March 21, 2020

Kyoto City KYOCERA Museum of Art
Renewal Opening

Large-scale renovation by architects Aoki Jun and Nishizawa Tezzo introduces a new chapter in Kyoto’s history of culture and art

2019.4.9.
Press Release
Kyoto City KYOCERA Museum of Art
Message

We are extremely pleased to announce the highlights of the Kyoto City KYOCERA Museum of Art Renewal Project.

The Museum opened in 1933 as the Kyoto Enthronement Memorial Museum of Art in Kyoto’s Okazaki district, itself an expression of the city’s modern trends at the time. The establishment of the Museum owes much to the generous support of many local citizens. It was renamed as the Kyoto Municipal Museum of Art after World War II. As Japan’s oldest public art museum housed in its original architecture, its classical visage standing against the backdrop of Higashiyama has been highly appreciated for 85 years.

The innovative concepts of Aoki Jun and Nishizawa Tezzo, two leading Japanese architects, for the Museum renewal project preserved original elements while introducing new designs, allowing for a fusion of old and new to create a fresh image for the Museum.

This renewal project has sought to address issues related to the structure of the Main Building dating from 1933 and, moreover, to achieve designation as a national cultural asset. We aimed to be a venue meeting all requirements to function as a museum in contemporary society while, to the extent possible, preserving historical architecture. Our goal is to create a museum of art that will universally attract visitors and preserve a legacy for the future.

Looking forward to the opening scheduled for spring 2020, we are proud to now introduce all aspects of the architectural plan of the Kyoto City KYOCERA Museum of Art.
History 1933-2018

1933 Kyoto Enthronement Memorial Museum of Art opens. The two storey Imperial Crown Style steel-framed reinforced concrete structure was built with support from Kansai business and art sectors, and Kyoto citizens to commemorate the 1928 enthronement ceremonies. The Museum design was by architect Maeda Kenjiro who gained the commission through open competition calling for “a basic Japonica style of architecture around the entire periphery.” The inaugural exhibition was the 14th Teiten Exhibition organized by the Imperial Fine Art Academy.

1934 The Kyoto Enthronement Memorial Museum of Art Exhibition commemorates the opening of the Museum with 876 works by artists and craftsmen from throughout Japan. A large number of the works are donated to the Museum.

1935 The 1st Art Exhibition (Shihan) sponsored by the city of Kyoto and organized through open submissions of the general public.

1944 Museum activities continue, despite conditions of World War II. After direct air raids to Japan, some of the Museum collection is evacuated to Daikaku-ji Temple and other places on the outskirts of Kyoto.

1945 The war ends during the 9th Exhibition of Local Artist Works and the Permanent Collection. The 1st Kyoto Municipal Art Exhibition (Kyoten) is held shortly after the end of the war.

1946 The Museum hosts the French Art from the Louvre Museum traveling exhibition as its first large international exhibit.

1952 The Museum is derequisitioned, renamed “Kyoto Municipal Museum of Art,” and resumes activities. The Kyoto Masterpiece Exhibition in Commemoration of the Museum Re-opening is held, featuring major works by 10 Kyoto artists.


1957 Venus de Milo Exhibition attracts more than 890,000 visitors.

1958 Tutankhamun Exhibition attracts more than 1.07 million visitors, breaking the previous record for attendance (according to updated figures).

1967 Art Handcraft in Kyoto: The Past Hundred Years of Development

1971 A new storage facility for the collection is completed.


1988 70th Anniversary Celebration: Favorites and Memories exhibition


1999 Kyoto Municipal Museum of Art Annex completed.


2003 70th Anniversary Celebration: Favorites and Memories exhibition

2005 Kyoto Metropolitan Government and the Museum organize the 5th Anniversary Exhibition: Favorites and Memories exhibition

2010 The Museum celebrates its 80th anniversary with an exhibition of works from the Permanent Collection.

2013 80th anniversary special exhibitions; The Story of Shiten and Kyoten Municipal Exhibitions and Drawings and Sketches of Takeuchi Seiho.

2015 Parasophia: Kyoto International Festival of Contemporary Culture 2015 (with annexes at the Museum of Kyoto and 7 other locations in Kyoto).
Renewal Planning 2014-2018

2014
Kyoto Municipal Museum of Art Future Plan formulated on the occasion of the Museum’s 80th anniversary.

2015
Kyoto Municipal Museum of Art Basic Redevelopment Plan formulated. Jun Aoki & Associates and Tezzo Nishizawa Architects are selected among 19 applicants to the open competition for basic design proposals.

2017
Naming rights offered to promote the redevelopment project. Kyocera Corporation concludes a ¥5 billion 50 year naming rights contract. The Museum is temporarily closed for repair and expansion.

