



FEATURE FILM

IL KIMONO



MIYABI Promotion
Project proposal

IL KIMONO PRODUCTION COMMITTEE

PRODUCTION THEME

- The work is created with the premise of expanding overseas.
- The kimono, a traditional Japanese garment that has been passed down through the ages, transcends time. While appealing to the charm of the kimono, which can be seen as a symbol of Japanese cultural aesthetics, the goal is to create works that lead to the rediscovery of the kimono's value and the enhancement of awareness for the inheritance of traditional culture, particularly for Japanese people who are rapidly distancing themselves from traditional attire from a global perspective.
- The planned filming locations are primarily Nishijin, a representative production area of silk fabric, and Florence, Italy, which was at its peak of silk weaving contemporaneously with the origin of Nishijin weaving.



SUMMARY

- The story is set in Nishijin, Kyoto. It revolves around the protagonist and her mother and grandmother. Centered on the drama of three generations of women who were born and raised in Nishijin, it explores the rise and fall of Nishijin's textile industry against the backdrop of the times they lived in, and how they find a way to revive the declining craft through connections with Florence.
- The story is fictional, so the settings of the characters and organizations are imaginary, but real existing companies and individuals are incorporated as much as possible to make it easier to obtain resources from the community.



SYNOPSIS

Ayako's grandmother Kinue, who was nearing her 80s, devoted herself to the promotion of traditional Japanese clothing, even producing kimono shows. Kinue was a determined woman, but she became thin and her health deteriorated, and around the time the Kansai Expo began, she started to show signs of worry. One day, from such Kinue, Ayako was confided with a 'secret'.

At the opening parade of the Osaka Expo held 55 years ago in 1970, Kinue participated in a furisode. During that time, she became close to an Italian trading company employee who saw her and began dating. When this man decided to return to his home country and proposed to her, Kinue was unable to go against her parents' opposition and could not accept. She made just one promise to the man who was going back to his country: 'To preserve Japan's kimono culture.' Kinue has kept that promise throughout her life.

A few months later, Kinue, who had been producing a kimono show held at an ancient temple in Kyoto by a kimono merchant in Tokyo, collapsed. Until she was taken to the hospital, Kinue had been keeping it a secret from her family, but Ayaka knew that she had terminal cancer. What Ayaka could do for Kinue, who had only a short time left to live, was to return to Italy, find the man with whom she had lost contact, and let him know that their grandmother had kept her promise. Relying on the scant clues to find the whereabouts of the man, whom she hadn't even known whether he was alive or dead after all these years, Ayaka headed to Florence.

PURPOSE OF PRODUCTION

The production of "Nishijin-ori" reached its peak in the mid-1970s. However, after that, the traditional clothing industry declined, and the market for Nishijin-ori continued to shrink. When comparing the shipment volume of Nishijin-ori in 2023 to 1975 (Showa 50), it shows a decrease of 3.5% in obi fabric. In terms of kimono, it has drastically reduced to 1.4%, which is a staggering 98.6% decrease. A traditional craft that has lasted for over 1,000 years has rapidly declined in just half a century and is now facing the threat of extinction.

On the other hand, kimono are highly regarded and gaining popularity overseas. In Paris, France, there are Japanese specialty kimono stores such as 'Comptoir de Kimono' and 'KIMONO ARCH / Y. & SONS in Paris' that have opened, and in Italy, kimono fashion shows and dressing schools are being held, receiving favorable reviews.

In order to escape the stagnation of the traditional clothing industry caused by the decrease in domestic demand and outdated business practices, this work's production concept is based on the necessity for a business model that is suitable for the trend of looking towards the global market.





TARGET COUNTRIES FOR OVERSEAS EXPANSION

In the city of Florence, Italy, the summer 'Festa Tanabata (Tanabata Festival)' and the autumn 'Festival Giapponese (Japanese Festival)' have become annual events since 1999. The event is organized by the Florence Italy-Japan Exchange Association 'LILAC,' a volunteer organization that continues to operate with the aim of helping the Italian people feel closer to Japanese culture and traditions. They also offer lessons in Japanese language, Japanese cuisine, traditional dance, tea ceremony, calligraphy, and more.

This work is being created with the aim of gaining recognition overseas, particularly in Western European countries like Italy and France, which have a high interest in Japanese traditional culture.



PRODUCTION TEAM

Director / Screenplay / Editing

Executive Producer

Producer

Supervisor

Art Director

Tetsuya Tsuda

Undecided

Yuko Baba

Husako Chiaki

Ruri Chiaki



FUSAKO CHIAKI

She started Japanese dance at the age of 5 and was selected as 'Miss Kimono Runner-up' at 18, which led her to work as a model. She participated in the opening parade of the 'Osaka World Expo' as a furisode model. Utilizing those experiences, she has excelled as a fashion show director, music director, and choreographer. She has served as the permanent producer of the kimono show at the 'Nishijin Weaving Center' for 37 terms and has numerous achievements, including producing a special kimono show during the visit of the Emperor and Empress.

