



INTERNATIONAL URBAN DESIGN & BUILD WORKSHOP NETWORKING & UPCYCLING

1. 3. – 8. 3. 2026 | Ise, Mie Prefecture, JAPAN

ISE FENIX PROJECT is an international urban design and build workshop that brings together students and professionals not only from the Czech Republic, Holland and Japan to envision a more sustainable, walkable, and resilient future for Ise city.

Vol.2

ADA.TUL.CZ

avU

TUL



HKU

Creative software/digital neural network Virtual futurologist A°D°A is co-financed by the state with the support of the Technology Agency of the Czech Republic as part of the SIGMA project.

WORKSHOP TUTORS



Assoc. Prof. Mgr. A. **Zdeňka Němcová Zedníčková** Ph.D., Czech Republic
 MgA. **Jana Bernartová**, Ph.D., Czech Republic
 Arch. **Yukiko Iida**, Japan UAP – Urban Asset Placemaker –
 BA **Valerie van Leersum**, Netherlands
 Ing. arch. **Haruka Kajiura**, Czech Republic/Japn

ONLINE LECTURES



Arch. **Carlo Andrea Biraghi**, Ph.D., Italy
 Arch. **Juan Rufino Castillo Molina**, Dr. Eng., Dominican Republic
 MgA. **Ida Chuchlíková**, Czech Republic

STUDENTS

Technical University of Liberec, CZ
 – Julie Procházková, Ondřej Burda

Meijo University Nagoya, JP
 – Haruto Suzuki, Takahito Nishiwaki,
 Kosei Futamura, Riko Shimizu, Kaito Taguchi,
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 – Juna van Dijk, Thaya Callisaya Hilara, Quinten
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Universidad Nacional Pedro Henríquez Ureña Santo Domingo, DR
 – Angela Frias, Jordy Garcia

ORGANIZER



Assoc. Prof. **Makoto Tanida**, Meijo University
Gouki Yamamoto, Meijo University



PARTICIPANTS

Sun 01. 03.

10:00–12:00 Arrival to ISE CREATER's GARAGE (ICG)

13:00 Visit of Geku Shrine and the City

17:00 Introductory lecture by Zdeňka Němcová Zedníčková & lecture by Gouki Yamamoto

20:00 Welcome Dinner and Party in ICG (Chirashi-zushi or Sushi)

Mon 02. 03.

09:00 Visit of the locations – Ise Kaido & Seta River and interaction with local people

13:00 Strategy creation with A°D°A software + A°D°A Introductory lecture by Zdeňka Němcová Zedníčková and Haruka Kajiura

19:00 Evening lectures Yukiko Iida (Progress of community action and team building from CFT),
Valerie van Leersum (Conversation with the Landscape) – on spot ICG

Tue 03. 03.

09:00 Design time & independent location visits and interaction with
Independent lunch time

13:00 HUMAN consultations time in ICG

13:30 Tea ceremony by groups with Ms. Kiyono

15:00 Design time in ICG

19:00 Evening lectures Ida Chuchlíková (Narrative urbanism), Carlo Andrea Biraghi
(Mapping urban design quality) – online

Wen 04. 03.

09:00 Departure from ICG for excursion

09:36 Train trip to Futami with independent lunch time – return train 14:13

15:00 Design time in ICG

18:00 ICG PRESENTATION of proposals to Local Community
(Selection of proposals to Build Up)

20:00 Gyoza dinner in ICG (Misuzu Gyouza)

Thu 05. 03.

09:00 Urban Furniture Build Up time in ICG

12:00–13:00 Independent lunch time

14:00 HUMAN consultation time

19:00 Evening lecture Jana Bernartová

(AI in artistic practice and why Ada Lovelace is a heroine) – on spot ICG,
Juan Rufino Castillo Molina

(The Identity Crisis of Architecture in the 21st Century) – online

Fri 06. 03.

09:00 Urban Furniture Build Up time in ICG

12:00–13:00 Barbeque lunch in ICG garden

13:00 Urban Furniture Build Up time in ICG

19:00 Evening POP UP strategy meeting

Sat 07. 03.

09:00 preparation for POP UP

10:00 Ise Kaido & Seta River 2x2 Urban Furniture POP UP event

14:00 Work on final presentation

17:00 ICG Final Presentation to Local Municipality & Community

20:00 Good Bye dinner Party in ICG

Sun 08. 03.

11:00 GOKITO Ceremony in Naiku Shrine

16:00 Feedback meeting & Good Bye Drink

17:00 Departure from ICG



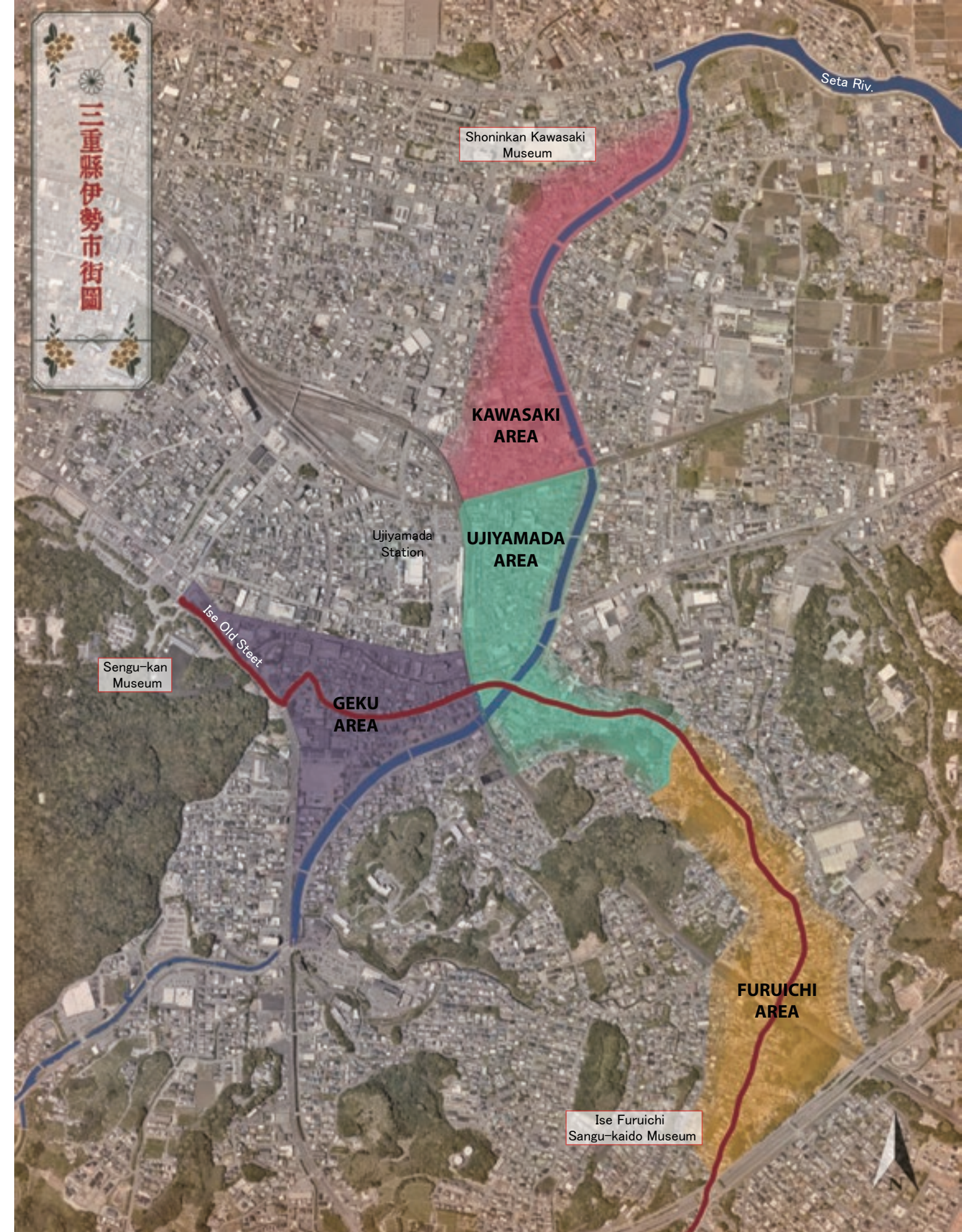
ISE FENIX PROJECT VOL.2

A set of temporary pop-up furniture pieces deployed along the historic pilgrimage route of Ise Kaido in Ise city is the most visible outcome of ISE FENIX PROJECT Vol.2. But just as the Shikinen Sengu tradition teaches us that renewal is not a single act but a continuous, carefully tended process, the real ambition of the second workshop was something less visible and more durable: the gradual building of genuine relationships between an international academic community and the local people of Ise.

