



# BRAND NEW LANDSCAPE

## 見はらし世代

a first feature film  
by Yuiga Danzuka









# INTRODUCTION

## A first feature film by Yuiga Danzuka

The film focuses on the death of the mother and the connection and mutual independence between the son and the father. The stage is set in Tokyo, where redevelopment is taking place progressively. The issue of the modern family is itself a global and universal theme. The film reflects social issues. Rather than stopping at personal introspection, it remains opened to the audience to capture the image of the family in a border sense. Despite the sorrow of the theme, it is portrayed in an extremely carefree manner without losing its genuineness.

Director Danzuka's original scenario, together with his fresh and delicate sensibility, will undoubtedly bring a completely new style of Japanese film.

## SYNOPSIS

In the ever-changing landscape of Tokyo, two siblings navigate the city, haunted by the absence of their mother. The return of their estranged father, a renowned architect, may be their last chance to reconcile.



# OVERVIEW

International title: BRAND NEW LANDSCAPE

Original title: Miharashi Sedai

Cast: Kodai Kurosaki, Kenichi Endo, Haruka Igawa, Mai Kiryu,  
Akiko Kikuchi, Aoi Nakamura, Shingo Nakayama, Mutsuo Yoshioka,  
YuChun Su, Misaki Hattori, Riko Ishida, Rintaro Arao

Written & Directed by: Yuiga Danzuka

Produced by: Kenji Yamagami

Associate Producer: Toshiaki Suzuki, Yosuke Kikuchi

Executive Producer: Takashi Homma, Kosuke Kaneko

General Executive Producer: Tetsujiro Yamagami

Cinematographer: Koichi Furuya

Lighting Directors: Keiji Akiyama, Lisa Hiraya

Sound Designer: Kanshi Iwasaki

Editor: Uichi Majima

Music: Ryo Teranishi

Production Designer: Satoshi Nonogaki

Costume Designer: Mayu Kosaka

Hair & Make-up Artists: Miwako Sugahara, Kayo Komoto

1st Assistant Director: Masahiro Soejima

Location Manager: Jumpei Inoue

Production: Siglo LTD

In Association with LesPros Entertainment

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Feature film | 115 min | Japan | Color | 2:1 | 5.1ch

