

# THE THREE LEVELS OF AUTHENTICITY IN HERITAGE CONSERVATION-BASED URBAN REGENERATION

Recasting the conservation of Tokyo Station Marunouchi Building

文化遺産保全型都市再生における三つのオーセンティシティに関する一考察  
東京駅丸の内駅舎を事例として

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This paper looks into an example of heritage conservation-based urban regeneration – the Tokyo Station Marunouchi Building in order to examine how authenticity in contemporary urban place-making is molded. As an integrated framework, it explores the 1994 Nara Document on Authenticity and adopts its authenticity conditions (form & design, materials & substance, use & function, tradition & techniques, location & setting, and spirit & feeling) to develop an analytical framework. It then identifies the force of socio-economic and political considerations that led to the place-shaping, and heritagization of Tokyo Station and determined its conservation rationale. Using the created analytical framework, the work then investigates how authenticity is molded out of heritage conservation-based urban regeneration.

**Keywords:** *Authenticity, Conservation, Nara Document, Tokyo Station Marunouchi Building, Urban Regeneration*  
オーセンティシティ, 保全, 奈良ドキュメント, 東京駅丸の内駅舎, 都市再生

## 1. INTRODUCTION

**Background & Objective:** The Nara Conference, which led to the writing of the well-known – Nara Document on Authenticity (hereafter the Nara Document) was held in 1994.<sup>1)</sup> Over the past two decades, the roles of ‘built heritage’<sup>2)</sup> and actions aimed at its conservation have been increasingly highlighted as catalysts in global and local inter-city competitions. This is an issue that 45 attending cultural heritage experts from 28 countries did not take into considerations at the time of the conference. In October 2014, experts assembled once again to reaffirm the vision behind the Nara Document.<sup>3)</sup> Through the lens of the Nara Document, this paper undertakes a critical examination of heritage conservation-based urban regeneration<sup>4)</sup> – the Tokyo Station Marunouchi Building<sup>5)</sup> to analyze the contemporary formation of authenticity.<sup>6)</sup>

**Scope:** Research on the Nara Document is replete with references to the concept of authenticity, many of which focus on the context of World Heritage,<sup>7)</sup> and studies on the conservation of built heritage are often limited to an architectural context while neglecting its interrelationship to urban settings. Furthermore, urban regeneration research tends to focus primarily centered on development, governance and community<sup>8)</sup> without paying much attention to the interplay between authenticity, built heritage and urban regeneration.

**Limitation & Methodology:** In the course of conducting research,

some restrictions were identified: (1) the Agency for Cultural Affairs of Japan does not permit public access of records associated with designation and conservation of cultural heritage, and (2) property owners and developers strictly limit access to materials related to urban regeneration projects and their related conservation processes. Due to these limitations and constraints, this study brings together publicly available sources such as 1) designation statements,<sup>9)</sup> 2) project reports, and 3) periodical articles. As a supplement, the author conducted interviews with key actors that handled the project in order to map the Tokyo Station project decision-making process.

## 2. DISSECTING AUTHENTICITY: ANALYTICAL FRAMEWORK

**Nara Document:** In November 1994, international experts gathered in Nara where they revised the concept of authenticity, which is a basic ethical principle related to the conservation of cultural heritage.<sup>10)</sup> One of the major achievements of the conference was that the experts agreed upon broadening the notion of authenticity to include cultural context and diversity. Here, Japanese professionals played a key role by putting forth issues related to Japanese traditional structures.<sup>11)</sup> Specifically, the treatments of wooden structure and issues related to ceremonial rituals. This was seen as a shift from a Eurocentric position to a post-modern approach – cultural diversity.<sup>12)</sup> Additionally, the Nara Conference and Nara Document raised

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awareness levels regarding the complexities involved with authenticity by including multiple dimensions of heritage that were not limited to intrinsic, but which is also included extrinsic values in regards to the conservation of built heritage.<sup>\*13) 3)</sup> This was seen as a shift from a material-centered approach to a more appreciative understanding of the intangible aspects of cultural heritage. The Nara Document has become primary reference related to authenticity in the conservation.<sup>\*14)</sup>

**Urban Regeneration & Heritage Conservation:** Our urban environment and modern life increasingly promote the achievement of high status, and cities do not want to be excluded from this game, which Zukin (2012) claims is at least partially motivated by competition and has been intensified by contemporary globalization.<sup>\*15)</sup> In this competition, cities define 'cultural experience' as the mark of difference, thus try to create 'authentic cultural identities' to distinguish themselves from one another.<sup>\*16)</sup> This in turn, leads to efforts aimed at turning the conservation of built heritage into a 'differencing machine'<sup>\*17)</sup> within the strategy of urban regeneration and requires efforts to ensure that built heritage keeps pace with modernization and can be flexibly used.

When thinking along these lines, it is arguable whether the goals and visions of the Nara Document can be considered valid today. This state of affairs is primarily due to the fact that the government sector can no longer create fertile ground for the protection and conservation of built heritage. Faced declining budgets, the delivery and the outcome of conservation is increasingly directed at the private sector.<sup>\*18)</sup> More specifically, when it comes to heritage conservation-based urban regeneration, built heritage is no longer an end in itself<sup>\*19)</sup> that requires an approach focused not only on architectural issues, but is urban in scale. In other words, a holistic and pluri-disciplinary line of attack is needed.

