



The articles which were written in Japanese are directly translated into English.



The buildings look like a large-scale condominium with modern bright colored walls and blends in well with the surrounding atmosphere. On the Nambuzaka slope side of the complex are old cherry blossom trees which provides a splendid view in spring.



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Senior Citizens Health And Welfare Facility

ARISU NO MORI Minami Azabu-



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5 The LDK in the south building. The staff do not wear uniforms and are dressed casually which helps in creating an atmosphere as if they were one family.

6 The common space in front of each unit. Exchange parties between each unit are also held here. The yellow and green chairs have been designed so that those can sit in for long hours without feeling tired.

7 An entrance to one unit. Units in the south buildings have names to each of them. The motto of this unit is, "Life is to enjoy!" What a good word.

8 The north building faces Arisugawa-no-miya Memorial Park and green can be seen from not only the LDK's but each individual room which makes it even more attractive.

9 The care house in the south building provides support to those who want to be self-independent by taking care of their selves as well as nursing care. Rooms for those who want to be self-independent come with a mini-kitchen, unit bath, toilet and washing stand. Unit showers are also available for those who need nursing care.

10 The hallway decorated with block prints and ornaments make it look like a Japanese inn.

1 The rooftop space of the north building. A spectacular view can be seen because it is standing on a slope with the green of Arisugawa-no-miya Memorial Park as you look down and on a clear day, even the Sky Tree can be seen. It is also facilitated with a foot bath.

2 The normal rehabilitation room is equipped to provide training for those to regain body function to lead their daily life. Physical and vocational therapists support the training.

3 The barber room in the north building. In addition to services provided by professionals on a weekly basis, beauty services such as nail and esthetics are also available.

4 The shuttle bus for those who come for the short stay programs and normal rehabilitation. Come to think of it, I noticed these buses often walking in Azabu.



4

A 7 minutes walk from Hiroo station and across Arisugawa-no-miya Memorial Park at the top of Nambuzaka hill is where "Arisu No Mori Minami Azabu" opened. It is the largest senior citizens health and welfare facility in the Tokyo, consisting of a special elderly nursing home and other diverse facilities. The south and north building are operated by 2 separate social welfare foundations. We would like to give you a detailed report of this facility.

The south and north facility each provide care to respond to the needs of the elderly. The special elderly nursing home which is their main service has 100 beds available in each building and utilizes unit care. Unit care is a group care method in which residents are divided into 10 per unit with each unit having nursing care staff. The residents have their own rooms but share an LDK (living and dining room and kitchen) and live as if they were one family. An at-home atmosphere is felt because of the small number of residents where the staff support their daily lives.

Each LDK of the buildings have a big window and a bright and open feeling. Paintings and furniture selected by the residents and staff create an at-home atmosphere and each LDK is unique to itself. I was told that parties between units are held in which the residents bring along different dishes. When you take a look at the private zone, you notice that the rooms have a wooden door with a Japanese modern feeling and a wide hallway connecting them.

In addition, services provided at the south building for those who feel insecure to live on their own are "care houses" (supporting self-independence and nursing), "short stays" (short-term stay programs), as well as, "group homes" and "day service for the dementia for those suffering from dementia. The north building provides services such as "short stay", a nursing care facility where physical therapist and vocational therapist provide rehabilitation and nursing for patients who have come out of hospitals and "normal rehabilitation".

The objective of "Arisu No Mori Minami Azabu" is not only senior citizens nursing care. The facility has a café terrace, restrooms, and seminar rooms with the aim of being integrated with the community and nature and not only to be seen as a facility for special needs. The front gate is always open and is already being used by many people. It's the birth of another soothing spot for those to drop by on their walk to the Arisugawa-no-miya Memorial Park.

(Interviewed by: Aki Tanaka, Kazue Asakawa Written by: Aki Tanaka)
 The original article is written in Japanese.



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11 The large bright and open café terrace. Dog hooks are equipped on the terrace chairs which make it possible to visit with your dogs. Office workers and embassy staff of the community come to eat lunch.

12 The seminar room is available for rental with a charge to the general public. It has been used for town council meetings and birthday parties.

13 The toilet is hygienic and is specially designed. The toilets are barrier free and big that mothers on their walks with their babies on strollers come to use it as well.



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Moto Azabu 2-chome. A lush green town on the hill where one can quietly look down on the scenery of Tokyo. It's a residential area which is mixed with the old and new such as the "Gama Pond" of the Azabu water vein and the Nishimachi International School. One can't help but notice a white square building with a stainless steel door which has a huge sign reading "GLASS" among other unique and sophisticated buildings standing here and there in this area. This is the workshop of Tomohiro Kano, a glass artist who teaches glass craftwork here. Mr. Kano is known for his creative work using an ancient glass casting technique "pâte de verre," and has a root in the "Kano School," the most major style of Japanese traditional painting which continued for approximately 400 years from the Muromachi period to the end of the Edo period.

Absorbing oneself in the task is the root of creation.

