

Chapter 1: The Tokyo Cultural Resources District Vision

Summary and background

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At the beginning of the 21st century, cities around the world are competing on the basis of their historical tradition and cultural creativity. Paris, London, and other leading cities have positioned cultural tradition and intellectual creativity at the forefront of efforts to renovate central districts, attracting tourists and increasing their cultural influence. Simplistic large-scale redevelopments are now a thing of the past, and the expression of cultural distinctiveness plays an increasingly important role in intercity competition in a globalized world.

Some cities in Japan, such as Kanazawa and Yokohama, have also pursued cultural strategies to position themselves as “creative cities.” But despite containing a world-class concentration of cultural resources and knowledge, and a dense distribution of diverse and abundant cultural strengths, Tokyo has been surprisingly slow to recognize its own potential.

Instead, the development of postwar Tokyo was defined by the building of a transportation network and large-scale facilities in the south-central and western areas of the city, symbolized above all by the fevered construction before the 1964 Olympic Games of the Metropolitan Expressway, Aoyama Boulevard, and sports venues in Yoyogi and Komazawa. This was followed by the construction of high-rise offices in West Shinjuku, and since the 1980s the wave of development has returned to Roppongi, Ebisu, Shinagawa, and Shidome in south-central Tokyo.

On the other hand, the north-central and eastern areas of the city, home of large commoner neighborhoods since the Edo Period, did not become the target of large-scale redevelopment and mostly survived the past half century of prioritization of road and high-rise construction. Nevertheless, when the Metropolitan Expressway was built atop the city’s canals and rivers before the 1964 Olympics, priceless cultural landscapes including the view of Nihonbashi were destroyed.

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The 2020 Olympics should not repeat the history of the past half century. Certainly, Tokyo’s distinctiveness cannot be reduced only to the enormity of its population or economy, nor new technology or consumer culture. Edo, as Tokyo was known until 1868, was already the world’s largest city in the 17th century, and the foundation for Japanese modernity can be found in the city’s roots as both a multicultural metropolis that gathered people from every corner of Japan through *sankin kotai* system (the requirement for feudal lords to maintain residences in the capital), and as home to a flourishing world-class cosmopolitan culture among commoners, ranging from ukiyo-e prints and haiku to Dutch learning. Moreover, after the Meiji

Restoration, Tokyo realized numerous cultural achievements that rivaled the West in architecture, painting, literature, and film.

In other words, this city is filled with an enormous amount of cultural heritage worthy of sharing proudly with the world. The Tokyo Metropolitan Government's Tokyo Vision for Arts and Culture outlines the idea of "Tokyo as a city of individuality and diversity, born of the coexistence and fusion of traditional and modern culture." Such a vision must be rooted in the cultural heritage of cosmopolitan Edo, as well as that of Tokyo as a city open to both Asia and the West in the modern era.

Many of the cultural resources accumulated over the last several centuries in Tokyo are concentrated in the Central Tokyo North (CTN) district, the area at the heart of the Tokyo Cultural Resources District vision. This area is composed of Ueno, home of Japan's largest concentration of history and art museums, as well as the Tokyo University of the Arts; Hongo, a center of academic learning home to the University of Tokyo; Yanesen, a popular spot among foreign tourists filled with old shops, alleys, row houses, and temples; Yushima, a neighborhood of religious and culinary culture centered on the axis stretching from Yushima Seido, a Confucian Temple, and Kanda Shrine to Yushima Tenjin Shrine; Jimbocho, the birthplace of modern learning in Japan once familiar to Sun Yat-sen, Lu Xun, Zhou Enlai, and other young leaders of Asia, and today a district of private universities, publishers, and bookstores; and Akihabara, known today across the world not only as an electronics town, but also as a mecca of manga, anime and game culture. These world-famous centers of high-level culture, arts, and learning are concentrated in a walkable area just two kilometers in radius.

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The International Olympic Committee (IOC) has made creating "sustainable legacies" a guiding principle of the Olympic Games in the 21st century. This principle is a recognition that the promotion of "creative cities," a major focus of developed countries today, must be rooted in cultural tradition, creative talent, and tolerance of diversity. The leading cities of the 21st century will be those that value cultural tradition and gather talent from around the world based on their tolerance of diversity. Reviving a city's accumulated cultural resources is essential to facilitating this transformation.

For this reason, restoring the unity of the Tokyo Cultural Resources District as the face of old and new Tokyo, and renovating the area as a center of culture, arts, and learning worthy of showcasing to the world will undoubtedly elevate the cultural stature not only of Tokyo, but all of Japan.

Currently, many new movements are underway in Central Tokyo North. In Yanesen, a new vision of the neighborhood is being drawn up on the basis of years of dedicated community activism. The museums and art galleries in Ueno Park are collaborating with universities to promote a vision of a "Cultural Forest." The University of Tokyo is considering how to reorient the university's campus, which

has long faced Hongo Dori to the west, towards Ueno and Shinobazu Pond to the east. In Jimbocho, a strong community organization built around local bookstores is advancing ideas to revitalize the area, while the district between Yushima and Akihabara has been enlivened by activities in new cultural facilities, especially Arts Chiyoda 3331 and mAACH ecute Kanda Manseibashi. Once separated areas are gradually being reconnected.

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The keyword in all these activities is “connection.” The Internet has given rise to a highly developed and ubiquitous information network linked to GPS-connected mobile devices, and as a result the behavior of people in cities is changing dramatically. From a pattern of people gathering together around famous facilities, cities are shifting towards a pattern where each individual, relying on information from the Internet and GPS functionality, moves independently from point to point. Instead of redeveloping large-scale facilities, we must recreate Tokyo in the 21st century by imagining the city as a cohesive whole, composed of a countless number of routes connecting a plethora of attractive places—and nowhere is there a greater concentration of cultural potential for the city than in the Cultural Resources District.

Tokyo’s position as a leading global city cannot be maintained only through the concentration of population or economic power. The current number of foreign tourists in Tokyo is far fewer than Singapore, and fewer even than Seoul. Considering the 2020 Olympics in that context, Tokyo should attract the people of the world by showcasing the irreplaceable value of the Central Tokyo North area, connected to the culture and life of the Edo Period and historical transformation since the Meiji Restoration. This program to link together the arts culture of Ueno, local culture of Yanesen, academic culture of Hongo, religious and spiritual culture of Yushima, publishing culture of Jimbocho, and pop culture of Akihabara so that anyone can enjoyably walk, stay, and live in the area will be a central pillar of Tokyo’s Olympic “legacy” to share with the world.

