

daisy*

Art and Technology
for the next paradigm.

About “daisy*”

<http://www.daisy-co.com/>

daisy* is a creative team that develops 3DCG content and applications that challenge the limits of human-technology relationships. By integrating user behavior and expression with digital technology, we present a future where the two not only coexist, but complete each other.

Since its foundation in 2004, our studio has expanded its work from 3DCG to include physical prototypes and interactive art as well, focusing primarily in the entertainment field. Our pieces have since been showcased in several national and international museums and exhibits including the London Design Festival, Game Developers Conference in San Francisco, Milan Design Week and Karuizawa New Art Museum in Japan. While growing internationally we are continuing to widen our range of expertise, and try to follow our instincts rather than limit ourselves to a specific concept.

As a display of our technological relevancy, daisy* was selected among one of the 15 Japanese companies to be part of the Stanford University Internship Program.

Human Expression through Art and Technology

“Our work is focused on the fusion between art and technology, but we do so in a way it triggers emotions”, explains Masato, Founder and Director of Arts.

We believe technology is a means towards our goal of conveying meaningful emotion to other people. Ideally, an artwork creates a silent dialogue between the user and the piece, spanning beyond intellectual knowledge or logic. In this goal, our works incorporate elements that evoke human emotions, also leaving room for viewers to interpret and respond however they like.

Masato Inagaki | Founder and Director of Arts

Having studied sculpture and contemporary art in college and now with more than twenty years of experience in video game production, Masato saw the opportunity to bridge the gap between art and technology. He also believed technology to be the new coloring material, in a world where new advancements have changed the landscape and have merged humans with technology to create a matrix style environment.

He is a former disciple of Katsura Funakoshi, an artist who has been included in prestigious exhibitions such as Documenta, The Venice Biennale, and the Sao Paolo Biennale. As a student, Masato involved himself in various contemporary art projects such as the work of Shigeo Toya of Contemporary Art School and Watari Museum of Contemporary Art. During the same time he had the opportunity to help the "Canon Art Lab" project, a pioneer in Japanese media art. He later engaged in the production of computer graphics for video games. In 2004 established his own studio, daisy*, a creative team evolving around interactive art works using digital technology to challenge the boundaries of reality.

"Video games and 3DCG production experience are our two main strengths. As we progress through the current digital age, the boundary between art and technology becomes increasingly ambiguous. The focus is shifting towards user experience and expression, which can only be communicated through artistic interpretation. We hope to utilize the universal language of art to create pieces that are intimate and timeless. In this way, we aim to use art to deliver meaningful experiences to our users."

EDUCATION

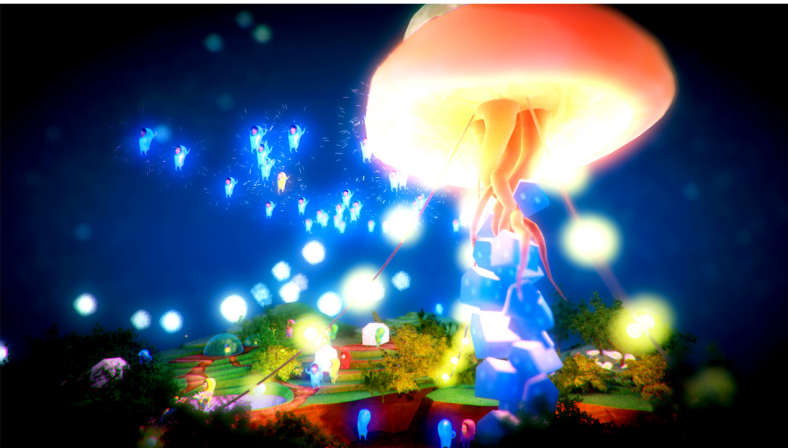
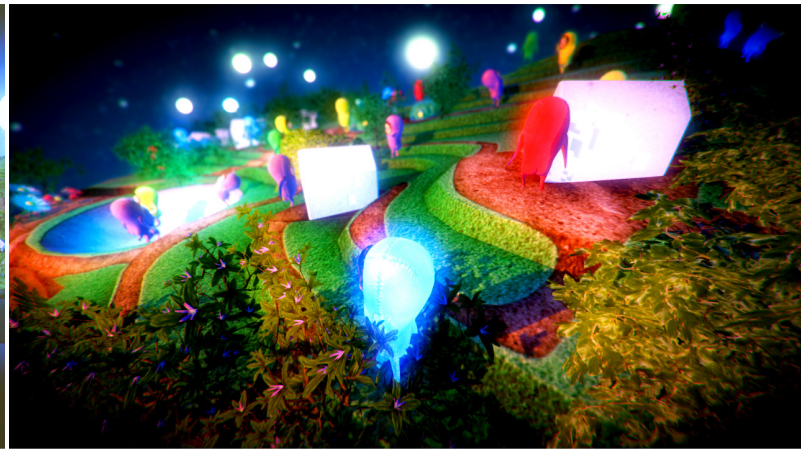
1991-1995	Tokyo Zokei University: BFA Sculpture
1995-1996	Digital Hollywood: 3D Computer Graphics Diploma
2010-2012	Tokyo University of Science : Master Degree in Technology Management

