

OPEN FORUM 2020

Expanding the City Space and Time with Arts and Culture Report

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Organizer's Greeting

Yuko Ishiwata,

Olympic & Paralympic Cultural Strategy Director, Arts Council Tokyo

Within all of that is the “Tokyo Tokyo FESTIVAL Special 13”, which is an initiative to be sought for proposals from the public for creative ideas and make them a reality. The first project which we implemented was a cultural program called “Light and Sound Installation ‘Coded Field,’” by Rhizomatiks. This was a cutting-edge project that used innovative GPS-based technology to create a new festive space within the city.

As we execute cultural programs for the upcoming Olympic and Paralympic Games, we are always rethinking what is “festive” in the current city and in what new ways we can bring out the city’s charms.

Since the Arts Council Tokyo was founded in 2012, the Open Forum has hosted discussions from all angles over the ways we support art and culture as well as the relationship between art, cities and society.

At this year’s forum, we are seizing the opportunity that is the year 2020, taking on a range of topics related to the city’s new charms, future potential, festive spaces here and now, and the new urban lifestyle such as the “nighttime economy.”

We welcome experts from Tokyo as well as future host cities Paris and Los Angeles to debate how to build new city charms and what kind of potential lies in wait.



Speakers Profile

- **Hiroyuki Fushitani (President, ORIGINAL Inc. / Time Out Tokyo Inc.)**



Born in Shimane prefecture and a graduate of Kansai Gaidai University, he joined Tower Records, Inc. while still in university, and became the company's CEO in 2005. That same year he founded Napster Japan, Inc. and held both CEO positions simultaneously. After serving as the chief advisor to Tower Records, he founded ORIGINAL Inc. in 2007 and established Time Out Tokyo in 2009. He has served on several boards and committees, including the Advisory Board of the Japan Tourism Agency, the Council for Revitalizing Resources for Nighttime Tourism, the Committee for Cultural Program of Tokyo 2020 (a subcommittee of the Tokyo Council for the Arts), the Culture City of East Asia 2019 Toshima Executive Committee, the Toshima City After The Theater Roundtable (as Vice Chair), and the Advisory Board for the Liberal Democratic Party's Time Market Creation Promotion (Nighttime Economy) parliamentary group. He has also held several other specialist roles within the Tourism Agency, the Ministry of Agriculture, Forestry and Fisheries, and the city of Tokyo.

- **Stéphane Fiévet (Director of Culture, Paris 2024 Organising Committee for the Olympic and Paralympic Games)**



He is a theatre actor and stage director who has taken part in over 40 production and also served as the artistic director for various theatre companies and events. In addition to his ongoing artistic career, he has held senior roles for several public institutions, namely president of the Union of Artistic and Cultural Companies (Syndecac), Delegate for theatre, street performing arts and circus for the French Ministry of Culture (2010-2013) and Director of the National Centre for Theatre. Previously, he was also special advisor to Anne Hidalgo, current Mayor of Paris, in charge of special events (2014-2018).

- **Christopher Hawthorne (Chief Design Officer for the City of Los Angeles)**



He is the Chief Design Officer for the city of Los Angeles, a position appointed by Mayor Eric Garcetti. In this newly created role Hawthorne develops policy related to architecture, landscape architecture, urban design, and the future of the public realm across the city. Prior to joining the Mayor's Office, Hawthorne was architecture critic for the Los Angeles Times from 2004 to early 2018. He is professor of the practice at Occidental College, where since 2015 he has directed the Third Los Angeles Project, a series of public conversations about architecture, urban planning, mobility, and demographic change in Southern California.

- **Takashi Serizawa (Executive Director, P3 art and environment)**



After conducting research in the planning of ecological land use, he founded P3 art and environment in 1989. After using an auditorium in the basement of the Tochoji Temple grounds as his base until '99, he has since been developing various artistic and environmental projects without a set location. He successively served as general director of the Tokachi International Contemporary Art Exhibition "DEMETER" (2002), curator for Yokohama Triennale 2005, general director of the Beppu Contemporary Art Festival "Mixed Bathing World" (2009, 2012 and 2015), and director of the Saitama Triennale (2016).

Part1 : Presentation

Hiroyuki Fushitani,

President of ORIGINAL Inc. and Time Out Tokyo Inc.

I run the media called the Time Out Tokyo largely centered on the inbound tourism market. We have been focusing on the nighttime economy for several years and I would like to talk about how global trends in the tourism industry change the form of urban planning.

First, regarding the growth of the global tourism market, while the news in Japan is filled with stories about how global tourists are flocking to the country, the reality is that this inbound boom is a global trend. Last year, roughly 1.4 billion people traveled the world, which is about 6% more than the year before. The tourism industry amounts to 10.4% of the global GDP. The number of inbound visitors into Japan in 2019 was 31,880,000, which means that of 1.4 billion travelers, only about 2.3% million came to Japan.



Having said that, this might be each country's last growth industry and they are working hard to develop this market. There has also been a major shift in the travel industry in response to this, which is the expansion of the "experience" market. Japan once saw the explosive buying of products by tourists from China, but the purchase of physical products has shifted to the experience-based products, which is in fact a result of the global trend. Estimates say that by 2028, the experience economy will grow drastically to reach 8.2 trillion dollars.


This is an online survey from the English website of Time Out Tokyo. When asked what they were interested in when traveling to Japan, the third most popular answer was "fine arts and museums." Actually, all of the items are experience-based. Of those searching for experiences, 40.3 % said that they were looking for a cultural experience.


Especially when you look at Generation Z, there is a trend for transformative travel. For Example, this refers to people looking for "mini enlightenment". People visit a new world away from their own, experience local lifestyle and culture, and from that gain some insight, kind of a mini enlightenment. Then, once back home, they adopt small things from their experience and change

When you do a little research, these are two factors that push the nighttime economy. One is the increasing demand for overseas visitors. New wealthy tourists from Asia are traveling in the world. The cities all over the world are looking to attract such

Looking at it in details, you will see that each city wants to establish an expanding market for tourism. Tourists only stay for a short time, and I think there are some of them who want to have fun around the clock without sleeping. Some might ignore the time differences and travel around at the time they would be awake in their home country.


The second factor is the diversification of lifestyles. Mayor of London Sadiq Khan once proposed a “24-hour London,” stating that he wanted to make it possible to do the same things in the day and at night. Some people are active mainly at night, and we should not force these people to feel less satisfied with their lives compared to those who are more active during the day.






