

Day 1-Kamikatsu Town (September 26th, 2024)

This field trip started in the zero-waste town of Kamikatsu Town, which in central Tokushima Prefecture, about an hour's bus ride along the coast from Tokushima Airport.



There, we had a lecture given by Satoshi Nonoyama of Pangaea LLC about Kamikatsu Town and the zero-waste project. 17 years after Japan's first zero-waste declaration in 2003, Kamikatsu Town has achieved a recycling rate of over 80% as each and every resident strives to reduce waste.

Nonoyama's introduction also helped us to gain a deeper understanding of the characteristics of a zero-waste town. I thought the biggest feature was that there are no garbage collection trucks running in the town, and the residents bring their 43 types of garbage to the zero-waste center themselves. They also made a decision to collect the garbage of elderly people due to their health conditions. In addition, all food waste is disposed of at home, and there is a subsidy for purchasing it, so I was impressed that every resident can have a smell-free food waste processor at home for a self-paid cost of 10,000 yen.



We also had a chance speaking to Kuribayashi, who belongs to the Planning and Environment Division of Kamikatsu Town, and learned even more during the Q&A session.

Below are all the questions we prepared, highlighted in red are the questions we had the opportunity to ask.

RESEARCH QUESTIONS (KAMIKATSU GROUP):

1. What motivated Kamikatsu to pursue a zero-waste policy
2. What specific waste management strategies have been implemented in Kamikatsu to achieve zero waste?
3. How does Kamikatsu's approach to waste management in terms of cost and efficiency?
4. What are the main challenges Kamikatsu faces in implementing its zero-waste policy, and how can the challenges be overcome?
5. How has the zero-waste initiative impacted the daily lives of Kamikatsu residents, economically and socially?
6. How does Kamikatsu engage its citizens in the zero-waste process, and what education or awareness programs are given?
7. What types of waste are proving the most difficult to eliminate in Kamikatsu, and how is the city dealing with them?
8. What role do local businesses and industries play in supporting zero-waste goals in Kamikatsu?
9. How has the zero-waste initiative affected tourism in Kamikatsu, and has it attracted environmental tourists or environmental researchers?
10. What are the economic benefits of transitioning to a zero-waste lifestyle in Kamikatsu?
11. How is the community involved in the decision-making process for waste management initiatives?
12. What can other communities learn from Kamikatsu's experience in becoming a zero-waste town?
13. Are there any cultural or social factors unique to Kamikatsu that have contributed to the success of their zero-waste efforts?
14. What innovations or technologies has Kamikatsu adopted to enhance its waste management practices?
15. What partnerships or collaborations have been established with businesses organizations, or

other municipalities to improve waste management practices in Kamikatsu?

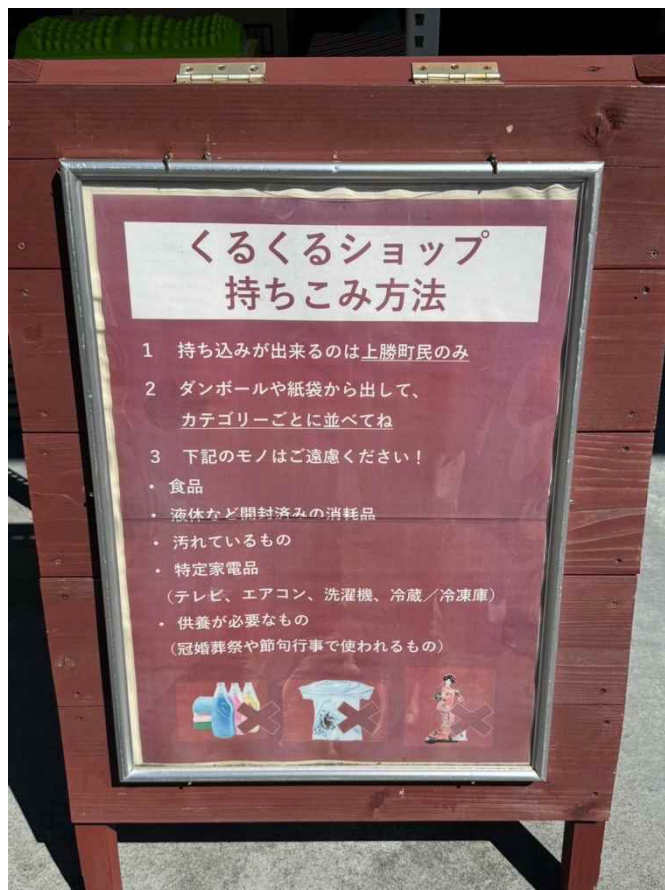
16. What future goals and strategies does Kamikatsu have in place to continue reducing waste and promoting sustainability in the community?

