

DISTRIBUTED BY

the japan times

ESG / SDGs

# SUSTAINABLE JAPAN MAGAZINE

Saturday, December 21, 2024



Expo 2025:  
The future under construction



## FROM THE EDITOR

By YOSHIKUNI SHIRAI / EDITOR-IN-CHIEF

International expositions are held in accordance with the Convention Relating to International Exhibitions, signed in Paris back in 1928. There are two types: registered expositions and recognized expositions (formerly “general” or “specialized” expositions), with the registered expositions being larger. Expo 70 in Osaka and Expo 2005 in Aichi both fell into this category, and the third such event to be held in Japan is

Expo 2025 in Osaka.

The event has had its fair share of problems. There have been repeated blowouts in construction costs due to soaring material and labor costs, several of the overseas pavilions are facing construction delays and others have withdrawn entirely. ... And yet there has been some positive news, such as Ukraine, although suffering from Russia’s military aggression, officially announcing its participa-

tion this month.

The venue is contained within a giant circular wooden structure called the Grand Roof (Ring), some 2 kilometers in circumference. All the foreign pavilions are inside this circle, embodying the notion of “the world as one.” But will the world really be able to unite as one and set aside national interests? So-called expo diplomacy will no doubt play out during the event. We look forward to seeing if it works.

国際博覧会には「登録博覧会」と「認定博覧会」があり、国際条約により最大規模のものが「登録博覧会」と位置付けられています。日本では1970年「大阪万博」と2005年「愛知万博」がこれに該当し、3度目となる「国際博覧会（登録博覧会）」が2025年、大阪で開催されます。資材費・労務費の高騰による度重なる会場建設費の上振れや、海外パビリオン建設の遅れや参加撤退など、問題は山積しています。しかしウクライナがこの12月に正

式に参加表明するなど、明るいニュースも出てきました。今回「大阪・関西万博」の会場には一周約2キロにもなる円形の木造建築「大屋根リング」が完成され、その円の中に海外パビリオンが配置されます。文字通り「世界はひとつ」を体現した会場計画ですが、果たして私たちはお互いを認めつつ利害を超えて、ひとつになれるのでしょうか。博覧会では「万博外交」も展開されます。私たちがひとつになれるか否かを注視したいと思います。



A gate in the giant wooden Grand Roof (Ring). The outer part of the ring is up to 20 meters high.

PHOTOS: KOUTAROU WASHIZAKI

Feature EXPO 2025

# INTERVIEW

## Site designer on why expos matter more than ever

By TOSHICHIKA IZUMI

### SOU FUJIMOTO

Born in Hokkaido in 1971. Graduated from the Department of Architecture in the Faculty of Engineering at Tokyo University. Established Sou Fujimoto Architects in 2000. Among his recent renowned projects was the residential tower L'Arbre Blanc (White Tree), winner of the second Architectural Folie of the 21st Century competition of Montpellier, France. In 2015, 2017 and 2018, he won several more international competitions in various European countries. In Japan, he was selected as the expo site design producer for Expo 2025 and was selected in 2024 for the basic design of the tentative northern complex of Sendai's International Center Station.

His notable works include House of Music (2021), Maruhon Makiart Terrace (Ishinomaki Cultural Center) (2021), Shiroiya Hotel (2020), L'Arbre Blanc (2019), Serpentine Gallery Pavilion 2013, House NA (2011), Musashino Art University Museum and Library (2010), House N (2008) and many more.



The Grand Roof (Ring) was designed by architect and Expo Site Design Producer Sou Fujimoto. It is a symbol of the event, and its roof serves as the 2-kilometer-long open-air Sky Walk.

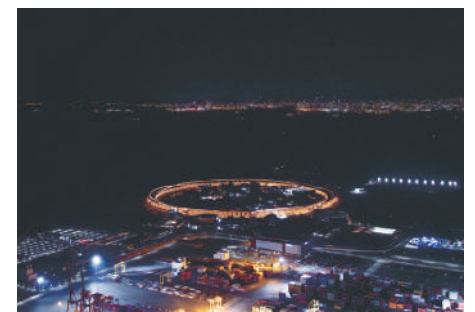
2025 is already being called a golden year for art and culture, with major events across Japan including Kagawa Prefecture's Setouchi Triennale, which is normally held every three years and attracted more than 1.2 million visitors before COVID, the Aichi Triennale, the Okayama Art Exchange and the Hiroshima Architecture Exhibition. The biggest of them all will no doubt be Osaka's Expo 2025, involving more than 160 countries and regions as well as several international organizations during its run from April 13 to Oct. 13.

The expo's theme is “Designing Future Society for Our Lives” and its concept is to bring together wisdom from around the world, including on advanced technologies, in order to develop new ideas for solving common problems faced by humanity.

In 1970, Japan hosted the first international exposition in Asia, the Japan World Exposition (commonly known as Expo '70 or the Osaka Expo), which garnered

An aerial view of the Grand Roof (Ring) lit up at night. It will be illuminated every night during the expo.

©EXPO 2025



### Summary

会場デザインプロデューサー 藤本壮介が語る万博の意義。

来たる2025年のビッグイベントは大阪で開催される「大阪・関西万博」だろう。日程は4月13日～10月13日の6か月間で、160を超える国・地域と、複数の国際機関も参加する。万博のテーマは、「いのち輝く未来社会のデザイン」。開催意義について建築家・藤本壮介に聞いた。「会場デザインプロデューサーとして僕自身が考える

万博の意義は、全世界の8割もの国と地域が、それぞれの伝統、文化、歴史、気候風土、生活、食、音楽など、つまり「その全て」を持ち寄って、この小さな大阪・夢洲に集まり、半年の間「共に過ごす」ことだと思います。多様性の時代といわれながら分断が激しさを増すこの時代に、それでも世界はつながることができるのか？

そんな大きな問いに万博は、「それでも多様な世界は繋がることできる」と発信する場だと藤本は言う。世界中の出来事がインターネット検索で全てわかるという意見もあるが、パンデミックを経て実感したのはリアルに空間と状況を体感することの圧倒的な尊さだ。実体験や交流はより重要性が高まっていると藤本は指摘する。



日本語全文はこちらから



attention from around the world. It attracted 64 million visitors, including more than half of Japan's population of about 100 million at the time. A generation later, Expo 2005 (commonly known as the Aichi Expo) was held, welcoming 22 million visitors, and so this is the third time an international expo has been held in Japan.

Japan's expos tend to attract attention not only for their exhibits but also for the architecture of their pavilions and other structures, and so architects often play a central role. Kenzo Tange was the general producer of the Osaka Expo, and Kiyonori Kikutake was the general producer of the Aichi Expo. For Expo 2025, architect Sou Fujimoto is the expo site design producer. With only four months left to go before the kickoff, there have been some disconcerting reports of delays in the construction of the overseas pavilions, and some have questioned the rationale of holding the expo at all. During a recent visit to the venue, we asked Fujimoto for his thoughts.

"As a producer of the expo site design, I would first like to give my own thoughts on the expo's significance. It is true that we are now in a very different era from the 1970s, when Osaka's last expo was held. This has prompted some people to ask why we are still doing expos in the 21st century. Others assume that expos must be outdated — and it is true that this is no time to be holding old-fashioned expos. But because of that very fact, expos are beginning to take on a tremendous new significance that is unique to the present day," he said, speaking passionately yet calmly.

