

ART SITES

TOMORROW FIELD is a community project creating art rooted in the land—nourishing mind and spirit through moving encounters with art and culture.

卅 | SEI KYOTO (2016)

Created by architect Ryue Nishizawa in close collaboration with craftspeople, SEI KYOTO embodies a deep reverence for over a century-old Kyoto townhouse. Serving as TOMORROW's base and residence in Kyoto, it stands as a crystallization of collective craftsmanship.

Address: Kyoto City (Open to the public exclusively for the exhibition period) Instagram [@sei_kyoto](https://www.instagram.com/sei_kyoto)

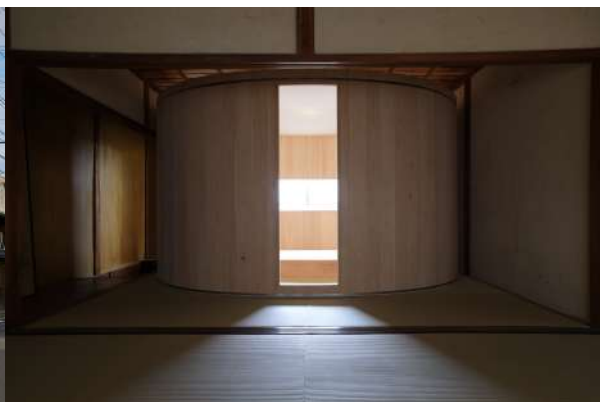


Exhibition "Rei Naito" (2016)

TAIZA Studio (2021-)

An experimental house that embraces living space for the present and future. It reimagines sustainable living using local building techniques and materials, combined with contemporary ideas and craftsmanship. One of its highlights is the "Wooden Room" by woodworker Shuji Nakagawa. The studio explores new possibilities of integrating architecture and craft.

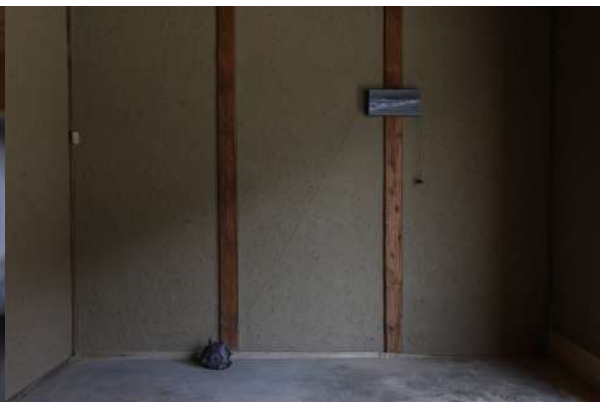
Address: 2854 Taiza, Kyotango City/ Open exclusively for the exhibition period



Shuji Nakagawa "Wooden Room"



Hiroshi Sugimoto "TOMORROW FIELD" logo



Teresita Fernàndez "Soliloquy"

TAIZA Residence (2025)

Celebrating and making full use of natural materials, TAIZA Residence is a living space designed to integrate everyday life with creative practice. It comprises four distinct rooms: the foyer, finished entirely with local vermillion earth ; the “White Paper Room,” featuring handmade washi from Kamiseya; the “Bathroom,” inspired by the vermillion soil; and “Taiza Paper Room” incorporating the local Taiza soil in the interior paper. Drawing inspiration from Tango’s local history, heritage, and craftsmanship which has travelled from across the sea, the space offers visitors an environment for quiet reflection and creative immersion.

Address: 3332-2 Taiza, Kyotango City/ Open exclusively for the exhibition period



SEI TAIZA (2024)

A former Tango chirimen (crepe silk textile) factory, built 60 years ago, has been reborn as SEI TAIZA, the first art gallery in Taiza dedicated to exploring new possibilities in textile creation.

Address: 3329 Taiza, Kyotango City/ Open exclusively for the exhibition period



Ken Gun Min “about me living from your last breath” (2024)

Samson Young “TWO TREES FOR KOTO” (2023)

Field of Stars / Miya (2022–2023)

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, Kyotango City/ Always open



Supervision: Ryue Nishizawa Architects “Smoked Cedar Store House”

Teresita Fernández, Shuji Nakagawa and more “Field of Stars”

MIYA Tea House (2025–)

The project invites the local residents and students to participate in the experience of building a new community space centered around Food and Art. This collaborative project brings together globally renowned regenerative architect Anna Heringer, ceramic artist Martin Rauch, and TOMORROW, and seeks to design a structure in harmony with the environment. The design is intended to contribute to the regeneration of the land by using rammed earth techniques with local soil, and growing wildflowers and medicinal herbs in its surroundings.
Address: 249 Miya, Kyotango City/ (TOMORROW FIELD in Miya)