Table1 Authenticity Conditions: Levels, Attributes and Qualities<sup>\*20)</sup>

LEVELS	ATTRIBUTES	QUALITIES	
Architecture	1) Form & Design	Combination of design elements creates the form, size	Such as organization of space, proportion, scale, technology, ornamentation, materials
	2) Materials & Substance	Physical elements Key exterior materials	Recreation and Reconstruction are not acceptable Retaining existing fabric does not always achieve authenticity
	3) Use & Function	Historic use Building's program Structural system	Relocation may lead to new value in a new location
	4) Tradition & Techniques	Physical evidence of crafts, labor and skills	Expression in such as vernacular methods of construction and configurations
Urban	5) Location & Setting	Place & Surrounding Location is complemented by its setting	Present urban role in urban fabric Relationships to the adjacent landscape
Human	6) Spirit & Feeling	Experience of historic character of place Symbolic value	Aesthetic and historic sense of a particular period of time

**Dissecting Authenticity:** The Nara Document sets forth authenticity conditions that acknowledges built heritage as a complex set of six attributes that must be considered.<sup>\*21)</sup> However, since the Nara Document itself does not provide fixed definitions, this study divides them into three levels (architecture, urban and human) with added subcategories (Table 1).

Accordingly, this paper is structured around the two key parts: the first part (Section 3) touches upon socio-economic and political interest in the strategy of urban regeneration in order to illustrate how they shape built heritage and its conservation. The following figure shows how these interests drive the conditions of authenticity (Fig.1).<sup>\*22)</sup>

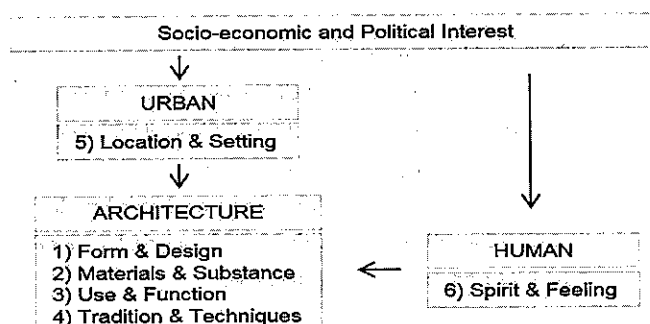


Fig.1 Formation of Authenticity

The second part (Section 4, 5, 6) is concerned with authenticity and is molded out of the delivery of conservation by identifying the trade-offs between the conservation of Tokyo Station and urban regeneration requirements (Table 2).<sup>\*23)</sup>

Table2 Tradeoffs between Conservation and Regeneration<sup>\*24)</sup>

ATTRIBUTES	POSITIVE (+)	NEGATIVE (-)
1) Form & Design	Original design elements retained Key design features conveyed the original appearance Monumental size preserved	Postwar reconstruction elements removed Designation status given to the state of post-war reconstruction
2) Materials & Substance	Original materials preserved Ornamentation accurately restored	Materials are reproduced Ornamentation reproduced
3) Use & Function	Historic use as train station retained Key structural system retained	Conditional permission to the change in use Access and activities are limited
4) Tradition & Techniques	(Re)development of crafts and skills Seismic isolation installed	Traditional techniques recreated Division of protected and non-protected area
5) Location & Setting	Original location intact Open space Urban connection	Setting removed Floor Area Ratio Transfer Development Rights
6) Spirit & Feeling	Glory of the nation state National and Corporate identity Public	Commercial space Historical layers transformed

Adopting the Nara Document as an analytical framework, this paper will attempt to envisage the complex relationship between authenticity, the built heritage conservation and urban regeneration. This integrated concern will help readers see the big picture rather than fragments and will describe how authenticity is (re)produced. When viewed from this standpoint, as asserted by Nishimura (2004), the Nara Document truly can become an integrated and progressive framework for urban conservation.<sup>\*25) 3)</sup>

### 3. SOCIO-ECONOMIC AND POLITICAL INTEREST

In this section, the paper will chronologically trace the heritagization of Tokyo Station and explore how political and economic institutions as well as actors, shape regulation, and conservation of the station within an urban regeneration scheme.

On October 1 2012, the conservation work of Tokyo Station Marunouchi Building<sup>\*26)</sup> was successfully completed. However, long before the work has first begun, the station had been the subject of a number of tug-of-war battles between redevelopment and conservation authorities that date back as far as 1958. Most of the tension between two camps seemed to dissipate when Education Minister Gentaro Nakajima expressed his support for the conservation of Tokyo Station in a 1988 statement before the House of Councilors.<sup>\*27)</sup> That statement which placed an emphasis on the need for restoring the station, laid groundwork for authorizing its restoration as a means to secure its value as part of the nation's cultural heritage. In the same year, the Ministry of Construction proposed a Transfer Development Rights (TDR) program as a means of providing financial support, instead of providing a state subsidy to East Japan Railway Company (JR East), the owner of Tokyo Station, to pay for its conservation.<sup>\*28)</sup>

On October 1, 1999, Tokyo Governor Shintaro Ishihara, officially announced his decision to restore the Tokyo Station Marunouchi Building back to its original design. A few days later, the president of JR East held a press conference to express his support for that restoration policy. This basic agreement between these two key political and economic actors formed a principle foundation for the conservation of Tokyo Station.<sup>\*29) 4)</sup>

In 2000, the national government introduced *Tokurei Yosekiritsu Tekiyo Kuiki Seido*,<sup>\*30)</sup> a new legal system in the city planning law that allowed the transfer of unused floor area ratio (FAR) from an existing building to neighboring buildings. In the following year, the Tokyo Metropolitan Government organized the Research Committee for Regeneration and Improvement of Tokyo Station Area.<sup>\*31)</sup> Its plan revealed the inclination of political and economic institutions towards attaining not only global and regional status, but also cultural, political and economic standing.<sup>\*32)</sup> For the conservation of Tokyo Station, the committee set three main objectives: 1) "creation of urban scenery with dignity and style"; 2) "conservation of the historic building"; and 3) "perpetual conservation and utilization of Tokyo Station Marunouchi Building."<sup>\*33) 1)</sup> In the plan, the committee classifies the station as an artifact and repeatedly asserts its determination to restore Tokyo Station to its 1914 state, giving priority to the Marunouchi-side.<sup>\*34)</sup>