2018
Construction work begins.

Current Schedule

2019 April
Announcement of the details of the Museum architecture.

2019 Spring
Decisions on management of the Museum café and shop.

2019 Fall
The inaugural exhibition will be announced, along with the plan for exhibitions to follow.

2019 End of October
Completion of construction. Various pre-opening events.

2020 March 21
Museum reopens to public.

2023
90th Anniversary

2033
100th Anniversary
A Museum Where Time Converges

Aoki Jun

The Main Building of the Museum is the oldest among Japan’s existing public art museums. Completed in 1933, in the so-called Crown Imperial Style of architecture, it has been an important presence in Kyoto for more than 80 years.

Though architecture itself does not move or change, the way people view and experience architecture does change with time. The multiple exposures presented by architecture create a rich manifold image. To respect that while renovating a structure, I tried to excavate certain of this significance and responsibility involved in the current large-scale renewal of the Museum.

In going forward with the plan for the renewal of the Museum, we have sought continuity with the existing image while adding a new layer to that. My idea was to allow a new visage to emerge while preserving the underlying architecture.

Among my priorities was to retain the open plaza area on the west side facing Jingu-michii, and to strengthen the original axis that passes through the East Entrance to the Main Entrance. I first made a cut between the west side plaza and the main building. I tried to keep a balance between old and new, we have tried to achieve something more subtle and totally different from straightforward repair.

In addition, we eliminated the facility equipment that occupied the north and south courtyards and returned the south courtyard to its original use as a courtyard. We covered the north courtyard with a glass roof, making it an indoor space. In this way, I tried to excavate certain of this Museum’s possibilities that had been hidden for a while.

In order to create a new exhibition room for contemporary art and a new facilities equipment room for the entire building, we had an extension (storage room) designed by Kawasaki Kiyoshi* rebuilt for the new building. I tried to keep a balance between eliminated and retained elements in the new building, such as the characteristic brick tiles of the Main Building and the large volume of the new building.

By creating contrasts in this way between old and new, we have tried to achieve something more subtle and totally different from straightforward repair.

Profiles

Aoki Jun

Architect. Born in 1956 in Yokohama. Completed the University of Tokyo Master’s Degree Program in the Department of Architecture, Graduate School of Engineering. After working at Arata Isozaki & Associates, he established his own practice, Jun Aoki & Associates, in 1991. Representative works include: “Mamihara Bridge” (Kumamoto Landscape Award), “S” (Yoshioka Award), “Fukushima Lagoon Museum” (Architectural Institute of Japan Annual Award), “Louis Vuitton Omotesando” (BCS Award), “Aomori Museum of Art,” “Omiyamae Gymnasium,” and “Miyoshi City Hall, Kint.” Aoki’s activities traverse various genres, including design in a broad range of architecture categories such as public buildings, commercial buildings, and private houses, as well as creation of art installations. He was awarded the Minister of Education’s Art Encouragement Prize in 2005.

Nishizawa Tezzo

The layout plan of Kyoto City KYOCERA Museum of Art includes various architectural features:

- **Main Entrance**
- **KYOCERA Square**
- **Northwest Entrance, The Triangle**
- **Japanese Garden**
- **Ohsui House**

**KYOCERA Square**

Sloped open space where visitors gather and interact

Located at the main entrance of the Museum in Kyoto’s Okazaki district, a center of the city’s historical, cultural, and natural spaces, KYOCERA Square provides a landscape for people to gather, relax, and interact, to enjoy performances and events as well as exhibitions. The area is magnificent at night with the façade of the Main Building illuminated. For major events that incorporate the entire KYOCERA Square, audiences will be able to sit on the slope facing the Main Building façade, resulting in a view that integrates the space of the Museum and plaza.

**Glass Ribbon**

New modern design, symbolizing the renewed museum

In front of KYOCERA Square, Glass Ribbon pre-eminently symbolizes the renewal project. Its light and transparent streamlined design showcases the fusion of new and historical architecture and also acts to interconnect the museum main entrance outside with the Museum shop and café inside. More broadly, it connects the Museum with the Okazaki district surroundings.

*This culturally significant two-story Western-style building dating from 1933 is to be renovated at a later date, and will house a restaurant and other facilities.*
The facilities will be renewed and updated while classical design and historical elements dating from the time of the establishment of the building will be retained as much as possible. The first floor South Wing, a space of approximately 1000㎡, will be reserved for exhibition of art from the Museum collection, rotated along with the seasons.

The second floor South Wing retains its original architecture and makes use of natural light. Curated exhibitions and exhibitions featuring exchanges with other museums, or international touring exhibitions, and group exhibitions will be held in the massive spaces of the second floor South Wing and the North Wing.

