

Seinendan Theater Company and Pascal RAMBERT (France) “KOTATSU” Third Report: Performance / Fourth Report: Reflection

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The final round of development work on *KOTATSU*, the Seinendan Theater Company and Pascal RAMBERT's 2021 international project, was conducted from August 25 to September 8 at the Ebara Riverside Theatre. The project was originally scheduled to be first performed at the Toyooka Theater Festival from September 9 through 12.¹ After the first round of rehearsals at the Komaba Agora Theater in late July, however, a state of emergency declaration was issued in Hyogo Prefecture covering August 20 to September 12. Based on this, it was announced on August 18 that the Toyooka Theater Festival was canceled.² Although the festival was canceled, development of *KOTATSU* continued as planned. The play was scheduled for five performances, and ultimately these were held with almost no audience members.³

I visited Ebara twice between late August and early September, watching rehearsals on August 26 and 27, observing the performance on September 8, and attending opening day on September 9. For this combined third and fourth report, I will report on the creative development work I watched in late August. Then I will report on the performance I observed in early September. After that, I will take a look back on the entire project, from launch to performance. In addition, I recorded an interview with Translator HIRANO Akihito for the third report. For the fourth report, I recorded an interview with Pascal Rambert (the second interview with Rambert following my interview with him for the first report) just after the play's first performance.⁴

Development

For the rehearsals at the Ebara Riverside Theatre, staff conducted preparations from August 19 to 22, setting up the set, lighting, and audio the same as for actual performances. Rambert arrived in Japan on the night of August 24. However, the Japanese government required a two-week quarantine for people coming from outside Japan. Accordingly, until the day before the performance, Rambert participated in rehearsals remotely from a room in the same commercial hotel where performers were staying. Like during the first round of rehearsals, two types of camera angles were set up for Rambert, some with views of the entire stage, and



Rehearsals at the Ebara Riverside Theatre

some close to the actors.

Every day, Rambert started rehearsals by greeting each actor one at a time by name. After that was finished, Rambert provided detailed direction for each scene. Co-director HIRATA Oriza stayed in the theater much longer than originally planned, taking on the task of adding blocking for scenes with many actors. The actors immediately tested the blocking and lines proposed by Hirata, and Rambert also agreed with Hirata's proposals. Hirata also added small lines here and there throughout the play. One example is in scene 18. In that scene, three women start to perform a *shimai*, a type of Noh dance. Originally, the short period of time when the three women are making their preparations is silent. Hirata added the following short exchange between the other actors, making the time feel more real: “*Shimai?*” “It’s like a Japanese dance.” “Oh, I thought it was like a *shishimai* [lion dance] or something.” “Shut up.”

After several rehearsals, it became clear that the play would take over two hours. One thing I remember clearly is Rambert saying the Japanese word *tori* (“birds”) during rehearsals, directing everyone to move quickly like birds between scenes to speed things up. I observed the first half of rehearsals. During them, Rambert said that they would run through the entire play several times before opening day in order to help them discover many different things. Toward the end of the project's development, they did indeed run through the entire play multiple days in a row.



Hirata Oriza also participated in the rehearsals.

The Work

KOTATSU is a story set on January 1 in a Japanese family's living room. The head of the family is Hiroshi, the president of a Tokyo construction company. *KOTATSU* opens with a scene of Hiroshi entering the living room in the darkness, apparently in the early morning. Hiroshi is played by OTA Hiroshi. His wife, Mima, is played by CHINEN Mima. Similarly, all of the characters appearing in this work share the same names as the real names of the actors playing them.

The play is around 2 hours and 15 minutes long. The midpoint of the work, scene 18, is a long scene in which all of the performers eat *osechi* (traditional New Year's foods). The play can be divided into three main parts, with this scene being the middle part. In the first half, scene changes are relatively fast-paced. Ordinarily in Japan, New Year's is spent relaxing with family. However, it gradually becomes clear that the Tokyo construction company run by the family has a huge problem. One can feel tension in the relationship between Kumi, Hiroshi's younger sister currently assigned to New York; and Yuri, another younger sister of Hiro-

shi who is in charge of the personnel department. At the end of scene 18, the two sisters are alone after the *osechi* is finished, and tensions reach a peak when they begin fighting. The play is filled with a variety of diverse characters. For example, Kamilla, who works as the babysitter of Hiroshi's daughter Megumi, is from Uzbekistan; and Suhkye, a close friend of Mima, is an ethnically Korean permanent resident of Japan. Although not explicitly stated, this use of diverse characters brings to light various social issues in the world after COVID-19. From beginning to end, Hiroshi says almost nothing. At the end of the play in scene 21, his older brother Kenji appears for the first time. Hiroshi begins to tell Kenji what he's really thinking. The curtain then closes with a hint of what may happen to the family in the future.