# DIRECTOR

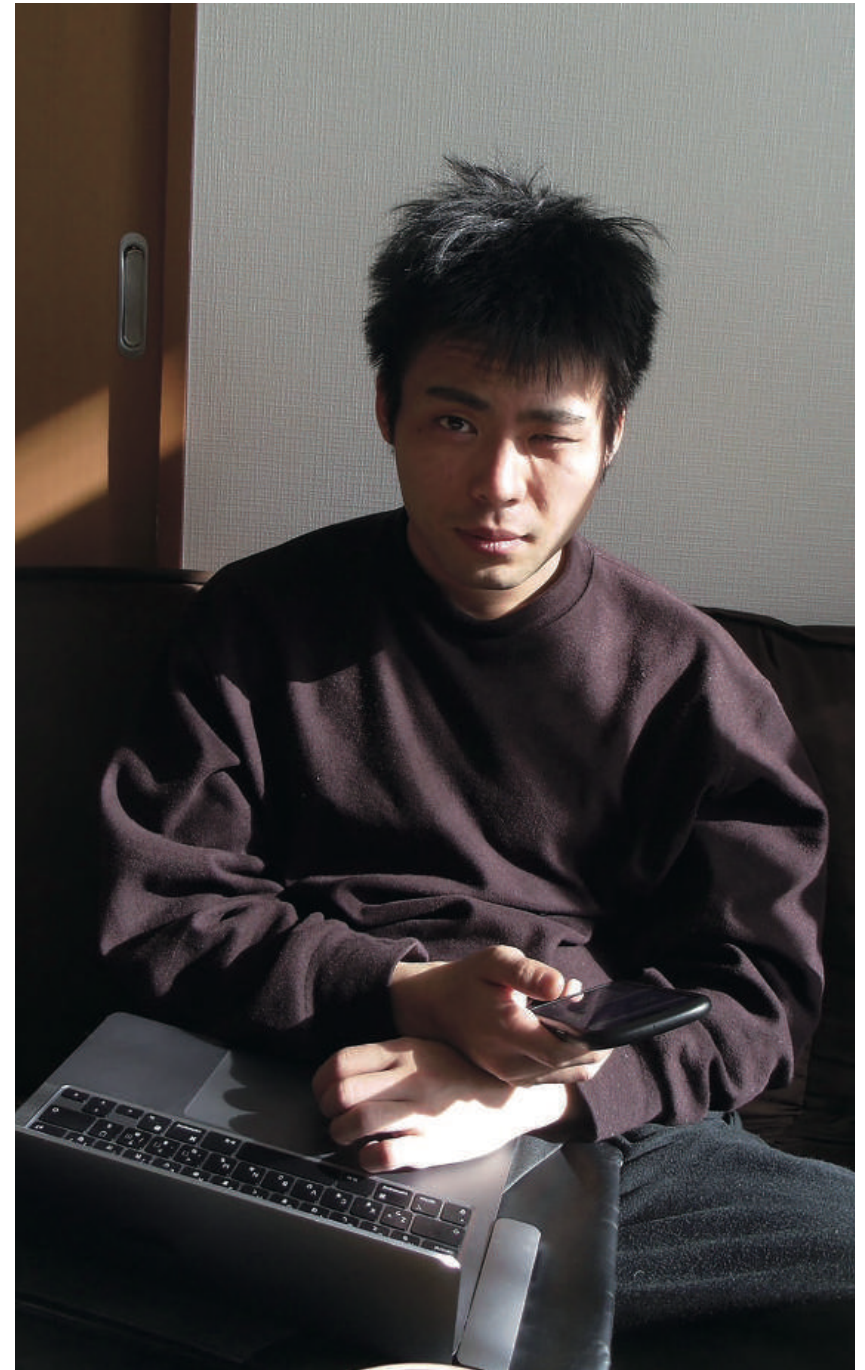
## Danzuka Yuiga

Born in Tokyo in 1998. Dropped out from the Keio University School of Environment and Information Studies. Later graduating from the Film School of Tokyo. While in school, he studied under Kunitoshi Manda and screenwriter Takashi Ujita.

“After the Night on the Bridge,” a short film produced as his graduation thesis project, was selected and honored at various film festivals, including the Nara Intl. Film Festival, the Sapporo Intl. Short Film Festival, and Tama New Wave.

He wrote and directed “Far, Far Away” (2022, produced by Siglo), under the auspices of New Directions in Japanese Cinema, a government-supported program that nurtures young filmmakers. The film was invited to the Fresh Wave Intl. Short Film Festival and the Takasaki Film Festival, among others.

This film “Brand New Landscape”, is his first feature-length film.



# CAST



**Kodai Kurosaki**  
as Ren Takano (Leading Role)

Born in Hyogo Prefecture in 2002. He made his acting debut in “SAYONARA HOYAMAN” and won the Japan Critics Award for Best Newcomer.

He is a young actor who is expected to do even better in the future.



**Kenichi Endo**  
as Hajime Takano

Born in Tokyo in 1961. A well-known actor who has appeared in numerous Japanese dramas and films, and is particularly recognized for his roles in Takeshi Kitano's films.

“Kubi” (2023) “The Raid 2” (2011) “Visitor Q” (2001)



**Haruka Igawa**  
as Yumiko Takano

Born in Tokyo in 1976. She has appeared in numerous dramas and movies and has also worked on total direction for fashion brands.

“Tokyo Park” (2011) “Tokyo Sonata” (2008)



**Mai Kiryu**  
as Emi Takano

Born in Niigata Prefecture in 1994. In 2018, she was selected to play the lead role in “Chrysanthemum and Guillotine” and has since appeared in numerous films. She won the Best Actress Award at the Beijing International Film Festival's Forward Future section for her role in “We Are Adults” .

