



IAMAS, a master's level graduate school launched by Gifu Prefecture in 2001. It enjoys an international reputation as a limited enrollment graduate program, with a full complement of highly qualified instructors.

IAMAS was founded on the principle of exploring the convergence of arts and sciences.

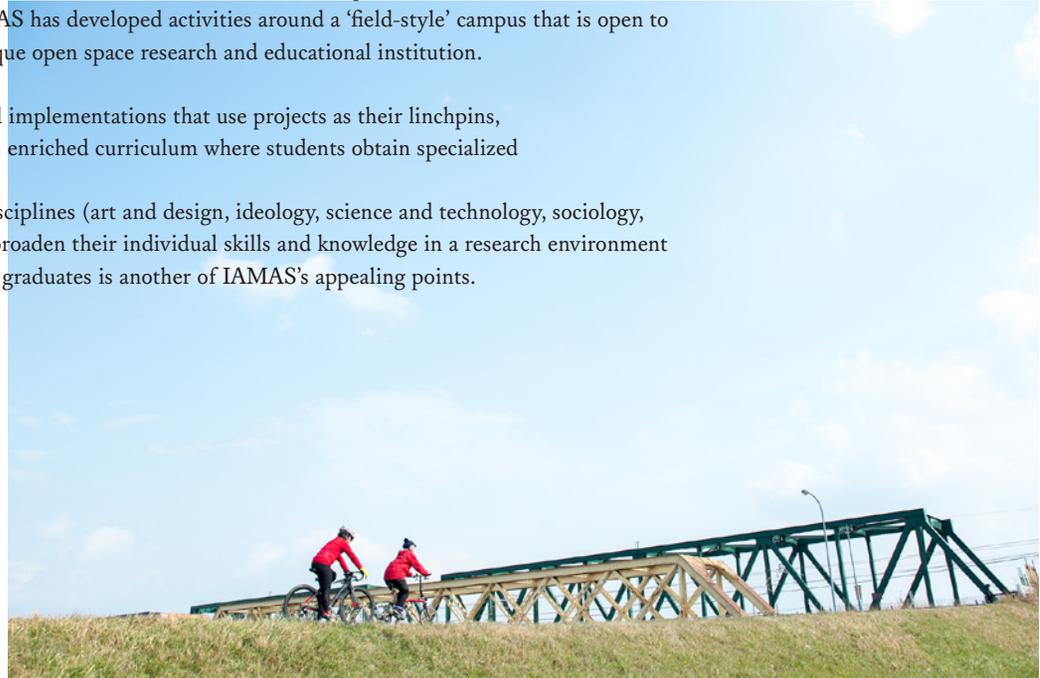
It is a school that combines progressive technological development and cultural trends to propose advanced artistic expression, design innovation, and ideals for new community and manufacturing techniques.

IAMAS aims to educate socially aware “creatives” through an intensive research and hands-on practice.

Since relocating to the Softopia Japan area in 2014, IAMAS has developed activities around a ‘field-style’ campus that is open to both local and regional communities, thus creating a unique open space research and educational institution.

The features of IAMAS's research education are its social implementations that use projects as their linchpins, team-teaching by faculty from various disciplines, and its enriched curriculum where students obtain specialized as well as comprehensive knowledge.

Also, the collaboration between students from various disciplines (art and design, ideology, science and technology, sociology, etc.) helps students stimulate one another, letting them broaden their individual skills and knowledge in a research environment with an elite selected few. The strength of its network of graduates is another of IAMAS's appealing points.







# TIME LINE

In the first year, we implement projects, and, cultivate students' knowledge and applied skills through classes that will become the foundation of students' research. Continuing on to the second year, we move forward with research through the Projects, working mainly with each student's master's research as the focus, whereupon students will put together their master's works and theses as the results of their research, in the goal to obtain their master's degree.

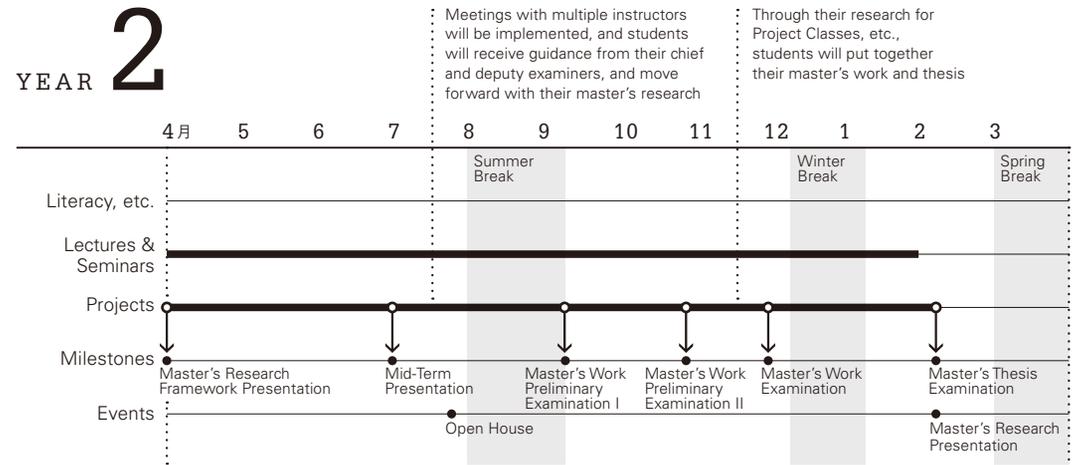
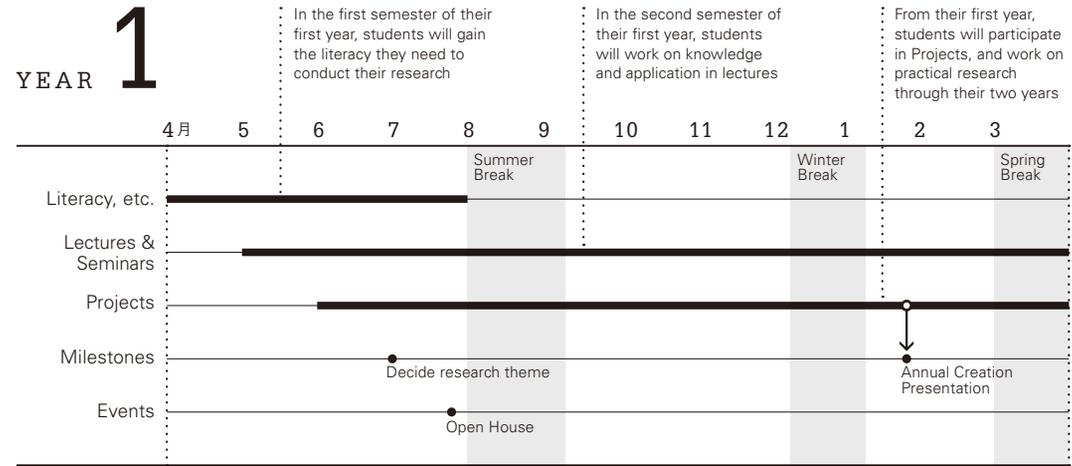
Curriculum: Courses, etc.

The Introductory Classes students attend following enrollment are workshop format classes based on collaborative work and discussion.

Also, in the first semester, students will acquire the knowledge and skills necessary for Project implementation and their master's research, as well as the skills necessary for writing theses, etc.

In the Specialized Classes, students will acquire knowledge based on the content of their research and their objectives, and obtain the ability to find and investigate questions.

Projects are practical classes where students discover social problems, and aspire towards advanced research achievements through collaborative activities.



