KOTOBUKI SEATING

Theater & Hall Seating Catalog

KOTOBUKI SEATING CO., LTD.

Theater & Hall

Seating Catalog

KOTOBUKI SEATING

Your Partner in Theater Creation

Founded in 1914, Kotobuki Seating was the first company in Japan to produce furniture for public facilities. As a pioneer in public seating, we have provided seats for renowned theaters and halls throughout Japan and across the globe.

Theaters and halls convey the culture and art of a region or country. Recognizable symbols of any city or town, they are unique spaces for creating joyful and unforgettable experiences. Theater seating not only connects the audience to the stage, but also fulfils a variety of functions. As seating specialists, we have consistently refined our skills to provide our customers with seating designs that meet their individual needs.

While we value tradition, we are also open to new innovations that can elevate the appeal of a theater. We continue to improve the feel and functionality of our seating while striving for originality and excellence in design, including the development of new techniques for shaping plywood and our own range of upholstery fabrics. We also collaborate with professionals outside the company to advance new research and discovery.

Always with a Pioneer Spirit

As your partner in theater creation, we are ready to embrace the challenge of bringing your ideas to fruition.

- □ Dimensions: Height (H), width (W), depth (D), seat height (SH), diameter (ϕ), and all other product dimensions are shown in millimeters (mm).
- □ Case study photos: Some case studies use custom-designed elements and fittings.
- □ Catalog images: While best efforts have been made to represent the products in this catalog, please note that colors cannot always be accurately reproduced on the page.
- □ Other information: Dimensions and specifications listed in this catalog are as of November 1, 2022. Shipping, delivery and installation costs are not included in the price.
- □ Facilities are located in Japan unless otherwise stated.

Photo acknowledgement: Suntory Hall / NHK Symphony Orchestra

Imperial Theatre

Tokyo, Japan

Palais Garnier - *Opéra national de Paris*

Paris, France

Royal Albert Hall

London, United Kingdom

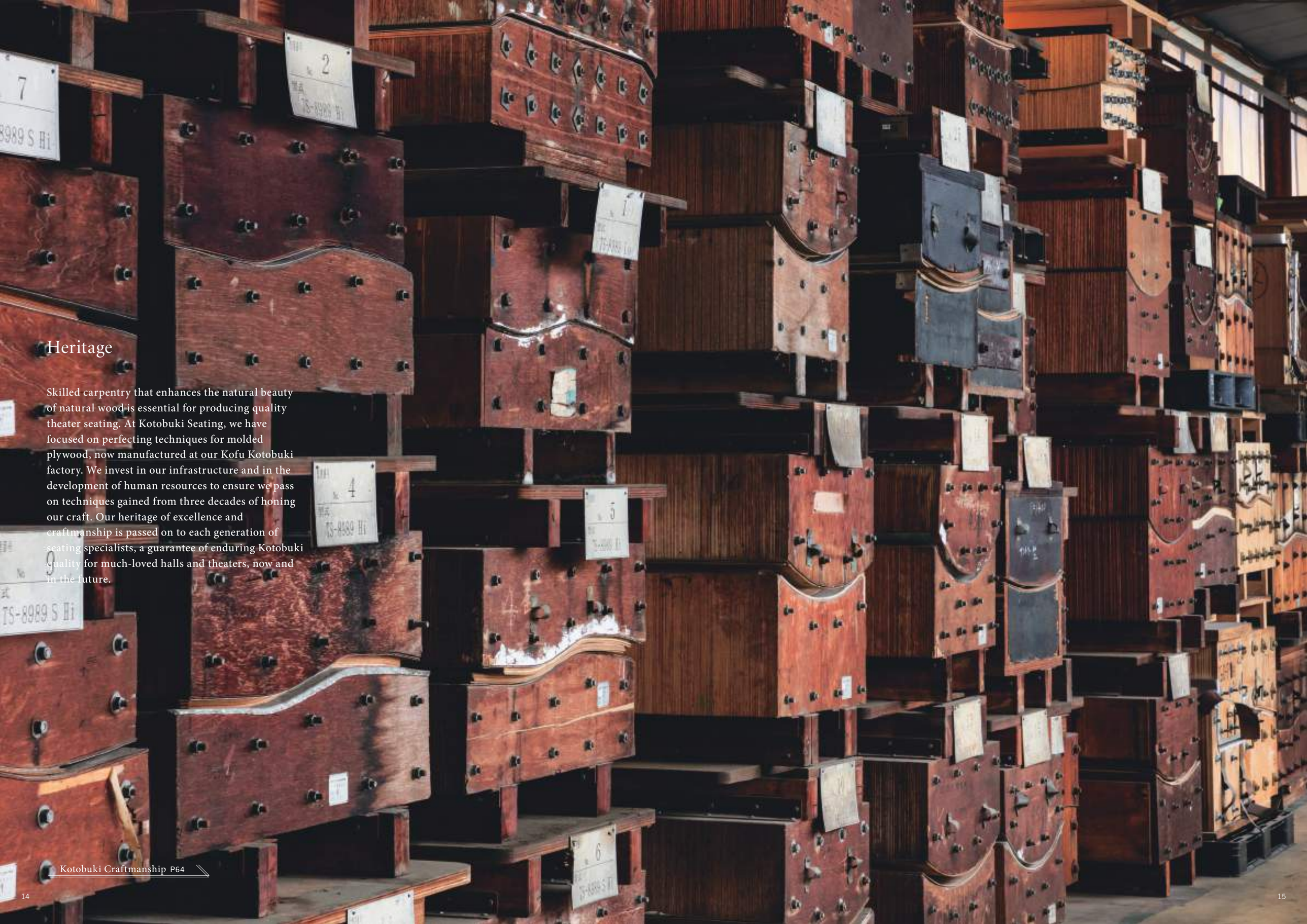
Edinburgh Festival Theatre

Edinburgh / United Kingdom

Reflecting the era

Since our founding in 1914, Kotobuki Seating has crafted seating for some of the most notable theaters and halls in Japan, from the Imperial Hotel theater designed by Frank Lloyd Wright (1923), to the Kabukiza Theatre rebuilt after WWII (1951), and the Suntory Hall (1986). For nearly 100 years, Kotobuki Seating has held true to the values and traditions our company was founded on, while always evolving to meet the changing needs of theaters and halls.

History P88



Heritage

Skilled carpentry that enhances the natural beauty of natural wood is essential for producing quality theater seating. At Kotobuki Seating, we have focused on perfecting techniques for molded plywood, now manufactured at our Kofu Kotobuki factory. We invest in our infrastructure and in the development of human resources to ensure we pass on techniques gained from three decades of honing our craft. Our heritage of excellence and craftmanship is passed on to each generation of seating specialists, a guarantee of enduring Kotobuki quality for much-loved halls and theaters, now and in the future.

Kotobuki Craftmanship P64

Weave

FABRIKO provides theaters and halls all over the world with tailored textile designs. Our originally designed upholstery fabric entwines motifs of local traditions and culture, giving definition to the regional identity and enhancing the emotional experience of all who enter. FABRIKO allows us to weave the concept of a facility into fabric and spin a story unique to the facility.

Kotobuki Craftmanship P68

Support

Theaters and halls play a significant role in promoting culture and the arts. Maintaining this infrastructure is how we help preserve it for long-term enjoyment. Kotobuki Seating group has dedicated offices throughout Japan committed to providing theater and hall maintenance services. From regular repairs and upkeep, to antibacterial treatments, reupholstery and refurbishment, we offer a variety of services to support the longevity and safety of our products.

Kotobuki Craftmanship P78

Theater and Hall Seating

Loop

TS-133828

Designed to increase walkway space and improve access to the often congested central seats, Loop's innovative push-back mechanism opens up room in front of the seat to aid comfortable passage. The distinctive looped leg gives the chair its name.

Seat pan mechanism for comfortable passing

Loop's unique seat pan mechanism means the seat can be pulled back comfortably, while still leaving space in front of the seat. When the occupier stands, the seat cushion can be pushed towards the backrest, increasing walkway space for safer passage.

Exquisitely crafted curved plywood panel

A single-sheet plywood panel featuring our advanced molding technique covers the seat back and sides in a seamless curve, tucking into the seat to conceal the panel edges. The smooth curvature compliments the woodgrain to enhance the craftmanship of the design.

Elegantly looped integrated leg and armrest

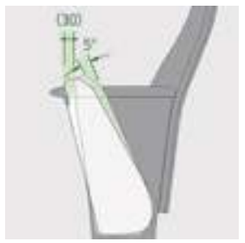
The leg and natural wood armrests form a single loop that circles the side of the seat. The side panel softens the chair's appearance while creating contrast. The legs also feature easy-to-maintain covers to reduce dust.

Product Specifications P116

Carol

TS-727615

Designed with an emphasis on accessibility to aid patrons when standing or sitting. The armrests can be firmly gripped, allowing patrons to safely and confidently raise or lower themselves into the seat.



Comfortable seating experience with improved wider angle and edge

With a 5 degree wider angle when closed and 30 mm thicker cushion edge, Carol's seat is easier to pull down than standard seats. The seat lowers as pressure is applied, removing the need to pull the seat down by hand.

Easy-to-grip armrests and seat shape support safe standing

The armrests protrude slightly and feature a smooth, curved design to allow for firm gripping. The seat has ample space underneath to give patrons room to safely plant their feet before standing.

Product Specifications P116

Duck Tail Seat®

TSA-146513

Inspired by the sitting posture of zen meditation, the Duck Tail Seat features a cushion design that connects seat and backrest, reducing pressure on the lower back caused by prolonged sitting and providing the ultimate in seating comfort.

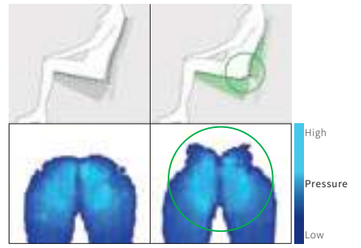
DUCK TAIL SEAT®

Duck tail design provides support from seat to back

The seat cushion curves upward at the back into a duck tail shape, seamlessly integrating the seat and backrest and enhancing the sense of continuity. The seat cushion curves upward to provide lower back support and relieve pressure when sitting for long periods.

Balanced weight distribution and large support surface

By providing support from the hips through to the lower back, the Duck Tail Seat allows for a wider distribution of weight than conventional seats, resulting in a more comfortable seating experience.



Conventional seats Duck Tail Seat

Product Specifications P116

Orchid

TS-268246

Orchid features all the functionality and comfort of a theater seat in a simple, minimalist design. The seat envelope has a depth of only 440 mm making it suitable for smaller theaters and refurbishments where space is an issue.

Three backrest angle variations for flexible seating arrangements

With the option to choose from three backrest angles, you can adjust the chair according to its position in the theater. Upright for upper levels, or at a gentler angle for seats closer to the stage, Orchid gives you flexibility to adjust according to your needs.

Modern and sophisticated design even when closed

In closed position, the tip of the seat cushion aligns with the armrests for a clean, uncluttered look. The modern lines were designed to bring a cohesive elegance to long rows of seats.

Customizable to your concept or purpose

Orchid comes with a wide selection of fabric and plywood options to customize the design of your seat coverings and panels. There is also the option to add a writing tablet, ideal for lecture halls.

Product Specifications P116

Shimane Arts Center 'Grand Toit' / Shimane

MyAir® T4

TS-424251

THEATRE+

Unlike standard air conditioning designed to cool the entire space, MyAir T4 has an air conditioning system embedded in each seat, providing a more efficient, environmentally-friendly and user-friendly way to cool a larger venue.

Contributing to SDGs with environmentally-friendly AC system

The MyAir T4 zoned air conditioning system uses thermal stratification by blowing lower than room-temperature air out of the seat back. Can reduce CO_2 emissions by up to 35% and costs by up to 15%, making it kinder for the environment and your budget.

Air conditioning system that combines functionality and design

This air conditioning system is the result of years of development aimed at finding a cooling system that is both quiet and comfortable. By blowing air from the back of the seat, patrons stay cool without feeling chilly.

Product Specifications P117

Wakayama-Jo Hall / Wakayama

Concert

TS-154211

Natural wood has been used generously throughout the seat structure to complement and enhance theater acoustics. Designed to optimize reverberation time, Concert is ideal for spaces designed to resonate sound.

Seating to enhance acoustic effects

From the back and side panels to the armrests, each exterior surface of Concert is made of natural wood, enhancing its sound reflective quality. With minimal sound absorption, this seat is ideal for musical performances.

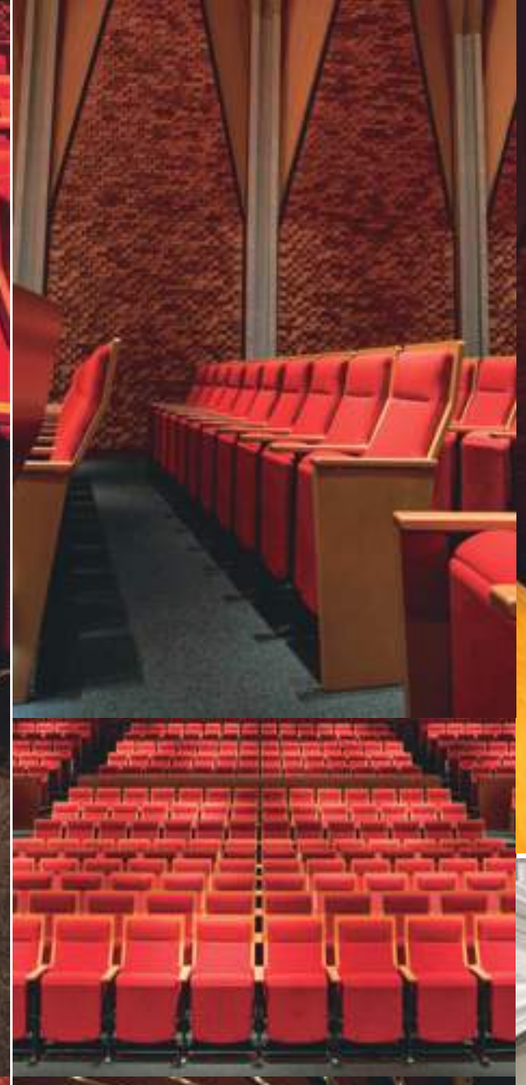
Comfortable seating from start to finish

With a deep cushion design, Concert offers ample space and comfort. The seat and backrest are shaped to mold to the natural curve of the spine, gently supporting the body to relieve lower back pressure and provide comfortable seating over a long period.

Generous use of natural wood for a distinctive design

The chair has been designed to accentuate the natural texture and grain of natural wood. The armrests are also made from wood and smoothed for a comfortable finish. The seat features a carved crevice under the armrest for an attractive flourish.

Product Specifications P117



Showa Gakuin Junior High School & High School Ito Memorial Hall / Chiba (P34, 35 top)
Victoria Concert Hall / Singapore (P35 bottom)

Crescendo

TS-114241

Simple, clean lines form a sharp and modern chair. The distinctive backrest design supports an ideal seating posture and increases leg room for optimal seating comfort.

Seat back molds to the spine for perfect support

The backrest is shaped to mold to the curve of the spine, supporting an optimal seating posture. The design also allows for more leg room in the row behind, allowing for a wider walkway.

Slimmer cushioning for more space

The slimline backrest offers ample support and cushioning while reducing the overall thickness of the backrest, allowing for a comfortable seating experience even when space is limited.

Product Specifications P117

Unison

TS-194281

The backrest and seat are fixed at a gently reclined angle for a more relaxed seating position. The legs are made from die-cast aluminum and feature an innovative wedge design to ease exit and entry.

Distinctive leg design for smooth access

The legs are made of natural wood and die-cast aluminum. The side panel features an angled wedge design which is not only decorative, but functional, giving patrons space to swivel their legs sideways in the seat, increasing room in the walkway to let others pass.

Slimline backrest provides comfort and increased leg room

The gently curved back molds to the spine, supporting a relaxed reclined position without reducing leg room in the row behind. Switching to a Spacia* seat will create more space around the seat and also ease sitting and standing.

Canal City Theater / Fukuoka

*Spacia: A seat with a focus on accessibility. See P73 for more details.

Product Specifications P118

Hall A, Kamaishi Civic Hall TETTO / Iwate

Cadenza

TS-714338

A compact and comfortable design for use in facilities with limited space. Ideal for refurbishing a small hall, the Cadenza has the same width as conventional seats yet is designed to provide superior comfort.

Optimal comfort in limited spaces

The 450 mm seat depth makes for a compact design, while the seat and backrest mold to the body to support comfortable sitting, even in a smaller space. When closed, the seat also provides ample walkway space.

Backrest design to support posture and leg room

The backrest features horizontal and vertical contouring to support the back and relieve pressure even when sitting for long periods, while also offering ample leg room.

Product Specifications P118

QUINETTE GALLAY Collection

Quinette Gallay, which joined Kotobuki Seating group in 2014, is a theater seating manufacturer founded in France in 1947. For over 70 years, Quinette Gallay have developed a reputation for excellence by demonstrating their expertise, craftmanship and attention to detail. With seating in over 5,000 venues around the world including the Paris Opera House, Quinette Gallay is renowned for innovative, elegant, durable and ergonomic seating solutions.

Built in Paris in 1862, Théâtre du Châtelet has seats which are among the finest by Quinette Gallay. From the mohair upholstery with decorative gold studding to the delicate woodwork frames, the seating has an air of luxurious opulence befitting a traditional opera house.

Théâtre du Châtelet / France

QUINETTE GALLAY
PARIS

QUINETTE GALLAY Collection

Star Theatre Reykjavik

One of the most popular seats in the Quinette collection, it is also one of the most comfortable. The sharp corners of the squared back, angular lines of the armrest and single pedestal leg create a clean and minimal aesthetic.

Pedestal leg design

The seat features a single pedestal leg which minimizes vibrations and movement from neighboring seats, for a more comfortable viewing experience.

3D curved backrest for extended comfort

The 3D curved ergonomically designed backrest and seat provide lumbar support while the polyurethane foam cushion aids a comfortable seated posture.

Plela Hall / Hyogo

QUINETTE GALLAY Collection

Star Theatre BI

The integrated armrest and parallel-leg design provide optimal stability. Natural wood side panels and a wide range of upholstery fabric colors make this an ideal addition to any theater setting.

