

SHIN YOKOO

Founder: OUVI
Gender; Male, Marital Status; Single
17. May. 1975 (47 years old)
Ph.D., Structural Engineer and Architect
Senior Registered Architect of JAPAN
yokoo@ouvi.nu

Nationality
JAPANESE

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1 Basic Information

1.1 Name

SHIN YOKOO

1.2 Nationality

JAPANESE

1.3 Current employment with exact subject area and dates of employment.

Subject area is Architectural Tectonics and Architectural design integrates a structural engineering as practice.

Currently employment is from Jan. 2020 to May. 2022,

Visiting Senior Fellow (full time), National University of Singapore, Singapore

4 Architecture Drive, Singapore, Singapore, 117566

1.4 Previous employments

2017-2019, Guest lecturer, University of Belgrade, SERBIA

2017-2019, Visiting lecturer, University of Novi Sad, SERBIA

2016-2017, Part-time lecturer, Nippon Institute of Technology, JAPAN

2011-2017, Part-time lecturer, Tokyo University of Science, JAPAN

2006-2010, Part-time lecturer, Tokai University, JAPAN

2001-2003, Assistant, Masahiro Ikeda Co. Ltd., JAPAN

1.5 Periods of professional leave of absence

N/B

1.6 University degrees and diplomas

2012-2016 Architecture Doctor's degree

Tokyo University of Science, Faculty of Science, Department of Architecture, Japan
(Mentor: Prof., Tatsuo Iwaoka)

1-3 Kagurazaka, Shinjuku-ku, Tokyo 162-8601, Japan

1999-2001 Architecture Master's degree

1994-1999 Architecture Bachelor's degree

Tokai University, Faculty of Engineering, Department of Architecture, Japan
4-1-1 Kitakaname, Hiratsuka-shi, Kanagawa 259-1292, Japan

2 RESEARCH QUALIFICATIONS

2.1 Brief description of current research and how it relates to the position

Last year I published two papers about the Prouvé's window. He was a pioneer for a curtain wall. I focused on not only construction detail, and also what he created kinetic design. About the research of his house, it was praised that the curtain wall façade was discussed from a structural point of view. It was researched by modeling the structural analysis from the roof cross-section plan for the first time.

A large-scale exhibition of Jean Prouvé (1901-1984) in Tokyo will be held at the Museum of Contemporary Art Tokyo from July to October, 2022. Now a day, as one of the Prouvé researchers in Japan, I have been advising, such as supervision of the press releases, advising on candidate authors and text supervision of exhibition catalogs, advising from an academic point of view on exhibition composition and outdoor building exhibition. This is as a series of the exhibition, I am consulting if it can be exhibited to other countries as well.

This position that encompasses bridging architectural design with relevant issues of structural engineering perfectly matched my architectural philosophy, knowledge, and experience. I also have the interpersonal skills to earn the trust of the students for me and

Japan. I will take full advantage of my knowledge and experience and my network of Japanese architects and universities.

2.2 Brief description of planned research

It is important for my research to collect original drawings. I try to read an intention of architect from the drawing. In other words, Tectonic features means for me to clarify how some details influence in architectural concept.

My Ph.D. thesis was to clarify the various building components and construction method (assembly system) of the building, referring to 1930's architectural works which were designed by Jean Prouvé in collaboration with other architects. I will continue my research about his other projects here as well.

Furthermore, I have been preparing to research Mies van der Rohe (1886-1969) so far. The new national gallery by Mies has the heavy roof that has supported by 8 columns. The layout of those columns seems a rational plan but I can see that the cross-sectional shape is abnormally larger with respect to the area controlled by each columns that is clear if I do a structural analysis. I think that he focused on the proportion of columns in design more than reasonable. That could be also to say for the roof thickness. The other hand, a grid of roof structure is related a grid of floor. The grid of floor is a part of important design source of Mies. From a structural point of view, I want to study their relationship in more deeply.