HAMAZAKI Kenji's stage design looks like a living room in a large Japanese home. However, things like the locations of the pillars and *shoji* sliding doors are different from a real Japanese home, creating an atmosphere that feels slightly peculiar. The lighting is also provided by fluorescent lights, which Rambert frequently uses in his works. This gives a French aesthetic to things. Similar to the works of Hirata Oriza, the setting is a place where many people come and go. However, differences with Hirata can be seen in the pacing of the work, such as using blackouts to create breaks between scenes. International collaborations often form temporary companies of actors for each project. The actors appearing in *KOTATSU*, however, are all members of Seinendan. Their teamwork as a company establishes perfectly coordinated dramatic tension throughout the entire play.



The play's poster and schedule

Looking Back

To date, I have been involved in several international collaborations. I believe that one evaluation indicator for an international project is what the final work conveys to the people in the audience, who each have their own contexts, and what the audience takes in from the work. This project was started because of the long years of friendship between Pascal Rambert and Hirata Oriza, who are both active in France and Japan. The lines they have put into *KOTATSU*, teasing each other's countries, look at modern Japanese society from a new perspective. A project of these two creators, *KOTATSU* deserves high praise because it achieves a universality that goes beyond the unique qualities of their two countries. This was possible thanks to the efforts of the actors and staff, who had a relationship of trust with Rambert. Of particular note, this internation-

al collaboration was conducted during the COVID-19 pandemic. Under these circumstances, new problems emerged one after another, but were faced one at a time. What's remarkable is how smoothly the project's development moved forward. *KOTATSU* should be shared as a model case for international collaborative projects. Unfortunately, the opportunity for general audiences to see the work was lost. I only hope that after a short break this play will be performed not only in Japan and France but also many other countries around the world in the near future.

Interview 1: Hirano Akihito

—How much time was spent translating this project?

Hirano: I did the first rough translation in a month. Then I left it alone for a while before working on polishing it. I gave the polished translation to Hirata Oriza. When it came back from Oriza, I worked on improving it more. So revisions took about three or four months.

—During the first round of rehearsals in July, you were in the rehearsal space every day. Pascal Rambert participated over Zoom. Was this your first time working on developing a project using Zoom?

Hirano: No. I also worked on a project involving the Shizuoka Performing Arts Centre (SPAC) in the second half of 2020⁵, so I'm a Zoom pro now (laughs).

—In addition to email, you also worked with Rambert over Zoom. Were there more difficulties than compared with, for example, *The End of Love*?

Hirano: Actually, this might have been the easiest project I've ever worked on. However, it's difficult to make a simple comparison. Before, I've always been in charge of translating and interpreting. This time, for the first time I was able to focus only on translating. The first time I worked with Pascal was over 10 years ago. Compared to then, he seems to be much more mellow; it's like he's filled with love. During rehearsals, every day he would say how happy he was to rehearse with everyone. Ten years ago, it might have been hard for Pascal to accept everything like he did with *KOTATSU*. He has always been a good person, however.

—In the international projects you've been involved in as a translator, what has been the most worthwhile or given you the greatest sense of accomplishment?

Hirano: When I create a line that I think is particularly well translated and the actor says it well.

—How did you feel about this project?

Hirano: All of the lines were like that. There's a clear reason for this. All of the actors appearing in *KOTATSU* are actors from Seinendan who I know particularly well. I think ASAMURA Kamilla is the only actor I worked with for the first time. So when I was translating, I could hear everyone speaking the lines. I also know each actor's style of acting, so my translations naturally had a tone that was close to the way they talk. Particularly when I was translating the really interesting lines for HYODO Kumi, I had a clear plan in my head for the tempo I wanted to do. I found myself unconsciously grinning when I heard her saying them because they fit so well.

—What was it like creating a collaborative work together with Rambert and Hirata?

