



The 12th International Poster Triennial in Toyama, 2018 The Prize Winners and Their Works

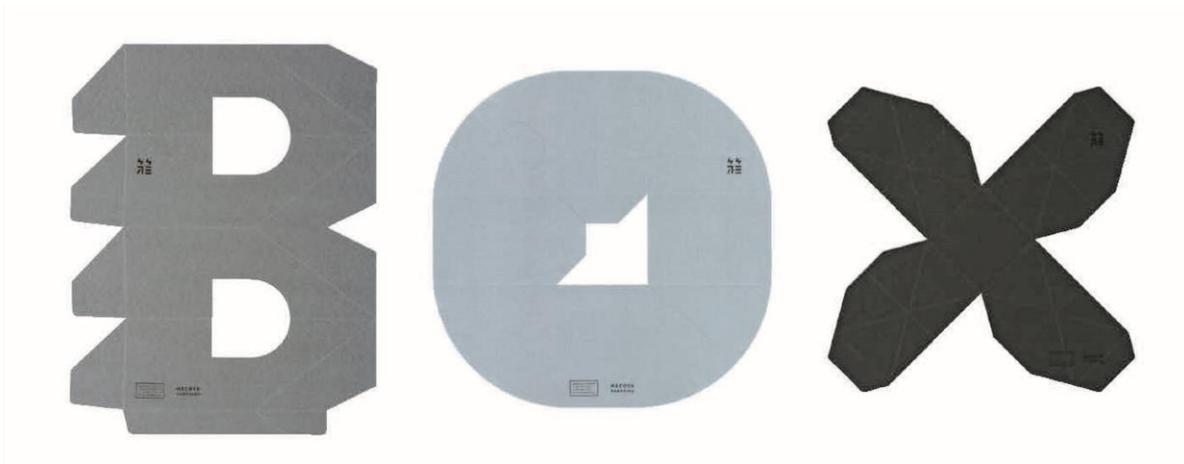
Grand Prix



BALDINGER•VU-HUU (Andre Baldinger & Toan Vu-Huu) [SWITZERLAND and GERMANY]
《bvh》 2018 (Category A)



Gold Prize



MORIKAWA, SHUN [JAPAN] 《Development of Letters box》 2018 (Category A)



ZHAO, CHAO [CHINA] 《No deforesting and Protect animals》 2018 (Category A)



Silver Prize



HE, JIANPING [GERMANY] 《West & East》 2017 (Category A)



NAKAZAWA, SADAYUKI [JAPAN]
《CyaCya》 2017 (Category A)



SCHRAIVOGEL, RALPH
[SWITZERLAND / THE NETHERLANDS]
《Une Saison Graphique》 2017 (Category A)

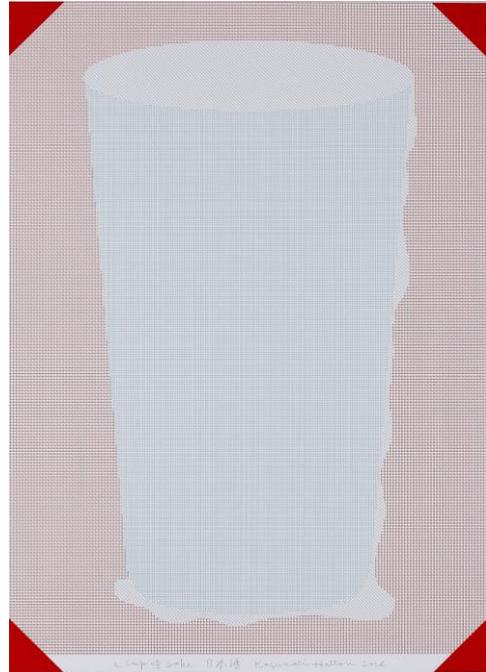


Bronze Prize



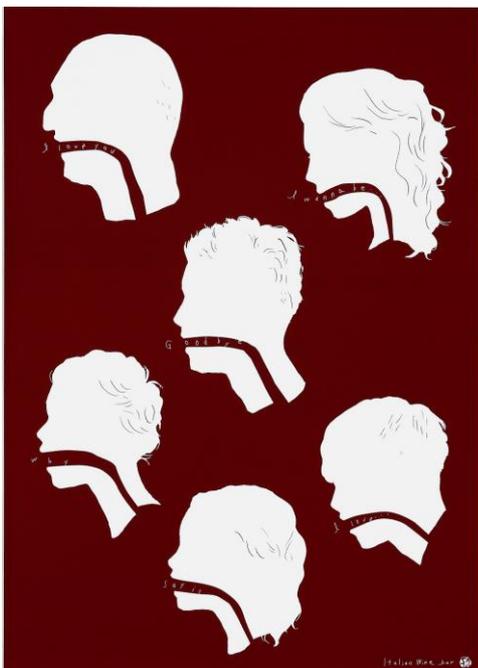
BAJTLIK, JAN [POLAND]