17. Countries in Southern Africa are having many problems of poor waste management systems due inadequate resources at times. Also, there is no waste classification.

18. What countries with minimal resources learn from you? Or rather, what could you advise can them?

19. Which other towns in Japan have tried to copy you and succeed?

20. Some people say you managed to achieve a zero town because you have few people in your town, therefore it is hard to do in cities like Tokyo, New York, Beijing, Paris etc, where there are many people. What do you think about that?



For example, the products of the Kuru Kuru Shop, which reuses unwanted items and turns them into valuable things, are purchased by foreigners and people interested in Japanese culture. Besides, about 2,300 people (about twice the population of Kamikatsu Town) visit Kamikatsu Town per year through Pangaea, which helps to spread the presence of Kamikatsu Town to more people. Also, since Kamikatsu Town is an aging town, no matter how well it is at zero waste, there is no high school, so young people are increasingly leaving the town, making it difficult to put what they have learned into practice. From this, we realized for

the first time that many environmental problems cannot be solved from an environmental perspective alone and are often linked to social problems.



We also had the opportunity to hear about various other businesses that utilize Zero Waste Town, which has become Kamikatsu Town's brand, and to visit the town. In order to understand the zero waste initiative better, the tour started at the garbage station and we were given a tour of various facilities, including the products of the Kuru Kuru Shop and HOTEL WHY (exterior only).

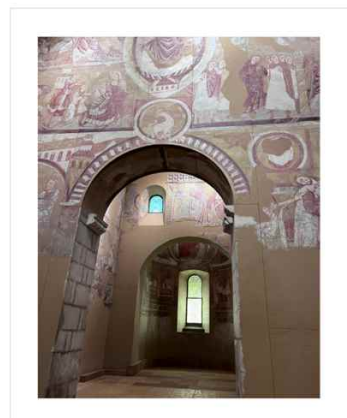


In the afternoon, we went to see the Otsuka Museum of Art in Tokushima Prefecture. I was surprised by the size of the museum and the number of artworks it contained.



The first thing you see when you enter the museum is the Scrovegni Chapel, which depicts a story from the Bible. This exhibit features approximately 1,000 masterpieces from the West, from ancient times to the present, from over 190 art museums in 26 countries around the world, all reproduced on ceramic panels to the same size as the originals. You can visit art museums from around the world in just one place, which makes it feel like a luxurious trip.

In addition, at the Otsuka Museum of Art, you can see most of the world's most famous paintings. I think it's rare to see famous paintings, including internationally renowned works by Picasso and Miro, reproduced in full size on ceramics. Although it's different from seeing the actual paintings, the works painted on ceramic panels are very elaborate, and the beauty of the colors and details is beautifully expressed. The masterpieces are also exhibited by era and country, and I think the structure that allows you to experience the flow of art history all at once is appealing.



Among these works, some were particularly memorable. First of all, all seven of Van Gogh's "Sunflowers in a Vase" were gathered from around the world, and the "Seven Sunflowers" were reproduced in full size on ceramic boards. Art cosplay was also available. I participated in an event where I could jump into the world of the painting and take photos pretending to be the main character of the painting.



Another example is Vermeer's "Girl with a Pearl Earring."



We also saw "Portrait of Madame de Pompadour," a masterpiece by painter Boucher, who represents the heyday of Rococo art. We took commemorative photos while sitting on an elegantly decorated couch, using about 10,000 artificial flowers, including pink roses, dahlias, and ranunculus, to match Madame de Pompadour's gorgeous dress.



Finally, the Otsuka Museum of Art has a vast exhibition space, and the masterpieces collected from all over the world are displayed in the form of a "collection of ceramic panel masterpieces," making it a luxurious experience to be able to view them as if you were actually visiting a famous place in a faraway country.

Day 2 - Takamatsu and Teshima (September 27th, 2024)

On September 27th we made our way to the Takamatsu Port Management Office to meet with Mr. Yabune from the Kagawa Prefectural Government, who kindly offered to give us a presentation on the Teshima waste incident and to answer our questions.

In the 1970's hazardous waste was being brought to and insufficiently stored on Teshima Island. For years, local residents suffered from the effect of the open burning of the waste and the leakage of hazardous substances into the groundwater. Finally, in 1990, during an investigation by the Hyogo Prefectural Police the happenings on Teshima were uncovered. What followed were lawsuits, amendments to the law and a long clean up process.



