

IAMAS

NOW ! STUDIO ! IMPACT ! FOOD ! PLAY !

This year IAMAS has been given the unique opportunity to present itself for the first time at a large exhibition outside Japan, as part of Ars Electronica's CAMPUS exhibition at the University of Art and Design in Linz. IAMAS is widely considered one of Asia's top media art education institutions and it has gained an international reputation for its excellent facilities, highly qualified teaching staff, low student-teacher ratio, highly qualified students and graduates, international exchange and artist-in-residency programs and its many extra-curricular programs. Teachers and staff of IAMAS have put together an exhibition that represents the un-bureaucratic, vibrant diversity of IAMAS activities, its curriculum and programs. We have structured the exhibition in 5 major parts:

IAMAS NOW ! presents projects and artworks by current students as well as recent graduates, with works ranging from interactive installations, design works and Internet projects to animation, film work and conceptual media art installations.

IAMAS STUDIO ! includes short workshops and lectures on topics ranging from interface design to digital signal processing and media aesthetics, including lectures by IAMAS people around the world; it also features examples of IAMAS projects that are developed through student-teacher collaboration, as well as examples of IAMAS courses.

IAMAS IMPACT ! presents examples of the various activities of IAMAS such as its highly acclaimed artist-in-residency program (established in 1996), examples of works by IAMAS alumni, collaboration with industries as well as the IAMAS bi-annual media art exhibitions (Interaction '95, '97, '99, '01 and the Ogaki Biennale 04)

IAMAS FOOD ! is a specially designed Japanese Kissaten (Café) run by IAMAS students

IAMAS PLAY ! features the highly active music, sound performance and club scene of IAMAS students, teachers and graduates. IAMAS Radio, the unofficial radio program run by IAMAS students will collaborate with Radio FRO Austria and a selection of the IAMAS screening programs will be featured at the Movimiento Cinema in Linz

IAMAS NOW ! STUDIO ! IMPACT ! FOOD ! PLAY ! aims to bring the typical IAMAS spirit to Ars Electronica '04 in Linz. It is a unique mixture of study, play, exchange, research and innovation created by IAMAS students, teachers, alumni and friends around the world, where together we learn to learn.





Dieses Jahr erhielt das IAMAS die Möglichkeit, sich im Rahmen der CAMPUS Ausstellung des Ars Electronica Festivals an der Kunstuniversität Linz erstmals außerhalb von Japan in einer großen Ausstellung zu präsentieren. Das IAMAS gilt als eines der besten Medienkunst-Ausbildungszentren Asiens und genießt aufgrund seiner hervorragenden Einrichtungen, des hochqualifizierten Lehrkörpers, der optimalen Klassengröße, seiner hoch qualifizierten Studenten und Absolventen, des internationalen Austausch- und Artist-in-Residence-Programms sowie der vielen außerhalb des Lehrplans stattfindenden Programme internationales Ansehen. Professoren und Mitarbeiter des IAMAS haben eine Ausstellung zusammengestellt, die die unbürokratische, pulsierende Vielfalt der Aktivitäten des IAMAS, seines Lehrplans und seiner Programme repräsentiert. Wir haben die Ausstellung in fünf Teilbereiche strukturiert:

IAMAS NOW ! präsentiert Projekte und Kunstwerke derzeitiger Studenten sowie von Absolventen, wobei das Spektrum der Arbeiten von interaktiven Installationen und Design-Arbeiten über Internet-Projekte bis hin zu Animation, Filmprojekten und konzeptuellen Medienkunst-Installationen reicht.

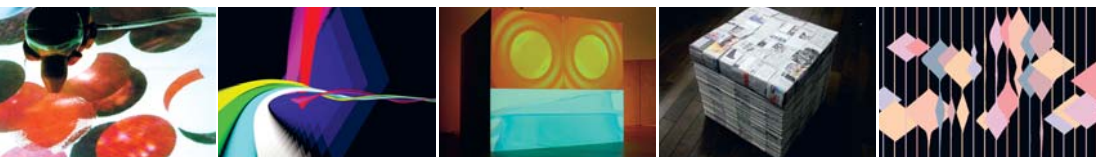
IAMAS STUDIO ! bietet kurze Workshops und Vorträge – von IAMAS-Mitgliedern aus der ganzen Welt – zu Themen von Interface-Design bis hin zu digitaler Informationsverarbeitung und Medienästhetik. Gezeigt werden auch Beispiele von IAMAS-Projekten, die im Rahmen einer Zusammenarbeit von Studenten und Professoren entstanden, sowie von IAMAS-Kursen.