Tomonobu Kano (※1) is my mother's great-grandfather. My mother also liked painting, so I started going to painting classes from when I was about 5 years old. I had been told that the "Kano School," which is written in textbooks, ran in my blood, but I never told people about this. I majored in Japanese painting in college but I started to think that I wasn't able to fully express myself.....and since I was interested in screen images, I started doing part-time work at a production agency creating commercials when I was a sophomore. I created two experimental films (※2) for my graduation thesis and thought I would like to go into the field of visual images. However, Japanese movies at that time weren't interesting to me, so I didn't feel like going into the filming industry. And like that, I started working fulltime at the production agency. One year later, I joined a company created by Toru Kawasaki (※3) and those who had quit major advertising agencies, and commuted to an office which was adjacent to Jonan High School. My role there was as a production manager, which in film would be production. The 80s was when advertising agencies were flourishing. I would be in charge of 6-7 commercials and one commercial would have at least 100 staff members involved in it. There were no cell phones in those days -- fax machines were just being introduced back then -- and I was really busy. I had no time for myself. I couldn't even go home which was only a 15 minute motorbike ride. Sudden deaths or the deaths of my colleagues from overworking wasn't unusual. Everyone was really overworked. I also got into a traffic accident, getting hospitalized for four months, and the injury took over 18 months to heal.

The Kano clan served under Yoshimasa Ashikaga during the Muromachi government and the family dominated Japanese painting history as painters for the rulers throughout the ages, such as Nobunaga Oda, Hideyoshi Toyotomi, and the Tokugawa Shogunate. It is well-known through Japanese history books that the clan painted magnificent and rich wall paintings reflecting the shogun's authority. Mr. Kano is in the line of Hamachou Kano who was one of the "oku-eshi" that were required to be in attendance in the Edo Castle's painting bureau (※4). One would tend to imagine an old gentleman when thinking that he is the descendant of a great family line, but on the contrary, Mr. Kano resembles an actor who might be playing the character of an advertising creator in a drama. We were indeed surprised to hear he was a professional in the advertising field and could easily imagine that he must have been outstanding at his job, listening to his clear and fine tone. Ironically, he came in contact with glass artwork when he was relieved from his strenuous work by getting into the traffic accident.

My college friend's father happened to be Hodaka Yoshida, the printmaker (※5), and I went to his house a lot. Glass art was his hobby and it happened to be the "pâte de verre" (※6) technique. Until then I thought that glass art was created by craftsmen at glass factories so I was very surprised that you could do it yourself. That must have been planted in my mind somewhere. I happened to be involved in the accident right when I was thinking that this probably wasn't the kind of work I wanted to pursue, and after I was released from the hospital, I suddenly remembered this and visited him for the first time in 6-7 years. That's when he introduced me to a glass art class. I went there for two weeks and immediately felt that this was for me. This method was time consuming, very unproductive, and not many people pursued it. Japanese society was moving into the bubble economy where everything was being mass produced for mass consumption so I thought that I would go against the times. On the other hand, I thought that there would come a time when this would be the foremost trend. "Pâte de verre" is a very simple technique. It involves applying fire-resistant plaster on the surface of the clay mold, which is then fired. After the clay is removed, the glass is fused into a hollow object that can have as thick or thin walls as you like. It's a form of casting and it allows you to be very creative in terms of shape. That's why I thought that there were numerous possibilities.

Mr. Kano said, "I had no confidence that I could earn a living creating glass art, so I felt that I had to be evaluated and get a price on my artwork." His artwork was purchased by creators a couple of years after he started, which shows his subliminal talent as an artist and that this is in his blood. He was awarded many prizes and energetically held exhibits. Having an ambition to create a large-scale piece of artwork, he built a big workshop in Uenohara, Yamanashi Prefecture after his marriage and then started looking for a place in Tokyo but couldn't find one. After one year, he happened to come across the house he currently lives in and opened his workshop and class there.



The wall of his studio.

I was very fortunate to have had the experience of working with top class Japanese creators of the time when I was about 24 or 25, through which I learnt what it meant to create art. I had also learnt the meaning of having to make quick decisions through my work in producing commercials and these experiences have helped me out a lot. I think that's what's made a difference.

What I'm working on now is "Dimensionalizing 0 Zero." The title is still undecided but I want to have the form completed by 2012, and I am thinking of holding exhibits in Tokyo and Kyoto. The keyword is "mu" (nothingness). I feel that absorbing myself in something is the root of creation. I may sound extreme, but I think that creation is the mission of humans, and by doing so you put yourself into "mu". It helps me to tune myself....My current work is about putting myself in that condition. That condition transcends as an experience to the person who sees the work and can be communicated. My days would pass by quickly if this was all I did, but it's not simple because one has to do "rice work" (work to earn a living) as well as "lifework" (work for creation).

In this town everyone is friendly, like back in the good old days. I visit my neighbor's home often and take dishes over to them as well. Everyone is warm-hearted. When you look at the ancient map, you notice that Azabu Ipponmatsu (single pine tree) Kano was really close by. I feel it's fate. As if it's calling out to me. Azabu used to be an area where many craftsmen lived and it's probably reflected in the soil.

Teaching is having to develop and grow a person so it's not easy to find the best way to do that. Each person's value is different so it's not easy to evaluate someone's work as good or bad. The Kano School has a replica book which is like a textbook that has illustrations on it. Apprentices go to painting school to learn painting styles. Like painting pines should be done this way or rocks have this distinct style. There are fields of work where you have role models, but what is more important is to study the fundamentals in order to be able to create amazing work, something people have never seen. It is essentially an individual endeavor. I just want to create a happy environment suited for the person I see. I just hope I can provide an environment where people can do their best because everyone works so hard.



Working on his creation, "Dimensionalizing 0 Zero" A scene from his glass arts class.

The first floor classroom has a high ceiling and the students really seemed to be enjoying themselves as they worked on their artwork. The colorful bottles lined on the shelf are for tinting and the "pop" style created a very bright atmosphere. His house on the second floor had a very warm colored floor; his own work and other artwork were displayed at appropriate distances; the kitchen was bright and open; and the greenery was well taken care of. We were so amazed at his living quarters when his beautiful wife suddenly appeared in front of us in a kimono, as if she had stepped out of a Japanese painting. The talent for creating space is truly in his genes. I have heard that there are people who want the Kano School to be revived. However, I felt that the Kano School has indeed been inherited here in Moto Azabu.

