

*Envisioning the Bubble: Creating and Consuming
Lifestyles through Magazines in the Culture of
the Japanese Bubble Economy (1986-1991)*

Appendices

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Appendix I

Interview Transcripts

Matsuo Mika

Former OL, Panasonic

Interview: 12th May 2012

Ying: Today is the 12th of May 2012, and I'm with Matsuo san, who used to work for the president of Panasonic between...

Matsuo: 1988 to 1991, 4 years for Panasonic

Ying: So I've already asked when you joined Panasonic but roughly what age were you when you joined? Matsuo: 23 – just after university graduating, to 26 or 7.

Ying: And what did you study before joining Panasonic?

Matsuo: In university? I specialised in English Literature and Linguistics in Kansai University

Ying: Did you only work in the Kansai headquarters for Panasonic?

Matsuo: Yes, and the headquarters are in Osaka, Kyobashi, near Osaka castle, yes and only in the headquarters, er, headoffice I worked.

Ying: And did you work for the same department the whole time?

Matsuo: Yes for 4 years.

Ying: And for the same person?

Matsuo: Not only for the same person. We are in a division, overseas person division, especially one year later I joined international market place for overseas division. We just opened IP building just next to Osaka castle. We owned the building and we have to plan from first/ground floor to third floor all the overseas tenants we are looking for. Which were the first time Japan/Japanese newcomers, new shops I mean. We got contracted with overseas, from all over the world I mean. Overseas tenants. Also almost 10 shops from all over the world. India, Greece, America, England, Italy, Spain, and Hong Kong. So we worked with all the shop market orders their own countries, they come from which country.

Ying: Earlier you were talking to me about Panasonic's new president, and the new investment opportunities that Panasonic was looking into, in hotels and leisure. Could you repeat this again for me?

Matsuo: I don't work for the president of Panasonic, because we just in overseas division, but in very close in associate with the president. Because I belong to their Matsushita Investment Development Company Limited. Which is an investment company and all the shareholders of the Panasonic whole-group. So they have enough money to spend, leisure, hotels, buildings, and golf courses, not only in Japan, but also all over the world. In England we bought a castle, we also bought a hotel in Gold Coast in Australia, and other many hotels. We invested in Prince Hotel Group. So we have many hotels in Japan.

Ying: Was it only hotels? You also said golf courses as well. Any other leisure things?

Matsuo: Mostly golf... we also invested money... Mostly hotel operation. We got rental money, make a building, we got a rental fee, and also tenants, and other business buildings.

Ying: Were these hotels mostly for other Japanese tourists to go to? Or were they for everyone?

Matsuo: For tourists, I meant not only Japanese, but also other tourists, Also business hotel we invested. But Panasonic Group is so big you know. We also moved to other countries, not only inside Japan. We can also stay over our Group's hotel, that means save money. Hold the travel fee in the Panasonic Group. It's one of our roles, to save, you know. Only for Panasonic Group, spend less money for travelling fee, stay over hotel you know.

Ying: So you were encouraged to stay at Panasonic hotels when you travelled.

Matsuo: Yes, yes because it was very cheap you know.

Ying: A cheap way of doing it, and it was good for Panasonic. So what was it like to work at Panasonic? Was it fun...? Was it stressful...?

Matsuo: No not so stressful at all. I just enjoyed a lot. Because, um, you know, the twin towers in Kyobashi? Nearby also the Castle? Also we owned these twin castle. And on top of the twin building, we have a special, nobody knows, only our knows, special floors. Only the guest of the companies and our employees can enter. The elevator has a secret buttons to go up, and its very beautiful big bars and nice restaurant, and specially cook... very good dishes. And at least once a week we have to attend a party with foreigners and so, to communicate, to business meeting, and so we have to attend the parties, and... It's very fun. I don't have to spend my private money. Company all everything. Good dishes, nice view, gorgeous party. And also good opportunity to study English conversation lesson. Panasonic Group has its own school. So once or twice a week I attended an English conversation class for free.

Ying: Before you mentioned how women in Panasonic were treated a little bit like 'office flowers'... that's the word. Could you talk a little bit more about that? And also your training?

Matsuo: When I entered Matsushita Group, Panasonic Group, I was very shocked, because so severe a training for especially manners, even for walking, walking training, tea serving training, and how to deal with reception. Every manners, not only business manners. All the manners I had to study. Also Japanese is very difficult to use polite words. We say 'keigo' is polite words. We had to learn so much. Three months every day training. Another 9 months once a week we had to attend training. We went to the training centre to study. It's very hard / stressful for me. But now, I was so lucky to study. It's a very good opportunity. It's one of my pleasures to study.

Ying: You mentioned how you were ranked in your training.

Matsuo: (laughs) For fresh woman, we are ranked for manners course. After 3 months every day training we have a big contest. Everybody had to attend the contest, and teachers selected who is the best, who is second, you know. Ah, I forgot to tell you. Not only for manners, also telephone conversation manner, we got training. So much, so much...

Ying: You were ranked second you said. Did this affect maybe the department you were sent to?

Matsuo: Uh... I don't think so, because I already speak English. When I was a university student I already decided to go to the maybe overseas division because other people don't speak so much fluent English.

Ying: But did the high ranking help?

Matsuo: Yeah, help me um... to... to...

Ying: ...to be accepted for your department?

Matsuo: No... to... enjoy the working. Mmm... I used to be an office flower, but it's very comfortable... not so stressful or for working. Just sit on and tea ceremony, and smiling, everybody cheer me.

Ying: Although... maybe... a little... not so exciting?

Matsuo: First time excited, I enjoyed a lot. But after two or three years later I felt boring, because I want to be more career up you know, more work harder for my career. So I had some questions... mmm... (laughs)

Ying: So, we'll go back to Panasonic. How much did you feel included in the family of Panasonic? Was there a feeling of family (Matsuo: yes, yes), and were you aware of the big projects at the time? Strategies? As a woman in the office were you aware of, say, the major products, and the advertising going on in that year?

Matsuo: Yes Panasonic Group is just like a family. Because we are trained in every morning meeting. Every morning we have to listen to Matsushita Konosuke's tape.

Ying: (sound of amazement) Huuhhh...! (laughs)

Matsuo: Yes, every morning for five minutes. (gruffly imitates/caricatures Matsushita's voice) 'Watashone...' That's old you know. I couldn't catch what he said! (Gruffly)'Watashone...' so old man speaking. It's very hard to be accustomed to listen to. Every morning we have 5 minutes speech hearing and then... it's a very classical way, rolling old paper, we roll open, and we have to read, company discipline, every day. Every day. And once in two weeks I have to read the company discipline in front of the section. (12:40) [Imitates this old way of speaking, lots of laughing] Such a classical Japanese you know. [demonstrates and explains the difference between more modern and old/traditional ways of speaking] I still remember, I still remember.

Ying: Did only the women have to do this? Or the men?

Matsuo: No, all staff we have to.

Ying: So you have to know classical Japanese to...

Matsuo: Exactly speaking it is not classical Japanese, but company discipline we have to every morning. So Panasonic spirit comes to me without, um, unconsciousness you know.

Ying: Ah... so that's the family of Panasonic. But I know that the men and the women do different roles in the company.

Matsuo: Different roles, yeah.

Ying: So the men were involved with things like strategy...

Matsuo: Yeah, men were with strategy, and...

Ying: Maybe the product design... advertising...

Matsuo: Yes, product design, and advertising... sale planning, also sales...

Ying: And how much were you aware of these, what the men were doing? How much were you made aware of what strategies were going to be worked on, or what products were coming out in the year...

Matsuo: For strategy also we can join in the strategy, also a small meeting we joining. I also translated documents, and send to telex. I used telex in English to overseas. I also made a guidance, not only to Japan but also for overseas, Panasonic groups top, to send an invitation card, to open the IMP buildings. Also I got asked to... how do I feel about initial, or the logo, or IMP building (15:22). So it's gonna be a good chance to study you know, how do they sales planning, I got learned a bit. But not many meeting we can join, just tea ceremony, tea serving

you know. Mostly the men join these meetings, and women doesn't require to be overworks, overtime working, only men have to work over late you know.

Ying: So could you describe some of your jobs in the office?

Matsuo: Ok, um, I'm in the overseas division, specially for the IMP projects, the International Market Place projects, and mostly translation of the documents, and also making a contract, and translating the contract into Japanese and English. My boss trained me how to make business letters, so I very much learned how do I write business letters in English, and also be familiar with the shop market from overseas, keeping discussing and join the party together to keep a good relationship with them, and we, after the opening of the IMP building, all of us round and round the building, say hello, and have any questions, or any complaints, just ask them. But always they are so very kind to us because we are Panasonic Group's employees right? So just buy me a cake, some tea for free, when I go to shops you know? I can join? Some good dishes? Or have a good cake? I got some weight. (laughing)

(17:37)

Ying: So in the family of Panasonic, were there any official after work activities/clubs? Like leisure clubs?