IAMAS IMPACT ! zeigt Auszüge der diversen Aktivitäten des IAMAS wie etwa sein renommiertes Artist-in-Residence-Programm (gegründet 1996), Beispiele von Arbeiten ehemaliger IAMAS-Studenten, der Zusammenarbeit mit der Industrie sowie der alle zwei Jahre stattfindenden Medienkunstausstellung des IAMAS (Interaction '95, '97, '99, '01 und die Ogaki-Biennale 04).

IAMAS FOOD ! ist ein eigens entworfenes japanisches *Kissaten* (Café), das von IAMAS-Studenten betrieben wird.

IAMAS PLAY ! präsentiert die aktive Musik-, Klangperformance- und Klubszene der IAMAS-Studenten, des Lehrkörpers und der Absolventen. IAMAS Radio, der von IAMAS-Studenten betriebene inoffizielle Radiosender, wird mit Radio FRO Österreich zusammenarbeiten, und im Linzer Programm kino Moviemente wird eine Auswahl des Screening-Programms des IAMAS gezeigt.

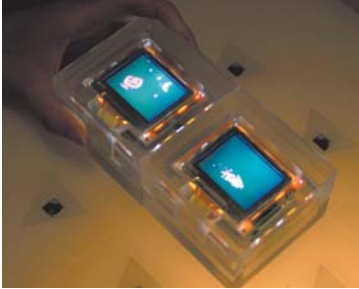
IAMAS NOW ! STUDIO ! IMPACT ! FOOD ! PLAY ! hat sich zum Ziel gesetzt, die typische Atmosphäre des IAMAS zum Festival Ars Electronica 2004 nach Linz zu bringen: eine unvergleichliche Mischung aus Studium, Spiel, Austausch, Forschung und Innovation, die von Studenten, Lehrern, Absolventen und Freunden des IAMAS auf der ganzen Welt geschaffen wurde und in der wir gemeinsam das Lernen lernen.



KARAKURI BLOCK ■■■■■■■■

Interactive installation, 2004

Natsu Kawakita + Nobuya Suzuki + Takahiro Hayakawa



Patent pending

KARAKURI BLOCK is a device that lets users create small animations by arranging two blocks with integrated screens on a 3 x 3 grid. By changing the position and the order of the blocks, users can enjoy different stories that unfold between the screens depending on their positions and combinations. Little characters living in a block appear, for example, and users can discover the private world of these characters. The *KARAKURI BLOCK* device is without any buttons which makes it intuitive to operate, giving users a chance to explore it at their own pace.

bounce street ■■■■■■■■

Interactive installation, 2001

Mika Miyabara + Tatsuo Sugimoto

On a street corner a variety of colors appear and disappear. This work transforms a lively street corner of Linz into an animation of bouncing balls. The artists take live video footage of faces of Linz's residents. The live video input is transformed into an animation of bouncing balls which are projected onto a large wall of a public building. People who pass in front of the video camera are able to become part of the changing colors of Linz.

<http://www.bouncestreet.com>



An Experiment for New Hiragana ■■■■■■■■

Interactive installation, 2001

Masaki Yamabe



Photographs by Tadahisa Sakurai

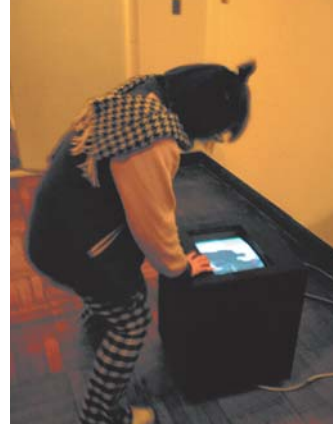
Although Hiragana characters are peculiar to Japan, they originated from the Chinese writing system in the form of Kanji. Before Kanji was imported from China, Japan lacked a uniform writing system and in fact a real culture of writing. Kanji was used to represent Japanese pronunciation and meaning. It is thought that Hiragana improved when the method of hand written Kanji was established. Hiragana was not a simplification of the brush stroke of Kanji, but it changed together with aesthetic expressions and became an original form of Japanese writing.

An Experiment for New Hiragana is a work that attempts to express the abbreviated cursive writing style on a computer. It is a software that creates Neo-Hiragana by "simplifying" characters written on the screen with the help of a special program. For this exhibition, a Japanese calligraphic work was drawn by Mr. Tsukasa Miyazato.

Heaven's Eye ■■■■■■■■

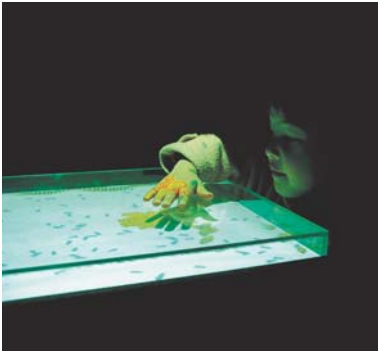
Interactive installation, 2004
Nobuhisa Ishizuka

Heaven's Eye is an installation where users operate a monitor placed on the floor. When the users move the monitor they can see images of passersby seen from a bird's eye view. The video footage is taken from a busy street in Tokyo during rush hour. Users can choose a person from the crowd and follow him or her by moving the monitor, rather like trying to catch fish in a water tank. By secretly watching strangers, users might get the feeling of becoming God-like, but in fact it is the person in the image who actually determines the direction in which the user pushes the monitor.



