

Creative City

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水野雅男 有限会社 水野雅男地域計画事務所代表

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Masao Mizuno

Director of the Masao Mizuno Regional Planning Office

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Managing Director of Masuichi-Ichimura Brewery

◆ 金沢市の都市再生への取り組み



水野雅男

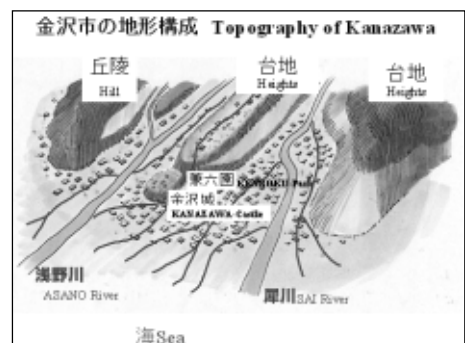
(有) 水野雅男地域計画事務所代表

1959年生まれ。金沢経済同友会幹事・金沢創造都市会議実行委員。東京工業大学工学部社会工学科修了後、民間のコンサルタントを経て、1993年に事務所設立。金沢市をはじめとする石川県内の地域づくりにコーディネーターとして関わる。アーティストと若者が主体的にまちづくりを推進する「金沢大野くらくらアートプロジェクト実行委員会」代表。

都市再生の事例報告の前に、金沢経済同友会のメンバーとして、活動について紹介します。金沢経済同友会が中心となり、金沢創造都市会議を1999年から開催しています。金沢創造都市会議と金沢学会を毎年交互に開催し、今年は第1回金沢学会を開催し、具体的な都市の再生のためにはどうしたらいいのかについて、ワークショップ形式で議論して、市長も交えてその結果をまとめたりもしました。

これまでの金沢市の取り組みを見ていると、都市再生のキーワードとしては、まず「仮設的に利用する」こと。次に「街なかに学生を呼び込む」こと。3番目に「アートで遊ぶ」こと。4番目に「協働のプロセスを大事にする」こと、だと思います。この定義に関して、少しパワーポイントで紹介します。今日は海外からパネリストも参加されているので、金沢の概要を紹介してから、都市再生の取り組みについて紹介します。

金沢市は日本列島のほぼ真ん中の西側、日本海に面していて、人口は45万人余りです。地形構成を見ると、金沢市は3つの台地、丘陵がせりだした場所に市街地が展開しています。その台地の間に犀川と浅野川の2つの川が流れていて、さらに50余りの用水が市



街地を網の目のように流れています。その市街地の中央部に金沢城と兼六園が位置しています。そういった金沢ですが、第2次世界大戦の戦火から逃れたために、市街地には屋根瓦が連なる古い街並みと高層ビルなどの新しい街並みが混在しています。

伝統文化を見ると、金沢には能や茶道をはじめとする伝統文化が現代生活の中に息づいています。和傘、加賀刺しゅう、手鞠や水引などの伝統工芸が今も伝承され、また加賀料理や和菓子など、独特の食文化が存在しており、こうした文化は、観光客にとっても大きな魅力となっています。

もう一つの特徴は、環境大学都市ともいいますが、市内だけではなく金沢都市圏内に17の大学などの高等教育機関が集積していて、そのネットワークを生かすポテンシャルがあることです。

金沢市では金沢世界都市構想が1995年に策定されました。その理念は、自然および歴史の独自性を高めるとともに町の活力を育て、小さくとも自らの存在を世界に訴えることを目指しています。そのため、開発と保存の調和がとれた町づくりを謳っています。具体的に土地利用を見てみると、市街地を中心として、黄色く塗られたエリアは保存する区域で、赤い色のエリアは近代化して開発する区域。旧市街地と新都心を結ぶ都心軸を形成しようとしています。

次に古い街並みを残すために、金沢市では景観条例を制定していますので、保存する区域に関する取り組みを紹介します。武家屋敷界隈の保全をするための景観条例を1989年に制定しました。さらにひがし茶屋街をはじめとする伝統的な建造物を、建物単体ではなくてエリアで保存するための取り組みが昨年からはまりました。さらに水際の環境の整備も行っていて、暗渠にして駐車場として使っていたところを開渠にして、せせらぎを見せるようにしまし



た。そのために私有橋のかけ替えにも助成を出しています。その一方で近代的な町づくりも進んでいて、金沢駅の西側では新しい市街地が形成されようとしています。

この30年間でどのように拠点施設が中心市街地で動いてきたかを見てみます。地図のグレーに塗られたところは小学校や高校が廃校になったり、あるいは郊外に移転してしまったものを表しております。その一方で、商業地区に再開発ビルが建設されまして、新たな賑わいを作ろうとしています。

次に90年代に入ると、金沢城だったところに金沢大学がありました。これは郊外に移転してしまいました。それ以外にも金沢大学の附属小中学校も郊外に移転して、かなり大きな空地ができました。それに対して金沢駅前では、ホテルを中心としたビル群が建設されました。