The Vol.2 “Networking & Upcycling “ workshop, held from 1 to 8 March 2026, was conceived as the second step in a nine-year programme of community engagement running in parallel with the 63rd rebuilding cycle of Ise shrine, intended to culminate in 2033 when the deities move into their new shrines so the city could celebrate its own rebirth alongside them. Where Vol.1 focused on opening awareness and developing a long-term strategic vision for Ise's public spaces along Ise Kaido and Seta river, Vol.2 shifted the emphasis toward action – not permanent architectural intervention, but demonstrating possibilities rather than designing solutions, and doing so in direct collaboration with local property owners and residents.

The programme was inspired by the concept of kaizen – continuous improvement from imperfect starting points – and by the recognition that social change happens through human relationships, not through perfect technical solutions. Students and tutors from the Technical University of Liberec, the Academy of Fine Arts in Prague, Meijo University Nagoya, the Hoge School voor de Kunsten Utrecht, the Universidad Nacional Pedro Henríquez Ureña in Santo Domingo and from Politecnico di Milano, worked together over six intensive days within this spirit.

The programme operated on two interlocking timelines. The long timeline is the full nine-year arc of the ISE FENIX PROJECT, oriented toward revitalising city through building lasting trust and relation with the local community through repeated, respectful return. The short timeline is the workshop week itself, designed as an experimental learning environment where students could observe, test, and reflect – not as planners imposing external visions, but as guests learning from a place.



The first two days were devoted entirely to observation and site research. Before any design work began, participants visited the four workshop areas – Kawasaki, Ujiyamada, Geku, and Furuichi – on foot, mapping existing patterns of use and paying careful attention to questions that no urban analysis can answer from a desk: Who currently uses these spaces, and how? Are there informal gathering spots along the route? How do elderly residents, pilgrims, families with children, and local workers inhabit these streets differently at different times of day? What are the seasonal and daily rhythms of community life here, and what concerns do local people hold about their neighbourhood? Students were guided to start with observation rather than design, to listen before proposing, and to treat cultural appropriateness – particularly the spiritual significance of the pilgrimage routes – as a non-negotiable foundation of their work.

On the same day as the field research, groups began working with the Virtual Futurologist A°D°A software to develop their tactical strategies. This session introduced the multidisciplinary conversation themes that would frame the week's thinking: how the workshop process itself might build the social infrastructure needed for long-term success; why honouring Japanese spatial concepts and traditional knowledge systems matters for any intervention; how furniture and shade structures can function as climate adaptation infrastructure addressing urban heat island effects, not merely as seating; and how to approach multi-generational design – serving pilgrims, seniors, and families simultaneously through flexible and universally accessible solutions.



WORKSHOP PROCESS AND OUTCOME

The A°D°A consultation sessions produced perspectives from multiple specialist viewpoints simultaneously, including a Cultural Heritage Narrative Specialist AI agent who reminded participants that even a temporary installation participates in a thousand-year conversation about how communities care for each other along sacred paths, and a Municipal Development and Infrastructure Specialist AI agent who raised the critical legal and ethical questions around placing any structure in public space without proper permission – a tension the workshop addressed directly by anchoring all physical interventions on private property, through partnership with individual local landowners.

This partnership model was central to the Vol.2 methodology. Rather than attempting broad community engagement within an impossibly short timeframe, each group was asked to find and work with one local property owner along their assigned route – to build a real relationship rather than perform a diffuse one. The Ise Creators Garage (ICG), which served as the workshop's base, provided the social ground in which trust could begin to form. Students were aware of the asymmetry involved: local people were taking real risks by hosting unknown visitors on their property, and the workshop's credibility depended entirely on treating that trust with seriousness and care.

At the end each group engaged with more than one local owner and selected two types of locations for their intervention. The first was a primary pop-up site on private property – a space where furniture could remain for an extended period, with the owner's permission and involvement, for the interaction with the local community. The second type was a set of spots in the surrounding public area where, while formal installation was not possible without municipal permission, groups could make a digital visualisations showing how their furniture could improve that place, for the evening presentations and future discussions.



WORKSHOP PROCESS AND OUTCOME

On Wednesday evening, groups presented their proposals to members of the local community at the ICG – a crucial moment in which the ideas developed in response to the city conditions, were tested against the knowledge and judgment of the people who actually live there. Feedback received at this stage directly shaped the final designs before Thursday construction. On Friday, groups moved into pop-up preparation: load-testing all structures for safety, monitoring weather conditions, and preparing pop-up plans.

The pop-up day itself, Saturday 7 March, functioned as what the workshop framed as an Experimental Community Futures Laboratory: a live research environment in which students actively interacted with local people. Community interaction was kept voluntary and conversational, never formal. Valuable feedback was gathered and all observations were documented visually and in writing for the evening's final presentation to invited local citizens.

On Sunday 8 March after the Gokito ceremony in Naiku shrine the feedback meeting concluded the workshop with structured reflection. Students shared what surprised them about the place and the people, how real conditions differed from their assumptions, what conversations emerged naturally around the furniture, and what deeper questions they would want to pursue with more time. The workshop was explicit that meaningful community engagement is not fully achievable in just six days – and that acknowledging this is itself part of the methodology. The primary goal was zero harm and a genuinely positive community experience. The secondary goal was learning about participatory design processes and their inherent limitations. From this perspective Vol.2 workshop exceeded the expectations, and through positive and respectful interactions of students with local people created solid foundations for Vol.3. The pop – up event have demonstrated in reality what local people have introduced to the students in their meetings. An important concept related to Ise Kaido pilgrim route – Ichi-go ichi-e ("one time, one meeting") that term reminds people to cherish any gathering that they may take part in, as any moment in life cannot be repeated.

The ISE FENIX PROJECT Vol.2 interpreted through the specific context of Ise, its relationship to time and impermanence, its profound tradition of finding meaning not in the permanent but in the carefully, repeatedly renewed – was not primarily an architecture workshop, it was a prototype methodology test for long-term, community-led, culturally reciprocal engagement, one in which the physical interventions are evidence of relationships, not replacements for them.

(Zdeňka Němcová Zedníčková)



WORKSHOP PROCESS AND OUTCOME

ON SPOT LECTURES

Gouki Yamamoto - Introductory lecture

Zdeňka Němcová Zedníčková & Haruka Kajiura - A°D°A software + A°D°A Introductory lecture

Yukiko Iida - Progress of community action and team building from CFT

Valerie van Leersum - Conversation with the Landscape

Jana Bernartová - AI in artistic practice and why Ada Lovelace is a heroine



ONLINE LECTURES

Ida Chuchlíková - Narrative urbanism

Carlo Andrea Biraghi - Mapping urban design quality

Juan Rufino Castillo Molina - The Identity Crisis of Architecture in the 21st Century

