



SUMMER WORKSHOP 2019

RITSUMEIKAN UNIVERSITY MONASH UNIVERSITY STUDIO DESIGN PROGRAM

SUMMER WORKSHOP 2019



MONASH University



SUMMER WORKSHOP 2019

“1：1で考え、1：1で実際につくる”。その機会を本学の設計教育の中に創出することが、このワークショップの重要なねらいの1つである。大学における設計演習では敷地や用途が想定され、機能性や構造的な観点等も考慮しながら進められはするものの、あくまで架空のプロジェクトであって実際に建つことはない。これは必ずしもネガティブな話ではなく、“実際には建たない”ことを前提とするからこそ、自由にデザインの理論を探索する場が担保されるという利点がある。一方で、それに伴って建築の“リアル”な側面がどうしても抜け落ちてしまうという問題意識もあった。実際、学生の中には建築を“モノづくり”として捉えられていない者も多いように感じていた。こういった背景から、本ワークショップは立ち上げられることとなる。学生は支給されたツーバイ材を実際に手にしながら考え、出来上がったものを生身の人間が使う。従来の大学の設計演習では得られない建築の“リアル”さと楽しさを学生が実感し、建築が“モノづくり”であることを認識できる場となることを目指している。

本ワークショップも、今年度で4回目を迎えることとなった。学部3回生から大学院2回生までの合同で行う学内インターンシップ科目であり、毎年複数の気鋭建築家を招聘して行っている。過去3年間は大学構内で行ってきたが、より実践的・社会的な挑戦となることを目指して今年はキャンパスの外に踏み出し、大阪府茨木市の茨木駅周辺の商店街エリアを対象として行われた。1：1でつくることに加え、法的制約や商店街との調整など、さまざまな“リアル”と向き合うことが求められた。また今年度から、オーストラリアの学生も来日して参加することになり、日豪混成のチームでプロジェクトが進められたことも大きな特徴と言える。

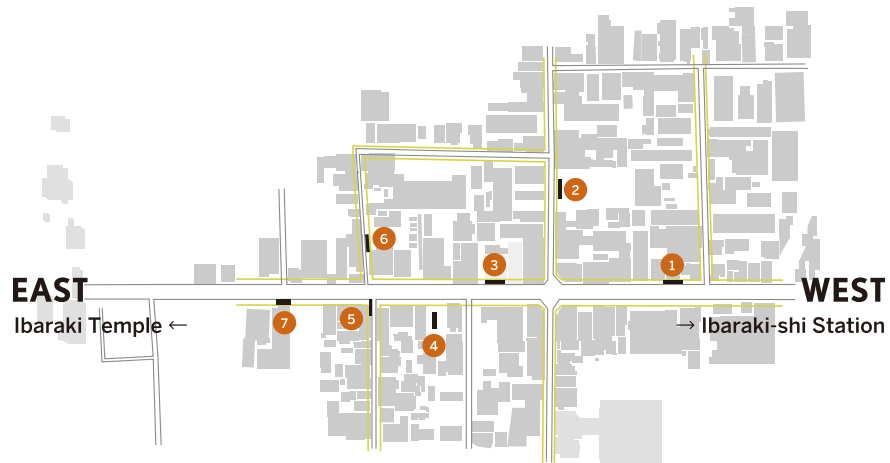


IBARAKI HANKYU HONDORI SHOPPING STREET

茨木阪急本通商店街

茨木阪急本通商店街は人通りも多く、にぎわいもある。しかし商店街の中に新しく建てられた建築は周辺環境とは必ずしも調和せず、新陳代謝が滞るところでは廃屋のような空き家も見られた。利用者が休息したり、会話を楽しんだりする場所がないことなど、諸所に問題も散見された。商店街の通路と店舗の専有部の外を、商店街の「セミパブリック空間」として定義し、その利用方法を考察するリサーチを第一段階とした。このプロセスでは考察だけでなく店舗オーナーとの交渉や、商店街との話し合いという、学生にとっては不慣れな作業も必要になった。しかし、こうしたプロセスに学生が参加することは、学生にとっては価値あるチャレンジであり、「建築を作る」作業にあたって実社会で起こりうることの知るための、良いシミュレーションになると考えた。

画して、起こりうることも、出来上がりも予想できないワークショップへと挑戦することになったのである。



Ibaraki Hankyu Hondori Shopping Street

Yatai 1	HALF YATAI	ハーフヤタイ
Yatai 2	GARDEN YATAI	ガーデンヤタイ
Yatai 3	FLOATING YATAI	フローティングヤタイ
Yatai 4	BIKE YATAI	バイクヤタイ
Yatai 5	WALL YATAI	ウォールヤタイ
Yatai 6	KITCHEN YATAI	キッチンヤタイ
Yatai 7	WINDOW YATAI	ウィンドウヤタイ

屋台祭り

YATAI FESTIVAL

Saturday 31 August 2019

From 12pm – 3pm

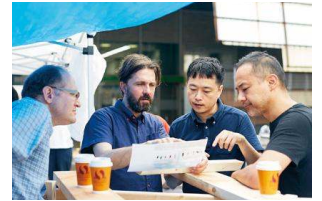
セミパブリック空間に介入する戦略として、「屋台」という装置をつくることになった。仮設物の挿入によって商店街の可能性を広げる実証実験にあたり、屋台の使われ方から学び、考察するのが有効と考えたからだ。

6日間にわたって行われたワークショップのうち、残念ながら数日間にわたり雨が降り、商店街の中で行われた製作作業は困難を極めた。しかし、そうして学生達が苦勞しながら取り組む姿は、関係者だけでなく、商店街の人々の心にも響いたようだ。結果、協力店舗のオーナー同士のコラボレーションも実現し、商店街全体に取り組みを応援するような温かな雰囲気も生まれた。最終講評日を「屋台祭り」と名付けて屋台マップを作り、講師や学生だけでなく、地元の商店街利用者にも渡し、スタンプラリーを片手に屋台を廻ってもらった。「祭り」とすることで、学生たちも萎縮することなく思い切った提案ができ、ゲストクリティクの外部講師や、日常的に商店街を利用する人々からも活きた反応が得られ、人的交流も生み出すことができた。

学生と店主達が協力して考え制作した屋台が商店街に新しい風景を作り出したことで、この場所にしかない可能性を見出せたように思う。



Making



Yatai 1

HALF YATAI

形はシンプルな屋台だが、機能は今川焼屋のプライベートな空間と子供たちの遊び場というセミパブリックな空間の2つが混在している。今川焼目当てに訪れた人が自然と遊び出し、遊んでいると小腹がすいて食べたくなる。建物に収まっていたお店をハーフヤタイで前に出し、遊び心ある仕掛けを詰め込むことで商店街の要である商店をヤタイでみんなが集まれる場所にしていく。

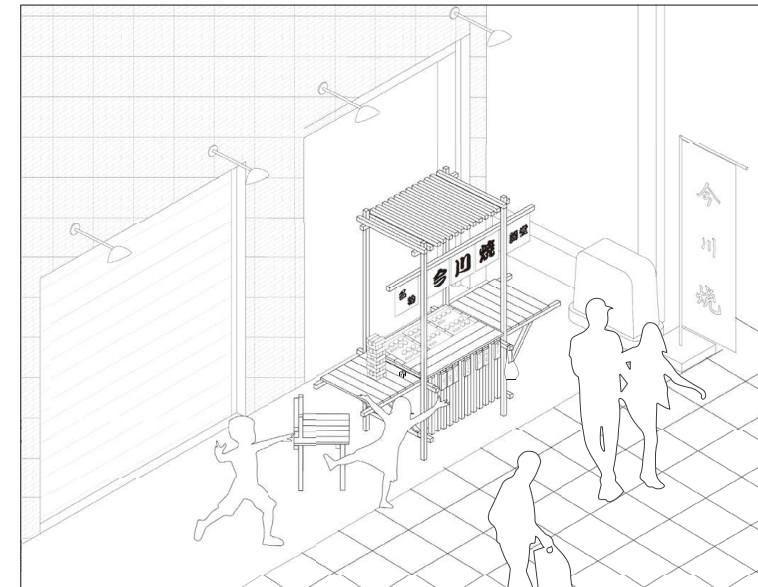
The Half Yatai is the first of 7 urban interventions at the Yatai Festival. The design is a collaboration with Imagawayaki Store owners and located at the beginning of the shopping street. This Yatai acts as a gateway to the festival where patrons collect maps for stamp collection from each of the other projects. The Yatai combines the original functions of the shop front with a new program of a Jenga game, fostering social connections between strangers through playful activity. The Jenga game and the shop signage are reimagined with cake stamps as the graphical element of the game, creating a memorable and recognisable image for the store.

