

A community information paper created and edited by people who live in Azabu.



An Invitation to Happiness “Minato Shichi-Fukujin Meguri Tour”: The Minato City Seven Deities of Good Luck Tour!

Perhaps you have seen images of the seven famous deities on board an old wooden ship loaded with treasure here and there in Japan. We believe that each and every one of them can bring us good luck! The “Minato Shichi-Fukujin Meguri [walking] Tour” is an annual New Year’s event, and is very popular. Participants make a pilgrimage to the shrines and temples where each deity is enshrined, and collect red ink stamps. What a great way to usher in good fortune for the New Year! The seven Deities are: “Ebisu,” the god of prosperity; “Daikokuten,” the god of wealth; “Benzaiten,” the goddess of wealth, music, eloquence and water; “Hotei,” the god of good health and thriving business; “Fukurokuju,” the god of happiness, prosperity and long life; “Jurojin,” the god of Taoism; and “Bishamonten,” the guardian god of Buddhism and god of economic fortune and good luck. Some are gods indigenous to Japan, and some come from foreign countries. Over the course of history, they all came to be worshiped here, transcending the boundaries of specific religions.

The Minato Shichi-Fukujin Meguri Tour is held every year between the first day of the year and Coming-of-Age Day. During this period, a limited version of the red ink stamp or a charm is on offer. How about joining the “Minato Shichi-Fukujin Meguri Tour” early in the New Year?

Period January 1st (Sat) to January 10th, 2022 (Mon, National Holiday)

*First day of the year to Coming-of-Age Day.

Reception 09:00 to 17:00 The reception is closed for this year.

★ On the final day of the Minato Shichi-Fukujin Meguri Tour, the last start time from reception is 14:00.

★ The pilgrimage takes about 3 to 4 hours from start to finish.



1 Daihoji Temple For the god “Daikokuten”

The god of good luck enshrined here is actually Sanjin Gusoku Daikoku-sonten. His unusual statue is an amalgam of several gods. Specifically, it has Benzaiten’s hairstyle, Bishamonten’s armor, and holds Daikokuten’s mallet in his hand. It is very rare for three of the good luck deities to be expressed as one entity. Visiting this temple will surely bring you three times the good fortune of any other shrine or temple!

Location: 1-1-10 Moto-azabu Tel: 03-3451-6039



5 Hoshuin Temple For the goddess “Benzaiten”

Unusually, Hoshuin Temple has no gate or fence, and is more like a garden. In this garden, there is a pond that is currently called “Benten Ike,” which was once overgrown with lotus plants. Its previous name was “Hasu Ike,” or Lotus Pond. The beauty of the pond was cherished by artists, including Hasui Kawase, and often used as a subject in their works. There is also a magnificent 2 m tall statue of the Great King Yama, the king of hell. This has been designated as a Minato City Cultural Asset, and is one of the main attractions of this temple.

Location: 4-8-55 Shibakoen Tel: 03-3431-0987



2 Azabu Hikawa Shrine For the god “Bishamonten”

Sailor Moon once took the animation world by storm. Its popularity is not limited to Japan; it is known worldwide. There are still many foreigners who enjoy Sailor Moon cosplay. This Hikawa Shrine served as the model for the shrine where one of the characters, Raye Hino (Sailor Mars), served as a shrine maiden in the story. This shrine is well known by Japanese-animation fans all over the world, as part of the “Anime Pilgrimage,” during which fans tour locations from animation works.

Location: 1-4-23 Moto-azabu Tel: 03-3446-8796



Square paper for the “New Year Minato Shichi-Fukujin Meguri Tour”

6 Kumano Shrine For the god “Ebisu”

A three-legged crow called a *yatararasu* appears in Japanese myths. This crow is the symbol of Kumano Shrine, and is also used as the symbol of the Japan Football Association. Because of this, this shrine sells good luck charms formally approved by the Japan Football Association. The shrine is very popular for football fans and aspiring players.

Location: 2-2-14 Azabudai Tel: 03-3589-6008



3 Sakurada Shrine For the god “Jurojin”

Soji Okita was a member of the famous Shin-sengumi. He was born in a suburban residence in Shirakawa Han (Domain) in Mutsu Province, located in the present-day area of Nishi-azabu. He was blessed at this shrine for his “Omiyamairi,” which is a ceremony for newborn children. In this ceremony, the god of the shrine becomes the child’s guardian. Because of this, Sakurada Shrine is very famous among fans of the Shin-sengumi, which was a police/military force that served the Edo Shogunate. General Maresuke Nogi was also blessed at this shrine.

Location: 3-2-17 Nishi-azabu Tel: 03-3405-0868



7 Juban Inari Shrine For “Takara-Bune,” meaning “Treasure Boat”

They say that a giant frog once lived in the pond of a samurai residence. A great fire occurred in the Edo period, starting near the Azabu Furu-kawa River. This heroic frog sprayed water from the pond, minimizing the damage. This is one of Azabu’s Seven Mysteries, and it’s called the “Gama Ike Legend.” A frog (*kaeru*) good luck charm was created in connection with the event, and is popular not only for fire prevention, but also for people’s safe return (*buji kaeru*) and rejuvenation (*waka kaeru*), based on the pronunciation of “frog” (*kaeru*).

Location: 1-4-6 Azabujuban Tel: 03-3583-6250



4 Tenso Shrine For the god “Fukurokuju”

According to an ancient story, a dragon came from the sea every night and offered a light to this shrine. Because of this, the shrine is also referred to as “Ryudo Shinmeigu,” written using the character for “dragon” (*ryu*, 龍). The village in this area used to be called “Ryudo Village,” derived from *Ryuto*, which means “dragon light.” (Later, this area became Azabu-ryudo-cho. It is now located in the area around present day Roppongi 7-chome).

Location: 7-7-7 Roppongi Tel: 03-3408-5898



8 Hisakuni Shrine For the god “Hotei”

This is famous for, among other things, an expertly made sword by Awataguchi Hisakuni, a famous swordsmith of the Kamakura Period. When the sword was donated, the shrine took his name in its honor. Katsu Kaishu, a politician from the end of the Edo period to the beginning of the Meiji period, wrote the characters on its *hengaku* (the tablet that stands at the front of the shrine).

Location: 2-1-16 Roppongi Tel: 03-3583-2896



Researched and written by Minako Hatanaka

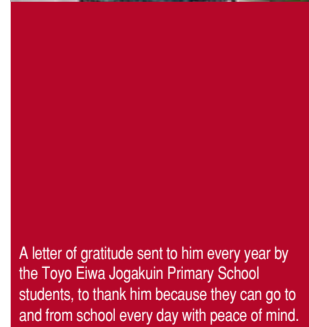


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Azabu - A Human Story
Preserving Voices of Azabu
for the Future

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Tsukishima-Ya Shop
Owner
Mr. Hiroki Kinugasa



A letter of gratitude sent to him every year by the Toyo Eiwa Jogakuin Primary School students, to thank him because they can go to and from school every day with peace of mind.

Mr. Kinugasa is a genuine Azabu native, and watches over a lot of Azabu people passing by through the small window of his shop, just like his grandfather and father did.

When I was asked if I wanted to write in "The Azabu," the first thing that popped into my mind was the street view. I wondered what the owner of Tsukishima-Ya always sees from his window, located on Azabujuban Shopping Street. I've often pondered, "Is the Shopping Street he knows different from what I always see?" So, I decided I would go and find out.