Hirano: This project went extremely well. I think that we all felt a sense of accomplishment in that area as well. Hirata Oriza was also involved in *The End of Love* as Japanese Language Supervisor. *The End of Love* consists of long monologues, a style that is the complete opposite of Oriza's plays. Despite this, Oriza found ways of saying things that really worked well for each key point. One line that symbolizes that is "eating mikan around the *kotatsu*," a line that is directly connected to this project. However, Oriza was mainly involved in key words and phrases. He didn't really revise the overall work. When Pascal wrote this project, however, he was thinking very strongly of Oriza. Because of this, in addition to the play taking place in Japan and being performed by Japanese actors, it also incorporates Japanese-style interjections, small lines, and silences. To put it another way, you could say Pascal's script leaves room for Oriza to add "Hirata-isms" to it. For Oriza, the more space Pascal left for small lines to be added, the more successful his script was. I think for Pascal, as well, Oriza adding his revisions made this feel more like a collaborative project. For me, I tried to translate the script in a way that would allow Oriza to revise it later. I also told Oriza himself this. If I had translated the script with a very translated tone, it would have been difficult to revise later. However, I translated it while thinking about how each of the actors talk. Oriza was then able to easily add in his revisions. In that sense, I think I can say that my translation was successful.

—What was your impression after watching an actual performance with Hirata's added lines?

Hirano: More subtle nuances were added. There were also some conjunctions and sentence-ending particles that I thought were good that were removed. But because it was Oriza who was the Japanese Language Supervisor, I have no complaints at all. Normally, if some nuance was lost by removing words, I would want to speak up and say something, no matter who is doing the editing. This time, however, I didn't experience that kind of stress at all.

—I feel like a very solid production system is a big reason why this project was able to be realized so well. You have been involved in the production of many projects. How did you feel about the project's production system?

Hirano: Through international projects, Seinendan has been performing in France and inviting directors from France since 1999. Pascal has been involved in these projects from very early on, and he has built an exceptionally strong relationship with Hirata Oriza. The heart of this project has been the relationship between Pascal and Oriza. The core staff, however, are people who Pascal knows well and who know how to work with Pascal, such as Production Coordinator NISHIO Sachiko; NISHIMOTO Aya, who again played a key role in technical aspects; and Stage Manager HARIMA Aiko. The staff know what Pascal would want done. Pascal also knows that they will ask them about important things, so there's no need to tell them how to do things they don't ask about. That's the kind of relationship they have. I believe that this project has moved forward smoothly because it was Pascal and this group of people who know him doing it.

—Yes, this play is really a result of their relationship of trust. Looking back on the project as a whole, was there anything that was difficult?

Hirano: Because he's so busy, it couldn't be helped, but I was very anxious when Oriza's translation revisions were late getting back to me. After Oriza checked my translation, I would work on improving it more. However, if Oriza's revisions were very different from the original French, I would have to adjust everything to make it fit, and this required time. In order to make things easier for the actors, I wanted to get the script back to them as soon as possible. However, I think Oriza's revisions arrived about one week before the first round of rehearsals. This was just as I expected, though...

—Lastly, as a translator and interpreter, is there anything you think should be improved on for international collaborative projects like this?

Hirano: I don't have this problem with Seinendan, but in these types of projects, sometimes the terms and conditions of payment are vague. Recently, younger organizations and producers are strongly aware of this issue, so the situation has clearly been improving. Also, there's the issue of crediting. Sometimes the interpreter or translator's name isn't on promotional materials, or I'm not introduced as the interpreter during talks. When this happens, things get off to an uncomfortable start and it makes the proceedings a bit awkward going forward.. So, I try to be on the lookout for that issue. Also, I'm often told of a project-related talk event or interview with participants after everything is already finalized—for example, that there will be two participants from France and six from Japan. In that situation, you need to think about how to make it work with a single interpreter. I'd prefer it if people consulted with me before the event was completely finalized. Then I could suggest that we need two interpreters, or if there is only enough budget for one interpreter, I might suggest shortening the event time to make it work. Sharing the topic beforehand makes it possible to suggest alternative plans or workarounds.

—Translators and interpreters are essential to collaborative international projects, and it has been very valuable having been able to talk with you.

Interview 2: Pascal Rambert (Second Interview)

—I observed the rehearsals several times at the Komaba Agora Theater in July and the Ebara Riverside Theatre in August. I know that with this project, you did rehearsals over Zoom. However, the project is so perfect, I don't think someone who didn't know that would believe that the rehearsals were conducted remotely. What did you feel after seeing the completed project?