Matsuo: No. Only English conversation lessons. No clubs. ... For training, we stayed for one night with guesthouse to study... for one night, with our elder office lady together...

Ying: Like sempai

Matsuo: Like sempai... but this so good, for we enjoy

Ying: So there were no office tennis clubs, or golf clubs, or...

Matsuo: Ah, we have a tennis court in 'ajia', so we can play tennis together with my colleagues, and also played golf with my colleagues, and sempai, for free you know.

Ying: Oh, so Panasonic provided facilities for leisure... and was it all sports? Like tennis...

Matsuo: Tea, golf and tennis. (19:00) Sometimes we bought a ski... a ski ground. In Nagano area. Once a year, we got a chance to going to a business trip together, and we don't have to spend money at all, company paid for me, and we stayed over at our properties, hotels, as a guest, any uncomfortable things the idea or not... so we went around all the properties, hotels, in Japan, with our colleagues together, and also with our boss together. It's also a good chance to good relationship with my boss you know? And colleagues together... Maybe it's a strong point for Japanese company you know? Working so close, like a family?

Ying: So you said before that the boss would take care of you... by giving you a taxi home?

Matsuo: (laughs) Yes, cost four hundred dollars!

Ying: Four hundred US dollars. So one and a half hours taxi ride. So was this quite often? Did this happen often?

Matsuo: No... um, depending on the season, but the end of the year, frequent. I mean not only me, but other colleagues went to the bar, who spent so much... so expensive bar, with the girls sitting next to you. Shinchi wakarū? In Osaka, there's a shinchi area, shinchi mean many many expensive bars with beautiful girls, wearing kimono. We have a budget, for expenses...

Ying: An expense budget

Matsuo: Yeah, an expense budget, to spend bars, and drinking, you know? I also, my boss also took me together in bars, and good dishes... fugu?

Ying: Fugu? Wow! So we'll go on to talk about some products now. Panasonic, was there any... I know it's a family, for its activities, and you're included... but in regards to Panasonic products, how much pressure did you feel... or not pressure, but how much did you feel you had to buy Panasonic products?

Matsuo: (definitely) Mostly I bought a Panasonic (laughing). This is the reason why: Always discount 30% for employees, so at that time, Panasonic products not discount so much. So we always bought. My home always Panasonic tv you know? And microwaves you know... because is so discounted. But now, every Japanese electrical products was discounted so much now, so... not anymore.

Ying: And would you say that's normal, for other colleagues that they would have Panasonic products in the home?

Matsuo: Yes, but not anymore.

Ying: And in the office? Did you have lots of Panasonic products?

Matsuo: Oh yes, all Panasonic, otherwise, all Panasonic Group. For example, travelling company? We have a group company for travelling company, so always using group company to sending money, and also otherwise... um... maintenance. Building, we need a maintenance right? So we need a keeping maintenance. We are all include our group company.

Ying: Ah... ok, I see. So in the office your telex machine, your telephones, your...

Matsuo: Mmm hmm! All Panasonic.

Ying: Ok, so now I want to talk a little bit about women working in the Bubble period, in the Bubble keizai. So the 1980s, maybe '85, '86, was a very exciting time for women maybe?

Matsuo: Yes, for women.

Ying: Did you feel at the time that it was exciting?

Matsuo: Excited yes. 1986 I was a university student, and ladies doesn't have to pay for dinners at all (laughing). Always they would buy me dinners, and took me out for nice place. So... I don't spend much money for going out.

Ying: But women were also working at the time. Did they feel it was fun and exciting? Or did some feel... do you think women found it difficult to balance the work and their home life?

Matsuo: At the times women have to quit the job after marriage or after pregnant actually, so... it was decided, so we are on a rail, you know, no other option to choose, so we got some rail to get a man... we have to get married within twenties, before thirties, and have a baby until thirty years old, and everybody do that... 'oh I have to do it?' (laughing) you know? We are always on rail. In other words we have not enough freedom to choose you know? At the times... But the Bubble economy, in the period, we... enjoy... so much... so much you know...

Ying: Maybe it was because you were single, so no responsibilities at home... so work could be fun...

Matsuo: Yes so fun.

Ying: In your workplace, the women were doing the paperwork? (Matsuo: paperwork yes) And the men were doing a different work? (Matsuo: Saleswork or planning) And did you have to follow your male colleagues when they ask you to do things?

Matsuo: Yes yes. Co-operate together, move together. Also support the both in catering, or documentation.

Ying: And did you ever feel maybe a little annoyed? That you wanted more choice, to be involved?

Matsuo: Um, yes, I didn't wish to be involved in working more... so I sometimes raised my hand: 'I have idea!' [laughing] 'I have idea! What do you think?' Just for kidding you know. But my boss is so good, all the boss is so kind to me, so good so... I can, funny, it's an interesting idea, so they listen to me anyway, but no expected to responsibility for working. If some troubles between a guest, guest mean corporate company, men are always in front. We are in the hide you know? We have no responsibility to directly discuss... (er... we have no chance to directly discuss with other companies... er...) no negotiation chance at all. But [much more quietly/softly] I'm a bit more ambitious.

(28:00)

Ying: I know the OLS were important to the company, I mean, I'm sorry, the working women in the company, were very important as well as the men, but specifically, and you've talked about your role in how you helped the company work, so you met with your clients, you supported the men (Matsuo: supporting the men was the main factor), and this may not be your department, so you can say if this is not your department, but in the delivery of Panasonic products, so its design, its sale, its marketing, its manufacturing (Matsuo: Mostly men, neh?)... But how important were you? Or do you think other women were, in running and maintaining these... to make it a smooth operation?

Matsuo: You mean in a Bubble age?

Ying: Yeah, not now, but in the Bubble age. How important were the women, in helping the men, make this a smooth operation?

(29:11)

Matsuo: Just 20 or 30 percent... 25% (Ying: Oh, you think?) Yeah. To be uh, to smooth, mind the atmosphere, to go more smoothly, we are in the role you know? Good atmosphere, relax, and also support some documentations, catering, (Ying: Doing the contracts), other work. 20%? 25... but not so many important jobs you know? Just support.

Ying: So, can you think of any examples maybe? In which you, or maybe other women, helped the men, in maybe a particular product, can you remember anything?

Matsuo: Mmm... ah! Yes, good example. Very funny neh? We have a shop from Spain, leather shop, in our IMP building. Leather shop they sell the leather jacket. We also introduce the shop's products to our Panasonic Groups, because it's a good sales deshou? When the employees buy the products. We, the women, we went to the fashion show, in front of the Panasonic Groups' meeting, we put on the jacket, walking around like models you know? [laughing] It's one of the roles. [mock dignity] [laughing] You know, how we select like one of the flowers right? Funny, but it's really like flowers.

Ying: Did it work?

Matsuo: Yes, yes, yes. They bought many jackets. Yes, always women is a flower. [softly]

Ying: So in the office, there was lots of new technology being developed for the office at the time. So can you tell me about your experience of using this technology? So for example maybe there were computers, phone systems, telex...

Matsuo: Telex, yeah, I always use telex and fax machine mainly, but computers, we couldn't have internet, only telex and fax...

Ying: Word processing though?

Matsuo: Yeah, word processing... I started one of the blind touch, (Ying: Touch type) Touch typing when I was at university, so it helped me write...

Ying: And did you get more training in Panasonic? To use the technology?

Matsuo: Uh... no. Because we can use... its only telex and fax, easy right? Not so big deal right? Word processor, not so big deal, easier.

Ying: And was it exciting when you first started using the fax and telex?

Matsuo: For regarding telex, it was fun you know. Send a message, reply soon you know. It was like internet right? And messages and small, typical words it shows right? So you gotta learn...

Ying: And did you feel connected to other parts of the world? Because of the fax...?

Matsuo: Yes yes yes. That's right.

Ying: So you got a message from the other side of the world... (Matsuo: yes yes, that's right) Was that exciting? (Matsuo: Excited) And, it was quite easy you said... Was it mostly women who used...?

Matsuo: Yes, mostly women who used the word processor.

Ying: And, do you think the men knew how to use this technology?

Matsuo: They can use, but making the documents is women's work. Mostly. So... just they ask to take, have a letters...

Ying: But did it make you feel more important, that your role was important, because you could use this technology?

