

東京物産展

TOKYO Japan's Capital City – 13 Million People – History – Commerce – Entertainment
Hands-on: Tokyo Culture / Tokyo People / Tokyo Fashion / Tokyo Music / Tokyo Design / Tokyo Diversity / Tokyo Power

Tokyo Bussan Ten is a project designed to compile and propagate the culture of Tokyo from a diverse range of perspectives, including design and art, with MADE IN TOKYO as the key words.

Tokyo Bussan Ten participate in MILAN DESIGN WEEK 2014 that is one of the world's largest design event.

The theme of this exhibition is Japanese Communication. Japan's smoking rooms create a community where everyone from rank-and-file employees to the company's president can gather for a while without worrying about rank. In pubs and bars, conversation can start up with the stranger in the next seat through borrowing a light. Tobacco has both been a fashion tool symbolizing chic throughout history, as well as a way to generate conversation like this.

As a place to build a community, flower-viewing (hanami) is often held at this time of year. People get together to enjoy food and drink under the cherry trees, experiencing those fleeting moments before the blossoms fall. Hanami became famous with Lord General Toyotomi Hideyoshi's hanami party held at Daigoji temple at the end of the 16th century. Tea houses were built there, and tea parties held under the cherries. We know that there was already a feast system which allowed for tea parties and mobility in communities by this time.

The tea and the tea confectionaries, the tobacco, the stalls (yatai), and the other content presented here enjoyed in these venues are all individually expressed in a Japanese-style community creation.

Organizer: Tokyo Bussanten

Curation: Koichi Yanagimoto (Glyph.)

Yatai design: Jo Nagasaka (Schemata Architects)

Partners: Kanyotei (Japanese confectionary), ÉDIFICE (hat), 151E (Japanese tea), Naitou (zori sandals)

■ KABUKI The Art of KABUKI : The Tradition of Theatrical Costumes across 400years



Hanakawado Sukeroku



Miuraya Agemaki



Miuraya Agemaki



Hige-no-Ikyū

© SHOCHIKU

The history of kabuki, one of Japan's best-known performing arts, dates back to 1603.

According to the Tōdaiki, a chronicle from the period, there was a very popular dance called "kabuki-odori" that portrayed people playing dressed to resemble the young men known as "kabukimono," who fancied strange and bizarre appearances. The history of kabuki is believed to have started from this "kabuki-odori."

Costumes made using kabuki's unique bold and bizarre designs and the traditional patterns of Japan gained peoples' interest right from the start, and there were some popular styles of clothing that were influenced by kabuki as well.

The four costumes and props exhibited at the Tokyo Bussanten are used in the play "Sukeroku Yukari no Edo-zakura" (usually just referred to as "Sukeroku"), one of the most famous plays of classical Edo kabuki.