# PROJECTS

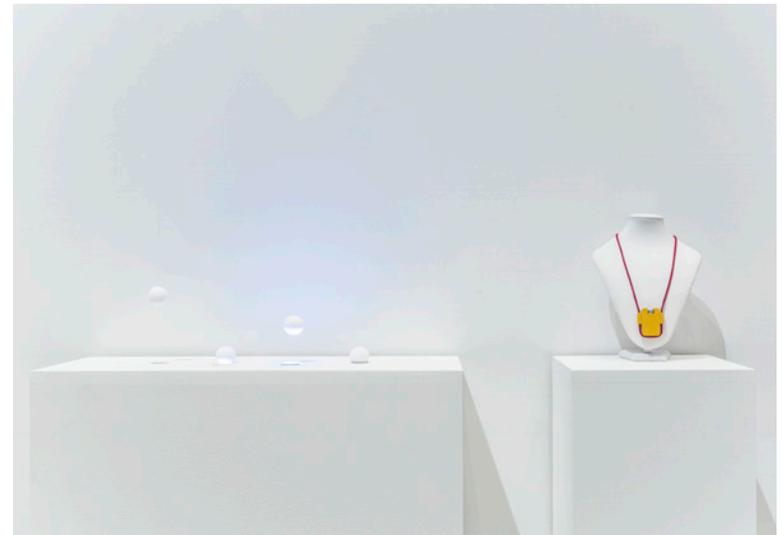
IAMAS Projects are a social testing ground for media creation. Students and faculty members gather together and, through joint activities, aim to create advanced and unique research. And, by working together with government offices, businesses, and other universities, the Projects are also involved with sharing research results with the public.



## Enhanced Experience Environment Project

Research Representative:  
Masami Hirabayashi  
Research Member: Takahiro Kobayashi  
2015–2017

In this project, while looking at the impact brought about by the large paradigm change of the singularity, etc., we do research for creating an environment that enhances our experience. In order to enhance an experience as one that looks ahead to a future that emphasizes real-time and real-space, we actualize it as works and services while applying technological development and existing technologies.

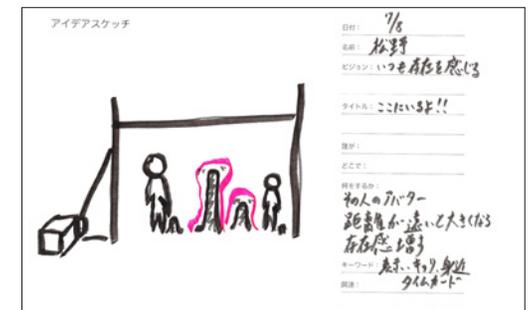


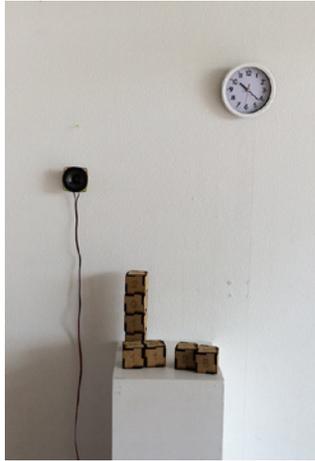
## “Prototyping Tomorrow” Project

Research Representative:  
Suzuki Nobuya  
Research Member:  
Kyo Akabane  
2014–2016

In this project, while reviewing a creation process that includes various design techniques, such as design thinking, we extract existing social issues, and create prototypes that can actually be experienced in order to attempt creating a vision of the future. We implement collaborative research as real projects, and do practical research via topics from companies.

Top) View of the exhibition for Koeno-graph, a device where a ball floats up in reaction to a person's voice  
Bottom) Idea sketch from initial stage





Top) I AMAS WORKS #5 Yusuke Gushiken:  
“Generated sound by TIME”; work photo  
Right) I AMAS Open House, scene of lecture



## Art Thinking Project

Research Representative:  
Masahiro Kobayashi  
Research Member: Yasuhiko Ando  
2013–2016

In this project, we hold seminars, planned exhibitions, and events centered on students' individual artistic activities (work creation and planning, etc.). This year, we implemented exhibitions in open spaces and events in public spaces in Ogaki, with people participating as they liked. We stress “thinking about” what significance artistic activities carry for each person.

## New TOY Project

Research Representative: Ryota Kuwakubo  
Research Member: Tomoko Kanayama  
2016–

When researching media creation, while it goes without saying that questioning the content of that creation is important, one cannot ignore the problem of how to convey it. Using each participant's theme, this project creates toys while cycling through the three processes of “create”, “convey”, and “think”, and looks at the concept of a new creation that will surpass the divergence of academism and populism held by modern society.





## Neo Co-creation

Research Representative:  
Tomoko Kanayama  
Research Members:  
Takahiro Kobayashi,  
James Gibson,  
Atsushi Nakahara (GREYCELL),  
Takuma Nishida (TAB)  
2015–

In this project, we renovated an old building in the Neo district of Motosu in Gifu – which is continuing to become more of a marginal area – and created “neokoza”, a base of operations where people in the area and creators inside and outside the region interact and work together. Through our activities where we question and think about our livelihoods with nature, energy, and production activities, and then create something, we search for a new society that hinges on co-creation.



Left) Scenery seen from neokoza  
Middle) State of fieldwork  
Right) Production during renovation

## Research project for expressions that utilize high definition video technology

Research Representative:  
Shinjiro Maeda  
Research Member:  
Akira Segawa  
2014–2016

This is a project for expression research that accompanies the technical innovation of visual media in the modern age. The next generation high definition video technology known as 4k and 8k achieves a finer depiction than traditional mediums. And while that is treated as matter-of-fact, we are moving forward with research on new expressive forms and techniques that will be achieved through those technologies.



Left) “A to Z [images on the network]”, MM Lab.  
Middle) State of work creation using the visual studio  
Right) “#selfie Internet Collection”, Ayano Niwa



## Craft, Fabrication and Sustainability

Research Representative: Shigeru Kobayashi | Research Members: James Gibson, Ken Yamashita | 2014–



With IAMAS, the Gifu Academy of Forest Science and Culture, and TAB Inc. participating, this is a project where we will share our skills, know-how, and methods, and take on the challenge of creating a platform for sustainable, small businesses that are a mix of manual work and digital fabrication.

## Technology for Welfare Project

Research Representative: Koji Yamada | Research Member: Takahiro Kobayashi | 2014–



This is a project with the objective of investigating matters related to welfare, proposing new methods, and doing problem solving. In addition to the aging problem in advanced countries, and problem solving in developing countries, we will investigate matters while discussing new proposals for welfare locations among participating members.

## IAMAS Library & Archive Project

Research Representative: Masahiro Kobayashi | Research Members: Yasuko Imura, Shigeru Matsui, Masahiro Miwa | 2016–



A library is a place for systematically gathering, storing, and providing scholarly information. This project positions libraries as a place to feel the cycle of “knowledge”, and implements work creation and media expression research with archival research (documentation through empirical information gathering and compilation, the innovation and reorganization of “knowledge”) as its method. In particular, we will operate by setting our sights on the collection of documents relating to media art works, compilation, the design of reading environments, exhibition, recreation, and re-enactment.

## Manufacturing Open Method Project

Research Representative: Shigeru Kobayashi | Research Member: Shigeki Yoshida | 2014–



This is a project that started from the school cooperation between IAMAS and the National Institute of Technology, Gifu College and aims for the development of new manufacturing methods. With each group providing their own greatest skills, and while repeating workshops, exhibitions, substantive experiments, etc., together with our outside partners, we will aim for the proposal and implementation of plans that are made sustainable by the people of the region.

In addition to the above [registerable projects], the following 4 projects are active as [participatory projects].

**NxPC.Lab Project** / Research Representative: Masami Hirabayashi

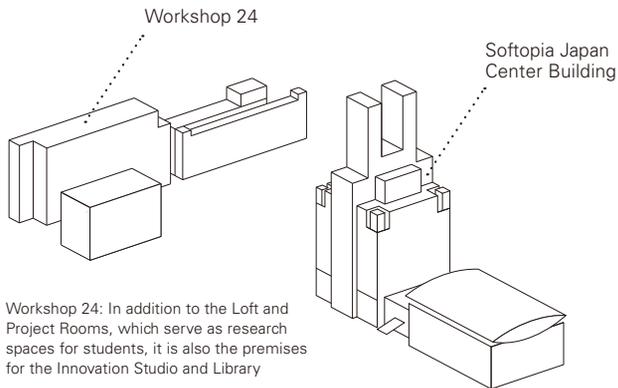
**Kinshozan Project** / Research Representative: Akitsugu Maebayashi

**Platform for Creation in the Future** / Research Representative: Akitsugu Maebayashi

**Media and Small Railways Project** / Research Representative: Tomoko Kanayama

# ENVIRONMENT

In 2014, the IAMAS campus moved to Softopia Japan, an advanced information industry area, and its role as a hub for new innovation creation for industry-academic partnerships, starting with the collection of companies in the area, is highly anticipated. Through interaction with people, future-focused research will be pragmatically developed.



