



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.

IAMAS has one major: Media Creation.

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.

Students and staff produce cutting-edge works of art and design while keeping abreast of the latest developments in technology and culture, proposing new ideas about the shape that community and crafting can take.

IAMAS aims to educate high-level creatives through hand-on research.

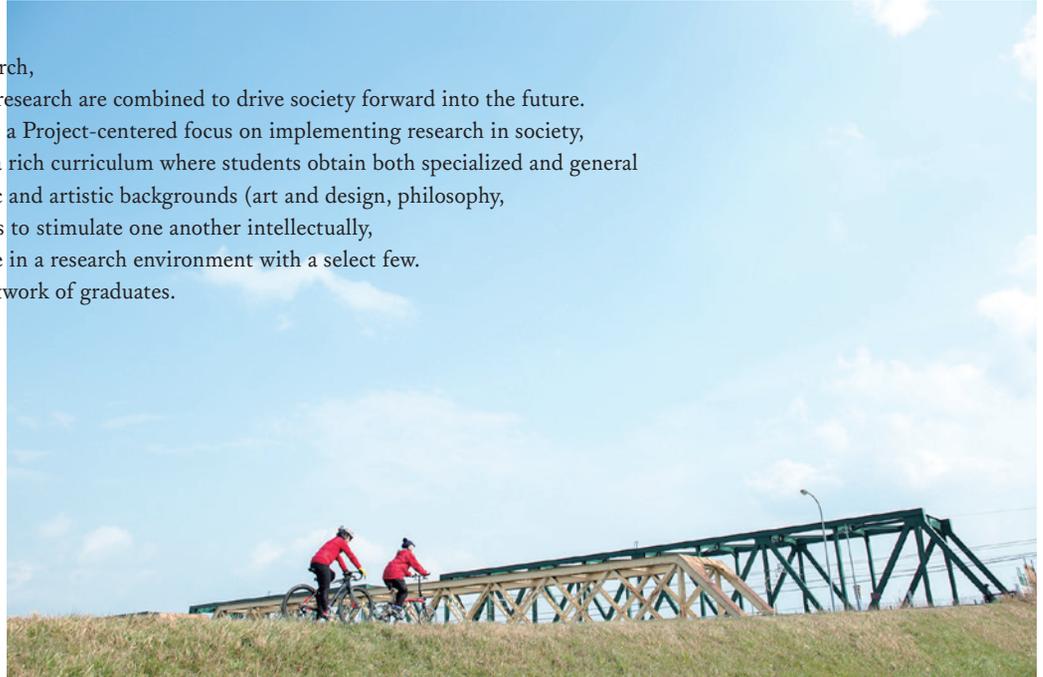
Since relocating to the Softopia Japan area in 2014, IAMAS has broadened its activities within a uniquely open educational institution centered around its 'field-style' campus.

It is not just a place where specialists produce diverse research,

but is now also an organization where the products of that research are combined to drive society forward into the future.

Three features of IAMAS' research education program are: a Project-centered focus on implementing research in society, team-teaching with faculty from different disciplines, and a rich curriculum where students obtain both specialized and general knowledge. Collaboration with classmates of other academic and artistic backgrounds (art and design, philosophy, science and technology, sociology, etc.) encourages students to stimulate one another intellectually, helping them broaden their individual skills and knowledge in a research environment with a select few.

Another great thing about IAMAS is the strength of its network of graduates.