2.3 Bibliometric summary

Total number of papers: 16 papers of which the first author 8 papers

Peer-reviewed Journals : 3 reports, of which the first author 3 papers

Non-peer-reviewed Journals :13 cases, of which the first author 5 papers

Total citations : 15, h-index; 1 (state database used Google scholar)

2.4 List of publications including Practical projects

2.4.1 International peer-reviewed journals and peer-reviewed conference proceedings

1: Study on the Relationship between Features and Building Components of “Maison démontable en acier B.L.P.S.”, Sep. 2017, Academic papers with referees, Published by Architectural Institute of Japan

https://www.jstage.jst.go.jp/article/aija/82/739/82_2421/_article/-char/ja/

2: Study on the Relationship between Features and Building Components of “Aero-Club Roland-Garros a Buc”, Jun. 2015, Academic papers with referees, Published by Architectural Institute of Japan

https://www.jstage.jst.go.jp/article/aija/80/712/80_1463/_article/-char/ja/

3: Design feature of “Maison du peuple de clichy” designed by E.Beaudouin, M.Lods, J. Prouvé”, Jun. 2015, Academic papers with referees, Published by Architectural Institute of Japan

https://www.jstage.jst.go.jp/article/aijt/21/48/21_853/_article/-char/ja/

2.4.2 Other publications (books, book chapters, etc.)

Published web magazines

1: Four Tectonic Features that Reside Within Prouvé’s Window Details, Aug. 2021, Published by Window Research Institute

<https://madoken.jp/en/culture/shin-yokoo-en/8547/>

2: Windows of the Prouvé House, Oct. 2021, Published by Window Research Institute

<https://madoken.jp/en/culture/shin-yokoo-en/8775/>

Published foreign architectural magazines

3: FRAME JUL /AUG 2011 (Netherlands) / Gururie, POINT + OUVI

- 4: Wallpaper * Feb. 2007 (United Kingdom) / Minami-Nagano Dental Clinic + Residence, Hiroki Tanabe + Shin Yokoo
- 5: AIT, Nov. 2007 (Germany) / Minami-Nagano Dental Clinic + Residence , Hiroki Tanabe + Shin Yokoo
- 6: RESIDENCE, NUMMER 3. 2007 (Sweden) / Minami-Nagano Dental Clinic + Residence, Hiroki Tanabe + Shin Yokoo
- 7: House Traders, #17 Aug./Sep. 2007 (SPAIN) / Minami-Nagano Dental Clinic + Residence, Hiroki Tanabe + Shin Yokoo
- 8: FRAME Sep / Oct 2006 (Netherlands) / Minami-Nagano Dental Clinic + Residence, Hiroki Tanabe + Shin Yokoo
- 9: CASABELLA No.756, 2008 (ITALY) / Minami-Nagano Dental Clinic + Residence, Hiroki Tanabe + Shin Yokoo

Published contribution in Japanese for architectural magazine about my practical works

- 10: Shinkenchiu Jutaku Tokushu (referred to as JT), FEB. 2021 / House in Nakago, SNARK + OUVI,
- 11: JT, MAY. 2014 / Low House in Nakaochiai, Tatsuo Iwaoka Lab (OUVI as structural part)
- 12: JT, FEB. 2014 / 4episodes, Atelier nishikata (OUVI as structural part)
- 13: JT, APR. 2013, Marusan Kakushi Kakuie, POINT + OUVI
- 14: JT, MAR. 2012 / Sukimanoie, Tetsushi Tominaga Architectural Design Office, OUVI
- 15: Shinkenchiu, JAN. 2012 / Mujin-Zo, POINT+OUVI
- 16: Shinkenchiu, AUG. 2011 / Yakumo Apartment, Hidetaka Shirako Architects + OUVI
- 17: JA 82 SUMMER, 2011 / Kids Smile Project, Ben Nagaoka (POINT) + Shin Yokoo (OUVI)
- 18: JT, AUG. 2011 / DanDan Danie, POINT+OUVI
- 19: JT, AUG. 2009 / Jyukkaie, POINT+OUVI

As an assistant of MIAS (Masahiro Ikeda Architectural Studio)