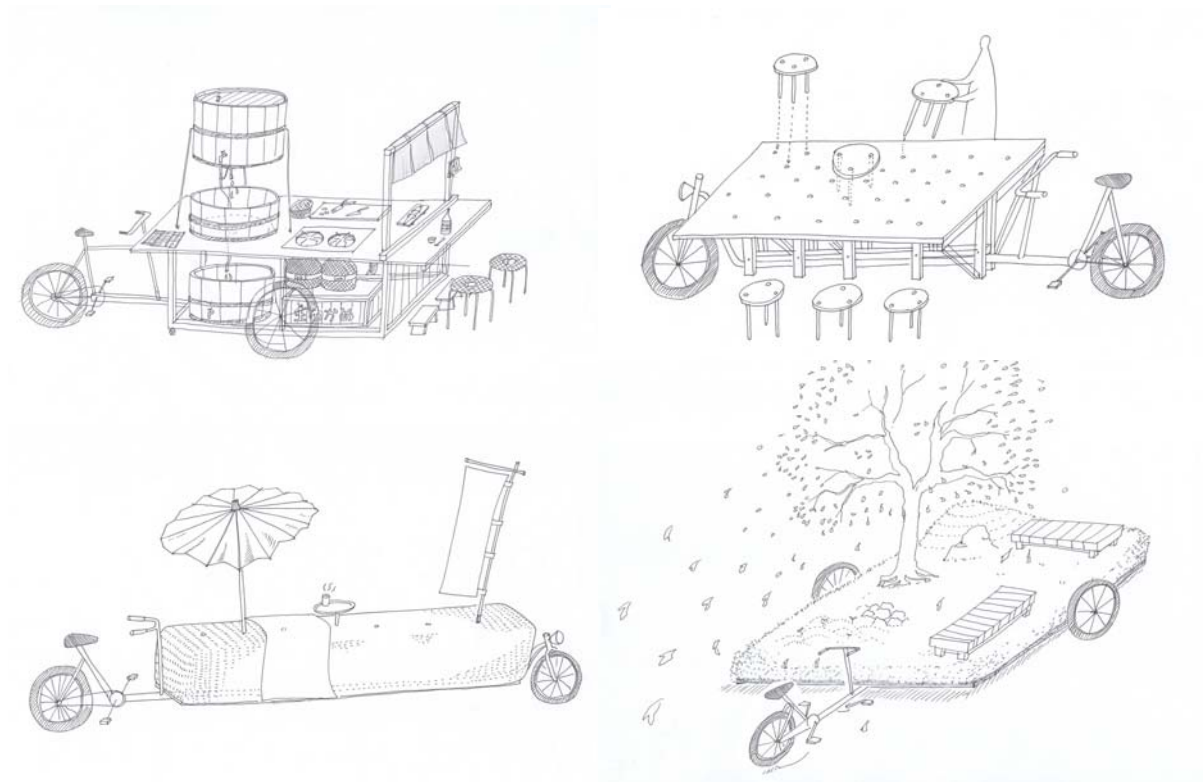
If we view kabuki from the perspective of "luxury and favorite goods & design" from among the diverse and many-varied offerings of Japanese and Edo (Tokyo) culture, we realize that the play "Sukeroku" is able to use its costumes and props to subtly suggest the character and social position, and the changes thereof, for its cast of characters.

For example, the kiseru pipe gifted from the courtesans symbolizes the manliness (his iki or "chic, stylish" attitude) of the protagonist, Sukeroku, and the gorgeous, dazzling embroidered uchikake kimono Agemaki wears symbolizes that she is an oiran, the highest class of courtesan.

Plot summary

Soga Gorō (Sukeroku) and his brother Jurō are searching for a famous sword in order to avenge their father. They disguise themselves as a kyōkaku (chivalrous person / street knight) and a seller of white sake (shirozake) respectively, and search the Yoshiwara district. One day, Sukeroku learns that the sword carried by Hige-no-Ikyū (Ikyū the Bearded), a playboy who is flirting with his lover, Agemaki, is the sword he has been looking for all this time. So he deliberately starts a fight with Ikyū, and uses his skills with a blade to take back the sword.

■ 4 YATAI DISPLAY BICYCLES designed by Jo NAGASAKA (Schemata Architects)



© TOKYO BUSSANTEN designed by Schemata Architects

Part of Japanese mass culture includes yatai. There are many similar stalls all around the world, but not many of them are able to provide fully-cooked items, and have people gather around to start to eat. Some yatai in Japan even offer full courses of French cuisine.

Japanese yatai themselves are minimalist buildings. Moreover, these buildings can move. And all sorts of people gather at these yatai, where in a short time, a community is created.

The minimum space provides the maximum service. The mental spirit of hospitality of the Japanese is expressed using four yatai stalls. There is a kitchen yatai, of course, as well as a tea house and a yatai where you can enjoy a miniature garden. In addition, as content to represent Japan, we present kiseru pipes, Japanese confectionary, tea, and zori sandals. All of these have been in Japan for centuries, but are given a modern expression.

We hope you will be enjoy these aspects of traditional culture in yatai stalls, along with our hospitality, and create a momentary community.



Jo NAGASAKA

Jo Nagasaka is an architect. He works on a wide range of design from architecture, interior and furniture.

1998 Graduated from Tokyo University of the Arts Established Schemata Architects

2007 Relocated the office to Kami Meguro

Established "HAPPA", a collaboration office with architect's office, art gallery and shop

2013- Lecturer at Tokyo University of the Arts

Main works : architecture: AYAMA FLAT (2008), House in Okusawa (2009) , HANARE (2011) , TAKEO KIKUCHI (2012)

interior: LLOVE (2010) , Aesop Aoyama(2011) , papabubble Daimaru (2012), EEL Nakameguro (2013)

furniture: UDUKURI (2012) , ColoRing (2013)

Awards : 2008 5th International Bauhaus Award- 2nd Prize for SAYAMA FLAT

2013 / JJCD International Design Award 2013

[Shop Category] Gold Award for TAKEO KIKUCHI + Silver Award for papabubble Daimaru

■ Modern Tobacco Tray and Kiseru Holder

Tobacco was first introduced to Japan in the 16th century, the Age of Discovery. It started being cultivated in Japan immediately, and smoking spread around the country.