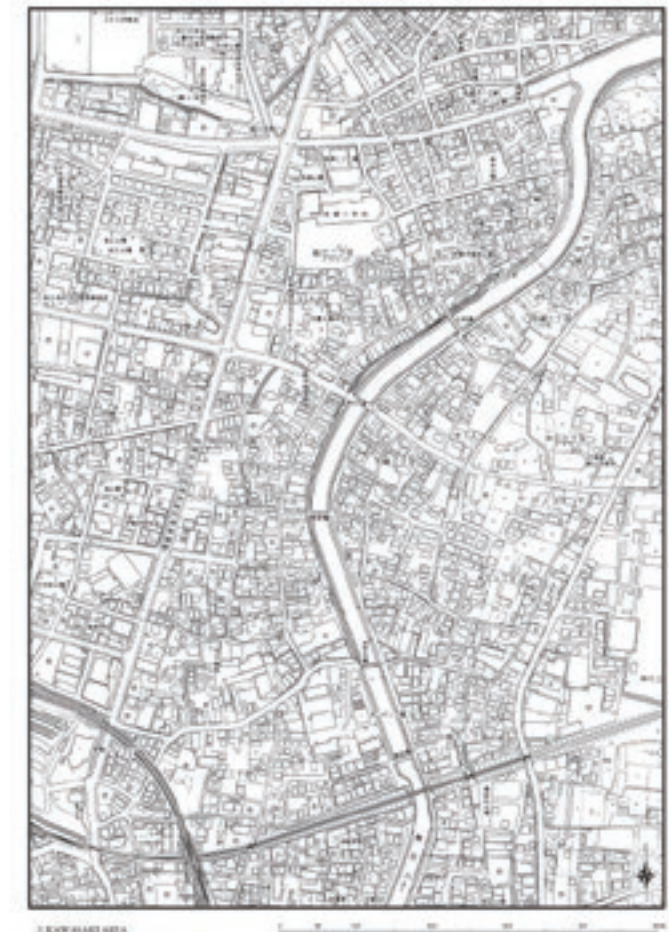


LECTURES

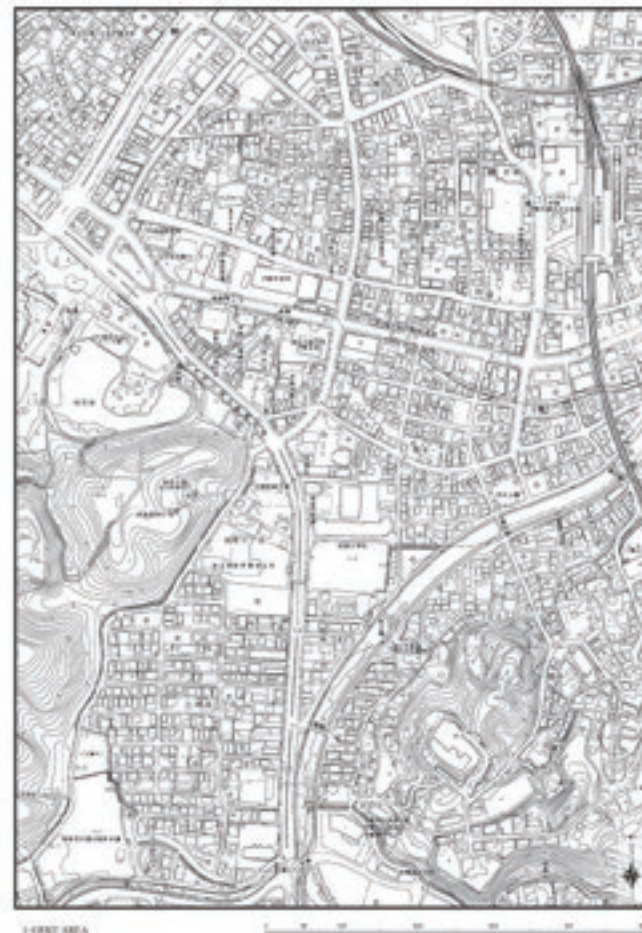
Ujiyamada Area



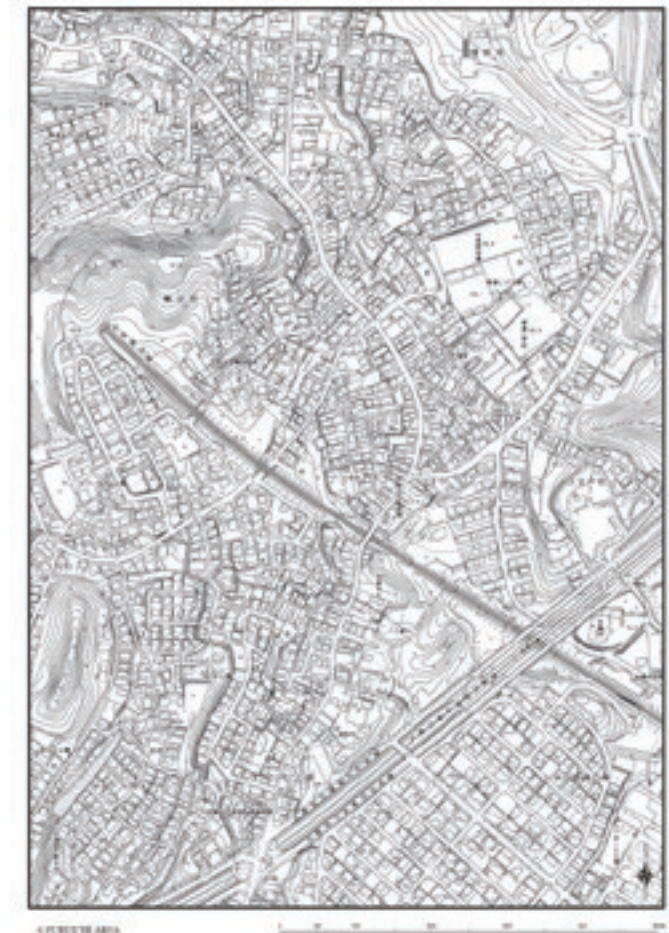
Kawasaki Area



Geku Area



Furuichi Area





Mr.Takeuchi

Profile

Man in his 70s

Situation

We talked to him while he was sitting on a bench along the Segawa River. He taught us his routines and the history of Kawasaki.

Routine

He walks along the river and sits listening to the radio and searching flower name that he see on the road.

Needs

More public restrooms and additional benches along the river.

Favorite

Enjoys the river scenery, plants, flowers, and birds. He takes photos and looks up information about them. His favorite spot is the parking lot for its relaxing view.



Ms.Tsuji : Yoga instructor

Profile

Local yoga instructor.

Situation

We interviewed them in front of her yoga studio.

Routine

They walk their dogs there because it feels safer than the street in front of their house,where passing cars can be intimidating

She has a yoga class at home

Favorite

The pedestrian-only path along the Setagawa River

THE FIRST CLIENT



Ms.Kawamata : restaurant owner

Profile

Local restaurant

Situation

We spoke with them at their restaurant.

Routine

It's a popular restaurant, so customers often line up. Customers are often waiting in the car at that time.

They also kindly displayed our poster.



Cuelli : shop



This will be third client ?



E-mail

(Dear madam,

We met in front of your Yoga studio yesterday for our Ise Fenix project. Thank you for the conversation and your time. We are very excited to think with the locals to connect and make a intervention. For the urban furniture intervention, it can be several things like benches, tables, chairs, plants, books and more. Maybe we could use a Yoga pose to design a urban exercise furniture.)

Hi everyone!

Thanks for the message.

Ise Fenix project sounds very exciting and I'm willing to cooperate.

I love the idea of yoga pose furniture. Hope to see you soon.



Our proposal

A chair inspired by a yoga pose

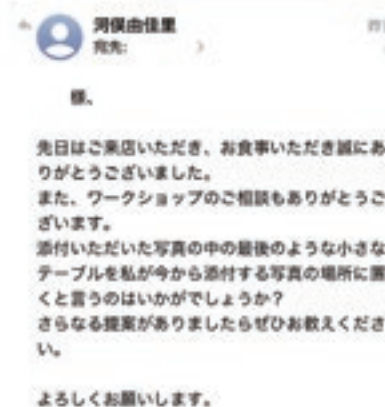
Routine

She has a yoga class at home

Feedback & Permission

They allowed us to test our ideas as long as they do not obstruct cars.

Future image



E-mail

Dear madam,

We visited your restaurant yesterday for our Ise Fenix project. Thank you for the delicious meal, for making a photo with us and hanging our project poster. We are very excited to think with the locals to connect and make a intervention. For the urban furniture intervention, it can be several things like benches, tables, chairs, plants, books and more.

Thank you very much for visiting and dining with us the other day. Thank you also for reaching out about the workshop.

How would you feel about placing a small table, like the one in the last photo you attached, in the area shown in the picture I am attaching now?

If you have any further suggestions or ideas, please let us know.



Needs

Small table

Routine

Customers are often waiting in the car at that time.

Feedback & Permission

They allowed us to test our ideas as long as they do not obstruct cars.

Reference



Future image





Hearing Research

Rainy day, interaction with local people

‘The location is already decided’
(Most locals use cars to get around)

We are not currently experiencing any major problems in this situation. However, if there is something to be added, it would be good to have something that elderly people can use.

There are also very few buses. I think it would be really nice if there were chairs for people walking around. And if there were signs saying, ‘Please feel free to sit down,’ then everyone – whether tourists or locals – could use them. So I think that would be great.

However, I think Japanese people tend not to sit down even if there is a chair, so it is important to communicate clearly that it is okay to sit freely.

There are not many chairs or benches here, so I am grateful even just for having chairs. I think creating opportunities for interaction is quite difficult around here. For example, tourist spots usually provide many chances for interaction, but this area is populated almost entirely by actual local residents – people from Ise.”





Talking to locals on the streets

Person 1* Lives along the Ise Kaido.

Person 2* Lives near Ise Jingu.

Person 3* Lives in a residential area away from the Ise Kaido.

Person 4* Believes the decline of the Ise Kaido was caused by the spread of cars.

1. Ise Jingu is "too special to be part of everyday life."
2. The historic route (Ise Kaido) is disconnected from daily movement patterns.
3. Mobility is primarily car-oriented.
4. Walking is limited mainly to health-related purposes.
5. Even among local residents, there are multiple distinct layers or groups.



Hankei



Daily use by local community:

- the side walk is too narrow
- there is no light during the night

Connection local people to Ise Kaido:

- because they live on the route, it is not so special for them anymore
- they do walk to the Geku Shrine from their house, but never walk the whole way
- they go to the Shrine every year on the 31st of December or 1st of January
- the generations before them were more connected to the route
- especially far back in history; when this was actually the only possible route to reach the Ise Jingu

Pilgrimage walkers

- On Sundays some people from outside of Ise do actually walk the Ise Kaido
- this is mostly the older generation; younger people are not interested anymore
- far back in history much more people used the Ise Kaido because it was the only way to get to the Naiku Shrine of Amaterasu-omikami

(we didn't meet someone that was walking the route, so we don't have more information about their experience)

The consultation process involving AI

A°D°A insights Geku

Artist

‘The most crucial factor I see is the need to interrogate the boundaries between functional object and cultural interface’

How can these objects function as catalysts for social interaction rather than mere accommodations?



