



MINATO TOKYO

Bulletin

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MINATO UNESCO ASSOCIATION NEWS & CALENDAR

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Having got back to MUA activities

Setsuko Yamada, MUA Director

A Minato city magazine informed me of the establishment of Minato UNESCO Association (MUA) soon after my married life started in Minato city. I had felt short of relations with people in the local neighborhood since I had focused mainly on my business. I wasted no time in joining MUA as an individual member, and participated in holiday events like Co (operative) Action of supporting literacy education in developing countries and cultural exchange of folding color papers. But, since I moved to other area in my family rearing period, I became a dormant member of only receiving Bulletins periodically and remitting annual member fees. It lasted a rather long time.



It was quite by chance that I attended an MUA annual meeting a few years ago after 20 plus year interval. On that occasion, I was encouraged and comfortably induced to resume activities by registering myself in some committee. Since then, I have been feeling such energies and powers of a variety of members with different career and experiences that had accumulated over 30 years, which have resulted in leading to success of many events.

I am sure MUA has not shown any sign of being immobilized by founding members which is rather common in volunteer organizations. I have been enjoying both MUA activities and communication with MUA members, new and old, with silent apologize for my irregular participation.

The MUA statute stipulates in Article 3, the Association aims, based on the spirit of UNESCO Constitution, at contributing to progress of the society, world peace and improvement of human welfare through international mutual understanding and friendly cooperation. In Article 4, for achievement of the above purposes, the Association will perform the following activities, except for any activities of supporting any religion or political parties:

- (1) Such activities of promoting understanding and spreading of UNESCO spirit,
- (2) Such activities of advancing international cultural exchange and friendship,
- (3) Such activities of facilitating educational, scientific, and cultural progresses in the area,
- (4) Other activities required to realize the purposes of the Association.

The statute also states clearly that anyone who agrees to the purposes of the Association can be a member (Article 5, Section 1), and such members are supposed to act positively and to pay membership fees (Article 5, Section 2.) The expression of 'To act positively' sounds a difficult hurdle to overcome, but as I suggested above, your optional participation can be welcome. If you cannot leave your place freely for your housework or business, you can participate in some activities like helping Mindanao Children's Library or Co-Action for literacy development.

I hope this message encourages some members to be involved more positively in MUA activities and non-members to think of registration to MUA.

(Translated by T. Tomita, Secretary-General)

The World of Early Joruri **– The Biography of the High Priest Kochi –** **(Kochihouin Godenki)**

Date: Tuesday, March 5, 2013

Place: Minato Azabu Civic Center

This program was realized, based on a suggestion from a member of MUA's International Science & Culture Committee who saw a very interesting New Year TV program two years ago. It focused on an old Early Joruri scenario titled "Echigonokuni Kashiwazaki Kochihouin Godenki." The scenario was originally included in the smuggled documents from Deshima in Nagasaki during the Genroku years of the Edo period when Japan was under a strict isolation policy. Years later it was accommodated in the British Museum, and it remained there as an unnoticed archive. In 1962 a Joruri researcher discovered it. Based on the scenario, a puppet Joruri, was performed in Echigo (today's Niigata) after 300 years.

The committee was initially somewhat hesitant to take up this suggestion because Early Joruri is not familiar to ordinary Japanese citizens and they may not take any interest in the program. That's when another committee member, who has known Dr. Donald Keene, strongly endorsed this plan. According to her, Dr. Keene, a renowned scholar of Japanese literature, has been very much interested in Early Joruri and there is a possibility that he may accept our request to give a talk on the Kochihouin Godenki. It was very fortunate that we could organize this program thanks to generous cooperation from Dr. Keene, Echigo Kakutayu and all related people. We received far more applications than we expected from many interested citizens, Japanese and non-Japanese.

The following is a summary of the day's program which was presented in four different parts:

Part 1: Lecture on "What is Kochihouin Godenki?" by Echigo Kakutayu

Profile of Echigo Kakutayu:

Born in Niigata in 1950. Graduated from Tokyo University of Foreign Studies (Major in French). Played shamisen with the National Bunraku Theatre for 25 years under the stagename of "Tsurusawa Asazo V." Today his activities include composition of Early Joruri tunes, story-singing and playing shamisen.