Mr. Yabune explained how Mr. Matsuura pressured the officials in the 1970's to receive a waste management licence and how he changed documentation in order for his operation to look somewhat legal on paper. At the same time, he openly admitted to mistakes made by the Kagawa Prefectural Government and showed us

how the government worked hard since their agreement with the Teshima residents in 2000 to make up for the mistakes of the past and to improve the situation of Teshima. We are very grateful for his sincere answers to our questions, which helped us better understand the difficulties of the time and what considerations had to be made when dealing with the waste removal.

After a quick lunch break we met a graduate of our programme from 2006, Mr. Oishi, as well as our guide for the next few days, Ms. Ai. Together we took a boat from Takamatsu port to Teshima, all while receiving some explanations on what we could see on the ride there. In Teshima, Mr. Ishi was already awaiting us. Mr. Ishi is a Teshima local and was a Junior High School student when the Teshima waste incident became public. With him, we received the rare opportunity to enter the site of the former waste dump. All of the waste has been removed since 2017, but the treatment of the groundwater continues, as pollutants leaked into the ground, water and finally the sea uncontrolled for years. While safety standards have been met, the environmental standards for water quality are much stricter and without human interference it would take 62 years for those standards to be met.



At the highest point, the shredder dust waste dumped in this site piled up five stories high. Using pre-installed markers, Mr. Ishi was able to help us imagine just how bad the situation was, saying that the smell used to be so bad, it made your eyes water when getting too close. “We had to take action 7,000 times.”, Mr. Ishi exclaims. 7,000 actions by the Teshima residents

until the actions of Mr. Matsuura were deemed illegal and were stopped, 7,000 actions until they were being taken seriously. After long discussion and weighing different approaches against each other, the Kagawa Prefectural Government and the Teshima residents came to an agreement in 2000. An 18 metres deep and 377 metres long wall was built in the ocean to prevent polluted water from further leaking into the ocean. In Teshima, they built an interim storage facility, where the waste was put into containers and hermetically sealed for further transport via ship, especially built for this purpose, to transport the waste from Teshima to the new waste treatment facility in Naoshima. The cost of construction and operation of these facilities, totalling 80 billion Japanese Yen, was borne to around 70% by Kagawa Prefecture and to around 30% by the National Government.

Inside the Teshima no Kokoro museum there is a sample of the shredder dust waste, about 2,5-3 metres high. While at first glance it looks like there is plenty of soil mixed in with the waste, Mr. Ishi explained that it only looks like this due to ageing and that it is only waste, no soil. From him, we got to know about the efforts, hopes and fears of the Teshima residents, many of whom are no longer alive to see the dumping site cleaned up. Due to the shrinking population, they fear that their story will be forgotten, even though thanks to the efforts of the people of Teshima, Japan revised its laws on waste and added a new recycling fee to be paid when purchasing a new car.



What left a deep impression on us was the sacrifice that Teshima residents have made. By accusing Mr. Matsuura of his illegal activities and fighting for help from Kagawa Prefecture, they opened themselves up to societal criticism. “The people here died three deaths.”, Mr. Ishi explains. The first death was by the open burning of the waste affecting the health of the residents. The second death was due to being let down by their administration in the Kagawa Prefectural Government, who should have protected them. Finally, their third death was by society. Instead of blaming Mr. Matsuura for his crimes, Japanese society wondered why the local residents had not stopped Mr. Matsuura sooner (just few people have heard about the Teshima Incident---800 out of 140,000). While this was devastating, the residents kept up with their efforts to restore the environment in Teshima and have noticed how over the years public sentiment changed in their favour.



As the waste dumped in Teshima was not locally produced, but rather imported from areas in Japan with immense economic growth, like Tokyo, Teshima residents correctly defended the stance that waste is not a local, but a societal problem. The local residents had been made to bear the burden of the economic growth of wealthier and more prosperous regions, but now they needed their help to recover from the damage. With today's global environment, similar situations occur between high income and low income countries, who bear the burden of our economic growth. We should learn from the mistakes of the past and fix the current imbalance as soon as possible. The longer we wait, the longer the people will suffer from bearing our burden and the higher the cost will be to fix what we have broken.