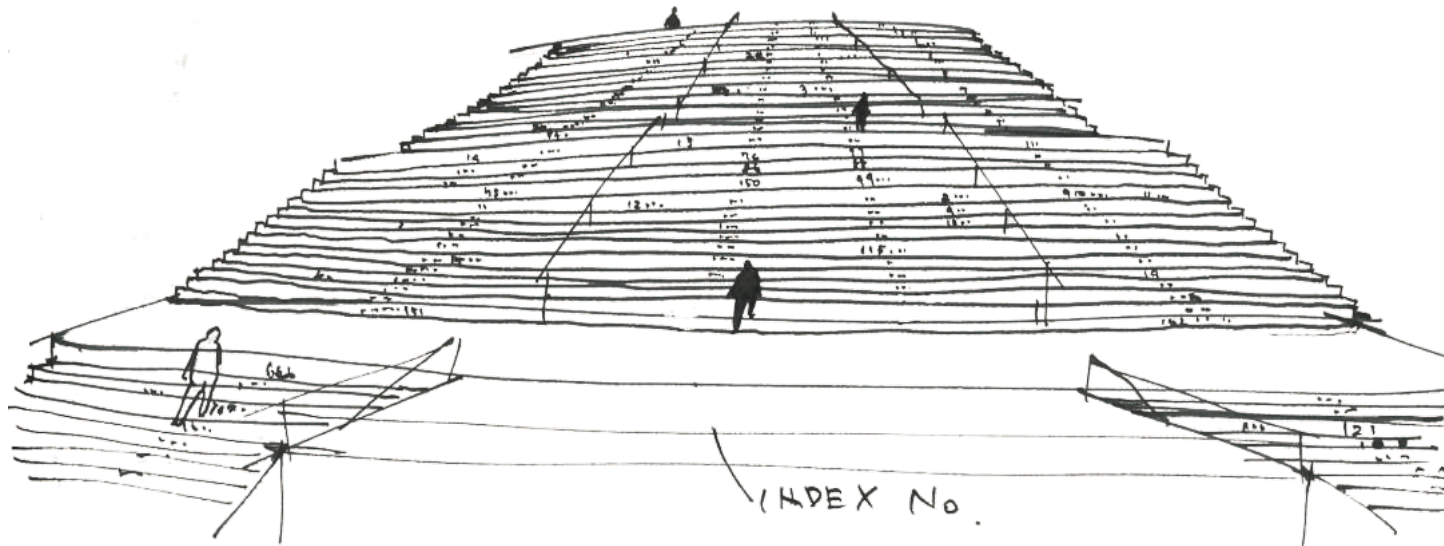


# PRODUCTION

## Siglo, Ltd.

Siglo Corporation was founded in 1986 by the present president Yamagami Tetsujiro. Since its establishment, for 39 years, the company has produced and distributed more than 80 feature and documentary films. Starting with the Silver Bear Award at the Berlin International Film Festival, the company has won numerous awards domestically and internationally, receiving an official invitation to the Cannes International Film Festival.

Its main works include "The Old Man and the Sea," "Mahiru no Hoshi," "River Without a Bridge," "My Village in the Picture," "Hush!" "My Grampa," "Eiga Nippon Kokoku Keiken," "Edward Said OUT OF PLACE," "Matsugane Ranjiken," "Kazaoto," "Gururi no Koto," "Butterfly Sleep," and "Sayonara Hoyaman," etc. In 2016, the 30th anniversary of his company, the company received the Japan Film Pen Club Award.







# INTERVIEW WITH Yuiga Danzuka

**What was the starting point for the story — a character, an image, or an idea? And how did it evolve during development?**

It all began with the idea of telling a story about restoring a family, mirroring the city of Tokyo's transformation. Interestingly, however, the earliest images I had were of a highway rest area in summer and a pension-style guesthouse—both far from the urban landscape. I had a strong instinct that the film should begin in a retreat, slightly removed from the city. The film evolved through many changes—too many to recount here. However, with the incredible cast and crew providing a deep sense of comfort, I embraced the changes as positive challenges and enjoyed them.

**Ren's father is a landscape designer. What does this figure represent within the context of the family?**

The profession of landscape design involves shaping public spaces such as parks and commercial facilities—spaces that are frequently used by large numbers of people in their daily lives. In this sense, it is a profession with a strong sense of public responsibility. Yet the reality is that the man who engages in such visible, civic work is quietly dealing with unresolved issues at home. I wanted to explore whether someone who fails to be a “good father” in private, despite serving the public good, could reflect a universal image of fatherhood in contemporary Japan.





**What is the relationship between the characters and nature in the film?**

The camera occasionally captures elements of “nature” such as the sky or trees. These are symbols of the sacred to me. Tokyo—the setting of the film—has very little nature left, yet these glimpses of sky or trees seem to be witnesses to the city's evolution, existing far longer than the lives of the characters. Perhaps the characters themselves are also being quietly watched over by this enduring nature as they go about their daily lives.

**Movement through the city is a recurring motif. How does urban navigation reflect characters' internal states, and what role does Tokyo play as both a setting and a psychological landscape?**

I was born and raised in Tokyo, but to be honest, I find it difficult to articulate what makes this massive city attractive. While Tokyo symbolizes central power in Japan, in truth, it often feels hollow—lacking clear intention or will. Within such a city, I wanted to depict emotionally hollow characters—what I might call “contemporary Tokyo types”—wandering in search of a sanctuary as they move through the metropolis.