- 20: Shinkenchiu, APR. 2005 / Lucky Drops, Atelier TEKUTO + MIAS
- 21: JT, JAN. 2005 / Observatory house, Tezuka architects, MIAS
- 22: JT, JAN. 2005 / Corner-cut house, Tezuka architects, MIAS
- 23: JT, NOV. 2004 / HOUSE FOR THE F.F., Hiroshi Maruyama, MIAS
- 24: JT, OCT. 2004 / House to catch the forest, Tezuka architects, MIAS
- 25: JT, JULY. 2004 / HP, Architecton, MIAS
- 26: JT, JULY. 2004 / Conoid 2, Architecton, MIAS
- 27: JT, MAR. 2004 / House in Tochigi, PRIME, MIAS
- 28: JT, FEB. 2004 / S/N, Life and Shelter + MIAS
- 29: JT, JAN. 2004 / Engawa House, Tezuka architects, MIAS
- 30: JT, APR. 2003 / Y house, Keiichi-Irie+Power Unit Studio, MIAS
- 31: JT, Feb. 2003 / Minimum house, Atelier TEKUTO + MIAS

From No.10 to 31, published by Shinkenchiu publisher

Published a column or interview in Japanese for architectural magazine

- 32: JIA Magazine / Introductory interview, What can architects do under the influence of COVID-19 | Ask 6 young architects working in the world, The Japan Institute of Architects

Published web magazines about my practical works

DEZEEN.com

- 2018: Half opaque home and half transparent sunroom (House in Nakauchi) / SNARK+OUVI
- 2017: Cuts triangular light-wells into corners of house in Tokyo (Kamiuma House) / CHOP+ARCHI, OUVI
- 2015: House for an illustrator features exposed wooden beams (House in Kita-Kamakura) / SNARK + OUVI
- 2014: Combined home and barber shop features exposed ceiling beams (House in Shinto) / SNARK + OUVI

2014: House in Keyaki / SNARK + OUVI
2014: Asymmetric House in Tourimachi slots between two buildings (House in Tourimachi) / SNARK + OUVI
2012: Ridge / SNARK + OUVI
2009: M-house/ Morii's Atelier and OUVI
2009: House in Mitaka / Hidetaka Shirako architect & associates + OUVI
2007: Andon (House of Urayasu) / Grasses + OUVI

ARCHDAILY.com

2020: House in Toyonaka / SNARK + OUVI
2020: House in Shibukawa / SNARK + OUVI
2019: House in Nakago / SNARK + OUVI
2017: House in Aonashi / SNARK + OUVI
2014: House in Tourimachi / SNARK + OUVI
2014: House in Shinto / SNARK + OUVI
2013: House of Aoba / SKAL + OUVI
2012: Ridge Apartment Complex in Gunma / SNARK + OUVI

DESIGNBOOOM.com

2020: top wooden house with pitched roof (House in Saishikada) / SNARK + OUVI
2018: A transparent solarium home designed for cultivating flora (House in Nakauchi) / SNARK + OUVI
2014: Timber dwelling houses a barber shop at ground level (House in Shinto) / SNARK + OUVI
2014: Borders a Japanese cemetery (House in Tourimachi) / SNARK + OUVI
2013: House in Keyaki / SNARK + OUVI
2012: House of Setagaya / SKAL + OUVI
2012: Ridge apartment complex / SNARK+OUVI
2011: Yakumo apartment / Hidetaka Shirako architect & associates + OUVI
2011: Y-HOUSE / OUVI + A*
2011: SHN / worklounge 03 + OUVI

2.5 List of publications included with application

Summary: Jean Prouvé was originally a metalworker by trade, but he became a leading modernist architect himself through collaborating with progressive architects such as Le Corbusier. He is particularly known for making inventive use of industrial prefabrication from the postwar reconstruction years and demonstrating the possibilities of the new technology for not only architecture but also furniture design. In this article series, structural engineer Shin Yokoo, who has been researching Prouvé's achievements from both an engineering and design perspective, sheds light on the architect's experimental work with windows.

1: Four Tectonic Features that Reside Within Prouvé's Window Details, Aug. 2021, Published by Window Research Institute

2: Windows of the Prouvé House, Oct. 2021, Published by Window Research Institute

Summary : Those studies thought Tectonic features in architectural works that clarified the relationship between the architectural design and the construction technology or the structural design, referring to 1930's works which were designed by Jean Prouvé in collaboration with other architects. The research is based on studies of original drawings found in archives in France and how the architects build a relationship in design. Additionally, the study clarifies that Jean Prouvé had played a central role in the design development of the buildings.