What's it like working the graveyard shift in NYC?

Like night might sound, night life in NYC is a lot like day life in New York. The only difference is the sun is out.




The best late-night bars in NYC

It's not just the drinking that's important, it's the atmosphere. The best late-night bars in NYC are the ones that have the best atmosphere.




The best 24-hour restaurants in NYC

There's nothing like a late-night meal in NYC. The best 24-hour restaurants in NYC are the ones that have the best food.




The best late-night spots and bars in NYC

There's nothing like a late-night spot in NYC. The best late-night spots and bars in NYC are the ones that have the best atmosphere.




The best 24-hour fitness spots in NYC

There's nothing like a late-night workout in NYC. The best 24-hour fitness spots in NYC are the ones that have the best atmosphere.




When to get 24-hour pizza in NYC

There's nothing like a late-night pizza in NYC. The best 24-hour pizza in NYC is the one that has the best atmosphere.



Every 24-hour Starbucks in NYC

There's nothing like a late-night Starbucks in NYC. The best 24-hour Starbucks in NYC are the ones that have the best atmosphere.



The best 24-hour neighborhoods in NYC

There's nothing like a late-night neighborhood in NYC. The best 24-hour neighborhoods in NYC are the ones that have the best atmosphere.

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LONDON NIGHTTIME FACTS

DEMAND

- 1/5 of all Londoners are awake at night
- 2/3 of all Londoners are awake at night
- 1/4 of all Londoners are awake at night
- 1/5 of all Londoners are awake at night

CRIME

- 51% of all crimes are committed at night
- 4.3% of all crimes are committed at night
- 75% of all crimes are committed at night

OUTSIDE OF WORK

- 54% of all crimes are committed at night
- 54% of all crimes are committed at night
- 54% of all crimes are committed at night

NIGHTTIME WORKERS

- 42% of all Londoners are awake at night
- 31% of all Londoners are awake at night
- 191,000 Londoners are awake at night
- 178,000 Londoners are awake at night
- 168,000 Londoners are awake at night
- 3/3 of all Londoners are awake at night

WHAT ARE THEY DOING?

- 29% of all Londoners are awake at night
- 65% of all Londoners are awake at night
- 25% of all Londoners are awake at night
- 60% of all Londoners are awake at night
- 90% of all Londoners are awake at night

6pm **6am**

6

In Japan, you often hear about restaurants and shops etc. that are open late, but if you look at the Time Out New York feature, for example, you see information for night shift workers who work at hospitals on what's open 24/7 so that they can access fitness and whatnot around the clock. In the 20th century, as a basis people worked from 9 to 5, but now, as lifestyles diversify, this is becoming too limiting. If things stay open for 24 hours, the number of options increases. In other words, the nighttime economy is not as simple as making night more exciting. It is about increasing options.

In that same vein, I think that we need to understand that diversity means increasing options too. However, it is not all good things. When there are more options, it means that you have to make choices. I used to work for Tower Records Japan, and back when that giant Tower Records was built in Shibuya, a famous musician came to the store. As it was the first time for such a massive CD shop to open in Japan, the musician said, "It's going to be such a hassle! There are so many CDs, now you have to do some research before choosing a CD." When the options increase, both your sense of responsibility and ability to make choices are tested. That is the age we live in.

Over time, travel magazines and lifestyle magazines fused into one, with travel being absorbed as just a part of the lifestyle topic. In that sense, tourism and city development seem separate, but actually are forming a very close relationship. I hope that what this presentation will help you foster a deeper interest for the next three presenters.

Stéphane Fiévet,
Director of Culture,
Paris 2024 Organising Committee for the Olympic and Paralympic Games

I am very happy to be here, to hear the three cities who will be hosting the Olympics and Paralympics: Tokyo, Paris, and Los Angeles. I thank you for setting up this opportunity for us to have this kind of discussion.

To introduce myself, I am an actor and an artistic director. Through my lifetime, I have been involved in the production of theatrical programs. I also have public responsibilities for cultural arts.



In the beginning, let me be candid that I will be speaking as a Director of Culture of Paris 2024 Organising Committee for the Olympic and Paralympic Games, but at the same time as advisor to the City of Paris in relation to culture and arts which I also have served for the past five years.

For several years, Paris has been looking at public spaces, transforming them into something which fit their modern vision. In other words, we were thinking of modernizing the relationship between individuals, groups, the city, and urban spaces. Let me give you some facts about Paris. The population of Paris is 2.2 million people, but when you think about Paris as a metropolitan area including the cities surrounding it, the population raises to 12 million. Paris is a major cultural, economic, symbolic, political, and international capital, but in fact, when it is compared to the capitals of other countries, it is actually quite small. Paris has 105 square kilometers of space, and the population density is 21,000 people per square kilometer, meaning that as a capital Paris is one of the cities with the highest population density.

Therefore, when we think about the modernization of Paris, we have to keep in mind the physical reality of the city. Paris is, of course, a historic city with storied buildings and deep heritage. You may be surprised to learn that Paris is the city with the most cinemas, art museums, and concert halls. Also, the number of theaters per person is the largest anywhere.

I think Paris is a city, but is also a world. That means an international city where people of all races, languages, cultures, and walks of life mingle. Paris is home to all manners and styles of art, and it is also said that the international standards for beauty in art are determined here.



The city has a duty to protect the said historic cultural legacies of Paris. In other words, we need to preserve the history of the city, but at the same time, as the world changes, the city has to evolve with it.

Paris has always evolved as a city, but there were two major events which accelerated the evolution. One is the international Paris Agreement on the environment that was formed in 2015. The other event is the upcoming 2024 Olympics and Paralympics which Paris will host.

There are challenges awaiting in front of us. The first one is the great challenge concerning the environment, global warming, air pollution, and waste processing. These are things that we must work on collectively, especially in Paris which sees more tourists than any other city in the world.

The next challenge is the urban environment, the placement of flora in a city largely comprised of ore and rock. This also connects to biodiversity.

Another challenge is the relationship between the city and its citizens. In order to take on those challenges, we will need to think how individuals will be able to make public spaces their own.

The city should not be just a place for practicality or production, nor solely for transportation, consumption, or mobility. City is a place for livelihoods, people's self-fulfillment, entertainment, experiencing culture/sports, and recuperation. It needs to be a space for its citizens and the community. What we are sure of is this. As the city evolves in the run-up to the Olympics and Paralympics, art and culture can become major leverage to urge the transformation. Of course, with heritage being a big part of the city, it will be important to express the value of new creations.