2000年以降となると、金沢大学が出た後に金沢城公園が整備されました。また「金沢21世紀美術館」も整備されつつあります。

このように中心市街地に新たな施設が整備される一方で、どんどん空き地が出てきており、空き地を今後どのように整備するかは検討する必要があります。

まず金沢大学です。先ほど申しましたように、大学が金沢城の中にありましたが、やはり郊外に移転してしまいました。新たに金沢城公園が整備されまして、菱櫓や五十間長屋の復元がされたり、今年、百万石博を開催しました。

もう一つは石川県庁の跡地です。石川県庁は今月いっぱいここから去って、郊外に移転してしまいます。ある推計によると、ここに通っていた1日4500人が郊外に転出してしまうことで、都心にとって大打撃です。

中心市街地の衰退の様子を人口で見ると、中心市



街地では40年間に6.5万人から2.5万人に減少し、これは6割の減少になります。それは市街地が拡大し、中心市街地の占有率も22%だったものが5.6%に低下したことに表われています。また小売商業の減退ですが、中心市街地にあった店舗が約600店舗減少しました。これはピークの時比べて3割の減少です。同じく中心市街地の商業の占有率を見ると、商店数も販売額も、低減しています。

都心が衰退しているにも関わらず、金沢市はいくつか文化的、創造的な都市政策を行っており、最初に「eAT金沢」を紹介します。これは平成9年に始まったデジタルアートの祭典で、またデジタルアートのクリエイターを支援するために交流の場やギャラリー、デジタル工房などを集めた拠点、eATサロンを新たに作りしました。2002年10月にオープンし、金沢市が建設し運営しています。

もう一つ、公共主導で行われているのが、「金沢21世紀美術館」です。現代アートを中心とした美術館で、県庁と市役所に面した場所に、開かれた公園のような美術館を作ろうと整備が進められています。新しい文化と町の賑わいを創出することを目指し、世界の現在を感じられるもの、そして市民が参加し交流することで作り上げること、また地域の新しい伝統を創造するという、という3つの柱が謳われています。これも金沢市が建設、運営しています。

次に「金沢市民芸術村」です。これはもともと紡績工場だった敷地と建物を96年に、リノベーションして開設し、演劇、音楽、美術の練習や、発表の空間として再生しました。その運営は市民から選出されたディレクターが担当しており、また24時間、年中無休で開館しているので、夜中の3時から朝まで練習するなど、いろいろなスタイルで利用ができます。建物の修復保存や、24時間365日の運営、ディレクター

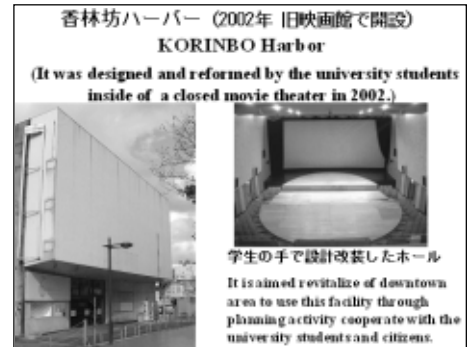


制度が認められ、97年にグッドデザイン大賞を受賞しています。

また「香林坊ハーバー」は、もともと映画館だった建物を、大学生が設計し、大学生の手でホールとして改装したものです。学生約30人と市民のサポーターが実行委員会を結成し、自主的に運営しています。ハーバー塾を開催したり、ミニシアターとして利用しています。金沢市が建設し、市民グループが運営する公設民営方式です。

最後の例ですが、私も関わっている「大野地区くらくらアートプロジェクト」です。大野は金沢の北の地域で、醤油や味噌の産地で、もともと醤油を作っていた蔵が今でも40棟ほど残っていて、その蔵を改修してアート活動の拠点にしようというものです。プラン作りから改修作業、そして運営まで住民が自分たちの手で関わり、さらに完成後のアートフェスティバルの企画なども、すべて市民が主体で行います。

現在5棟がアトリエ、ギャラリー、サロンなどに再生され、来年、もう1棟が再生する予定です。地域住民とアーティスト、プランナー、学生、社会人が実行委員会を結成して、改修作業やアートイベントを共同作業で推進しています。これがいわゆる地域住民主体の町づくりの活動で、行政が財政的にサポートしているものです。



◆ Challenge of Downtown Revitalization in Kanazawa

Masao Mizuno

**Director of the Masao Mizuno
Regional Planning Office**

Before explaining about our case study, as a member of the Kanazawa Association of Corporate Executives, we have started from 1999 the Kanazawa Creative City Conference. We have been holding the Kanazawa Creative City Conference and an academic conference every other year. This year we had the first Kanazawa Academic Conference to speak about the specific ways of re-vitalizing the city. We had some workshops to hold discussions and also proposals were made to the city mayor.