ハーフヤタイ



Area: 今川焼 舞堂 / Imagawayaki MAIDOU

Project Staff: Riko Otani, Haruka Hatano, Yota Yamada, Nozomi Araki, Taiki Yasuhara, Lefang Chen, Binh Huy Mai, Gimhani Wanigatunga



Yatai 2

GARDEN YATAI

私たちは茨木商店街に自然を感じさせ、気持ちの良い休憩場所を設計しました。敷地は本町商店街の駐輪場前の花壇です。デザインとしては、敷地のフェンスと花壇を利用したヤタイを考案しました。座面、机、屋根/暖を配置することで日本的なハーフパブリック空間を作り出しています。敷地は焼き鳥屋やお酒の自動販売機、日本食材店などに面しており、この空間で休みながら地元の食材を楽しんでもらいたいと考えています。

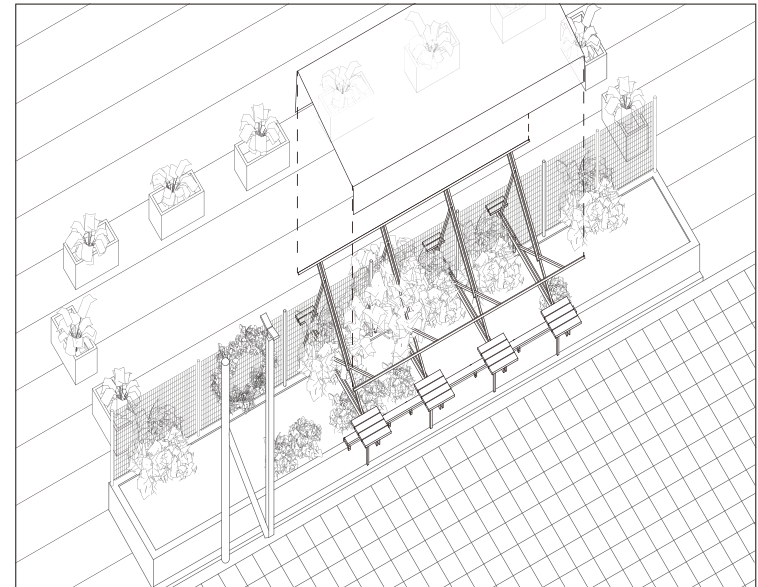
We designed a rest Yatai to make our site a comfortable place in Ibaraki shopping street whilst feeling close to nature. The site is a community flowerbed in front of the bicycle parking lot in Honmachi Shopping Street. As a design, we devised a YATAI using the fence and flowerbed of the site. Placing seats, tables and a canopy/noren creates a Japanese-style half-public space. The site faces a yakitori shop, liquor vending machine and a Japanese snack food shop. We want people to enjoy the local produce while resting in this space.

ガーデンヤタイ



Area: 商店街駐輪場 / Bike parking lot

Project Staff: Amy Morrison, Declan Murphy, Ryota Onishi, Haruka Miyazaki, Haruka Takagi, Qiuyang WANG



Yatai 3

FLOATING YATAI

商店街の中心部分にある工事現場のフェンスを利用して、「浮いているベンチ」を製作しました。この場所では、かき氷の順番を待つ行列ができるため、製作したベンチを待合スペースとして利用できます。それだけでなく、ギャラリー、美術学校のセミナー会場、食事スペース、パン、お茶、サツマイモのアイスクリームを楽しむこともできます。構造としては、フェンスに構造体を架けることで、ベンチを浮かせます。ワークショップ以前から存在する、商店街にある空間の余白を一時的に利用しました。

Using the fence at the construction site in the center of the shopping street, we created a "floating bench". People often wait for their shaved ice desert in a long, thin line, so the long bench becomes the waiting space. In addition, the space becomes a gallery, a place for art school seminars as well as an eating space, a place to enjoy the food from the bakery, green tea store and sweet potato ice cream. Here at this site people may sit and linger, enjoying their food from the local stores as well as the local artworks. By borrowing the temporary construction fence the bench floats above the ground, touching the site lightly, a temporary intervention that makes use of a previously blank gap in the commercial street.

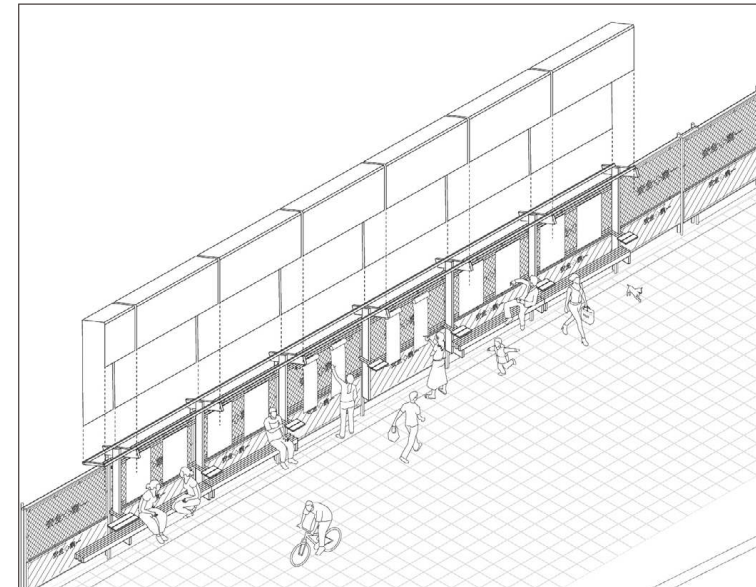


フロート ディング ヤタイ



Area: 商店街工事中スペース / Construction site

Project Staff: Andrew Novak, Kirsten Spiridis, Yoshiharu Ito, Shimpei Yamawaki, Ayako Teraguti, Rikuto Asahara



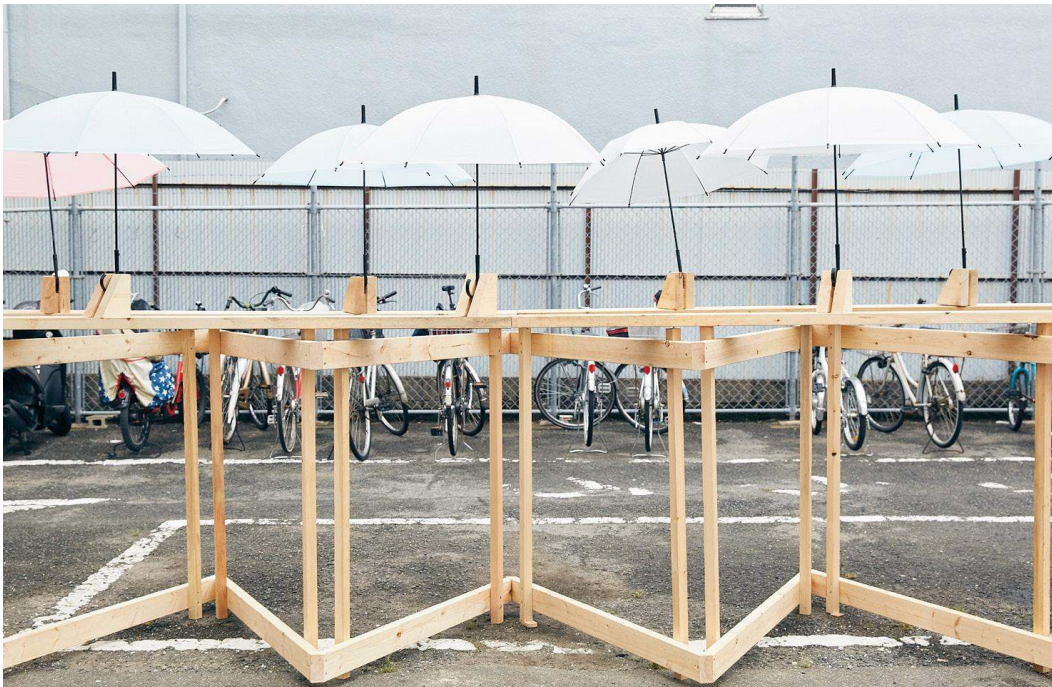
Yatai 4

BIKE YATAI

茨木商店街は多くの利用者が自転車を利用して買い物に来ており、その自転車の多くは駐輪場やお店の前に無造作に駐輪されている。そこで私たちは駐輪場を対象地として選定し、自転車だけが置かれている風景の中に新しく人々の賑わいが生まれるような風景を作り出す事を考えた。この「バイクヤタイ」は自転車を差し込んで駐輪することで自転車が椅子に変わり、利用者は買い物帰りなどに一息つくことが出来るものである。

