

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せ、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 武者小路千家 官休庵
Mushakoji Senke Kankyuan

2 華道家元 池坊
Ikenobo Ikebana

Mushakoji Senke Kankyuan

Mushakoji Senke is one of the schools that has preserved the lineage and traditions of Sen no Rikyu, who perfected the art of the tea ceremony, all the way into the modern era. It is named after Mushakoji Street in Kyoto, where both the residence of the head of the school and the heart of the tradition are located.

About the Name “Kankyuan”

Kankyuan is the name of the tea room built by Ichio Soshu, the first head of the Mushakoji Senke school of tea ceremony. In the world of tea, it is customary to use the name of a prominent tea room to refer to the host, their family, or even the school itself.

Characteristics of Mushakoji Senke

Practitioners of this style of tea ceremony display a refined and graceful beauty, eliminating all excess movements. The Mushakoji Senke school places particular importance on the meaning behind each movement, and its process of preparing tea has been refined through the application of logic and practicality.

The tea whisks used are made from black or purple bamboo and feature an open-tipped design.

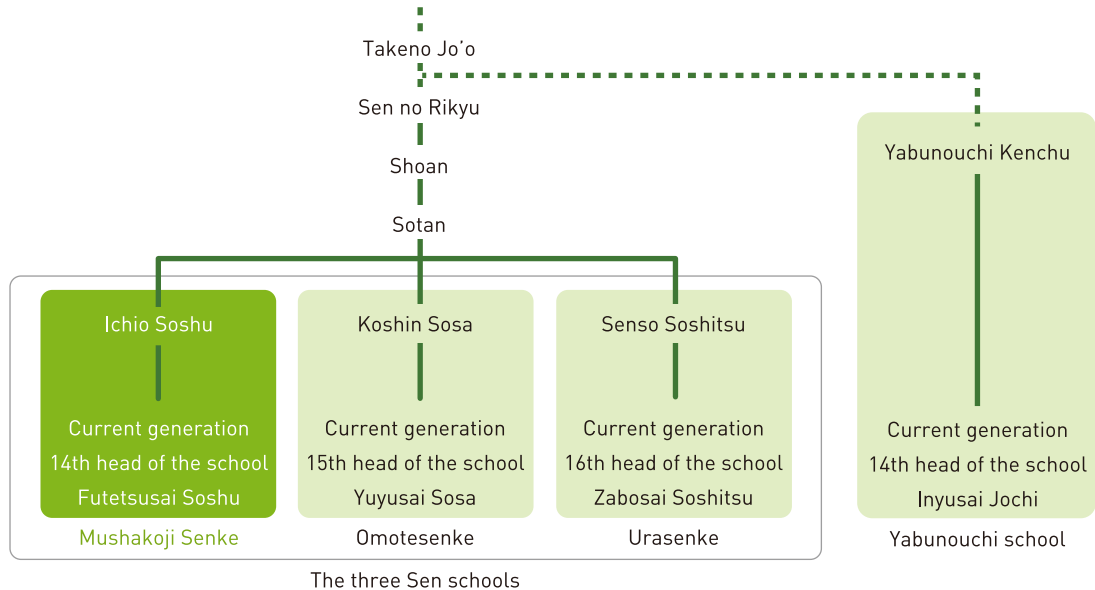


Thin tea is whisked lightly, keeping the foam to a minimum to highlight the tea's natural flavor.



Mushakoji Senke Kankyuan

A diverse range of schools have emerged over the more than 500-year history of the tea ceremony, each founded by a talented tea master. The unique characteristics of each school have enriched the culture of the tea ceremony. Down through the generations, people have cherished the tea ceremony as a deeply engaging cultural practice, and this devotion is what has helped preserve many of Japan's traditional customs and values to this day. While many tea ceremony schools can be found throughout Japan, the heads of all of the major schools are located in Kyoto, including the three schools that have carried on the lineage of Sen no Rikyu, as well as the Yabunouchi school, which traces its lineage back to one of Rikyu's fellow practitioners.



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.

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

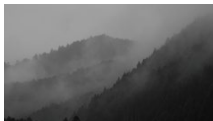


Window of Konnichian

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



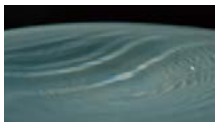
A person enjoying tea

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

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	AQZORA,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