Bug??? ■■■■■■■■

Interactive installation, 2004
Etsuko Maesaki



This is a work related to real bugs and artificial bugs manipulated by humans. By interfering and interacting with each other they communicate. I created a small natural environment in a box and released real bugs such as cockroaches into it. I also projected computer images into the box, so that it looks as if artificial bugs are moving around in the box. Some of the real bugs like shade and try to hide from the light, while others are attracted to it. Using this trait the user can create shade or direct light at the real insects to make them move around in the box. At the same time, the computer generated bugs move around like real bugs reacting to the movement of the real bugs and the actions of the user.

Jubilation ■■■■■■■■

Interactive installation, 2004
Tsutomu YAMAMOTO

For about a decade it has been an ordinary everyday thing to buy mineral water in PET bottles. The feeling of incongruity that I felt when water first started being sold like this is now a memory from the past, and I also regularly buy mineral water without giving a second thought to its environmental hazards or waste issues. This work involves the viewers playing with an infinite number of bottles of mineral water. The activities of each viewer become a video archive which other viewers can access and build upon.



ikisyon 11 (11th RU society-ikisyon) ■■■■■■■■

Video installation, 2004
ressentiment

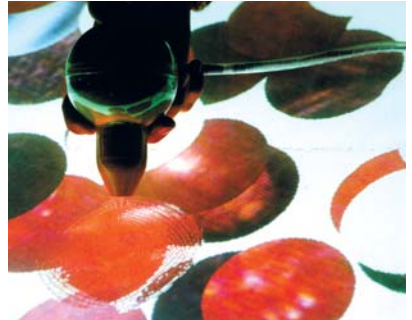


Members of resentment are very fond of 100 yen shops, where a large assortment of very useful items are sold, all for just 100 yen. Contemplating an idea for an “automatic video movie,” where filming, editing and screening all happens automatically during a live performance, we visited one of the biggest 100 yen shops in Asia. We decided to make a screen set arranging a great number of these 100 yen products. We promptly bought a huge quantity of them and laid them out in order along the side of a container. The scene that resulted was really curious. While we decided the camera position and made some slight checks to the projected images, the sight of these products, all worth 100 yen, lined up on the ground was vibrant and a mite comical.

Irodori (Capturing Color) ■■■■■■■■

Interactive installation, 2004
Tomoyuki Shigeta + Takanori Endo + Takuya Sakuragi

In order to tell other people about a “color” we see, we express the color through an appropriate “color name.” Classifying color tones, which are in fact classifiable through categories such as red, yellow and blue, depends greatly on the individual’s social background and past experiences. Small differences in how a person categorizes colors sometimes become a large hindrance to sharing colors with others. This work was created as a means to share colors with other people. Using the specific interface tool, users can pick up the color of their choice and put it on a table in a place of their preference. The collected colors on the table thus become the colors users wanted to express and share.



Kemuri-mai ■■■■■■■■

Sound performance, 2004
Jean-Marc Pelletier



As the smoke from a stick of incense rises, sways, twists and disperses, the musical score follows these movements, as though dancing to the plume’s motion. The audience finds itself in the center of a fragile and subtle interaction between sounds, sights and fragrance in an ephemeral ceremony.

Yoi-no Mujina Goushi ■■■■■■■■
 (Fantasy stories set in the early evening with mujina monster)

Interactive installation, 2004
 Hiroko Tochigi



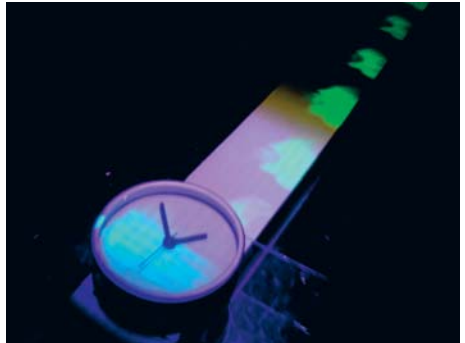
There are many stories in Japan that have been passed down since ancient times about strange incidents and episodes involving monsters and apparitions. Sometimes these stories function as unique mechanisms that parents use to admonish their children, and sometimes they are like spells that instill fear into us. They are “devices to access fantasy” that connect the real world of our daily lives with another invisible world. By making this visible through interactive animation, we rediscover the culture that we are part of, and our emotional “homeland.” At the same time I wanted

to create an opportunity to view our world freely with imagination. “Yoi-no Mujina Goushi” is an interactive animation using an interface in the shape of a doll. The work is based on a practice from the Edo period (“Kitsune Goushi”) in which you peer at a different world through the gaps in the entwined fingers of your hands. By operating the sensor-doll interface, which is in the shape of a “peeping monster with a scarf,” you can see a strange world from the perspective of this monster. You can move the monster doll and search for other monsters hidden in the strange world.