Parallel leg and integrated armrest for excellent stability

A sturdy parallel-leg design with integrated armrest for a minimal look that maximizes leg room. Can be installed to curve around the stage.

Natural wood for spacial consistency

With natural wood back and arm panels, this seat is designed to blend seamlessly with existing theater and hall woodwork for a consistent and unified interior design.

Contoured backrest and seat for comfort and support

The 3D curved backrest and gently contoured cushion cradle and support the body, providing a comfortable seating experience.

Main Hall, Obihiro City Community Hall / Hokkaido

QUINETTE GALLAY Collection

CUBE BI

A fully upholstered seat, typical of European design.
The fabric helps reduce reverberations, a priority for venues such as theatres and concert halls. Soft to the touch and deep-seated, the CUBE BI envelops the patron with a welcoming sense of security.

WOOD 2 BR

The two-block backrest structure creates a modern look, while generous cushioning makes for a roomy and comfortable seat. Features a single pedestal leg to minimize vibrations and movement from neighboring seats and enhance the viewing experience.

CUBE COURT BI

The same width and height as the CUBE BI, but in a slimline envelope of 400 mm. Soft-feel fabric, ergonomically designed cushion and 3D curved support provide maximum comfort in minimal space.

AVOS

Whether open for sitting or closed for storage,
AVOS has an elegant yet modern aesthetic.
Despite a compact, ultra-slim envelope of 165 mm, the backrest and seat cushion are generously sized for comfort, and contoured for excellent support.

Theater and Hall Furniture

RCS Rollback Chair Stand®

Telescopic/Retractable Seating Systems (RCS) provide theaters and halls the option to open up or store away seating as required.
The seating offers the same level of comfort as conventional fixed seating.
The system creates flexibility, allowing the space to be used in a variety of ways according to needs.


Hall A, Kamaishi Civic Hall TETTO / Iwate


Narita Cultural Art Center, Skytown Halll / Chiba


Onagawa Town Lifelong Learning Center Hall / Miyagi

Product Specifications P120

Stacking Chairs

HARU chair

TS-1212 Series

A tipping stacking chair for theaters. Built to the same high standard as fixed seats, it features a 3D curved backrest, natural wood armrests and back panel to enhance acoustics, automatic tipping on standing, and ganging clips to connect chairs in rows. Freestanding or semi-fixed models are available.

TS-1212

TS-1212K (semi-fixed)

Studio Theatre, Takasaki City Theatre / Gunma
Photograph by Shinozawa Architectural Photo Office

Small Hall, Higashi Hiroshima Arts & Culture Hall Kurara / Hiroshima

Stacking Chairs

Brace

FC-3232

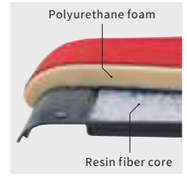
Compact and lightweight, Brace is ideal for small facilities where space is limited. Automatic tipping on standing with a compact 500 mm envelope. Includes ganging clips for easy and efficient row setup.

Stacking Chairs

Axis

FC-310 Series

Two-layered cushion with polyurethane foam and a resin fiber core. With breathable cushioning with minimal sag, and a 3D curved backrest, Axis provides comfort and posture support even during longer performances.



YoYo Main Hall, Goddess of the Forest Central Garden / Yamanashi

Japan Pavilion Hall A, Tokorozawa Sakura Town / Saitama

Stacking Chairs

TAG

FC-400D

A compact design ideal for effective use of small spaces, TAG is one of our slimmest stacking chairs with a depth of only 400 mm. The generous seat pad fits to the curve of the backrest to support a comfortable seated posture.

Asakusa Kyugeki / Tokyo

All-Purpose Chairs

Ally chair

TS-4545

A multi-functional chair made with the same high quality materials as our theater seats and featuring a resin fiber core cushion for balanced support. Completely freestanding, the chair is ideal for providing seating to caregivers accompanying patrons in wheelchairs, and other situations where an extra chair is required.

Folding Tables

GLIDE

FT-600D Series

Simple yet highly functional, GLIDE can be used in a variety of spaces from reception areas to dressing rooms. Grip the lever to move the table without need to clear its surface.

FT-603DM

Miyanowa Hall, Saiseikai Utsunomiya Hospital / Tochigi

Stage Chairs

Orchestra chair

FC-700 Series

Our well established Orchestra Chair is recommended by instrumentalists. Perfectly balanced with zero creaking or swaying during playing, it allows seated musicians to focus fully on their performance.

Instrumentalist chair
FC-701N

Cellist chair
FC-703

Contrabassist chair (backless)
FC-704N

Contrabassist chair (with backrest)
FC-704BN

Acoustic Reflectors

Simple Sound Reflector

SSR-1001

A freestanding acoustic reflector to enhance sound resonance. Compact when stored, it is adaptable for use with a variety of stage setups. Ideal for smaller facilities where wall panels cannot be installed.

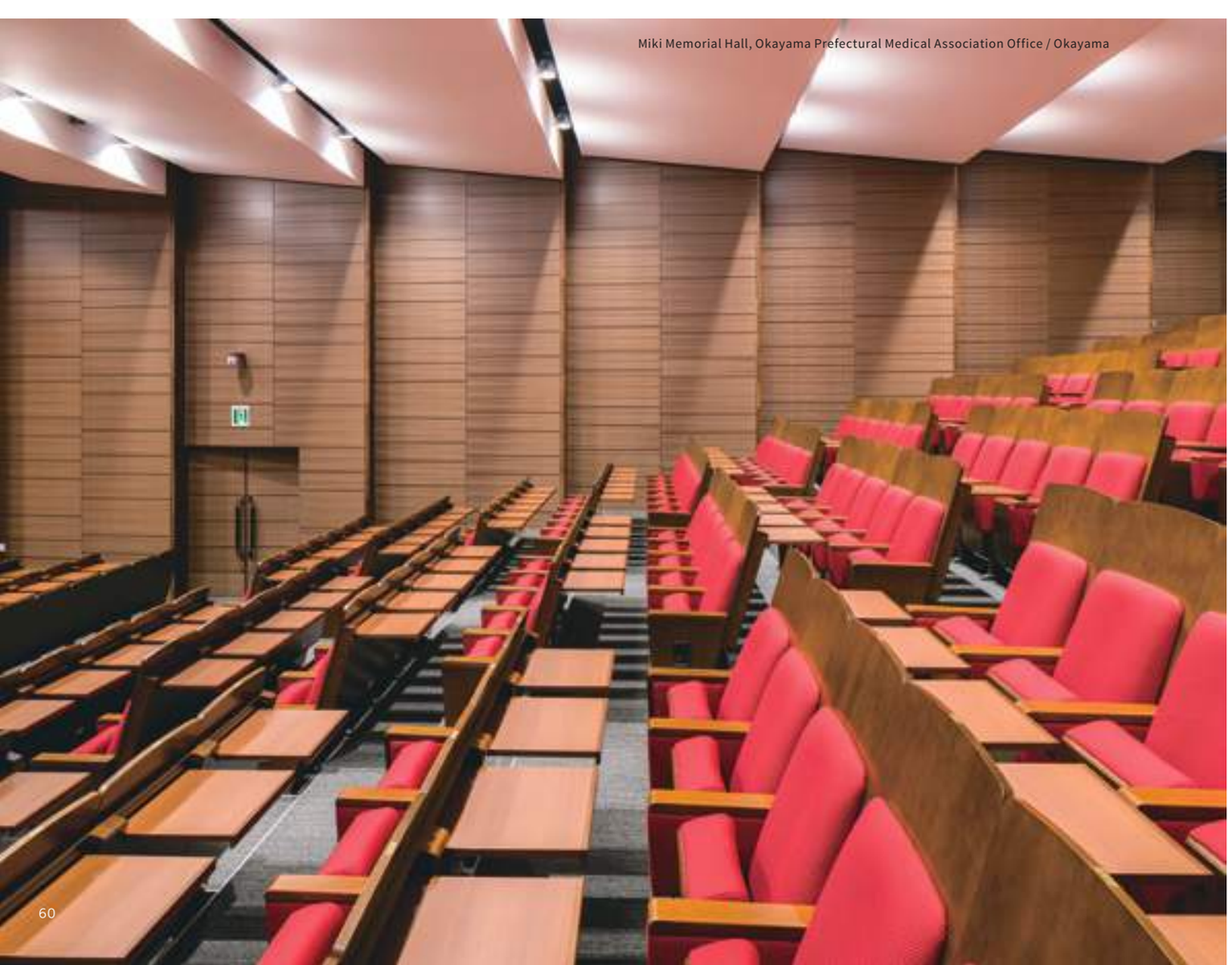
Once folded can be stacked horizontally.

Chairs with Rear Tables

Elegante

TS-414133

The table box is designed with the same wood as the back panel for an elegant and functional storage solution. The Table opens and retracts automatically with a gentle pull.



Miki Memorial Hall, Okayama Prefectural Medical Association Office / Okayama

Chairs with Rear Tables

Elegante Slim

TS-427523

Synthetic resin is used in the table box for a slimmer design that maintains functionality and safety. Spacia* is used in the seats to enhance leg room when seated or standing.

*Spacia: A seat with a focus on accessibility. See P73 for more details.

Chairs with Rear Tables

Lotte

TS-694138

Simple sliding rear table for creating more leg room and passing space.

Chairs with Writing Tablets

Unison

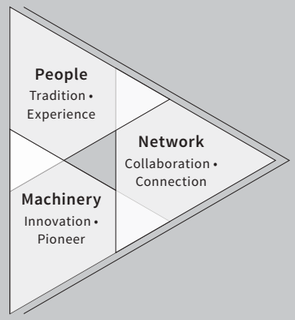
TS-194282

When lifted, the writing tablet rotates and retracts into the armrest. The tablet has ample space for writing and is a comfortable distance from the seat to avoid feeling cramped.

*For seat features, see P36.

Kotobuki Craftmanship

At Kotobuki Seating, our skilled specialists craft quality theater seating using the latest processing technology and equipment. Our craftmanship comes from decades of honing our skills and relentless research to keep evolving.



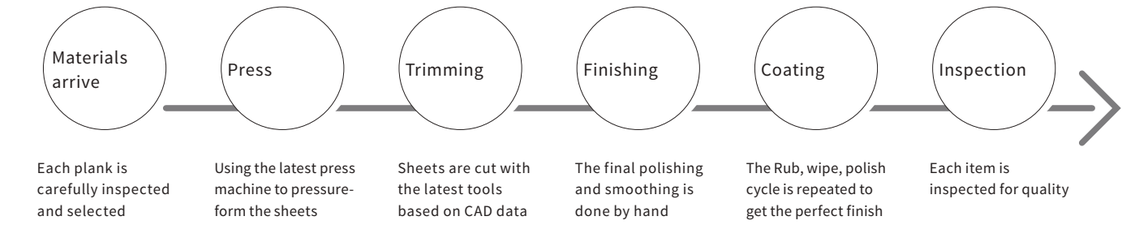
Kotobuki Seating craftmanship

Carpentry (Molded plywood)

Kofu Kotobuki is where our molded plywood is produced. Combining the expertise of in-house specialists with state-of-the art technology, we can manufacture plywood without compromising on design.

Touch, sight and experience: tools of the specialist

Used in seat backs, molded plywood must be both supportive and stylish. Solid wood processing requires a high-level of skill. Wood is finished by our seating specialists whose hands, eyes and experience catch even the tiniest detail. We also invest in human resource development to pass these skills on to the next generation of professionals.



Each plank is carefully inspected and selected

Using the latest press machine to pressure-form the sheets

Sheets are cut with the latest tools based on CAD data

The final polishing and smoothing is done by hand

The Rub, wipe, polish cycle is repeated to get the perfect finish

Each item is inspected for quality

Improving design with processing technology

Theater seating mainly uses solid wood or molded plywood for wood sections. Molded plywood is stronger and more flexible than solid wood, allowing for a variety of processing techniques. We use several different processing techniques to create seats superior in design and originality.

Decorative, free-form carving technique

Unique panel edge carving for rounded corners and softer lines

Intricate carving adds depth and highlights the natural wood grains

Molding techniques for smooth curves and angles

Seating Upholstery

Our seats are upholstered at the Kotobuki Seating Murayama Factory. Decades of experience developing upholstery techniques ensures the best in quality and comfort for all our seats.

Kotobuki quality comes from precision and dedication

The majority of seating upholstery must be done by hand. The fabric must be adapted to fit the unique characteristics of each seat to achieve a clean and flawless finish. Cutting, sewing, upholstering - each stage adds to the comfort and design of the seat and the quality is literally in the hands of the specialist.

Cutting	Sewing	Upholstering	Finish	Inspection
Dedicated cutting machines produce patterns	Adjustments are made for fabric type and thickness	Done by hand for a tailored fit	Other items are added to complete the seat	Our experts perform a detailed inspection of each seat

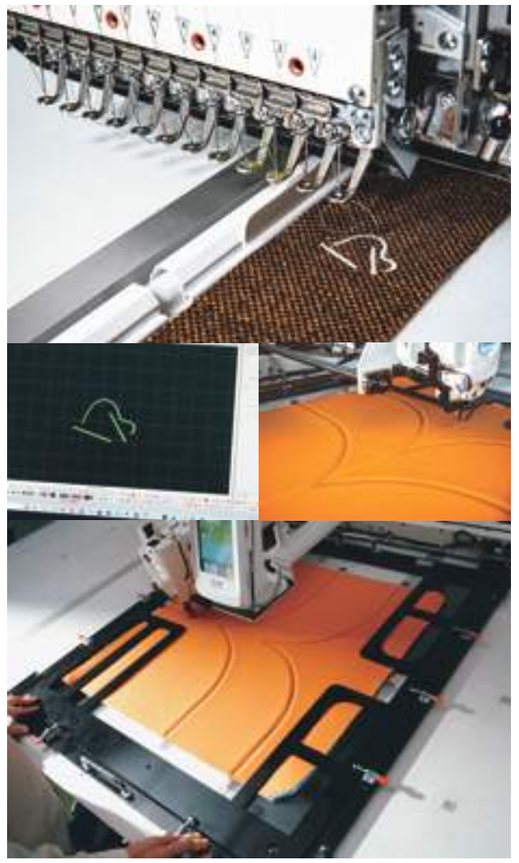
Embroidery and Stitching

We provide an embroidery and stitching service to apply unique designs to seats. Subtle yet effective, these decorative details are a simple way to update a theater and hall seating.

Benefits of embroidery and stitching

- Adds a touch of originality
- Can differentiate seating types
- Can enhance or create a concept

Using the latest technology, our machines recreate complex characters, illustrations, and patterns to evoke the concept of the facility.



Toho Gakuen Munetsugu Hall,
Toho Gakuen School of Music Sengawa Campus, Tokyo
The underside of the armrests feature the embroidered insignia of Toho Gakuen Munetsugu Hall, adding a unique and elegant touch to the seats.

Grand Hall, Minoh Theatre for the Performing Arts, Osaka
The seating is inspired by autumn leaves, with four different color fabrics used and placed at random throughout the hall, while the backrest features quilted stitching to evoke leaf patterns, adding a unique aesthetic to the theater.

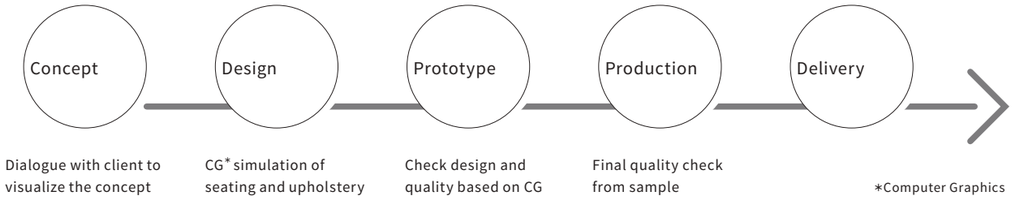
Custom-made Fabrics by FABRIKO

Upholstery choices set the scene for any facility. FABRIKO original designs encapsulate the unique culture and traditions of each space, weaving in a story that endures into the future, enhancing the symbolic impact of the facility and creating a visible brand.

FABRIKO
QUALITY FABRIC FOR INTERIOR

Design process for custom-made fabrics

We design original fabrics tailored to the facility, drawing from architecture and interior aesthetics, concepts and culture. Our fabrics are certified by domestic and international bodies, guaranteeing their quality.



Grand Theater, Naha Cultural Arts Theater NAHArt, Okinawa

Evoking the coral reef under the beautiful sea of Okinawa

The concept is an Okinawan undersea gusuku (castle), with fabric inspired by the ocean floor, evoking vivid coral reefs, light filtering through gentle waves, and coral spawning. The seating layout is a random gradation of color, from darker ocean floor shades at stage level to shallow water blue in the upper seats.

Grand Hall, Wakayama-Jo Hall, Wakayama

Iconic spring scenes of Wakayama Castle

Inspired by Wakayama Castle in the spring time, the seats feature cherry blossoms along the landmark structure. The image is designed to look like a wavy pattern from a distance, to blend with the existing interior.

Main Hall, Sukagawa Bunka Center, Fukushima

A peony flower-themed renewal

Peonies are the official flower of Sukagawa City and the inspiration for this project. Bold peony graphics add impact while delicate pink and soft textures bring warmth to the hall. The floral theme is continued in signage for an integrated look throughout.

Accessibility

Theaters and halls are public spaces and should be barrier-free environments to allow access for people of all ages and abilities. At Kotobuki Seating, we work with external experts to research accessible design, and develop theater seating that can adapt to a diverse audience of patrons.

For Safe and Accessible Theater Seating

Theaters and halls, with stairs and multiple levels, can be difficult environments to navigate. The seating in these environments is not only something that you come in direct contact with, it also controls the flow of people.

I had approached Kotobuki Seating several times in the past, sharing my ideas and suggestions on how they could improve the seating design. Now, with an aging population and the need to improve accessibility, Kotobuki Seating have actively sought out my advice and I have had the opportunity to collaborate on many research projects. Our research looks not only at the seats, but the entire seating environment. It involves visiting facilities, getting feedback and extensive fieldwork. We also took a medical approach to the cross-sectional structure of the seat cushion, incorporating considerations for issues I had been aware of for some time. I look forward to seeing more seats that integrate new ideas and changing needs in the design.

Dr. Shozo Motosugi
Theater Planning Researcher, Doctor of Engineering
Professor Emeritus, Nihon University

Fall Prevention Measures

Stability handle

Easily gripped, this handle is ideal for added safety in the upper levels. It can be added to existing seating with minimal work, to improve accessibility for less cost and time. Design options include adding a row letter or seat number to the handle.