Looking at the efforts we made in Kanazawa, we believe the key words for revitalizing the city is temporary or flexible usage of facilities. Second, is to bring in students into the city. Thirdly is to have fun with art. And the fourth key word is a cooperative process. So those are the efforts being made and now I'd like to go into specific examples.

Since we have a keynote speaker and panelists from abroad, I'd like to first of all explain a little about the city before going on into explaining about our projects.

First of all, Kanazawa city is located almost in the central part of Japan slightly towards the west. We have about 455,000 residents. The geographical features - Kanazawa has 3 heights and hills in the area. Between the heights and hills we have two rivers - the Sai River and the Asano River. About 50 irrigation channels run through the city. In the city center we have the Kanazawa Castle and the Kenrokuen Park. We were fortunate not to be damaged during the World War II so we still have the houses with the tiled roof in the older city area, as well as the high-rise city area that has been developed later.

Considering traditional culture, we have the Noh Performing Arts as well as the Tea Ceremonies as part of our everyday life. Also traditional handcrafts, we are known for the Japanese traditional umbrellas, Kaga embroidery, the handle and decorative paper string used for ceremonial cases and called Mizuhiki. Kanazawa cuisine - We have the Kaga cuisine and also Japanese sweets that are typical of the area. This is also very popular among the tourists that visit our

area. The city is situated in a circle of universities. There are about 17 higher educational institutions, which form a network and we believe we can even bring out the potential that this network has.

In Kanazawa we started in 1995 the World City Concept in building Kanazawa. We aim at enhancing the original natural and historical features in order to revitalize this city. And even if we are a very small city, we want to make an appeal toward the world.

Inland use we want to balance development as well as preservation. Then, how do we utilize our land? The yellow portions on this map are the preservation area. The red area is the area where we try to modernize and develop. So we have the older district and the developing district and we are trying to link the two with the city center access. On the western side we have the new city area being developed.

So in order to preserve the older city districts we established the regulations concerning the scenery. For example we are trying to preserve the Samurai residence district and the regulation to preserve this area was established in 1989. We also have traditional buildings such as the Higashi Chaya (Tea Houses) district. So we are not working on individual buildings but as a whole city district. This has just started last year in order to preserve this district of old housing buildings. We are also trying to improve the waterfront. As you can see, the irrigation channels used to be covered but now we open them so we can see the water actually running through the city. We also were able to support renovation of private bridges, too, so that people can cross over the irrigation channels.

Also there are some efforts being made to modernize the city in the western part of the city. In the past 20 years or so, let us see what happened to the main facilities in this city.

The gray portions on this map where the elementary schools and high schools that has been closed or moved to

the suburban areas. But in the business area we have no buildings to vitalize these districts. In the 1990s one of the major changes that happened if you look at the gray area here, that was where the Kanazawa Castle was. This used to be the site for the Kanazawa University. Now this has been moved to the suburban area. Also an elementary school and a junior high school affiliated to the Kanazawa University was moved to the suburban area as well. The yellow parts on this map around Kanazawa station we have now new buildings like hotels and other facilities close to the station.

Since the year 2000 we now have a new park at the side of the Kanazawa Castle. We also have a newly-opened art museum. In the central part of the city we have improvements with new facilities but also we have areas of land that can be utilized and we are now planning on how to utilize these areas. The pink circles you see on this map are areas I would like to explain now.

First of all starting with the Kanazawa University, as I have just explained the campus itself was situated in the area of the Kanazawa Castle site but this has been moved to the suburban area now. Now we have a new park as the Kanazawa Castle Park where we rebuilt old traditional buildings and also an event called the Hyakumangoku Expo was held in this area. Another major change was the prefectural office. The prefectural office will be moved to the suburban area next month. We used to have about 4,500 visitors per day to this prefectural office. This would also move outside of the city.

Looking at the decline in population, in the past 40 years the population has declined in the city center by 60% from 65,000 to 25,000. This is caused because of the city itself has expanded and the occupancy ratio in the center city area has dropped from 22% to 5.6%. Looking at the commerce in the city center or downtown district. There used to be many stores but now has dropped by 600 stores. We have dropped by 30% and also looking at the occupancy ratio of the stores, this has dropped from 35.3% to 25.4. Sales amounts have also dropped.

Although we see a decline in population as well as commerce, we have been making efforts to create a cultural

creative city. One effort is what we call the “eAT” which stands for Electronic Art Talent Kanazawa. The “eAT Kanazawa” is aiming to support new creators of digital art. We try to use vacant store buildings that are renovated. This just opened this October. This was built by Kanazawa City and is managed by the city.

Another public sector initiative was the 21st Century Museum of Contemporary Art, Kanazawa. It is now being built to become a open-park museum and it is aimed to create a new culture to vitalize the city scene. The Museum will be a place where people can feel what is contemporary now in the world and it is based on residents’ participation and also it will create new regional tradition. This also will be built and managed by the Kanazawa City.