In 2002, the Tokyo Station area was designated as eligible for *Tokurei Yosekiritsu Tekiyo Kuiki Chiku*.<sup>\*35)</sup> Concurrently, JR East internally organized its Expert Committee for the Preservation and Restoration of Tokyo Station Marunouchi

Building (hereafter the "Expert Committee").<sup>\*36)</sup> The Expert Committee, which was tasked with ensuring the conservation treatments were appropriate, set four key strategies for governing the conservation of Tokyo Station<sup>\*37)</sup>: 1) "identifying significant physical elements for conservation", 2) "restoring to the original 1914 state", 3) "defining architectural design for interventions", and 4) "maintaining its authenticity and integrity as an Important Cultural Property".<sup>\*38) 1)</sup> In doing so, the committee adopted three internationally recognized guidelines: 1) the Venice Charter,<sup>\*39)</sup> 2) the UNESCO Operational Guidelines,<sup>\*40)</sup> and 3) the Burra Charter.<sup>\*41)</sup> They carefully structured their conservation policies around these selected codes.<sup>\*42)</sup> While the Expert Committee adopted the concept of the 'four degrees of authenticity' as mentioned in the UNESCO Operational Guidelines, they understood the concept of "setting" for guidelines as "location" in their work. According to the project report (JR East Design Corporation, 2014), the Committee determined that there was no possibility to move Tokyo Station to a new site. Hence, they considered that the concept of "location" was irrelevant and therefore not applicable. This is the reason why, in this case, the "setting" was not taken into consideration.<sup>\*43) 1)</sup> Around the same time, TDR system implementation was finalized for the conservation project, which led JR East to officially recognize Tokyo Station as a cultural heritage.<sup>\*44)</sup>

In May 2003, the Tokyo Station Marunouchi Building was officially listed as an Important Cultural Property – making it a nationally designated and protected tangible heritage. As planned in the restoration scheme for the improvement of the Tokyo Station area, the designation statement stressed the design and history significance of the station emphasizing its original 1914 state.<sup>\*45)</sup> It can be said that the political and economic institutions created the legal framework for a financial incentive prior to legitimizing and institutionalizing the significance of Tokyo Station as an Important Cultural Property. As a result, the process justifies the conservation of the station. Suzuki (2014) asserts that *Tokurei Yosekiritsu Tekiyo Kuiki Seido* was implemented as an urban planning system because state agencies such as the Agency for Cultural Affairs lacked the financial wherewithal to undertake conservation of the Tokyo Station Marunouchi Building.<sup>\*46)</sup> Masahito Shimizu of the JR East Design Corporation further explained that the TDR program and the official designation as an Important Cultural Property have had a mutually beneficial relationship.<sup>\*47)</sup> Finally, the conservation of Tokyo Station set into motion<sup>\*48)</sup> thus becoming the first case of a private sector-led conservation of an Important Cultural Property under the Exceptional Floor Area Ratio District System (hereafter, private sector-led heritage conservation).<sup>\*49)</sup> In other words, JR East assumed responsibility for the conservation of Tokyo Station Marunouchi Building from

the Agency for Cultural Affairs<sup>\*50)</sup> meaning that, for the first time, the state agency lost its authority over the delivery of a conservation effort in a heritage conservation-based urban regeneration. That is, the authority of state agency depends on the fact that whether a conservation project is public sector-led or done by the private sector. In private sector-led heritage conservation, the role of the state agency is limited to providing advice instead of directing and supervising the delivery of conservation effort.<sup>\*51)</sup>

#### 4. URBAN: Location & Setting

Tokyo Station sits in the Marunouchi district, which is one of the central business districts in Tokyo.<sup>\*52)</sup> While its surrounding area has seen drastic changes, the station has not moved from its original site. The geographical location of the Marunouchi district intersects with political and financial systems in a way that creates a complex relationship that must balance the need for authenticity, built heritage and urban regeneration. These pressures further limit the forces promoting heritage conservation.

The development of the district dates back to when Mitsubishi Corp. successfully purchased the area from the Meiji government in 1890. Inspired by the vision of a red brick office district in London, Marunouchi became the first modern business district in Japan.<sup>\*53)</sup> Since the realization of this vision, the district has gone through incessant transformations to keep pace with both internal and external competitors within the dynamics of globalization.

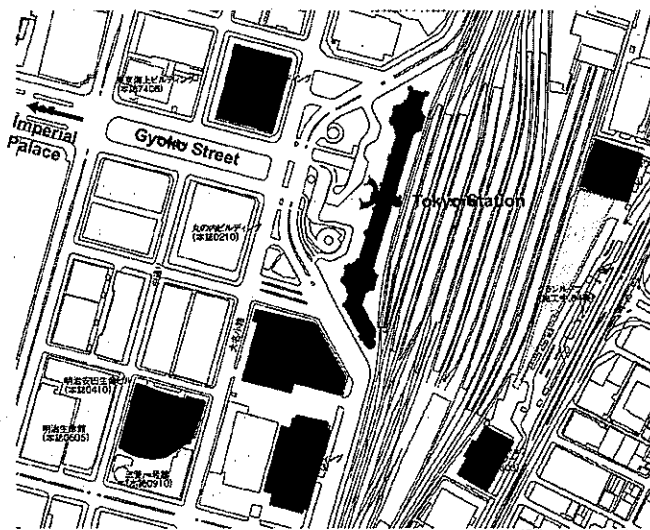


Fig.2 Tokyo Station and FAR Receiving Buildings<sup>\*54)</sup>

The conservation of Tokyo Station played a significant role in these dynamics. While Mitsubishi Corp. was not a key stakeholder directly involved with the conservation of Tokyo Station, it was a parent body of the redevelopment of Tokyo Station area. The regeneration project relied on close cooperation between Mitsubishi and JR East.<sup>\*55)</sup> For example, Mitsubishi

purchased parcels of commercial floor area in the station as investments to fund its own redevelopment projects such as the recreation of Mitsubishi Building No.1 and erecting a tower behind it.<sup>\*56)</sup> According to the Ministry of Land, Infrastructure, Transport and Tourism (MLIT), the designated FAR of Tokyo Station is 900%,<sup>\*57)</sup> of which 700% was distributed in six parcels to neighboring blocks through the TDR program. The remaining 200% of FAR was needed for station conservation work.<sup>\*58)</sup> However, since the MLIT has declined to provide detailed information on buying and selling of floor area, the details of the TDR mechanism in the city planning system remains unclear (Fig.2, Fig.3).

