

Tokyo University of the Arts COI Site

“Tokyo University of the Arts,
Virtual Department of Games”
Exhibition - Synesthetic media

What if TUA established a new Department of Games? To answer that question, COI Center and the Graduate School of Film and New Media organized a "Tokyo University of the Arts, Virtual Department of Games" exhibition (21 - 30 July 2017, with the exception of 24 July which was closed). Chinretsukan Gallery of the University, the venue of the exhibition, was filled with the joyous sound of laughter as it welcomed many visitors every day who enjoyed playing the games on display. Among those visitors was a group of 40 students from Rikkyo Ikebukuro Junior & Senior High School, accompanied by their teachers from the Mathematical Research Club, asking technical questions about VR. As COI promotes the integration of art and science, this was such a typical group of visitors.

On 1F of Chinretsukan Gallery, works from the A to G (Animation to Game) project were displayed; games created out of a world of animation. "Unfamiliar Ritual" (Ryoya Usuha) was a game where one proceeds through the space by controlling a ragdoll, simulated by physics calculations, and still carried a sense of calmness seen in the original animation. In CG animation, creators often face the challenge of characters not being able to make movements beyond those created by the creator, but by including physics calculations, unintended movements occurred within the game. "Santiago" (Brenda Chen etc) from University of Southern California (USC) also on display was a cutting-edge VR work where tactile feedback matched what you were seeing. If you touch the fish-like sculpture, the color of the sculpture's eyes in the VR world changed to psychedelic colors. In a puzzle game called "Z" (Hiroshi Seo), an image which is supposed to look right when projected onto a wall of building blocks was first shown, and the challenge was to complete the 3D projection mapping by putting the building blocks in the right place afterwards. This proved popular among the visitors who found the challenge of accurately matching the image on the building blocks intellectually stimulating. Other works included "here AND there" where a chain of unexpected reactions was triggered by touching the iPad; "The Fire Celebration at Kurama" where the story began after finding a yokai monster in the room; "The Grouse in Snow Mountain", where a grouse brings you back from a dream in the warmth of your house to the reality of being lost in snow storm; in "ZONE EATER", musicians and runners across the room are possessed by the players; and in "colony highway broadcast", artificial objects that comprise a highway grow on their own. All these games are developed from the world created by the original animation. →

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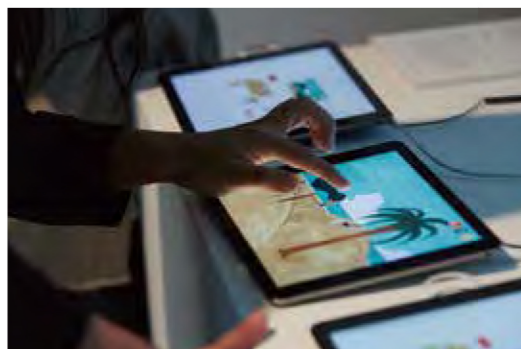
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“Tokyo University of the Arts, Virtual Department of Games” Exhibition

- Synesthetic media



On 2F, we had on display the project proposal, storyboard, model monsters created during the process of the production of "Final Fantasy XV". A video of the team members on their tour to safari park to see wild animals first hand was also shown to share their experience. On weekends during the exhibition, there were six FFXV lectures by artists and designers working at the forefront of the industry. On four of the weekdays, there was also a workshop "Sculpting Play" by Dr Andreas Kratky, Associate Professor at USC, to prototype a playful system to turn things into interfaces.

On the last day, we had a string quintet, comprised of students and graduates of the Faculty of Music performing the "Final Fantasy XV TUA Special Concert". After an hour of many pieces being played, the concert ended with a round of applause from the audience who said that the scenes from the game came to life. Kazuki Sawa, President of TUA, who gave a speech at the opening ceremony, ended the closing ceremony successfully by expressing his hopes that the "Virtual" would be taken off the title. The fact that 3,045 visitors came within nine days is a motivation to move towards launching the "Department of Games".



"FFXV Special Concert by Tokyo University of the Arts" by string quintet

Workshop held at Kodomo-Mirai Hall in Edogawa Ward

Culture Sharing

A workshop entitled "the secret of color: making crayons from pigmentst and beeswax" was held at Kodomo-Mirai Hall in Edogawa Ward on 28 July. 16 children between the ages of 9-12 in Edogawa Ward who applied and were chosen in advance participated. First, we gave a lecture on the origins of oil paint and Japanese paint, and then

about techniques like pointillism, which is often used to express colors in paintings like Gogh's self-portraits, for the children to gain a deeper understanding and to widen their interest. After the lecture, they experienced making crayons and painting using Frottage techniques. The participants' questionnaire answers showed that most of them enjoyed creating the crayons by their own hands.. Other participants' comments showed a widened interest, e.g. "I want to know the secrets of beeswax by making other things" and "I want to know what was Gogh's favorite color".

