

Dear TOKYO

[ディア・トーキョー]

文：小西康陽

Text by Yasuharu Konishi

写真：高橋マナミ

Photograph by Manami Takahashi

日の出棧橋から船に乗って

Taking a Boat from Hinode Pier

When I asked her, “Is there somewhere you want to go on your birthday?” she said, “I want to take the water bus.” Whenever we went on a date, we would go to see an old movie at a revival house, so I was thinking I’d at least do what she asked on her birthday. But I hadn’t imagined that she’d want to take the water bus.

Saturday afternoon. We had arranged to meet at 2 p.m. at Hinode pier, but just as I came out of Daimon Station on the Toei Asakusa Line, I received an e-mail: “Something has come up. Can you take the water bus by yourself? I’ll take the subway to Asakusa Station. See you in front of Kamiya Bar.”

I got a ticket at the water bus station and waited for the 2:30 departure. In front of me there were only two families waiting at first, but as the departure time approached, more and more groups showed up. I had pictured an easygoing ferry ride with a few passengers scattered here and there, but it seemed I’d been wrong.

Soon boarding started, and I immediately sat down on a bench at the stern. The young couple who boarded the boat

just behind me sat down to my right diagonally. They looked happy. After sitting down I realized that this stern deck was the best place for tourists and couples.

Having taken on an amazing number of passengers, the boat started off. The young couple immediately started taking photos of themselves with their smartphones. This good-looking pair were scowling profusely. If my girlfriend had boarded the boat as planned, would we have been taking photos like that?

A lovely, sunny day, perfect for a date. The wind and sea spray felt really nice. Taking a ride by yourself on a boat filled with couples, tourists and families is actually fun in a way — if there’s someone waiting for you at the destination. I finally realized I should at least have bought her flowers for her birthday.

Kuramae Bridge, painted yellow; Umay Bridge, painted green; Komagata Bridge, painted blue; and Azuma Bridge, painted red. I got off the boat and followed the street map, and soon I came to an intersection. I saw I was at 1-1-1 Asakusa. She was waiting in front of Kamiya Bar. It was just the beginning of our long date.

お誕生日に、どこか行きたいところはある？ そう尋ねると、水上バスに乗りたいたい。という。デートといえばいつも名画座で古い映画を観るばかりだったから、誕生日くらいは彼女の言う通りにしよう、と考えていたが、水上バスとは予想もしていなかった。土曜日の午後。日の出棧橋で二時に待ち合わせ、と決めていたのに、都営浅草線・大門の駅を出たところでメールが届く。ちょっと用事が出来ました。水上バスにはひとりで乗ってください。地下鉄で浅草に向かいます。神谷バーの前で。

いる。この最後尾のデッキが観光客や恋人同士には最上の席なのだ、座ってから知った。驚くほどの乗客を飲み込んで、船は出発する。さっそく若いカップルはスマートフォンで自分たちふたりの写真を撮り始めた。なかなか美男美女のふたりが、やたらとしかめ面を作っている。彼女が予定通り船に乗っていたら、自分たちもこんなふうにカメラを構えただろうか。

デートには申し分のない快晴の日。風と波しぶきが本当に心地よい。カップルと観光客と家族連ればかりの船に独りで乗るのも、それはそれで楽しい。目的地に待っている人がいるのなら。せめて誕生日の花束でも買っておくのだった、とようやく気づいた。

黄色にペイントされた蔵前橋。緑色の厩橋。青の駒形橋。そして赤い吾妻橋。船を降りて道案内に沿って進むとすぐに交差点に出た。台東区浅草二丁目一番一号。神谷バーの正面に彼女は待っていた。この日のデートはここからが長かった。

小西康陽

音楽家。1985年、ピチカート・ファイヴのメンバーとしてデビュー。2001年の解散後も、数多くのアーティストの作詞／作曲／編曲／プロデュースを手掛ける。2011年、PIZZICATO ONE名義で初のソロアルバム『11のとても悲しい歌』を発表。今年、セカンドアルバム『わたくしの二十世紀』を発表。著書に『僕らのヒットパレード』（片岡義男と共著）ほか。

Yasuharu Konishi

Musician. In 1985 he made his debut as a member of Pizzicato Five. Since that group disbanded in 2001, he has been active as a lyricist, composer, arranger and producer in collaboration with numerous artists. In 2011 he released his first solo album, *One and Ten Very Sad Songs*, under the name Pizzicato One. This year sees the release of his second album, *Watakushi no Nijuseiki* [My 20th Century]. His books include *Our Hit Parade* (co-authored with Yoshio Kataoka).



