

All products are made in Japan.

Whole Love Kyoto®

).3	Leather BEACH Kids
o.7	HANAO SHOES Craftsman "KYO-YUZEN"
o.10	SANADA BAND SHOES SANADA BAND HAT
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HANAO SHOES GOJO (TSUBAKI/camellia) Traditional pattern

HANAO SHOES

This is the most popular product in Whole Love Kyoto, and it can suit not only for Japanese traditional clothes and also for normal styles. We use long-established's hanaos(Thong), including those of the Imperial Warrant, which are handcrafted by craftsmen one by one. In addition, sneakers are also manufactured by Japanese companies (MOONSTAR) because we focus on MADE IN JAPAN and MADE IN KYOTO. As a modern fashion item that incorporates Japanese culture, it also attracts attention from overseas such as Europe and Asia.

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CO-PRODUCED

CHOBOYA(ZORI/GETA_Japanese sandal),KIKUNOGONOMI(Thong ornament) HIRAISHIGE SHOTEN(Thong ornament)

MATERIAL SIZE PRICE

Cotton+Hanao(polyester,paper) XS/S/M/L/XL ¥16,800-



ADC 99th Annual Awards 2020 (NYC) / FASHION DESIGN AWARDS: MERIT



OKOBO(Maiko/Geisya wooden sandals)



CHOBOYA(ZORI/GETA_Japanese sandal) since1954









HANAO SHOES Leather

SHOES BLACK /Cow leather+Hanao(polyester,paper)

CO-PRODUCED

CHOBOYA(ZORI/GETA_Japanese sandal),KIKUNOGONOMI(Thong ornament) HIRAISHIGE SHOTEN(Thong ornament)

MATERIAL SIZE SHOES WHITE /Goat leather + Hanao(polyester,paper)

XS/S/M/L/XL ¥27,400-

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PRICE





HANAO BEACH

CO-PRODUCED

CHOBOYA(ZORI/GETA_Japanese sandal),KIKUNOGONOMI(Thong ornament)
HIRAISHIGE SHOTEN(Thong ornament)

MATERIAL PRICE XS/S/M/L/XL Synthetic Rubber+Hanao(polyester,paper) ¥9,400-



HANAO SHOES Kids

CO-PRODUCED

CHOBOYA(ZORI/GETA_Japanese sandal) HIRAISHIGE SHOTEN(Thong ornament)

MATERIAL

 ${\sf Cotton\!+\!Hanao(polyester,paper)}$

SIZE

15/17/19 (EUR25/28/31)

PRICE ¥8,200-

	xs	S	М	L	XL
JAPAN	23	24	25.5	27	28
EUR	35.5/36	37-37.5	38.5/39	40.5/41	42/42.5



KYO-YUZEN (SAKURA/cherry blossoms) Traditional pattern

HANAO SHOES Craftsman KYO-YUZEN

A thong that uses a piece of kimono fabric from Kyoto Yuzen and Marusenko.

Kyo Yuzen, which features elegant patterns and colors, had an appeal that is not found in existing thongs, even if only a part of the fabric is focused. Recycling and collaboration made possible by the small amount of fabric needed to make a single thong.

ABOUT: HANAO SHOES Craftsman

This is a collaborative product with craftsman of Kyoto that deals with the hanao (sandal strap) part of HANAO SHOES produced by Whole Love Kyoto which has been capturing the attentions of a wide range of media since its release in 2017. The first hanao product is a one completed in the use of specially-made Sanada straps produced by "Sanada Himo - Enami"; The second one is the somenuki (shaped resist dyeing) hanao of "Hidari-Sangaimatsu" the jyomon (family crest) of Mr.Tatekawa Shinosuke, finished by a traditional shop of kuro-montsuki (black crest). These products are on limited sale respectively.

CO-PRODUCED

MARUSENKO(KYO-YUZEN/TEXTILE)

MATERIAL

Cotton + Hanao(silk,gold leaf,polyester,paper)

SIZE PRICE

XS/S/M/L/XL ¥23,800-+tax



Slip-on type and Shoelace type sneakers.