FloatingMemories ■■■■■■■■

Interactive installation, 2004
 Tomohiro Sato

FloatingMemories is an installation art work composed of a computer, video projector, video camera, and other devices. In this work, the image of the viewer is projected onto phosphorescent material. The main theme of this work is to create imprints of the actions of the viewer in the installation space through light emission. When the viewer turns the handle, the image at that instant is turned into a still picture, and these images appear in sequence on the film. This film is made of phosphorescent material and the projected images of the viewer are printed on the film as the viewer moves. The film itself then emits light, producing what are like residual images. Using cinematic recording techniques as a metaphor, and also by using material that physically stores and emits light, the work poetically expresses the imprints, which are records of human activities, and human memory.



I Agree ■■■■■■■■■■

Interactive installation (video installation), 2004

Koichiro Shibao



The theme of this work is the “increasing occurrence of expressing agreement.” Without being conscious of it we are constantly making decisions and we make quick decisions without being aware of all their consequences. These decisions may be harmful to other people. This is the era we are living in at present. In *I Agree* the participant sits down. There are two stamps (Japanese Hanko), carved with characters meaning “decision” and “pending,” and documents on the desk. (In Japan decisions are made by using a stamp or Hanko, instead of writing a signature). When the participant uses the “decision”-stamp, he/she will hear an announcement that someone died. On the other hand, when he/she stamps the “pending”-stamp, he/she will hear that he/she was fired from his/her company. So when the “decision”-stamp is used, someone will be hurt and when the “pending”-stamp is used, the participant him/her-self will be punished.

Nagashiima Book (The other Nagashima) ■■■■■■■■■■

Book, 2004

Yasuyuki Nagashima

I wrote this book for my annual creative work at IAMAS based on the theme of “flying things”. I defined “flying things” as “things that move from point to point,” and out of a lot of such things, I started with what was most familiar. In other words, I wrote about myself.

The *Nagashiima Book* is divided into two parts. The first part focuses on events in the twenty one years from when I was born to the present, involving “moving from point to point,” such as birth, moving house, going to school, and going on holiday, and the second part consists of two-page spreads, each representing one year. I was responsible for the whole project from creating the contents to binding. The book is a comic strip-style personal history that enables me to reaffirm how I have lived up until now and contemplate on how to live in the future.



Letter Picture Book: Shiroi hon (White Book) ■■■■■■■■■■

Book, 2004

Mika Fukumori



This is a “letter picture book” aimed at people who are just beginning to learn the Japanese Hiragana letters. While singing the letter-writing-song, which gives the stroke order of characters, the reader touches and feels the Hiragana letters, which are formed slightly raised or indented into the page. The letter-writing-song is also written in Braille, so visually-impaired people can also feel the shape of Hiragana.

colors ■■■■■■■■

Installation, 2003

Aiko Utsumi

In *Kohrin Karuta*, a work by the mid-Edo period painter Kohrin Ogata, the beauties of nature inherent in the poems, and the scenery and plants of the four seasons are painted using delicate outlines, and expressed in subtle, beautiful colors. I scanned *Kohrin Karuta* (*Kohrin play card*) as an image onto a computer and analyzed the use of colors. Then I composed a screen from only the RGB data. I did this because I thought that by making the painting and its shape and form disappear and leaving just the color information, certain things would become apparent and a viewer would be able to feel something. The impressions that we gain from colors are uncertain and literary, but nevertheless colors still create certain responses within us. It may be that the impressions colors make are first apparent to viewers themselves.



low ■■■■■■■■

Installation, 2004

Hiroaki Goto



Newspapers pile up from day to day. Time passes and they are submitted for recycling. Although recycling costs money and requires energy, cases when old newspapers are used for anything but paper are few and far between. This is a chair I made using old newspapers. I fold newspapers and pile them one on the other lengthwise and crosswise so as to make a hexagon. After piling them for a while I brace them with a strap. If one part is torn or dirty I can change only that part and submit it for recycling. You can arrange the height of your chair to your liking. I use about 1200 newspapers to make one chair.

