



## Creating a legacy that people will be proud of 500 years from now **The Village Concept Project “TOMORROW FIELD”**

TOMORROW FIELD project, organized by Non-Profit-Organization TOMORROW (President: Kayo Tokuda, Vice Presidents: Yutaka Tokuyama and Ryue Nishizawa, Director: Hidetoshi Nakata), with art and cultural activities at its core, is a community concept that creates opportunities for people to gather and learn through art and food and provides opportunities to become aware of the natural assets of the land. Based in Kyoto City and Taiza in Kyotango City, the project places the highest priority on reevaluating the local material and building a system that fosters the know-how to live a prosperous life in the community.

Representative Kayo Tokuda moved to Kyoto after playing a central role in a series of projects that made the Seto Inland Sea a pilgrimage site for contemporary art in Japan, including Chichu Art Museum (opened in 2004) and Teshima Art Museum (opened in 2010).

She created “**𠄎 | SEI KYOTO**” (designed by Ryue Nishizawa), a renovated *machiya* (townhouse) in Kyoto City, and together with architect Shunya Hashizume, they are working with chefs, craftsmen, and artists to create new values of life.

From 2020, TOMORROW will also establish a base in Taiza, Kyotango City, and are engaged in activities to propose a village environment from the fields of art, crafts, architecture, and food, thinking about the significance of living in Japan and contributing to world peace through cultural and artistic activities so that we can create a legacy that people will be proud of 500 years from now.

## ART SITES

In an attempt to update contemporary lifestyles and aesthetics, TOMORROW FIELD addresses the idea of people continuing to live in architecture that is rooted in the land.

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### SEI TAIZA

The sixty-year-old *Tango chirimen* (silk) factory presents an intriguing opportunity to explore new horizons in textiles. Plans are underway to transform it into the first art gallery in Taiza, promising a vibrant space dedicated to showcasing art and innovation.

Address: 3329 Taiza, Kyotango  
Open only during the event period



### TAIZA Residence

In an attempt to reawaken lifestyle and aesthetic decisions, TOMORROW FIELD addresses the idea of people continuing to live in architecture that is rooted in the land. TAIZA Residence is an art house and living space proposal that makes the most of natural materials while giving a sense of contemporary architecture.

Address: 3332-2 Taiza, Kyotango  
Open only during the event period



### TAIZA Studio

Experimental houses that create sustainable living spaces, using local construction methods and materials and contemporary thinking and techniques to create living spaces for now and the future. New attempts to link architecture and crafts, such as the “Wooden Room” by woodworker Shuji Nakagawa, are being made.

Address: 2854 Taiza, Kyotango  
Open only during the event period



### Field of Stars / Miya

In addition to “Field of Stars,” a permanent installation that serves as a creative space for regenerative art, crafts, and architecture, the exhibition also features “Barn,” a minimalist building by architect Ryue Nishizawa, and “Cooking and Ceramic Kiln” by ceramic artists Akio Niisato and Takaya Kato.

Address: 249 Miya, Tango Town, Tango City, Kyotango City  
Always open



### 卍 | SEI KYOTO

The crystallization of the handiwork of architect Ryue Nishizawa, who worked with craftsmen to create a traditional townhouse in Kyoto over 100 years old, this is the base and residence of TOMORROW in Kyoto City.

Address: Kyoto City (not open to the public)  
Instagram [@sei\\_kyoto](https://www.instagram.com/sei_kyoto)