We have to emphasize the city's inherent potential for innovation in art as well as technology.

Our challenge heading towards 2024 will be to utilize our heritage while at the same time to present the city capacity for modern creations and potential for innovation.

I have been talking about theories, and now I would like to show you some pictures of what I have talked about.



Former motorway that became a pedestrian street. (1-2)



Nuit Blanche 2019 / Parade/ Jean-Baptiste Gurliat(1-3)



Republique Square where various events are held. (1-4)

This is the bank of the river Seine where there used to be a motorway. ⁽¹⁻²⁾ It has changed completely into a pedestrian street. In the summer, an event called "Paris Plages" is held here, and art pieces are brought in and sports installations are set up.

"Nuit Blanche (White Night)" is an event which is held here in Japan as well, but in Paris this overnight art event has been celebrated for a long time. This ⁽¹⁻³⁾ is the circular motorway of Paris that I mentioned before. On that night, it was open only for pedestrians and cyclists, and contemporary art installations were set up. Actually, we had to negotiate with the police of Paris to use this space, and it wasn't easy.

This is Republic Square, a well-known space. We decided to make this space usable in a very diversified manner. ⁽¹⁻⁴⁾ Republic Square can hold various theatrical or musical events as well as political meetings. It is very characteristic of France.

This is a very famous photograph from when the people of France and of Paris gathered here right after the terrorist attacks on the journal *Charlie Hebdo* and the Bataclan Concert Hall in 2015. (1-5) At this Republic Square, the citizens of France used the space to express their emotions directly.

As for Paris during the Olympics and Paralympics, what is distinctive is that most of the events will be held in the center of Paris, in a historical area. These are also very cultural area. The Olympics and Paralympics will be an opportunity of change for Paris. It will be vital to continue capturing the power of art and culture as a tool for transforming the city.

We are trying to bring art and culture closer to the stadium, the fan zone, and the live venue of the games. It will not be easy for a city with a high population density, but we are making this challenge not only in the city of Paris itself but as well as the greater Paris area.

In 2024, I hope to see many Japanese visitors join our great festivities.



#JeSuisCharlie
Credits: Martin Argyroglo(1-5)

Christopher Hawthorne,
Chief Design Officer for the City of Los Angeles



I am relatively new to city government. I have spent most of my career as a writer and a critic, and I was for almost 15 years the architecture critic at the *Los Angeles Times*, the major daily newspaper in Los Angeles. And in that capacity, writing about Los Angeles and the ways in which it was evolving. I had the opportunity to get to know the mayor of Los Angeles, Eric Garcetti.

When he was running for mayor and elected, we had several public conversations about the future of Los Angeles. He is unique among politicians in his interest in and sophistication about architecture, urban design/planning, public art, and civic architecture. He decided to create a new position called chief design officer and asked me if I would take on that position. So about 18 months ago, I decided to move over from the world of criticism and journalism to the world of city government.

I want to talk about 2028 Los Angeles when we will be hosting the Games for the third time. We still have eight years ahead of us, so we are not as prepared as Tokyo or Paris, but I want to talk about how we are looking ahead to the Games, and then with a focus on the work that I am doing in my office that touches the public realm.

The position of chief design officer is a new one, and there are a number of priorities that I'll call attention to. One is a kind of voice for quality, providing a design oversight of projects that are being built by the city. The second is thinking about civic memory in the city, and I will talk in greater details about that later. The third is a comprehensive urban design strategy for what we call the public right of way. Similar to Paris, we are seeking to rebalance the uses of the streets and sidewalks of the city. That is a particular challenge in Los Angeles given how much we have identified with car culture and a focus on private mobility.

Finally, it is very important to the mayor that I try to develop platforms to elevate and broaden the discussion about the future of the city in terms of its architecture and civic identity. This is because Los Angeles is in a moment of real transition right now.

Our first Olympics was in 1932, and then the second Olympics was in 1984. Then, the design focus was less on individual venues and more on urban design.

This is an image from the late 1920s on Adams Boulevard in Los Angeles. ⁽¹⁻⁶⁾ In the lead up to 1932, for the first time the city planted palm trees in a systematic way across the city, and those palm trees are now closely identified with Los Angeles as an emblem of the city.



Late 1920s on Adams Boulevard in Los Angeles. ⁽¹⁻⁶⁾

In 1984, the design strategy was coordinated by an architect named Jon Jerde and a graphic designer/environmental designer named Deborah Sussman. Their urban design strategy for the Games was very true to the Los Angeles spirit in its informality, cost efficiency, exuberance, optimism, and in its forward-looking nature.



Olympic Venue ⁽¹⁻⁷⁾

⁽¹⁻⁷⁾

One thing to point out about this design approach was the color palette, which was drawn directly and very self-consciously from Latin America and Asia. This was a moment when immigration to Southern California and Los Angeles from those parts of the world was really accelerating. This color scheme and the design strategy for the 1984 Games, became an opportunity for Los Angeles to identify itself as a Pacific Rim city for the first time.

Los Angeles distinguished itself as a city that was as closely connected to Latin America and to Asian urbanism as it was to the urbanism of Chicago or New York or Paris or London. It was a very significant shift in the way Los Angeles explained itself and its relationship to the world, all in this very exuberant, optimistic, and low-cost design for the 1984 Games.

In terms of the 2028 Games, at the center of our bid to the International Olympic Committee was the idea that we would not have to build any new venues. That was in large part not only because we were going to reuse some of the venues from 1932 and 1984, but also because there

has been steady construction of new venues across the city.

Even more dramatic in scale is the new football stadium in Inglewood. It is called SoFi Stadium. It is being completed at a cost of 5 billion dollars, the most expensive stadium project in American history. It will play host to the opening and closing ceremonies of the 2028 Games in tandem with the Coliseum, which has been the historic site of those ceremonies in the earlier Games.

We have also seen a steady construction of new arts and culture facilities, particularly museums to hold private collections, which is very much in the tradition of Los Angeles art, architecture, and culture. Those of you who have visited Los Angeles will know about the Getty Museum, the Hammer Museum, the Huntington Gardens, all of which were funded by private collectors and then opened to public access.