Another effort that was started in 1996 is the Kanazawa Citizen’s Art Center. We utilized an old spinning mill factory that has been closed. Now it provides a forum for rehearsals and performances of theatrical performance, music and modern art. The management is done in a unique way. Directors are selected by citizens who will be managing the facility. It is open 24-hours a day, 365 days a year. So young people if they want to practice their music, they can visit this facility maybe 3 o’clock in the morning and do whatever they want there. We were able to preserve an old building also. We manage this on a 24-hour basis and also selecting directors by the citizens caused this to get the good design grand prize in 1997.

Next we have the Korinbo Harbor, which used to be a closed movie theaters. Students designed and refurbished this theater as a new hall. About 30 students with citizen supporters form an executive committee to run this facility. They have some lectures held here. Sometimes it is used as a mini theater to show film production made by students. This has been built by the Kanazawa City and the student group is managing this facility.

Our last example, which I have been involved in, is the “Kanazawa Ono Kura Kura Art Project” which is situated in the Ono district. In the olden days the soy sauce has been made there and the “kura (storehouse)” or storage houses remained unused after the industry declined in the area. So planning and the actual refurbishing have been

done by the residents in the area. Also now art festivals are being planned and organized by the residents.

The main features of this project is that we utilized unused storehouses and these have been turned into art studios or galleries and salons. We have five store houses at present. Another one will be opened next year. The residents, artists, planners, students got together to form a non-profit organization that works as the executive committee and we call this workshop but they would be running the facility. So the initiative is taken by the residents while the administration is supporting the efforts. So that was a quick run through of the effort being made in Kanazawa City.

Thank you very much.

◆ 発信州 小布施



セーラ・マリ・カミングス

榎一市村酒造場取締役、(株)小布施堂取締役文化事業部長

91～92年関西外国語大学留学。93年ペンシルベニア州立大学卒業。同年、長野オリンピックにあこがれ、長野県の企業に就職。94年小布施堂入社。96年欧米人第1号として利酒師として認定される。97年から現在にいたるまで榎一再構築に取り組む。また月1回、各界の識者や著名人を招き、文化セミナー「小布施セッション」を開催。

皆さん、こんにちは。こうした席にお招きいただきまして、ありがとうございます。私はアメリカ人ですが、長野県にある小布施という小さな町を代表して話をさせていただけることを光栄に思っています。

長野オリンピックがきっかけで、1993年に長野に就職が決まり、オリンピックが終わる98年までの5年間だけ長野にいる予定でしたが、早い話が「オリンピックの残りもの」となり現在も残っていますので、よろしくをお願いします。

なぜ長野オリンピックを手伝いたと思ったのか。そもそも伝統文化と歴史に憧れて日本にやってきて、最初は大阪に留学しました。しかし残念ながら大阪では、自分の見つけたかった日本には出会わなかったんです。日本語の諺では「大は小を兼ねる」と言いますが、私は「人は小を兼ねる」と考える。つまり足りないところがあっても、人間性でカバーできていると思っています。私はよく言葉をつくりますので、多分今日の通訳の方も大変困ると思いますが、わずか10分ちょっとなので付き合っただけであればうれしく思います。

一応、小布施の町の背景をご理解いただきたいと

思います。本当はこのまま会場の全員の方々を小布施まで連れていきたいのですが、残念ながらそれはできないので、パンフレットを用意しました。「小布施、長野、ジャパン」と書いてあります。また日本語で「発信州」という言葉を作りました。「信州」は長野を表わす古い言葉で、「発信」というのはトランスミッションとか、ビーコンとか、発信する意味もあります。小布施から世界を相手に、どんどんオリジナリティの発信をしていきたいと思っています。

小布施町は人口わずか1万2000人の小さな町ですが、年間120万人もの観光客が訪れます。一昨年の9月11日以降はさらに増えて、今は150万人くらいです。パンフレットは日本語だけでしか書いてないのですが、今年のテーマの一つは、すべてのことをバイリンガルにしていくことですので、来年になればバイリンガルのパンフレットができると思います。

今は小さな酒屋で働いています。この5年間はこの酒屋の再構築に取り組み、総責任者を任されました。そもそもこれだけ日本の産業が、生きるか死ぬか、生き残るか残らないのか、という大変な状況になったからこそ、私のようなアメリカ人まで受け入れるようになったのだらうと思います。今でも伝統の寒づくりは文字通り寒い時に酒を造るんですが、ちょうど昨日始まったんです。そして酒づくりの始まる時に必ずこの絵をかけて、皆の力で酒を造るということです。実はこの絵は江戸時代の終わり頃のものをもとにして描かれているのですが、現在にも通用するように思います。よく見ると紫の着物の人は金髪になっているのがわかると思います。こうした美しいものは、やはり酒の文化から生まれてきたように思います。

