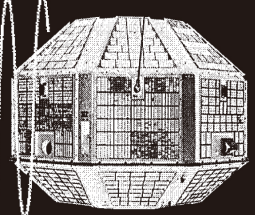
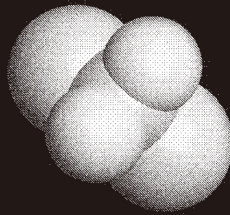
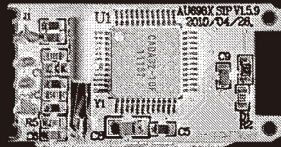
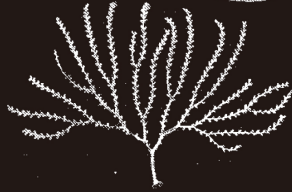


2121年 Futures In-Sight 展

21_21 DESIGN SIGHT 企画展 Exhibition
"The Year 2121: Futures In-Sight"
Directed by 松島倫明 Michiaki Matsushima



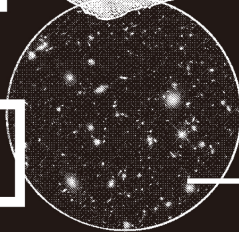
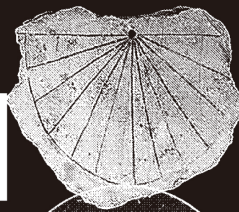
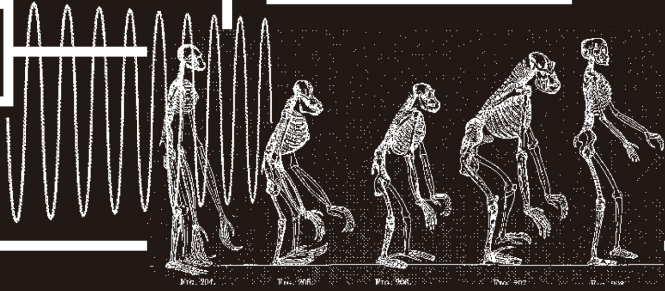
When
Who
Where
Why
What
How



21_21

Change?
Want?
Create?
End?
Mean?
Feel?
Imagine?
Start?

Present
Past
Future
Time
History
2121
Futures



開館時間 Opening Hours: 10:00 - 19:00
(入場 Entrance until 18:30)

休館日 Closed on: 火曜日 Tuesdays
(除く Except 2021.12.21, 2022.5.3)

年末年始 2021.12.28 - 2022.1.4

2021.12.21 (火)
2022.5.8 (日)

www.2121designsight.jp
共催 21_21 DESIGN SIGHT
企画 松島倫明 Michiaki Matsushima
Image credits for term and molecular model: ECSiRo

21 21 DESIGN SIGHT Exhibition

21_21 DESIGN SIGHT's exhibition "The Year 2121: Futures In-Sight" will open on 21 December, 2021. The exhibition director is Michiaki Matsushima, an editor who has published numerous books and magazines, all revealing his interest in issues relating to the future. His perspectives consider how technologies bring change to our cultures and styles of living.

The term “20/20 vision” is used in English to denote perfect sight. The name, 21_21 DESIGN SIGHT refers to our wish to provide a place where people can look far into the future. One hundred years from the opening of this exhibition will fall in the year 2121. Our concept is to ponder how the world will look in a year which is coincidentally also the name of this institute.

Since ancient times, humankind has made predictions and prophecies about the future, whether tomorrow's weather, or the prosperity of the nation. We have recently gained more confidence in the process, thanks to the detailed and elaborate prognoses now available via advancing technology of analysis and measurement of information. Yet, in every case, from the very beginning of time, 'the future' has been more than just an extension of the past.

The experience of global pandemic has brought drastic and widespread changes to our life-style, communication methods and sense of community, as well as to people-values and general ways of thinking. It has brought home to us how unpredictable the future really is.

This exhibition employs a tool called “Future Compass” to trigger ideas about the future. We use it to visualize perspectives on a future which is already present today, and which can be uncovered through our contemporary behavior and creativity. We have engaged a range of participants, from designers, artists and thinkers, to engineers and scholars, who provide their own perspectives on the future. These ideas have been generated from the act of pondering timelines, whether familiar or yet unknown. The participants’ ideas constitute the exhibition content, which will multiply into future forms, like flourishing plants.

The Exhibition takes the stance of “thinking about the future,” to provide opportunities for nurturing rich insights into how we might create a tomorrow through the medium of design.