Sumida Triphony Hall, Tokyo
As the theater has aged, so have the patrons, and there have been several slips on the third floor stairs. The stability handle was added to prevent this. Placed on the aisle seat back, patrons can grip the handle as they go up or down the stairs. The handle is finished in the same design as the backrest to blend with the existing seating.

Wheelchair-User Accessibility

Seat with opening armrest

Designed to give easier seat access to patrons in wheelchairs. The seat has two armrest opening styles: fold out and lift up. Upholstery and wood finishes match other seating, ensuring the same experience for all patrons.

Fold out version

Main Hall, Yonago Public Hall, Tottori

Lift up version

Main Hall, Sukagawa Bunka Center, Fukushima

Automatic Adjustable Seating

Ideal for seating by stairs, the seat slides forward and then is raised or lowered to give wheelchair users easier access. Designed with the same materials as other seats.

∗Patent registration

Stain Protection

Rakurutto Seat®

Resistant to moisture and stains and easy to clean, this seat makes dealing with unforeseen accidents hassle free. Can be cleaned and replaced easily by anyone.

The waterproof fabric prevents moisture from leaking and can be wiped clean. The removable cover means there is no need to dismantle the seat.

The hook and loop fastening cover means quick and easy removal and replacement without the need for tools.

The removed covers can be washed and reused, for a clean and comfortable seat.

Accessibility for the Visually Impaired

Easy-to-see seat number signs

Signs follow universal design principles for enhanced readability and visibility, helping patrons to find their seat quickly and easily.

The font is widely spaced and non-cursive to avoid misreading.

Contrasting colors help color-blind patrons. Bright red stands out against the white.

Search for Healthy Seating

The Spacia® cushion creates more space under the seat to reduce fatigue when sitting for long periods and increase legroom, making it easier to stand. Designed in collaboration with Kitasato University, Spacia has been medically proven to support healthy sitting.

*Design registration

Spacia: Proven to Reduce Risks of Prolonged Sitting and Support a Healthy Seating Posture

Health risks from prolonged sitting

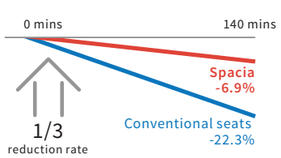
Sitting for a long period can cause blood to pool in the legs and can lead to deep vein thrombosis, commonly known as economy class syndrome. Health risks connected to prolonged sitting are generally caused by a slowdown in blood flow. When we sit, muscle activity in the lower limbs is significantly reduced, meaning blood is not pumped back to the heart and blood flows more slowly.

Spacia contributes to improving blood flow while you are sitting

Research has shown that when sitting in Spacia, the reduction in blood flow speed is only 1/3 of that of conventional seating. Spacia causes the sitter to make larger motions with the knees, leading to more efficient pumping and temporary speed-up of the blood flow. The faster flow helps to push the blood through the vessels to the heart, preventing swelling and clots.

Spacia has 1.5 times the movement range of conventional seats

Reduction of blood flow speed is only 1/3 of conventional cushions



*Compared to our conventional products
Joint research project with Kitasato University

Joint Research Project with Kitasato University Reveals Connection Between Seat Shape and Blood Flow

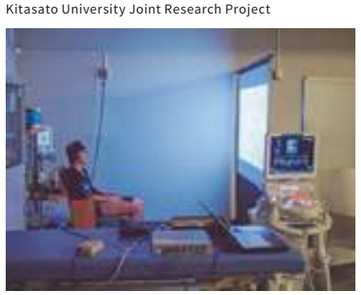
Spacia not only enhances the enjoyment of a movie or theater show, but it has been medically proven to be effective in supporting a healthier seating position.

Dr. Naonobu Takahira
Orthopedist, M.D.
Professor, Kitasato University

Test Details

[Participants]
13 females aged between 65 and 74, of height 160 cm or less*.
*Height and age range considered to be most at risk of blood clotting.
[Method]
Participants were seated in two types of seat cushions (conventional and Spacia) for 2.5 hours to watch a movie. The venous blood flow rate was measured before and after the movie. We also measured the range of lower leg motion and the amount of times legs were flexed at the knee. We evaluated differences in blood flow and in lower limb movement, between conventional seats and Spacia.

Kitasato University Joint Research Project



To protect personal information, this photo shows a reconstruction of the experiment using a male model.

Kitasato University published a paper on the joint research project in the International Journal of Industrial Ergonomics.

Next-Level Comfort with Spacia

Spacia was designed to increase legroom and range of movement when seated.

Spacious legroom

By increasing legroom, patrons have more space to move their legs while seated. Legs can also be drawn under the seat to allow people to pass comfortably.

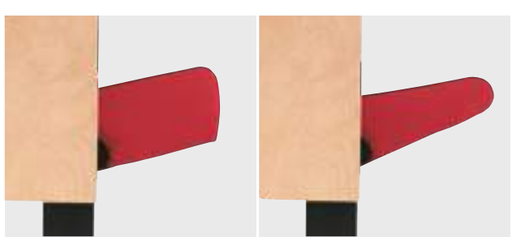
Standing is easy with Spacia

Spacia creates a large space under the seat, giving patrons room to plant their feet firmly before standing.

Easy to sit and easy to move

When closed, the gap between the cushion and backrest allows for an easy pull down. Spacia's unique shape also means a gentle touch will release the seat downwards.

*All our seating has the option for Spacia or conventional seats. Conventional seats can be replaced with Spacia at renewal.



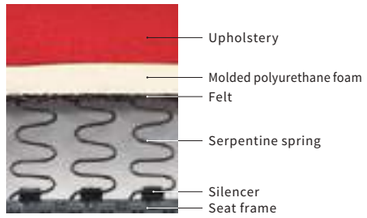
Conventional　　Spacia *Design registered

Basic Features of Theater Seats

Serpentine spring, molded polyurethane foam

Seats are made with serpentine springs and molded polyurethane foam for stable support and comfort. This two-layer structure means a firm yet comfortable seat that reduces fatigue when sitting for long periods.

- **Serpentine spring**: Zigzag springs disperse the body weight over the whole cushion for superior durability and comfort.
- **Molded polyurethane foam**: High-density polyurethane foam is resistant to denting even over longer use.



Gentle seat tipping mechanism

The gentle seat tipping mechanism eases the cushion closed, preventing noise or vibrations caused by rapid closing, that can disrupt the theater experience. This feature has been well-received in a variety of different facilities.

3D curved ergonomic design

The backrest features a 3D curved ergonomic design to support the back, and reduce strain during sitting.

Acoustics

Kotobuki Seating works with an acoustic design company who provide sound solutions to theaters and halls in Japan and abroad, conducting surveys and collecting data to design the optimal sound environment. Based on this, we can create seats that incorporate acoustic design elements and provide theaters and halls with seating options tailored to their sound needs.

Seats built for better acoustics

The ideal level of sound absorption differs between facilities. However, all facilities require the level be the same whether the seat is occupied or empty. We use JIS A 1409 “method for measurement of sound absorption coefficients in a reverberation room”, to achieve an acoustic that matches the purpose of the hall.

Sound absorption test

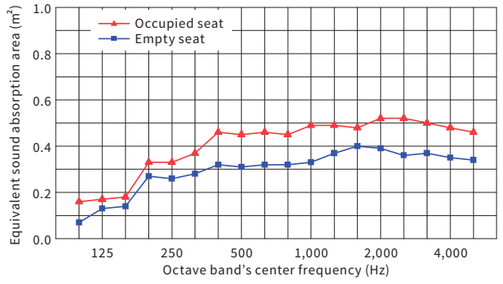
Empty seat

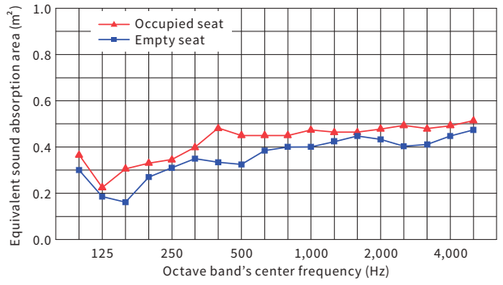
Occupied seat

Difference in acoustics

Concert ⇒ P32

Cadenza ⇒ P38





∗Acoustic effect will depend on the shape and material of the hall and theater. We recommend taking measurements with the seat in situ.

Safety and Durability

Furniture and fittings in a public space must adhere to higher safety and durability standards than household items. Fixed seating has to endure heavier loads than non-fixed seating. Our safety standards exceed those required by JIS and other bodies, and are based on in-house testing, data and our long track record of supplying quality seating.

Below is an example of standard strength and durability test methods for a fixed seat.

■In addition to these standard tests, we use other testing methods to check the appropriateness of a product's material, design, etc. for a particular facility (theater, hall, stadium, student seating, single seating).

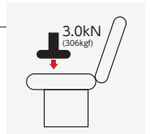
- JIS S 1203 (ISO 7173) Furniture - Chairs and stools - Determination of strength and durability
- EN 12727 Furniture - Ranked seating - Requirements for safety, strength and durability
- JIS L 1096 Testing methods for woven and knitted fabrics
- JIS A 1415 Methods of exposure to laboratory light sources for polymeric material of building
- JIS K 6400 Test methods for flexible polyurethane foam
- BS5852 Methods of test for the ignitability of upholstered composites for seating by smouldering and flaming ignition sources

Strength Test

Ignitability Test

Strength and Durability Testing Method (Fixed seats)

Static Load Test for Seat Cushion



■Testing Method
200 mm diameter pressure plate is pushed on the front center of cushion to 3.0 kN (306 kgf).

■Criteria
1) no visible deformation, sagging or any loss of shape.
2) no abnormalities in appearance or unusual sounds after sitting on the seat.
∗When compared with JIS testing.
JIS S 1203: 1.3 kN
Our standard: 3.0 kN
Therefore, load is set at approx. 2.3 times the JIS S 1203 requirement (test category 3).

Static Load Test for Backrest

■Testing Method
200 mm diameter pressure plate is pushed on the top center of backrest to 1.5 kN (153 kgf).

■Criteria
1) no visible deformation, sagging or any loss of shape.
2) no abnormalities in appearance or unusual sounds after sitting on the seat.
∗When compared with JIS testing.
JIS S 1203：0.56 kN
Our standard: 1.5 kN
Therefore, load is set at approx. 2.7 times the JIS S 1203 requirement (test category 3).

Static Load Test for Back Outer

■Testing Method
200 mm diameter pressure plate is pushed on the top center of seat back to 1.5 kN (153 kgf).

■Criteria
1) no visible deformation, sagging or any loss of shape.
2) no abnormalities in appearance or unusual sounds after sitting on the seat.

Repeated dropping on seat

■Testing Method
A bag containing a 200 mm steel ball weighing 35 kg is dropped repeatedly from 120 mm height on to the front center of seat cushion. 30,000 repetitions.

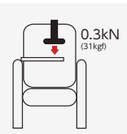
■Criteria
1) no visible deformation, sagging or any loss of shape.
2) no abnormalities in appearance or unusual sounds after sitting on the seat.
∗When compared with JIS testing.
JIS S 1016: 15kg × 9.8m/s2 × 0.15m = 22.05J × 8,000 reps
Our standard: 35kg × 9.8m/s2 × 0.12m = 41.16J × 30,000 reps
Therefore, the amount of energy per drop is approx.1.9 times the JIS S 1016 requirement.

Repeated Seat Tipping Test

■Testing Method
Seat is tipped 100,000 times with no added weight.

■Criteria
1) no visible deformation, sagging or any loss of shape.
2) no change in the tipping function or ability.
3) no abnormal sounds when standing or sitting.

Writing Tablet Static Load Test



■Testing Method
80 mm diameter pressure plate is pushed on the center of the writing tablet to 0.3 kN (31 kgf).

■Criteria
1) no visible deformation, sagging or any loss of shape.
2) no abnormalities in appearance or unusual sounds when folding away.

Sustainable Manufacturing

Kotobuki Seating contributes to Sustainable Development Goals (SDGs) through the manufacturing and selling of seating for public facilities.

SDG Initiatives and Policy

Guided by our management philosophy of endurance, development, and pioneering spirit, we balance developing our business activities with global environmental awareness. In addition to quality and environmental policies, we will integrate resource conservation, recycling, waste reduction and energy conservation in all processes, and promote in accordance with SDGs.

Promoting 3R + Renewable

Our made-to-order manufacturing process means we only produce the required amount, keeping waste to a minimum and recycling where possible. This is based on our 3R + Renewable policy.

SDG Initiatives

Contribute to society in all our business ventures

- Provide equipment used in sport, education, culture and more including for baseball, soccer and other sporting facilities, high school, university and other educational facilities, opera houses, concert halls, kabuki theaters, and auditoriums.
- Respond to the diverse needs of our clients by developing products in cooperation with our overseas group companies and suppliers.

Promoting activities founded in 3R + Renewable policy

- Encourage product design and development that reduces waste, reuses products, and recycles and renews resources and products where possible.
- Propose environmentally-friendly products and services in all our sales and maintenance activities. (e.g. products made of solid wood, multi-functional products to adapt to complex use, air-conditioned seats).

Use environmentally-friendly materials

- Use carbon-positive wood materials in variety of products.
- In furniture, we have implemented our own environmental response: use legal timber and eco-friendly paints, adhesives and other materials.
- Use recyclable waste plastic and PP in the seat cushion, backrest, and other core materials, for theater and hall seats, student desks and seats, single chairs, and Telescopic/Retractable Seating Systems.

Safety and Environmental Awareness 1

Sick building syndrome* affects the quality of air and health of people in a building and there are various regulations in place to reduce it. Kotobuki Seating products are at a standard equivalent to F Four Star and meet VOC emission standards set by the Japanese government.

Preventing Sick Building Syndrome

Our preventative initiatives include collecting data on formaldehyde emissions after initial installation, and using materials that comply with the F Four Star standard, the highest grade signifying the lowest levels of hazardous substance emissions.

∗Sick Building Syndrome (SBS)
Refers to symptoms attributed to indoor air pollution from chemical emissions in building materials. F Mark indicates formaldehyde emission levels, a substance which causes SBS.

Building Standards Act
(SBS Prevention)

Wood materials
- Use F Four Star quality materials

Adhesive and wood coats
- Use F Four Star quality materials
- Use material without or with low levels of VOC5 substances (toluene, xylene, para-dichlorobenzene, ethylbenzene, styrene)

GREENGUARD Gold Certification

In 2021, with the aim of efficiently managing chemical substances throughout the product lifecycle, our seating received the GREENGUARD Gold Certification*, the world's most rigorous standard for low emissions of volatile organic compounds (VOC).

∗GREENGUARD Certification
US environmental standard for building materials and furniture. Aims to create a healthy indoor environment by reducing air pollution and chemical emissions.

ISO9001, ISO14001 Certification

ISO is the international organization for standardization that defines the quality of products and services to facilitate international trade. Kotobuki Seating received ISO9001 in 2009, and ISO14001 in 2011.

ISO 9001
ISO 14001
Murayama Factory

ISO9001: 2015 Certification
Quality Management System (QMS) certified,
Head Branch, Murayama Factory

Certifies an ability to consistently provide products and services, and to enhance customer satisfaction. In managing quality with stringent in-house and external testing, we aim to enhance customer satisfaction through improving the safety and quality of our products and services.

ISO14001: 2015 Certification
Environmental Management System (EMS) certified,
Murayama Factory

Certifies enhancing environmental performance, fulfilling compliance obligations, and achieving environmental objectives.
We develop our business with environmental awareness, reducing our environmental impact, complying with environmental laws, and establishing our own standards.

Inspection and Maintenance Services*

After a time, seats begin to show wear, and may be damaged or malfunction. Regular maintenance ensures the long-term usability, safety and appearance of your seating. Our expert staff with their years of experience and knowledge help maintain the longevity of your theater seating.

Extended the Life of Your Seating with Dependable Support

Preventative maintenance to enhance seat life

From upholstery and cushioning to tipping mechanisms, theater seating is made of many parts, all of which show wear with use.
Regular maintenance means you can extend the product life and comfort of the seat.
Annual inspections have the added benefit of monitoring the condition of the seats, so you can quickly respond before issues develop.

For safe and secure theater operations

Theater seats are part of a public facility and need to be clean and sanitary. We recommend the use of measurement instruments to sense dirt and risks invisible to the naked eye. Regular inspections and maintenance also prevent the occurrence of unforeseen problems.

Maintenance specialists provide reliable support

Kotobuki Seating and our group company specializing in maintenance, Kss Co., Ltd are on hand after installation to quickly carry out repairs, ensuring the long-lasting use of our products.

*Please see your sales rep for the details.

Maintenance and Inspection Flow

Product installation	Guarantee valid up to one year after installation
Maintenance and inspection contract	Quote is submitted, contract issued after agreement reached
Inspection	Inspect fastenings for looseness, check for breakage, damage, etc.
Inspection report	Report on findings of the inspection
Replace parts	Fix or replace parts as required (cost borne by the customer)

Inspection by specialist team

Customers with a maintenance and inspection contract will be visited by our professional seating specialists for annual inspections and checks.

*Number of inspections depends on facility size and frequency of use

Check for damage parts and malfunctions

An inspection consists of the following:
- ○ Tighten loose fastenings and check for issues.
- ○ Check for broken or damaged parts and replace as necessary. (Cost born by the customer).
- ○ Check for abnormal noises during operation and lubricate/ adjust as necessary.

Lubrication of moving parts

Checking fabric and seat stability

Tightening fastenings

Using measurement instruments in inspections

In addition to the above checks, we also use instruments to take measurements on cleanliness and odor. We work with theaters to create a clean and comfortable environment for patrons to enjoy their special moment.

Measuring cleanliness

Measuring odor strength

Long-term Maintenance Services*

Kss, a group company specializing in maintenance, leverages its experience to propose medium and long-term repair plans tailored to each facility.

Re-upholstery, recoating, repair, and replacement

Signs of wear and tear in the fabric and paintwork can be fixed by recovering or recoating the seat. If the seat is unstable or the tipping function is not operating as it should, we can make partial repairs or part replacements to ensure the long-term usability of the product.

