

THE
KNOT
SAPPORO
MAGAZINE

ISSUE 01

MOUNTAIN
IS



SHIGEAKI
ADACHI
TAKESHI
JINNOUCHI

Shigeaki Adachi
Takeshi Jinnouchi
Sapporo Senshuan
Secoma
KADO
Kineta Kunimatsu
Mitsugu Aikawa
Nobumasa Mieda
Yosuke Akagi

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MOUNTA

Lured by the *yama* (the mountains), Shigeaki Adachi and Takeshi Jinnouchi, two freelance *kikori* (lumberjacks) make yama their field of work.

The pair are now based in the mountains of Sapporo, working relentlessly to build roads. These roads both connect and create a border between the mountains and the people. Adachi and Jinnouchi's gazes drift towards the mountains as we discuss their roads.

ヤマに導かれ、ヤマを仕事のフィールドとする。

足立成亮と陣内雄は、フリーランスのキコリ。

いま2人は札幌にあるヤマで、黙々と道をつくり続けている。

ヤマと人をつなぎ、互いの境界をつくり出すのが道。

この道をキーワードとして、彼らがヤマに向ける眼差しに迫る。

Text by Michiko Kurushima

Photo by Ikuya Sasaki



AIN IS



SHIGE AKI ADACHI

アウトウッズ
足立成亮

足立成亮

1982年札幌生まれ。大学在学中から札幌で写真作品制作などの活動をした後、2009年滝上町へ移住。森林調査・森林作業を行う企業にて山仕事の修行を始める。2012年旭川市にて独立・outwoodsと名乗る。山奥の林業から薪の販売、里山アクティビティまで多彩な活動を展開。2016年冬、故郷の札幌に本拠地を戻し、キコリとして活動中。THE KNOT SAPPOROにあるスペース「KADO」でヤマをテーマにした展示に参加。

Born in Sapporo in 1982. While studying at university, he worked as a photographer, and in 2009, he moved to Takinouecho. There, he began training in forestry at a company that was involved in forest research and other forest work. In 2012, he started his own company called outwoods in Asahikawa. Outwoods undertakes various outdoors pursuits, from forestry work in the mountains to selling firewood and nurturing the satoyama, the collective nature surrounding rural communities in Japan, especially that which is maintained by humans. In winter of 2016, he returned to his hometown of Sapporo and is now working as a lumberjack. Most recently, he has participated in an exhibition on the theme of “The Mountains” at the KADO gallery in THE KNOT SAPPORO.

outwoods Facebook:
www.facebook.com/outwoods

“I WANT TO LOOK BACK AND THINK WHAT A BEAUTIFUL ROAD I HAVE MADE”



振り返って
美しい道が
つくりたい

Where there is a will there is way

Mechanical sounds mix with the song of the spring cicadas. The earth is excavated by a digger which is then spread out to form a road. Shigeaki Adachi has been building roads here for seven years.

Rustling. Then suddenly, the bucket of the digger collides loudly with something. A thick root that was growing alongside the road has been severed. Adachi's face freezes, and the next moment, he leans out of his seat and looks up at the sky. All of this happens in just a few seconds. Then, he slides back to the cab and calmly returns to work.

“Injuring the root of a tree is like trampling on an animal’s foot, so I was looking up to see what kind of ‘pain’ I had inflicted on the tree,” Adachi explains to me when I asked what had just happened, “If you have damaged the roots, the tree would be shaking.”

Adachi, under the name of outwoods, works as a freelance lumberjack. And while lumberjack is still the most suitable term, cutting trees is far from the only work he does. Currently, he is working on building a “forestry work road”.

A road in the mountains has many useful functions. It can be used to carry out thinned trees, and by people who enjoy picking wild vegetables or hiking. A road plays an important role for people to step into the mountains to take a look around. A standard forestry work road is wide and straight so that large machines can pass, but Adachi has different ideas. After scrupulously studying the topography and environmental conditions, and considering the ease of managing the potential road, he will “consult” with the trees.

“I want this tree to still be here in 300 years, for example, or I can look at another tree and know it won’t stand for much longer so we will need to cut it down, but importantly, I want to keep the trees that bring out the characteristics of the forest. It’s like casting for a play.”

On the day of the interview, Adachi was working with his partner, Takeshi Jinnouchi, in the Sapporo Minami High School Forest (also known as Rikka Forest). Minami High School acquired this mountain in 1911 and has been using it for on-site learning about the environment ever since. Over 10 years ago, Jinnouchi, an alumnus of the school, started on some light maintenance work here, and eventually, Adachi also became involved. The length of the road that has been built so far is approximately 10 km, which has opened up an accessible area of 120 hectares. It will take another 10 years to complete.

I was guided through the road in a car. It was just wide enough for light trucks to pass, and we did a number of swerves to bypass large trees.

“I want to look back and think what a beautiful road I have made,” murmured Adachi thoughtfully as we got out of the car, meaning that if he achieves this goal, the natural environment would have been protected. The road is the boundary with the mountains. In other words, humans have priority on the and everything else is the mountains.

“Without a road, we cannot share the magic and concept of creating forests with everyone. Only after a road is built can people be welcomed easily into the forest space. If we could open up the mountains without changing its beautiful scenery, that would be ideal.”



道があれば手も目も感覚もとどく

春ゼミの鳴き声と機械音が響いている。パワーショベルで土を掘り返し、それを道幅に敷いていく。足立成亮さんは、約7年間、このヤマに道をつくり続けている。

ガリガリガリ。突然、パワーショベルのバケットが激しく音を立てた。道の傍に伸びていた太い根が切断されたのだ。足立さんの顔がこわばり、次の瞬間、座席から身を乗り出し、空を見上げた。わずか数秒の出来事。また静かな表情に戻り作業は再開された。

「根を傷つけるのは、まるで動物の足を思いつき踏みつけたような感じですよ。木がどんな『痛みがり方』をしているのかなと上を見えていました。根をいじめると木が揺れるんですよ」

作業後に聞かけると、そんな答えが返ってきた。

足立さんは、outwoodsという名で、フリーランスのキコリとして活動をしている。キコリといっても木を切るだけが仕事ではなく、いま「森林作業道」と呼ばれる道づくりに取り組んでいる。

ヤマに道があれば、間伐した木を運び出せる。山菜採りやトレッキングを楽しみたいという人も利用できる。道によって人の目がとどき、ヤマと関わる重要な一歩が生まれる。一般的な「森林作業道」は、大きな機械を通すために、幅広く直線的につくられるが、足立さんの考えは違っている。綿密に地形や環境条件を調査し、管理のしやすさを考慮したうえで、最終的には“木”と相談するのだそうだ。

「この木はあと300年ここにいてほしいとか、この木はそれほど長くは立ってられないだろうから伐らせてもらおうとか。森のキャラクターを生み出せる存在を残すようにしていきます。キャストिंगのような感覚ですね」

取材の日、足立さんは、相棒である陣内雄さんとともに、札幌南高等学校林で仕事をしていた。南高等学校がこのヤマを取得したのは明治44年。以来、環境学習の場として活用されてきた。10年以上前に、この高校のOBである陣内さんらが整備に乗り出し、やがて足立さんも関わるようになった。敷地となる120ヘクタールのどのエリアにもアクセスできるようにと、これまでつくった道の長さは約10キロ。完成までにはあと10年かかるのではないという。

車で道を案内してもらった。軽トラがギリギリ通れるくらいの幅。大きな木を迂回するようにいくつものカーブが連なっている。

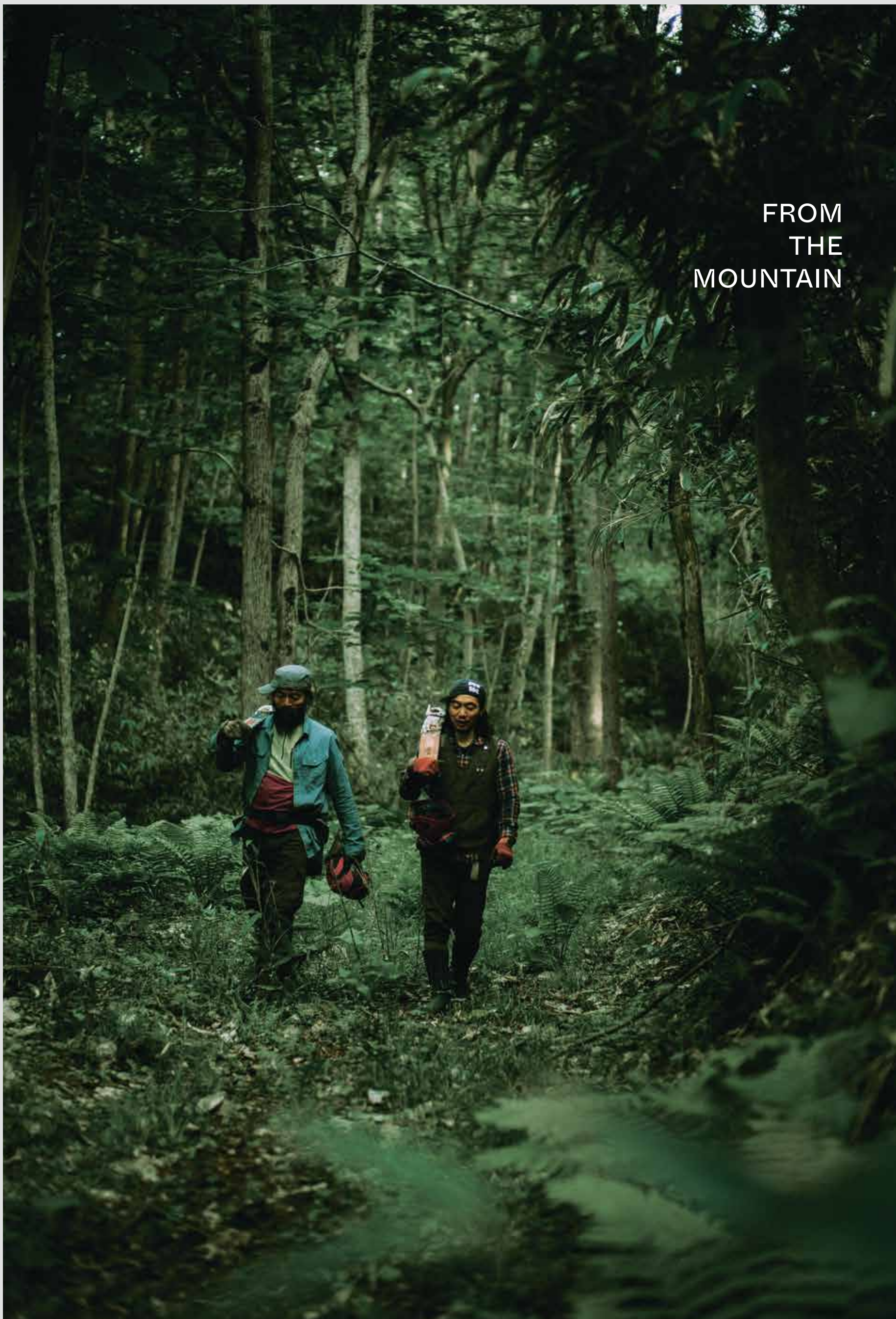
「振り返って美しい道がつくりたいんですよね」

車を止めて足立さんはつぶやいた。つまりそれは、環境が守られていることの証だという。道はヤマとの境界。人間の都合が優先されるのが道、それ以外がヤマという考えを持っている。

「道がなければ森づくりのアイデアやコンセプトをみんなと共有できません。道ができてはじめて多くの人がどんな森だったのかに気づくことができる。この美しい景色を変えないで、ヤマに干渉できたら、それが理想です」



FROM
THE
MOUNTAIN



Going back and forth—the city and the mountains

One year ago when I first interviewed Adachi, he challenged my view of what it meant to speak of the mountains and of lumberjacks. When he explained to me the importance of creating a forest based on a concept, he kindly avoided technical jargon and spoke elegantly, poetically. To spread his message more widely, he undertakes various actives such as hosting exhibitions and events in the city, and building treehouses with birds-eye views of the forest. He also writes, in the hope that his writing can attract people to the world of forestry which is generally not widely known. However, there was something that I wanted to follow up on from our first interview. Despite his ambitions and activities, I couldn't quite grasp his motivation to go into the mountains and felt a somewhat cold, indifferent attitude from him.

“I knew I had a passion for working in the forest, of that I am sure, but I was working with an existence beyond what we can comprehend; the forest is not just a constant thing. This is why I felt that I needed to suppress my excitement and love for the mountains. If you make a mistake, you could get injured immediately, and there are animals that die as a result of our work. When I was in northern Hokkaido, I had a sort of naive view towards the mountains I think.”

He lowered his gaze as he spoke. In 2009 when he moved from Sapporo to Takinoecho was when he first became involved in forestry. Country life was very simple, and he became absorbed in his work. A few years later, he was inspired to strike out on his own in Asahikawa, and in 2016 he set up base once again in Sapporo.