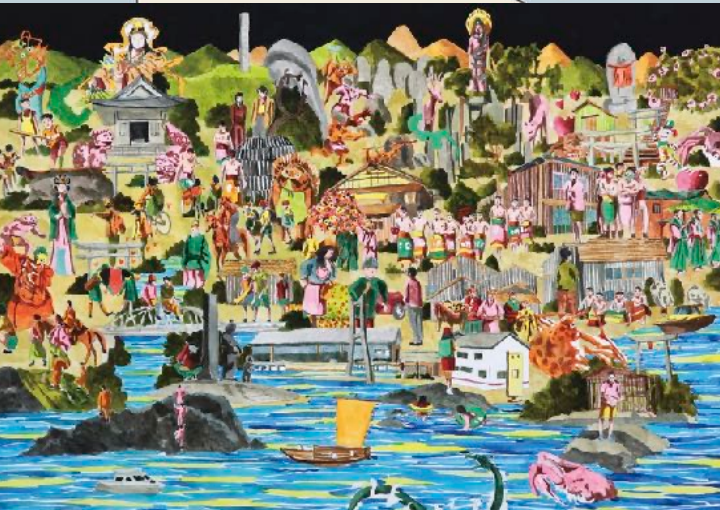


## ACCESS

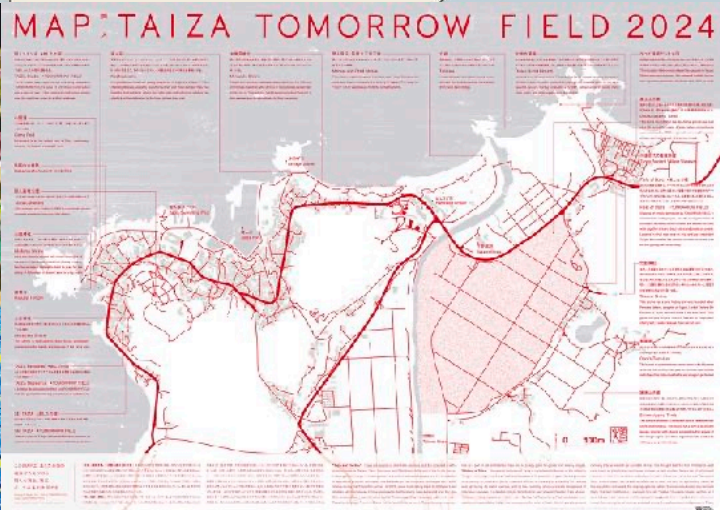
The number of overseas tourists to Kyoto City has been steadily increasing, and as the problem of over tourism is becoming more pronounced, it is important to create new destinations and attractions in the surrounding area for foreigners who frequently visit Kyoto.

Tango is about a two-hour drive from Kyoto City. Neighboring destinations in the area ranging from Amanohashidate, the boathouses of Ine, and Kinokasa Onsen, are all located within an hour's drive from Taiza, and has great potential for the development of accommodations to meet the demand of inbound tourists who are tired of Kyoto City.

Before the establishment of the capital in Nara, Tango was one huge kingdom and was at the forefront of Japanese culture at the time, thanks to dynamic cultural exchanges with neighboring countries and populations.



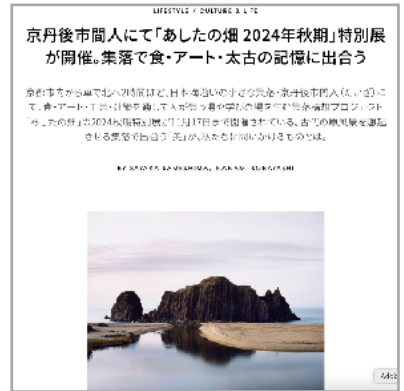
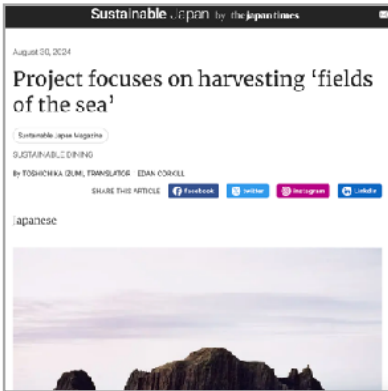
Sangho Noh "Taiza"



Taiza Art Map

# PRESS ARCHIVE

- 28 May 2023 THE WORLD OF INTERIORS [“A BETTER TOMORROW”](#)
- 9 September, 2023 designboom [“tomorrow's 'field of stars' installation ponders environmental changes in japanese village”](#)
- 17 October, 2023 e-flux Agenda [“Field of Stars”](#)
- 30 August, 2024 Sustainable Japan by The Japan Times [“Project focuses on harvesting ‘fields of the sea’”](#)
- 3 September, 2024 APOLLO [“The Apollo 40 Under 40 Craft in focus: Shunya Hashizume”](#)
- 9 November, 2024 VOGUE JAPAN [“京丹後市間人にて「あしたの畑 2024年秋期」特別展が開催”](#)



## Major Activities and Plans

- 2016 卍 | SEI KYOTO Exhibition “Rei Naito”
- 2019 SEI-kitchen
- 2021 Gagaku Performance: “Cultivate Mind”
- 2022 ECHO TOMORROW FIELD - Food and Art, Exhibition, “Taiza, Tango” with Naoya Hatakeyama (Photo Artist)
- 2023 ECHO TOMORROW FIELD - Food and Art, Exhibition, Performance by Samson Young (Composer) x LEO (Koto Player)
- 2024 TOMORROW FIELD 2024 Fall, Special exhibition “Remedy”  
Lecture and Talk “Regenerative Architecture” with Anna Heringer and Akihisa Hirata  
cenci x Nawaya collaboration lunch/dinner (upcoming)
- 2025 TOMORROW FIELD 2025 Spring



2016 Exhibition “Rei Naito” (卍 | SEI KYOTO)



Naoya Hatakeyama  
Sceneries of Taiza, Tango, 2022



Shuji Nakagawa “Wooden Room” (TAIZA Studio)





TOMORROW is a not-for-profit organization for creation based in Kyoto, founded in September 2016. TOMORROW will pursue the funding production and staging of site-specific works by high-profile artists who seek to bring viewers joy, inspiration for a deeper human experience. “TOMORROW FIELD” project, which began in 2020 in Taiza district of Kyotango City in northern Kyoto, aims to create beautiful landscapes for the future of Japan through a cultural and artistic approach by art (including architecture, crafts, and other forms of expression) and food professionals active in Japan and abroad, transcending the boundaries of their fields, from a local perspective that cannot be obtained in urban areas.