There is a person whose eyes always meet mine whenever I pass through the Shopping Street. This warm gaze belongs to Mr. Hiroki Kinugasa, the owner of a shop with a long history that is famous for popular Azabujuban specialties such as *imagawa-yaki*, which is a thick pancake with bean jam inside, and *shusse* [promotion promised] *inarizushi*, sushi wrapped in fried tofu. Whenever I pass in front of the shop, I feel somehow relaxed, even on a depressingly rainy or cold day. I'm sure I am not the only one. So, I asked him to allow me to write about the shop. He accepted very willingly even though he must be very busy managing the shop by himself. However, he is quite a social person. As I expected, just like most people in Azabu, he has a big heart. It really is a strong community.



Another thing I have been wondering about for a while was clarified in this research. I was curious about the food he sells in the shop: *imagawa-yaki*, *omusubi* (rice balls), and *oinari-san* (inarizushi). This combination is quite unusual.

With a big smile, he told me, "My grandfather made *imagawa-yaki*, and my father, the second generation, learned how to make *oinari-san* and *omusubi* in the shop in Tsukishima where he received his training."



As he is a surfer, his skin is tanned and he wears sandals, which look good on him. He's spent years heading to the sea on his days off. When he is not enjoying his hobby, he runs this one-man establishment, which has been in business since 1951. His demeanor is quite dignified, and his expression shows he is full of self-confidence. He told me, "This year, my shop celebrated its 70th anniversary and I will do my best to see it to its 100th anniversary!"

He told me that he was not asked to take over his father's business. However, after he graduated from university, he chose to work for a long-established gourmet hamburger restaurant in his neighborhood that still exists today, rather than become a salaried worker. He was surely thinking about his future at that time. Even if he and his father had never talked about it, "It is hardly a strange story for a child who grew up on a shopping street to take on a job on a shopping street," he told us, laughing, as if it were the easiest thing in the world. However, I feel that keeping up such a long-established business and town requires tremendous effort. But I couldn't tell, because he spoke warmly with a genuine smile.



When he was a child, the building in



which Tsukishima-Ya is located today was an old-style combined dwelling and shop. In his early childhood, the Shopping Street was a roofed arcade, which only a few people remember now. Back then, when he opened his window on the second floor, all he could see was the arcade rooftop. Most of the shops along the Shopping Street closed on Tuesdays, and it was very quiet. In the morning, the street was deserted and they could play catch in front of the shop. He spoke about such memories with fondness.



He told me that his happiest childhood memory was the annual autumn festival, where he carried a portable shrine. Now, he participates in the festival with his daughter, who was also born and raised in Azabu. For his family, the Azabu lifestyle is deeply ingrained, generation after generation. He can look stylish in a traditional Japanese coat known as a "*happi-pi*," a far cry from newcomers like me. He also knows the skills necessary to carry a portable shrine.

This shop owner can also be seen working outside of his shop, as a guard for local events, or at meetings discussing town revitalization plans. He offers encouragement to members of groups and friends alike. He is surely one of the people we should be grateful to for keeping Azabu such a vibrant place. I'm sure his job must be very tough, but he happily works for the people who come to the Shopping Street, and always has a big smile. I'm sure that's because he really loves this town.



As a true native of Azabu who's spent his whole life here, he regularly comes across friends and acquaintances from his elementary and junior high school days along the street. I did not grow up in Azabu, so I asked him if there is anything my own child should know growing up here, as I sometimes worry. He responded to my questions carefully and warmly.

I asked what Tsukishima-Ya and the Azabujuban Shopping Street mean to him. He answered, "I was born and raised in this town, so they are indispensable and I have to protect them. This is my hometown." As I was interviewing him, it was time for the neighborhood elementary school students to come home. Some students who passed in front of the shop looked through the window and waved. I can see that even children going to and from school enjoy a warm glance from this shopkeeper. All the people in this town are watched over by him through the small shop window.

There are a great many people in Azabu who, like this shop owner, call Azabu their hometown. So many of them are kind-hearted and real downtown people. This interview has once again made me realize that this is why I have come to love this town.

During the long winter we are heading into, I will eat the *imagawa-yaki* he makes to warm myself both physically and spiritually.

Through that small window, I was able to see many things, including the great humanity of the local people, hope for the future, and so much more. Today, as always, I'm sure that the shop owner of Tsukishima-Ya is kindly and warmly watching over us through that small window.



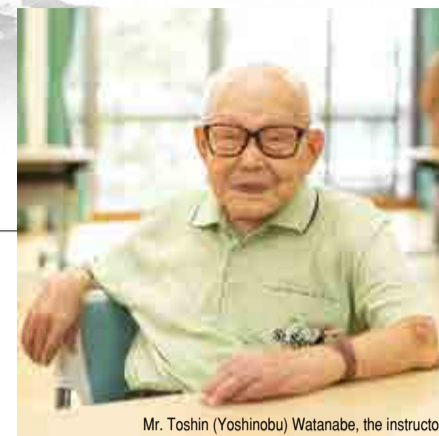
Address: 2-3-1 Azabujuban, Minato City Tel: 03-3452-0991
https://www.azabujuban.or.jp/shop/shop_category/eat/297/

地域社会
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ゆくえ

"The Local
Community"

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Always Lively and Energetic! The instructor for this ink painting course is 100 years old this year, according to the traditional Japanese counting system



Mr. Toshin (Yoshinobu) Watanabe, the instructor

Mr. Toshin Watanabe, the instructor, and ink painting

Mr. Watanabe was born in Shirokane-sanko-cho in 1922. At 20 years old, he was conscripted from Azabu, and sent to the front lines of the war. When the war ended he found himself in the Chuuk Islands. After demobilization, he established a machine shop and became a qualified patent diagnostician because he had admired Thomas Edison since his childhood. He personally registered utility models and obtained patents for more than 60 items.

Surprisingly, he started ink painting quite late in life, at 60 years old. He handed over his machine shop business to his younger brother and joined an ink painting course instructed by Mr. Ohnuki in Minato City. Mr. Ohnuki advised him to draw images of the Daruma (Bodhidharma), so he studied under Tosei, a chief priest of a Zen temple in Shizuoka Prefecture. Mr. Ohnuki's nickname was "Daruma Daishi," the name of the original founder of Zen Buddhism. Mr. Watanabe undertook the three-hour car journey to Hamamatsu once a month, and he practiced ink painting all day long. The instructor was very strict and persistent, and sometimes made him continue to draw only eyes, noses, mouths, or ears for three months. The instructor had a habit of saying, "If you want to live long, you should do ink painting. The secret of long life is in the image of the Daruma." These words are still engraved in Mr. Toshin Watanabe's heart. Eventually, Mr. Toshin Watanabe began holding his own ink painting course, and has done so for more than 25 years in various districts, including Minato City. In 2004, he was awarded the Blue Ribbon Medal for his many years of achievements, which include other activities as well.

Arisu Iki-iki Plaza in Minami-azabu is a space for recreation and learning for the elderly, preventative care and health promotion, and information exchange and communication between people in the community. I heard that, among the many offerings here, there is an ink painting course taught by Mr. Toshin (Yoshinobu) Watanabe. According to the traditional Japanese counting system, he's 100 years old! This is very intriguing, so I visited the class.