The retail industry started taking off in this period, so not just the lives of the higher classes such as the nobles and the samurai, but the livelihoods of the commoners grew more prosperous along with the permeation of the mass culture

In the Edo Period (1603-1868), culture matured even further. The famous ukiyo-e art also developed during this period as art for mass consumption.

Smoking equipment also became more diverse. It initially started off as imitations of European, especially Dutch, equipment, but bamboo, ceramics, and other more Japanese materials came to be used, with designs changing to reflect where they were used, their use, and the smoker's rank.

Once the technique of chopping tobacco leaves up finely was developed, the pipe bowl shrank in size, making it easier to carry. This helped Kiseru pipes become something of a fashion item, with many of them sporting ornate decoration.

At the same time, pouches were developed to carry tobacco. As Japanese wore kimonos, their clothing lacked pockets. To overcome this, cases were made to carry the pipe and the tobacco, and were slung from the waist. Delicately-worked netsuke carvings came to be used as stoppers.

Netsuke carved during this period are now popular in Europe as collectors' items.

It was customary in mercantile houses for the young worker to receive a case from his master when the apprenticeship was over and he would start getting paid. Carrying a case like this would show everyone that he was now a fully-fledged member of society.

There were also tobacco trays that developed for use in the home. The tray set consisted of a place for embers, a place for tobacco, a place to knock ash out, and a pipe. This was a vital item for entertaining, as it was common to offer the tobacco tray even before tea when a guest arrived. A range of different materials and stylish designs appeared, influenced by the mass-culture entertainment of kabuki.

The spirit of *iki* (fashionable, chic) that developed in the Edo Period was also reflected in smoking equipment, leading to the carrying of ever-more ornate items as a status symbol.

In the 19th century, Japan became more Westernized, with Edo culture gradually fading away. At the same time, the traditional kiseru pipe became less common, giving way to cigarettes and cigars, and to matches.

However, in the recent years there has been an increase in the desire to enjoy deeper smoking experience with smoking kiseru pipes.

This increasing interest in traditional smoking style and traditional culture and art lead to the recent modern kiseru pipes.

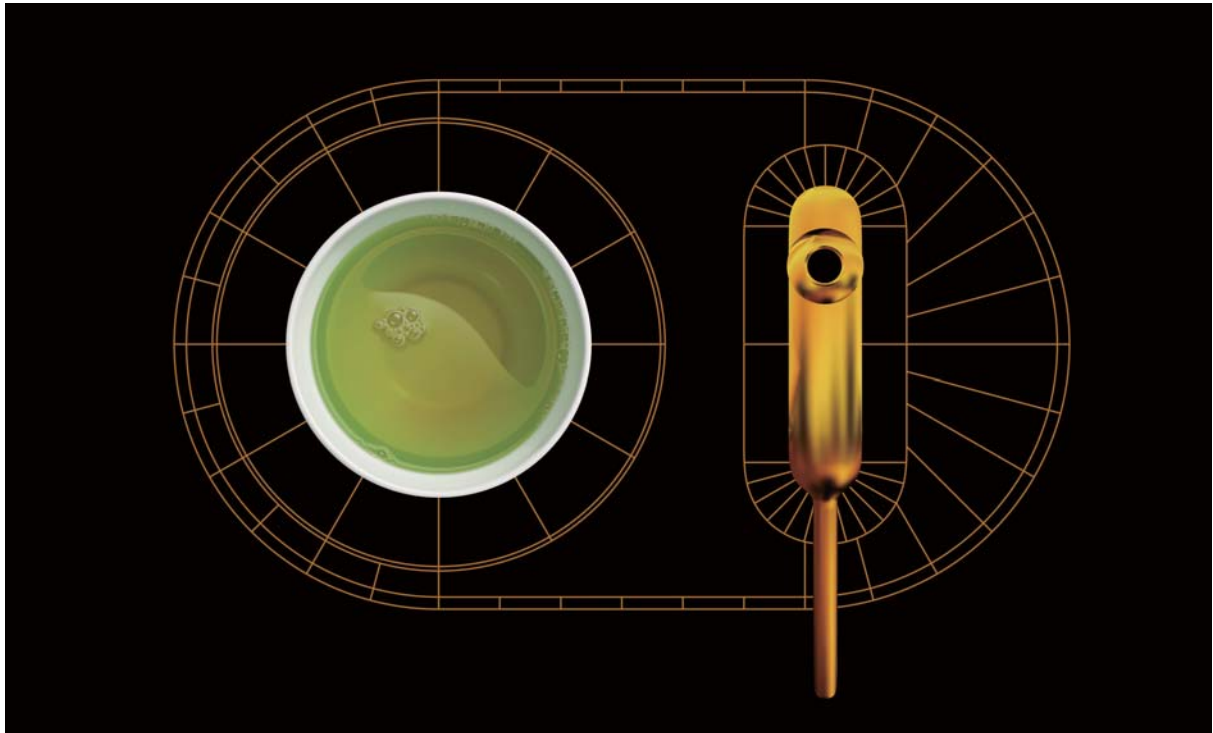
We have taken a closer look at this aspect, considering what a modern tobacco tray and case would need to allow the kiseru to be enjoyed in this new era.