《Celebrate the City》2016 (Category A)



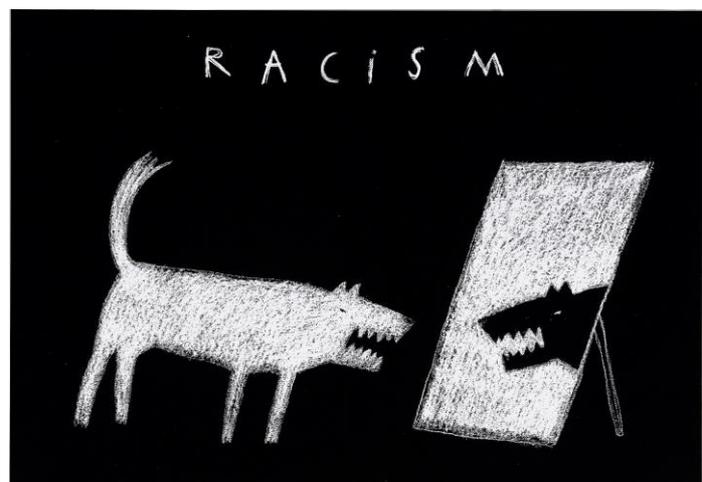
HATTORI, KAZUNARI [JAPAN]

《a cup of sake》2016 (Category A)



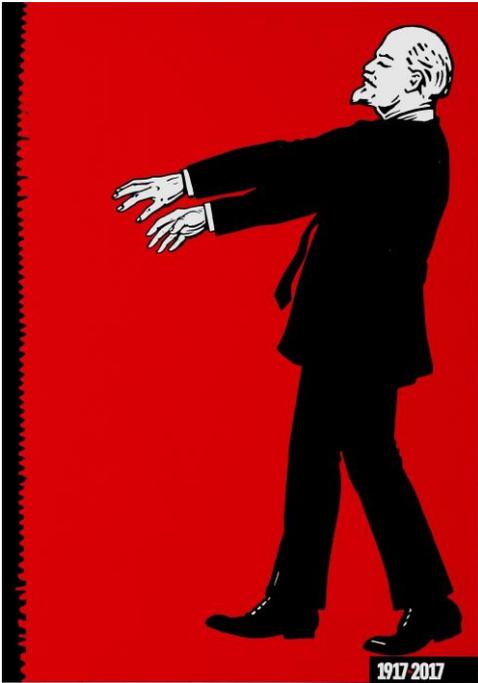
KOIZUMI, YUMI [JAPAN]

《Cantinetta Salus》2016 (Category A)



MYĆKA GRZEGORZ [POLAND]

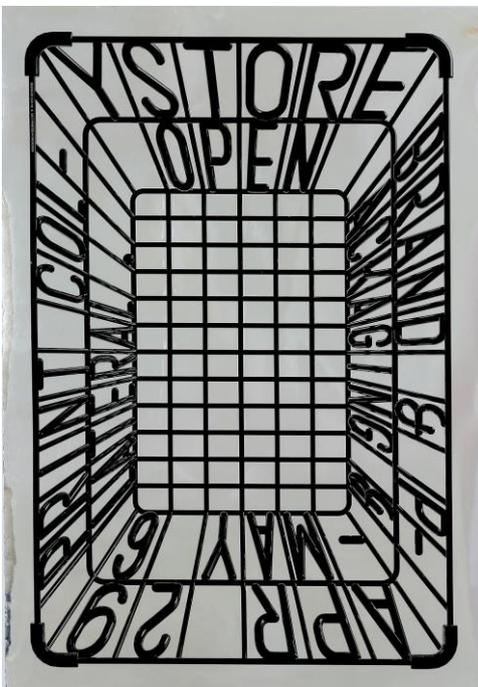
《RACISM》2016 (Category A)



OROSZ, ISTVÁN [HUNGARY]
《1917-2017》2017 (Category A)