On a Wednesday afternoon in early October, immediately after the State of Emergency ended, the instructor Mr. Toshin Watanabe was the first to arrive. As the students came in, he started talking to one of them and said, "I've heard your grandchild was born! You must be very glad!" with a big smile. To another student who had been absent for a long time due to COVID-19, he said gently, "Please don't hesitate to ask me anything you want to know. You must have many questions after such a long absence." I felt he created a very friendly and harmonious atmosphere.

In the classroom, the students draw pictures at their own pace, while looking at an example. First of all, an ink stick is rubbed on an ink stone, and then water is added to create thin black ink. An outline is drawn on paper to give the painting good balance. The strength, angle, and speed of the brush-strokes are important. The ink is used for shading and the moisture of the paper is also a consideration. The ink is built up using blurring, bleeding, scratching, and gradation techniques. I had thought that ink paintings are drawn quickly, with one stroke, so I was surprised that there were so many profound methods of expression. Mr. Watanabe walked around the class to advise each student about how to handle

The Voice of a Student

They say that there are "five colors hidden in black ink." Although ink painting is black and white, the impression of color brought about by the imagination is endless.

I am greatly stimulated by the members' desire for self-improvement, led by Mr. Toshin Watanabe, and their spirit in taking on challenges. They always make me feel truly invigorated. (Ms. Noriko Kitagawa)



the brush or how much strength to apply, etc. All the students watched and listened to him enthusiastically. The students chatted to each other during the process, and two hours later beautiful works had been completed.

The Voice of a Student

When I create an ink painting, I am able to settle myself and concentrate. I've made a lot of progress compared to when I started, so I am enjoying more difficult and greater challenges. The instructor advises me to express my own personality. (Mr. Takashi Kobayashi)



When I asked him if ink painting was difficult for beginners, he answered, "No, if you can draw a simple heart mark, you can do ink painting." Then, he taught me how to do a brush stroke. Holding the brush with my thumb, index finger, and middle finger, and turning the brush, I was able to draw curved and straight lines. "I might be able to do this!"

He told me that starting ink painting is easy, but drawing lines exactly as you intend is difficult. However, after a lot of practice, you'll start to succeed, and you'll find great pleasure in it. All the while, there is a feeling of tension because it is impossible to re-draw anything. The line you want to draw should be patiently drawn again and again for practice so that you can pursue the exact line you are looking for. Being able to finally draw your perfect line is a source of great joy. I really want to take on this challenge someday.



The course is held from 13:30 to 15:30 on the first and third Wednesday of every month.



The image of the expressive and somehow charming Daruma also looks a lot like Mr. Toshin Watanabe.



Mr. Toshin Watanabe said, "I began to learn when I was 60 years old." However, you would never guess this when you see his work.

Projects in Arisu Iki-iki Plaza

● As described by Mr. Miyajima, the Director of the Plaza

The Plaza was closed for quite a while under the State of Emergency, but prepared quickly for re-opening. Some courses that used to be held in a single room had to use two for social distancing. The capacity and duration were also reduced by half to avoid crowding. I was very glad to hear from a participant who came to the newly reopened Plaza: "I'm very grateful to be able to see my classmates again," they said. We will take appropriate hygiene measures so that everyone can use the Plaza with peace of mind from next year (2022), and increase the number of courses gradually.

The new projects the Plaza is offering include e-sports trial sessions using TV games to stimulate the brain and fingers. On Respect for the Aged Day, the chil-

dren in the Azabu Kids-to-Teens-Hall in the Arisu Iki-iki Plaza annex gave presents to the students in the Hula Dance Course. The Hula students showed their appreciation by performing their hula dance for them in return. In October, the "Honobono Sakuhiin" (Heart-warming Works) exhibition was held, and more than 100 works created by people in the community were put on display. In the future, we aim to operate this Plaza as a multipurpose facility not only for the aged, but also to create opportunities for intergenerational exchange.

● Arisu Iki-iki Plaza

Location: 4-6-7 Minami-azabu, Minato-ku, Tokyo 106-0047
Tel: 03-3444-3656, Fax: 03-3444-3298
Website: <https://www.central.co.jp/plaza/alice/index.html>



His Excellency Mr. Guillermo Juan HUNT, Ambassador Extraordinary and Plenipotentiary of the Argentine Republic

Visiting Ambassadors
From the World
of Azabu



The Argentine Republic

Population: Approx. 45,380,000 people (based on World Bank data for 2020)
 Capital City: Buenos Aires
 Head of State: President Alberto Fernández (Term: 4 years, 2-term limit)
 Legislature: Bicameral system (upper house (Senate): 72 seats, term: 6 years; lower house (Chamber of Deputies): 257 seats, term: 4 years. The Vice President also serves as the President of the Senate).

From the website of the Ministry of Foreign Affairs:
<http://www.mofaj.go.jp/mofaj/area/argentine/data.html>

The Argentine Republic



Map provided by INPROTUR (Instituto Nacional de Promoción Turística)

Research support: Embassy of the Argentine Republic



Embassy of the Argentine Republic, located in front of Azabu Hikawa Shrine



The national sport of Argentina is football, but the Ambassador enjoys playing tennis. He has great posture. When we found out how old he was, we were very surprised! To look at him you'd never guess he is 69, which is quite impressive. We also noticed that there is a great view of Tokyo Tower and high-rise condominiums from the balcony of the Embassy.

ARGENTINA

In 2021, His Excellency Mr. Guillermo Juan Hunt, Ambassador Extraordinary and Plenipotentiary of the Argentine Republic (hereinafter “Ambassador”) to Japan, arrived at his post in April after a quarantine period of two weeks. This was just as the effects of COVID-19 were being felt all over the world. He has made an enormous effort to enhance the bilateral relationship between Argentina and Japan since taking up his new post, despite the pandemic, which has created a very restrictive environment. Japan is the first place he has been appointed as Ambassador. We had a chance to sit down with him and ask him a few questions.

His journey to Japan after serving in the US and Brazil

Ambassador Hunt served as a diplomat for six years in Washington D.C. in the US, and also in São Paulo and Brasilia in Brazil. He came to Japan with his wife, while his three adult children remained in Argentina.

This is his first time in Japan. He told us, “I’m proud to be assigned to Japan.” In the previous four or five years, he has read a lot of books and papers about Asia, so he did not feel Japan was much different to what he had imagined.

“I think Tokyo is a world-leading capital. When I came to Japan, I was very surprised that there are so many high-rise buildings with such modern styles and designs. Also, I was impressed by how clean all the railway stations are. The bullet trains are wonderful. The trains all run accurately in accordance with the timetable. It’s truly amazing.”

Shrimp is the item Argentina exports most to Japan

We asked him about trade between Argentina and Japan. “Argentine Red Shrimp” is the item with the highest export volume to Japan: 16,674 tons in 2020, valued at U.S. \$148,115,901. Following that is aluminum, and various foods such as corn, wine, cheese, and honey. In Japan, we enjoy food from Argentina almost every day.

“I enjoy wine on occasion, and I strongly recommend our red wine made from a unique tannic grape variety called “Malbec” in the province of Mendoza,” he explained with satisfaction.

Argentina is the world’s pre-eminent beef-consuming country. “We eat an average of 54 kg per person each year. Japanese people eat about 6 kg per year, so we eat more than 9 times as much!”