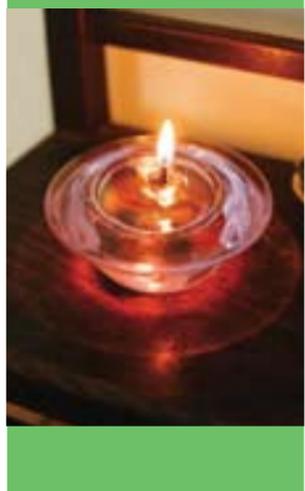
- ※1 The last "oku-eshi" who lived during the last days of Edo and early days of the Meiji period as an assistant professor who founded the Tokyo School of Arts (current Tokyo Arts University) in 1886.
- ※2 Films made experimentally to search for a new style of expression. Mr. Kano's works involved experimentation of the visual senses.
- ※3 A commercial director who was active in the 70s and 80s and produced many hits.
- ※4 High-ranking official painters who were employed by the shogunate during the Edo period. Oku-eshi is a term which refers specifically to the four branches of the brothers starting from Kobikichou, Kajibashi, Nakabashi and Hamachou Kano who were required to be in attendance in the painting bureau. Omote-eshi were lower ranking groups of official painters who assisted the oku-eshi.
- ※5 A printmaker active from the end of the Showa era to the Heisei era. His father was Hiroshi Yoshida (western style painter and printmaker) and his mother was Fumi Yoshida (water painter).
- ※6 A technique that was used in ancient Mesopotamia. A form of kiln casting that is literally translated as "glass paste." In this process, finely crushed glass is mixed with a binding material, such as a mixture of gum arabic and water, and often with colorants and enamels. The resulting paste is applied to the inner surface of a negative mold forming a coating. After the coated mold is fired at the appropriate temperature, the glass is formed. This technique allows for a range of experimentation with mixture and application of colors.

(Interviewed by: Miyuki Ito, Kumiko Omura Written by: Miyuki Ito)
The original article is written in Japanese.

麻布
びと
"AZABU - A Human Story"



Glass Artist
Tomohiro Kano
(52 years old)
"I create glass artwork
as a communication tool."





Minami Azabu Walking (Part 2) “Sendai-zaka-ue” ~ Taking A Walk Around The Neighboring Area Of Former Hommuracho

For the second part of Minami Azabu Walking we depart from the now easy-to-access Sendai-zaka-ue using the chii bus “Azabu Route” ①. If you go to the right at the six-fork intersection with your back to the slope, you will find the Hikawa Shrine and Ando Memorial Church, which are famous spots of Moto-Azabu. However, this time, we will turn left and walk towards the street in front of Hommura Nursery School ②. As you walk to Hommura Park, the scenery you will come across such as the old buildings and temples standing side by side with innovatively designed houses will take you back in time ③. At Hommura Park, you can let your child play in the shade without having to worry about the strong sun ④.

The slope by the side of the park which goes down before climbing up again is known as Yakko-zaka ⑤. After you walk along the narrowly curved road to the end, take a left alongside the compounds of Hommura Elementary School ⑥. Take a left again at the end of the school grounds and walk slowly to enjoy the cheerful voices of the children. You will see a steep slope on your right ⑦. Descend this slope with a spirit of adventure and you will be rewarded to find Yakuenzaka Ryokuchi, a field in the middle of condominiums shaded by trees whose leaves make a comforting arch ⑧. While not big, it is truly an oasis in the city, blessed with a soothing soft breeze which you can feel through the trees. After leaving the field, walk towards a residential area following the “To

Shinohashi” sign ⑨, and you will see a sign put up by the Minato Board of Education on your right-hand side. This sign explains that the area used to be the Hommura-cho Kaizuka (shell mound). The Hommura-cho Kaizuka is a shell mound from the early Jomon period where many shells and clay pots have been excavated. The Hommura Kaizuka shows that this area was the location of ancient settlements, illustrating that Azabu indeed has a long and rich history. After walking straight down Yakuenzaka Ryokuchi and out the alley ⑩, you will come across the beautifully curved wall of the “Embassy of the Islamic Republic of Iran” and then the end of our walk, the Shinohashi Crossing. From here you can either catch a bus or do some shopping at the Shinohashi Shirokane Shopping Arcade before going home. This ends our two issue presentation of Minami Azabu Walking. Why not take a walk in this area now that it’s gotten much cooler and more comfortable?

(Researched by: Kazue Asakawa, Yukiko Takayanagi, Yoshie Osawa, Toshie Suzuki, Misa Suzuki Written by: Toshie Suzuki)



“I made this magazine about travelling because I can also go.”
Continuing to produce what he likes the most.
Chief Editor of Coyote Magazine
Toshinori Arai



Giving children the power to live.

Parent and child learning together

KIDS' Hello Work



The publishing firm is located at Nishi-Azabu 2 chome, close to Chokoku-ji Temple. The workplace is full of vitality; the book café is also used as a venue for live performances. Wonderful scenery can be seen from the rooftop, providing a lot of inspiration.

It is a joy to tell many people about the things I like.

The theme we bring you this time is about editing for a magazine. We visited “Switch Publishing” a magazine publisher located in Nishi Azabu and interviewed Toshinori Arai, the chief editor of the travel journal “Coyote”.