# 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.

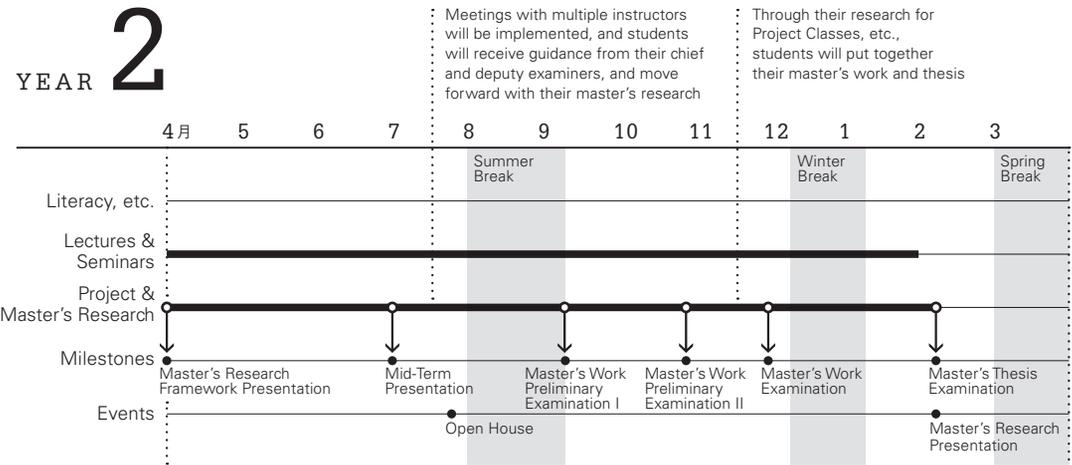
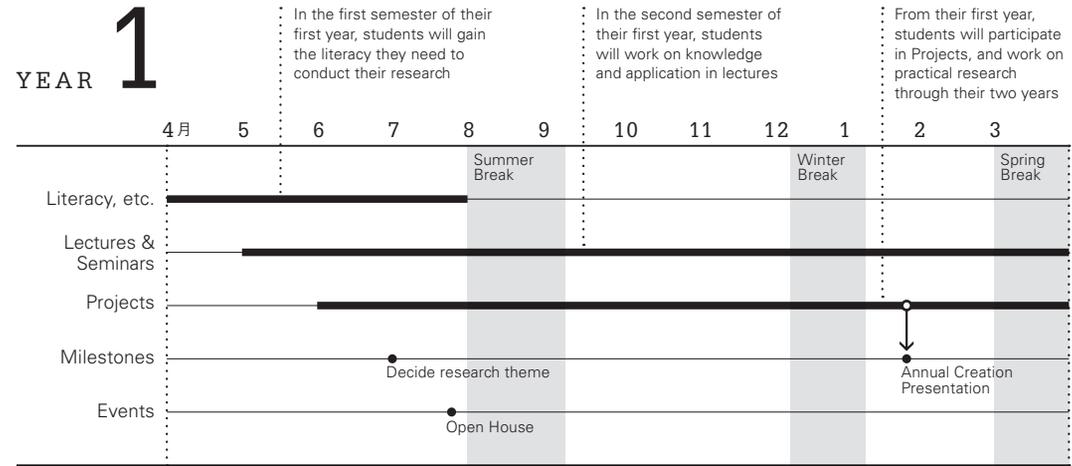
The Introductory Classes students attend following enrollment are workshop format classes based on collaborative work and discussion.

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.

The curriculum of the Intensive Course for Adults with Work Experience is different from this. Please inquire for details.



# 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–

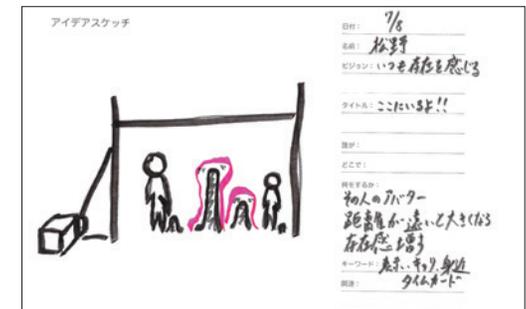
We utilize technology to create environments that enhance people's experience of real space and information space. We will build our own creations as we discuss other systems, services, and works whose purpose is to bring about future-oriented experiences. We will develop our research as we experiment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



## Prototyping Tomorrow Project

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

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.



## Mobility Arts

Research Representative: Masayuki Akamatsu  
Research Member: Akira Segawa, Nobuya Suzuki, Shigeru Matsui,  
Yasuko Imura  
2017–

"Mobile Arts" is an art project focused on tools and devices that move – bicycles, drones, and more – as well as the people who use them. We will search for new forms of expression by considering what it means "to move." Our main activity in 2017 was the planning and management of the event "Yoro Art Picnic," which was held in Yoro Park in Gifu prefecture.

Left: A student-created piece based on a proto-velocipede (a bicycle-like vehicle) from the Edo era resurrected with modern technology.  
Right: We outfitted a drone with an omnidirectional to try and make a high-level creation.





## Neo Co-creation

Research Representative:  
Tomoko Kanayama  
Research Members:  
Takahiro Kobayashi,  
Shigeki Yoshida  
2015–

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–

The purpose of this project is to support students in their diverse art research and practice: the presentation and planning of an artwork's exhibition, performance, art criticism, etc. The project is conducted in seminar format, focusing on the presentation and discussion of each student's activities, the discussion of readings, and the viewing and criticism of art exhibitions.

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



## Reality Arts

Research Representative: Masayuki Akamatsu  
 Research Member: Akira Segawa, Nobuya Suzuki, Shigeru Matsui,  
 Yasuko Imura  
 2018-

Our project members engage in research and production related to art research that interprets media like AR (augmented reality) and VR (virtual reality) as both a medium of expression and a viewing apparatus. In particular, we will make a practical attempt at this through the development of an AR application and VR exhibition for locations in Chubu Sangaku National Park like Mount Norikura. While taking the promotion of tourism and learning to be our objective, we search for a more essential sense of reality.



Looking out at a sea of clouds from Maoudake (Chubu-Sangaku National Park).

## Technology for Welfare

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

In modern society, our lifestyles and values are diversifying. Our project goal is to fix the problems and failures we sometimes come into contact with while living in these times. We aim to solve these issues using technology and to put forward new ways of living in order to contribute to a future full of hope.

In this project, we do not only address welfare in the narrow sense, i.e., welfare for people with disabilities, but tackle a wide array of themes.



