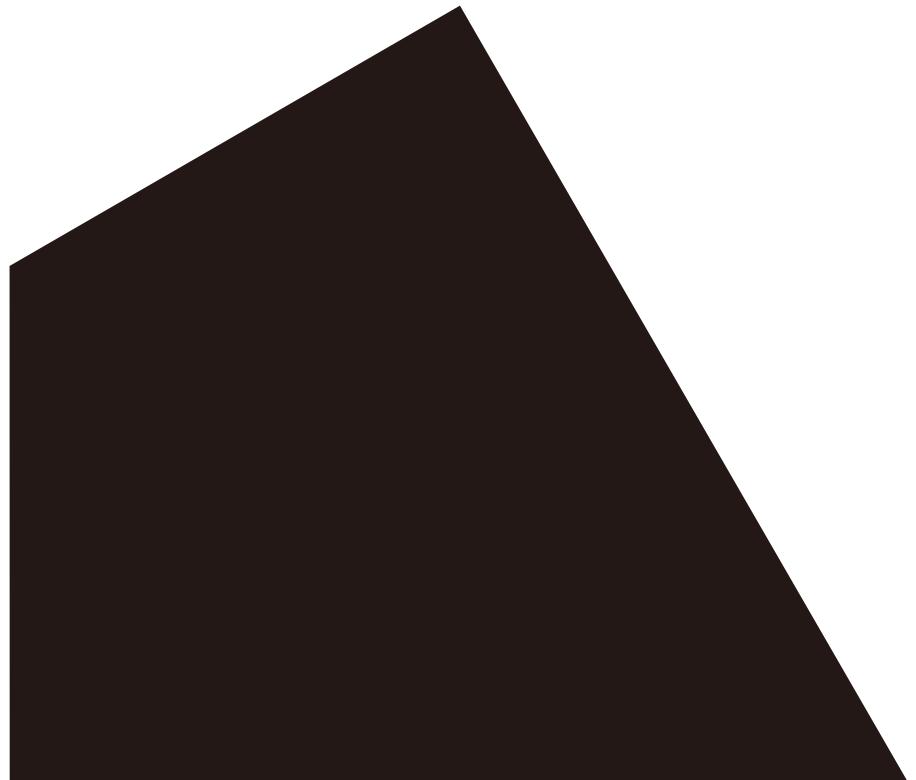


文  
化

Culture



# 一座きょうと オープニングイベント 茶道・華道

本日はようこそお越しくださいまして、ありがとうございます。

京都ゾーンのオープニングを飾るのは京の伝統文化、茶道と華道のおもてなしです。

ゾーンのテーマである、客と亭主が心通わせる「一座建立」の精神をぜひ体感してください。

## ICHI-ZA KYOTO Opening Event – Tea Ceremony & Flower Arrangement

Thank you very much for coming today. The opening of the Kyoto zone welcomes visitors with displays of traditional Kyoto culture, tea ceremonies, and ikebana flower arrangements. We invite you to experience firsthand the spirit of ichi-za konryu, or “fostering deep communication and understanding between guests and the host.”

### 1 表千家 不審庵

Omotesenke Fushin'an

### 2 表千家 同門会 京都支部

Omotesenke Domonkai Kyoto Region

### 3 華道家元 池坊

Ikenobo Ikebana

# Omotesenke Fushin'an

## History

This is one of the tea ceremony schools founded by Sen no Rikyu—both in name and reality his position as the greatest tea master of the art during the Azuchi-Momoyama period and served as tea master to the powerful warlords Oda Nobunaga and Toyotomi Hideyoshi—that has preserved his style of tea ceremony to this day. The three Sen families were founded by the three sons of Genpaku Sotan, the grandson of Sen no Rikyu, in the early Edo period. The third son, Koshin Sosa, upon inheriting the position of head of the Sen family, acquired the family estate, main residence, and the tea room Fushin'an, thereby laying the foundation for the Omotesenke Fushin'an.

The fourth son, Senso Soshitsu, laid the foundations for the Urasenke Konnichian, and the second son, Ichio Soshu, did the same for the Mushakojisenke Kankyuuan. Ever since the time of Koshin Sosa, the fourth of grand master, Iemoto, the heads of the Omotesenke family have carried on the name “Sosa.” The current head, Yuyusai Sen Sosa, is the 15th of grand master, Iemoto. From Koshin Sosa onwards, the heads of the Omotesenke also served as tea masters to the Kishu Tokugawa family, preserving close ties between the family and the tea ceremony for roughly 200 years, up until the time of Rokurokusai, the 11th of grand master, Iemoto, at the end of the Edo period.