This is the latest version of that tradition, the Lucas Museum ⁽¹⁻⁸⁾, which will hold the collection of Georges Lucas, including his Star Wars materials, but also his fine art collection. And it is right next to the Coliseum, which I have just shown. This museum will open in two years or so. It is designed by the Chinese architect Ma Yansong.



(1-8)

Next I want to talk about three initiatives, areas of focus in my work as chief design officer.

The first is a focus on “shade”; shade as a response to the climate crisis, shade as an equity issue, shade as a kind of infrastructure, and the broader question of public realm design. That is design for the public right of way, the streets and sidewalks of the city that I mentioned earlier.

The voters have passed two different ballot measures to extend light rail, subway, and new bus service across all of Los Angeles County, and we are funding more than 100 billion dollars in that kind of construction. However, as we welcome more people back into the public realm, we need to make sure that it is designed to welcome them, and providing shade is part of that.

This is a real shift in emphasis in California, where we have sold sunshine as our most important commodity, and now we are thinking about ways to protect our residents and visitors from the sun.

In a press conference with the mayor of Los Angeles on an extraordinarily hot day, we announced plans to add benches and shade at 750 bus stops around the city. (1-9) There are various ways to provide shade. Trees are part of our strategy.

We are now renegotiating our street furniture contract and thinking about how our transit shelters can be better designed to provide shade across the city.



(1-9)



(1-10)

This is downtown Los Angeles in the 1920s, and you will see that we had canopies and also notice how active the street life in Los Angeles was in those days. It is a picture of multi-modal congestion, a street that serves the needs – perhaps a little chaotically – of not just drivers but also pedestrians and users of public transit. (1-10) There is an international design competition that we launched at the end of last year to pick a new standard streetlight for the city of Los Angeles.

The second area of focus is the Los Angeles River, which it is a significant opportunity to rethink open space. It is 51 miles long in all, so about 80 kilometers. It was a seasonal river that was often dry in the summer and then could become quite deadly in periods of intense rain. We decided to channelize the river, to wrap it in concrete. It is 40 acres in total, and it's connected to two sizable pieces of open space owned by California State Parks, so we have the potential to think about 100 connected and contiguous acres of open space.

There is an expectation now that every public art installation will be instantly Instagrammable, which is to say, instantly suitable for social media. It strikes me that the landscape of the river, even still wrapped in concrete, is uniquely Los Angeles.

The kind of public art that we have seen that takes advantage of the scale has been graffiti art at a scale that can almost be seen from a satellite view. (1-11) This landscape may be familiar to many of you thanks to Hollywood, which has always been enamored of this landscape just to film car chases and other scenes like this one from *Point Blank* from 1967.



L.A. river tag by Metro Transit Assassins crew, downtown Los Angeles (1-11)

I think even though we have our work cut out for us in terms of design strategy for the space, I find the existing landscape actually quite beautiful. We have been looking carefully at other models from around the world, including probably the best-known urban river in Seoul, a project that many of you will be familiar with.

The last project I want to show quickly is an initiative we are calling the Civic Memory Working Group. Los Angeles is a city that is infamous for being fixated on its identity as a city of the future thus neglected its past. So, we have engaged in the Mayor's office a group of historians, architects, artists, designers, and other scholars to help us think about new public design work, in particular that is better engaged with our own history. I think it is most important to think about what it would mean to produce a memorial that was appropriate to the city and its contemporary spirit.

We will produce a report by the end of the year recommending some policy changes that the city might adopt to be more mindful and engaging with civic memory of our own past in Los Angeles.

I came to the Mayor's Office from a career in journalism and criticism, so it is also important to me that the report is a work of ambitious writing in its own right. Then the policy recommendations will be important and so will the document as a literary record of an attempt to grapple with this question.

Takashi Serizawa,
Executive Director, P3 art and environment



I started my profession doing research and ecological planning focusing on the way to make use of land taking more consideration of ecology. It was a long time ago, but I used to make ecological plans with the young staff members of the Environmental Agency and the National Land Agency as well as local bureaucrats. It was very serious work if I may say so.

However, you never know what is going to happen in life.

The big turning point in my life was the *Tochoji* Project, *Tochoji* is a Zen temple in Yotsuya, Tokyo. (1-12)

I took part in a project to build a new hall in commemoration of its 400th anniversary. We dug up the ground to create a large open space. The halls of *Tochoji* Temple are underground. We came up with a plan so that this space could be used for contemporary art and culture when it was not used.

This is why the team P3 art and environment was created. To leverage the space to throw arts/culture events and it continued for ten years.



Exterior view of Tochoji Temple in Yotsuya (1-12)



Exhibition of American philosophers and architects who proposed the concept of "Spaceship Earth"

I had always been interested ecological planning and landscaping, so afterwards, I decided to pursue this kind of art projects in attractive spaces. That is when I started to be interested in the relationship between art and spaces. I became fixated on developing an art project for a space that was not already dedicated to the art, like museums and galleries, what are so called "white cubes".

For example, in Obihiro, Hokkaido, we had a contemporary art exhibition at a horseracing course, and the other project in the Yamashita Wharf at Yokohama Triennale (2005). Then was Beppu in Oita Prefecture, where is quite a unique place as it is a port town with hot springs. We held the Beppu Contemporary Art Festival “Mixed Bathing World” (2009-2015) as a Triennale-style on three occasions. Also, there was the Saitama Triennale 2016 held in Saitama City, where we combined the everyday residential vibe of the city with contemporary art.

In the run-up for the Tokyo 2020, a number of extremely large-scale art projects will be carried out. Of course, I believe that these big projects are important as catalysts, however if they end as one-off events, I am afraid that it will be difficult for them to bring a lasting connection with the appeals of the city.

The attractiveness of a city is just like a person’s fundamental physical strength in that it requires both mental and physical potential to grow. In other words, each city needs to nurture its fundamental strength for arts and cultural as well. I think that Tokyo still needs to develop its fundamental strength for arts and culture. As I said, while high-cost, large-scale projects can act as a catalyst, I hope Tokyo can be a city where various individual, small-scale but profound projects can be carried out in different places.