A dish called *asado*, where a large piece of juicy meat is grilled slowly over charcoal, is the most popular thing on the menu at home and in restaurants for Argentinians. When I asked the Ambassador what reminded him most of his mother’s home cooking, he said, “beef steak,” which was no surprise! “My mother’s

sirloin steak is the best in the world,” he smiled.

There are many sushi restaurants in Buenos Aires because they have a lot of delicious fish and rice, just like Japan. The Ambassador ate sushi often in his own country, so he hopes he’ll also eat a lot of it in Japan.

On the other hand, items exported from Japan to Argentina are mainly industrial products, such as car components and spare parts, railway equipment, and heavy equipment in general.

The best walking routes in the Roppongi area

We asked him if he had already found his favorite spots for walking around the Embassy in Moto-azabu.

“I often walk with my wife around the Embassy and around Roppongi. I’m particularly fond of the area around Roppongi Hills, where the old Argentinian Embassy used to be.”

In 1978, the Government of Argentina purchased the land they had been renting since the 1920s. They sold the land in 1989 and constructed the current Embassy building in Moto-azabu.

The Roppongi TSUTAYA bookshop located at the corner of Roppongi Hills has many foreign books, and this is one of the couple’s favorite spots. There are many embassies scattered around the area, and they are developing deeper relationships with ambassadors from various countries.

The Ambassador is also interested in domestic travel. He has already visited Hiroshima, Hakone, and World Heritage sites such as Mt. Fuji and Nagasaki.

There are 13 World Heritage sites in Argentina, and 5 of them are listed as World Natural Heritage sites. The Iguazu Falls in the Iguazu National Park on the border between Argentina and Brazil are the largest waterfalls in the world. No doubt you have seen images or video of them in Japan. The glaciers in the Los Glaciares National Park in Southern Patagonia are almost overwhelming to see, and a welcoming tourist destination. There are many other great sightseeing spots, including the Perito Moreno Gla-

cier, the Upsala Glacier, and the Viedma Glacier.

“Argentina is huge; the 7th largest country in the world. I would like you to come to our country to enjoy the beauty of the natural scenery.”



The Argentine tango developed at the end of the 19th century. (@visitargentina) Hearing the rhythms and melody of the famous La Cumparsita naturally compels you to move!

Argentine tango

When we hear “Argentina,” the first thing that comes to mind is the Argentine tango. “You might be surprised, but Japan is actually a world-leading tango nation. In Tokyo there are many tango dance courses you can take, and a tango event called “Milonga,” which is held periodically, is very popular. We are very happy about this, and proud that it is represented here,” the Ambassador explained.

The number of Argentine tango lovers in Tokyo is comparable to Buenos Aires. Do you remember the song “Kuroneko no Tango” (Tango of the Black Cat), which was a smash hit a long time ago? I came to the realization that the close relationship between Japan and Argentina can also be found in this context.



Utensil used for the impressive mate tea. Mate pot and bombilla straw with filter.

At the end of our interview session, the Ambassador told us, “We would like you all to try mate tea, which is very popular in Argentina,” as he picked up a tea set. The tea leaves are placed in a mate pot, and then served with a special straw with a filter called a “bombilla.” Just like the Japanese tea ceremony, there are special rules and manners. If we have a chance, we would like to learn them all to fully enjoy the experience. After this very enjoyable experience, we left the Embassy.



Iguazu Falls, located in the Iguazu National Park (@visitargentina)



Glaciers in the Los Glaciares National Park, famous for its blue glaciers (@visitargentina)

The Azabu Future Photo Studio

On the Border of Azabu

Hotta-zaka Slope

You probably don't recognize the "borders" all around you, for example on the road to school or your regular commuting route. There may be nothing around you that looks different, so it is not surprising you can't recognize them. However, sometimes the atmosphere and even some rules can be very different on the other side of these almost invisible borders. Just take a moment to notice the subtle things that change as you move around town, and you might find something new in your daily life.

Origin of the slope's name

According to the description on the signpost, "This slope once led to the suburban Edo residence of the Hotta Daimyo (Feudal Lord) family in the Edo period." So, we know the name for this slope originated with the Hotta family.

Today, the foot of Hotta-zaka Slope has an altitude of 13.2 m, and the slope rises to 21.9 m on the hilltop*1. It is located on the border between 4-8 Nishi-azabu and Hiroo in Shibuya City. Basically, this slope is right on the border between Minato City and Shibuya City. Looking at old maps, we can see that the Hotta Family's suburban residence in Edo, from which the slope got its name, was located in present-day Shibuya City.

The fact that the slope itself is in present day Minato City, but the Hotta Family's suburban residence in Edo was in present-day Shibuya City is something of a curious turn of history.

When we did a bit more in-depth research about the Hotta Family, we found an interesting and amazing person.



View from the foot of Hotta-zaka Slope in 1974 Photo shot by Mr. Masanori Taguchi, Photo provided by Mr. Shigehisa Taguchi



View from the foot of Hotta-zaka Slope in 2014



Hotta-zaka Slope hilltop in October 2021 © Marika Ohba



View from the top of Hotta-zaka Slope in 1974 Photo shot by Mr. Masanori Taguchi, Photo provided by Mr. Shigehisa Taguchi

Ranpeki

I think that most of us have never heard this word, but it once commonly referred to "an ultra-westernized person" and gradually came to be used disparagingly by "joi-ha" anti-foreigner groups at the end of the Edo period.

Nowadays, it is well understood that Japan has advanced greatly through Western knowledge and information exchange with foreign people. If such a disparaging word was to be used today, we would feel most uncomfortable. However, it was likely unavoidable that such *joi-ha* groups appeared at the end of the Edo period. They thought the opposite way we do, and looked at such people as "heretics." In fact, Hotta Masayoshi was just such a person. He was a feudal lord at the end of the Edo period, and a member of the Shogun's council of elders. He was the fifth feudal lord of Sakura Feudal Domain in Shimousa Province, located in present-day Chiba Prefecture.

The reason he was called a "ranpeki" was because he promoted Dutch studies during his reign as a feudal lord, and invited Sato Taizen to establish Sakura Juntendo, which is now Juntendo University. From the end of the Edo period to the beginning of the Meiji period, he also supported several historically significant people, such as the first president of Dokkyo Junior High School and Senior High School, Nishi Amane, and Tsuda Sen. Tsuda Sen was involved in the establishment of Aoyama Gakuin University, and sent Japan's very first mail-order; he was also the father of Tsuda Umeko, who established Tsuda University. This means that he contributed quite significantly to the culture and education of modern Japan. Based on these achievements alone, we can see that he had great foresight.

Let's go back to the suburban residence of the Hotta family, which was located in present-day Shibuya City. I think that we can be proud of the fact that such people were living on the

border of Azabu, and that there is a slope named after them.

Kaitakushi Bokujo in Azabu (a stock farm in Azabu developed by the Hokkaido Development Agency)

The fourth son of Hotta Masayoshi was called Masatomo, and he was the last feudal lord of Sakura Domain. He established an "Agricultural Experiment Station" in the garden of the former Sakura feudal lord's main residence in Edo in 1907. This facility was committed to "agricultural promotion," and was part of a job creation program for ex-samurai.

We could not find evidence of exactly what led to this situation, but we suppose that an event that happened in Azabu more than 30 years before would have influenced it.