This piece is a biography based on a legend about the high priest Kochihouin whose wooden image is still enshrined in the Saishoji Temple in Echigo as the oldest Sokushin Buddhist image in Japan. Fictional elements are also included in this story. It comprises six sections and is organized into a very humane Joruri work.

The original copy of the scenario, which does not exist in Japan, was published in 1685 during the Edo period. While Dr. Bunzo Torigoe, a scholar of Joruri and professor emeritus of Waseda University, was teaching at Cambridge University, he found in 1962 the scenario from among the Japanese archives kept in the British Museum. It came into a new life after it was reprinted and included in an Early Joruri anthology. We are fortunate to have the company of Professor Torigoe this evening.

When Dr. Donald Keene, professor emeritus of Columbia University, who has known Professor Torigoe, saw the anthology, he suggested that I take up the Early Joruri piece and restore its live performance as an artist from Echigo. In response I organized a troupe named "Echigo Saruhachi-za" in partnership with Nishihashi Hachirobei, a Sado-based Bun-ya puppeteer, whom I've known since the time I was with the Bunraku-za. In 2009, we gave the first reproduced performance of the "Kochihouin Godenki" after 300 years.



The story develops like this. Koyu Onuma, the son of a rich family in Yahiko, Echigo, leads a life of extreme dissipation and it causes the death of his wife, Yanagi-no-Mae. Koyu repents it and becomes a priest. After overcoming countless challenges, he becomes a spiritually awakened living Buddha. Eventually he was enshrined into the main hall of Saishoji Temple. Kochihouin turns out to be a born again being of Saint Kan-non-Taishi. On the other hand, a baby boy, who was delivered by Yanagi-no-Mae just before her death, was kidnapped by a wolf. The wolf turns out to be the incarnation of Yahiko Gongen god. It's a story full of mystery.

The Joruri Gatari (story-singing) emerged during the middle of the Muromachi period. Takemoto Gidayu performed in 1686 a piece called Shusse Kagekiyo, which was created by Chikamatsu Monzaemon, and it became a great hit. The Gidayu-bushi style story-singing was thereby established. The Joruri pieces, performed before this incident, are collectively called the Early Joruri.

Part 2: Screening of a TV documentary film, reporting on the long-lost puppet theatre “Early Joruri” which was found in the British Museum archives, as well as on the biography of the High Priest Kochihouin. The following is a summary of the film by President Takai including her impressions:

The film reported on the aforementioned historical process of how the original copy of the Early Joruri scenario ended up in the British Museum. I was especially impressed with the enthusiasm and commitment shared by Echigo Kakutayu, a Joruri composer and singer, and his partner Nishihashi Hachirobei, a puppeteer. They overcame challenges after challenges in their attempt to reproduce and perform the 300-year old Early Joruri in a style as close to the estimated original form as possible.

I was also impressed with the dedication of the locally recruited Joruri members who joined the Echigo Saruhashi-za troupe once it was organized. The enthusiasm and commitment, shared by the troupe members, crystalized into a successful reproduction of the Echigo-based Early Joruri after 300 years. It was truly a moving experience to know their concerted efforts to revive the once lost traditional performing art in Japan.

Part 3: Lecture on Early Joruri by Dr. Donald Keene

If someone asks me “What is Early Joruri like?” I would simply answer “It’s similar to today’s Bunraku.” They have the following three elements in common:

- (1) A Tayu who performs the Joruri Gatari (story-singing)
- (2) Accompaniment by the shamisen sound. The musician sits next to the Tayu. The sound determines the dignity of the Joruri piece and also changes the tempo of the story-singing.
- (3) Puppets. Each puppet will be maneuvered on the stage, according to the unfolding of the story

The term “Bunraku” has been used since the Meiji period. Uemura Bunrakuken, head of a puppet Joruri troupe, gave a part of his own name (“Bunraku”) to the puppeteering art. Today, Bunraku is a typical traditional performing art of Japan, centered in Osaka, and is perceived as Joruri played by a trio of puppeteers.