"Eighty percent of the world's countries and regions will bring their traditions, cultures, histories, climates, life-

styles, foods and music — in other words, their everything — here to this tiny island of Yumeshima, Osaka, and spend six months here together. I don't think any other event on Earth comes close to the magnitude of this. It is bigger than major heads-of-state summits, the United Nations General Assembly, the Olympic Games."

In an age of diversity and increasing fragmentation, can the world really remain interconnected? Fujimoto says the expo is a place to address this big question and demonstrate that "a diverse world can still be connected." Some may say that everything you need to know about the world you can find by searching online, but during the pandemic many people came to realize the power of in-person experiences. Fujimoto also said that no matter how advanced the internet becomes, real-life experiences and interactions are becoming more and more important.

The main symbol of the venue, the Grand Roof (Ring), was designed by Fujimoto as an expression of the connectedness between people and countries. The ring is one of the world's largest wooden structures, standing up to 20 meters high and having an inner diameter of 615 meters. On the inside, it is a comfortable space for visitors to stay, sheltered from wind, rain and sun, while from the roof visitors can see the entire venue and walk all the way around it. All of the overseas pavilions are within the ring, allowing visitors to visually sense the idea of the world being one.

"We designed the venue so that people of any generation and from any culture could look down at the venue and in an instant be made to feel that the whole planet is gathering here now, and that diverse worlds can be connected," Fujimoto said. "In these difficult times, the world is still coming together in one circle, connecting and trying to create a future together. We hope that people around the world will realize this, and that this message will stay with people for decades to come. We believe that the ring symbolizes an era in which diverse worlds connect."

The design is functional as well as symbolic. Fujimoto's intentions for the ring can be summarized in five points.

1. The circular flows created by the ring will disperse the large numbers of visitors and let them move around more smoothly and efficiently than a boule-



The Ground Walk is a pathway beneath the Grand Roof (Ring). It will provide shelter from wind, rain and sun.

vard-like linear axis or a central plaza would.

2. The ring protects the main circulation route from the sun and rain, letting people enjoy the expo in all weather conditions.

3. The Yumeshima site is reclaimed land surrounded by seawalls, so visitors cannot see the ocean from ground level, but allowing them to walk on top of the ring lets them enjoy views of the venue, the sky, the sea and the city in the distance.

4. The circle is a neutral shape with no hierarchy. The only privileged location is its center, which will be occupied by a "forest" without a pavilion. This serves as a symbol of a future in which we will live in harmony with nature.

5. When approaching from the east or west, the ring welcomes people as a large gate. This creates a sense of anticipation for the special experience that awaits inside.

The material used in the construction of the Grand Roof (Ring), namely wood, is in itself considered a material of the future due to its sustainability. Building the structure required a fusion of cutting-edge construction techniques with thousand-year-old Japanese wooden building methods — and bringing these into the present through this project is also highly significant. Climbing up onto the roof and surveying the venue as it is built, it is hard to not sense the potential of this very 21st-century expo.



The exterior of the Grand Roof (Ring). The beauty of its construction, like traditional Japanese wooden architecture, is plain to see.



Consisting of 109 wooden frames connected in a circle, the Grand Roof (Ring) is one of the largest wooden structures in the world. It is roughly 2 kilometers in circumference, 30 meters wide and 675 meters in inner diameter.

DECEMBER 2024 EDITION  
**SUSTAINABLE JAPAN  
 MAGAZINE**  
 BY  
**the japan times**

Head Office:  
 Ichibancho-Daini-TG Bldg., 2-2 Ichibancho,  
 Chiyoda-ku, Tokyo  
 The Japan Times Cube Inc.  
 Tel: 03-3512-0330  
 Email: jtc-csinfo@japantimes.co.jp  
 Web: <https://sustainable.japantimes.com/>

EXECUTIVE PRODUCER: MINAKO SUEMATSU  
 EDITOR-IN-CHIEF: YOSHIKUNI SHIRAI  
 DIRECTOR: AYUMI KIMURA  
 MANAGING EDITORS: MARIANGELES DEJEAN,  
 AYAKO NAKANO  
 TRANSLATORS: EDAN CORKILL (B2, 4, 6),  
 CARRIE EDWARDS (B8, 9), ATSUSHI KODERA (B10)  
 DESIGN DIRECTOR: QULLO & CO.  
 WEB DESIGNER: ERIKO OZAKI  
 WEB DEVELOPER: TAKAAKI OGURA

The next issue  
 will be published on Jan. 25

The Sustainable Japan section of The Japan Times highlights the efforts of organizations and communities toward a new way of life. For more information on sustainability, ESG and SDG issues, see <https://sustainable.japantimes.com>



Full articles are available at the Japanese-language site:  
<https://sustainable.japantimes.com/jp>



「記事の日本語版(全文)は Sustainable Japan の Web サイトで購読可能です」日本語サイト <https://sustainable.japantimes.com/jp>

COVER PHOTO

The Grand Roof (Ring) is a symbol of Expo 2025 in Osaka. Designed by architect and Expo Site Design Producer Sou Fujimoto, it is one of the largest wooden structures in the world. About 30 meters in width and up to 20 meters high, it has an internal diameter of 615 meters and a circumference of 2 kilometers. In late November, construction was progressing at a rapid pace.  
 PHOTO: KOUTAROU WASHIZAKI



You can get a copy of the latest  
**SUSTAINABLE JAPAN MAGAZINE**  
 at the following locations

- ..... Auberge Toyooka 1925
- ..... Bella Vista Spa & Marina Onomichi
- ..... Chubu Centrair International Airport
- ..... En Takeda Castle Town Hotel
- ..... Haneda Airport
- ..... Hotel Cultia Dazaifu
- ..... Hotel VMG Resort Kyoto
- ..... International House of Japan
- ..... Kansai International Airport
- ..... Narita International Airport
- ..... New Chitose Airport Terminal
- ..... Nipponia Fukusumi Post Town Hotel
- ..... Nipponia Hotel Hakodate Port Town
- ..... Nipponia Hotel Igaueno Castle Town
- ..... Nipponia Hotel Nara Naramachi
- ..... Nipponia Hotel Ozu Castle Town
- ..... Nipponia Hotel Takehara Saltworks Town
- ..... Nipponia Hotel
- ..... Yamefukushima Merchant Town
- ..... Nipponia Sasayama Castle Town Hotel
- ..... Nipponia Sawara Merchant Town Hotel
- ..... Matsumoto Marunouchi Hotel
- ..... Otowa Restaurant
- ..... Satoyama Stay Nino-machi
- ..... Satoyama Stay Tono-machi
- ..... Satoyama Villa Honjin
- ..... Satoyama Villa Den
- ..... Tobira Onsen Myojinkan
- ..... Wokuni New York



## Australia Pavilion

### Chasing the Sun

With an exterior inspired by Australia's symbolic eucalyptus blossom, Australia's pavilion showcases the country's vibrancy and diversity. Sustainability is also a focus, with the pavilion built using repurposed materials from previous major international events.

© DESIGN BY BUCHAN HOLDINGS PTY. LTD.  
RENDER BY FLOORSLICER



## Spain Pavilion

### Kuroshio current.

Dipping into a single ocean that connects our countries.

The theme of the exhibit is the Kuroshio ocean current, which for centuries enabled rich exchange between East and West. The pavilion design is based on a motif of the ocean and the sun, the sources of life on Earth and symbols for both Spain and Japan as seafaring nations.