Workshop 24: In addition to the Loft and Project Rooms, which serve as research spaces for students, it is also the premises for the Innovation Studio and Library

Softopia Japan Center Building: In addition to faculty member offices, it is also the premises for various technical studios, the Theater, and Gallery



**Sound Studio**  
(Center Building | 3F)

A music room equipped with acoustic wall panels. The studio is suitable for practice for instrumental performances and recording. A piano and a number of other instruments are provided. Additionally, the studio is also used for narration recording.



**Gallery**  
(Center Building | 3F)

This is a multipurpose space used for exhibitions, concerts, workshops, & etc.



## Innovation Studio

(Workshop 24 | 1F)

Director: Shigeru Kobayashi

A studio equipped with 3D printers, laser cutters, digital fabrication machines like CNC, and 3D modeling machines. The Innovation Studio is a hub for everyone to develop their ideas while creating prototypes that can be seen, touched, and felt.



Top) A sample book of materials for checking the output settings on the laser cutter; Bottom) Works made in a workshop for experiencing digital fabrication machines, and the jig used to make the works



**Theater**  
(Center Building | 3F)

A mini-theater equipped with an HD projector. Can be used to view visual works and materials. Can also be used as a space for mini-lectures and presentations.



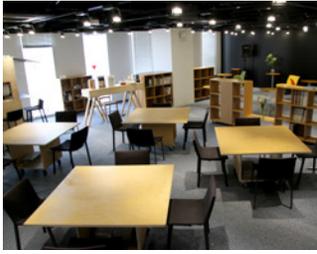
**Library**  
(Workshop 24 | 1F)

In the library, there are approximately 41,000 books and serial publications, with specialized books related to information, science, and art as the central focus. It is also possible to view the videos, DVDs, and other audio-visual materials, of which there are over 2000 items. The library also offers a research material search service. Visitors from outside of the campus may also make use of the library.



**Loft**  
(Workshop 24 | 5F)

A shared space where students can communicate with others from different fields and school years on the same floor while doing their research and creations. In the Loft, students can secure a space of their own, as well as a PC and application allotment required for their individual research and creation, and it is equipped with an environment for them to use it as much as they like, 24 hours a day.



### R Café (Workshop 24 | 5F)

A café-style open space that can be used freely for small-scale lectures and workshops, meetings, etc.



### Project Room (Workshop 24 | 5F)

This space acts as a base for group project research, and is divided among various projects. Rooms are allocated based on each project's size and scope, and necessary materials are placed in each room.



### Design Studio (Center Building | 3F)

A room for the output and processing of printed materials. Various machinery is available, including a color laser printer, a wide-format ink-jet printer, cutting plotter, and paper cutter.



### Visual Studio (Center Building | 3F)

A white horizon visual studio. The visual studio allows for blue screen filming and photographing for image synthesis. The studio is equipped with filming equipment, such as cameras and monitors, lights, cranes, dollies, etc., as well as strobes and diffusers for photography.



### Metalworking Room (Workshop 24 | 1F)

Has machinery for metalworking, allowing for the machining and welding of soft iron, stainless steel, aluminum, etc.



### Woodworking Room (Workshop 24 | 1F)

Has a table saw, panel saw, sander, band saw, and other machinery, allowing for general woodworking.



### Equipment Rental Room (Workshop 24 | 3F)

The equipment rental room loans out recording equipment (such as digital SLR cameras, HD video cameras, and mikes), notebook PCs, desktop computers, LC displays, projectors, graphics tablets, audio-interfaces, and other equipment, as well as a variety of software.



### Sleeping Rooms (Center Building | 3F)

These are Japanese style sleeping rooms. These function as spaces for students to rest in after exhausting their energies on research.

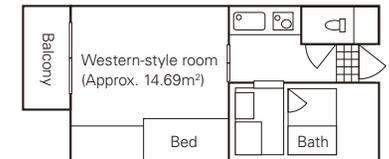


## Student Dorm [RIST]

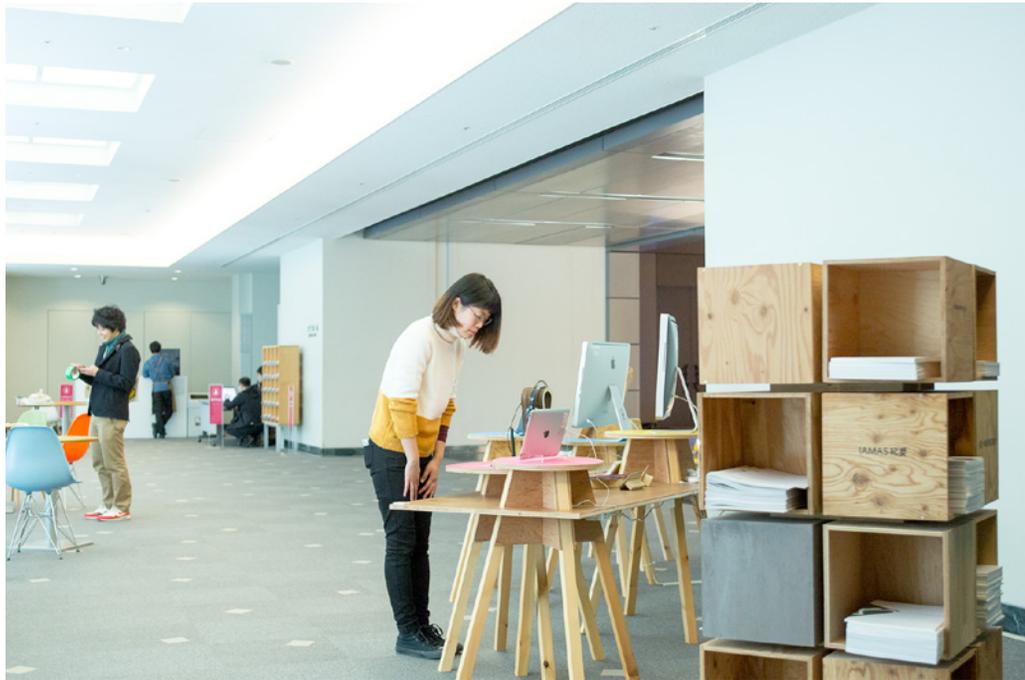
Located in a residential area between IAMAS and Ogaki Station (approx. 1.3km), rooms are equipped with comfort and functionality, having a unit bathroom, bed, electric cooking ware, with a parking lot for the entire dorm. Additionally, almost all 40 rooms are available for current students to use.

Address: 1-1-7 Fujie-cho, Ogaki-shi  
No. of rooms: 40 (Western-style)  
Size: 1 room, 1 kitchen (Approx. 14.85m<sup>2</sup>)  
Dorm fees: 22,800 yen (common-service fees not included)

### EXAMPLE LAYOUT



Facilities, etc. in dorm room  
Bath, toilet, washroom, kitchen (sink, electric stove), bed, closets (clothes, bedding), air conditioner, dormitory intercom, lighting fixtures, balcony (includes drying rack), curtains



Institute of Advanced Media Arts and Sciences, Class of 2016 Graduation and Project Research Exhibition, "IAMAS 2016"; state of venue



# MASTER'S RESEARCH

In order to complete the master's degree in Media Creation after 2 years, each student must determine their personal research topic in consultation with multiple instructors. Students are required to produce a master's work and master's thesis or master's thesis only.