# Omotesenke Fushin'an

## The Origin of Fushin'an

Fushin'an is the name of a tea room 4 and a half tatami mats in size (approx. 7.4 m<sup>2</sup>) originally used by Sen no Rikyu at his residence located in front of Daitokuji Temple. It is said that when Rikyu asked his very close friend, Kokei Sochin of Daitokuji, to name the tea room, Kokei drew inspiration from the Zen phrase "Fushin hanahiraku konnichi no haru"—meaning "Now that it is spring, the flowers begin to bloom, in line with the mysterious workings of nature." Fushin means "mystifying" or "suspicious," and is used here to express a feeling of awe inspired by the magnificence and mysteriousness of nature, which transcends human understanding. The Fushin'an tea room has been carefully preserved and passed down by the successive grand master, Iemoto, and although modest in size known as the koma (now is 3 and a daime, three-quarter size mat), it stands as the representative tea room of the Omotesenke.

## The Tea Ceremony of the Omotesenke School: Spirit and Aesthetics

Building upon the traditions of Juko and Takeno Jo'o, Sen no Rikyu perfected the simple, refined wabicha style of tea ceremony, which is deeply rooted in the everyday lives of Japanese people. This style emphasizes heartfelt connections between individuals through the sharing of a bowl of tea. In addition, Rikyu favored using black utensils that are simple in design and easy to handle—embodying the concept of the "beauty of utility." The Omotesenke Fushin'an Iemoto has preserved and continues to carry forward the heart and aesthetic of Rikyu's traditional tea culture to this day.

# Ikenobo Ikebana

## Gazing Upon Life, Giving Life — The Spirit of Ikenobo Ikebana

Ikebana flower arrangement originated with Ikenobo.

Ikebana has a nearly 1,400-year history, and it is said to have originated from the practice of priests making floral offerings in front of the altar at Shiunzan Chohoji Temple (Rokkakudo), which was founded in Kyoto in the year 587.

In Ikenobo ikebana, one of the core beliefs is that even withered flowers have their own beauty. Ikebana is not simply the appreciation of flowers in full bloom, and this school sees buds as symbols of what is to come, and withered branches and leaves as expressions of a life fully lived.

Finding beauty in the ever-changing forms of plants and trees throughout the seasons is the very heart of Ikenobo's style of ikebana, as well as one of its most cherished principles.



Ikenobo official website

# Ikenobo Ikebana

## Rokkakudo, the Birthplace of Ikebana

Ikenobo headquarters is in Kyoto at Shiunzan Chohoji Temple, which is said to have been founded by Prince Shotoku in the year 587. Since ancient times, the temple's main hall has been known colloquially as "Rokkakudo" (Six-Cornered Hall) due to its distinctive hexagonal shape.

Ono no Imoko, a member of the Japanese delegation to the Sui dynasty, is said to have been the temple's first head priest, and the successive headmasters of Ikenobo have served as head priest of the temple for generations.

There is much to see at the temple, including the Navel Stone, believed to mark the very center of Kyoto; match-making willow trees, said ever since the Heian period to bring good fortune in love to those who make a wish; and statues of the sixteen arhats and the many Jizo, guardians of daily life and children.

Please be sure to visit Rokkakudo in Kyoto.



Shiunzan Chohoji Temple (Rokkakudo)

Address: 248 Donomaechou, Rokkaku-dori Higashinotoin Nishi-iru, Nakagyo Ward, Kyoto-City

Opening hours: 6:00 a.m. to 5:00 p.m.

Admission: Free

# Ikenobo Ikebana

## Kado Registered as an Intangible Cultural Asset

A new system for registering intangible cultural assets was introduced in June 2021 as a means of protecting cultural assets in Japan.

In December 2024, kado (flower arrangement; also known as ikebana) was officially registered as a national intangible cultural asset in recognition of its historical significance and profound cultural value rooted in daily life.

We will remain committed to passing the spirit of kado (ikebana) on to the next generation along with the traditional techniques, tools, and aspects of cultural heritage it embodies, while also contributing to the proliferation and continued development of ikebana culture.