3: Study on the Relationship between Features and Building Components of “Maison démontable en acier B.L.P.S.”, Sep. 2017, Academic papers with referees, Published by Architectural Institute of Japan
https://www.jstage.jst.go.jp/article/aija/82/739/82_2421/_article/-char/ja/

4: Study on the Relationship between Features and Building Components of “Aero-Club Roland-Garros a Buc”, Jun. 2015, Academic papers with referees, Published by Architectural Institute of Japan
https://www.jstage.jst.go.jp/article/aija/80/712/80_1463/_article/-char/ja/

2.6 Funding/grants situation

2.6.1 Major grants (≥50k €/€) received as principal applicant from international or national competition (e.g., EU or national research council). Indicate funding amount.

N/B

2.6.2 Other grants received as principal applicant, e.g., smaller grants or from other funding sources

Grant of Japanese government overseas study program for Artist in 2017
Japanese government paid 25,000euro

Grant of Scholarships from Japan Scholarship Foundation from 2012 to 2016
Japan Student Services Organization paid 19,000euro

2.6.3 Grants received as co-applicant

N/B

2.7 International conferences over past five years.

Keynote Speaker

INDIS2018 International Conference / 21st Nov. 2018, University of Novi Sad, Novi Sad, SERBIA

Guest Lecture

Tectonic Feature in Architecture - Ex-Yugoslavia Tour /

3rd. Apr. 2019, University of Sarajevo, Bosnia-Herzegovina

16th Apr. 2019, University of Zagreb, Croatia

18th Apr. 2019, Ss. Cyril and Methodius University of Skopje, North Macedonia

23rd Apr. 2019, University of Ljubljana, Slovenia

17th May. 2018, University of Belgrade, Belgrade, SERBIA

Dani arhitekture, RETHINKING PARADIGMS / 8th June. 2019, Days Of Architecture Sarajevo 2019, Bosnia-Herzegovina

Conference / 21st Mar. 2019, Ecole Nationale Supérieure d'Architecture Paris la Villette, Paris, FRANCE

Oktobarh Conference / 30th Nov. 2018, University of Novi Sad Headquarters, Novi Sad, SERBIA

Lecture in workshop / E.N.S.A.P.L. (FRANCE), 24th Apr. 2018, Lille, FRANCE

East Asia Architecture Forum / 10th Oct. 2016, Qingdao, CHINA

3 PEDAGOGICAL QUALIFICATIONS

3.1 Pedagogical statement

a. Coverage of pedagogical studies

My coverage of pedagogical studies is influenced by my practice work that is based on structural and also architectural engineering. The idea of "structural engineering" is not directly linked to "Exercise for Building Structures" for me. My pedagogical approach is to teach some basic structural systems first and then how to improve the basic structural systems and integrate architectural design or space into it. The importance in learning structural design is to set up a module that integrates lecture series and a tutorial project in my past experience. My lecture will speak how structural design influences architectural design, and remember some basic formulas of physics. At the same time, by learning how formulas are used in design process of the tutorial project, I think that is possible to fill the gap between physics and architecture thorough to actually experience.

b. Key learning from pedagogical studies and development of teaching competence

This position that encompasses bridging architectural design with relevant issues of structural engineering perfectly matched my architectural philosophy, knowledge, and experience. I also have the interpersonal skills to earn the trust of the students for me and Japan. I will take full advantage of my knowledge and experience and my network of Japanese architects and universities.

For undergraduate courses, I will share how structural things are influenced by architectural design. In my lecture, I focus on structurally distinctive architecture and particular different structural types; I elucidate those structural systems and explain how they were constructed. These include Sendai Mediatheque (Steel rigid), 21st Century Museum of Contemporary Art Kanazawa and Rolex Learning Center (Steel braced), Bregenz Museum (RC wall), and Gunma Museum of Modern Art (RC rigid). What students learn from this experience is the relationship between architectural design and structural design; structural design is not only the design of the frame but also an important element to influence a form of a space. This is the first step for students to be interested in structural design.

I created a structure rulebook for the Architectural Tectonic module at National University of Singapore. This could be easy to apply to design a structural frame for a student's project. The point of the structural rulebook is to allow students to propose "a structural system" themselves by understanding that building structures such as RC rigid frames have basic modules and beam or column dimensions. Once they understand these concepts, they can design and develop a structural system. Simply using the ratios, based on the list in the structural rulebook, they could apply the appropriate dimensions to the structural members they designed.