The tobacco tray is a kit that allows one to enjoy the flavor of the mingled scents of tobacco along with tea, coffee, or other beverages.

The other is a hat that functions as a kiseru holder. These days, we seldom wear kimonos, and instead wear the same clothes as in the West. Just as the Edo Period developed holders and netsuke as fashion items to complement their kimonos, we in the modern era have added this function to hats, which have the same fashion-related aspect.

Tradition is passed down in new forms, through designs that allow adaptation to new eras and cultures while retaining their historical legacy. This is our belief.

■ Modern Tobacco Tray Designed by Jo NAGASAKA in collaboration with Jin KURAMOTO



© TOKYO BUSSANTEN designed by JIN KURAMOTO STUDIO

The “tabako-bon” or “tobacco tray” used in Japan for centuries has been reinvented from a contemporary interpretation, offering a set of a kiseru pipe, a tray, and a cup.

The idea behind this kit is that being able to enjoy the taste and aroma of tobacco along with tea, coffee, or other beverages will allow you to gain even more enrichment out of your time. Your breaks will become even more enjoyable.

The kiseru is made from copper. This will change color as time passes, and the more you use it, the more you will sense its familiar texture.

A “tabako-bon” forms a set with the ash tray and the embers pit used to smoke the kiseru pipes that appeared around four centuries ago, and they are noted for their gorgeous decorations.

The concept is by Jo Nagasaka, while the product design was undertaken by Jin Kuramoto.



Jin Kuramoto / JIN KURAMOTO STUDIO

1976 Born in Hyogo prefecture, Japan

1999 Graduated from Kanazawa College of Art, Department of Design

2000 - 2008 Worked as an in-house designer

2008 Established JIN KURAMOTO STUDIO

2013 Lecturer for Kanazawa College of Art, Kanazawa

JIN KURAMOTO STUDIO was founded in Tokyo in 2008 by Jin Kuramoto.

It engages in various product design development such as furniture, home electric appliances, daily necessities by approach to introduce the essence of things into by clear formative expression.

A lot of winning like IF Design award, Good Design award etc.

■ The hat as Kiseru Holder by ÉDIFICE in collaboration with MANIERA



This hat can carry a kiseru pipe and shredded tobacco, and is a fashion accessory that is also a contemporary interpretation of the cases that have long been used in Japan to carry pipes.

A hat created from a collaboration with ÉDIFICE, offering elegant styles, and MANIERA, which continues to pursue the true essence of hats to offer creations that always suit the times.

This current one is based on the image of a kabukimono.

The kabukimono flourished from the end of the Warring States Period to the start of the Edo Period (circa 1600), and were young men who liked the bizarre styles that were popular in cities. They dressed up in garish clothing and acted in strange, unnatural ways.

The hat is inspired by the four seasons, using uniquely Japanese dyes to create spring with cherry blossoms, summer with indigo, autumn with persimmon juice, and winter with sumi, each one hand-dyed individually, and presented with a kiseru and tobacco.

A pocket to hold tobacco has been created on the inside, and the outside allows a kiseru to be inserted unpretentiously.