PARK, KUM-JUN (KOREA)
《D.T》2016 (Category A)



YU, ZIJI [CHINA]
《Y.STORE OPEN》2017 (Category A)



ZHANG, RUI & RAO, ZHENGSHAN [CHINA]
《EARTH》2017 (Category B)

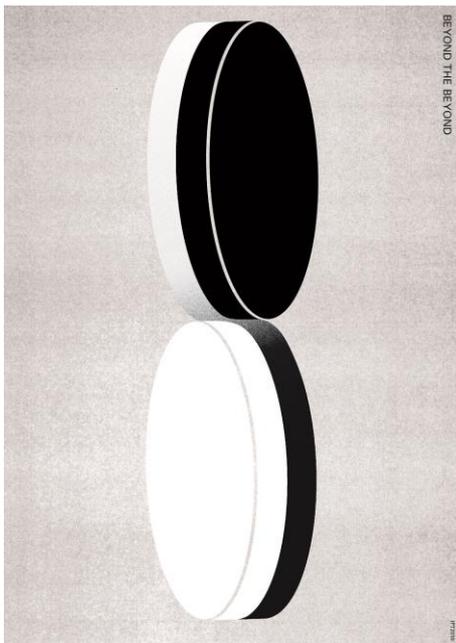


U30 Gold Prize



MATSUMOTO, CHISATO [JAPAN] 《WAKE UP》 2018

U30 Silver Prize



HARADA, YUTA [JAPAN]
《OTHELLOHELLO》 2018



UEDA, NANAOKO [JAPAN]
《Day of departure》 2018



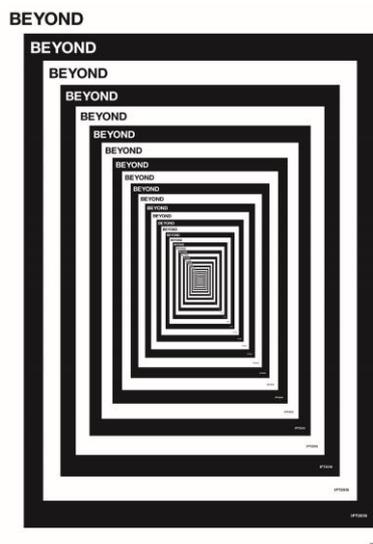
U30 Bronze Prize



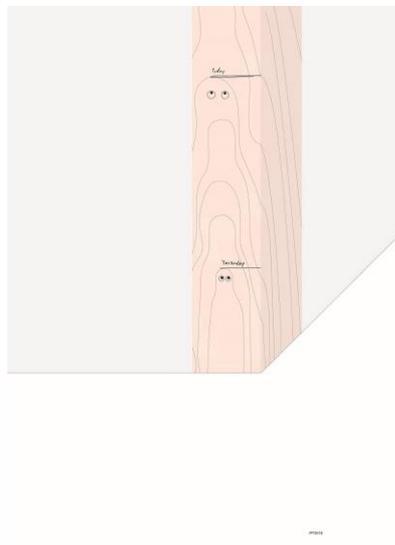
NEGISHI, MOMOKO [JAPAN]
《Beyond_3》 2018



OMININA, MARIIA [RUSSIA]
《Beyond_2》 2018



TANAKA, TAKASHI [JAPAN]
《Poster(s)-Clean》 2018



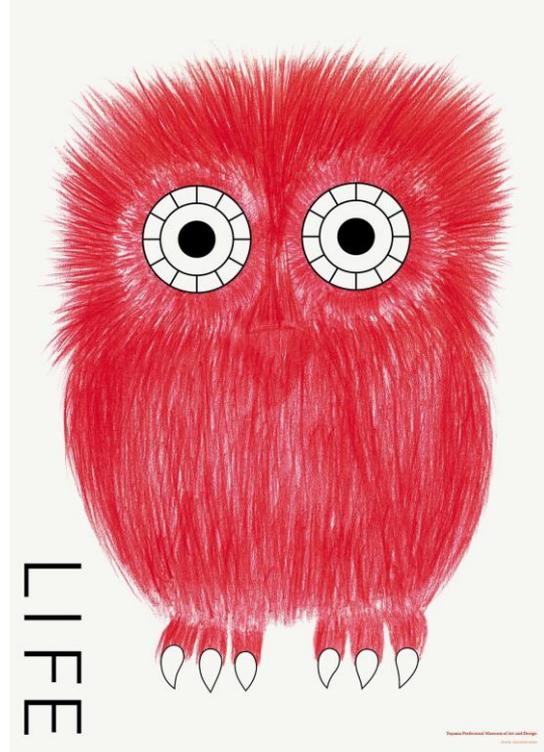
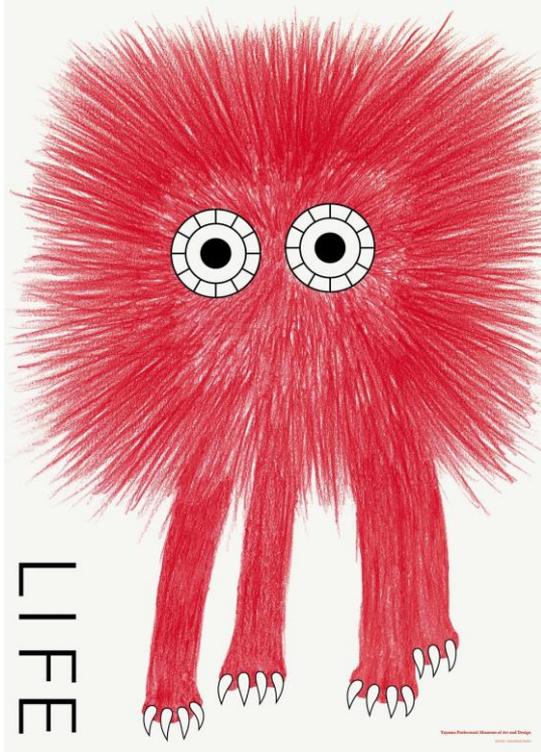
TAMADA, YUTA [JAPAN]
《LINE 》 2018



YOSHIOKA, NANAMI [JAPAN]
《Beyond》 2018



Special Judges Prize



NAGAI, KAZUMASA [JAPAN] 《LIFE》 2017 (Category A)



International Jury's comments for second screening of IPT 2018

Shin Matsunaga (Graphic Designer)

“A New Wind”

At the 12th International Poster Triennial in Toyama 2018, we received 3239 poster submissions from 47 countries and regions. Although this was a decrease from the previous IPT, I was impressed that we received so many entries in the face of the strong wave of digitalization which is so rapidly permeating our society. 376 entries, a little over 10% of the total submissions, passed the first screening. Competition was especially fierce in the U30 Category, which received many submissions on the theme of “Beyond,” and we were pleased to discover many fine works among these entries, including the prize-winning works of Chisato Matsumoto (Gold Prize) and Nanako Ueda (Silver Prize).

When judging posters, we tend to make our selections almost instantaneously. At the national screening, a poster receiving four or more votes from the seven judges automatically passed the screening, but it must be acknowledged that among the posters receiving two or three votes, there was often something special that the other judges missed. Perhaps this resulted from a difference