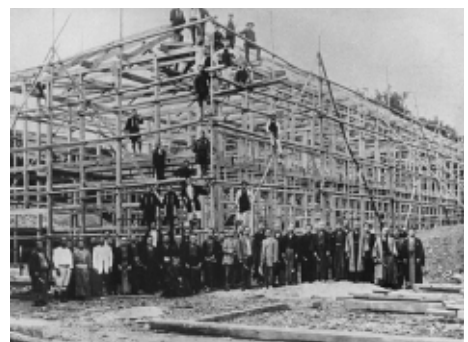
この作品は、江戸時代に活躍した浮世絵の北斎のもので、北斎は日本で最も有名なアーティストで



すが、晩年に長い間小布施に住んでいました。こうした作品は、祭り屋台のために描かれました。つまり皆で楽しもうということであったように思います。このように、小布施にはとてもリッチな背景があります。でもそのリッチは、お金があったからではなくて、一人ひとりが作り上げてきたものだと思います。どこの町でも歴史や伝統がありますが、なかなかその粋からはみ出しにくい、踏み出しにくいところがあります。でも1987年にコンテンポラリーアートサーキットを小布施で開催したときに大変大胆なことをしました。写真をお見せしますが、この古い小さな町で、いろいろな遊びをしました。小布施+イスト=小布施ストとか、小布施+シーン=小布シーンとか、あるいはセッションの小布施は小布施セッションなどなど。小さな伝統のある町にとっては、とても大胆なことでしたが、建物や空間を生かしながら、とても粋で、生き生きとして近代作家も誕生したわけです。

このイベントは私が町に来る前に行われたものです。私は元上司に紹介してもらい、94年からこの会社にきました。最初は大きな会社で働くことになっていたのが、わずか5年間の滞在予定だったので、大きな会社の歯車のようになるのもったいないので、より小さなところで、自分の力を発揮したいと思い、この小さな酒屋に入りました。

数百年続いてきた文化は、存在が当たり前のように感じてしまうものですが、実は経済的に成り立たなければ続かないのです。この会社も過去20年間、ずっと赤字会社だったんです。でも、だからこそ、古い写真や古いインスピレーションで自分たちのルーツを探りながら、自分はどこから来た、どうして今ここがあるということを考えて、これからはどこに向かえばいいのかを、もう一度原点に返って考えるべ

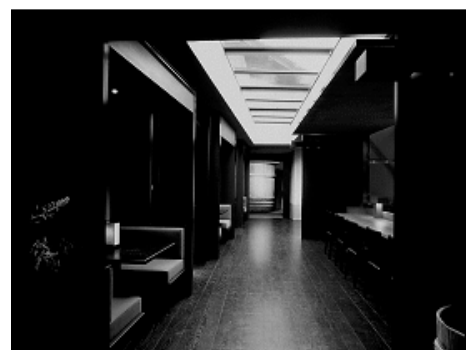


きだと思います。またかつての素晴らしいものは、それだけ皆の力を借りながらできたことなんです。今は、誰かに丸投げして、それをまた丸投げして、自分たちでやらなくても誰かがやってくれる、という感覚になっていますが、でも自分たちの手で守らなかつたら、いったい誰が守ってくれるんでしょう。

なので、台風娘というニックネームが全国に広がっているんです。台風セーラといわれています。ある日、いろいろなことを提案して、現実の予算に対して、自分たちの努力でカバーせざるを得なくなり、大きなハンマーを持って、自分自身で壁を壊し始めたら、皆とても怖がって、ついてくるようになったんです。

こうした古い酒蔵で、4人の蔵人が40年以上コンビを組んで仕事をしてきました。こうしたとても贅沢なことを、もう数百年も続けてきたんです。ところが日本人が文化離れしてしまい、文化が自分たちの日常生活から離れたものになってしまいました。いいものをもっと実感でき、体験できるものにしていきたいと思っています。

もっと参加できるものにしたいので、「くらぶ(蔵部)」という言葉をつくりました。漢字で書けば蔵の一部という意味ですが、日本語のクラブというのは、皆の集まり場所であり、都市の一番重要な機能は、コミュニケーションです。日本語の場合は「飲みコミュニケーション」ともいって、お酒を飲んで話ができるということです。コミュニケーションの場所としての酒屋の役割が大切だと思いますので、古い蔵を生かして、酒蔵の一部に和食レストラン「蔵部」をつくるという工夫もしています。若い後継者不足に大変困っていましたが、働くための舞台を作れば働きたい人もいて、元気のいい人がたくさん蔵に入ることによって、料理と酒の組み合わせを生かしながらレストランとしてやっていけるような形に



がら、新しく楽しいことを考えています。日本ではよく「仕方がない」という言葉を聞きますが、絶対に仕方がなくはない、つまり仕方があるんです。意思のあるところに必ず道は開けるといことです。