After getting to hear from Mr. Ishi about the experiences of Teshima, we went to visit the Teshima Art Museum. As part of the Benesse Art Site it is a concrete building on one of the rice terraces on Teshima. After a short walk outside we entered the building barefoot, carefully making our way through the building as water droplets slowly emerged from the ground; pooling in some areas, running away in others. With visitors being required to remain silent, it was a truly tranquil experience. Inviting us to halt still in the moment, to absorb the sounds of nature travelling through the space from the two big ovals in the ceiling, which made us feel that we were merging with the nature of Teshima. Due to the unique building design, sounds within the building were magnified. Thus, we were able to more so enjoy the sounds caused by the water droplets, but even the silent rustling of clothes, caused by visitors walking through the room, created a unique auditory experience. At the time of our visit, we had truly beautiful weather, with the sun beginning to set, enabling us to have a truly beautiful view of the room. The warmth of the setting sun was being reflected in the water pooling on the floor. It was a truly beautiful experience and with the current weather being such a huge influence on our experience of this building, another visit would surely give a completely new view to enjoy.



While we were not allowed to take any pictures within the building, it was possible in the museum shop & café, which were similarly constructed as the museum itself.

We ended our day by the Gyoza, the food symbolising a perfect ending of something. We all sat together, talking and laughing, and also voiced different opinions based on the stories we had heard on that day. The Teshima Incident has told us that even the ugly things should not be forgotten for they also have their own values to catch the attention from generation to generation.



Day 3 - Teshima and Inujima (September 28th, 2024)



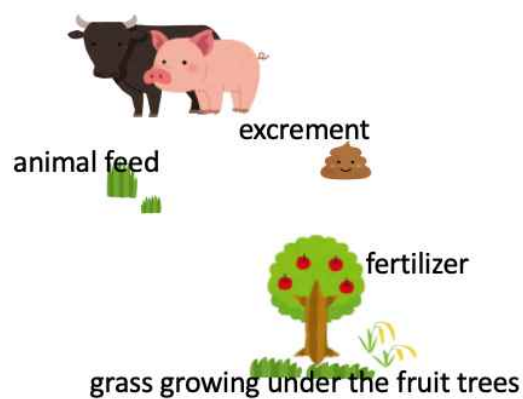
On the morning of September 28th, we had a conversation with Mr. Kenshin Fujisaki, who was born on Teshima Island.

He began by sharing his understanding of the name of Teshima, providing an overview of Teshima Island, including its natural environment, population, and resources. Teshima has a relatively small population. Teshima is rich in natural resources, such as water, stones, and sand.



Mr. Fujisaki then spoke about the history of the Farmers' Gospel School, originally founded in 1933 by Toyohiko Kagawa, a prominent Christian social activist of the Showa era. Later, Kagawa's disciple, an agricultural educator named Seiichi Fujisaki (Mr. Fujisaki's father), established the Teshima Farmers' Gospel School in Setouchi in 1947.

He further introduced the school's guiding philosophy of "Three Loves": love for God, love for people, and love for the earth. At this school, students not only learned about religion, culture, and the arts but also acquired practical skills such as bread-making, milking, and sewing, fostering a well-rounded development.



Mr. Fujisaki also explained the agricultural theory of that time, particularly "three-dimensional agriculture" or circular agriculture. This concept involved not only rice cultivation but also vegetable and fruit farming, livestock breeding, and agricultural product processing, aiming for an ideal rural community.

Livestock were raised on the hills, and due to the lack of modern transportation, animal waste was easily transported downhill to fertilize fruit trees. The grass growing under the fruit trees, in turn, served as feed for the livestock, creating a sustainable agricultural cycle



After our conversation, Mr. Fujisaki guided us on a tour of the old school site, where the original kiln and smoking box are still preserved. These facilities are now often used for making pizza, and various bread and cake recipes are displayed on the walls, giving us a glimpse into the vibrant learning environment of the past.



Inujima was a major stone quarry in Japan in its early years, and the stone used to build Osaka Castle was partly taken from there. In

the late 19th and early 20th centuries, most of the small islands in the Seto Inland Sea, such as Injima, built large refineries as a result of Japan's economic boom and increased demand for metals. However, due to the decline of the refining industry, the people left, and today the population is only 30.



After viewing all the works of art, it seems that the artist attempts to refine the field with a special atmosphere in the Art museum, and repeatedly expresses indescribable things. The cultural images brought out by Yukio Mishima, who has repeatedly sounded the alarm for Japanese culture in his works, make people feel that perhaps the artist wants to convey the reflection and query on the pollution of the modernization industry. The artist hopes that viewers can further understand the meaning of memory and history hidden under this modern industrial heritage through the experience of these installation moments and subsequent reflection.