Long-Term Maintenance and Refurbishing Schedule

Annual	Regular inspections Tightening
Every 5 years	Antibacterial and antiviral coating Antibacterial cleaning
Every 10 to 20 years	Re-upholstery and recoating Repair and replacement
Every 15 to 30 years	Replacement (upgrade, renewal)

*The above timeline is a guide only and depends on frequency of use and other conditions.

Antibacterial and Antiviral Coating

We provide antibacterial and antiviral coating services to support safe operations. See P81 for details.

Antibacterial cleaning

The seat surface fabric collects dirt easily and is the most visible area. Cleaning can be done onsite without removing the seat back or cushion. Our professional cleaning technique restores the seats to near-new condition.

Before cleaning

After cleaning

*Please see your sales rep for the details.

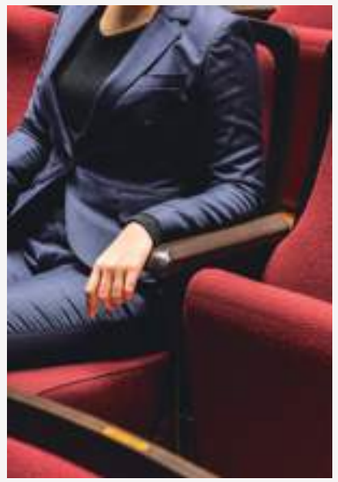
Safety and Environmental Awareness 2

We provide an antibacterial and antiviral coating service for theaters, public facilities and other locations using a specialist solution effective in preventing the spread of bacteria and viruses.
The coating helps contribute to the creation of a safer, healthier indoor environment.

Antibacterial and Antiviral Measures

Virus control and prevention for a wide range of facilities

The coating can be applied to any material or surface, including seats, door handles, flooring, and walls. After the coating has been applied, naturally occurring hydroxyl radicals (OH) help contribute to the antiviral and antibacterial effect.



Superior effectiveness and durability

- Safe and reliable solution made of 100% natural minerals.
- Six effects (below) and a wealth of evidence. Each effect has been reviewed and certified by a third party.
- Active 24 hours due to OH. Effective for five years with zero running cost.
- Highly effective application technology for optimal effectiveness. The coating is carefully applied by an application specialist to enhance and optimize its effectiveness.

Antibacterial | Antiviral | Breaks down VOC
Deodorizing | Anti-fungal | Anti-dust

*Test results are from a clinical setting.
Not guaranteed to be effective against all viruses and bacteria.

Easy application. Immediately effective.

- Simple, spray-on application
- Colorless, clear and odorless solution removing the need for curing
- Applicable to multiple surfaces including fabric, wood, steel, glass, faux leather
- Reduces bacteria and effective against viruses five minutes after application

Reuse

Where possible, we reuse materials in refurbishment projects to reduce our impact on the environment. Reusing materials not only reduces waste, cost and construction time, it ensures that the original history of the facility is not lost with the renovation.

Reuse flow

After checking seats for wear, damage, and malfunction, we propose the optimal refurbishment plan to match the customer's needs.

Reuse materials
- Leg, anchor bolt
- Connecting pipe
- Seat parts (back, cushion base, armrest, leg)
- Seat cushion (molded plywood core, frame, spring)

Repair method
- Sand, mend or recoat visible wear and tear
- Recover and use custom-made fabric
- Replace back and cushion
- Change cushion type (use Spacia*)
- Replace backrest and seat cushions (polyurethane foam)
- Add stability handle (improved accessibility)
- Repair mechanisms such as seat rotation

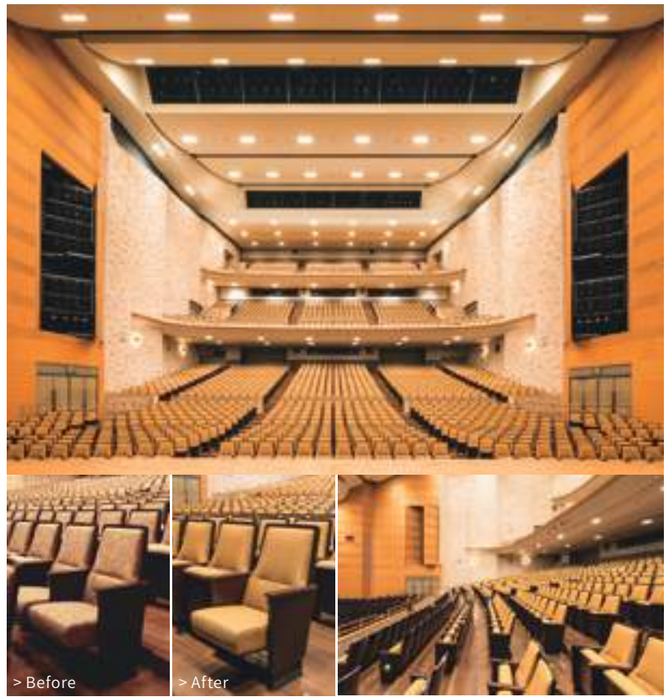
*Spacia: A seat with a focus on accessibility. See P73 for details.

Yasuda Auditorium, The University of Tokyo, Tokyo

Main Hall, Kamakura Performing Arts Center, Kanagawa

In 2017, 24 years after opening, the theater was in need of repair. We reupholstered the seats and retreated the wood sections. The upholstery fabric was custom made with a design enhancing the existing space while also adding something new. Backrests, armrests of aisle seats and other wooden components with noticeable peeling were repainted in a darker color to match the existing finish. Partial repairs were done when necessary to areas with more significant damage. Each seat was removed and treated in turn to ensure nothing was missed.

Reused items: Armrests, backrests (wood)



Kinokuniya Hall, Tokyo

Kinokuniya Book Store Shinjuku Main Store Building was designed by the late Kunio Maekawa in 1964. Selected by the Tokyo Metropolitan Government as a historical landmark, and recognized by DOCOMOMO JAPAN, it is an instantly recognizable symbol of Shinjuku. As part of a seismic retrofit, in addition to reinforcement, the hall seats, floor, foyer walls and ceiling were completely refurbished. We kept the original legs and repainted the armrests and leg supports, allowing us to renovate while preserving the legacy of the original design. Cushions were replaced with Spacia* for enhanced comfort and functionality.

Reused parts: Armrests, leg supports

Culture Hall, Compal Hall, Oita

Compal Hall is a sport and culture facility that opened in 1986. The repairs had to be carried out within the relatively short time of three months, and we reused as many parts as possible to keep costs down. The connecting pipes, legs, and anchors were kept. Cushions were replaced with Spacia*. We added an automatic tipping function and serpentine spring to improve the functionality and comfort of the seat. We replaced the synthetic resin molding in the seat back and armrest with wood, and added braille to seat numbers.

Reused parts: Connecting pipes, legs, anchors

*Spacia: A seat with a focus on accessibility. See P73 for details.

Renewal

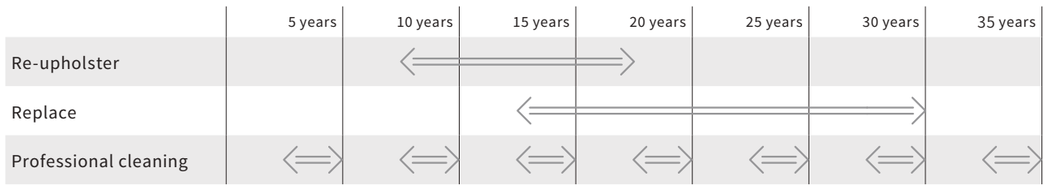
Renewal is a way to return the seat to near-new condition after signs of use start to show, and can also breathe new life into a facility.
We consult with the customer to put together a renewal plan tailored to their specific budget and needs.

Renewal Timing

Seats should be replaced every 15 to 30 years, and seating will be replaced several times during the life of a facility. When considering the most economical timing, or avoiding clashing with other maintenance that the building requires, it can sometimes be financially beneficial to carry out the renewal early. Renewal is not only aesthetic, but is an essential part of maintaining a safe and comfortable facility.
To ensure the same standard of safety, comfort and appearance, we recommend completing a renewal before wear becomes too visible.

Main Hall, Musashino Civic Cultural Hall, Tokyo

Recommended timing for renewal



Renewal check

Accurately assessing the condition of the seating helps to maintain the value of the facility. Renewal checks are a comprehensive and detailed inspection of seats. We create a proposal based on the check. The proposal will include suggested improvements, medium to long-term renewal plans, budget considerations and more.

3D Scanner

We use a 3D scanner with a margin of error of only a few millimeters. The scanner quickly calculates precise measurements for steps, slopes and installations.

Naruse Memorial Auditorium, Japan Women's University, Tokyo

The slightly small size of the original seats was revised in the refurbishment. The upsized seats required a design that matched the historic atmosphere of the building.
We replicated the distinctive Z-shaped leg from the original design and used it in the refurbished seating. The seats were again upholstered with faux leather, but this time in a more vivid shade. To improve note taking, we added a fold away writing tablet to the front row, and fitted seat backs with table boxes and foldaway tables.

Main Hall, Nagoya Civic Assembly Hall, Aichi

In this project, we wanted to renovate while retaining the historic value of the building. The seating in the main hall was restored to the design originally used when the building was completed, including replicating the notched design of the backrest cushion, and Nagoya City's maruhachi insignia in the seat leg. The seats were resized to provide better comfort and functionality for a modern-day patron. The cushion uses polyurethane foam and serpentine springs.
In 2020, Nagoya Civic Assembly Hall was registered as a Tangible Cultural Property (Structure), in recognition of the preservation of the hall in its original state.

History and Collaborative Designs

The History of Theater Around the World

BCE

Open Air Amphitheaters of Ancient Greece and Rome

The oldest theater still in existence is an open air theater built in Greece in around the 4th century BCE. The semi-circular, basin-shaped seating area is designed to fan out from the orchestra - the flat area in the center - to make it easier to see and hear the performance, and is considered to be the forefather of modern day theater spaces. 2,500 years ago, the orchestra would be where the chorus danced, sang, and recited the play.

The Roman Theater of Orange in Vaucluse, France, and the Teatro Greco, in Sicily, Italy, are excellent examples of amphitheaters from the Roman era.

Epidaurus Amphitheater, BCE

End of the 14th to 16th Century

The Renaissance and Roofed Theaters

The European middle ages were plagued by warfare, but from the end of the 14th to the 15th century, the Italian-led Renaissance saw the construction of roofed, Roman-inspired amphitheaters.

Teatro Olimpico, completed in 1585, embodies the Renaissance style. It set a precedent for lamp oil, candles and other lighting to be used instead of natural light.

Teatro Olimpico, 1585

End of the 15th to 18th Century

The Birth of Opera Houses

In the same era, opéra-ballet, with its perspective painted scenery and stage mechanisms, became popular with the aristocracy and rich families of Florence. Opera moved from the houses of the aristocracy to the Proscenium theater, remarkable for its quick scene changes enabled by drops, wings, and teasers, as well as traps, fly lofts and other stage mechanisms. Opera continued to grow in popularity from the 1600s onwards.

Margravial Opera House Bayreuth, 1747

End of the 16th to 17th Century

Theaters in England

English theaters developed in a different way to those on the continent. In London from 1576 to 1642, theaters were run solely by actor troupes, who would hire a manager and finance it all with ticket revenues. Plays by Shakespeare and other playwrights were performed on a stage set up in an inn courtyard, with the audience watching from the windows above. As the plays gained popularity, theaters replicating the courtyard design were built. Open air seats were placed around a flat stage, with circular or polygonal balconies above. The roof covered only the balconies and stage.

The Globe Theater was built in 1599, but when the Puritans seized power in 1642 and banned plays and other “immoral” entertainment, theaters disappeared from London altogether.

In 1660, with a monarch restored to rule, the ban was finally lifted. However, Shakespeare’s Globe was not rebuilt and it would be more than a decade before any theater appeared in London.

Palais Garnier (Opéra national de Paris), 1875

Bayreuth Festival Theatre, 1876

Teatro alla Scala, 1778

Vienna State Opera, 1869

Palais Garnier, 1875

The 19th Century

Paris Opera and Bayreuth Festival Theatre

The Palais Garnier, built in 1875, was the theater most synonymous with the Paris Opera company, until the Opéra Bastille opened in 1989.

Interestingly, as the Palais Garnier was being built, a very different type of theater was being built in Germany. In 1876, aided by the king of Bavaria, Wagner built the Festival Theater in the rural town of Bayreuth in a simple style free of the opulence of the Paris theater. Even now, the Wagner family continues to host the Bayreuth Festival every summer, and it is the only festival that is dedicated to performing the music drama of Wagner. All seats in the Bayreuth Theater face the stage, and this theater is where focusing the audience’s attention on the stage began. Bayreuth Theater had a huge influence on theater design and became the blueprint for modern theaters.

The 20th Century

Postwar Theaters

The Hamburg State Opera, West Germany, and the Berlin State Opera, East Germany, were rebuilt in 1955. The former was built in a modern, contemporary style, the latter in the style of a 19th century grand opera house.

The Berlin State Opera, Opéra Bastille, and Japan’s New National Theatre are contemporary in design, while the Bavarian State Opera, and Semperoper Dresden are built in the grand opera style.

New York Metropolitan Opera is an example of 20th century grand opera design. Düsseldorfer Schauspielhaus and England’s National Theater are examples of theaters with a non-proscenium stage.

20th to 21st Century

Modern Theaters’ Long Running Shows

From the 20th century onwards, long-running musicals became the norm for commercial theaters. Theaters would continue putting on the same musical until attendance dipped, and stage mechanisms, sets, lighting, acoustics and more were designed solely for that show. In Broadway and the West End, where less is more in production, theaters prioritized efficiency with only the basics in electrical equipment, staging, seating and lighting.

Public theaters, on the other hand, hosted opéra-ballet, and non-commercial works. A variety of works were performed throughout the year, with actors, scenes, costume and lighting which could be adapted to put on any show from the repertoire, as well as theater staff, facilities, and equipment.

Opera Houses Around The World

Although Tokyo has a big market for classical music, the city does not have many opera houses. In Europe and the US, where opera is revered as a composite art form, opera houses can be found everywhere from small towns to landmarks of major cities.

The History of Theater in Japan

End of 1600s to 1910s

Playhouse to Theater—The Introduction of Seating

While Europe's modern theater designs can be traced back in history, Japan's kabuki theaters and playhouses were little more than shacks with temporary roofs over part of the seating areas. Major theaters featured roofs from the end of the 1600s to the 1700s, but the audience sat in box seating on a level with the stage. Theater seating in Japan is thought to have changed in 1890, with the western-style seating installation at the Sogakudo hall at Tokyo Music School (388 seats). The next western-style theater to be built was the Renaissance-inspired Imperial Theatre (1,700 seats), built in 1911. Public halls, however, had not yet appeared in Japan.

The 1890s also saw the beginning of moving picture shows in Japan, and by the 1910s, the number of screenings had increased dramatically. For movies, the theater is dark and all seats must face the screen. As a result, from the 1910s to 1930s seats began to be installed in major theaters in Tokyo, Osaka, and Kyoto.

1910s to 1940s

The History of Public Halls

From the 1910s, as western culture expanded in Japan, construction began on cultural facilities known as "public halls." There were 20 halls built in the pre-war period including the first public hall, Osaka City Central Public Hall (Nakanoshima Auditorium, 1,846 seats), 1918, and the Tokyo Metropolitan Hibiya Public Hall, 1929. Hibiya Public Hall was also the only official concert hall in Japan at the time. Public halls were originally conceived as places for lectures and ceremonies. Over time, they grew to host music, entertainment, dance and theater performances. However, public halls were not designed for the arts.

During the 1930s, Japan had over 2,400 theaters and playhouses, including a wealth of regional theaters for Farmers' Kabuki, Noh and other traditional arts.

However, after many facilities were destroyed or damaged in WWII, performance arts previously presented in private theaters began to be hosted in public halls.

1945 to 1950s

The Arts Revival in Postwar Japan

After 1945, the restoration of theaters destroyed in the war began with Shinbashi Enbujo Theatre in 1948, Kabukiza Theatre in 1951, and Meijiza in 1958.

Similarly, new movie theaters began opening across the country as postwar films became a source of entertainment, in stark contrast to the military-themed movies of wartime.

1960s to 1980s

Prefectural and Civic Cultural Centers

Alongside the postwar recovery and economic growth of this period, there was a revival of the public hall, with facilities built throughout Japan including Tokyo's Bunkyo Public Hall and Shibuya Public Hall.

Ehime Prefectural Civic Hall (designed by Kenzo Tange), 1953, and the impressive Tokyo Bunka Kaikan (designed by Kunio Maekawa), 1961, were also built during this period. From this era onwards, public halls began to be facilities for the arts and cultural performances.

Construction of public halls (known as civic or cultural halls) with a capacity of 1,000 to 2,500 continued in earnest during this period.

The increase in facilities was partly due to government policy, but also to the public's demand for cultural and artistic entertainment. Many theater and art troupes formed in the postwar period, and private art appreciation groups became popular. However, while public halls were able to cater to a variety of tastes and activities, being multi-functional meant they lacked the specialist facilities and environment of theaters dedicated to a particular art form.

1980s to 1990s

From Multi-Purpose to Dedicated Facilities

Multi-purpose halls were built with a focus on quantity over quality, and as productions and audiences became more sophisticated, the demand for well-designed, dedicated theaters grew.

As multi-purpose halls became more unpopular, Japan saw a rise in the construction of Cultural Centers, theaters specially designed for music and theater, as well as Noh Theaters and other facilities dedicated to specific genres. However, even these facilities were criticized as being theaters in appearance only, and lacking the necessary content. Public halls addressed this by diversifying the content, presenting both self-produced works and works created with the public, including musicals, opera, and plays, later followed by educational and hands-on content such as workshops.

Bach Hall, designed specifically for concerts, opened in Miyagi in 1981 (seating refurbished in 2006), and in 1982 the Kumamoto Prefectural Theater became one of the first to have two halls created exclusively for concerts and plays.

The mid-80s bubble economy gave local governments money to play with, and in the 90s, Japan saw a rise in top grade live music clubs, concert halls, opera houses, and playhouses that were on a par with international venues.

The 1990s

From Public Cultural Halls to Public Theater

A new type of theater began appearing in the 1990s. At these facilities, performances were produced by in-house art directors and full time production staff. Examples include Art Tower Mito, and the Sumida Triphony Hall, who formed a franchise with the New Japan Philharmonic. In 1997, the New National Theatre opened with three stages: opera, drama, and non-proscenium. From this era, public cultural facilities began to be known as "public theaters" in Japan. These theaters were public in that they were run with the aim to bring culture and arts to the wider public community.