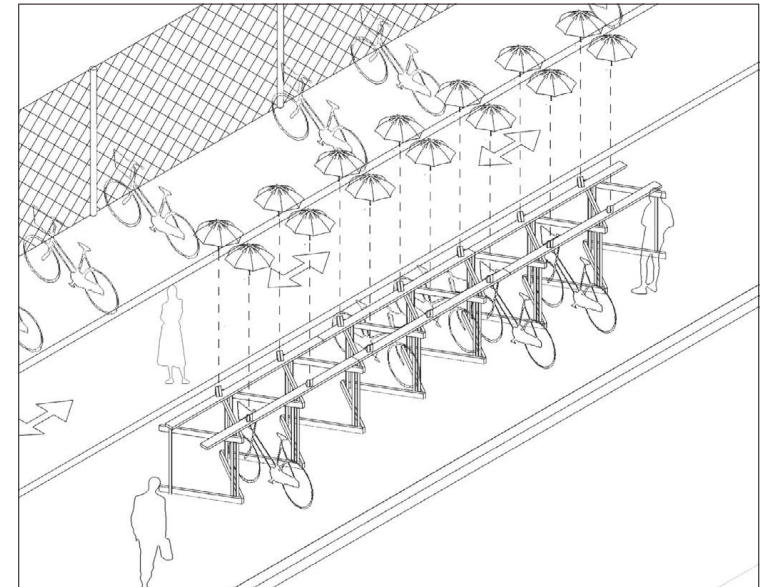
Many users of Ibaraki Shotengai use bicycles for shopping, and most of them are parked in large bicycle parking lots or in front of shops. We selected a bicycle parking lot in hondo-ri of the Shotengai as the target site, and thought about creating a new type of bicycle landscape. In this "Bike bench" the bicycle is inserted and parked, and the user can take a break after shopping, eating, reading, or talking with umbrellas providing shade.

バイクヤタイ



Area: 商店街駐輪場 / Bicycle parking lot

Project Staff: Reo Matsuda, Gen Sakurai, Shota Suzuki, Amy Tung, Sue Hoang, Satomi Nishioka



Yatai 5

WALL YATAI

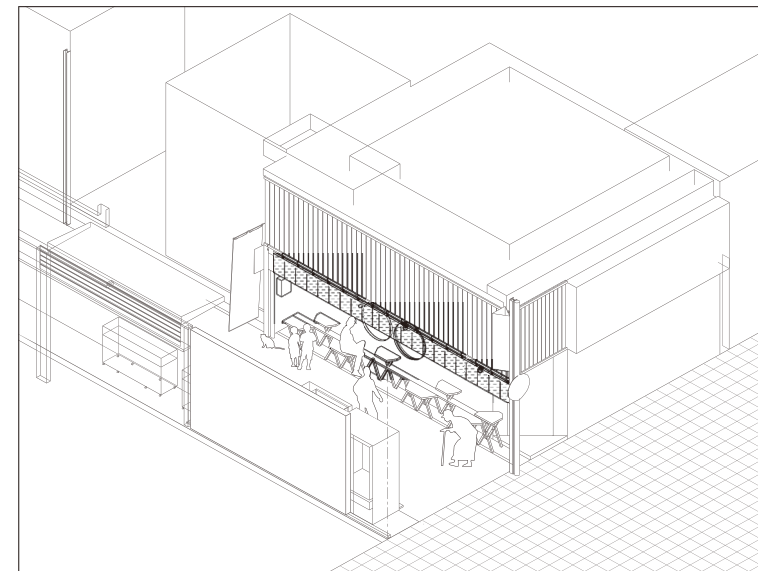
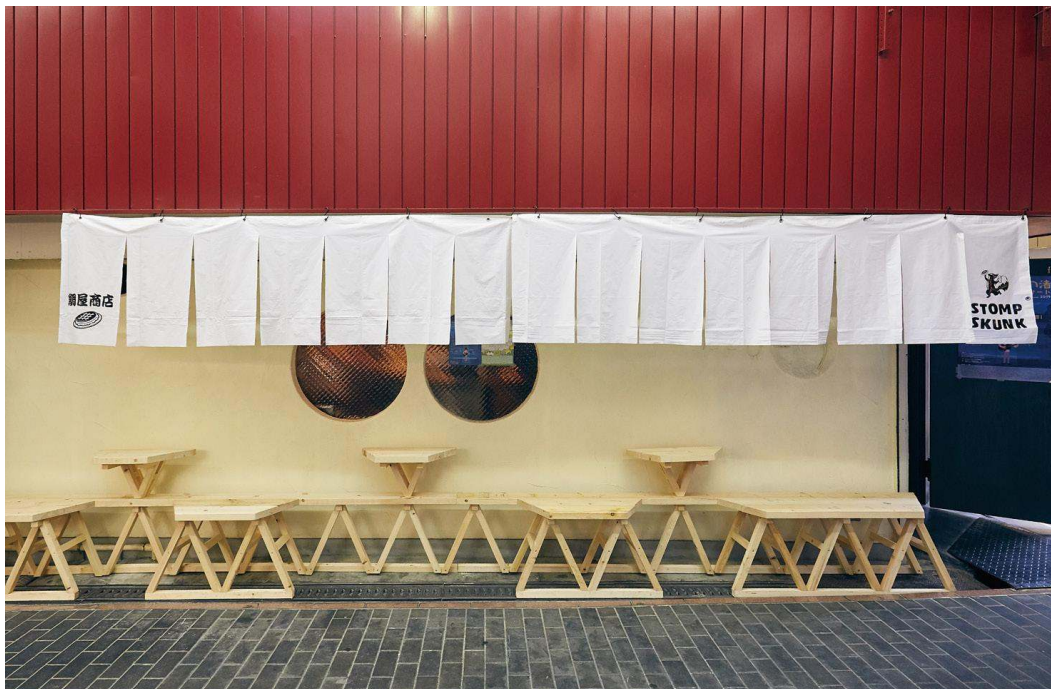
Bar STOMP SKUNKの外に作成した家具は対面する鯛屋商店との繋がりを生み、両店のお客さんと賑わう。またバー店内の雰囲気が増して商店街に溢れ出していく。大きな目のような壁の2つの円窓をシンボルと捉え、これらを中心にベンチに対称性を持たせた。ベンチに45度の角度をつけることで自然に隣の人と向かい合い、人々の会話が弾む。同時に、周囲のお店と人々との関係性も生まれる。また、屋台祭り当日は、バーと鯛屋商店の交流企画としてコラボメニューを提供する。

Our design provides seating and table space along the wall of 'Stomp Skunk' bar. The intervention connects the bar and the adjacent Okonomiaki Shop, and also the patrons that use the space. This is achieved in our design through the seating arrangement. The 60-degree angle orients the body towards both the Okonomiaki shop and the person sitting beside you. The main focus of the design is centred around two existing circular windows on the exterior wall of the bar. Our design highlights these windows by retaining symmetry and providing access to the bar from the street. Our design brings the inside to the outside. The cosy atmosphere of Stomp Skunk is transformed to an all-around bar experience.

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Area: Bar STOMP SKUNK

Project Staff: Tess Sokolowski, Enzo Lara-Hamilton, Yue Zhang, Koushi Tsuda, Yuino Sadaoka, Aya Shintani, Ren Kose



Yatai 6

KITCHEN YATAI

銀座通りにある「土岐鶏卵」の魅力を楽しみながら共感してもらおう卵屋台を提案します。お客さんは「土岐鶏卵」で買った新鮮な卵を茹でる間に卵バックでデザインされた屋台で遊び、茹で終わると持ち帰る事ができます。このキッチンヤタイが子供から大人まで笑顔にしていきたいと思います。

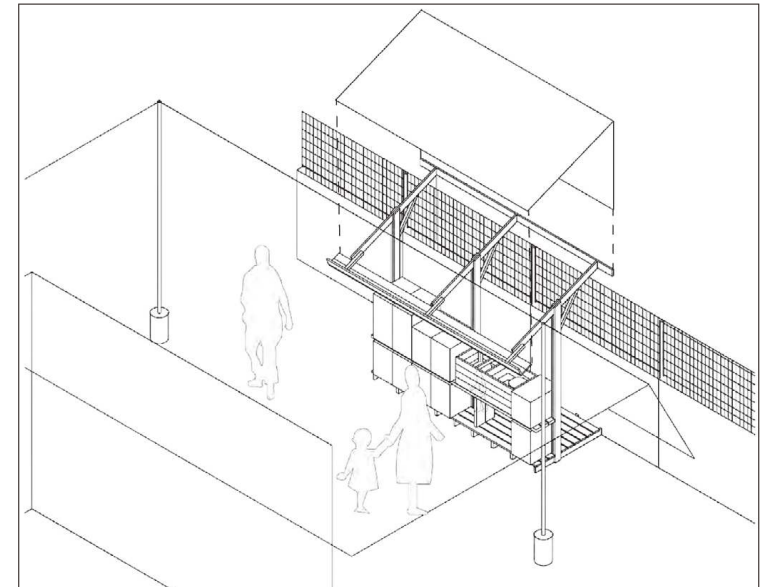
The Tamago Diner creates an exciting experience to enjoy the famous "Tokikeiran" eggs. Built out of recycled egg cartons and timber, the Tamago Diner uses simple design with existing materials to inspire new opportunities for the small shop owners of Ginza Street. Occupying an under utilised but also delightful existing space, customers are taken on a dynamic journey of purchasing, boiling and enjoying the egg of their choice. The shared experience encourages customers to build a relationship with the shop owner whilst bonding with other community members of Ibaraki.