1



2

## [Examples of master's works (2015)]

1. Chihiro Oyama – “Manual ↔ Story for objects –two of how to make–”
2. Keisuke Shimakage – “Speculate Japan”
3. Mutsuki Oono – “The logical constitution”
4. Takaaki Yamamoto – “Sando”
5. Scott Allen – “spring”
6. Seol Seung Jae – “TANGRAM”
7. Toshiya Higashitani – “whisper computing”
8. Satoru Osawa – “Excessive Motion”

## [Examples of previous master's theses]

- Yuta Mizuno (Graduated 2015) – “Google Maps as images”
- Yumiko Kawai (Graduated 2014) – “The field for finding oneself – body and space”
- Koichiro Sahara (Graduated 2012) – “The counterpoint of power: Anne Teresa De Keersmaeker in 'logic of sensation”



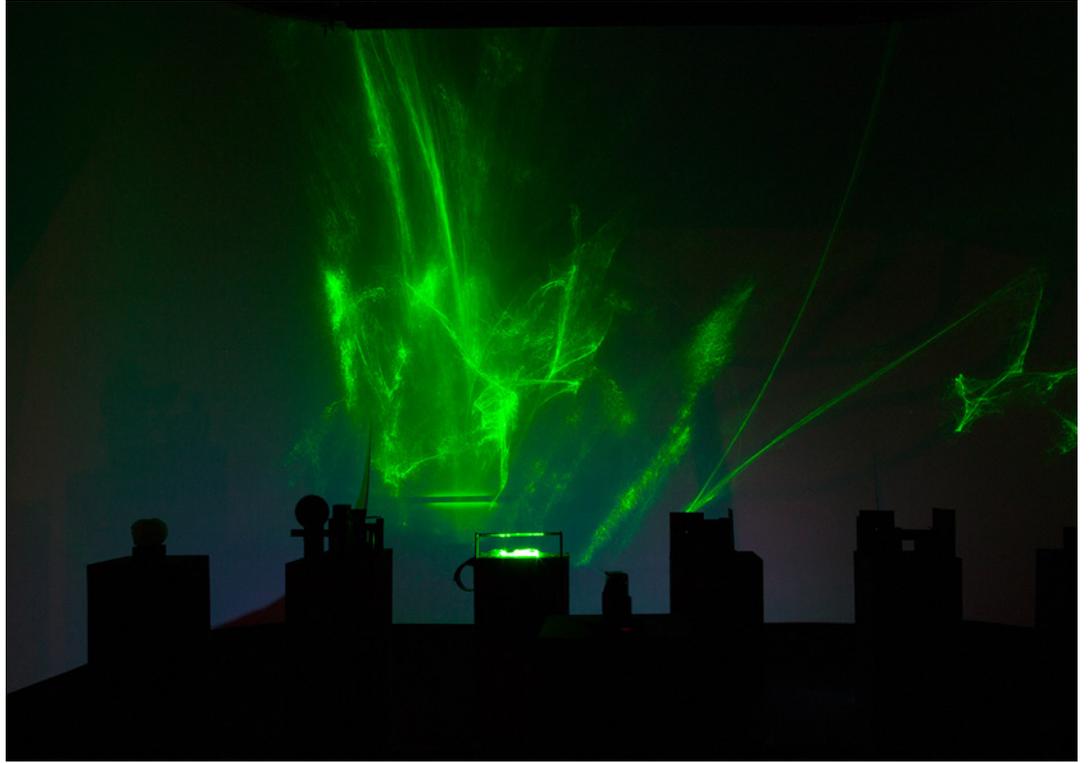
3



4



6



5



7



8

## ACTIVITIES IN SOCIETY

For IAMAS, as a trailblazing school where people study advanced media expressions, many graduates are finding employment at new educational institutions and cultural facilities. In addition, other career choices include IT affiliated businesses, web, graphic and product designers, engineers, artists, starting a new company, advancement to doctoral programs, and other various advancements.

We interviewed curator Mr. Ueda (graduated 2004); Mr. Yamashita (graduated 2010), Mr. Yokoyama (graduated 2011), and Mr. Tomita (graduated 2015) from TAB; and artist Mr. Mihara (graduated 2006).

- Q1 Please tell us about your current, main activities  
 Q2 Please tell us about what you experienced at IAMAS  
 Q3 Please tell us about your future activities

“The time [we] hijacked a broadcast from Linz’s local FM station Radio FRO [...] is also a good memory.”

### Ueda Kenji

Curator for The Museum of Art, Kochi. Worked at the Agency for Cultural Affairs, NTT InterCommunication Center (ICC), etc. before arriving at current position. Was in charge of the “Daily Reflections”; “50 years after his death: Toraji Ishikawa”; and “Anonymous Life” exhibitions.



**A1** Currently, I am working as a curator at The Museum of Art, Kochi. At the ICC, I worked together with media art artists, but at my current place of employ, I’m in charge of the acquisition, preservation management, and investigative research of modern works centered on paintings, art prints, carvings and sculptures, and photography, as well as planning and management of exhibitions. In particular, I am predominantly handling the construction and organization of an archive for the pictures of Kochi-connected photographer, the late Yasuhiro Ishimoto. Also, for my activities outside of the museum, in addition to being in charge of the arts as a part-time lecturer at the University of Kochi, not too long ago, I was in charge of curation for the Japan Media Arts Festival’s overseas exhibitions.

**A2** My short exchange to Scotland and the time I curated an exhibition at the IAMAS gallery were good experiences. The time Bichannel – the unofficial internet radio I did with some IAMAS classmates – hijacked a broadcast from Linz’s local FM station Radio FRO at the Ars Electronic campus exhibition is also a good memory. And, although it might be hard to tell, I believe the fact that I choose IAMAS has

created who I am now.

**A3** This is something I’ve been thinking about from when I was still part of the Agency for Cultural Affairs, but I want to not only do investigative research on the preservation of modern works of art that use comparatively new technology, and media art and the like, I also want to move forward with practical uses.



Screenshot of Bichannel’s LINE group. In the background is the appearance during a live broadcast. There’s even super rare, must buy LINE stamps!

“[C]onsistently repeating the process from planning to prototype, and doing creation ourselves, leads to being able to quickly repeat improvement without hesitation, as well as a DIY mentality that doesn’t end in impractical desktop theory.”

## TAB

TAB is an architectural design office in Ogaki run by Takuma Nishida (President | Born 1979 | Ogaki), Ken Yamashita (Born 1982 | Tokyo | IAMAS), Masaki Yokoyama (Born 1986 | Aichi | IAMAS), and Hiroki Tomita (Born 1990 | Saitama | IAMAS). They manage a wide variety of tasks based on architectural design, from product creation of furniture and general goods using digital fabrication, to things related to events, shops, and urban development.



**A1** Currently, our main activities, which are based around architectural design, include new residential housing, housing renovation, fixture creation, and product development. For the newly built residential building, “Mino-Yanagi House”, Yamashita handled everything from the layout to supervising the construction. In the housing renovation, “HOUSE ITH”, Nishida and Yokoyama went ahead with the basic design, and Yokoyama handled construction supervision. We actualized the proposal of a living environment that utilizes the area characteristics of the Ogaki neighborhood. For fixture designs, Tomita was in charge of the space design for the second floor of STUDIO3, the building TAB shares with GOCCO. (a venture company by IAMAS graduates), and did design that could accommodate various uses.

In the “mikketa” project, with Yamashita as lead, we worked together with Mitsui Boshi (textile manufacturing), and did planning and design for products that combine the excess threads and cloth scraps produced during the manufacturing process for cloth with acrylic resin and Japanese paper, as well as products made through the combination of leftover materials like thread spool cores and 3D printed parts. Also, in

“Ribbon of the North”, an art project for Mikawa Sakushima ArtPlan21, we designed a belvedere that connects the sea and sky on Sakushima in Mikawa Bay. We proposed a construction via a design method that utilizes algorithms. Taking geographical and production conditions into consideration, we experimentally assimilated new perspectives into conventionally cultivated techniques. Yamashita handled design, while Yokoyama handled construction and construction supervision, the two of them collectively proceeding with the project from its initial idea. In the Ogaki Biennale 2015, Yokoyama was in charge of the fixture design and venue layout for IAMAS Associate Professor James Gibson’s project “TYPOGAKI 2015”.