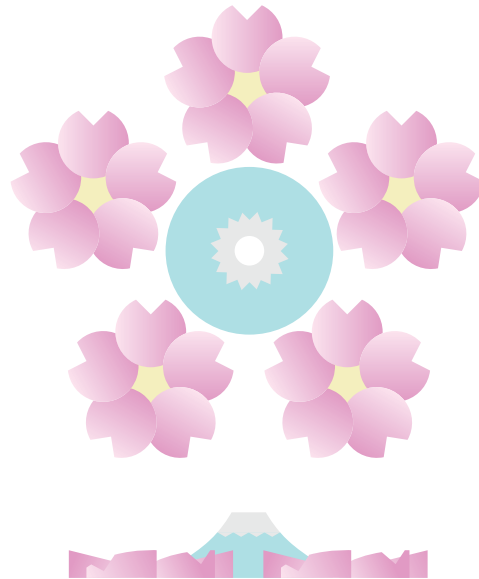
MANIERA

Founded in 2005. Created by Naofumi Hikosaka. This millinery brand creates hats based on the concept of being a “famous sidekick” (if the “hero” is the person or the clothing, we still want our chance to shine). While respecting the methods and techniques of the past, they seek the essence of what makes a hat (how it feels to be worn, how it matches with clothing, a universal beauty) that is emphatically not focused only on design.

ÉDIFICE

Founded in 1994. Targeted at sensitive men who have an interest in lifestyle overall, rather than just fashion, it offers everything from daily casual items to dressy clothing that remain current. The shops are designed to provide comfortable spaces, with an emphasis on the details, as shops for men that offer elegant, ÉDIFICE styles through high quality products and customer service.

■ KANYOU TEI / The collection of traditional Japanese sweets



KANYOU TEI is a well-established sweet shop dating back to 1626, located in Minobu, among the foothills of Mt. Fuji. Nature and history blend in Minobu, with its Kuonji Temple founded by the Buddhist priest, Nichiren, somewhere between the late-12th and early-14th centuries (the Kamakura period), and numerous other chapels and temples, against a backdrop of weeping cherries and the Senbonsugi wood of towering cedars. KANYOU TEI has been a presence here for 388 years, and with this project takes up the challenge to create the kind of sweets that speak anew to the modern age while maintaining the traditions of yore.

The Rakugan presented here is a venerable Japanese confectionery, shaped in a wooden mold, that developed along with the tea ceremony. The refined wasanbon sugar used is made only in Japan, and melts in the mouth with its ultra-fine texture.

Enjoy a new chapter in a traditional confection as a sweet that speaks of everything Japanese is taken up by the rest of the world—brought to you by creators who have kept their skills alive since 1626, and here breathe new life into a sweet inspired by the past for the palate of today.

Enjoy this delectable treat with all five senses.

RAKUGAN - SAKURA

This rakugan confectionery exudes the charm of traditional beauty, shaped like a sakura (cherry blossom)—a symbol of Japan—palely tinted with natural ingredients. (Ingredients: wasanbon sugar made in Tokushima prefecture, gold dust, silver dust, bamboo charcoal naturally derived pigments) *€15.00.- (the reference price in Japan)

RAKUGAN - FUJISAN

The time-honored wasanbon sugar-made Rakugan like you've never seen it before, blending the elegant flavor of high quality natural ingredients with a brand new design. (Ingredients: wasanbon sugar made in Tokushima prefecture, powdered green tea made in Kyoto prefecture , lemon powder (includes product from the United States and Italy), strawberry powder from Europe, cinnamon from Malaysia, peppermint from the United States, naturally derived pigments). *€18.00.- (the reference price in Japan)

■ 151E The collection of traditional Japanese green tea



The Kyushu region has been a tea-growing center for centuries. 151E, located in Fukuoka, the gateway to Kyushu, carries a range of highly individual tea leaves carefully selected from the seven prefectures of the island.

It also carries a wide range of tea confectionary unique to each area, gathered from around Kyushu, to further enhance the enjoyment of tea.

151E selects only the finest tea leaves, sampled from the tea fields of each prefecture in Kyushu, including Yame Sencha from Fukuoka, Steamed Chirancha from Kagoshima, and Sechibaru Coiled Tea from Nagasaki. The roasting process, which is said to be giving the tea the “fire” that brings out the taste and astringency, is done by Mr. Yasunari Yamashina, an expert in Kyusyu tea and one of the only 39 people in Japan qualified as Japanese Tea Appraisers.