MARUSENKO(KYO-YUZEN_textile) since1965





SANADA BAND SHOES AI

SANADA BAND SHOES SANADA BAND HAT

Co-produced with Sanada string and Enami. Sanada string used to be used as a string when holding a sword and as a string for construction in the past, and the difference from braid is that it is durable without stretching. Japan still has many variations of knotting method, and has developed "SANADA BAND SHOES" and "SANADA BAND HAT" as a fashion of "knotting".

CO-PRODUCED

ENAMI(SANADA BAND_ Band), David Roux-Fouillet(Royal College of Art)

MATERIAL

SHOES/HAT: Cotton + SANADA BAND(cotton)

SIZE PRICE

SHOES:XS/S/M/L/XL SHOES ¥16,800-+tax HAT:FREE HAT **Unreleased



SANADA BAND HAT Black: A mechanism that fits your head by tighting a Sanada string with the hat that could be too large to be worn as it is.





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ENAMI(SANADA BAND_ Band) since1568



TOCHU Stall (SEKKA/snow crystal)Traditional pattern

TOCHU

The tie-dyed scarf "TOCHU", means that the process has been interrupted. We develop this product because we pay attention to that processes of craft are interesting. The package of this product is formed to tell the craftsmanship as close as possible to the actual one. Not a craftsman but a user complete this product and can learn and experience the craftsman work and knowledge by getting involved in one of the process. Uniting the string of TOCHU enables them to enjoy the time of opening the gift and learning about the craft. We co-created with "Tabata shibori".

CO-PRODUCED

TABATA SHIBORI(KYO-KANOKO SHIBORI_Tie-dyeing)

MATERIAL	SIZE	PRICE	
Modal,Silk yarn dyed lawn	Scarf 520x520mm	SEKKA Scarf ¥9,000-	STRIPE Scarf ¥14,800-
	Stall 1900x650mm	SEKKA Stall ¥23,000-	STRIPE Stall ¥28,800-



TOCHU Stall (SEKKA/snow crystal)Traditional pattern



The dyeing tradition has existed for over 1400 years.



TABATA SHIBORI(KYO-KANOKO SHIBORI_Tie-dyeing) since 2005



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ICE CREAM GIFT Ice spoon

ICE CREAM GIFT _KAZARIKANAGU

This spoons were created by TAKEUCHI KAZARIKANAGU's (Kyoto traditional metal ornament) craftsmen.

Kazarikanagu are ornamental metal fittings that are mainly used for temples and shrine's Buddhist tools.

Making spoons with the technique of Kazarikanagu is an unprecedented attempt, and is an item created by the encounter between OLD "Traditional Crafts" and NEW "Ice Spoon".

Rather than use every day, I suggest it as a little rich evening ice cream spoon for yourself or as a gift.

The paulownia box of the package is the work of a long-established paulownia box, box wisteria.

CO-PRODUCED

TAKEUCHI(KAZARIKANAGU/Decorative metal work)

MATERIAL

Copper+Silver

SIZE PRICE

2spoons,75x15mm ¥6,000-





TAKEUCHI(KAZARIKANAGU/Decorative metal work) since 1968



ICE CREAM GIFT Ice spoon

ICE CREAM GIFT

_URUSHI

The spoon made by Urushi (Japanese lacquer) craftsman. It has beautiful lacquer applied in multiple layers.

Urushi is a familiar technique used for bowls in everyday life in Japan, but it is rarely seen these days.

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I suggest it as a little rich evening ice cream spoon for yourself or as a gift. The the package is also work of Kiri (paulownia) box craftsman.

CO-PRODUCED

ISHIKAWA JAPAN STUDIO(URUSHI/Japanese lacquer)

MATERIALSIZEPRICEBirch wood + URUSHI2spoons,75x15mm¥12,800-





With Pawlownia Box



ISHIKAWA JAPAN STUDIO(URUSHI/Japanese lacquer) since1979



CHOCHIN CAP

CHOCHIN CAP are co-created with Kyoto Lantern atelier "Mino-ya" with a long historical studies on technics and materials. The flexible form, a feature of Chochin, enables users to change the length and style as they like. Even it looks apparently funny, once you put on, it will be adaptable.