© PROVIDED BY ACCIÓN CULTURAL ESPAÑOLA

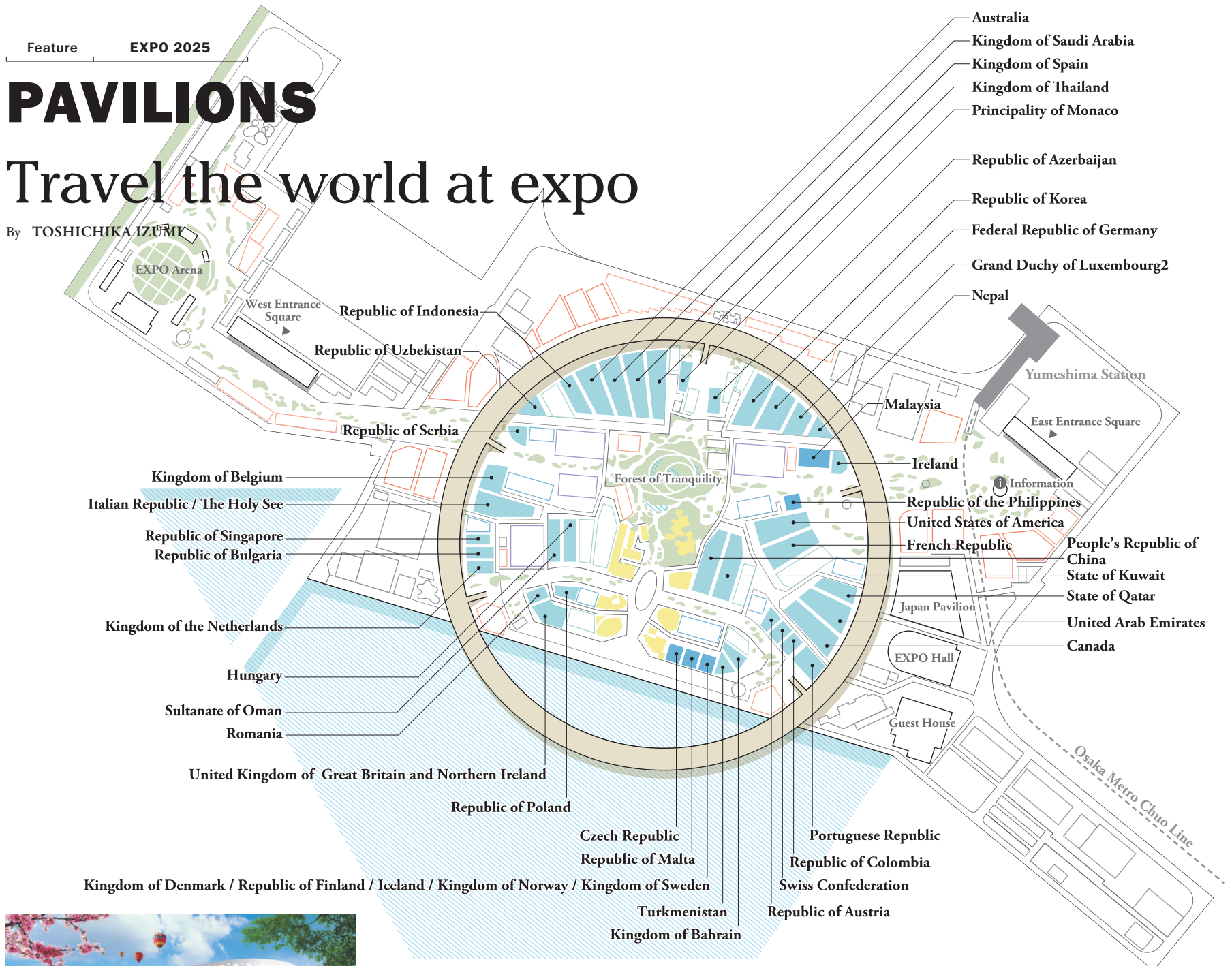


## Singapore Pavilion

### Where Dreams Take Shape

The pavilion features the 17-meter-high red Dream Sphere, inspired by the fact that Singapore is sometimes known as the Little Red Dot. The sphere is covered with red discs made from approximately 17,000 pieces of recycled aluminum.

© THE SINGAPORE PAVILION, EXPO OSAKA 2025



## Turkmenistan Pavilion

### Inspiring a Better Tomorrow

The distinctive rounded triangular roof represents circulation, sustainability and the flow of life. Inside the pavilion, visitors will experience Turkmenistan's culture and history, as well as the country's economic development with an emphasis on sustainability.

© SUPPLIED BY BELLI

\* The venue map is current as of September and will differ from the actual map used when the event is held.

ILLUSTRATION: RYOKO YAMASAKI/INFORAB

### ● Summary

万博会場で体験する“世界旅行”。

2025年4月開催の「大阪・関西万博」では161の国・地域と9つの国際機関が参加表明している。期待が高まるのが海外パビリオンの数々だ。当初、日本国際博覧会協会は、海外パビリオンについて3つの形式を設けていた。

なかでも参加者が費用を負担し、設計者・施工者を自ら選定して自前でパビリオンを作る「タイプA」は47カ

国42棟。特に“万博の華”と言われ注目されている。今回海外パビリオンはすべてが、会場デザインプロデューサーである建築家・藤本壮介がデザインする本造の巨大な「大屋根リング」（1周2キロ、幅30メートル）の輪の中に、収まるよう配置が計画されている。「多様でありながら、ひとつ」という万博の理念を体現するように

会場もデザインされているのだ。

パビリオンは会期後に大量の廃棄物となりにかかない仮設建築だが、今回は自然素材としてリサイクルも可能な木を使ったものや、万博後も再利用できるようにデザインされたプレファブ部材を使った建築も目立つ。万博会場で各国のパビリオンを巡り、世界一周の旅に出かけたい。



日本語全文はこちらから





### Luxembourg Pavilion

Doki Doki – The Luxembourg Heartbeat

Luxembourg's pavilion will showcase a vision of sustainability and circularity that will make visitors' hearts beat with excitement. The pavilion is a steel structure with a membrane roof, with an aim of reusing as much of the building materials as possible after the expo closes.

© STDM ARCHITECTS



### Netherlands Pavilion

Common Ground

The theme is a common ground where people can meet, learn from and inspire one another. The pavilion's name is A New Dawn. The sphere at the center is designed to represent a rising sun and energy that is clean and unlimited.

© PLOMP

### Indonesia Pavilion

Thriving in Harmony

Indonesia, the world's largest archipelago, has developed its culture through exchange between islands, and this will be expressed in the pavilion's boat motif. The exhibits will showcase the nation's rich natural environment, including tropical rainforests, and the progress of construction of the new capital, Nusantara.

© DESIGN BY PT SAMUDRA DYAN PRAGA



Expo 2025, the third international exposition held in Japan, will kick off in April, with participation planned by 161 countries and regions plus nine international organizations including the United Nations and the International Red Cross and Red Crescent Movement. Expectations are high for the many overseas pavilions even before the event begins.

The Japan Association for the 2025 World Exposition initially established three options for the overseas pavilions. Type A pavilions would be designed and paid for by the participating countries and regions. For Type B pavilions, the Japanese side would construct the buildings and the exhibitors would produce the displays. Type C pavilions would be similar but used by multiple countries. However, after labor shortages and rising costs of materials resulted in construction delays, the as-

sociation in July 2023 established a new Type X format with a simpler design and shorter construction period. The highlights of the expo are likely to be the 42 Type A pavilions from 47 countries.