I understand that is not the main stream of architectural design education at universities, but I think that the idea of structure might give some constructible and realistic designs to student projects, because many students will face the challenge of gravity, materiality, wind pressure when designing the actual building in the future.

For postgraduate courses, I will share how the knowledge of building exercises students once learned is applied through collaboration (practice) between architects and engineers. From my understanding so far, students might have learned physics, for example, but feel that they have not been able to apply that knowledge or connect it to design architecture. Similarly, students who have learned structural engineering may not be confident about or interested in qualities of design. I want to try to integrate architectural design and engineering with a unique approach to education. Design means creating relationships, not just manipulating form or learning thought. My unique approach is to teach "a common language." That means sharing the design perspective behind the meaning of words. It is also an approach to share each expert's common sense. In my lecture, I elucidate how they were applied, such as "rationalization" and "efficiency" from perspectives of both architects and structural engineers. These include works by Junya Ishigami works (Journey for Bending Moment), Jun Sato works (Journey for the Bucking), Toyo Ito and Cecil Balmont works (Journey for the Geometry), Ryue Nishizawa (Journey for Free Curved Concrete shell). If

architects can discuss plans with structural engineers in a common language, architects will be able to propose structural systems or construction methods to structural engineers. The opposite position is also true.

To an architect, software updates have developed to the point where advanced technologies are more or less set. Advanced technologies pushed forward a new approach to design architecture, and it has been possible to analyze complex forms quickly for structural analysis software as well. In other words, in recent years "rationalization" for architects means preparing as many as options. Furthermore, if 3D digital prefabrication can make something, it would be termed "efficiency."

To a structural engineer, the primitive meaning of "rationalization" was to replace a complex form with a simple form in their structural analysis work since analyzing structures requires significant time. Modeling in software is a pseudo-form of a planned building. As a result, it could make it easier to build on the construction site or factory. This can be replaced with the common term "efficiency."

Students aim to speak "a common language" through the tutorial experience. A student's experience in my tutorial consists of two different roles. It is important to undertake structural analysis of a project designed by other students, like a structural engineer. They will handle structural analysis software (i.e. Scan and Solve, Karamba 3D for Rhino, Robot Structural Analysis Professional for AutoCad, Multiframe 3D) as one of the communication tool and identify weak points in their structural system for a project designed by other students. As a result, students propose an original structure rulebook.

This new structural rulebook might not only show the dimensions of columns and beams (there might be not a column and beam anymore) but also the ideas that include a concept of architectural design to provoke a new constructible reality. This chemistry will develop my teaching competence as well. I expect to the potential of "tectonics" through to my pedagogical studies, it will be a new challenge to architectural design.

c. Justification for why I teach the way I do

My motivation is for students who have studied architecture to get a job as a structural engineer, and vice versa. After a few years of work experience, I think it is inevitable that they will come back to university to study another major if they think it is necessary. This is a paradigm shift that can occur because of the remarkable development of digital tools, and I want to bridge this.

3.2 Pedagogical experience

(#Module Leader, ●Leader of Design Studio, ○Lecture, one class is 90 minutes)

2020-2022 Visiting senior fellow, National University of Singapore, Singapore

#●2022/Elective Studio, 8th semester-two classes per week - Lecture + Group Assignment

●2022/Design Studio, 4th semester-six classes per week - Project; Performative Perforations

●2021/Design Studio, 3rd semester-six classes per week - Project; AGGREGATION, STRUCTURE, SPACE

#○2021/Architectural Tectonics, 3rd semester-two classes per week - Lecture + Group Assignment

●2020/Design Studio, 3rd semester-six classes per week - Project; Fashion Design Building

#○2020/Architectural Tectonics, 3rd semester-two classes per week - Lecture + Group Assignment

●2020/Design Studio, 8th semester-six classes per week - Project; New national Gallery ANNEX in Berlin

#○2020/Architectural Tectonics, 4th semester-two classes per week - Lecture + Group Assignment

2017-2019, Guest lecturer, University of Belgrade, SERBIA

2019/Design Studio, 6th semester-6 classes per week - Project; Complex buildings

● 2018-19/Design Studio, 5th semester-3 classes per week - Project; Multi-family housing

2018/Design Studio, 6th semester-6 classes per week - Project; Complex building

2018/Extra workshop by RIBA, POLYARK: SUPERMEGACRIT 2018 - Project;