Registration of kado as an intangible cultural asset

buncul, the public relations magazine published by the Agency for Cultural Affairs

# Ikenobo Ikebana

## **Transition: An Exhibition by Ikenobo, the Origin of Ikebana** **Layers of Overlapping Transitions and Changes** **An Ikebana Exhibition that Unfolds Across Time and Space**

Gallery EAST features an ikebana exhibition by Ikenobo, the origin of ikebana flower arrangement. Works include a large arrangement by Senko Ikenobo (Headmaster Designate of Ikenobo), floral arrangements that trace the evolution of ikebana designed to share this cultural art form with the world, and also a large-scale installation piece integrating ikebana with digital elements to express the concept of “life,” the theme of the Expo. Immerse yourself in a refined and innovative ikebana exhibition unlike any before.

Please stop by and see it for yourself.

Transition: An Exhibition by Ikenobo, the Origin of Ikebana

Venue: Gallery EAST

Exhibition Period: April 13 to 20

First exhibition April 13 to 16／Second exhibition April 17 to 20

10:00 a.m. to 8:00 p.m. (\*The venue will close at 6:00 p.m. on April 16 and at 5:00 p.m. on April 20.)

Reservations are not required for admission.



## 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



### Window of Konnichian

Location: Urasenke Konnichian  
(Kamigyo Ward, Kyoto-City)  
Cooperator: Urasenke Konnichian



### Large chrysanthemums



### Rainy Mt. Miyama

Location: Miyama Town, Nantan-City



### Springtime Japanese Sweets

Location: Shimogyo Ward, Kyoto-City  
Cooperator: Kyogashitsukasa Suetomi



### Clear water seeping from bedrock

Location: Kyotanba Town, Funai District,  
Kyoto Prefecture



### Ikebana arrangement in a commercial space and the hustle and bustle of the city

Location: Daimaru Kyoto (Shimogyo Ward, Kyoto-City)  
Cooperator: IKENOBO



### A person enjoying tea

Location: Murinan (Sakyo Ward, Kyoto-City)  
Cooperator: Ueyakato Landscape Co., Ltd.



### Sharp scissors snipping branches

## Video introduction



**Ripples in a water basin**



**Scooping hot water from a kettle with a ladle**

Location: Murinan [Sakyo Ward, Kyoto-City]  
Cooperator: Ueyakato Landscape Co., Ltd.



**Undulating Sea Surface**

Location: Maizuru-City



**Illustrated ikebana book from the Edo period**

Location: Ikenobo Ikebana Hall [Nakagyo Ward, Kyoto-City]  
Cooperator: IKENOBO



**Mountain Stream  
Flowing Through a Valley**

Location: Miyazu-City



**Ikebana arrangement**

Location: Ikenobo Ikebana Hall [Nakagyo Ward, Kyoto-City]  
Cooperator: IKENOBO



**Dynamic pine branches**  
Location: Kyoto Gyoen National Garden  
(Kamigyo Ward, Kyoto-City)



**Konnichian tea room as seen from the host's seat**  
Location: Urasenke Konnichian [Kamigyo Ward, Kyoto-City]  
Cooperator: Urasenke Konnichian

## Video introduction



**Red-hot glowing charcoal**  
Cooperator: Urasenke Tankokai  
Takako Kinoshita



**Details of a Raku ware tea cup**  
Location: The Raku Museum  
(Kamigyo Ward, Kyoto-City)  
Cooperator: Collection of the Raku Museum



**Sunlight falling on the wall at Konnichian**  
Location: Urasenke Konnichian  
(Kamigyo Ward, Kyoto-City)  
Cooperator: Urasenke Konnichian



**Garden path from Kabuto Gate at Konnichian**  
Location: Urasenke Konnichian (Kamigyo Ward, Kyoto-City)  
Cooperator: Urasenke Konnichian



**Raku Jikinyū XV (1949- )**  
Yakinuki type black Raku teabowl  
named Joka (Goddess Nuwa) Made in 1993  
Location: The Raku Museum  
(Kamigyo Ward, Kyoto-City)  
Cooperator: Collection of the Raku Museum



**Field of Japanese pampas grass**  
Location: Miyazu-City



**Interior of a Raku ware tea cup**  
Location: The Raku Museum  
(Kamigyo Ward, Kyoto-City)  
Cooperator: Collection of the Raku Museum



**Snow piling up**

## Music introduction

### 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 Echo era

Composition & Arrangement: Marihiko Hara

Guitar: PolarM

Field Recording Assistance: Masumi Muranaka

Research Assistance: Rurihiko Hara

Sound Design: Raku Nakahara (KARABINER Inc.)  
/ Ohshiro Sound Office Inc.

Production: MHStudio Inc. / 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