The designation of Tokyo Station area as an Exceptional Floor Area Ratio District in the year 2002 itself could have promoted intensive land use and accelerated the redevelopment. However, the TDR program was inevitably proved to be an additional evoking stimulus to bring more intensive redevelopment to the area. This FAR game resulted in a sea change that filled the district with steel and glass skyscrapers and demolished a long-standing urban style in order to gain additional floor area. Thus, while the original purpose of the TDR program was to offer economic incentives to JR East aimed at facilitating the conservation of Tokyo Station, it opened the door to aiding real estate developments in the Marunouchi district, thus allowing skyscraper curtain walls to be constructed in blocks neighboring the station. It is impossible to deny that the rapidly evolving skyline and the growth of office buildings in the district have impacted the station's relationship with its adjacent landscape.

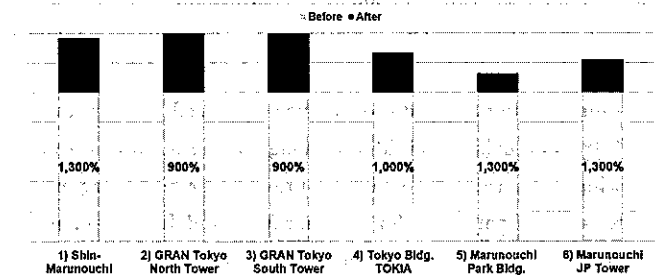


Fig.3 FAR Receiving Buildings and Purchased FAR<sup>\*59)</sup>

The development of a transportation and pedestrian network, along with its accompanying infrastructure have had an impact on the scale of streets and approaches to the station. On the other hand, the open public space on the Marunouchi side of the station, which is currently under redesign scrutiny as part of the station area improvement scheme, will provide the public not only open physical space between the Imperial Palace and the station via the broad area known as Gyoko Street, but it also plays a role in integrating Tokyo Station within the contemporary urban fabric that runs from the Imperial Palace through the Marunouchi, and into the Yaesu District. This will add historical dimensions to the station that will boost its

national and regional importance.

### 5. HUMAN: Spirit & Feeling

The urban regeneration strategy and heritage designation system will frame the station in a national context that combines the socio-economic and political interests. This determines the direction of conservation work. The station speaks on behalf of the modernization of Japanese society. When Kingo Tatsuno was first commissioned to design Tokyo Station, it was the time when Japan was emerging as a modern state on the international stage. His ambition was to create a European-style edifice worthy of the nation's capital, and his design became a vision of westernized Japan.<sup>60) 5)</sup> Hence, the conservation attitude towards the original 1914 design evokes collective memories of Tatsuno's leadership, which was an architectural design heyday for the country. Suzuki (2012) maintains that Tatsuno's ambition to design and construct an impressive central station for Tokyo represents the spirit of the era and that the conservation of the original 1914 design could restore the spirit of Japan's progressive modern history.

Soon after Tatsuno was commissioned to design the station, Japan won the 1905 Russo-Japanese War, which increased both national pride and civic awareness in its society. Basking in the glow of that victory, the national government boosted the station budget seven times higher than the original amount, thus facilitating the construction of majestic three-story Central Station that evokes dignity.<sup>61) 4)</sup> In other words, the original 1914 station design is, in itself, an unofficial war memorial and an emotional symbol of the era. However, restoring to its original 1914 form wiped out other collective expressions such as the defeat of Japan in 1945 and the post-war reconstruction.<sup>62)</sup>

While Tokyo Station Marunouchi Building symbolizes an entrance to Tokyo, its original 1914 designation was Imperial Station, whose design incorporated an entrance at the center of the structure with a gate opening directly to the Imperial Palace for the exclusive use of the Emperor and his family. Even today, the entrance remains closed to public access and epitomizes the continuity of the connection between Tokyo Station and the Emperor.<sup>63) 5)</sup> Thus even though the urban regeneration directs the conservation of Tokyo Station to specific privileged aesthetic and historical points of view by honoring Tokyo as the entrance to the Imperial Capital, because the Tokyo Station Marunouchi Building has become a private sector owned national heritage, restoring it to the original 1914 appearance was not intended solely to foster national cultural identity, but to also embrace the spirit of corporation. In this regard, the intention was to frame Tokyo Station as a social, economic and political symbol. Moreover, the heightened socio-economic and political interest in the station has moved it to a dominant position by enriching its link to the legacy of the red brick Marunouchi district thereby

highlighting its past history by transforming its urban landscape as well as its historical layers.

In addition to these aesthetic and historic characteristics, the urban regeneration scheme modifications to the station are designed to meet contemporary needs and accommodate revenue creation in exchange for the conservation effort – primarily in the form of the creation of a large scale commercial space including underground and aboveground shopping passages. These spaces, dedicated to the sale of popular brands and souvenirs, mark the area where commercial value takes over from the symbolic value of Tokyo Station.

### 6. ARCHITECTURE: Form & Design, Materials & Substance, Use & Function, and Tradition & Techniques

Since the delivery of conservation efforts for Tokyo Station focused heavily on the original material evidence, policies for its conservation can be broken down into the following four categories: preservation, restoration, replacement, and others (in-situ preservation (parts), retention, and document preservation). Each action undertaken followed a specific conservation policy that applied to both the exterior and interior (Table 3).

