



情報科学芸術大学院大学  
Institute of Advanced Media Arts and Sciences

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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.

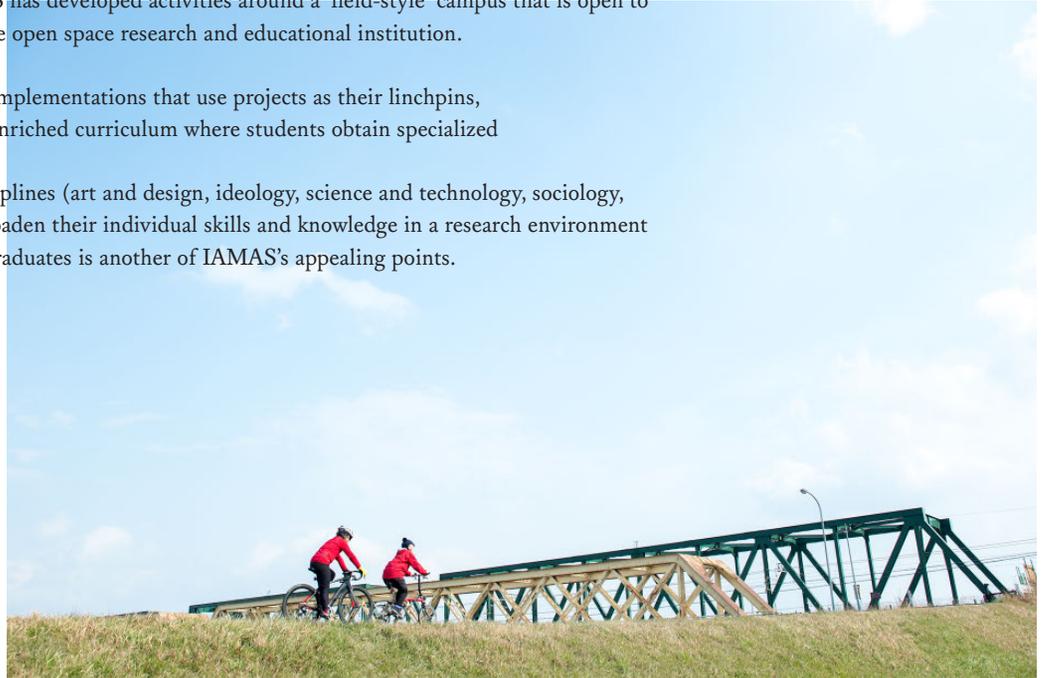
It is a school that combines progressive technological development and cultural trends to propose advanced artistic expression, design innovation, and ideals for new community and manufacturing techniques.

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.