Anna Heringer “MIYA Tea House model” (2025)



A Collaboration Project with ONJIUM, Korea "SEA BRIDGES"

– Creating Shared Learning Experiences through the Artistic and Culinary Heritage Exchange between Kyotango and Seoul –

SEA BRIDGES, launched in June 2025 in collaboration with Korea’s cultural heritage research institute ONJIUM, is a cross-cultural project staged in Kyotango and Korea—two regions long connected by the sea and a history of exchange. The initiative seeks to foster mutual learning across art, food, craft, and architecture, while passing down the knowledge and craftsmanship to future generations.

Program for the year 2025 – SEA BRIDGES: Our Future Meal 2030

The inaugural event of SEA BRIDGES, titled “Our Future Meal 2030,” unfolds through special programs in Kyotango and Seoul, centering on food and crafts.

Culinary Collaboration presents a seasonal menu shaped by the ingredients and culinary traditions of both regions, created by Japanese restaurant Nawaya and Seoul’s “Food Studio” of ONJIUM.

Craft Collaboration highlights cross-cultural artistry: a silk partition woven with Korea’s traditional Ra technique by the “Clothing Studio” of ONJIUM, and a four-panel folding screen adorned with “Four Gracious Flowers and Peony Pattern” from the Joseon era. The screen was realized through a collective effort by Kyoto’s karakami artisan Kamisoe, woodblock specialists Kanazawa Moku Seisakusho, and Kyoto-style mounting master Fujita Gasoudo.

SEA BRIDGES: <https://tomorrow-jp.org/en/program/seabridges/>

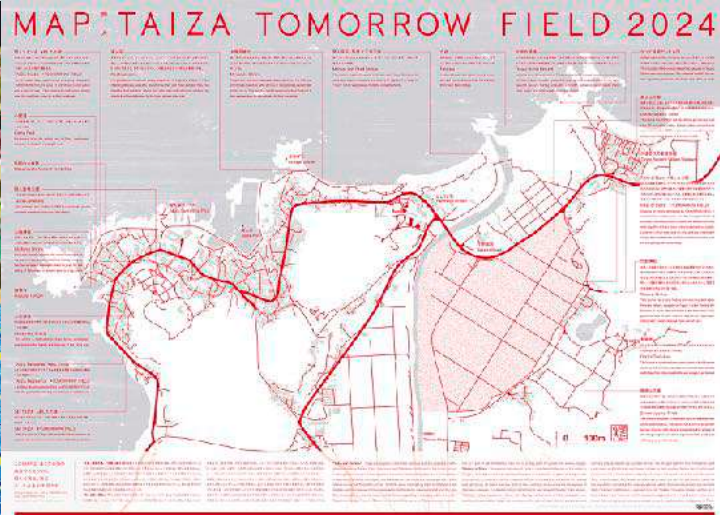


ACCESS

Before the establishment of the capital in Nara in the eighth century, Tango was a unified kingdom and stood at the forefront of Japanese culture, shaped by vibrant exchanges with neighboring regions and peoples.

In 2025, as international tourism to Kyoto City continues to rise and the challenges of overtourism grow more apparent, it has become increasingly important to develop new destinations in the surrounding areas—both for international visitors seeking fresh experiences beyond Kyoto, and for domestic travelers rediscovering Kyotango’s unique charm.

Located about two hours from Kyoto City, Tango offers easy access to nearby attractions such as Amanohashidate, the boathouses of Ine, and Kinosaki Onsen, all within an hour’s drive. The region holds great potential for mid- to long-term accommodations, catering to inbound tourists eager for a slower, more spacious alternative to crowded Kyoto.