Rambert: After you write a script, you won't be able to see it in its completed form for six months or a year. That's both a good thing and a bad thing about my job. *KOTATSU*, however, ended up in a state extremely close to how I imagined it.

—When I talked to you in May, you were planning on coming to Tokyo for rehearsals in July. Of course, there were many challenges between then and now. Looking back on the development process, was there any time you thought that it was in danger?

Rambert: I was never nervous or worried. The COVID-19 pandemic has been going on for 19 or 20 months, but during this time period, all of the international projects I have been involved in have been realized. The reason is that they have all had a solid production system. The same goes for this project. Seinendan was also firmly supported by The Japan Foun-

—Many people around the world are saying that it is a very difficult time, but I haven't felt that way at all. I feel that if you do what you need to do, then everything will be alright.

—Was this your first time using Zoom so much in rehearsals?

Rambert: Around the time of the first round of rehearsals in July, I was already making preparations for rehearsals for different works over Zoom in Tallinn, Estonia, and Hong Kong. I also do movie work. When I work on movies, I check the actors' movements using a monitor. When I thought about that, I realized that doing rehearsals over Zoom wouldn't be a very big problem. When things are difficult, people tend to exaggerate and complain. However, when there's a problem, I like finding a solution. In one sense, the more problems there are, the happier I am because I can find all kinds of solutions. I have staged performances in 35 countries. When staging productions outside of French-speaking places, I can't really rely on the words. I rely on my ears. So rehearsals over Zoom weren't a problem. However, with this project, everyone was wearing a mask and I couldn't see the actors' faces clearly. That made things a little difficult.

—When I interviewed you in May, you said that to you, friendships are extremely important for developing international collaborations. I feel that *KOTATSU* is truly a product of your friendship with Seinendan and HIRATA Oriza. Hirata was particularly deeply involved in this project as co-director. How did you feel about your collaborative work with him?

Rambert: We are both realists. I have been coming to Japan for 20 years, and have staged around 10 works here. The theme of *KOTATSU* is New Year's in Japan, and in writing the script I learned about Japanese New Year's from a variety of angles. I researched many things when writing it. For example, what does January 1 mean in Japan? What do people eat on that date? What are the customs and conventions? What I really learned, however, is that I can't really explain Japanese New Year's on a detailed level. That's where Oriza came in with this project. Like someone completing a painting, he took what I had written, which was about 95% to 98% there, and added the finishing touches to it. Oriza's additions were like finishing the faces of the people in the painting. This is the first time I have ever experienced a collaboration like this. It would have been impossible with anyone but Oriza. I think the reason is that we work on things with the same love of words and love of language. It was also possible because of the relationship of respect we have for each other.



Interviewing Pascal RAMBERT in the 2nd floor rehearsal studio of the Ebara Riverside Theatre

—There are all kinds of international collaborations. However, I felt that this collaboration between you, Seinendan, and Oriza was almost the ideal international project. International collaborations often form temporary companies of actors for the project. All of the actors appearing in *KOTATSU*, however, belonged to the same company—Seinendan. What was it like working with them?

Rambert: I think one big thing was that they have all worked with each other for many years to develop projects. As an example, let's use the last scene [scene 21]. In this scene, Hiroshi and Kenji talk with each other. When I wrote that scene, I knew that those two actors had already worked together on other projects for many years. Because of this, I decided to write that scene simply as two people talking to each other. Two people just talking to each other is something that is very common in the world. It is very uncomplicated and very human. In addition, Kumi, Yuri, Hiroshi, Megumi, and Issei are actors with whom I've worked on other projects before. That was very important. In France, as well, I work with actors who I have known for 20 or 30 years. I also frequently develop projects together with people who I worked with on a different project 20 years ago in Spain, Italy, China, South America, and the United States. One thing that made me particularly happy this time was that I was able to work again with OGINO Yuri for the first time in a long time. The last time I worked with Yuri was for *The Beginning of Love* in 2007. I was very happy to be able to see how she has grown and matured. Being able to get close to actors like this and go on a journey together is something I like very much. It's also a source of encouragement for me, and getting close to each other makes the time we spend together more productive.

