

文
化

Culture



進化と継承

京都が誇る伝統工芸。それは千年を超えて生活の中で使用され、磨かれてきた形です。

伝統や文化がどのように継承され、どのような進化を遂げようとしているのか。

作品の数々をその作り手たちの視点とともにご堪能ください。

Evolution and Inheritance

Kyoto takes great pride in its traditional crafts, encompassing forms that have been used and refined in daily life for over a thousand years. How are these traditions and aspects of cultural being passed down through the generations, and how are they evolving? Immerse yourself in a collection of numerous works, and gain a glimpse into the perspectives of their creators.

1 金網つじ
kanaamituji

2 南條工房
NANJO KOBO

3 朝日焼窯元
Asahiyaki Pottery Kiln

4 株式会社 中川木工芸
Nakagawa Mokkougei Co., Ltd.

Experiencing Craftwork Through All Five Senses

Craftwork is made to be appreciated using all five senses. Immerse yourself fully in four completely different traditional crafts: Nakagawa Mokkauei, Kanaamitsuji, Nanjo Kobo, and Asahiyaki.

Kanaamitsuji generates shadows from light, while Nanjo Kobo creates tones. Nakagawa Mokkauei and Asahiyaki blend traditional craftsmanship with hidden technology to boil water.

Enjoy experiencing the varied textures of the different materials, reminiscent of the sounds of insects and the aroma of tea.

Nakagawa Mokkauei, Kanaamitsuji, Nanjo Kobo, Asahiyaki

1-1

Kyo-Kanaami, Shaped for Your Lifestyle

Kyo-Kanaami (Kyoto-style wire mesh craftwork) dates back to the Heian period, roughly 1,000 years ago

Wire mesh tools and utensils were already in use in the Heian period.

Wire mesh was used in the construction of shrines and temples, as well as to produce incense burners and intricate cages for collecting insects to enjoy their chirping.

The refined appearances of these cages are also described in The Pillow Book and The Tale of Genji, famous novels from ancient Japan.

Designed for Everyday Use

Each and every one of Kanaamitsuji's tools and utensils is meticulously hand-crafted.

Since they are for use in daily life, they are crafted to be durable enough for many long years of cherished use.

That is Kanaamitsuji's approach to craftsmanship.



Kanaamitsuji

61-4 Shichiku Shimomidori-cho, Kita Ward, Kyoto-City

1-2

Dignified Tools and Utensils by Kanaamitsuji

The Dignity of the Supporting Role

Kanaamitsuji intends for all of its tools and utensils to play supporting roles.

In order to properly showcase the leading role—the user's daily life—and ensure enjoyable use, even supporting roles must be instilled with dignity.

In pursuit of the dignity of the supporting role, Kanaamitsuji is devoted to crafting products that bring comfort to everyday life.

Crafting that is Both Traditional and Innovative

Crafting Kyo-Kanaami requires weaving skills along with a diverse range of other artisan techniques covering every aspect down to the finest details.

Kanaamitsuji blends tradition with innovation in its pursuit of new advancements in traditional hand-crafts that transcend the ages.



Kanaamitsuji

61-4 Shichiku Shimomidori-cho, Kita Ward, Kyoto-City

2

The Resonance of Orin: 200 Years of Craftsmanship for Prayer

Craft Techniques Passed Down Through Temples and Shrines

Temples and shrines have required advanced craftsmanship for architecture, as well as for the decoration of Buddhist statues and scriptures. As a result, various artisan skills—such as those of temple carpenters, Buddhist sculptors, maki-e artists, and metalworkers—developed and have been passed down through generations.

Instruments for Prayer

The orin is a bowl-shaped Buddhist instrument that is struck to produce sound in front of the Buddha. Instruments used in temples to create sound are collectively called bon-ongu (梵音具), and those used in temples are sometimes tuned to the Japanese musical scale. The clear tone of the orin is believed to purify the space and dispel distractions.