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That is a fashion item "to wear Kyoto traditional culture".

CO-PRODUCED

MINORI YANASE SHOTEN(CHOCHIN_Paper_lantern)

MATERIALSIZEPRICEWASHI (japanese paper) + Wood, Cow, LinenF(58-60mm)¥24,000-



%Cannot be used on rainy days.





MINORI YANASE SHOTEN(CHOCHIN_Paper_lantern) since1818



Tomorrow (WLK Indigo dye Shirts)

"Tomorrow" which was co-produced with Mr. and Mrs. Tanio, a craftsman of indigo dyeing who is particular about natural indigo dyeing instead of the chemical dye indigo pure, which is famous for jeans etc. The more you wear it, the more indigo will come out and it will become a white shirt. However, its color will not transfer to other cloths when you wash it. We have named this product as "Tomorrow" because you look forward to seeing how the shirt will look like in a year. The design of the pattern and others of this shirt was developed by Tomaru.

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CO-PRODUCED

TANIO MITSUYASUI(AIZOME_Indigo dye)

 MATERIAL
 SIZE
 PRICE

 Organic cotton
 S/M/L
 ¥27,800







TANIO MITSUYASUI(AIZOME_Indigo dye)since1970



TENUGUI

We produce washcloths while consulting with crafsman from Hachiman Dyeing possessing a print table as long as 25 meters. The patterns of washcloths produced by the students in Fashion Design Course and Textile Course of Kyoto University of Art and Design are part of this project. Hosokawa Corporation is satisfied with a type of such designs in the motif of the fruit sandwich of Fruit & Cafe Hosokawa being a long-established shop in Shimogamo. This product is available at Hosokawa shops.

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CO-PRODUCED

HACHIMAN SENSHOKU(Dyeing)

MATERIAL SIZE PRICE

Ise cotton(japanese cotton) 920 x 350 mm ¥1,280-





"Auto" (machine) is capable of dyeing it about 4,000m per day, while "handy" (hands) only about 350m.



HACHIMAN SENSHOKU(Dyeing) since 1939

BRAND HISTORY

2019 April

Milan Design Week at SUPERSTUDIO (Milano)

Sep

MAISON & OBJET PARIS 2019 at Paris Nord Villepinte

Oct

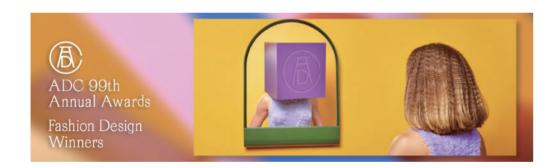
GOOD DESIGN AWARD 2019 (JAPAN)_Awarded

Nov-Feb/2020

MUSEE DES ARTS DECORATIFS / MAD Paris

HANAO SHOES was exhibited and sold at "Marche et démarche. Une histoire de la chaussure" (exhibition of walking and shoe design from the Middle Ages to the present) held at the world-famous Paris Decorative Art Museum(MAD Paris).

2020



May

ADC 99th Annual Awards (NYC) / FASHION DESIGN AWARDS: MERIT

► HANAO SHOES

https://www.oneclub.org/awards/adcawards/-award/35766/hanao-shoes

▶TOCHU

https://www.oneclub.org/awards/adcawards/-award/35765/tochu



Milan Design Week 2019(installation)