Matsuo: No I don't think so (laughter). I don't have any responsibility for working. Whenever I have a day off, in a week day, I am not scolded at all you know? ... 'Ok, no problem!' [sweet high voice] Funny thing is, one day, storm come, typhoon came to Japan, and in the area. I was a freshman, and 'Uh train stop! Will be stop soon! I have to go back!' [high panicked voice] I always call to the weather report, how's the weather like, and reported to my boss, 'Ah, soon coming! Train will be stopped soon! We have to quit the job and go back to home earlier uh huh?! [higher-pitched panic voice] So I asked my boss, 'Ok you, only you can go back to home' [deeper flustered voice] 'Ok, thank you so much' [sweet receiving voice] Go back to home within one hour [laughing] and when I arrived at home, typhoon gone [laughing] 'Oh, thank you so much, I have a day off, a half day off' [sweet voice], But, I was... so free you know, to do that... nobody scolded me. And also funny thing is, on the same floor, there is a doctor's room, and the doctor's a woman, and my good friend, one of my good friends. And after the party, last night I drunk so much, drunk too much, and I had a headache you know? I wanted to sleep you know? So I went to the doctor's room, 'Mami-chan (my doctor friend's name), I have a headache today' [sweet baby voice], 'Ok! Go to bed!' [laughing] And sleep for two hours. Oh it's almost five o'clock, 'Oh, thank you so much' [sweet baby voice] [laughing] I sometimes did this, and also went to the dentist. In the buildings we have a dentist floor, and it's free to go to the dentist within the

business hours. So I will check my teeth, no problem, but still going, to keep my whitening, and clean... white teeth... [laughing], once or twice a month. But Panasonic Group has not so good monthly payment. In Japan, it's different from other countries, in Japan, we have a bonus system, two times a year, we got a big bonus, depend on... so... monthly payments are very low, but bonus are so good, so we spend the bonus money to go abroad.

Ying: So do you feel as a woman working, that you had more disposable cash than other women before, in your family?

Matsuo: What do you mean disposable?

Ying: I mean money that you could spend on yourself.

(37:35)

Matsuo: Oh yes. All my money. Only 30,000 Japanese yen I gave my parents, because I spend on my house right? So I gave the money to my parents, but the rest of the money mostly I spend on my own self. But I also love to save the money, because men buy me the dinner right? So don't have to spend on so much, just spend the money for clothing, and overseas travel. That's all, so try to save the money.

Ying: And why did you want to save money?

Matsuo: Why? Because I love to save my money [laughs] Japanese is very love to save the money compared to other countries right? [laughing]

Ying: And how did being a working woman in Panasonic make you feel? Did it change the way you saw yourself? Did you go from being a student to being a Panasonic employee?

Matsuo: It was big difference.

Ying: Big difference. Did you see yourself as a Panasonic lady?

Matsuo: Yeah yeah yeah. Because we got so much trained you know. So, unconsciously, we Panasonic spirit get into me, so... to be co-operative with the colleagues, all the works for Panasonic you know. It's a spirit... be kind, and... Kansai Gakkusei spirit and Panasonic spirit almost same spirit. To behave for others you know? Masterly for service, it's our university spirit, masterly for service. Its Panasonic spirit also same. Masterly for service. Masterly service for working.

Ying: And so did it make you feel different from other kinds of women? So there are housewives for example, students for example... (Matsuo: Chigau, different) Did it make you feel, I don't know, different from other women?

(40:16)

Matsuo: Ah... mm, Because we got trained for manners.

Ying: Did you feel very proud of yourself? Very happy you were with Panasonic?

Matsuo: Yes, yes, yes, yes. But not snobby you know? Not snobby. Just proud, as a career you know?

Ying: So you were a career woman?

Matsuo: Not so a career woman. At that time, Bubble age woman is just a office lady, not so responsibility for working.

Ying: So do you feel there was pressure to be this Panasonic OL? Did you feel you had to be worthy of this image...

Matsuo: We always put on a uniform, a Panasonic uniform, and even summertime season, always long sleeve, and jacket, and tight skirt, and walking back with high heels. It's the style you know, so we have to do that. And the air-conditioning office right, so no need to half-sleeves, always with long sleeves. But [conspiratorial hushed tone] one day I have to carry the big luggage to the next building, other men go out, so only me, I have to move the deliver, and with the long sleeve in the summer season. And I deliver the carry with me? So hot! And after working, come back to office... I really pissed off you know! [laughter] Take off my jacket! [more laughter] 'Noooooo...', what kind of... I really pissed off, take off my jacket. Long sleeve. 'Why I have to wear long sleeve?' I have to be in air-conditioned room only! Everybody 'Oh, sorry for you, take a ice tea' [sympathetic voice] take care of me... [laughter] So funny but... that's another time.

(42:00)

Ying: Can you describe this uniform? What colour, what cut...

Matsuo: Um... dark blue... navy? Navy jacket, and... a ribbon (Ying: A scarf? A neck tie?) Ribbon. And jacket vest, and tight skirt, a bit shorter, but not so short. (Ying: Above the knee?) Above the knee. A bit higher the knee, chotto, a bit higher the knee. And with a black high heel (Ying: Navy skirt?) Navy... yes navy skirt. All the colours navy. (Ying: Any white piping? Or just navy?) Er... I forget, because... until last year also worked for another company, we also had a uniform, so... (Ying: What colour were your tights?) Tights? Beige. Natural... (Ying: And your blouse?) Wasureteta... I show you the pictures. (Ying: Did you have a hat, or not hat?) No hat. (Ying: Ok, very interesting. And did you like your uniform?) Yes, yes. Lovely, so lovely. (Ying: Other than in the summer) (laughter)

(43:40)

Ying: Am, um, do you think this image was typical of other OLs in other companies?

Matsuo: Yes, yes, typical. And especially Matsushita centre company has original ladies' wear, using the most prettiest in the Panasonic Group. (Ying: Oh really? How did you know?) Other Panasonic Group told me that. They told me that your Matsushita Investment Company, MID, we call MID, group so pretty, mine so pretty uniform, yours is prettiest in the group's company. Because MID, Matsushita Investment Company spend so much money, and they also sell the property right? And guests have to spend so much money. That means we have to be more polite you know, to spend the big money, to be spent the big money to us right? So that's why we have to study more manners, and politeness, and also keep beautiful and working nicely you know? They are working nicely. Funny things you know, Office Lady working nicely, but...

Ying: So there was pressure to look nice? To stay slim?

Matsuo: Yes. Because we are selected, we are already selected you know? Mostly woman are slender, high, tall, higher than average, everyone so beautiful.

Ying: But everyday for work, you felt you had to also put on makeup, and do your hair nice (Matsuo: Sure, of course, of course) because it was important for,

Matsuo: Very important for business, no makeup, is damme. Damme desu without makeup.

Ying: Do you remember seeing other images of OLs? Maybe in magazines, or advertisements, or... Not so much?

Matsuo: We are just in the office ladies world right? So we don't have much images (Ying: Not really images? Ah, interesting.) (46:25)

Ying: So, in the Bubble, working women were said to be the main consumers (Matsuo: THE consumers), so do you think this is true ((Matsuo: Yes. [emphatically])), or do you think the men of your same age spent as much money?

Matsuo: Mostly, woman spent so much money. (46:50) So still now, after the Bubble, but now we are aged 40 right? 42, 50, right? They easily spend money on overseas trips, clothing. They are more than the current age, teenagers, twenties. No, doesn't spend so much money.

Ying: But men of your same age, they also had no families, or maybe they were living with the family, or Panasonic dormitories, so why do you think they didn't spend as much money as the women?

Matsuo: For Panasonic employees, when we move to other area, the company bought flat, apartment, so they don't have to spend so much money for housing. In Japan housing cost is most expensive, as is food, so... Let me save the money, save the money, so it's one of the, uh...

Ying: But why didn't the men spend more money, or as much money as the women?

Matsuo: They spend the money mainly for golf, with colleagues, with somebody else sometimes, so, they spend the money for golf.

Ying: But not other things.

Matsuo: And drinking. [laughter] Yeah, drinking so much. And also taxis, to get home... and also stocks, they spend money for stocks. Bubble crazes. Bubble time, they invest stocks so much. Gold... and Japan stocks they bought a lot. After dropping down, Bubble finished.

Ying: I see. So the women didn't buy stocks then?

Matsuo: Ah, no. No. But I got a learn from them a lot. After Bubble, I bought some stocks. You know, because my boss always bought a stock, Japanese stock, also, and always looking at the billboard you know, stock board, on the floors, so...

Ying: Why did you not feel you had to buy stocks? Why did you not buy stocks?

Matsuo: Why did I not buy stocks?

Ying: At the time, in the Bubble period everyone was buying stocks.

Matsuo: No time to study the stocks. We just only concentrate on the work, playing out. After the Bubble age, enough time to study stocks, and people more... see the real world you know? They more save the money.

Ying: So, in the Bubble period, what did you spend your money and time on? And what did you enjoy doing? So I'm going to ask you maybe some questions, and you can answer to help you. So we know you wore office uniforms, in the office you wore uniforms, but what did you wear outside the office? Can you describe your typical clothes?

Matsuo: After working you mean?

Ying: Free time. What did you wear?