**A2** Before enrolling at IAMAS (each person’s time at IAMAS was different) we were restricted by architecture’s specialization, but we were able to acquire the flexibility to embrace different perspectives and sets of values from students and instructors researching in various fields. And we believe that respecting our fellows we met on campus is connected to our work now. As for the points directly linked as skills, consistently repeating the process

from planning to prototype, and doing creation ourselves, leads to being able to quickly repeat improvement without hesitation, as well as a DIY mentality that doesn’t end in impractical desktop theory.

Even in our new office, we realize the importance of preparing computational (algorithmic architecture) knowledge and skills, the application of machine tools (digital fabrication), and a creation environment like the one we knew during our school days.

**A3** In 2015, when we moved our office due to it becoming cramped, we took that as an opportunity, and by establishing an open space, setting up operations for a dining area, and holding workshops and events, we’ve been able to create a space where the flow of people has been rejuvenated, and which creates stimulation. Currently we are expanding our activities out from Gifu and Aichi to Kyoto and Tokyo, and in the future we would like to set our sights abroad as well. And by broadening our starting points to our members’ different interests (architecture, interior, products, methods, regions, communication, etc.), we are hoping to connect it all to our next activities and work.



Mino-Yanagi House (2014)



mikketa product development (2014-)



Art project “Ribbon of the North” (2015)



Fixture design & venue formation for “TYPOGAKI 2015”

“The end objective for the [blank] project, which started because of the Great East Japan Earthquake in 2011, is to recap the recent period as a Japanese person.”

## Soichiro Mihara

Presents open systems as art to the world using various media (sound, bubbles, radiation, rainbows, microbes, moss, etc.). From 2011, has been developing a “blank-themed” project both nationally and abroad in order to investigate the relationship between technology and society.



**A1** Currently I am doing fulltime exploration for potential artistic methods in the present day, with Kyoto as a hub. After my 2 concentrated years at IAMAS, I worked at the InterLab at the Yamaguchi Center for Arts and Media for 7 years, doing imagination support for the artists that shaped the current field of media art, as well as engaging in joint research in the field of tactile sensation with scientists and researchers my own age. After resigning from that job, I performed investigations and experiments while traveling to various places around the world, which led me to where I am now. In January 2016, the multi-authored book “Shokuraku Nyuumon” (Asahi Press), which I compiled as a primer for the tactile sensation experiments I continuously performed, will come out in bookstores. In addition to that, I hold lectures and workshops at universities and museums, and am also involved in specialty set-up and work restoration in modern art in general, including media art.

**A2** The thing that I realized while at IAMAS, where people that were different in specialty, age, and a variety of other things, was, as it turned out, that people can’t comprehend each other. This isn’t really something sad; instead

I believe it was the attitude for having keen senses when respecting and dealing with an individual.

**A3** The end objective for the [blank] project, which started because of the Great East Japan Earthquake in 2011, is to recap the recent period as a Japanese person. I will not be handling past and existing trends; I plan on doing an artistic implementation of an experience that can relativize even humans as a hypothesis for the future, and verifying that implementation. In 2016, I’ll be participating in Kenpoku Art 2016, and proceeding with preparations for exhibitions in two locations both within and outside of Japan. At the same time, for a specific investigation, I am planning to observe scientists and businesses that are researching electricity generation methods that use microbe fuel cells and life. Plant-e, which has set up shop in Wageningen in the Netherlands, has already commercialized microbe fuel cells that use plants, which I believe to be a very transcendent attempt. And, I am also planning on the next expansion of moids, a collaboration with Kazuki Saita and Hiroko Mugibayashi, my former classmates from IAMAS.



“[blank] project #1: the blank to overcome,”  
Kunstquartier Bethanien, Berlin



“[blank] project #2: bell”  
Kunstquartier Bethanien, Berlin



“[blank] project #3: cosmos,” Photo: Takuya Oshima



DIY Arduino Workshop @ Pilsen, Czech Republic

## Main Advancements for Graduates

### [Employment: Standard Corporations]

amana interactive, amana holdings inc, IMG SRC inc., Infofarm co.,Ltd, ediplex Inc., KAYAC Inc., K's DESIGN LAB, kodomo NPO Inc., KORG INC., CyberAgent, Inc., Shinto Tsushin Co.,Ltd., Bascule Inc., Sony Corporation, TAK Co.,LTD., DAINICHI CONSULTANT INC., teamLab Inc., NI-BAN-KOBO PRODUCTIONS CORP., Nihon System Kaihatsu Co.,Ltd., NIPPON TELEVISION ART Inc., HAKUHODO PRODUCT'S, Nintendo Co., Ltd., Yukai Engineering Inc., BANZAI CREATIVE, gras at the air Co.,Ltd., N and R Foldings Japan, Noiz Architects, SK Telecom (South Korea), Soft device.inc., SOLIZE engineering, TAB Inc.

### [Employment: Cultural Facilities]

NTT InterCommunication Center [ICC], The Museum of Art, Kochi, Shizuoka Performing Arts Center, sendai mediatheque, National Museum of Emerging Science and Innovation (Miraikan), Yamaguchi Center for Arts and Media

### [Employment: Education & Research Facilities]

Aichi University of the Arts, Akita University of Art, Kyoto University of Art & Design, Gifu KAKAMINO high school, Joshibi University of Art and Design, Sugiyama Jogakuen University, Seian University of Art and Design, Tama Art University, Tokyo University of the Arts, Nagoya University of Arts and Sciences, Nagooya Zokei University of Art & Design, Hiroshima City University, Musashino Art University

### [Business Founding]

Alliance Port Inc., aitia' corporation, Ag Ltd., GREYCELL, GOCCO., Semitransparent Design, soneru, MATHRAX LLC., triggerdevice, Douga Mawari, Food House Nanbara, Matilde Inc., METAPHOR Inc., rhizomatiks co.,ltd.

### [Education Advancement]

Aichi University of the Arts, Graduate School of Fine Arts, Doctoral Course in Fine Arts; Osaka University, Graduate School of Human Sciences, Doctoral Course; Osaka University, Graduate School of Human Sciences; Gifu University, Graduate School of Engineering, Doctorate Program; University of Tsukuba, Graduate School, Doctoral Program; Tokyo University of the Arts, Graduate School of Film and New Media, Doctoral Program; Nagoya University, Graduate School of Information Science, Doctoral Program; Kyoto City University of Arts, Graduate School of Arts, Doctoral Course; The University of Art and Design Linz, PhD Programme (Austria); Royal College of Art (England)

## Main Awards for Current Students & Graduates (2015)

### Prix Ars Electronica 2015

– DIGITAL MUSICS & SOUND ART Division, Honorary Mentions  
Soichiro Mihara (Graduated 2006), “bell”

IPA 2015, “Undiscovered IT Talent Scouting & Education Project”, Selection  
Atsushi Shinoda (2nd Year), “Development of a replaceable lens camera expansion system via an automatic control mount-adapter”

ISEA 2015, The 21st International Symposium on Electronic Art, Award  
Motoki Ohkubo (2nd Year), “I am sitting in a .mp3”

Media Program to Connect Art, Play, and Children, “Ase Kaku Media 2015”,  
Ase Kaku Media Award  
Satoru Osawa, Tamaki Takeuchi, Yuichi Tamada, Noriko Hirusawa (2nd Years),  
“Buryukkun”

21st Campus Genius Award, Jury Member Award (selected by Yukiko Shikata)  
Chiaki Ishizuka (Graduated 2015), “Portrate of daucus carota”

19th Japan Media Arts Festival, Art Division, Excellence Award  
Ai Hasegawa (Graduated 2001), “(Im)possible Baby, Case 01: Asako & Moriga”

19th Japan Media Arts Festival, Art Division, New Face Award  
Takaaki Yamamoto (2nd Year), “Sando”

19th Japan Media Arts Festival, Art Division, Jury Selections /  
Takamatsu Media Art Festival, Award  
Tomoe Koyama (Graduated 2015), “fl/frame”

19th Japan Media Arts Festival, Entertainment Division, Jury Selections  
Daito Manabe (Graduated 2004), Motoi Ishibashi (Graduated 2001),  
Satoshi Horii (Graduated 2005), “Perfume live ‘SXSX 2015’”  
Daito Manabe (Graduated 2004), Motoi Ishibashi (Graduated 2001),  
“YASKAWA×Rhizomatiks×ELEVENPLAY”

Takamatsu Media Art Festival, Excellent Prize  
So Kanno (Graduated 2009),  
“SEMI-SENSELESS DRAWING MODULES SDM #2 LETTERS”

## RCIC

The RCIC is an auxiliary office with the mission of widely applying IAMAS's research achievements to society through industry-academic-government collaborations and cultural activities, as well as making various contributions. (Research Center for Industrial Culture, aka RCIC)

The RCIC primarily conducts 3 activities.