MAISON & OBJET PARIS 2019



MUSEE DES ARTS DECORATIFS/MAD Paris

OUR COMMECTION

KIKUNOGONOMI HANAO (Thong onement) establish HRAISHIGE SHOTEN HANAO (Thong onement) unknown MORIMOTO KAZARI KANAGU KAZARI KANAGU (Decorative metal work) 1877 TAKEUCHI KAZARI KANAGU (Decorative metal work) 1968 KYONUI SUGISHITA KYO-NUI (imbroidery) 1935 YOSHISADA HAMONO KYO-NAMONO (Knife) unbord in 1660 CHOBOYA ZORI/GETA (Japanese sandale) 1954 ICHIZAWA SHINZABURO HANPU HANPU Bag (Cerves bag) 1905 KYOTO NOH MASK STUDIO NOH-MASK 1968 KYOSHIBORI TABATA SHIDOZOME (Textita) 2011 HACHIMAN SENSHOKU Dyeing 1939 FUJISAKI SENKO KUROMONTSUKI (Black created garment) 1960 SOUSHITSUZUREEN TSUZUREORI (Textita) 1985 TANIO MITSUVASU AIZOME (Ideal) 1995 TANIO MINORI YANASE SHOTEN CHOCHIN (Poper Isatern) 1866 TANIO MINORI YANASE SHOTEN CHOCHIN (Poper Isatern) 1868 TANIM SANADAHIMO (Ideand) 1568 TANIM SANADAHIMO (Ideand) 1999 TANIO SANADAHIMO (Ideand) 1993				
HIRAISHIGE SHOTEN	name	category	establish	
MORIMOTO KAZARI KANAGU KAZARI KANAGU (Decorative metal work) 1877 TAKEUCHI KAZARI KANAGU (Decorative metal work) 1968 1935 193	KIKUNOGONOMI	HANAO (Thong ornament)	1938	1,5
TAKEUCHI	HIRAISHIGE SHOTEN	HANAO (Thong ornament)	unknown	
KYONUI SUGISHITA KYO-NUI (Embroidery) 1935	MORIMOTO KAZARI KANAGU	KAZARI KANAGU (Decorative metal work)	1877	1,2
YOSHISADA HAMONO KYO-HAMONO (Knife) around in 1660 CHOBOYA ZORI/GETA (Japanese sandals) 1954 ICHIZAWA SHINZABURO HANPU HANPU Bag (Canvas bag) 1905 KYOTO NOH MASK STUDIO NOH-MASK 1968 HOSOO NISHIJIN (Textile) 1688 KYOSHIBORI TABATA SHIBORIZOME (Textile) 2011 HACHIMAN SENSHOKU Dyeing 1939 FUJISAKI SENKO KUROMONTSUKI (Black crested garment) 1960 SOUSHITSUZUREEN TSUZUREORI (Textile) 2011 OKAJU KYO-YUZEN (Textile) 1855 MARUSENKO KYO-YUZEN (Textile) 1965 TANIO MITSUYASU AIZOME (Indigo dye) 1970 YAMAMOTO GOKIN Japanese Mirror 1866 OKAZAKI SEIKODO HYOGU (Mounting) 1934 MINORI YANASE SHOTEN CHOCHIN (Paper tantern) around in 1820 KARACHO KARAKAMI 1624 AIBA KYO-UCHIWA (Round fans) 1689 ENAMI SANADAHIMO (Band) 1568 KAIKADO CHAZUTSU (Japanese tea co	TAKEUCHI	KAZARI KANAGU (Decorative metal work)	1968	
CHOBOYA	KYONUI SUGISHITA	KYO-NUI (Embroidery)	1935	
ICHIZAWA SHINZABURO HANPU	YOSHISADA HAMONO	KYO-HAMONO (Knife)	around in 1660	
KYOTO NOH MASK STUDIO NOH-MASK 1968	СНОВОУА	ZORI/GETA (Japanese sandals)	1954	
HOSOO	ICHIZAWA SHINZABURO HANPU	HANPU Bag (Canvas bag)	1905	
KYOSHIBORI TABATA	KYOTO NOH MASK STUDIO	NOH-MASK	1968	
HACHIMAN SENSHOKU Dyeing 1939	ноѕоо	NISHIJIN (Textile)	1688	1/1
FUJISAKI SENKO KUROMONTSUKI (Black crested garment) 1960	KYOSHIBORI TABATA	SHIBORIZOME (Textile)	2011	
SOUSHITSUZUREEN TSUZUREORI (Textile) 2011	HACHIMAN SENSHOKU	Dyeing	1939	
OKAJU KYO-YUZEN (Textile) 1855 MARUSENKO KYO-YUZEN (Textile) 1965 TANIO MITSUYASU AIZOME (Indigo dye) 1970 YAMAMOTO GOKIN Japanese Mirror 1866 OKAZAKI SEIKODO HYOGU (Mounting) 1934 MINORI YANASE SHOTEN CHOCHIN (Paper lantern) 1818 KOJIMA SHOTEN CHOCHIN (Paper lantern) around in 1820 KARACHO KARAKAMI 1624 AIBA KYO-UCHIWA (Round fans) 1689 ENAMI SANADAHIMO (Band) 1568 KAIKADO CHAZUTSU (Japanese tea coddies) 1875 ISHIKAWA JAPAN STUDIO URUSHI (Japanese tea coddies) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	FUJISAKI SENKO	KUROMONTSUKI (Black crested garment)	1960	