Table 3 Conservation Policies<sup>64) 4)</sup>

ACTION	PRESERVATION	RESTORATION	REPLACEMENT	OTHERS
	Retaining the original 1914 Design, Materials Techniques	Reproducing an accurate portrayal of the original 1914 Design, Materials Techniques	Accommodating New contemporary needs	Respecting multiple historical layers (Later period additions and changes incl. Postwar reconstruction)

Borrowing European techniques and arguments from the international guidelines, the Expert Committee assessed each conservation treatment based on historic and scientific research.

**Form & Design:** The design of Tokyo Station intersects with modern intentions. The original layout, as envisioned by German Railway Engineer Franz Baltzer in 1898 was in keeping with the Gothic Revival, which is considered the most influential architectural design period in the second half of nineteenth century Britain. Combining these design elements, Tatsuno erected a steel-reinforced brick structure to create an urban monument. The form of the three-story-high, 335-m-long structure epitomized the growing confidence of Japan in its ability to compete with Europe.<sup>65) 1) 5)</sup> Unfortunately, the original 1914 form and design lasted just for 31 years because the air raids of 1945, gutted the station. The post-war reconstruction, which took place immediately after the Second World War, changed the station's form and design. For example, during that reconstruction effort, the shape of domes, both exterior and interior was changed, and the number of stories was reduced from three to two. The table below shows how these lost features identified during the conservation work, and since they were

determined to be necessary to convey its dignity, those original design elements, along with the station's monumental size, were restored in the latest conservation effort (Table 4).

Table 4 Key Features for Form & Design<sup>\*68) 4)</sup>

	EXTERIOR	INTERIOR
PRESERVATION	Dome, Wall	Dome, Ornamental Relief (1/16)
RESTORATION	Dome, Finial, Roof, Wall, Window Fitting	Dome, Ceiling

Ironically, the station's designation status lists it in the post-war reconstruction period that lasted for sixty-seven years. Therefore, under Japan's Law for the Protection of Cultural Properties enacted in 1950, a "change of current status" was required before Tokyo Station could be returned to the dignity of its 1914 unveiling. In the Expert Committee meeting, the experts did not prioritize the value of post-war reconstruction over the original 1914 form and design even though scholars argued that pursuing the original 1914 form and design would remove the historic post-war urban fabric from the district. That said, the conservation actions did show respect to some post-war reconstruction efforts in the form of document preservation. For example, image of reconstructed post-war duralumin ceiling is incorporated in the flooring design under the 1914 original restored dome.

**Materials & Substance:** Almost all of the components that were in good condition were preserved and reused, even though exceptions were made for portions that might interfere with the future use of the station. Additionally, some of the materials that were confirmed to convey the dignity of Tokyo Station, but were in bad condition, are accurately reproduced. According to the project report (Okada and Suzuki, 2013), for example, the preservation ratio of the brick wall was 98.8% for the exterior and 79.5% for the interior.<sup>\*67) 4)</sup> Particularly, it should be noted that a large portion of materials such as brick-shaped tiles and cast stone, which comprised of external wall on the Marunouchi side of the station were preserved, while the materials on track side are restored after removing mortar installed during the postwar reconstruction. That being said, the original exterior brick walls under the north dome facing the railway lines were replaced by reinforced concrete walls for safety reasons. This means that when materials change, their construction techniques change accordingly. In other words, two authenticity attributes – "materials & substance" and "tradition & techniques" – are closely linked to each other.

Meanwhile, the copper roofing was replaced with new sheets due to excessive deterioration. In the case of roofing slate, the committee first attempted to replace the damaged elements with materials obtained from the original sources of supply. However, due to the large quantity of slate tiles that were needed, it was necessary to combine natural slate from different regions of

Japan, and Spain, in order to meet the station's requirements. All of the new materials carefully matched to accurately depict the original 1914 state.

While the Expert Committee concluded that using these original and restored material together aided in expressing the dignity of the station, some scholars argued that a more scientific approach to restoration was preferable, and that retaining existing components did not always guarantee authenticity.<sup>\*68)</sup> Therefore, the issue remains a subject of debate, even today.

**Use & Function:** The station's initial use as the city's central station is preserved, and Tokyo Station retains functions such as the hotel (1915) and gallery (1988) that were added during later periods. The decision was made to continue this mix of functions, but also to modernize them to meet contemporary needs. Meanwhile, within the structure of the station, a portions of the structure that date from the Great Kanto Earthquake of 1923 were also preserved. These are elements that are hidden from everyday viewing, but are part of the station's backbone. In the course of the conservation, for example, parts of the structure that would make up the third floor were found to be in good condition are preserved and reused, while other parts were found to be structurally unsound. In those conditions, instead of being removed, the unsound portions were preserved *in-situ*, and covered by new structural components.

Although a large percentage of the structure and framework was retained, the third floor of the station was the exception because it was destroyed during the war. Accordingly, in the absence of the original, it was neither necessary to preserve the original structure nor restore it to its original state. Instead, it became possible to add a contemporary refinement to the attic, and a new glass roof was installed. Paradoxically, the Agency for Cultural Affairs gave only conditional permission to the change in use for the attic space and stipulated that the structure change must be completely reversible.<sup>\*69)</sup>

Today, while the main program characteristics of the station are public, other programs can be characterized as private. These private programs are only accessible when users pay for functions such as the hotel and gallery, which limits their access and activities to the station.