Not just furniture, but cultural incorporation

Materials Science & Circular Economy Specialist

‘The most critical factor is material durability against Japan’ s extreme weather cycles’

What evidence do the students have about local material preferences and maintenance capabilities?



Not just durable design, but also easily maintainable and safe

Participatory Planning Facilitator

‘From my perspective as a participatory planning facilitator, the most critical factor is that this project cannot succeed without genuine community leadership from Ise residents from the very beginning.’



We must work together, before we design.

FIRST SUMMARY & REFLECTION:

Our experts have provided remarkably rich and complementary perspectives on your Ise Kaido project. Several key themes emerge:

CONVERGENT INSIGHTS:

- **Community-first approach:** All experts emphasize prioritizing local residents' needs over tourist convenience
- **Cultural authenticity:** Multiple experts stress respecting sacred traditions and existing community practices
- **Holistic research methodology:** Everyone advocates for deeper, more participatory research approaches
- **Sustainability focus:** Both economic and environmental long-term thinking is essential

DIVERSE PROFESSIONAL LENSES:

- **Risk Management:** Focus on safety vulnerabilities and community resilience building
- **Architectural Theory:** Emphasis on phenomenological experience and cultural storytelling integration
- **Traditional Craftsmanship:** Attention to material harmony, spiritual rhythm, and traditional construction wisdom
- **Economic Development:** Revenue sustainability and stakeholder economic impact analysis
- **Social Justice:** Power dynamics, spatial exclusion, and community agency concerns
- **Cultural Heritage:** Story archaeology and environmental-spiritual relationship mapping

Result from communication with A°D°A

- Focus on local community rather than tourists
- Focus on their story rather than creating a new one – they meet with their own tradition again
- Observe how people move through the routes in the moments they do use it: daily rituals, seasonal festivals, community gatherings
- Make it functional but focus more on the spiritual and traditional meaning of the route. Focus on the natural rhythm.

A°D°A insights Furuichi

The people that walk the Ise Kaido are two different groups of people with different needs;

1. the people local community who use the route daily
2. the few people that walk – the pilgrimage route

Design something that focusses on the functional needs of the people that use the route daily and the traditional meaning of the Ise Kaido

Focus on the story that exists already, rather than creating a new one. To make the local people reconnect with the special history of their own town.

How can we design something that connects the people to each other and to the rich cultural history of the Ise Kaido?

A°D°A insights Ujiyamada

Communication with the locals

Talking to people on the streets in the area Ujiyamada

Key findings from the street interviews

1. Not a lot of people are walking the route
2. The street is really busy with the cars for walking

Many people didn't even know this was the Ise kaido route

Believes the decline of the Ise Kaido was caused by the spread of cars.

Since many local residents are elderly, some people walk in the morning or evening for health reasons.

Public transportation is not very convenient, and since there are many elderly people, most travel is by car.

Behavioral Psychologist Consultant

- **Initial View:** Argued that direct resident participation in the physical renewal and craftsmanship of the space deepens place attachment and enhances psychological restoration.
- **Revised View:** Shifted away from demanding complex maintenance to advocating for "accessible engagement" that fits naturally into daily routines. **Concluded that seasonal festivals or simple tasks done during regular walks provide sufficient psychological benefits and community connection.**

City Risk Management Specialist

- **Initial View:** Suggested that the Shikinen Sengu philosophy aligns beautifully with modern resilience, and that having residents maintain safety infrastructure themselves improves disaster response capacity.
- **Revised View:** Acknowledged that infrastructure reliability and multi-hazard preparedness cannot rely on volunteer maintenance. Argued that professionals must manage critical infrastructure, while residents should focus on observation networks (e.g., hazard reporting apps) and awareness-building events.

Urban Designer Specialist & Sustainable Public Space Consultant

- **Initial View:** Proposed moving away from the Western "build once and maintain forever" paradigm to modular infrastructure (like traditional wooden restrooms) that residents can periodically disassemble and renew.
- **Revised View:** Pivoted to an approach where professionally maintained infrastructure serves as the foundation, with Shikinen Sengu principles reflected in design details, materials, and seasonal elements. Emphasized that it is crucial to offer flexible opportunities where residents can engage without feeling it is an additional obligation or burden.

Urban Environmental Engineer

- **Initial View:** Proposed dynamic systems like constructed wetlands and composting toilets where residents manage and restore the ecosystem, rather than just using static public facilities.
- **Revised View:** Admitted that water quality and public health require professional monitoring, and that mismanagement poses severe health risks. Revised their approach so professionals manage ecological infrastructure, limiting the residents' role to observation, citizen science via photo documentation, and seasonal nature education.

Public Safety Urban Design Consultant

- **Initial View:** Advocated for "gentle surveillance" where residents regularly maintain traditional lanterns and pathways, arguing this community activity is more effective for crime prevention than permanent surveillance cameras.
- **Revised View:** Changed their stance to assert that public safety must not depend on fluctuating resident participation levels. Proposed that professionals maintain lighting and pathways, **asking residents only for low-burden cooperation** like "safety walks" during regular playground visits or school pickups.

Mother with Young Children Community Advocate Representative (Yuki) [The Turning Point]

- **Pushback Against Experts:** Strongly pointed out that **busy parents only have "5-minute bursts between other responsibilities"** to participate, challenging the experts' idealized visions of community stewardship. Warned that large-scale community maintenance plans would ultimately burden the same few overwhelmed volunteers.
- **Final Request:** Insisted that infrastructure should "enhance" and support daily parenting routines rather than compete with them. Concluded that a flexible hybrid system where anyone can contribute without guilt or hierarchy—regardless of their family situation—would allow the Shikinen Sengu philosophy to have a powerful, positive impact on modern families.

Ultimately, the experts agreed on a unified approach: **professionals will reliably ensure the safety, hygiene, and function of the infrastructure, while community participation—serving as a cultural and psychological added value—will be designed to fit effortlessly into the residents' daily lives.**

Would you like me to focus on any specific part of this discussion or explain the AI validator's final thoughts on the meeting?

A°D°A insights Kawasaki

Some experts said that resident and participation are important.

However, one mother said she was too busy raising her children to have time to participate.

From this, other experts concluded that a more reasonable approach would be to encourage participation within daily life.

We will focus on and investigate their daily routines.