“Note - my story”

Disabilities and Expressions

"Inclusive Field for Dance", a dance group that includes dancers of a diverse range of physicality, performed "Circle plus note" at IMA HALL in Hikarigaoka city, on May 14, 2017. The second half of the two-part performance was a repeat show of "Note - my story" that we created together with the students of the "Disability and Arts" lecture class at TUA's Performing Arts Center.

The students of "Disability and Arts" class collaborate with people who have disabilities to create artistic and musical performance. Every December, they perform a compilation of their work at the "Disability and Arts" event held in Sogakudo Hall on the University campus. At the "2016 Disability and Arts" event, the students created an original work "Note - my story" for the dancers of a diverse range of physicality in the "Inclusive Field for Dance" group as a collaborative performance.

The students frequently visited their training studio, attentively listening to the views of the dancers with disabilities, and exploring conflicting opinions at times. They took the time for each preparatory stage of the performance including the script,

choreography, music, art, lighting, costumes and audio-visual elements.

"Note - my story" originally performed at the "Disability and Arts" event in December 2016, and following further brushing up of the performance with students who continued to visit the training studio, was repeated at the event in May.

The story revolves around a picture book writer who is hiding their disability. It follows the protagonist's journey and encounters along the way that helps overcome their slump. The story is divided into three parts, the first part "Someone's City", the second part "The City with you" and the third part "My City". Dancing solo, in pairs or in groups, every scene had a variety of dances. The performance begins when the protagonist enters the stage in a wheelchair and opens up their book wide open towards the sky.

The music sits alongside and the audio-visual elements add depth to the performance. It was a stage that we created together, overcoming any disability indeed.



Launch of a dance project

Robotics & Performing

Following last year's highly popular dance performance by Mr Hiroaki Umeda, we are launching a new project team to create our very own TUA version.

This is a joint project between the "Research on synesthetic media" and the "Research on robotics & performing arts" groups. Young researchers and Mr Umeda will start discussions from scratch and exchange ideas on how best to use the round dome theater.

We currently have plans to attend TPAM (the largest performing arts platform in Japan) in February next year, hoping to put on a show that is small but astounding. But of course, it is art and it does not always progress as we plan. I write "small" but it may turn out to be an unexpectedly epic performance.

In any case, we are hoping to create a performance that can be the jewel in TUA's crown in future; a performance that one can only see here.



The Grand Exhibition on the Silk Road SOSin-DENSin “Clone Cultural Property: Revitalization of Lost Time”

Culture Sharing

"SOSin-DENSin" exhibition will be held on 3F of the University Art Museum of TUA from 23 September 2017 (Saturday) – 26 October (Thursday). At this exhibition, we revive the space, shape, material, texture and color of cultural properties originating from the Ancient Silk Road that have unfortunately been lost or cannot be made open to the public, even though their unique historic and artistic values have been recognized. This exhibition

Ryushi Memorial Hall Reproduction and use of Tawaraya sotatsu “Cherry and Poppy”

Culture Sharing



The painting of "Cherry and Poppy" on a *fusuma* (door) by Tawaraya Sotatsu that used to decorate the private hall where a Buddha statue was kept in the old residence of Japanese painter active between the Taisho to Showa period, Ryushi Kawabata, is now stored in a repository. AS part of a series of events celebrating the 50th anniversary of his death, we acquired 2D and 3D data of this painting to create a clone cultural property. It will be shown at the Special Exhibition: 50th Anniversary of the Death of Ryushi Kawabata (celebrating the 30th anniversary of Ota Ward Cultural Promotion Association) from 3 November. After the exhibition, the clone cultural property that recreates the uneven surface of the gold leaf and paint used, and the metallic hook, will be open to the public for educational and touristic purposes in the private hall where the Buddha statue was kept.



"Cherry and Poppy" by Tawaraya Sotatsu

<Public exhibition of the work>
Special Exhibition: 50th Anniversary of the Death of Ryushi Kawabata
Date: 3 November 2017 (Friday, public holiday)
- 3 December (Sunday)
Venue: Ryushi Memorial hall

attempts to offer an opportunity for the visitors to feel the world of the Silk Road with five senses. For instance, videos taken on site and sound with much presence generated by a fitting sound system will be on display, which are created in cooperation with the COI participating companies such as JVC Kenwood Corporation, Yamaha Corporation, Takeo Co., Ltd and Ogawa & Co., Ltd, as well as COI Active for All Site at Ritsumeikan University.

Research on “food” derive from “art”

Kyo Oshima

Project Researcher, Tokyo University of the Arts

“Food” and “art” have many things in common

The many artists attitude their awe of “respect of nature” and “succession of culture” in their works is similar to the culture of “food”.

The choreography of a “welcoming” *Kaiseki-style* Japanese cuisine is carefully designed all the way from the entrance to the room. Decorations such as artworks or flowers and plants reminiscent of the seasons, the wind and sunlight filtering through the trees in the Japanese garden, and ceramic dishes and lacquer ware carefully chosen for each dish, art is embedded in every scene.