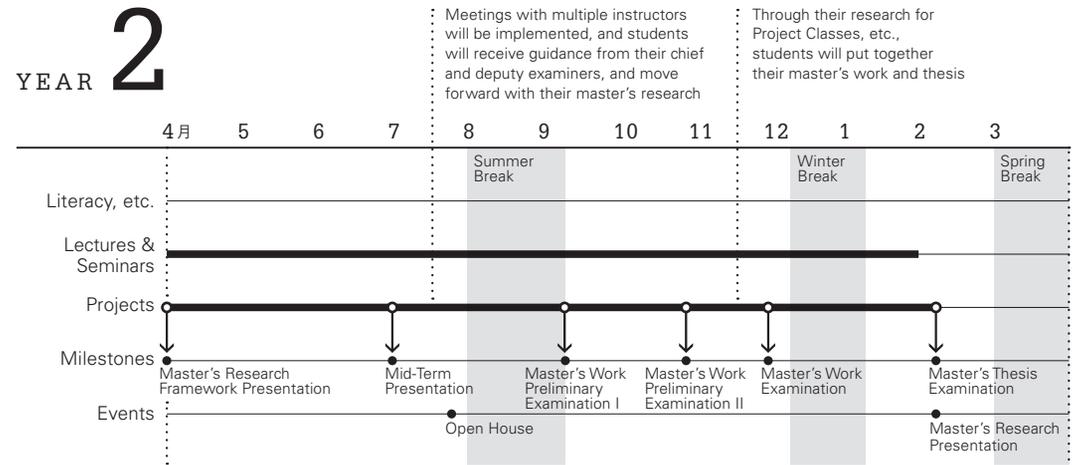
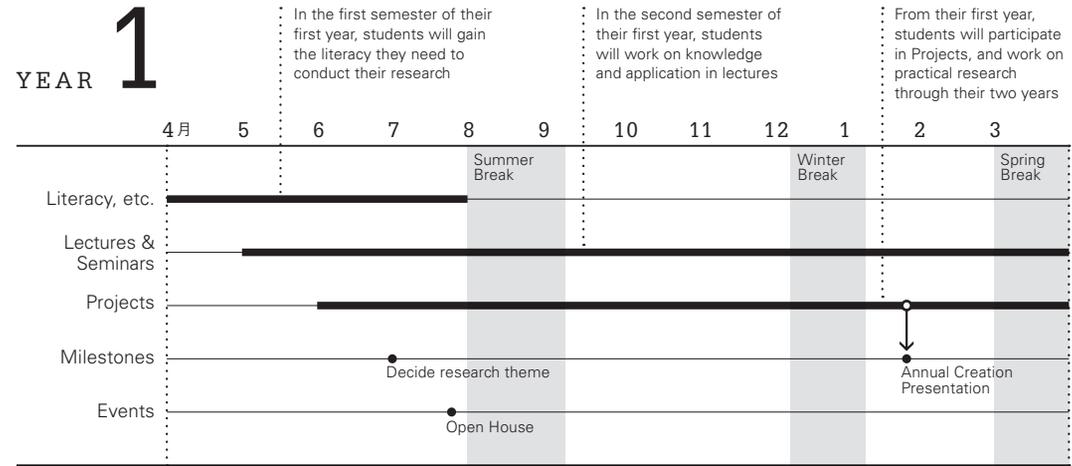
Curriculum: Courses, etc.

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

We utilize technology to create environments that enhance people's experience of real space and information space. We will build our own creations as we discuss other systems, services, and works whose purpose is to bring about future-oriented experiences. We will develop our research as we experiment at various events and in similar practical situations.

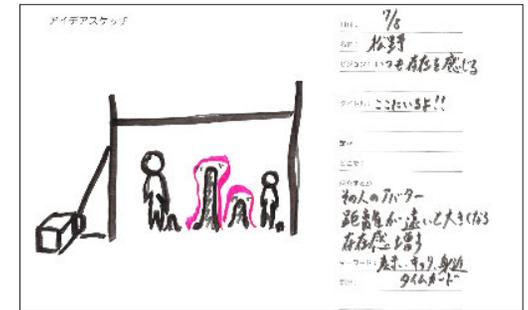


## Prototyping Tomorrow Project

Research Representative:  
Suzuki Nobuya  
Research Member:  
Kyo Akabane  
2014–2017

Our goal is to create a vision for the future by considering real social problems and building prototypes geared towards tomorrow's society. We aim to propose new ideas for society and to make prototypes with an emphasis on providing experiences. We will engage in practical, joint research with businesses, making our own design process one of the themes of our investigations. In 2016, we partnered with Panasonic Corporation and Aisin Seikei Co., Ltd.

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





## 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.



## HD II High-Definition Video Technology Creations Project

Research Representative:  
Shinjiro Maeda  
Research Member:  
Akira Segawa, Yasuko Imura  
2014–

Our work is focused on images as they pertain to art and design. The development of high resolution video technology in recent years does not simply allow the depiction of finer images than ever before; it has also enabled new forms of creative expression to come into being. Our goal is to explore the possibilities of image creation based on this.

Right: IAMAS 2016 Exhibit (synchronous three-Screen 4K format piece) Left: 4K and cathode ray tube screen simultaneous playback piece "one summer day prototype" by Shotaro Kosaka. Center: 4K glitch piece "layered/repeated" by Kazuma Harada.