“I was hoping that when I returned to Sapporo I could continue my lumberjack work, and gradually that dream has come true. I was grateful and relieved that I could continue building roads. But until last year, any energy that I had had to keep moving forward evaporated, and I was miserable. I would get in the digger and would be silently moving the soil, when these indecipherable thoughts kept popping into my head. I had too much time to myself and these thought patterns wouldn't relent. There were definitely days when I thought I would give up.”

“SOMETIMES
I THINK
FORESTS ARE
LIKE
A BIG BRAIN”



It's been a year since then. The hesitation is over. As more people with similar aspirations headed to the mountains, and there was increased interest in forestry and the mountains, fierce competition has in turn sparked motivation for Adachi. So I asked him about what dreams he holds for the future.

“This time I need to go deeper into the mountains, but I can't stop going to the northern part of the country where the air is so clean and the snow is almost too blue. I just want to be there all the time. I want to keep chasing what I don't have, so in that sense I guess I am a nomad. I don't really know anymore to be honest.”

Our interview lasted from daytime to 9 PM, and we didn't move from the site. Had I now come closer to the reason the mountains had called Adachi? As I headed home I was reminded of his last story about a forest.

“From the moment I entered the forest, I felt a strong sense of loneliness about the space. When I was about to leave, there was a magical force of sorts that was rooting me to the spot and I wasn't able to leave for a while.”

Something had happened in a small forest that Adachi had come across when he was looking for his own mountain. Although it was a mysterious experience, he said it had triggered for him a stronger awareness of the individuality of the forest.

“I sometimes feel that forests are like a big brain. There are networks and transmissions through the roots, just like neurons. It feels like the forest has its own will.”

Perhaps that is his reason for heading to the mountains. Is he being lured and guided by the voices of the trees transmitted from the roots underground? Adachi's view of the mountains is filled with sights, sounds, smells, and textures that we are not capable of even imagining.

If we had continued our conversation, would I have been able to dig even deeper to access some of this knowledge? All I knew for certain was that as soon as the season changes, I will be back to visit.

まちに降り立ち、またヤマへ

足立さんには1年前にも取材したことがある。話を聞いて、ヤマと木こりに対するイメージがガラリと変わった。コンセプトのある森づくりを考え、誰もが理解しやすい言葉でその魅力を語り、ときに詩のようなフレーズも飛び出してくる。活動も多彩。森の中に鳥の目のようになれるツリーテラスをつくったり、まちに出て展覧会やイベントをしたり。執筆も行っており、一般に馴染みの薄い林業という世界に、多くの人々が近づく道筋をつけようとしてきた。ただ、最初の取材でピンとこなかった部分があった。野心的な活動の一方で、ヤマに向かう原動力がわからず、どこか冷たく静かな心を感じたからだ。

「確かに情熱はあるんですが、森という想像を超えた存在を相手に仕事をするわけなので、テンションがあがるとか、ヤマが好きというのはまずなしにしたいと思っています。ちょっと間違えばすぐにケガをするし、僕らの仕事で命を落とす動物もいるわけですから。ただ、道北にいた頃は、もっと素朴でビュアな顔をしていたかもしれません」

視線を落としてそう語った。2009年、札幌から道北・滝上町に移住し、足立さんは林業に関わるようになった。田舎暮らしはとてもシンプルで、のめり込んで仕事をしていたという。その後旭川で独立し、2016年に再び拠点を札幌にも置くようになった。

「徐々に札幌に戻りながらキコリを続けられたらいいなと考えていて、その夢が叶ってしまったんです。道づくりも一通りできるようになって、ちょっと満足してしまって。夢を見ることで先に向かうエネルギーを得ていたので、去年は“なまら”辛かった。パワーショベルに乗ってもくもくと土を移動させていたら自分と向き合う

“森を大きな脳みそのように
感じることもある”

時間が長過ぎて、わけのわからない思考が止まらなくなって。もう、道がつかれないかもしれないと思った日もありました」

それから1年。迷いは終わったという。同じ志を持ってヤマに向かう仲間が増え、人々の関心の高まりも感じられ張り合いが出たことが理由と語る。では、これからどんな夢を抱いて進んでいこうとしているのだろうか？

「一周したので、今度はより深くヤマに入り直すことですかね。いま道北に戻りたくてしょうがない。キレイな空気と青過ぎる雪。あそこに身を置いていたい。ないものねだりを追いつけていけばいいのかなって思うこともあるんですよね。性格がノマドなのか……。いまは、わからないです」

日中から現場に密着し、取材を終えたのは夜9時だった。足立さんがヤマに向かう理由にわたしは近づきことができたのだろうか。帰路につきながら、彼が最後に語った森の話を思い返していた。

「テリトリーに入った瞬間、物寂しい森の空気を感じ、帰るときは、足を引き留めるような強い思念に似たモノを感じ、しばらくその森から出ることができなかった」

自分のヤマを持ちたいと探していたときに出会った小さな森での出来事。不思議な体験ではあるが、森の個性を強く実感するものだったという。

「森を大きな脳みそのように感じるがあります。根にはネットワークがあって伝達も行われていて、まるでニューロンですよ。そこには意思があるような気がしてならないです」

もしかしたら、ヤマに向かう理由はここにあるのかもしれない。大地から発せられる木々の声に導かれるようにヤマに向かっているのではないかと。足立さんの目に映るヤマの景色には、わたしたちには捉えられない、光や音、匂いや感触があるのかもしれない。

取材をさらに続けていけば、彼の眼差しの深奥に触れることができるのだろうか？ 季節が変わるころ、またヤマを訪ねてみたいと思った。

TAKE SHI JINNNO UCHI

陣
内
雄

陣内雄

1966年札幌生まれ。東京芸術大学建築科卒。設計事務所勤務後、1993年下川町森林組合で働きつつ、音楽活動も行い1999年にCD「北の国へゆこう」を発売。2000年より森林組合でエッセンシャルオイルの新規事業立ち上げ。2006年旭川でNPO法人もりねっと北海道を設立、代表を務める。2015年フリーで林業や森の空間づくりを行う。2019年「キコリビルダース」の活動開始。

Born in Sapporo in 1966. Graduated from Tokyo University of the Arts. Worked in a design firm before moving to the Shimokawacho Forestry Cooperative in 1993. Having always had a passion for music, he released a CD album called “Kitanokuni E-Yukou” in 1999. In 2000, he begun to focus on an essential oils business as part of the Forestry Cooperative. In 2006, he founded the NPO Morinet Hokkaido in Asahikawa, and in 2015, he supervised forestry and the creation of free forest spaces as a freelancer. In 2019, he began work with Kikori Builders.

jinnyama.world

“I HAD TO DO SOMETHING ABOUT THE FRAGILITY OF THE MOUNTAINS”



荒れているヤマを
なんとかしなきゃと思った

A talent for nature and a real three-dimensional thinker

“If you insert the chainsaw at this angle and at this depth, the tree will fall exactly as planned.”

Takeshi Jinnouchi, who works with Shigeaki Adachi at the Sapporo Minami High School Forest to build a road, holds the chainsaw casually, moves the bamboo bush with a flick, and chops down the tree in one go. He says he knows the exact shape of the cross section of the tree he cuts without even seeing the surface of the trunk.

Since he was a child, he was talented at remembering and reproducing lines and shapes and he absorbed himself in drawing pictures or making innumerable elaborate paper crafts. Listening to these anecdotes, I got a sense of what I had heard about Jinnouchi having a ‘three dimensional personality.’

It was in the second year of high school that he discovered what his path ahead would be. When he stayed at his relative’s house in Seattle for a homestay, he saw what kind of things his cousin, who was studying architecture, was doing at university.

“Every day she sketched structures and made models. These things made me excited. When she told me that ‘architecture is a social art,’ something clicked and I realised this was what I was meant to do.”

So he enrolled in the Department of Architecture at Tokyo University of the Arts. He worked night and day but as he studied, some questions and inconsistencies started penetrating his thoughts.

“Tokyo is a cluster of contradictions. Everything is manmade, ‘Maybe we don’t need more buildings’ I thought, and fell into a bit of a dark period. Also at that time, global warming was making a big impact on me, I thought ‘If we don’t change something now, the world will be destroyed’.”

From that realisation, Jinnouchi begun to make an effort to learn more about community-rooted life skills. While continuing to study, he spent days at specialty bookstores browsing for books on appropriate / intermediate technology*; writing letters to authors; and hitchhiking to various meetings he had set up with the authors. For his graduation thesis, he presented a concept called “Institute of Technology for Sustainable Life”.

“I developed a four storey wooden apartment block and research centre surrounded by a fungus-shaped courtyard. There is a public bath in the middle, a system for purifying the building’s wastewater, and then a field underneath. What if we were able to be self-sufficient and live with, not against, nature?”

He worked at a design firm while at school, but soon left to work on a house for a friend who ran an organic farm in Yamanashi. During that time, he read a book by C.W. Nicol, a Welsh-Japanese author and environmental activist. Inspired, he went to Nagano to meet Nicol and while there, was introduced to the world of forestry by one of the forest managers.

“I was blown away when I was introduced to traditional foresting techniques. It made me realise that even if agriculture and cultivation is done in harmony with nature, there are still monkey and wild boar attacks. What we needed to tackle was the fragility of the mountains.”

He returned to Hokkaido in 1992, and throughout the following year, while employed as a forestry worker for the Shimokawa-cho Forestry Cooperative, he continued to learn and hone life skills from the local rural community. In 1996, he and his friends built a hay bale-based house named “Straw Bale House” in the mountains. While he lived there, he was able to employ the skills he had learned so carefully over the years.

* Appropriate technology is rooted in the region and places individuals at the centre. It moves away from the more traditional large-scale technology that isn’t mindful of the environment and its people. It is said to have originated from the concept of “intermediate technology” by German-British economist Ernst Friedrich Schumacher.

立体を把握する天賦の才

「この角度でこの深さでチェーンソーを入れれば、計算通りの場所に倒れる」

札幌南高等学校林の現場で、足立さんとチームを組んで道づくりをする陣内雄さんは、チェーンソーを軽々と抱えて、笹藪をヒョイッとはねるように移動し、あっという間に木を切り倒す。このとき幹で隠れて見ることでできないチェーンソーのカット面を正確に把握しているという。

今回、話を聞く中で、陣内さんの「立体の把握力」は並外れたものがあることがわかった。形を記憶し再現するのが子どもの頃から得意。人とのコミュニケーションが大の苦手、絵を描くか、紙工作で精巧な乗り物を無数につくことに没頭したという。

高校2年生のときに目指す道が見つかった。きっかけはシアトルに住む親戚の家にホームステイをし、大学の建築科に通ういとこの様子を見たことだ。

「毎日、建築のスケッチをして、模型をつくって。オレの好きなことだ！」と。しかも、『建築って社会的芸術だよ』と教えてくれて、決まり、それしかないと思ったんだ」

上京し東京芸術大学の建築科に進学。昼夜を忘れて課題に取り組んだが、徐々に疑問が頭をもたげてきたという。

「東京って文明の矛盾のかたまり。人工物しかない。もうこれ以上建物いらないじゃんって思って、ドツボにはまっちゃってさ。それに、地球温暖化のニュースに超ショック受けていて。このままだと地球減びるゾと」

そこから陣内さんは、地域に根ざした生活技術を学ぼうと決意。ネットのない時代、オルタナティブな書籍を扱う専門書店で「適正技術・中間技術(※)」に関する本を買いきり、著者に手紙を書いたり、ヒッチハイクで会いに行くという日々を重ねた。大学の卒業制作では「持続可能な生活のための技術の研究所」というプランを練った。

「木造4階建ての集合住宅と研究棟が中庭を囲むフナムシみたいな形の建築を考えました。真ん中には銭湯があり、生活排水を浄化するシステムがあって、その下に畑があって。エネルギーも自給して自然素材で暮らしたらどうよ！」と

在学中から設計事務所で働いていたが早々に退社し、山梨で有機農業を営む友人の家づくりを手掛ける。その間、作家であり、環境保護活動家でもあるC.W.ニコルさんの本を読みあさり、拠点のあった長野へも赴いた。ニコルさんが所有する森の管理人に出会って林業に目覚めた。

「そこでは森づくりの伝統的な技術を実践していてさ、脳天に衝撃をくらって。よっしゃ林業だぞと。いくら自然に即した農業をやっても、サルやイノシシの攻撃に合う。荒れているヤマをなんとかしなきゃと思ったんだ」

1992年北海道に帰り、翌年から下川町森林組合で林業の作業員として働く傍ら、地元の人々から田舎暮らしに必要な技術を学んでいた。1996年には、山の中に藁ブロック構造の「ストローベイルハウス」を仲間と建築。自ら住んで、その性能を体感した。

※「適正技術」とは、環境破壊をもたらす先進国の巨大技術に対して、地域に根ざし、より人間的な適正規模の技術のことを差す。イギリスの経済学者・シューマッハが提唱した「中間技術」という考えが、その始まりとされる。





Various paths connect

Jinnouchi has two published profiles on his website: One is his forestry-related career and the other is music. The choice to divide these was natural, as he felt that each has its own purpose and meaning in his life and as such, they cannot be discussed together. Like his life in forestry, in his music you catch tidbits that demonstrate his three dimensional mindset.