Matsuo: Free time. Ok. Other times we put on body-conscious one piece. Sometimes red, sometimes yellow. I always put on the pink-red coat. Sugoioyo! (Ying: Jacket or coat?) French designer, long jacket, pull-on. (Ying: Do you remember the name of the French designer?) Wasurechatta! (Ying: Famous? Givenchy, Chanel...) No. I forgot... so famous designer... (Ying:

What shoes did you wear?) High heels, or sandals... with... actually five centimetres more or higher than five centimetres. (Ying: 5 or 6 inches?) Centimetres. (Ying: Centimetres, ok) High heel, and um, always put on the one-piece, so blouse and skirt. Skirt is a short mini-skirt, body conscious t-shirt, with a jacket. (Feel?) is a body conscious. Bubble suit. Big shoulder pads.

Ying: Was they in bright colours? What colours?

Matsuo: Depend on the jacket. Sometimes we bought a brown chic colour, sometimes black. Or sometimes vivid. But compared to the current colours we put on more vivid colours at the times.

Ying: And would you say this was a Kansai style? [laughter] Or also Kanto?

Matsuo: Kansai style is divided into two groups: Osaka group, and Kobe group. And Osaka group is more vivid, and more (how do you say... gehin)... ah, not so snobby... (Ying: Fun?) Funny (Ying: Funny? Tanoshi?) Animal, vivid colours. It's (gehin, how do you say?) not so elegant. Like Kobe style is more elegant.

Ying: So would you say your style was more Kansai style?

Matsuo: I prefer to Kobe style. Because I live near to Kobe right?

Ying: So your style in the Bubble period was Kobe style?

Matsuo: Bubble period was one group, almost one group. Now is divided two groups clearly, but at the time its only one group. It's a Bubble style, Kansai style. Front hair up, always front hair up, and misted and made it harder to keep and stand in front, and some people straight, and straight hairs, one bangs, or wavier hairs, always long you know.

Ying: And can you describe your make-up at the time?

Matsuo: [laughs] Make-up... red [laughs] lipstick, Chanel red lipstick. (Ying: Chanel red lipstick?) Yeah, we mostly used Chanel's or Dior's, Dior's pink rouge you know, Pink rouge for Dior, and Chanel's red lipstick is our main Bubble Age cosmetic. (Ying: They were bright colours?) Bright pink. Blue pink (Ying: Blue pink?) Vivid blue... a bit blue you know. Thick eyebrow... no eyelash, but coloured with green or blue, they're big... and that's why we use brown for office you know. Not so vivid colours are permitted.

Ying: And did you wear lots of jewellery? Or no jewellery?

Matsuo: Jewellery... imitation jewellery... big earrings... with gold... (amazingly big)

Ying: And what did you normally eat? Did you eat in the home? Or did you eat outside a lot?

Matsuo: Normally outside.

Ying: And where did you eat?

Matsuo: Japanese cuisine, French restaurant [laughter], (?) restaurant... iro iro ne.

Ying: Ok, and what was your favourite food at the time?

Matsuo: [Decisively] French.

Ying: And why did you like French food?

Matsuo: So creamy and tasty. And I was so young and, you know, I love to eat such a nice fat you know [laughter]. Streak and with cream.

Ying: Was it exciting to eat French food as well? Was it different?

Matsuo: Uh yes. French food is for guest food in Japan. Less popular than now. I enjoyed the French and also Italian restaurant. In the building also we had. I love Italian and French so much, even the lunch, we go out for Italian, French, and nearby the new hotel next to the building, so after working I often went to there, the new hotels, for dinners... I never paid for that [laughter] I don't pay for that. 'Thank you so much' [cute voice] (Ying: Did the men pay? Your colleagues?) Men paid. Not only colleagues, my friends, my boyfriend, my friends, boss, business partners sometimes invited us for dinners, and company sometimes pay for us... no payment. Always. [laughter] Always.

(57:00)

Ying: Did you travel? Inside Japan, outside Japan?

Matsuo: Yes, both, both. (Ying: For holidays?) For holidays. And also we have two weeks holiday, for summer, winter, and spring season. Because MID company's investment development company, so focus on the leisure, so employee have to enjoy the leisure. The company's said [laughter]. The company spirit. So we take two weeks' vacation for three times a year. It's not so popular in Japan at that time, but, we had long holiday, so I adapt to an extra holiday, my paid holiday together, so I went out summer, for three weeks or so. I asked my boss 'I wanna go to three weeks' vacation' [baby cute, but demanding voice], 'No no no!' my boss said. 'But I had already reserved! The cancellation fee, I cannot pay for the cancellation fee!' [cute but demanding voice] I used to be a freshwoman you know, I dunno, no afraid at all [laughter]. They so sweet to us, to me, so 'Ok, you go!' [gruff voice] 'Thank you.' [sweet voice] [laughter]

Ying: Where did you go for your holidays?

Matsuo: Ah, New York, Hong Kong, Singapore... not only... Asia... Singapore, Hong Kong, Bali, Malaysia, Thailand, and also went to New York... that's all.

Ying: Did you try and stay in Panasonic hotels when you could?

Matsuo: No. Because it's a business package, uh, trip package, so...

Ying: Ah, so your free time, your holiday time, you didn't stay at Panasonic hotels.

Matsuo: No, no. Because all the Panasonic hotels, not so good you know. Everything not so good right? So I want to choose for my vacation right? So...

Ying: And what did you do on your vacations?

Matsuo: Depend on the place I went, but beach-side I just enjoy sleeping, but mostly I just enjoy shopping a lot.

Ying: So what did you buy? What kind of things did you buy?

(1:00)

Matsuo: Clothing, cosmetics, Chanel, and jewellery, I love Bulgari. So I collect watches. My collection is watch. I collect so many watches.

Ying: What brands did you like?

Matsuo: Cartier... Swiss brand, (Ying: Rolex?) Rolex – I did like. (Ying: So why didn't you like Rolex?) Sometimes Rolex use a lot of gold, and so big. My arm is so small, sometimes so heavy for me, so I prefer more light ones so... (Ying: Cartier is quite elegant?) Elegant.

Ying: So would you say elegance is very important for you?

Matsuo: Uh, yeah... because I used to work for Chanel before right? So... uh, I want to be like that.

Ying: Why did you buy these brands abroad? Because you can get them in Japan right? Cartier, Chanel, you can get them in Japan.

Matsuo: Because it's so expensive. Because too expensive to buy them in Japan, so I always buy them in shopping abroad. Mostly half price. Ah, Louis Vuitton. We spent so much money for Louis Vuitton. And Tiffany. I have many Tiffany necklace. Earrings... [laughing]

Ying: And why did you like brand names so much?

Matsuo: Why? Because so pretty. Tiffany so pretty necklace, and everyone has and I wanna have. ... Tiffany, Dior, Chanel, Bulgari, Louis Vuitton. My boyfriend also buy me a lot of baggage. One boyfriend send me a Louis Vuitton at my office address to me [laughing]. So big. Gift. Send me a Louis Vuitton big bag. 'Ah...' My colleagues, my friends, 'What's this? Ah, Vuitton bag. ... Heh?! You got a Vuitton bag?!', [laughing] 'Thank you so much.' [sweet voice]. So, the men spend money for woman gift, so much money. Better than now. [laughing] Many bag/Bulgari (?) was given.

Ying: Was it important for men to give the women gifts?

Matsuo: Yes. Very important. Otherwise we don't go out for dinner [laughter]

Ying: And, what about duty free shops at the airport? Were they important?

Matsuo: Yes, very important! [laughter] Very important. That's the main purpose of the trip.

Ying: Duty free shops?

Matsuo: Yes, duty free. [laughter] All the Japanese signs, in every countries, there was Japanese signs. But now, Chinese signs. Changed.

[Recording 2]

Ying: Ok, so we were talking about the duty-free shops, and what you would buy abroad, which is lots of brands and why they were important. Could you describe maybe a typical day in your week, and also in your weekend?

Matsuo: Typical day? Uh, well two times a weekday, we went out for dinners, with my colleagues, with my friends. Once or twice a week, we go out for dating, with my boyfriend. And... I'm so busy. And also English conversation lesson, for two times a week. So all the week day is all scheduled. Fixed scheduled. So I never ate my dinner at home at all, because mostly with my friends outside.

Ying: And how many times a week would you go shopping?

Matsuo: How many times? Uh... three.

Ying: Three times a week? And what shops did you go to?

Matsuo: Department store. In Osaka or Kobe. Yes, mostly.

Ying: And, what magazines did you read?

Matsuo: Ah! Many fashion magazines at the times... More, and Vivid, like that... More... or Whizz... or More... not Cosmopolitan or famous brands, but Japanese ladies magazines are so various, so...

Ying: Did you read Hanako?

Matsuo: Hmm? Yes! Hanako! You know Hanako? Hanako, yes, yes!

Ying: And, did the men read Brutus? ... There's a magazine called Brutus. Did the men read that?

Matsuo: Brutus! I love to read Brutus!

Ying: You love to read Brutus?!

Matsuo: Fun, fun!

Ying: That's for men right?

