

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 藪内家 燕庵

Yabunouchi School of Tea with Tea Room “En’nan”

2 京都いけばな協会

KYOTO IKEBANA ASSOCIATION

Yabunouchi School of Tea with Tea Room “En’nan”

History of the Yabunouchi School

The founder of the school, Yabunouchi Kenchu Jochi (1536 to 1727) was born in the area that is now Amagasaki City in Hyogo Prefecture. He studied under Takeno Jo’o and maintained close relationships with Sen no Rikyu and Furuta Oribe, well-known tea masters at that time. The priest Shunnoku Soen of Daitokuji Temple bestowed upon him the name “Kenchu”, and Rikyu and Oribe presented him with the tea rooms Unkyaku and En’nan, respectively. The second master of the school, Gesshinken, was invited by the tea presider of Nishi Honganji Temple, and then relocated to Nishinoroin Shomen, the school’s current location. The school adopted a system of hereditary succession, solidifying the Yabunouchi school.

The third through eighth masters of the school were given the titles of Unkyakutei, Shosetsusai, Fujusai, Hirosai, Kei’insai, and Shinshinsai. Each excelled in various arts such as calligraphy and pottery, and greatly contributed to the development and refinement of the school’s traditions.

The ninth master, Horinsai, guided the school through the upheavals of the Meiji Restoration. During Kyukyusai and Togetsusai-the tenth and eleventh masters of the school- many emergent entrepreneurs became followers. This along with various other factors led to a vibrant era for modern tea ceremony. It was also during this period that shrines and temples across the country began to hold ceremonies of tea offering to a god or a buddha.

The twelfth master of the school, Iisai, overcame the hardships of WW II and the postwar period, and established the alumni association of Chikufukai and the Yabunouchi En’an Foundation. The thirteenth master, Seiseisai, made great strides in promoting internationalizing the traditions of tea ceremony.

Yabunouchi School of Tea with Tea Room “En’nan”

The fourteenth and current master of the school, Inyusai, is leading the school for the coming era.

Through these and other means, the Yabunouchi school has contributed to the development of tea ceremony by preserving its traditions while adapting to the changing times.

Characteristics of the Yabunouchi School

The Yabunouchi school of tea ceremony has carried on the tea practices passed down from its distant forebears, Yabu Soha and Takeno Jo’o, along with practices introduced by Rikyu, preserving a classic form of tea ceremony. This is why the school places equal importance on tea ceremonies performed in a formal and big reception room as well as more rustic and austere ceremonies in thatched huts.

The school’s style is characterized by practitioners wearing the fukusa (small cloth for wiping for purifying tea utensils) on the right waist and making bold, sweeping movements, often described as “samurai-style” or “masculine”.

In addition, the fundamental principles of the school’s tea traditions are honesty, purity, courtesy, and simplicity, with a strong emphasis on cultivating both mind and body through the practice of tea ceremony.

Yabunouchi School of Tea with Tea Room “En’nan”

Exhibits

①Replica of a bronze, kirin-shaped incense burner

This incense burner was originally presented to Yabu Soha, a forefather of the school, by Yoshimasa, the seventh shogun of Ashikaga shogunate. The yabunouchi school has also inherited several tea utensils passed down from the Ashikaga shoguns, reflecting their more than 500 years as a school of tea ceremony.

②Replica of an Oribe ware incense container

This is known as the “sleeve incense container” because it is said that Furuta Oribe was so eager to show his brother-in-law Kenchu its exceptional excellent workmanship that he decided to carry it to him tucked in the sleeve of his kimono instead of waiting for its wooden storage box to be completed. The anecdote reflects the close relationship between Oribe and Kenchu.

③Replica of a hatchet-sheath flower vase

Sen no Rikyu reimagined the basket sheaths used by woodcutters to carry their hatchets as flower vases, and he frequently used them at his tea gatherings. When Kenchu expressed his wish to have this vase. Rikyu gladly passed it on to him. Later, at one of his own tea gatherings, Kenchu used the vase while hosting Oribe as a guest. At the time, Oribe was so captivated by its beauty that he took it home with him without Kenchu’s permission. When Kenchuu learned of this, he protested in anger, where upon Oribe returned the vase along with a letter of apology. The Yabunouchi school has retained the letter to this day. Unique anecdotes like this add to the charm of the tea utensils.

KYOTO IKEBANA ASSOCIATION

Sunday, April 20 to Saturday, April 26, 2025

The Kyoto Ikebana Association consists of 27 schools that are actively engaged in the art of ikebana Japanese flower arrangement in Kyoto. The annual Kyoto flower arrangement exhibition (Kado Kyoten), now in its 76th year, has become a cherished spring tradition in Kyoto. The Kyoto Ikebana Presentation is held each year on or around June 6, Ikebana Day, to allow visitors to participate in and appreciate the beauty of ikebana. As a local project providing junior high school students with opportunities to experience traditional culture, ikebana practitioners visit schools throughout the city and other parts of the prefecture to conduct special ikebana lessons, allowing more than 9,000 children each year to enjoy the art of flower arrangement firsthand. Ikebana practitioners also actively participate in a range of events nationwide to promote the beauty of ikebana and contribute to its continued growth and development.