As for the term “Joruri,” it derived from the name of a beautiful princess who lived long time ago. The term was originally a Buddhist word, meaning something pure. So it’s an appropriate name for a female. Let me elaborate on the princess. Yoshitsuna, a Minamoto-clan samurai leader, was making a hasty trip northward to Oushu (today’s Tohoku), to flee from the chase of forces commanded by his elder brother Yoritomo. One night when Yoshitsune was walking somewhere in the province of Mikawa, he heard the sound of Koto from within a residence. The tune was so beautiful that Yoshitsune took out his bamboo flute and started to play in accompaniment. The harmony, created by the two instruments, was perfect and sounded even more beautiful.

The beautiful princess, named Joruri-hime, invited Yoshitsune to come inside and they started to talk. The more they talked, the more they liked each other. Although the princess was initially hesitant to do so because of her pure personality, she fell in love. However it was not possible for Yoshitsune to stay there as he had to flee further north to escape from the imminent danger.

I regret I cannot tell you the rest of the long story due to time restraint. This love story of Joruri-hime became very popular because there were not many entertainments in medieval Japan other than story-telling.

In an old document written in 1531, we can see a statement that Biwa-hoshi recited Joruri stories as well. The term Hoshi seems to suggest as if these reciters were priests. However that was not always the case. Perhaps they opted to shave their heads and wear black clothes because they could travel anywhere more freely in a priest appearance.

The Biwa is a musical instrument which originally came from China, and which produces a very beautiful sound. A problem emerged as Joruri became popular. Joruri reciters gradually started to sing in a more dramatic and exalted voice. The audience came to feel that the accompaniment by a gentle Biwa sound was too weak to match the powerful voice.

Around that time, a similar string instrument called Jamisen came from the Ryukyu Islands. The original version of the Jamisen is still preserved in Okinawa. During my trip to Okinawa, I had a chance to hear the original sound. Jamisen later developed into today's shamisen in Japan.

Sometime between the end of the 16th century and the start of the 17th century, puppeteering was combined with two different elements, namely Joruri story-singing and shamisen. We can tell from the archives of the Heian period that puppet theaters already existed in those days.

We can see statements written in old books that puppeteers looked different from native Japanese, and that they might have been non-Japanese. If that's the case, where did they come from? One possibility is that they came from Middle & Near East. This guesstimate is based on the fact that puppets were called "Kugutsu" in Japanese in those days. Even today there exist words which mean dolls, and which are pronounced similarly in Albanian, Bulgarian, Greek, Russian and Turkish languages.

Early Joruri emerged around the beginning of the 17th century, and gradually started to spread throughout Japan. The contents of Early Joruri were often stories of religious nature such as the history of temples or the miracles demonstrated by shrine gods.

In 1683 a Joruri piece titled "Yotsugi Soga" was performed on stage and recorded a big success. It was a story created by Chikamatsu Monzaemon. This success triggered substantial changes in conventional Joruri contents. Traditional pieces, which had been performed before 1683, are collectively called Early Joruri. There are experts who present different views but in terms of chronological developments there's not much difference. After 1683 Joruri started to feature historical or legendary figures as main characters instead of miracles, ghosts or goblins as included in Early Joruri pieces.

In terms of the theatrical form, Early Joruri and current Joruri still share same factors mentioned earlier. However, there arose a visible change in the attitude of the audience. They started to expect entertainment rather than lessons from Joruri. It's true that pious people in those days still loved Early Joruri even after Joruri pieces, produced by Chikamatsu, started to gain growing popularity. Relatively speaking, however, the audience started to show a different attitude toward Joruri vis-a-vis Early Joruri.

Even today, people perform Sekkyo-bushi or Bun-ya-bushi in Sado and we can notice in them traditional elements inherited from Early Joruri. In this region, Early Joruri has survived because

people continued to compose and perform such pieces even after the Chikamatsu Joruri boom.

The scenario of Kochihouin Godenki (biography of the high priest Kochi), which will be performed later this evening, was written two years later than the Yotsugi Soga created by Chikamatsu. It was fortunate that the scenario of the Early Joruri piece has been preserved in the British Museum. However, there was no record of the accompanying music.