Life in a woodland town within commuting distance of Shibuya

It's been five years since, through a chance series of events, I moved to Musashi Itsukaichi, Akiruno. Previously I lived for a long time in the Shitamachi of Tokyo, and I'd been roaming around the Kanto outskirts hoping to find a place with more comfortable surroundings where I could live long-term, on the condition of continuing my work based in Shibuya. At the time, I didn't think I would end up moving to a place within the Tokyo metropolitan area. But I found the town of Akiruno, connected to the Ome Line by the single-track local Itsukaichi Line, to be a very pleasant place. The slight inconvenience is more than made up for by the lovely location, with abundant woodlands on all sides; the distinctive history and culture, centered around the forestry industry of the former town of Musashi Itsukaichi; and the fascinating diversity and depth of the woodland villages.

There's river swimming, sweetfish and trout fishing, barbecuing... the town nestled along the generously flowing Akigawa River, and compact swathes of woodland in which this town is completely surrounded by mountains. And if you go for a drive, in no time at all you can reach villages situated deep in the mountains. Daily life here is quite nice.

I was hoping to strike a balance with my busy working life in central Tokyo and gradually expand the scope of my activities in the local area as well, when the town development community "Itsukaichi Goen Bunko" (Itsukaichi Connections Branch School) began on the occasion of a music festival held in 2014. This spring there was also a mini-festival in a formerly closed elementary school, and a circle of people has come together in lively and leisurely ways. Life in Akiruno is going to be even more enjoyable from now on.



鈴木幸一 Koichi Suzuki

アースガーデン代表。オーガニック&エコロジーをテーマにイベント企画制作を続け、音楽フェス制作でも活発に活動、2006年には著書「フェスティバル・ライフ」を上梓。

Director of Earth Garden. He continues to plan and produce organic living/ecology-themed events, and is also actively engaged in the production of music festivals. In 2006 he published the book *Festival Life*.

渋谷に通勤できる里山の街ぐらし

ご縁があってあきる野市武蔵五日市に移り住んで5年になります。渋谷を拠点に仕事を続けていく前提で、長く住んだ東京の下町から、もっと環境の良い長く住める場所をと思って関東外周部をきょろきょろしていました。その時は移住先が東京都内になるとは思っていませんでしたが、青梅線から単線ローカル五日市線がつながったあきる野の街は、ちょっとだけ不便な代わりに、豊かな里山に囲まれた広がり心地よく、旧武蔵五日市町の林業を中心とした歴史文化と山里の多様と奥深さも味わい深い、気持ちの良いところでした。

川泳ぎにアユ釣りヤマメ釣りにバーベキュー、秋川の豊かな流れに寄り添う街と、その街が丸ごと山に囲まれたコンパクトな里山の広がり。さらに車で走れば奥深い山里にもあつという間にたどり着き、地元で過ごせる日々はなかなかです。

忙しい都心での仕事と折り合いをつけて、少しずつ地域での活動も広げていきたいと願っていたら、2014年の音楽フェスをきっかけに、まちづくりコミュニティ「五日市ごえん分校」が始まり、今年の春には廃校になった小学校でのプチフェスも開催、色々賑やかにゆっくり人の輪も繋がってきました。これからがますます楽しみなあきる野暮らしなのです。

三方を山に囲まれたあきる野の街は、どちらを向いてもすぐそばに山が迫る環境と、ショッピングモールなど街の便利さが、ほどよく交わっています。

The town of Akiruno is surrounded on three sides by mountains. The close proximity of mountains all around, and the convenience of shopping malls and other features of town life, are combined in a balanced and comfortable way.