MARUSENKO KYO-YUZEN (Textile) 1965 TANIO MITSUYASU AIZOME (Indigo dye) 1970 YAMAMOTO GOKIN Japanese Mirror 1866 OKAZAKI SEIKODO HYOGU (Mounting) 1934 MINORI YANASE SHOTEN CHOCHIN (Paper lantern) 1818 KOJIMA SHOTEN CHOCHIN (Paper lantern) around in 1820 KARACHO KARAKAMI 1624 AIBA KYO-UCHIWA (Round fans) 1689 ENAMI SANADAHIMO (Band) 1568 KAIKADO CHAZUTSU (Japanese tea coddies) 1875 ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	SOUSHITSUZUREEN	TSUZUREORI (Textile)	2011	
TANIO MITSUYASU YAMAMOTO GOKIN Japanese Mirror 1866 OKAZAKI SEIKODO HYOGU (Mounting) TANIO MINORI YANASE SHOTEN KOJIMA SHOTEN CHOCHIN (Paper lantern) KARACHO KARACHO KARAKAMI AIBA KYO-UCHIWA (Round fans) ENAMI SANADAHIMO (Band) KAIKADO CHAZUTSU (Japanese tea coddies) ISHIKAWA JAPAN STUDIO HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1970 1970 1970 1970 1971 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box)	ОКАЈИ	KYO-YUZEN (Textile)	1855	
YAMAMOTO GOKIN Japanese Mirror 1866 OKAZAKI SEIKODO HYOGU (Mounting) 1934 MINORI YANASE SHOTEN CHOCHIN (Paper lantern) KOJIMA SHOTEN CHOCHIN (Paper lantern) KARACHO KARACHO KARAKAMI 1624 AIBA KYO-UCHIWA (Round fans) ENAMI SANADAHIMO (Band) T568 KAIKADO CHAZUTSU (Japanese tea coddies) ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	MARUSENKO	KYO-YUZEN (Textile)	1965	
OKAZAKI SEIKODO HYOGU (Mounting) 1934 MINORI YANASE SHOTEN CHOCHIN (Paper lantern) 1818 KOJIMA SHOTEN CHOCHIN (Paper lantern) around in 1820 KARACHO KARAKAMI 1624 AIBA KYO-UCHIWA (Round fans) 1689 ENAMI SANADAHIMO (Band) 1568 KAIKADO CHAZUTSU (Japanese tea coddies) 1875 ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	TANIO MITSUYASU	AIZOME (Indigo dye)	1970	4-,
MINORI YANASE SHOTEN KOJIMA SHOTEN CHOCHIN (Paper lantern) KARACHO KARAKAMI AIBA ENAMI SANADAHIMO (Band) KAIKADO CHAZUTSU (Japanese tea coddies) ISHIKAWA JAPAN STUDIO HAKOTOU SHOTEN CHOCHIN (Paper lantern) ROUGHIN (Paper lantern) Around in 1820 1624 KYO-UCHIWA (Round fans) 1689 1568 CHAZUTSU (Japanese tea coddies) 1875 ISHIKAWA JAPAN STUDIO KIRI BOX (Pawlownia box) 1891	YAMAMOTO GOKIN	Japanese Mirror	1866	
KOJIMA SHOTEN CHOCHIN (Paper lantern) KARACHO KARAKAMI 1624 AIBA KYO-UCHIWA (Round fans) ENAMI SANADAHIMO (Band) KAIKADO CHAZUTSU (Japanese tea coddies) ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	OKAZAKI SEIKODO	HYOGU (Mounting)	1934	
KARACHO KARAKAMI 1624 AIBA KYO-UCHIWA (Round fans) ENAMI SANADAHIMO (Band) KAIKADO CHAZUTSU (Japanese tea coddies) ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) HAKOTOU SHOTEN KARAKAMI 1624 KYO-UCHIWA (Round fans) 1689 1875 URUSHI (Japanese lacquer) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	MINORI YANASE SHOTEN	CHOCHIN (Paper lantern)	1818	
AIBA KYO-UCHIWA (Round fans) 1689 ENAMI SANADAHIMO (Band) 1568 KAIKADO CHAZUTSU (Japanese tea coddies) 1875 ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	KOJIMA SHOTEN	CHOCHIN (Paper lantern)	around in 1820	
ENAMI SANADAHIMO (Band) 1568 KAIKADO CHAZUTSU (Japanese tea coddies) 1875 ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	KARACHO	KARAKAMI	1624	
KAIKADO CHAZUTSU (Japanese tea coddies) 1875 ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	AIBA	KYO-UCHIWA (Round fans)	1689	
ISHIKAWA JAPAN STUDIO URUSHI (Japanese lacquer) 1979 HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	ENAMI	SANADAHIMO (Band)	1568	
HAKOTOU SHOTEN KIRI BOX (Pawlownia box) 1891	KAIKADO	CHAZUTSU (Japanese tea coddies)	1875	
	ISHIKAWA JAPAN STUDIO	URUSHI (Japanese lacquer)	1979	
TSUJIWA KANAAMI KANAAMI (Japanese wire netting) 1933	HAKOTOU SHOTEN	KIRI BOX (Pawlownia box)	1891	4
¥.	TSUJIWA KANAAMI	KANAAMI (Japanese wire netting)	1933	
*				