“If I listen to a particular song I so vividly can remember the band formations and arrangements, and I could reproduce it in exactly the same way 10 years later.”

Jinnouchi first became interested in music through drums when he moved to Tokyo as a student, with a particular focus on percussion. After graduating, he began to write songs on the guitar which steadily began to incorporate vocal elements. When he moved to Shimokawa, he spent the summer on forestry, and music throughout the winter. In 1997, Jinnouchi took a leave of absence from the Cooperative and returned to Tokyo, this time to pursue music. Alongside a part-time job, he was in a band and ended up producing an album called “Kitanokuni E Yukou”.

“I wanted to make an independent album so I could express myself fully, without anyone having a say in it. I also didn’t want to spend all my time on music, but I still wanted to make a mark. So, after the album release, I decided to put an end to my music career.”

After two years on leave, he returned to work at the Cooperation. His first main role was in launching a business to manufacture and sell essential oils using the wood by-products from forest thinning. Jinnouchi packed up the oils in a suitcase and travelled often to Tokyo to share this innovative and natural product with customers. Around the same time, he was also focusing lots of energy on developing ways for the region to become more independent. In conjunction, he started up study group on forests.

In 2006, Jinnouchi moved slightly south to Asahikawa and established an NPO called “Morinet Hokkaido”. The NPO was set up to focus on supporting and rebuilding the connection between forests and the people of the city. Coming from a position as salesperson,

“THERE ARE KIKORI
ON THE EDGE
OF THE MOUNTAIN,
WITH A ROAD
THAT CONNECTS
TO THE VILLAGE.”

starting an NPO seems on the surface a very different pursuit, but in fact, for Jinnouchi, this was yet another demonstration of his ability to think about organisations on multiple levels.

Once the NPO was well-established in 2015, he stood down and started life as a freelance, old-school lumber-jack. In addition to working with Adachi to create roads and thin trees, he also received a number of requests to design and build exterior spaces for houses. And in 2019, he announced a new project.

“Logs that are bent, knotted, or have thick branches cannot be used as building materials, but they have an elegant natural beauty which I love. I was sure there was a way I could use them.”

This thought inspired Jinnouchi to launch the project called “Kikori Builders”. Their first purchase as a group was a sawmill, which was bought with funds from generous crowdfunding. From there the project sprung to life and using local straw and soil, they built homes for the locals using people-centred “appropriate technology”. The first major project was the Jojoni Bread Warehouse building which was relocated from Asahikawa to Shimokawa. The idea of making a house with things found in the mountains was combined with the idea of baking naturally fermented bread over a fire made from burning local wood inside a firewood kiln made of soil.

“The notion of social architecture and forestry, including the independence of the local community, are now all connected. Finally, we have all the parts.”

Three years ago, Jinnouchi returned to music. His CD was reprinted and he started to go on tour. Looking back on his life at the end of a long interview, he jokes that he has “detoured a lot” but adds that every single path—wide and narrow—was valuable. He has rotated through his talents like chapters in a book and poured furious energy toward the realisation of a sustainable society. Now, he has arrived at where he started. Each of the paths and talents fold in to each other and exist because of each other—like the strata of the earth.

"I am thinking about simpler ways to get trees, straw, and soil for houses. At the mountainside there are kikori and a sawmill, and a small road that connects with the village. If there are kikori professionals in each area of Hokkaido, the whole prefecture could get excited about being more hands on with nature. I can have my dreams I guess!"

The future imagined by the Kikori Builders has an almost radiant quality that contrasts from that of a society that unvaryingly prioritises economic efficiency. Perhaps the plan that Jinnouchi developed in his graduation thesis 30 years ago may be realised sooner than one would have thought.



さまざまな道筋が、いまようやくつながって

陣内さんは、自身のサイトで2つのプロフィールを公開している。ひとつは林業、もうひとつは音楽。混ぜて語ると相手に伝わりにくいので分けたというが、音楽についても「立体の把握力」に通じる才能が見え隠れする。

「ある曲を聴き込んだら、バンド編成やアレンジを記憶して、10年後にまったく同じように再現できるんです」

上京してドラムやパーカッションに熱中し、卒業後はギターで曲をつくるようになった。自身の声や歯笛も楽曲に取り入れ、下川町に暮らした当初は、夏は林業、冬は音楽活動を行った。1997年、音楽を突き詰めたいと組合を休職して東京へ。バイトをしつつバンド活動をし、CD「北の国へゆこう」を制作した。

「自主版にして思う存分表現をしようと思いました。ダラダラやるんじゃないくて、けりをつけたかった。CDをつくって音楽は完全に封印。音楽終了！」

2年間の活動ののち、一転して森林組合で営業に邁進。間伐材の葉を使ったエッセンシャルオイルの製造販売事業を立ち上げた。スーツケースにオイルを詰め込んで東京中をまわって顧客を獲得したことも。同時に地域がいかに自立していけばいいのを探る様々な活動にも参加。森林に関する研究会もつくった。2006年には旭川へ住まいを移し、「NPO法人もりねっと北海道」を設立。森林と都市の人々とのつながりを再構築するための活動や支援を開始。営業職やNPOの設立は、これまで

“山際にはキコリがいて、
里とつながる道がある”

とは異なるスキルが必要になりそうだが、組織の構造も立体的に把握する力が役に立っているようにも思えてくる。

NPOが軌道にのった2015年。代表を辞任して、フリーランスのキコリとなった。足立さんと組んで道づくりや間伐を行うほか、住宅のエクステリアといった空間づくりの依頼も受けた。そして2019年、さらなるプロジェクトに着手。

「曲がったり太い枝だらけの丸太は、建材として扱われないけれど、使いようで立派な構造になる！　じゃあ、シンプルに、キコリが建築すればいいんじゃないかと考えたんだよね」

プロジェクト名は「キコリビルダーズ」。クラウドファンディングによって製材機を購入し、藁と土という田舎にある材料と、それらを生かす技術を使って地元の人と一緒に家を建てる取り組みが始まった。第一棟目は、旭川から下川町に移転した「jojoniパン工房」の建物。ヤマにあるもので家をつくるという思想と、土でつくった薪釜で地元の木を燃やし、自然発酵させたパンを焼くという思想が合致し形となった。

「社会的な建築という考えと森の仕事や地域の自立へ向けた活動、そこらへんのものがいま全部つながった。ようやくパーツがそろった」

音楽活動も3年前に再開。CDも再版され、ライブ活動も並行して行っている。

半生を振り返った長いインタビューの最後に、「ずいぶん回り道しちゃったなあ」と陣内さんは笑った。しかし、何一つムダな経験はなかったのではないかな。つねに持っている才能をフル回転させ、持続可能な社会の実現に向けて猛烈なエネルギーを注ぎ、そのすべてが地層のように折り重なって、いまがあるのではいか。

「木と藁と土の家がもうちょっと手軽に手に入るようになったらいいなあと思っています。山際にはキコリと製材機があって、里とつながる道があって。その地域ごとにプレーヤーがいて。全道でチラホラと盛り上がりていったら、相当面白くなる。オレ、夢ばっかりいってるけどね（笑）」

「キコリビルダーズ」の描く未来は経済効率を優先する社会とは別の明るさがある。陣内さんが30年前の卒業制作で描いたプランが、実現する日も近いのかもしれない。

CROSS TALK



What are the Mountains?

ヤマとは何か？

早朝からヤマに入り、夕方にはヤマを下りる。
仕事を終えた2人にさらにじっくり話を聞いた。
ともにフリーランスのキコリとして活動し、
札幌南高等学校林の道づくりのように
プロジェクトごとにチームで作業を行ってきた2人。
その関係性にスポットを当てていこう。

Early in the morning, they head up the mountain, and by afternoon, retire home.
We spoke with Takeshi Jinnouchi and Shigeaki Adachi about their work,
themselves, and nature, as they finished up their work day.
The two often pair up on a project-by-project basis as freelance *kikori* (lumberjacks).
Most recently, they collaborated to create a road in the Sapporo Minami High School Forest.
Today, we focus on their relationship.

Adachi

大先輩であり、仕事の仲間・パートナー。家族・親類縁者ではないが、ファミリー感を感じている。そしてちょびっとだけ、ライバルとして見ているところもあるかも。



Adachi:
A *senpai* (mentor) and a colleague/work partner. Even though we aren't related, with him I feel a sense of family. And maybe I also see him as a bit of a rival.



相手はどんな存在ですか？
How would you describe one another?

Jinnouchi:
10 years ago, Adachi was a young man whose independence I wanted to support through the forestry NPO I established. Now, he is my partner who is always by my side who inspires me and complements wherever I am lacking. He's the kind of person who I could count on to pass on the know-how and knowledge to members of the next generation after I die, to continue shaping an ideal forestry sector.

Jinnouchi

10年前は「自分が設立した森林NPOとして独立を支援すべき若者」だった。いまは自分の足りないところをフォローしてくれる相棒。自分が死んだあとも現場を次の世代のメンバーに引き継いで、理想の林業を形にしてくれる人間。



フリーランスでありつつ、一緒に仕事をする理由は？
Why did you choose to work together, as freelancers?

Adachi

ライブ感を優先したいから。形を決めるより、その状況に応じて自由に動く方が、より自分たちにとって魅力ある仕事をつくれるのでは、という考えです。



Adachi:
The basic idea is that we can create more attractive jobs for ourselves as a unit. Being freelance, it is thrilling to know that everything can change in an instant; I prefer to move freely according to the situation rather than to have a pre-determined outcome.

Jinnouchi:
There are many different sites that need work and at some sites, it's more efficient for us to work as a team, but at other sites, it makes more sense to have just one of us working there. I think the advantage of being freelance is the freedom to choose the projects that we want to take part in, and that we can turn down projects we are not interested in. Especially those that won't lead to the creation of a good forest. I want to steer change in the right direction, even if it takes time.

Jinnouchi

いろんな現場があり、それぞれこなす場合とチームでやるほうが効率いい場合があり、フリーで現場ごとに対応するほうが合理的。お互いが乗らない仕事は受けない。もういままさら、いい森づくりにつながらない仕事をしてても意味がないし。少しでもいい方向に変えていきたい。





新型コロナウイルス感染拡大の状況をどのように捉えていますか？ How do you think about the spread of COVID-19 in your work?



大きすぎてわからないことがあるというのが正直なところ。邪推をすればキリがないし、受け入れてしまえば、自然災害と同じようにフラットに捉えることもできる。自然界とは、想像を絶するほどの長いタイムスパンの中で起こりうる問題が、自然調和の中であたかも「問題なく」解決されてゆく世界であると捉えていて、地球という存在そのものが自然現象である以上、また、人間が自然界が産んだいち生物である以上、放射能やヒト由来の環境破壊、コロナによる人間界の打撃、飛躍してスマートフォンのシステムアップデートすら、自然現象の一部でしかないのかな、とも考えます。この先もいろいろな問題が人間に降りかかりますが、人間以外の住人の方が多いこの地球上において、ただのいち生物としてはコロナについては特に何も感じない、というのが正直な考えです。ただ、人間社会で生きる存在としての視点からすると、これは試練であるとも考えます。自ら考え行動し、自分たちとその周りが健全に生き残ることのできる最良の方法を、より真面目に探さなきゃいけないのだな、という意識を自分ごととして持つきっかけにもなっているのかな、と。そういう意味では、犠牲になった人には申し訳ないがベストタイミングな渦でもあるのかと感じざるを得ないところもあり……。

Adachi:

To be honest, it's just too big to understand. You can start worrying and do everything you can to avoid it, but it would be endless; or you could accept its existence and deal with it as natural disaster. The world of nature is understood to be a world where problems that may occur over an unimaginably long timespan will each be solved organically, in harmony with nature. The existence of the earth itself is a natural phenomenon, and as long as human beings continue to be born into this world, radioactivity and human-derived environmental destruction will continue, and things like COVID-19 will in turn impact humans. These are all natural phenomena—even seemingly unrelated things like smartphone updates could be considered as such I think.

However, from the perspective of someone living in a modern society, I think this is also a test. Perhaps it is a chance to seriously reflect on how we can better act for ourselves and for others; think about how we can survive in good health as a community. Of course, my sincere condolences go out to victims and their families, it must be so horrible. Some things can't be helped though I guess, so maybe this is a timely reminder of all that.