in language, culture or daily custom. This is why the judges conducting the international screening shouldered a particularly important responsibility, and why we had to consistently approach our task with humility. We took an especially close look at works on the borderline between selection and elimination, and I am thankful that there did not seem to be many oversights on our part. It is this hard work that ensures the purity of the prize selection process, and this is the challenge of judging. At the same time, the single Grand Prix work that emerges at the end of this judging helps to launch a new wind of the times. This is something that is far more meaningful than submission numbers.

At the international screening, conducted by two overseas judges and three Japanese judges, the judging was intense and the discussions heated. Although plenty of perspiration was shed on the way, I believe we achieved a most refreshing result that ushered in a fresh new breeze. The submission to receive this year's highest honor was *bvh <une saison graphique>* by Toan Vu-Huu (Germany) and André Baldinger (Switzerland), a large exhibition poster solely featuring the “bvh” logo made up of the initials of their last names. In this logo, they managed to achieve a



simple and organic form unfettered by extraneous nuances, resulting in a powerful work that defies easy categorization, with a dazzling dynamism that is very beautiful. Shun Morikawa received a Gold Prize for *BOX*, an extremely unique work made up of a series of box folding templates that also served as a form of typography, and the other Gold Prize was given to Chao Zhao for *No deforesting and Protect animals*, a charismatic work that harmoniously integrated a calligraphic typeface with drawings of animal shapes textured with the growth rings of trees. There were many other excellent works which received the Silver and Bronze Prizes, and if there had been a different group of judges, I wonder what differences we might have seen in these final selections.