National and global significance

1. A contact zone between Tokyo and Tohoku

We should not forget that one of the key reasons why Tokyo garnered support for its bid for the 2020 Olympics was the emphasis on the recovery from the Great East Japan Earthquake. Tokyo did not win over the world to support Japan’s dream of hosting another Olympics through its strength or allure alone; rather, the city was chosen because of the world’s sincere wishes for the recovery of Tohoku. Therefore, we must plan for the Tokyo Olympics and Tokyo’s future thereafter in a way that also leads to a bright future for Tohoku.

Among the different areas of Tokyo, the Tokyo Cultural Resources District has a particularly strong connection to Tohoku. During Japan’s modernization, Tokyo

absorbed an enormous number of migrant laborers and young workers from the northeast. Most of them arrived by train, disembarked at Ueno Station, and spread out into the working-class areas of Taito, Sumida, and Koto Wards or towards Ikebukuro and Shinjuku to the west. For the vast majority of Tokyo residents originally from the northeast, Ueno was the entrance to the city, as well as the exit on the road to visit home.

When the Tokugawa Shogunate fell at the end of the Edo Period, the retainers of the old regime were routed by the new Imperial Army advancing from the west, and fled from Ueno to the northeast, first to Aizu in Fukushima Prefecture and eventually to Hakodate in Hokkaido. In contrast, as Japan modernized and opened to the world at the end of the 19th century, Western civilization entered from the south and west into Tokyo. Commodore Perry's black ships first appeared in Uruga, to the south of Tokyo Bay, and the new Imperial Army passed through Hakone to the southwest as it entered the capital during the Meiji Restoration. After the war, General MacArthur landed at Atsugi Airbase, also located in the corridor between Tokyo and Kanagawa to the southwest. Therefore, the feudal era escaped from north-central Tokyo towards the northeast, while modernity flowed inward along the Tokaido Road from Kanagawa into south-central Tokyo. For that reason, Tohoku retains a stronger connection with Tokyo's feudal past than its more modern Western identity.

Throughout modern history, Tokyo and Tohoku were never in a dichotomous relationship, but rather grew connected through the contact zone of Central Tokyo North centered on Ueno, which developed an ambiguous identity as both a part of the Tokyo metropole and the Tohoku periphery. In contrast to modern Japan's single-minded faith in the West, Edo was a cosmopolitan city open to the diversity of Japan's regions. We hope that the Tokyo Cultural Resources District will help to reconstruct these complementary and synergetic connections between Tokyo and the rest of the country.

2. Escaping from the demographic blackhole

Tokyo needs to do more than simply collaborate with Tohoku. Today in Japan, more than half of municipalities nationwide are threatened with demographic collapse as a result of constant population decline. Even core regional cities may disappear in the 21st century. This shocking projection has been greeted with loud calls for regional revitalization, but true regional revitalization cannot be achieved without also changing Tokyo. The Tokyo region has an exceptionally low birthrate due to the high cost of living and challenging environment for raising children. The capital has become a giant demographic blackhole, absorbing an enormous population from around the country and dragging down the overall birthrate. As long as this demographic pattern persists, regional revitalization and self-sufficiency will remain wishful thinking.

Simply continuing widespread redevelopment of the urban core will not help Tokyo to escape the demographic blackhole. Likewise, public infrastructure projects have been used to stimulate regional economies and balance out investment in the redevelopment of Tokyo, but the economic structure dependent on public works

spending is what pushed regional cities into a difficult economic position in the first place. To reverse this trend, it is necessary to create a new urban planning strategy that can connect the legacies accumulated since the Edo Period to a creative future. In other words, Tokyo should not pursue scrap-and-build large-scale redevelopments, but instead devise a strategy and organized method to renovate the city by making use of existing resources.

3. Tokyo as a part of modern Asia

The Tokyo Cultural Resources District reflects Tokyo's identity not only as a city connected to Tohoku, but also as a central city of modern Asia. This history is most visible in the area between Jimbocho and Hongo. In particular, Jimbocho had a special impact on the intellectuals of modern China. For example, Lu Xun, who grew frustrated as a medical student at Tohoku University, returned to Tokyo and established residence in Yushima, and grew into a major literary figure of modern Asia while he read in the bookstores of Jimbocho. Similarly, a young Zhou Enlai, who failed at the entrance examinations for several universities in Tokyo, sublet a room in Jimbocho, where the Chinese restaurant he frequented is still known today. It is no exaggeration to say that Jimbocho was one of the cultural wellsprings of modern China.

Today, the Tokyo Cultural Resources District is also connected to global pop culture. Akihabara has become synonymous with anime and video games, and is perhaps better known to young people around the world than any other part of Tokyo. Moreover, the electronics stores of Akihabara today attract a great number of shoppers from China and other places. However, the international identity of Akihabara has not been linked to the international history of nearby Jimbocho and Ueno during the modern era. We have thought about each area's national and international significance separately.

4. The concrete strategy of the Cultural Resources District

As explained above, each of the areas composing the Tokyo Cultural Resources District has a national and global significance, but separation has kept this common potential hidden. The area has yet to realize the keyword of "connection." To change this situation and develop the entire Cultural Resource District as a creative district drawing on its global, national, and historical identities, at least three things are necessary: 1) attention from abroad, 2) administrative mechanisms including special zones, and 3) grassroots cultural movements. The 2020 Olympics presents an excellent opportunity for these three factors to come together at the same time.

Seeking to seize the Olympic moment, the Tokyo Cultural Resources District will carry out the following concrete strategies to ensure that the "connection" of the entire district leads to the creation of a legacy and creative future for 21st century Tokyo: 1) create new venues for craftsmanship, knowledge and art to interact, 2) cultivate individuals who can bring together the public and private sectors and business and academic institutions to activate the local community through exchange and creative experiences, 3) establish a public urban lab that functions as a local incubation facility and makes possible synergetic effects between art,

industry and community, 4) construct and utilize an archive that houses and edits the area's traditional and historical knowledge resources, 5) preserve and reuse historical, cultural, and environmental resources such as buildings and waterways, and 6) conduct the identification and visualization of local cultural resources necessary to achieve the aforementioned goals.

5. Creating value through the Cultural Resources District

These basic strategies are not only applicable to Tokyo. It is also possible to develop an array of cultural resource district concepts in regional cities as well. Therefore, we can imagine a network between cultural resource districts in Kyoto, Fukuoka, Sendai, Kanazawa, Kochi and other major cultural cities nationwide. The Tokyo Cultural Resources District has been conceived as a model for cities nationwide, together with other visions such as the Kyoto Cultural Resources Special District that is already underway.