A proposal of recreational activity for a special education school (Taiki Yuzawa)

## Time-Based Media project

Research Representative: Masahiro Miwa  
 Research Member: Shinjiro Maeda  
 2018-

What significance does that thing will call "art" have in our time? In this project, we focus on "Time-Based Art"; or, in other words, various forms of expression that occurs in time. We will come at the issue through device-based art as well as by both the learning about traditional art and putting it into practice. We will also inquire into the relationship between machines and our bodies as well as between media and human existence.



Hymn to Love for Gamelan Ensemble. Composer: Masahiro Miwa

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

### NxPC.Lab Project

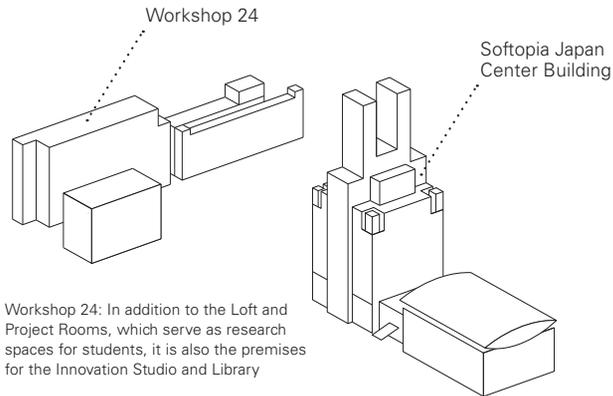
Research Representative: Masami Hirabayashi

### Platform for Creation in the Future

Research Representative: Akitsugu Maebayashi

# 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 photography 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.

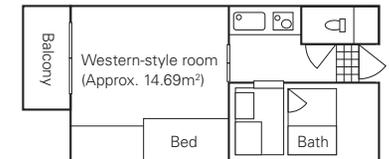


## Student Dorm [RIST]

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, and induction cooktop. There is also 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 16th graduating class' project and graduate research Presentation, IAMAS 2018.





## 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

[2017 Master's Research List]

1. Yamaguchi Ioto – What is “Hebo-oi”?
2. Goto Ryota – Tongari House - Create a place to talk at abandoned farmland -
3. Watanuki Takemi – node hands
4. Harada Kazuma – Solidifying
5. Nagamatsu Ayumu – Leaves
6. Kitazume Kazunori – gradated identity
7. Kato Akihiro – TRUSTLESS LIFE
8. Yamato Hiroshi – Music for multilayered temporal structures

[Examples of Previous Graduate Theses]

Yumie Tomita (Graduated 2018)

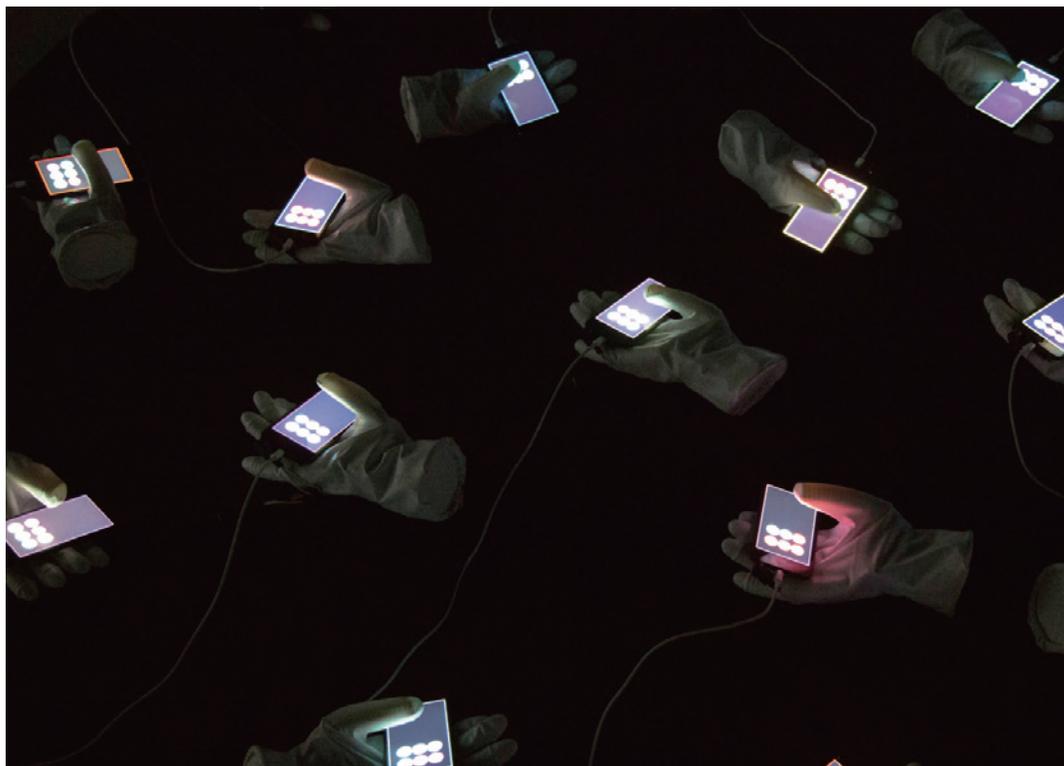
– “Japanese Nutrition Intake and Health Consciousness: Eating Habits in the Postwar Japanese Household and the Role of Housewives”

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.”



