

SPECIAL FEATURE | REINTERPRETING THE OLYMPICS:

THE 21ST CENTURY JAPAN AND MEGA SPORTS EVENTS

2020 Tokyo Olympics and Abe's Olympics: Recovery Olympics, Constitutional Amendment, and the Postponement of the Olympics | YOON Suk Jung

The purpose of this article is to analyze the political use of the Tokyo Olympics 2020 by Prime Minister Shinzo Abe, focusing on Abe's Olympics as recovery Olympics ideology and constitutional amendment issue. Also, the paper will cover the postponement of Olympics due to the Covid-19 pandemic in terms of Abe's Olympics.

This paper focused on three points. First, for Abe, the recovery Olympics was not a creation of his own, but a medium to intervene in the Olympics. Abe started as a member of Olympics invitation team, which was led by the Tokyo Metropolitan Government, and began to develop his own Olympics by gradually taking the initiative of the Olympics as an agent for recovery Olympics. Second, Abe made 2020 the year of the Tokyo Olympics as the year to complete the revision of the constitution. For Abe, Tokyo Olympics 1964 was a stage to feel the national pride and sense of unity, hence nationalism, that Japan was rising as a great power. With these memories, Abe wanted to use the energy of nationalism raised after 2020 Olympic games as the force for the constitutional amendment, and that is how Tokyo Olympics 2020 became involved in Japan's constitutional amendment politics. Third, Abe had prioritized his political schedule in the process of postponing the Olympics in the face of pandemic. Abe was uncertain when Covid-19 crisis would end, but he pushed for a one-year postponement to hold the Olympics within his tenure, which expires in September 2021.

• **Keywords:** Tokyo Olympics, Shinzo Abe, Recovery Olympics, Constitutional Amendment, Olympics Postponement

The Paradox of 2020 Tokyo Olympics and Urban Regeneration: New National Stadium and Displacement | KIM Eun-hye

The construction of 'New National Stadium'(Shin kokuritsu kyōgijō) is complete, expanding to a large scale capacity of about 68,000 people (extendable 80,000 people, 113,000m²) ahead of the 2020 Tokyo Olympic Games. The old national stadium, established in 1958, was the symbolic legacy of Japanese sports nationalism, where various events were held including

Asian Games in 1959 and Tokyo Olympics in 1964. Japanese academia (architecture and history) and civil society strongly opposed to the design of British-Iraqi architect Zaha Hadid, and made a submission that requests explanations for harmonizing with the external environment and appropriate plans for a matured period. However, the Japanese government has adopted the new stadium design through a new design competition and dismantled the old National Stadium on May 31, 2014. After a long process of design cancellation-dismantling-expansion construction, the large-scale construction project added 40,000m² of land around the stadium. Eventually, the homeless people in Meiji Park were evicted through the execution by the administration on April 16, 2016, and the 230 households in the old Kasumigaoka Apartments, city-operated public housing complex, were displaced by TMG on July 4, 2016. Furthermore, the human rights issues have also been raised in relation to the source of timber used in the stadium construction and the application of environmental laws. In March 2017, due to an acceleration of excessive construction, a suicide incident occurred as a result of the overwork of a young man in his 20s at a subcontractor company, applying for industrial accident compensation (200 hours of overtime). This study defines the 2020 Tokyo Olympics as state-led gentrification and analyzes the aspects of the spatial changes and displacement patterns in the urban-core area of Tokyo from multi-scale perspectives.

• **Keywords:** Tokyo Olympics, state-led gentrification, displacement, new national stadium, homeless

The Tokyo Olympics and the Landscape of Defeat:

The Potentiality of *IDATEN* as New Taiga Drama Series | KIM, Bokyoung

This paper discusses the significance of the NHK taiga drama *Idaten: A Tale of the Tokyo Olympics*, which was the first such drama to thematize the darker corners of modern Japanese history against the backdrop of the Tokyo 1964 Summer Olympics. In this respect *Idaten* was unprecedented as a taiga drama, and was thus largely neglected by viewers. In light of this fact, this paper examined the narrative conventions of Japanese taiga drama and how the 1964 Summer Olympics was typically portrayed in visual media, that is, the norms that *Idaten* subverted. The characters in *Idaten*, “running” as a motif, and its narrative structure were analyzed in terms of their affinity with rakugo storytelling, so as to identify the dramatic possibilities and limitations exposed by *Idaten*, which serves as an authoritative framework for remembering and communicating the history of Japan.

On the surface, *Idaten* places the spotlight on the sports heroes of modern Japan who competed on the international stage for the country’s honor, not for money. At the same time, it highlights how these iconic figures deviated from the approved version of the spirit of the times or fell into conflict. The drama evokes memories of the Shōwa period, including the most problematic and circumvented events of that time. In other words, it boldly includes characters and events that should have been excluded according to the conventions of taiga

drama. In the final episode, the rakugo *Tomikyu* is used as a medium for this exposure. The opening ceremony of the Tokyo Olympics is overlaid by the story of a Japanese soldier who lost his life in Manchuria when Japan was defeated, which was once occupied by Japan. *Idaten* inserts an uncomfortable theme from the past into the narrative of the 1964 Summer Olympics, which was used in the attempt to sublimate Japan's past war crimes and ignominious defeat into the image of Japan as a center of culture and an economic powerhouse.