Both of our junior editors, Taichi (7) and Hibiki (10) felt that this job was really interesting after being taken on a tour of each floor. The company has a book café in the basement, making it unique.

What does a magazine editor do?

I make my magazine with the hope of telling as many people as possible about different genres which are of interest to me such as music or film, or about the amazing people I have met. If I interview an actor, I try to convey other aspects which are not reflected in the movies or TV programs that they have starred in. If it is a musician, I try to ask about how music is made when recording CDs or how they want their lyrics to reach out to people. I try to dig deep down in my interviews.

What got you into this job?

I loved to write from when I was a child. I would write my thoughts as an extension of my diary and would have my friends read it. I mimeographed my own magazine and distributed it when I was in junior high school. I’m basically doing the same thing even now. Handwriting was hard to read so I started typing and at times I would do part-time work and print my own magazines using movable type. I was subconsciously looking for ways to communicate.



(Interviewed by: Tsuneko Ishiyama, Toshie Suzuki, Taichi Suzuki, Kumiko Omura, Hibiki Omura Written by: Kumiko Omura)
The original articles are written in Japanese.



(Top)
The mailroom is located on the 1st floor decorated like a post office.
(Bottom)
Mr. Arai is truly a good interviewer. He got the junior editors to talk about episodes from their travels that even their mothers didn’t know about.

How can you become an editor?

You don’t need to have any qualifications or academic background. But on the other hand you need to find what you like to do. You get to experience a wide variety of jobs by working at a publishing house which ranges from editing, production, and designing, to advertising and sales.

What has made you the happiest?

I told the actor, Mr. Ken Ogata, honestly when I was interviewing him that I thought the film he starred in wasn’t interesting. Come to think of it, it was really rude of me. It was an inappropriate comment. After the interview, he said he would invite me to his house if I had time. I prepared myself because I thought I would be scolded, but he told me personally about the connection between being an actor and starring in a film. “I star in films because in doing so I feel I can contribute to making the film itself,” he said, “you’re sassy but you seem serious about interviewing actors.” He then introduced me to another actor to interview. As a result, I was able to produce a very satisfying special edition on actors, which has left a very strong memory with me.

Do you have any advice to those who want to become editors?

I would like to say, “have fun!” Thoroughly enjoy what you are interested in. I myself wasn’t a role model child at all, and was always getting into trouble.

Mr. Arai grew up to build his own publishing firm, which he has developed as an extension from his adolescent days when he was interested in mimeographs and I felt he was a natural entrepreneur. The two junior editors felt that they would have to start by choosing their favorite theme for their homework on independent research.



Republic of Maldives
 Total Area: 298 square kilometers
 (approximately have the size of Awaji Island)
 Population: 309,000 people (2008)
 Capital: Malé
 (population of Malé Island; 104,000 people as of April, 2006)
 Ethnic Group: Maldivian
 Language: Dhivehi
 Religion: Islamic
 Government: Presidential Republic
 President: Mohamed Nasheed
 Assembly: Unicameral
 (77 members – single electoral district system)
 Foreign Ministry website:
<http://www.mofa.go.jp/mofaj/area/maldives/index.html>

H.E Ambassador Extraordinary and Plenipotentiary, Mr. Ahmed Khaleel
 Interview cooperation from the Embassy of the Maldives in Japan



Visiting the Ambassador 14

From the "World"
 of Azabu



Maldives

The earthly paradise which is face-to-face
 with the dangers of global warming



The Republic of Maldives, with population of little over 300,000 people, is located in the middle of the Indian Ocean directly below the tip of India. It is known to many Japanese as a popular honeymoon destination. This is a little embarrassing, but, while I knew that it was a resort destination, I was unsure why it was such a popular honeymoon destination. His Excellency, Mr. Ahmed Khaleel, Ambassador Extraordinary and Plenipotentiary, graciously let me know why.

There are approximately 1,200 islands that make up the Republic of Maldives, of which only about 200 are inhabited. The success of the country's tourism industry is primarily based on its "one-resort-one-island" policy. These resorts are built on uninhabited islands and are exclusively reserved for its guest. In other words, this means that choosing the resort is equivalent to choosing the island. Obviously, because transportation to the islands is limited, one doesn't have to worry about paparazzi. Even celebrities need not worry about anything, and visitors can relax totally and enjoy the island in complete privacy.

I had another simple question. Why is the Maldives so well known to the Japanese? It rivals Hawaii's fame as a resort destination. This is because Japan and the Maldives have a long relationship. Apart from the tourism industry, the country is also putting in efforts into the development of its fisheries sector. Although the country is surrounded by the rich ocean, fisheries did not grow much as an industry for a long time because the country relied on traditional fishing methods. Japanese technology was introduced, and the combination of modern engines and traditional fishing methods rapidly accelerated efficiency. Japanese consultants also gave technical advice on the processing and export of the catch. In addition, a large number of the country's schools were built with support from Japan. These are some of the reasons why the majority of the population feel an affinity with Japan. Yet another reason that the people feel close to Japan is because, in the 2004 Tsunami disaster in which 120 people died, the Japanese-built breakwater helped keep the damage in the capital of Malé to a minimum.

Katsuobushi, the Japanese name for a preparation of dried, fermented, and smoked skipjack tuna, thought to be indigenous to Japan, happens to actually have originated in the Maldives, and much is exported to Japan. In the Maldives, however, it is not shaved and used in a broth for *miso* soup, but rather is finely chopped and used for curry. It made me imagine that this curry would be a dish the Japanese would be very fond of. I was told that there were commonalities in the language as well. It is said that



Dhivehi, in the national language of the Republic of Maldives, is similar to Japanese with respect to word order, and that Ambassador Khaleel first started learning Japanese using English. However, he noticed that the Japanese language had similarities with his own language and, with that realization, learning the language became much easier.