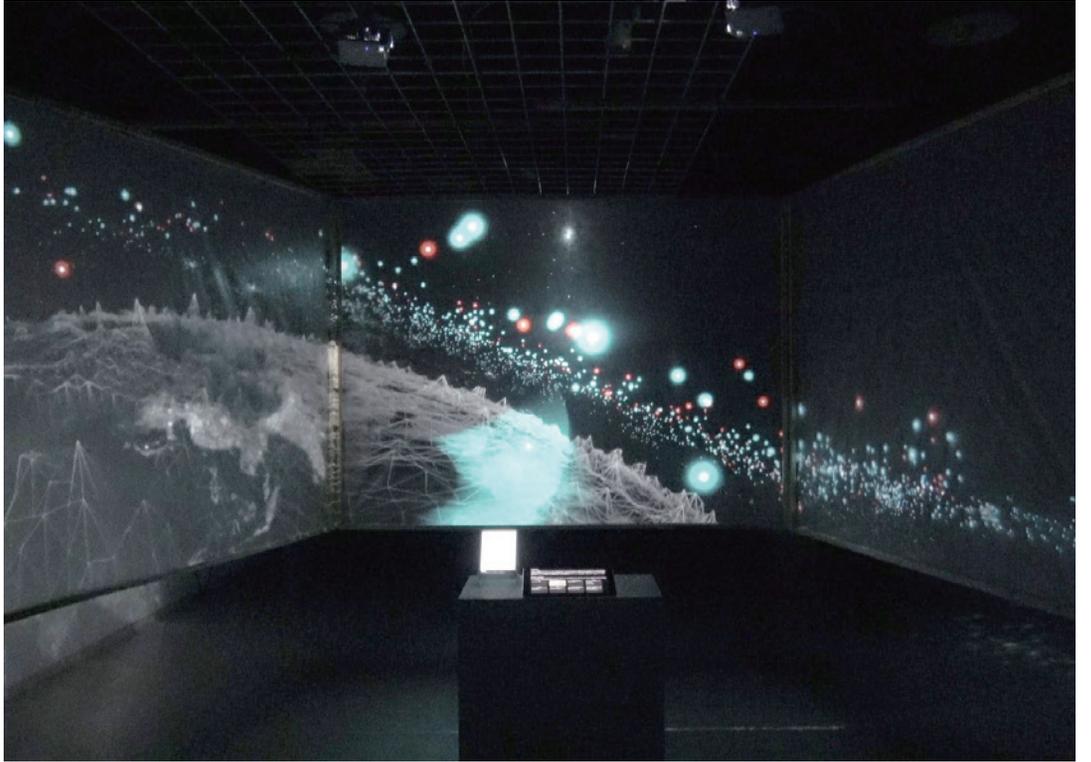
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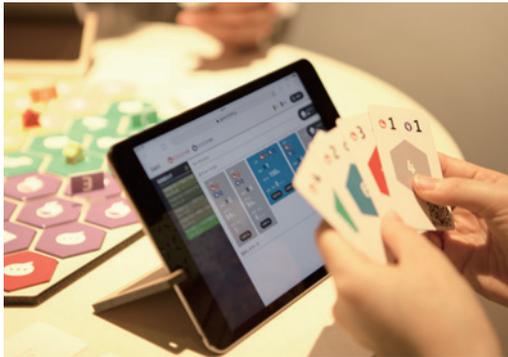
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## ACTIVITIES IN SOCIETY

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 YCAM educator Mr. Suganuma (graduated 2009), Mr. Ishikawa (graduated 2015); and composer Ms. Miyauchi (graduated 2007).

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 situation there is not so much “attending school” as it is “living at school.” For that very reason, you get a bodily understanding of how to produce work in collaboration with people from other fields.

### YCAM educator

Kiyoshi Suganuma, born in Aichi in 1982; and Takuya Ishikawa, born in Wakayama in 1984, work as educators in the Yamaguchi Center for Arts and Media (YCAM). Through activities like the Korogaru Park Series, they are designing research and development projects to promote education and general business as well as the practical use of local resources.



A1 The two work at the Yamaguchi Center for Arts and Media (YCAM) as educators and in YCAM’s education lab and community development lab. The wide breadth of their activities as educators at YCAM includes the development of media education programs like Parallel eyes, a collaboration with SONY CSL; the Korogaru Koen Series; and the direction and planning of projects like Radlocal to educate local planners. Overall, Mr. Suganuma’s goal as educator is to create a way to expand the possibilities for how YCAM’s production and its lab activities can be applied. Mr. Ishikawa’s activities include the cultivation of local human resources, and the production of local design. Also, he worked managing music events in 2017. Applying the experience he gained from his involvement with railroad music events while at IAMAS, he is expanding the scope of his activities through events like the Boombox TRIP held in collaboration with the JR West railroad company.