These neglected areas will be transformed into large multi-functional spaces. The North Wing Atrium has a two-storey balcony and large glass roof creating an indoor space that will be used as a special exhibition space and for receptions and other events. The South Wing Sky Courtyard is open to the outdoors. It will be used for exhibitions from the Museum collection and workshops.
**New Activities for a Renewed Museum**

**Feature 01**

Higashiyama Cube – highlighting contemporary expression in Kyoto

A serious exhibition space for contemporary art in Kyoto, a city of many art colleges. Equipped with state of the art technology, the space will be able to handle the diverse genres and forms of contemporary art. Contemporary art will also be shown in The Triangle on the basement floor of the Main Building, and in other spaces.


**Feature 02**

New galleries for the permanent collection – highlighting Kyoto’s four seasons

A comprehensive exhibition of works by Kyoto artists since the beginning of the Modern period. The 1st floor South Wing will feature an ongoing seasonal rotation of selected works from the Museum collection.

*Takeuchi Seiho, Posing for the First Time, 1913
Important Cultural Property

*Nakamura Daizaburo, Piano, 1926

**Feature 03**

New destination of relaxation and enjoyment in Okazaki cultural district

The Museum features abundant open public space for a café, a museum shop, Higashiyama Cube Terrace, KYOCERA Square, Japanese Garden attributed to Ogawa Jihei VII, etc. and possibilities for occasional music and art events.

**Feature 04**

Expanding museum support for the future

The renewal project was realized thanks to support of the Kyocera Corporation through a naming rights agreement. The Museum requires continued support and donations from individuals and corporations to assure operations of the Museum in the future. We are expanding initiatives directed to individuals and corporations for donations and support. These include application of the Hometown Tax system that allows tax credit for contributions, and enhancement of the Museum’s membership program benefits.

**Feature 05**

Providing unique venues for MICE* activities

*MICE: meeting, incentive tour, convention, and exhibition/event.

The museum building provides a space where Japanese and Western, retro and contemporary, can interact, where tradition is preserved while diverse values are incorporated in a unique Kyoto atmosphere. The definition of a museum as a place functioning for art appreciation is extended to include Kyoto City KYOCERA Museum of Art MICE venue functions for international conferences and social exchange, highlighting attractions of Kyoto and of Japan.

* Images on this page are for illustration purposes only.
Visiting the Museum

Building Layout Plan

Directions

- **By subway/Kyobashi Station**: 8 minutes walk from Kyobashi Station of Kyoto City Subway Tozai Line. 16 minutes walk from Sanjo Station of Keihan Railway or Sanjo Keihan Station of Kyoto City Subway Tozai Line.

- **By bus**: 1 minute walk from Okazaki Koen/Bijutsukan, Heian Jingu-mae stop. 5 minutes walk from Okazaki Koen/ROHM Theatre, Miyakomesse stop.
Kyoto City Museum of Art
Collection Policy

The Museum will continue to actively add significant artworks and documents to the collection, focusing on Kyoto art from the beginning of the Modern period* to the present, in order to maintain a comprehensive** world-class collection, as follows:

1. Works of significance dating from the Modern period to the present
2. Works by artists that exemplify new directions in contemporary art
3. Works by Japanese artists and artists from abroad that are in significant relation to works from the Modern period to the present.
4. Works by major artists that reflect style transitions in different periods
5. The Museum has a long-range plan to continue collection of artworks and documents according to the above conditions.

*Generally refers to the Meiji period (1868-1912), but works from the 17th century are included due to the influence of the earlier Edo period (1603-1868).
**Aside from Nihonga (Japanese-style painting), Western-style painting, prints, sculpture, craft, and calligraphy, works in new categories such as photography and video arts will be included.

14th November, 2018

Nishiyama Suisho, Rose of Sharon, 1923
Uemura Shoen, Waiting for the Moon, 1926
Asai Chu, Willow Trees in Grez-sur-Loing (France), 1901
Konoshima Okoku, Winter Moon, 1912
Details of the Museum Buildings

Floor Plan

Architectural Overview

Outline of Architectural Plan

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<th>Ceiling height</th>
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<td>Total area of galleries</td>
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<td>respective galleries</td>
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<td>gallery, North Wing 1F</td>
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<tr>
<td>gallery, North Wing 2F</td>
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<tr>
<td>gallery, South Wing 2F</td>
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<tr>
<td>gallery, Higashiyama Cube 1F</td>
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<tr>
<td>The Triangle</td>
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Other facilities

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<td>Central Hall</td>
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<td>Airus</td>
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<td>Cafe</td>
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<td>Shop</td>
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<td>Ohsui House (restaurant)</td>
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Exterior

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<tr>
<td>Higashiyama Cube Terrace (rooftop garden)</td>
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<td>Japanese Garden</td>
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All figures are approximate.

Floor Plan before Renovation