The 2020 Tokyo Olympics will take place roughly 150 years after the Meiji Restoration. The first half of this period encompassed the 75 years of modernization and militarization, and the second half was the 75 years of recovery, high growth, and maturation of society. Throughout this century and a half of modern Japanese history, Tokyo was—and will continue to be—at the center. Today Tokyo is at a turning point after this 150-year history of modernization. The Tokyo Cultural Resources District endeavors to shift our outmoded understanding of cities, development, and culture towards an emphasis on utilizing cultural resources, renovating local neighborhoods, and producing creative value.

Tokyo Cultural Resources District is an affirmation of the belief that Tokyo's 21st century potential lies not in a continued logic of large-scale development, acceleration, densification, and standardization, but in a new direction of encouraging medium- and small-scale renovations, reappraising slow-speed local transport, and maximizing the potential of each area's cultural diversity. This vision is not dependent on the investment of major capital and can be adapted to regions across the country, and therefore carries the potential for Tokyo to collaborate with many historic cities both in Japan and abroad. We hope that by 2020, cultural resource districts will spread across the country as a method to connect regions and cities together.

Chapter 2: Central Tokyo North (CTN)'s Distinctive Cultural Resources

(1) Cultural legacy of CTN

1. Edo cosmopolitanism

Central Tokyo North (CTN) was once the center of religion, learning, and commerce in Edo. Yanaka, near Ueno, was home to numerous temples including Kaneiji, whose pagoda towered over the surrounding town. Spiritual culture also extended from Yushima Tenjin Shrine to Kanda Shrine. Yushima Seido was a center of Confucian learning and the area to the south in Kanda was home to a thriving commoner culture. Warriors and servants from the many domains of Japan gathered in Edo, enlivening the capital through a flourishing exchange of cosmopolitan culture that was on display in the central-north districts of Kanda and Ueno, as well as the northeast areas of Asakusa and Ryogoku. These areas were both connected to the diverse culture of the many domains and gave birth to new forms of metropolitan culture, from haiku to ukiyo-e to kabuki.

Amid the atmosphere of cultural enlightenment after the Meiji Restoration, CTN absorbed Western culture while still maintaining its Edo traditions, in the process becoming a major center of unique knowledge and artistic fermentation. The area's cultural gravity was rooted in Ueno, the site of Japan's grandest museums, the Ueno Zoo, and the Tokyo University of the Arts; Hongo, Japan's center of academic learning home to Tokyo Imperial University; and Jimbocho, with many private universities, bookstores catering to students and intellectuals, and publishing companies.

2. Jimbocho: the birthplace of modern scholarship

This center of cultural gravity was anchored at one end by Jimbocho. The great majority of Tokyo's universities and trade schools, both public and private, were established in either Jimbocho or Tsukiji. From the foreign settlement that existed in Tsukiji during the early Meiji period emerged the institutions that would become Rikkyo University, Meiji Gakuin University, Aoyama Gakuin University, and Keio University. Around the same time, Jimbocho was the birthplace of public institutions such as the University of Tokyo, Hitotsubashi University, and Tokyo University of Foreign Languages, as well as the private Gakushuin University, Meiji University, Senshu University, Hosei University, Chuo University, Dokkyo University, and Nihon University. The area surrounding these schools soon began to teem with bookstores, leading to the establishment of many publishing companies and printers and pulling the center of publishing culture from Kyobashi, where it had been concentrated at the end of the Edo Period.

Later, after the University of Tokyo moved to Hongo and Gakushuin University resettled in Mejiro, Jimbocho mostly hosted private law faculties, but from the 1910s to 1930s, Lu Xun, Zhou Enlai, and other Chinese exchange students resided in the area. The high intellectual literacy of modern Tokyo, centered on Jimbocho's mixture of newly-adopted western civilization and the cosmopolitan samurai culture

of Edo, is what enabled Meiji intellectuals to represent the concepts of western modernity in Chinese characters instead of alphabet. From Jimbocho, these concepts were transmitted across the East Asian world by a cohort of exceptional Chinese exchange students.

The number of university students in Tokyo swelled after the mid-1920s, with most clustering in Waseda, Mita, and the area between Jimbocho and Hongo, resulting in the maturation of student culture in CTN. The students attended institutions ranging from the elite Imperial University to private trade schools, and Jimbocho became the center of student-related cultural industries, including music and sports stores in addition to publishing companies. We can also say that the student and publishing culture of Jimbocho's bookstore district gave rise to the contemporary manga and anime culture. Tokyo's identity as a city of students is evident in the area's publishing, music, sports, manga and anime, all facets of urban culture created by and for the students who flocked to the capital.

3. Ueno: a space of spectacular events

Ueno is the other major center of the Tokyo Cultural Resources District. Kanei-ji, whose territory encompassed Ueno, was the highest-status temple in Edo and the family temple for the main Tokugawa clan. After Edo Castle fell to the advancing Imperial forces in 1868, the remnants of the shogun's army fortified themselves in Ueno and the Imperial forces bombarded them with cannons from the heights of Hongo. The Ueno area was burned down in Tokyo's first experience of destruction, predating the Great Kanto Earthquake or the firebombing of World War II.

The burnt out remains of Ueno eventually became the largest museum park in Japan, home to museums, art galleries and the Ueno Zoo. The impetus for this transformation was the hosting of the National Industrial Exhibitions, lavish events held in the Meiji and Showa periods that occupied the space stretching from the museums on top of the hill in Ueno Park to the fields around Shinobazu Pond. Until the war, Ueno remained the largest event space in Tokyo, functioning as the site of exhibitions and concerts, while Shinobazu Pond also hosted the first glider flight in Japan, boat races, and marathons.

Modern Ueno derives its cultural distinctiveness was the existence of two clear layers: Ueno Park as a site of spectacular modern events, and the commoner areas near the park that have retained some of the atmosphere of Edo around Kanei-ji. Time has obscured the few remains of Kanei-ji in Ueno Park, foremost the original pagoda now enclosed inside the zoo, but a part of the religious culture of Edo can still be seen at the temples and shrines of Yushima, such as Yushima Tenjin Shrine, and Kanda Shrine, both of which are over 1000 years old and frequented by local residents, tourists, and the waves of students praying for success in the yearly entrance exams. Nearby, Christian congregations later erected the Kanda Church, Hongo Church, and the Orthodox Holy Resurrection Cathedral, also known as Nicolai-do. In addition, the town and life of Yanaka, Nezu, and Sendagi (Yanesen) was spared destruction in the Great Kanto Earthquake and World War II to survive until the present day.

4. Student/publishing district and arts/spiritual district

In this way, the Tokyo Cultural Resources District is formed from the connection of two cultural poles: a student and publishing area stretching from Jimbocho to Hongo and Akihabara, and an arts and spiritual area stretching from Ueno to Yushima and Yanesen.