A2 Their common skills are their research ability when working on projects with people from different fields, and their ability to collaborate. The Intetlab can be called YCAM’s most distinctive

characteristic. YCAM’s resident Research and Development team is composed of 20 people with different backgrounds: audio and visual artists; network, lighting, and digital production specialists; programmers and engineers. On top of that, they collaborate with various outside artists, researchers and companies. However, discussing with collaborators on an equal footing necessitates research into how to provide everyone with a common language. The research team changes along with social conditions and technological innovation; so members need to be flexible in their ideas. One thing that InterLab uniquely allow is for members to put the knowledge they learned from other projects to new use through projects that combine everyone’s individual skills. Recently they have set their sights on contracts and the structure of organizations as topics of research. The groundwork for this method of interdisciplinary creation was laid at IAMAS.

After studying architecture at university, Suganuma enrolled in the academy. In the beginning, he was troubled by the lack of a “common language” between people from different fields. When speaking with people of completely

different specializations like sound, video or programming, much of the time he had no idea what they were saying. He aimlessly researched those fields in order to try and apprehend their general outlines, starting with technical terms, and then studying relevant people, works, technology, history, etc. Not having known this kind of study before coming to IAMAS, everyday was stimulating for him.

In Ishikawa's case, he entered IAMAS at age 28 after working for a company. The practical skills he acquired there such as field research broadened his outlook, of course, but so did spending time with students and teachers that he may have never met had he continued working. He remembers feeling that, in a good sense, he had veered off course.

In recent years the number of universities and departments in which different departments mix has been increasing, but frankly I feel that it is really something that IAMAS anticipated this and has been doing it for 20 years. Besides us, there are a number of IAMAS graduates working at YCAM, and more that a few IAMAS graduates are collaborating with us as artists and researchers. I think that it is important that because IAMAS is in Ogaki, it feels removed from the big city. The situation, the situation there is not so much "attending school" as it is "living at school." For that very reason, you get a bodily understanding of how to produce work in collaboration with people from other fields.

**A3** I want to continue to investigate how far the role of regional art centers like YCAM can be expanded. Preexisting social systems like government-run labs and R&D tend to lag behind the times;

my goal is to work toward updating this little by little, replacing its rusted components to get it running again. There is not enough time to mention all the examples of this; besides schools, parks, there are things like job training, unused houses, etc., but because of that I think we can say that this has many possibilities as an area of research.



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1: YCAM Bio Labo photographer: Naaki Obayashi (101 DESIGN), photograph provided by YCAM.  
 2: Bamboo Bike Project, photographer: Atsushi Tanabe, photograph provided by YCAM.  
 3: World Village Design Meeting, photographer: Atsushi Tanabe, photograph provided by YCAM.  
 4: cookhack, photographer: Atsushi Tanabe, photograph provided by YCAM.  
 5: Korogaru Koen, photographer: Shintaro Yamanaka, photograph provided by YCAM.

I was troubled by this great question I had inside myself:  
"what is music?"

## Yasuno Miyauchi

Yasuno Miyauchi is a composer and the leader of the music performance group, Tsumugine. She composes music using an original method based on breathing rhythm and other subjects related to her principle theme, the human voice. Besides performance, she also composes shomyo - buddhist chants - and holds workshops both in Japan and overseas.



photo by :KENJI KAGAWA

**A1** As a composer, my activities focus around the music performance group that I lead called Tsumugine. We mainly create original performance pieces using natural human voices, present them, and hold workshops with all kinds of people, men and women both young and old, using that methodology. These workshops are very diverse; some are for elementary school children, some are done in cooperation with museums, and some are done for people with disabilities. In 2016, we stayed in New York for half a year with the support of the Asian Cultural Council. There, we could overcome all kinds of barriers like language and ethnicity with people of diverse backgrounds. Besides that, we are also using buddhist music called shōmyō, shamisen, the shō, and reproductions of the ancient instruments at the Shōsōin treasure house in order to create a new approach to Japanese classical music.

**A2** When I entered IAMAS, I just wanted to study music composition under Professor Miwa! At that time, I didn't know much about media art, and seeing that work could be created with programming and digital fabrication gave me a kind of culture shock. There, my notion of music expanded, and I was

troubled by this great question I had inside myself: "what is music?" On the other hand, I realized that my understanding had previously been only based upon western music, and after that the way I created music changed drastically. I can say that if I had not gone to IAMAS, I would not be who I am today. I realize how precious the time I spent there was: in an environment where I could absorb myself in research, I received the guidance of the strict but caring faculty, and my friends - likewise engaged in research - and I would talk to and stimulate one another. It is the sole time in my life that I spent two years in such dense and ascetic-like training. I strongly feel that this created the basis of who I am today.

**A3** From Spring 2018, I plan on traveling to Southeast Asia to do research for half a year. I will be doing this through the Japan Foundations's Asia Foundation. During my time at IAMAS, while I was feverishly thinking about what music was, I was influenced by Southeast Asian music. I want to go come into direct contact with this music, and through local village festivals and ceremonies, see how music and creative expression are connected to society, and search for

the essential meaning and goal of music. I hope that this will be an opportunity to hold workshops with local artists and non-artists and create artwork with them, to attempt to transmit a movement from Asia in conjunction with future Asian artists, and to use that experience to open up new possibilities for my own work. Also, I would like to continue my activities with Tsumugine; and, by collaborating with various instruments and genres, use workshops to further create artwork with ordinary people.



