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rchitecture



Since its inception, the Department of Design has followed an educational philosophy that emphasizes broad-ranging education and advanced design abilities. The Department has been built on tradition and on nurturing the development of a truly creative spirit, to serve as a force filling the modern world with ingenuity. Based on this philosophy, the Department has continued to graduate large numbers of highly qualified designers.

Today, amid cultural diversity and advancing information technology, there is a need to ask fundamental questions targeting the origins of the ways in which we live. The Department seeks to answer such questions by reaffirming its educational philosophy of pursuing functionality and beauty in everyday life and of respecting both tradition and innovation.

The Department's educational and research structure consists of ten independent studios specializing in individual domains and organized into three groups that address the common themes of visual, spatial, and functional design research. In addition, three studios in Environmental Design-Moving and Still Image Design, Planning and Theory, and Painting and Decorative Design-have been established to provide common foundational courses. Both the undergraduate and postgraduate curricula are tailored to allow each student to grow into his or her natural talent freely-without becoming trapped in existing domains-by taking full advantage of the unique qualities of each studio and group.

The Department of Architecture of the Tokyo University of the Arts formally opened in 1923 and has produced a large number of prominent architects. The distinctive characteristic of the Department of Architecture is that it is the only national educational institution of its type located in a university of the fine arts in Japan. Enrollment is limited to 15 undergraduate students and 16 master's degree students, with 9 full-time teachers to guide them in comprehensive architectural studies.

In the Department's undergraduate program, the first year introduces personal space, architectural expression, and basic studies, in order to explore each student's creativity. For instance, in the Wood Chair Design studio, each student tackles both the design and the production of a real chair. In the second year, the students extend the object of their studies from personal space to collective space in the Residential Design Studio, the School Design Studio, and the Structural Design Studio. In addition, they observe, record, and draw a traditional Japanese building. The third year includes a clear focus on the norms of collective and combined architecture, including consideration of the relationship between sociality, diversity, and values, with a study trip to examine old works of art. In the fourth year, students are encouraged to deal with urban scale. In the first term of this year, they propose their own ways to analyze, research, and develop the programming and expression of urban space; in their final term, we expect students to be absorbed in their graduation work.

The master's program of the Department encompasses a combination of two main tasks. First, students examine architectural history, engineering, planning, and theory; second, they demonstrate their own chosen theme under the direction of full-time teachers. The master's thesis must reflect the student's work in both task areas.

I

nter-media Art

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esthetics and Art History



The Department of Inter-media Art was established in 1999 to address new expressive domains previously covered only in fragmented ways by the university's existing departments, to identify and incorporate new expressive media, and to encourage works imbued with an awareness of the emerging times. Students in the Department are granted significant latitude to study not only expression using visual and computer media but also performance art and other forms of physical expression, as well as installations that turn space itself into an expressive medium.

Study within this Department exposes students to a wide range of expressive media and imparts a perspective that focuses their vision on the larger society. It also encourages them to hone their sensitivity to the spirit of the times. After graduation, students are expected to be active in a wide range of fields, promoting creativity and expression.

The Department of Inter-media Art seeks to approach in new ways the world of information and knowledge that human beings have created, focusing on the expressive capabilities of human beings and considering the materials and techniques that support these capabilities (including spatial, audio, visual, computer, language, physical, and other types of media), as well as learning about these various media from a comprehensive perspective.

From its founding, the objective of the Department of Aesthetics and Art History has been to develop individuals capable of integrating art theory and practice. The Department has steadfastly maintained this fundamental policy up to the present day. At the same time, the Department's organization has broadened to encompass a comprehensive understanding of esthetics and art history. Various related courses such as Artistic Anatomy have been established around this core. Under this structure, the Department has graduated large numbers of outstanding figures in a wide range of arts-related fields, including art museum curators, art critics, researchers, and journalists.

Based on this experience, the Department's current educational philosophy is to cultivate specialists capable of contributing in a wide range of artistic fields through theoretical analysis and interpretation, by deepening students' awareness of various arts-related fields, by giving them experience in creating their own works, and through training in aesthetics and art history.

The Department's educational and research structure consists of four laboratories established in the fields of aesthetics, Japanese and Asian art history, Western art history, and history of crafts.

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Aesthetics and Art History in the Graduate School of Fine Arts

Aesthetics and Art History (See p.13)

Art and Education

The Department of Art and Education has graduated many excellent scholars, educators, and artists since its establishment in 1963. Its students are required both to develop their own artistic skills and to deepen their theoretical research. The distinguished curriculum of this Department entails a comprehensive approach that inquires into art, education, and human beings. The Department is also advancing alliances with all kinds of educational institutions.



Conservation in the Graduate School of Fine Arts

Conservation

This area of research was established to contribute to the conservation of cultural assets by fostering specialization in techniques for and research into the conservation and restoration of cultural assets and research related to such conservation and restoration. It represents one of the two major fields making up the Department of Conservation.

** Oil Painting (Conservation) Studio*

In this studio, students learn techniques and materials for tasks such as the restoration and examination of oil paintings and the reproduction of classical paintings. Elements of restoration draw on a wide range of disciplines, including recording technologies, optical studies, pigmentation analysis, and art history. The goal is to develop graduates capable of working in the conservation and restoration of cultural assets based on a keen and comprehensive understanding of artistic issues, obtained through practical hands-on training and lectures.



** Japanese Painting (Conservation) Studio*

In this studio, students learn traditional techniques through practical hands-on training in reproduction and restoration techniques and the mounting of classical paintings. In the doctoral program, students examine topics from the perspectives of a wide range of fields, including the academic disciplines of the natural sciences and art history, as part of the process of research on reproduction and on elucidating techniques and materials.