**TOMORROW BOARD MEMBERS**

Executive Director	Kayo Tokuda
Deputy Executive Directors	Ryue Nishizawa Yutaka Tokuyama
Director	Hidetoshi Nakata
Advisory Committee	Soichiro Fukutake, Emi Eu, Teresita Fernández, Richard Geoffroy, Markus Hartmann, Miwon Kwon
Logo Design	Hiroshi Sugimoto

**STAFF**

Director	Kayo Tokuda
Project Manager	Shunya Hashizume
Project Coordinator	Natsuka Okamoto
Interns	Kohei Wakamatsu, Tomoki Sekiguchi, Shizuka Kamiwada, Takumi Yamamoto
Graphic Design	Arata Kubota
Website	Yoshihisa Tanaka, Kana Furusho (centre)
Press	Naho Nakagawa, Tomo Yoshizawa

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Website	<a href="https://tomorrow-jp.org/en/tomorrow/">https://tomorrow-jp.org/en/tomorrow/</a>
Online store	<a href="https://tomorrowfield.stores.jp/">https://tomorrowfield.stores.jp/</a>
Instagram	<a href="https://www.instagram.com/tomorrow_field">@tomorrow field</a>
Youtube	<a href="https://www.youtube.com/@tomorrowfield">https://www.youtube.com/@tomorrowfield</a>
Inquire	<a href="mailto:press@tomorrow-jp.org">press@tomorrow-jp.org</a>





## **The Path to Taiza**

Kayo Tokuda

Only two weeks after completing my work on the Teshima Art Museum in October 2010, I moved to Kyoto. Meeting so many people involved in the world of crafts instilled me with a desire to better understand the skills and passions that go into their marvelous work.

That's how I started studying ceramics. I visited historic locales of ceramics such as Arita, Imari, Karatsu, Hagi, Tobe, and Mashiko. These trips piqued my interest in the ceramic traditions of the Ryukyu Islands and the Joseon Dynasty, which I had studied for years by traveling, reading, and watching videos.

In an article in Genron3, published in 2016, I learned about the art projects that were happening at the Korean DMZ and took a train from Seoul, and then a bus, to visit the headquarters of the “White Skull” 3rd Infantry Division of the South Korean Army. The landscape reached into the distance. North Korean military installations could be seen up in the mountains. Just ahead of me, steel fences formed two lines, stretching east and west.

The trees and landscape on the south side look the same as on the north. It pains me to imagine what it must have been like for these people, who have a common history, to wake up one day and find themselves divided.

I know so little about politics and economics. I've poured all of my passion into art. Sometimes the best that we can do is pray for peace, offering to nature whatever sense of solace we can fashion out of natural materials with our hands. We do what we can; there is no other choice. That winter, I was prompted by the Korean artist Do Ho Suh, who told me that I had a “gift for helping artists rekindle their souls with original intent and refuel their passion for art,” to apply for status as a nonprofit, which I did, with the guidance of architect Ryue Nishizawa, educator Yutaka Tokuyama, entrepreneur Hidetoshi Nakata, and Soichiro Fukutake, to whom I'm especially indebted. Once my application was approved, it was only a matter of time before the concept for “Tomorrow Field” took root.





There's no textbook explaining how to convey the spirit of art. I felt that it was my responsibility, my mission, to create something that would be valued and loved twenty years or fifty years from now, to create a place where people can come together, share experiences, and work. Partnering with the next generation, who hold the future in their hands, we seek to create a setting that displays the natural beauty of Japan—a place rooted in history, so livable and vibrant it evokes the earliest stages of Japanese culture.

Starting in Kyoto, I traveled around Nara, Wakayama, Mie, and Shiga, searching high and low for the ideal location, until the summer of 2020, when I visited the Onaru Ancient Burial Mounds on the northern coast of Kyoto. These stone tombs could be as old as the fourth or fifth century. Set up to face the ocean, these carefully built crypts of bare volcanic rock transport you to a time, deep in the past, when funerals were held facing the sea and the loved ones of the departed wished them a peaceful journey through the afterlife.

A while back, some friends and I formed a discussion group to look into the question of what it would be like for human beings to live on Mars, which is an imminent reality. But we concluded that only a small number of people would ever be able to live there, and those who did would be confined to tiny stations, peeking from the windows as they hid from the red planet's inhospitable weather. This led us to abandon the question of what form life (and art) in outer space might take, and instead consider what would be involved in sustaining human life on earth, as well as what needs to be done to preserve our sky, our seas, our mountains, and ensure a safe environment for the children of tomorrow, which naturally led to the creation of Tomorrow Field. For art to inhabit our societies, we need villages that cultivate a sense of the sublime.

As if to tell us that the sky and ocean hear our prayers, the waves lap against the shoreline, only to recede. When I visited this coastal village, known as Taiza, with my young colleague Shunya Hashizume, who is still in his twenties, our intuition told us that this place has everything essential to art, that this was the source of everything.