

駒澤大学グローバル・メディア・スタディーズ・ラボラトリ

活動報告書

平成26年3月

駒澤大学グローバル・メディア・スタディーズ・ラボラトリ

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第1章 設置の趣旨

グローバル・メディア・スタディーズ学部（GMS 学部）は、外部との共同研究の受け皿、対外的研究成果発信、社会的貢献の3点を目的として、「グローバル・メディア・スタディーズ・ラボラトリ(以下「ラボ」)」を設置した。平成22年（2010年）に規程が設置され、平成23年度から実質的に活動を開始した。平成24年度には、本ラボ内のプロジェクト数は3となり、研究活動がますます活発になってきている。GMS 学部や駒澤大学を通じての実質的な研究・教育・社会貢献が、今後、さらに発展することが期待される。

第2章 研究員

本ラボは GMS 学部の下に設置された組織であるので、GMS 学部の専任教員は、本人の希望により本ラボの研究員となることができる。平成24年度、平成25年度の研究員は、次の通りである。

明田 守正（GMS 学部）

石川 憲洋（GMS 学部）

石橋 直樹（GMS 学部）

各務 洋子（GMS 学部）

川崎 賢一（GMS 学部）

金山 智子（GMS 学部）

絹川 真哉（GMS 学部）

Larry Kubota（GMS 学部）

Deborah Kubota（GMS 学部）

斎藤 信男（慶應義塾大学/文教大学）

杉森 建太郎（GMS 学部）

田中 剛（静岡大学）

西岡 洋子（GMS 学部）

松浦 伸彦（静岡大学）

松原 大悟（慶應義塾大学）

南 政樹（GMS 学部）

峰野 博史（静岡大学）

山口 浩（GMS 学部）

吉田 尚史（GMS 学部）

第3章 研究プロジェクト

本ラボでは、GMS 学部の専任教員を研究代表者とする研究プロジェクトを設置することができる。平成24年度、平成25年度は、下記の3研究プロジェクトが活動した。

(1)

プロジェクト名：オーバーレイネットワークを用いた自律分散型デバイス連携研究 (A Study of Autonomous and Distributed Cooperation of Devices using Overlay Network)

研究目的：本研究では、デバイスが自律的にネットワークを構築し、メタデータを用いたデバイス間の知的協調活動を実現するための汎用的なメタデータおよびオーバーレイネットワークのアーキテクチャを確立することを目的とする。

研究期間：2011年1月1日～2014年3月31日

研究代表者氏名・所属・職名：石川憲洋・GMS 学部・教授

プロジェクトの WWW ページ：http://gmsweb.komazawa-u.ac.jp/Lab/?page_id=35

(2)

プロジェクト名：SHIBUYA DREAMSCAPE

研究目的：渋谷を事例とした仮想空間の設計・実現とソーシャルメディアとしての応用の開発

研究期間：2012年4月1日～2017年3月31日

研究代表者の氏名・所属・職名：Larry Kubota・GMS 学部・教授

プロジェクトの WWW ページ：http://gmsweb.komazawa-u.ac.jp/Lab/?page_id=67

(3)

プロジェクト名：GLOBAL MEDIA STUDIES と実践知：横浜市寿地区周辺の海外向け観光情報サイトの制作

研究目的：本プロジェクトは、GMS 学部生が日頃学んでいる英語・IT・メディア教育の成果を社会的課題の解決に生かす場を提供する。具体的には、GMS 学部生全体から30名程度募集し、横浜市中区寿地区のまちづくりに貢献しているソーシャルビジネス「Yokohama Hostel Village (YHV)」の活動を、情報発信の面からサポートするという課題を与える。YHV は寿地区の既存の簡易宿泊所を生かした宿泊所の運営を行っており、外国人観光客等を町に呼ぶこむことに成功している。英語による寿地区周辺の観光情報サイトを制作することで、外国人観光客の利便性を高め、YHV のまちづくりをより魅力的なものにしていく。なお、本プロジェクトは、株式会社富士通総研「実践知研究センター」と共同で行う。実践知研究センターは、経営学者の野中郁次郎氏（富士通総研経済研究所理事長、一橋大学名誉教授、カリフォルニア大学バークレー校経営大学院ゼロックス知識学特別名誉教授）の

もとで富士通の次世代リーダーを育てる組織である。実践知研究センターの研修ノウハウを活用し、GMS 学部生が大学で学んだ技術・知識を現実の課題解決に生かす知識創造のプロセス（実践知）を経験することが本プロジェクトの最大の目的である。

研究期間：2012年8月1日～2013年3月31日

研究代表者の氏名・所属・職名：絹川 真哉・GMS 学部・准教授

プロジェクトの WWW ページ：http://gmsweb.komazawa-u.ac.jp/Lab/?page_id=97

第4章 オーバレイネットワークを用いた自律分散型デバイス連携研究

本プロジェクトでは、今年度、主に、ソーシャルメディアにおける関連性を用いたデバイス間通信に関する研究を行った。本研究の主な特徴として、デバイス間の関係性が、ソーシャルネットワークサービス(以下 SNS と記す)のソーシャルグラフから抽出される点があげられる。この通信モデルを用いることにより、ユーザの日常生活における他者との関連性に応じ、デバイス間をシームレスにつなぐことが可能となる。これらの活動は、日本学術会議にマスタープラン2014に採択されている。マスタープラン2014において、このプロジェクトのテーマ「統合的デバイス連携による分野横断学術研究基盤」が採択された。すでに日本学術会議の Web ページに掲載されている（第22期学術の大型研究計画に関するマスタープラン（平成26年3月12日，計画番号118，学術領域番号25-4）<http://www.sci.go.jp/>）。

さらに、スマートデバイス(アンドロイドタブレットなど)から、HGW (Home Gate Way) を介して、ECHONET Lite 準拠家電(エアコン、照明など)を制御するシステムを試作した(論文作成中)。

また、今年度の成果は、下記の論文にて発表されている。本報告書では、その概要について示す。

Naoki Ishibashi, Naofumi Yoshida, Minami Minami, Satoshi Washio, Norihiro Ishikawa, and Nobuo Saito: "Machine-Machine Communications Using Relationships in Social Media," The 2nd International Conference on Consumer Electronics, Communications and Networks(CECNet 2012), Vol.4, pp.2688--2691. (2012)

広域ネットワークの急激な普及と技術開発の進展に応じて、多種のデバイスがインターネットに接続されている。さらに、スマートフォンの一般化に伴って、これまでのネットワークにはなかった新種のデバイスが提案され、これらを接続することによる新しいライフスタイルが提案されている。一般的に、これらのデバイスは独立のネットワーク環境を前提とし、独立のプロトコルを用いて、独立に設計されている。たとえば、WiFi、Bluetooth、Zigbee などが選択的にデバイスに採用され、クラウドコンピューティング環境やパーソナルコンピュータへの接続に用いられている。

近年、クラウドコンピューティング環境はファイルの送受信等にとっても広く使われてい

るが、機密情報等をクラウドコンピューティング環境で扱うことの危険性が指摘されている。たとえば、クラウドコンピューティング環境にデータを保存した場合、それが実際にどこの記憶領域に、いかに保存されているのか、ユーザは知るすべがなく、また、データの削除操作を行っても、実際にそのファイルが記憶領域から消えているのか確認する術がない。こういった視点から、ユーザが直接データを送り合う **peer-to-peer** などの通信方式が、改めて注目されている。

このような背景から、2005年に、ユビキタスネットワーク環境において多様なデバイス間の通信を実現する **peer-to-peer** アーキテクチャとプロトコルの設計・実現を行う **Peer-to-peer Universal Computing Consortium(PUCC)**が発足した。PUCCは、**peer-to-peer** のデバイス間通信を実現するためのシステムアーキテクチャ、PUCCのプロトコル仕様、そして、Java環境におけるプロトタイプ実現システム等の提案を行っている[1]。このPUCCのプロトコル仕様に即してデバイスの実現を行うことで、異種のネットワーク環境に混在する多様なデバイスは、**peer-to-peer** 通信によりシームレスに相互接続することができる。

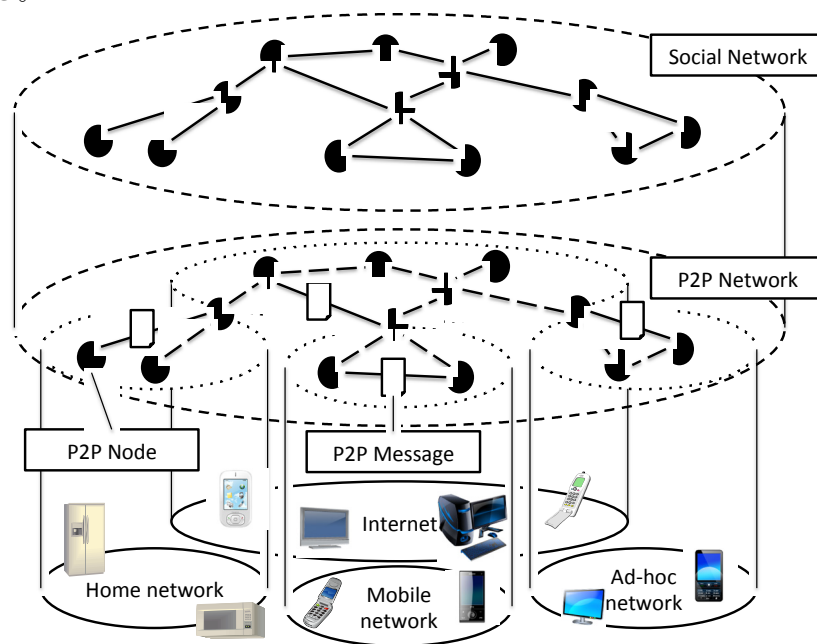


Figure 1. Machine-machine communication using relationships in social media

実際のユースケースを想定していく上で、本研究では、実生活に見られるユーザ間の関連性に応じ、デバイスを検索、かつ、認証する機構は有効であると考えている。したがって、SNSに管理されているソーシャルグラフを適用することにより、**peer-to-peer** のデバイス連携を実現するモデルを設計した。Figure 1は本研究のコンセプトを表す。このモデルでは、ソーシャルグラフが **peer-to-peer** ノードのネットワークに写像され、ユーザはそのネットワークを通じて直接ファイルの送受信を行う。