In the past, these two poles were linked on a daily basis by the footsteps of numerous literary figures, including Mori Ogai, Natsume Soseki, Masaoka Shiki, Higuchi Ichiyo, Ishikawa Takuboku, Osaki Koyo, Koda Rohan, and Futabatei Shimei. For example, the protagonist in Mori Ogai's novel "The Wild Goose," based on the author himself, follows a daily walking route stretching from Hongo to Ueno, Yanaka, Yushima, Akihabara, and Jimbocho. As a young man, Ogai walked around nearly the entire area of CTN on a daily basis. With little automotive traffic and a web of narrow alleyways, Tokyo in the Meiji Period was a city experienced on foot, and the area walked by Ogai was the very place where the academic, literary and spiritual legacies of Edo continued to live on in Tokyo. Knowing how these literary figures walked through CTN during the Meiji and Showa periods helps us to imagine how we might experience the area in the future.

5. Tokyo's shift from the northeast to the southwest

Despite its rich historical and cultural resources, the CTN area became peripheral to the story of Tokyo's postwar development, which was centered on the southern and western sections of the city around Minato and Shibuya Wards.

The southern area of the city was home to large samurai estates in the Edo Period. These sites became the home of numerous Imperial Army facilities in the prewar era, which were occupied after the war by American forces and later converted into public parks or redeveloped as large-scale developments. The expansion of imperial military facilities towards Setagaya, Tama, and Sagami-gahara to the west also spurred park conversion and road construction. The 1964 Olympics were staged by making use of many of these large development sites.

When Tokyo secured the right to host the 1964 Olympics, the biggest challenge facing the city was transportation. The metropolis was unable to keep up with the rapid increase in automobile traffic and was perpetually strangled by traffic jams. It was an urgent priority to create a rapid connection from Haneda Airport to the Olympic facilities for visiting foreign teams and spectators. As a result, the government prioritized the construction of the Metropolitan Expressway from Haneda through the waterfront and central city to Hattori. National Route 246 (Aoyama Boulevard) and the Seventh Ring Road were also constructed. Planning philosophy at the time emphasized the transition towards automotive society. Just as the Olympic events are battles of speed, it was believed that the host cities must be blanketed with a network of rapid road and rail connections. For that reason, Tokyo abolished its network of streetcars, narrowed sidewalks, and even suggested that the first floors of new buildings in the city center should be set aside for parking. Rapid automobile transport was believed to be a trait of the ideal city. Eventually, expressways were constructed above Tokyo's canals and rivers and

major rail lines were also elevated. The Tokyo Olympics was the driving rationale behind the elevation of Tokyo's transportation network. As a result, many views remaining from Edo times were destroyed, and areas of the old city were divided.

As Tokyo elevated and accelerated its transportation network, large-scale redevelopment transformed the area stretching from West Shinjuku to Roppongi, Shimbashi, and Shinagawa. The 1964 Olympics pushed Tokyo's center of gravity southward, away from Nihonbashi and Kanda towards Roppongi, Shinjuku, and Yoyogi. The roads and subways prepared for the Olympics further accelerated this transition. The shift towards the south was designed to accommodate the increased speed and scale of modern Tokyo.

6. Divided Central Tokyo North

In contrast, Central Tokyo North had narrowly divided plots of land as a legacy of its history as a commoner district since the Edo Period and was not easily adapted to large-scale development. Today this area, which mostly avoided the wave of urban redevelopment from the 1964 Olympics until the present day, is regarded as somewhat left behind by the new Tokyo. Moreover, the connections between the various areas that make up the Tokyo Cultural Resources District have been forgotten, as few visitors circulate around the district and the modern transport network provides little connectivity between different areas. Even many Tokyoites do not realize that these areas are so close together.

Yushima is located in the center between Ueno, Hongo, Akihabara, and Jimbocho, but there is no strong connection along the north-south axis stretching between Yushima Tenjin Shrine, Kanda Shrine and Yushima Seido. The lack of walkable roads or places to sit is one of the issues holding back the area's potential. Various steps should be taken to connect these areas, including establishing paths for pedestrians and bicyclists, starting a unified circulator bus service extending across the three wards encompassed by the Cultural Resources District, and networking the different alleyways, but today such plans have yet to be put on the table for discussion. The cohesiveness of the region remains forgotten.

7. Central Tokyo North's hidden cultural resources

Nonetheless, 21st century Tokyo's cultural heritage is concentrated in CTN. Today, the area located around the tranquil forest of Ueno Park is overflowing with facilities including Yanesen Kioku no Kura, the arts and crafts exhibition, art-Link Ueno-Yanaka, the Mori Ogai Memorial Museum, the Fabre Insect Museum, the Shinobazu Community Center, the Asakura Museum of Sculpture, the Daimyo Clock Museum, and the Yokohama Taikan Memorial Hall, as well as places closely connected to literary figures including Masaoka Shiki, Natsume Soseki, Mori Ogai, Koda Rohan, and Higuchi Ichiyo, religious landmarks including Kanei-ji, Kanda Shrine, Nezu Shrine, Nicolai-do Orthodox Cathedral, Yushima Tenjin Shrine, and Kanda Church, and local resources whose scenic potential remains underdeveloped, including the spring at Nezu Shrine, Yanaka's "hebi michi," and the canal between Manseibashi and Suidobashi.

Each of these places is small in scale, but together they hold the potential to create a unique local identity by linking together many locations and building a renovation network. Our vision is to reconnect the district's various locales, in the process reviving the many cultural legacies buried in CTN as the cultural spirit of 21st century Tokyo.

The Tokyo Cultural Resources District also has potential as a base for medium and long-term visitors in Tokyo, in addition to short stays such as tourism. Already, Yanesen attracts many foreign guests as an "international tourist village," while the Yushima area holds promise as an "international academic village" where host young people, foreign exchange students and travelers could stay or live for the medium to long term at a relatively affordable price and satisfy all needs from shopping, food, living, learning to entertainment. Moreover, Kanda should be transformed into a mixed-use area with work and living functions side-by-side. These initiatives would carry the cosmopolitanism of the literary figures of the past into the future as the soul of a 21st century global creative city.

8. Tokyo's Olympic legacy

Legacy is one of the themes of the 2020 Tokyo Olympics. This theme necessitates that we reflect on the path that the city has chosen to follow over the past half century. If Tokyo continues to promote ever-increasing speed and scale, the city could be headed to ruin. With the whole country facing the challenge of population decline, we cannot place our bets on the transformation of Tokyo alone into an Olympic megacity. The Tokyo Olympics five years from now demand that we discover a completely different notion of the city's value compared to a half century ago. Tokyo must create value by showing the people of the world unique culture and lifestyles that cannot be found anywhere else.