今、50年ぶりに桶仕込みを復活して、2つの古い木桶で酒を造っています。この絵は北斎の作品ですが、小布施にこそこの景色を残していかなければいけないと強く思ってます。それで今2本だけ、日本だから2本じゃなくて、資金力がないから2本なんです、3年をかけて全国の30社くらいの酒屋、金沢の福光屋さんとか、今日たまたま参加している宝酒造の辻さんといった、元気で頑張ろうという蔵が桶仕込みに参加しています。

昔の文化サロンであれば、酒屋だけがパトロンになってできたことかもしれませんが、これからは普通の人が自分の好きな日本の文化を支えていけるようにしておかないといけないと思っています。「おけ」という言葉も世界に通用させたいので、「おけ、オケー、OK」、そのうちに「Oke=OK」になると思います。桶仕込み保存会に2000人がそろった時点で、社団法人としてソサエティにしたいと考えています。今はまだ120人ほどですので、ここに集まっている皆さんが入るとほぼ倍になりますので、よろしくをお願いします。

桶のようなシンボリックなものは消えてほしくないで黙ってられない、という結論になるのですが、どうすればできるのかを一生懸命考えてやっていく。若い人が伝統技術を受け継いでいくことが大事だと思います。日本の場合は資料館や博物館で大事なものを取っておきますが、でもただ埃をかぶせておくだけではもったいないから、生かしたいのです。1987年の小布施系の一つのテーマは、これも日本語ならばうまく発音できるのですが、英語ですと



ちょっと違いますが、気持ちは伝わると思います。「ライブラリーからライブへ」というものでした。つまりただものを保存するのではなく、その文化を今に生かすことが大事なのです。これは、ずっと共通なテーマといえるでしょう。

実はこれから瓦も復活するんです。本当に今日の通訳は大変だと思います。ごめんなさい。昔の集落はそれぞれの地域性があって、その地域にある土を使って瓦を造っていて、とても美しいものでした。ところが大量生産、コストダウンによって全国の景色が似たりよったりになり、旅も楽しくなくなるのではないかと、何とかしないと間に合わなくなるのではないかと、という危惧から、瓦のオリジナルな個性に着目したのです。「変わる」とは発音が同じですが、「かわら(瓦)ない」だと皆同じという意味になっているんですけれども、そこからまた自分たちの個性のあるものを生み出す。古い伝統を生かし、新しい工夫を付け加えていくということなんです。こうしたなじんだ景色を、もっとアップで見ると見えるんですが、北斎が150年以上前に小布施に来た時と同じような空間と感じられますが、放っておいたら変わってしまうのです。10年後、20年後のためにできることをしておかないと消えてしまうんです。

時間がなくなりましたので終わりますが、やはり東京から流れてくるものを待たずに、ダイレクトに世界を相手にでき、各地の興味をもつところともコンタクトができるので、こんなに元気に頑張れます。この絵は実はホームページの動きのあるムービーから取ったんですが、続きはホームページ (<http://www.masuichi.com/sarah/>) でご覧になれます。



◆ Obuse • Nagano • Japan ◆

Sarah Marie Cummings Managing Director of Masuichi-Ichimura Brewery

Good afternoon, ladies and gentlemen. Thank you very much for inviting me here today. It so happens that I am an American but I am living in a very, very small town called Obuse in Nagano Prefecture. On behalf of this town I would like to give my presentation here today. It is indeed a great honor for me to be given this opportunity.

The Nagano Olympic Games was the time when I decided to work for Nagano. I moved to Nagano in 1993 and it was the time when the Olympic Game event ended and I supposed to live there for only 5 years during that time from 1993 to 1998 but I am left behind and I am still staying in Nagano.

The reason why I wanted to help out with the Olympic Games was because I was very much interested in Japanese culture, and Japanese tradition. I was attracted to such traditional aspects and I first went to Osaka. It was not a place where I could discover Japan I was looking for. Instead the people were very “Omoroi” as the Osaka dialect of interesting fun-to-be-with people. But the Japanese proverb says that “Dai wa sho kaneru” means that the bigger size is equivalent to smaller, it accommodates for the smaller sized ones. I think it applies to people as well. In other words, if people are very generous and tolerant then they could accommodate for everything. I’m sure the interpreter is going to have a hard time because I tend to play with words here, but I’m sure for 10 minutes or so that everyone will be able to keep up with me somehow or other.

I’d like to just briefly talk about Obuse town. If possible I would love to have everyone go to Obuse but unfortunately that’s not the case here. So instead I have brought some brochures here with me introducing Obuse. “Obuse in Nagano, Japan” it says here in Japanese. I use it “Hasshin Shuu” from where the information should disseminate. “Hasshin” has the meaning of transmission the beacon. So from there we can transmit a number of information and “Shinshuu” is the old name of Nagano region and therefore I want to try to disseminate a lot of information from Obuse. We only have some 15,000 people living in Obuse but 1.2

million tourists visit the town in a year. It so happens that since 9/11 the number has increased. I’m afraid that my notes are only written in Japanese and not in English.