Crafting the Perfect Sound

With a history of over 200 years, Nanjo Workshop continues to create with the wisdom and traditional techniques passed down through generations, all in pursuit of producing the finest sound. To bring the sound of orin closer to people and provide a moment for reflection and connection with others, the workshop launched the brand “LinNe”, sharing its vision both in Japan and around the world.



NANJO KOBŌ
Makishimacho Senzoku42-2, Uji-City

3

400 Years in Harmony with the Culture of Tea Tradition and Innovation at Asahiyaki

Asahiyaki: A Kiln that Has Grown Alongside the Culture of Tea

Founded in Uji, Kyoto—the heart of Japan’s tea culture—the Asahiyaki kiln has been handed down through 16 generations of potters over the course of more than 400 years.

Kirei Sabi (Refined Beauty that Embodies Both Elegance and Serenity)

The aesthetic of kirei sabi embodies a sense of beauty that harmoniously blends the concepts of both splendor and elegance, and incorporates this into the notion of wabi sabi—the aesthetic sense of transience and imperfection that lies at the heart of the Japanese tea ceremony. The works on display feature pale blue Geppaku glaze, which is particularly eye-catching, and could be considered contemporary examples of the kirei sabi aesthetic.

Challenges and Legacies

Throughout the ages, people have always placed importance on staying contemporary, continuously seeking ways to incorporate new technologies. The exhibition features works for boiling water using IH technology, alongside a tea bowl by the 14th head of the kiln used at the Osaka World Expo in 1970 and a tea bowl by the 16th head with an AI-assisted design.



Asahiyaki Pottery Kiln
67 Uji Mataburi, Uji-City

4

The Continued Evolution of Wooden Tubs

Ensuring that Wooden Tubs Remain for the Next 100 Years and Beyond

While wooden tubs were once an integral part of daily life in Japan, today they have largely been replaced by industrial products.

Wooden tubs came into use in Japan more than 700 years ago, and to preserve this legacy, craftsmen have taken up the challenge of producing new tubs designed to ensure that they remain a part of people's lives for the next 100 years and beyond.

Exhibition of a Diverse Range of New Wooden Tubs

Collaborations with various other fields such as design, art, and technology have given rise to the next generation of wooden tubs—featuring new forms, materials, and functions.

Various new designs are emerging, including leaf-shaped tubs and others with wave-like surfaces.

The exhibition includes wooden tubs made from lignitized Japanese cedar—formed when the wood remains buried underground for over 2,000 years, turning a distinctive grayish-brown—as well as tubs designed to boil water using induction heating (IH) technology.



Nakagawa Mokkougei Co., Ltd.
419 Hachiyado, Otsu-City

A Spatial Design Covered in Kyo-Kawara “Kimono Tiles” & Featuring Non-Verbal Expression through Images and Music

This experience enables visitors to deeply engage with Kyoto’s future and past through a minimalist and serene environment unified by original Kyo-Kawara “Kimono Tiles.”

Non-verbal images and audio are also integrated in harmony with the environment, expressing its multifaceted appeal.



Video introduction



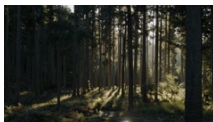
Great Cedar Tree at Hachimangu Shrine

Location: Nakagawa hachimangu
(Kita-ku, Kyoto-City)



Newly-built Kenninjigaki Bamboo Fence

Location: MIKICHIKUZAITEN (Minami-ku, Kyoto-City)
Cooperator: MIKICHIKUZAITEN



Mountain where Kitayama Cedar Trees Grow

Location: Location: Kitayama Forestry Area
(Kita-ku, Kyoto-City)



Hands of a Paper Maker

Location: Kurotani-Washi Center (Ayabe-City)
Cooperator: Kurotani Washi Cooperative Association