Tsumugine Performance, "Wa Wo," BankART Studio NYK Kawamata Hall



Top: Tsumugine Performance "philosophia," Sound Performance Platform, Aichi Prefectural Art Theater  
Bottom: Shomyo, Umigiri Sandan -in the sea fog

## 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.,TANSEISHA Co., Ltd., 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), softdevice.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, Shizuoka University of Art and Culture, 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,- Doshisha Women's College of Liberal 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 2017:

Prix Ars Electronica 2017 – HYBRID ART Category, Honorary Mention  
Soichiro Mihara (class of 2006) *imaginary rhetoric*.

ADFEST 2017 Media Lotus Gold  
Kohei Kawasaki (class of 2004), *Singing Nature*

2017 Asia Digital Art Award FUKUOKA, Fukuoka Governor's Award / the Minister of MEXT Award: Murayama Shiro (class of 2009), *Phal. Sogo Yukidiani- b, Phalaenopsis Soko Yukidian, Multiple front view – b*.

2017 Asia Digital Art Award FUKUOKA, Student Category, Interactive Arts, Grand Award: Takemi Watanuki (m2), *node hands*.

23rd Campus Genius Award, Art Category, Award for Excellence: Takuro Oshima (class of 2017), *PLAY A DAY*.

Linked Open Data challenge, Idea Category: Kouichiro Shibao (class of 2004), Toshiyuki Nagashima (class of 2002), Rina Okazawa (class of 2004), *Kashika Hougaku*.

JAAP nternational Short Film Festival, Award for Excellence, i Award (individual prize): Arisa Wakami (class of 2000) (planning, overall direction, creation), Yuichi Matsumoto (class of 2003) (music direction), *Birth-Odoruinochi*.

Art Award IN THE CUBE 2017, Genichiro Takahashi Prize: Taro Yasuno (class of 2004), *THE MAUSOLEUM*

Art Award IN THE CUBE 2017, Kiyozaku Washida Prize: Sho Minase (class of 2012), *DEMO DEPO IN THE CUBE Shiten*

2017 Asia Digital Art Award FUKUOKA, General Category, Moving Images, Ayumu Nagamatsu (m2), *Solid Substance Jockey*

## 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



Yoro Art Picnic

We held this art event utilizing IAMAS' state-of-the-art technology and sensibility with the goal of enlivening Yoro Park, a recreation area featuring such spots as the "Site of Reversible Destiny." Under the theme of art and wellness, we held a multifaceted program together with artists invited from outside the school, and works related to reality and mobility.



POOL JAM EXPO2017

The "POOL JAM EXPO2017" was an event featuring a jazzed-up pool/water play area. This was an opportunity for us to develop new experiences and creative expressions made possible by our device, Astro Pool. The device produces light whose color and quality changes with the motion of the water or via input from a wireless controller. In this way we created a beautiful, never-before-experienced scene.

## PR & Information Archives



### IAMAS OB/OG Interview

On this website, we showcase the unique activities and lives of IAMAS' graduates. The interviews focus not only on work and employment, but also how they feel about the time they spent studying at IAMAS. [interview.iamas.ac.jp](http://interview.iamas.ac.jp)



### 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)

## Cultural Activities



### 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.

Akihiro Kubota, Poetics of Generated Cloud. Photography: Ryu Furusawa



### Ogaki Biennale

The "Gifu Ogaki Biennale" was an art event held to increase opportunities to come into contact with new artistic and cultural endeavors. Entitled "the New Era: Beginning of media, art and performance studies," the program included a concert, an exhibition of materials, and a 6 day symposium.

# 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.



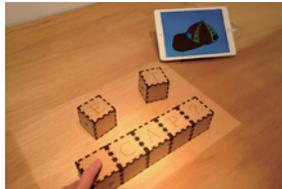
Conducted the first performance in Japan of “Hitonokiesari (people vanish)” at the Hybrid Music concert. (Aichi Arts Center)



## 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 Uken Village in Amami Oshima



## Shinjiro Maeda

Chief Librarian/Visual Expression

Cutting across the fields of video, fine art, and media art, Maeda presents his work at exhibitions and film festivals both inside and outside Japan. In collaboration with artists from other disciplines, he is actively planning exhibitions and organizing video 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

An installation produced as part of the unit Kosugi + Ando using the whole of its exhibition space. / Since the 80's, the unit has integrated computer-controlled video and objects into their work, using art to consider the influence that technology has on our lives and lifestyles.



Venue scene of the new work, Sleepless Babies (2017, Gallery 16).



**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.



Gifu Ogaki Biennale 2017, Symposium, The New Era: Beginning of media art and performance studies.



**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

Inspired by problems he encountered on his own farmland, Takahiro works to help farming households. His activities center around yacon cultivation; he has outfitted farm facilities with solar power and created mobile shops. Through his work, he is investigating what engineering specialists can offer today's society.