**Tradition and Techniques:** As a 20<sup>th</sup> Century built heritage, the Tokyo Station Marunouchi Building epitomizes modern construction techniques. Surprisingly, a number of 20<sup>th</sup> century construction-related crafts and skills already dying out. Therefore, one of the primary benefits of the station conservation project was that it encouraged the revival of a number of manufacturing processes (e.g., brick-shaped tiles), and encouraged trained contemporary craftsmen to reproduce skills (e.g., concave joints). The whole process was seen as promoting the (re) development of crafts and skills necessary for the restoration. In this way, contemporary techniques aided in

preserving tradition.\*70)

Furthermore, contemporary techniques were also applied in order to ensure the authenticity of Tokyo Station, as an Important Cultural Property, would be safeguarded, specifically, in terms of seismic isolation. The Expert Committee determined that the system utilized would impose minimal modifications to the entire structure, both exterior and interior.\*71) In fact, the application of the seismic isolation structural changes was possible due to the station's ambivalent designation status, which separates the aboveground from the underground. One of the major reasons the system installation was allowed was the construction of the underground station in 1972, and a judgement was made, based on the absence of the original plans regarding the station's underground that it was outside the Law for the Protection of Cultural Properties. This absence also led to dismantling of the original underground structure such as pine stilts. The seismic isolation led to the removal of the original structural materials from the station. The project report (Okada and Suzuki, 2013) notes that these have been recorded and some of them are saved. Nevertheless, the added techniques will safeguard Tokyo Station from earthquakes, even though some scholars feel that engenders a contradiction between the station and its authenticity.\*72)

## 7. CONCLUSION

This paper spotlights the contemporary formation of authenticity through heritage conservation-based urban regeneration with a case of the Tokyo Station Marunouchi Building by classifying authenticity in three levels. The urban level reveals that socio-economic and political interests in an urban regeneration scheme facilitate the conservation of Tokyo Station in exchange of aiding real estate developments through the TDR program. The human level uncovers that the urban regeneration strategy and the heritage designation system frames the station in a national context. This intention leads Tokyo Station to fulfill the position of a social, economic, and political symbol that directs the conservation of the station to specific privileged historical and regional perspectives. The architectural level unveils that the conservation of Tokyo Station gives priority to architectural issues and requires efforts of preservation and restoration of the original 1914 design and materials. The overall result could be seen as an outcome where socio-economic and political interests were successfully combined to conserve the Tokyo Station Marunouchi Building within an urban regeneration scheme.

### Notes

- \*1) The Nara Document was formally adopted by UNESCO in 1999.
- \*2) In this paper, the term is defined as unique and irreplaceable architecture with historical background that merits preservation for future generation.
- \*3) 'Nara+20: On Heritage Practices, Cultural Values, and the Concept of

Authenticity', 20<sup>th</sup> Anniversary of the Nara Document on Authenticity, meeting held in Nara, Japan, 22-24 October 2014.

- \*4) It refers to using heritage as a promotional tool in the scheme of urban Regeneration. Hereafter, urban regeneration or regeneration.
- \*5) It is a formal property name described in its designation statement.
- \*6) In the history of authenticity discussion, the World Heritage Committee adopted the concept of American *integrity* and renamed *authenticity* between 1976 and 1977. In reference to this historical context, this paper does not distinguish *authenticity* and *integrity*. Please also see Herb S: "Origins and Influence of the Nara Document on Authenticity", APT Bulletin, Vol.39, No.2/3, pp.9-17, 2008
- \*7) Such as Jokilehto Jukka, Harryson Rodney, and Stovel Herb.
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<http://unu.edu/publications/articles/urban-regeneration-and-climate-friendly-development-lessons-from-japan.html>
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- \*22) According to the UNESCO Operational Guidelines, attributes of authenticity are a composite, and hence they are not mutually exclusive. Likewise, a single conservation action can also be related to more than one authenticity attribute.
- \*23) The conservation of the Tokyo Station Marunouchi Building required discussion and examination of massive amounts of information and data in the course of decision-making. As noted in Section 1, the paper undertakes an exhaustive review of publicly disclosed sources prior to conducting an analysis. Therefore, the contents of each section (Section 4, 5, 6) are built upon the following rationale. [Section 4: Urban Level] Urban level issues rely on the documents of the city planning system released by the Ministry of Land, Infrastructure and Transport, and on the reports issued by the City Planning Institute of Japan. The paper particularly examines the issues in relation to the city planning strategies, urban development, and the Exceptional Floor Area Ratio District System. The Ministry of Land, Infrastructure and Transport: <http://tochi.mlit.go.jp>; and the City Planning Institute of Japan: Report of the Research Committee for Regeneration and Improvement of the Tokyo Station Area, CPIJ, Tokyo, 2002. Unpublished Research Report. [Section 5: Human Level] Human level issues consist of the historical and socio-political contexts of Tokyo Station, excerpted from the following literature. Suzuki H., pp.22-31 and pp.108-123, 2012. [Section 6: Architecture Level] The volume of architectural information is especially abundant. Thus, architecture level issues are structured on the technical report, written by some of the key players in the conservation of Tokyo Station, which identifies the major characteristics of the conservation actions. Tahara Y., Shimizu M. and S. Shimizu: “Design Process of the Restoration Work of Tokyo Station Marunouchi Building – Policy for the intervention in conservation and utilization of important cultural property –,” *AIJ J. Technol Des.*, Vol.19, No.43, pp.1209-1214, 2013
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- \*34) The City Planning Institute of Japan, p.II-2 and p.III-2, 2002
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- \*36) The Expert Committee comprised of external experts, including academia and the Agency for Cultural Affairs, and internal project members. It consisted of three subcommittees: History, Design & Material and Structure.
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- \*38) JR East Design Corporation, pp.20-21, 2014
- \*39) The International Charter for the Conservation and Restoration of Monuments and Sites adopted by the International Congress of Architects and Technicians of Historic Monuments (ICOMOS) in 1964 (the Venice Charter). The Charter introduced the term ‘authenticity’ for

the first time without defining it. For the conservation of Tokyo Station, Article 9 and 11 were adopted. Please also see Tahara Y., Shimizu M. and S. Shimizu, p.1214, 2013