There are many Japanese who love the Maldives; however, the country faces a crisis. During the interview, Ambassador Khaleel always had a smile on his face; however, when the interview came to this topic, his face became very serious. Many islands are sinking due to the rise in the sea level resulting from global warming. Their average ground level is only 1.5 meters above sea level. Six islands were abandoned after the 2004 tsunami since they became uninhabitable, and it is expected that 16 more islands may have to face similar fate within the next few years due to erosion caused by the sea-level rise. The citizens have no choice but to move to other islands, but having to move away from one's home is not an easy thing.

"Global warming is not a future issue but is happening right now. Although it is not an easy task for countries in the world to cooperate with each other due to various issues each country has, I am not that pessimistic about it. I am confident that a day will come when the world will unite to resolve this issue, because even after the Maldives disappeared under the water, it won't be stopped. If the Maldives sink, then other low lying countries and coastal states will also be affected. Nearly 10% of the coast line of America and parts of Egypt and Bangladesh will also disappear. The world will have no choice but to cooperate with each other." His words were very persuasive and meaningful because it is his country which is currently facing the crisis.

(Interview date: July 23, 2010)
 (Interviewed by: Chie Kato, Tsuneko Ishiyama, Akira Mori,
 written by: Chie Kato)

The original article is written in Japanese.

- 1 The Coat of Arms of the Republic of Maldives, with the Embassy name in Dhivehi, English and Japanese.
- 2 The beautiful islands of the Maldives. The country attracts many from all over the world with its one resort per island concept.
- 3 Malé, the capital. The breakwater construction protects the capital from tidal waves.
- 4 Traditional wooden lacquer goods.
- 5 The traditional fishing vessel of the Maldives.

(photo 2-5 photographer Brian Knutsen)

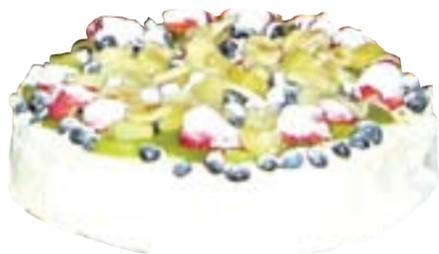
Azabu-nista

A report about foreigners who live in Azabu



Westin Hotel Tokyo **Hotel Manager**
Frank Bochmann

Cooking is entertainment, learning and art.



Frank Bochmann is from Australia. It was 21/2 years ago that he started living near the Nino-hashi crossing in Minami Azabu. The reason he started to live in Minami Azabu was because his current boss recommended it to him, in addition, because the Azabu vicinity has many stores which carry food products from all over the world including Nisshin World Delicatessen which was attractive to Frank.

Frank grew up in Adelaide and learned cooking in Sydney and after his 8 years of experience with various corporations of Europe, he became the grand chef of the Sheraton group and was involved in the opening of Sheraton Fiji. He was highly evaluated for his work there and was appointed manager of the beverages division. He later became the chief in-charge of the beverages division in diverse countries such as Indonesia, Shanghai, Singapore and Cambodia. He came to Japan after changing jobs. He is currently the hotel manager at Westin Hotel Tokyo.

Frank's interest is, of course, cooking. He became interested in cooking due to the influence of his aunt who loved cooking and because he liked to cook, he decided to take up his career in that field. He has an amazing career including cooking

Frank loves to listen to music while he cooks. He listens to soft jazz and classical music such as Chopin and said he gets inspired from various genres of music, so we felt that he was a romanticist. Cooking to Frank means entertainment, new learning's, art and integral to one's daily life.

Frank has many favorites restaurants around the Azabu area and enjoys a variety of cuisine such as sushi, tempura, Italian, French and Chinese.

One dish that Frank would like to cook is Japanese curried rice.

Wouldn't you want to taste curried rice a diversely experienced chef cooks?

Frank's image of Japan is that of an attractive country that has many inventors which are representative from companies such as Sony, Panasonic and Nikon. He loves to drink with his friend who lives in the suburbs of Tokyo and his small wish is that it would be nice if the last train ran a little later at night.

(Interviewed by: Ayako Fukumoto, Kanako Morizumi
Written by: Ayako Fukumoto)



(Top)
Palovova (a meringue cake)
(Bottom)
Shrimp Salad

(Photographs provided by: Frank Bochmann)

地域社会
の
ゆくえ

5

"The Local Community"



Ms. Yasuko Harada

Participating in Eco Life Fair MINATO

Azabu Clean-Up Committee Women's Division -Working together with Akasaka and Aoyama-

Garbage has become a serious problem all over the world. The Women's Divisions of the Azabu Clean-Up Committee and the Akasaka & Aoyama Clean-Up Committee have worked together to tackle the issue of household garbage for over 20 years. We interviewed Ms. Yasuko Harada, the director of the Women's Division (Higakubo Shinwakai) of the Azabu Clean-Up Committee who has been engaging in these activities for many years.

Starting with a Reduction of Garbage

These days you often hear people talk about "ecology" and the "3R movement." In the Clean-Up Committee's Women's Division, we have been involved in reducing garbage for more than 20 years, encouraging people to make an effort to reduce garbage and separate refuse, and to recycle and re-use items found in their households.

For example, in order to more effectively utilize small items and miscellaneous goods stocked up in each household, with the cooperation of the town council, we hold bazaar's in Arisugawa-no-miya Memorial Park. Eco Life Fair MINATO takes place in May annually, and both Clean-Up Committees participate in the event by holding a recycle bazaar.