秋川渓谷での音楽フェス開催から、廃校を会場にした手づくりフェスへと、「五日市ごえん分校」を軸にしたまちづくりが前に進んでいます。

Since a music festival was held in the Akigawa Valley, followed by a handcrafted festival held in a formerly closed school, town development centered around "Itsukaichi Goen Bunko" (Itsukaichi Connections Branch School) has been moving forward.

フェスの中での学習ワークショップ企画から、日常的なコンサートやワークショップ、ミーティングまで、様々な集いがこれからのまちと人の輪を育み始めました。

The circle of town and people connections is now being cultivated through a variety of gatherings, from study workshops within the framework of festivals to everyday concerts, workshops and meetings.



べにや民芸店 Beniya Folk Crafts Shop

Tokyo.

My favorite thing to do in Tokyo is to look around the mingei shops. There are three that I visit regularly, Beniya in Aoyama, Bingoya in Shinjuku Wakamatsu-Cho and Takumi in Ginza. There used to be more and there were many mingei coffee shops, bars and restaurants, too. However, the popularity of mingei which waned during the 1980s and 1990s putting some of these places out of business, has now revived in the 21st Century and now a plethora of online shops and bricks and mortar lifestyle shops are briskly selling mingei to young people.

But briskness is not what I find at Takumi, which first opened its doors in 1933, or at the other old mingei shops I visit. Usually its cups of tea, enquires about my well being, and a long chat about some interesting craft object consigned to the store by the family of an aged collector.

The Mingei Movement led by the philosopher Soetsu Yanagi and the potter Shoji Hamada was started in the 1920s to "rescue the common crafts which have been brushed aside and overlooked by the industrial revolution". The Japan Folk Crafts Museum (Nihon Mingeikan) was built to house collections of craft objects and Takumi was started to serve as the movements' retail arm. That both places are going strong today is testament to the power of the vision of their founders and the deep affection that the Japanese have for folk crafts.

To be classed as mingei and object has to be functional in daily life, traditional to or representative of a region, and produced inexpensively by hand in quantity by anonymous craftsmen. Bearing such strict criteria in mind the range of goods these shops stock, both homely and exotic, is staggering. Woven and dyed textiles from all over the world, jewellery, furniture, clothing, pottery...lots of pottery, glass, metalwork, wood carvings, cook pots, books, masks, baskets, string bags used by head hunters...this is shopkeeping on a grand scale in confined spaces. A treat for the eye, the hand and the nose.

Shopping as inspiration? Yes, for me at any rate Tokyo's mingei shops serve as lecture rooms, tea houses and art galleries. The city would be a poor place without them.

東京での私のお気に入りの過ごし方は、民藝品店を見て回ること。定期的に行く店は三つで、青山の「べにや民芸店」、若松町の「備後屋」、銀座の「たくみ」。昔はもっと色々な店に行っていた。民藝コーヒー店、バー、レストランといった店も多くあった。1980〜90年代に民藝品の人気が下火になった結果、閉店した店もある。一方で21世紀になると民藝品の人気は再燃し、今では若者に民藝品を売るオンラインショップやライフスタイルショップが巷に溢れ、活況を呈している。ところが1933年開業の「たくみ」をはじめ、私がよく行く古い民藝品店にはそのような活況とは違った雰囲気がある。店に行くとき大抵お茶が出てきて、店にいる人たちが「最近どうだい？」と声をかけてくれ、年配のコレクター家族から引き取った興味深い民藝品についての長々としたおしゃべりが続く。

民藝運動は、1920年代に哲学者の柳宗悦と陶芸家の濱田庄司らの先導により「産業革命に押しのけられ、見過ごされてきた民衆工芸品を救う」ために始められた。工芸品のコレクションを収容するために日本民藝館が設立され、小売店の役割を担う店として「たくみ」が開業。どちらもなお衰えることなく続いているという事実は、創設者たちの先見の明の証であり、日本人の民藝品に対する深い愛情の証でもあるだろう。

日常生活において機能的であること、地域の伝統的もしくは代表的な品であること、無名の職人により安価で大量に製造されていること。それが、民藝品の条件だ。このように厳密な基準があるのに、簡素なものから変わったものまで、品の幅が広くて圧倒される。世界中の織物や染物、装飾品、家具、衣類、たくさんさんの陶芸品、ガラス、金属細工、木彫り、鍋、本、お面、籠、首狩族の編み袋...、限られたスペースにこれだけのものが詰まっているのだ。それは目や手や鼻にとって、この上ないご馳走だ。