クラウドコンピューティングの普及により、近年非常に多数のデバイスがインターネッ

トに接続されている。しかし、機密情報など、クラウドの外で扱うことが妥当である情報も実生活にはかなり存在しており、こういうケースの解決においては peer-to-peer アーキテクチャが鍵となると考えられる。こういう部外秘の情報通信においては、パーソナルなモバイル端末間を、ソーシャルメディアに構造化されているような実世界の人間関係において接続することで、より安全な通信が実現できる可能性がある。今後の課題としては、性能評価に加えて、機能やデバイスの遠隔制御などといった多様なユースケースの設定、ならびに、実現を行う予定である。

成果：

[1] N. Ishikawa, PUCG Activities on Overlay Networking Protocols and Metadata for Controlling and Managing Home Networks and Appliances, Proceedings of THE IEEE, Vol.101, No. 11, pp.2355- 2366, November 2013

[2] N. Saito, Ecological Home Network: An Overview, Proceedings of THE IEEE, Vol.101, No. 11, pp.2428 - 2435, November 2013

[3] N. Ishikawa, Overlay Network Protocol and Device Metadata for Controlling and Managing Home Networks and Devices, Invited Speech, 1st IEEE International Workshop on Consumer Devices and Systems (CDS 2013),COMPSAC 2013, July 2013

第 5 章 SHIBUYA DREAMSCAPE

本プロジェクトでは、平成 24 年度、国際シンポジウム「メディアとアートにおける Transvergence」(TRANSVERGENCE IN THE ARTS AND MEDIA)を次の要領で開催した。

日時：平成 24 年 11 月 16 日(金)～11 月 17 日(土)

会場：セルリアンタワー東急ホテル(渋谷) 39 階「ルナール」(11 月 16 日)、駒澤大学 246 会館 6 階「6-2 会議室」(11 月 17 日)

参加費：無料

主催：駒澤大学グローバル・メディア・スタディーズ・ラボラトリ 「Shibuya Dreamscape Project」

特別後援：公益財団法人 石橋財団

後援：大日本印刷株式会社

本報告書では、第二部においてその記録を記す。

第6章 GLOBAL MEDIA STUDIES と実践知：横浜市寿地区周辺の海外向け観光情報サイトの制作

本プロジェクトは、GMS 学部生が日頃学んでいる英語・IT・メディア教育の成果を社会的課題の解決に生かす場を提供する。今年度、GMS 学部生全体から15名の学生を対象として、横浜市中区寿地区のまちづくりに貢献しているソーシャルビジネス「Yokohama Hostel Village (YHV)」の活動を、情報発信の面からサポートするという課題を与えた。YHVは寿地区の既存の簡易宿泊所を生かした宿泊所の運営を行っており、外国人観光客等を町に呼ぶこむことに成功している。英語による寿地区周辺の観光情報サイトを制作することで、外国人観光客の利便性を高め、YHVのまちづくりをより魅力的なものにしていく。本プロジェクトは、株式会社富士通総研「実践知研究センター」と共同で行う。具体的には、下記の組織によって行った。

氏名	所属	役割
絹川真哉	駒澤大学グローバル・メディア・スタディーズ学部	研究代表者
石橋直樹	駒澤大学グローバル・メディア・スタディーズ学部	学生指導
浜屋敏	株式会社富士通総研 経済研究所 上席主任研究員、 実践知研究センター 副センター長	学生指導
大屋智浩	株式会社富士通総研 経済研究所 上級研究員	学生指導
片岡 恵	4年次	プロジェクト統括、 ウェブデザイン
金 昭英 (ソヨン)	4年次	ウェブデザイン
小野江 望	4年次	ウェブ開発
山本 雄士	4年次	ウェブ開発
新福 啓	3年次	ウェブ開発
奥貴 真知	3年次	ウェブ開発
洪 承辰 (スンジン)	3年次	コンテンツ制作
宮川 貴行	3年次	コンテンツ制作
鈴木 章浩	3年次	コンテンツ制作
根本 梨沙	2年次	コンテンツ制作
杉井 みのり	2年次	コンテンツ制作
大城 ヨシ	2年次	コンテンツ制作
田澤 瞳	1年次	コンテンツ制作
武井 佑亮	1年次	コンテンツ制作
平賀 ゆりあ	1年次	コンテンツ制作

その結果、Figure 2 に示す英語による寿地区周辺の観光情報サイトのプロトタイプが完成した。主要な特徴は、Figure 3 に示すようにすごろく形式の観光情報提供が可能な点である。さらに、平成25年度は、慶應義塾大学文学部横山千晶教授、横浜国立大学教育人間科学部齊藤麻人教授とそのゼミ生、我々による合同ゼミを開催した。さらに、富士通総研、富士通エフサス、そして我々と合同で、富士通エフサスみなとみらい Innovation & Future Center にてワークショップを行った (<http://gmsweb.komazawa-u.ac.jp/?p=942>)。今後は、さらに活動の幅を広げ、これらを一般公開し、実際に利用可能にする計画である。



Figure 2. 寿地区周辺の観光情報サイト トップページ

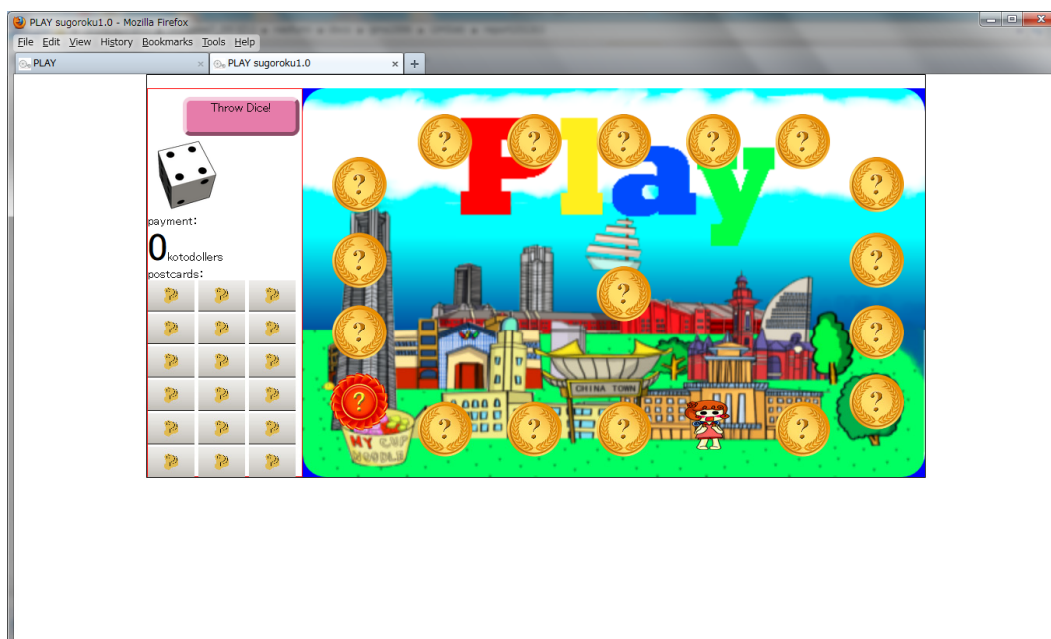


Figure 3. 寿地区周辺の観光情報サイト すごろく「PLAY」

第二部

Transvergence in the Art and Media

ACKNOWLEDGEMENTS

This Report on the “Symposium on Transvergence in the Arts and Media” reflects on the efforts, ideas and contributions of several special individuals daring to think imaginatively, deeply and expansively. We begin with Mr. Taiji Nishijima and Mr. Masashi Takenaka of the Ishibashi Foundation whose initial receptivity to the idea of this project followed by the support of their Foundation’s generous funds made this project possible.

We are grateful to former Komazawa University President Ishii who provided his full support and that of the University to this project. We remain especially appreciative of the Global Media Studies Lab and its director, as well as Chair of the Global Media Studies Faculty, Professor Norihiro Ishikawa, and the Dean, Kenichi Kawasaki.

Particularly important in the creation of this symposium is our team who expended no small amount of time and effort, as well as contributing valuable ideas and contacts. Our team members are Nobuo Saito, Larry Kubota, Morimasa Aketa, Deborah Kubota, and Chihiro Tomiyama. Students from professors Kubota, Ishibashi and Aketa’s seminars and classes also provided much needed support and useful ideas.

We wish to acknowledge funding support from Dai Nippon Printing, which contributed to this symposium’s success, as well as Mr. Machida from the Tokyu Corporation.

Chapter 1

Preface

ART MUSEUMS - PRESENTING ART AND FINDING THE MEANING OF THE 21ST CENTURY

1.1 The Great Transition

To help us frame this symposium on museums in the age of transvergence in the arts and media, we turn to Kenneth E. Boulding as one of the most imaginative and brilliant thinkers of the 20th century, who was audacious in writing a book on *The Meaning of the 20th Century* long before it was over. In this work he asserted that, “the twentieth century marks the middle period of a great transition in the state of the human race.”[1] The first transition was from precivilized to civilized society, which began about five or ten thousand years ago. We have now entered a second great transition from civilized to post-civilized society, or in the current vernacular, a technological society.

Expanding on this from an organizational systems perspective is Eric Trist, a British social scientist and leading proponent of the social technical systems perspective, who analyzed that, “The world is in transition between an industrial and a postindustrial order. The degree of change involved is as great as that which, during Neolithic times, produced what Gordon Childe (1942) called the “urban revolution” when cities and written language first arose on a background of settled agriculture, irrigation and metallurgical advance.”[2] Trist concludes that the achievements of advanced industrialism are producing increasing global interconnections, complexity and resulting in a turbulent environment. He goes on to say that “the cultural heritage of the Industrial Revolution (in values, thought ways, policies,

institutions and technologies) has left us unprepared for this. There is a mismatch.”[3] This mismatch is a structural technological and cultural mismatch.