When Kakutayu decided to revive Early Joruri, the most critical challenge was how to reproduce the accompanying music. The only alternative he could choose was to study the limited remains of the Sekkyo-bushi or Bun-ya-bushi tunes and, based on the knowledge, produce an almost entirely new tune by himself. He made best efforts to reproduce a tune which would suit the lyrics just like the original Early Joruri.

I met Kakutayu for the first time about seven or eight years ago. He told me then that he wanted to reproduce Early Joruri more than anything else. He was well qualified and competent enough to meet the challenge. It's because he had been a shamisen player with the Bunraku-za puppeteer troupe for 25 years while also experienced in skillful story-singing of Joruri lyrics.

Kakutayu was wondering at the time how to start his dream project to reproduce Early Joruri. I remembered the Early Joruri anthology which was produced, based on the British Museum archive. So I told him that several years earlier I had received a copy of an Early Joruri anthology from Professor Bunzo Torigoe, Director of the Theatre Museum of Waseda University, and that the book would be a very appropriate and helpful material for his objective. Kakutayu selected from the anthology the Kochihouin Godenki and decided to reproduce it by all means. He will perform it later this evening,

While Professor Torigoe was teaching at Cambridge University, he also spent time in elaborate curatorial research of Japanese archives preserved in the British Museum. That's when he found the Early Joruri scenario. It was published sometime during Japan's isolation period but its presence had never been known in Japan.

I was surprised to know about the Joruri scenario. Under the strict isolation policy during the Edo period, foreigners were not allowed to enter Japan, purchase locally published books or ship them overseas. Why on earth was the book accommodated in the British Museum?

I hit upon a simple idea. During the years of Japan's isolation, Teshima (called Dejima today), a small island in Nagasaki Bay, was the only window opened to the world. As there was a Dutch merchant house there, I thought it must be the key to solve the mystery about the book.

Because of its isolation policy, Japan could not send anyone overseas to know the world affairs. It was critically necessary for the Edo shogunate to know the latest status of foreign powers or to watch out for any hostility to Japan, among others. To keep up with the times, the shogunate ordered the Dutch merchants to prepare and submit each year a report called "Oranda Fusetsusho." It was an annual summary of the latest affaires in Europe. The shogunate officials used to have a great relief when they confirmed, after reading the report, that there had not been any imminent threat to Japan.

In those days, five to six men lived in the Dutch merchant house. They had no interest in learning about Japan. All they wished for was to make quick money in business transactions and return to Holland from Nagasaki, the farthest corner of the world. The shogunate was generous in that they allowed one foreign medical doctor to live with the Dutch merchants on Teshima. They thought that Japanese doctors would not be able to cure foreigner-specific disease when any of the merchants became ill.

Among such foreign medical doctors were those who took great interest in Japan. The most renowned figure was a German doctor named Engelbert Kaempfer. According to the shogunate

regulations, only the Dutch were allowed to live on Teshima. Kaempfer could disguise as a Dutch because he could speak Dutch fairly well although with a slight accent. A Japanese interpreter noticed the accent and asked him, “Which part of Holland do you come from?” His answer was “I come from a mountainous region.” As you know, there is not any mountainous region in Holland.

Kaempfer was so motivated to know about Japan that he became friendly with a Japanese interpreter. With support from this local partner, he studied Japan’s history and traditions. His stay in Teshima lasted only two years from 1690 to 1692. Still his intensive research later crystalized into a book titled “Nihon-shi.” After his departure from Japan, he intended to return to Germany. Unfortunately, his home country was then in the midst of the 30-year War. He gave up his plan and sought refuge in Holland.

While in Holland, due to an unknown reason, Kaempfer presented to his nephew the books he had brought from Japan. The nephew later moved to the U. K. where he met Sir Hans Sloane, a wealthy British nobleman. Sloane was the founder of the British Museum and always intent to purchase rare items regardless of costs. The Kochihoun Godenki was among such purchased items. Thus, the Joruri scenario had been preserved in the archives storage room of the British Museum since 250 years ago. No one was aware of its presence until Professor Torigoe discovered it.