面白い物がインスピレーションを与えてくれるかって？ 私の答えは間違いなく「イエス」。東京の民藝品店は私にとって講義室であり、お茶室であり、アートギャラリーでもある。民藝品店がなければ、この街はさびしい場所になってしまうだろう。

東京

わたしの滞在記

わたしの

My Tokyo Diary



文：テリー・エリス Terry Ellis

1986年よりビームス ロンドンオフィスとしてバイイングを担当。2003年からは“デザインとクラフトの橋渡し”がテーマのレーベル〈fennica〉をディレクションしている。

Became a buyer at the London Office of Beams in 1986. Since 2003 he has been directing the "fennica" label, whose theme is "to serve as a bridge between design and craft."

東京にはいくつかの富士山があって、そのうちひとつが品川にある。

長崎 訓子

There are several Mt. Fujis in Tokyo. One of them is in Shinagawa.



Japanese people love Mt. Fuji.



Wouldn't it be nice to have a Mt. Fuji right in the area?

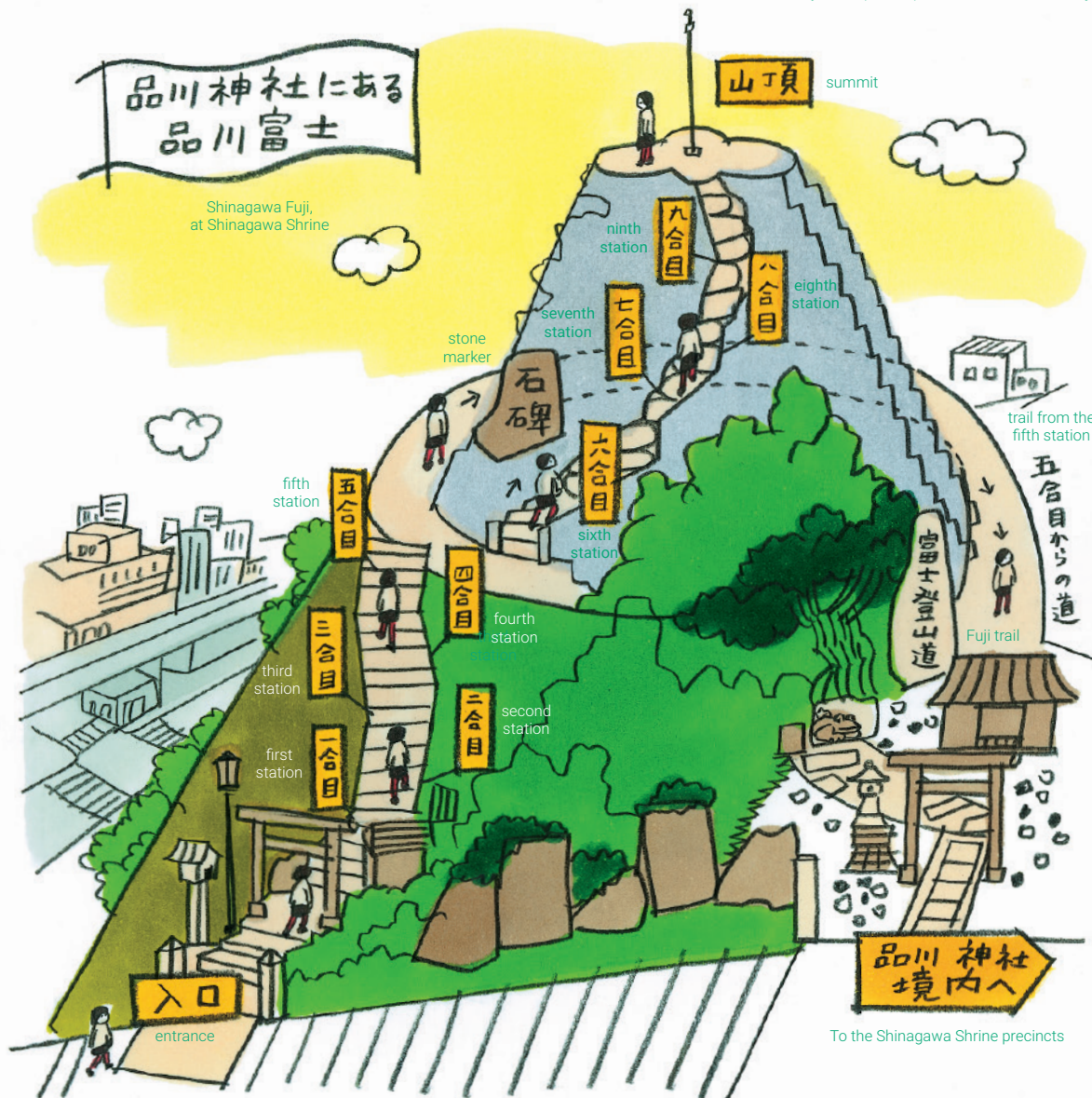


Edo era people loved interesting things, and they were quite impatient.



So they made miniature Mt. Fuji, called Fujizuka.

You can climb it fast — it's very convenient!



It takes 3 or 4 minutes to get to the top.

Hmm... not such an impressive view.



There are only buildings, but in Tokyo that's natural — maybe it's "nature."



Buji Kaeru (In Japanese, Buji Kaeru has two meanings: "return home safely" and "safety frogs.")

Uh-huh, maybe.

長崎 訓子

イラストレーター

1970年東京生まれ。

書籍の装画や挿絵、映画に関するエッセイなど多方面で活動中。主な装画の仕事として『武士道シックスティーン』『億男』など。漫画の作品集に『marble ramble 名作文学漫画集』がある。



Kuniko Nagasaki

Illustrator

Born in 1970 in Tokyo.

Works in various genres, including book illustration and cover design, and essays on movies. Her illustrations include the covers of such books as *Bushido Sixteen* and *Oku Otoko* [Million Dollar Man]. Among her cartoon works are *marble ramble* *Meisaku Bungaku Manga shu* [marble ramble Famous Works of Literature in Cartoon Form].