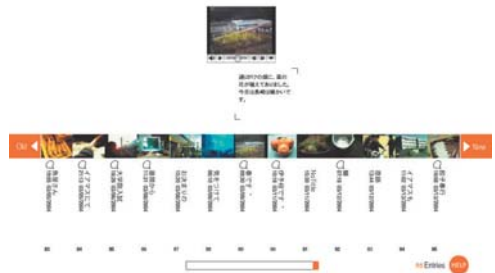
Diary ■■■■■■■■

Web site, 2004

Chiharu Nishiyama + Kouki Yamada

For this work, people take a video clip using their mobile phones and send it by e-mail to a website. The video clips are displayed on the web along a time-line together with the message, title, date etc.

Simply by making videos with their mobile phones and sending them to a particular e-mail address, users are able to keep a record of their daily lives, like a diary. We have further developed moblog as a video media and hope that a range of people will use it. <http://diary.ilil.jp>



aggregation ■■■■■■■■

software, 2004
Kohei Kawasaki

aggregation is a reactive electronic media device composed of various colors and movements generated by computer calculations. In the past research on color was conducted by scholars such as Newton or Goethe, and they naturally mostly focused on still images. In electronic media, on the other hand, colors are often considered as given and not much research has been conducted on their interaction with each other. For this project I created various color interactions through programming code and through user input, and the colors in the system can illuminate, overlap, change and interact in a way that is special to interactive media.

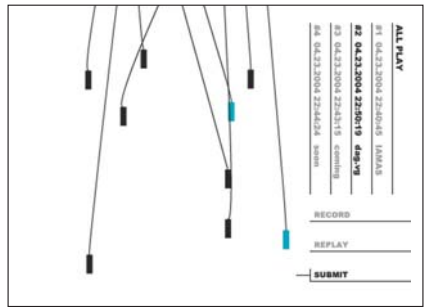


domino ■■■■■■■■

Web site, 2004
Jun Watanabe

This is an interactive web-based visual communication toy originating from the sound sections. 4 sound sections are comprised of 20 seconds each and 1min 20 seconds in total. By sharing and referring to the sound sections the feedback is repeated in the optional section.

<http://dag.iamas.ac.jp/~jun03/toys/domino/>

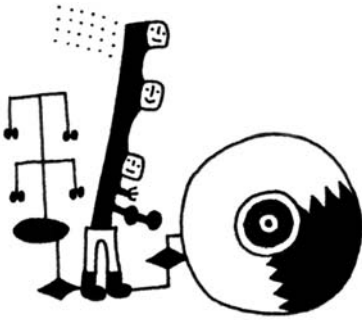


polyphony@ver1.0 ■■■■■■■■

Interactive installation, 2002
Toshiyuki Nagashima



polyphony@ver1.0 is a visual and sound generation device that dynamically generates and changes shapes and music according to the active participation and interaction of the audience, and it is designed to explore new forms of music. The motif image is taken from a PC and projected onto a screen. Then music is played in response to this motif. The viewer forms his or her own impression from the image and music, and then generates his or her own image and music using more interactive operations. The device also enables images and shapes to be stored on the screen for a set time, and based on these, the viewers can work together to create a joint image and musical score.



Micro-Plantation ■■■■■■■■

CD-ROM, 2000

Akinori Oishi

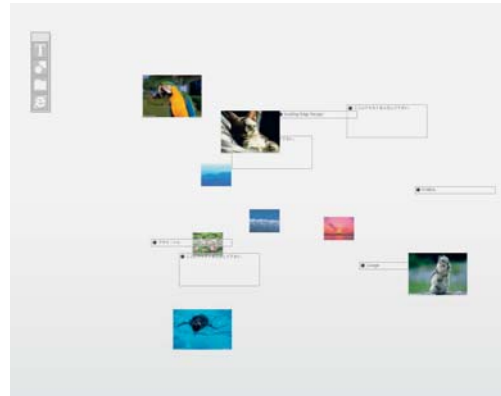
Micro-Plantation is a minute, animated interactive work, with drawings in black and white. It is easy to manipulate. Just by moving the cursor, small creatures are triggered to emerge from the static scene. More than 50 small reactions and animations are hidden within the scene. All the animated parts are made by analogue techniques, frame by frame. You'll discover your own micro universe, and it will lead you into a complex world.

Time, Space ■■■■■■■■

Software, 2002

Hisato Ogata

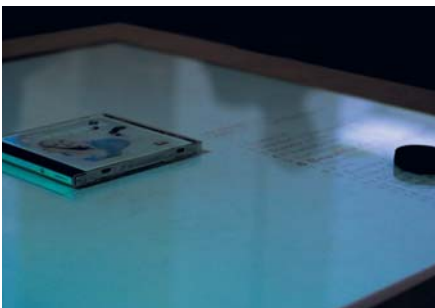
Time, Space is an interface displaying various pieces of information on the screen in 3D to give time a depth. Layers such as folders or directories are not used. The user can leave hand-written messages directly on the screen and easily get information by simply dragging and dropping files. Old information gradually moves to the back of the screen, becoming smaller and fading away. If a user wants to see old information s/he can always go back in time and look at it. Moreover when s/he finds the information s/he was looking for, s/he can see not only that particular information but also retrieve any other information s/he was viewing at that time, as the exact screen of that time can be recreated.