—There is still no end to the COVID-19 pandemic in sight. I imagine that you will continue to work on collaborative international projects like this going forward. However, I think there are some things that can only be done by physically being there for rehearsals. For example, one thing I thought you couldn't do while watching over Zoom is staging the lighting. However, watching the performance, I saw that scene 20 with just Hiroshi and Yuri is a very darkly lit but beautiful scene. I was impressed that you were able to create that kind of lighting and atmosphere remotely. After going through the rehearsal process for *KOTATSU*, what are your thoughts on things you can only do by being physically present at rehearsals?

Rambert: I have been working in theater for 40 years. Both physically and mentally, theater is my life. In my birthplace in the south of France, physical contact is a natural part of relationships. Because of this, I generally start rehearsals each day by hugging the actors. That's who I am, and so until now, my general stance was that rehearsals over Zoom were hell and I was generally against them. Through the development process for *KOTATSU*, however, I was forced to recognize that project development could be conducted over Zoom, and that you could even stage the lighting in the way that you referred to in your question. When I participated in the first round of rehearsals in July over Zoom, the staging had been developed to a certain level, but I didn't think that we would be able to do the lighting. However, I have worked on projects with NISHIMOTO Aya, who was in charge of lighting, over the past 18 years. She knows what I like, to the extent where it's not even necessary for us to talk about what I want. I also trust her completely. This has enabled us to develop projects together. In terms of lighting, *KOTATSU* is a complicated project, and there were many lighting-related things that Nishimoto made possible. When I saw the play in person, I was able to confirm that the lighting was very close to the image I had working over Zoom. I talked about this during rehearsals as well,

but I think that in three to five years, it will be possible to completely develop projects over Zoom. I also think that doing so may become normal. I think it might be good for the environment because there will be no need to take flights. Of course, it will be unfortunate that we will not be able to meet in person, but I think that's the way things will go.

—I think doing the entire process over Zoom with a project like *KOTATSU* would be difficult. However, in the future, if you were asked to do part of the development of an international project over Zoom, what would you think?

Rambert: I think that I would say yes. In fact, I am scheduled to work on two projects in New York soon. The rehearsals for one of those projects will begin in December. However, because the process of things like getting a visa will be complex, I think the first round of rehearsals for that project will be over Zoom. The United States doesn't have a quarantine period like Japan, so I think the second round of rehearsals will be conducted in New York. Talking generally, I think Zoom might also be incorporated into projects in the future because doing rehearsals using Zoom could also lower production costs. Having said that, doing rehearsals over Zoom might not be easy for a young director who doesn't have much experience yet. *KOTATSU* was developed in Japan, a country I know well. Also, thanks to Seinendan, Hirata Oriza, and others, the production system was very good. I think that development of *KOTATSU* went so well because everyone involved did their jobs perfectly. Having said that, I don't accept a job anyway if the production system is less than perfect.

—A moment ago, I said that *KOTATSU* was almost an ideal collaborative project. One reason I can think of is that this project brought a new perspective. This new perspective was made possible because the project was based on friendship between Japan and France—two countries you know well—yet was written with lines that tease both countries a little. In theater, there is a big gap between what the creator is aiming for and actually achieving that aim. *KOTATSU* was able to achieve the aims of its creators, and I thought that was amazing.

Rambert: Looking back on my project career, there are three important regions: the United States, Japan, and Egypt and the rest of the Middle East. When I was at the Théâtre de Gennevilliers, I invited Oriza to work with me many times. Through this, I built a deep relationship with Japan. *KOTATSU* was a project that I really wanted to make. And for I think the first time in my life, I want to make a sequel to it. Right now, I'm imagining a *KOTATSU* trilogy. Using the same set design and working with the same actors, I would like to make the second part in four to five years, and the third part in 10 to 12 years. I am also thinking of making another, different project with Hirata Oriza. We were both born in 1962, and I want to make a project with him in 2052 when we are both 90 years old. We will sit across from each other at a little table. Oriza will speak in Japanese and I will speak in French. Subtitles will appear over the stage. The stage will be empty and will be lit with fluorescent lights like I often use in my works. We will talk about the parts of our lives that intersect, starting from the time we were born. In Japanese and French, we will talk about things like the Théâtre de Gennevilliers, me coming to Japan, and when our oldest sons were born. Things like that. But that's still 20 years in the future.

—If you were 90, wouldn't that be 30 years in the future?

Rambert: Ah, 30 years! You're right. I'm glad it's 30 years. I would definitely like to receive the support of The Japan Foundation again then.