COMMUNITY ENGAGEMENT

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COMMUNITY ENGAGEMENT

A°D°A
CREATIVE SOFTWARE
VIRTUAL FUTUROLOGIST

Story from local people

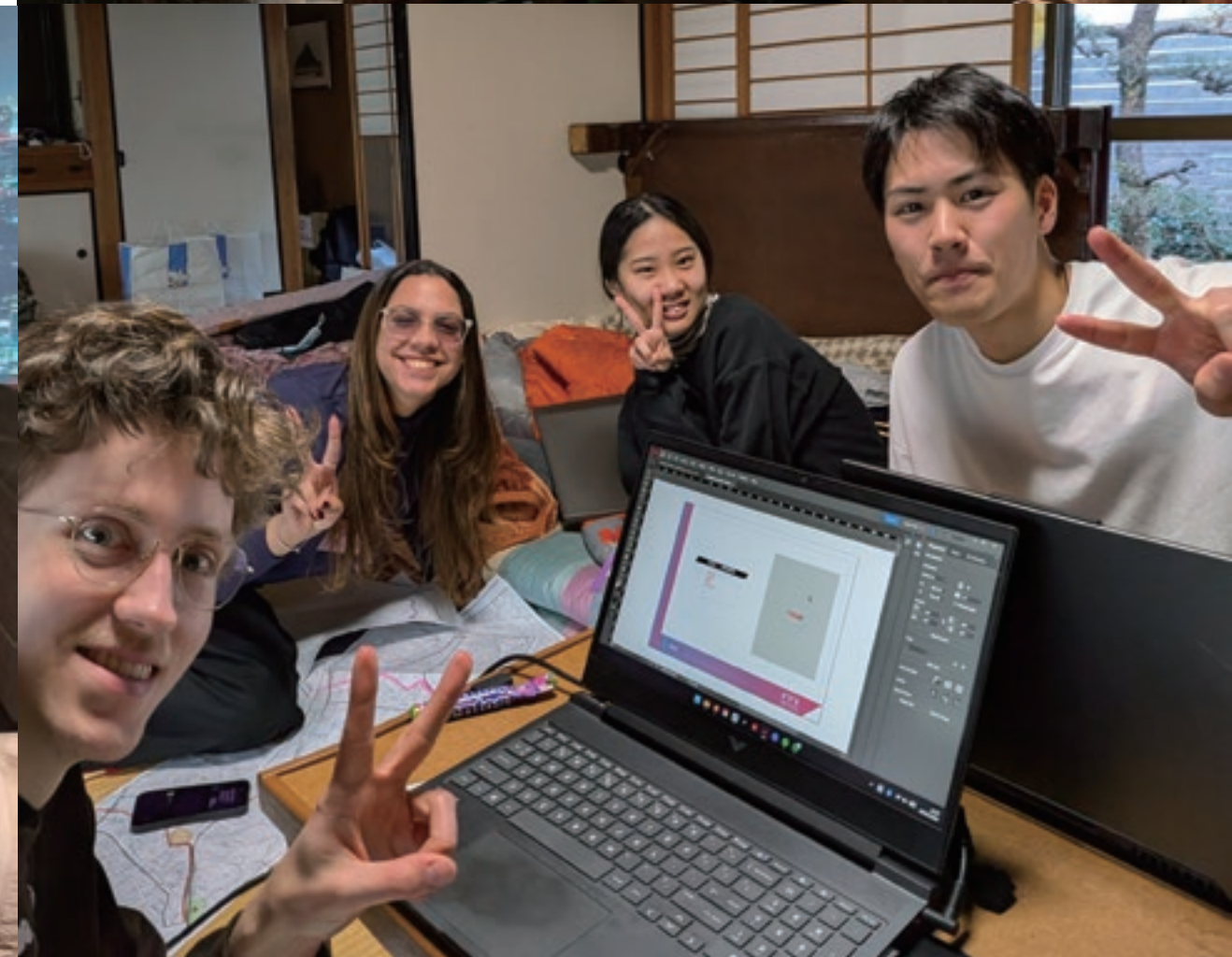
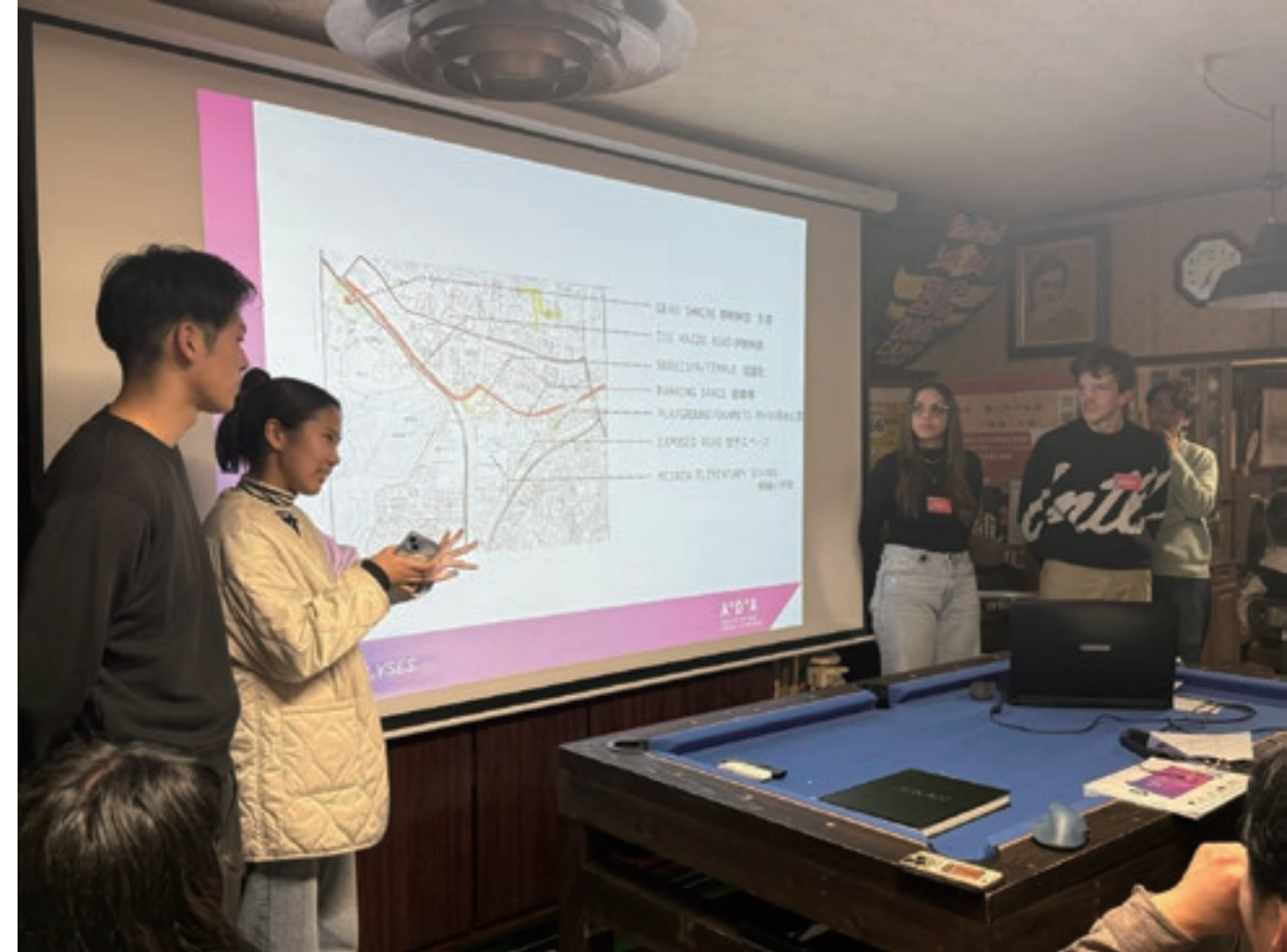
When I was little
From the time I grew old,
I have to be grateful for everything.
For example,
I am grateful that I can eat, and I am
grateful when my friends smile.
This feeling of gratitude
Japanese culture and thinking
That idea is... this... land of Ise.
I believe it originates from the Ise Shrine.
Visit the Ise Shrine and pray.
Most people
I often ask for wishes.
The intention was
that I would get through this year without illness.
Most people
I often ask for wishes.
Originally... this year
I got through it without any problems and didn't get sick.
The best way to visit the Ise Shrine is to show gratitude.
The Japanese worship gods independently of their religion.
The tradition is still deeply rooted, and people
still visit the shrine.
I think there's a sense of faith in God.

(Barayan Master)



Team GEKU MEMBERS

Quinten Rijken
Riko Shimizu
Haruto Suzuki
Angela Frias



GEKU AREA

A°D°A
CREATIVE SOFTWARE
VIRTUAL FUTUROLOGIST

‘The location is already decided’.
(Most locals use cars to get around.)

‘We are not currently experiencing any problems in this situation.
But if you want something, then it’s good to have something that the elderly people can use’

‘There are also few buses. I think it would be really nice if there were chairs for those people walking around. And if there was a sign saying ‘Please sit down at those chairs’, then everyone whether tourist or local could sit down. So I think it would be great!’

‘However, I think that Japanese people tend not to sit down even if there is a chair, so I think it is okay to sit down freely.’

‘There aren’t many of them (chairs and benches), so I’m grateful just for the chairs. I think that’s quite difficult around here.
For example, in tourist spots there are many opportunities for interaction, but this area is almost entirely populated by real locals.
Ise residents.’