Returning to Kenneth Boulding, he explains that both the first and second great transitions involved a learning process. “Almost all the human knowledge which carries on the culture must be learned from infancy. There must therefore be resources of some kind devoted to the increase of knowledge. ... In all societies...a certain proportion of social activity of the society must be devoted to producing, rearing, and teaching children in order to replace the skill and the knowledge which is continually lost through old age and death.” [4]

If knowledge or resources devoted to increasing knowledge in a society is only sufficient for replacing the knowledge that is lost through aging and death, the society will be stationary. Civilized societies have schools, and, we must add, museums. Knowledge is enshrined in sacred books and in the prized collection of museums.[5]

1.2 Images, Ideology, Self-Awareness and Identity

Boulding explains the uniqueness of human kind in how they can expand on and deepen knowledge through awareness of self and those forces of the manifest processes that swirl around us. These manifest processes, from the sociologist Robert Merton, are the images of the nature of society and the social processes in the minds of men. These then play a significant role in determining the behavior of men and the course of social events.

It is the particular glory of man that he has developed not only awareness of his immediate environment but awareness of much larger processes in which he plays a part. In so far as he develops this awareness the processes themselves are changed. The image of the world in the minds of men then becomes an essential element in the process of the world itself. As awareness develops it gradually penetrates all aspects of the system of the universe. The planets used to pursue their courses unaware and undisturbed by awareness. Now man has introduced new planets, however small, into the solar system and the solar system will never be that small again. Man has now created new elements, new sources of radiation, and his prying fingers are now actively turning the key of life itself, so that awareness is beginning to enter the very process of biological evolution.[6]

It is this element of awareness of the social system itself which differentiates the social

systems of the man from those of the mammals or the insects. The ants and the bees have elaborate social systems or things that have the outward appearance of social systems. These do not, however, have the property of self-awareness of the nature of the social system itself; hence they are quite different in quality from the social systems of man. ... With man, however, comes self-awareness, and not only self-awareness but awareness of a whole system in which the self is embedded. ... In any human social system, therefore, the image of the world possessed by its human participants is a vital element in the over-all dynamics of the system. We cannot tell what the system will do unless we know what the people in it think of it, for what they think affects their behavior and their behavior affects the system.[7]

Presentations of art and the role of museums play a strategic role in the process of creating an image of society and human kind and indeed of the world that they are embedded in. The image of the world is crucial to the dynamic of this entire process. These images then provide a basis for the creation of one's ideology. Ideology is a system of ideas that gives a comprehensive vision of the world and oneself within it. Boulding believes ideology is part of the world which people define as essential to their identity.[8] He asks the question, "What is it, then, that gives to an image of the world power over a man's mind and that leads him to build his personal identity around it?" His answer seems to be that an image of the world becomes an ideology if it creates in the mind of the person holding it a role for himself which he values highly. Thus, an essential characteristic of an ideology is an interpretation of history sufficiently dramatic and convincing so that the individual feels that he can identify with it and which in turn can give the individual a role in the drama it portrays.[9]

In light of the great transition taking place, artistic presentations and museums that preserve human kind's collected knowledge can play a powerful role in the provision of images and stories that they convey to forming an ideology that is appropriate for these times. What is required then is a strategy or a process for addressing this great transition rather than an ideology *per se*.

1.3 Globalization, Smart Power Strategy and Narrative

This great transition invokes globalization, which in the words of Joseph S. Nye, Jr., a professor and former dean of the Kennedy School of Government at Harvard University, "will

spread technical capabilities, and information technology will allow broader participation in global communications, American economic and cultural preponderance will become less dominant than at the start of this century.”[10] In this timely book on the changing conditions for power in the world, professor Nye articulates the “need for a smart power strategy and narrative that stress alliances, institutions, and networks that are responsive to the new context of a global information age.”[11] While professor Nye’s focus is on the subject of power, his analysis of the challenges and the changing conditions that all institutions and states face are similar, as well as the need for developing an appropriate strategy.

1.4 Greek City as a Model of the New Digital Environment

According to Milad Doueihi in his book *Digital Cultures*, an essay about the differences between Greek and Roman models of the city, was initially published by Émile Benveniste in 1970 under the title “Deux modèles linguistique de la cité.” Doueihi describes the opposition between Latin and Greek as between the couple *civis/civitas* and *polís/polités*. [12]

...the Latin signifies first and foremost a relationship of reciprocity and interdependence between two individuals or two groups. Thus, the *civitas* is none other than the set of *civis*. And *civis* designates a social status of reciprocity instead of indicating a membership in an abstract and determining entity like a city. It is no surprise to find that for Benveniste the accurate translation of *civis* is “concitoyen” or “fellow citizen.” [13]

The classical Greek model of citizenship could not be more different from the Latin one. In Greek, *Polís* defines both the citizens (*polités*) and their citizenship. It specifies the rules of membership (origin, place of birth, etc.), the rights of participation in the activity of the city as well as the ensuing responsibilities and privileges associated with citizenship. More importantly, it marks a separation between those who belong to the city and those who are outside of its geographical and legal boundaries. It is striking that in most European languages the Greek model of citizenship has been the dominant one ... [14]

From his exploration of Rome and Greece as models of two different types of cities and conditions, Milad Doueihi arrives at the belief that the current digital environment shares similarities with Greece. Doueihi observes that Pierre Vidal-Naquet reminds us that the Greek *polis* creates a new space, a new social space that is endowed with a particular identity. He concludes that, “The Greek city as a model allows us to capture the spatial signifi-

cance of the digital environment, especially in its current “social” phase, and to appreciate some of its practices and their cultural symbolism.”[15]

1.5 Meaning of Museums as a Force Field

The museum is a “building dedicated to the muses and the arts they inspire, a space in which to muse, to be inspired—the museum puts people and things into a relationship quite unlike anything encountered in the world outside.” Barbara Kirshenblatt-Gimblett writes brilliantly about the meaning of museums in an article that appeared in German in *Die Unruhe der Kultur*. She continues explaining the role and function of museums.

The museum brings past, present, and future together in ways distinctly its own. It is a theatre in the root sense of the world, from theatre (Greek: *theātron*) as a space structured to accommodate viewers, and theory (Greek: *theōriā*), which links viewing with contemplation or speculation. But the museum is also theater in the sense of dramaturgy, stagecraft, and performance[3] ...

Barbara Kirshenblatt-Gimblett views the museum as both an idea and a set of practices. The museum as an idea is utopia (imagining the world in a special way) and as such the art museum is in a special position because the very idea of art is itself linked to utopian ideals. The faith in the power of art to make the world a better place is linked to major arts movements in the 19th century. She compares it thusly:

While literary utopias locate their imagined perfect society in a purely imaginative space, the museum as we know it is both located somewhere and locational. ... The museum is a place of deep, not dead, storage. ‘Because, says Aristotle, in order to remember things, it suffices to recognize the place where they happen to be (place is therefore the element of an association of ideas, of a conditioning, of a training, of a mnemonics)....’ The museum as Mnemosyne, mother of the muses and of memory itself, not only spares the past from oblivion, saves it for future recall, calls forth and calls back, remembers—lest we forget. The museum is also a place of experience that actively works with and on memory, which is precisely what Proust so loved about it. Adorno captures this idea when he writes that ‘He adores museums as though they were God’s true creation, which in Proust’s metaphysics is never complete but always occurring anew in each concrete experience, each original artistic intuition.’[16] This is the museum as “‘force field’ between subject and object,” with

memory the mediating term: “works of art return home when they become elements of the observer’s subjective stream of consciousness.”[17]

Barbara Kirshenblatt-Gimblett goes on to assert that “To think about the museum as an art practice—not only museums of art but museums of anything—is to recognize that art is itself a mode of inquiry, that science is an art, and that the capacity to think is linked to the capacity to feel.”[18]

1.6 Museums and Transvergence

While the Greek City provides a model of the Internet world, the presentations and dialogue will entertain the view that globalization increasingly means dealing with the world’s cultures converging with and altering one another. This also means that one must recognize that museums and presentation of art has different meanings in various cultures and places in the world. Several of our dialogue participants described how ancient Greece and Japan did not view the need for a museum and how the meaning of art and the creation of things came from the way of life and the spirit world, of many gods and goddesses and muses that played a powerful role in the daily lives of those ancient peoples. This discussion talked about *kami* and *muses* not in a religious sense, but rather in a sense of those forces that inspire us emerging from everyday items surrounding us in nature and even common objects.

The two days of dialogue covered the expected subjects of art and technology, and then transcended into philosophy, linguistics, anthropology, thermodynamics, mathematics, physics, and even science fiction. The conceptual foundation of a museum for the 21st century arose from this beginning, rather than the usual method of applying and tinkering with existing technology. Virtual museums and digital arts presenting organizations across the world mainly provide a similar motif, applying technology to existing physical structures and collections with little imagination and somewhat disconnected from the grander massive changes that swirl around us.

Chapter 2

Introduction

The Symposium on Transvergence in the Arts and Media was organized in November 2012 by a team from Komazawa University's Global Media Studies' Media Laboratory. Funded by the Ishibashi Foundation, the Symposium's purpose was to conduct a dialogue on the future of museums and digital technologies, applying the lens of "transvergence" for viewing the issues. Transvergence is an increasingly important term referring to the socio-techno chemistry of cross cultural encounters and the resulting fusion cultures that are accelerating in this emerging global economy due to rapidly changing technology.

Museums as social institutions face enormous challenges. Like all organizations, they must successfully address external environmental forces to survive and prosper. The winds of change are accelerating and creating turbulence. Among the most significant forces are: globalization, the merging of technology and content, the rise of social networking, the Internet's long-tail, and thus, increasing competition for audience and attention.