キッチンヤタイ



Area: 土岐鶏卵 / Tokikeiran

Project Staff: Mayuko Yasuda, Shereen Amin, Hanwen Shi, Kaho Zensho, Akiya ozaki



Yatai 7

WINDOW YATAI

あなたが作った小さな家が集まってできた街で、物語が始まります。この作品の二つのフレーム、人形劇の舞台になる大きなフレームは人々の注目を集め、その下にある小さなフレームの重なりはトンネルとして子供たちを舞台の中へと誘います。人々はこの場所で人形劇の家を作り、子供たちの演じる人形劇を楽しみ、会話をすることで、DIY shopや託児所に訪れる人が交流を楽しむことができます。その交流の姿を窓のように作品が切りとり商店街に映し出します。

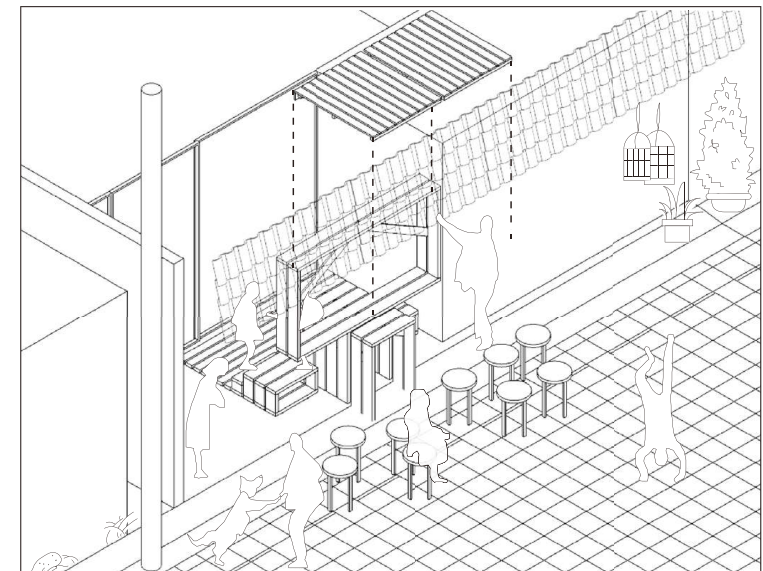
For adults and children alike, the structure is a place to entertain, interact with the community and make 'puppet homes' that will live in a city of houses. Shows allow the puppet houses to come to life; the street itself is a stage! Social isolation is rejected by inviting people toward a comfort and familiarity; the city becomes an extension of the home. Users share a communal responsibility for the public space through their engagement with the program. Relationships are formed between the owner of the DIY store with his neighbours; including a children's nursery, as the shop window display is merged with the theatre and stage.

ウインドウヤタイ



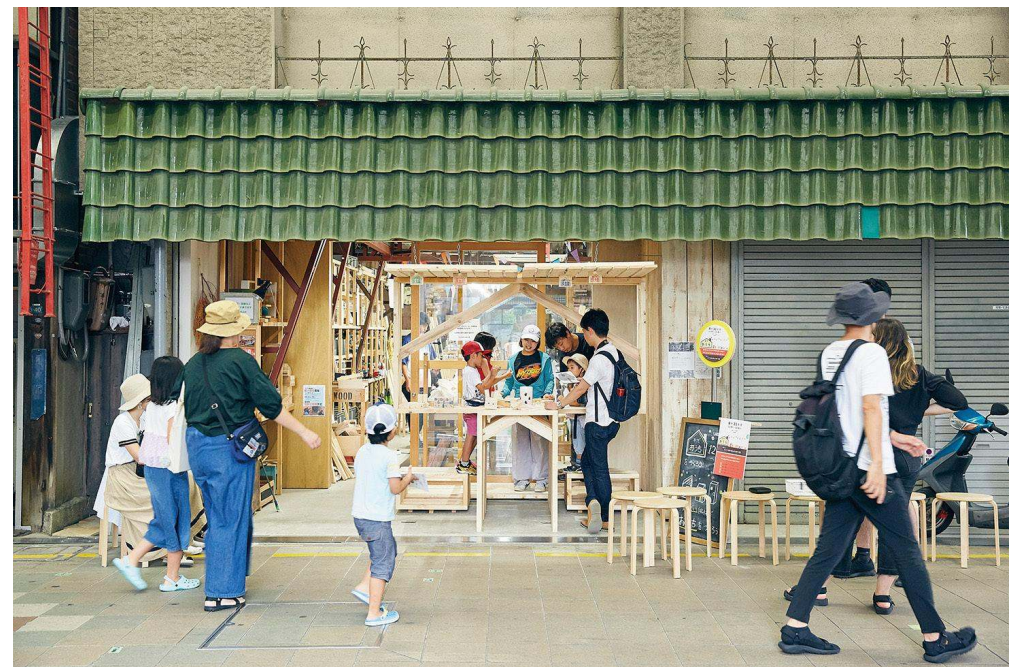
Area: リノベのいばらき / Renove Ibaraki (DIY store)

Project Staff: Sophie Davis, Dian yang, Yukino Mori, Miho Ueda, Ikumu Otani, Daiki Miura





YATAI FESTIVAL Ibaraki Hankyu Hondori Shopping Street



Yatai 1



HARUKA HATANO / B4
幡野 遥

大学を飛び出した街中での取り組み、それに加えてモナシュ大学とのジョイントという例年とは違う2つの壁。制作中の不安は大きかったのですが、商店街の皆さんの温かさや仲間の笑顔に、ものづくりの楽しさを再発見した気がします。作り手と使い手の関係性や距離感を実際に感じることができた、刺激の強い夏でした。

There were two obstacles different from the usual year. That means working in the city and jointing with Monash University. I was very anxious during the production, but I rediscovered the joy of making things with the kindness of the people in the shopping street and the smiles of my teammates. It was a wonderful summer because I was able to feel the relationship and distance between the creator and the user.



RIKO OTANI / M1
大谷理個

今までにない経験ができました。商店街の皆様には本当に感謝しています。英語はほぼノリでしか喋れず、設計を進めるだけでも一苦労でした。しかし、今川焼き屋のお父さんとお母さん、オーストラリア学生を含めたチームのみんなとしっかり会話し、楽しみながら設計を進められたことが本当に良かったと思っています。

I had an unprecedented experience. I am really grateful to everyone in the Ibaraki shopping street. I couldn't speak English well, and I had a hard time just advancing the design. However, I'm really glad that I was able to have a good conversation with all of the team including Imagawa Yakiya's father, mother, and Australian students, and enjoyed the design.



YOTA YAMADA / M1
山田陽太

去年に続き、今年もサマーワークショップに参加させていただきました。今年は敷地が商店街ということや、モナシュ大学との共同作業ということもあり、今までは違う環境で苦労することも多々ありました。けれど、新しい視点や考え方も得たものも多く、貴重な体験をすることができました。来年も参加したいと思います。

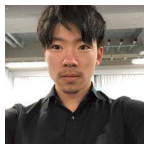
I participated in a summer workshop again this year. This year, I had a lot of hardships because it was a collaboration with Monash University in a shopping street. However, there were many things that I gained such as new perspectives and ideas, and I was able to have a valuable experience. I would like to participate next year.



TAIKI YASUHARA / M1
安原大貴

今回のSWSは従来のキャンパス内での計画とは異なり、限られた場所で様々な利用者を予想しながら計画する必要があり、容易なものではありませんでした。しかし、作業中に興味を持って話しかけてくださる方が非常に多く、学生と市民との交流が活発に促されていた今回のSWSは大変充実したものになりました。

This SWS was not as easy as previous university plans. Because it was necessary to anticipate and plan various users in a limited place. However, there were so many people who spoke to us with interest during the work. I think that this SWS was very fulfilling because the exchange between students and citizens was actively promoted.



NOZOMI ARAKI / B3
荒木望

私たちの班はいわゆる施主の立場にあたる今川焼き屋さんがいらっやって、ご要望と我々が作りたいもの、また制作物に対する商店街側のルールが入り混じりながら構想していくプロセスが大変おもしろく、またモナシュ大の学生たちとは避けられないコミュニケーションは難しいながら最後には打ち合わせ、価値あるものとなりました。

In our case, Imagawa Yaki shopkeeper is our owner, and he had some requests. Although We had to mix his request, what we wanted to make, and the rule of the shopping street, I enjoy this complicated process. Also, I was struggling with the communication with students of Monash University but I came to get along better with them at last. This became valuable experience.