Adachi

つねに有機的に変化する、2人の関係性

道づくりの作業が終るとき、足立さんが「カーブがもっとこうだったら格好良かったと思う」としきりに陣内さんに話していた。ウンウンと大きく頷く陣内さんは、10年前に独立しようとする足立さんをバックアップしてきた大先輩。しかも、今回の現場となった学校林を所有する一般財団法人の理事であり、いわば仕事の発注者の一人ともいえる存在だ。

「でも、現場の親方はアダッチ（足立さん）。だって道づくりの技術は到達できないレベル。オレはまだ手探り。いままで林業経験があっても、いち作業員でしかなかったからさ」（陣内）

陣内さんによると、足立さんは現場作業だけでなく、補助金の申請や事業の組み立てなどの仕事も経験しており、少人数チームで林業を行うために必要なノウハウを身につけている逸材なのだという。道づくりの経験も豊富。学校林の作業は、これまでは足立さんがパワーショベルに乗り、陣内さんが笹を刈ったり木を切ったりするという役割分担だった。

「今回、初めてチェンジしてみたんだよね。アダッチにオレに道をつくらせてよって」（陣内）仕事の役割を変えようと思ったきっかけは、新しい展開をそろそろ考えていきたいという想いからだったという。これまでは黙々と道づくりや間伐をしてきたが、ヤマとヤマ仕事の本質と魅力を発信していく必要性を感じるようになった。そしていま、興味のある人を森に案内するワークショップを行ったり、整備に協力してもらう機会を増やす取り組みを始めている。

「次世代林業のいいモデルケースになると思っています。まとまった面積があり、なぜこの木を残し、このような道をつけているのかというコンセプトがしっかりしていますから」（足立）

ときには作業の手を休め丸1日かけて話し合うことも。

「話すことはたくさんあるけど、あくまでディテール。陣内さんが見ている先は、オレが見ている先でもある。イメージは最初から合致しています」（足立）

年の差は15歳以上。けれども森づくりという何十年、何百年先を見据える仕事においては、世代のギャップはなきに等しいものなのかもしれない。

「ときどき『こうしないと作業が進まないじゃないですか!』とアダッチに怒られることもあるけど、『あっ、ごめん〜』とか言ってます。オレには効率という文字が頭がないからね」（陣内）

森に裸足で入ることもある野生児のような陣内さん。道づくりの美学を突き詰め、哲学者のような言葉を語る足立さん。太陽と月のように対照的であるからこそ、豊かな森づくりをともに目指すことができるのかもしれない。

A relationship that is always evolving naturally

When building the road was over for the day, Adachi mentioned a thought to Jinnouchi, "I think it would have been nice if the curve was more like this." Jinnouchi, who nodded in agreement, has been a great supporter of Adachi's independent pursuits, and acts as his senpai. Jinnouchi is the director of the NPO which owns the forest where they are working. He is then, so to speak, also the employer.

"But the master of the site is Adachi," says Jinnouchi, "I can never reach the level of skill he has at building roads. I'm still fumbling around. Because until now I have only had experience in forestry as just one of the workers."

Adachi not only has experience with on-site work, but also back office tasks like subsidy applications and setting up projects, Jinnouchi emphasises. He is a talented individual who has acquired the know-how necessary to conduct a small team in the practice of forestry. He also has a wealth of experience in building roads. Until now, the duties for building the school forest had been split between Adachi using the digger and Jinnouchi in charge of mowing bamboo grass and cutting down trees.

"This time, we have made a change. I asked Adachi if I could build the road," says Jinnouchi.

The reason driving the change was to make way for new developments and insert fresh ideas into the process. The roads were built, and trees were thinned, and it was left at that. But now, they felt a need to convey the essence and appeal of the mountains and forestry to others. As such, the men have started workshops guiding people who are interested through the forests, and ramped up efforts to encourage public participation in the work they do.

"I think it will make a good model case for the rest of the industry. There is an obvious reason why certain trees are left untouched and why that road was built that way in such a large space," says Adachi, who adds that sometimes he takes a day off from the physical work to discuss this concept and his other ideas.

"I have a lot to talk about, but there are so many details. Both of us are both headed in the same direction and our vision of what we could do was the same from the outset," Adachi reflects.

The age difference between the pair is over 15 years, but in relation to forest development—which may take decades or even centuries—the generation gap is nothing. "Sometimes Adachi gets angry at me and bursts out, 'If we don't do it this way, the work can't proceed', and I always just reply with 'Oh, sorry.' Efficiency is just not in my vocabulary," admits Jinnouchi. On the other hand, Adachi wanders around the forest barefoot, a veritable wild child. Yet when he speaks about building roads, his intimate knowledge flows out like an eloquent speech from a philosopher. It may be because they are opposites of each other like the sun and the moon that they can combine forces to create such powerful work in nature.

Jinnouchi

仕事からコロナを見ても特に何も感じない。大昔から共生してきた人とウィルスの関係。ただそれだけ。自分の家族が死んだら情緒的な問題はあるけど……。人間社会の問題がはつきり見えたよね。



Jinnouchi:

I don't feel many of the impacts from a work viewpoint. The co-existence of people and viruses has been around since ancient times. That's the essence of it. In my personal life though, if I had family deaths from it, it would be horrible of course. It really does bring to the forefront many problems of society.



ヤマとはなんですか？ What are the mountains to you?



Adachi
「現場」です。

Adachi: A work site

Jinnouchi:

The mountains are the mountains aren't they? I can't really explain it. If you've lived in the mountains you would understand why it can't be defined so easily.



ヤマはヤマだよ。説明になってないなあ。ヤマに暮らしたらわかると思うけど……。

Jinnouchi

記憶に残るヤマとは？

BEST MOUNTAINS

Which mountains or forests are your most memorable?

by Takeshi Jinnouchi

No.1 Shimokawa

若いころ仕事で入った下川の国有林

完全にピースフルな谷。ニレの大木と地面を埋め尽くす花、時間が止まっていた。「完全」とか「調和」ってというのが、現実なんだとわかる場所。靴を脱ぎ、ずっとそこに座っていた。

**Shimokawa National Forest,
a place I worked
when I was young**

A valley of complete peace. A large elm tree and flowers that cover the forest floor—time stops here. It is a place where the words “perfect” or “harmonious” take their full form. Here, I would take off my shoes and just sit for hours.

No.4 Nakagawa

中川町板谷にある森

天然トドマツと広葉樹が混交したこれぞ道北の混交林という感じの素晴らしいスポット。130年生の天然トドマツ「天トド」は人口植栽されたトドマツとは違う完全なる生き物だった。地形が急峻なため伐採されず残された場所。

A forest in Itaya, Nakagawacho

This forest in northern Hokkaido has a great mix of trees, from native todomatsu conifers to broad leaf trees. The 130-year-old Tentodo conifer is very different from its artificially planted todomatsu counterparts; it is a completely natural specimen. A place left untouched because of its steep topography.

No.2 Shimokawa

1996年から4年だけ住んだ下川町上名寄の里山

伐採後の再生林だけど、なかなかピースフルな場所だった。野生動物がたくさんいて、生き物のパワーの強いところ。日本初かもしれないストローベイルハウスを建てた。

**Kaminayoro, Shimokawacho’s
satoyama, where I lived for
four years from 1996**

It had become a regenerated forest after felling and was an incredibly peaceful place. Many wild animals roam free here and the power of living creatures is strong. It was also the place I built what is probably Japan's first ever straw bale house.

No.5 Sapporo

幼少のころ。自宅となりの祖父の家の小さな林

森とは呼べないけど、自分にとっては十分「森」だった。「象の足」と自分が勝手に名前をつけた木があって、いつも会いに行っていた。札幌の平岸から南区に引っ越して、その木も移植されたけど枯れてしまった。どんな山もそれぞれ魅力があるし、人の関わり方と時間のかけ方次第で素晴らしいヤマになるはず。関わる人が素晴らしければヤマも素晴らしくなる。

**A small forest surrounding my neighbouring grandfather’s
house when I was very young**

I can’t really call it a forest, but it was for me at the time. I remember that there was a tree there that I named Elephant’s Foot for no apparent reason, and I used to go there just to see it. When we moved from Hiragishi in Sapporo to the Southern Ward, we took the tree with us to be replanted but it withered and died. Every mountain has its own charm, and depending on how people are involved and how much time is spent in it, it can be a truly wonderful space. The better the people involved, the better the mountain.

No.3 Shimokawa

下川町、国道から遠目に見える森

1995年当時は大木が林立し、往年の大森林を想像できた。道北の厳しい環境でも素晴らしい森が成立することを確認した。いまでもその森を目指して森づくりしている。10年ほど前に伐られてしまった。

**A forest that is visible from
the main highway in Shimokawacho**

In 1995, large trees were planted here and I was able to imagine what it had looked like in the past. I became confident that even in the harsh environment of Hokkaido, a wonderful forest could thrive. Even now, we are still making forests based on this one. Around 10 years ago though, it was cut down.

記憶に残るヤマとは？

BEST MOUNTAINS

Which mountains or forests are your most memorable?

by Shigeaki Adachi

No.1

Takinoue

滝上町の北東部、
紋別との境の切り立った森

滝上町に住んでいたころ、夜に車を走らせてふらりと
行った。山鳴りがどこかしこ聞こえる不思議な場所で
見える景色は森オンリー、月が綺麗。

**A forest on the border of
the northeastern part of
Takinouecho and Mombetsu**

When I lived in Takinouecho, I used to drive there at
night. Only in the forest can you hear the deep
rumblings of the mountain and witness the mysteri-
ous outlines and scenery of pure nature. Plus the
moon is beautiful there.

No.2

Takinoue

滝上町の南部、滝西地区熊出の沢

「森の子どもの村」(「おじじ」と「おばば」と呼ばれる2人が営んでおり、全国
から子どもたちが訪れキャンプ生活を行う場所)。毎年夏になるとその住人が
森にテントをたて、森主体の生活が始まる。子どもたちだけのコミュニティが
形成され、そこに入り込む者はまず彼ら彼女らに叱られ、洗礼を受ける。

**Kumade No Sawa in Takinishi,
the southern part of Takinouecho**

There is a “Children’s Village in the Forest” run by an elderly couple
affectionately named “Ojiji” and “Obaba”, where children from all over
the country go to camp and experience life in the forest. Every summer,
local residents set up tents in the forest for the children and create a
community just for kids. Although it starts off strict, the kids learn
valuable lessons about working hard.

No.3

Tohma

当麻町南部、約0.04ヘクタールの
とても小さな個人所有林

テリトリーに入った瞬間、物寂しい森の空気を感じ、帰るときは、足を
引き留めるような強い思念に似たモノを感じ、しばらくその森から出る
ことができなかった。森の個性をより強く意識するきっかけになった森。

**A very small, privately-owned
forest of about 0.04 ha,
in the southern part of Tohmacho**

From the moment I entered the forest, I felt a strong sense of
loneliness about the space. When I was about to leave, there was
a magical force of sorts that was rooting me to the spot and I
wasn’t able to leave for a while. It is a forest that triggered for me
a stronger awareness of the individuality of each forest.



山ではなくヤマ。つまり地面であり地球

ヤマとは何か？ズバリひと言で答えてほしいと投げかけると、
ヤマに対するイメージが一般的なものと異なることがわかってきた。

「山という『恵庭岳』のような、登るための山と捉える人が多いと
思います。でも、ヤマは芝刈りをしに行くところでもあるし、オレらに
とっては現場。『今日ヤマ？』と聞かれたら、それは『今日現場？』って、
ことだと思います」(足立)

「オレは、生活ってのもあるな。たとえば『山菜採りに行くべ』って
なったら、虫除けスプレーや熊鈴とかハードな準備をしないで、玄関
からフラッと出て行ってプチプチと採って喰うだけ。裸で寝転んだり、
野鳥や小動物がやってきて、それを眺めながらビール飲んだり。外で
焼肉したら熊がくるから、ちゃんと片づけて寝るべとか。それって
生活じゃない？でも、生活って言ってもなんか伝わらないよね」(陣内)
まちに住んでいる人たちとの共通言語が存在していないと2人は
語る。山という、どうしても登山をする山だと誤解されるので、言葉を
カタカナで表記するようにしているという。

「ヤマって地面なんですよ。ヤマとは？と言われると、オレら人間も
含めたすべての生き物が住むところ。ただの地面であり、ただの地球
である。それ以上でもそれ以下でもない」(足立)

「ヤマはヤマだよね～。あたりまえすぎて、ヤマとしかいいようがない。
みんな遊びに来てくれればわかる。だから道をつくってるんだよね」
(陣内)

“Yama, not Mountain. It Is the Ground and the Earth ”

In Japanese, there are two notations—one in Japanese script, katakana; one in Chinese-originated kanji—for the concept of the mountain, which spark different imagery. Here, Jinnouchi and Adachi discuss the difference between the two. When they’re asked for a short answer to the question “What is yama?” it becomes clear that there’s more to the question than anticipated.