In fact I used to visit the British Museum library even before Professor Torigoe started to do so. However, I could not have identified the Joruri scenario as a rarity, which did not exist in Japan, even if I had seen it. In contrast, Professor Torigoe being a great authority in this field could instantaneously identify the scenario as such.

This evening we are able to enjoy the revival performance of the legendary Early Joruri, piece thanks to extraordinary accumulated efforts by Professor Torigoe and Echigo Kakutayu. It’s almost like a debut of the “Sleeping Beauty.” Thank you.



Note: After the lecture, Mr. Shiro Hirai (photo), secretary to Professor Keene, gave a summary interpretation in English for the convenience of non-Japanese attendees.

Part 4. Live performance of the Kochihouin Dodenki by Echigo Kakutayu

This Joruri piece comprises a total of six sections but due to time restraint only the third section was played. The outline of the story is as described in Part 1. In the third section, the protagonist sets out on an eventful journey to Koyasan to become a priest. He meets with the ghost of his deceased wife and a devil who tries to seduce him by disguising as a beautiful woman. Throughout the live performance, all the audience was totally fascinated by Kakutayu’s echoing voice and beautiful shamisen tunes.



We are most thankful for Echigo Kakutayu, Professor Keene and Mr. Hirai for their contributions to make this MUA cultural event very successful. We sincerely hope that the Early Joruri, which originated in Echigo, and which has lived through a most intriguing development of events, will last for years to come.

(Written by M. Takai, MUA president, and translated by S. Tanahashi, VP, the PR, Bulletin & Internet Committee)

MUA Symposium 2012
Our prospective living in the future energy supply and climate change
Lessons learned from the 3/11 experiences
(Part II continued from Bulletin No. 131)

Date: Tuesday, November 13, 2012
Place: Azabu Civic Center Hall

The 3rd presentation was made by Mr. Tomoyuki Yashiro, Assistant Manager of Tsukuba City Planning Department, Ibaraki Prefecture. His presentation title was “Thinking of life styles through feeling an intimate connection with energy”.



Tsukuba City is a bit different from other cities in terms of it being the technology park with the cutting edge scientific brains. The city was widely known to the world when it hosted the “Tsukuba Science Expo 85” held about 27 years ago. The city was built as planned under the national project, and is very easy to live in. There exist 300 national research facilities, pharmaceutical companies, etc. in the city. It is well known that Japan Aerospace Exploration Agency (JAXA) is located there. There are many younger generation living there as the turnover rate of researchers is quite high and many youngsters study at Tsukuba University.

The intensity 6 was recorded in Tsukuba City at the time of 3/11 Great East Japan Earthquake and was badly damaged. Then, it was also badly damaged by the tornado on May 6, 2012. Planned outage was not effected at the time of “3/11” as the city was the affected area. However, the city office started to promote the power saving in the citizens taking the future power shortage into consideration.

Citizens were requested to record power consumption at each household for 3 months starting July this year in order to rediscover the effect of power saving. This was well received by the citizens and provided an opportunity for kids to reflect their day to day living as well as to reacknowledge their family finance.

In 2012, however, it seemed that the citizens’ consciousness on the power saving lessened a bit from the viewpoint of city government. The city government counteracted against this trend by requesting citizens to declare the continuation of their efforts in power savings.

We are working through the power savings to avoid the power outage in collaboration with the Center for Low Carbon Society Strategy. Power consumption does not stay constant throughout a day. It hits a peak once in a day. We may overcome the power outage if we do our best coinciding with the peak time. Thus, we are sending out the forecast on the power consumption for the next day in the evening of the day before. As an example, by receiving the information from the center that the tighter power saving is required during 1 to 3 p.m., we notify the citizens by e-mail or twitters to put a further effort into power savings as the decline in the power supply is expected tomorrow. We believe that this is a good method. We can have a regular life with a certain power savings at the right time in a day rather than having continuous effort throughout the day.

University, research institute and city office are also working through power consumption. Each organization attained 25% decline in 2011 over the last year. Research institute accumulated power during the night and used such power at a peak time.