■ Online Press Conference, Press Preview

December 20 (Mon.), 2021 13:00-14:00 Online Press Conference *Japanese Only
 15:00-16:30 Press Preview
 *Details will be announced when it is decided

■ Director's Letter

In the 22nd century, a history textbook will describe that people had not yet used the internet in the pre-pandemic era. In point of fact, we began using the internet, which might not even be called “the internet” by then, at the close of the 20th century, but who live 100 years hence may consider society not fully equipped before the pandemic period. After all, we were still going to schools or offices in packed trains, gathering in hospitals full of viruses and microbes, and making decisions only among people who could physically turn up to a meeting.

Friedrich Nietzsche wrote “the future influences the present, just as much as the past.” He meant that in the same way “the present” is the accumulation of the past, “present” society and consciousness are also influenced by the act of thinking about the future. In other words, the present is influenced by the way in which we envisage what lies ahead. That being so, what kind of thinking about the future now, in 2021, determines our present imagination and creativity? Searching for the answer to such a question is the mission of this exhibition, “The Year 2121: Futures In-Sight,” to be held at 21_21 DESIGN SIGHT.

It is not our intention to present predictions about how the world may look in 2121. If we did that, today's younger generation would be able to tell if we got it right or wrong when 2121 comes around. That is not important here. Rather, we ask what it means to imagine the year 2121. We inquire what insights can be gained from the exercise. Such are the key issues for this exhibition.

The master cyberpunk writer William Gibson has once stated “The future is already here - it's just not evenly distributed.” And in the pandemic period, Gibson asked us, in an interview with WIRED Japan, that “why can't we as humanity image the 22nd century?” The point is, I believe, that deep insight is to be gleaned from interrogating the 22nd century as “future,” and even more importantly, by looking at the very act of considering the future.

To those in the 20th century, it seemed a rather simple matter to imagine the 21st century. Future images were proposed at the levels of business, nation, and globe, and indeed, these were sometimes realized. As a result, we made remarkable progress. But on the other hand, the century was devastated by war and conflict stemming, in part, from incompatible images about the future. A side-effect was a whole class of people who were left out of any benefits from progress. One good example is our neglect of long-term external diseconomic influences, which have led to drastic climate change.

We are living in such a “future,” which may be why we show increasing reticence about creating images of futures, the further ahead they get. This does not mean we should renounce the “act of thinking about the future.” Rather, it means that we should resist unitary, over-determined futures. The best way is to prepare multiple prototype futures from as many sources as possible. This exhibition uses the plural noun “futures” to convey this.

Mankind has always wanted to imagine the future, and to make a reality out of it. That is why we now stand on the cusp of a continuum. Some 70,000 years ago, our Homo sapiens ancestors underwent a cognitive revolution. That initiated the start of cultural history, the birth of religion, art and architecture, and, significantly, the ability to communicate the products of their imaginations to others. If that marked the beginning of “the future,” as a product of the imagination, then our exhibition interrogates this. We consider the act of thinking about the future, and query, once again, this act that makes us human. We hope you will come and contribute to our act of thinking about the future, and communicate what you find to others. If you do, we will all, eventually, get a grip on the year 2121.

Michiaki Matsushima

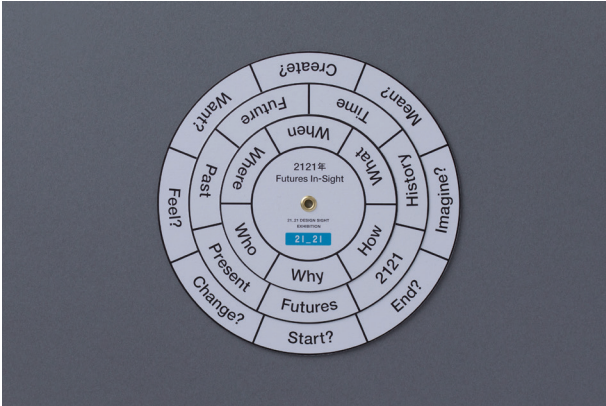


02. Michiaki Matsushima

Michiaki Matsushima

As Editor-in-Chief of WIRED JAPAN, a media organization which prototypes futures, worked on: WIRED.jp / SZ MEMBERSHIP subscription service / quarterly MAGAZINE (the latest issue being VOL.41 “NEW NEIGHBORHOOD”) / WIRED CONFERENCES / WIRED Sci-Fi PROTOTYPING LAB / WIRED SPECULATIVE ZONE. Before joining WIRED JAPAN in 2018, was Editor-in-Chief of the Editorial Department of NHK Publishing. Moonshot Ambassador for Japan's Cabinet Office. Translator of “Novacene” (James Lovelock). Born in Tokyo and lives in Kamakura.