First, for its collaborations with the region and industries, the RCIC conducts joint and funded research with a great variety of organizations, including businesses in and outside of Gifu Prefecture, global businesses, local government and cultural facilities, educational research organizations and welfare NPOs.

Second, for its cultural activities, the RCIC is engaged in the operation of events like the Ogaki Biennale, the Ogaki Mini Maker Faire, and the IAMAS Artist File.

Third, the RCIC handles the various PR and information archiving for IAMAS, including research achievements, partnership achievements, and reports and recordings for cultural activities, among others.

Recently, the RCIC has been actively working on its own unique plans and partnerships, as well as collaborations with IAMAS graduates.

## Regional & Industry Partnerships



### Jigoku-e Stamp Rally

An example of the RCIC's effort to collaborate with the region is the "Ibigawa-cho Jigoku-e Stamp Rally". With that Stamp Rally, we started by consulting with the townspeople that were planning a town festival, gained a hint from the region's slowly vanishing custom of "viewing of jigoku-e", and expanded that idea to the participatory event of learning about hell through a stamp rally.



### RCIC Talk – “Creating 21st Century Industrial Culture”

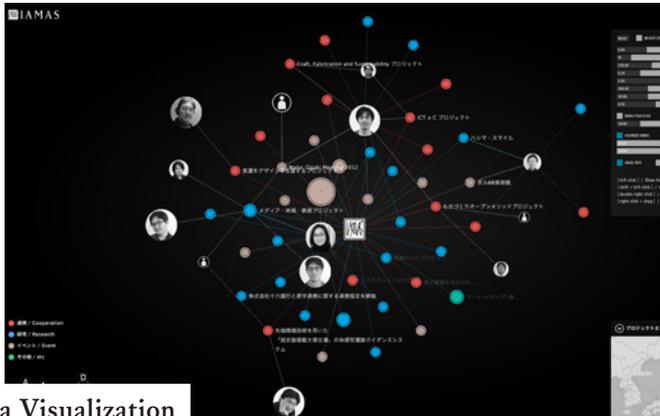
We plan and manage venues for businesses and organizations from both inside and outside Gifu Prefecture to discuss the potential of new forms of industrial culture. In 2015, we held “Creating 21st Century Industrial Culture”, a talk with the theme of crowdfunding, which has been attracting attention as a method for raising funds for fields like hardware startups.

## PR & Information Archives



### IAMAS Unofficial Podcast - Hiamas

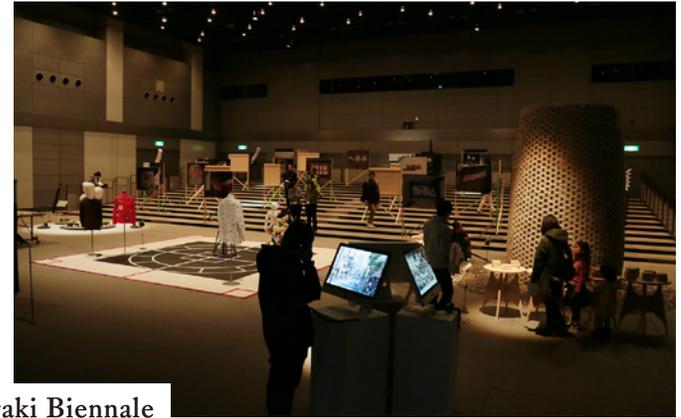
Hiamas is the unofficial podcast for introducing IAMAS activities under the title “Listen with your ears, the IAMAS of today”. Together with our guests, we discuss the theme of “The last 20 years, the next 20 years”. Recordings of the podcast can be listened to through the iTunes Music Store.



### Data Visualization

At the RCIC, we actively promote collaborations with the region and industries with the aim of widely applying our research achievements to society, as well as making various contributions. With “IAMAS NODE 2011-2015”, an application that compiles IAMAS’s industry-academic-government collaborative initiatives, we visually express the expansion and relations of our activities.

## Cultural Activities



### Ogaki Biennale

The Ogaki Biennale is an art event held every other year with the goal of increasing opportunities for citizens to experience new endeavors in art and culture. The theme of last year’s Biennale was “Cracks of Daily Life”, where we focused on the various cracks hidden in daily life, and held a works exhibition, as well as several events.



### Ogaki Mini Maker Faire

The “Ogaki Mini Maker Faire” is an event where Makers from around the country gather together to show off, talk about, and share the joy of their creations. With the theme of “Let’s start from making. Objects / Play / Culture”, the event was held in the hopes that it would be a catalyst for creating a new culture of making things.

# FACULTY

Through their own individual research and projects, 19 instructors from 19 fields conduct their activities with students while crossing through different disciplines. We hope they will both broaden and deepen their expertise from within various values and discussions with the goal of educating creatives that flourish in the wide range of fields enveloped by media society.



## Shigeki Yoshida

President / Network Engineering

In addition to doing research on the WIDE Project since before the dawn of the Internet, Yoshida has been involved with the construction of network systems for educational and administrative organizations. Currently, his activities include IT-related education/instruction, community building, and social application.



Holds a Kinect study session twice a month at the Gifu Innovation Center



## Masahiro Miwa

Dean /  
Composition & Contemporary Music

Miwa has presented a great number of works with algorithmic composition, a method of composition that utilizes computers. Concurrently, he formed the music unit "Formant Brothers", and conducts a wide-range of activities.



Conducted the first performance in Japan of "Hitonokiesari (people vanish)" at the Hybrid Music concert. (Aichi Arts Center)



## Tomoko Kanayama

Director of the RCIC /  
Media & Communication

Kanayama's main research themes are regional community, communication, the empowerment of citizens and media. In recent years, she has been working on the design to implement design, art and manufacturing into the regional society and thereby create new needs.



Participant observation at FM Uken in Uken Village in Amami Oshima



## Masahiro Kobayashi

Library Director / Formative Culture

Placing the "body" at the center of the triangle of medicine, philosophy, and art, Kobayashi has developed his own original body theory. He cross-disciplinarily examines the body as seen from medical history and medical anthropology, classical theatre, and modern thought.



Ogaki Biennale 2015 Closing Talk



## Kyo Akabane

Interaction Design

Akabane does research on expressions that use technology, and as a member of Generative Idea Flow, he deals with research on the development of workshops that handle media expressions and the archive process for sharing that content.



[Spatiotemporal archive for interactive art that uses 3D scanning technology]  
Scene photography



## Masayuki Akamatsu

Media Art

Akamatsu creates interactive music and visuals, and in recent years, has been working with the theme of mobility and reality. He has written the book "Max Textbook", created the app "Banner", created the "AR Art Museum" exhibition, and has expanded the field of art through the development of advanced IT products.



Exhibition for the ARART Project, which explores art expressions via Mobile AR



**Yasuhiko Ando**  
Contemporary Art

Ando creates installations that adapt well-known stories as part of the unit "KOSUGI+ANDO". Since the 90s, he has assimilated computer-controlled images and objects, and, through art, ponders the influence that technology exerts on people's lives.



BEACON2015 -Look Up!, Gallery 2  
(Propeller), The Museum of Fine Arts, Gifu



**Yasuko Imura**  
Arts

By re-thinking the historical classification of art and design, Imura researches the cross-sectional expression domain of artistic and commercial activities, as well as industry. In 2013, she received her doctorate from the Kyoto City University of Arts. Her doctoral dissertation was "Art criticism in the 1960s: from the perspective of Yoshiaki Tōno".