ABOUTUS

ホールラブキョウト

Whole Love Kyoto

This is a brand respecting the idea of "Made in Kyoto" that produce through the collaboration of traditional craftworkers and market the products which can be manufactured only in "Kyoto" being the city gathering Japanese cultures.

https://wholelovekyoto.jp

Whole Love Kyoto 40, Tanakahigashitakahara-cho, Sakyo-ku, Kyoto, Japan

京都伝統文化イノベーション 研究センター

KYOTO T5

Kyoto Traditional Culture Innovation Laboratory

KYOTO T5 is a research center launched by Kyoto University of Art and Design(KUAD) in 2018.

Based in Kyoto being a city accumulating Japanese traditional cultures, we have been operating for passing down to next generations the skills, tools, materials and ideas of traditional cultures by recording and delivering them. We seek to build a sustainable framework by first causing innovative ideas through the disclosure of sophisticated technologies, tools and materials and by then during such process producing new products and selling them in

https://kyotot5.jp

the market.

☑ ¥ kyotot5

2-116, Kitashirakawauruyama, Sakyo-ku, Kyoto, Japan Kyoto University of Art and design

■迷いずしくり 人はスマホでおととい読んだ記事をすっかり忘れて新しい記事を求め親指をスクロール/パリコレで発表された最新コレクションが2日後にはコピーされ偽物が販売/法年驚いたテクノロジーが今では跡形もなくなり、別のニュースが飛び交います/もうすぐ自動車は空を飛ぶ/こんなめまぐるしく展開し、変化する。 る時代に「変わらないこと」によって高速の世界と距離を置き、ブランド都市となったのが京都です/

秘密の間です京都には表層を撫でていてはいつまでたっても知れない秘密がたくさんあります/その秘密を文献や
インターネットで調べることは、どこにいてもできます/これだけ魅力ある街なので、これまで数多の研究
者や編集者がそれをしてきました/私たちのメンバーは、研究や編集の素人ですが、京都を拠点として
いるので、その秘密を調査・研究するために、職人や関係者と直接会いに行くことができる/しかも自転
車で/頻繁に/だから1年でたくさんの繋がりができました/現場を見ることや、直接話しを聞くこと、体 験することより豊かなリサーチはありません/