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

Web structural analysis, location-based research. / In recent year, Hirabayashi has been researching systems for the expansion of today's music experience. By holding club events under the name NxPC.Lab, he works to develop this research practically in music venues.



## 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

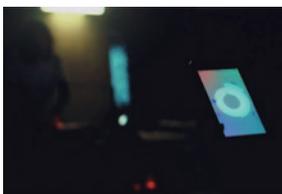
Matsui's previous work been was based around the theme of "The postwar reception of mass media and contemporary art: a cultural analysis"(JSPS:26503003). Now, he is engaged in "Strategies of contemporary artists about information circulation on mass media" (JSPS:17K02368).



## 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)



Starting with Basho wo Tsukuru Tabi in 2017, Maebayashi has been creating installations with pictures and surround-sound.



The workspace at Honkbooks, the company in charge of design, publicity, and collecting materials for the Gifu Ogaki Biennale 2017.



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.



Yoshida is managing study and research groups related to IoT 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

### Keisuke Toyoda

/ partnered with noiz, jointly sponsored by gluon, other part-time lecturers.

**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

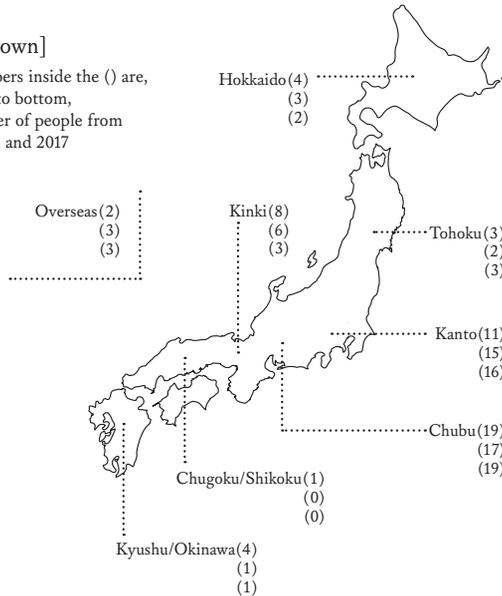
**Daiya Aida** / Specially Appointed Research Associate, Global Design Workshop Organization, Graduate Program for Social ICT Global Creative Leaders, the University of Tokyo Program for Leading Graduate Students.

# 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 2015, 2016 & 2017 (Values are for both student years)

## [Hometown]

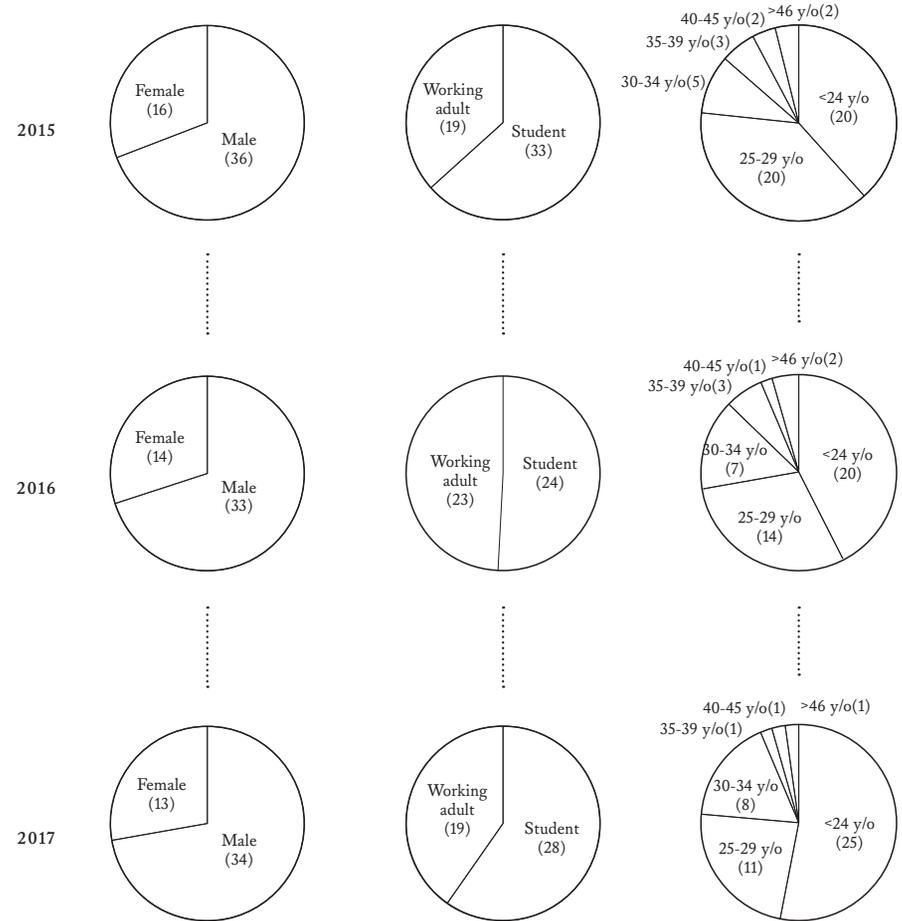
The numbers inside the ( ) are, from top to bottom, the number of people from 2015, 2016 and 2017



[Gender]

[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

### Thomas Hoch

The University of Art and Design Linz →→→ IAMAS



From September to November 2017 I had the honour of studying media arts and science at the IAMAS as an exchange student. Coming from Linz university of Art and Design, this was my first stay in Japan and an excellent opportunity to not only get to know better the Japanese art world but also the country and the people itself. During my stay I could improve my own art practice due to the vibrant discussions with students and teachers, the excellent resources available for me as an exchange student, and the location of IAMAS close to the major cities in Japan. I would like to thank the university team and the students for their great support during my stay.