GEKU AREA

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GEKU AREA

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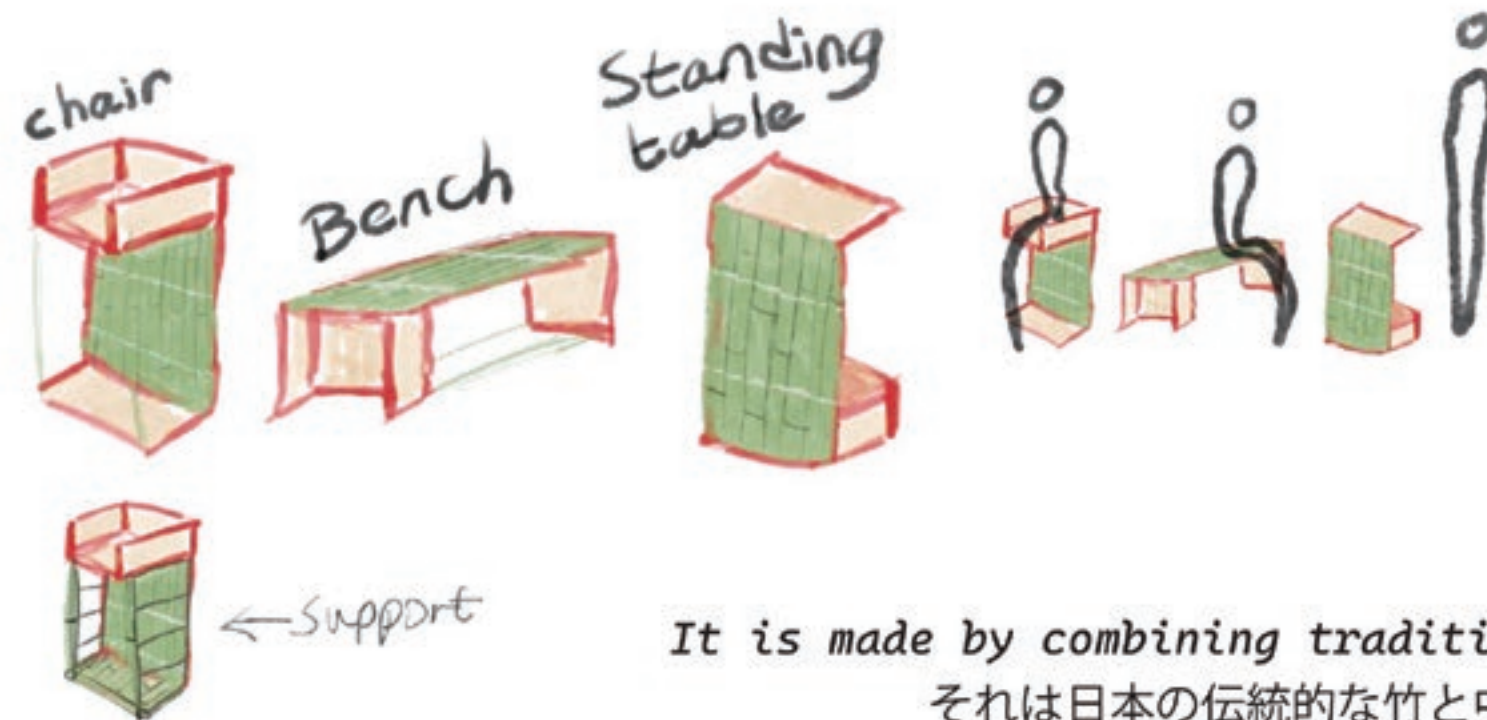
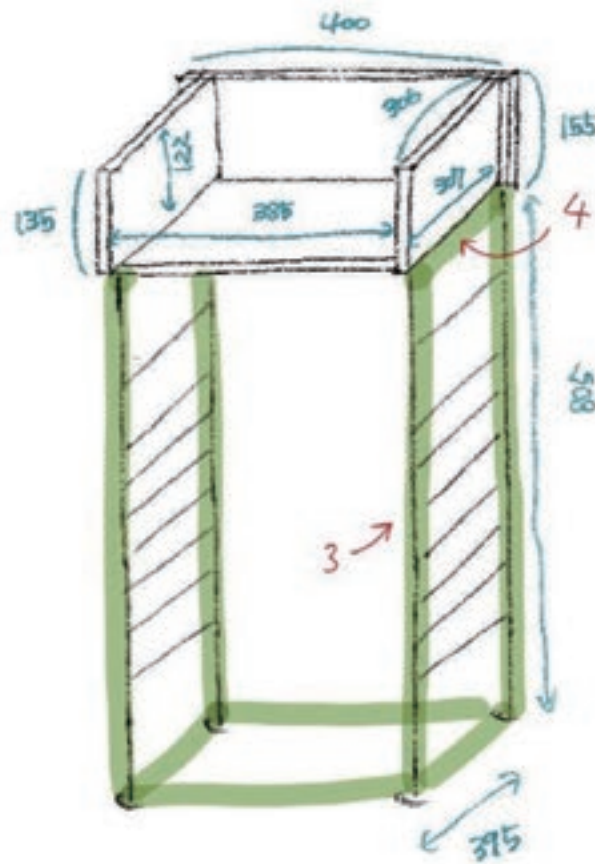
Team Kawasaki MEMBERS

Ondřej Burda
Naoko Matsumoto
Takahito Nishiwaki
Thaya Callisaya Hilara



KAWASAKI AREA

A°D°A
CREATIVE SOFTWARE
VIRTUAL FUTUROLOGIST



It is made by combining traditional Japanese bamboo and unused parts.
それは日本の伝統的な竹と中古の部品を組み合わせで作られる。