**What is the role of the shattered lightbulb?**

The light bulbs represent a kind of indirect symbol of “a world above/life after death”—a realm that exists beyond our interference. It's a simple cinematic device, but when the bulb breaks, it may briefly open a channel to that other world.

**The family in the film feels more like a memory, a spectre, than a functioning unit. How did you achieve this?**

I believe that the framing of the camera and the movements of the actors had powerful impacts. When I observe the world through the camera, the characters occupy only a small part of each shot - the rest is cityscape, architecture, or nature. Given that, I felt we had to take responsibility for those elements as well. By consciously giving equal weight to the space and the non-human elements, a certain sacred and objective perspective emerged. I also chose to embrace “unmotivated actions” — movements without narrative purpose create a drifting feeling, which visually became an attempt to poetically capture “the human presence in the urban space.” This is not a rejection of internal emotional expression. Rather, it reflects the reality that in our everyday lives, many of our actions often lack clear intent.

**What was your approach to writing the dialogue in the film?**

**Did you have stylistic inspirations?**

I was heavily inspired by Ruben Östlund's *Force Majeure*. The fragile balance between the characters is thrilling, and it remains one of my favorites. Now that I think about it, this notion of “balance” might be a crucial element in my own screenwriting. People don't always say what they think. People hesitate to speak or speak against their will. That tension is central to how I write dialogue.





**Your direction has been described as graceful — especially in how you handle emotional restraint. How do you work with actors to convey so much through silence, stillness, or gesture?**

I avoid locking things down too early with the actors. Dialogue may shift or disappear if it doesn't feel right. I cut lines entirely, when they seemed difficult to deliver. Ultimately, the actor inhabits the role, so my focus was always on drawing out their subtleties—their grace, their quiet emotional depth.

**There's a tension between Ren's grief and Tokyo's redevelopment. How did you want these two layers to speak to each other?**

Ren was born and raised in Tokyo. He is a witness to the city's constant transformation. As I mentioned earlier, Tokyo—like Ren's own experience of loss—feels like a city without will, hollow at its core.

But both Ren and Tokyo are in a state of flux, pushed toward change regardless of intention. If I may speak on behalf of many young people in Japan today, I'd say that more and more of us feel unmoored.

We have no particular place we want to go, no burning ambition.

We'd rather forget past regrets, and on our days off, we just want to stay in bed. Still, time moves forward—relentlessly and indifferently—forcing change upon us. And deep down, perhaps, we do want to change. That quiet truth feels very real to me.

What I tried to explore in this film is the idea that if a city—this massive presence—can share in our sense of emptiness and stagnation, then perhaps, through an emotional connection with the urban landscape, we might find a starting point—or even a reason—for change.

The original Japanese title, *Miharashi Sedai*, is a coined term combining *miharashi* ( “view” or “outlook” ) and *sedai* ( “generation” ). Using the word “generation” felt like a bold choice. But that's precisely why I'm interested to see how audiences will respond. In a way, this film is also an experiment in that sense.

**How did you approach casting the father and son in the film?**

Ren was cast first. Kodai Kurosaki is a friend, and from the moment I met him, I had a strong feeling he would play this role someday. He brings something quietly modern to the screen that felt essential. He was more than capable of carrying this film.

The father, played by veteran actor Kenichi Endo, could easily come across as overly authoritarian and old-fashioned. But I wanted him to feel like someone whose masculinity is internalized—difficult, but still sympathetic. Only Endo could deliver that delicate balance, which is why I offered him the role.

**How do you define your voice as a filmmaker, and what directions are you interested in exploring next?**

Since this is my first time participating in an international film festival, I have not yet received much feedback on the film, so to be honest, it's still difficult for me to evaluate my own work objectively.

But one thing I felt strongly while filming in Tokyo was this: some stories can only emerge when a filmmaker builds a personal, even sensory relationship with a city—when they try to capture its “scent of that place”.

**The film was selected from among thousands for Directors' Fortnight. Knowing this, what does it mean to you personally and artistically to have your debut received on such an international stage?**

At first, I was genuinely shocked. It didn't feel quite real to me. But when I got a call from a crew member crying with joy, it made me realize how grateful I am that we made this film. It's a huge honor to be part of such a forward-thinking section at Cannes, and I'm excited to see how audiences will respond.







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