If we can realize a vision where anyone can enjoyably walk around, stay, and live in the Cultural Resources District area, interacting with the arts culture of Ueno, local culture of Yanesen, academic culture of Hongo, spiritual culture of Yushima, publishing culture of Jimbocho, and pop culture of Akihabara, then this compact zone will become the future center of cultural and lifestyle value in Tokyo. Moreover, the vision promotes value in Tokyo that is not dependent on concentration, and could be the basis for creating cultural resource districts across the country through cooperation with regional cities.

Chapter 3 — Realizing the Tokyo Cultural Resources District

The following steps should be considered and implemented in order to realize the Tokyo Cultural Resources vision.

(1) Cultural Program: Making use of distinctive cultural resources

1. Renovation competition for old buildings

Hosting a renovation competition every year to find useful methods for reusing not just historical buildings, but also older small and medium commercial buildings will help promote the usefulness of renovation to society, and advance realistic renovation projects within the CTN instead of the haphazard re-construction of old buildings. By drawing a contrast with the large-scale real estate developments in the southern and western areas of the city, such a competition would demonstrate the importance of renewing CTN's architectural cultural heritage.

2. Renaissance of spiritual culture centered on Yushima Seido

Yushima Seido, which could be called the center of Japanese feudal and modern religious culture, will be made into a place to rediscover the many traditional religious facilities, universities, and other cultural facilities scattered across CTN and turn the area into a center for the creation of new spiritual culture in Japan and Asia. Implementing a program to spread spiritual culture with the cooperation of all the area's spiritual facilities will help to accomplish that goal.

3. Create a project school to train and deploy knowledge professionals to solve social issues through the use of cultural resources

Lay the foundation to develop, implement, and systematize a training program for professionals who can play a central role in solving local issues through the use of cultural resources in CTN, and eventually across the entire country. Begin with recurrent education for participants in knowledge industries and businesses who are broadly scattered across the area. To achieve its purpose, the project school should be opened as a collaborative, interdisciplinary initiative between existing universities, cultural facilities, information and knowledge industries.

4. Establish an urban lab as an activity center for the project school to promote community revitalization and formation of creative industries

Establish a "community art center" as an urban lab (tentative name) in the center of CTN (eventually expanding nationwide) that will function as a place to train professionals and develop lifestyles and businesses integrated with cultural resources. This initiative will seek public support as a national government project, functioning as a public urban lab to solve local problems and an institution of creative activity and professional incubation through the fusion of art, industry, and

community. Participants will be placed in other domestic cities with Tokyo as a base in order to increase the circulation of skills and knowledge.

5. Archive and digitize local cultural resources and promote their use

The Tokyo Cultural Resources District is home to numerous cultural resources (including corporate records) preserved and produced by public and private institutions of various sizes. These resources should be archived, utilized, digitized, and networked, with the goal of establishing a National Digital Archive Center and National Design Museum at the center.

6. Develop new Tokyo culinary culture

Uncover ingredients and restaurants making use of the culinary cultural tradition of Edo and the innovation of Tokyo, and develop and promote worldwide a new food ranking system focused on connoisseurship rather than cost-performance or novelty. Collaborate with initiatives to rediscover and create regional culinary culture around the country.

7. Develop a circulator route as a national model for cultural resources tourism

Develop a concrete model route for cultural tourism integrated with the latest ICT that enables visitors to discover the appeal of the district's combination of distinctive cultural resources.

(2) Urban Environment Program: Investing in the urban environment to achieve the cultural program

1. Create pedestrian leisure paths throughout the entire Tokyo Cultural Resources District

The Tokyo Cultural Resources District is an area that bustled with both samurai and commoners during the Edo Period, due to the *sankin kotai* system, trade, pilgrimage, and seasonal celebrations, and was frequented in the late 19th and early 20th century by Ogai, Soseki, Shiki and other authors and painters on foot and by streetcar. Still today, each area has its own distinctiveness focused on universities, bookstores, temples, and other cultural facilities, in addition to being called home by many people. However, due to the increase in vehicular traffic and the concentrated development of areas around stations, today it is difficult to see the district as a walkable area of the city with attractive inter-area connections.

Investing in infrastructure to enable relatively low-speed pedestrian, bicycle, and community bus transport between the district's different areas will promote the preservation of the urban environment in the Cultural Resources District and encourage the interaction of people and culture. Such investment will benefit people living, learning, and working in the district, in addition to domestic and international tourists, who will have increased opportunities to interact with cultural resources and producers instead of simply consuming at different tourist spots.

1. **Establish enjoyable streets for walking**

(Improve walking/low-speed transport network, preserve water and greenery, rationalize electric wires, build out street-side functions)

1. **Improve pedestrian and low-speed transport network**

Establish easy-to-walk routes within the district. Consider implementing bicycle lanes and a bicycle rental system and community buses spanning Chiyoda, Bunkyo, and Taito Wards.

2. **Consider pedestrian-priority streets, reconsider previously planned roads**

There are several road construction projects within the district that are scheduled to be reconsidered as part of urban planning initiatives in areas such as Ueno and Yanaka. Reconsider road plans to prioritize the area's cultural resources and preserve the pedestrian environment and landscape. Moreover, in addition to public roads, investigate routes to allow circulation between the premises of Yushima Seido, Kyu-Iwasaki-tei Garden, the University of Tokyo, Ueno Park, and the Tokyo University of the Arts.

3. **Preserve water and green space**

Create a walkable network that brings pedestrians into contact with water and greenery, through the preservation of the greenery on the slope of the Musashi Ridge, the restoration of the waterfront and water-borne transportation on the Kanda and Nihonbashi Rivers, the former daimyo gardens and other gardens, green space around temples and shrines, and private gardens and plants in alleyways.

4. **Rationalize electric cables**

Consider burying electric cables along routes where the organization of cables would be preferable from the standpoint of traffic safety, visual appeal, and preserving cultural resources.

5. **Expand street-side functions**

Support the development of private projects and public-private projects alongside pedestrian-priority streets, including the establishment of quiet cafes and pocket parks where people can rest. Create a local Japanese atmosphere by planting street trees such as weeping willows, cherry blossoms, and Japanese maples and flowers such as Japanese morning-glories and Chinese lantern plants that are characteristic of Edo. Open bustling stores and markets, bookstores, galleries, and libraries in a manner appropriate to the locales and consistent with the goal of concentrating and connecting cultural resources and activities.

