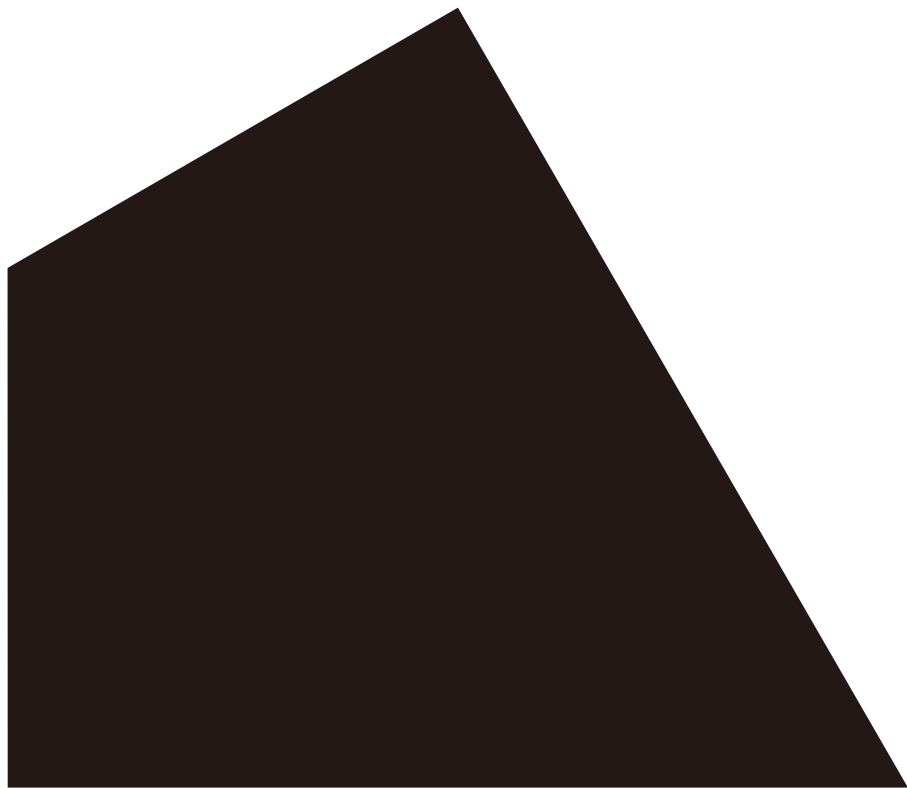


産業

Industry



持続可能なものづくり

ハレの日や日常の用品、遊びの道具として生活に根づく京都の工芸品。

地域の環境や気候風土が育む素材と、いにしへの技を受け継ぎ

発展を続ける伝統産業の“今”をお伝えします。

Sustainable Manufacturing

Kyoto's traditional crafts are deeply rooted in daily life, have both ceremonial and practical purposes, and also serve as sources of play and enjoyment. Explore the enduring legacy of these traditional industries which continue to evolve, blending ancient techniques with materials produced by the unique local environment and climate.

1 鎧廼舎

YOROINOYA

株式会社佐藤喜代松商店

SATO KIYOMATSU SHOTEN CO., LTD.

有限会社椽

Tsurubami Inc.

京都市産業技術研究所

Kyoto Municipal Institute of Industrial Technology and Culture

合同会社COCOO

COCOO LLC

渡辺祐

YU WATANABE

1 MYCL JAPAN

MYCL Japan Co., Ltd.

川徳商事株式会社

KAWATOKU Shoji co.,ltd.

2 福知山市丹波漆プロジェクト

Fukuchiyama City Tamba Lacquer Project

3 綾部市黒谷和紙協同組合

Ayabe City Kurotani Washi Cooperative Association

綾部市観光協会

Ayabe City Tourism Association

1 - 1

Early and Medieval Periods

Armor Passed Down from the Heian Era: “Akebono” Suits of Heavy Armor and “Yoake” Suits of Children’s Armor Crafted by Master Armorer Myochin Ako

“Akebono” Suits of Heavy Armor, Embodying Heian Culture

During the period of cloistered rule, warriors rode boldly into battle. Armor served not only as battlefield protection but also as competing displays of beauty. Myochin Ako carries on this legacy of aesthetic sensibility and refinement as she continues to craft armor in the present day.