Matsuo: Yeah it's for men, but you know, to know their psycho... minds, men's minds, it's got to be help me you know. Know what they like you know.

Ying: Did you think the male colleagues read Brutus? The men in your office, did they read Brutus?

Matsuo: Yes, yes, yes. They did.

Ying: And, what movies did you watch?

Matsuo: Many... two times a month, we went for enjoy a movie.

Ying: American movies? (Matsuo: American movies) American movies mainly. Ok. And your apart... I guess you still lived in your house with your family right? (Matsuo: Yes) So can you describe the things you had in your room?

Matsuo: In my room?

Ying: Mm, because if your family... um, can you describe where you lived, what your things were in it, and what you liked... maybe what you hated and wanted to change... ?

Matsuo: Ok... um, now I live in a suburb of Kobe, and my house is um...

Ying: Sorry I meant in the Bubble period.

Matsuo: In the Bubble period! Yeah, same house as now. We bought the house and so... Second floor. There is a second floor, and in a suburb of Kobe. It takes one hour and twenty minutes to go to Panasonic head office. It takes longer than other colleagues, but always looking at sun rising. When I take a train you know? But it's gonna be a good chance to sleep for one hour. Sleeping in a train, back and forth. So, I didn't care so much at the time.

Ying: And what things did you have in your room at home?

Matsuo: Bed, stereo, and...

[3rd recording]

Ying: So we were talking about the things in your room. So, your stereo, was it a Panasonic stereo?

Matsuo: Used to be a Panasonic at the time, yes.

Ying: Can you remember the model? Was it a cassette player?

Matsuo: It wasn't a cassette player. It's a stereo. Two speakers, and... a MD?

Ying: Ah, MD? Mini Disc? Did you use mini discs?

Matsuo: MD. Yes. (Ying: Chisai no...) Chisai. (Ying: Mini discs? Oh you had mini discs?) Mm hmm.

Ying: And was that a very big purchase? Expensive?

Matsuo: No, no, no, no.

Ying: Oh, you had discount?

Matsuo: Discount yes, I think it was not so expensive.

Ying: And did you have lots of clothes as well?

Matsuo: Clothes yeah, so many clothes we bought.

Ying: Ok, and all brands?

Matsuo: All brands.

Ying: So can you tell me what styles, or trends, or crazes, were in the Bubble period?

Matsuo: Mostly trend is, we purchase expensive things, like brand, accessories. Not only accessories, but also everything! Electric goods, or clothing also. For jacket, we spend fifty thousand Japanese yen for average. Now, I think it is too expensive to spend the money for jacket, for fifty thousand Japanese yen. (1:40) But that that time, it is average. And spend so much money for clothing. And also one piece, spend five or six... sixty thousand Japanese yen. So everything, is so much cost, cost a lot. But men, work so hard, overtime, overworking right? And they got enough money to spend, for woman? Spend a money for trip, and clothing, that's all. Other expenses men owe for us. We anyway, all the people spend so much money, that makes consumer, and also economy growing up... before dropping down.

Ying: Were there any things that were popular? You mentioned a hairstyle which was straight up. And was that a Kansai style?

Matsuo: No, it's a Bubble style.

Ying: Bubble style. Straight up hairstyle.

Matsuo: Front up style.

Ying: And you wore that in the office too?

Matsuo: [giggles] yes, in the office too. Even in the office, always front up. [laughter]

Ying: And uh, what brands were popular in the Bubble? Was there a craze for the brand?

Matsuo: For Chanel? Dior, Louis Vuitton?

Ying: So there were all the Bubble brands.

Matsuo: Bubble brands.

Ying: No Japanese brands?

Matsuo: ano, kuroi... Comme ca de Mode? Comme Ca toka...

Ying: Comme ca de Garcons?

Matsuo: I didn't like Comme ca so much, but hayatate ne? in fashion.

Ying: Rei Kawakubo, Comme de Garcons? (3:26)

Matsuo: So so so so! (yes yes yes yes) Trend

Ying: So hers was trending as well

Matsuo: As well, yes. Lots of flowing, and black, not so body conscious right? I prefer body conscious (laughs) So, I don't buy Comme de Garcons so much.

Ying: So the brands which were more popular tend to be more international brands? French brands?

Matsuo: Yeah, mainly French. But depend on, for clothing sometimes, world, um, Kobe brand world brand, fashion brand, or other Japanese brand we also bought a lot.

Ying: So brands were important?

Matsuo: Yes

Ying: Why?

Matsuo: Brand is important, yes.

Ying: Why?

Matsuo: Because at that time people love brands. So much [with conviction]

Ying: But why?

Matsuo: I don't know why. Because pricey... um, worthy. It's worthy to spend the money, for brand you know? If the quality is good, we feel safe, if quality is good, and uh... 'what accessory you put on?' 'Ah, Bulgari' 'Ah Giovanni' You know?

Ying: Ah, so it's a status thing as well – you look good.

Matsuo: Uh huh.

Ying: And, do you think this liking of brands started in the Bubble period or before?

Matsuo: Started Bubble period. During the Bubble period I spent most of the money for brands. Everything: clothing, accessories, everything.

Ying: So in the Bubble there was a talk of lifestyle. What do you think is a Bubble lifestyle?

Matsuo: [deliberately] Bubble style is: spend the money.

Ying: Spend the money. Ok.

Matsuo: And enjoy a lot.

Ying: And do you think you lived the Bubble style? The Bubble lifestyle?

Matsuo: Just in the middle really. [laughs]

Ying: So the Bubble style is shopping, and eating out?

Matsuo: Shopping abroad for brand. Shopping [for] brand. (5:47)

Ying: And having lots of free time? Or free time is not so much Bubble period?

Matsuo: No... we have a lot of free time. Because we don't have to work overtime. Men work overtime right? But woman don't have to work overtime.

Ying: So do you think women enjoyed the Bubble lifestyle more than men?

Matsuo: Yes, more than men.

Ying: Interesting.

Matsuo: But men also went out for business trip, and also using company money. They enjoy a lot. [definitely] Playing golf, company pay for that right? And for dinner out, with pretty girls together, the company pay for that. They have the budget to go outside, enough budget you know. They enjoy a lot.

Ying: Ok, I'm going to ask about this idea of 'kokusaika'? Or internationalisation. As Japan felt ready to become a world superpower, maybe. So did you ever feel Japan was becoming a superpower?

Matsuo: Yes.

Ying: How did you feel this?

Matsuo: Hmm... because many foreign companies

[Recording 4]

Matsuo: Because is increasing now, many people spend so much money, not only in Japan, but overseas investment, we spend a lot of money. And also foreign company looking for chance to invest in Japan, to have a shop here in Japan. So everything so active you know.

Ying: And did you notice a difference in, say, in how Japan looked as well? Maybe a difference in how the city looked? Or new buildings in the Bubble period, or... maybe the clothes people were wearing, the adverts you were seeing, maybe the buildings in the city... Did it change in the Bubble? Did you notice a difference?

Matsuo: In the Bubble period, the office is so clean, new building, new desk, new chairs, not used one at all, and also green, a lot of green in our office.

Ying: Green?

Matsuo: Green.

Ying: Colour?

Matsuo: Mm, no. Plants. So much green in our office. To keep, to be, you know, feel so comfortable with green. Green office is our main, one of our main, decoration you know. Anyway, spend so much money in the building, and also in the office. At the times. Not now.

Ying: And did you notice the landscape of Osaka changing too? Or Kobe, or...

Matsuo: Ah, yes. There's a very important factor to change the economic in Japan. In the 1995 we have the big earthquake, in Kobe. Before the earthquake already Bubble finished, but still more good feeling. But after the earthquake, people mind spend the money, quite change a lot. Especially in the Kansai district.

Ying: But I guess in the Bubble period, were there a lot of buildings being made?

Matsuo: Yes, but a lot of buildings made, and very cleaned up, new and glassy, using a lot of glass, so beautiful.

Ying: And were the cars better for example? Did you notice a difference in...

Matsuo: Cars? My friend, who is a rich girl, have five foreign cars, and going to university everyday they see change the cars. Five days in the weekday, she always change the cars. Lincoln, BMW, I forgot the name, anyways, so big. I always, after the studying, we always go out for tea together, she drive her car, and take a seat beside her, and everyone scared of us, because such a gorgeous foreign car, so everybody, [nigeru] [run away] [kieru] [vanish, disappear].

Ying: So about international things, were you more aware of international things, like brands, movies, for example (Matsuo: mmm, movie, and brands) International brands? (Matsuo: International brands) And did you always feel this? Or only in the Bubble period it started?

Matsuo: Only the Bubble period it started. Yes. (Ying: That you were aware of brands?) Mm hmm.

Ying: So in school, university, you were not aware of international brands?

Matsuo: In university I still Bubble age right? '84 to '88 right? So already mostly in the Bubble right? As a university student I already spent the money for brands. And also Chanel, I used to buy. It got a lot of money in Japan.