All of the overseas pavilions will be arrayed within the giant wooden Grand Roof (Ring) designed by architect Sou Fujimoto, the site design producer. Two kilometers in circumference, 30 meters wide and 675 meters in diameter, the ring is intended to embody the expo's philosophy of "Unity in Diversity."

While temporary pavilions tend to produce large amounts of waste when demolished after an event, many of the expo pavilions are made of wood, a natural material that can be recycled, or are prefabricated structures designed to be reused after the expo. Let's take a "round-the-world trip," checking in on each country's pavilion.

### Thailand Pavilion

Create lives for great happiness

The main theme is "Thailand Empowering Lives for Greatest Happiness." The exhibition aims to spread the smiles from the "Land of Smiles" to people around the world and bring them happiness. There will also be an exhibition about Thailand as a "paradise of immunity."

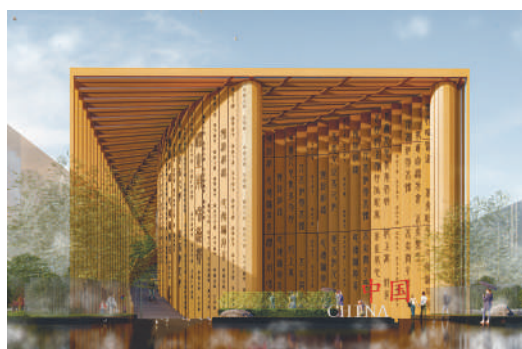


### Kuwait Pavilion

The Visionary Lighthouse

The theme of the pavilion is "Illuminating Insights," expressing Kuwait's past, present and future. The roof of the entrance is designed to resemble two beautifully curved wings that welcome visitors and express hospitality.

© LAVA



### China Pavilion

Building a Community of Life For Man And Nature — Future Society of Green Development

The exterior design is inspired by long, narrow bamboo slips and shaped like an unfolded traditional Chinese calligraphy scroll. The exhibition will promote the Chinese philosophy of respecting nature, following its way and living in harmony with it.

© CHINA COUNCIL FOR THE PROMOTION OF INTERNATIONAL TRADE (CCPIT)

### Italy Pavilion

Art regenerates Life

The pavilion is designed as a modern reinterpretation of the "ideal city" of the Renaissance, with a rooftop garden and restaurant where visitors can enjoy Italian cuisine.

© COMMISSIONER GENERAL FOR ITALY AT EXPO 2025 OSAKA



### Philippine Pavilion

Nature, culture and community can be woven together for a better future

The exhibition is designed to express the spirit of diversity and human connection in the Philippines through the traditional Filipino craft of weaving. The pavilion exterior itself is designed to resemble woven rattan wickerwork.

© PHILIPPINE PAVILION/ CALRO CALMA CONSULTANCY



### Czechia Pavilion

Talent and Creativity for Life

The structure will be built using cross-laminated timber panels made with the latest techniques, while the facade that encloses the spiraling pathways inside will be covered with artistic Bohemian crystal.

© OFFICE OF THE CZECH COMMISSIONER GENERAL







©EXPO 2025

“Forest of Tranquility,” it symbolizes a future in which human society coexists in harmony with nature.

Feature EXPO 2025

# SIGNATURE PAVILIONS

## At heart of Great Roof lies Forest of Tranquility

By TOSHICHIKA IZUMI

**Pavilion's name**  
**Better Co-Being**

**Theme:**  
**Resonance of Lives**

**Producer:** HIROAKI MIYATA  
(professor, Keio University)



© SANAA

**Pavilion's name**  
**Future of Life**

**Theme:**  
**Amplification of Lives**

**Producer:** HIROSHI ISHIGURO  
(Osaka University professor, visiting director at ATR Hiroshi Ishiguro Laboratories)



© FUTURE OF LIFE / EXPO 2025

**Pavilion's name**  
**Playground of Life: Jellyfish Pavilion**

**Theme:**  
**Invigorating Lives**

**Producer:** SACHIKO NAKAJIMA  
(musician, mathematician and STEAM educator)



© STEAM INC. & TETSUO KOBORI ARCHITECTS ALL RIGHTS RESERVED  
© KURAGE PROJECT & DAI NIPPON PRINTING CO., LTD. (DNP) ALL RIGHTS RESERVED

**Pavilion's name**  
**null<sup>2</sup>**

**Theme:**  
**Forging Lives**

**Producer:** YOICHI OCHIAI (media artist)



© 2024 YOICHI OCHIAI / DESIGN: NOIZ / SUSTAINABLE PAVILION 2025 INC. ALL RIGHTS RESERVED.  
© 2024 YOICHI OCHIAI / WOW ALL RIGHTS RESERVED.

**Pavilion's name**  
**Dynamic Equilibrium of Life**

**Theme:**  
**Quest of Life**

**Producer:** SHIN-ICHI FUKUOKA  
(biologist, professor at Aoyama Gakuin University)



© DYNAMIC EQUILIBRIUM OF LIFE / EXPO 2025

**Pavilion's name**  
**Live Earth Journey**

**Theme:**  
**Totality of Life**

**Producer:** SHOJI KAWAMORI  
(animation director, mecha designer, vision creator)



© 2024 SHOJI KAWAMORI / OFFICE SHOGO ONODERA, ALL RIGHTS RESERVED.  
© SHOJI KAWAMORI / VECTOR VISION ALL RIGHTS RESERVED.

**Pavilion's name**  
**Earth Mart**

**Theme:**  
**Cycle of Lives**

**Producer:** KUNDO KOYAMA  
(broadcast writer, vice president of Kyoto University of the Arts)



© EARTH MART / EXPO 2025

**Pavilion's name**  
**Dialogue Theater – sign of life –**

**Theme:**  
**Embracing Lives**

**Producer:** NAOMI KAWASE  
(filmmaker)



© NAOMI KAWASE / SUO, ALL RIGHTS RESERVED.  
© NAOMI KAWASE, ALL RIGHTS RESERVED.

### ● Summary

「大屋根リング」中心部の「森」が表現する未来社会。

「大阪・関西万博」の海外パビリオンは、全長約2キロという巨大な木造建築「大屋根リング」の円の中にすべての国が配置され、「世界はひとつ」を建築で表現することとなる。ではその円の中心には何があるのだろうか。実は円の中心に位置するのはパビリオンはなく、「森」なのである。それは自然と共生するこれからの社会の象徴と

しての森で、「静けさの森」と名付けられている。広さは約2.3ヘクタール。中央にある直径20mほどの池を囲むように約1500本の樹木が植えられている。そしてこの森を取り囲むように配置されるのが8つの特別なパビリオンだ。「大阪・関西万博」のテーマは、「いのち輝く未来社会のデザイン」。これを実現するために日本国際博覧会協

会が設定したのが「シグネチャープロジェクト」で、8つのテーマに沿った8つのパビリオンがつくれる。つまり、「大屋根リング」で囲まれた円の中心部に「静けさの森」があり、その周囲に8つのシグネチャーパビリオンが建ち、その周囲に海外パビリオンが並ぶのだ。万博を訪れる人が「いのち」について考えることを目指している。



日本語全文はこちらから

To express the notion of the world as one, Expo 2025's overseas pavilions are all enclosed within the giant circular Grand Roof (Ring), a huge wooden structure with a circumference of around 2 kilometers. So which pavilion was chosen to be at the center of the circle? None — that special spot is occupied by a forest. Dubbed the “Forest of Tranquility,” it symbolizes a future in which human society coexists in harmony with nature. Approximately 2.3 hectares in size, it consists of around 1,500 trees dotted around a pond 20 meters in diameter. The forest was designed by Expo Landscape Design Director Hiroki Kutsuna of E-Design along with Nikken Sekkei Ltd. Eight special pavilions surround the forest.