## Neo Co-creation

Research Representative:  
Tomoko Kanayama  
Research Members:  
Takahiro Kobayashi,  
James Gibson  
2015–2017

We contemplate the cultural life, nature, and traditions that we discover during our fieldwork in Gifu's increasingly depopulating Neo village. Then, we reexamine these things through the lens of technology and participants' varied perspectives. In this way, we propose new things and ideas, exploring how we might live in the future through experiments in agriculture and energy conservation on abandoned farmland.



Left: An event for local children is held at a farm shed built by project participants.  
Center: Fieldwork in depopulated areas.  
Right: Fieldwork in the village.

## Art Thinking Project

Research Representative:  
Masahiro Kobayashi  
Research Member: Yasuhiko Ando  
2014–2017

We read documents and view photography and film in seminar format, focusing on how this material relates to each project member's artistic activities (planning, production, etc.) In 2016 we participated in the City of Ogaki-sponsored Comictown Gallery and planned and managed the exhibition IAMAS WORKS, displaying a total of five pieces over the course of a month at IAMAS OS, a space in the downtown area.

Right: Scenes from the IAMAS WORKS exhibition at IAMAS OS, Ogaki city.



## Craft, Fabrication and Sustainability

Research Representative: Shigeru Kobayashi  
 Research Members: James Gibson, Ken Yamashita  
 2014–2017

We inquire into the potential of a small business platform that combines handwork with computational design and digital fabrication.

Cooperating with TAB Inc., we pursue our efforts while sharing our respective methods and knowhow.



## Technology for Welfare Project

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

We think up solutions to problems and make proposals from new perspectives gained through our fieldwork at various organizations, all of which are related to “welfare” in a broad sense of the word. In 2016 we made put forward new ideas related to health based on attitude surveys about dietary habits. Additionally, we investigated effective methods of using information and communications technology in child education: we proposed training special education teachers in the use of this new technology to help them better tailor their teaching to the individual needs of students.



## IAMAS Library & Archive Project

Research Representative: Masahiro Kobayashi  
 Research Members: Yasuko Imura, Shigeru Matsui, Shinjiro Maeda  
 2016–

Going beyond the library’s traditional role, we think about and engage in diverse operations such as archiving, transmitting, and compiling information. At the same time, we continue to change the facility’s design, plan events (such as weekly book talk) and improve the organization of materials. In this way, we hope to create a library befitting IAMAS.



In addition to the above projects which are taken for course credit, there are four extracurricular projects:

### NxPC.Lab Project

Research Representative: Masami Hirabayashi

### Place · Senses · Media

Research Representative: Akitsugu Maebayashi

### Platform for Creation in the Future

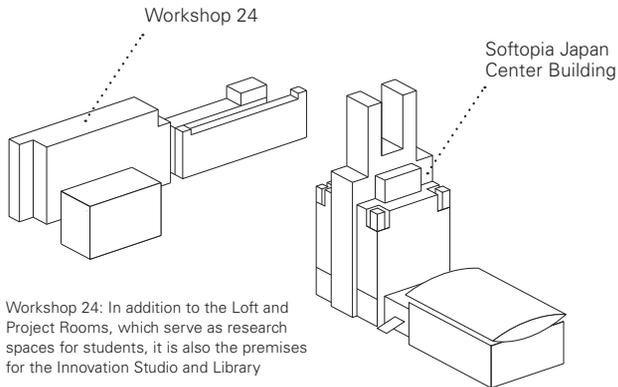
Research Representative: Akitsugu Maebayashi

### Tarutetsu II

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 researching and creating. 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 an environment which they can use 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.

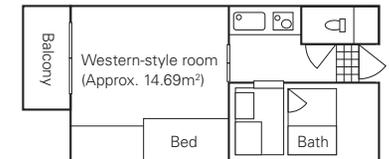


### Student Dorm [RIST]

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. 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



The Institute of Advanced Media Arts and Sciences 15th graduating class' project and graduate research Presentation, IAMAS 2017.