The Hotta family's suburban residence in Edo was located in part of the Azabu area from 1872 to 1879. The location was 14 Azabu Shin-kogai-cho, and it had an area of about 50,000 "tsubo," or 165,000 m². According to the records*2, Azabu Shin-kogai-cho corresponds to the land at the northern end of present-day Minami-azabu 5-chome, the south side of Hojo-zaka Slope, and around Teppo Yashiki. In 1871, the space became reclaimed land, and, together with 30,000 tsubo (99,000 m²) of private land in Shibuya Village, it was turned into the third Agricultural Experiment Station by the Hokkaido Development Agency. In 1876, part of it was turned into a stock farm called "Kaitakushi Nojo in Azabu." In the center of Tokyo, large-scale agricultural experiments were carried out for Hokkaido land development. I was very impressed that the Meiji Government did such a remarkable thing.

The borderline of Azabu


Actually, in the Azabu area, Hotta-zaka Slope is the only slope on the border between Minato City and another city. In the whole of Minato City, there are only a few slopes located on the borders between Minato and other cities. This is quite surprising considering there are so many slopes in Azabu. It was in this place that a very international nobleman lived and carried out various agricultural experiments, which is almost unbelievable now. Don't you think this place is a really fascinating site, where the historic "border between the Edo and Meiji periods" can be felt on the border of Minato City? As is mentioned on page 6, "Historical Footsteps of Azabu," in the area around Hotta-zaka Slope, great figures have appeared one after another. They made enormous industrial and cultural contributions, which ushered in modern Japan.

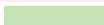
Isn't this interesting? The border of Azabu... I wonder what we can learn about other areas!

- *1 Actual measured value using smartphone application
- *2 "Additional Minato City Modern History Map Collection: Azabu and Roppongi"

References:

- Encyclopedia of Local Historical Figures in Chiba (published by DAI-ICHI HOKI CO., LTD. in 1980)
- 1 2 "Additional Minato City Modern History Map Collection: Azabu and Roppongi," collected by Minato City Local History Museum in 2010

 The suburban residence of the Hotta family, the Sakura Feudal Lords, in Edo (*Estimated range)

 Shin-kogai-cho in later years (*Estimated range based on descriptions in pages 235 to 236, History Map Collection)



In 1862



The names "Dai San-go Kaitakushi" (Third Station of the Development Agency) and "Shin-kogai-cho" can be seen. In 1876



Area around present-day Hotta-zaka Slope

About the Azabu Future Photo Studio

The Azabu Regional City Office carries out activities that record the changes to the cityscape of Azabu, preserving and passing down its history in order to deepen residents' affection toward the town.

The Azabu Future Photo Studio Association consists of local residents, workers and students in the Azabu area, and has been actively organizing activities such as taking photographs at fixed-point locations and collecting old photographs of the Azabu area. The photographs collected are shown as panes in the Minato City website and at local exhibitions. The Azabu Future Photo Studio Association hopes to broaden knowledge of the history and culture of the town to as many people as possible.

The Azabu Future Photo Studio is looking for old photographs.

If you have any old photographs of the Azabu area from the Meiji to the Showa eras, such as buildings, scenery or festivals, please contact the Azabu Regional City Office. For details, please contact the Community Policy Subsection, Collaboration Project Section, Azabu Regional City Office
Inquiries: Tel: 03-5114-8812



1 Seiki Kuroda

Bernard Leach was born when Seiki Kuroda was 21 years old. Kuroda was a Western-style painter born in 1866, and Leach was an English ceramic artist born in 1887. About 100 years ago, although separated by nationality and time, these two artists encountered each other in Azabu. This is an encounter that has been much overlooked until now.

Bernard Leach (1887–1979)

Leach was an English ceramic artist. He was born in Hong Kong in 1887, and spent his early childhood in Japan. In 1903, he entered the UCL Slade School of Fine Art. When he was 21 years old, under Frank Brangwyn*1 he studied etching*2 at the London School of Art and met Kotaro Takamura, who was studying in London at that time. In 1909, he came to Japan again and discovered ceramic art. Around this time he befriended Muneyoshi Yanagi, a folk art movement activist. After returning to the UK in 1920, he based himself in St. Ives, and developed the world of ceramic art.

Seiki Kuroda (1866–1924) (Photo No. 1)

Kuroda was the representative painter of modern Western-style painting in Japan. He was born in Kagoshima Prefecture and adopted by his uncle, Kiyotsuna Kuroda. He went to France to study law, but eventually pursued his desire to be a painter. He learned Western-style painting under Raphaël Collin and came back to Japan in 1893. He established a painting style that reflected health and beauty and made major contributions to fine art education. He helped develop the talent of many artists in the Western Painting Department of the Tokyo School of Fine Arts, and the Hakuba-kai, an artistic organization.

i The Trouble with Leach

Bernard Leach spent the first 10 years of his life in Asia, and then returned to Japan again in 1909. He opened up an etching class in Ueno, Tokyo, and formed friendships with Naoya Shiga, Saneatsu Mushanokoji, and Soetsu Yanagi after they visited his class. They were a coterie of artists associated with the magazine *Shirakaba*. In 1911, he learned about *rakuyaki* style pottery (hand-crafted raku ware) at a tea party, and was so fascinated by its beauty he became a disciple of Kenzan Ogata the Sixth. He built a kiln in Abiko City in Chiba Prefecture and his pottery was very successful. However, in May 1919 his kiln overheated and his workshop burnt to the ground, and he was forced to leave Abiko City. When Kuroda heard about this unexpected misfortune, he offered Leach his help. Leach accepted Kuroda's support and settled in Azabu, but only for about a year. At that time, Leach was 32 years old. Kuroda was 53, and he would end his life at 58. In this way, Kuroda had a hand in building a new kiln on his own land.

ii 177-Banchi, Kogai-cho, Azabu-ku, Tokyo City

According to *Kuroda Seiki Diary Vol. 4*, Kuroda visited Count Ogasawara's mansion, located in present-day Kawada-cho, Shinjuku-ku, on July 15, 1919, because he wanted to hold a fine art exhibition for the nobility. In his diary, Kuroda wrote, "I gave him a detailed account of what had happened to Mr. Leach and his kiln." Count Ogasawara was moved by the story of Mr. Leach's plight, and agreed that the mansion owned by Kuroda in Kogai-cho, Azabu, was a good site to build a new kiln. When deciding where to build the kiln, they referenced various spots on the premises of Count Ogasawara's mansion.