Building a Kenninjigaki Bamboo Fence

Location: MIKICHIKUZAITEN
(Minami-ku, Kyoto-City)
Cooperator: MIKICHIKUZAITEN



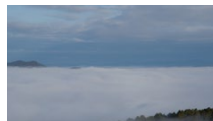
Edge of Freshly-made Japanese Paper

Location: Kurotani-Washi Center (Ayabe-City)
Cooperator: Kurotani Washi Cooperative Association



Polishing White Bamboo

Location: MIKICHIKUZAITEN
(Minami-ku, Kyoto-City)
Cooperator: MIKICHIKUZAITEN



Sea of Clouds

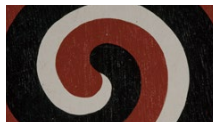
Location: Kameoka Fog Terrace (Kameoka-City)

Video introduction



Tango Chirimen Fabric

Location: Studio (Kyotango-City)
(Yosano-cho Yosa-gun)
Cooperator: Tango Textile Industrial Association



Shield Used in the Osumi Hayato Dance

Location: Studio (Kyotanabe-City)
Cooperator: Osumihayatomai Preservation Society



Jacquard Patterned Paper

Location: Kawashima Selkon Textiles Co., Ltd.
(Sakyo-ku, Kyoto-City)
Cooperator: Kawashima Selkon Textiles Co., Ltd.



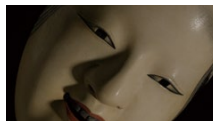
Pine-raising Ceremony in Oshio

Location: Keihokuoshio-cho, Ukyo-ku (Ukyo-ku, Kyoto-City)
Cooperator: Oshioagematsu Preservation Society



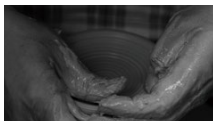
Kyoyaki (Kyoto ceramic ware)

Location: Studio (Higashiyama-ku, Kyoto-City)



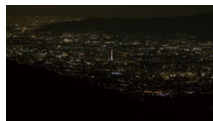
Noh Mask (Ko-omote: delicate young woman)

Location: Studio
Cooperator: Noh Mask Artisan Keiko Udaka



Clay Being Shaped on a Spinning Potter's Wheel

Location: ZUIKOUGAMA
(Higashiyama-ku, Kyoto-City)
Cooperator: ZUIKOUGAMA Higashiyama Studio



Night View of Kyoto and Osaka from the Foot of Mt. Hiei

Location: Tosendai Observation Deck (Sakyo-ku, Kyoto-City)

Video introduction



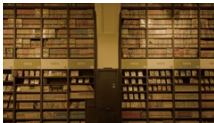
Rakuchurakugaizu Byobu The area in and around the Kyoto city (Funaki-version)

Cooperator: Tokyo National Museum
Image: TNM Image Archives



Sodeshi Rice Terraces

Location: Tangocho, Kyotango-City (Kyotango-City)



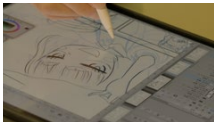
Book Shelves at the Kyoto International Manga Museum Wall of Manga

Location: Kyoto International Manga Museum
(Nakagyo-ku, Kyoto-City)
Cooperator: Kyoto International Manga Museum



Fragrance Rising from an Incense Burner

Location: Studio



Manga Drawing Scene

Location: Kyoto International Manga Museum
(Nakagyo-ku, Kyoto-City)
Cooperator: Kyoto International Manga Museum



Panel Board

Location: Kongo Noh Theatre
(Kamigyo-ku, Kyoto-City)
Cooperator: Kongo Noh Theatre

The Concept of Jun'on Haikai

Jun'on Haikai is a collection of the sounds of present-day Kyoto Prefecture, in combination with sounds documented in historical records and other sources, that has been enhanced with other compositions to create a unique soundscape.