This Year's Eco Life Fair was a Great Success

With the cooperation of the town council, we collect old clothing (restricted to items in their original condition) which would be combustible garbage if thrown out, along with small items and miscellaneous goods. This activity is thoroughly supported by the volunteers of the Women's Division. We separate the items, put price tags on them, and sell them on the day of the Eco Life Fair. The revenue from the recycling bazaar is donated to the Minato Council of Social Welfare.

For this year's Eco Life Fair, we organized exhibits introducing eco-friendly activities by environmental organizations and companies, as well as a model recycling event which attracted a great number of people.

Responses to the questionnaire passed out at fair include "I enjoyed participating with my children," "I was able to understand better about recycling resources," "I really enjoyed being involved in eco-related activities in a daily life setting," and "I will be careful about not throwing out too much garbage." I feel that these results show that we are making progress little by little.



"The Clean-Up Committee's Women's Division intends to continue to be involved in activities to keep the community clean and to put '3R activities' closely related to our daily lives into practice. We appreciate everyone's cooperation," said Ms. Harada with a bright smile.

3R: Together with the Community

The Minato 3R Promotional Activity Committee also collects old clothing on the day of the Eco Life Fair. We have seen an increase in the collection of old clothing since last year as a result of the model recycling event, reflecting the high degree of interest people have shown in the project.

(Interviewed and written by: Kazue Asakawa, Yukiko Takayanagi)



A scene from the 2009 Eco Life Fair (provided by Azabu Regional City Office)

3 R stands for:
Reduce
Re-use
Recycle



Re-yusuke (campaign image character to promote the concept of "re-use")



The scenery from the east side. A beautiful landscape opens up in harmony with the lush green from the museum compounds.

麻布の軌跡

"The Phenomena of Azabu"

A single green house stands among the thick carpet of green surrounding the Nezu Museum at Nishi Azabu 2-chome. The name of this building is Cunningham Memorial House. This is where Eloise Cunningham, an American woman and the founder of Music For Youth, Inc. who dedicated her life to nurturing the sentiments of young Japanese people through music, lived and died. The building itself, which now belongs to this organization, is highly acclaimed and many come to visit the house. We would like to present to you Ms. Cunningham's life until her death.

Cunningham Memorial House

She came to Japan in 1901 and until she died at 101 years old, she dedicated her life to presenting and fostering classical music among the youth of Japan.

Eloise was born in Pennsylvania as the oldest daughter of missionaries, Mr. and Mrs. Cunningham, in 1899. The family came to Japan when she was 2 years old as missionaries. It was still during the Meiji Period where foreigners were unusual and therefore their task must have been difficult as Christianity was not yet familiar to the Japanese. Nevertheless, they overcame various difficulties and with unrelenting effort, actively continued to spread Christianity and build many churches. Eloise's personality was influenced strongly by her parents. Doris, her younger sister was born, and it became a custom of the family to spend their summers in Karuizawa, which in those days was a resort and a place to socialize for the foreigners' community and the family enjoyed their summers there.

Eloise was influenced by her mother who liked music and continued to learn music in high school and university in the United States and majored in the piano. After returning, she was shocked to hear that the young children of Japan had no opportunities to hear live music such as symphonies. Eloise's philosophy was that music was critical in the development of children. It seems that she felt it was her mission from those days to present music to the youth in nurturing and cultivating their sentiments. She even returned to the United States and enrolled in Columbia University to study music education to increase her skills.

In 1939, at the age of 40, she negotiated with the New Symphony Orchestra (predecessor of the NHK Symphony Orchestra) and finally held the first concert "A Symphony Concert for the Youth" at Hibiya Public Hall. The response was huge and it turned out to be a success. She continued to dedicate herself to spreading her activities in post-war Japan under the name of Music for Youth. This must remain in the memories of some reporters to this day as the concerts were broadcast on NHK and private radio stations. The programs were designed so that children would be continually engaged, without feeling bored. She made the Music for Youth into an formal organization in 1954, and held "Young People's Concert" at private elementary schools such as Aoyama, Gakushuin, Keio, Rikkyo and Rikkyo School for Girls, and the Toyo Eiwa Girl's School Elementary and Jr. High School, as well as concerts for children with visual and hearing disabilities, and introduced many young, upcoming musicians. She played a significant role in spreading classical music to the youth in Japan when it was still not familiar.

Even after the organization got bigger, Eloise continued to create programs, make arrangements for the performers, and negotiate with the sponsors all by herself. She devoted her life to this cause and stayed single her whole life. According to those who knew Eloise, "She was a very warm-hearted person; however, she would not forgive those involved in wrong doings and often got into arguments. She was a very strong-willed and strong minded person which wouldn't give in easily." She would do everything by herself. The unrelenting behavior of her parents had definitely been passed down.



(Top) Eloise when she was around 90 years old. She loved to wear vivid colored suits such as red and pink and was always conscious about her style. (Photograph provided by: Music For Youth, Inc.)

(Bottom) Music notes were handmade by Eloise for each concert. Her talent was also reflected in her illustrations.

The house designed by famous architect, Antonin Raymond was what she continued to use as a studio. She loved Japanese beauty which is reflected in the simple room with an open ceiling and paper screen and wood carved wall.