It can be a chair or a desk.
それは椅子や机にもなる。



KAWASAKI AREA

A°D°A
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before



after



restaurant



before



after





yoga class



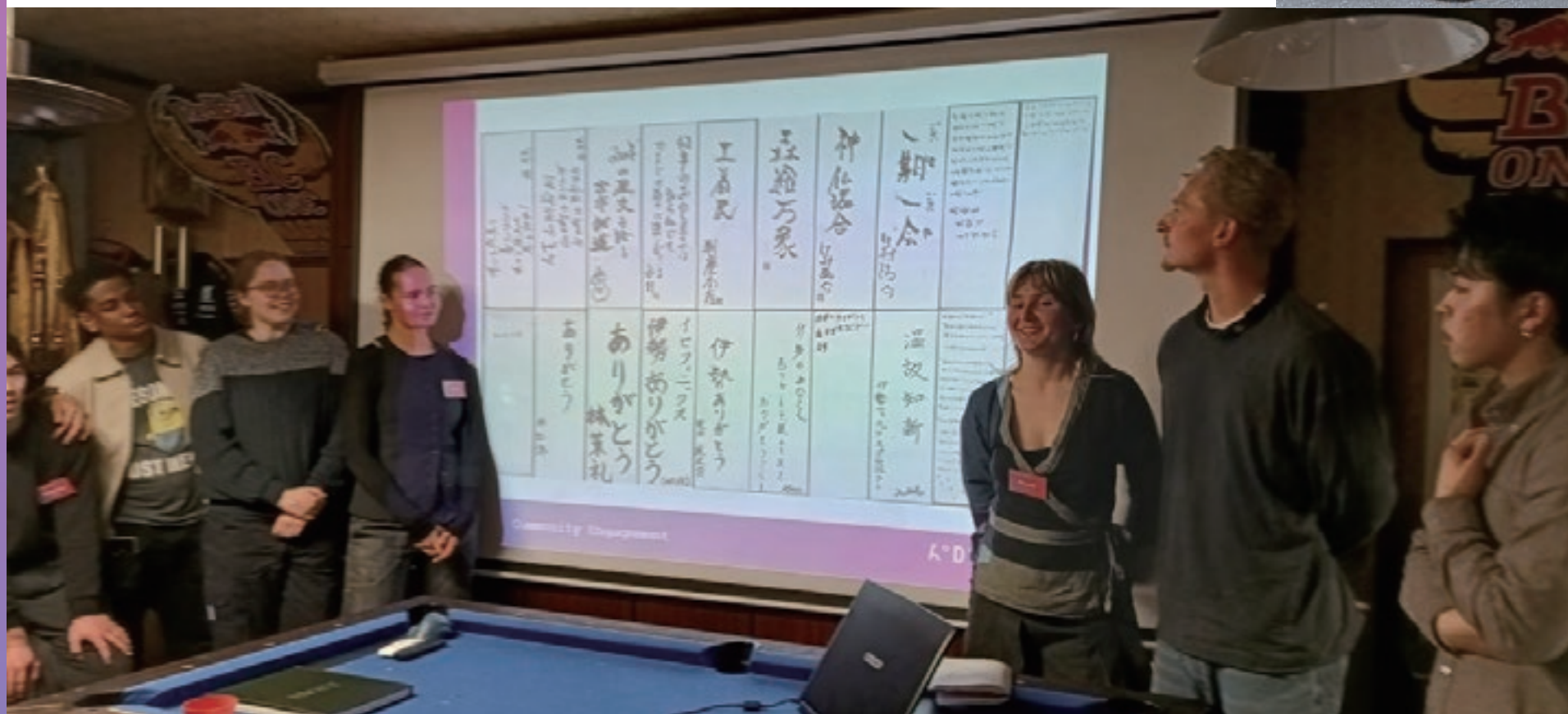
KAWASAKI AREA

A°D°A
CREATIVE SOFTWARE
VIRTUAL FUTUROLOGIST

Team Furuichi & Ujiyamada MEMBERS

Julie Procházková
Simon Wijtenhorst
Kosei Futamura
Juna van Dijk

Jordy Garcia
Norah van Lith
Kaito Taguchi



FURUICHI & UJIYAMADA AREA

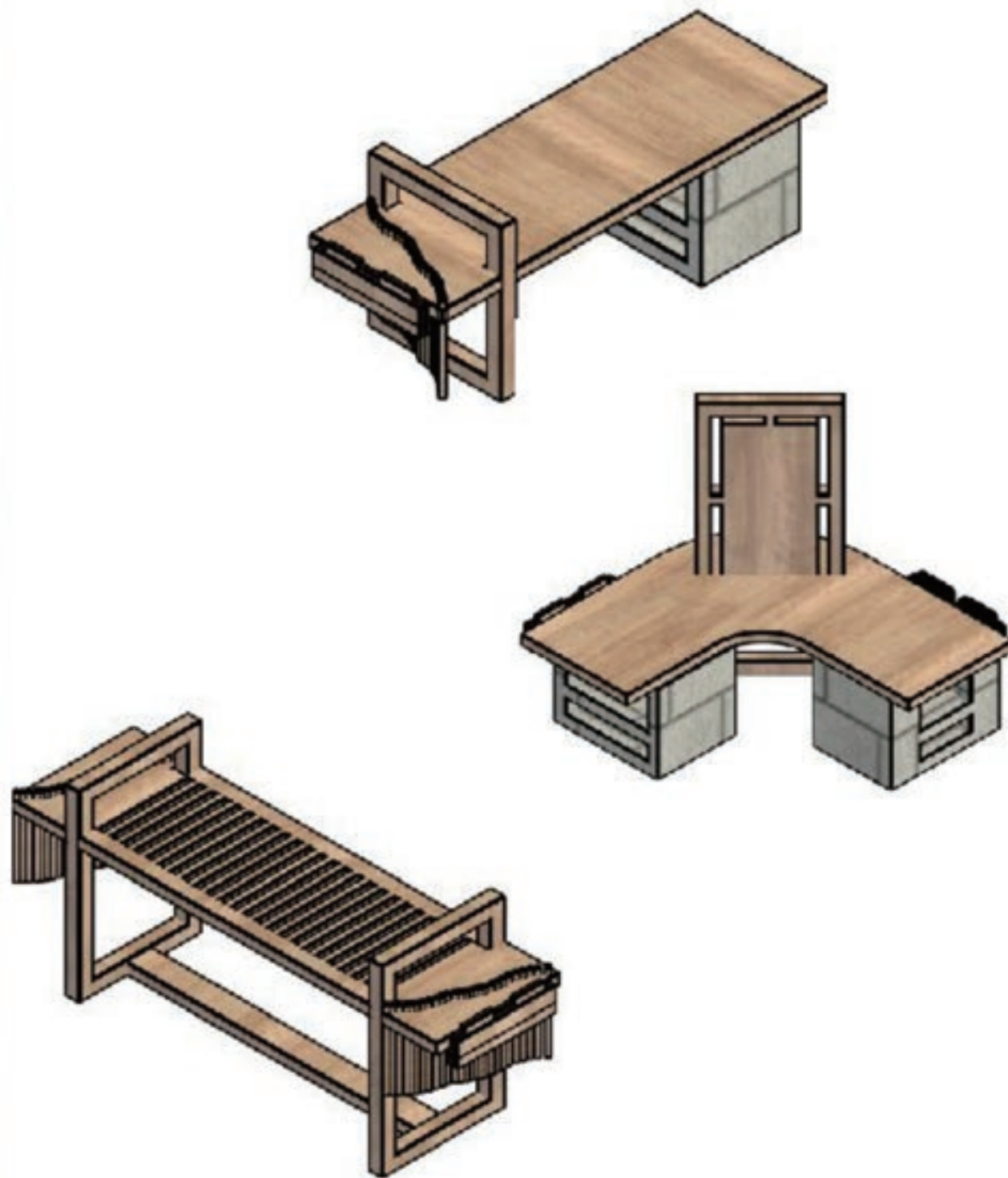
A°D°A
CREATIVE SOFTWARE
VIRTUAL FUTUROLOGIST



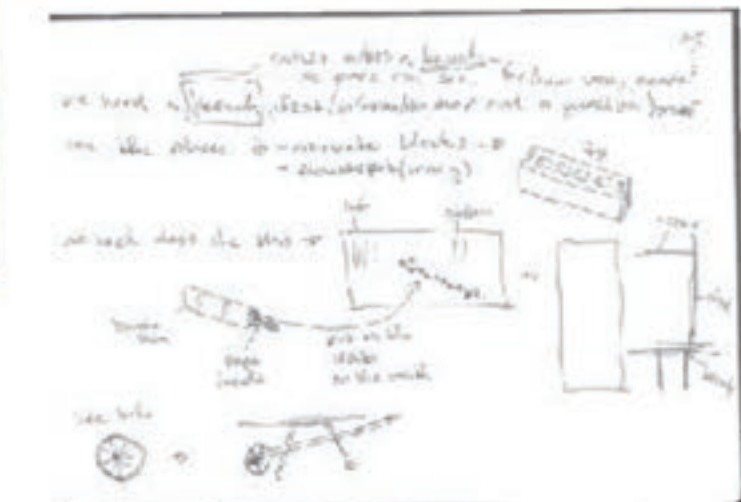
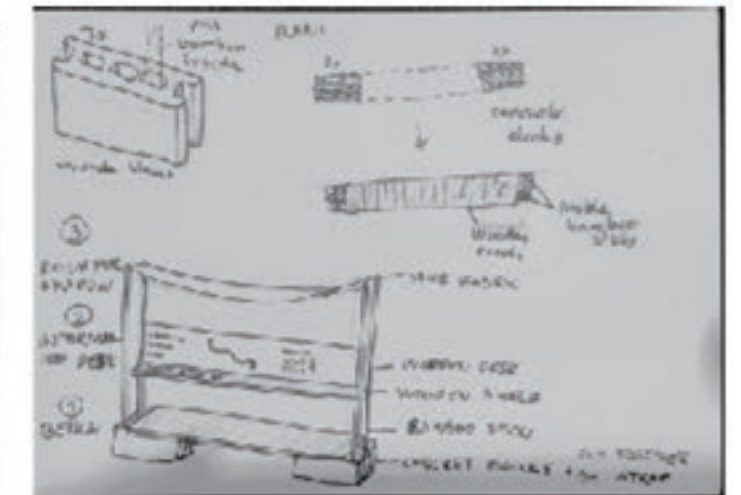
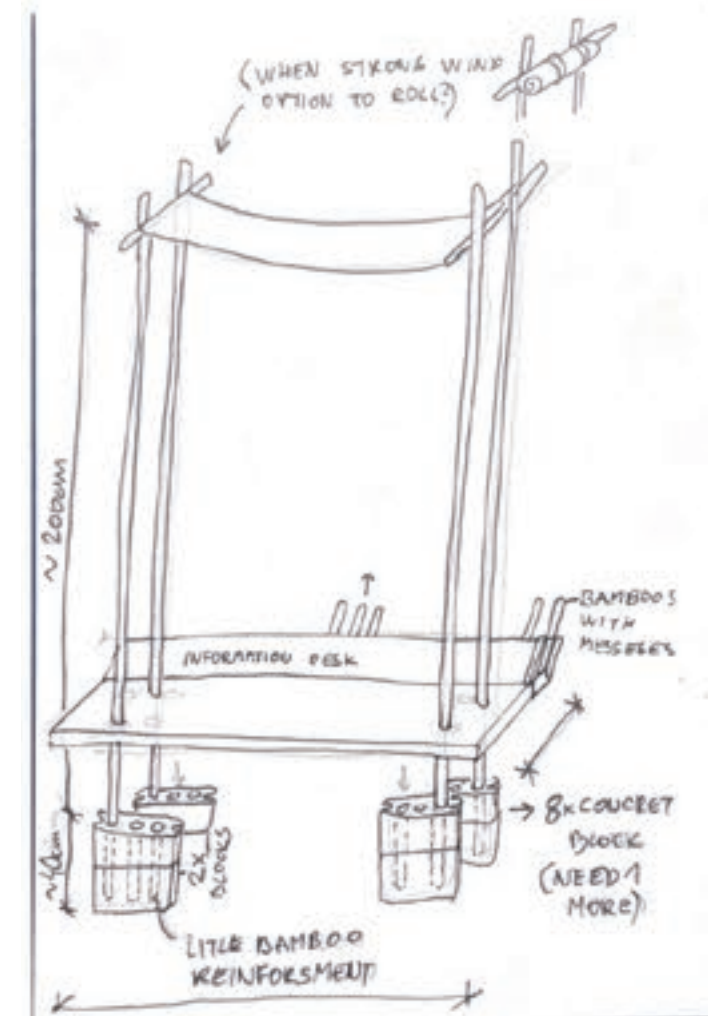
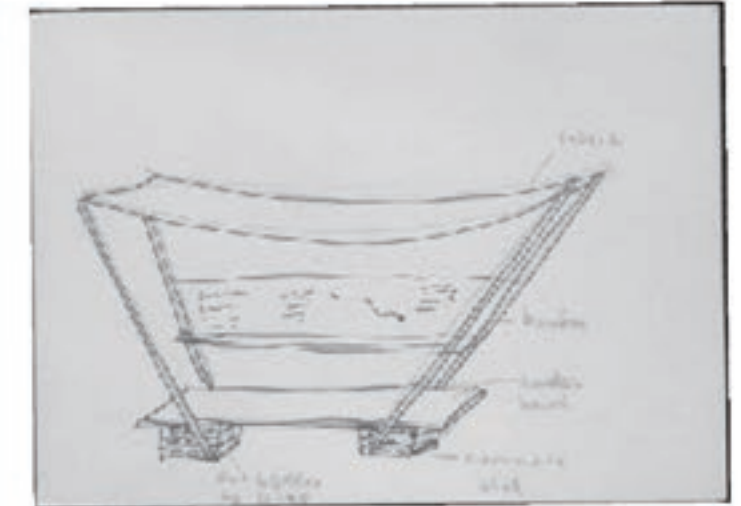
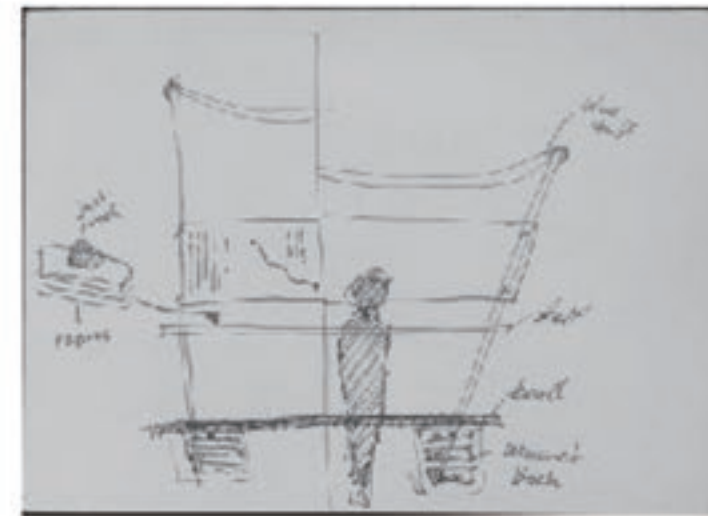
3,4) UJIYAMADA AND FURUICHI AREAS

FURUICHI & UJIYAMADA AREA

Design concept Furuigi



Design concept Ujiyamada





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Connecting stories

Question

What are you grateful for?