We can use a map drawn up in 1924 to confirm that the "Kuroda Mansion" was at or around 177-Banchi, Kogai-cho. The Red Cross Hospital is located at the south end of the former Kuroda Mansion premises, and most of the area of the land across the road from there was also part of the former Kuroda Mansion. This description is part of a list based on "Tokyo City Tochi-Hoten Azabu-Ku," a cadastral map from an investigation in March 1913. The Kuroda Mansion premises started from lot No. 177-1 (1,723 *tsubo*; about 5,686 m²), and went on to cover lot No. 3 (1,389 *tsubo*; about 4,584 m²), lot No. 4 (602 *tsubo*; about 1,987 m²), lot No. 6 (169 *tsubo*; about 558 m²), and lot No. 8 (215 *tsubo*; about 709.5 m²). This meant that Kuroda owned land with a total area of 2,375 *tsubo* (about 7,837.5 m²)—and that was only the residential land. He wrote in his diary, "I inspected the premises of the mansion in Kogai-cho together with Mr. Leach." When the new kiln was to be built, Seigo Naka, the owner of a gallery called "Ruisseau," undertook the jobs of dealing with the authorities and finding a residence for the Leach family. The kiln was completed on October 23, 1919 and was named "Tomon-Gama" (East Gate Kiln). A special ceremony was performed the first time it was used. (Photo No. 2)

In December of the same year, the art reporter Saisui Sakai visited the new kiln to research an article for *Bijutsu Geppo* (The Fine Art Monthly Report) entitled, "I visited Mr. Leach's New Kiln." Sakai visited the kiln on the day he fired the main kiln. Leach was so busy that he asked Mr. Naka to watch it all night long. While Leach continued to eagerly research the Oriental style, he produced his pottery using the "old methods for ceramics from Renaissance Italy, Japan, and the Netherlands." He told Sakai, "I will exhibit my works next year and then go back to the UK." Many works were produced in the Tomon-Gama with the help of Japanese craftsmen: beautiful examples of his excellent designing ability and perfect skills. (Photo No. 3)

iii Encounter in Azabu

Leach wrote about the days he spent in Japan in his "Review": "I am quite disappointed that in Japan there is no permanent public exhibition of good European paintings..." (A review, p. 13). Leach was disappointed by the fact that there was no permanent exhibition for good European paintings that was open to the public in Japan. Kuroda agreed, and regarded the construction of a new art museum as his great ambition. He submitted a petition for the construction of an art museum to the Ministry of Education through the art organization*3 of which he was chairman. He wrote, "I submitted a proposal for the construction of an art museum to the Ministry of Education."

Kuroda had a relationship with the Matsukata family, and recorded that eight peo-

ple met at the Matsukata Mansion in Mita on November 28, 1919. Three brothers from the Matsukata family, including Kojiro Matsukata*4, plus Brangwyn, Leach, Kuroda, and Shintaro Ohe (an architect), met at that time. Matsukata also planned to construct a new art museum in Japan in cooperation with Brangwyn, Leach's etching instructor. Matsukata purchased many paintings for his collection, on the advice of Brangwyn, and planned to prepare a place for them to be exhibited. "I listened to Mr. Ohe speaking enthusiastically about the design of Mr. Matsukata's Kyoraku (mutual-comfort) Museum," Kuroda wrote in his diary on December 9, 1919. He held discussions with Mr. Ohe about the blueprints for the new museum building designed by Brangwyn. On March 12 the following year, Kuroda enjoyed art masterpieces at the Matsukata Mansion together with other artists, including Leach, as well as ambassadors and political figures. In this way, Leach had regular contact with his instructor Brangwyn, the Matsukata family, and people from various fields along with Kuroda, which offered great opportunities.

iv 1920: The art world and these two artists

In the modern world, we have expectations of art museums, which collect artworks and maintain permanent collections that are always open to the public. They are major cultural facilities. In the beginning, people collected rare works from around the world, and they ended up creating places for exhibiting and appreciating such works. As this system has developed, so have publications and art criticism, auctions and exhibitions, just like the museums.

The National Fine Art Association, of which Kuroda was chairman, first published a magazine called *Kokumin Bijutsu* (National Fine Art) 11 years after its establishment. The origins of *Kokumin Bijutsu* go back to *Bijutsu Geppo* (The Fine Art Monthly Report), *Bijutsu Junpo* (The Fine Art Ten-Day Report) and *Bijutsu Shuho* (The Fine Art Weekly Report). These magazines are very interesting because they allow us to feel the atmosphere of the fine art world in Japan during the whole of the Taisho period. Saisui Sakai had been involved in editing art magazines for more than 20 years as a writer. He never missed an opportunity to capture the essence of important matters during that time, and enriched the original theories of art that were developing. We should not forget that the art world of Japan developed because of his abilities.

Returning to his relationship with Leach, the December 9, 1917 issue of *Bijutsu Junpo* included a report about an exhibition entitled "Recent Works by Mr. Leach," which was his first exhibition in four years. At that time, about two years before Leach's Azabu period, Kuroda purchased a "framed etching by Mr. Leach" for 15 Japanese yen. In June 1920, the exhibition held at the end of his Azabu period was reviewed in *Tenrankai Geppyō* (Exhibition Monthly Review).

On June 29 of the same year, Kuroda wrote in his diary, "I sent Mr. Leach off at 7 o'clock in the morning from Tokyo Station," and also, "attended the Diet (parliament) of Japan." When Leach went back to his own country, Kuroda saw him off and on the same day attended a session of parliament for the first time as a member of the House of Peers. In this way, Kuroda was able to concentrate his efforts on art administration in his later years. Kuroda also recommended Leach as a member of the Association three months before he left Japan. The National Fine Art Association that had driven the art world in the Taisho period held exhibitions one after another, breaking down the barriers between painting, architecture, design, and the arts and crafts fields, without losing momentum.

Bernard Leach had a relationship with the *Shirakaba* (silver birch) magazine coterie of artists, who shared their original theories of art. In 1920, needless to say, he enjoyed the favor of Seiki Kuroda, an authority of Japan's art world, who had made a comprehensive academic study of Western art in the latter half of the 19th century.

*When using quotations, old characters were changed to new characters and the ruby text was omitted.

- *1 Frank Brangwyn (1867–1956): British painter. One of the successors of the Arts and Crafts movement, he worked in William Morris' studio. Natsume Soseki praised his works in his book *Sorekara* (And Then).
- *2 Etching: Surface processing technique that uses corrosive substances on the surface of metals such as copper or zinc.
- *3 National Fine Art Association: This art organization started based on the comments of Hisashi Matsuoka at a social gathering of judges for the Bunten (Japanese Fine Art Exhibition) Part 2, in 1912. Its main purposes were to hold association exhibitions and to construct a public art museum. Its members consisted of Seiki Kuroda, Shotaro Koyama, Takeji Fujishima, Keiichiro Kume, Rintaro Mori and others, with the central person being Toru Iwamura. There was a maximum of 259 members.
- *4 Kojiro Matsukata (1866–1950): Third son of Masayoshi Matsukata. He became the president of Kawasaki Shipbuilding Corporation and collected a huge number of artworks in the UK during the First World War. The National Museum of Western Art was constructed in 1959 to exhibit the Matsukata Collection.