Before *Idaten*, the history reflected in NHK taiga dramas had mostly excluded conflict and division. Viewers were thus able to complacently watch characters who were not surrounded by controversies which still ripple through modern Japan. *Idaten*'s focus was discomfiting because it intentionally deviated from the conventions established by tacit agreement between the producers and viewers of taiga drama. However, the discomfort caused by *Idaten* should be seen as indicative of an attempt to open up a new world of possibilities for taiga drama.

• **Keywords:** NHK Taiga Drama, *IDATEN*, Kankuro Kudo, Tokyo Olympics, Rakugo, Manchuria

The Olympics of Images: Looking Back at the 1964 Tokyo Olympics Design Project | PARK Seyoun

The 1964 Tokyo Olympics was a national event that announced to the world the reconstruction and revival of Japan after the war. This paper investigated how the design project for the Tokyo Olympics established a new national identity for Japan after the war as a peace-loving nation, economic powerhouse, and cultured country, disconnected from its imperialist past, and visually contributed in impressing the presence of Japan in the international community. At the time, the designers participating in the Tokyo Olympics design project recognized the importance of the achievement of Japanese modernism, which revealed the identity of Japan while simultaneously attaining international contemporaneity. Representative products that reflect this recognition were the Olympic Symbol Mark and Official Poster No. 1 by Yusaku Kamekura. In visualizing the Hinomaru that was only considered as the Japanese national flag into a modern design, Kamekura emphasized that he sought after a more universal element like the image of the sun even though the Hinomaru symbolizes the national flag of Japan. Thus, the method of expansive interpretation of a Japan specific notion into a universal one was used strategically. The designers participating in the project including Kamekura aimed to fulfill the national mission of creating a new post-war national image by selectively redirecting the design language they accumulated since before the war.

• **Keywords:** 1964 Tokyo Olympics, Design project, post-war national identity, Japanese modernism, Yusaku Kamekura

Nagano Winter Olympics and Multilayered Globalization of the Region |

KIM, Heekyoung

This research examines the comprehensive effects of mega sporting events on the lives of Japanese local residents through a case study of Nagano Winter Olympics, within the diachronic context of regional development. In this way, the study reveals the multiple layers within a region, which had been overlooked in the existing discussions of the construction of locality in modern Japanese society, while it identifies how the locality is constructed within the global context. Through investigating the case study of the Nagano prefecture, this study raises the need to pay attention to the multi-dimensional challenges the modern Japanese regional societies will face as they try to revitalize their regions through the attraction of mega events, and the numerous practices of the local residents in response to these challenges.

• **Keywords:** Mega Event, Nagano Winter Olympics, Regional Revitalization, Regional Development, Local Dynamics, Nagano, locality, Globalization

ARTICLES

Urban Cooling: What was Heisei in Tokyo? | HIDEYUKI sadakane

In the Heisei era, Tokyo stagnated due mainly to the bursting of the bubble economy and the aging population. In the latter half of the 20th century, young people's new purchasing power gave rise to new hotspots such as Shinjuku, Shibuya and Harajuku. This has led to the rise of "Studies on Tokyo (Tokyo-ron)," which confirms Tokyo's present, or, at the more popular level, the rise of city narratives in information magazines. Since the latter half of the 1990s, however, Tokyo has become a "colder" city due to deflation and the loss of purchasing power by young people.

Of course, there were some districts that were exceptions to the stagnation. A new force outside of the nation-state framework that once supported Tokyo as a capital city has been able to change the city. One of the factors is that immigrants who increased their purchasing power along with the growth of the East Asian economy formed ethnic towns represented by Okubo. On the other hand, the private buying power that has broken away from the post-war family framework that supported the nation created the streets of Otaku such as Akihabara and Ikebukuro.

While these changes are important, it is also worth noting that, on the one hand, they were only partial and did not change the overall framework of Tokyo. As a result, the city of Tokyo is divided by individual streets and buildings as boxes, losing the "common ground" that bring together diverse crowds. This situation in Tokyo in the Heisei period is already facing the problems that many East Asian cities must face after COVID-19.

• **Keywords:** city, consumer society, Tokyo, ethnic town, Otaku

Fujin Kōron and the Changing Mode of Perception and Appreciation of Ancient Japanese Art in 1960s Japan | KIM Gye Won

This essay aims to address how the cover photos of Fujin Kōron (婦人公論), one of popular women's magazines in Japan, shows the changing mode of perceiving and appreciating ancient Japanese art (kobijutsu) in the middle of the 1960s. Particular attention is paid to the series entitled 'The National Treasure and the Actress,' initiated in January 1964 and continued for two years. Domon Ken took a role of photographer, while writing short comments on each cover image he pictured every month. Interestingly, he put together a national treasure and a top-level actress within a same photographic frame; and went further to allow the actress to stand just beside, or make a physical contact with, the national treasure. Such a new and unconventional mode of direction, however, squared with the marketing strategy of Fujin Kōron. The main target of this magazine was a newly emerging group of 'intellectual female masses,' who identified themselves with a promising image of the active viewers looking at and touching on the national treasures. During the 1960s, ancient Japanese art came to be transformed into a popular form of knowledge, approachable to the diverse female groups from different regions, classes, and generations. The increasing mobility of women was another factor to explain the proliferation of female travelers, who left for historic sites and national treasures as their leisure time activity. The cover photos of Fujin Kōron deliberately captured this changing mode of perception and appreciation of ancient Japanese art, visualizing the iconic image of active female subjectivity, and thereby providing its readers an attractive site of sympathy and identification.

• **Keywords:** Fujin Kōron, 1960s Japan, Cover Photos of Women's Magazine, Domon Ken, Appreciation of Ancient Japanese Art