# 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

[2016 Master's Research List]

1. Hiroumi Sato  
– Music of spatial orchestration that uses sound of delay due to distance.
2. Takuro Oshima – PLAY A DAY.
3. Monami Shimada – Motion-drawing of Shadow : Shibuya Crossing 1/8.
4. Ayano Niwa – "for the light surface" series.
5. Tomoe Okazaki – Between here and there.
6. Yuji Miyano – Cube watched by hand.
7. Kazuya Sano – Internet local media "Okhotsk Island" and the production activity.
8. Misato Yamamoto – Mother\_Me

[Examples of Previous Graduate Theses]

- Marika Tsukahara (Graduated 2017)  
– "Culture and Representation Study of Memorials – Research on the Characteristics of Memorials in Post-war Japanese Movies –"
- Yuta Mizuno, (Graduated 2015)  
– "Google Maps as Image."
- Yumiko Kawai (Graduated 2014)  
– "Places to Discover Oneself – Body and Space."



3



4



6



5



7



8

## ACTIVITIES IN SOCIETY

For IAMAS, as a trailblazing school where people study advanced media creation, 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, and advancing to doctoral programs.

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., ZEO Corporation, 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, grasp at the air Co.,Ltd., N and R Foldings Japan, Noiz Architects, QUANTUM Inc., 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 Seika University, Kyoto University of Art & Design, Kobe Design University, 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, Nagoya Zokei University of Art & Design, Hiroshima City University, Musashino Art University

[Business Founding]

Alliance Port Inc., aitia' corporation, Ag Ltd., KAKKO E LLC., 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)

## Alumni and Current Students' Notable Awards and Honors in 2016:

ICDF 2016, 2nd International Conference on Digital Fabrication, Best Paper Award; Mitsuhiro Ando (Graduated 2016), Kiyoshi Suganuma (Graduated 2009), Takayuki Ito (Graduated 2003), Kazuhiro Jo (Lecturer until 2015), ofxEpilog: An openFrameworks addon for controlling an Epilog laser cutter.

Grand Prize, Second Tokorozawa Student Film Festival ; Shotaro Kosaka (M1), upland.

International Engineering Award, "11th James Dyson Award 2016," National Examination, Third Place/ Hardware Contest GUGEN 2016 Award for Excellence and other honors; Keisuke Shimakage (Graduated 2016), OTON GLASS

International Engineering Award, "11th James Dyson Award 2016," National Examination, Fifth Place; Yukio Shinoda (M2), color2vibs.

Media Program Connecting Art, Play, and Children 2016, Asekaku Media Award; Asami Takami (M2), Yusuke Gushiken (M2), Ryota Goto (M2), Masahiro Ichino (Graduated 2014), Yoshitaka Oishi (Graduated 2015), trans-floor! – play ground.

Eibunren Award 2016, Excellent Plan award; Lost Angeles Documentary Film Festival, Best Director award; Calcutta International Cult Film Festival, Best Female Director award; others; Arisa Wakami (Graduated 2000), planning and general supervision, Yuichi Matsusmoto (Graduated 2003), music director, Birth: Tsumugu Inochi.

Clio Awards, Gold Prize; Kohei Kawasaki (Graduated 2004), Kit Mail Hologram.

International Students Creative Awards 2016, Digital Content Category Prize; Takemi Watanuki, iPod Jockey.

Hardware Contest GUGEN 2016 Excellence Award; GIF (Tetsuya Dota, Graduated 2007, Junichi Kanebako, Graduated 2008, others) Swipe Apron.

## 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.



**SUMMER CAMP "Hack the World"**

This intensive one-week workshop was co-sponsored by IAMAS and the international exchange foundation Asia Center. Its goal was to help participants learn how to "design" society and local areas under the theme of "technology and creativity." 16 specialists in varied fields such as art and education gathered from ten countries to participate.

## PR & Information Archives



### RCIC Web

On this website, we share representative work related to IAMAS and introduce projects conducted by RCIC and the IAMAS Innovation Studio. [rcic.iamas.ac.jp](http://rcic.iamas.ac.jp)



### IAMAS 20th Anniversary Exhibit: Looking Back on 20 years of IAMAS.

At RCIC we archive IAMAS' records and publicity materials. To commemorate the 20th anniversary of the school's founding, we created a retrospective exhibit based on IAMAS' previously published documents to illustrate the school's development over its twenty-year history, its exhibitions, international exchange programs, and projects.