Adachi: “Most people think of a mountain as a place for climbing, like Mt. Eniwa. But a yama is a place where grass can be cut and is the site of our work. For us, I think ‘You going to the yama today?’ means ‘You going to the work site today?’”

Jinnouchi: “For me, it is also my life. For example, if you were to go out picking wild vegetables, instead of spending time preparing insect repellent, bear bells, etc., all I need to do is step out the front door to pick and eat them. Lying naked outside, I watch the wild birds and small insects gathering and drink beer. If I cook meat outdoors I need to take care to clean up properly afterwards to prevent the bears that would inevitably come otherwise. That is a way of life, no? But even as I say this, I can’t convey as much as I want to.”

There is no common language with the people who live in the city, say the pair. People usually think of places you can climb or hike when they see the kanji stylisation for mountain, so katakana is used to distinguish it from this more common meaning.

Adachi: “Yama simply means the earth’s surface. When asked what a yama is, I say it is a place where all living things, including humans, live. It is just the ground, and just the earth. No more, no less.”

Jinnouchi: “All I can say is that yama is yama. No explanation needed. If you come here, you will see too. That is why I am creating a road to encourage people to come see for themselves.”

N.B. Throughout the English pages, either “the mountains” or simply “mountain” were used depending on which best reflected the original meaning.



THE KNOT SAPPORO 1階に装いも新たに誕生した本店には、昭和の時代から愛された銘菓、それらをモチーフにつくられたオリジナルグッズが並び、レトロで愛らしいデザインの
お菓子やグッズは、お土産にも最適

The main store on the first floor of THE KNOT SAPPORO is lined with the same confections that had long ago graced the same spot. In addition to the new merchandise, the much-loved sweets and products with their old-fashioned designs make for a perfect souvenir from Sapporo.

SAPPORO SENSHUAN

A Long-Established Store
The Challenge of Sapporo Senshuan

老舗
札幌千秋庵の挑戦

THE KNOT SAPPOROが入るビルには、札幌千秋庵とセイコーマートがある。
どちらの企業も北海道で成長し、土地のものを使うことにこだわりを持っている。
ここでは、2つの企業の歴史と理念をひもといていこう。

As you enter THE KNOT SAPPORO, you see both Sapporo Senshuan and Seicomart.
Both companies are incredibly proud of their Hokkaido heritage and focus on using local products.
Here, we look at the history and philosophy of the two companies.

Text by Hiroe Morihiro
Photo by Tsubasa Fujikura

いつの時代も舌に響く本物の味わいを

雪の結晶とヒグマが描かれた「山親爺」のレトロな缶を開けると、濃密なバターと卵の香りが、ふわりと鼻先をくすぐる。昭和5年の発売から変わらぬ味わいで親しまれている「山親爺」は、札幌の老舗菓子店「千秋庵」の代名詞だ。

名前の「山親爺」は、北海道の雄大な自然の象徴であるヒグマの別称。お菓子といえばあんこと餅が当たり前だった昭和初期に、地元産の高価なバターと牛乳、卵をふんだんに使ったレシピで焼かれた洋風煎餅は、贅を尽くして北海道を表現したお菓子だった。そのモダンな味わいと意匠を凝らしたパッケージは、道外の旅行者や文化人を夢中にさせた。

「材料は最上級のをえりすぎり、その味を引き立てる水は、札幌扇状地の伏流水を地下90mからくみ上げて使う。その美味しさを守るために、手仕事を大切に。創業者である菓子職人、岡部式二のこだわりは、徹底していました。その一貫した姿勢が、『山親爺』のような世代を渡って愛され続けるお菓子を生み出してきました。私たちは今も、その教えに忠実にお菓子づくりと向き合っています」と、4代目社長の庭山修子さんはこやかに話してくれた。

「その一方で、開店時には札幌初のスイートポテトやシュークリームも売り出し、札幌の人を喜ばせたそうです。お客さまに美味しいお菓子を届けたいと、新しいものにも果敢に挑む精神もまた、創業者から受け継いだ私たちの大切な宝です」

伝統の技と革新の心を併せもった匠たちは、これまで4000種類ものレシピを生み出し、1000種類の商標登録を取得している。

An honest taste, a flavour that cannot be forgotten

As soon as you open the lid of the snowflake-and-brown-bear adorned retro-style can of the “Yamaoyaji” cookies, the rich scent of butter and egg tickles the tip of your nose. A popular cookie since its release in 1930, Yamaoyaji is now synonymous with Sapporo Senshuan, a long-established confectionery store in Sapporo.

The term yamaoyaji is a local name for the brown bear, a symbol of Hokkaido and its magnificent nature. These Western-influenced biscuits baked with generous amounts of locally produced high-quality butter, milk, and eggs were a luxurious representation of Hokkaido during the early Showa period, a time when Japanese confections like *anko* (red bean paste) and *mochi* were commonplace. Nowadays, the timeless taste and elaborate packaging have attracted travellers from all over the world.

“We use only high-quality ingredients to produce the best possible flavour profile, and the water we use is the Sapporo water that flows 90 meters underground. We also work with our hands in order to maximise the delicious taste throughout the whole process. These practices have been passed down from our founder, Shikiji Okabe. The insistence on both the process and high-quality ingredients is how we have remained so popular over the generations,” says the company’s fourth president, Shuko Niwayama, smiling, “We are still faithfully following the original methods of making the sweets.”

“When we first opened, we also sold cream puffs and Sapporo’s first sweet potato cakes, much to the delight of Sapporo locals. We carry on the spirit of our founder by boldly taking on new challenges to create delicious sweets for our customers.” The craftspeople—guided by a perfect blend of traditional skills with innovation—to date have produced 4,000 recipes, including 1,000 of which are registered trademarks.

たゆまぬ研鑽と挑戦する心を大切に

「札幌千秋庵」の創業者、岡部式二は群馬の農家に生まれ、12歳で東京の和菓子店に丁稚奉公に出された。真面目な性格と手先の器用さを生かし、誰もが認める職人に成長。大正7年、縁あって小樽千秋庵に招かれ、開道50年記念北海道博覧会の記念菓子をつくった。その技術の高さはたちまち評判になり、3年後には札幌で千秋庵の暖簾を掲げた。

一国一城の主となった式二は、もてる技術を惜しまず日夜菓子づくりに注ぎこんだ。茶事を彩る繊細な主菓子（上生）は、持ち前の絵心を生かし、スケッチをするところから構想を練り始めたという。そうした手間を惜しまぬ仕事は終生変わらず、昭和47年には和菓子の世界では初めて「現代の名工」にも選ばれている。

温故知新の心で拓く次世代の扉

千秋庵が札幌に誕生してもうすぐ100年を迎える。THE KNOT SAPPOROは、その生誕の地に建つ。ホテルの開業に先駆け、4月24日には「札幌千秋庵」の新たな門出のシンボルとなる本店が誕生した。旧店舗のシンボルでもあった伏流水の井戸はそのままに「体験と感動」をテーマにした新しい試みも盛り込まれた。

中でも、甘党の目と舌をわしづかみにしているのが、パイ菓子「ノースマン」の焼きたて販売。

「パイのサクッとした食感と熱々のあんのハーモニーは、今まで工場で働くモノしか知らなかったノースマンの美味しさです。創業者がこだわり続けたできたての美味しさを、新しいスタイルで楽しんでいただけたらと思っています」

お菓子以外にも、新店舗には人気の「山親爺」のクマのモチーフやレトロなパッケージデザインを生かしたハンカチやマスキングテープ、がま口などのオリジナルグッズを扱う「くまの小物屋」も併設。

「山親爺のモチーフを特注でつづれ織りにしたがま口は、手作業で仕上げています。こうした小物たちも、お菓子同様長く愛されるように本物にこだわりました」

4代目にして初めての女性社長となった庭山さんのたおやかな改革は、まだ始まったばかりだ。

Persistent efforts and a challenging spirit

Shikiji Okabe, the founder of Sapporo Senshuan, was born to a farming family in Gunma Prefecture, and when he was 12 years old, was sent to be an apprentice at a Japanese confectionery store in Tokyo. Having a determined personality combined with an unparalleled dexterity, he grew quickly into the craftsman he became famous as. His big break came in 1918 when he was invited to a small confectionary company called Senshuan based in Otaru, a town near Sapporo, to make a commemorative sweet marking the 50th anniversary of Hokkaido for the Hokkaido Expo. His handiwork was recognised immediately, and three years later, he was given the right to open a shop of the same name in Sapporo. Okabe, who became the owner of this new shop, devoted himself day and night to honing his skills and making sweets. In the planning stages of creating delicate *jonamagashi* (sweets served at tea ceremonies), he drew sketches to inspire and shape his work. Such a labour-intensive work ethic remained unchanged for the rest of his life, and in 1972, this was recognised by the Government, who selected him as one of its chosen few “Contemporary Master Craftsman”. He is the first ever confectioner to have been chosen.

Looking to the past to discover the new,
a door for the next generation

It has been almost 100 years since Sapporo Senshuan was founded in Sapporo and where THE KNOT SAPPORO now stands is the original site of Senshuan. On April 24 2020, ahead of the opening of the hotel, Sapporo Senshuan marked a new chapter by opening its brand new main store on the first floor of the hotel. The store has kept the underground water well which became a symbol of the old store, and is taking on new challenges under the theme of “Experience and Excitement”. Among them is the chance to taste a freshly-baked North Man pie, which has been stealing hearts and mouths for generations.

“The harmony between the crispy texture of the shell and the soft, hot adzuki bean paste is the hallmark taste of North Man, which until now was known only to those who worked in the factory. The delicate taste that has been perfected since its founding can now be enjoyed in a whole new way.”

In addition to the confectionary, the new store has a section called KUMA-NO-KO-MONO-YA where original merchandise can be purchased. The famous bear motif from the Yamaoyaji sweets appears on items such as handkerchiefs, masking tape, and coin purses. “The seamlessly woven, custom-made purses are each finished by hand. As with our confections, these small items have been carefully made, and are designed to last a long time.” Niwayama, the company’s first female president, has already begun to make her mark on the company’s legacy.



昭和5年に誕生した千秋庵のロングセラー「山親爺」。北海道を象徴するヒグマと白樺の樹皮模様、雪の結晶をあしらった黒いレトロ缶は、昔も今も変わらぬ人気を誇っている

Since 1930, the Yamaoyaji cookies from Sapporo Senshuan have been wildly popular. The black, retro-style tin is instantly recognisable which is covered in snowflakes, a white birch bark pattern, and drawings of Hokkaido’s symbolic brown bear.



「現代の名工」に選ばれた和菓子職人、岡部式二は生来の手先の器用さを生かして生涯、目にも美味しい和菓子をつくり続けた。本社には、和菓子づくりの礎となった式二の鉛筆描きのデッサンが大切に保存されている

Shikiji Okabe was awarded the title of “Contemporary Master Craftsman” by the Government. His natural dexterity allowed him to continue his relentless pursuit of perfecting confectionary making throughout his life. At the head office, his pencil drawings have been carefully displayed to honour his memory.



創業者の末裔である庭山社長は、和菓子職人の育成にも熱心に取り組んできた。「これまで同様に1日1日を大切にしながら、若いスタッフ、職人の感性を生かした“今の美味しさ”を真っすぐ届けたいと思っています」と庭山社長

President Niwayama, a descendant of Okabe, has been focusing on continuing to train craftspeople in Japanese confectionery. “We continue to value each day as we did the one before it, and we aim to deliver each customer with ‘today’s deliciousness’. From our young staff to the master craftspeople, we put in every effort to make your taste experience a great one,” says President Niwayama.