Tsukuba city office experimented green wall over the city hall for two years. It worked quite well that the temperature of the inner building was lower than that of outside by 8 degrees Celsius.

What can city government do for environmental conservation? We established such target that we decrease the amount of the carbon dioxide emissions down to 50% of that of 2006 no later than 2030. Action plans for attaining this target are as listed below:

a. Environmental education

Children are taught about how energy consumption is related with their daily lives.

b. Traffic system

Tsukuba City is well known as the city of bicycles. Usage of bicycles and public transportation instead of

cars are promoted.

c. Rural zone

Retain as much greens as possible and create environment that is good for daily lives.

d. Experiment: Low-carboy city

City government regulates that heat pump technology must be utilized in households, collective housings and commercial facilities altogether.

CO2 emissions in Tsukuba City consist of 50% by operations sector, 12% by industries and 11% by households. Operations sector here includes research institutes. This characterizes Tsukuba City.

Some people say that “50% decrease” target is outrageous while others say that it is worth trying. City government is promoting the effort under such pros and cons.

We ran a research on how much we can depend on clean energy or natural energy two years ago. Tsukuba City is located in the midst of Kanto Plain and, therefore, wind is moderate. In the meantime, we found that solar energy could be expected to cover the power consumption of approx. 100 thousand households.

We are working through the buyout of rare metals used in the old and unused cell phones. This is quite important as we live in a country with poor natural resources.

We are promoting urban development with **low-carbon traffic system**, though the disaster on 3/11 in 2011 calls for a certain adjustment in the plan.

We at Tsukuba City provide education under the system called “**Tsukuba style education**” authorized by the Ministry of Education, Culture, Sports, Science and Technology. Comprehensive study hours are altered into “Tsukuba style education” where environmental education, career education, international understanding education, ICT education, science technology and history and culture are taught. The objective of this system is to develop an ability to contribute to the local community as well as the international society.

Children are educated to develop consciousness on the environment and energy, to attain 10% reduction in power consumption, 5% reduction in water usage, etc. at school, while they are educated to learn about early to bed and early to rise, to value things, etc. at homes.

Being the science city, we are responsible not only for Tsukuba City but also for the other part of Japan. We are working through commercialization of medical development, assistive robots, biomass energy, etc. Efforts by each individual citizens should make fruits in 10 to 20 years timeframe.

The 4th presentation was given by Ms. Aya Yoshino, Manager of Global Warming Countermeasures, Minato City. She has been on loan for two years from the Ministry of the Environment. This is her first experience to work on measures against global warming.

Minato City was excluded out of the planned outage as it is one of the centers for major business activities. Instead, it became more important to contribute to those affected by the planned outage.

I am most pleased to present to you how Minato City plans to promote energy saving in the future.

Minato City depends on the electricity for most of the power it needs. Current situation is quite similar to 2004 when the government stopped the operation of all the nuclear power plants for inspection. As the thermal power generation replaced the nuclear power generation, CO2 emission increased. Thereafter, as the nuclear power generation was restarted, the level of CO2 emission decreased.



We had a big discussion at the Council whether **the usage level of nuclear power be set at 0%, 15% or 30% of the total power supply**. It was decided in September that it should be **set at 0% by 2030**. CO2 emission is estimated to increase from the current 4 million tons to 5 million not only because of zero nuclear power but also the expansion of business activities.

In the meantime, **the energy consumption in Minato City steadily increased from 1990 to 2009**. Operations sector among others increased most which occupies 70% of energy consumption. Operations sector

consists of commerce, business office, etc. Under the redevelopment plan, big buildings increased a lot in Minato City. The office area increased accordingly which resulted in the increase in energy consumption. The former increased 1.6 times and the latter 1.7 times since 1990. It is my responsibility to put an effective remedy in practice to reduce them.

Business sector accounts for 35% of CO2 emission on a national level, while it is only 2% in Minato City. Therefore, measures provided by the national government are not necessarily effective here.

As to **the transportation sector which accounts for 16%** of energy consumption, it is quite difficult to reduce it in Minato City as most of the traffic is transit.