## Cultural Activities



### Calculated Imagination: IAMAS' Media Art

An IAMAS 20th Anniversary Commemorative Exhibition was held at Laforet Harajuku to introduce the world of media art that our school produces. In addition to exhibiting the work of alumni active in the forefront of the field, the event also featured talks and music performances by faculty and alumni.



### 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.



## Masahiro Miwa

President / 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)



## Nobuya Suzuki

Dean/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



## 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 Amami Oshima



## Shinjiro Maeda

Chief Librarian/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



## 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

Critical Cycling

Akamatsu works under the theme of mobility and reality, creating interactive music and film, mobile applications, and wearable devices. His recent work deals with bicycles. His other activities include the publication "Max Textbook", and the digital assistant "FUN'IKI Ambient Glasses"



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 context of art and design, Imura takes the intersection of art and industry as the object of her research. She also works to archive art documents as a visiting researcher at the National Art Center, Tokyo.



Between Media and Art: Reading Jasja  
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



**Masahiro Kobayashi**  
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



**James Gibson**  
Design

Notes on Living Outside Cultural Norms.  
'Which is better - to have rules and agree, or to hunt  
and kill?'  
[medium.com/@bigson2000](https://medium.com/@bigson2000)



Fieldwork. May 2015.



**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.



## 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.



## Shigeru Matsui

Poetry & Study of Visual Media

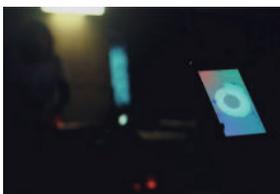
In recent years, Matsui has been creating works in collaboration with sound designers and visual artists. His research is based on visual media, and works with a focus on the expressive trend of contemporary art that has mass media as a denominator.



## 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.



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



Kinshozan Project, audiovisual installation (2017)



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



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



## Shigeki Yoshida

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

## [Part-time lecturers]

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

**Dominic Chen** / Associate Professor; School of Culture, Media and Society; Faculty of Letters, Arts and Sciences; Waseda University.

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

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

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

**Hide Nakaya** / NHK News Commentator

**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** / Program-specific Professor, Kokoro Research Center, Kyoto University