The theme of Expo 2025 is “Designing Future Society for Our Lives.” To realize this, the Japan Association for the 2025 World Exposition established the Signature Project, through which eight pavilions would be created in line with eight themes. The Forest of Tranquility is at the center, the eight signature pavilions surround it and the overseas pavilions surround them.

The themes of the signature pavilions are: Quest of Life, Totality of Life, Embracing Lives, Cycle of Lives, Amplification of Lives, Invigorating Lives, Forging Lives and Resonance of Lives. Each has its own theme producer, who will develop its message through displays and events. Through real and virtual experiences, visitors will be prompted to not just think about life, but perhaps also update their notions of what it means.

### INFORMATION

**Theme:**  
**Designing Future Society for Our Lives**

**Sub Theme:**  
**Saving Lives  
Empowering Lives  
Connecting Lives**

**Concept:**  
**People's Living Lab  
– A laboratory for a future society**

1. A space where 8 billion people from around the world will not only view exhibits but will co-create our future society.
2. Even before the expo begins, an online platform for sharing challenges and solutions from around the world will be launched.
3. A place where the world's knowledge such as cutting-edge technology will be brought together, used to create new ideas and shared, all to help resolve global issues facing mankind.

**Schedule:**  
**184 days from April 13  
to Oct. 13, 2025**

**Venue:**  
**Yumeshima, Osaka, Japan**

**URL:**  
**<https://www.expo2025.or.jp/>**

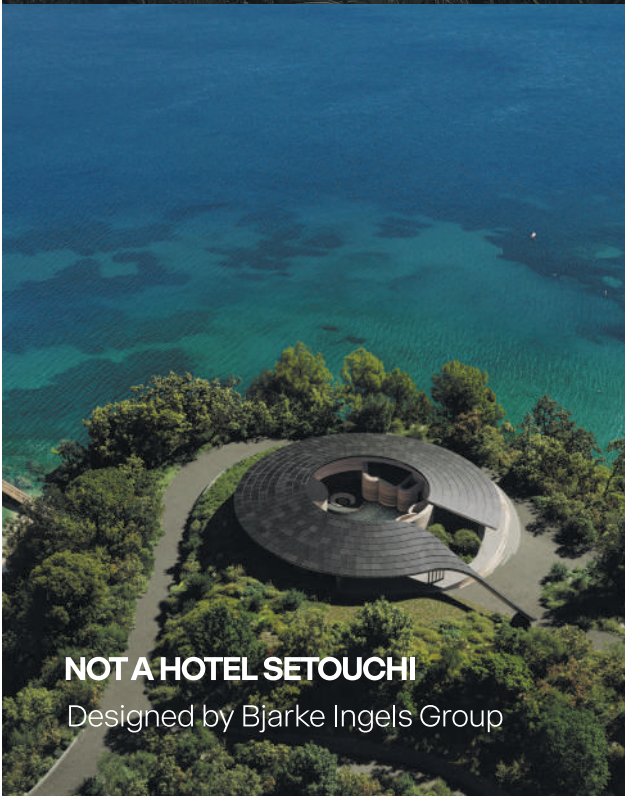


PHOTO: KOUTAROU WASHIZAKI





**NOT A HOTEL TOKYO**  
Directed by NIGO®



**NOT A HOTEL SETOUCHI**  
Designed by Bjarke Ingels Group



**NOT A HOTEL RUSUTSU**  
Designed by Snohetta



**NOT A HOTEL KITAKARUIZAWA MASU**  
Designed by Masamichi Katayama

# NOT A HOTEL

Own a vacation home by iconic creators





PICK-UP  
ARTICLE

Children from Aiiku Gakuen meet Santa at the Grand Hyatt Tokyo hotel in Roppongi Hills.  
COURTESY: GRAND HYATT TOKYO



## Hyatt invites special-needs children for Christmas

By TERUKO IKE

About 20 children who attend the special-needs school Aiiku Gakuen were invited to the Grand Hyatt Tokyo hotel in Roppongi Hills, near their school, to meet Santa Claus on Nov. 29. This annual event started in 2016 after the hotel heard from parents of children with disabilities that they were reluctant to visit hotels with their families. Grand Hyatt Tokyo began collaborating with Aiiku Gakuen to show that everyone is welcome to take part in memorable experiences at luxury hotels, hoping to help “sup-

port the creation of memories.” On the day of the event, the children and their parents enjoyed interacting with Santa at the “Christmas area” and together hung cork ornaments in the 17 colors of the U.N.’s sustainable development goals (SDGs) before taking photos. The ornaments were upcycled from the hotel’s used wine and Champagne corks by RE Kikou, a nonprofit that creates jobs for disabled people, and each had been created at a local welfare office by disabled people.

Small and modest, this annual event is an effort to connect the hotel and people in the local community, and also to ensure that no one is left behind socially or economically, regardless of their disability or other reasons, in line with the SDGs’ 10th goal of reducing inequality within and among countries: “By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.” Beyond the Santa event, the hotel

also buys the children’s drawings and uses them as the main visual design for the Grand Hyatt Tokyo’s Christmas season.



COURTESY: GRAND HYATT TOKYO

● Summary

「人や国の不平等をなくす」を達成するクリスマス行事。

〈グランドハイアット東京〉でホテル近隣にある特別支援学校「愛育学園」に通う18名の子供たちを招いて、サンタクロースとの交流会が行われた。この会は、障がいを持つ子供の父兄からの「ホテルに行くことを遠慮してしまう」という声を聞いたホテル側が、誰でも平等にホテルで過ごす時を楽しんで欲

しいという思いを込め2016年よりスタートした“思い出づくりをサポート”するイベントだ。

SDGsの17ある目標の10番に掲げられているのは「人や国の不平等をなくそう」というもの。これには「2030年までに、年齢、性別、障がい、人種、民族、生まれ、宗教、経済状態などにかかわらず、すべての人

が、能力を高め、社会的、経済的、政治的に取り残されないようにすすめる」という具体的なターゲットがある。このイベントは障がいなどに関わらず、すべての人が社会的・経済的に取り残されないようにするための取り組み。人と人、ホテルと近隣コミュニティをつなぐイベントなのだ。



日本語全文はこちらから



Tohoku



JR EAST  
PASS

Nagano, Niigata



Tohoku area

Nagano, Niigata area



JR TOKYO  
Wide Pass



Recommended for traveling to Tohoku, Nagano, Niigata, and Tokyo!



Enjoy traveling by railway with JR-EAST!



You can buy passes and reserve seats via smartphone!

Skip the line!



Find out more



Free drinks Small gift Discount on shopping

Special Offer!