In 1996, the Ministry of the Environment (known as the Environment Agency at the time) designated the “100 Soundscapes of Japan”—a collection of sounds recognized for their particular significance in maintaining Japan’s unique acoustic environment. The Ministry accepted submissions of a broad range of environments (soundscapes) featuring sounds that communities across the country cherish as local symbols and wish to preserve for future generations. Nearly 30 years have passed since then, and it is time to revisit the sounds of Kyoto Prefecture. Today, we are witnessing the acceleration of global warming and the seasons are gradually blending together. Under these circumstances, mountains, forests, and other elements of nature are becoming more important and precious than ever. Kyoto Prefecture is blessed with a rich natural environment, where beautiful sounds can still be found. Field recordings have been made to preserve them, with the hope that no more of the environment will be lost. This collection also contains newly recorded sounds beyond those already recognized in the previously mentioned “100 Soundscapes of Japan.”

Works of literature also contain many descriptions of sounds. Before the invention of recording technology, people had been preserving sounds through verbal descriptions since ancient times. Preserving sounds through language in this way is also a form of field recording.

Field Recording List

Part-1 Rurikei stream (Nantan City) Wharf (Ine Town) Maizuru Port (Maizuru City) Miyazu Bay (Miyazu City) Iwashimizu Hachimangu Shrine (Yawata City)

Part-2 Kyoto Imperial Palace gravel (Kyoto City) Kiyomizu Temple (Kyoto City) Deer (Kyoto City) Mount Oe (Fukuchiyama City) Chirimen Kaido Tenmangu Shrine (Yosano Town)

Part-3 Kotohiki Beach (Kyotango City) Kototaki Falls (Kyotamba Town) Uji River (Uji City) Shinpukuji Temple water harp (Kameoka City) Myoshinji Temple (Taizo-in) water harp (Kyoto City)

Part-4 Ayabe-Ohashi Bridge, Yura River (Ayabe City) Minoyama Bamboo Grove (Yawata City) Koshoji Temple (Uji City) Kosei Water Park (Kameoka City) Shisendo Temple Deer Dance (Kyoto City) Gokonomiya Shrine (Kyoto City) Thunderstorm (Kyoto City)

Written Description Field Recordings List

Ohara, The Tale of the Heike: The sounds of bells, deer, and insects

Nonomiya, The Tale of Genji: The sounds of insects, wind through the pine trees, and court music instruments

Uji, Man' yoshu, two poems (1699 and 1700) composed on the Uji River: the sounds of geese and the river

Hojoji Temple, Eiga Monogatari, Vol. 17, Omugaku: Court music performances

Tango, Tango no Kuni Fudoki: Voices lamenting lost works and singing

Fukuchiyama, Oeyama Ekotoba: The sounds of thunder and ritual music

Iwashimizu Hachimangu Shrine, Noh Playwright Zeami, Yumiyawata &

Hojogawa: Mysterious music and the sounds of nighttime ritual music

Hoshoji Temple, Ben no Naishi Nikki: The sounds of sarugaku theater performances in the back of the temple and bells

Junichiro Tanizaki, Senkantei, Yume no Ukihashi: The sounds of bamboo tubes filling with water and clacking against stone

Kotohiki Beach, Kiuchi Sekitei, Unkonshi: The sounds of the sandy beach

Kagero Nikki: The sounds of carts

Rakuyo Dengakuki: The sounds of a grand ritual music performance held in the Eicho era

Composition & Arrangement: Marihiko Hara

Guitar: PolarM

Field Recording Assistance: Masumi Muranaka

Research Assistance: Rurihiko Hara

Sound Design: Raku Nakahara (KARABINERinc.)

/ Ohshiro Sound Office Inc.

Production: MHStudioInc. / TSUYURI

空間デザイン協力	Space design cooperation
Sandwich	Sandwich
京瓦タイル「キモノタイル」製作協力	Kyoto tile "Kimono tile" production cooperation
株式会社京瓦 浅田製瓦工場	ASADA KAWARA FACTORY
テーマ映像制作	Theme video production
株式会社 青空	AOZORA,LTD
テーマ音楽制作	Theme music production
原 摩利彦	Marihiko Hara

大阪・関西万博きょうと推進委員会