Tasting Music ■■■■■■■■

Interactive installation, 2002

Michihito Mizutani



Today, digital technology has made our social activities more efficient but at the same time, it has also made our lifestyles more rushed. However, digital music is also an example of digital information technology. Music is necessary because it helps people relax and escape from their stressful urban lives. Additionally, we spend a great deal of time around the table, at teatime, dinner, or just for conversation. As the word "tasting" in the title suggests, I developed this work in order to create a good relationship between food, drink and music. Its object is to provide digital and information technology that actually lets people live a richer and more fulfilling life.



far beside ■■■■■■■■

Interactive installation, 2003

Kayo Kurita + Takahiro Kobayashi

far beside has three prototypes: “floating mood meter,” “presence light” and “wind window.” They can be placed in your home as constant reminders of loved ones living far away.

“floating mood meter”—One tube indicates one person, and the height of the ball in the tube that person's state of mind.

“presence light”—When your loved one comes back to his/her room, the house on your desk will light up.

“wind window”—When the wind-chime in a place far away sways, a faint breeze will blow from the window frame.

michikake (phases of the moon) ■■■■■■■■

Screen saver, 2004

Rina Okazawa

michikake is a screensaver that graphically displays the position of the moon in the sky, the phases of the moon, and its age. It is set so that if you register in advance the region where you live, information about the phases of the moon for that region is displayed. The graphics that change subtly with the phases of the moon serve as an interface for the interactive relationship between people and the moon over time. I hope that by using *michikake* on a daily basis, we will be motivated to strengthen our relationship with nature.



Life in Norway — Web Documentary ■■■■■■■■

Web site, year: 2001

Web Director: Atsuko UDA, Web Designer: Aya Fukuda

Producer: Aske Dam (Telenor), Cooperation: IAMAS

This work was made as a part of the Broadband Planning and Development project of the Norwegian telephone company Telenor. From August to the middle of September 2001 I lived on a small Norwegian island Kabelbag in the Lofoten island chain. I made one interactive Flash movie every day as a record of my daily life and uploaded it to the WEB. This is a documentary work covering a month and a half.



I AMAS Screening program ■■■■■■■■

selected by Hideyuki Oda + Shinjiro Maeda

I AMAS short films / selected works

A diverse range of video works have been created at IAMAS. This program is a selection of short films that incorporate unique ideas.

I AMAS short films / selected animations

This is a selection of rather introspective animations by IAMAS students. The works shown in this program are expressions of a young Japanese generation in critical self-observation and positioning in their environments.