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

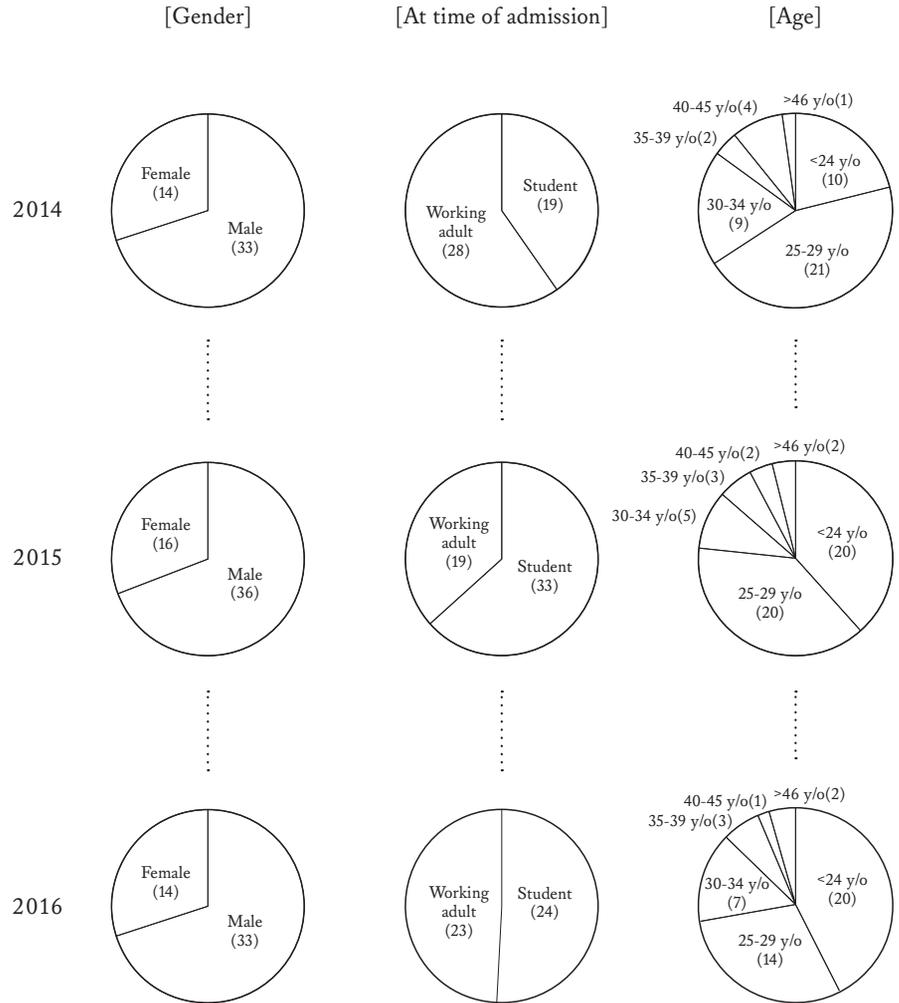
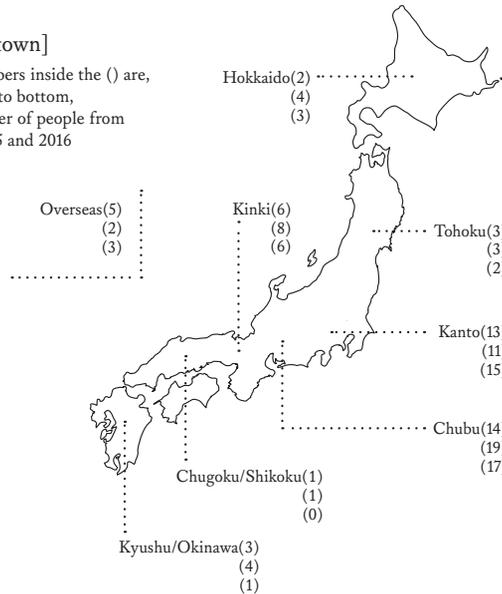
**Daiya Aida** / Specially Appointed Research Associate, Global Design Workshop Organization, Graduate Program for Social ICT Global Creative Leaders, the University of Tokyo Program for Leading Graduate Students.

# 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 2014, 2015 & 2016 (Values are for both student years)

## [Hometown]

The numbers inside the ( ) are, from top to bottom, the number of people from 2014, 2015 and 2016



# 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

### Martin Nadal

The University of Art and Design Linz →→→ IAMAS



I am Martin Nadal and I have had the honor of being the exchange student from the University of Linz in IAMAS in the winter semester of the course 2016 - 2017. IAMAS has seemed to me an institution with exceptional resources: A library with a very extensive and very interesting catalog of publications (unfortunately for me only a small part is in English), a fablab with very advanced machines and a very pleasant space to work. All these resources are available to students to carry out their creative work. During my stay at IAMAS I worked on a project related to bitcoin. With ordinary money is not possible to find out in which transactions it has participated, but with a blockchain-based cryptocurrency like bitcoin we can track all its past transactions up to the point in time when it was generated. I embodied the history of past transactions in a series of generative drawings. I would like to thank the university team and the students for their support during my stay.

## REPORT 02

### Shotaro Kosaka (M1)

IAMAS →→→ The University of Art and Design Linz



From September to November 2016, I studied at the Austrian University of Art and Design Linz as an exchange student. I had never visited Europe before, and decided to study abroad with the goal of viewing art and developing my work. I was able to spend a meaningful three months there. Although German is the official language of Austria, classes in the Interface Cultures course are all conducted in English, and students come from a variety of countries. During my stay, I audited the classes I was interested in and went around with my camera every day, collecting footage for my work. During my free time I went to cities in various European countries, looking at artwork and filming the scenery and people. I was also able to participate in the Ars Electronica Festival that is held every year in September. Although I got a little homesick, I was able to spend a wonderful time gaining new experiences while getting to know many people.

## 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 made outstanding accomplishments in fields related to the educational and research activities of the Institute.