I would like to introduce a project we worked on last year so that you can visualize what I mean. The project is called “Laundry of the Senses” and we worked together with artist Yoshinari Nishio. The project began in Saitama Triennale 2016 and this time we decided to develop it in Ginza, central area of Tokyo. The idea is quite simple. Everyone brings their laundry, washes it, and then hangs it to dry around Ginza’s public spaces such as an alley or Sukiwabashi Park. (1-13)



Yoshio Nishio "Sensing Laundry" (1-13)

When you hear about it, you may think “Huh?”, but when I think about my childhood, I feel that the laundry which is a very personal experience had been much closer with the city then. Laundry used to be just one of the sights you see when looking around a city and was sometimes a form of communication. I do not mean it in a nostalgic way, but I hope that this project will make the person who has seen it rethink about what the city has lost. The project is designed to get us to rethink about ourselves.

When implementing art projects in places not dedicated to art, it is vital to scope out locations like when producing a movie. Even if you find a location, it is incredibly difficult to negotiate in order to get permission to use the space. With “Laundry of the Senses,” we were lucky to partner with the All Ginza Association, which is the highest-level decision-making organization of the area. Without them, this project would never have been possible so you can see how difficult it is to succeed at finding the right space for the art.

Even if one comes up with ideas, ideas remain as such if you can not materialize them, so I had always thought that we need a service or institution that could tie those loose ends. With movies there are film commissions, but I think it would be incredibly useful for artists if the Tokyo Metropolitan Government could create an institution with matching services to connect artists with an area or community.

I believe that by moving forward one step at a time, we can build up the fundamental physical and mental strength of the city.

Part2 : Panel Discussion

Moderator

Hiroyuki Fushitani

Speaker

Stéphane Fiévet

Christopher Hawthorne

Takashi Serizawa



Fushitani: As mentioned in the presentations, Paris and Los Angeles will be hosting the 2024 and 2028 Olympics and Paralympics Games and it will be the third-time for both of them. Tokyo is hosting the Games for its second time, so with only 160 days remaining, this is a great opportunity for Tokyo to learn from the two cities.

The topics of the panel discussion are as follows: What will be the legacy of this big event, the Olympic and Paralympic Games? How can we connect the legacy to the city and our everyday lives? What will be the role that arts and culture play? This is what I hope to discuss with the panelists today.

First, Mr. Serizawa, I would like to hear your impressions on Stéphane and Christopher's presentation.

Serizawa: When we talk about the Olympic and Paralympic Games, we tend to focus on the very exciting and extravagant aspects, but we also have to think about issues such as the environment, ecology and the future vision of the city. In a sense it is only natural, but I was impressed by the extensive preparations by the two cities.

Fushitani: I was also impressed as both referred to the importance of environment, biodiversity, intercultural understanding and multimodal transportation etc. When we think about cities, these are all important keywords. Now I will get into Tokyo in just a moment, but before I would like to tackle this from a different perspective.

If we look at what was common across the three presentations, we see this idea of citizens needing to reclaim the city. I would like to dig deeper about bringing the city back to the citizens.

Stéphane, in your presentation you talked about Republic Square being a place for citizens to express their emotions and opinions and this seems to showcase one example of city being a place for its citizens. Can you elaborate on that? What is the viewpoint of the Parisians?

Fiévet: There can be many answers to this. First of all, we introduced a democratic process in the Paris budget plan. In other words, we allocated the budget in accordance with the voting results of that region. Which amount of budget being utilized for what is decided by the citizens.



In this way, the citizens will be responsible for how the city changes itself. That kind of political strategy is the same for the Olympics and Paralympics. Hosting the Games requires a lot of money. It is not only the money, but also energy and wisdom have to be utilized in a short time frame.

The Paris 2024 project incorporates this lasting Olympics and Paralympics legacy in our strategy. In other words, hosting the Games should be a boon for the region as well. I think that the Olympics and Paralympics is not just a show of sport, but a philosophy. The legacy it leaves behind is physical and at the same time material. Indeed, the infrastructure remains and cooperation between cities will be necessary. I believe the Olympics and Paralympics is actually an opportunity to have an in-depth dialog between sport and culture.

To me, legacy of the Games is very important. If the fact that the hosting the Games can bring changes which will be helpful, and if the necessity of legacy is not properly understood, the number of candidate cities to host it will decrease.

This is the moment to think over what we used to be and dream about what we will become.

Fushitani: Christopher, I heard that you are planning to build a new city which is called the “Third Los Angeles”. Dose that have any connection with the idea of the Olympics and Paralympics legacy?

Hawthorne: The public event series that I direct in Los Angeles with Occidental College and now with USC, University of Southern California is called the “Third Los Angeles Project”. Los Angeles is now going through a lot of changes by reinvesting in the public realm.

We aim to bring people back to public spaces after a period of really deep privatization in the post-World War II city that was organized around private amenity, around the single-family house, the private automobile, etc. mass transit, pedestrian amenities, innovative multifamily housing as opposed to single family housing – we used to have these in remarkable quantities. When we hosted the Games in the first time in 1932, we had one of the most extensive mass transit networks in the world. We had a really innovative collection of multifamily and sort of collective social housing.



It makes more sense to think about the current emerging city as the Third Los Angeles with the first in the last 19th and early 20th century, the second being the city that everyone in the world is familiar with cars and swimming pools and private houses, and now this city that's emerging is best thought of as the Third Los Angeles. What has been useful for me about this framework is that it is both forward-looking and historically minded. This project is about thinking of this new city that's emerging, and at the same time having a longer and a deeper understanding of the city's own history that is often written off as having no history or neglecting that history.

Though it is reductive in certain ways, certain elements of L.A.'s history fall quite neatly into this framework, and the Games is one of them.

We had our first L.A. Olympics that was more about the city announcing itself and its ambition to the world. We had a second L.A. Olympics in 1984 that was privatized and very much a reflection of the city of that time. It was the first Olympics that was really private sector driven to a large extent through corporate sponsorship and was very successful in that regard. Now we have the opportunity in 2028 to showcase or even enshrine this new city that has been emerging.

The Los Angeles River also falls into the framework fairly neatly. We had a first L.A. River which was seasonal and somewhat wild but also, very much central to the urban history of the city. It was designed to do one thing and one thing only, which is to take stormwater during periods of intense rain out to sea.

The second L.A. River was highly engineered, fully concretized by the post-war period. The freeway is an infrastructural monoculture at the same scale, made of concrete, meant to do one thing and one thing only, that is to carry private automobile traffic.

The challenge of the Third Los Angeles, much as in Paris, is to have them do more than one

thing. To plan a city, we have to make all these spaces to do many things, and take into consideration new responsibilities surrounding the current city environment such as climate change and equity etc.