EXPERIENCE

2004-	daisy Inc.: Founder Director of Arts
2000-2002	Sony Computer Entertainment Japan: 3D artist
1998-2000	NAMCO Ltd.: 3D artist
1991-1995	The Watari Museum of Contemporary Art: Assistant
1991-1995	Contemporary Artist Shigeo Toya: Assistant Artist
2015	UBS Investors VR Seminar: Lecturer
2016	TV Asahi Corporation Design Branch Seminar: Lecturer
2017	Toyama Mizube Movie Festival: Jury

HAKONIWA





HAKONIWA

The viewer him/herself enters the virtual world where they can explore and play. Hakoniwa, a pun combining the words for “box” and “garden”, is indeed the perfect environment for the playful creativity that the piece inspires.

After your face is 3D scanned, you fall through the sky as a character of the world where you quickly adopt the funny exercises of the other citizens such as dancing around and occasionally dropping your face on the ground. Simple controls allow for interaction with other characters and their environment as the cycle of life creation and destruction keep the world in a state of constant change. Users cannot help but laugh as their mini-me dances on screen and jumps as they shake the world around them.

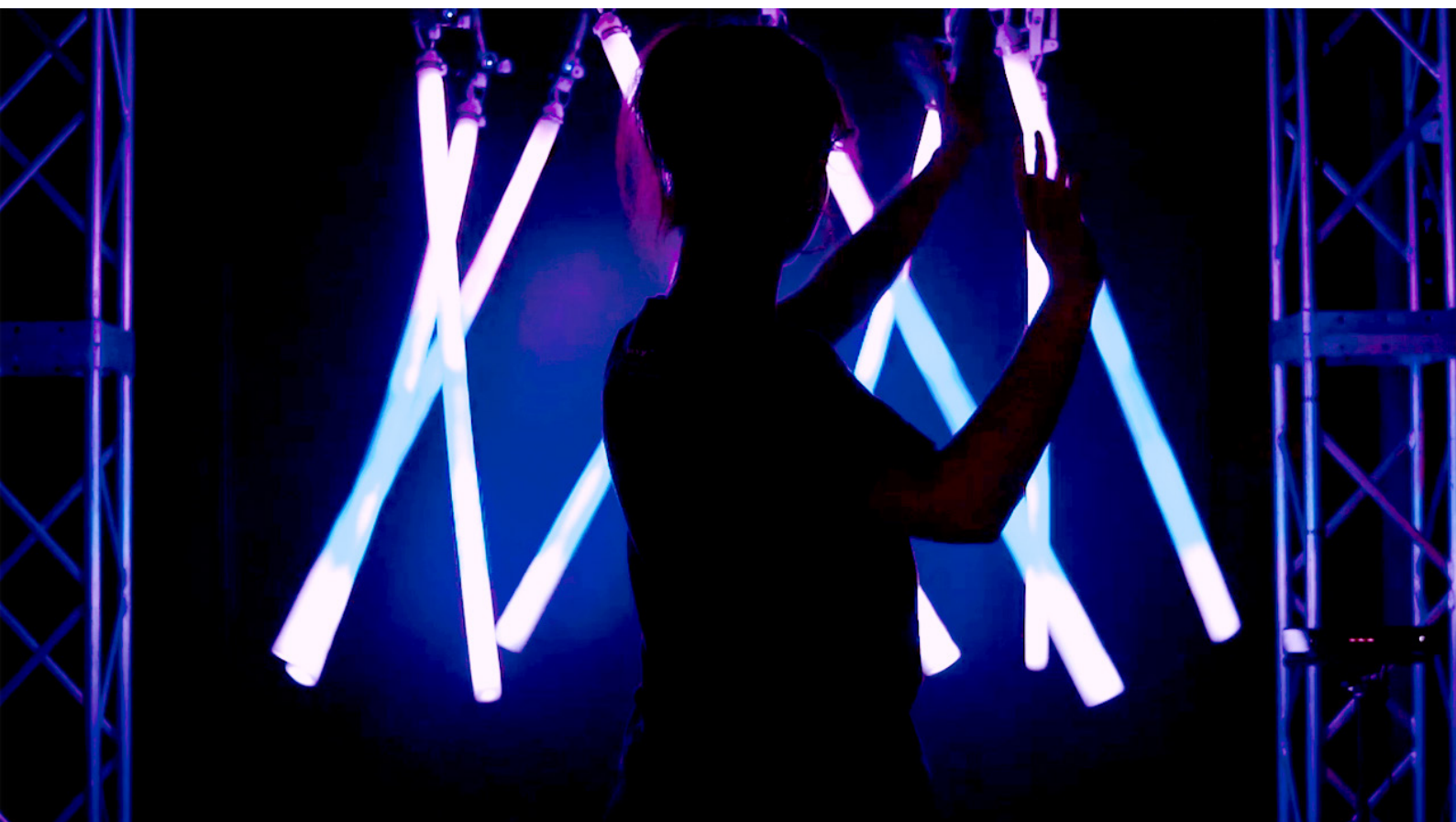
Hakoniwa is a microcosm where the viewer can both experience and witness the endless cycles of life and death, winking in and out among the glowing garden like stars.