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:

Students at the Institute who are or were registered on the Ogaki Basic Resident Register.

Students who have attained outstanding achievements in their research at the Institute.

Students who have a desire to further IT-related measures and policies in Ogaki while attending the Institute.

Students who 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 (master's program)

#### Recommendation Entrance Exam

Application Period: June 9, 2017 – June 16, 2017

Examination Date: July 1, 2017

Results announced July 14, 2017

Admission Procedures Deadline: August 4, 2017

#### General Entrance Exam

##### 1st Round:

Eligibility Evaluation Submission Period: September 6, 2017 – September 13, 2017

Application Period: September 22, 2017– September 29, 2017

Examination Date: October 14, 2017

Results announced October 20, 2017

Admissions Procedure Deadline: November 10, 2017

##### 2st Round:

Eligibility Evaluation Submission Period: January 5, 2018 – January 12, 2018

Application Period: January 19, 2018 – January 26, 2018

Examination Date: February 10, 2018

Results announced February 16, 2018

Admission Procedures Deadline: March 2, 2018

#### Admission Fees

Resident of Gifu Prefecture: 226,000 yen

Non-resident of Gifu Prefecture: 338,000 yen

Annual Tuition Fees: 535,800 yen

\*Contact us if you would like to know more about admissions or to request a tour of our school.

IAMAS Educational Affairs Office

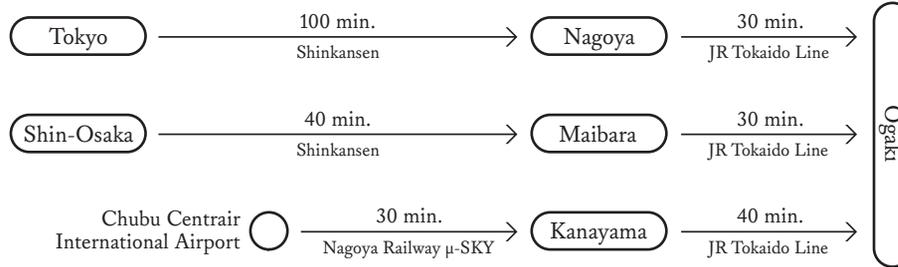
4-1-7 Kagano, Ogaki-shi, Gifu 503-0006 Japan

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

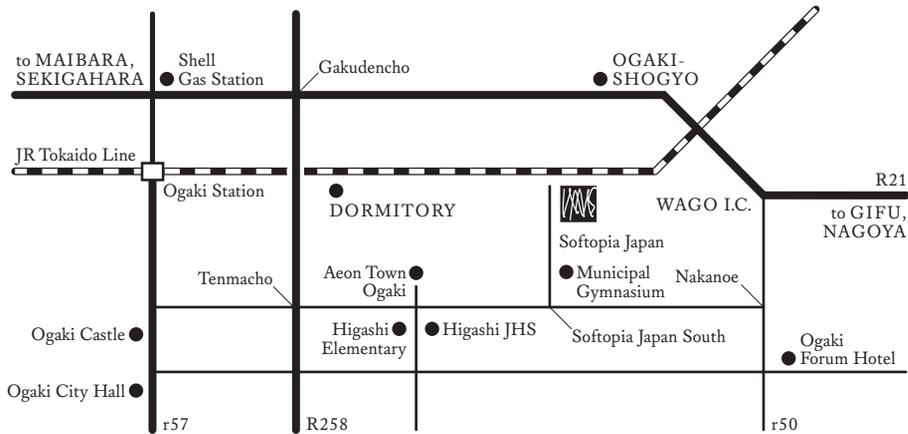
E-mail: info-exam@ml.iamas.ac.jp

# ACCESS

[Getting to Ogaki from each city]



[Surrounding Area Map]



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

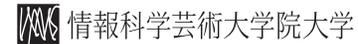
From Ogaki Station

- Taxi: Approx. 10 minutes from south entrance of JR Ogaki Station
- Bus: From south of JR Ogaki Station take Softopia bound 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 – OK Pixied sofia paper, 79kg



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

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For the latest information, please visit the IAMAS website.

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