The act of eating is similar to art in that it also has the ability to turn the five “senses” of “taste” “smell” “sight” “touch” and “hearing” into an overwhelming “sense of impression”.

Fermentation and color set as the theme

At our presentation this time, we provided food based on the theme of fermentation and color.

We tested a technique to draw out *umami* flavor and sweetness by breaking down starch and protein contained in the ingredient, using *koji* a fermented product of Japan. *Koji* has the effect of softening meat when it is marinated in it. So that is why we used part of the meat that will harden when cooked to spread knowledge about the effects of *koji*.

We also focused on “color”, particularly on “phytochemical” color of the ingredient. “Phytochemicals” are said to be functional plant nutrients such as color, odor, astringent or bitter taste developed by the plant to protect them from external risks like UV rays, insects, dryness and humidity.

Our presentation seemed successful as many of the visitors showed interest in our explanation of “phytochemical” and “color”.





Benesse Group

Yuki ONO
Chie RYU

Not long after walking past Tama-Center, a busy station bustling with families, a building that reads "Benesse" appears on the left. Many a modern artwork decorates the entrance, fully equipped with a planetarium on the top floor of the 21-storey building, which is loved by children and the local community. It is open to the nearby community and aims to integrate into people's every day lives. We visited Mr Yuki Ono and Ms Chie Ryu, in charge of the COI project at Benesse group.

— Since joining in 2015, you currently have three ongoing projects at TUA's COI.

As you may know, there are several business domains within Benesse group. Within those domains, we started by considering what kind of project would fit well with the principles of COI and allow us to effectively collaborate with one of the best Japanese universities like TUA and other participating companies. "Can we offer new ideas that makes the most of TUA's characteristics and contents?" The senior management themselves visited TUA to listen to the each group's presentations to answer that question. After many discussions among the teams, we are currently conducting research and development in these three areas: 1) support for people with developmental disabilities, 2) communication education, 3) raising QOL in elderly people's homes.

— The workshop on supporting people with developmental disabilities will be held for the third time this coming September.

Our collaborative work with the "Research on disability and expression" and "Research on synesthetic media" groups are very much in line with the principles and philosophy upheld by Benesse Foundation for Children. We thought that our workshop would be even more effective by combining existing resources such as TUA's absolute high-quality performance and Benesse's knowledge in education, as well as expertise in "rehabilitation". Using Benesse's network, we reached out to an NPO that offers support through developmental psychology and behavioral analysis. This makes the content even more effective and enriching. From this year, we will link up with the Research Center for Child Mental Development at Kanazawa University to utilize medical knowledge too. Going forward, we would like to offer sustainable framework models for carers in the community by joining forces with local government and administrators.

— Your collaboration of artistic knowledge and communication education is another distinctive attempt.

2020 is not only the year of Tokyo Olympic and Paralympic Games but in the field of education, marks a milestone as the government curriculum guidelines and rules on university entrance exams will both be revised. In the past, there have been approaches to raising the quality of communication through promotion of reading and raising the quality of writing. But this revision toward 2020 puts an emphasis on active learning, "a deeper, subjective learning". Keeping in mind such movements as programming

classes becoming obligatory, we are working together with TUA COI's "Research on robotics & performing arts" group and cutting across this new area of learning from a unique viewpoint of "acting". This has allowed us to develop even more advanced education models, that we have not been able to do alone.

— In terms of seniors and art, the project in elderly people's homes of Benesse Group is unique.

Benesse Style Care Co., Ltd. operates elderly People's homes across Japan including the Kanto region. This year, we started a new joint project using "Clone cultural properties" developed by TUA COI's "Research on culture sharing" group in one of the homes. "Clone cultural properties" not only allow the viewers to see a highly precise cultural property but also touch the works to feel the texture. The residents of these homes have had enriching life experiences, so when they see the cloned artworks they have seen in an overseas art gallery previously, their memories and surrounding stories return and our staff see them happily engaged in conversation with one another. It also gives the staff something in common with the residents to start a conversation. In future, we are looking to utilize extensive knowledge of the Benesse Research Institute for Seniors and Long-term Care to clarify the link between art and elderly people's will to live and build new business models in this area.

— From your talk, I see that you are working on projects aimed across different generations at TUA COI Site.

That may mean that art does not choose a generation or a target. Benesse does not have much experience in conducting joint research and development with an Art University, so the projects at COI are stimulating and we learn a great deal. Creating a music and audiovisual workshop for children with developmental disabilities; communication education for school-age children; raising QOL for the residents in elderly people's homes - these projects made us realize again that all of these have a strong correlation to art. In line with education reform in 2020 and people's ever changing lifestyles, we hope the essence of our current activities at COI will lead to future business models.