BINH HUY MAI / M2

The Japan Workshop was one of the best experiences I've had during my 5 academic years. The best thing about this workshop was the collaborative nature between Australian and Japanese students. We were able to work efficiently and collaboratively with the language barrier and cultural differences through the medium of drawings and the language of design. Additionally, the fast-paced design and build process was valuable as we have learnt a wide range of different skillsets that we wouldn't have in a normal studio environment. For instance, the making of 1:1 scale structure gave us an in-depth understanding of tectonics and how structure comes together. Overall, it was a very rewarding experience to see the different interactions between the public and our Yatai interventions.



GIMHANI WANIGATUNGA / M1

The intensive week of SWS was a unique exercise of fast paced designing, making and resolving. Through communicating between two languages and collaborating from different perspectives we were faced with a unique set of challenges to overcome in order to create something that is enriching, functional and easily buildable. Working on-site constantly being able to test our ideas was also a good way to know how to move forward. Working towards the goal of the Yatai festival was a constant motivator and seeing the success of the result was extremely fulfilling.



LEFANG CHEN / M1

Thanks to every staff members' tireless efforts and coordination, the SWS summer workshop was well programmed and the results turned out to be surprisingly well resolved and completed in just three days. The Japanese students kept close contact with our local tenants and university staffs autonomously throughout, and our team was able to respond at a reasonable pace to the feedbacks in the three days. Unavoidably there are some communication lags and divisions, but our teams always move into our roles quickly after comprehensive group discussions. In the end, we have developed an amicable relationship and tacit understanding among the group which was a valuable gain from this workshop.

Yatai 2



QIUYANG WANG / B3

覚えていて。オーストラリアのみんな、私、そして先輩たち。焼き鳥、そしておぼあちゃんからももらったタオル。花壇の隣に笑顔。大雨の中で流した汗。友達、先生、商店街からの励まし。どれだけ遅くなった毎日。あと、一日だけ存在した私たちの感動。完璧ではないけど、私たちは完璧です。

I remembered the summer's end. The lovely people from Australia, and me, and our Japanese friends. And the works we did. I saw her smiles with sunlight warming grasses. With yakitori he shared. With encouragements from all our people. The friends, the teachers, yet everyone in the street. In the street, the rainy days we sweated. In the rain, the wind the flowers bloomed. Lamps still burned late at night. And stars still shined in all skies. Rain drops dream, then my heart will be moved. By the starry sky and the perfection one day it existed.



HAYUKA MIYAZAKI / B4
宮崎 春歌

初めての参加、そしてオーストラリアの生徒たちとの合同作業で不安だらけの始まりでした。はじめは自分の意見を積極的に伝えることが当たり前前の文化の前に、日本人の生徒たちは積極性の無さと英語への抵抗が目立っていました。しかし時間が経つにつれて、積極的にお互いの考えを伝え合い、自分たちの納得のいく舞台を作ることができたと思います。たくさんのことを学ぶことができたワークショップでした。

Everything makes me worried, because it was a first time to join this program and gather with Australian students. I felt strongly that Japanese are not good at telling their own opinions in English. However, we could make a communication with using gestures and English. I'm sure our Yatai is the best because of my team members. I appreciate this workshop.



AMY MORRISON / M2

I found the Ritsumeikan/Monash collaboration in Ibaraki to be a very rewarding experience. I have been on several Monash travelling studios before and I found the element that most set this apart was the opportunity to collaborate with students from the country we were visiting (this is surprisingly rare in most travelling studios). Building within and being immersed by the shotengai environment as opposed to building off-site and transporting the finished product elevated the entire experience and resulted in a richer learning environment as well as more thoughtful outcomes that were site specific and sensitive to their surrounding context. The challenges for our team included trying to build in the elements (rain and shine) whilst people around us were trying to use the space in their daily lives, language barriers (drawings go a long way in trying to navigate this), and the initial hesitation of the surrounding shopowners. By the end of the week we had overcome all of these barriers - with one of the shopowners handmaking me a treasured gift and both parties extending our understanding of each others language and culture. This project provided not only a chance for students from both countries to learn from each other, but also allowed 'outsiders' a chance to interact with our discipline and outcomes. I think that in future perhaps the planned structure of the week and final 'judging' component could be more transparent as many of these details were only communicated to the Australian students via the Japanese students. Once the working area was closed for the day, students were required to do design work off-site. This was difficult at times because we were staying in separate locations. As the Australian students had a strict curfew of 10pm this meant that we could not invite others to come and work with us and we could not leave to work with them. This tended to result in inequitable work distribution. It would be better if the closing time or curfew was more flexible in future but I understand that this may not be feasible.



HARUKA TAKAGI / B4
高木遥加

今回のSWSを通し、最初は初めての敷地に初めての条件、そして初めてのメンバーに戸惑いもありましたが、言葉の壁よりも伝えたいという気持ちが大事だということを学ぶことができました。また、制作物が商店街の一部となるように、日々地域の方々と交流することで自分自信もこの地域の一部になれたように思います。

Through this SWS, I was worried about the first site, the first conditions, and the first members, but I learned that the intention to convey is more important than the language barrier. Also, I felt that I became a part of this area by interacting with people in the area, just like the works that become part of the shopping street.



DECLAN MURPHY / M1

This was a class that was well organised and planned. It provided us with new challenges (such as a language barrier) that forced us to come up with creative ways of overcoming them. Consequently, it meant that I learnt plenty about team communication, building and design. Probably the most fulfilling part of the whole project however, was the collaboration with other groups and the local shop owners. Seeing the pleasure on the faces of them was what made the whole project so special. Many skills were learnt and confidence was gained because of the challenges we overcame and the fact we built it.



ONISHI RYOTA / M2
大西凌太

Yatai 3



SHINPEI YAMAWAKI / B4
山脇慎平



AYAKO TERAGUCHI / B4
寺口絢子



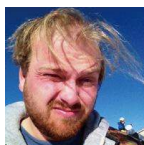
RIKUTO ASAHARA / B3
浅原陸人



YOSHIHARU ITO / M1
伊藤芳治



KIRSTEN SPIRIDIS / M2



ANDREW NOVAK / M2

今年のSWSは例年と比べ、場所も条件も違うため上手くいくのかという不安もあったのですが、作品も屋台祭りも成功し、新鮮な経験ができたと思っています。モナシュの学生との協力や商店街の方々と触れ合い、学生代表としての働きなど様々な経験ができましたが、屋台祭りにたくさんの人たちが来てくれたことが一番記憶に残っています。

I was worried about whether this year's SWS would be successful because the location and conditions were different. However, I think that both the work and the Yatai festival were successful and I had a fresh experience. I had various experiences such as working with Monash students, interacting with people in the Ibaraki shopping street, and working as a leader of students. The most memorable thing is that many people came to the Yatai festival.

初めての挑戦が多かったので不安事項も数多くあった。しかしいざ始めてみると、思ったより時間が過ぎるのが早く感じ、あっという間の一週間であった。制作中や屋台祭りの最中にも利用者の方々に激励の声をかけていただきとてもうれしい気持ちになった。実際に利用している人々の姿を見ると、このワークショップがやって良かったと心から思えた。

I was so anxious because there were many challenges for the first time. However, when it started, I felt that it was faster than I expected, I was very happy to hear the encouragement of users during this production and during the Yatai festival. When I looked at the people who actually used it, I felt sincerely that this workshop was good.

雨の中の作業、海外の学生と英語での交流、5日間の作成期間・・・難しいことや苦しいこともありました、班のメンバー、そして茨木商店街に関わる多くの方と協力し、とても良いものを作ることができました。最終日のYATAI FESTIVALでは、多くの方に実際に利用してもらい、またたくさんお話をさせていただけ、とても嬉しかったです。このSWSでの経験では様々なことを学べ、自信につながりました。

We had a lot of difficulties that the weather was bad, we did not have enough time, and we communicated in English. However, we cooperated with group members and people who work in Ibaraki Shoutengai and we made great furnitures. During the YATAI FESTIVAL, a lot of people really use them and they talked to us. I was so happy and this experience of SWS led to my confidence.

コミュニケーションが英語ということで最初はなかなかコミュニケーションが取れなかったが、ジェスチャーなどを通して次第に取れるようになった。また違う大学の建築の学びは新鮮で刺激を大いに受けた。1週間という短い期間だったけれど、楽しみながら成長できた。これからの課題、やるべきことを再確認でき、頑張ろうと思えた。

We were not easy to commuicate because we did each other in English but we can do through gestures. The architecture study of other university gives me a lot of simulation. I enjoyed and grew up although it is only one week. I recognized what I have to do and task for my dream, I will do my best.