でもどうやって伝えるのか

でもこうべつ(広えのが) たった1年間の活動で知ったことがたくさんあります/面白い!ってことが本当にたくさんあります/知らなくて恥ずかしいこともたくさんありました/蓄えた知識や出会いをとうすれば他者に伝えて共有できるのでしょうか/そう思ってしまうのは、それらを知る前と後では自分の豊かさが違うことを実感しているからです/でもどうすれば伝えることができるのでしょうか/

「応援してる」では足りない/調査・研究だけでは足りない

「応援してる」ではまりない/調査・研究だけではまりない 私たちは伝えるために、自分たちの調査・研究によって新しいアイデアが誘発されることを着地点として います/そのアイデアが製品となって人の手に渡ったり、体験することによって、やっと少し伝わります/コ ミュニケーションが始まるのです/伝統文化っていいねと応援することは簡単ですが、お金を出すのは 簡単ではありません/だから最も強い応援は買うことなのです/人は売ること買うことで強いコミュニケ

「伝統工芸」ではダメです

「伝統上去」ではラダマです。 だから私たちは活動の中で生まれた物事を販売します/その時に忘れてはいけないのは「京都の表層を撫ぐていた1年前の自分たち」のことです/なぜなら大多数の人がそんな人だからです/この視座に立った時、思うのは、製品の第一印象が「伝統工芸」ではダメだということです/新しい伝統工芸の製品だね」と言われるようでは売れないということです。だういうちのと見向きもしたかった自分達がいるのを忘れずに、自分たちが伝統工芸とか関係なく欲しいと思えるものを作ることをイノベーションと呼よ

Whole Love Kyotoディレクター、KYOTO T5センター長、京都造形芸術大学 准教授 酒井洋輔

People are scrolling their smartphone for new articles with completely forgetting the ones they read the day before yesterday. The counterfeits copied from the latest collections released at the Paris Collection are to be sold two days after. Those technologies surprising us last year have

In the near future, cars will fly around in the air.

Kyoto has become a branded city by "Not Changing" and by distancing itself from the high-speed society in such dizzyingly developing and changing age.

Kyoto is a city full of secrets.

Kyoto is a city full of secrets.

Kyoto embraces many secrets that you will never know just by tracing its superficial parts.

Actually, you can research these secrets through books and Internet wherever you are. Such an attractive city as Kyoto has been researched by countless researchers and editors previously.

Although we are not familiar with researches and editing, taking advantage of their basing in Kyoto, they can meet with craftsman and parties concerned in person for investigating and researching such secrets. Plus, by bicycle and frequently.

Accordingly, we have been able to build many human networks over the past year.

There is no more productive research than directly visiting their job sites, talking with them in person, and having first-hand experiences.

Then, how can we get the results of such researches known to others.

There are a lot of things that have come to our knowledge only in a year.

You can encounter with a lot of things in Kyoto that you find, "interesting" Meanwhile, we have been often embarrassed by our lack of knowledge.

How can we share with others the knowledges and the meetings with the professionals.

We are asking ourselves this question exactly because such learning experiences have actually enriched our life, Still, how can we deliver them to others?

"Cheering" is not enough.
Surveys and researches are not enough.
For sharing it's knowledges and experiences with others, we have sets it's goal to induce new ideas thorough its own surveys and researches.
We can share what we have with others just a little by their receiving and experiencing the products developed based on such ideas. Communications start then.
It is easy for you to cheer by saying, "Traditional cultures are good", but it is not easy for you to contribute money. Therefore, the best cheering act is buying. In fact, people engage in strong communications by buying and selling.

"Traditional Crafts" are not enough.

"Iraditional Crafts" are not enough.

This is why we sells the things produced in the process of its activities.

Also, in actually selling our products, what we should never forget is "us just tracing the superficial parts of Kyoto one year ago", because almost all people are same in this respect.

From this perspective, we would know that those products giving people the first impression of a "traditional craft" are not good.

In other words, those products described as "a new traditional craft" will not sell. Keeping in mind that we ourselves used to pay no attention to such traditional stuff, we call as "Innovation" the activities to produce things that we truly want to get whether or not they are traditional crafts.

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