Information

You have just walked a part of the Ise kaido route. This route connects the Geku Shrine to the Neiku Shrine and has been used by pilgrims since ancient time as part of their journey to the spiritual heart of Japan. Walking the Ise Kaido is about embodying gratefulness.

On this bench you can read the stories of the people that walked this path before you. You can share your story by answering the question. You can leave a question behind for the next person that passes by.

By sharing your stories, experiences, history, memories and gratefulness you will inspire others and you will keep the tradition alive.

Concept

By sharing stories and questions over time and walking with them during a part of the route, we emphasize the transcend age of time, as well as the practice of passing on the tradition to the next generations and the practice of gratefulness, which are the most important aspects of the Shikinen Sengu.



location 1

before



after





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transportation



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location 2

before



after



森羅万象

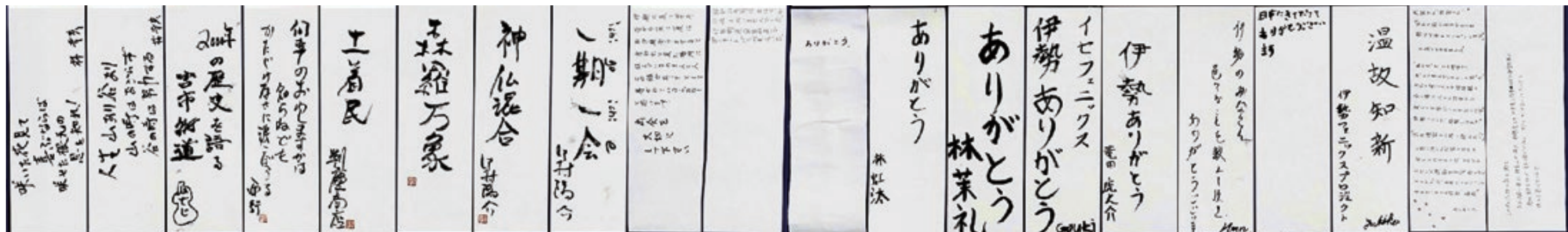
溫故知新
伊勢ヲエニクスプロセクト
Jubilo

Learning from the past to discover new knowledge and values.

神仙混合

一期一会

This meeting may happen only once in a lifetime, so it should be cherished.





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We sincerely thank everyone who supported and contributed to this workshop!
Your collaboration and dedication are truly appreciated.

Mid-term Presentation

Misato Ukita / 浮田美里

DIY

Shohei Nishishita / 西下昌兵

Tea Ceremony

Kiyono Watanabe / 渡辺清乃

Yoshio Hidaka / 日高 義雄

Final Presentation

Chisa Miyahara / 宮原知沙

Kazuki Ichikawa / 市川 和樹

Yosuke Nakamura / 中村陽介

Tomiyasu Seko / 世古富保

Tatsuaki Goshima / 五嶋 達暁

Mizuki Mori / 森瑞貴

Presentation in Local area

Barayan / ろばた焼 ばらやん

Yorozuya Hankei-syoten / よろずや判慶商店

Banfu / ばんふ

Saidenkan-Chiyoda(Panasonic) / 彩電館チヨダ

Kiso cycle center / 有限会社キソーサイクルセンター

Studio Tantandoru Ryoko Yoga / スタジオタンタンドル Ryoko Yoga

Saisyoku Kishin / 菜食喜心

Yukihiko Hayashi / 林幸彦

Tetsuya Kakimoto / 柿本徹也

Barber Okada / 岡田理容店

Cafe KANON / 茶房 KANON

Manpuku-Shokudo / まんぷく食堂

Momoya / もも屋

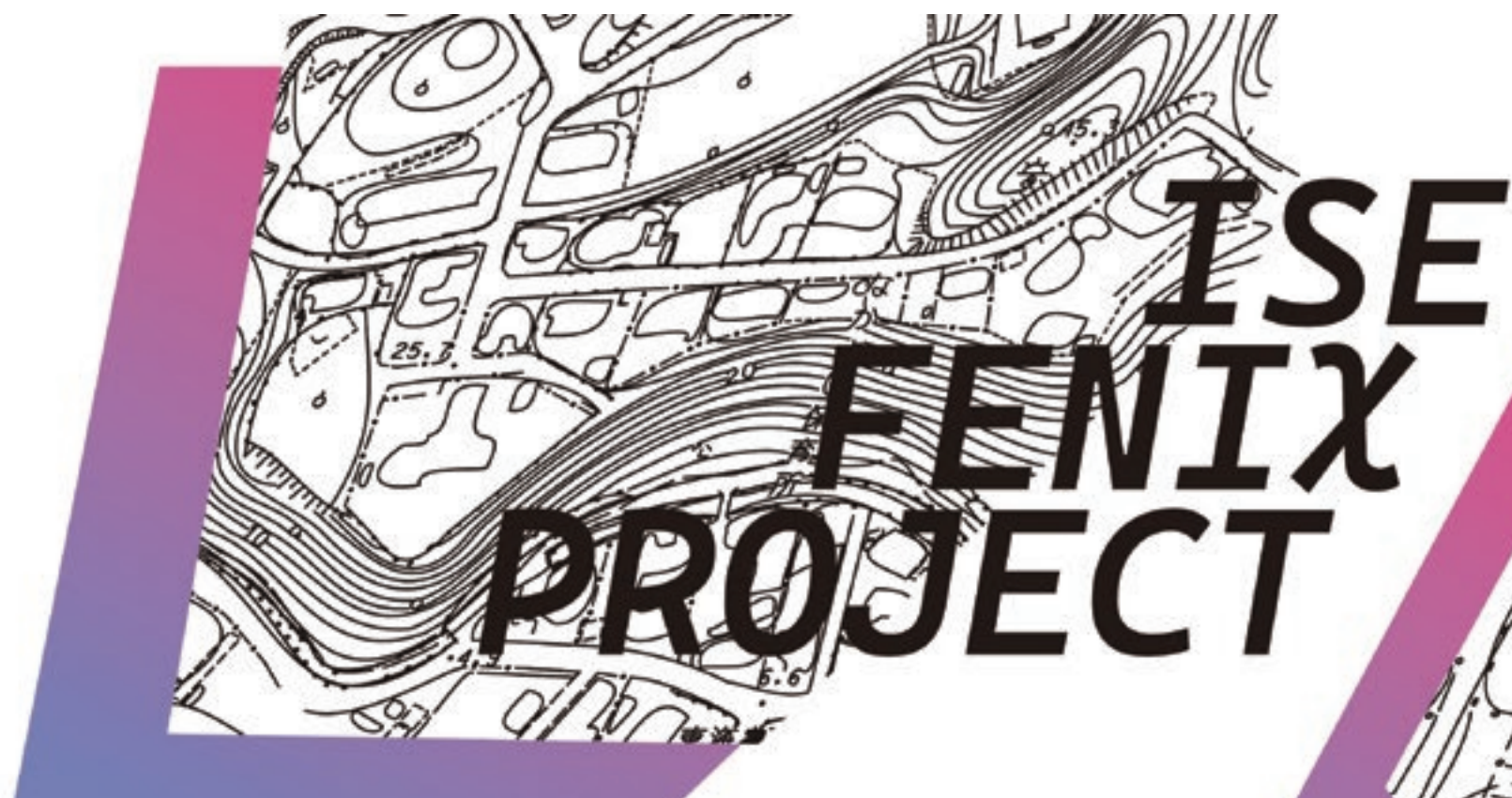
Yamamoto Seiniku-ten / 山本精肉店





Thnak you very much for your cooperation
Yamamoto Family!





Vol.2

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HKU

Creative software/digital neural network Virtual futurologist A°D°A is co-financed by the state with the support of the Technology Agency of the Czech Republic as part of the SIGMA project.