東京はピクセルの集まりみたいだなと思います。誰もがその一部になれるけど、そのものにはなれない。根無し草にとっては一番の味方です。(キム) / 約15年前、念願叶って働き出した東京のレコード会社。当時まだ学生だった私は、千葉県柏市から表参道まで地下鉄千代田線で通っていました。希望に満ちた私を東京へと運んでくれた千代田線。今も特別な存在です。(水島) / 街は記憶の集合体。その人が明かすことでしか現れてこないごく個人的なストーリーが、そこら中に息づいている。(平林) / 私自身の東京の居場所としてぱっと思いついたのは、とある公園内の、今はなき大きな温室。あと少しだけこの温室の思い出にひたりつつ、新しい居場所を探してみようと思います。(菅原) / 自分にとっては何でもなくても、誰かにとっては特別な場所、人、こと。他者の視点を知ることで、見慣れた街並みにも新たな魅力が見つけれそうです。(TAKAIYAMA inc.)

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I think Tokyo is like a collection of pixels. Anybody can be part of it, but they cannot become it. For the wanderer, it's a best friend. **—Kim** / About fifteen years ago, my dream came true when I started working at a record company in Tokyo. At the time I was still a student, and I commuted from Kashiwa in Chiba Prefecture to Omotesando on the Chiyoda subway line. The Chiyoda line brought me to Tokyo, filled with hope. Even now it means more to me than just a subway line. **—Mizushima** / The city is an amalgamation of recollections. Extremely personal stories that only come to light if that person reveals them are out there, living and breathing. **—Hirabayashi** / What immediately comes to mind as 'my place' in Tokyo is a big greenhouse in a certain park which isn't there anymore. I'll stay immersed in memories of this greenhouse for a little while longer, and then I'll look for a new place. **—Sugawara** / Even if it's nothing to you, for someone it's a special place, or person, or thing. You can almost find a new charm to familiar streets by knowing how another person looks at them. **—TAKAIYAMA inc.**

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