—I would also love to see the *KOTATSU* trilogy.

Rambert: There are several plot points in *KOTATSU* that could be developed for sequels. The stage space itself could be used for a variety of purposes as well. For example, we could add a wake scene to part two by putting a coffin in the middle and having various people bring flowers. I also think we could add a scene to part three that takes place after a wedding—a quiet moment with only close relatives in the room. The stage design for *KOTATSU* was amazing. It was a perfect realization of my idea. It's a space you could do anything in.

—Earlier, you talked about changing each country's image little by little. It seems to me that the set for *KOTATSU* is one example of this. As a Japanese person, the set seemed like a Japanese home to me, yet there were parts that also felt like they wouldn't be in a real Japanese home. Truly a beautiful set.

Rambert: Thank you. When I was writing *KOTATSU*, I had a lot of doubts and I often asked people if this was how things really were in Japan. Having said that, in theater, I don't think that you perfectly recreate everything. I think that creating forms and telling a story by writing and performing a play is work that creates a gap with reality, and this gap is necessary. And as you said, *KOTATSU* sometimes laughs a little at French things and sometimes laughs a little at Japanese things, but these are a reflection of the things I personally have felt over the past 20 years. So in one sense, these parts convey my reality. They reflect things I feel about Japan, and things Japanese people think about France, and interesting things I have heard and seen.

—You said that both you and Hirata are realists. Observing the development of *KOTATSU*, I felt that you are very good at finding solutions to problems under the conditions you have been given. Conversely, I imagine that you felt that you could have made an even better work if conditions had been a little more this or that way from the start. You have worked in 35 countries over 40 years. Compared to other countries, is there anything you think should be changed in the Japanese way of doing things? Do you have any ideas about how to make collaborative works between Japan and France even better?

Rambert: There is nothing more I want from Japan. Working in Japan is very comfortable. I have developed projects with partners from various countries around the world, and they have all done very high-quality work for me. However, in Japan, people create perfection for me. In many different countries, I will tell people, "Oh, I just got an email from Japan today. It's about a project two years from now. They want to know when and how I would like to do rehearsals." Everyone always laughs about that. Conversely, there are countries like China where you don't know what the situation will be one hour from now. The way people in Japan make thorough preparations in advance is a good match for my personality. I work on 10 new projects a year in 8 to 10 different countries. Because of this, advance preparation is necessary to me. I also like that Japanese people do things seriously and realistically. Accordingly, I have no suggestions for Japan. My biggest wish right now is to take *KOTATSU* on tour in and outside Japan. I think it would be a shame if this work wasn't seen in Europe, particularly France, and particularly Paris. I didn't make *KOTATSU*

specifically for people in Paris. However, after watching it, I felt that *KOTATSU* is filled with things that Parisians would love.

—I believe that good international collaborations convey something to people in the audience, who each have their own contexts, and the audience takes in something from them. I felt that the first part of *KOTATSU* trilogy was just this kind of work. I want Japanese audiences to see *KOTATSU* as soon as possible, and I want French audiences to see it as well. I hope that *KOTATSU* is able to go on tour soon.

Rambert: Me too. Thank you for the work you have done. You performed the job of observer with delicacy and care. It made our work easier. I hope that we can meet again in a year or two.

Interview and Text: Yokobori Masahiko

Interpreter: ISHIKAWA Hiromi

Note: The interview with HIRANO Akihito was conducted over Zoom from 6:00 p.m. to 6:30 p.m. on September 18, 2021. The interview with Pascal RAMBERT was conducted in the 2nd floor rehearsal studio of the Ebara Riverside Theatre from 4:30 p.m. to 5:30 p.m. on September 9, 2021.

1 <https://toyooka-theaterfestival.jp/program-event/221/>

2 <https://toyooka-theaterfestival.jp/important-notice/>

3 Originally, the performances were scheduled to be held in front of students from the Professional College of Arts and Tourism. However, shortly before the first performance, cases of COVID-19 occurred on campus. Accordingly, the student viewings were canceled.

4 This report consists of reports three and four. However, as their content is linked, the choice was made to combine them into a single report. The third report consists of the sections "Development," "The Work," and "Interview 1: HIRANO Akihito." The fourth report consists of "Looking Back" and "Interview 2: Pascal Rambert."

5 https://spac.or.jp/au2020-sp2021/yokainokuni_2020