敷地が商店街かつモナシュ大と合同で行うということで、規制やコミュニケーションに不安がありましたが、商店街とモナシュ大の学生に助けをもらいながら、なんとか乗り切りました。提案したプログラムが実際に目の前で実現している光景は、学外で行ったからこそ経験しうるものであり、大きな財産になりました。

I was worried about regulations and communication because we did this project in the shopping street with Monash University. We managed to do this project with the help of Monash University students and people in the shopping street. The sight that the proposed programs are actually realized in front of us is something that can be experienced because this project was held outside Ritsumeikan University campus. This experience is a great asset.

The workshop was a very unique experience with range of enjoyable challenges. I found working within the public shopping strip a very constructive challenge as constraints often shifted and new opportunities were found. Working on site was very useful in this case. Working with not only the Japanese students but also the tutors and guest crits was an invaluable experience. The only critical feedback that I can provide is that it might have been more beneficial if all teams received some verbal feedback during the final presentations to add to everyone's learnings. Overall I felt incredibly lucky to be a part of it and for most of us we ended the week wanting to do it all over again. I hope we brought as much to the experience as we took from it.

The Ibaraki workshop gave me a bookend to my studies due to its similarities to the 'artplay' project that began my architectural studies in my first year. This 1:1 project allowed us to see direct community interactions with our intervention and allowed for me to design with group members with a range of different ideas. It reiterated that the sketch and the model are the universal languages of architecture, and these can overcome any cultural/language barriers. I will always cherish this experience and have made new friends with a different cultural view on architecture to that of my own. It has broadened my perspectives on how architecture can be creatively used on a small shotengai scale to activate a space promptly.

Yatai 4



SATOMI NISHIOKA / B3
西岡里美



SHOTA SUZUKI / B4
鈴木将太



GEN SAKURAI / B4
櫻井源



MATSUDA REO / M2
松田麗央



AMY TUNG / M2



SUE HOANG / M1

Yatai 5



AYA SHINTANI / B3
新谷彩

今年から新しい形で授業をするとのことだったのではじめはいろいろ不安な要素がありました。しかし、モナシュ大学の学生は気さくな人が多く、ディスカッションを活発に行うことができ、様々な人の考えに触れることができました。また、地域の方から面白い発想でいい、褒めるのはもったいないなど利用者の感想を直接聞くことができたことは貴重な体験であったと思います。

There was a lot of anxiety because it was a new class this year. However, there were many friendly students at Monash University, and we were able to engage in active discussions and touch the ideas of various people. In addition, I think that it was a precious experience that I could listen directly to the opinions of local people, such as interesting ideas and wasteful destruction.

商店街での取り組みだったので、制作後の使用者からのフィードバックを生で受け取れたので達成感があった。模型やスケッチを用いてのアイデア共有をすることが、円滑なコミュニケーションに繋がることを学んだ。日常行っているだろう曖昧な言語による議論も見直してみるべきだと感じた。

Because the workshop was held in the site, we could directly get feedbacks from users and feel rewarding. I learned that sharing idea by using models and sketches is important to discuss. The importance should be not only in international discussion, but also in daily communication with moter tongue. We should review the communication with language, as an unclear medium, that we usually do.

初めての参加で色々分からないところが多く、モナシュ大学の学生とのコミュニケーションも難しかったですがチームで話し合いながら実際に物を作るのはとても楽しい経験でした。

There were many things that I didn't understand in my first participation, and it was difficult to communicate with students at Monash University, but it was a fun experience to actually make things while discussing with the team.

私はこのワークショップに参加して3年目で、初めての試みとして商店街ですということ戸惑いがありました。当初は本当に成功するかどうかわからないと思っていましたが、実際当日には多くの方々に足を運んで頂き、自分たちの作成物を体験して貰うことが出来て非常に嬉しかったです。大変でしたが良い思い出になりました。

I participated in this workshop for the third year, and I was confused about doing it in a shopping street as my first attempt. At first, I was wondering if it would be really successful, but on the day I was really happy that many people visited and experienced their creations. It was hard but it was a good memory.

The SWS was one of the most rewarding projects that I've completed while studying architecture. It was a unique combination of hands-on experience, cross-cultural teamwork and real community engagement that will be particularly memorable for years to come. Having design discussions on site with the tutors to work out design and construction details was a highlight. I've learnt that making a difference with design does not need to be a lengthy and drawn-out process, and that simple, joyful projects are as valuable as more serious and complex ones. The overseas communication prior to arriving in Japan wasn't the clearest, but I think that made the intensive more interesting.

In one week intense SWS workshop, we got to learn how to work in team with different people from different background and study level and bring each idea into one whole idea. In one week, we learned to develop from our basic sketches and rough models to build up a 1:1 structure in real life. We got to see the reaction and after effect from public audience, our teachers and council members. If there is anything that needs to be improved, I guess besides the language barrier between 2 university groups, if the academic level of the team members are equivalent, we all could learn from each other's strengths and weaknesses. However, the workshop provides us more knowledge and real experience into the concept of Yatai and Japanese shotengai.

異なる学年、文化・背景を持つ仲間と共に一つの作品を作り上げたことが、とても新鮮でした。それぞれが持つ考え方やプロセスの仕方が違い、それらを上手く解決するのが非常に面白く、良い経験になりました。ここでは特に「伝える」と「聴く」ということを意識しました。屋台が実際に使われているのを見て、とても嬉しかったです。

It was a fantastic workshop that we collaborate with those who have various cultures and backgrounds. I felt it quit hard but rather so much exciting to combine the differences together to create one yatai. I especially tried to express myself and listen carefully when we discuss the project. Eventually, we could give people a wonderful place. I'm really proud of our work.



KOSHI TSUDA / M2
津田航志

過去4年で一歩奮闘したワークショップでした。学内から茨木市へ出た事や、モナシュ大学とのコラボレーションなどとても密度の高いワークショップでした。過去4回にはない事前準備などを通してエンドユーザーを意識しながらやれた事が良かったと感じます。チームのみんなありがとうございます!! 鈴野さん戸澤さんナイジェルさんご指導して頂きありがとうございます。

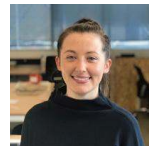
It was the workshop which had a hard fight most in the past 4 years. It was a very substantial workshop including the collaboration with having gone from a school member to Ibaraki-shi and the Monash University. When what I was able to do while being conscious of an end user through few preinclination in the past four times was good, I feel it. Thank you, everybody of my team!! I had you instruct it, and thank you for Suzuno Ashizawa Nigel.



YUINO SADAOKA / B4
貞岡侑依乃

初めて外国人大学生と交流し、言語の違いや、商店街を敷地にする初めての試みに不安な気持ちでした。WS中、なかなか上手くコミュニケーションが取れなかったり、自由に使えない場所に苦戦しました。しかし、そのような場所で試行錯誤することや、つたない英語力でも考えを共有できる楽しさも感じ、充実した期間でした。そして、無事に完成したことが何よりも嬉しいです。

I interacted with foreign university students for the first time, so I was worried about the difference in language and the first attempt to set up a shopping street. During WS, I struggled to communicate and use the site well. However, it was a fulfilling period because I felt the pleasure of trial and error in such places and the ability to share thoughts even with poor English skills. And I am glad that it was completed safely.



TESS SOKOLOWSKI / M2

The collaborative workshop was well thought through and organised. Before part-taking the workshop I had limited knowledge of how to use a drop saw and a drill and after I have gained the confidence to continue with this method of design. The staff and students from Ritsumeikan were extremely helpful and were always available for us to ask questions during the workshop. Having the opportunity to get feedback from notable designers was extremely exciting - although because our group got the least points, we didn't receive any feedback after the assessment. It would have been useful for us to hear their observations to understand how we can improve in the future. The most rewarding aspect of the workshop was the impact on the community. It was great to collaborate with the local people and see them enjoy our interventions.



ENZO LARA-HAMILTON / M1

The workshop with the Ritsumeikan students was one of the most challenging and rewarding experiences of my life. The challenges of communication and logistics of the physical world was eye-opening. Collaboration with Koshi, Aya, Ren and Youino proved extremely successful after a day of getting used to translating. The practical building was also a lesson that gave me an understanding of how design is implemented into reality. The stress and hard-work was rewarded with the smiles of those who used our wall-yatai and experienced the new connections between the Okonomiyaki shop and the Stomp Skunk bar. It was a life-changing experience. Thank you for the opportunity!