PolyArk5 - Poly Air

2017-18/Design Studio, 7th semester -6 classes per week - Project; University of Architecture in Belgrade

2017-2019, Visiting lecturer, University of Novi Sad, SERBIA

● 2018/Design Studio, 8th semester -6 classes per month - Project; Working Place in Residence

● 2018-19/Design Studio, 7th semester -6 classes per month - Project; Researching and analyzing regarding 2 projects - Serbian architecture and Japanese architecture

2017-18/Design Studio, 7th semester -6 classes per month - Project; MODERN HOUSE SCENERY 2017

2016-2017, Part-time lecturer, Nippon Institute of Technology, JAPAN

●2017/Design Studio, 5th semester-5 classes per week - Project; Entrepreneur in Residence

●2016/Design Studio, 5th semester-5 classes per week - Project; Entrepreneur in Residence

2011-2017, Part-time lecturer, Tokyo University of Science, JAPAN

●2017/Design Studio, 5th semester-three classes per week - Project; Project; Reproduce the city by KOBAN, Modernize the your own elementary school

●2016/Design Studio, 5th semester-3 classes per week - Project; Modernize the your own elementary school

●2015/Design Studio, 5th semester-3 classes per week - Making a chair thought from structural design

●2014/Design Studio, 5th semester-3 classes per week - Making a chair thought from structural design

●2013/Design Studio, 5th semester-3 classes per week - Making a chair thought from structural design

●2012/Design Studio, 5th semester-3 classes per week - Making a bench for 2 people thought from structural design

●2011/Design Studio, 5th semester-3 classes per week - Making a bench for 2 people thought from structural design

2006-2010, Part-time lecturer, Tokai University, JAPAN

○2010/Lecture of structure theory, 6th semester-two classes per week

●2009/Design Studio, 1st semester-two classes per week

●2008/Design Studio, 1st semester-two classes per week

●2007/Design Studio, 1st semester-two classes per week

●2006/Design Studio, 1st semester-two classes per week

3.3 Supervision

3.3.1 *Supervision of postdoctoral fellows (include period of supervision)*

N/B

3.3.2 *Supervision of PhD students (include year of degree; indicate whether main or co-supervisor)*

N/B

3.3.3 *Supervision of MSc and BSc (or equivalents) students (number of students for each)*

MSc is max 14 students as design studio and elective module.

BSc is max 150 students as lecture module, 40 students as tutorial module, max 14 students as design studio.

3.4 Additional pedagogical training and experience

3.4.1 *Pedagogical training (e.g. courses in university pedagogy)*

N/B

3.4.2 *Pedagogical development work*

N/B

3.4.3 *Development of teaching materials, books or similar materials*

N/B

3.4.4 *Participation in pedagogical conferences*

N/B

3.4.5 *Planning of teaching/educational programme, assignments with educational responsibility*

N/B

3.4.6 *Pedagogical proficiency awards*

N/B

3.5 Attachments to the teaching qualifications/experience portfolio

A separate teaching portfolio.

4 OTHER EXPERIENCE

4.1 International activities (board work, etc. in international organisations)

Guest critic

CDE Studio 47 (master of architecture studio) Final Review, University of Melbourne (Australia), 11th Nov. 2021 via zoom

CDE Studio 47 (master of architecture studio) Final Review, University of Melbourne (Australia), 10th Nov. 2020 via zoom

9th semester design studio Final Review, Tokyo University of Science (Japan), 10th Aug, 2020 via zoom

10th semester design studios Final Vertical Review, Tokyo University of Science (Japan), 25th Dec. 2019

6th semester design review, E.N.S.A.P.L. (FRANCE), 24th June. 2016, Lille, FRANCE
6th semester Final Review, E.N.S.A.P.L. (FRANCE), 24th Jun. 2016, Lille, FRANCE

Organized Workshop

E.N.S.A.P.L. (FRANCE)+Tokyo University of Science (JAPAN) workshop, 26-29th Apr. 2018,
Lille, FRANCE

University of Novi Sad (SERBIA)+Tokyo University of Science (JAPAN) workshop, 25-29th
Jun. 2018,
Novi Sad, SERBIA

E.N.S.A.P.L. (FRANCE)+MEIJI University (JAPAN) workshop, 20-27th Apr. 2016, Tokyo,
JAPAN