2000s to the present

Co-Existence of Public and Private Theaters

In 2001, the Basic Act for the Promotion of Culture and the Arts led to the start of government policy encouraging the dissemination and exchange of regional culture and aid for public theaters and halls. From 2010, as the Agency for Cultural Affairs' strategy shifted to the creation and sharing of arts and culture from top-grade theaters and halls, regional facilities were promoted as centers for art and culture. In Tokyo, major theaters such as the Shinjuku Koma Theater, Tokyo Welfare Pension Center and Aoyama Theatre closed due to disrepair or mismanagement, while others such as Shibuya Public Hall and Nippon Seinenkan Hall were rebuilt, and the city saw the addition of new live entertainment venues. Other newly built halls and theaters include the Tokyu Theatre Orb, KAAT Kanagawa Arts Theater, TBS Akasaka ACT Theater, J:COM Hall Hachioji.

Since 2019, the trend for more specialized facilities has continued with the new Takasaki City Theatre and Toshima Arts and Culture Theatre, and the renovated Nakano Sunplaza.

Box seats

Osaka City Central Public Hall, 1918

Tokyo Metropolitan Hibiya Public Hall, 1929

Kabukiza Theatre (fourth phase 1950 to 2010), 1951

Meijiza, 1958

Tokyo Bunka Kaikan, 1961

Shibuya Public Hall, 1965

Kanagawa Kenmin Hall, 1975

Kumamoto Prefectural Theater, 1982

Biwako Hall Center for the Performing Arts Shiga, 1998

Tokyu Theatre Orb, 2012

History

Japanese Theaters and Kotobuki Seating

There are almost 3,000 public and private facilities for arts and cultural performances in Japan, of which nearly 2,200 are public facilities. Kotobuki Seating has been making theater seating since before public cultural facilities existed and is integral to the history of theater seating in Japan.

Main Hall, Tokyo Bunka Kaikan, Tokyo

Kotobuki Seating's 100 Years of Theater Seating

From 1914

Production Begins

Founded in 1914, Kotobuki Shoten became involved in the world of theater seating by suppling seat legs for the 800-seater Imperial Hotel Theater designed by Frank Lloyd Wright (1923), and for the 1,700-seater Imperial Theater designed by Tamisuke Yokogawa (1924).

The first full seating installation was in 1925 for the Yasuda Auditorium at The University of Tokyo. This was the beginning of the 100 year history of Kotobuki Seating.

From 1926

Installations in Public Halls

Kotobuki Seating began installations in public halls with the Honjo Public Hall built in 1926 (later renamed Ryogoku Public Hall and demolished in 2015), Tokyo Metropolitan Hibiya Public Hall in 1929 (1,000 seats on the first floor, all with leather upholstery), and the Nagoya Civic Assembly Hall in 1930.

Before public halls, Kotobuki Shoten gained experience with private facilities such as the Yasuda Auditorium of The University of Tokyo and the first Nippon Seinenkan Hall in 1925, and the Okuma Auditorium of Waseda University and the Mitsukoshi Theater in 1927.

When the Osaka Kabukiza opened in 1932, Kotobuki Seating placed an ad in the theater publication advertising their services as a seating manufacturer.

From 1931

Seeking Business Overseas

During the war, the number of projects overseas increased, including the Shanghai Institute of Natural Science, China in 1931, Keijo Public Hall, South Korea in 1935, Taipei Zhongshan Hall, Taiwan in 1936.

Diagram of connecting seats, Yasuda Auditorium, The University of Tokyo, 1925

Mitsukoshi Theater, 1927

Tokyo Metropolitan Hibiya Public Hall, 1929

Nagoya Civic Assembly Hall, 1930

A mechanism called an akansetsu was attached to each leg and arm to allow for seat rotation. The naming has many connotations, but at the time evoked "not making a sound".

Shanghai Institute of Natural Science, 1931

Keijo Public Hall, 1935

From 1947

Reopening of Theaters and the Golden Age of Cinema

After the war, we supplied seats for the rebuilt Shinbashi Enbujo Theatre (1,148 seats), Kabukiza Theatre (1,500 seats), and Mejiza Theatre (1,131 seats).

As cinema entered the Golden Age, we also installed seats in all movie theaters operated by Shochiku, Nikkatsu, Toei and Chuei. The postwar movie audience wanted to be entertained in comfort, and theater seats had to live up to that expectation.

It was during this era that the so-called Z leg was designed. The Z shape gave more frontal leg and body space. It was considered to be fundamental to product design and took the world by storm.

However, after the 1964 Tokyo Olympics, the rise of television and the diversification of entertainment led to a drop in theater attendance.

In 1947, Kotobuki Seating supplied 3,500 theater seats for a movie theater in the Occupation Forces' military facility. When the officer in charge learned we were also the manufacturer for the Keijo Public Hall, with which he was familiar, he decided to trust us with a much larger order. As a result, from 1950 to 1957, we supplied 120,000 seats to facilities including the Washington Heights Theater and the FEAMCOM Airfield.

Around this time, we patented self-rising theater seats (which stop when the seat is lowered and rise again when the occupier stands) and a utility model was registered.

From the 1960s

Civic and Cultural Hall Construction Boom

In the 1960s, halls without orchestra pits were finally replaced with top-grade theaters and halls. The Tokyo Bunka Kaikan designed for concerts and operas was completed in 1961, and the Nissay Theatre opened in 1963, welcoming the Deutsche Oper Berlin for the first time to Japan. In 1964, Kinokuniya Hall became the main theater for the Shingeki movement. The National Theatre, however, which opened in 1966, was designed as a multi-purpose hall having been planned when theaters were in short supply.

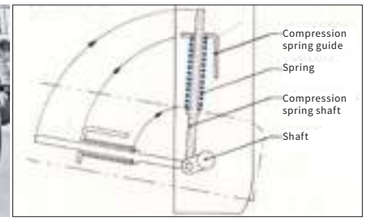
The TS-2567 theater seat, launched in 1969, was designed specifically for multi-purpose halls and was different to those used at Tokyo Bunka Kaikan and Nissay Theatre. With legs pressed from steel plate, and a covered outer back and seat base, the simple yet comfortable design made it a popular choice for public and prestigious halls, becoming a signature Kotobuki Seating product.

Marunouchi Nikkatsu Theatre, 1954

Yomiuri Kaikan Yomiuri Hall, 1957

FEAMCOM Airfield, 1948

Washington Height Theater, 1948



Self-Rising Seat

Tokyo Bunka Kaikan, 1961

National Theatre, 1966

Nissay Theatre, 1963

Shizuoka City Culture Hall, 1978

Kanagawa Kenmin Hall, 1975

TS-2567

From the 1980s

Specialized Halls and Theaters

From the 1980s, there was a rise in theaters and halls specially designed for a particular purpose. Examples include the Bach Hall in 1981, Kumamoto Prefectural Theater in 1982, and the Suntory Hall in 1986 - the first vineyard style concert hall in Japan, and one of the best known privately owned halls in the country.

Theater seats that prioritize acoustics are made from solid wood, and from this point on wooden theater seats became the standard. The industrial-style design was hidden, with the wood brought to the forefront in an aesthetic that was more suitable for a dedicated theater.

As a result of the late 80s bubble economy, the 90s saw more segmentation in theater specialization and a variety of theater seating designs.

From the 1990s

Diversification of Dedicated Theaters and Halls

The late 1990s saw the emergence of theater seats with built-in air conditioning systems. These systems use a zoned air conditioning system to allow for targeted ventilation in seating areas. This era also saw an increase in halls specifically for concert, opera or theater. Conversely, the 2000s saw the closure or rebuilding of multi-purpose facilities that had fallen into disrepair.

During this period, Kotobuki Seating welcomed overseas brands to the group with Audience Systems (UK) joining in 1993, Quinette Gallay Renaissance (France) in 2014, and Ferco Seating Systems (Malaysia) in 2016, allowing us to expand our product lineup and create a more global and diversified brand.

Since 2019, many major theaters and halls in Japan have undergone large scale renovation or expansion projects including Takasaki City Theatre, LINE CUBE SHIBUYA (Shibuya Public Hall), and Toshima Arts and Culture Theatre, new facilities such as the Nakano Sunplaza are also being built. We foresee an increase in facilities that will cater to a wide variety of classic and popular entertainment.

Theater seats will need to continue evolving and adapting to the changing demands of theaters and audiences of the future.

Suntory Hall, 1986

Bunkamura Orchard Hall, 1989

Tokyo Metropolitan Theatre, 1990

Quinette Gallay Renaissance (WOOD 2 BR)

Ferco Seating Systems (Primera Caspian)

Audience Systems (Icon)

The Globe Theatre, Stockton-on-Tees, 2021 (Audience Systems)

Santomyuze, Ueda Performing Arts & Cultural Center, 2014

Sapporo Cultural Arts Theater hitaru, 2018

Takasaki City Theatre, 2019

Selection of Major Seating Installations through the Years (Abridged)

∗Number of seats is the total number of seats in the main hall.
∗U: Update (Renewal), R: Renovation
∗Facilities are located in Japan unless otherwise stated.

		(Seats)
1923	Imperial Hotel Entertainment Hall	800
1924	Imperial Theatre	1,700
1925	Yasuda Auditorium, The University of Tokyo	1,144
	Nippon Seinenkan Hall	2,000
1927	Okuma Auditorium, Waseda University	1,123
1929	Tokyo Metropolitan Hibiya Public Hall	Approx. 1,000
1930	Nagoya Civic Assembly Hall	Approx. 2,000
1935	Keijo Public Hall, Korea	1,800
1936	Taipei Zhongshan Hall, Taiwan	2,056
1947 ～	Allied Occupation Forces Facility	Approx. 120,000
1948	Shinbashi Enbujo Theatre	1,148 R
1951	Kabukiza Theatre	Approx. 1,500 R
1954 ～	Major Movie Theaters (Operated by 4 private companies including Shochiku)	
1958	Meijiza	1,131 R
1961	Tokyo Bunka Kaikan	2,303
1963	Nissay Theatre	1,358
1965	Shibuya Public Hall	2,318
1966	National Theatre	1,616
1967	Niigata Prefectural Civic Center	2,278
1973	NHK Broadcasting Center	3,601
1975	Kanagawa Kenmin Hall	2,442
1977	Asakusa Public Hall	1,082
1979	Nippon Seinenkan Hall	1,309 U
1980	Hitomi Memorial Hall, Showa Women's University	2,008
1982	Kumamoto Prefectural Theater	1,810
1983	National Noh Theatre	591
1984	National Bunraku Theatre	753
1986	Suntory Hall	2,006
1988	Sonic City Hall	2,495
1989	NHK Hall	3,677 U
	Bunkamura Orchard Hall	2,150
1990	Art Tower Mito	708
	Tokyo Metropolitan Theatre	2,017
	Taipei International Convention Center, Taiwan	3,145
1991	Okayama Symphony Hall	2,001
	Fuchu Forest Art Theater	2,017
	Hitachi Civic Center	830
	Minamiza Theatre	1,030 U
1992	Aichi Prefectural Art Theater	2,520
1994	Saitama Arts Theater	776
	Act City Hamamatsu	2,336
	Glyndebourne, United Kingdom	1,358 U

1983 National Noh Theatre

1986 Suntory Hall

1990 Art Tower Mito
Photo courtesy of Art Tower Mito, photo by Jun Tazawa

1994 Saitama Arts Theater

2011 KAAT Kanagawa Arts Theatre

2019 TOKYO TATEMONO Brillia HALL

		(Seats)
1995	Kyoto Concert Hall	1,839
1996	Royal Albert Hall, United Kingdom	1,550 U
1997	Sumida Triphony Hall	1,801
	Nagoya Noh Theater	635
1998	Biwako Hall, Center for the Performing Arts Shiga	1,848
	Yokohama Minato Mirai Hall	2,020
2003	Kitakyushu Performing Arts Center	1,262
	National Theatre Okinawa	632
2004	Muza Kawasaki Symphony Hall	1,907
2005	Shimane Arts Center 'Grand Toit'	1,500
	Hyogo Performing Arts Center	2,000
	Seoul Art Center Concert Hall, Korea	2,523
2006	National Noh Theatre	637 U
	Shibuya C.C.Lemon Hall	2,084 U
	Suginami Koukaidou	1,190 R
	Nakaniida Bach Hall (Nakaniida Culture Center)	684 U
2007	Suntory Hall	2,006 U
	Theater Creation (formerly Geijutsuza Theater)	611 R
2009	Nikkei Hall	610 R
2010	Shinkabukiza (Osaka)	1,453 U
2011	Yurihonjo City Cultural Center KADARE	780
	KAAT Kanagawa Arts Theatre	1,300
2012	Tokyo Metropolitan Theatre	1,999 U
	Tokyu Theatre Orb	1,972
2013	Festival Hall	2,700
2014	Ueda Performing Arts & Cultural Center	1,530
	Tokyo Bunka Kaikan	2,303 U
2015	Bunkamura Orchard Hall	2,105 U
	Lotte Concert Hall, Korea	2,036
2016	Nagano City Arts Center	1,292
	ROHM Theatre Kyoto	2,005 U
	Nissay Theatre	1,334 U
2017	Nippon Seinenkan Hall	1,249 R
2018	Sapporo Cultural Arts Theater hitaru	2,302
	Imperial Theatre	1,826 U
2019	TOKYO TATEMONO Brillia HALL	1,300
	Aichi Prefectural Art Theater	2,480 U
	Nagoya Civic Assembly Hall	1,552 U
	Takasaki City Theatre	2,027
2020	PARCO THEATER	636 R

Nissay Theatre

The Nissay Theatre is located inside Nippon Life Insurance's headquarters building, which faces Hibiya Park near the Imperial Palace. Installing a full size theater inside a commercial office building was a revolutionary concept when the architect Murano Togo undertook the commission. The Nissay Hibiya Building became a central component of Murano's incredibly diverse legacy. During the theater's inaugral year, a highlight of the program was a production of Beethoven's Fidelio by the Deutsche Oper Berlin. That set the tone for what would become a tradition of presenting world class productions.

Murano imparted gravitas to the building by deploying mannari-ishi pink granite in the exterior. To establish a mood of anticipation, the grand staircase and spiral stairway that convey spectators to their seats are both carpeted in red, and the lounges on each floor are ornamented with marble tesserae. Engendering an air of fantasy are the curved theater ceiling and walls, and the variegated glass tiling on the walls. The multicolored plaster ceiling embedded with some 20,000 pearl oyster shells adds a further dream-like quality. A refurbishment in 2015 and 2016 honored Murano's intent. It included, for example, replacing the fabric on the seats and restoring them to their original lustrous salmon pink.

Location: Chiyoda Ward, Tokyo Owner: Nippon Life Insurance Company Architect: Murano Togo
Completed: 1963 Remodeled: 2016 Seating: 1,334

Matsumoto Performing Arts Centre

Light emanates from the Matsumoto Performing Arts Center though an irregular pattern of glass inlay in the outer walls. Entry is by way of a meandering concourse in the manner of a woodland path. The stage in the Grand Hall, equipped with both a side and a rear stage, is sufficiently versatile for opera productions. A gradation from bright red to black that unfolds across the seating and on the walls focuses attention on the stage. The seating design echoes the curvature of the four levels of balconies. Behind the stage in the Grand Hall is the Special Theater, complete with rollback seating. The Small Hall brings the audience and performers together in a boxed, common space. Theater Park, the second-floor lobby, offers respite before and after performances and during intermissions. On clear days, the observation deck rewards visitors with spectacular views of Nagano's alpine scenery.

Location: Matsumoto City, Nagano Owner: Matsumoto City Architect: Toyo Ito and Associates, Architects
Completed: 2004 Seating: Grand Hall 1,800 / Special Theater 360 / Small Hall 288

Akiha Ward Cultural Center

Standing near Niigata's Niitsu Hill, the Akiha Ward Cultural Center reflects the bluff's topography in its architecture. As a platform for nurturing community spirit, the center also reflects the spiritual respite afforded by the hillside greenery. Meeting rooms, practice rooms, and the lobby line the hallway and interconnect in the manner of the nearby hiking trails. The rounded walls and ceiling of the cave-like hall convey high-quality sound. Aluminum vanes in the windows enhance the acoustics further and filter light in the manner of forest trees.

Location: Niigata City, Niigata Owner: Niigata City Architect: Chiaki Arai Urban and Architecture Design
Completed: 2013 Seating: 496

Nippon Seinenkan Hall

Promoting cultural and sporting activity and international exchange among young people is the express purpose of the Nippon Seinenkan Hall. Japan's successful bid to hold the 2020 Olympic and Paralympic Games brought about the rebuilding of the hall, which is near the new National Stadium. This is the third generation Nippon Seinenkan Hall. It stands 80 meters south of the site of its predecessor, which was built in 1925 and rebuilt in 1979. The Nippon Seinenkan Hall occupies the first to fourth floors of the 16-story building. On the fifth to eighth floors are offices, and a hotel occupies the floors above. The hall has inherited the basic shape and the vertically grained wood paneling of the second generation hall. Filtered lighting sets an aesthetic tone. In the seating, wood elements in brown and dark gray and upholstery fabric in chromatically textured green evoke the parkland verdure around the Nippon Seinenkan Hall. Varying the tone of green upholstery across three levels—darker at the front of the hall, lighter toward the rear—amplifies the sense of depth. The seat backs and the chair seats narrow outward, lending a sharp profile to the seating. A compact configuration for the seats maximizes the breadth of the aisles.

Location: Shinjuku Ward, Tokyo Owner: Nippon Seinenkan Architect: Kume Sekkei Co., Ltd.
Completed: 2017 Seating: 1,249

Tsuruoka Art Culture Terrace

The Tsuruoka Art Culture Terrace stands in a historic corner of Tsuruoka City. Just a few steps away is the Chidokan, a school established in 1805 by the clan that controlled the region around Tsuruoka. Nearby are rolling mountains, whose ridgelines have influenced the sweeping rooflines in the modernistic architecture of the Tsuruoka Art Culture Terrace. A passageway winds through the building, past the Small Hall, dressing rooms, rehearsal rooms, meeting rooms, day care room, and other ancillary rooms. Along the passageway are sofas and chairs designed by SANAA, the lead architectural firm in the Tsuruoka Art Culture Terrace project. Adopting a vineyard style layout in the Large Hall has created an immediacy between the audience and the performers. Projecting the balcony seats over the rear seating on the first level has minimized the distance from the stage for everyone. In accordance with the architects' instructions, straight-line configurations prevail in the seat backs, the chair seats, and the legs. A handcrafted angularity for the seat backs and armrests emphasizes the traditional character of the seating design. And light-toned fabric covering for the seating upholstery brightens the mood overall.