Fushitani: It was more than ten years ago when I visited L.A., but my generation would think of L.A. as a city where you need a car to go anywhere. In that sense, it must be very challenging for car-friendly L.A. to change into car-free L.A.! 2030 is the target year for the SDGs. I am looking forward to seeing what L.A. has to show in 2028, two years before 2030.



You talked about shade, and I was surprised because it seems like a small thing to focus on for a big city like L.A. Could you tell us more about these examples of small initiatives bringing a big impact?

Hawthorne: In terms of legacy hosting the Games in L.A., in both 1932 and 1984, L.A. redefined the Games or offered an opportunity to the Olympics movement itself. In 1932 was during the Depression and there was only L.A. that volunteered to host. Los Angeles stepped in and announced itself very much to the world. It is also important to connect that to Hollywood history. One of the reasons L.A. was able to make a bid for 1932 was that the Hollywood and movie business insulated the Los Angeles economy from the larger depression.

The same was arguably true in 1984 after the boycotts of 1980 and the kind of crisis in the Olympic movement. There was a need to re-center, and L.A. again stepped up. The obligation now is to reverse that and to say we think about the legacy that makes sense for the citizens of Los Angeles rather than larger Olympic movement.

And so, the emphasis is on a kind of legacy of this equitable treatment of public space. The shade project is one element of that. The streetlight design competition is another. A streetlight is something very easy to overlook, but I would like to think about those elements of the public realm that touch every corner of the city.

We have a really rich history of historical streetlight designs that are really valued by communities. However, the second L.A. produced really utilitarian streetlights that were meant to serve the needs only of drivers. So, we are asking all the competitors to think about pedestrian-scale lighting as well as automotive-scale lighting. We are asking them to think about the daytime role of the streetlight as an object in the city, perhaps an object of beauty in the city.

In terms of the civic memory work, that is connected to the Olympic and Paralympic Games, too. The Olympics and Paralympics are so often about announcing a future vision of a city to the world, for example, Beijing in 2008. Again, we want to turn that inside out perhaps in Los Angeles and say that we want to use it as a vehicle for rediscovering our past, or re-grounding ourselves in the past, rather than announcing a future vision of the city.

We all know the examples of the kind of architectural “white elephants” that have been produced by other Olympic cities. We have the luxury of not having to build a lot, and we have an opportunity to focus elsewhere and rather than thinking about the venues themselves but having a broader vision.

Fushitani: No new buildings. That is really a great decision that you have made.



Now Mr. Serizawa, after listening to the speakers, in your opinion, what is missing in Tokyo?

Serizawa: To be honest, I have developed complicated feelings.

With my personal story, my grandmother was a true-blood Tokyoite, and whenever some happy event would happen, she had put on a kimono and went shopping to Nihonbashi or Asakusa. I was about 13 years old during the 1964 Tokyo Olympics, and when the event ended, my grandmother wanted me to go with her to Nihonbashi. She heard that a freeway had been built above the Nihonbashi bridge, and she wanted to see it for herself. She went there in her kimono, and just stood there gazing at it. Then she said, “That’s enough”, and we left. I still wonder what she really meant by that. Did she mean that she saw it and that was enough? Or was it that there was a freeway covering the Nihonbashi bridge, a symbol of Tokyo, and maybe she had accepted that the city had changed with times, and that she was done with it. That one memory has stuck with me through the years.

For that first Olympics in Tokyo, the hardware had to be built, and that was a legacy in a way.

Fushitani: The Tokyo 2020 Olympics and Paralympics Games is only in 160 days. We were just talking backstage about discussing the legacy that we can leave for the future, and Mr. Serizawa’s story was really heartfelt.

Next, I would also like to touch upon the theme of arts/culture and how they impact cities and legacies. Stéphane, in your presentation you said that you want to leverage arts and culture to transform the city. Can you elaborate on that?

Fiévet: Before that, let me comment briefly on what the other presenters have said.



I myself believe that there are big steps and small steps. The Olympics and Paralympics are not enough to transform everything about the city. Of course, the authorities are looking for a change and they are taking responsibility for that. At the same time citizens must also take action and responsibility for that change. As discussed, it will be essential to incorporate environmental issues and living together in harmony in that change. For the Tokyo 2020 to play a large part in developing culture and art, that small individual step cannot be ignored. As for the question on power of arts/culture and how we can leverage them, I would like to answer that from three different perspectives.

The first is that art is a reflection of both thought and emotion. Art can capture people's hearts through emotion or through encouraging deep thought, and in some cases, it accomplishes this through both emotion and thought. At times, art has an even wider impact than great speeches.



The second perspective: art is not for the few. Art is not something to be enjoyed by some people, but should be accessible to all. This is the democratization of art/culture. Art should be a force for connecting people of all social class and region. By thinking of an answer to "What is beauty?" and understanding beauty. The Olympics and Paralympics should be a trigger to democratize culture.

I talked about the square in Paris being used in many ways so that one space could be used for sports, music concerts, performing arts or art exhibitions. Such a public space should be open and multifaceted. This is democratization of art and it creates opportunities for various art to come together and cross over with one another.

I mentioned that the former expressway of Paris has been converted to a promenade for jogging and cycling. There is an open space where people can stretch and there, we displayed art so people can come in contact with different art creations. We provide this public space to our citizens. The citizens have the choice to select what they do in that public space, and so they become

creators of that public space.

Lastly, let me say that art, culture, and sports are an expression of emotions in two ways. Only art, culture, and sports allow people to express both individual and collective emotions. When you visit a museum and if you are moved by the artwork, that is an individual experience. Concerts are collective experiences. When you go to a stadium and view sports, you experience collective emotions. Even if you are watching on TV, you feel them.

Fushitani: Christopher, what kind of roles do art and culture play in your plan?

Hawthorne: First, Serizawa-san, I would just like to say that I was really taken by the story about your grandmother. I think it is particularly that sort of enigmatic moment or mysterious moment that art can capture better than almost anything else.

I was also thinking along the same lines about this notion of collective versus individual expression, and in some ways, in the particular Los Angeles example, perhaps sport can give us some interesting models of this collectivity. Let me ask a quick question to the audience. If you think about a kind of sport, particularly on the collective side, what sports do you identify with L.A.? Surfing, skateboarding, and basketball.