Find out more

\* Certain conditions apply to receive the &EKINAKA special offers. Please visit our website for details.  
※「&EKINAKA」の特典を受けるには一定の条件がございますので、詳しくはサイトをご確認ください。





thejapantimes

## Destination Restaurants 2024

AUTHENTIC JAPAN SELECTION

# Chinese cuisine embodies spirit of Japan in Matsusaka

By TAEKO TERA0

Matsusaka is a midsize city in Mie Prefecture with a population of about 150,000. From olden times it prospered as a post town for pilgrims en route to Ise Shrine. In the Edo Period, many wealthy merchants rose to prominence here — most notably the Mitsui family, founders of the Mitsui Group, known for its banking, real estate and trading businesses. But for many people today, the city's name most likely brings to mind Matsusaka beef, the epitome of marbled meat. In addition to cattle farms, the city is dotted with famous restaurants serving sukiyaki and other beef dishes.

Mie abounds in high-quality food products including not only beef, but also premium seafood such as *Ise-ebi* (spiny lobster) and abalone. This special region is home to Shibousai Kitagawa, a Chinese restaurant that is booked up a year in advance. A 20-minute drive from Matsusaka Station, the restaurant occupies a renovated traditional house that was once a sericulture farm, surrounded by rice fields.

Born in Matsusaka, owner-chef Yoshihiro Kitagawa attended a culinary institute in Osaka. In 1993, when it was standard practice in Chinese cuisine to use umami seasoning to enhance flavors, Kitagawa was stunned by the delicious flavors of the Chinese cuisine created without the use of such flavor enhancers by visiting instructor Yoshinori Kawada, owner-chef of the restaurant Bunrin and master of "nouvelle Chinese" cuisine. After graduation, Kitagawa trained in several Chinese restaurants before joining the staff of Bunrin, where he gained a deeper knowledge of Kawada's ideas and techniques.

"Rather than a cuisine of subtraction, the concept is not to use anything superfluous in the first place," Kitagawa said. "It's like the idea that tomato or watermelon tastes sweeter when it's sprinkled with salt — based on that way of thinking, simple dishes are made with a minimum of ingredients and seasonings."

After honing his skills, he had the idea of going solo in 2014. "At first I thought of opening a restaurant in Tokyo, but I'd become exhausted at the place where I was working at the time," he said. "Psychologically as well, I felt I couldn't keep going, so I went back to my parents' house."

He then purchased the traditional house that would become his current establishment, and opened a Chinese restaurant in 2015. At first the restaurant offered relatively inexpensive lunches. "After that, I was making dishes without garlic, for people who had to go back to work after lunch," he said. "That actually became a distinctive feature of my cooking, and the flavors became even purer than before."

This cuisine steadily drew increased attention, and more guests came from outside the prefecture. Therefore, Kitagawa started consciously incorporating local specialties like Matsusaka beef, *Ise-ebi* and abalone into his course menu to spread the word about the attractions of Mie. Naturally, with the use of premium ingredients, the course price increased. The restaurant's operation has changed as well. With the COVID-19 situation as a motivating factor, it began serving just one group per day on a reservation-only basis. Currently, the course menu price starts at ¥33,000 (\$220).

In Kitagawa's cuisine, which



The "colorful seasonal vegetable appetizer," with its clean, pure flavors, consists of eight or nine items that change daily. They include carrot and quinoa with sweet vinegar and chili oil dressing, lotus root mochi with burdock miso, and *aji-ika* squid and edamame salad with tofu mayonnaise dressing.

PHOTOS: TAKAO OHTA

brings out the character of the ingredients using a minimum of seasoning, there is a subtly profound emotion that is distinctively Japanese. This feeling is connected to *mono no aware*, a uniquely Japanese aesthetic sensibility first described by the great Edo-era Japanese classical scholar Motoori Norinaga, a native of Matsusaka. "Mono no aware" is

often explained as an awareness and appreciation of all things and their transience.

While based on the cuisines of Sichuan and Guangzhou, the dishes created by Kitagawa constitute a Chinese cuisine that is a Japanese original. It is a cuisine that cannot be experienced even in China — one that exists in this place alone.



Mie Prefecture (Chinese)

### Shibousai Kitagawa

1020 Isedera-cho, Matsusaka-shi, Mie Prefecture  
Tel: 0598-63-1888  
<https://m.facebook.com/shibousai.kitagawa/>



### YOSHIHIRO KITAGAWA

Born in 1973 in Matsusaka, Mie Prefecture, Kitagawa studied at the Tsuji Culinary Institute in Osaka, specializing in Chinese cuisine. At the age of 20, he was deeply impressed by the cuisine of the Chinese restaurant Bunrin, made without chemical seasonings. He subsequently honed his skills at Bunrin and other famous restaurants. After purchasing a traditional house in Matsusaka, in 2015 Kitagawa opened Shibousai Kitagawa, which is now a reservation-only restaurant serving one group per day.

### Summary

三重県松阪で、日本の心をしみじみ表す中国料理。

三重県松阪市は伊勢神宮への参詣客が立ち寄る宿場町として栄えてきた。また、江戸時代には三井グループの祖、三井家を筆頭に多くの豪商がこの街から台頭してきた。現在は松阪牛の産地で有名だ。そんな地に1年先まで予約が埋まっているという中国料理店『私房菜 きた川』はある。松阪駅から車で

20分。周りを田んぼに囲まれた、元養蚕農家であった古民家を改装し、営業している。

オーナーシェフ、北川佳寛は松阪市生まれ。東京で修業を重ねたが、2015年に故郷で中国料理店を始めた。最初は安価なランチを提供し、仕事に戻る人を気遣ってニンニクを使わなかったのだが、これが

「ビューな味わい」という北川の個性を生む。

県外からのゲストが増加するにつれ、三重県の名産、松阪牛や伊勢海老、鮑を意識的に用い、最小限の調味料で素材の個性を引き出す北川の料理には、日本らしい「しみじみとした感動」がある。北川が作るのは本場中国でも食べられない中国料理なのだ。



日本語全文はこちらから

thejapantimes

Destination  
Restaurants  
2024

AUTHENTIC JAPAN SELECTION

<https://authentic-japan-selection.japantimes.com/>

PARTNERS

TASAKI



NOT A HOTEL



IMPERIAL HOTEL  
TOKYO



JREAST GROUP

CHAMPAGNE  
LA GRANDE DAME  
Veuve Clicquot

BellaVista  
SPA & MARINA  
ONOMICHI

SUPPORTERS



MAFF  
Ministry of Agriculture,  
Forestry and Fisheries

JNTO



観光庁  
Japan Tourism Agency



VOL. 14:  
Unicharm Corp.



**Mission: Sustainability**  
By OSAMU INOUE / Renew

**Unicharm's strong points**

- 1 Has set itself the mission of realizing a “cohesive society” while helping to achieve the U.N.’s sustainable development goals
- 2 Made CDP’s A List in both forests and water security in 2023
- 3 Began trialing the horizontal recycling of diapers in 2015
- 4 Commercially introduced the world’s first horizontally recyclable diapers



ILLUSTRATION: AYUMI TAKAHASHI

## Unicharm recycles diapers back into diapers

Many companies claim to contribute to a circular economy, but only a few have actually realized horizontal recycling of discarded products into the same items. Unicharm Corp., a Japanese maker of daily necessities, is one of them.

The company tops the Japanese markets for disposable diapers and feminine sanitary products and is aggressively expanding in more than 80 other countries and regions in Asia, Oceania, the Middle East, North Africa and more. Unicharm’s annual sales are approaching ¥1 trillion (\$6.6 billion), with overseas sales accounting for 67% of the total.

It is renowned as a progressive company active in efforts to help achieve sustainability.