The Inujima Hoppy Bar is a renovation project of a small vacant house and a empty lot next to it.





After touring the Inujima Refinery museum, we walked to the Inujima Hoppy Bar. We are deeply grateful for Ms. Ishiwatari's kindness. At the Hoppy Bar, we enjoyed our favorite drinks while listening to Ms. Ishiwatari talk about the bar.

The Hoppy Bar was created by renovating an old house, preserving some of the old glass windows. To make the most of the natural scenery, Ms. Ishiwatari designed long glass windows and a small garden within the bar. This allowed us to enjoy our drinks while appreciating the beauty of Inujima's nature.

For tourists, finding such a well-designed bar in Inujima, a place steeped in art and history, adds a special touch to the trip.



Finally, we went to Benesse House for dinner, thanks to seminar and hoppy for providing this filed trip.

Day 4 - Exploring Naoshima (September 29th, 2024)

Naoshima is located in the Seto Sea, between the islands of Honshu and Shikoku, and is part of Kagawa Prefecture. Naoshima is an island famous for its modern art museums and installations, part of the Benesse Naoshima Art Project. The island has attracted international attention for its transformation from a small fishing village to a center of contemporary art and architecture in Japan.

Filled with abundant resources such as pristine nature, rich history and incredible art, Naoshima Island is a must-visit place in Japan and has been ranked as one of the most visited places since 2019 with most visitors coming from the United States, South Korea, China, Australia and France. The island offers so much to see and experience not only for foreigners, but also for locals.

Students from Sophia University from the Graduate school of Global Environmental Studies under Professor Ori Akemi's Seminar, were on Naoshima Island on September 29, 2024 and were ready to immerse themselves in the island's incredible artwork.

A. Art House Project Tour

Our day started on an exciting note around 10 AM, where we started the Art House Project tour. This project transforms empty houses in Naoshima into works of art. The project started in 1998, with the aim of combining contemporary art with the traditional buildings of the island. While there are six Art House Projects, we were only able to visit three:

1. Kadoya (角屋)

-Artist: Tatsuo Miyajima (宮島達男)

-Opened: 1998

-Description: Kadoya is an almost 200-year-old restored house. The house features a digital installation called “Sea of Time '98”, which features 125 LED digital numbers in water to symbolize the flow of time and human relationships. The speed of each counter is set by locals on the island. This is the first house to be transformed as part of the project.



-Note : As the students headed to the first place, they came across an unexpectedly special moment, as the professor in charge had a nice bonding moment with a cat she saw on the street not far from the art center. Everyone gets involved and also enjoys the company of the black cat Naoshima who seems happy to get attention and starts playing around.



2. Go'o Shrine (護王神社)

-Artist : Hiroshi Sugimoto (杉本博司)

-Opened : 2002

-Description : Go'o Shrine is a shrine renovated by Hiroshi Sugimoto, based on an existing Edo-era shrine. The shrine portrays the spirit of ancient Japan through a building based on the structure of a Shinto shrine. Combining ancient and modern elements, there is an Underground Stone Room reminiscent of the Japanese Tomb Style era. It reflects the spirituality and continuity between the past and the present.

-Note : The team went on to visit Goo Shrine soon after, and it was a beautiful scenery. Dawned with special rocks from the Philippines, the shrine is just gorgeous. There are optical glass steps that go a few steps up to the main shrine peak, and other steps going underneath the shrine, which depicts the difference between life and death. The steps underneath the shrine can be accessed through a cave designed by the artists to let people immerse themselves in the artwork.



3. Minamidera (南寺)

- Artist : James Turrell (ジェームス・タレル)
- Architect : Tadao Ando (安藤忠雄)
- Opened : 1999
- Description : Minamidera is named after the temple that once existed on this site. Artworks by James Turrell are placed inside a wooden building designed by Tadao Ando. Visitors will experience the process of slowly finding light after being in complete darkness. An immersive space where light and darkness create an experience that challenges perception.
- Note : From the shrine students headed to Minamadeira where they would enjoy a rare artwork that many have not seen not only in Japan but in the world, and this comes with an experience of sitting in total darkness until participants are able to see the light. It was quite intriguing for many. Unfortunately, we could not take a single picture of the site since it's prohibited to take picture inside the house. Nevertheless, it was still a unique experience!