札幌千秋庵新本店

札幌市中央区南3条西3丁目 市電狸小路駅前
TEL. 011-205-0207
10:00～20:00（感染拡大防止対策中は19:00閉店）

Sapporo Senshuan Main Store

Minami 3-jo, Nishi 3-chome, Chuo-ku, Sapporo
In front of the Tanukikoji streetcar stop
TEL. +81-11-205-0207
10:00 AM - 8:00 PM
(currently open until 7:00 PM due to COVID-19 prevention measures)

www.senshuan.co.jp



SECOMA

Text by Hiroe Morihiro

北海道の隅々に
安心の美味しさを届ける
ライフラインストア

世界を見ながら、
足元に深く根を下ろす

北海道には、地元っ子が親しみを込めて「セコマ」と呼ぶコンビニエンスストアがある。店頭には北海道の豊かな海と大地の恵みを生かしたプライベートブランド、店舗併設の本格的なキッチンで仕立てたあたたかなお弁当やお惣菜が並んでいる。

1971年、札幌市で産声を上げたセイコーマートは、国内で現存する最も古いコンビニエンスストアの一つ。現在、最北の離島、利尻・礼文をはじめ、全道174市町村に1100店舗を展開、北海道の人口カバー率99.8%にも及ぶという。「セコマ」という愛称は、2016年に正式な社名になった。この年からセコマは、日本版顧客満足度指数（サービス産業生産性協議会）で4年連続、コンビニ部門で連続1位を獲得。この評価もまた、道民に愛され、日々の暮らしに密着している証である。

「セコマは地域密着型企業といわれていますが、創業当時から目線は常に世界にも向いています。1976年に全米コンビニエンスストア協会（NACS）に加盟し、5年後にはニューヨークのデザイン会社に店舗デザインを依頼。1987年にはワインの自社輸入を開始したのを皮切りに、20か国以上から世界基準の品質の高い商品を直輸入し、北海道の店舗に提供しているんです」と、佐々木威知広報部長は胸を張る。

その一方で、セコマは原材料の生産から製造、物流、小売りまでを一貫して自社で行うことで、道内の隅々にまで安全な商品を安定的に供給できる体制を整えてきた。全道がブラックアウトに見舞われた2018年の北海道胆振東部地震の際には非常用電源キットを活用し、店舗で電源を供給。さらに自社の物流網を生かし、日常品を供給し続けた。

「セイコーマートには、1日60万人が買い物に訪れます。ですから、どんな時も地域のお客さまの暮らしを支えるライフライン的な存在であり続けたい。サプライチェーンのポテンシャルと機能を最大限に生かして、いつも地域のお客さまのためにどんなおもてなしができるのかを私たちは考え続けています」

また、店舗のネットワークづくりで培った地域とのつながりを生かし、セコマは1次・2次産業との協働にも積極的に取り組んできた。

「産地に近い場所で新鮮なうちに加工し、北海道ならではの美味しさをそのまま店舗に届けたい」。その想いを実現するため、担当者たちは20年以上前からコツコツと地域に種をまき、若木を植えるように、ブランド商品を大切に育ててきた。2000年から酪農のまち、豊富町のグループ工場にて製造している「北海道牛乳」などの牛乳類は、セコマの看板商品ともいえる存在だ。その品質が高く評価され、年間で店舗供給量を上回る1900万本が道外の外部スーパー

Delivering Peace of Mind
to Every Corner of Hokkaido
A Store for Every Need

Looking out at the world,
but rooted in one place

There is a Hokkaido-based convenience store that is affectionately called Secoma by locals. The store is famous for its exclusive house brand that showcases Hokkaido's rich seascape and landscape, as well as for offering hot bento and small dishes that are cooked in a full-scale, on-site kitchen.

Seicomart was established in Sapporo in 1971, and is said to be one of the oldest surviving convenience store chains in Japan. Currently, there are 1,100 stores across 174 cities, towns, and villages in Hokkaido, including the northernmost islands of Rishiri and Rebun. In fact, 99.8% of Hokkaido's population has access to one. In 2016, the company officially changed its name to its nickname, Secoma, and has won first place in the convenience store category of the Japanese Customer Satisfaction Index for four consecutive years in a row since then. This is solid evidence of the special place it holds in the hearts of locals, and how it is such an integral part of people's lives.

“Although Secoma is a community-based company, it has paid attention to international trends since its founding. In 1976, we joined the National Association of Convenience Stores (NACS), and five years later, we asked a design firm in New York to design the stores. We then started importing wine directly in 1987, and now import high-quality products from over 20 countries to provide to Hokkaido-ites,” proudly states the public relations manager, Taketomo Sasaki.

They have also established a robust internal process in which the production of raw materials, manufacturing, logistics, and retail management are all done in-house, enabling them to stably provide safe, reliable products to households across Hokkaido, without relying on external parties. When the 2018 Hokkaido Eastern Iburi earthquake caused a blackout across Hokkaido, Secoma was able to supply power at its stores through emergency power supply kits, and by making full use of their distribution network, could continue to supply daily goods.

“Around 600,000 people visit a Seicomart each day, so we are always considering how we can continue serving as a lifeline that supports our customers lives at all times. To continue to provide what our customers need, and to always be one step ahead, we are constantly looking at the current and potential functions of

等へも出荷されている。

その自慢の乳質を生かした自社開発のヨーグルトやアイスクリーム、スイーツも誕生。3年前には、セコマの期間限定のソフトに厚真町特産の「ハスカップ」も採用。厚真町の名前と共に北海道の夏の味覚として全国に知られるようになった。豊富に根を下ろした若木は大きく枝を広げ、次々と美味しい花を咲かせている。

「地域の良いものを発掘し、商品化することで道内外に産地名が認知され、やがて地域のブランディングにもつながっていく。そうした積み重ねから、セコマと地域との持続可能な関係性も育まれていくのだと考えています」

今年、旅人が集う狸小路地区に開業するTHE KNOT SAPPORO1階にセコマの新店舗がオープンする。地域に寄り添いながら育ててきた美味しい花々は、旅人に新たな北海道の魅力を物語ってくれることだろう。

the supply chain.”

In addition, taking advantage of the ties with the regions that they have developed through the creation of the store network, Secoma has been actively engaged in working closely with primary and secondary industries.

“We wanted to prepare the products as close as possible to its source so that we can offer the fresh and delicious tastes unique to Hokkaido.”

To implement this idea, the company has been carefully cultivating in-house products for over 20 years. Further, milk products such as “Hokkaido Milk” which is now a signature product of Secoma, has been manufactured at a group factory in the dairy farming town of Toyotomi since 2000. The high-quality milk is widely recognised, and more than 19 million bottles are shipped to stores and supermarkets outside of Hokkaido, exceeding the annual amount sold at Secoma stores.

Making the most of the quality of its dairy, Secoma’s in-house team has also developed its own series of dairy products such as yoghurts, ice creams, and desserts. Three years ago, a limited edition *haskap* (blue honeysuckle berry) flavoured soft serve ice cream was released, which uses haskap, a specialty of Atsumacho. Along with the name of Atsumacho, it became known nationwide as the taste of summer in Hokkaido.

“By discovering and commercialising great local products, the names of the regions of origin become recognised both inside and outside Hokkaido, leading to regional branding. Through such initiatives, a sustainable relationship between Secoma and the region is fostered.”

This year, a new Secoma store will open on the first floor of THE KNOT SAPPORO located in the ever-popular Tanukikoji district. The seeds that Secoma have carefully been planting over the years have now bloomed and will introduce travellers to a new charm of Hokkaido.



Photo by Tsubasa Fujikura

広大なサロベツ原野に育つ牧草を食べて健康に暮らす乳牛から搾られる生乳の美味しさを詰め込んだ「北海道牛乳」。脂肪分が高く、コクのある味わいは、道外でも高く評価されている

“Hokkaido Milk” is produced by cows who spend their days happily roaming the vast Sarobetsu Plains. Rich in flavour and good fats, the milk is highly sought after even outside of Hokkaido.



Photo by Tsubasa Fujikura

厚真町との協働で3年前からつくられている期間限定の「ハスカップアイス」。ハスカップのほろずっぱい味わいは、道内外に北の夏の始まりを告げるセコマの新しい名物になり、地域のブランディングにも役立っている
※時期により、販売されていない場合がある。

This haskap ice cream was first made three years ago in collaboration with Atsumacho. The slightly sour blue honeysuckle berry has since become a specialty item used by Secoma in various products, and signals the beginning of the northern summer. This unique collaboration with a town is also beneficial for Hokkaido’s regional branding. *Seasonal product

WHAT IS KADO

Text by Michiko Kurushima
Photo by Mayumi Yamauchi



木野哲也

文化芸術プロデューサー。1978年北斗市出身。THE KNOT SAPPOROのアートキュレーター。飛生アートコミュニティ、ウイマム文化芸術プロジェクト、いぶり工藝舎など数々のディレクターを務める。

TETSUYA KINO

Arts and culture producer. Born in Hokuto, Hokkaido in 1978. Art curator of THE KNOT SAPPORO. He has served as a director for various projects including the Tobiu Art Community, Uyman Project, Iburi Crafts & Arts Studio, and more.

THE KNOT SAPPOROのエントランスの隣に設けられた空間、それがギャラリー「KADO」。1階のセイコーマートの角にあることから、その名がついた。ギャラリーとはいえ機能や用途を限定しない変幻自在なスペースだ。

Next to the entrance of THE KNOT SAPPORO, there is an open gallery space called KADO.

The gallery is nestled in the corner of Seicomart on the first floor which gave rise to the name *kado* (meaning corner or angle).

We call it a gallery loosely, for it is a space that can be transformed without restrictions on its functions or uses.

カルチャーの発信地 KADO

KADOのオープニングを飾ったのは「ヤマ」をテーマとした企画。タブロイド紙で紹介した足立さん・陣内さん、そしてoutwoodsのメンバーである山内麻由美さんが森の日常で出逢うモノたちを街に持ち込み展示する。

第1回のKADOの企画ディレクターを務めたのは木野哲也さん。THE KNOT SAPPOROのアートキュレーターでもあり、ホテルとアーティストをつなぐ架け橋を努めてきた。

「ギャラリーという一般的な先入観や固定概念を超えたものをつくりたいと思いました。第1回の企画では、ヤマで生きる人たちの感性や匂い、また彼らの仕事風景や現場感を感じてほしいと願っています。ヤマが市街地にポップアップ的に出現したような空間にしたいと考えました」

KADOはアーティストの発表の場所であると同時に、ホテルという枠に留まらない、新しいカルチャーや人々の日常から生まれる創作表現などを幅広く実験的に生み出し紹介する、挑戦の場といえそうだ。

EXHIBITION

outwoodsとヤマと街

ー森から見える 街から覗くー

2020年8月1日(土)～10月中旬 10:00～23:30

キャスト：足立成亮、陣内雄、山内麻由美ほか

ディレクション：木野哲也

KADO, A Centre for Culture

The opening of KADO marks the start of its first exhibition under the theme of “The Mountains”. Tabloid interview is Shigeaki Adachi and Takeshi Jinnouchi, alongside outwoods member Mayumi Yamauchi, assembled this exhibition featuring objects they come across every day in the mountains that have been brought into the city.

Tetsuya Kino is the planning director for this inaugural KADO project. He is also the art curator for THE KNOT SAPPORO, and has been working on connecting the hotel and artists.

“I wanted to create something that went beyond the usual expectations or assumptions about a gallery. For this inaugural project, I wanted people to feel a part of the lives of those who reside in the mountains—from their work practices, to the daily scents, to the scenery. I wanted to create a space with a pop-up mountain in the city.”

KADO is not only a space for artists to showcase their works but a space to be challenged. In this unique space belonging to a hotel, artists have a chance to introduce new cultures and creative expressions to a large and diverse audience.

EXHIBITION

“outwoods” with woods and cities

ーVisible From the Forest, Seen In Sapporo Cityー

August 1, 2020 (Saturday) - mid-October 10:00 AM - 11:30 PM

Exhibitors: Shigeaki Adachi, Takeshi Jinnouchi, Mayumi Yamauchi, and others

Direction: Tetsuya Kino

THE KNOT OF ARTS



国松希根太 HORIZON 2020 板にアクリル絵具 300×235.6cm Kineta Kunimatsu: HORIZON, 2020, acrylic paint on board, 300×235.6cm. Photo by Kai Takihara

THE KNOT SAPPOROには数々のコミッションワークが設置されている。
それらを制作したのは北海道に縁のあるアーティストたち。
数々の意欲作がある中で、今回は2人の作家をピックアップ。
発想のルーツをひもとく。

THE KNOT SAPPORO has many commission works on display.
The artists who created them each have a deep connection to Hokkaido.
We spoke to two of the artists about how they developed their ideas.

Text by Michiko Kurushima



5月初旬から制作が始められ、20日頃作品が仕上がった。縦長3枚組みというフォーマットは今回が初めて。パネルの間に入れられたスリットはまるで窓枠のようにも見える。

Production started in early May and the work was completed in around 20 days. This marks the first time the artist has worked on three vertical panels together. The nature of the imagery and spaced framing of the panels give viewers a sense that they are looking through a window.