In its 2030 environmental targets announced in May 2020, it pledged to reduce manufacturing emissions of carbon dioxide by 34% over the decade, and its 2050 corporate vision

aims to make that 100%. It is making steady progress, having already achieved a 55.4% reduction in 2023 from the 2016 level.

In October 2020, the company announced medium- to long-term environmental, social and governance (ESG) goals, dubbed Kyo-sei Life Vision 2030 (“kyosei” means coexistence), in which it outlined a clear commitment to addressing broad social issues including the aging population, poverty and gender issues.

The international nonprofit CDP regards Unicharm’s efforts highly, putting it in the A List — the highest rating — for both forests and water security last February, and giving it an A-minus rating for its efforts to disclose information related to climate change.

What should be appreciated more than anything else, however, is that Unicharm was the first to achieve the feat of the horizontal recycling of diapers.

### Use of ozone

“We are the only company in the world working on the horizontal recycling of diapers, and we actually incorporated it into our business operations this year,” Unicharm President Takahisa Takahara said. “You can say we are at the cutting edge in this endeavor.”

Takahara, appointed in 2001, is a member of the second generation of the founding family. He has been the driving force behind Unicharm strengthening efforts for overseas expansion and stepping up sustainability initiatives (see the article in the box).

Unicharm’s flagship disposable diapers come in a broad range for infants, adults and pets. In Japan, where the population is aging, demand for such products for adults is growing. Those for infants are increasingly finding users in emerging economies where the population is growing.

However, paper diapers, which come in direct contact with the skin, have mainly been regarded as disposable rather than recyclable. They are made of complex layers of nonwoven fabrics, waterproof film, paper pulp and superabsorbent polymers, and so are difficult to break down and recycle. No one seriously thought of recycling them — until Unicharm dared to take up the challenge.

It all started around 2010, when two engineers began a project to develop a way to somehow recycle disposable diapers horizontally. Yet even if they succeeded in separating the materials, cleaning them would be a high hurdle to clear. Still, Takahara supported them, putting the project directly under him. What drove him was a sense of crisis that society and consumers might abandon the company if it continued to be perceived as a maker of products that only consume resources, and that the compa-

ny therefore needed to shift its business model.

After repeated trial and error, it came up with a unique sterilization technology that involved bleaching and deodorizing with ozone.

The strong oxidizing power of ozone leaves the paper with the same quality as the original pulp, and when used at the appropriate concentration it all turns into oxygen during processing, making this a truly sustainable technology. After researchers spent about five years making the technology viable, the project moved on to the next phase.

### Social implementation

In 2015, a cross-divisional project called Recycle for the Future — RefF for short, pronounced *riifu* and symbolized by a leaf — was launched to commercialize horizontal recycling.

A major challenge was the collection process, since Unicharm had to solicit the cooperation of local municipalities. It began a test project with the Kagoshima Prefecture city of Shibushi in fiscal 2016.

The city does not have an incineration facility and disposes of waste in landfills, but faces a problem in that there are only limited disposal sites. To prevent issues such as stench and pollution, it separates recyclable waste into 27 types and sends them for recycling. It also separates out food waste and old cooking oil and recycles them into fertilizer and other resources.

Disposable diapers, which accounted for 10% to 20% of the total waste, were buried in landfills. If they could be recycled, that would significantly extend the lives of Shibushi’s landfill sites.

Unicharm set up a test facility in the nearby Soo Recycle Center to work on social implementation. In 2018, the



Unicharm’s RefF products come in a broad range for infants, adults and pets. Mamy-Poko Pants diapers are provided to 56 publicly run day care facilities in Yokohama.

© UNICHARM

### Summary

付加価値生む世界初の水平リサイクル「RefF」。

「循環経済（サーキュラーエコノミー）」への貢献を謳う企業は世界に数多ある。しかし、廃棄された商品や容器などを回収し、もう一度同じ商品や容器へと再生する「水平リサイクル」を実現している企業は数少ない。日用品大手のユニ・チャームはその一社だ。

主力商品である紙おむつは幼児用から大人用、ペット

用と幅広いラインナップを誇る。高齢化が進む日本では大人向けの需要が増加。人口増加が進む新興国での普及も進む。しかし、分解や資源化は困難。汚物にまみれたおむつをリサイクルしようなど、誰も考えなかったが、ユニ・チャームは挑んだ。

2015年、水平リサイクルの商用化へ向け、社内横断

プロジェクトの「ReF（リーフ）」が発足。「Recycle for the Future」の頭文字を取った造語である。2022年5月には、再生パルプを用いた大人用紙パンツ「ライフリー RefF」の商品化を実現。同年10月、九州地区の病院・介護施設への提供を開始した。そして今年、ReFプロジェクトはさらなる新展開を見せた。



日本語全文はこちら



Kagoshima town of Osaki also started to participate in RefF. In 2022, the company successfully commercialized disposable adult diapers using recycled pulp, providing them to Kyushu hospitals and nursing care facilities.

This year, the project entered a new phase. In April, Unicharm expanded its lineup of horizontally recycled products under the RefF brand to include products for children and toilet sheets for cats, and began selling them to the general public at all 68 Aeon Kyushu stores and on Unicharm's own online store.

Their prices are a bit higher than regular products, but sales have proven brisk. The RefF brand represents about 11% of the sales of the MamyPoko Pants diaper products for children. "More people have bought the products than we had estimated," Takahara said. "We have a big opportunity."

The collection of used disposable diapers also has made progress. Shibushi, which had been collecting them on a trial basis through collection boxes at places like community centers, last April began to collect them from across the city, with diaper collection boxes now set up at about 470 garbage collection points.

These collection boxes and their special bags use plastic recycled from diapers. "Using recycled plastics in the collection boxes and the special bags was a challenge because of costs and strength issues," Takahara said. "But we chose to do it because we thought it would be important to make it visible and make people aware of what we were doing. Things need to become a part of daily life in order to last."

There are high expectations for the unprecedented service indeed developing into a regular part of people's lives.

### Day care facilities

In October 2024, in partnership with Yokohama, Unicharm began providing MamyPoko Pants RefF to all 56 publicly run day care facilities in the city that use the Tebura Toen service of Baby Job Inc. Literally meaning "empty-handed attendance," it supplies disposable diapers to day care facilities, saving parents from having to bring diapers with their children's names written on them and day care facilities from having to manage diapers for each child.

The number of day care facilities using the service has steadily grown since its 2019 launch. As of July, Tebura Toen was available at more than 5,200 day care facilities, representing about 13% of all such facilities in Japan, and the number of users had passed 100,000.

This combination of horizontal recycling and subscription service has the potential to make Unicharm's RefF initiative grow dramatically.

In order to manufacture enough recycled products, Unicharm must first

collect enough properly disposed diapers. Cooperation from municipalities is essential for this, but so far they are limited to the two in Kagoshima Prefecture mentioned earlier. Given this, collaboration with Tebura Toen offers the chance of creating used diaper collection points at day care facilities, which dispose of large amounts of diapers. Eventually, Unicharm will turn thousands of day care facilities across Japan into collection points.

At the same time, Unicharm aims to expand diaper collection partnerships to more municipalities, with a target of 10 by 2030. Such partnerships have "many advantages for municipalities that have incineration facilities as well," Takahara said. "They will help reduce the volume of used disposable diapers, which account for 6 to 7 percent of general waste in Japan. If the volume is reduced, the municipalities can downsize their incinerators. If a municipality can deploy horizontally recycled products, then it can also meet the needs of residents with high awareness for sustainability and a cohesive society."