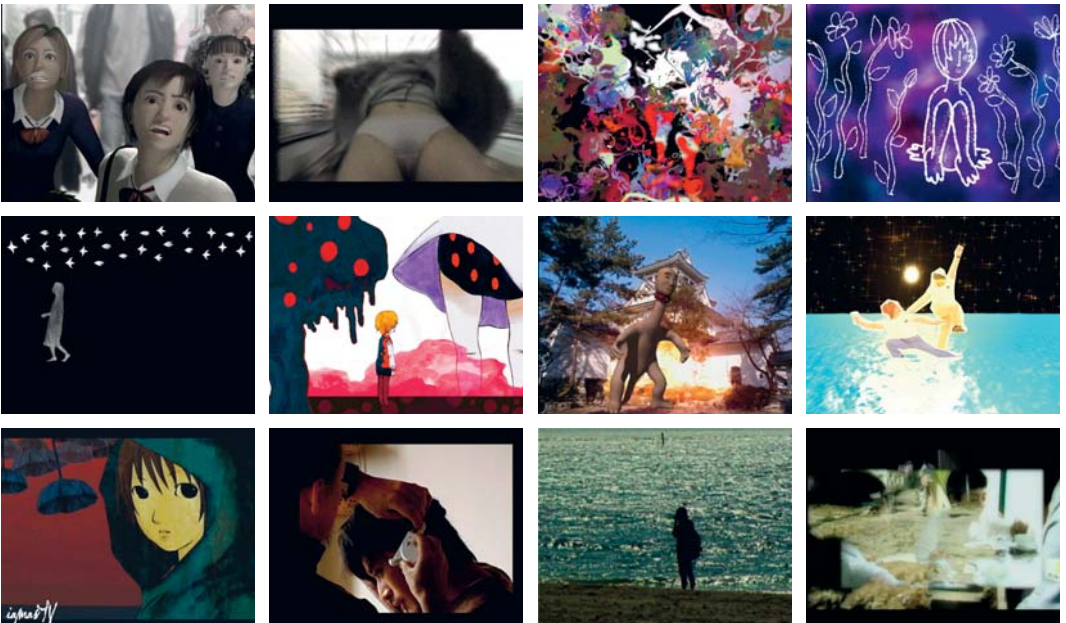
iamasTV-remix

iamasTV is an IAMAS project that began in 1998. It is a 15-minute program that is broadcast every month on the local OCT and CCN cable television channels. Everything is done by IAMAS students, from planning to production, editing and final delivery, and at present it is mainly the Academy CGI (Computer Generated Image) course students who are responsible for the program. Here we present a program which we have arranged from selected broadcasts.

(Only shown at the University of Art in Linz)

I AMAS films / method & image

The film works based on “methods” and “rules” have been created at IAMAS in recent years. These include works that are automatically edited by a computer according to particular rules, and works that are produced by filming according to particular methods.



STUDIO !

Info.Scape Project

Interactive installation, 2004
Info.Scape Research Team



The *Info.Scape* research team at IAMAS has been developing a number of installations over the past years in which everyday surfaces/objects such as <walls> or <tables> become information displays for immediate interaction. In this exhibition, Info.Scape media in the reception area will invite visitors not only to access information on the exhibits and the background of their making but also to convey their impressions, criticism and proposals. We expect this installation also to facilitate relationships between guests and IAMAS' people.

Archive of "Manner Arts" Project

Digital archive, presentation system, media device for folding screens showing scenes in and around the capital (rakuchu-rakugai zu)—"Seiganji screen", 2003
Archive of "Manner Arts" Project Team

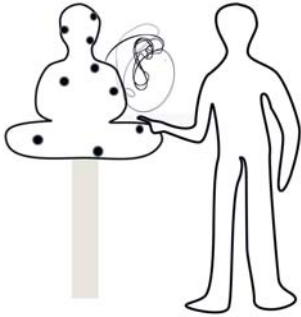
The *Rakuchu-rakugai zu* screen depicts various scenes and cultural traditions from the Momoyama period. This display device shows the screen in detail and focuses on observing the differences in the composition of the picture. There are many small details in "Rakuchu-rakugai zu," which makes it difficult to observe them all with the naked eye when the work is displayed in a showcase.

That is why we enlarged the screen and made it possible to view the contents of the drawing and information about them simultaneously. Furthermore, we compare the composition of the picture and the landscape of present day Kyoto, which gives the viewer an opportunity to examine the present position of buildings and roads compared to when the screen was made.



Interactive Chaos ■■■■■■■■

Interactive installation, 2002
Atsuhito Sekiguchi + Isato Kataoka



A sensor system that takes the viewer's finger pulse wave is installed in a statue of Buddha molded as an analogy of a person. From this finger pulse wave data 3D Chaotic Attractors are generated. A corresponding social image is drawn from the living body data and is displayed and configured. Normally, each person is supposed to constitute society; however hardly anyone realizes this. Chaos is the great filter that creates a uniform standard that exists in your body data, which is thought to be undeterminable. If we suppose that the brain has a chaotic function, then I think that people should have the capability of determining the occurrence of different "systems" in a common environment. With the help of this work, the viewers can form an image of the chaos existing in them.

Time Machine! ■■■■■■■■

Interactive installation, 2002-2004
Masayuki Akamatsu

Time Machine! is a work in which the viewers themselves appear in video images and they control time using a controller. They can go back in time and encounter themselves in the past, as well as other people who were there at that time. They can also leave trails of their movements, and see at a glance the shift due to the passage of time. A variety of "times" are expressed and can be observed. As well as being a time observation device, *Time Machine!* is also a refined video processing program that enables perception of one's "self," and stimulates the body. In the same way as you enjoy the pattern the waves make when you throw a stone into a pond, it is left up to the viewer how to act in front of this device. Please go ahead and enter a world of surprises.



■■■■ **IMPACT !**

Sonic Interface ■■■■■■■■

Interactive installation, 1999-2004
Akitsugu Maebayashi

Sonic Interface is a portable hearing device which comprises headphones, microphones, and a laptop computer. The participants will be influenced by three stages with different effects and will question their sense of space and time. Sonic Interface was created in 1999, and has been exhibited in Japan, Canada and Europe.