Location: Tsuruoka City, Yamagata Owner: Tsuruoka City Architects: SANAA, Niibo Kenchiku Sekkei, Ishikawa Sekkei Office
Completed: 2017 Seating: Large Hall 1,120

Danjuro, Echigo Tsumari Auditorium

The Echigo Tsumari Auditorium, Danjuro created a single home for several facilites of the Tokamachi Central Community Center as well as an impressive concert hall. Building Danjuro was part of an initiative designed to promote interaction among members of the community through cultural and social undertakings. The proscenium arch hall evokes ancient pottery (3500–2500 BCE) embellished with flamelike ornamentation that was unearthed in Tokamachi. The hall's stage curtain presents different colors and patterns when viewed from different angles, like the glimmering surface of the nearby Shinanogawa river and the dancing flames on Tokamachi's ancient pottery. The hall, though mainly for musical performances, also accommodates theatrical performances and talks. It has, for example, a hanamichi walkway that can be installed for Kabuki and other traditional performance genres.
Danjuro cuts a sharp profile with its steep roof, which captures and casts a varying pattern of shadows through the day and through the changing seasons. Stretching alongside the auditorium is the 110-meter Gangi Gallery, fitted with overhead louvers of Niigata cedar. Tokamachi has long been famous for the kimono made there, and a rooftop overlay of multicolored silk woven by local artists produces stunning visual effects come evening in the Gangi Gallery.

Location: Tokamachi City, Niigata Owner: Tokamachi City Architects: Azusa Sekkei, Tsukada Sekkei
Completed: 2017 Seating: 708

Auren Community Center Plaza

This community center stands in Takada Park, in the center of Joetsu City, Niigata. The hall features a moveable seating system to create a multi-purpose space. Seats can be retracted to create a wide area, and by partially opening the hall wall, the lobby and hall space can be integrated to open up the entire Auren Plaza for a large-scale event. The hall interior was inspired by the white hues and shapes of falling snowflakes. From the ceiling to the inner walls and the acoustic reflectors on the stage, the design evokes the stunning snowscape of Joetsu City. The walls' protruding hexagonal columns create a complex surface that enhances the acoustics.

Location: Joetsu City, Niigata Owner: Joetsu City Architects: ISHIMOTO architectural & engineering firm
Completed: 2017 Seats: 606

Sapporo Cultural Arts Theater, hitaru

The Sapporo Community Plaza took shape as part of the massive redevelopment project around Sapporo Sosei Square. It has brought a new dimension to Sapporo lifestyles, evidenced by the library users bearing coffee from the first-floor café. The center's premier attraction is the Sapporo Cultural Arts Theater, Hitaru. That venue is a large hall fitted with multiple stages for rotating sets smoothly and quickly to support full-scale operas, ballets, and musicals. The theater was designed with a sense of European flair. Red upholstery adorns the seating amid wood-paneled walls. Three levels of balconies wrap around the proscenium arch stage. The first level seats support a comfortable leaned back position, where as the balcony seat backs are set at an optimized angle for viewing. A commitment to optimizing the experience of appreciating performance art is manifest in the organic curvature of the first level seating. White birch from Hokkaido is integrated into the wood fittings, including in the straight seat backs and the curved armrests. Including blue, green, and yellow thread in the weave of the upholstery fabric has resulted in a finish that changes with the angle and intensity of the incident light. In the Creative Studio, movable seating offers a choice of layouts. The space switches easily between a flat studio and a small auditorium equipped with stepped seating.

Location: Sapporo City, Hokkaido Owner: Sapporo City Architects: Nikken Sekkei, Hokkaido Nikken Sekkei
Completed: 2018 Seating: 2,302

Grand Theatre, Takasaki City Theatre

The Grand Theater is a multipurpose hall with one of the widest stage frontages in Japan, and is furnished with a stage mechanism to accommodate a range of performances. Prioritizing the needs of an aging society, the 2000 seats were limited to two floors to reduce the number of steps. The seats are upholstered in red with multicolored horizontal threads woven into the fabric, creating an effect which appears plain from afar, but richly expressive closer up. The design represents the diversity of cultural arts and blends with the reddish wood tones of the interior and seats. The curved lines of the seat echo the wall design, evoking musical instruments and creating a sense of unity.

Location: Takasaki City, Gunma　Owner: Takasaki City　Architect: AXS SATOW INC.
Completed: 2019　Seats: 2,027

Naha Cultural Arts Theater NAHArt

The 1,600-seat Grand Theater is equipped with the essential facilities required to accommodate a variety of performing arts. The seating and equipment layout has been meticulously designed to connect the performers and audience. The interior is themed around an Okinawan undersea gusuku (castle). Seating is designed to resemble the ocean floor at ground level and shallow water in the upper, with four-color upholstery placed in random graduation to enhance the effect. The ceiling is a mosaic in light blue tones, representing the shimmering surface of the sea seen from the ocean floor. The fabric evokes vivid coral reefs, light filtering through gentle waves, and coral spawning, expressing the beginning of life and hope for the future.

Location: Naha City, Okinawa　Owner: Naha City　Architects: Kohyama Atelier, Kume Sekkei Co., Ltd., Nerome Sekkei, Inc.
Completed: 2021　Seats: 1,602

Technology and Design

Seating Layout

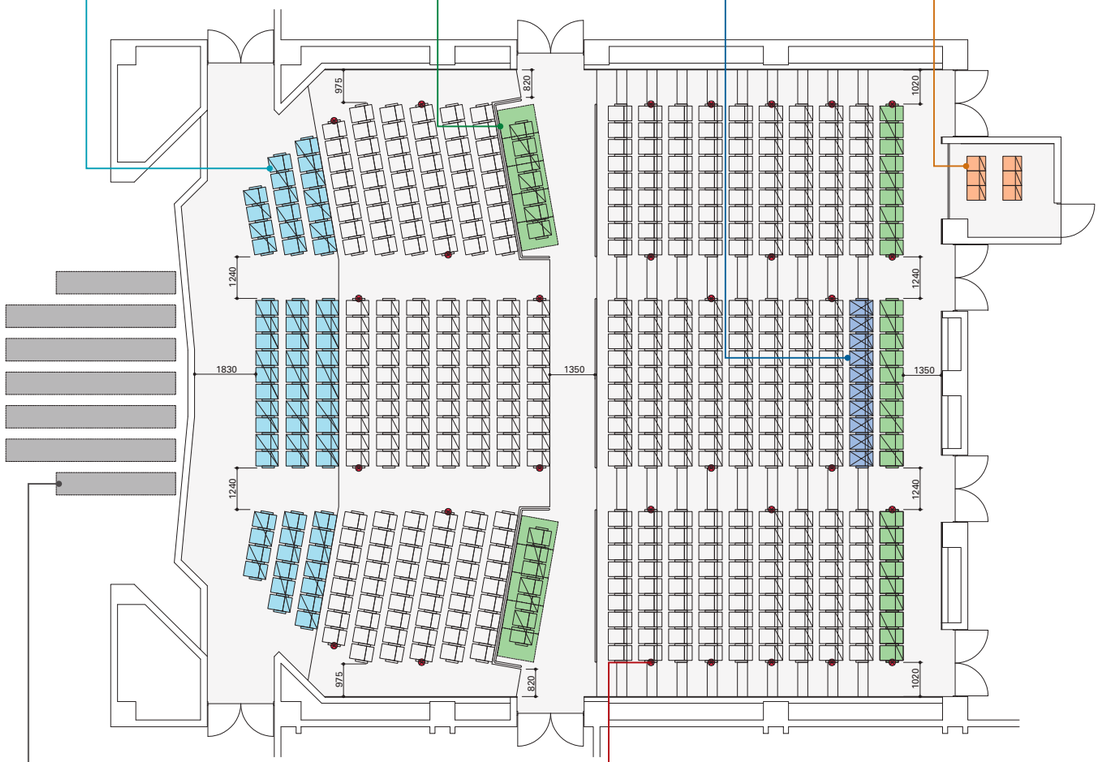
Seating in entertainment facilities must comply with local government and fire regulations. Our seating layout proposals make effective use of the facility while also complying with necessary standards.

Fold-down Removable Seating
Fold-down removable seating is used in the three front rows and stored under the stage. →P111

Wheelchair Space
Easy-to-operate removable seating ensures space for wheelchair users. This area must be close to an exit, have good visibility, and be easy to evacuate from in an emergency. →Removable seating: P111

Fold-down Seating
Placed in the central block to accommodate sound decks and other equipment. Can be converted back into a seat when necessary. →P111

Family-friendly Seating
Family-friendly space for patrons accompanied by infants and young children. →P111



Under Stage Storage
Stacking chairs can be stacked on the dolly and stored under the stage.

Aisle Lighting
Lighting is installed with considerations for safety and performer sightlines. →P112

Seating Variations

Removable Seating / Fold-down Removable Seating / Fold-down Seating / Family-friendly Seating

Removable Seating

Seating can be removed to make space for an orchestra pit, runway, wheelchair users, and more.

Removable Seating Unit

Base ___ Steel paint finish
Removable Mechanism ___ 50 diameter swivel caster (black), one-touch operation

Fold-down Removable Seating

The backrest folds down for a compact storage solution that fits under the stage. Fitted with casters for movability.

Fold-down Removable Seating Unit

Base ___ Steel paint finish
Removable Mechanism ___ 50 diameter swivel caster (black), one-touch operation
Fold-down Mechanism ___ Steel, synthetic resin molding

Fold-down Seating

Backrest folds down to create a stable surface for sound decks and equipment.

Fold-down Seating Unit

Fold-down Mechanism ___ Steel, synthetic resin molding

How to move

When moving

Fixed in place

How to fold down

Pull backrest up

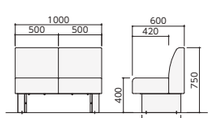
Fold down

Family-friendly Seating

Family Seat
A sofa seat designed for an adult and child to share. The seat is large enough for an infant to take a nap when tired.

Family seat
TS-0105

Upholstery ___ Standard fabric
Backrest ___ Plywood, upholstered polyurethane foam
Seat ___ Plywood, upholstered polyurethane foam
Leg ___ Steel, paint finish



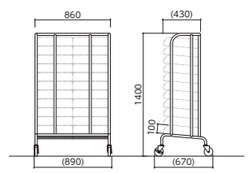
Child Seat (Booster Seat)
Added to a seat cushion to allow the child improved sightlines. Stacked on a dolly for compact storage.

Child Seat
TS-0010

W400 D390 H100
Seat ___ Standard fabric, upholstered polyurethane foam

Dolly
FE-0022 (for TS-0010)

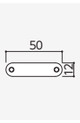
Frame ___ Steel paint finish
Caster ___ 100 diameter, stopper on front wheels only.
Max Capacity ___ 22



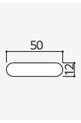
*Please see your sales rep for prices.

Seat Number Plate / Row Number Plate / Aisle Lighting

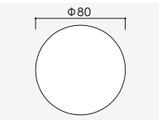
Seat Number plate / Row Number Plate

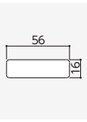
Fixed plate (screw)

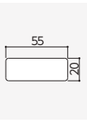
Engraved

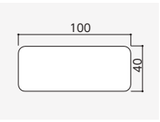
Round

Fixed type (resin)

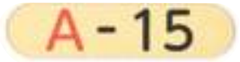



Frame type (removable plate)

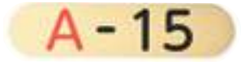
Square

PVC plate
(white, matte finish)



PVC plate
(matte brass finish)

Aluminum plate
(brushed silver finish)



Aluminum plate
(brushed brass finish)

Upgrade your seating with accessible number plates

A bigger number plate makes it easier for patrons to find seats.

Options include braille, a protruding plate, and other accessible design elements.

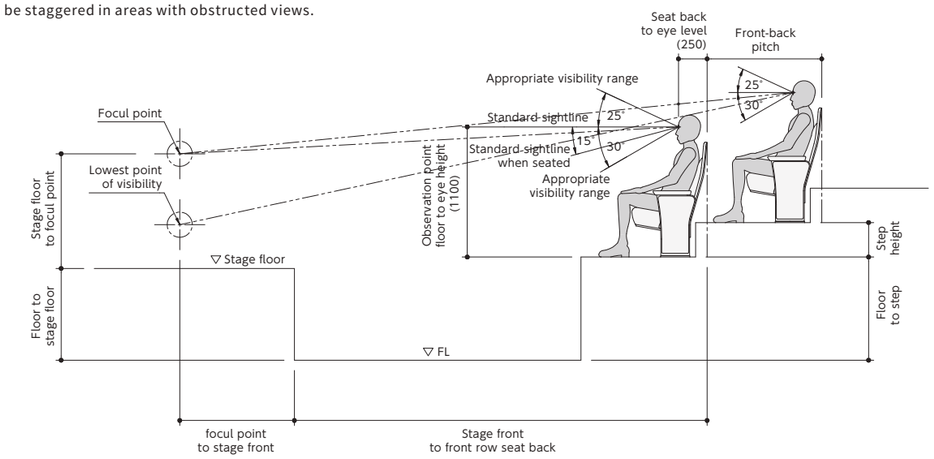
Aisle Lighting (LED)

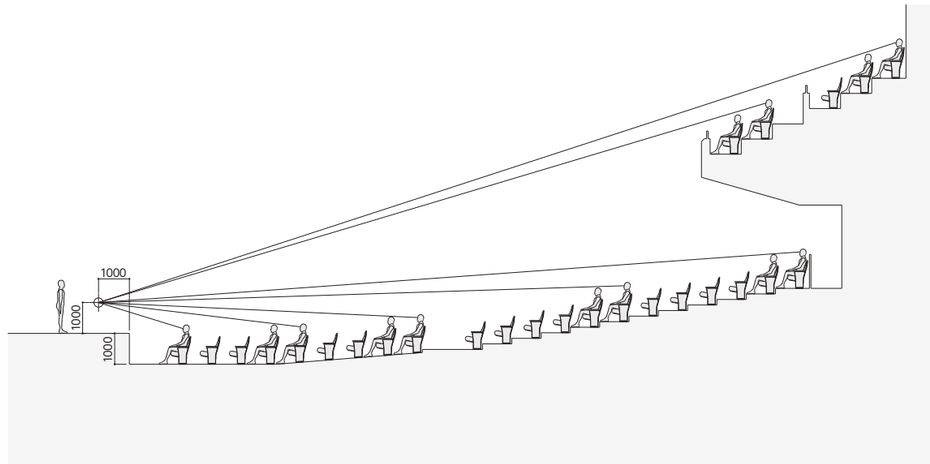
Aisle lighting is powered by the standard power source. In the event of a power cut, lighting switches to emergency power to illuminate the passageways.

Sightlines

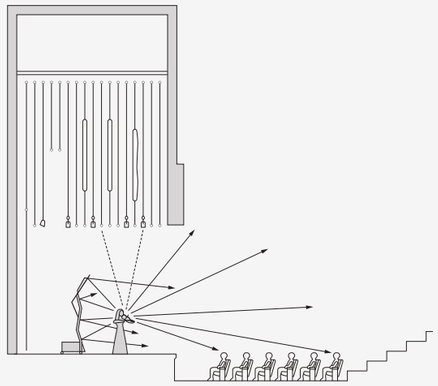
Sightlines

Sightlines are an essential consideration for seating layouts. We use cross sections of halls to ensure sightlines are unobstructed.
Seating can be staggered in areas with obstructed views.





Simple Sound Reflector



Adaptable design, easy installation and compact storage

A compact solution for halls with occasional concert performances, and smaller halls without the capacity for fixed standard acoustic panels. Can also be used in multi-purpose halls and auditoriums.

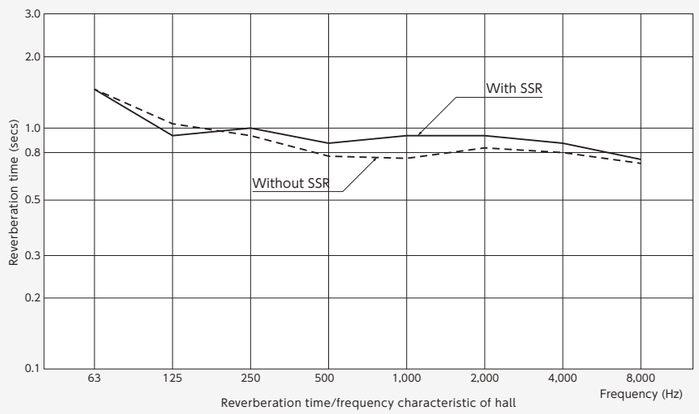
Product features

- Less expensive than standard acoustic panels
- Can be folded and stored when not in use
- Fitted with casters for easy set-up
- Flexible and adaptable for different events
- Enhances both sound and speech for a wide use of applications

Acoustic measurements for Simple Sound Reflector (SSR)

To assess the acoustic capabilities of SSR, we took measurements with and without SSR installed.

Results



Reverberation time/frequency characteristic of hall

Effect of SSR

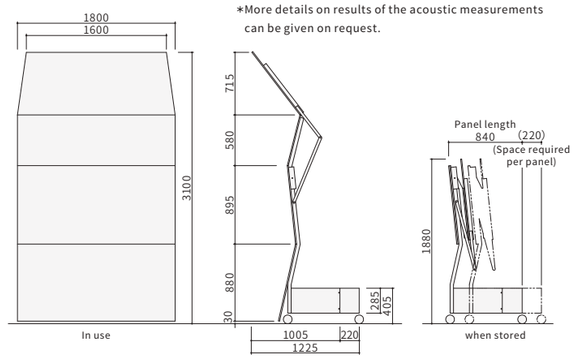
- Extends reverberation time
- Sufficient reflection of sound for concert and other performances
- Increases acoustic pressure

Simple Sound Reflector
SSR-1001

Panels — Polyester faced plywood
Edge: resin
Support / base — Steel, paint finish
W1800 D1225 H3100

*More details on results of the acoustic measurements can be given on request.