## REPORT 02

### Mizuki Tanahara (M1)

IAMAS →→→ The University of Art and Design Linz



From September to November 2017, I stayed at The University of Art and Design Linz as an exchange student. Austria's official language is German; however, classes in the Interface Culture program are conducted in English, so people from a variety of countries gather there. The classes proceed through discussion, and there were times when I became frustrated that I could not express my opinions in English, but because people were friendly and started conversations with me, my time there was meaningful. Additionally, being able to see cutting-edge technology and artwork at the Ars Electronica Festival in September was a very stimulating experience that I hope to apply to my future work.

## 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

Graduate School Master's Program (Two Year)

Number of Students: 20

Commendation Entrance Exam

Application Period: June 8, 2018 – June 15, 2018

Exam Date: June 20, 2018

General Entrance Exam

1st: Eligibility Evaluation Submission Period: September 5, 2018 – September 12, 2018

Application Period: September 21, 2018 – September 28, 2018

Exam Date: October 13, 2018

2nd: Eligibility Evaluation Submission Period: January 4, 2018 – January 11, 2018

Application Period: January 18, 2018 – January 25, 2018

Exam Date: February 9, 2018

Graduate School Master's Program (One Year)

Number of Students: A few

Intensive Course for Persons with Work Experience Entrance Exam

1st: Eligibility Evaluation Submission Period: May 23, 2018 – May 30, 2018

Application Period: June 8, 2018 – June 16, 2018

Exam Date: June 30, 2018

2nd: Eligibility Evaluation Submission Period: September 5, 2018 – September 12, 2018

Application Period: September 21, 2018 – September 28, 2018

Exam Date: October 13, 2018

3rd: Eligibility Evaluation Submission Period: January 4, 2018 – January 11, 2018

Application Period: January 18, 2018 – January 25, 2018

Exam Date: February 9, 2018

Entrance Fees: Gifu Residents: 226,000 yen

Non-Gifu Residents: 338,000 yen

Course Fees (Annual): 535,800 yen

Entrance Fee and Course Fees are Subject to Change

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

IAMAS Educational Affairs Office

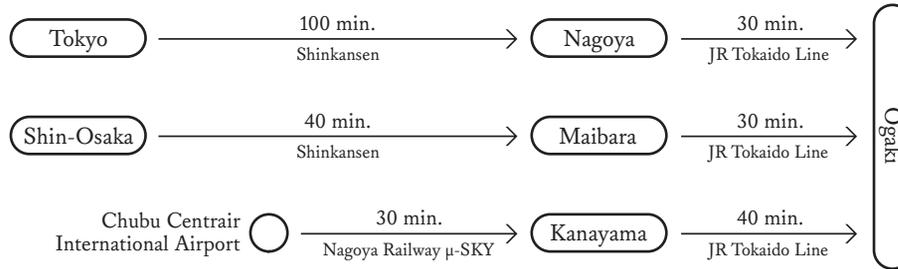
4-1-7 Kagano, Ogaki-shi, Gifu 503-0006 Japan

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

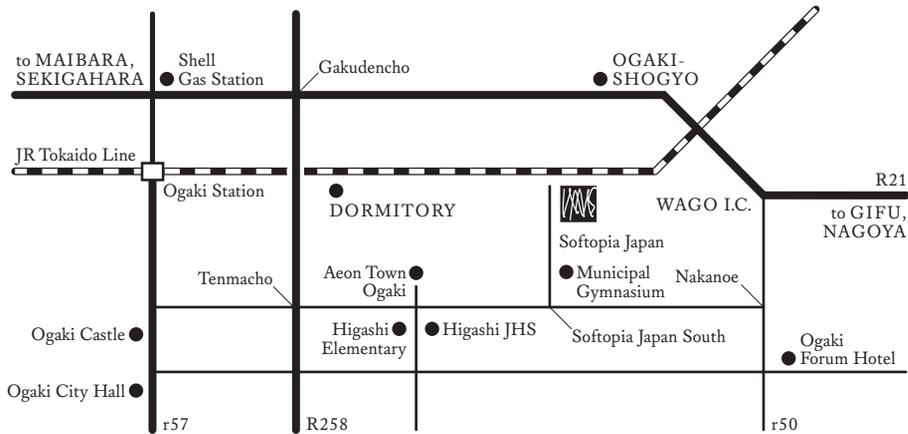
E-mail: info-exam@ml.iamas.ac.jp

# 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 entrance 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)



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For the latest information, please visit the IAMAS website.

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