Ying: What was the difference between international brands and Japanese brands?

Matsuo: International brands is more in fashion at that times.

Ying: Japanese brands are not so fashionable?

Matsuo: uhhh... not much... Trend is French, top brand right? Louis Vuitton, Dior, Chanel, Bulgari, or Italian brand

Ying: Did Japanese brands feel boring?

Matsuo: Mmm... in my opinion, Japanese brand is not a brand. At the times. More famous overseas brand is a real brand. At the times.

Ying: In the 1980s, well, around the 1980s, Takashimaya was selling Fauchon, for example. (Matsuo: Yes yes Fauchon) Did you eat Fauchon?

Matsuo: Yes yes yes yes. [warmly] I always bought Fauchon to eat. [laughs] And Fauchon tea I love so much.

Ying: Did you eat in Takashimaya? Or did you take out?

Matsuo: Take out. Yes I did.

Ying: Did you remember what you ate?

Matsuo: Mmm... Fauchon no... [in Japanese] I had Fauchon tea. I bought Fauchon's apple tea all the time. England, I forgot the name, something green david royal tea, or was it golden royal English tea... Fortnum and Mason. Anything, everything, brand is very important. At the times. Funny neh? [laughs] Funny...

[Recording 5]

Ying: So the government in Japan was I think talking about 'kokusaika' was important. Did you feel international?

Matsuo: Because I was in the overseas division right? So I always feel the internationalisation so much. I always work with the foreign people. And also I got learned a lot, when I was working with foreign people, because they are so negotiative and debating. Always we got so debating so much. We used to be more polite, and don't express our opinion so much loudly you know? But... more shy. But I got learned that to negotiate with foreign people, we never be shy. It is makechao defeated by them right? So I got learned how to debate, how to express my opinion, how do I ask to do that, I so learned.

Ying: And did you feel more international? More Japanese? Or more Kansai?

Matsuo: For me, I am more international life. Not Kansai type, not Japanese type, not so shy, not Kansai, but... I feel comfortable with foreign people together, because I'm so honest. I'm not so shy at all, so...

Ying: And do you think this was typical of other women as well?

Matsuo: No no.

Ying: So you're very different from other women in your company?

Matsuo: Yes.

Ying: So they were more Japanese

Matsuo: More Japanese, more Kansai, more elegant, like Kansai style. And like, more shy. But I worked with foreign people right, so I couldn't do that right, so. Debate debate debate. [chuckles]. Otherwise defeated by them right?

Ying: Finally I'm going to ask my last few questions about the impact of the Bubble. So land-prices in Japan rose very high in the 1980s. Was this true for Kansai?

Matsuo: Yes. True.

Ying: And was this something you felt worried about? Or your friends were worried about?

Matsuo: Worried about. Yeah, um, some people expected when, uh, soon the drop, the property will be dropping down, but nobody get so much at the time, because Bubble economy right? So they prefer to spend the money for investment for in property, and stocks, and always growing up growing up, growing up right.

Ying: But were you worried about buying a house one day?

Matsuo: Uuuuuuhhhh... not so much, for me. Because I have a house, my parents own a house and a property right? So I'm an only child, and I, maybe I can get it later. So I can't care so much, but other people loved to buy the housing as a properties, but for me... I feel some unsafety, because everything is so high up you know, economy, and... neh? Stocks, and so, otherwise somebody is dropping own in my business, scary right? So I don't wanna my money for properties.

Ying: So at the time some people were thinking maybe it will drop?

Matsuo: Mm, yes. After '88, or '89. Before '90. From '88 to '90, some people expected. Someday... it doesn't make so long you know.

Ying: Oh, I do have an extra question actually. Did you go to the International Expo '90?

Matsuo: Expo 90?

Ying: It was the Osaka Flower Exposition.

Matsuo: Ah! Exposition! ... Hanahaku... Yes, I went.

Ying: What did you think?

Matsuo: ... with my girlfriend...

Ying: Oh, no, what did you think? Did you enjoy it? Tanoshikatadesuka?

Matsuo: Mmm... not so... so so. Not so much.

Ying: Oh. Did you go to the Tsukuba Exposition '85?

Matsuo: Tsukuba... haitanai... Tsukuba, no I didn't.

Ying: Because Matsushita had a pavilion there right?

Matsuo: Yes, pavilion there. And Matsushita has a pavilion in Disneyland also.

Ying: Oh! Disneyland!

Matsuo: And I went to Disneyland as a company trip, and I always accompany with President. He is special you know?

Ying: Um... Akio Tani...

Matsuo: Tani-sama de Panasonic no chigau group. MID wa, sekina-san de. Sekina-san wa president de, ah... when we go to the Disneyland, no waiting time at all. Otherwise, other people have to wait more than 3 hours or 4 hours outside the pavilion right? But we all of us, special VIP room in each pavilion. And [laughs] with back doors directly to enjoy the pavilion. Every pavilion has a VIP room. No waiting time at all.

Ying: And is the pavilion there always? In Disneyland?

Matsuo: Yes. Almost all the pavilions. As far as I went the pavilions with my boss/president. Segoitannoshikatta.

[Recording 6]

Ying: So, you didn't go to the Tsukuba

Matsuo: Tsukuba I didn't go

Ying: But you went to the Hanahako. (Matsuo: Yeah, I went to Hanahako) Did the companies have pavilions at Hanahako?

Matsuo: Our Panasonic group have a pavilion, yeah... but I'm not so interested in, so...

Ying: Why do you think Japan hosted a flower exhibition?

Matsuo: Why?

Ying: Was it strange to you? Did it feel strange?

Matsuo: Mmm, not so feel strange, but I'm not interested in flowers so much. I prefer to more enjoy for example, roller coasters, neh? Amusement park no hoga (is better), I used to be interested in more than the flowers pavilion. Flowers pavilions, more aged person look at the flowers. 20s I was 20s, I want more experience falling down you know [laughs]

Ying: And what was the feeling in the Hanahako?

Matsuo: Ok, it was ok,

Ying: Just walking round?

Matsuo: Mm, just a park.

Ying: And mostly families?

Matsuo: Mostly families. So-so kanaa

Ying: Ok, so last few questions. People say the Bubble changed Japan in many ways. Do you think this is true? And in what ways did it change? Or not change?

Matsuo: They saving money. After the Bubble.

Ying: Before the Bubble. So... how did the Bubble change Japan? If it change?

Matsuo: How? Didn't spend the money for enjoyment. Didn't spend the money for stocks, and also they keep the money, don't spend... how to say, how, how...

Ying: So do you think before the Bubble, in the 1970s, people didn't spend so much? But in the Bubble they spent a lot? Suddenly?

Matsuo: Yeah, suddenly

Ying: So that changed, the Bubble changed Japan?

Matsuo: '70s I was just a teenager, maybe too young to know how the economy was going up, you know. But just I felt until late teenager, 18, 19, 18 years old to 20s, I felt economy how's up like, going up, so... Um, when I was a university student I felt the economy's up, because people try to buy the brand, the high expensive products, they bought, and everything going up, properties growing up. And after the Bubble, they just save the money so much, they don't spend the money so much for clothing, for food, for trips, they looking for more inexpensive trip, and inexpensive wear, like Uniclo. Yeah, it's gonna be a good... it's a crazy period time. I'm also in the middle of the age, but I also felt... um... strange you know, why is it... when I go to my company, MID, they spend so much money, uncom... unsafety, it's a really ok to spend so much money? For parties, big parties? Oh, you change a new desk again? Because we use a new desk but still bought new models they bought. Really ok to buy? Everything beautiful? Too much, I feel. Always thought. It was too much. Too much. Spend too much.

Ying: And finally, what was the most memorable thing about the Bubble for you? What is the thing that can say what the Bubble is for you? Is it a feeling? Something that happened? Or an attitude? Or a thing? For example, I heard from someone, that for them the Bubble was bright pink Dior lipstick. So what for you is the Bubble? Is it a feeling maybe? Or a thing? Or an attitude? Or...

Matsuo: The Bubble... I felt the Bubble in the air.

Ying: In the air?

Matsuo: I mean in the atmosphere. [deliberately] Consume, is quite different. Bubble is, in exactly, Bubble is blowing up blowing up blowing up right? It's the same thing I felt at that times. Always, everything is growing up up up always. But Bubble is so unsafety, easy to bubble up right? So... I always felt unsafety. Someday, it doesn't keep so long, I always thought. Doesn't keep so long. But just I try to enjoy the Bubble time. The colours yes, vivid pink, exactly, to express the colours, is red or pink colours of the ages, but... I always felt, unsafe.

Ying: I see. Thank you so very much for answering so many of my questions! Thank you!

Matsuo: No no no, it's ok.