Once folded can be stacked horizontally.



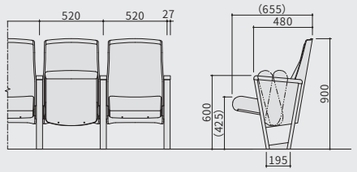
*Please see your sales rep for prices.

Product Descriptions and Diagrams

Product Specifications

Loop

Low back
TS-133828

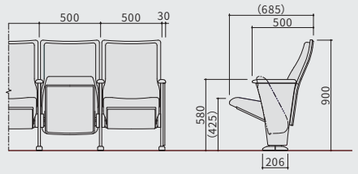


∗Diagram shows W520. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Plywood, wood veneer
Arm — Armrest: Solid wood
Aisle Panel: Plywood, wood veneer
Inner Panel: Upholstered polyurethane foam
Leg — Steel, paint finish
Seating width/person — 500 to 550 mm/19.7 to 21.7 inches
Crown Height — 425 mm/16.7 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 480 mm/18.9 inches

Carol

Low back
TS-727615

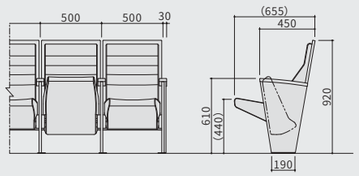


∗Diagram shows W500. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Plywood, wood veneer
Arm — Armrest: Solid wood
Aisle Panel: Plywood, wood veneer
Inner Panel: Upholstered polyurethane foam
Leg — Steel, paint finish
Seating width/person — 460 to 550 mm/18.1 to 21.7 inches
Crown Height — 425 mm/16.7 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 500 mm/19.7 inches

Duck Tail Seat®

Low back
TSA-146513



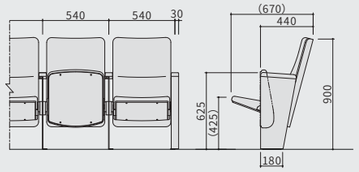
∗Diagram shows W500. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Serpentine spring, molded polyurethane foam
Arm — Armrest: Solid wood
Aisle Panel: Plywood, includes inner panel
Leg — Steel, paint finish
Seating width/person — 460 to 550 mm/18.1 to 21.7 inches
Crown Height — 440 mm/17.3 inches
Backrest Height — 920 mm/36.2 inches
Closed Envelope — 450 mm/17.7 inches

∗Patented and design registered for seat only.

Orchid

Low back
TS-268246

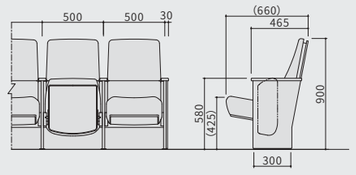


∗Diagram shows W540. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood
Seat — Polyurethane foam
Seat Bottom Panel: Plywood
Arm — Armrest: Solid wood
Aisle Panel: Plywood
Leg — Steel, paint finish
Seating width/person — 500 to 580 mm/19.7 to 22.8 inches
Crown Height — 425 mm/16.7 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 440 mm/17.3 inches

MyAir® T4

Low back
TS-424251



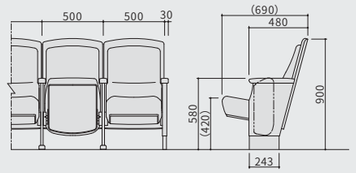
∗Diagram shows W500. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Plywood, wood veneer
Seat — Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Plywood, wood veneer
Arm — Armrest: Solid wood
Aisle Panel: Wood veneer
Leg — Steel, paint finish
Air Duct — Steel, paint finish
Seating width/person — 460 to 550 mm/18.1 to 21.7 inches
Crown Height — 425 mm/16.7 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 465 mm/18.3 inches

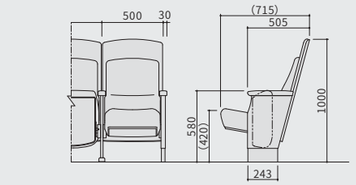
∗MyAir is a registered trademark.

Concert

Low back
TS-154211L



High back
TS-154211H

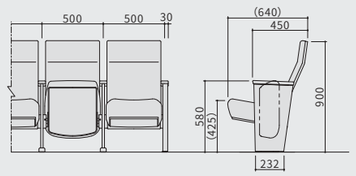


∗Diagram shows W500. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Plywood, wood veneer
Arm — Armrest: Solid wood
Aisle Panel: Wood veneer
Leg — Steel, paint finish
Seating width/person — 480 to 550 mm/18.9 to 21.7 inches
Low back —
Crown Height — 420 mm/16.5 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 480 mm/18.9 inches
High back —
Crown Height — 420 mm/16.5 inches
Backrest Height — 1000 mm/39.4 inches
Closed Envelope — 505 mm/19.9 inches

Crescendo

Low back
TS-114241



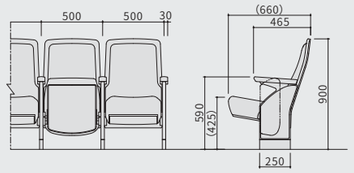
∗Diagram shows W500. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Plywood, wood veneer
Arm — Armrest: Solid wood
Aisle Panel: Wood veneer
Leg — Steel, paint finish
Seating width/person — 460 to 540 mm/18.1 to 21.3 inches
Crown Height — 425 mm/16.7 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 450 mm/17.7 inches

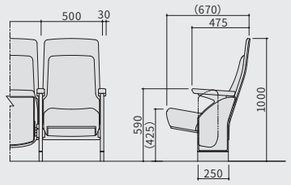
∗Please see your sales rep for color samples and prices.

Unison

Low back
TS-194281L



High back
TS-194281H

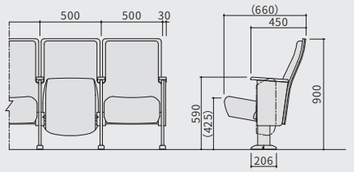


∗Diagram shows W500. ∗Sizes when open shown in ( ).

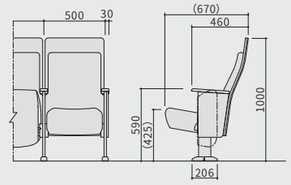
Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood
Seat — Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Plywood
Arm — Armrest: Solid wood
Leg — Aluminum die-cast paint finish
Leg Panel: Plywood
Seating width/person — 460 to 540 mm/18.1 to 21.3 inches
Low back
Crown Height — 425 mm/16.7 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 465 mm/18.3 inches
High back
Crown Height — 425 mm/16.7 inches
Backrest Height — 1000 mm/39.4 inches
Closed Envelope — 475 mm/18.7 inches

Cadenza

Low back
TS-714338L



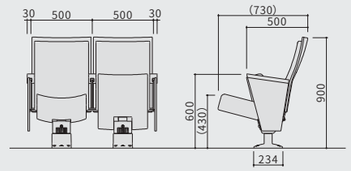
High back
TS-714338H



∗Diagram shows W500. ∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Serpentine spring, molded polyurethane foam, can be reupholstered
Arm — Armrest: Solid wood
Aisle Panel: Plywood, wood veneer
Leg — Steel, paint finish
Seating width/person — 460 to 550 mm/18.1 to 21.7 inches
Low back
Crown Height — 425 mm/16.7 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 450 mm/17.7 inches
High back
Crown Height — 425 mm/16.7 inches
Backrest Height — 1000 mm/39.4 inches
Closed Envelope — 460 mm/18.1 inches

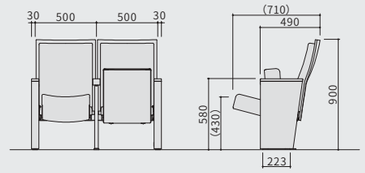
Star Theatre Reykjavik



∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Upholstered molded polyurethane foam
Arm — Armrest: Solid wood
Aisle Panel: Plywood, wood veneer
Leg — Steel, paint finish
Seating width/person — 500 to 560 mm/19.7 to 22 inches
Crown Height — 430 mm/16.9 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 500 mm/19.7 inches

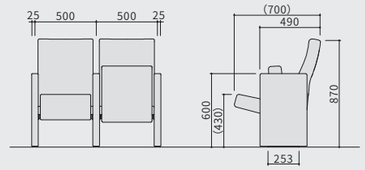
Star Theatre BI



∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Polyurethane foam
Seat Bottom Panel: Plywood, wood veneer
Arm — Frame: Wood veneer
Leg — Steel, paint finish
Seating width/person — 500 to 560 mm/19.7 to 22 inches
Crown Height — 430 mm/16.9 inches
Backrest Height — 900 mm/35.4 inches
Closed Envelope — 490 mm/19.3 inches

CUBE BI



∗Sizes when open shown in ( ).

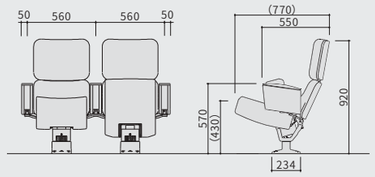
Upholstery — Standard fabric
Backrest — Upholstered molded polyurethane foam
Seat — Upholstered molded polyurethane foam
Arm — Upholstered polyurethane foam
Leg — Steel, paint finish
Seating width/person — 500 to 570 mm/19.7 to 22.4 inches
Crown Height — 430 mm/16.9 inches
Backrest Height — 870 mm/34.3 inches
Closed Envelope — 490 mm/19.3 inches

CUBE COURT BI

∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Upholstered molded polyurethane foam
Seat — Upholstered molded polyurethane foam
Arm — Upholstered polyurethane foam
Leg — Steel, paint finish
Seating width/person — 500 to 570 mm/19.7 to 22.4 inches
Crown Height — 430 mm/16.9 inches
Backrest Height — 870 mm/34.3 inches
Closed Envelope — 400 mm/15.7 inches

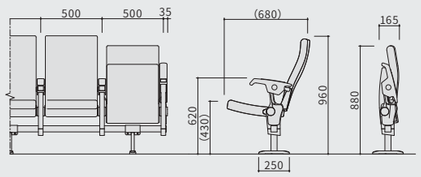
WOOD 2 BR



∗Sizes when open shown in ( ).

Upholstery — Standard fabric
Backrest — Polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat — Upholstered molded polyurethane foam
Arm — Armrest: Solid wood
Frame: Upholstered polyurethane foam
Leg — Steel, paint finish
Seating width/person — 550 to 600 mm/21.7 to 23.6 inches
Crown Height — 430 mm/16.9 inches
Backrest Height — 920 mm/36.2 inches
Closed Envelope — 550 mm/21.7 inches

AVOS



∗Sizes when open shown in ( ).

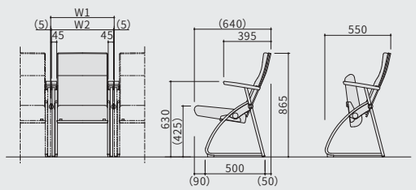
Upholstery — Standard fabric
Backrest — Molded plywood, upholstered polyurethane foam
Seat — Molded plywood, upholstered polyurethane foam
Arm — Armrest: Synthetic resin molding
Pad & Aisle Panel: Upholstered polyurethane foam
Arm Post: Aluminum die-cast
Leg — Steel, paint finish
Seating width/person — 480, 500, 520, 540 mm/ 18.9, 19.7, 20.5, 21.3 inches
Crown Height — 430 mm/16.9 inches
Backrest Height — 960 mm/37.8 inches
Closed Envelope — 165 mm/6.5 inches

∗Design registered.

∗Please see your sales rep for color samples and prices.

HARU chair

TS-1212



∗Sizes when open shown in ( ).

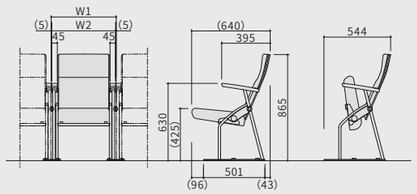
Upholstery ___ Standard fabric
Backrest ___ Upholstered polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat ___ Upholstered polyurethane foam,
automatic seat tipping
Arm ___ Solid wood
Leg ___ Steel, paint finish,
horizontal stackable, gangable

∗Patented and design registered.

W1 (Total Width)	510	530	550
W2 (Ganging Pitch)	500	520	540
Weight (kg)	10.4	10.7	11.0

Semi-Fixed Type

TS-1212K



∗Sizes when open shown in ( ).

Upholstery ___ Standard fabric
Backrest ___ Upholstered polyurethane foam
Back Outer: Molded plywood, wood veneer
Seat ___ Upholstered polyurethane foam,
automatic seat tipping
Arm ___ Solid wood
Leg ___ Steel, paint finish,
horizontal stackable, gangable

∗Patented and design registered.

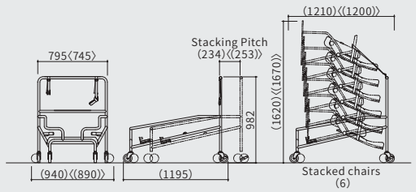
W1 (Total Width)	510	530	550
W2 (Ganging Pitch)	500	520	540
Weight (kg)	10.4	10.7	11.0

Includes ganging clip to connect chairs. Assists with tidy row layout.

Semi-fixed type screws have rounded corners for extra safety.

Dolly
TE-1212 (Use with TS-1212)
TE-1212K (Use with TS-1212K)

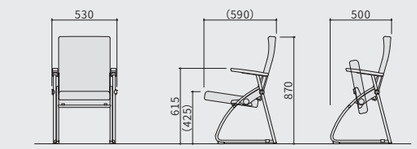
Steel, paint finish, with casters,
stacking belt, horizontal stacking
Max Capacity ... 6 chairs



∗Diagram of chair with ganging pitch of 520 mm.
∗TE-1212 shown in 〈 〉.

Brace

FC-3232

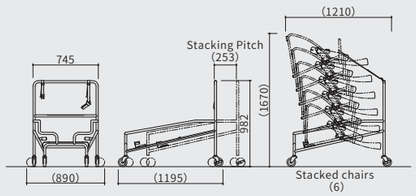


∗Size when open shown in ( ). ∗520 mm ganging pitch.

Upholstery ___ Standard fabric
Backrest ___ Upholstered polyurethane foam
Seat ___ Upholstered polyurethane foam,
automatic seat tipping
Arm ___ Synthetic resin molding
Leg ___ Steel, paint finish,
horizontal stackable, gangable
Weight ___ 8.0 kg

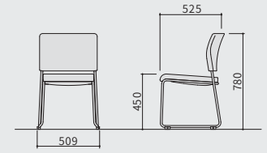
Dolly
FE-1212 (Use with FC-3232)

Steel, paint finish, with casters,
stacking belt, horizontal stacking
Max Capacity ... 6 chairs



Axis

Arm free
FC-310



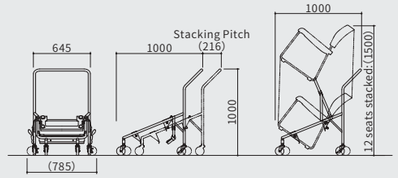
Upholstery ___ Standard fabric
Backrest ___ Upholstered polyurethane foam
Seat ___ Upholstered polyurethane foam
Leg ___ Steel, paint finish,
stackable, gangable
Weight ___ 5.5 kg
Stacking Limit ... 6 chairs

∗Patented and design registered for seat only.

Leg feet include ganging clip to connect chairs.

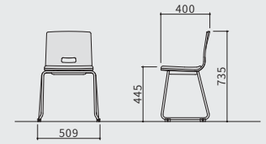
Dolly
FE-310 (Use with FC-310)

Steel, paint finish, with casters
horizontal stacking
Max Capacity ... 12 chairs



TAG

FC-400D



Upholstery ___ Standard fabric
Chair ___ Molded plywood, wood veneer,
padded cushion
Leg ___ Steel, paint finish,
stackable, gangable
Weight ___ 4.9 kg
Stacking Limit ... 6 chairs

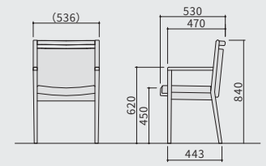
∗Optional seat numbers.

Dolly
FE-400D (Use with FC-400D)

Steel, paint finish, with casters
horizontal stackable
Max Capacity ... 12 chairs

Ally Chair

TS-4545



Upholstery ___ Standard fabric
Backrest ___ Upholstered polyurethane foam
Seat ___ Upholstered polyurethane foam
Frame ___ Varnished solid wood

GLIDE

3 persons, W1800
FT-603DM

2 persons, W1200
FT-602DM

1 person, W650
FT-601DM

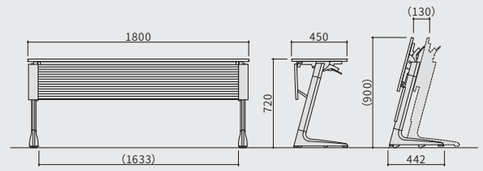


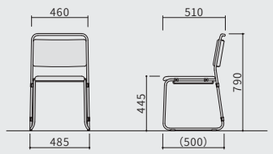
Table Top ___ Melamine veneer sheet,
synthetic resin edging
Modesty Panel ... Synthetic resin molding
Leg ___ Aluminum die-cast paint finish
with casters, adjustable,
with caster activation mechanism

∗Patented, design registered for leg only.
∗Please see your sales rep for table top and modesty panel colors.

∗Designed with stacking chair durability. Not as durable in design as our fixed seats. ∗Please see your sales rep for color samples and prices.

Instrumentalist chair

FC-701N

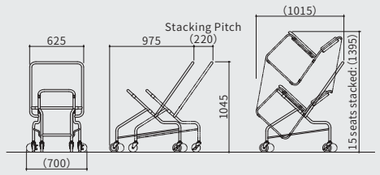


Upholstery ___ Faux leather / Standard fabric
Backrest _____ Molded plywood, polyurethane foam
Seat _____ Plywood, polyurethane foam
Leg _____ Steel, painted finish (black), stackable
Weight _____ 6.5 kg
W485 D510 SH445 H790

Non-rounded, flat cushion design allows for flexibility in sitting position and more freedom of movement during performance. Seat height can be easily adjusted and fixed in place.

Designed for easy pulling when moving.