3 Bernard Leach "Raku Ware Decorative Plate," produced in 1919
Mashiko Museum of Ceramic Art Collection

麻布の軌跡

Historical Footsteps of Azabu

Bernard Leach and Seiki Kuroda An Encounter in Azabu



2 Photo taken on October 23, 1919. From the right: Mr. Leach, Mrs. Leach, Mrs. Kuroda, an unknown woman, Seiki Kuroda

● Main References

- *Bernard Leach*, written and edited by Ryuzaburo Shikiba (published by Kensetsusha in 1934)
- *Soseki Complete Works Vol 4: Sanshiro, And Then, and The Gate*, written by Natsume Soseki (published by Iwanami Shoten in 1966)
- *Kuroda Seiki Diary Vol. 4*, written by Seiki Kuroda (published by Chuokoron Bijutsu Shuppan in 1968)
- *Fin de siècle and Sōseki* (End of the Century and Soseki) written by Yoon Sang In (published by Iwanami Shoten in 1994)
- *Natsume Soseki – Text no Shinso* (Depth of his Text), written by Hitoshi Ishizaki (published by Ozawa Shoten in 2000)
- *The Life and Art of Bernard Leach*, written by Sadahiro Suzuki (published by Minerva Shobo in 2006)
- *The Fine Art Monthly Report Vol. 1*, On-demand Version (No. 1 to No. 12 1919/8 to 1920/8 published by Yumani Shobo in 2007)
- *A review = Kaiko (retrospect): 1909–1914*, written by Bernard Leach, NDL Digital Collections, 2011, page 13.
- "Hihyo ni tsuiteno Gugo" (Conversation about Criticism), written by Saisui Sakai, in *Fine Art Critics Anthology Vol. 19: Criticism and Critics* (published by Yumani Shobo in 2016)
- *Soseki Kiko Bunshu* (Soseki's Travelogue Collection), edited by Hidetada Fujii (published by Iwanami Shoten in 2016)

● Maps

- "Tokyo City Tochi-Hoten Azabu-Ku: investigated in March 1913" (published by Kinko-sha in 1931)
- "1924 Tokyo City Azabu-ku Map" (published by Tokyo Teishin-Kyoku (Communication Bureau) in 1924), "Additional Minato City Modern History Map Collection: Azabu and Roppongi" (collected by Minato City Local History Museum in 2010)

*Acknowledgements: We would like to express our gratitude to Mashiko Museum of Ceramic Art and the Tokyo National Research Institute for Cultural Properties for kindly providing their valuable photos.

Photos provided by Mashiko Museum of Ceramic Art and the Tokyo National Research Institute for Cultural Properties (Researched and written by Marika Oba)



Map: "Tokyo City Azabu-ku Map" in 1924

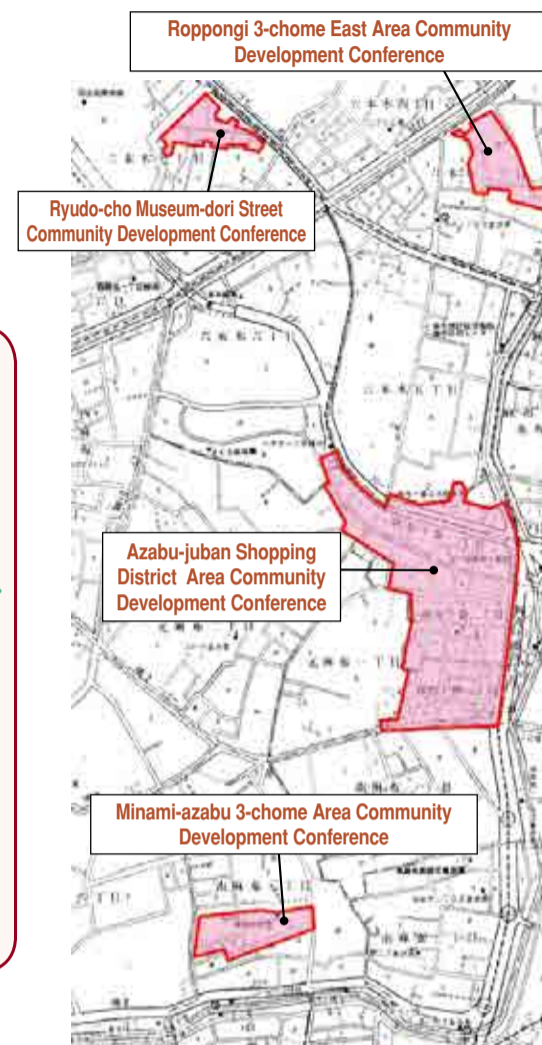


Introduction of the Framework of Community Development using the Minato City Community Development Ordinance

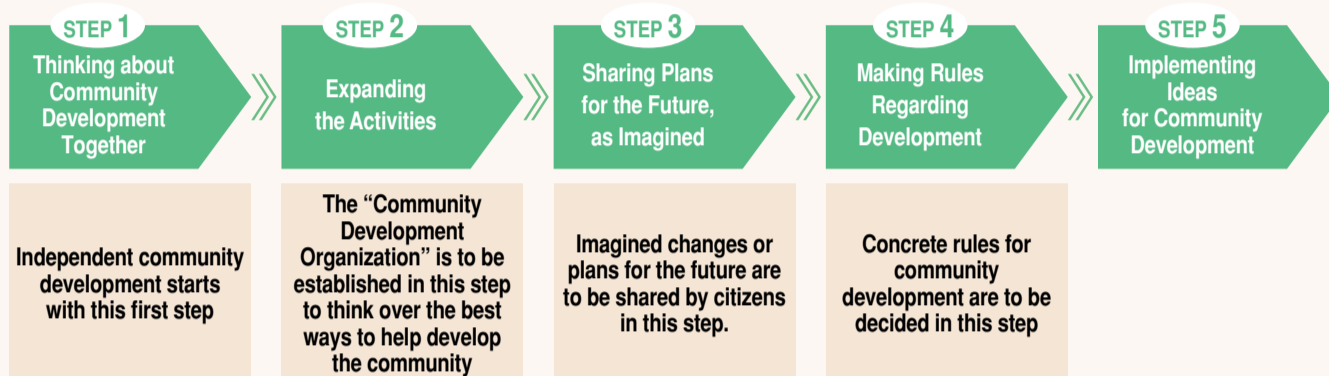
Minato City supports community development activities mainly by the people living in the community, so that local issues are solved within the community. Community development is promoted based on community initiative and agreement.

At present, there are four community development organizations registered in the Azabu area as shown in the figure on the right (as of April 1, 2021).

Two organizations have been registered as having “Regional Community Development Vision.” One of them has been certified as an organization that follows the “Regional Community Development Rules”; as such, they are helping the community develop very effectively.



Community Development System Procedure



The certified Regional Community Development Rules are partly described here.



Roppongi 3-chome East Area Community Development Conference

- Creating a disaster-resilient community
- Creating a lush green landscape we can all be proud of
- Reinforcing the bonds of the community
- Maintaining public order and morals
- Creating an environment where everybody can live with peace of mind

* To transfer ownership of property or begin construction in the area, an application must be made to the corresponding Community Development Conference.

If ownership of a property is to be transferred or construction is to begin within the area of activity of a Community Development Conference, or if you are interested in community development activities, please contact us as follows.

A pamphlet with a detailed description of Conference activities, the registered “Community Development Organization” list, and the “Regional Community Development Vision and Rules” are available at the counter of the Community Development Subsection, Community Development Section or through the Minato City website.

Inquiries: Community Development Subsection, Community Development Section, Azabu Regional City Office
Tel: 03-5114-8815



In FY2021, we carried out evacuation shelter setup and operation training for the Azabu meeting place in accordance with anti-infection measures!



On Sunday November 14, 2021, a shelter was set up and operation training was carried out for the Azabu meeting place on the grounds of Minato City Roppongi Junior High School in accordance with anti-infection measures.

To help prevent the spread of COVID-19, the comprehensive disaster prevention drill was once again cancelled this fiscal year. Instead, a shelter was set up and operation training was carried out by each regional Disaster Prevention Council in the Azabu area. There were 96 participants, including staff members from related organizations.