YUE ZHANG / M1

The workshop is a great opportunity to make the imagination to reality, from my personal perspective, this experience taught me what kind of problems might happen when turning an idea into reality thing, especially working with students that speaks different language, therefore the most interesting part to me is we communicated to each other by drawings not talking, drawing is the universal language of architects. Also, what impressed me a lot from the yatai festival is I have never thought such small design could bring so many possibilities to the community, the yatai festival encourage people to have activities together and it also brings people closer together.



REN KOSE / B4
小瀬廉

今回、初めてサマーワークショップに参加してみても普段の学校の授業ではなかなか行えないことを学校の外の茨木市商店街でやる事ができても楽しかった。建築の勉強をしてもインテリア家具の作ることはなかなか無いのでそれも良い経験になった。あとはモナシュ大学の生徒さん達と一緒に活動できたのもいい機会であり、海外の方の考えや捉え方を学ぶこともできた。

This time, I participated in the summer workshop for the first time, and it was a lot of fun to do things that I couldn't do in regular school classes at the Ibaraki shopping street outside the school. Even though I was studying architecture, there was not much to make interior furniture, so it was a good experience. After that, it was a good opportunity to work with students at Monash University, and I was able to learn the ideas and ways of thinking overseas.

Yatai 6



KAHO ZENSHO / B4
善勝圭穂

今回のSWSで、オーストラリアの人たちと一緒に作業することと限られた敷地条件の中で屋台を作ることが経験できました。英語ができないことや、なかなか案が決定せず作り出せなかったことなど多くの困難がありました。しかし、言語の壁を越えて協力して作業ができたことで、商店街の魅力を活かせるような屋台を作れたと思います。

In this SWS, I was able to experience working with students from Australia and building stalls on limited site conditions. There were many difficulties such as not being able to speak English and having not been able to make a plan. However, I was able to make a stall that could make use of the appeal of the shopping street by working together across language barriers.



OZAKI AKIYA / B4
尾崎彬也



MAYUKO YASUDA / M2
安田茉衣子



SHEREEN AMIN / M2



HANWEN SHI / M2

Yatai 7



DAIKI MIURA / B4
三浦大輝



IKUMU OTANI / B4
大谷育夢



MIHO UEDA / B4
上田実穂

案を考えていく上で、予期せぬ事がよく起こります。「この許可はとりましたか？」たえ許可を取っていたとしても、その一言を言われると案を変えざるを得ません。僕たちの班はそんな事が多々起こりました。しかし、その変更を繰り返していく事で想像を超えたアイデアや形が生まれ、思いもよらなかった良い作品が出来上がったと思います。SWSを通してそういう事を学ぶ事ができました。

Unexpected things often happen while thinking about an idea. "Did you get permission?" Even if you had the permission, you would have to change the plan once you said that. Many things happened in our team. However, by repeating these changes, ideas and shapes beyond imagination are born, and unexpectedly good works are completed. I think I learned it through SWS.

初の学外、初のモナシュ大学とのコラボとわからないことだらけで右往左往しましたが、リアルなモノづくりを体験できた貴重な機会でした。特に、卵屋の方々には大変お世話になり、良い作品ができたと思います。

We tried and tried two challenges: activities outside the university and collaboration with Monash University. But we had a precious opportunity real manufacturing. In particular, I would like to thank the egg shop people for their great support.

I came away from the SWS experience feeling accomplished, challenged and excited about the future potential of the program. As students it's a rarity to work in such close proximity to project stakeholders and see a design process through conception to use. Whilst there were challenges faced as a result of the fast paced nature of the workshop and the language barriers between students and teacher, this became an opportunity to practice problem solving on the go and use the drawing as a core communication tool. I'd like to thank all of those who were involved in making the workshop possible as it was not only highly beneficial to myself but evidently has the potential to make valuable contributions to the broader community. Best of luck for next year!

Collaborating with students from Ritsumeikan University to participate in a course is impressive, helpful and inspiring. The practical way of the course makes me a better understanding of the process from design to the completion of the project. Also, engaging in a real project and using it in the public realm make me feel the significance of the architecture design for society. Moreover, the corporation with Japanese students let me have a chance to communicate with architectural students from different countries, allowing me to learn different concept about architecture.

私は今回のサマーワークショップで他国の建築学生と意見を交え、考えを共有する難しさを学びました。また、茨木商店街という敷地で地域の方との関係も築くことができ、自分の中で良い経験を得ることができたと思います。私の英語力の乏しさも痛感する機会になり、今後伸ばしていきたいと思いました。

In this summer workshop, I learned the difficulty of sharing ideas and discussing with architect students in foreign county. I was able to build a relationship with the local people who live in Ibaraki Shopping Street, so I think that I had a good experience. Because it was an opportunity to feel my poor English, I want to improve English skills in the future.

例年とは、敷地も一緒にするメンバーも違う、そんな中始まった6日間のsws。意思疎通や敷地の方達との交渉の難しさを実感することができた。制作したものを実際に使ってくれる子供たちや地域の方達の表情を間近で見ることができる。このような体験を学生のうちにできたのは、私にとってとてもいい経験になったと思う。

I learned a lot from this work shop with different site, different members from the last year's workshop. Communication and negotiation with local residents were sometimes difficult, but it was valuable experience. Seeing closely local people and kids playing with what we created was rewarding.

商店街に制作物を設置することで利用者の表情をまじかに見ることができ、作り甲斐があった。オーストラリアとの共同制作により、自分自身のアイデアの引き出しが増え、素敵な夏の思い出となった。制作中には苦しい場面もあったが、子ども達に向けたワークショップも盛況で、彼らの笑顔を見ることができて嬉しく思う。

We made a Yatai in the shopping street so we could hear the opinions of users It was worth making. Co-production with Australian students increased my ideas and made a wonderful summer memory. Although there were some difficult scenes during the production, the workshop for children was a great success and I was happy to see the smiles of the children.



YUKINO MOURI / M2
毛利友紀野

商店街を敷地にした取り組み、モナシユ大学との共同作業、初めての試みが2つも重なった中、大変ではあったが新しい体験を得ることができました。身内の敷地ではなく他人の敷地では人との摩擦が発生し対話することの大切さを、また海外の人との共同作業は言語の壁を強く感じ英語の大切さを学びました。

We have two challenges in this project, which are to collaborate with Monash university and choose a new site, Syoutengai (shopping street). It was a really hard work, but gave us a new experience. This experience taught us about how important to talk with people in site and language for communicating with abroad students are.



SOPHIE DAVIS / M2

The SWS workshop was an extremely rewarding week, with inevitable highs and lows. Unexpected challenges included the language barrier, the constant change in designs under extreme time pressure and the scarcity of feedback, due to the number of students for the panel to monitor and review. These challenges, however, were also the most gratifying elements of the experience; we overcame hurdles relatively independently and, in the end, surpassed our own expectations. The Ritsumeikan students were also so great to work with. Their enthusiasm was undeniable and as our creative strengths differed – likely due to cultural and educational backgrounds – we were able to level each other out successfully.



DIAN YANG / M1

The experience of the workshop in Ibaraki Shotengai is very pleasant and worthwhile. It was my first time to build a 1:1 project within an actual site, and the staff and instructors were really friendly and helpful. I think this workshop provides a good opportunity for manipulative ability. Nevertheless, I feel the group can be smaller with maybe 4 people, and increase the amount of time for design.

TA



TIRYU OGI / M1
荻智隆

今回、大学のキャンパス内のみでやっていたプロジェクトを公の場である商店街で行うということで、初参加、TAの身でありながらも、その大変さがどれほどであるか理解できた。制作途中の商店街の方々からの目は決していいものではなかったが、最終日のイベントで全てが報われたと感じた。来年以降もイベントはあった方がよいのではないかとと思う。

Even though I was a TA of SWS for the first time, I was able to understand how hard it was to do a project that was only on the University campus in a public shopping street. The eyes from the shopping streets were never good, but I felt that everything was rewarded at the event on the last day. I think it would be better to have events next year.



YOSUKE HARADA / M1
原田陽介

私はTAという立場でワークショップ全体の支援、手伝いという形で従事しました。私自身この茨木市で育ったこともありこの活動にはとても関心がありました。各班出来上がった作品は非常に良く、市民の皆さんが利用する姿、活気が伝わってきて、こちらまで楽しい気持ちを抱くことができました。このような企画に参加できて大変嬉しく思います。

I worked as a TA in supporting and helping the workshop. I was very interested in this activity because I grew up in Ibaraki City. I enjoyed the work of each team because of their good work and the way people use it and the liveliness. I am very happy to be able to participate in such a project.



TAIKI TANAKA / M1
田中大輝

TAとして全チームを見ていましたが、先生方からの提案・商店街側からの要望・言語の壁などの様々な課題を乗り越えて姿には感動すら覚えました。それぞれの作品には漠然となったデザインではなく、全てに思いがこもっており大変素晴らしいものに仕上がっていたと思います。

I looked at all the teams as TAs, but I was impressed by the appearance of overcoming various issues such as suggestions from teachers, requests from the shopping street, language barriers, and so on. Each work was not a vague design, but I thought it was a wonderful thing.