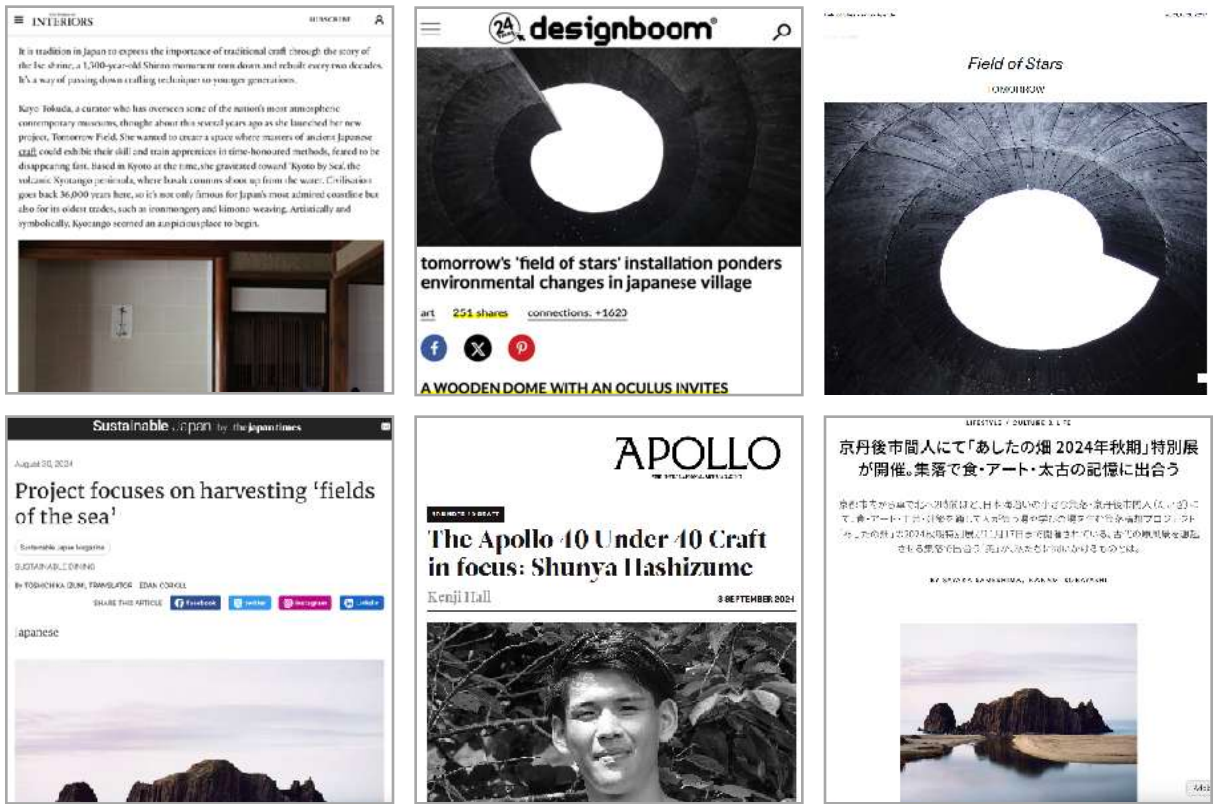


Sangho Noh “THE GREAT CHAPBOOK 3 - Taiza” (2024)

Designed by Arata Kubota “Taiza Art Map” (2024)

PRESS ARCHIVE

- 28 May, 2023THE WORLD OF INTERIORS [“A BETTER TOMORROW”](#)
- 9 September, 2023designboom [“tomorrow's 'field of stars' installation ponders environmental changes in japanese village”](#)
- 17 October, 2023e-flux Agenda [“Field of Stars”](#)
- 30 August, 2024Sustainable Japan by The Japan Times [“Project focuses on harvesting ‘fields of the sea’”](#)
- 3 September, 2024APOLLO [“The Apollo 40 Under 40 Craft in focus: Shunya Hashizume”](#)
- 9 November, 2024VOGUE JAPAN Web [“京丹後市間人にて「あしたの畑 2024年秋期」特別展が開催”](#)
- 1 March, 2025Shinkenchiku March 2025 issue
- 1 April, 2025VOGUE JAPAN May 2025 issue
- 7 August, 2025VOGUE JAPAN Web [“自然とアートが息づく集落構想「あしたの畑」、京都・京丹後で夏期限定公開へ”](#)



Major Activities and Plans

- 2016 卅 | 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
- 2025 TOMORROW FIELD 2025 Spring (March), Summer (August -September), and Autumn (November) Exhibitions Launch of SEA BRIDGES, a collaboration project with ONJIUM,



Performance “Heart Field”
Organized by: TOMORROW FIELD (2021, 2022)



Naoya Hatakeyama “Tateiwa” (2022)



SEI-kitchen vol.7 “Sustainable Fashion and Sea Sweets”

TOMORROW / TOMORROW FIELD



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

Website	https://tomorrow-jp.org/en/tomorrow/
Online store	https://tomorrowfield.stores.jp/
Instagram	@tomorrow_field
Youtube	https://www.youtube.com/@tomorrowfield
Inquire	press@tomorrow-jp.org





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.