One of the themes for this year is to make everything bilingual and next year I’m sure we’ll have English materials to distribute to you. The numbers I have given you are just for reference as a background but for me, rather than numbers, well numbers are not all that important for me, its dead. There are a number of unmeasurable attractive features of Obuse. I would like everyone to try to take note of this. I want to emphasize this point so in the interests of time I will go into the main subject right away.

I am working for a small brewery company and over the past 5 years I have been engaged in reorganizing, restructuring the company. I have been assigned to be responsible for this. This is because the company was in a very crucial situation. It was life or death and the survival was at stake and that was the reason why they decided to accept me as someone to try to restructure the company.

It so happens that yesterday was the when we start to brew sake. Well we use a traditional method and therefore we have to start making sake in the cold season. So when we start making sake, we always put up this picture and this shows that everyone is pitching, cooperating to produce sake. This dates back to the Edo period and even the people today would be able to understand what is shown here. The person wearing the purple kimono is a blond-haired women. Guess who it is!

Of course a number of beautiful things have originated from the sake culture. There was just mentioned about the Kanazawa case and Mr. Mizuno has talked about the various attractive features of Kanazawa because they do have a number of beautiful items in Kanazawa as well. In all the towns they have their art and sake brewery in itself is an art I think. But it is not the case where people should be self-centered, instead people should join hands and produce something together. This togetherness is very important.

This is Hokusai's work of art. He is one of the most famous Japanese artists and he was a Ukiyoe (Japanese woodblock prints) artist in the latter Edo period and in his latter years he lived in Obuse. This is his work of art. Instead of showing a tearoom with just a few people, he tried to depict festivals, a festive mood where many people are depicted. This is one of the backgrounds of my talk. When this piece of art was produced, even if you can't read this Japanese you can understand, that this is a letter which says that he wants to drink a cup of sake with everyone. So it is an invitation to everyone to drink sake together. Having said that, Obuse does have such a rich background and it is not because they have the money but instead there were the people there. There were the different people who made Obuse into what it is today. No matter where you go, every town and especially in Japan, has a long history, tradition and it is very difficult to break away from that tradition, and that framework.

But having said that in 1987 the Obuse Kei, a contemporary art circuit was held and it was back then at that time that this very old traditional town embarked on this very adventurous attempt, they had a lot of sense of play. Obuse plus "st" is "obusest". Obuse plus "seen" is "obscene" and obuse plus "session" is obsession. So they are trying to play with words. For this very small traditional talent I think there was something very dynamic. But what they tried to do was to try to utilize the old building and yet, so to say, blow breath into it and liven it up to make it look more modern and use a lot of space and did a lot of dynamic things with the space that was available. This event in itself was something that happened before I went to Obuse. It was back in 1987. I started to work for this company from 1994 because I was introduced to the company. I was supposed to work for a big company originally but I only had a 5-year stay plan and I wanted to work on my own. I didn't want to be just a part of this big organization, this mechanism, machine. This is the reason I opted for this small brewery company instead. It had hundreds of tradition and if I were to just keep quiet then people would take for granted that things go on as is, but if there is no economic value the culture would lose value. It was in the

red for 20 years but they had the roots which they should search for. It was important that they try to search for their roots to see where they originated from and where they should be going to in the future. So I thought that people should return to their starting point. Things which were outstandingly of value in the past was something that was made by many people. It is not something that you should toss it over to someone else and leave everything to others to do for you. That is not the case. Instead people should think of the problem as their own problem and they themselves have to preserve/conservate that tradition and culture.

They nicknamed me "typhoon girl", "typhoon Sara" because I created this typhoon in town. I have proposed a number of things and there was this budget on the one hand and there were a number of things that had to be done and the only thing that you can compensate for this gap was your effort. At one time I started to bang on the wall with a hammer in order to get everyone moving but this old brewery, this warehouse was the place where only 4 people were allowed to enter. These 4 people had been working there for 40 years and this place has a tradition of several hundred years. I thought that they should be shared by everyone not just monopolized by these 4 people. I thought that it is of such value that it should be shared.

People in Japan are said to be disinterested in culture. The reason is precisely because people don't feel familiarity with culture. If they can experience it first hand I am sure the Japanese people start to take interest in culture. That is why I wanted everyone to participate. Another play of words - "kurabu" means part of the warehouse and if you use Chinese characters it would mean "kurabu" part of the warehouse and it also means "club" in English. Each of these cities because they are communities, they need to have good communication. In the case of Japan they use the term "nomunication". "Nomu" means to drink sake and sake is a means of communication. I really wonder if this is a true communication and therefore I thought that it was the responsibility of a sake brewer to try to provide this venue for people to communicate. So we opened up the warehouse to the public and then these many young people started to work for the place. Before I went there they had a problem with

finding successors. The younger generations were leaving the town but fortunately because we tried to set up this place where we combined the brew with sake and set up this “club”, the young people started to come back. And the young people often are criticized that they don’t know anything. That’s not the case at all. I think that if you have something that appeals to the younger generation, they would be attracted and you don’t force them to come but they love to come to this place. From the young to the older generation people of all ages can enjoy this space.