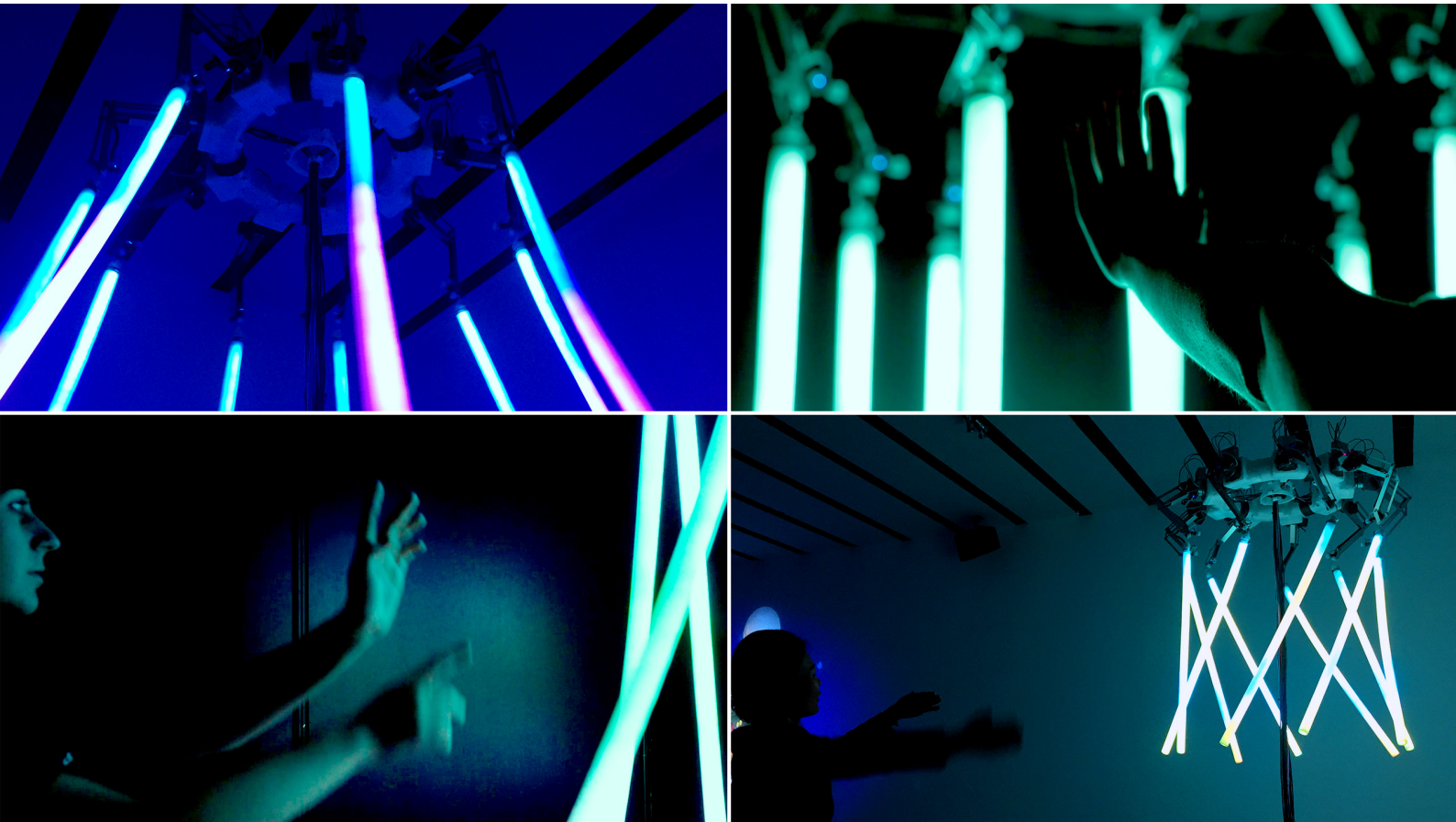
<https://vimeo.com/181898486>

Showcases

Karuzawa New Art Museum “Art is Science Exhibition” | Japan | 2017
Digital Contents Expo Tokyo | Japan | 2016
Milan Design Week | Italy | 2015
Tokyo Design Week | Japan | 2015
London Design Festival | UK | 2014

LAZY ARMS





Lazy Arms

Lazy Arms is a piece meant to interact with the viewer. Instead of building it inside the virtual world, we opted for a real analog version based on the same technology as other pieces. It is not a musical instrument, but an experiment and a response to overcome the boundaries between humans and technology through creative means.

Lazy Arms combines robotics, machine learning, and real-time control of light and sound to build an emotional space which allows the viewer to lead his/her own orchestra of undulating arms, changing sounds, and vibrant colors.

As you move your arms, the arms of the piece sway along with you, changing colors and emitting sounds based on your movements. Like two people engaged in a dance, the more you move your body, the more the arms respond, sometimes with unexpected maneuvers and sounds that can range from elegant to comical.

From your position in front of the piece, you become a conductor, controlling the orchestra of lights, movements and sounds. As the arms sway back and forth and a gradient of colors travel through like a deep-sea jellyfish, an array of sounds and drumbeats keep you on your toes to compose a stunning yet ephemeral masterpiece that only ends when you bow and walk away.

<https://vimeo.com/204101333>

Showcases

Karuzawa New Art Museum "Art is Science Exhibition" | Japan | 2017
Nagoya City Science Museum "What is a Robot Exhibition" | Japan | 2017
Digital Contents Expo Tokyo | Japan | 2016
Tokyo Design Week | Japan | 2015

翹町勝覽





Kojimachi Shoran

A three-dimensional space built with real-time graphics. It depicts a day in the life of the people living in the Kojimachi district during the Edo period (1615-1868). In this virtual reality world, the same scene never repeats itself and the people move as if they had their own will.