Former Artist-in-Residence works (video documentation)

Video Presentation, 1996-2004

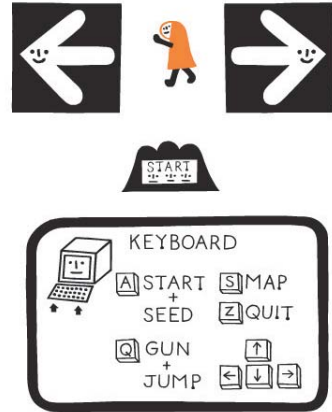
OPNIYAMA

Game, 2002
Akinori Oishi (TEAMchman)

Climb the surrealist slopes! Add decorative elements at whim, and leave your mark on the game. Players may also personalize their game universe by adding dynamic elements on the game plateaux (such as monster-plants that push). The dynamic elements added to the decor also become an integral part of the game play. This game produced for “Tokyo Games” exhibition, Curator Laurence Dreyfus, at Palais de Tokyo in Paris.

Graphics: Aki – Akinori Oishi
Program: Gomoy Guillaume CLARY
Music: Got a.k.a. Deework

<http://www.palaisdetokyo.com/fr/tokyogames/game1/opniyama.html>



Asian Roll

Website, 2003
Atsuko Uda

This work is a “Web drama” created with the theme of “Asian Girls.” “Web drama” is a movie created in a way that scenes made by several frames are cut out and piled up so that viewers can look through the story interactively like turning over the pages of a book.

Two girls, who live in Hong Kong and Tokyo are having a holiday. Small incidents that happened to each of them are started when the viewer clicks a mouse. The story unfolds as the viewer clicks inside the blinking circle that appears on the screen.

<http://www.iamas.ac.jp/~makura/pn/asianRoll/hongkong/>



■■■■ **FOOD!**

visible! link cafe

Event Cafe, 2004

Hisako K. Yamakawa + Yuko Abe

visible! link cafe is coming!!

visible! link cafe, a cafe organized by IAMAS students, will appear in the middle of the Arts exhibition with a “Neo-Japanese” flavor!!!!

This summer, *visible! link cafe* and waitresses in Kimonos will “link” you with everything—food! performances! artworks! and IAMAS!!!



■■■■ **PLAY!**

Opening Event



Celebration March

Music performance, 2004

Taro Yasuno

This work was composed at IAMAS, it does not use any kind of computer system or electro-acoustic system at all. Instead it is performed only by humans, so at first glance, it may appear like traditional festival music. However, the main feature of the work is that it is not performed by following a score; instead each individual performer conducts repetitive logic operations and plays the music according

to the results of these calculations. The whole ensemble of musicians generates the “score” in situ, the ensemble itself becoming like a “computer” that operates a certain algorithm. Consequently this work does not include any improvisation. When the performance begins, the development of the music is clearly defined, and this is also verified in advance by a computer simulation.

DSP Night I—compositions

Sound performance



Tsu-do-hi for Vibraphone by Yoshihisa Suzuki

This is the program for the first night of computer music events. We have made a collection of works that use computers to create music. The program includes *Tsu-do-hi (Party)* by Yoshihisa Suzuki, in which the players play vibraphones while competing with each other in a game like Othello, *Silkworm* by Takeko Kawamura[tn8], in which music comes out of a small illuminated box, *Anagraon Variations* by Satoshi Fukushima, in which a given music source is transformed into different music just by controlling the volume, and *sein & zeit* by Masayuki Akamatsu, in which percussion instruments are played with a television broadcast using real-time sampling.

DSP Night II—improvisations

Sound performance



DSPBox performance by Masayuki Akamatsu

This is the program for the second night of computer music events. Performers who use the computer as a musical instrument will play their works. The audience will be introduced to a variety of unique approaches including that of mimiZ, who will conduct a free session using percussion instruments and computer noise, DSPBox, who uses a computer that is specially designed for musical performance, anagma+KLOMA, who create video images and music based on the themes of moire and interference potential, Jon Cambeul, who performs speech synthesis using a tablet, and Resonic.sir.kit, who plays music and creates images using a turntable. Carl Stone, Eric Lyon and the others will also participate as “friends of IAMAS.” On both nights there will also be a performance by a DJ/VJ from late on in the evening.

IAMAS Unofficial Public Internet Radio Station archiBIMIng Channel, BI-Channel(bich)

Media Event, 2004

This Internet radio station “BI-Channel” began as part of the activities of “archiBIMIng,” a new club comprising “children of the media age.” The broadcasts continued for six months and the quality of the broadcasts grew as the participants improved their skills and gained experience. This time, in collaboration with local FM radio “Radio FRO,” BI-Channel will present “The Sadness of Asia,” which will be broadcast throughout Linz on Net Radio and FM radio.

Put down your books and come to town! Put down your books and listen to BI-Channel! BI-Channel will be coming to town. If you encounter us in Linz, please call us the Pride of Japan!



<http://bich.iamas.ac.jp/>

Radio Personalities:

Tanpopon.gif / Media Zombie.KATANA / IDaitoku / Weekend.Ue-ken /
□(Piono.Yasuno) / OS-TOBI