I earlier said that back in 1987 we had a session in Obuse and “obsession” in the western sense it sounds like something belonging to other people. But I wanted to maintain the Japanese tradition plus include the western influence so I came up with this new name “Obusession”. I want to put this name on the global map. I don’t want people to read Obuse as “Oboose” but instead Obuse and I think the easiest way for people to remember this name.

We are well placed where there are the sake breweries and also we make chestnut confectionery. We attach great importance to the 4 seasons and culture. Throughout the year these days everyone can enjoy the same thing but in each of the seasons there are different ways of enjoying yourself which has tended to be forgotten. That is the reason why starting from August 8 (well 8 looks like infinity), so on this 8/8 (August 8) we started this event Obsession. The reason why we use the dates with the same number, if its September, it is September 9th, October 10th, the reason I use this is because people will remember it. I wanted something to stimulate the people in town. Every month we have people who are leaders in different genre come and give some talks, about the same number of people here or slightly less. We use a very tight space, which is about one quarter the size of this room and we are squeezed in and the speaker does not step up on stage but speaks to the people at the same level. They breathe and enjoy the same space and from there they start to engage in discussions. Later on we will have sake served during the get-together. I am looking forward to that opportunity after this session is over.

We also have for example, September 9th is the chrysanthemum sake and January 1st would be New Year’s Day

and March 3rd would be the girls’ ceremony sake. We have different sake drunk for different special events and we add to that some innovation. It is Japanese so it is impossible to translate into English but chrysanthemum is “kiku” in Japanese. For example sake for sports is the day of the gymnastics which falls on October 10th etc, so we try to come up with these ideas to remind people of the different events. Japanese often say that there is nothing that you can do about it. But that is not the case. There is always a means to get out of the problem, and “where there is a will there is a way” as the saying goes.

For the first time in 50 years we are trying to revive this traditional way of making sake by using wooden barrels. We have basically two wooden barrels that we are using which are very old and this is a work of art of Hokusai. But Obuse is the place where we need to preserve this type of scenery, this image. This is not just other people’s problem but our own problem. It is not just because we’re in Japan that we have to think about Japan. But we are going to spend the next 3 years and ask 33 sake breweries like the Fukumitsu in Kanazawa and from Takara brewery we also have representative and the governor too. In several places we are going to have the breweries participate in this project to revive the old way of making sake by using wooden barrels. In the future, it used to be that sake patrons were the only ones who were supporting this tradition, but nowadays I think everyone should participate. Maybe it will take a year or two or maybe a few more years, we want this “oke” word to appear in all places. Eventually “oke” which means barrel, will appear in all books around the world and once we have 2000 people we want to make it into a society. We have 120 people right now so if everyone joins in, I think the number will double. I would solicit view of membership and I don’t such traditional practices to be lost. If you do nothing then nothing will happen. Instead you have to think as to what you need to do to make things happen.

As you can see, this was a photograph taken last year and the young people are learning this traditional way of making sake and this is of vital importance that we try to hand down this tradition. There are museums, archives, where the Japanese people try to preserve things but it is

just accumulating dust. It's a shame. Instead I think what needs to be done is to really revive history. In 1987 as part of the Obuse Kei themes in Japanese I'm sure you'll understand but in English it is a bit different. But I am sure you'll understand what I am trying to get at. From "library to live". What I mean by that is that we don't want these things to be just kept at a library but instead liven it up, give it life is the meaning.

Japan has to change. Everyone says so but I think we need to revitalize the old tradition. I am really giving the interpreter a hard time. I apologize to her. In Japanese its easy to understand but "kawara" means tiles, "kwaranu" means does not change and "kawara-new" means "a new tile". So we have to change our attitude of not changing and come up with a new tile. By making such efforts, well in the past each of the villages had their own locality and they were making their own unique tiles which were just simply beautiful. But nowadays wherever you go it looks almost the same everywhere. It is no longer that interesting to travel any more because there are so many similarities amongst the towns. And so what I am trying to say here is let us try to produce original tiles "kwaranu" which sounds the same it means that it does not change. But from there we should change our attitude and therefore come up with new tiles.

Let us look close-up at this type of scenery. You can see moss built on the roots and Hokusai more than 150 years when he came to Obuse has experienced this same type of scene and I am sure you can sense it if you go there and let us see to it that in 10 years time, 20 years time people will also be able to observe this scenery and let us not lose it.

Well time really flies by. The reason why we can do so many active things is because we are not waiting for things to come to you but instead go to where you want to go, where you have interest and contact people and then you can make things happen. This is something I have taken from a website which was moving. As for the details please access my site and the web address is here and I think I've run over time. So with this I'd like to conclude.

Thank you.