

Scholarly drama [Osaka 20 years from now – Re-inventing the City]

In Session 10, all of the coordinators of the other sessions except for Session 9 will come together in a single venue and talk about the theme of "Osaka 20 Years From Now: Re-inventing of the City." In the normal course of things, there would be reports summarizing each of the separate sessions, and after a wide-ranging general discussion the symposium would wind up in a predictable fashion. However, one of the keywords of this symposium is 'creativity,' and since it is precisely that creativity which is the necessary key to breaking new ground in implementing and researching the re-invention of the city, we have decided to creatively convert Session 10 from a simple oral report presentation into a kind of drama, which will be a 'scholarly drama.' This is because we think that for us, particularly burdened as we now are by natural disaster and major economic difficulties, creativity is necessary to bring into being a better future. During the 19th century, the German composer Richard Wagner devised his musical dramas as a comprehensive art form that combined opera, symphonies, ballet, stage drama, and the literary arts together in a multidimensional form that brought about a revolution in the world of performing arts. That form is still carried on today by the Bayreuth Music Festival which is widely regarded in Europe as a performing arts festival of the very highest level. Our scholarly drama is not meant to carry on the aesthetics of Wagner's romanticism, but rather, in learning from the comprehensiveness of his vision, to be something newly devised as one means of integrating multifaceted urban research into an event where we hope both scholarship and the performing arts will richly resound.

Dramas essentially create fictional times and spaces. Because they are fictional, they draw us in all the more with the illusion of reality. On the other hand, because scholarship pursues the truth, it forms in contrast a relationship of tension with dramas which are based on fiction. We intend to walk the narrow pathway between the two. In recent years, one can see a change toward a more open style in the presentation of scholarly findings. Televised versions of exuberant classrooms such as those of Harvard's Michael Sandel or the TED Talks are being acclaimed. In university education as well, e-learning systems are more and more being introduced, and means of expression are being elaborated. New ways of getting across knowledge and experience are rapidly developing. We earnestly hope that our own scholarly drama will be a contribution to this trend.

The setting for our drama is 20 years in the future, in other words in the Osaka of 2033. What kind of Osaka will there be then? We really hope that you will enjoy it.

Cast:

MITAMURA Muneki (Science)
MIZUUCHI Toshio (Urban Research Plaza)

MORI Kazuhiko (Human Life Science)
NAKAO Masaki (Engineering)
HASHIMOTO Hideki (OCARINA)
WATANABE Yasuyoshi (Medicine)
OHNITA Yoshihiro (Science)
KAWAMURA Takaya (Business)
KANA Koichi (Engineering)

Aung Myat Win (Creative Cities- Myanmar)
Mircha Anton (Creative Cities- Russia)
Kienner Johannes (Literature- Austria)
Trinh Quy Lon (Engineering- Vietnam)
Jeon Eunhwee (Literature-Korea)
Jin Shengdi (Engineering-China)

ESASHIKA Takuma (Literature 3)
MATSUMOTO Tomoko (Literature 3)
MARUOKA Ai (Economics 3)
INUI Yuto (Economics 2)
TANIGUCHI Masaki (Literature 2)
NAKAYAMA Yojiro (Engineering 2)
UEYAMA Tomoaki (Literature 1)
MASUMURA Misato (Science 1)

Director:

NAKAGAWA Shin (Literature and Human Sciences)
TAKARADA Hiroshi (Assistant, Literature M1)