- \*40) It is entitled “the United Nations Educational Scientific and Cultural Organization (UNESCO) Operational Guidelines for the Implementation of the World Heritage Convention” as a call for four degrees of authenticity, also known as the test of authenticity, (Design, Material, Workmanship, and Setting). First introduced in 1977. Please also see JR East Design Corporation, p.21, 2014; and Tahara Y., Shimizu M. and S. Shimizu, pp.1209-1214, 2013
- \*41) The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter). Introduced in 1979 and Article 19 was adopted for the conservation of Tokyo Station. Please also see Tahara Y., Shimizu M. and S. Shimizu, p.1214, 2013
- \*42) While the adoption of the Venice Charter, the UNESCO Operational Guidelines, and the Burra Charter into the Tokyo Station conservation policies has been explicated in the literature, the consideration of the Nara Document by the Expert Committee is nowhere mentioned. Having said that, the Nara Document was incorporated into the UNESCO Operational Guidelines in 2005. Until then, the concept of authenticity in heritage conservation was mainly guided by the idea called the ‘four degrees of authenticity’. Therefore, this acceptance of the UNESCO Operational Guidelines, mentioning the ‘four degrees of authenticity’ into the Tokyo Station conservation policies implies that the Committee did not consider the Nara Document at the time of policy creation. Please also see JR East Design Corporation, p.21, 2014; and Tahara Y., Shimizu M. and S. Shimizu, pp.1209-1214, 2013
- \*43) JR East Design Corporation, p.21, 2014. Unlike the heritage conservation guidelines in the US and the UK, “place” (or location, 場所) and “surroundings” (周辺環境) come under the single term – “setting” in Japanese guidelines. On the one hand architecture experts like Suzuki Hiroyuki (Toshi no Kanashimi, p.165, Chuokoron-Shinsha,2003) assumes the former, but on the other hand urban planning experts like Nishimura Yukio (Urban Conservation Planning, p.783, 2004) embraces the latter in the discourse of heritage conservation in Japan. Meanwhile, the term “setting” was translated into “surroundings” (環境) in the 1994 Nara Document related reports.
- \*44) The Association of Citizens Who Love Red-Bricked Tokyo Station, p.7 and pp.26-27, 2014
- \*45) Agency for Cultural Affairs, pp.31-33, 2003
- \*46) The Association of Citizens Who Love Red-Bricked Tokyo Station, p.7, 2014
- \*47) Interview with Mr. Masahito Shimizu, Chief Architect, Marunouchi Project Office, JR East Design Corporation, December 19, 2014. Conducted by the author.
- \*48) Ibid.
- \*49) Interview with Professor Yukio Tahara of Kyoto Institute of Technology, December 14, 2014. Conducted by the author.
- \*50) Ibid.
- \*51) In case of a public sector-led heritage conservation, a government subsidy is provided and state agency directs and supervises the conservation actions from the start to end. Therefore, this requires a long-term process for re-assignment of the officer in charge during its course, and also the change in conservation policies. These are the most concerning factors for private owners of cultural heritage. But, in case of a private sector-led heritage conservation, there is no grant-in-aid provided for conservation actions. The state agency engages with the heritage conservation as a member of the expert committee, which establishes ground rules for conservation actions. The private agency undertakes the actions aiming to achieve the high quality of conservation outcomes without having the state agency’s direct supervision. In this manner, the authority of the state agency changes over the delivery of conservation outcomes in a private sector-led heritage conservation.
- \*52) The main financial and business district of Tokyo has an interaction platform for collaborative decision-making for urban regeneration



projects, involving players other than JR East. This district comprises the Otemachi-Marunouchi-Yurakucho districts where the landowners have established the "Council for Area Development and Management of Otemachi, Marunouchi, and Yurakucho" (the OMY Council) in 1988 to create specific development plans. In 1996, the Tokyo Metropolitan Government, Chiyoda ward, JR East and the OMY Council came together and formed an "Advisory Committee on Otemachi-Marunouchi-Yurakucho Area Development" (the Advisory Committee) to create the Public Private Partnership in order to implement a comprehensive vision on urban regeneration and to promote integrated city planning actions in the district. In 2000, the Advisory Committee released the "Guidelines for the Redevelopment of the Area" (drafted in 2000 and revised in 2005, 2008, 2012 and 2014), which helps to facilitate the integrated urban regeneration projects in tune with the government policies such as district planning. Please also see <http://www.otemachi-marunouchi-yurakucho.jp/> Accessed April 3, 2016.

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- \*56) The first red brick office built in the vision of London but torn down in 1968. Relocated and rebuilt in 2009.
- \*57) The City Plan decided on June 28, 2002.
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- \*59) Ibid. While "before" combines base FAR and FAR bonus, "after" is FAR derived from Tokyo Station.
- \*60) Suzuki H., pp.108-116, 2012
- \*61) Okada T. and Suzuki H., p.8, 2013
- \*62) Socio-economic and political stakeholders as well as the third party organizations such as the Association of Citizens Who Love Red-Bricked Tokyo Station and the City Planning Institute of Japan all advocated for the 1914 original form and design. It has become clear from documentary research that both types of organizations touch upon the air raid in 1945, which destructed the station and that they do not mention the defeat in the war, which has a cause-and-effect relationship with the bombing. This coincidence of opinion is notable, and it could be concluded that conservation to the 1914 original form and design evokes national pride.
- \*63) Suzuki H., p.112, 2012
- \*64) Okada T. and Suzuki H., pp.128-130, 2013
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- \*66) Excerpted from Okada T. and Suzuki H., pp.174-211, 2013
- \*67) Okada T. and Suzuki H., p.175, 2013
- \*68) For example, the UK's Conservation Principles, Policies and Guidance (English Heritage) states that "retaining the authenticity of a place is not always achieved by retaining as much of the existing fabric as is technically possible" (Paragraph 92). Scholars such as Jokilehto Jukka and Plevoets Bie also argue the material-oriented authenticity.
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## 和文要約

### 1. はじめに

本稿は、東京駅丸の内駅舎保全事例を東京都心部における文化遺産保全型都市再生（以下、都市再生と称す）として捉え、今日的文化遺産の保全におけるオーセンティシティ（2章以下で詳述）の構造について考察する。