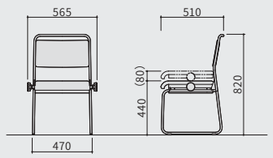
Dolly
FE-702N (Use with FC-701N)



Steel, paint finish (black),
with casters, horizontal stackable
Max Capacity _ 15 chairs
W625 D1015 H1045

Cellist chair

FC-703



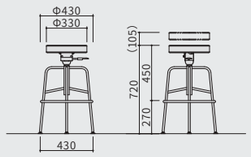
Upholstery ___ Faux leather / Standard fabric
Backrest _____ Molded plywood, polyurethane foam
Seat _____ Plywood, polyurethane foam, height adjustable
Leg _____ Steel, paint finish (black)
Weight _____ 13.3 kg
W565 D510 SH440～520 H820

Seat height can be easily adjusted and fixed in place. Designed for easy pulling when moving.

Rounded at front edge to support a forward leaning posture.

Contrabassist chair (backless)

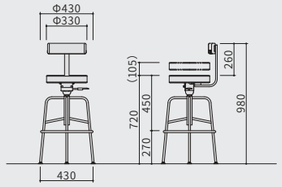
FC-704N



Upholstery ___ Faux leather / Standard fabric
Seat _____ Plywood, polyurethane foam, swivel,
pneumatic height adjustable
Leg _____ Steel, paint finish (black)
Weight _____ 7.5 kg
Φ430 SH720～830

Contrabassist chair (with backrest)

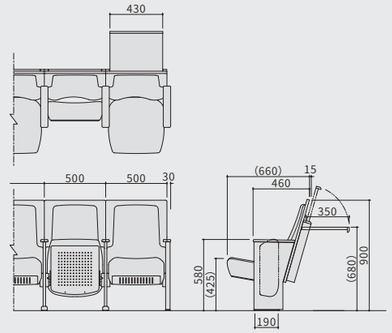
FC-704BN



Upholstery ___ Faux leather / Standard fabric
Backrest _____ Molded plywood, polyurethane foam
Seat _____ Plywood, polyurethane foam, swivel,
pneumatic height adjustable
Leg _____ Steel, paint finish (black)
Weight _____ 9.0 kg
Φ430 SH720～830 H980～1090

Elegante

With back table
TS-414133

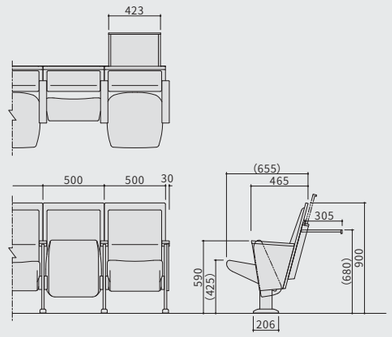


Upholstery ___ Standard fabric
Backrest _____ Polyurethane foam
Back Outer: Plywood, wood veneer
Seat _____ Serpentine spring, molded polyurethane foam
Seat Base: Perforated steel plate
Arm _____ Armrest: Solid wood
Aisle Panel: Wood veneer
Leg _____ Steel, paint finish
Back Table ___ Melamine veneer sheet
Table box: Plywood, wood veneer
Seating width/person ___ 500 to 600

∗Diagram shows W500.
∗Size when chair/table are open shown in ( ).

Elegante Slim

With back table
TS-427523

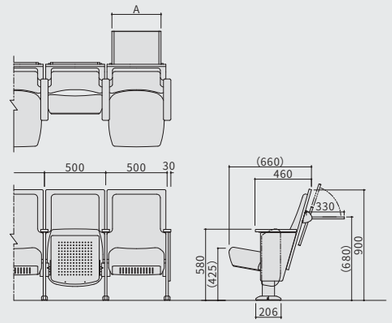


Upholstery ___ Standard fabric
Backrest _____ Polyurethane foam
Back Outer: Plywood, wood veneer
Seat _____ Serpentine spring, molded polyurethane foam,
can be reupholstered
Arm _____ Armrest: Solid wood
Aisle Panel: Plywood, wood veneer
Leg _____ Steel, paint finish
Back Table ___ Melamine veneer sheet
Table box: Synthetic resin molding (black)
Side Frame: Steel paint finish (black)
Seating width/person ___ 500 to 540

∗Diagram shows W500.
∗Size when chair/table are open shown in ( ).

Lotte

With back table
TS-694138

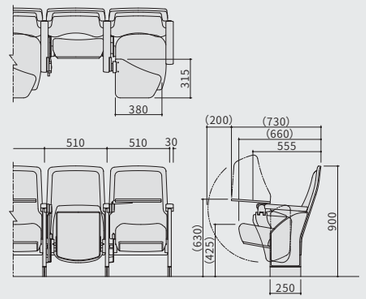


Upholstery ___ Standard fabric
Backrest _____ Polyurethane foam
Back Outer: Plywood, wood veneer
Seat _____ Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Perforated steel plate
Arm _____ Armrest: Solid wood
Aisle Panel: Plywood, wood veneer
Leg _____ Steel, paint finish
Back Table ___ Melamine veneer sheet
Seating width/person ___ 460 to 540

∗Diagram shows W500.
∗Size when chairs / tables are open shown in ( ).

Unison

Low back (with writing tablet)
TS-194282L



Upholstery ___ Standard fabric
Backrest _____ Polyurethane foam
Back Outer: Molded plywood
Seat _____ Serpentine spring, molded polyurethane foam
Seat Bottom Panel: Plywood
Arm _____ Armrest: Solid wood
Leg _____ Aluminum die-cast paint finish
Leg Panel: Plywood
Writing Tablet _ Melamine veneer sheet, with anti-panic mechanism
Seating width/person ___ 510 to 550

∗Diagram shows W510.
∗Size when chairs / tables are open shown in ( ).

∗Please see your sales rep for color samples and prices.

Color Samples

Standard Colors

Upholstery | F338 Plain Weave

Material: 30% wool, 70% flame-retardant acrylic fibres

F338-1001 Scarlet
F338-1002 Jazz Red
F338-1003 Soul Red
F338-1004 Cabernet
F338-1005 Moon Yellow
F338-1006 Tile Red
F338-1007 Bitter
F338-1008 Cotton Beige
F338-1009 Fresh Green
F338-1010 Turquoise Green
F338-1011 Peacock Green
F338-1012 Nile Blue
F338-1013 Earth Green
F338-1014 Ocean Blue
F338-1015 Grace Blue
F338-1016 Slate Blue
F338-1017 Salvia Blue
F338-1018 Marine Blue
F338-1019 Cosmic Blue
F338-1020 Ruby
F338-1021 Urban Gray
F338-1022 Shark Gray
F338-1023 Deep Black
F338-1024 Ebony Black

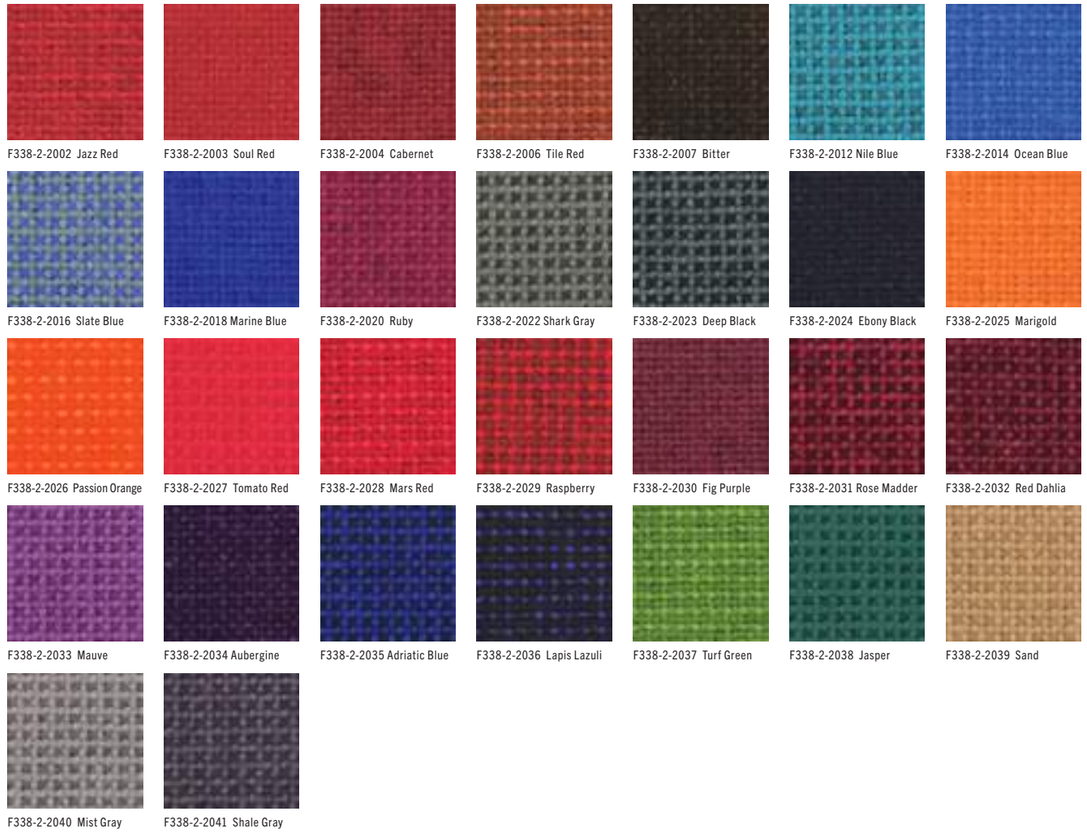
Natural Wood Colors | PW Polyutherane Coating

Flat Grain Oak
Beech
Maple

PW-310
PW-320
PW-340
PW-350
PW-360
PW-370
PW-390

Upholstery | F338-2 Plain Weave

Material: 30% wool, 70% flame-retardant acrylic fibres



F338-2-2002 Jazz Red
F338-2-2003 Soul Red
F338-2-2004 Cabernet
F338-2-2006 Tile Red
F338-2-2007 Bitter
F338-2-2012 Nile Blue
F338-2-2014 Ocean Blue
F338-2-2016 Slate Blue
F338-2-2018 Marine Blue
F338-2-2020 Ruby
F338-2-2022 Shark Gray
F338-2-2023 Deep Black
F338-2-2024 Ebony Black
F338-2-2025 Marigold
F338-2-2026 Passion Orange
F338-2-2027 Tomato Red
F338-2-2028 Mars Red
F338-2-2029 Raspberry
F338-2-2030 Fig Purple
F338-2-2031 Rose Madder
F338-2-2032 Red Dahlia
F338-2-2033 Mauve
F338-2-2034 Aubergine
F338-2-2035 Adriatic Blue
F338-2-2036 Lapis Lazuli
F338-2-2037 Turf Green
F338-2-2038 Jasper
F338-2-2039 Sand
F338-2-2040 Mist Gray
F338-2-2041 Shale Gray

Metallic Colors | KC Synthetic resin baked finish

KC-230 Static Gray
KC-260 Ivory
KC-280 Black
KC-320 Red
KC-340 Orange
KC-350 Dark Brown
KC-360 Blue
KC-370 Green
KC-410 Dove Gray
KC-450 Light Gray
KC-630 Beige
KC-640 Camel
KC-650 Coffee Brown
KC-660 Chocolate
KC-670 Cacao
KC-680 Raisin
KC-720 Navy Blue
KC-800 Shadow Gray
KC-900 Silver
KC-910 Light Silver

*Please check the actual product to confirm the color. Please contact your sales rep for details.

Kotobuki Seating Group, creating comfortable spaces around the globe.

Kotobuki Seating Group

Kotobuki Seating group is a global brand of experienced professionals, with offices in Japan, United States, United Kingdom, Spain, Vietnam, Taiwan, Korea and Malaysia.
We will continue to work with our network of business partners, dealers, agents and retailers to support clients around the world and expand globally.

Audience Systems (UK)

K+ Seating (Spain)

Kotobuki Korea (Korea)

Kotobuki Seating (Japan)

Interkal (USA)

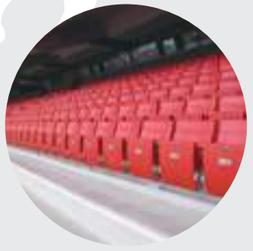
Kotobuki Seating International (USA)

Kotobuki Taiwan (Taiwan)

Kotobuki Sea (Vietnam)

Ferco Seating Systems (Malaysia)

Royal Albert Hall
UK

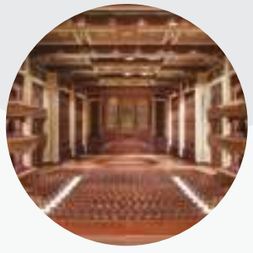


Hoffenheim Rhein Necker Arena
Germany

Abu Dhabi National Exhibition Centre
UAE

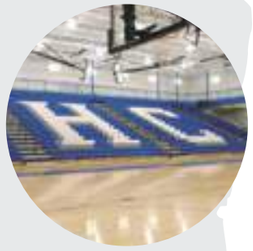
Waterfront Hall
UK

Budapest College
Hungary



Royal Opera House Muscat
Oman

Victoria Theatre and Concert Hall
Singapore



Harper Creek High School
USA

Huntington Theatre
USA

Seoul Arts Center
Korea

International Flora Exposition Main Hall
Taiwan

Hard Lock Live
USA
Photo courtesy of Scéno Plus

Showroom

Closest to the real thing: Kotobuki Seating Showroom.

From standard seating to custom-made installations, our showroom features seating examples from renowned facilities in Japan and overseas. The showroom is an opportunity to see, feel, and experience our products first hand in an environment that recreates the theater setting.

Theater, Hall / Quinette Room / Co-LABO

Customers are encouraged to sit in the seats, and compare design and features to discover their ideal seating solution.

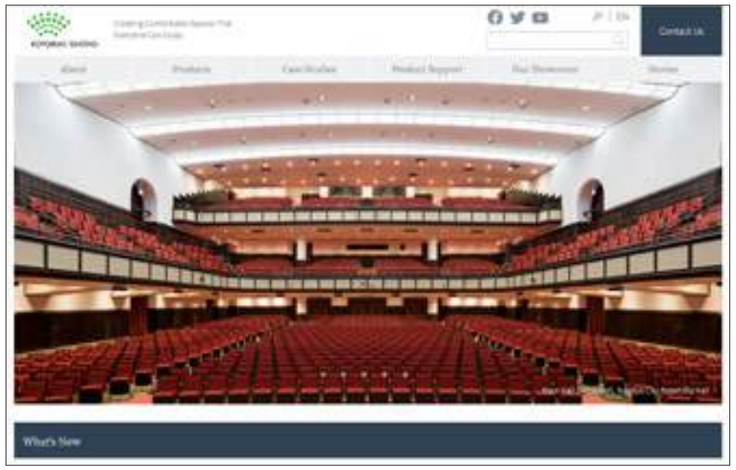
Experience the iconic Quinette brand in an intimate theater setting.

At Co-LABO, customers can view fabric and wood under lighting conditions that simulate a theater environment.

Website

Providing useful information for theaters and halls

Scan the code to visit our website and learn about our activities including our latest case studies, product information, and more.



https://www.kotobuki-seating.co.jp/en/

Products
View details of our products including photos and specifications.

Case Studies
Learn about our seating installations in a variety of facilities across Japan.

Stories
Read interviews and articles about our latest activities.

Company Profile / Associated Companies

Company Profile

Company	KOTOBUKI SEATING CO., LTD.
Head Office	1-2-1, Kanda Surugadai, Chiyoda-ku, Tokyo, 101-0062, Japan
Established	December 1914
CEO	Shigeyuki Fukasawa Keiko Fukasawa
Number of Employees	302 (as of January 2022)
Business Outline	● Public facility furniture business: manufacture and sale of furniture for various culture, sport, education and other facilities ● Capsule bed business: Manufacture, sale, export and import of capsule beds for hotels and nap rooms
Main business items	● Public facility furniture Connecting seats for halls and theaters, seats for stadiums, gymnasiums, and arenas, retractable seats (rollback chair stands), furniture for assembly halls, student desks and seats for educational facilities, other equipment, custom-made furniture, and architectural works ● Capsule bed

Associated Companies

Kotobuki Seating International, Inc. (USA)
27 West 20th Street, Suite 504 New York, NY 10011, USA
Phone: +1-212-691-2325

Interkal LLC. (USA)
5981 East Cork Street, Kalamazoo, Michigan 49048, USA
Phone: +1-269-349-1521

Audience Systems Ltd (UK)
19B Washington Road, West Wilts Trading Estate, Westbury, Wiltshire, BA13 4JP UK
Phone: +44-1373-865050

Kotobuki Seating España, S.L. (Spain)
Passeig Vapor Gran 29, 2nd floor, office D, 08221 Terrassa, Barcelona, Spain
Phone: +34-682-38-15-54

Ferco Seating Systems (M) Sdn Bhd. (Malaysia)
No. 7, Jalan Sungai Besar 26/7, Section26, 40400 Shah Alam, Selangor Darul Ehsan, Malaysia
Phone: +60-0-3-5191-3233

Kotobuki Sea Co., Ltd. (Vietnam)
Lot 104/6, Amata Road 24-2-4, Amata Industrial Park, Long Binh Ward, Bien Hoa City, Dong Nai Province, Vietnam
Phone: +84-251-393-6272

Kotobuki Taiwan Corporation (Taiwan)
11F-3, No.129, Sec. 2, Zhongshan N. Rd., Zhongshan Dist., Taipei City 104, Taiwan (R.O.C.)
Phone: +886-2-2562-5886

Kotobuki Korea Co., Ltd. (Korea)
3F, 5, Nonhyeon-ro 81-Gil, Gangnam-gu, Seoul, Korea
Phone: +82-2-565-4331

Head Office

Murayama Factory
1-70-2, Inadaira, Murayama City , Tokyo 208-0023, Japan
TEL.042-560-2281 FAX.042-520-7000

After-sales service

Kss Co., Ltd.
(Kotobuki Seating Service)
1-70-2, Inadaira, Murayama City, Tokyo 208-0023, Japan
TEL.042-560-2042 FAX.042-560-2273

Associated Companies

Kofu Kotobuki Co., Ltd.
1077-1, Shimotakasuna, Minami-alps City, Yamanashi 400-0202, Japan
TEL.055-285-3321 FAX.055-285-3376

Fabriko Co., Ltd.
1-2-1, Kanda Surugadai, Chiyoda-ku, Tokyo 101-0062, Japan
TEL.03-5280-5385 FAX.03-5280-5776

KOTOBUKI SEATING

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