Prayer-filled “Yoake” Suits of Children’s Armor

The Japanese cultural perspective of finding beauty in the shifting seasons and the growth of children lies at the heart of the enduring traditions of celebration and prayer. “Yoake” suits of children’s armor are imbued with prayers for successive generations as they take flight into the future.

The Essence of Beauty Born from Traditional Techniques and Materials

Featuring natural materials such as silk thread, plant-based dyes, leather, metal, and lacquer that are brought to life by skilled artisans including sheet metal workers, metalsmiths, dyers, braiders, leatherworkers, lacquer artisans, and shrine carpenters. The suits of armor born from this convergence embody the beauty of harmony in every detail.



YOROINOYA

Danjyocho Kuromondori ichijyo agaru Kamigyo-ku Kyoto-City

1-2

Modern Period

Tote Bags Woven from Lacquered Threads

Lacquered Threads

Artisans apply an extremely thin layer of lacquer to sheets of traditional Japanese paper made from the mitsumata (*Edgeworthia chrysantha*) shrub, which they then cut into strips and spin into thread. This technique for transforming rigid lacquer into thread for weaving is a specialty of Kyoto's Nishijin area.

Lacquered Threads for Luxury Textiles

The Nishijin-ori tradition makes use of lacquered threads for high-end items. Gold and silver threads, made by pressing gold or silver foil onto the thread surface, are used for special pieces such as brocades and embroidered works.

The Limitless Potential of Lacquer

Transforming lacquer into threads significantly broadens its range of applications. Countless lesser-known uses for lacquer remain to be discovered.



SATO KIYOMATSU SHOTEN CO., LTD.

Tsurubami Inc.

105, Hiranogu-nishimachi, kita-ku, Kyoto-City

1-3

Contemporary Period

KOMLA, Lacquered Paper Cups

Cups Crafted from Paper and Lacquer

Made entirely from the natural materials of paper and lacquer. Crafted using a technique called lacquer firing, which hardens the lacquer. Extremely lightweight and shatter-resistant, even when dropped. Durable enough to be scrubbed using household detergent and a sponge, making it suitable for long-term use.



SATO KIYOMATSU SHOTEN CO., LTD.

Kyoto Municipal Institute of Industrial Technology and Culture

COCOO LLC

105, Hiranogu-nishimachi, kita-ku, Kyoto-City

1-4

New Early Period

Lacquered Mycelium Vases

Vases Showcasing the Natural Textures of Lacquer and Mycelium

Mycelium is the sponge-like tissue that forms the body of mushrooms. When coated using traditional lacquer techniques, it takes on a natural texture resembling soil, stone, or wood. Its charm lies in the way vases made from it make flowers and plants appear to be growing naturally out of soil or crevices in stone.



SATO KIYOMATSU SHOTEN CO., LTD.

YU WATANABE

MYCL Japan Co., Ltd.

105, Hiranogu-nishimachi, kita-ku, Kyoto-City

1-5

New Early Period

Next-Generation Socks: Knittabi Urushi

Harnessing the Antibacterial Power of Lacquer

These tabi-style socks are dyed using a botanical dyeing method that makes use of dye extracted from boiled lacquer tree chips. They harness the natural antibacterial properties of lacquer to offer next-generation levels of comfort and hygiene.

Cool in Summer, Warm in Winter

These socks are knitted with silk on the inside and cotton on the outside. Silk, renowned for its ability to stay cool in summer and warm in winter, ensures the socks' comfort.

Gentle on Both Skin and the Earth

Woven primarily from natural fibers and colored using plant-based dyes, these socks gentle on both your skin and the Earth.



KAWATOKU Shoji co.,Ltd.

124 Kanzecho, Kamigyo-ku, Kyoto-City

1-6

New Early Period

Vases and Tumblers Featuring Lacquer and a Thermos Bottle-style Structure

Urushi Maho-bin Eternal Vases – Lacquered Thermos Bottle-style Vases

The antibacterial properties of lacquer help suppress bacterial growth, allowing flower arrangements to stay fresh longer. Experience new lacquer textures made possible by the uniquely colored lacquers of artisans in Kyoto's Nishijin area. The thermos bottle-style structure helps keep contents cool, even in summer.