Enjoy the profound taste of tea and the spirit of hospitality created by the sensitive hands of the Japanese and the rich soils of Kyushu.

Kyushu is a large island lying far to the west of Tokyo, home to a rich natural environment and the source of many agricultural products, of which tea accounts for around 40% of Japan’s entire production. Tea in Kyushu has an ancient history, with the Zen monk Eisai, who built the first Zen temples in Japan bringing back tea seeds from China in the Kamakura Period, back in the 1100s, and planting them on Mt. Sefuri in what is now Saga Prefecture, northern Kyushu.

■ GION NAITOU JOJO New shape of flip-flops from Gion, KYOTO



GION NAITOU is a long-established maker of kimonos in Kyoto, creating things through the traditions of “utility and beauty” for over a century.

Through daily effort, a sense of aesthetics, and heartfelt, hand-crafted work, passionate craftsmen using honed techniques breathe life across time into beautiful masterpieces.

“manaPROJECT” is NAITOU's new initiative to take on the challenge of creating the future with an eye on its origins.

The “JOJO” beach sandal with its completely new form was created as the first salvo in this project. JOJO is footwear that combines universal functionality and structural beauty to add color to everyday life through Japan’s mono-making heritage.

JOJO zori sandals, with their beautiful shape, are a design that goes well with anything, blending with a range of places and likes. The present and the past are blended together to create comfortable, beautiful footwear easy to slip on and off that can be part of your indoor lifestyle in town or at the beach, where you can enjoy Japanese style, Japanese gaze as part of your enjoyment.

Product Features

The special part with the striking design is called the center strap (maetsubo). The center strap fits perfectly between the toe joints, making it easy to apply force.

It greatly relieves the worry of pain after long use. The material is the same special rubber as found in the nipples of nursing bottles.

The rubber soles use a rubber called SBR. It is noted for its strength and resistance to wear.

Inside the rubber soles is elastic, sag-resistant EVA, keeping your feet stress-free even when walking on hard asphalt.

The straps are a key point in painful feet when wearing rubber sandals. JOJO uses a stretchy, friction-resistant material found in swimwear and other items for these parts, and designs their shape to achieve an amazing fit that both feels good and leaves you fresh even after a whole day.

TOKYO BUSSANTEN 07 - 13 April

" TOKYO IMAGINE "
Padiglione Visconti
Via Tortona 58

Press Preview

Monday 07 15:00 -

Cocktailes

Monday 07 17:00 -

Tuesday 08 10:00 - 21:00

Wednesday 09 10:00 - 20:00

Thursday 10 10:00 - 23:00

Friday 11 10:00 - 20:00

Saturday 12 10:00 - 20:00

Sunday 13 10:00 - 20:00

New Products by

長坂 常 / Jo NAGASAKA (Schemata Architects)

長坂 常 / Jo NAGASAKA x 倉本 仁 / Jin KURAMOTO (JIN KURAMOTO STUDIO)

Presentaiton by

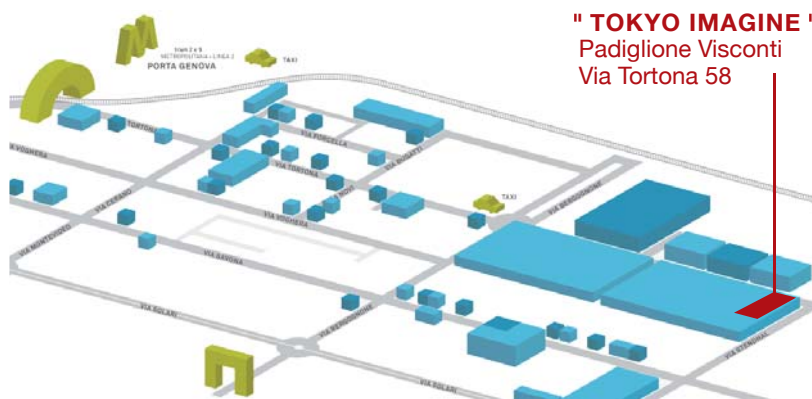
歌舞伎 / The Art of KABUKI: The Tradition of Theatrical Costumes across 400years

甘養亭 / KANYOU TEI: The collection of traditional Japanese sweets

151E: The collection of traditional Japanese green tea

祇園ない藤 / JOJO: New shape of flip-flops from Gion, KYOTO

ÉDIFICE: Japanese men's style brand



<http://tokyobussanten.jp>

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