"Introducing Tebura Toen helps municipalities to address declining birthrates and support child care," Takahara said. "Adding the diaper collection program and the provision of recycled products will double or even triple the added value. We think these are going to be very convincing measures for residents."

Takahara said many municipalities have shown interest in RefF but have difficulty with the cost of collection and disposal, and with convincing residents. Still, given the current trend toward realizing sustainability and a cohesive society, if even a single large city joins Unicharm's initiative, it may prompt many others to follow suit. That is Takahara's vision, at least.

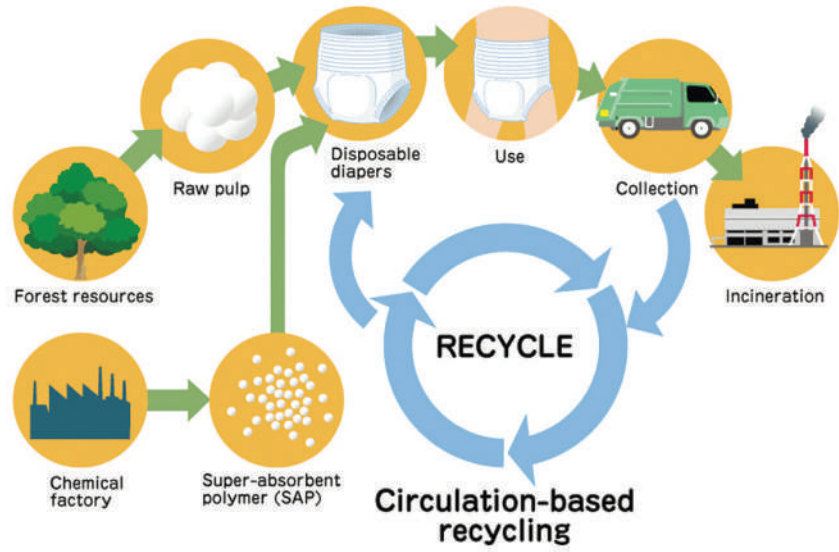
Furthermore, although RefF is currently used mainly as a brand to refer to Unicharm's initiative for the horizontal recycling of diapers, Takahara's vision goes far beyond that framework.

### Expanding the RefF vision

"We think it's possible to horizontally recycle feminine sanitary products as well," Takahara said. "My vision for RefF is to grow it into a brand whose concept allows it to be attached to not only absorbent products such as disposable diapers and sanitary products, but also products such as pet food as well as all kinds of services. RefF is short for Recycle for the Future. My wish is to make it a symbol of a circular economy in our company's style."

In fact, RefF is already becoming less and less a brand used only for horizontally recycled products — and has even leaped beyond Unicharm itself.

In October, for example, Oji Nepia Co., a major sanitary paper company, introduced a new toilet paper bearing the RefF brand. Oji decided to



This Unicharm chart illustrates the horizontal recycling of paper diapers.

© UNICHARM

put the RefF logo on the packaging because the product is manufactured using power generated from a fuel known as RPF, short for refuse-derived paper and plastics densified fuel, made from disposable diapers collected by Unicharm.

This indicates that the new circular economy that Unicharm is creating — products, services, businesses and everything else involved in the value chain that contributes to realizing the U.N.'s sustainable development goals and a cohesive society — can be labeled RefF.

Does Takahara intend to take

Unicharm to the point where it no longer handles products and services that do not qualify under the RefF brand? To this question, he had this to say: "That's a very good question. Right now, an overwhelming majority of our employees think RefF refers to recycled diapers, but to me, it's much more than that. If we take the path you mentioned, I think the true meaning and concept of RefF will be more widely understood by our employees and customers."

The day when RefF evolves into a brand that symbolizes Unicharm itself may not be that far off.

## Creating a circular economy is an absolute value

Takahisa Takahara  
President and CEO



PHOTO: TSUTOMU SUYAMA

Under the corporate ideal of pursuing prosperity for both society and the company, we have always remained close to people's lives, from babies to the elderly and pets. As we believe the U.N.'s sustainable development goals are the very reason for our company's existence, we decided that realizing the SDGs would be our corporate purpose.

The image of a society in which the SDGs have been achieved is consistent with a world in which we coexist with not just people and their pets but also our society and the global environment. With that thought, we set our mission as "to realize a cohesive society" and worked out specific themes and goals in the Kyo-sei Life Vision 2030" announced in October 2020.

In this context, Unicharm made a circular economy an absolute value as an approach needed to close the gap between the current reality and the realization of a cohesive society. "Circular economy" generally refers to an economy that circulates resources, but in our case, we aim to not just recycle them but also to create a sustainable value chain while increasing the added value of our products and services.

Now, recycling is costly. If it makes us unprofitable, it is not sustainable, of course. That is to say, it isn't economically viable unless it creates added value that can absorb its costs, in our view.

That is why we have thought

thoroughly about how to increase functions to compensate for cost increases, how to boost consumer motivation and how to address ethical needs in working on RefF, our project for the horizontal recycling of disposable diapers.

We collect disposable diapers, clean them with our ozone treatment technology and recycle their paper pulp and other materials. This technology enables quality equal to virgin pulp or higher. You can say this creates a positive value that goes beyond just recycling them as sanitary products.

Consumers who wish to satisfy their desire to help achieve the SDGs buy environmentally friendly, ethical products, even if it means a little higher cost. There is also demand for a new value, which could be dubbed a "self-expression value," to respond to the values and lifestyles of such people.

RefF products have this new, third value on top of the functional and emotional values that used to be the motivations for buying things. Participating in initiatives to recycle waste and extend the life of forest resources and incinerators is now a viable reason for making purchases.

Creating a new circular economy that generates such added value is now Unicharm's core business. Going forward, we aim to focus only on creating products and services that help resolve social issues, aiming to realize a cohesive society.

Shibushi in Kagoshima Prefecture has diaper boxes like the one in the middle here at about 470 garbage collection points.

© UNICHARM







Bando Rakuzen    Ichimura Manjiro    Kataoka Kamezo    Kamimura Kichiya    Kawarasaki Gonjuro    Nakamura Matagoro



Onoe Kikugoro

National Theatre, Tokyo presents:

# Kabuki Performance



Bando Hikosaburo

Nakamura Tokizo

Onoe Kikunosuke

彦山権現誓助剣

A perfect time to enjoy kabuki, a theatrical tradition that showcases the appeal of Japanese culture.

“Hikosan Gongen Chikaino Sokedachi” (“Swear to God Hikosan to Help Avenge”) is a story about Rokusuke, a good-hearted martial arts master living in the countryside who challenges evil to avenge his slain swordplay master together with his master’s daughter.

A splendid theatrical performance perfect for the start of the new year.

**Program** “Hikosan Gongen Chikaino Sokedachi”

**Venue** New National Theatre, Tokyo [Playhouse] (1-1-1 Hon-machi, Shibuya-ku, Tokyo)

**Performance Dates** Jan. 5 (Sun.) - Jan. 27 (Mon.)\*  
\*except 1/14 (Tue.) and 1/22 (Wed.)

**Curtain Time** 1pm

For more information



Ichimura Kitsutaro



Nakamura Hidenosuke



Nakamura Tanetaro



Nakamura Baishi



Onoe Maholo



Onoe Ushinosuke



Bando Kamesaburo



Ichimura Hikaru



Ichimura Takematsu



Nakamura Mantaro