Lacquered Thermos Bottle-style Tumblers – Something for Everybody

These tumblers make use of colored lacquers developed by artisans in Kyoto's Nishijin area, enabling everyone—from beginners to seasoned artisans—to enjoy the art of lacquering in any hue or pattern. The natural lacquer offers a uniquely pleasant drinking experience. The thermos bottle-style structure keeps warm beverages warm and cold foods cool—preserving them at their most enjoyable temperature.



SATO KIYOMATSU SHOTEN CO., LTD.

COC00 LLC

105, Hiranogu-nishimachi, kita-ku, Kyoto-City

2

High-Quality, Translucent Tamba Lacquer

Japanese Lacquer, Supporting Traditional Crafts

Lacquer harvesting—the process of extracting sap from lacquer trees—is essential in creating lacquerware and restoring various cultural assets. Each tree yields only about 200 grams of lacquer per year, making it an exceptionally precious resource. Japanese lacquer is highly valued for its rarity, and there is an urgent need to train the next generation of skilled artisans.

An Ideal Material for Restoring Ceramics

Due to its strong adhesive properties, durability, and resistance to moisture, lacquer has long been used to restore ceramics. In Japan, this has given rise to the art of kintsugi—a technique in which broken or chipped vessels are repaired with lacquer and finished with gold powder, transforming damage into a form of beauty.

Lacquer Dyeing, Another Important Use

Lacquer dyeing is a technique in which textiles or washi paper is dyed using pigment extracted from lacquer trees. This technique imparts excellent antibacterial properties and is becoming more commonly used in clothing and interior decorations.



Fukuchiyama City Tamba Lacquer Project
2199 Hirano, Yakuno-cho, Fukuchiyama-City

3-1

Preserving the Art of Handmade Paper Kurotani Washi, an Intangible Cultural Property of Kyoto Prefecture

Durable, Long-Lasting Washi (Japanese Paper)

Kurotani Washi is crafted primarily from high-quality kozo (Broussonetia × kazinoki; a deciduous tree endemic to Japan) and is renowned for its exceptional strength and longevity. Each sheet is carefully hand-crafted by skilled artisans, with thicknesses and textures tailored to meet a variety of uses.

For Traditional Daily Necessities

Due to its exceptional durability, Kurotani Washi has long been used in traditional Japanese daily items such as lanterns, umbrellas, paper screens, and kimono wrapping paper. Even today, artisans continue to produce a wide range of washi and related products, in line with modern lifestyles and the changing times.

Trusted in the Restoration of Cultural Treasures

Renowned for its longevity, Kurotani Washi is also highly valued for use in the restoration of cultural assets—such as the sliding doors of Nijo Castle and historic calligraphy and manuscripts from both Japan and abroad. Even as papermaking becomes increasingly mechanized nationwide, artisans continue to preserve and pass on the rare tradition of handcrafted washi.



Ayabe City

Kurotani Washi Cooperative Association

3, Higashidani, Kurotani-cho, Ayabe-City

3-2

From Paper to Fabric Kurotani Sofu, a New Venture in Added Value

Woven with Washi and Silk Threads

Kurotani Sofu is a unique textile woven using traditional Tango Chirimen techniques, with silk threads as the warp and washi threads (crafted from Kurotani Washi paper) as the weft. Craftsmen continue to preserve traditions while pursuing innovations that create added value.

Washi in Everyday Life

Paper cloth is lightweight and breathable, offering the distinctive texture of washi along with the suppleness of woven fabric. You can enjoy the beauty and comfort of washi into your daily life, including in traditional Japanese attire, Western fashion, interior decorations, or accessories.

Come and Experience Where it All Begins

The tradition of Kurotani Washi has been carefully preserved down through generations amid the lush natural surroundings and clear streams of Ayabe City in Kyoto Prefecture. In addition to trying your hand at papermaking*, you can also enjoy the beauty of 1,200 roses at the Ayabe Rose Garden, in full bloom in May and June. Please be sure to visit. *Advance reservation required



Ayabe City Tourism Association
11-4 Higashiishigatsubo, Ekimae-dori, Ayabe-City

Space introduction

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



Mulberry Fields

Location: Kyotango-City (Kyotango-City)
Cooperator: Santoku



Silk Glass

Location: Studio
Cooperator: ITOKO Co.,Ltd.