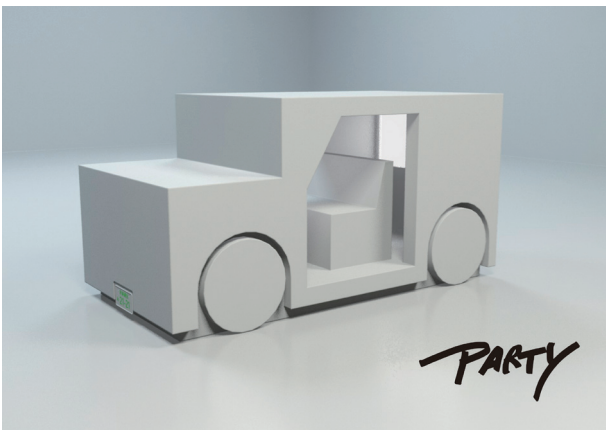
■ Press Images



03. "Future Compass" (Design: Yuri Uenishi / Photo: Madoka Akiyama)



04. "Future Compass" (Design: Yuri Uenishi / Photo: Madoka Akiyama)



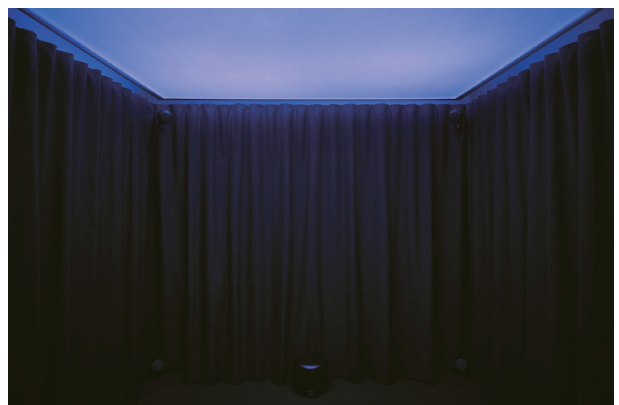
05. PARTY "Back[cast]ing"



06. Taku Satoh "Circulating Products (Tentative Title)"



07. Tamae Hirokawa "SOMARTA KIMONO COUTURE Collection"
©SOMA DESIGN



08. evala "Title TBC" (Reference image: "Haze" / Photo: Ichiro Mishima)

■ Exhibition Outline

Date	December 21 (Tue.), 2021 – May 8 (Sun.), 2022
Closed	Tuesdays (Except December 21, May 3), December 28 – January 4
Time	10:00 - 19:00 (Entrance until 18:30) Depending on circumstances, advance reservations may be necessary.
Admission	General ¥1,200 / University Student ¥800 / High School Student ¥500 / Junior High School Student and under may enter for free
Venue	21_21 DESIGN SIGHT Gallery 1 & 2 Midtown Garden, Tokyo Midtown, 9-7-6 Akasaka, Minato-ku, Tokyo, JAPAN tel +81 (0)3-3475-2121 www.2121designsight.jp
Access	5 min. walk from Roppongi station (Toei Oedo Line / Tokyo Metro Hibiya Line) and Nogizaka station (Tokyo Metro Chiyoda Line)
Organized by	21_21 DESIGN SIGHT, THE MIYAKE ISSEY FOUNDATION
In Association with	MINATO CITY BOARD OF EDUCATION
Special Sponsor	Mitsui Fudosan Co., Ltd.
Supported by	Nakagawa Chemical Inc.
Exhibition Director	Michiaki Matsushima
Graphic Design	Yuri Uenishi
Space Design	Takashi Nakahara
Planning Associate	Nanae Mizushima, Kentaro Hirase
Digital-Contents Design	CANOPUS
Participating Creators	Ryuta Aoki, Rumi Ando, e-lamp. (Ayumi Yamamoto), Rin Ishikawa, we+, evala, Momona Otsuka (WHY), Tomohiro Okazaki, Lena Okajima, Tomo Kihara, Qosmo × The Asahi Shimbun Company Media R&D Center, Taku Satoh, Synflux, Ayako Suwa, Habitat Building History, Tokyo University of the Arts Sputniko! Lab (M2: Emi Iwado), Rikako Nagashima, PARTY, HUMAN AWESOME ERROR, Tamae Hirokawa, Naoto Fukasawa, Masatoshi Funabashi, Placy, Masataka Hosoo, mui Lab and others
21_21 DESIGN SIGHT Directors	Issey Miyake, Taku Satoh, Naoto Fukasawa
Associate Director	Noriko Kawakami
Program Director	Tatsuya Maemura
Program Manager	Takako Nakahora