2. **Establish a route between Yushima Tenjin Shrine and Kanda Shrine**

Geographically and culturally speaking, the shrines of Yushima Tenjin and Kanda are central elements of the Cultural Resources District, but at present few people walk to them from the surrounding area. Establishing a desirable route between them will play a major role in developing a walking network for the entire district.

2. Preserve and utilize traditional architecture and cultural resources (Renovate and reuse the Kyu-Iwasaki-tei Garden, rebuild the Yanaka Pagoda)

- The district is home to numerous traditional buildings from the feudal era and modern Meiji period, including many registered cultural properties. These places should be activated as living cultural spaces. Furthermore, a process should be created to support public and private entities that work to preserve traditional buildings.
- Currently, the Japanese and Western buildings and gardens at the Kyu-Iwasaki-tei Garden in Yushima are preserved and open to the public and play host to cultural events. Pursue the preservation, renovation, and reuse of this resource, including the restoration of its original appearance, including the horticultural facilities such as a greenhouse and vegetable garden that existed when it was home to an industrial magnate.
- The Yanaka Pagoda was once one of the four biggest pagodas in Edo and a cultural symbol of Edo and Tokyo that became a model for Koda Rohan's "The Pagoda." After burning in a fire in 1957, the ruins became a Tokyo Metropolitan historical site, but the local community has long wished for its reconstruction, and many people have offered to make financial donations. A public account for donations should be established with the goal of rebuilding and managing the pagoda as a symbol of place-making using Tokyo's historical culture.

3. Establish accommodations for foreign students and tourists (Renovate and restore existing hotels, temple lodging, and lodging in old homes)

- The Tokyo Cultural Resources District aims to create an attractive and walkable city, but in order for travelers to enjoy the area at a leisurely pace, it is necessary to increase the number of facilities for visitors to stay for a few days to a week.
- Rather than construct new large-scale hotels, establish lodging facilities where people can experience and interact with lifestyle culture and religious culture, such as renovated old hotels, temple lodging, pensions in converted homes, guesthouses, and independently-run *ryokan*.

4. Reform the administrative system: relax and strengthen regulations, reduce taxes on investment, and create foundations

Tokyo's long-standing prioritization of disaster safety and road transport safety make it difficult to preserve historical buildings such as traditional wood structures or narrow alleyways. In addition, there is no comprehensive or area-wide mechanism for preserving and utilizing cultural resources. Spatial resources such as *nagaya* tenements and shop houses, alleys, traditional wooden houses and gardens, trees, sign architecture, and post-Kanto earthquake elementary schools that gave rise to diverse local cultures are proof of ways of life that have existed for generations and a source of local pride. A community-wide process should be developed to safely preserve and utilize spatial cultural resources in order to

sustainably inherit the town and convey its value to the next generation, new residents, and visitors.

1. **Relax and strengthen regulations to preserve cultural resources**
 Establish ordinances under the framework of an administrative “special zone” in the Tokyo Cultural Resources District to relax the application of the Building Standards Law and Fire Prevention Law and allow for the protection of historical buildings under a plan for preservation and use (Examples include ordinances in Kyoto, Kobe, and Yokohama).
 For example, install fire hydrants that are easy for anyone to use, strengthen traditional wooden and historical buildings with appropriate earthquake resistance measures, conduct periodic maintenance, implement anti-fire measures, and collaborate with local fire brigades, residents, wards, and fire departments.
2. **Special zone for cultural resource preservation and reuse**
 Make it easier to support preservation and reuse by designating buildings or areas of special importance across Chiyoda, Taito, and Bunkyo Wards. Take measures to improve safety by undertaking community-wide disaster prevention policies.
3. **Invest in preservation of areas of special importance in the Tokyo Cultural Resources District**
 In areas where the local community and municipalities can work together, make use of the Historical Town Planning Law’s Historical Landscape Maintenance and Improvement Plan to implement systematic support for the legal preservation of historical buildings.
4. **Create a system of finance and funding supported by public and private entities including industry and academic institutions in the district**
 Create systematic mechanisms such as investment funds and foundations sponsored by public and private sources to continuously support preservation, reuse, and renovation of historic buildings by private entities. Instead of one-time subsidies, provide ongoing support for self-sufficient businesses through low-interest finance.
 - **Ex. 1)** Create a finance and loan mechanism for the restoration and reuse of old houses, traditional wooden buildings, and sign architecture
 - Offer evaluation and financing of renovation projects (run together with renovation competition)
 - **Ex. 2)** Helping local residents stay put: Establish a mechanism so that owners of large plots of land are not forced to sell it and move away when paying inheritance tax, and enable original residents and new residents to interact.
 - In central Tokyo, it is common for land owners to sell their family land as a block to outside parties at the time of inheritance, resulting in scrap-and-build construction or conversion to parking lots or multifamily housing, and forcing the former residents to leave and lose a historic and intimately enjoyed home and garden.
 - Buy up the land of the landowners who wishes to continue to living in their current homes, and divide it between the landowner and an appropriate buyer, or create a fund to provide bridge financing for joint projects.

- Create a fund to provide low-interest financing for preservation of cultural resources by calling for investment from companies that support the activities of the Tokyo Cultural Resources Alliance and local companies in the district.

5. Create and strengthen the system of area management of community spaces

1. Archive and utilize cultural resources

- The district stores many cultural resources (such as documents, etc) resulting from research by various actors including universities, municipalities, and citizen groups, that are presently not shared.
- Create a venue and system to realize a comprehensive archive of cultural resources in the district in collaboration with voluntary local cultural activity groups, university laboratories, and local governments.

2. Cultivate and support leaders

- Support the cultivation, continuing education and networking of leaders in above-mentioned activities.
- Undertake collaborative discovery of cultural resources with the involvement of self-governing local district neighborhood associations, merchant associations, school PTAs, libraries, and elderly and young generations, working together to determine how to use local cultural resources. Ex.) host a “hunt for local treasures” and public planning forums
- Provide a place for students, university laboratories, and local cultural organizations to interact.
- Undertake a pilot program to turn citizen action and research results into actual preservation and reuse projects
 - **Ex.)** Project for running cultural center with integrated culture, dining, lodging, education, and welfare facilities in reused old homes and buildings.

(3) Local Program: Enhancing local distinctiveness

Through collaboration and cooperation with various projects and organizations focused on utilizing cultural resources in the CTN region, the Tokyo Cultural Resources District will play a central role in addressing systemic challenges that are difficult to solve through the actions of individual areas or organizations alone.