Silk Cocoons

Location: Studio
Cooperator: Tango Textile Industrial Association



Kyoto Black Montsuki (Crest) Dyeing

Location: Kyoto Montsuki Inc. (Nakagyou-ku, Kyoto-City)
Cooperator: Kyoto Montsuki Inc.



Machine-woven Textiles

Location: Kojima Orimono Co., Ltd.
(Kizugawa-City)
Cooperator: Kojima Orimono Co., Ltd.



Dripping Lacquer

Location: Studio



Wisteria Thread

Location: The Fuji-ori Folk and Community Center
(Miyazu-City)
Cooperator: The Association for Preservation
of Tango Fuji-ori



Lacquer-tapping

Location: Yakuno-cho, Fukuchiyama-City (Fukuchiyama-City)
Cooperator: Tanba Urushi

Video introduction



African-print Fabric

Location: Studio
Cooperator: AFRIKA DOGS Inc.



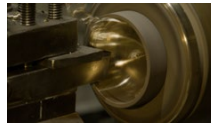
Kyogawara (Kyoto Roof Tiles)

Location: Kyogawara Co., Ltd.
Asada Kawara Factory
(Fushimi-ku, Kyoto-City)
Cooperator: Kyogawara Co., Ltd.
Asada Kawara Factory



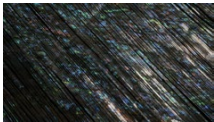
AFRIKA DOGS Inc.

Location: AFRIKA DOGS
(Shimogyo-ku, Kyoto-City)
Cooperator: AFRIKA DOGS Inc.



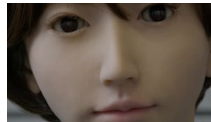
Sahari Orin (Japanese Singing Bowl)

Location: Nanjo Kobo Ltd. (Uji-City)
Cooperator: Nanjo Kobo Ltd.



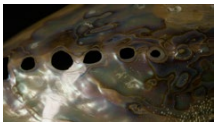
Mother-of-pearl Woven Thread

Location: Studio
Cooperator: Tamiya Raden Ltd.



Erica

Location: Advanced Telecommunications Research Institute International
Deep Interaction Laboratory Group
Hiroshi Ishiguro Laboratories (Seika-cho)
Cooperator: Advanced Telecommunications Research Institute International
Deep Interaction Laboratory Group
(JST ERATO ISHIGURO Symbiotic Human-Robot Interaction Project)
(JST Moonshot R&D Goal 1 Avatar Symbiotic Society Project)



Sparkling Seashell

Location: Studio
Cooperator: Tamiya Raden Ltd.



Harmony between Humans and Machines

Location: OMRON COMMUNICATION PLAZA
(Shimogyo-ku, Kyoto-City)
Cooperator: OMRON Corporation

Video introduction



Sensing Technology

Location: OMRON COMMUNICATION PLAZA
(Shimogyo-ku, Kyoto-City)
Cooperator: OMRON Corporation



Microbial Culture System Converting GHGs into Resources

Location: Symbiobe Inc.
(NishiKyo-ku, Kyoto-City)
Cooperator: Symbiobe Inc.

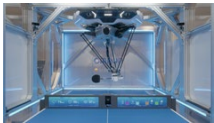


Table Tennis Robot “FORPHEUS”

Location: OMRON COMMUNICATION PLAZA
(Shimogyo-ku, Kyoto-City)
Cooperator: OMRON Corporation



X-ray Generator

Location: Shimadzu Foundation Memorial Museum
(Nakagyo-ku, Kyoto-City)
Cooperator: Shimadzu Corporation



Chest X-ray Taken with the DIANA X-ray System

Location: Shimadzu Foundation Memorial Museum
(Nakagyo-ku, Kyoto-City)
Cooperator: Shimadzu Corporation

The Concept of Jun'on Haikei

Jun'on Haikei 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