** Sculpture (Conservation) Studio*

In this studio, in addition to learning specific restoration techniques, students pursue research on clarifying as well as preserving production techniques. Keeping in mind at all times the fact that cultural assets produced from within Japan's cultural climate play a fundamental role in the spirit of the Japanese people, the studio puts into practice efforts intended to pass on cultural artifacts and the spirit in which they were created, with the utmost respect for the culture and creations bequeathed to us by our ancestors.

Artistic Anatomy

Artistic anatomy is the discipline of studying the skeletal and muscular structures of the human body and using these studies in artistic creation and research. Based on the motto that art is the study of nature, this discipline seeks hints toward creativity in the human form. Its goal is to develop a thorough understanding of the form and structure of the human body through means such as examining bones and observing living creatures.

Students in the master's degree program study more specialized, advanced artistic anatomy in lectures, seminars, and dissections. Lectures cover various topics, including macroanatomy, morphology, and observations of living creatures, as well as research on the representation of the human body in the history of art and on various techniques of expressing form.



* Crafts (Conservation) Studio

This studio's studies cover various fields, including Urushi art, textiles, ceramics, metal, woodworking, and archeological objects. We provide a special program on the conservation and restoration of cultural assets. At the same time, we are investigating traditional techniques and materials used in these cultural assets. We present our research results in journals or at meetings of academic societies. Our graduates work in museums, universities, and conservation settings.



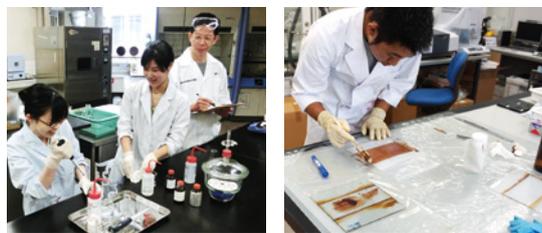
* Buildings and Districts Studio

In this studio, students become familiar with the skills needed to conserve and use historical buildings, including the repair of cultural assets, through practical training in the history of construction techniques, restoration techniques, investigation and evaluation, restoration planning, and surveying and drafting practice. They also learn techniques for restoring wooden structures, which have evolved to highly advanced forms in Japan.

Conservation Science

Conservation Science aims to contribute to the conservation of cultural heritage, applying scientific methodologies to understand the materials used in works of art and studying their properties and their mechanisms of deterioration from various scientific viewpoints.

The field covers a broad range of materials and artistic techniques, such as metals, textiles and dyes, oil paintings, Japanese paintings, ceramics, and works on paper. In collaboration with the studios of the Department of Conservation, we provide scientific support in the technical examination of works of art.



Preventive Conservation

(A series of joint lectures administered with the National Research Institute for Cultural Properties, Tokyo)

The field of Preventive Conservation comprises two programs: the Museum Environment Program and the Conservation Materials Program. The former program focuses on the environmental conditions required to conserve cultural assets; the latter focuses on the materials used in conservation and restoration.

Global Art Practice in Graduate School of Fine Arts



Global Art Practice (GAP), established in April 2016, is a flexibly structured, innovative graduate program, dedicated to fostering future leading artists with a global focus on social practice in contemporary art. In addition to courses taught by internationally acclaimed artists and world-class researchers, GAP has partnered with Central Saint Martins, University

of the Arts London, and les Beaux-Arts de Paris for the 2016 academic year to conduct joint courses and exhibitions. Through its curriculum, GAP offers the opportunity for students to traverse national and cultural borders, and provides a collaborative environment to explore what it means to practice art in contemporary society.



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1. Global Art Practice

Through our Global Art Joint Project, we collaborate with the world's top art schools to offer practicums in both Japan and the partnering country. Classes in these unit programs are taught primarily in English. In the 2016-2017 academic year, Tokyo University of the Arts (Tōkyō Geidai) has partnered with University of the Arts London, Central Saint Martins and les Beaux-Arts de Paris. There are lectures, research, workshops, work production and presentations based on the themes of each unit. The processes and results of the Global Art Joint Project are exhibited in Japan and France.

2. Global Art Social Practice Lecture Series

In this series, we invite world-class art professionals and leading experts in the field of contemporary art to offer seminar-style courses and forums on important issues surrounding social practice in a global context. We also offer opportunities for students to meet individually with guest professors.

A multifaceted approach to understanding the global context builds a foundation for empathizing with the opinions of others. Through these processes, we help develop the students' ability to expand their sites of activity, and engage in discussions and presentations, while respecting each other's individuality.

3. GAP Practice

Japan has undergone a distinctive process of modernization, and as its only national art university, Tokyo Geidai has cultivated a dynamic tradition and techniques in the field of fine art. This unique course encourages reflection and critical consideration of modernization and tradition through practice. Elective courses in 2016-2018 include woodworking, urushi, textile dyeing, washi/woodblock printing, glass and performance.



4. Japanese Culture in Practice

Tokyo Geidai is a leading institution in the preservation of cultural property. In this practicum, students have the opportunity to study research methods that integrate tradition and contemporary techniques. The practicum also allows students to gain knowledge of the world's rich cultural heritage, and learn about the various developments in the field of cultural preservation and its significance today.

5. GAP Kobiken Research Trip

Kobiken (short for Kobijyutsu-kenkyū meaning "classical Japanese art research"), a research trip to the historic cities of Kyoto and Nara, is a long-standing tradition in the Tokyo Geidai curriculum. As a part of this stay, we have organized a special research trip for GAP students, focused on Yamaboko Junko at Yoiyama preceding the Gion Festival in Kyoto—one of the three largest festivals in Japan.

6. Introduction to Japanese Art

Students may enroll in special lectures in Japanese painting, sculpture, craft and design. Lectures are taught by Tokyo Geidai faculty who are leading researchers in their respective fields.