Uematsu Toyoyuki

Professor of Design, Kyoto University of Art and Design (former President of Panasonic Design Company)

Interview: 16th May 2012

Panasonic - Uematsu Toyoyuki

Length: 1hr 30mins 31secs

0:00 Y: Okay, right, so Professor Uematsu, former president of Panasonic design company and specialising in televisions in the mid-1980s, is that right? So could you say a few things about your background first? When did you first join Panasonic, roughly how old were you at the time, what did you study before joining?

0:26 INT: Yes yes yes. I worked on [some name] university Electrical Design course in 1971, at that time I enter Panasonic, at that time we were called [Matsushita ??? Electrical Integrated? Company Limited] brand name is Panasonic for oversea audio video products, and in Japan and [Asia?] area we are using the National brand. So... the first division I worked in at Panasonic, was in TV. At there TV was the star, one of the star products. At that time I started from Japan [???] area.

Y: And did you always work at the Kansai [?] headquarters?

INT: Yep. Headquarters, yes, and also head office of TV sector. As you know Panasonic is very huge company so consists of several sectors. TV is one of the major sectors.

1:53 Y: Okay, so, in-between 1985 and '91 could you just reiterate for me what you were doing at the time, where were you, and what memorable projects do you remember?

INT: As I've described before at the beginning of 1990, and 1980, Matsushita [?] march? the TV of Motorola, a brand name called Quasar. At the time I'm manager of colour TV of US and Japan, so I designed Quasar brand and [Telecint?] brand for export. At the time we export from Japan's factory to the US market. And before I describe the detail I explain about the frustration[?] with the Japan US trade conflict. From first step is, across the industry, and second is colour TV, and next is cars [not sure if that's what is said]. The reason why we got Quasar is very severe conditions of trade conflict, so we have to get a new factory in US for US market, so that is the reason why we outside get good brand. At that time Quasar has a 10% market share, top one is RCA, RCA not Royal College of Art! Radio Corporation of America, now it's uhh it's under the Thompson (?) and the second one is Genius (?). So Quasar is fourth or fifth place. So I manage both sides of TV design.

Y: What was it like to work for Panasonic at that time?

INT: That time... I was speaking. Now I'm associate, but now not directly manage. We called Panasonic is 4:45 [indecipherable] [Ying laughs] famous one. The Daihatsu [?] ATV [?] the very famous sports cars, Mr [?] Karusko? loved that car, so that's one of the reason he accepted to be the president of Nissan. So that called [poor man's] push [?] - Brandings high, and prices able to be high, prices seem like Sony but lower than Sony [?]. Both companies good for export from Japan to US or from Japan to any part of the world.

Y: So Sony was your main competitor I suppose?

INT: Yes, and now there's a very good relationship with Sony, but Sony and Panasonic were competitor.

Y: And umm when you started at Panasonic I know big companies had on-site accommodation, did you live on Panasonic accommodation?

INT: Yes yes yes.

Y: What was it like?

INT: Accommodation?

Y: Yes, living and working in Panasonic.

INT: Because at the time Mr Konosuke Matuska [?] founder of Panasonic was very very famous, he was called God of Management. So my father is a manager and president of... Gas stations, so my father had very much respect for Mr Konosuke Matuska.

Y: Oh he respected him. Yes.

INT: So when I reported to join Panasonic he was very glad, for a very nice company.

Y: So it was a very... I guess you worked hard, but you were very proud to be part of Panasonic then?

INT: Yeah yeah yeah yeah, still Panasonic is a wonderful star, top brand and good [???

7:15 Y: Okay, so could you give me a brief outline... of what... sorry...

INT: This is a good example... this is picture for 1951. 1951 is a special year. The first visiting overseas for Mr Konosuke Matuska, and he visited New York, and famous department store Macy, and that time the very latest products is radio. And people are... Mr Konosuke Matuska, unfortunately we produce a similar weapon in world war second, and very very funny funny thing, because of wooden airplane, completed warship [?] - and material at that time in Japan. And so he was escorted to the uhh... public business. So but the union people [went to the?] headquarters of Matsushida [?] and asked to general headquarters Makaso [?] and he permit to get the public business and the public work and permitted it to go abroad. So he visited New York and he see several products of radio and each one has a different prices, you can made that at the time [?], TV also radio is based on furniture style, the main radio style and the American style design contemporary design and model design, so uhh... he ask the outside is very simple, oh it's a different design, he killed the first world of design [?] so he imaged and understand design opened next era. Back to Europe, United States, in order to get the good designer, but this period, but... designer... engineer make us... [?] the rounds in Sony, but Sony not very [big?] at that time... But he located a designer, the role, so he asked a professor.... Professor... he ask to Geichi Manno [?] he was uhh professor of Chiba University. Chiba University has modern design course and they located from [Uru?] - Bauhaus [?? and ??]. Maxwell. He asked to Mr Manno [?] to good design, to know students and designers, and Mr Konosuke to [headhunting?] Mr Manno from Chiba University, and make the first in-house design section in Japan, 1951. So Panasonic make first in-house design section in Japan. And the next year, [??] send [??] design section with Mr Morimoto, both people is educated from [??]. All Japan is education and companies started from the philosophy of [?? Ooru?]. So the existing one [??] of the existing teacher is [?? Peter Rause?] he worked for Braun [?? talking in distance]. Philosophy of design. [still in distance].

13:37 Y: Okay.

INT: That is starting point of Japan design [??]

Y: Ah okay, they all come from the same design philosophy, which comes from...

INT: [Ooru? Ruro?] [...] And the base of makers, some design, over each companies, is that the same one.

Y: Okay so, to go back to the Bubble, I suppose, could you tell me roughly what the consumer electronic business was like in the Bubble period.

INT: Yeah yeah yeah yeah yeah.

Y: So what kind of...

14:42 INT: Business goes very well because of 10 person, 20 person, increasing increasing every year each market people grow up, market Japan, and US and Europe too.

Y: So the Bubble was a busy time?

INT: Yeah busy time because of the number of the products increasing, it shows need designer too, so uhh [??] was a Bubble designer because in 1971 I got in at Panasonic... 17 designer joined one year. Now five or six.

Y: I see so it's an expanding business.

INT: Yeah, expanding business. Bubble.

Y: And what kind of pro... I know you were designing televisions, and they were one of the bestselling products...

INT: One of the chief was colour TV and also home of Bubble is... VHS.

Y: Yes VHS, and I think Panasonic won the war with Sony.

INT: I have a very detailed history, everything! Because of I was inside of Panasonic, and while there the team [??] beginning of the 1990, the president of that studio is Tanni-san, was 16:35 [??] of VHS and promoted to the manager/director of video division, video gets a big profit. So a lot of the reason he can be president. So then the Bubble crashed, and he lost his position. The next president is Mr Gorishita [?], is a [??] - and the successor of Mr Gorishita is Mr Gotamura, is not [??]. So he was president of audio/video division, big inside company. And the next one is Mr Otsubo [?] was also president of audio/video.

Y: So in the Bubble period, was audio visual - did it have the most funding for R&D, research and development, because of the president –

INT: Yes.

Y: And his links.

INT: Yes. Dr Kima [?] the leader is video and camera.

17:59 Y: Ah very interesting. Okay, so can you tell me a little bit about the design process in Japan in the 1980s. So did Panasonic have a particular way of designing things? And did it change from department to department and designer to designer?

INT: From the history of Panasonic design, this change is lagging 59 is study [?] and next one is 2002, because of the Matsushida [?] consists of separate company. Last year we merged [??] with [??] so this is a part of history... Matsushida had originally managed [??] so when I was manage Panasonic my section consist of [??] each being sections, so for instance TV sector design department, and video sector design section, [??] design section, communication designers. So design is just one of the parts of management of each section. That reason why is part of Mr Konosuke Matsushida's philosophy, that engineering and development should be face to face to consumer, so headquarter, not headquarter, each sector is very close to the end of the

market. That's the reason why, we're not a unified designer [?]. So what the... basic philosophy, as for the evolution of the philosophy [???] scrap and build... this should be unified. Because need design and corporate identity.

Y: So I guess the designs in each department were a little different from each other?

INT: Yes yes, because of heading [???? indecipherable] So I say to Samsung [...] Taiwanese, company I say [??? indecipherable]. 21:30 How to use, instruction, spelling mistake. Someone did the spelling too.

Y: Oh no! So they copied! So that was going in the 1980s?

INT: And the 1990s. So Samsung changed after 1997 [????]. 1997 is a crisis of economy in South Korea [?]. Same as we change in 2002, because design should be decided by one person [?] - one person is the president, so for instance makers, section chief or member of the design. So change. But Bubble period, each sector decided each design.

Y: So to describe the style of Panasonic in the 1980s would be a little difficult. –

INT: - Yes, very very difficult –

Y: Has no cohesive style.

INT: Panasonic TV style, Panasonic video style! Panasonic radio style. Because each division top is different person, has the right to decide the design.

Y: I see.

INT: So design was too quite big. [???] 23:44

Y: What is the biggest difference between designing in the Bubble period and designing now? What was it like to design in the Bubble period, how different was it?