When listening to young people's reactions to museums, it is distressing to discover that they frequently find them boring. Museums are not high on their list for how they would like to spend their weekends, or any spare time for that matter. In the not too distant past, museums could count on the fact that there was little competition for those who wanted to go somewhere interesting and see engaging and life expanding exhibits that could be shared with family and friends. Now there are mega-malls that are nearly entertainment centers, sporting venues in every major city, multiplex cinemas, television and cable with 500 channels, and the ubiquitous Internet with its SNS. Not only museums, but all the arts and education must respond to this challenge.

This summarizes some of the salient issues facing museums vis-à-vis technology and

social change. To address these issues, we decided to step back for a moment to examine the origins of museums in both the West and the East. Is the meaning of a museum the same in both spheres of the world? What are the fundamental assumptions that we need to be conscious of when we move forward to design the museums of the 21st century?

This Symposium should be regarded as an initial exploration in the ongoing dialogue to arrive at a set of fundamental assumptions and recommendations for designing and planning museums for this new era. The results of this report should be considered a work in progress. Principles that emerge will be presented as exploratory notes toward a conceptual planning process or design.

The report is organized chronologically by the presentations on the first day followed by the Dialogues on the second day. Highlights from the two days of discussion will be summarized. The report will end with a conclusive commentary on main planning or design themes that transpired over the two days as well as recommendations for future action.

Opening Remarks: Nobuo Saito

This symposium is planned by the research group of Shibuya Dreamscape Project promoted by GMS Laboratory of Komazawa University. It is proposed to develop new digital media platform for supporting new applications and user services. Current revolution for digital media technologies may support cool Japan, especially for young people culture. Shibuya area is one of the Japanese young culture towns, and it is why the venue of this symposium is set to this Tokyu Hotel. You can see all the Shibuya town area from this hotel room located in 39th floor, and it is especially impressive in the evening.

It is much appreciated for those organizations who support this symposium: Ishibashi Foundation, DaiNippon Printing Company and Tokyu Group.

There are five lectures in the first day; Three Japanese and two from United States. Round table discussion is organized in the second day.

There are so much enhancement in the network technology and mobile devices, and therefore digital media area seems to be very important to activate and to develop these information technologies. There are so many applications and cultural enrichment in these new fields. It is expected that all the participants can understand this new trends and culture.

Chapter 3

Opening Lecture Presentation

Summary

3.1 Takeshi Natsuno

Affiliate Professor, Keio University

It is necessary to consider that current information technology has greatly changed the relationship between the individual person and the organization (system). In the past, there may have been some talented individuals neglected by the society because they had no relationships with big and powerful organizations. Now, the situation has changed greatly.

Information technology has brought about the following three revolutions to our society:

Business Efficiency revolution

It is possible to deal with our business work very efficiently using IT. It is called the industrial revolution by IT.

Search Function revolution

It is possible for any individual to search for information on the Internet very efficiently. One does not need to belong to a big organization in order to utilize its support to do this kind of search. For each individual, this environment is better than any other environment in the past.

Social Network revolution

The power of individual information sending becomes very big in the Internet society. For example, one twitter feed might generate more than a hundred thousand followers.

These revolutions contribute to enhance the power of people in the media world. More than 90% of people in their twenties are now watching NicoNico Video service. They upload their video contents where they show the singing talent better than professionals. Hatsune Miku is one of the typical examples of this situation. It is very easy for young people to show one of the professional talents. The top 5 songs out of 10 on Network Karaoke come from NicoNico Video service.

Even for young people, it is not necessary to work together with big organizations and/or authorities. It is very easy for individuals to share their talents with other people and societies. Then, the individual talent becomes higher and is accelerated. It is true that the speed of changing and enhancement of top talents in the media and art fields are much accelerated, and I believe we are now working in a good age.

We are facing to a good and happy environment, and let's work hard to make our best effort in the current lucky situation.

3.2 Julie Watai

Photographer, Multimedia Artist

Hi, I'm Julie Watai. I'm a photographer and multi-media artist. I don't speak English, but in 2006 I went to Europe and then published my first photo book called "Samurai Girls."

I started my career singing and dancing in a pop music group and then worked as gravure idol under the name "Amano Ai." I always loved photography, and ten years ago I began to focus on the convergence of Otaku culture and street culture.

Traditionally Akihabara and Shibuya have always been separated: there was a wall between the Shibuya girls and the Akihabara people. I felt things were going to change, and now you can see these two cultures are colliding into the 2.5-dimension culture movement. In my photos I always try to cross the culture gap between these two areas. Now many people in Shibuya have started to be involved in otaku culture.

At the beginning of last year I produced the first 3D digital photo book for Nintendo 3DS. It was an immediate success among international videogame fans and in a few days downloads topped half a million. My Furby Circuit bending video is probably the most viewed soldering video ever posted on YouTube.

I love circuit bending because for me it's the perfect example of what I call "Pop Transvergence."

ART x SCIENCE x POP x PLAY = POP TRANSVERGENCE

Why do I do it? Because I feel that mixing science, art, and pop culture is the right way to represent the society I would like to live in.

I consider Arduino, the Italian open source hardware platform, an important tool for the "Pop Transvergence." With things like circuit bending, you can have fun with electronics without being an engineer or an expert, and you can still create digital artworks.

One of the most interesting examples of my "Pop Transvergence" is the video of the song "PUMP UP The VOLUME." Released in 1987 and produced by the English DJs "C.J." Mackintosh & Dave Dorrell, it was the first hit produced using only a sampler and a record player. There were no real musicians or singers - just a perfect mix of audio samples and scratches... and space exploration videos.

This is my world, I hope you like it.

3.3 Marcos Novak

Professor at UC Santa Barbara's Graduate School of Design, affiliated with the the California NanoSystems Institute, Medida Art and Technology, and Art, Director of the transLAB at UCSB

One theme of my presentation is "East West Global: From the Silk Road to Carbon Fiber Space Elevators." The Silk Road connected the Mediterranean to Asia, and the Space Elevator connects our world with space.

This is an exciting moment where we can envision this, but it is not clear that we are approaching it in a complete way. And for today I would propose that the Ancient Greek and the ancient and modern Japanese are a way of taking the possibilities that are offered and making them joyful and rich and meaningful and lasting.

Another theme of my presentation is "Transvergence: Speciation and the Transmodal Continuum"

"Speciation" is how species are formed, how new species of science and art can come into being. Not just novelties, but innovations; not just innovations, but stable forms that are like new species.

The transmodal continuum contains sound, color, form, behavior, interactivity; everything that we express not as divided, but as whole.

Transvergence is a mechanism for thinking that can even be approached algorithmically. With technology, people think of convergence, which leads to divergence.

Transvergence is trying to create speciation.

Digi (digital) is already here, nano is happening right now, bio, quanto, robo, etc. are coming in waves more frequently, which means we need to be prepared to embrace them creatively the way Julie (Watai) is doing.

Context: Perspectives. Need many perspectives

Alloatomic: how the world was made, taken into the poetic so that we can make new things with it, because if you are going to transverge, you need to have a way of transverging. It's not enough to say you're going to transverge, you have to "cut the Furby open" (reference to Julie Watai's Furby presented earlier).

We are citizens of the 21st Century.

Prehistory/Postfuture: (becoming future). If you're young, you're concerned with the future and you want to become the future - you want to make it happen, but to do that you have to go into the prehistory and the postfuture of things. You have to see things from another perspective that we normally don't see. And the steps are pretty clear. First you want to become future, and then you realize that you have to learn about the present - you must become contemporary. Then you realize that there are concepts and things that have been around a while and you have to become archaic.

Say you want to make future music, you need to understand contemporary music, but there is also music theory, and there is the problem of what is music (you must become archaic). Once you confront that, then you can become future again.

Zen Master Ja Seigen Ishin famously said, "mountains are mountains, waters are waters" that's the world and I see it. Then there is the realization that mountains are not mountains, waters are not waters, and after many steps...then, mountains are really mountains, waters are really waters, meaning that the person understands the continuity and the necessity of how things have become the way they are.

So when looking at the museum of the future, what would it be if we were trying to become archaic. The word museum comes from the muses, and it is a shrine to the muses. Shrine in Japan should say something about Shinto and a connection to the world, and the

connection is to the muses.

Definition of the Greek word museum also includes: shrine to the muses; home of music or poetry; a choir of nightingales; a gallery of tropes (ways of saying things); a school of arts and letters; a philosophical school and library; a walking library (it's mobile - it's your smart phone); it's a hill - it could be a place in the forest - a natural place; the title of a book; a festival. These are all the things a museum actually WAS to people who actually had the idea but did not have a museum. They did not need a museum like a refrigerator to put art in, they had art in all of their lives, just like in Japan. Art has been part of the entire culture in both Greece and Japan.

The first museum was in Alexandria (~300 B.C.), but at that time it was a research center where they looked at things and created new things. The trouble is, that people went crazy and destroyed them. The problem was intolerance - the idea that one thing is good rather than many caused this.

The vivid part of transvergence - pop transvergence - is its incredibly vital acceptance of every influence - a kind of joyfulness. What happened when they burned Alexandria was the death of joy. It took 1100 years for the next museum to happen.

If you go online and search "museum of the future" you get a lot of new shapes for a museum. What's interesting is that the thing that has the deepest future is the oldest thing - the British museum based on Delphi - that will still probably be around after the others fall apart.

The transvergent museum: what is it, for whom and why? For the muses, and here in Japan, the kami.

The museum begins by loving the world itself. If you forget that, then nothing else matters.

3.4 Kostas Terzidis

Co-founder of The Meme (Cambridge-based design firm), former Associate Professor at Harvard University's Graduate School of Design

Language has changed. What we say today is not necessarily what we meant before. The lecture today is on "digital culture." But this is a contradiction in terms. Culture is related to our understanding of the world - our subjectivity - how we understand/act in the

world, who we are, our culture, fears, hopes, imagination, nightmares are all a part of the culture. At the same time, the word “digital” is the exact opposite. It is the objectivity of things, how things are discrete, countable, pristine, mathematical. So “digital culture” is sort of the objectivity of subjectivity.