Although we only visited these three houses, there are three additional Art House Projects that we did not visit:

4. Ishibashi (石橋)

- Artist : Hiroshi Senju (千住博)
- Opened : 2006
- Description : The Ishibashi family prospered in the salt-making business. Their home was restored to display Hiroshi Senju's artworks, including “Garden of Kū (Emptiness)” consisting of paintings inspired by the Seto Inland Sea scenery and a garden, and “The Falls”, viewed under natural light. This project connects the local environment with works of art.

5. Gokaisho (碁会所)

- Artist : Yoshihiro Suda (須田悦弘)
- Opened : 2006
- Description : Gokaisho was built on the site of a former gathering place for go players. Yoshihiro Suda created a design that contrasts his wood carving “Tree of Spring” with real camellias; one space is filled with his sculptures, while another space features only Kekkai (objects to define boundaries). A small, quiet space where small, intricately carved flowers are hidden throughout, encouraging visitors to slow down and pay close attention to their surroundings.

6. Haisha (はいしや)

- Artist : Shinro Ohtake (大竹伸朗)

- Opened: 2006

- Description : Haisha, once the home and office of a local dentist, has been completely transformed by Shinro Ohtake into a sculptural and graphic artwork. She aims to realize the process of tracing her dream images by using disused ships, steel towers, and her painting and collage techniques. The project is full of collages and various materials, reflecting an explosion of creativity. This is in stark contrast to his other, more traditional projects.

B. VisittoTheNaoshimaPlan-“TheWater”

From there the students had a relaxing time at the Naoshima Plan “the Water”. This facility is incredibly beautiful and it has structural features that relay moving materials such as wind and water inspired by the old townscape of the Honmura area in Naoshima. This is a place for students to rethink the value of water and always consider the sustainable use of it.



The Naoshima Plan “The Water” is an important part of the island's artistic vision. The Naoshima Plan was conceptualized in the 1980s by the Benesse company in collaboration with architect Tadao Ando. The plan aims to develop Naoshima as a place where art, architecture and nature can coexist harmoniously. “The Water” installation is part of this vision, focusing on the element of water as a symbol of life and renewal. The installation was completed and opened to the public in 1995. The installation emphasizes the relationship between humans and nature, encouraging reflection on environmental themes.

C. Lecture on Benesse's Art Project

There is nothing as important and special as learning from the President of the Benesse Artwork centre. The students had an hour lecture from Mr Fukutake on the journey of the organisation and the artworks they have been managing for many years.



During the lecture, we learned about the background and motivation behind the Benesse Art Project, which aims to revive Naoshima and the surrounding islands through art. Here are some key points:

1. Population change:
 - Naoshima currently has a population of around 3,000 residents, but used to have a population of around 8,000 people.
 - Inujima used to have a population of 5,000, but now only approximately 25 people live there.
2. Teshima was severely affected by the illegal dumping of 950,000 tons of sewage, which destroyed the local environment.
3. Origin of the Art Project:

The project was started by Tetsuhiko Fukutake, founder of Benesse Corporation, in collaboration with the then Mayor of Naoshima. Interestingly, the previous Mayor was a temple priest before taking office. Their initial vision was to create a summer camp for children, but the idea evolved into something much bigger, with art as the main focus.
4. Goals and Objectives:

The goal of the Benesse Art Project is to challenge and critique the development of post-war Japan. After World War II, Japan experienced rapid economic growth, but this led to serious pollution and a public health crisis, with many people suffering from illnesses due to industrial waste and environmental neglect. The project

questions the structure and organization of Japanese society, specifically how economic growth is often prioritized over the well-being of its citizens.

5. Tadao Ando's role:

Tadao Ando, a renowned architect from Osaka, played a key role in this project. His designs for the Benesse Art Site, particularly his architecture, are known for their criticism of the government's neglect of environmental and social issues. His work blends natural landscapes with modern design to emphasize the relationship between humans and the environment.

6. Benesse House Museum:

The Benesse House Museum displays a variety of works, some of which are by American artists. The artworks often explore themes of reflection and regret, addressing Japan's history, especially regarding its actions in Asian countries during World War II. One artwork, in particular, expresses Japan's regret for past actions and hope for a better future. The artist's message also reflects how Japan values relations with its neighbors and hopes for reconciliation.

D. Lunch and Final Stop at Naoshima Port

For lunch, we enjoyed a Japanese vegetarian meal at Aisunao, a traditional restaurant that focuses on local ingredients and sustainable practices.



Our final stop is at Naoshima Harbor, where we see the Red Pumpkin sculpture by Yayoi Kusama, a symbol of the island's artistic transformation.