She built a house in Kogai-cho (currently Nishi Azabu) when she was 54 years old (1953). It was designed by Antonin Raymond from former Czechoslovakia. Raymond's home and office was close by as well. Antonin Raymond came to Japan as an assistant to Frank Lloyd Wright, famous for designing the Imperial Hotel. Raymond is a famous architect who became independent and remained in Japan. There's a long list of architecture designed by him in Minato City which still exist, such as the official residence of the U.S. Embassy and Canadian Embassy and St. Alban's Church, to name a few. Raymond's sense of Japanese beauty with a touch of simplicity must have been attractive to Eloise who loved Japan very much.

It was her desire to have a "house with a balcony to listen to music". The living room took up most of the house with its large open-ceiling and if you opened the door to her bedroom on the second floor it would open up into a spacious room. The design of the house was a blend of East and West. Construction material was left exposed, and paper screens were used for the windows. The rich green trees inside the compounds of Nezu Museum could be seen from her window which resembled the quiet green atmosphere of the Karuizawa resort where Eloise spent her time during her childhood. She spent most of her time working, but this house must have been soothing to her heart. She later asked Junzo Yoshimura, Raymond's assistant to build a public music house in Karuizawa, known as the "Harmony House," spending all of her own money on it.

She donated the house to her organization and left a will that the living room be used as a concert hall and is used by children and adults.

She was presented with the Fourth Order of the Sacred Treasure by the Imperial Household when she celebrated her 88th birthday in 1987 for her long years of dedication, and celebrated her 100th birthday in 1999 when the 60th Anniversary Symphony Concert of the Music of the Youth took place at Hibiya Public Hall. She died peacefully in 2001 in the house that she loved.

Activities still continue to take place. Concerts are carried out in churches and at Harmony House, in addition to which salon concerts are taking place at least four times a year at the Cunningham Memorial House. Adults can of course participate and I myself participated in the Christmas Salon Concert last year. The participants all get together and sing Christmas carols after the concert with drinks and snacks that are prepared, producing an at-home atmosphere.

Eloise's wish of providing rich music has truly been passed down here in Azabu.

A salon concert for children with an assemble of songs and recorders. Everyone can enjoy and relax as the venue takes place inside a house. (Photograph provided by: Music For Youth, Inc.)



Interview cooperation by: Music For Youth, Inc. Raymond Architectural Design Office
Reference material: "The House of Eloise Cunningham" by Akiko Shimoju (Hakusuisha Publishing)
"Nov. 1997 edition of Jyutaku Kenchiku" (Kenchiku Shiryu Kenkyusha)



(Top) An illustration of the door plate
(Bottom) Furniture and the piano are drawn on the floor print of the living room. (Photograph provided by: Raymond Architectural Design Office)



2



3



4

- Many meetings must have been held around the fireplace. The room which used to be the second floor bedroom is built like a balcony looking down in the living room.
- Comfortable, warm wooden living room. It is said that Antonin and his wife, Noemi, designed the furniture.
- Cutting the tree trunk in half to use as pillars reveals Raymond's uniqueness. Many architecture and interior design fans made reservations to come to Eloise's house then and even now as they can see a first hand view of Raymond's design.
- The bottom of the slope towards Nishi Azabu crossing from Nezu Museum. It is located where the earthen wall cuts off.

Living in AZABU

“How is your autumn going on?”



After such a horrible hot summer,
I really appreciate this cool climate
so much! Don't you agree?

Our cat is ready for the cold season
wearing soft fur. As for me,
my favorite grey cardigan!!

Pleasure of the season, first it comes
Oishi good food, I enjoy home grown
Japan's kaki, persimmon from
Mrs. M's garden where with a
nice lattice entrance door
In Azabu ☆

And also chestnut products
French marron paste, roasted
Domestic kuri chestnuts.
Cannot spend the autumn days
Without them!!

Read books I cherish
through the life
Like Mr. Kaoru Maruyama's poem
Of Amoi Bay poem, etc.
Someone who is too wonderful
person (♡) writes new book
So got rush for a book shop ♡

How about taking a walk
Beneath the clear blue sky,
Mikawadai Park, my favorite place.
Pleasure to see red and yellow
autumn tint leaves, too.

Why, I send English version,
Of our Azabu paper to friends in Florida,
Hawaii & Paris, etc. ☆

Wishing you nice days.

(Illustration and written by: Sanae Minato)

Azabu Regional City Office intends to solve the various issues of the community by working and thinking together with the residents from the residents' point of view.

Regarding the Azabu Regional City Office Precinct Plan

Following last month's edition, we would like to introduce you to the "Child Care Support Project", "Toy Library", and the "Azabu Knowledge Certification Project"

*We have introduced the following in our past issues: 1. Building a safety net in case of disasters 2. Building parks focus on safety and security 3. Project for children to come in contact with art 4. The Azabu Future Photo Studio, 5. Collaborative International Project, and 6. The Azabu Festa, 7. "The Project of the Art Show by Elementary School Children at Ikura-katamachi Underpass, 8. "The Community Formation Project", and 9. "Publication of Newsletters of Welfare Facilities & Others".

10 Child Care Support Project

"Background"

Changes are taking place in the environment surrounding childcare due to nuclear households, weakening of the community, and an increase in single parents. We hope to provide more detailed information regarding childcare to community households.

[Content of Project]

Booklets with a wealth of information regarding facilities with day-care centers and restaurants one can go to with their children, etc., are made available.

11 Toy Library

"Background"

Many consumers have said that "toys for infants and young children are only used for a short period yet expensive and not easy to buy". A supply of high quality toys and their circulation among children is an issue.

[Content of Project]

High quality toys will be available for rent at children's halls to infants and young children. Promotional activities for parents at seminars will also take place. Support will be provided to nurture children with emotional richness through playing with safe toys designed for infants and young children.