School name: KYOTOMISHO-RYU

Exhibitor: Tsukasa Matsumoto

Founded 143 years ago. The fourth head of the school cherishes bringing flowers and people together, embracing the philosophy of "flowers for enjoyment" while adapting inherited traditions to modern times. He hopes to provide as many people as possible with the wonderful experience of communicating with flowers.

Sunday, April 20 to Tuesday, April 22, 2025

School name: MIYAKOMISHORYU

Exhibitor: Chiei Ootsu

Founded in Kyoto in 1835 by Fujiki Getteimitsunobu, instructor for the Kacho-no-Miya imperial branch house at Chion-in Temple. This school emphasizes more than just technique as its practitioners also strive to cultivate sensitivity for kindness and beauty. It uses ikebana as a means of showing people how to cultivate their hearts and minds.

School name: KIDOUMISHORYU

Exhibitor: Suizan Sugisaki

This style of enjoying ikebana is rooted in the laws of nature, with practitioners studying the life cycles of plants while striving to inherit purity of heart and express themselves through free-style works of art based on traditional arrangements adjusted to modern times. The school also provides classes for people to observe and experience firsthand how to incorporate ikebana into their daily lives.

School name: IKKORYU

Exhibitor: Issen Umeda

Practitioners earnestly admire the beauty of grasses, trees, and flowers in each season, continuously honing their skills to produce arrangements with beautiful harmony in any setting. The school also offers the opportunity to practice the Ikko school of painting, which employs a unique method for creating an entire painting without lifting the ink brush from the canvas even once, as a means of deepening understanding and appreciation of the flowers used.

Sunday, April 20 to Tuesday, April 22, 2025

School name: OMURORYU

Exhibitor: Bisui Nonoda

This school, headed by Ninnaji Temple (a World Cultural Heritage site), preserves classical ikebana techniques while embracing the freedom of expression provided by the Moribana and Nageirebana styles of arrangement. It cultivates rich sensitivity and a desire to pursue the proper path of humanity in its practitioners.

School name: KOMATSURYU

Exhibitor: Rinsui Nakamura

Founded in 1933 in Komatsubara, at the foot of Mt. Kinugasa in Kyoto, the school was named Komatsuryu after its place of origin. It offers a way to make daily life more exciting, and its practitioners continue to produce colorful arrangements of seasonal flowers day after day.

School name: SENKEIRYU

Exhibitor: Yasunori Nishisaka

Founded in Kyoto in 1669 by Fushunken Senkei. The school has cultivated a rich elegance over a long history of incorporating new styles and sensibilities into its graceful arrangement traditions. Practitioners use seasonal plants in their constant pursuit of both inner tranquility and unique artistic expansion.

Wednesday, April 23 to Saturday, April 26, 2025

School name: HOSOKAWAMISHORYU

Exhibitor: Yoho Okamoto

The Hosokawamishoryu school of ikebana has preserved its use of natural flowers and maintained its emphasis on natural forms and the sanctity of the lives of the flowers through the generations. The Hosokawaonryu tea ceremony school was also founded at the same time, and Hosokawamishoryu excels at arranging flowers for tea gatherings.

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Exhibitor: Suizan Sugisaki

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School name: MISHORYU-SASAOKA

Exhibitor: Ryuho Sasaoka

This theoretical school of ikebana takes an analytical approach to teaching, using measurement charts akin to design blueprints for floral arrangements. The school also goes by the name “Kakitubata (rabbit-ear iris) no Sasaoka” as it has taken the rabbit-ear iris as its representative flower.

School name: HOFUENSHURYU

Exhibitor: Kiho Hirao

Founded in 1923, this school follows the traditions set by Lord Kobori Enshu. It pursues truth, goodness, and beauty in classical as well as natural and contemporary-style flower arrangements, while at the same time deeply respecting and cherishing traditions that are worth passing down, making this a style of ikebana that evolves with the times.

School name: KUSAKABERYU

Exhibitor: Ichinyo Kusakabe

This school developed the Shinka and Shinshoka styles, which allow for free-form arrangements of flowers based on the natural shapes of the branches and stems, unbound by preset conventions. Practitioners create ikebana arrangements that can be freely enjoyed anywhere, by anyone, at any time.

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

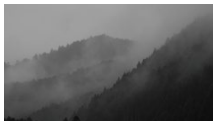


Window of Konnichian

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



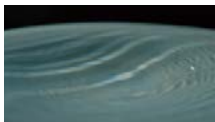
A person enjoying tea

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	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