Let me tell you the story of Theseus. He had a ship for adventuring. It was his symbol of adventure. But it was made of wood and began to deteriorate. He replaced each thing that fell apart, and after a while he had replaced everything. So now, which is the real ship - the original ship, or the new one that has had everything replaced? In other words, are my eyes more important, or is my memory?

The world of creativity starts with a few steps: we have an inspiration, we model it, we render it, we present it, and eventually we develop a style. This is how the human mind works. A lot of the things we used to do by hand, we now have tools for. This takes away some of the creativity of the human mind.

One thing you cannot replace, however, is the idea of an idea. That comes from the human mind. But what if that is not right - what if it gets replaced by an artificial thing? What if our minds are being replaced by an intellectual device?

Why does it matter?

Is there anything a computer can do that we cannot? No. Is there anything WE can do that a computer cannot? Yes. Lying, ambiguity, mistakes.

I am interested in the unpredictable world.

We have created a random arrangement of the sentence: “if you can think of it it exists.” If we put that into the computer and run the permutations, it creates different nonsense sentences, and then it comes up with this: “it can think of you if it exists.” Now that means something. That means the computer can produce stories by putting syntax together. It can do haiku if you control the structure. It can do stories for kids. It is not completely random, there has to be a logic and a structure.

I think that language is not a communication tool only - it is a synthesizing...a way to understand the world in a very different way.

For instance, if you break down words by their Latin and Greek origins, you get some very interesting results.

Let’s take the words “statue.” In Latin it means, “stand up” while the Greek word means, “that which makes the gods happy.” So if you’re Latin-based, you make something that is

standing up - that is boring. If you are Greek-based, you make something that satisfies the gods - that is much more interesting because it has to be so perfect that you must think differently. Everything must be precise because it must please the gods. That is the same kind of perfection that you find here in Japan.

If you look at Greek words, they are like *kanji*. Each letter means something in itself. *Kanji* is the same. The pieces are not phonetic, they are symbolic, and if you don't use them correctly you won't think well.

Greek characters are not random - there is a reason they look the way they do. *Epsilon* occurs most frequently, so obviously it is very important. *Alpha* is actually a word AND a letter. I am doing an analysis of the permutations of the Greek letters to try to identify the original meanings of the letters themselves. I believe that it is possible that the word "museum" might have originally meant "the search for the perfect."

The computer is a tool, an extension of ourselves, our alter ego. Use it. Use it to extend your imagination.

And finally, acknowledge that the computer is becoming an intellectual thing. It is beyond its appearance.

3.5 Yukiko Shikata

Affiliate Professor, Department of Information Design, Tama Art University

Environmental Unconsciousness - Canaries out of Coal Mine

In *Solaris* (1972), Tarkovsky filmed a planet of liquid substances that change its shape influenced by human consciousness and memories. A character travels far away from Earth to forget death of his wife, but he ironically has to face the loss after travelling the long distance by the liquid substances.

At "<<polar>>" (2000), Carsten Nicolai and Marco Perjhan presented installation artworks that require collaborations among artists and computer engineers. These artworks used many kinds of sensors, such as light, sound, acceleration, as well as other environmental and spatial sensors. Information received from these sensors were integrated and maintained within a server computer, and some queries were automatically committed to Google using the data received from the sensors. Visitors spatially and physically influenced these systems, and such influences changed sound and visuals of the space. These artworks were

observed to present a world of dynamism in Internet as well as human consciousness.

An earthwork, “Spiral Jetty” (1970) was developed in the State of Utah. “Spiral Jetty” is a large sculpture constructed by the beach. In a macro point of view, it presents a spiral shape in nature, and living forms are observed to accept the spiral. Such observations provide dynamisms of interaction between the artificial object and nature.

Recently, we can capture and recognize this kind of dynamism by applying information technologies. Under such circumstances, NTT InterCommunication Center(ICC) presented an art exhibition “Mission G: sensing the earth” (2009). “Mission G” included several artworks to show new ways to view the natural environment using information technologies such as environmental sensors. The exhibition inspires several questions as follows: What does it mean to observe nature? How do these observations influence nature? How can digital-bases be involved in interactions among nature and humans? How accurate are current technologies? What is a post-central world of dynamism constructed with digital networks?

By facing the massive damage of the Tohoku earthquake, my intention to combine arts and technologies seems more important than ever. Independently, many artists started persuasive activities to regain the Tohoku area, such as the music of Yoshihide Okamoto whose project is named “Change the name of Fukushima into a positive name by culture”. Arts can entertain and enhance one’s mind, and arts could let people think about how we live. Therefore, after 3.11 I have become more interested in presenting art exhibitions to the public rather than educating curators.

Furthermore, one’s unconsciousness is partially possible to capture by applying information technologies. At “Polaris”, the character’s unconsciousness is visualized by fictional substances. Personal and physical data and environmental data could be digitally captured and shared by applying information technologies, and an important question is what we can study by processing such data. Even technologies and sciences progress, human beings can never control nature entirely, as we learned from 3.11. We are allowed to live in nature, so we have to think about an appropriate relationship with nature by using technologies. Those technologies that enrich our relationships with nature are far more important than the technologies that enrich human beings. Therefore, knowledge used to overcome our physical and intellectual scale is essentially important, and only human beings are allowed to reach such knowledge.

Roles of artists seem more important, because massive amounts of people have started to publish and to share arts, music, or movies through the Internet in the past decade. Everyone on the Internet can relate to arts in any way, though real and experienced artists should take responsibility to lead the arts on the Internet.

Felix Guattari pointed out three ecologies of nature, society, and consciousness. I believe that information technologies can integrate these three ecologies. As a conclusion, everybody is an artist and everybody could be a curator on the Internet, and I want to think about who we are, and where we live by influencing each other through technologies. Furthermore, we can start creating new activities combining environmental unconsciousness and consciousness through interconnections with each other.

3.6 Larry M. Kubota

Professor at Komazawa University's Global Media Studies Faculty

Shibuya Dreamscape is a transvergence project sponsored by Komazawa University. It is a digital platform to showcase and highlight some of the most interesting and appealing aspects of Japanese youth culture for the international audience.

Some of the unique features of the project are:

Social Networking Platform - highlighting Japan's urban youth culture

Mirrored Reality - Virtual Reality + Augmented Reality

Advanced Internet Technology - next generation technology simulating a themed entertainment site with media production and distribution capacity

Biomorphic Evolutionary Computation - transforming stories, places and characters

Franchise Sites - develop, produce and network international sites Shibuya Dreamscape has three dimensions: the real Shibuya, a virtual Shibuya, and the stargate dimension where amazing things happen.

MediaScape and Art Dimension: One component will be an art or museum dimension. We were inspired by the Ishibashi Foundation museums and the kind of art they have been highlighting. We have had a long-term interest in the whole notion of Japonisme, which in some ways I view as having a strong connection to "Cool Japan." Today there has been so

much publicity about Cool Japan and cool Japanese fashion, art and music, but we forget that over 100 years ago, when the world first started to learn about Japan right after Commodore Perry, there was another Cool Japan at that time, and that was called Japonisme. And there were people in the Western world that were crazy about Japanese art, and they formed secret societies to share this love of Japanese art. So in a sense, that is somewhat connected to Japonisme as transmedia. Transmedia is the use of different artistic formats or media formats - different platforms for conveying the content.

Japonisme = Transmedia

Cool Japan = Transvergence

It's the coming together of different cultures and art and creating what Marcos Novak calls a new species.

For further information contact:

- Japanese Language: Nobuo Saito nobuo.saito@gmail.com
- English Language: Larry Kubota lkubota@komazawa-u.ac.jp

Chapter 4

Day 2 Dialogue

4.1 Opening Remarks by Larry Kubota

Good afternoon everyone. For those of you who were not with us yesterday, my name is Larry Kubota and I am a member of the Global Media Studies Faculty at Komazawa University. Our Media Lab is the host of Day 2 of this Symposium along with the generous financial support of the Ishibashi Foundation and the Dai Nippon Printing Company.

Now I have the distinct pleasure of chairing today's session on our Symposium topic of "Transvergence in the Arts and Media." We are honored again to have our distinguished speakers from yesterday joining us and leading today's dialogue. They are as seated beginning with those on my right: Yukiko Shikata, Kostas Terzidis, Julie Watai and Marcos Novak.

Marcos Novak: We owe a great deal of gratitude to professor Novak as he coined the term "transvergence." I went to a conference at the Getty Museum in Los Angeles while I was at UCLA in which the topic was "transarchitecture," another concept formulated by Professor Novak that is a forerunner of transvergence. He is a Professor at the University of California, Santa Barbara where he is affiliated with the California NanoSystems Institute. There he named the AlloSphere, the largest immersive media environment in the world. Professor Novak is an artist, architect and generally recognized as a pioneer of architecture in cyberspace.

Kostas Terzidis: He is a scholar, writer, architect and a founder of The Meme (a design firm based in Cambridge, MA). He was formerly a professor at Harvard's Graduate

School of Design.

Yukiko Shikata: She is a distinguished independent curator based in Tokyo. Her work has been at museums such as The Mori Museum, as well as many international museums.

Julie Watai: She is multifaceted and extraordinary. As a person of many talents, she is known as a performance artist, singer, photographer, multimedia artist, and even as a model. Importantly, she represents this younger generation and its transmedia interests and capabilities.

In addition, there are all of you, not merely present to observe, but to actively engage in our discussion so that we may collectively expand our minds and gain greater knowledge.

Rules for the Dialogue

To begin this session, the intention here is to provide a Round Table Discussion, despite the fact that we are seated in a rectangular fashion. I urge us to imagine ourselves seated equally in a circular mode.

Actually I tend to view this more as a “Dialogue,” which I’ve discovered from Wikipedia is a literary and theatrical form consisting of a conversational exchange between two or more people. Akin to transvergence, its chief historical origins are to be found in classical Greek and Indian literature. Plato introduced the systematic use of dialogue as an independent literary form that he perfected and is considered a master of.