A. Revitalizing Jimbocho

A Jimbocho revitalization project team headed by Akihiko Takano of the National Institute of Informatics and composed of volunteers from the various stakeholder groups in the neighborhood has already compiled the following revitalization strategies in September 2014. In order to realize these proposals, it is necessary to strengthen cooperative relationships between various groups and programs in Jimbocho. Proposals 1-8 and 1-9 have already been implemented in March 2015 as part of the “Jimbocho Picture Book and Manga Festival.” Proposal 1-10 is planned to be incorporated into the “Jimbocho Shirabetai” (tentative name).

1. Short-term proposals

1. Survey and network event facilities centered on the Tokyo Old Book Center, and host numerous small events (especially at night)
 2. Establish “Terakoya Jimbocho” (Jimbocho Academy, tentative name) in cooperation with nearby universities (Meiji University, Senshu University, Nihon University, Kyoritsu Women’s University, etc) and various publishing companies
 3. Unify and improve dissemination of information about events held in Jimbocho
 4. Expand and improve the functions of the book and town information center
 5. Improve handling of foreigners: create pamphlets for navigating the area, conduct overseas PR, collaborate with restaurants and stores selling goods such as *karuta* cards, conduct tours for foreigners
 6. Open old book stores on Sundays and weekday nights
 7. Create events for newcomers (especially, children, young people, and women)
 8. Attract the envisioned Tokyo International Manga Museum (tentative name) and hold lectures on manga-related topics
 9. Hold a Jimbocho manga festival every spring
 10. Take Jimbocho’s cultural resources off the shelf and put them on display
2. Medium-term proposals
 1. Expand operating hours for major bookstores to Sundays and weeknights (for example until 9 PM)
 2. Create a pedestrian avenue from Marunouchi to Jimbocho and attract businesspeople as customers
 3. Host program and events of fiction characters that visit Jimbocho
 4. Promote public access to the precious archival resources of the Imperial Household Agency Archives, Museum of the Imperial Collections, Cabinet Archives, Tenri Gallery, and Ochanomizu Library and their collaboration with old book stores, and establish an old book gallery

B. Formation of a unified conference for the Yanesen/Negishi area

A preparatory committee to form the “Yanesen Concern Group (Yanesen o omou kai)” composed of local volunteers was held in February 2015, bringing together cultural organizations active in the Yanesen area (Yanaka, Nezu, Sendagi, Ueno Sakuragi, and Negishi). Cultural organizations within each area of Yanaka, Nezu, and Sendagi have long interacted, but this was the first chance for nearly all of the wider region’s organizations to assemble. The conference committed to establish an informal group dedicated to addressing common issues pertaining to cultural resources and local activities in the Yanesen area, including nearby areas such as Negishi.

Steps are now being taken to establish a network committee (tentative name) to bring together cultural groups for planning conferences.

(4) Realizing the Tokyo Biennial: Synthesis and promotion of the Tokyo Cultural Resources District

- 1. The Tokyo Biennial will be held as a method of synthesizing and promoting the Tokyo Cultural Resources District's aforementioned cultural, urban environment, and local programs.**

Specifically, the project-oriented leaders developed in the cultural program will take charge of the organization and planning of main and co-sponsored events. The biennial will be held on a continuous basis once every two years with the goal of spurring innovation and development of urban value and to take the lead in solving social problems.

Program for implementing the Tokyo Cultural Resources District

<Examples of cultural program>

- Host art exhibitions featuring artists from 200 countries
- Establish a project school (train collaborative leaders)
- Establish a culture center by opening an urban lab to realize art/industry/community interaction
- Create a digital archive of local cultural resources
- Host an international creative industry festival featuring over 100 countries
- Undertake renovation competition for old buildings
- Create cultural centers at religious facilities such as Yushima Seido
- Host Japanese food festival featuring 300 locales from across the country
- Develop a tourist circulator route for cultural resources

<Examples of urban environment program>

- Bury electric cables, preserve water and green space, improve street-side functions
- Renovate and reuse the Kyu-Iwasaki-tei Garden
- Establish accommodations for exchange students and foreign tourists (renovation of existing hotels, lodging in old houses)
- Propose relaxing and strengthening of regulations, reduce investment tax

<Examples of local program>

- Host events to reactive Jimbocho
- Establish network for utilizing cultural resources of Yanesen/Negishi area
- Support activities to create hybrid culture in Akihabara
- Form a creator complex in Kanda

Synthesis and promotion of all programs

Tokyo Biennial

Leaders from nationally-funded community art centers nationwide take charge of the planning and production of main and co-sponsored events. The biennial

2. **Tokyo Biennial as a means to solve social problems**

Tokyo and Japan's regions are faced with numerous social challenges: the lack of social ties due to the division of communities into separate workplaces and locales, imbalance between work and private life, gaps in media literacy, and differences over cultural values and other lifestyle issues. Cities are faced with numerous challenging problems including urban overcrowding and regional depopulation, the homogenization of urban landscapes, the disappearance of local cultural resources, and low ability to promote their culture internationally. This social context has led to an acute awareness of the need to train leaders capable of solving such problems according to the needs of a new era, to establish programs and venues to leverage added value, and to develop top-quality talent capable of working together with local communities in every field. The Tokyo Biennial is a creative social project aimed at developing solutions to these problems through the fusion of art, industry, and community.

3. **A stage for interdisciplinary leaders to grow and excel**

Exceptional leaders who can work broadly across organizations and specialties and create horizontal connections need to hone skills in communication, on-the-spot awareness and networking. Society continues to need effective methods for training leaders who can cut across organizational silos to solve social issues and produce knowledge and experience, and organizing such leaders in a way that can sustain continuous activity.

The Tokyo Biennial will be a stage for leaders who are specialized but also capable of moving across many genres to grow and excel, both during the event to be held once every two years, and during preparations and related intermediate programs.

4. **Community art centers as management, planning and production leaders**

The planning, production, and staging of the Tokyo Biennial will be handled by "community art centers" (tentative name) that will host educational programs and other events.

Community art centers will be centered to the Tokyo Cultural Resources District, and function as institutions to develop leaders with a global perspective who can devise solutions to social problems. The centers will plan, produce, and stage many events related to the cultural, urban environment, and local programs. The staff will be gathered from cities across the country, and it is hoped that the centers will increase the number of leaders who circulate between activities in Tokyo and other regions, in the process fostering a new concept of work-life balance in Japanese society.

The Tokyo Biennial will be planned and staged as a synthesis of the activities within the Cultural Resources District, involving many people and focusing on large and small activity centers throughout the district.

<Three functions of community art centers>

- 1) Plan and produce social projects to encourage the regeneration, promotion and solving of challenges associated with cultural resources in cities across Japan.
- 2) Hold a new interdisciplinary school through the collaboration of public, private, academic and industry institutions with an educational program

designed to enable participants to solve problems and learn while participating actively in social projects.