We combined the analog techniques of Japanese traditional painting, with the digital techniques of real-time rendering and video game artificial intelligence engine to create a delicate background and character composition. The project presents two types of interaction: The interaction between characters, and the interaction between the viewer and the piece itself, through sensors reacting to the real-time environment. (scheduled)

The story is narrated from the third-person omniscient point of view, and focused around the concepts of "Reality" as a repeating "Historical" cycle - The life style has changed, but the flow of everyday has remained the same; "Real" & "Fiction" - With the evolution of technology, the boundary between reality and fiction becomes increasingly ambiguous; "Life" & "Eternity" - What if this world is the afterlife and we could all cross over to the other side?

Showcases

Karuzawa New Art Museum "Art is Science II Exhibition" | Japan | 2017-2018

Tokyo Skytree "Tokyo Solamachi" Permanent Exhibition | Japan | 2017

Digital Contents Expo Tokyo | Japan | 2017

NARIKIRI SHOWDOWN





NARIKIRI SHOWDOWN

This piece is a tribute to video games as artistic expressions of contemporary creativity, and an irony to how the recent evolution of video games has impacted our society at the same time.

It was inspired by the aesthetics of fighting video games, but instead of interacting via a game controller we imagined the player to be the character itself. We tried to emphasize the feeling of true immersion by closely matching the player's motion with the graphical feedback, getting as close as possible to simulating hitting a real object.

Narikiri Showdown renders the pixilated grace of video games to emulate the real world and it uses technology's limitations to create new degrees of expressive and spatial freedom. Its space can be occupied individually or in groups to defy spatial logic and mix new experiences in the analog world that impact the virtual one.

<https://vimeo.com/181901663>

Showcases

Milan Design Week | Italy | 2015
 Game Developers Conference (GDC) | US | 2015
 Tokyo Design Week | Japan | 2015
 Japan Expo Paris | France | 2014
 Digital Contents Expo Tokyo | Japan | 2014