Dialogue is formed by two words: “dia” and “logos,” which can be literally interpreted as “dual meaning” or more appropriately the “two way flow/exchange” of meaning.

The Brazilian educationalist Paulo Freire, known for developing popular education, advanced dialogue as a type of pedagogy. Freire held that dialogued communication allowed students and teachers to learn from one another in an environment characterized by respect and equality. A great advocate for oppressed peoples, Freire was concerned with praxis-action that is informed and linked to people’s values. Dialogued pedagogy was not only about deepening understanding; it was also about making positive changes in the world: to make it better.

So with the spirit of Plato and Paulo Freire in mind, let us engage in a dialogue that is about understanding and learning that will lead to positive action, allowing us to be open to perspectives that are not our own.

I will begin this dialogue with our speakers from yesterday, anticipating that they may wish to expand on their presentations and engage with their fellow speakers for their views. The rest of you can comment or ask questions. For those of you who are not the speakers, please state your name at the start of your comment as we are recording these proceedings. Please try to be concise and not expand into a monologue. My role is to keep the conversation moving, stimulating and towards meaningful understanding. One of the goals here is to formulate ideas and concepts for what the museum of the future might look like in an age of advanced media technology and the transvergence of culture and art.

Fusion Culture

Let me open with the idea of fusion culture. I came across a wonderful publication recently, entitled *Kyoto Journal*, 74th edition. Allow me to read from it as it addresses the theme of our subject of transvergence.

“China developed as a fusion culture, as did the other polities across the Eurasian land-mass, united at various times in history by Alexander the Great, Genghis Khan, and Tamerlane. The result: overlapping languages, syncretic faith traditions, a vibrant mix of musical traditions, and a rich cuisine.

Rudyard Kipling’s oft-quoted description of a static and discrete “East” and “West”-“and never the twain shall meet” is not supported by historical fact. [*Kyoto Journal*, p. 9]

By Tang times, traders, itinerant musicians, spiritual seekers, and other travelers created interactive streams of culture that moved between Damascus, Constantinople, Rome, Antioch, Alexandria and Samarkand, further intermixing in the Eurasian caravan and oasis towns deeper into the Silk Roads. In East Asia, these streams converged in Chang’an, as the imperial western capital of the Tang dynasty and far eastern center of Afro-Eurasian trade. During the eighth century, Chang’an was the largest, wealthiest, and most advanced city in the world—a precursor to today’s “global cities.”

Especially among the cosmopolitan elite, multicultural style was “in”. The wealthy wore Turkish hairstyles, followed the Persian fashion of tight bodices and sleeves, and ate fusion cuisine—mixing Silk Road spices and cooking techniques.

Nara’s leaders modeled themselves after Tang society, a culture that was not simply “Chinese,” but one of the richest examples of intercultural fusion in world history. [Leanne Ogasawara, *Kyoto Journal*, p. 11]

Jean Miyake Downey in the *Kyoto Journal* goes on to say that, "from 710 to 784-as the imperial capital and the far eastern end of the Silk Road-Nara dazzled as an early medieval global city. As internationalized as Tokyo has become, it still doesn't evoke the ancient capital's worldly, broad-minded sensibility during the eighth century. The court welcomed clerics, scholars, and artists from throughout Asia. [*Kyoto Journal*, p. 83]

Like all of what's left of ancient Nara, all that remains of the original Yakushi-ji (7th century temple) appears to be a petrification of Silk Road cosmopolitanism. A triad of healing bodhisattvas have stood for a millennium on a pedestal decorated with Greek grapevines, Islamic lotuses, Hindu crouching figures, and Tang Chinese directional animals. [Jean Miyake Downey, *Kyoto Journal*, p. 83]

4.2 Dialogue Highlights by Participants

Morning Session

Yukiko Shikata: Japan did not have a long history of museums. Marcos mentioned that the Tea Room was the original museum in Japan - culture does not separate art from daily life. Everything is intermingled. From this perspective, we must start to think about what might be the future of museums in Japan.

Marcos Novak: Symposium in Greek means to drink together. Dia in dialogue means "trans" in Latin, so "transvergence" can also mean "dia-vergence" - things connect and they evolve.

In the West, Ancient Greeks had no museum. Museums occurred after the West had destroyed everything and needed to collect and remember - recognition of a treasure that has been lost and now must be treasured. We need to make human treasures that don't need "boxes." The culture knows so much before the institutions are created. How do you raise the level of the whole culture? There is a collective culture that possesses knowledge beyond its institutions. We need museums that serve the local culture rather than a universal box. Japan's Living National Treasures is a really good idea.

Larry Kubota: Do museums have to be bound by a physical box?

Kostas Terzidis: We are living in a transitional society. A lot of old concepts are being reexamined in light of new technologies. Maybe we can now redefine the museum. Who is the entity we're looking into, what are these objects of interest, who are the people and what is their access to the information? Can everyone be an artist? Then it changes the whole concept of art. I would suggest putting on the table some of the new emerging ideas and systems of information dissemination and access of information.

LK: One of the wonderful resources we have here today is Julie Watai, who represents the culture that we need to reach out to. Can you talk about this Julie?

Julie Watai: I think that curiosity is the key. It comes from people's experiences and how they experience things. Young people do not go to museums. Augmented reality could help (them gain access to the museums) from anywhere.

It is important to have an entry point for young people to search for their muse (gesturing with her smartphone).

MN: I think that is fundamentally important. It is interesting coming from Greece and seeing so much beauty here in Japan in both the past and the present, just as you once saw in ancient Greece. It was stopped in Greece, but in Japan there are still kami. Are young people aware that this would be impossible without kami? You want the museum to be everywhere rather than closed, but how do you distinguish between noise and signal? On one hand, it's good to be free and enjoy everything. On the other hand, some things are difficult, so difficult that they are rare. If you embrace the new, what would be a contemporary human treasure and how would you care for it (to JW)?

JW: I have curiosity toward all kinds of things, and when I think "if I put this and that together it would be fun," then I want to make it and that's kind of an experiment. I use my instincts when I decide what to put publish, and if it's good, then people will comment on it right away, so you can tell how it is being received. I want young people to play and experiment with the technology available.

YS: Noise and signal change through the ages. The orientation of modern European culture tries to articulate everything by words and by space and by time, and this is

more flat-based, not flexible. Now with the Internet, information flows, things are more movement-based, energy flow-based, flexible. Social media-based museums and many other types of museums rather than one is needed.

KT: Could it be that the technology is what makes it possible for those opportunities? Museums are then about the process of making those things.

Nobuo Saito: In Japan we say that if the fish is more poisonous, the taste is better. I believe that signal and noise may be different for different nations or people.

MN: Actually, I think that ability to taste the poison is a cultivated thing. It takes care and that takes centuries to create, and if you destroy it, it takes centuries to gain it back. It may never come back. There's no guarantee that Greece will ever be ancient Greece. I love noise if you pay attention. But the fact is, I can't speak English if I don't know language, you can't eat food if it's not good for you, the Internet won't work if all the cables and all the protocols don't work - the lights won't go on, when the Fukushima disaster happens it happens and it can take away the whole city if the wind changes. If we like noise, why don't we go and live in Fukushima? Because it will kill us. There are things that are actually bad for us.

Naoki Ishibashi: I wonder if signal is part of noise - if Shikata-san gets a message from the noise, then that is signal.

MN: ...the signal must be decoded

NI: ...if the artist and Shikata-san feel a signal...

MN: ...because she is a curator, and artist...

NI: ...so it's really bi-directional....

Deborah Kubota: Who chooses what is good and fine, and can signal change from generation to generation?

MN: Some parts change, and other parts don't or change more slowly. For instance, the bust of Nefertiti still amazes us, and that doesn't change from generation to generation. Who decides what is good and not just noise?

There was a time when the world was syncretic - polytheistic. It valued and respected different views/stuff. I think that the love of noise is an apology for guilt. We need to bring back all the kami across the world instead of the one correct god, the one correct art, the one correct museum.

How do you choose? How does Julie choose what she is going to put on the Internet?

JW: There was a time when people were influenced by sci-fi, etc., but it is not there anymore. So I have to search on the Internet. Everything I know is on the Internet.

KT: We tend to give credit to the superficial rather than to the originator. The original creator of the Furby, for example. If you don't have the original, you can't modify it.

YS: Japan is better at modifying. Regarding kami, kami are everywhere, including gadget culture. There is even kami ("hair") kami - sort of tongue-in-cheek.

LK: We're all infused with our ancient past and it comes out in different ways in the present. And I'm wondering if anyone else was struck with what Julie did with the Furby, because I was. When I observed that, I thought it was sort of outrageous to take such a cute cuddly creature and skin it alive. If we Americans did this, we would do it with some anger and there wouldn't be the same kind of atmosphere to it. And it struck me that it was a very Zen kind of thing - like the notion of "if you see the Buddha in the road, kill it." She transformed it into another creature - it died and was reborn. I suspect that this comes from her infusion of her culture.

KT: We are confusing the superficial with the real thing. We view it one way as Westerners, but how would a Buddhist priest view it?

LK: It seems to me that someone created the Furby (product) but then Julie changed it through media, and that may be more meaningful than the item itself. There was a transformation that occurred that was a meaning transformation. That is another dimension that we need to consider when dealing with art and with technology.

MN: You cannot just look at the Furby - it was Julie and the Furby. You cannot separate technology from culture and culture from technology. The issue of museums is not just about the objects, but what is civilization.

Naofumi Yoshida: Where do our ideas come from - how do we make these ideas?

MN: I think Julie answered it by saying “curiosity.” I think that’s right, but I would add “engaged” to curiosity. One question I would ask is what is the difference between the unique and the rare? Mozart said that love is genius. A lot of stuff is being generated, but someone chooses.

LK: Because Julie will not be with us after lunch, and as she represents a populace trend that has been opened by the Internet, and we haven’t caught up yet with filtering what is special and what is not special - it’s more of a selectivity that is done by people, I’d like to see if anyone has a question for her before we break for lunch.