Between Media and Art: Reading Jasia Reichardt's Curatorial Work in the 1960s



**Ryota Kuwakubo**  
Media Art

Kuwakubo creates installations or visual works that project the shadows of everyday items while moving the point light source. He presents works both nationally and abroad that, using the characteristics unique to silhouettes, evoke the memories of the people watching and bring about an inner experience.



LOST#7 – Set up a model railway equipped with a point light source, arrange everyday items, and project their shadows within a room



**Shigeru Kobayashi**  
Innovation Management

Utilizing open source hardware and digital fabrication, Kobayashi researches the methodology for people with various skills, perspectives, and experience to create innovation together, and the appropriate rules for handling the intellectual property that is created in that process.



Implemented workshop to perceive marginal villages as the near future of Japan, and think about the potential and problems with IoT



**Takahiro Kobayashi**  
Information System Engineering

While developing devices for disabled people and those that are not proficient with IT, Kobayashi has been conducting trials with agricultural themes. After realizing a dead-end in the small-scale rice cultivation, he is aiming for the implementation of sustainable farming by doing things such as establishing agricultural facilities equipped with solar power generation in farmlands.



A yacon tea roasting machine (rotary mixer) that uses scrap materials, with a rocket stove as a heat source



**James Gibson**  
Design

Notes on Living Outside Cultural Norms.  
'Which is better - to have rules and agree, or to hunt and kill?'

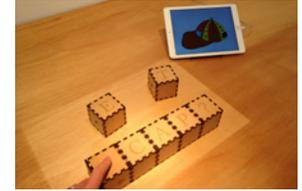


Fieldwork. May 2015.



**Nobuya Suzuki**  
Information & Design Engineering

The subject of Suzuki's research is prototype creation related to products that utilize media and information-communication technology and its interaction service design. Traversing multiple disciplines, such as art, design, and engineering, he also implements exhibition administration, etc.



"Tsumiki-de-eigo" – A building block tool that combines English and programming



**Akira Segawa**  
Graphic Design

Segawa works on the total design and direction of things from publication tools for exhibitions and academic conferences, to signs and record brochures. In recent years, he has been focusing on the relationship between design and environment that envelops our lives, including diet, transportation and historic landmarks.



Ogaki Biennale 2015 – Main visuals & fliers



**Masami Hirabayashi**  
Communication Systems

Beginning with web structural analysis and positional information based research/works, in recent years Hirabayashi has been conducting research on systems for enhancing musical experiences. Under the name of the NxPC.Lab, he conducts deployable and practical developments at music venues by holding club events.



"Sense of Space" – A participation style music work that uses high audible field sound IDs (produced with Kafuka)



**Shinjiro Maeda**  
Visual Expression

Moving across the fields of film, documentaries, and media art, Maeda does presentations at exhibitions and film festivals both domestically and abroad. He actively goes forward with collaborations with artists from other disciplines, exhibition planning, and organization of visual labels.



hibi "AUG" 8 years mix [2008-2015] – Live screening at the Ogaki Biennale



**Akitsugu Maebayashi**  
Media Art

Maebayashi has presented works that re-evaluate the concept of perception by treating it as an interface for the body and environment. Recently, he has been creating works as devices to evoke imagination towards the connection between body and place, and reconnect the two.



Platform for Creation in the Future – Discussion during the 9th Meeting, "Kinshozan & Myoujourin Temple"



**Shigeru Matsui**  
Poetry & Study of Visual Media

In recent years, Matsui has been creating works in collaboration with sound designers and visual artists. His research is based on visual media, and works with a focus on the expressive trend of contemporary art that has mass media as a denominator.



Poetry = Shigeru Matsui | Takaaki Yamamoto, Composition = Tomonari Higaki, Visuals = Kei Shichiri: "The Resident Patients" (2016)



**Koji Yamada**  
Information Engineering

Yamada conducts research related to the usage of networks and information sharing. He has recently been working on research that would provide technical support to disabled people, as well as methods that utilize networks and methods that utilize tablet devices.



Proposes methods for job assistance that makes use of tablet devices given to children at special needs schools

### [Part-time lecturers]

**Fuminori Akiba** / Nagoya University, Graduate School of Information Science, Department of Systems and Social Informatics, Associate Professor

**Dominique Chen** / Specified Non-profit Corporation Creative Commons Japan, Director

**Andreas Schneider** / Institute for Information Design Japan

**Yasuhito Nagahara** / Tama Art University, Department of Information Design, Professor

**Keiichi Irie** / Power Unit Studio, first-class architect office

**Hide Nakaya** / NHK News Commentator

**Kenji Kumasaka** / Keio University, Faculty of Environment and Information Studies, Professor

**Masahiko Furukata**  
/ Musashino Art University, Department of Visual Communication Design, Professor

**Yukiko Shikata** / Media art curator

**Hisashi Muroi**  
/ Yokohama National University, College of Education and Human Sciences, Professor

**Atsuhito Sekiguchi**  
/ Aichi University of the Arts, Faculty of Art, Department of Design and Craft, Professor

**Hiroshi Yoshioka** / Kyoto University, Graduate School of Letters, Professor

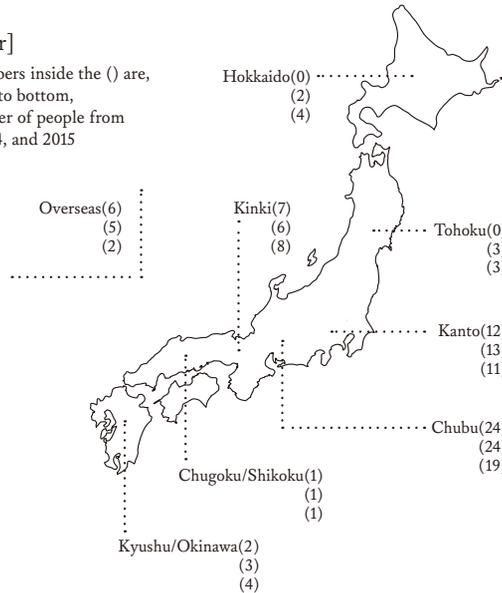
**Tomoko Tagawa** / Kobe College, etc., Part-time lecturer

# STUDENT PROFILE

IAMAS students enroll from various specialized fields, and from various regions. Crossing beyond the walls of nationality, age, and disciplines (art and design, science and technology, humanities, etc.), students empathize with and discuss one another's way of thinking, and in the course of doing so, enhance their own research. Data collected from students enrolled in 2013, 2014, & 2015 (Values are for both student years)

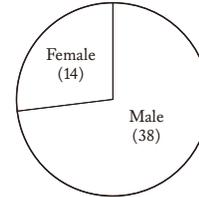
## [Gender]

The numbers inside the ( ) are, from top to bottom, the number of people from 2013, 2014, and 2015

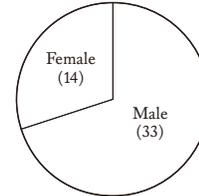


## [Gender]

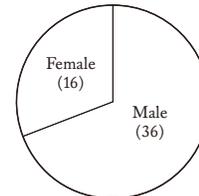
2013



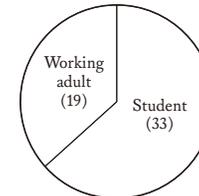
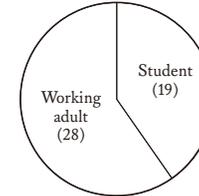
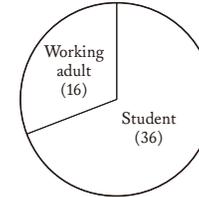
2014



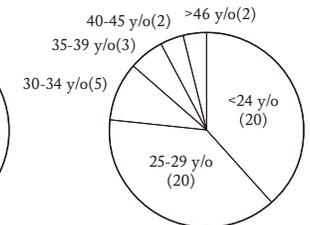
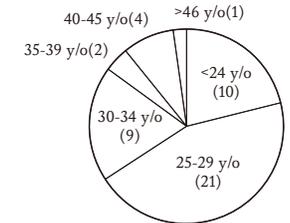
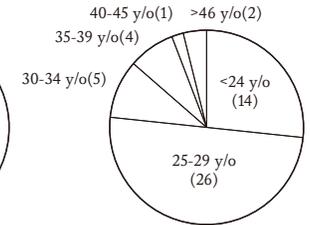
2015



## [At time of admission]



## [Age]



# EXCHANGE PROGRAM

At IAMAS, we implement a student exchange program with overseas educational institutions.

