, which continues to grow as one of the world's most long-established and illustrious international poster exhibitions. The IPT continues to serve as the first step to success in the careers of many new designers, but we also receive submissions from established and veteran designers, and our body of submissions demonstrates the depths of what the world of graphic design has to offer. There are now public entry exhibitions around the world which allow submissions to be sent via the Internet, but I strongly hope that the IPT continues to require printed submissions on paper. I have been a part of the IPT national jury numerous times, but this was my first time to serve as one of the four international jurors at the final screening alongside Philippe Apeloig of France, Jianping He of Germany, and Mitsuo Katsui of Japan. Philippe and Jianping are old friends of mine, so while I did feel some nervousness, there is a universality to posters that push the boundaries of design, and I enjoyed the process of exchanging opinions with the others as we searched for these works together. The four judges were able to communicate very well with each other, thanks to the help of our interpreters, Lisa Somers and Wo Wufei. I also remember the first screening, with a vast body of 3845 submissions spread out in layers of four in an enormous gymnasium, and I am grateful to Shin Matsunaga, Koichi Sato, Osamu Fukushima, and Rikako Nagashima for their collaboration at that time. Seeing the 351 posters selected at the first screening displayed in the exhibition hall was quite an impressive sight. It offered a strong sense of the many forms of expression that exist around the world. Our task at the second screening was to select candidates for the awards, and we took a day to examine the posters one by one. After a series of discussions, we narrowed down the final candidates to 19 posters. On the second day, we considered these final candidates once more. What did these posters say to us? Which ones served as a penetrating expression of this, the year 2015? This was something we considered over the course of these two days. It was a predictable challenge to select the Grand Prix, but Ralph Schraivogel's Weingart Typography, a poster that had been highly admired at the first screening, emerged as a contender. The poster design consisted of a capital "W", for Weingart, and two arrows which seemed to be strongly pointed towards the future. Ralph Schraivogel had designed a masterful and groundbreaking work that was alive with tension, and for that we awarded it the Grand Prix. This was, perhaps, the first time we awarded the Grand Prix to a typographic work. Miho Ozaki's poster 70 Years after the War received one of the Gold Prizes. With its fluttering cherry blossom petals and black circle, it is a work that draws the viewer deeply in no matter how many times one looks at it. The cherry blossom petals seemed to represent all those unknown elements of Japan's wartime history that we learned about in the NHK-broadcasting's special on the 70th anniversary of WWII – the existence of the I – 400 - class submarines, for example, or the squads of youths who fought in the Battle of Okinawa. The other Gold Prize was awarded to Wieslaw Rosocha for Rosocha – Other Areas, Other Formats. In this work, you were drawn to the white and red "R"s and wondered where the gaze of those eyes was directed, and I would definitely like to have a chance to visit this exhibition of Rosocha's. Japan's Yuri Uenishi won a Silver Prize for World Table Tennis Championship 2015, which successfully made use of its photographic direction to create an innovative form of expression – and as an advisor to the Japan Table Tennis Association, I personally couldn't help being pleased. Portugal's R2 also won a Silver Prize for You Ask the Questions. With its interweaving of abstract shapes and words, it was a work with a strongly musical character. The final Silver Prize was awarded to Iran's Elham

Hemmat for My Hands Just Shelter I Have. Among the many submissions we received from Iran this year, it was this work, which imprinted itself on your mind with an expressiveness evocative of a sandy land, that was awarded a high-ranking prize. Each of the ten posters awarded a Bronze Prize was also a highly successful manifestation of its creator's individuality. As I wandered around the exhibition hall, I seemed to gain a sense that each designer possesses a "vertical makeup" that reflects the character, traditions, etiquette and manners of his or her country, with their "horizontal makeup" reflecting all that is happening around the world, and it seems to be at the intersection of the horizontal and the vertical where we find the wellspring of new innovations in creativity.

PHILIPPE APELOIG International Jury of IPT2015

Seeing many posters in Toyama today reveals that poster creation is still very much alive. Obviously we see less and less posters for commercial purposes, as most of them are designed for cultural events, not profit organizations or for personal production.

However, immediately the more sober posters, the ones which are eye-catching from a distance, appear to me as the best ones. Personally, I pay attention to the quality of the typography and how the message is conceptualized. I am not attracted by cute images, but by witty and beautiful construction and proportions, and the use of colors.

I must admit that I very quickly realized that the Weingart Typography exhibition poster designed by Ralph Schraivogel is a masterpiece. Why? Because it conveys the spirit of Wolfgang Weingart not only as a poster maestro but also as a teacher. I feel that the heavy halftone textured gradation evokes Weingart's interest in the printing process, and expresses the idea of the transmission of knowledge. It conceptualizes the idea of movement, of passing from black to white, from shadow to light. It speaks also of the techniques (using the mechanical halftone screen and later computer technology) that Weingart used in his own work. The capital initial "W" becomes a symbol, like a logo. The fact that all the composition is orientated at 90° gives a strong twist in the reading of the poster. It echoes the anti-academic trajectory of Wolfgang Weingart.

The poster is purely in black and white. It plays with shapes and counter shapes. For instance, one can see two white arrows in the middle of the "W", which emphasizes the concept of guiding and of direction. This reflects Weingart's talent as a teacher in the Basel School of Design, where he motivated his students to learn the basics of typography and to reach, step by step, towards the experimental. The fact that the poster starts with pure typography and extends to a pure white edge suggests the open door that Weingart gave his students to freely use type elements to express themselves in an infinite range of creative possibilities.

Ralph Schraivogel succeeded in a difficult task, which was to honor a designer who is a strong reference point for the younger generations. His design fills the entire poster surface. It is bold and delicate at the same time, with perfect typography. Our jury honored this radical modern design of Ralph Schraivogel, who has the strength and the talent to challenge himself with each poster he creates.

The two gold award posters have something in common: their gaze, or their eye or vision. One poster is a portrait combined with typography. The other is like a blow-up detail of a giant eye which becomes an empty hole, or perhaps our planet. Both posters have a poetic dimension. They look at us as much as we look at them, as if they are a mirror. They question us. One uses a subtle color palette to advertise an exhibition, and the other one tells about the 70th

anniversary of World War 2 in just black and white, as if no color can be used to commemorate the end of an international conflict. It expresses a feeling of the infinite. Both posters have a hypnotic effect upon the viewer.

The three silver awards posters are symbolic in their expression of a new graphic design language. All three of them incorporate an element of tension in their design while utilizing different techniques: a handmade construction, computer undulations combined with type elements, and a purely geometric radical composition.

JIANPING HE International Jury of IPT2015

The International Poster Triennial in Toyama (IPT) is unquestionably one of the best design events amongst our contemporary poster competitions. With a sea of brilliant works to choose from, it was very difficult to pick out only a few particular ones as the award-winning works. I tried to ruminate on the inner world of the designers on the spot, and to connect that with the delight, distress, problems and skills I have encountered and experienced in my own designs. I believe that excellent poster works can always provide the audience with great pleasure both spiritually and visually.