### 2. オーセンティシティの分解：分析の枠組み

【奈良ドキュメント】オーセンティシティー文化遺産保全における倫理的原則—についての奈良会議の成果は次のように要約できる。

一つは、それまでヨーロッパ中心的議論であったオーセンティシティー概念から異なる文化的文脈および多様性を考慮するというポストモダンのアプローチへのシフトである。二つは、文化遺産保全におけるオーセンティシティーの概念を有形から無形を含むかたちへとその意味を広く捉えたことである。

【都市再生と文化遺産保全】グローバル化に伴い激化する都市間競争環境において文化遺産は都市の固有性を担保する都市再生の装置として機能する。特に建築遺産においては、現代ニーズに対応できる柔軟な変化が要求される。これらの背景に加えて、財政縮小により、行政機関は保存・保全において指導する立場から助言の立場と変わり、民間が保存・保全を主導するケースが著しく増えている。さらには、文化遺産保全型都市再生においては、建築単体に限らず都市スケールをも包括した総合的視点が必要となっている。

【オーセンティシティの分解】奈良ドキュメントが提示するオーセンティシティの条件としての六つの属性を三つのレベル（都市、ヒューマン、建築）に分け、分析枠組みとする。これに従い、本稿は大きく二つの内容で構成される。第一部（3章）は、都市再生における社会経済および政治的要因を見極めることで、都市再生により文化遺産化する建築遺産とそれに伴う保全仕組みを整理する。第二部（4、5、6章）は、東京駅保全と都市再生の間で取引される要素を読み取り、オーセンティシティの構造を明らかにする。

### 3. 社会経済および政治的要因

1988年の中島文部大臣による東京駅1914年竣工当時の姿への復元支持声明は、復元の文化遺産の価値を担保する保全手法としての位置づけにつながった。その後、丸の内側の保存および復元に重点をおいた東京駅全体の保全へ向けて、経済的および政治的ステークホルダー達により都市計画制度の整備が行われた。その結果として、都市再生における東京駅丸の内駅舎の社会的および政治的役割が定められ、容積率移転システムの導入に至った。これにより、東京駅丸の内駅舎を残すことの経済的意義も認められ、経済性が担保されることにより、所有者であるJR東日本の同意を得て、東京駅丸の内駅舎は重要文化財の指定を受けることとなった。

### 4. 都市：立地と周辺環境

東京都心部である丸の内地区は、その地理的条件により政治および経済システムの影響力が強い場所として、オーセンティシティ・建築遺産・都市再生の関係が複雑に絡む。この背景が「都市レベル」（2章参照）を保全への「制限」要素として作用させる。容積率を移転および売買することで東京駅丸の内駅舎は保全へと踏み込むことができた、その一方で周辺環境における不動産開発は加速化される結果となった。これにより、東京駅丸の内駅舎は「場所」を継承することはできたが、ビルの高層化促進およびインフラ整備により「周

辺環境」との関係性を断ち切られることになった。しかし、東京駅丸の内駅舎の丸の内側広場再整備により皇居一丸の内一八重洲をつなぐ都市軸が強化され、国家および地域的重要性が増すことが指摘できる。

### 5. ヒューマン：精神と感性

都市再生戦略と重要文化財指定によって、東京駅丸の内駅舎は社会経済および政治的要因を満たす国家的文脈の中に位置づけられる。この背景により、「ヒューマンレベル」（2章参照）は保全の「方向性」を決定づける。東京駅の1914年竣工当時への復元は、辰野金吾が表現した近代国家としての日本、国の誇り、天皇を象徴するモニュメントの精神と感性を喚起する。さらには、JR東日本の中央駅として新たなコーポレートアイデンティティをも包括する。これにより、東京駅は社会的・経済的・政治的シンボルとしての機能を満たしながら、都市再生を行うことにより優位に立つことで、丸の内地区における赤レンガの歴史的価値を高める装置と化す。その一方で、東京駅丸の内駅舎の地上および地下にて展開する大規模な商業施設は経済性のニーズが東京駅のもつシンボリック価値を抑制している。

### 6. 建築：形態と意匠・材料と材質・用途と機能・伝統と技術

「建築レベル」（2章参照）における基本方針はオリジナルを忠実に保存・再現することである。「形態と意匠」については、1914年のモニュメントとしての威厳を忠実に表現する要素が専門委員会によって把握され、保存・再現された。そのプロセスの中で敗戦と復興の歴史は姿を消した。「材料と材質」は、1914年竣工当時の姿に復元のためオリジナルのものを最大限に保存もしくは忠実に再現した。しかし、オリジナルの保存、忠実な再現およびオーセンティシティの関係性においては議論の余地が残る。「用途と機能」は、中央駅としての用途およびホテル、ギャラリー機能が維持された。また、機能のひとつとして駅舎の躯体も保存された。しかし、戦災で焼けてしまいオリジナルが残らない3階の活用においては、現在は一部オリジナルとは異なる形態で使用しているが、竣工時の姿に戻せることを条件にしている。「伝統と技術」は、消滅した20世紀の伝統技術を今日の技術と技術者によって再現したことが特徴である。また、免震構造という現代の最新技術は重要文化財としてのオーセンティシティを保ちながら東京駅を保存・復元するにあたり、重要な役割をはたした。一方、免震工事を可能とさせた重要文化財指定の条件は、指定範囲を地上に限定させたことである。これは、文化遺産保全のオーセンティシティにおいて議論の余地を残す。

### 7. まとめ

本稿では、文化遺産保全型都市再生として東京駅丸の内駅舎保全事例を取り上げ、三つのオーセンティシティという分析枠組みを用いて、オーセンティシティの構造について考察した。東京駅丸の内駅舎は社会経済的および政治的影響力が強い都心部における文化遺産保全型都市再生の戦略の中で、社会経済および政治的要因の利害が一致した結果として実践された保全事例として評価できる。

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