So, these are three examples of a kind of informal collective activity that takes place in public space. Sports such as surfing, skateboarding, pickup basketball etc. which are collective activities in the public space very much organically came out of the culture of L.A. That can be a model for how we approach new ideas for art and culture leading up to the Olympic and Paralympic Games in 2028.



Los Angeles is now the preeminent center for contemporary art in the United States. I think it has replaced New York in terms of production of new contemporary art. We also have a great tradition, as I mentioned, of private collections that have been open to public view. On the contrary, we have lacked the tradition of public art in the same way, and our challenge now is to bring some of that private productivity in the art world into public spaces.

I am working on a number of projects on the expansion of the airport, LAX, and the connection from the airport to the public transportation system. We are in the midst of our public art projects around that expansion.

It is not strictly speaking Olympics and Paralympics related, but it is very much meant to be in place before 2028, so in that sense, we could benefit from the extra time that we have.

Most of you know that we were competing with Paris for the 2024 Games, and the IOC decided to award 2024 to Paris and 2028 to us at the same time which I think was a real blessing for us. That means that some of the larger infrastructural projects that we are investing in, again, not specifically the Olympics and Paralympics related, but they will be in place by 2028.

We have a lot to learn from Tokyo about the notion of “civic memory”. I have always been very impressed with Tokyo's ability to be suffused with layers of history but not allowing that respect for history to stop the production of new culture and new architecture. Los Angeles has always looked to Tokyo as a model for that.

Fiévet: There is one thing that is very symbolic. In connecting environmental issues and urban issues, we proposed four new sports for the Paris Games in 2024. Two of them are related to nature: Sport climbing and surfing. The other two are related to urban culture: Skateboarding and breakdancing.

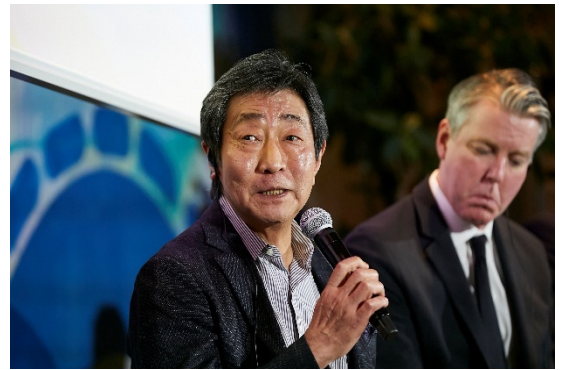
Fushitani: Mr. Serizawa, you are involved in creating Saitama Triennale right now, and as mentioned in the presentation earlier, basically, you are trying to first find a unique spot in the city, then pair that space with artwork instead of choosing the “white cube”. From your experience, what kind of effect to the city itself, or the people living there can there be by showcasing art in urban spaces? Please tell us about that.

Serizawa: I should not reminisce about my childhood so much, but when I was a kid, there were plenty of empty lots and fields in Tokyo.

Fushitani: Yes, like the ones you would see in Japanese animations.

Serizawa: These were just fields, not enough to call a park, with no playground sets, or anything. Because there was nothing, I think it trained us as children to create on our own. Now, decades passed and cities have become much more safe and secure, but the control over these cities has also become a little overboard.

Conversely, I think this has posed a necessity for more empty space, and I feel that the function of such space is similar to that of art. If I may say so, through my experiences, I really do think that art creates magical moments. Though it may be a split second, it shows you something you cannot physically see. I think that art can really have such power. It can show you



something beyond the reality you see in front of you, whether it is your own hopes or dreams, or maybe an awareness of a problem that you have been ignoring because you think you are too busy. Art can reveal those feelings of ours as a kind of phantom, destroying the existing view on the world that we thought we knew, in an extremely powerful way.

So, if we can slip art randomly in urban spaces at times like now, when we have such a big event as Tokyo 2020, someone might look at it by chance. That might make people think and question. If we can get that ball rolling, I'd be pleased.

Fushitani: Please tell us your thoughts on what Mr. Serizawa has said.

Fiévet: I definitely agree with Mr. Serizawa. I think it is really necessary to have a space that is detached from any function. We need to spend money in unproductive ways and have useless spaces. By having little spaces in between urban spaces, that leeway prompts people to use their imagination.

I also agree with what he said about the power of art which can sometimes enable us to see what is invisible. This is because art makes us use our imagination. I would like to mention another grave issue, aside from what has been said. It is about how so many people have stopped leaving their houses since the spread of the internet. Obesity is increasing among young people because of this, and it has become a big public health issue. These little smartphones are handy, but they can also be big traps. I hope that young people, the Paris 2024 generation, will go out of their houses again to enjoy sports in a public space, or go to the cinema etc. I think the existence of free space, a space without a specific function, could be a trigger for that as well.

Hawthorne: I think this is a really important point. Anyone who has children may share this experience. When you buy an expensive toy as a present for your kids that comes in a large box and discover that what the children want to do is play with the cardboard box itself. For children, there are endless hours of entertainment from the cardboard box.

I mentioned the project along a river earlier and this 42-acre site that the city purchased. We do face the challenge of cleaning up the site as job one and making sure that the soil is clean, but once we have done that, I think a lighter touch will be a better strategy, as some of the earlier design schemes have had too much design.

Particularly because the landscape has a kind of unusual beauty already engineered landscape and volunteer nature all mixed together, and it is a landscape that only exists in L.A. I hope we can take some of these lessons about undersigned spaces and the appeal of that simplicity and create a space that is non-digital but will still make us to feel very much in the center of the city.

Fushitani: Thank you very much for your comments. Actually, I may seem fit but I secretly check how many steps I've taken every day using my iPhone. Listening to you just now, of course, this is only one of the many things that went through my mind, but realized how I should be letting art take me out and walking around.

■ Question Answer

Fushitani: After part one, we asked for the audience's question sheets. I am afraid we only have time for two, but I would like to share these now.

The first is for Stéphane and Christopher. "I think it is wonderful to try to reform public spaces in ways that enhance its citizen's activities and lifestyles. What kind of people in what positions take the initiative in such

projects? Also, I would like to know more about how organizations like public administrations and civil societies are involved."

So, the first part was 'exactly what kind of people are taking the initiative in these projects?' The second was 'how are public administrations or civil societies are involved in the process?'



Hawthorne: Yes, the jurisdictional complexity of who is in charge of what is significant. On the positive side, I am very lucky to have a mayor who is very engaged in and sophisticated about issues related to architecture and design.