This international exchange program provides students with an opportunity to gain rich experiences abroad.

Every year, 2 students from IAMAS study abroad for 1 to 3 months at a partnering school, and in turn students from the partnering school study at IAMAS, thereby deepening the exchange between schools.



Affiliate school:  
The University of Art and Design  
Linz, Department of Media,  
Interface Cultures (Austria)  
<http://www.ufg.ac.at/>

Since 2007, we have been working together with Professor Christa Sommerer and Professor Laurent Mignonneau at the Interface Cultures, a master's level media research department at Linz. And, at Linz, there is the "Ars Electronica", an international bastion in the fields of digital art and media culture. At that yearly festival, many creators and researchers, including graduates from IAMAS, are awarded prizes.

## REPORT 01

### Isidora Fićović

The University of Art and Design Linz →→→ IAMAS



After learning fine arts in Belgrade, in 2012, I started studying in the Interface Cultures department at The University of Art and Design Linz. While there, my artistic practices extended to the field of interactive art. I believe that my life in Japan has been a plus for my master's program studies. That is because Japanese characters – kanji, hiragana, katakana, etc. – are related to my research. The first time I experienced Japanese calligraphy, I felt that the design and color was different than mechanically printed characters. In the students' research space, students' desks are filled with toys and colorful objects that they use for their creations and research. Among them, I caught glimpses of some items related to Japan's traditional culture. I received quite a bit of inspiration from a kendama (Japanese cup-and-ball) in particular. The events, such as the Ogaki Biennale, the talks, and the dinners I shared with the people from IAMAS were very exciting and fulfilling, and they will surely make for lasting memories.

## REPORT 02

### Yuji Miyano (M1)

IAMAS →→→ The University of Art and Design Linz



I participated in the exchange program from September to November in 2015. Talking to the exchange students from Linz, it sounded like Europe had an image where people had diverse careers, and, thinking that it might be informative for me as I enrolled in graduate school after being in the work force, I decided to apply for the exchange program. I was surprised to find out that, at Interface Cultures, there are few people who graduate in 2 years, and instead many students, while doing their creations, will write their theses on their works once they have increased. Although one difference is that of tuition fees, I felt that Linz is different from Japan, which seems like we create works for our master's program. There are many classes where they introduce the history of media art and various works, and as I was feeling keenly aware of my lack in knowledge, those classes were very informative. And, being able to visit the Ars Electronica, and having the achievement of learning about Ars Electronica's origin, purpose, and role, my 3 months at Linz were over before I knew it.

## SCHOLARSHIP

### Scholarship Awards

#### Institute of Advanced Media Arts and Sciences Special Award

Sponsor: Gifu Prefecture

Recipient: 1 student per student year

Amount: 600,000 yen (1 year)

Eligible people:

Institute students

Any applicant who has received high appraisal or outstanding achievements in fields related to the educational and research activities of the Institute

In principle, applicants who have received recommendations from a university, research institution, or private corporation

#### Ogaki City Award

Sponsor: Ogaki city

Amount: 600,000 yen (1 year)

Recipient: 1 2nd year student

Eligible people:

People that are students at the Institute, and are registered, or were registered, on the Ogaki Basic Resident Register; people that have attained outstanding achievements in their research at the Institute

People that have a desire to collaborate with IT-related measures and policies in Ogaki while attending the Institute

People that will find employment at a business that has an office/facility/etc. in Ogaki, or will start a company in Ogaki after graduating from the Institute

This information is subject to change. For details, please check the Admission Guidelines.

## ENTRANCE EXAMINATION

Number of students accepted: 20 (Graduate school masters course)

#### Recommendation Entrance Exam

Application Period: June 10th – June 17th, 2016

Date of Entrance Exam: July 2nd, 2016

Announcement of Results: July 15th, 2016

Admission Procedures Deadline: August 5th, 2016

#### General Entrance Exam

##### 1st Round

Submission Period of Eligibility Evaluation: September 7th – September 14th, 2016

Application Period: September 23rd – September 30th, 2016

Date of Entrance Exam: October 15th, 2016

Announcement of Results: October 21st, 2016

Admission Procedures Deadline: November 11th, 2016

##### 2nd Round

Submission Period of Eligibility Evaluation: January 5th – January 12th, 2017

Application Period: January 20th – January 27th, 2017

Date of Entrance Exam: February 11th, 2017

Announcement of Results: February 17th, 2017

Admission Procedures Deadline: March 3rd, 2017

#### Admission Fees

Resident of Gifu Prefecture: 226,000 yen

Non-resident of Gifu Prefecture: 338,000 yen

Annual Tuition Fees: 535,800 yen

\*Will take requests for consultations regarding Entrance Exam or campus tours as needed.

IAMAS Educational Affairs Office

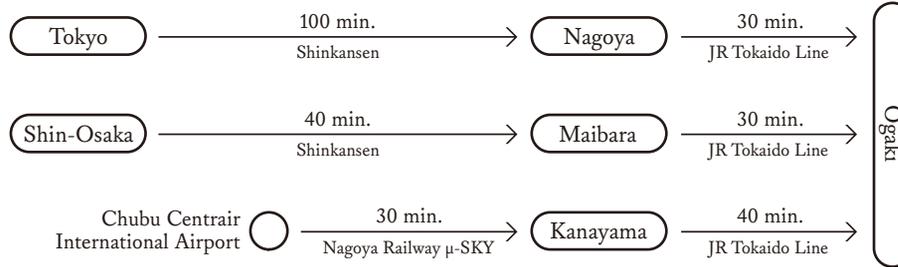
4-1-7 Kagano, Ogaki-shi, Gifu 503-0006 Japan

TEL: 0584-75-6641 (direct dialing) FAX: 0584-75-6637

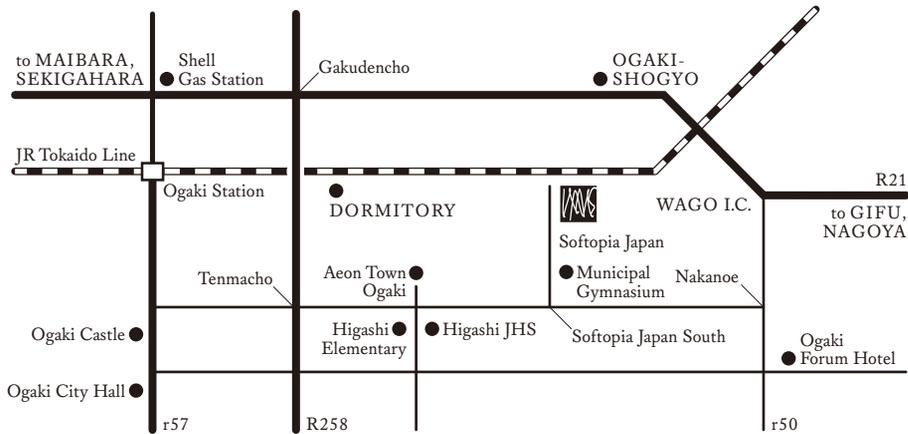
E-mail: info-exam@ml.iamas.ac.jp

# ACCESS

[Getting to Ogaki from each city]



[Surrounding Area Map]



Address: 4-1-7 Kagano, Ogaki-shi, Gifu 503-0006 Japan

From Ogaki Station

- Taxi: Approx. 5 minutes from south entrance of JR Ogaki Station
- Bus: From south of JR Ogaki Station take Softopia bus on the Softopia line/Hashima line from 3rd bus stop, approx. 10 minutes (2-3 buses per hour)

Paper type:

Front cover – Capital wrapping paper, duodecimo, 86kg

Body – Airy bowl paper, duodecimo, 79kg



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For the latest information, please visit the IAMAS website.

[www.iamas.ac.jp](http://www.iamas.ac.jp)