Finally, I would like to note that Kazumasa Nagai, who staunchly supported the IPT from its earliest days with Yusaku Kamekura and other illustrious colleagues, ended his tenure as an IPT judge this year – only to astonish us by casually proceeding to submit his works as an applicant. Not only that, but his submissions went on to emerge as a final contender for the Grand Prix. While we eventually elected to award the Grand Prix to members of the younger generation, an unplanned Special Judges Prize was established to recognize these works of Kazumasa Nagai. This was a most unexpected occurrence, and one that merits a special mention at the conclusion of this judging comment of mine.

Katsumi Asaba (Graphic Designer)

We are sorry, we are preparing the English version now. We will be publish soon.

Ken Miki (Graphic Designer)

At the second screening of the 12th International Poster Triennial in Toyama, the 2018 prize winners were selected. The poster which captured this year's Grand Prix was the *bvh <une saison graphique>* exhibition poster designed by the France-based designers Toan Vu-Huu (Germany) and André Baldinger (Switzerland).

In “bvh”, the baldinger•vu-huu company initials, they managed to capture the essence of the diverse range of typography-based work that their company undertakes. The organic form of these initials had



an arresting power that went beyond words, and this is what captivated the jury members. Just as living creatures can be seduced by the beauty and mystery of a flower, so did this poster seem permeated with an almost aphrodisiac quality.

At this screening, a debate over the awarding of the Grand Prix resulted in the birth of a new prize category. The works which sparked this development were Kazumasa Nagai's "LIFE" posters, which remained a contender for the Grand Prix until the very end. For the jury members, "bvh" and "LIFE" were works equally deserving of the Grand Prix, and there was an hour-long discussion over which should receive the award. In Kazumasa Nagai's posters, we saw a designer with a career which spanned more than half a century still challenging himself to create something new, showing his determination to continually transcend himself. In this, we found an important message for the younger designers of the future. These "LIFE" posters manifested something that could not simply be measured with a Grand Prix or any of the other prize designations, and, in a manner befitting the 2018 IPT theme of "Beyond," they managed to transcend that which we have seen before. In the end, the judges made a unanimous decision to establish a "Special Judges Prize" to recognize these works.

There were also many excellent candidates for the Gold, Silver and Bronze Prizes, and making the final choices was a difficult task. In addition, a new U30 category was established to encourage young designers under the age of 30 to participate in the IPT, and this category underwent a rigorous first screening with only 5% of entries selected for exhibition. The U30 Gold Prize went to Chisato Matsumoto, a member of a design company in Fukuoka, whose eye-catching design of the Chinese character for "mountain" resulted in a poster that makes a powerful impression upon the viewer. Now that the first and second screenings are over, what strikes me is how difficult it is to even pass the first screening. For most applicants, being selected for a prize is an almost unattainable dream. I would also like to note that if even one of the judges in the international jury had been different, we no doubt would have seen significant differences in the distribution of the awards.

The series of hot summer days which we spent looking at posters from around the world has finally come to an end. Now, at the IPT exhibition, the decisions of the jury members will be judged by those



who see our choices. We hope that many of you will take the time to visit the Toyama Prefectural Museum of Art & Design to view the IPT posters and discover a “Grand Prix” of your very own.

Melchior Imboden (Graphic Designer / Switzerland)

Out of a total of 3239 posters the national jury made a selection of 376 posters.

We came as an international jury to select the final prizes from the selected posters. First of all, it was impressive to see all the different ideas of designing a poster, and with the digital innovation of today, it was very refreshing to find some hand-drawn posters or collages. It is always very pleasing to see posters which are made for nature or other important themes which show the actual problems in our world.

In the first step, we reduced the number of posters to a smaller number of selected posters and from then on each person received the same number of votes for the final selection of each category. As always in international juries, it is important to discuss different meanings and at the same time cultural differences. Even if in our world today everything seems to be similar because of globalization, we have different favorites, but in the end the final discussion brings together the best works out of the preselection.

In the end, I am very glad that we selected a number of very strong posters which involve political, social, or cultural aspects, and it shows also that both well-known and young designers are still interested and involved in such themes.

Piotr Mlodzieniec (Graphic Designer / Poland)

There were 400 posters, of very high quality, hence the process of judging wasn't easy and took quite a long time. Our opinions were sometimes fighting with each other, so a few compromises had to be made. But all 5 of us worked together to get the best final result, which I think we achieved. After all, it was a pleasure to work with the other 4 jury members here in Toyama.