At the same time, the structure of the government in Los Angeles is quite complex. I work in the mayor's Office. There are several departments across the city, the Bureau of Street Services, the Bureau of Streetlighting, and so on. The City of Los Angeles has a population of 4 million people. Los Angeles County has a population of 10 million people. All of the transit investment that I have been talking about is being done at the county level. The metropolitan, city, and regional governments all work on different layers, and connecting them is not necessarily easy.

The project with the river is an example of this complexity. We bought that piece of land along the river, and we are coordinating with the state parks, which are adjacent to it. We are dealing with the county, which is also producing a new master plan for the entire river.

The city has its own master plan for the entire river. And then the space inside the river, the channel, is controlled by the federal government. Thus, is an example of the complexity. Part of my education in this job in the last year-and-a-half was really to understand up close where we have some control and where that opportunity is more limited.

Fushitani: How about you, Stéphane?

Fiévet: I think that it is not possible to change a city against what the people think. The mayor of Paris has a distinct opinion on the use of public space, transportation, and cars etc. However, things are not that simple, and there is great resistance to that. In other words, the only way to change things is by getting the people involved. So, when you want to make a change, you must have the support of organizations like NGOs and NPOs.

One of the qualities which I ask from a politician is that they have a vision. Also, that they have a little bit of foresight, the third is that they can have a constructive dialogue.

As for the Paris 2024 project, we were very lucky to have all components including the administrations and politics to meet an agreement. With that being said, our big challenge is to

keep our promises. First, we need to have the citizens who support our promises and our challenges. It is also important to have agents of all areas, including sports and the environmental issues to share and support.

In other words, we must make it everyone's challenge, not just ours. That is what is very difficult. I am not in a position to teach you a lesson now. We will only know in five years, after the Paris Games are over, seeing how things have turned out.

We have great ambition and we are trying to change Paris. We have just begun to realize how difficult that is going to be. Therefore, we will be watching the Tokyo 2020 with close attention. After that, we will humbly see through our promises, and also look forward to sharing Paris's experience with the people of the United States.

Fushitani: Thank you very much. I see that the universal situation is that there are various administrative systems and limitations, several contributors all with their own positions complexly associated, so there is no simple answer to make things go easily.

Nevertheless, you are both fighting for your visions and goals, step by step, alongside strong leaders with the will and determination.

I would like to ask the two of you just one more thing. In the case of Tokyo, since the hosting of the 2020 Games were decided in 2013, we are already on our third Governor, which means we have changed leaders three times. In this case, how can we make sure the continuity of the projects? Or, for instance, in Japan's case, there are situations in which seeing through a

certain plan becomes difficult only because the new leader doesn't want to follow their predecessor's footsteps. Have you experienced similar issues in your cities about the assurance of the projects? I would like to know.

Fiévet: I have nothing at all to say about Japanese politics. Of course, it would be easier if there is political coherence. Still, no matter which country it is, there is always a possibility for politics to become discontinuous. When hosting the Games, in addition to the public authorities, the athletes, volunteers, and the IOC etc. are also important contributors.



For the Olympics and Paralympics plans to have consistency and continuity, the project itself must be decent and powerful, and as long as athletes and civil society support it, I think there is a high probability that the project will be protected and realized.

Hawthorne: This is a problem common to any representative democracy. The mayor was at the center of the bid for Los Angeles, but by the time the Games come around, he will have left office, and we will have a different mayor. However, Los Angeles's vision and policies trying to reconnect to public spaces will be very much fixed and in place as the legacy of Mayor Garcetti even though he will be out of office.

Fushitani: Thank you very much. We have received a question for Mr. Serizawa. What do you think we can do as individuals to deepen the connection between art and the city?

Serizawa: That is a hard one. Would not it be wonderful to know the answer to that! Well, I do think it comes down to individuals, after all. Both Stéphane and Christopher spoke about the importance of all citizens having a fair chance and access to art. In turn, I think that unless each individual has an awareness to take part in the society and the present times, even if the people have access to art, it would be difficult to make use of it on an individual level, or for their society or the era. In that sense, I think it is crucial that each individual changes their approach toward the society, in order to create the connection between individuals and the city.

Also, Stéphane mentioned about how important it is to have a vision. 'Vision' is in fact "invisible", isn't it? Art is a very good way to train how to see something invisible. I hope to iterate the importance of having the visions and keep the promises to the Japanese politicians.

Fushitani: As a final note, I would like to ask each of you to tell us about how the 3 cities, would like to brand and communicate themselves through the Olympic and Paralympic Games. Tokyo could be from your point of view, Mr. Serizawa,

Fiévet: As I have mentioned earlier, Paris already has a strong brand. It is the art culture and historical heritages. However, Paris is not just Édith Piaf and Impressionist artists and the Eiffel Tower.

Paris is a city that creates contemporary art, it is a city of photography, and it is actually a globally rare city known for animated films. Paris is also a city of science and innovation. We are constantly progressing in societal, technological, and artistic fields. I think the new color Paris' brand needs is while honoring how the world views Paris, adding the color as a city with a futuristic mind of the 21-century.

Hawthorne: The question of what L.A.'s brand is or identity, particularly in a global context, is complicated, and there are many different brands. I would say in an academic or scholarly context, L.A. has been known for a kind of reluctance of embracing its urbanity or cityhood.

And there is also the brand that has been produced by Hollywood and promoted. We are sending imagery of L.A. out into the world from an industry that is not necessarily connected to the real life of the citizens. Part of that equation is that Hollywood looks to L.A. as a set, and so the paradox is that L.A. is most itself when it is pretending to be another city for the benefit of Hollywood. So, for me, the opportunity of 2028 is to move past that cliché of L.A. and show the world the different sides of L.A. as a city that is continually reinventing itself.

Serizawa: I think L.A., Paris, and Tokyo, all have a strong brand already, so I do not think there is too much to worry about. Rather, I believe that if Tokyo can keep its Tokyo-ness, if each of us can reflect on our history and memories, coloring the city with our vivid lives, that itself will become Tokyo's brand.

Fushitani: Hearing about Paris and L.A., I cannot help but feel a little bit left behind as a Tokyoite, but on the other hand, inspired by L.A.'s optimism and futurism during their last Games, I am starting to think that Tokyo might also have that side to it as well. I shall wrap up today's forum with the anticipation that Tokyo may be able to surprise people in a good sense!

I would like to thank you all very much for your time today.