12 Azabu Knowledge Certification Project

"Background"

In order to energize the community, and to resolve community issues, it is important to find persons who can take initiative and to increase opportunities for activities for them.

[Content of Project]

We will discover and cultivate persons who are knowledgeable about the community through seminars and workshops, which will teach them the history, culture and industry of the Azabu region.

To Our Readers Please let us hear your comments.

Please let us hear your comments about our articles or topics you want to be taken up. We would like to use them as reference to make an even more attractive newsletter.



Bandanas with former town names printed on them will be given as gifts to the readers who send in their comments or opinions.

Please contact the following with your name, age, address and occupation.

By telephone: 03-5114-8812 (8:30 a.m. to 5 p.m. Monday through Friday)

By fax: 03-3583-3782

By post: Editing Department of "The AZABU" Azabu Regional City Office
5-16-45 Roppongi Minato-ku Tokyo, 105-8515



Information from Azabu Regional City Office



Announcement from Minato Metropolitan Taxation Office

Multilingual versions of the "Guide to Metropolitan Taxes for 2010" distributed free of charge

The "Guide to Metropolitan Taxes for 2010" which is an easy to understand explanation of taxes, focusing on metropolitan taxes, is now available in multiple languages. The guidebook reflects the 2010 tax revisions and is distributed free of charge at the metropolitan taxation offices.

Languages:

English, Chinese, Korean

Distributed at:

Metropolitan Taxation Offices and Citizen's Information Room (3rd Floor, North Side of Tokyo Metropolitan Main Building No.1)



Inquiries:

Minato Metropolitan Taxation Office
Tel: 03-5549-3800 (Japanese only)



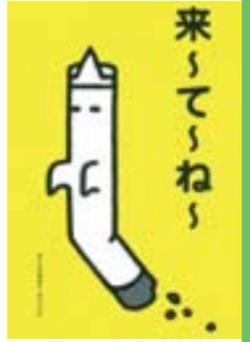
Announcement from Azabu Regional City Office

Do you know "Minato Tobacco Rule?"

Minato City is currently actively promoting the Minato Smoking Rule.

This campaign aims to abolish smoking while walking and cigarette disposal on the street in all areas of Minato City. Instead of imposing penalties to control people, Minato City is relying more on trying to enhance etiquette and morals among smokers. Minato City residents, companies, and the administrative institution will work together to encourage people not to smoke and discard cigarettes on the road.

As a part of the enlightenment activity, promotional events are held regularly by Azabu Regional City Office. Promotional goods are distributed to familiarize people with "Minato Tobacco Rule", and clean ups are conducted at activity sites. We look forward to your participation.



Campaign Image Character
The Tobacco Ghost
"Tobaccobake"

Dates and Location of Campaign Activities (Tentative)

Please come to the following location on time on the day of the activity if you are interested in participating.

*Dates may be subject to change. Please confirm beforehand.

Scheduled Date (In Case of Rain)	Time	Location	Rendezvous Point
Dec. 15 (Wed) (Dec. 16 (Thu))	Gather at: 13:55 14:00-15:00	Near Azabu-Juban Station	Ichinohashi Park
Jan. 27 (Thu) (Jan. 28 (Fri))	Gather at: 10:25 10:30-11:30	Near Roppongi Crossing	Mitsubishi Tokyo UFJ Bank in front of Roppongi Crossing

Inquiries:

Activities Promotion Subsection, Collaboration Project Section,
Azabu Regional City Office Tel: 03-5114-8802

This is a list of the main parks within the Azabu region.

#6

Shozo Yokokawa Memorial Park

Address

1-4-6 Azabu-dai

Outline of Facility

Area: 571.90 square meters

A small wooden deck and a large wooden table, complemented by a frog-shaped drinking fountain, soothe the hearts of those who visit this park. Laughter of students of the nearby Azabu Elementary School, who play in this park after school, can be heard.

History of the Park

This park was made in memory of Shozo Yokokawa (1865-1904), a former journalist of Asahi Shimbun who witnessed the Sino-Japanese and the Russo-Japanese War as a navy correspondent. The park was first built in what is currently Roppongi 3-chome, in an area donated by the preservation society of the bereaved in 1938. It was relocated to the current location in 1964 due to construction of the Tokyo Metropolitan Highway.



Access

A 2 minute walk from Roppongi 1-chome Station of Tokyo Metro Namboku Line



Inquiries

Public Works Subsection,
Collaboration Project Section,
Azabu Regional City Office
Tel: 03-5114-8803

AZABU

● Location of the newsletter: Roppongi 1-chome, Roppongi, Hiroo, Azabu Juban subway station, Chi-bus, Minato Library, Azabu Community Welfare Hall, Nishi-Azabu Community Welfare Hall, Ikikura Community Welfare Hall, Azabu Civic Center, Azabu Regional City Office etc.
● Usage of articles, illustrations and photographs in this newsletter is prohibited.

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Yoko Mitsuki
Sanae Minato
Akira Mori
Kanakano Morizumi
Ryoza Yamashita



Minato City promotes preservation of greenery and waste reduction.

Editor's Note

It is so like Azabu for the Arisu no Mori to feature no barrier between the residents, the community, and business establishments. A splendid harmony can be felt through the interwoven mix of residents, the embassies, and the bustling shopping and entertainment district. We will do our utmost to bring to you these attractive points of Azabu.

(Yoko Mitsuki)

The original article is written in Japanese.

"Minato Call" information service.

Minato call is a new city information service, available in English every day from 7 a.m.-11 p.m.

*English speakers are also available

Minato Call :

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