Household sector with 208 thousand inhabitants accounts for 11% of energy consumption. In spite of various measures implemented for this sector, satisfactory results were not obtained. It has been recently discovered that very small businesses and offices have been included in this sector in terms of statistics.

Thus, it became very clear that operations sector accounting for over 70% of energy consumption is most urgent sector to be targeted for measures. Dr. Yamada earlier stated that the main businesses in Minato City are finance, real estate and commerce which are most advanced in low-carbon. Then, I would like to explain why CO2 emission is so big in the center of low-carbon industry.

Office area of operations sector has been expanding since 1990. It is expected to double in 2020. Large scale buildings with high added value are increasing most. **131 buildings in Midtown** area account for as much as 48.7% of CO2 emission. **Each individual building employs the most advanced technology.** However, because of the huge size of the building, CO2 emission increases. This is the characteristic of Minato City. Under such situation, Minato City promotes to build sky-scrapers with the highest effect in the energy saving.

Under the private sector energy saving promotion system, we are requesting on a mandatory basis to employ the most advanced energy saving technology for the 10% of the buildings that exceed the regulation set by Metropolitan Government. It is expected that 170 thousand tons of CO2 emission be decreased by 2020 under this system.

From this year on, we are making a great effort in promoting energy saving in the existing buildings. As the most of the buildings are for rent, it is most important that the tenants become aware of the importance of energy saving efforts. Minato City makes the request for the tenants instead of the owner of the building who may not be able to strongly request the tenant.

We are also requesting on a mandatory basis to use 0.001m³ of domestic timber per 1 square meter. Those timbers we strongly recommend are the ones grown by 63 local government bodies with which the Metropolitan Government has a contract to be newly planted after the trimming.

We also have a plan to replace the current gas-powered community bus with **Electronic Vehicle (EV)**. If we are successful in this experiment, we would promote the same to many other local governments.

The environment surrounding Minato City is rather severe. However, we would ask for your cooperation in implementing various measures to make the better environment.

Panel Discussion

Here we would like to introduce the views of each presenter on “what was learnt from 3/11”.

Mr. Eiichi Yamamoto:

I felt in my bones that the electricity is not like the air, it is not something always exist there. It made me pause to realize that we have to make serious efforts for realizing low-carbon society while it has always been a big theme.

With respect to the supply of electricity, we realized that there are something we can do other than that the National Government and Tokyo Electric Power Co., Inc. do.

Mr. Tomoyuki Yashiro: “3/11” provided us with an opportunity to think back such essential and fundamental things as why energy runs short, what kind of nation Japan is, etc. We saw increased discussions at the level of citizens as to electricity saving, energy saving and reduction of CO2 with electricity generation by way of using solar panel and heat pump technology. We at City Office need to support such activities as a part of town development.

Ms. Aya Yoshino:

I reflected myself that civil servant is most required to work at the time of emergency. As to energy supply, I really thought that the blackout needs to be taken not as an environmental matter but rather as the countermeasure for disaster in Minato City where day time population is 4 times bigger than night time.



Dr. Koichi Yamada:

I rediscovered the importance of making a more hopeful society by properly rebuilding the nation in the midst of reducing population. Japan is a very stable country with no riots in such a catastrophic disaster. How to make the most use of such national characteristic for the globalization. Japan need to find itself at the top of technological competition and keep presenting new ways of living to the world.

Mr. Hiroshi Nagano:

As the result of “3/11”, the promotion of science technology has been called in question. There are many aspects that need to change. The world sets off a clamor for development, while Japan has been stagnant. However, development calls for energy supply. We need to show the world the Japanese style of development that calls for less energy. Tsukuba City declared the 50% decrease of CO2 emission. There are some cities in Europe which made similar declaration and successfully implementing the decrease. I believe that Tsukuba City should become world known once it successfully implements the declaration.