KT : Do you think 100 years from now, people will remember you or the Furby?

DK: For me, Julie will always be fused with the Furby. It’s not Julie, and it’s not the Furby, it’s Julie and the Furby.

JW: I was inspired to do the Furby video by a text on a message board about putting a Furby into a microwave. So I made a video wearing the kind of clothes that this type of person would love - the French maid. A lot of people saw the video, and I read comments from all over the world. The comments from the West were mostly negative.

YS: There is a huge amount of information on the Internet, sort of a collective intelligence via the Internet.

MN: The word for genius in Greek is daimon, or spirit - kami, and everyone has it. Each person has their own genius, or kami. It’s the thing that makes you you.

Afternoon Session

LK: For the afternoon session, I would like to shift the discussion towards coming up with some principles and ideas about some practical ways we can envision and reinvent the museum for the 21st century. Let me begin with Yukiko Shikata, as an independent curator having worked at some of the premier museums in Japan and elsewhere, I believe you see the arts world encountering a fundamental shift as it faces the challenges of the 21st century. Can you speak about this more?

YS: Since Internet technology can deal with a vast amount of information and people can link to that information almost like a curator. This kind of audience participation

has changed curation, and I've been exploring this since the mid-1990's. Rather than being curators, perhaps we are mediators. Since 2010 there is a new notion that everyone can be a curator. Curator has become sort of an information curator. If everybody can be a curator, then how can a curator survive? We have to work to stimulate people. How do we stimulate critical thinking?

KT: This idea of anybody can be whatever is very interesting because it's happening now. And that is because the technology made this possible. But who enables the technology? The toolmaker vs. the tool user - only a few people can actually make the tool and they give that illusion that anybody can do whatever. The tool itself is the most valuable thing in the process. Perhaps the curator is the "Meta" curator - the person who controls what is being created by allowing access to certain tools.

YS: Perhaps user can become the creator.

LK: Shikata-san, let me quote from you in an interview that you gave to CRUMB. In it, you talked about how in Japan, body and technology are quite "naturally" linked, technology is not an alienating device. Japanese people are looking for the new, as life is based on transformation and the fleeting (referring to the Buddhist tradition). There is no desire for building permanence, as in Europe for example, or thinking of a "permanent situation." This led into questions of archiving, forms of documents, and memory. You mentioned that the idea is not to establish a "whole archive" (mega-archive) as desired in the West, memories are personal, and remain personal, in this sense there is a "fragmented archive." In the Japanese context there is no aim to build this shared big archive. How does this play out in the world of museums?

YS: In Europe people consciously collect memories and information. In Japan, we did not do that. There are also an unconscious aspect - such as with Google - serves to accumulate knowledge. Wiki-based archives are also interesting - how we choose is up to the person. As a curator, that is an interesting situation.

LK: I came across a report from the Center For Museums in which they identify core educational skills for the 21st century. And they were: 1) critical thinking; 2) synthesizing information; 3) being able to apply lessons to the real world; and 4) teamwork and collaboration. What do you see in the museum world that are trying to address

these four issues?

Yasushi Ikeda: New signal is collaborative among creators and observers. Maybe that will happen in different cultures more vividly and more actively. IT gives us this opportunity for reinterpretation of the original message to create new meanings. But the content is not as essential as humans experiencing it together in the box of the museum.

KT: Technology has enabled the lack of human closeness. We have reached the point of illusion of what it means to be with someone - it's more of a visceral experience. Going to a museum with a friend to physically see something that you can almost touch is a different experience than googling it.

LK: I recently came across a new version of a museum, on the Internet, - the Walker Arts Center in Minneapolis, which is reinventing itself. It is reorganizing itself in a radical way focusing on storytelling - using objects, etc. to tell a story. It strikes me that early and very powerful architecture (as some of you are architects here) was storytelling architecture, like some of the temples, cathedrals and shrines. Comments?

KT: One way to enhance the storytelling would be to allow the user to make up a story about the thing. If people could take pictures inside the museum, then publish them as a group and commenting on each other pictures without an author imposing a central storyline. Then, perhaps, the content is not what is interesting, but rather it's the story that has been created that is interesting.

LK: What about combining media with architecture? Are there some examples of that happening?

MN: Increasing examples all over the world. Now becoming entire cityscapes. The problem is that as soon as anything is developed, it goes from being avant garde to being a commodity. The problem isn't the ideas, but the system of values. Once everything is media, what will we say with it? What does it mean?

It's tremendous to be talking about this at a Zen university because that means something. What does transvergence mean in a Zen context?

There are good ways of doing things. For instance, Apple fired Steve Jobs, then they hired him back and now they're at the top. He eventually created iPhone and it's

winning because it's better because Steve Jobs insisted to make it better because his core value was Buddhism. He took time and he did it correctly. He had a value system that informed the product.

The iPhone is transvergent because the camera and the phone converged, but then transverged because of the use media content.

We need to create the genuinely new that is also good for humans. How is my iPhone (or museum) a shrine to the muses, a choir of nightingales, a gallery of tropes, etc.? How does my iPhone (or museum) get derailed? This is a model for how to think about creating a museum.

YS: Museum can also be a platform where users create using applications.

MN: Heidegger said that, "art is the truth setting itself to work."

LK: How would you take your model and set about to create a museum?

MN: First remove ego and profit motives - separate the things that are selfish from the things that are for everyone, because if they are for everyone they are also for me. There would be some clarifying to be done. Then it would need to be whole and to be focused.

A museum is a shrine or temple of art. What if everyone had a shrine in their home that is also connected to the Internet and their iPhone and also to a physical museum? Then the museum is not a dead repository, but something living.

YS: Creative Spiral, or circular spiral of imagination - I like that idea. We have a new way of democracy through the Internet. The mission of the museum of the future is to make life and art creative like a spiral.

KT: We have to embrace that we may not know what we are looking for. The idea of a museum being unpredictable is good. Don't try to replicate what we already know.

MN: I'd like to add a word to the ones we've been using: Worldmaking. We make the world word by word, action by action. That is one of the ways we transverge.

NS: In each area each shrine has its own event that most of the local area people enjoy. So maybe each museum should be enjoyable...

MN & YS: ...and local...

LK: Thank you everyone for a very enjoyable two days. Like Magellan, we started out on the beginning of a transvergent journey, with the museum as just a starting point, and I look forward to more discussions in the future.

Chapter 5

Conclusion

Let me begin by saying that rather than focusing on practical applications of how to create a future museum, this symposium has focused on the question of what a museum means in the 21st century. This is the beginning of a very important dialogue.

According to Kenneth Boulding, co-founder of General Systems Theory and one of the great thinkers of the 20th century, we have begun a “Great Transition” from a modern society to a post-modern (media technological) society. But our 20th century industrial institutional structures are mismatched with the world’s 21st century cultural and technological changes. The rapid change of technology has created a “turbulent global environment” in the words of Eric Trist, co-founder of the Socio-Technical Systems approach to work design. Like other organizations, museums and arts organizations must adapt to this new environment or else risk perishing or becoming irrelevant. In light of the Great Transition taking place, museums and arts organizations can play a powerful role in the provision of images and stories that they convey to forming an ideology that is appropriate for these times. What is required then is a strategy or a process for addressing this Great Transition rather than an ideology per se. In order to do so, there is a need to reexamine the essential values that provide the foundation for the meaning of museums and art organizations in the 21st century. It is clear that this was on the mind of the speakers with they shared their presentations with the audience.

There were many ideas posited by the speakers, but there are two in particular that we feel were especially relevant to the subject at hand. The first was that in the ancient civilizations of Japan and Greece, art was integrated into the daily lives of the people. Their world was filled with kami or muses - spirits that inspired literature, arts and science, forces that

brought a holistic integration with nature and the world. Museums and arts organizations can play a needed role in nurturing these kami or muses for more people, not just for those who are select and highly educated.

The second idea was how in ancient times, the legendary Silk Road linked different cultures, enriching the lives, crafts, and arts from the Mediterranean all the way to the far side of the Asian landmass—and beyond. Today’s Silk Road is the Optical Fibers that connect the peoples of the world through the Internet, and just as it did in ancient times, the cultures converge and fusion cultures develop. Novak calls this act of convergence and subsequent creation of entirely new cultural expressions transvergence.

We thought it particularly fitting when Julie Watai, gesturing with her smartphone, commented that young people need an entry point to search for their muse. Novak responded by noting that smartphones are essentially shrines for the muses or kami, and called for encouraging the emergence of all the kami and all the muses throughout the world. Instead of one correct god, one correct art, or one correct museum, there must be many. We feel that arts leaders must closely examine the regional culture of their organization’s existence, analyze how it has changed and recognize new emerging patterns. They then need to see how this fits with the larger global networked world that we live in. Permanent plans, although still required, must be augmented by experimentation and sending out probes or scouts into unknown territory and establishing pioneering outposts in this new turbulent world. Design, planning and strategy must adapt to this new emerging turbulent streaming environment.