Photo by Kineta Kunimatsu

国松希根太

アーティスト。1977年札幌市生まれ。多摩美術大学を卒業後、2002年より飛生アートコミュニティー（北海道、白老町）を拠点に制作活動を行う。近年は、地平線や水平線、山脈などの風景の中に存在する輪郭（境界）を題材に彫刻や絵画などの作品を制作している。飛生アートコミュニティー代表。

KINETA KUNIMATSU

Artist. Born in Sapporo in 1977. After graduating from Tama Art University, he has been based out of the Tobiu Art Community in Shiraoi-cho, Hokkaido since 2002. Recently, he has been creating works like sculptures and paintings on the subject of contours and boundaries that exist in landscapes such as the horizon, skyline, and mountains. He is a representative of the Tobiu Art Community.

kinetakunimatsu.com

地球のいちばん遠くには、何が見えるのか？

空と大地、あるいは海とが分かれるところ。それをわたしたちは地平線・水平線と呼んでいる。けれども、それは果たして“線”なのだろうか？

「それは線ではなくて目に見える地球のいちばん遠くのところ。球体の裏側を感じる部分です」

国松希根太さんはHORIZONという絵画シリーズを2009年から描き続けている。広い制作場所を求めスタジオを北海道の白老町に構える中で、徐々にその土地に興味を抱くようになったのがきっかけだ。スタジオ近くの海岸線で撮影した写真がインスピレーションの源となった。

「雪の積もる砂浜に足跡があって、遠くには船が見えました。この写真の上下を反転させてみたら、空に足跡があるような不思議な風景になり、これを作品にしてみようと思いました」

このシリーズは、描かれているものは何かを探そうとすると、それが煙のようにスッと消えてしまうような感覚に襲われる。近づいて目を凝らすと、木目の肌合いが現れ、板に描かれた何かを見ているのか、板そのものを見ているのかの領域も溶け出していくようだ。国松さんは、大学で彫刻を専攻し、このシリーズで初めて平面作品に挑戦したという。「筆で描くというよりは、色をのせたあとに紙ヤスリで削ぎ落としていく作業の方が多いです。あるものを削り出して空間を表していくという点では彫刻に近いのかもしれませんが」

タイトルをあえて英語にしたのは、HORIZONには地平線と水平線の両方の意味があるからだという。

「イメージを限定するのではなく、観る人が、過去に見ていた光景や記憶みたいなものを重ね合わせられる作品になればと思っています」

THE KNOT SAPPOROの階段に設置されたのは3枚組みの新作だ。2階のフロアに設置され、見上げることも正面から向かいあうこともでき、光の加減で印象が大きく変わる。さまざまな角度から、違った時間・季節でこの作品と出会ってほしい。あるときは雨模様の海に見えたり、またあるときは強い日差しと濁いた大地に見えたりするかもしれない。

What do you see at earth’s farthest point?

The place where the sky and the earth, or the sea are separated. We call it the horizon or the skyline. But is it really a “line”? “It’s not a line; it’s the farthest visible part of the globe. It’s the part of the earth that feels left behind, it is the other side of the world.”

Since 2009, Kunimatsu has been working on a series of paintings called HORIZON. While setting up in Shiraoicho, a town in Hokkaido in search of a large work space, he became more and more interested in the surrounding landscape. Inspiration for his paintings came from photographs taken along the coastline near the studio. “There were footprints in the snow covering the sandy beach, and I could make out a ship in the distance. I thought, ‘what if I turn this photo upside down to paint an interesting landscape with footprints across the sky.’ My series sort of grew from there.”

In viewing HORIZON, you might think you have seen something but if you try to find it again, it has disappeared like smoke vanishing into thin air. As you approach and focus your eyes, the texture of the paint takes on its own meaning, and whether you are looking at something on the board or at the board itself, it seems to melt away, leaving you with just your imagination. Kunimatsu studied sculpture at university, and this is his first foray into two-dimensional art. “Rather than limiting myself to simply using a paintbrush, I use sandpaper to scrape off paint after applying it. It is similar to how a sculptor carves away some of the material they are working with, to represent space.

The title HORIZON is stylised in English because there are two corresponding words in Japanese, and in this instance, English is more all-encompassing.

“I hope these works allow viewers to superimpose scenes and memories they have seen or had in the past, rather than limiting their imagination to what I put in front of them.”

Displayed near the stairs of THE KNOT SAPPORO is a new set of three pieces from HORIZON. They are displayed on the second floor, so you can look at them at eye level or from below—see what you can make out from each vantage point, or in different light, time of day, or season. You might see a seascape on a rainy day, or an image of vivid rays of sunlight beaming down on a dry earth, another day.

モコモコとした曲線が増殖する森

鮮やかなグリーンの中に男と女、車椅子に座る人と親子が描かれている。THE KNOT SAPPOROで、この作品が設置されているのは化粧室の入口。絵画であると同時にサインという機能も兼ね備えている趣向が凝らされた作品だ。

作者は相川みつぐさん。相川さんと言えば、北海道・白老町にある小さな集落、飛生（とびう）にある森を舞台に毎年開催されている、アートや音楽、演劇などの祭典「TOBIU CAMP」のメインビジュアルを担当していることでも知られる。2011年から飛生の森を描き始めたことが、スタイルを形づくる大きなきっかけとなった。

「実は木を描くのは苦手でした。記憶を遡ると小学校3年生の写生大会での出来事がトラウマになりました。道庁を描きに行って、レンガの建物は上手に描けたんですが、隣にある木をベタッと塗ってしまって。先生もがっかりしていて」

仕事でイラストレーションを描くようになり、苦手意識のあった木や草にも取り組んだ。人を棒人間のような記号で表すように、木の枝振りを単純化して描いてみたことが、現在のタッチへとつながった。

「曲線がモコモコと連続する形は、見ていて気持ちがいいと思います。点描も取り入れています、すべてのものは粒子でできていて、点の集まりでしかないというミニマルな発想もありました」

木や草とわかる一つのパーツを相川さんは自由自在に拡大したり縮小したりしながら、作品を生み出していく。下絵なしで巨大な壁画も描き上げるし、化粧室の絵画のような小さな世界も構築していく。

「自分の絵ってなんだろうとずっと模索しながら描いていて、森の描き方は、その集大成なんじゃないかと思っています」

次に描いてみたいのは、山の景色と、その中にある不法投棄されたゴミだという。生命力あふれる植物と役目が終わったモノたちを、相川さんはどんなコントラストで描き出すのだろうか。

A forest drawn with a thousand curves

On three backdrops of vivid green, a man, a woman, and a person in a wheelchair with a parent and child, are drawn. At THE KNOT SAPPORO, these works are displayed at the entrance to the restrooms. The paintings double as thoughtful images and personal signatures of the artist.

The artist is Mitsugu Aikawa. Multi-talented Aikawa is also known as being in charge of visuals for TOBIU CAMP, a festival of art, music, drama, etc., which is held every year at a small village in the forests of Shiraoicho, Hokkaido. He has been drawing this forest since 2011, and it has been a great place of influence on his style.

“I used to not like drawing trees actually. I recall entering a sketching competition when I was in third grade and I drew the Hokkaido Government Office. I was really pleased with my attempt at the elegant brick building, but used too much paint to draw a tree next to it. The teacher was really disappointed in the tree, and that really affected me.”

Aikawa started to draw illustrations for work and drew trees and grass, determined to improve. Similar to representing a person using symbols like the stick figure, he created a simplified, unique style to draw tree branches, which led to his signature style that we see today.

“I like the feeling that having a continuous curve adds to the image. While remaining predominantly minimalist, I also incorporated techniques from pointillism as if everything was made from tiny particles and is a collection of points.”

Today, Aikawa creates works by distorting the size of images based on trees or grass. He can draw huge murals without a draft, and create small worlds like the paintings displayed near the restrooms.

“I was constantly trying to figure out what my paintings meant and what could I add to the world. I think the imagery of the forest was a natural answer to all my ideas.”

The next challenge for Aikawa is to depict mountain scenery juxtaposed with illegally-dumped garbage. How will he contrast plants that are full of vitality with objects that have been used up?



相川みつぐ 木陰 2020 板にアクリル絵具 15×15cm
Mitsugu Aikawa: Kokage (Shade), 2020, acrylic paint on board, 15×15cm



相川みつぐ お花摘み 2020 板にアクリル絵具 15×15cm
Mitsugu Aikawa: Ohanatsumi (Flower Picking), 2020, acrylic paint on board, 15×15cm



相川みつぐ 切株のある場所 2020 板にアクリル絵具 15×30cm
Mitsugu Aikawa: Kirikabu No Aru Basho (Place with Stump), 2020, acrylic paint on board, 15×30cm

相川みつぐ

絵描き。1976年生まれ。札幌市在住。2008年より活動をスタート。得意のフリーハンドで描く「線」から生まれる作品は、ハードなものから繊細なものまでタッチを自在に使い分け制作される。2011年より飛生アートコミュニティ主催の「TOBIU CAMP」のビジュアルを担当している。

MITSUGU AIKAWA

Painter, Born in 1976. Lives in Sapporo, Started painting in 2008. His works using the free lines that he is known for are created using different learned techniques. Since 2011, he has been in charge of visuals for TOBIU CAMP sponsored by the Tobiu Art Community.

aikawamitsugu.com

SHINO
HISANO



YASUHIRO
KASAMI



久野志乃さんと笠見康大さんの作品をデザインしたコースター
Coaster design by Shino Hisano and Yasuhiro Kasami

アーティストがさまざまな形で
THE KNOTに参加

THE KNOT SAPPOROでは、アーティストとのコラボレーションを多くの場面でやっている。コースターには札幌を拠点とする作家の作品をあしらった。自身の感情や無意識を、描く行為によって表れる色や形から探ろうとする笠見康大さんと、他者の個人的な記憶をモチーフとしながら新しい物語、あるいはありえたかもしれない風景を表現しようとする久野志乃さん。ホテルを特別な空間へと変容させるアート作品は、さりげないアイテムにも取り入れられている。

Artists Can Be Seen
All Over THE KNOT

THE KNOT SAPPORO has collaborated with local artists in many different ways. For example, the in-room coasters feature the work of Sapporo-based artist, Yasuhiro Kasami, who explores his feelings and subconscious in the colours and shapes that appear—purposefully or not—in the act of drawing. Also seen on the coasters is the work of Shino Hisano, who tries to express a new story or landscape using personal memories of people he encountered. The artworks here are both bold pieces that transform the hotel beyond a place to stay, and are used to add meaning to items that might otherwise remain unnoticed.

ORIGINAL
ITEMS

NOBUMASA
MIEDAYOSUKE
AKAGI

三枝展正



赤木陽介

@赤井川コロポックル村

Akaigawa
Koropokkuru Village

三枝展正

1968年小清水町生まれ。調理師専門学校を卒業後、和食の世界で修行を重ね、24歳で「日本料理をとわ」の料理長に就任。2005年に「日本料理 みえ田」を開店。イタリアンや中華、フレンチのエッセンスを採り入れた独自のくずし料理が好評。2012年にはミシュランガイド 北海道特別版にて1つ星を獲得。THE KNOT SAPPOROで、レストランLES BOISの監修を務める。

NOBUMASA MIEDA

Born in 1968 in Koshimizucho, eastern Hokkaido. After graduating from culinary school, he trained in Japanese cuisine and was appointed as head chef of "Japanese Cuisine Otowa" at the age of 24. He opened "Japanese Cuisine Mieda" in 2005, where he became celebrated for his ability to incorporate elements of Italian, Chinese, and French cuisines. In 2012, he was awarded one Michelin Star in the special Hokkaido edition. At THE KNOT SAPPORO, he supervises the LES BOIS restaurant.

赤木陽介

1980年札幌生まれ。6歳の時に脱サラした両親と共に赤井川村へ移住。札幌への進学、東京での就職を経て、25歳でアスパラ専門農家を目指して赤井川村へUターン。春から初夏には10数名のスタッフと共に1日500kgのアスパラを収穫し、東京や札幌の飲食店に出荷。

YOSUKE AKAGI

Born in 1980 in Sapporo. At age six, he moved to Akaigawa Village with his parents who wanted to leave the city life behind. After attending university in Sapporo and working in Tokyo after graduation, he returned to Akaigawa Village with the dream of starting an asparagus farm. From spring through early summer, he and a crew of over 10 people harvest 500 kg of asparagus each day, which are shipped to restaurants in Tokyo and Sapporo.

スキーリゾート「キロロ」を擁する赤井川村は、知る人ぞ知る農業王国。

なかでもアスパラ専門農家、赤木陽介さんが育てるアスパラは全国区の知名度を持ち、毎年収穫を心待ちにしている料理人も多い。

THE KNOT SAPPOROのレストランLES BOIS(レ ボア)のプロデューサーでもある三枝展正さんもその一人。

ホテルのオープンに先駆け、三枝さんが久しぶりに赤木さんの畑を訪ねた。

Akaigawa Village is an agricultural wonderland that is also famous for being home to the Kiroro Ski Resort.

One of the most well-known crops in the area is the asparagus from Yosuke Akagi's asparagus farm.

In the food world, chefs across the country wait in anticipation for his harvest each year.

Nobumasa Mieda is one such chef, and supervises THE KNOT SAPPORO's restaurant, LES BOIS.

Prior to the opening of the hotel, Mieda visited Akagi's field.