- 3) Host large festivals every other year in Tokyo and the regions. Strengthen local branding capacity, professional capabilities, and the self-sufficiency of local economies.

5. Implementing the Tokyo Biennial

The Tokyo Biennial will be a project of an international creative city to pioneer new solutions to urban issues, consisting of more than 10,000 main and co-sponsored events of all sizes.

Venues will be located in various facilities within the Tokyo Cultural Resources District, and event centers will be established in major areas (Yanesen, Negishi, Ueno, Hongo, Yushima, Kanda, Akihabara, Jimbocho) as well as in the Otemachi-Marunouchi-Yurakucho and Nihombashi areas. Ten thousand events of varying size will be held.

Event centers will include Kanda Shrine, Yushima Seido, Nicolai-do, Waterras, mAChecute Kanda Manseibashi, 3331 Arts Chiyoda, Modern Art Museum, Tokyo University of the Arts, University of Tokyo, and parks, vacant buildings, and other venues in the district.

6. Examples of main programs

1) *Approach from art*

International art exhibition featuring 200 participating countries:

Representative artists will be chosen in cooperation with international embassies, and a biennial prize established. A large-scale international exhibition using vacant buildings will be undertaken in cooperation with independently held exhibitions in the district. Participants will experience a process of creating cultural value through the interaction between the city and people.

2) *Approach from industry*

International creative industry festival with more than 100 countries:

A venue will be created for the world's manufacturing and creative industries to exhibit and negotiate over products and projects. Another biennial prize will be established, and the event will strive to become a major hub of global marketing for creative businesses. Cooperation with independently held events inside the cultural resources district will connect many creative industry leaders and form sprouts for new projects.

3) *Approach from community*

A. *Festival of Japanese food with 300 participating locales*

Aim to promote and share Japan's cultural resources with the world. Hold events showcasing distinctive Japanese food from around the country.

Establish a value standard and give awards. Create a global standard for Japanese food worthy of international pride and establish a program for cultivating Japanese food culture across the globe.

B. *Revival of spiritual culture: Use of universities and religious facilities and the restoration of Yushima Seido*

Establish and implement a program for spreading spiritual culture.

Promote the restoration of Yushima Seido as a center for spiritual culture in East Asia.

7. Examples of ongoing programs

- A. Social project school: Train specialized professionals who can take the lead in solving social challenges at a new school where students learn through participation in real projects
- B. Tokyo renovation competition: establish and conduct a global competition to restore and reuse of historic buildings
- C. Develop a new model for Tokyo cultural tourism: Implement a circulator route to create a new way to discover the allure of Tokyo's cultural resources.
- D. Invest in digitizing and networking scattered archives of cultural resources: Construct a unified archive to make use of cultural resources. Investment in digitization and infrastructure is necessary to ensure that the right resources are accessible to the right people.
- E. Encourage the participation of foreign residents and promote international interaction: Integrate foreign students into the leader training system, increase professional mobility, ensure comfortable stays for foreign tourists, and develop accommodations, including through the renovation of existing buildings.

8. The Tokyo Biennial will lead to solutions for social problems

- 1) The Tokyo Biennial will utilize cultural resources to strengthen the city's creative capacity by continuously developing Tokyo's global appeal through international exhibitions
- 2) Transforming an area that contains the city's history into a space for people to live and be active will promote better work-life balance by fusing work, living, and leisure and creating new flows of people through the establishment of local cultural centers.
- 3) The biennial will enable participants to share opportunities for training and deploying leaders who can work across organizational boundaries.

(5) Cooperation with the Kyoto Cultural Resources Vision and national expansion

Building on the proposal of the Olympics and Culture Committee (Chair: Makoto Nagao, Kyoto University Professor Emeritus and advisor to the Tokyo Cultural Resources Alliance) aimed at promoting Japanese culture ahead of the 2020 Tokyo Olympics and Paralympics, an investigatory committee was established in cooperation with Kyoto Prefecture and Kyoto City. In May 2015 the group gathered proposals related to cultural tourism in Kyoto utilizing cultural resources, and the committee will search for possible routes for collaboration and synergies between the two city's cultural resources.

Furthermore, there are efforts underway in Shizuoka, Niigata, Okinawa and other regions to revitalize local areas through the use of cultural resources, and we develop a structure to collaborate with these activities.

Organizational structure

The Tokyo Cultural Resources Alliance (structure illustrated in figure below) and the Tokyo Cultural Resources District Promotion Committee (tentative name), a public-private-academic-industry organization envisioned to be established in 2018, will take the lead in realizing the Tokyo Cultural Resources District vision.

- Tokyo Cultural Resources Alliance Organizational structure

The Tokyo Cultural Resources Alliance will be governed by an executive committee overseen by the chairperson, and will work to plan and execute various projects that utilize Tokyo's cultural resources.



Tokyo Cultural Resources Alliance

Chairman: Shigeru Ito

Discussion of vision

Vision Committee

Project management

Executive Committee

Executive chairman: Shunya Yoshimi Vice-executive chairman: Masato Nakamura

Coordination

Secretariat

Chief secretary: Yoshio Yanagi

Project planning discussion

Sections (Cultural program section, urban environment section)

Program production and implementation

Program implementation team

Renovation competition, etc.

Participation in project production and information sharing

Official members (Organizations and individuals)

Participation in project production, sharing of sponsored information, enjoy results

Supporting members

Provide advice

Special members Advisors

Partners

Local Yanesen groups
Jimbocho revitalization project team
Etc.

- The **vision committee** will be under the supervision of the chairperson and will continue to lay out the vision of the Tokyo Cultural Resources Alliance, carrying on the work of the Cultural Resources District Vision Committee that began in 2014.
- **Special members**, including advisors and partners, will provide occasional opinions and advice on an individual basis.
- **Sections** will discuss concrete planning for each of the programs, develop individual program implementation teams, and carry out plans.
- **Partners** will include organizations dedicated to implementing specific projects, established independently in various local areas such as Yanesen and Jimbocho, with which the Alliance will pursue collaboration.
- **Official members** will participate in programs and offer advice, as well as receive details of the alliance's discussions and achievements.
- **Supporting members** will work together with sponsors to support the alliance, participating in the planning of specific programs, providing advice, and receiving updates on the alliance's discussions and benefits as programs are implemented.
- The **executive committee** will compile the vision created by the vision committee and program proposals developed in each section, and lobby the national and metropolitan governments through special members and advisors to position the vision as part of the Tokyo Olympics/Paralympics Cultural Program that begins in 2016, draw up budgets, and create an organization capable of continued development after 2020.