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- [17] *Op cit.* Kirshenblatt-Gimblett, p. 2.
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Appendix A

Symposium Schedule

“International Symposium: Transvergence in Media and Art” Program

1st Day Session(November 16)

Chairperson: Nobuo Saito(Research Associates, GMS Laboratory, Komazawa University)

13:00-13:15	“Opening Remarks” Takeshi Natsuno(Affiliate Professor, Keio University)
13:15-13:45	Julie Watai (Artist) “Pop Transcendence”
13:45-14:35	Marcos Novak (Professor , University of California Santa Barbara) “Where Muses and Kami Meet: Toward A Transvergent Museum For A Transvergent Century”
14:35-15:25	Kostas Terzidis (Associate Professor, Graduate School of Art and Architecture, Harvard University) “Digital Culture”
15:25-15:40	coffee break
15:40-16:30	Yukiko Shikata(Affiliate Professor, Tama Art University) ”Environmental Unconsciousness – Canaries out of Coal Mine”
16:30-16:50	Larry Kubota(Professor, Faculty of Global Media Studies, Komazawa University) “Introduction to Shibuya-Dreamscape Project”
16:50-17:00	Nobuo Saito Closing Remarks

2nd Day Session(November 17)

Chairperson: Larry Kubota

10:00-10:30	Larry Kubota Opening Remarks Summary of 1st day session
10:30-12:30	Round Table Discussion
12:30-14:00	Lunch Break
14:00-15:30	Round Table Discussion(continued)
15:30-16:00	Summary Questions and Answers
16:00	Closing Remarks

Round Table Discussion Participants List

Chairperson: Larry Kubota (Professor, Faculty of Global Media Studies, Komazawa University)

Participants:

- Marcos Novak (Professor, University of California Santa Barbara)
- Kostas Terzidis (Associate Professor, Graduate School of Art and Architecture, Harvard University)
- Yukiko Shikata (Affiliate Professor, Tama Art University)
- Julie Watai (Artist)
- Naoki Ishibashi (Assistant Professor, Faculty of Global Media Studies, Komazawa University)
- Morimasa Aketa (Research Associate, GMS Laboratory, Komazawa University)
- Naofumi Yoshida (Associate Professor, Faculty of Global Media Studies, Komazawa University)
- Norihiro Ishikawa (Professor, Faculty of Global Media Studies, Komazawa University)
- Nobuo Saito (Research Associate, GMS Laboratory, Komazawa University)
- Deborah Kubota (Research Associate, GMS Laboratory, Komazawa University)

- Yasushi Ikeda (Professor, Graduate School of Media and Governance, Keio University)

Student Participants:

- Kanemitsu Mina
- Kubota Michiko
- Miyamoto Mai
- Miyasaki Maiko
- Saito Hiromu

Appendix B

National Endowment for the Arts blog

Symposium on Transvergence in the Arts and Media

Julie Watai is a performance artist and idol in Japan and Italy who is forging a connection between the Fashion World of Shibuya and the Technology World of Akihabara. She declared at our symposium that young people no longer go to museums, and that it is important for them to have an entry point to search for their muses. She said this while expressively gesturing with her Smartphone (which one speaker called a “shrine to the muses”).

Thus began a November 2012 dialogue in Tokyo at the Symposium on Transvergence in the Arts and Media on how to design a museum for the 21st Century. The discussion initially concerned what it would take to create a virtual museum, as we were working on another project to build a media platform that would act as a cultural gateway from Japan to the world at large. A virtual museum would be an appealing addition to that platform. In order to design a virtual museum that would not just be a replica of an existing physical museum, we needed to think beyond simply applying technology to enhance the experience. This quest led us to many other questions such as what is the meaning of a museum in the 21st Century? Do museums and arts presenting organizations differ in various parts of the world? With these and many other questions emerging, we determined that it was necessary to return to the fundamental ideas that shaped museums so that our conceptual work would address deeper and broader issues that challenge us and provide a longer lasting solution.

And so what initially began as a technology enhancement project turned into something

far more fascinating and conceptually exciting. We assembled artists, scholars, and business people in the fields of art, architecture, and media from Japan and the West for two days of presentations and dialogue, which mainly explored the meaning of museums in a global, turbulent environment of rapid technological and social change.

Marcos Novak (UCSB, artist & architect) and Kostas Terzidis (scholar, architect & writer, co-founder of The Meme design firm) began the conversation by explaining that in ancient Greece there were no museums, and that instead they had temples dedicated to the Muses, the patron divinities of the arts in Greek mythology. Nor were there any museums in Japan until after contact with Europe, according to Yukiko Shikata (curator & scholar). For both civilizations, art was integrated into their daily lives, in which there was no need for museums. Their world was filled with kami or muses – spirits that inspired literature, arts and science, forces that brought a holistic integration with nature and the world.

During those ancient times, the legendary Silk Road linked different cultures, enriching the lives, crafts, and arts from the Mediterranean all the way to the far side of the Asian landmass—and beyond. Today's Silk Road is the optical fibers that connect the peoples of the world through the Internet. And just as it did in ancient times, the cultures converge and fusion cultures develop. Novak calls this act of convergence and subsequent creation of entirely new cultural expressions transvergence.

This transvergence is apparent in one of the most popular brands today - Apple. Novak recalled for us that Steve Jobs was a Zen Buddhist and that the beauty of Apple product designs are not an accident - they are a result of Zen and, thus, represent that value system. Our problem is that the system of values within which ideas are embedded changes those ideas and products/objects. Novak stressed that when we talk of creating a 21st century museum, we are having the wrong conversation. Our current conversation about applying new technologies, various forms of media, stimulating architectural design will not get us out of our current box. We need to have a conversation about changing the value system, the system of beliefs that govern our life and how we design museums and arts presentations.

Shikata posited that the orientation of European culture tries to articulate everything by word, by space, and by time, and that this is more “flat-based” and non-flexible. With the emergence of the Internet, information flows have become more movement and energy flow-based – more flexible.

Now let's get back to Julie Watai's comment. Novak responded by noting that Smart-

phones are essentially shrines for the muses or kami, and called for encouraging the emergence of all the kami and all the muses throughout the world. Instead of one correct god, one correct art, or one correct museum, there must be many. Arts leaders must closely examine the regional culture of their organization's existence, analyze how it has changed and recognize new emerging patterns. They then need to see how this fits with the larger global networked world that we live in. Permanent plans, although still required, must be augmented by experimentation and sending out probes or scouts into unknown territory and establishing pioneering outposts in this new turbulent world. Design, planning and strategy must adapt to this new emerging turbulent streaming environment.

A report of the symposium including video will be available at gmsweb.komazawa-u.ac.jp/Lab/ in the spring of 2013. Museums and presenting arts organizations interested in learning more about our project and team may contact us at dlkubota@gmail.com.

Larry Kubota is a Professor at Komazawa University's Global Media Studies Faculty. Previously, he directed leading Multimedia Research at UCLA, and directed Policy, Planning and Budget at the National Endowment for the Arts. He was also a former member of the Planning and International teams at the National Institute of Education.

<http://artworks.arts.gov/?p=16383>

Appendix C

Photograph



第三部

駒澤大学グローバル・メディア・スタディーズ・ラボラトリ規程

駒澤大学グローバル・メディア・スタディーズ・ラボラトリ規程

平成 22 年 4 月 1 日制定

(名称・設置)

第 1 条 本ラボラトリは、駒澤大学グローバル・メディア・スタディーズ・ラボラトリ(以下「ラボ」という。)と称し、駒澤大学グローバル・メディア・スタディーズ学部(以下「本学部」という。)の下に設置する。

(目的)

第 2 条 ラボは、駒澤大学(以下「本学」という。)建学の理念及び本学部のポリシーに基づき、グローバル・メディア・スタディーズに関連する研究及び関連する活動を推進する。

(事業)

第 3 条 前条の目的を達成するため、次の事業を行う。

- (1) 研究会、講演会及び各種イベントの開催
- (2) 機関誌などの刊行
- (3) インターネット等の各種メディアを用いた情報発信
- (4) 外部の研究団体、機関又は企業組織等との共同研究及び協力
- (5) 学外組織等に対する社会的貢献
- (6) 研究を通じた人材育成
- (7) その他上記各号の目的を達成するために必要な事項

(運営委員会)

第 4 条 ラボには、運営に関するすべての事項を審議し決定するため、運営委員会を置く。

2 運営委員会は、所長、副所長及び運営委員 5 名以内をもって構成する。

(委嘱)

第 5 条 所長、副所長及び運営委員は、本学部教員又は本学部以外の本学教員の中から、運営委員会で決定し、本学部長が委嘱する。

2 所長及び副所長は、運営委員の中から互選によって決定する。

(所長及び副所長)

第 6 条 所長は、ラボを代表し、ラボの管理・運営・経理を統括する。

2 副所長は、所長の職務を補佐する。

(主任)

第 7 条 所長の職務を補佐し、ラボにおける事務及び会計事務を統括するため、主任を置くことができる。

2 主任は、運営委員会の議を経て運営委員の中から所長がこれを委嘱する。

(任期)

第 8 条 所長、副所長及び運営委員の任期は、2 年とする。ただし、再任を妨げない。

(顧問)

第 9 条 運営委員会に必要な助言を与え、事業の円滑な運営をはかるため、ラボに若干人の顧問を置くことができる。

2 顧問は、運営委員会が推薦し、所長がこれを委嘱する。

(研究員)

第 10 条 ラボには、研究員を置くことができる。

2 研究員は、本学部教員、運営委員会によって決定される研究計画に参加を希望する本学教員、本学学生及び学外者から研究継続期間若しくは年度を単位として委嘱する。

3 前項の委嘱については、運営委員会の議を経て、所長がこれを行うものとする。

(運営費)

第 11 条 ラボの運営費は、外部資金・研究会等の会費・寄附金その他をもって充てる。外部資金の取り扱いについては、駒澤大学受託研究に関する規程、駒澤大学学外共同研究に関する規程、駒澤大学奨学研究寄付金に関する規程及び駒澤大学寄付講座に関する規程等に従う。

(規程の改廃)

第 12 条 この規程の改廃は、運営委員会の議を経て、本学部が大学の承認を得てこれを行う。

(施行細則)

第 13 条 ラボの運営に関する細則は、運営委員会の議を経て別にこれを定める。

(事務所管)

第 14 条 ラボの事務所管は、教務部とする。

附 則

この規程は、平成 22 年 4 月 1 日から施行する。

以上

平成 24 年度運営組織

- ・ 所長：石川憲洋
- ・ 副所長：各務洋子
- ・ 主任：吉田尚史
- ・ 運営委員：西岡洋子、石橋直樹、絹川真哉、杉森建太郎

平成 25 年度運営組織

- ・ 所長：石川憲洋
- ・ 主任：吉田尚史
- ・ 運営委員：西岡洋子、石橋直樹、絹川真哉、杉森建太郎