(Written by M. Takai, President of Minato UNESCO Association and translated by Y. Suda, a member of the PR, Bulletin & Internet Committee)

Report of the 2013 MUA Annual General Meeting

Date: Wednesday, April 24, 2013

Place: Minato City Life-long Learning Center

H.Matsumoto, Vice president called the General Assembly to order on time. An opening address by President Takai followed. She said, “Last year 2012 was a corner-stone year for 31 anniversary of the MUA foundation. I would like to congratulate with you all on successful completion of all events in the year which were appropriate both for the international city and for MUA. May I ask you for continued positive participation in planned events?”

We had pleasure of having as guests Mr. M. Koike, Chair of the Board of Education in Minato City, Mr. T. Shirai, Director of Life-long Learning Promotion Section, and three members of the section. Mr. Koike gave an encouraging speech for us, saying the city wished MUA to continue challenging events for the year.



All the business and financial reports of 2012 and business and budget plan for 2013 were approved. One Vice president replacement plan was also unanimously approved, in which H. Nagano will assume VP instead of N. Nakagawa who had asked to resign due to his health condition. The attendance was 29.



(Written & translated by H. Tomita, Secretary-General)

World Cooking Workshop Home Cuisine of Peru

Date: March 16, 2013

Place: Minato City Gender-free Center

We had the pleasure of having Ms. Theresa Onuki, whose husband is a Japanese archaeologist, as our instructor in this workshop. She has a dignified elegance with quiet atmosphere.

She introduced that Peruvians eat a lot of soup every morning and night, and eat “Kui” a type of mouse, drink and dance a lot till late at night at parties. She strongly suggested that people visit northern part of Peru which is very beautiful country.

Day’s menu was what she has been quite familiar with since her young days. All of them should be good for Japanese home cuisine as well.



Sopa a la minuta:

Soup with ground beef and angel hair pasta. Cabello de angel is the very thin pasta. Being sealed in the remaining juice and onion flavor, you can enjoy it for many bowls.

Cebiche Mixt:

Fresh octopus, squid, shrimp and fillets of white fish seasoned by lemon. Simple but solid dish.



Arroz con Pollo:

Rice cooked in soup made from juice of baked chicken, beer, herbs, green peas, etc. Cooked in an audacious manner, but is good taste welcomed by Japanese people.

Mazamorra de Quinoa:

It offered the most exotic taste among other dishes introduced today. Boil rice and quinoa, and then add milk and coconut. A bit heavy desert.

We all enjoyed the Peruvian home cuisine. Thank you for your cooperation.



(Written by Y. Kanazawa, World Cooking Workshop Committee, and translated by Y. Suda, PR, Bulletin & Internet Committee)

Welcome Party for New Members of the year 2013

Date: Wednesday, May 16, 2013
Place: Minato City Life-long Learning Center

I am most pleased that as many as 6 members joined the MUA this year and participated in the party. I am grateful for those concerned for their great cooperation and support extended to me in acquiring new members.

I kicked off the first part of the party as a facilitator. Ms. Takai, President of MUA, gave an opening remark, the outline of which goes as follows:



I am most pleased to receive each one of you as a new member of MUA. MUA was established back in October of 1981, 32 years ago. In response to the request of the Mayor and the President of Education Board of Minato City that an organization which takes care of international activities need to be established, MUA was established by business persons, cultural celebrities, local activists, etc. MUA has been operated for 30 years in line with two basic policies; 1) activities along with the philosophy of United Nations Educational, Scientific and Cultural Organization, and 2) promotion of international understanding and international exchange making use of international character of Minato City. I urge you to participate in the volunteer activities, through which you will contribute to the society as well as get to know many people.



Then, Ms. Akiyama, Standing Director, introduced new members. Thereafter, the activities of MUA committees were introduced.

The 2nd part of the party, get-together, was held in the administration office of MUA. Toward the end of the party, the stage was set aside for self introduction by the new members. We all had an enjoyable time for conversations, exchange of opinions over the food cordially prepared by the members of MUA.



(Written by M. Tomogane, Standing Director, Membership Committee, and translated by Y. Suda, PR, Bulletin & Internet Committee)

Minato UNESCO Association is a citizens' voluntary membership organization that promotes Japanese traditional culture, holds cross-cultural workshops and presents multicultural events and international symposia for world peace. For any questions or comments about our articles, please contact our secretariat office at:

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