First of all, there was a lecture titled “Three Important Points for Opening and Operating a Shelter: ‘Ya,’ ‘Re,’ ‘Ru.’” “Ya” (yakuwari: roles), “Re” (reiauto: layout), and “Ru” (rules) are important for opening and operating a shelter, so these needed to be understood. After the lecture, a discussion was held about how the “roles,” “layout,” and “rules” are to be established once each council actually opens and operates a shelter. Participants also carried out training using an appropriate map.

For the latter half of the training, participants moved to the Roppongi Junior High School gym for reception training regarding how to receive evacuees and guide them to a shelter space.

In addition, there was practical training about how to deal with evacuees who can’t speak Japanese, have special needs, or show up with pets.

Minato City also provides five private tents and five beds to each of the municipal evacuation shelters (not including the Iki-iki Plazas) to prevent COVID-19 infection.

The COVID-19 crisis has meant that rules have been reviewed regarding capacity, so each municipal evacuation shelter should now hold less than 1/3 of its usual capacity. People living in the City whose houses are not seriously damaged are requested to do “home evacuation”: to stay at home if possible.

We don’t know when a disaster will happen, so we have to prepare regularly for emergencies with periodic training for local people.

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



Information from the Azabu Regional City Office



Have You Signed Up For Bicycle Liability Insurance?

People who use a bicycle in Tokyo are obliged to sign up for bicycle liability insurance, etc. Sign up for bicycle liability insurance, just in case you cause an accident, so you can protect yourself and any injured parties.

Minato City Traffic Accident Insurance (applications accepted by Minato City)

Minato City Traffic Accident Insurance and must be taken out for a small premium. Should it become necessary in the event of a vehicular accident or injury, the insurance money is paid to the insured according to the number of days of treatment both as an inpatient and an outpatient, and the total treatment period.

You can apply for this together with the "Bike Liability Insurance Plan," which pays compensation for damages resulting from an accident caused when using a bicycle, and amounts are decided upon according to the legal rules.

*You may not sign up for the "Bike Liability Insurance Plan" alone.

Eligibility People who live, work, and/or go to school in Minato City as of April 1, 2022

Insurance Period From 00:00 (midnight) April 1, 2022 to 12:00 (noon) March 31, 2023

Procedures to sign up for insurance

Individual sign-up

Fill in the insurance application form distributed in financial institutions in Minato City (banks, shinkin banks, credit associations, Japan Post Bank or a post office) and apply with the premium.

Group sign-up (10 or more people from a Neighborhood Association, Residents' Association, etc.)

Fill in the group application form, and apply with the premium needed for the number of people involved at the Collaboration Project Section in a Regional City Office.

Application Period

February 1 (Tue) to March 31 (Thu), 2022

Plans and premium amount

Select one of the seven plans from the following table. You may not select multiple plans.

Plan	Compensation (maximum insurance payout)	Single premium
XJ	Traffic Accident (350,000 yen) + Bike Liability (100 million yen)	1,400 yen
AJ	Traffic Accident (1.5 million yen) + Bike Liability (100 million yen)	1,900 yen
BJ	Traffic Accident (3.5 million yen) + Bike Liability (100 million yen)	2,500 yen
CJ	Traffic Accident (6 million yen) + Bike Liability (100 million yen)	3,500 yen
A	Traffic Accident (1.5 million yen)	900 yen
B	Traffic Accident (3.5 million yen)	1,500 yen
C	Traffic Accident (6 million yen)	2,500 yen

★ Accident victim compensation (a maximum insurance payout of 6 million yen) is added to all plans.

Insurance Underwriter: Sampo Japan Insurance Inc.

This information guide only provides a general explanation. For more information, contact the Business Development Div., Tokyo Public Business Development Dept., Sampo Japan Insurance Inc. (1-26-1 Nishi-shinjuku, Shinjuku-ku)

Tel: 03-3349-9666 (Weekdays: 09:00-17:00)

Authorization No. SJ21-08856 Authorized Date: Oct. 26, 2021

Sometimes personal liability insurance coverage is included in the insurance you've already signed up for. Check the contract details carefully.

Inquiries: Collaboration Project Subsection, Collaboration Project Section, Azabu Regional City Office

Tel: 03-5114-8802

Full of neighborhood information that can't be found in guidebooks! The community social media app "PIAZZA"



Connect with other AZABU lovers!

This app gathers local information useful for daily life in the Azabu area from users, such as: "We are holding a festival in Azabujuban." "I'm thinking of giving my electric fan away to someone in the area." "Please recommend a dentist for children in or around the Roppongi/Higashi-azabu area."

New information from the government, such as crime or disaster prevention information, local government news, and event news, will be posted when relevant.

If you want to find out more about the area, but don't want to go and search yourself, or you want to address your concerns about taking care of children, the why not give PIAZZA a try?

◆ Three-step registration procedure

- STEP 1** Download the PIAZZA application
- STEP 2** Register your name through your email address or Facebook account
- STEP 3** Input your name and birthplace and select "Azabu/Roppongi Area"



Your information will help somebody! If you want to enjoy living in Azabu more, please join in!

Download the application from here.



Inquiries: Community Collaboration Subsection, Community Collaboration Section, Azabu Regional City Office Tel: 03-5114-8802

Going shopping? Visit our local shopping streets.

Please send us your comments or requests regarding The Azabu



Please send your application with your address, name, occupation (school name), telephone number, and the reason why you are interested (in Japanese or English, format and number of letters have not limit), and deliver directly, mail, or fax to the following:
Community Policy Subsection Collaboration Project Section, Azabu Regional City Office, 5-16-45, Roppongi, Minato City, Tokyo (106-8515).

● Tel: 03-5114-8812 ● Fax: 03-3583-3782

We are looking for Editorial Staff

You can also access this newsletter from the Minato City website.



AZABU
● Locations of the Newsletter: Roppongi 1-chome, Roppongi, Hiroo, Azabujuban and Akabane-bashi subway stations, The Chii Bus, Minato Library, Azabu Library, Minami-azabu Iki-Iki Plaza, Nishi-azabu Iki-Iki Plaza, Iigura Iki-Iki Plaza, Azabu Civic Center, Azabu Regional City Office, etc.
● Usage of articles, illustrations, and photographs from this newsletter is prohibited.

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Michiko Horikiri
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Editor's Note

The COVID-19 crisis has really had an impact on "The Azabu." The State of Emergency was declared in April 2020, and work on "The Azabu" June issue was halted. After that, the opinions of the editorial members were divided as to whether we should wait and see if the situation improved or start up again. After "The Azabu" September issue in 2020, publication continued as before. However, the number of pages was reduced from eight to four. Research was carried out by a minimum number of members and editorial meetings were held online. We continued our activities in the hope that we could continue to publish "The Azabu." I would like all the readers to enjoy the return of our eight dynamic pages of "The Azabu," for the first time in a year and half.

(Aki Tanaka)

The original article is written in Japanese.

"Minato Call" information service.

Minato call is a city information service about services provided by City Hall, facility guide, event information, etc., available from 8:00am to 8:00pm everyday.

※ English speakers are also available.

Minato Call :

Tel: 03-5472-3710 Fax: 03-5777-8752

E-mail: info@minato.call-center.jp

Inquiry submission form: <https://www.city.minato.tokyo.jp/kouchou/kuse/kocho/iken/form-inquiry.html>