講評会ゲストジュリー:

浅井大河 (ヤラ建築士事務所)、島田陽 (タトアーキテツ)、関祐介 (Yusuke Seki Studio)、
竹口健太郎 (アルファヴィル)、山本麻子 (アルファヴィル)



Instructors



Architect

Koichi Suzuno

鈴野 浩一

2004年に亮真哉(かむろ しんや)とトラフ建築設計事務所設立。建築の設計をはじめ、インテリア、展覧会の会場構成、プロダクトデザイン、空間インスタレーションやムービー制作への参加など活動は多岐に渡るが、一貫して建築的な思考をベースに取り組んでいる。主な作品に「テンプレート イン クラスカ」「NIKE I LOVE」「港北の住宅」「空気の器」「ガリバーテーブル」「Big T」など。2015年より、立命館大学客員教授を務める。

Koichi Suzuno founded TORAFU ARCHITECTS in 2004 with Shinya Kamuro, and employs a working approach based on architectural thinking. Works by the duo include a diverse range of products, from architectural design to interior design for shops, exhibition space design, product design, spatial installations and film making. Amongst some of their mains works are 'TEMPLATE IN CLASKA', 'NIKE I LOVE', 'HOUSE IN KOHOKU', 'airvase', 'Gulliver Table' and 'Big T'. In 2015, Koichi assumed a guest professor at Ritsumeikan University.



Architect

Keiji Ashizawa

芦沢 啓治

1973年生まれ。横浜国立大学建築学科卒業後、設計事務所architecture WORKSHOP、家具工房 super robot を経て2005年に芦沢啓治建築設計事務所を設立。2011年、東日本大震災で甚大な被害を受けた地域に対し、DIY公共工房である石巻工房を開設、後に法人化させ、家具ブランドとして現在まで活動している。また、芦沢は国内外の建築設計、インテリアのみならずカリモク家具、無印良品やイケアなど、多くの家具ブランドに対してのデザインを行っている。

Keiji Ashizawa was born in 1973. After graduation from Yokohama National University, he dedicated to architecture WORKSHOP and super robot. He founded his own design studio, Keiji Ashizawa Design in 2005. In 2011 to support local communities' autonomous restoration from the Great East Japan earthquake, he founded a DIY studio, Ishinomaki Laboratory, which incorporated as a furniture brand. Not only interior/architectural projects, Keiji is also active in a wide cooperation with various brands such as Karimoku, MUJI, IKEA for product design.



Director of NMBW Architecture Studio, Professor of Architecture in the Faculty of Art Design and Architecture at Monash University

Nigel Bertram

ナイジェル・バートラム

1997年にマリカ・ネウストブニーとルシンダ・マクリーンと共同でメルボルンにNMBW Architecture Studioを開設。作品は広く出版され、アーバンデザイン、戸建住宅、集合住宅、小規模公共施設、既存建築のリノベーション、都市周辺域でのアーバンデザイン戦略など、様々な分野で受賞している。NMBWの作品は都市スケールと個々の利用者のスケールの両方において、既存の文脈を丁寧に読み込みこむことで知られている。

Nigel Bertram established NMBW Architecture Studio in Melbourne with Marika Neustupny and Lucinda McLean in 1997. Their architectural work continuing since that time has been widely published and awarded across categories including urban design, single and multiple residential design, small public works, adaptive re-use of existing buildings and peripheral urban design strategies. NMBW's work is known for its careful reading of existing conditions, at both an urban scale and the scale of individual inhabitation.



Associate Professor & Deputy Head of Architecture in the Faculty of Art Design and Architecture at Monash University

Ari Seligmann

アリ・セリグマン

建築批評家、兼、デザイナーであり、その対象は建築とアーバンイズム、日本建築、そして建築とメディアの関係など幅広い。現在は、日本における建築写真の展開と、建築家、鈴木了二による連作「物質試行」における探求について調査研究を展開している。

Ari Seligmann is a critic, historian and designer engaged in studies of contemporary architecture and urbanism. Japanese architecture, and relations between architecture and media. His current research examines the development of Japanese architectural photography and the evolution of Ryoji Suzuki's "Experience in Material" explorations.

Project Designers



Professor of Landscape Architecture and Architecture in the Department of Architecture and Urban Design at Ritsumeikan University, Director of Takeda Planning and Design Studio

Shiro Takeada

武田 史朗

立命館大学理工学部建築都市デザイン学科教授。ランドスケープデザイナーと建築設計の教育・研究・実務に携わる。東京大学建築学科卒業後、ハーバード大学GSD修了。内井昭蔵建築設計事務所、オンサイト計画設計事務所を経て、武田計画室。著書に「テキスト ランドスケープデザインの歴史」他、作品に立命館大学大塚いばらきキャンパスなど。一級建築士、博士(緑地環境科学、大阪府立大学)。

Shiro Takeda is a landscape architect and architect. His study includes those on designs of public spaces and riverscape to human's cognition of spatial domain, while his works includes single residential design as well as university campus planning. He is also the author of "Toward a City that Interacts with Nature: Learning form Dutch River Improvement Program" (Showa-do,2015) that won Japan Institute Landscape Architecture Award in 2016.



Assistant Professor of Architecture in the Department of Architecture and Urban Design at Ritsumeikan University

Takeshi Fujii

藤井 健史

2009年に立命館大学大学院を修了後、2009年より立命館大学理工学部建築都市デザイン学科助手、2015年より東京理科大学工学部建築学科助教を経て現職。一級建築士、博士(工学)。専門は建築設計、都市デザイン、建築・都市空間解析。地域企業や行政との協働による建築設計やアーバンデザインを手掛けるほか、立命館大学のキャンパス計画にも関わる。研究では、人間の視界に占める特定の景観構成要素の可視性を計測し、都市景観や防犯環境の計画への応用に取り組む。

Takeshi Fujii specializes in architectural design, urban design, and spatial analysis. In addition to working on architectural and urban design in collaboration with local companies and government, he is also involved in campus planning for Ritsumeikan University. In research, he measures the visibility of specific landscape elements in human vision and works on its application to urban landscape and security environment planning.



Assistant in the Department of Architecture and Urban Design at Ritsumeikan University

Naohisa Endo

遠藤 直久

立命館大学理工学部建築都市デザイン学科助手。2002年立命館大学大学院修了後、建築・店舗施工会社にて現場管理及び設計に従事。2007年建築設計・施工事務所「TATEMANIA」を設立。2009年より現職に至る。アーキテクト・ビルダーとして一貫した建築プロセスに関わることを主眼として活動している。研究活動としては、建築設計プロセスにおける様々な創造的思考についての研究に取り組んでいる。

Naohisa Endo specializes in architectural design and construction in architecture. He obtained Master in Architecture from the Graduate School of Science and Engineering in Ritsumeikan University in 2002, and has been the leader of an architectural design/construction studio TATEMANIA since 2007, working on many different scale of architecture. His research focuses on analyses of creative thinking in the process of architectural design.

Director of TomonobuKawakami SpaceDesigns

Tomonobu Kawakami

河上 友信

「河上友信空間設計事務所」代表 空間デザイナー。築100年超の木造建築をリノベートしたスタジオ「GLAN FABRIQUE」を拠点に、空間デザインを軸にした多岐にわたる活動を展開する。A' DESIGN AWARD、GERMAN DESIGN AWARD、ASIA DESIGN PRIZE 他、受賞多数。International Association of Designers,Italy プランテメンバー。京都芸術大学 講師。

Tomonobu Kawakami is a space designer. He leads Tomonobu Kawakami Space Designs based in GLANFABRIQUE, the studio converted from a more than 100 years-old wooden Japanese style house. He has won many prizes including A' DESIGN AWARD, GERMAN DESIGN AWARD, ASIA DESIGN PRIZE. He also teaches at Kyoto University of Art and Design.

Director of OPUS DESIGN inc.

Hiroshi Hara

原 比呂志

株式会社オプスデザイン代表。様々な活動や事業主体をデザインの手法でつなぎ、難解決に向けてのプランニング、プロモーションを実現。関西の企業とクリエイターによる新しいものづくりのプラットフォーム「made in west」、茨木市北部地域の活性化を目指す「いばらきデザインプロジェクト」などを手掛ける。

Hiroshi Hara is a graphic designer and directs OPUS Design Inc. His work style is to connect different enterprise entities by way of graphic design, and to lead to planning and promotion as solution of social problems and issues, as illustrated by "made in west", a platform for creative manufacturing that connects entrepreneurs and creators in south-west Japan.

Collaborators



次なる
次へ。

茨木阪急本通商店街