Text by Hiroe Morihira, Photo by Tsubasa Fujikura



1本に傾けた愛が皿の上で香り立つ

淡い緑の若葉がどこまでも続くアスパラ畑。絹糸細工のような枝先がさわさわと揺れる畝のほとりに三枝さんが立ったのは、しばらくぶりのことだった。12年前、三枝さんは知人を介して赤木さんのホワйтアスパラに出会った。

「赤木さんのアスパラは、芯まで火が入った瞬間、香りがぐーっと立ってくる。ホワйтならではのエグミもしっかり感じられ、衝撃的な味わいでした。以来、店の春の名物になりました」

25歳でアスパラ専門農家を志した赤木さんは「農業は化学」と語る。三枝さんを魅了した豊かな香りは、土壌に含まれる硫黄がつくりだすものだという。理想の味と香りを実現するため、畑の土壌分析を行い、土の微量元素のバランスを整えている。そして、暇さえあれば畑に出掛け、アスパラを飽きずに観察し続けている。

「アスパラを知って、それに合わせた手当てをする。有機JASの認証も受けましたが、それはアスパラが本来持っている自然の力を大切にするため。寝ても覚めても、アスパラのことしか考えられない。経営者というより趣味、道楽の世界に近いかもしれません」

そう言って、赤木さんは屈託なく笑う。そんな「アスパラー筋」の純粹さ、職人気質も、厳しい料理人の世界を生き抜いてきた三枝さんの琴線に触れたのだろうか。

「実は僕が直接取引をする生産者は、非常に限られています。赤木さんのアスパラも本当は独り占めして、誰にも教えたくない。でも、裏腹に自慢もしたい(笑)。赤木さんの努力に見合う料理を出したいと毎年、僕もアスパラと真剣勝負。一番の持ち味である香りを最大限に引き出したシンプルな焼き物として供しています」

にこやかに語る三枝さんがメニューの監修を務めるTHE KNOT SAPPOROのレストランLES BOIS(レ ボア)でも、今後、赤木さんのアスパラが採用される。まず、9月までは露地で育てるサマーアスパラ(グリーン)が、和を基本とした朝食にお目見えする。本格的な旬を迎える来年5月には、赤木さんのホワйт、グリーン、2種類のアスパラが満を持して登場。さまざまな料理に仕立てられ、旅の食卓を華やかに彩るだろう。

「THE KNOTは、ビジネスとシティホテルの中間に位置する個性的なホテルですから、LES BOISでは、料理も他とは一線を画するような仕掛けを施したい。アスパラだけでなく、和食ならではの香り、季節の味を楽しめる場所にしたいと思っています。ご期待ください」

生産者から、料理人、そして食卓へつながる美味なる食のリレーは、新たな旅への誘い水。THE KNOTのレストランもまた、目と舌で楽しむ旅のガイドブックなのだ。

ホワйтアスパラに

魅せられた生産者と料理人の

かぐわしくも美味しいリレー

A Fragrant and Delicious

Relay of White Asparagus

from a Passionate Producer to a Chef

Deep flavour on the plate comes from love on the farm

An asparagus farm with nothing but young pale green leaves is the sight that marks the first time in a long time that Nobumasa Mieda has stood on Yosuke Akagi's farm. He watched as the leaves swayed like threads of silk in the breeze. Twelve years ago, Mieda met Akagi—and his white asparagus—through an acquaintance.

“As soon as the stem of Akagi's fully grown asparagus hits the flame, an incredible odour emanates. When it's cooked, you can taste both the astringency that is unique to the white variety yet also a very particular smoothness. I recall being shocked—in a good way. Since then, it has become a signature ingredient during the spring at Mieda.”

Akagi, who at 25 years old was already an aspiring asparagus farmer, says that much of the process is down to chemistry. The rich scent that had attracted Mieda is created by the sulphur contained in the soil. In order to achieve the ideal taste and aroma, soil analysis of the field is carried out to balance the trace elements of soil. When he has free time, Akagi will go out to the fields and just observe his asparagus. A pastime he can never tire of.

“Knowing your asparagus means you can give it the best treatment. We have also received organic certification from JAS—it is important to recognise the power of nature that asparagus harnesses already. Whether I'm asleep or awake, all I can about is asparagus. I don't consider my job to be one of a manager, bur rather something that allows me to do my hobby every day. ” As he talks, Akagi laughs in an easygoing, carefree manner. His pure and honest devotion to asparagus is something that Mieda respects and admires. Having survived the often harsh environment that is the world of a chef, Akagi provides an alternative outlook on life and the world.

“The number of producers I deal with directly is actually very limited, so this is a rare relationship. I want to keep his asparagus for myself and don't want to tell anyone about it. But I also want to brag about it's brilliance, so it's tough! Every year I challenge myself to create a dish with the asparagus that pays homage to the care and effort that Akagi puts into them. I cook it in a simple way that accentuates the scent and taste.”

He smiles as he shares this. For Mieda, who supervises the menu at LES BOIS, there was never any doubt that they would use the asparagus from Akagi's farm. Although the white variety won't be in season at the beginning, the vibrant summer green asparagus will be part of the Japanese-style breakfast until September. Then, next May, when the season restarts again, both Akagi's white and green asparagus will be on the menu. They will be incorporated into a variety of dishes to add some colour to the table.

“THE KNOT is a unique hotel that is positioned between a business hotel and a full-service hotel, and I wanted to bring a sense of this uniqueness to LES BOIS too. We want to make it a place where you can enjoy not only the asparagus of course, but also the aromas and hyper-seasonal flavours that are distinctive to Japanese cuisine.”

A delicious food relay that connects producers to cooks to tables. LES BOIS is a sensory guidebook for your trip to Hokkaido.

THE KNOT SAPPORO



「大自然の大都市で」

日本有数の都市でありながら、一步街を出れば永遠に続くかのような大地。THE KNOT SAPPOROが目指すのは、そんなすぐそばで育まれてきた大自然の魅力を探索する旅の発着点。ここで体験する全ての出来事は、自分もまた「この数キロ先に広がる厳しくも美しい自然の一部である」と改めて気付く瞬間へとつながっています。

The theme of THE KNOT SAPPORO is “In a Big City of Nature”. The luscious landscape beyond the already green city is endless. Here is the starting point of your journey of exploring the wonders of nature. Everything you experience in this place leads to the moment when you realise, yet again, that you are part of this harsh but beautiful wilderness that extends just a few city blocks away.

060-0063 北海道札幌市中央区南3条西3丁目16番地2
札幌市営地下鉄大通駅より徒歩約5分

16-2 Nishi 3-Chome, Minami 3-Jo, Chuo-ku,
Sapporo, Hokkaido 060-0063

Instagram: hoteltheknotsapporo

THE KNOTとは

2017年12月に横浜よりスタートしたTHE KNOTは、「旅するホテル」をコンセプトに、この街だからこそ体験ができるライフスタイルホテルです。横浜から始まり、2018年には新宿、そしていよいよ2020年8月に札幌がオープンいたします。街にそれぞれの特徴があるように、各地のTHE KNOTは違うテーマを掲げオープンしています。居心地が良いのはもちろん、旅人も、働く人も、暮らす人も、その街の良さを新発見＆再発見するきっかけになるような空間になることを目指します。

About THE KNOT

THE KNOT is a lifestyle hotel brand that was born through dialogue and discussion with local communities, learning distinctive histories and experiencing unique cultures. Just as there are countless forms of travel, each distinctive THE KNOT takes a different form and character unique to its location. Starting in Yokohama in December 2017, now Sapporo is opening in August 2020. Each THE KNOT offers opportunities to travellers, business people, and even locals to discover or rediscover the power of the city.

THE KNOT YOKOHAMA



「歴史の融合と継承」

港町横浜は、日本初の国際貿易港として開港以来、異国情緒溢れる街として発展し今もなお、その歴史を色濃く残す街。THE KNOT YOKOHAMAはその歴史と文化を大切に、横浜の今を感じる懐かしくも新しい心地よさを大切にしました。ここに集うゲストたちが歴史・ヒト・コト・モノに出会う場所。2017年12月グランドオープン。

The theme of THE KNOT YOKOHAMA is a “Fusion and Succession of History”. The port city of Yokohama developed eccentrically through the years as Japan’s first international trading port, and the unique history is seen throughout the city today. THE KNOT YOKOHAMA cherishes the rich story and culture of its home and invites people to gather here to discover something new, be it through conversation or observation. Opened in December 2017.

220-0005 横浜市内西区南幸 2-16-28 横浜駅西口出口より徒歩約5分
2-16-28 Minami Saiwai, Nishi-ku, Yokohama, Kanagawa 220-0005

Instagram: hoteltheknotyokohama

ブッキングからチェックアウトまで、安心してお楽しみいただける旅をTHE KNOTはお約束します。
We are with you from booking to check out to keep you relaxed and safe.

STAY 厚生労働省の手引きに基づいた安全基準にて、客室のリネン類は熱処理をし、室内の消毒・徹底清掃を行います。
All linens in the guest rooms are heat-treated as advised in the COVID-19 guidelines from the WHO and the Ministry of Health, Labour and Welfare, and the rooms are thoroughly disinfected.

ARRIVAL 1組ずつのチェックイン対応、ゲストの体温計測を実施。到着時ラゲッジをスタッフにより紫外線除菌いたします。
Upon check-in, all guests will be required to have their temperatures taken and all luggage will be sterilised using a UV light.

FACILITIES 施設の消毒、ソーシャルディスタンスの確保、換気の徹底に加え、エレベーターは24時間空気清浄を行います。
All public spaces (with a focus on frequently-touched surfaces) will be disinfected frequently, and the elevators will have fresh air in circulation for 24 hours a day. We will also make every effort to ensure social distancing is maintained where possible.

ENJOY 旅前、旅中でも活用できる、このTHE KNOT SAPPORO Magazineはオンラインでも無料掲載しています。
This magazine is also available for free online, so please don’t hesitate to refer to it anytime.

TEAM 全てのスタッフは検温を行い、終日マスクを着用します。さらに、3時間毎のうがい手洗いを徹底します。
All staff have their temperatures taken when arriving for work and are required to wear masks at all times. All staff will gargle and wash their hands every three hours, at a minimum.

YOU 到着後は、マスクの着用、館内での手洗い、または手指のアルコール消毒にご協力をお願いいたします。
In the hotel’s public spaces, we ask that you please wash or sanitise your hands on entering and that you wear a mask.

THE KNOTの約束

人との出逢いが体験となり、人生の経験となって深みになる。誕生して歴史の浅いTHE KNOTだけれど、ここに立ち寄る全ての人との交流が私たちを深みあるものに育ててくれる。そんな私たちを育ててくれる、すべての大切なゲストに、安心して、心からくつろいでほしいから。私たちはTHE KNOT Safety Commitmentでお約束します。

THE KNOT Promise

Meeting new people is a profound life experience. This creation of knowledge, of emotions, of experiences, and of feelings enriches your life in ways not otherwise possible. The history of THE KNOT is new, but it is the story of the connections that are made here that will help shape this history to last forever. We invite each of our guests to continue to add to our story, and in doing so, feel safe and at ease.

FOR MORE
ON THE THE KNOT
SAFETY COMMITMENT,
PLEASE SEE HERE



THE KNOT TOKYO Shinjuku



「多様性と解放感」

新宿は多様な人と文化が混在しながら個性が共存する懐深い街と捉え、目の前に広がる新宿中央公園との関係性を大切につくられました。新宿の街のように懐深く、公園のように皆にひらけた解放感。ひとつの空間に様々なライフスタイルが交錯するような場所、それがTHE KNOT TOKYO Shinjukuです。2018年8月グランドオープン。

The theme of THE KNOT TOKYO Shinjuku is “Diversity and Openness”. Shinjuku is a diverse city, both in its culture and people. Much like the Shinjuku Central Park in front of the hotel, our primary source of inspiration, we are an open space that caters for work, play and relaxation. THE KNOT TOKYO Shinjuku is a place where diverse lifestyles intersect. Opened in August 2018.

160-0023 東京都新宿区西新宿4-31-1
地下鉄大江戸線都庁前駅より徒歩約4分
4-31-1 Nishi Shinjuku, Shinjuku-ku, Tokyo 160-0023

Instagram: hoteltheknottokyoshinjuku

THE KNOT HIROSHIMA



中国地方初のTHE KNOT。2020年8月1日オープン（レストランを含むグランドオープンは2020年秋を予定）。最上階の14Fにあるフロント&ルーフトップバーからは平和記念公園や瀬戸内の島々が一望できる解放感ある空間です。宮島へ向かうフェリーの乗り場にもほど近く、旅の拠点にぴったりのロケーション。仕事終わりにほっときひと息、広島の名酒が楽しめるルーフトップバーで過ごす楽しみ方もおススメです。

The first THE KNOT in the Chugoku Region will open on August 1, 2020 (grand opening set for late 2020). Looking out from the 14th floor lobby and rooftop bar, you see a vast horizon that is punctuated with the outlines of the breathtaking Setouchi Islands. The hotel is conveniently located in the city centre, close to the ferry to Miyajima and the Peace Memorial Park. The rooftop bar is open to everyone, a great place to take a breather at the end of your day and enjoy the local sakes that Hiroshima has to offer.

730-0051 広島県広島市中区大手町3-1-1
3-1-1 Ote-machi, Naka-ku, Hiroshima, Hiroshima 730-0051

Instagram: hoteltheknothiroshima