INT: For Panasonic or Japan design?

Y: Both, if you want to.

INT: For Panasonic we design... I give you some documents... Article by [???] This is one of the organisation. Japan design in the Bubble not directly change but work with research for human life, just starting from end of Bubble, human research make directly decide for product, for instance research for washing machine we research for how to [...] calculator [??] - human demand just to study for that period.

Y: Right I see. Did you feel that you were given lots of support by Panasonic in the Bubble period, so there was lots of funding for design, lots of emphasis on design in the Bubble period?

INT: Hmm, emphasis?

Y: Lots of focus on design.

INT: In the Bubble?

Y: Mmm, in the Bubble period.

INT: As I mentioned, the Bubble is more more more more more, so very busy, so... there many opportunity to challenge [???] - so top business people easy to decide - get profit! Okay okay okay! So it's good but each activity is not so [???] - so younger people decided to make a new configuration or style with new challenges, but each design's quality very busy, not getting enough study time.

Y: So not thought through maybe?

INT: Yeah yeah yeah yeah yeah.

Y: It was very quick to push through.

INT: Yeah. So not only for ours, but also for Toyota, Nissan and other companies, it was the same. Very very busy. Japan was very busy. So that's it really, in my head. [???] Get get get get. Always taking taxis.

Y: Wow, that was the bubble period. And did everyone do that, with taxis? Wow.

INT: So we have to wait more than one hour to get a taxi.

Y: Right I see. Everyone's taking taxis. 27:40 Do you think that design practice in Japan is affected by the way Japanese companies are run - so for example, in Japanese companies they are very famous for consensual decision making, and also the seniority system, did this affect the way Japanese design... –

INT: Oh yeah yeah. In the Bubble area [era], the [basic] Japanese style business style did not change. For instance, the seniority, and the step by step. But... a period of turmoil, it not change, but each department given account[?] and grow big big big big.

Y: And did this affect design, the way you designed?

INT: Way to design? It was so different, but the period of development total... is shrinking shrinking shrinking every time. And also at the end of the Bubble we have to change the [???] using information technology, computer. Changing, discover change of designing 29:16 [??] Nowadays you know computing is very key factor for design, so the detail... of computer graphics, just started.

Y: So it was the start of change... –

INT: - newcomer of that time. But very very very difficult at that time.

Y: So it wasn't widespread but it was just starting –

INT: - just starting –

Y: - to use.

INT: just starting yes.

Y: And was that exciting?

INT: Yeah yeah yeah yeah. So and the Bubble period we make a new [???] centre. For instance Panasonic make quite a new one in Harajuku, Harajuku in the fashion top fashion area of [???], Yamaha, Sony, everyone make a lifestyle research centre.

Y: Why do you think that was so important?

INT: Top managers - not only top managers - designers, want to see the next new lifestyle or new concept of human life.

Y: Was this a big feeling in Japan at the time?

INT: Yes it's probably in the charge of big money [?] - they closed when Bubble crashed.

Y: Ohhh because they needed lots of money to run?

INT: So... We pay very huge money for lifestyle research. Not only Japan, US, Los Angeles, New York, London, San Francisco, Frankfurt.

Y: Oh so Panasonic opened lifestyle research in other countries?

INT: Yes. Now it's... remained in San Francisco, Tokyo, and now we make a new one in [???

Y: So this lifestyle trend was not just in Japan, Panasonic felt it was in other countries too?

INT: Yes, all over the world, Milan too... But just started not for Panasonic, design section under each big sector, so each sector make a division of the design division, more than one. Very strong, very strange! [???

32:10 Y: Right I see, so they had lots of human design lifestyle centres everywhere? Wow that's very complicated!

INT: Very very... So you can read... Panasonic should be changed.

Y: So on that note, I understand you are a big supporter of universal design. Was this something you also felt in the 1980s, in the Bubble period?

INT: At that time.. yeah yeah, starting from the end of the Bubble, universal.

Y: And in the Bubble period how aware were you of other design movements in other areas, so for example post-modernism happening in –

INT: - Yes yes yes! I know. Not for the Bubble, no. The centre of the Bubble. The post-modernists, we are influenced a little bit.

Y: A little bit?

INT: Yes. Not so big. Phillips is uhh [products based on changing from old design to post-modern ?] - he said...

Y: So Bauhaus against post-modernism [??] - So you thought it was only fashion then, post-modernism? So it didn't really enter Panasonic TVs then?

INT: Yeah yeah, little bit, little bit.

Y: Okay. What would you say was the most influential or popular design trends at the time, in Japan, then?

INT: Popular time...

Y: In design, in the Bubble...

INT: Some trend... On TV?

Y: Anything you like, anything.

INT: When in the fashion... fashion colour, it was very popular in US too. US, Japan, Europe too.

Y: Pink?

INT: Not just pink, pastel colours. Light blue, light yellow, pink, and uhh at the time TV was black and wooden cabinet. Changed with colour [???] As I mentioned we get uhh Quasar so USA TV design... in the United States is uhh furniture style. TV style quickly change, all over the world same now, but maybe 1980s 1990s in Europe is traditional CRT, cathode ray tube, US to and UK too, but the US is very big one [???] from Japan, all made of wood or plastic painted like wood, so... this technique.. of injection mold is called [??? kappa?] and woodgrain comes from the

background wood [?] but this technology come from Quasar, this process introduced in Japan, the "woody time".

Y: The woody time, right.

INT: So it was a major trend. [...] Like shrine at the temple, only for Japan.

Y: In the same area it often goes, in the room. [laughing]

INT: Big thing, very expensive. Put... [...] in the guest room.

Y: [laughing] You put it in the alcove? I see. That's very interesting how you, how Panasonic took over a company in America but then took their tooling and manufacturing methods back to Japan. So it's not just entering US markets, it's also influencing Japanese markets.

INT: Yes, yes.

Y: That's very interesting. 37:12 So, we're touching upon my next question, which is about what do you think... what kind of things were popular with consumers in the Bubble period? And also, not just products but also colours, shapes, materials and functionality? In your opinion.

INT: Consumption?

Y: So what were people really buying, and it can be Panasonic products, or it can be other products. So obviously TVs were very popular and VCRs, I suppose?

INT: [...??] One of the trends of the Bubble, everything should delight.

Y: Mmm hmm okay.

INT: Thin. Mainly should be thin. Innovation and weight, lifestyle, new value of products, it shows... Small quantity. It shows new era of innovation. Middle of the Bubble, beautiful. Moving from [more..?] to beautiful. [Moretz?] is work hard work hard, get profit, get money! To... beautiful, beautiful lifestyle, so a change, change the value of products, value of life. Colour is feeling, [???] feeling of life, new leisure, pleasure, not hard work! Enjoy! And tradition is very important for people. So this is a very easy to understand trend change, hard work to looking for a new valuable... values.

Y: So this was at the beginning of the Bubble? –

INT: Yes yes.

Y: - very Bubble.

INT: Panasonic make a video, Panasonic make radio, Sony make radio [???]

Y: And then by the middle of the Bubble it was about beauty and enjoying life –

INT: - not harder competition. Another feature very important for your next era.

Y: so elegance as well?

INT: Yes, beautiful lifestyle.

Y: I see, very Bubble!

INT: Yes, very Bubble!

[laughing]

INT: People change, they go to Disneyland, pay lots of money. For some, for me, I was top of manager, very very very very busy, so my family suggested go to Disneyland for summer because I have very few holidays, because I'm manager. So I ask the agency for some vacation time, because everybody want to go Disneyland. Just dimly lit hotel room, just a suite, OK! [???] 41:11 Big big big one for each day. But I paid, everybody. It was [???]

Y: So everyone is competing to enjoy life?

INT: Yes yes. For me I am... promoted promoted and uhh each year salary increasing, 50, 30 thousand.

Y: Wow. I suppose... very different from now! I suppose because everyone had no time they were spending lots of money to enjoy when they had free time, because they had no time, I guess?

INT: Mmm hmm. Fee, expense of golf, [...?] crazy prices of private golf club.

Y: Membership fees?

INT: Membership fees. Crazy!

Y: Did you play on Panasonic golf courses?

INT: Yeah yeah yeah.

Y: Were you part of a Panasonic golf club?

INT: Yes yes. Crazy at the time. Crash is comes back very quickly. Everything... Bubble!

Y: In terms of design, who would you say was leading market demand? Would you say it was consumer-led, or design innovation?

INT: Mmm... Design innovation?

Y: Would say... what was leading product design at the time? Would you say it was consumers demanding certain looks, aesthetics or functions, or would you say it was design technology innovation? So a new type of design, which is pushed on to the market?

INT: One of the leader... activities, Sony. And also we compete with them. And on the other hand a new concept was started, like Muji, Muji was started from the Bubble. Because of the Bubble time period designer creator considered biggest one.

Y: I didn't know Muji was part of Panasonic?

INT: No no no, we work together with them.

Y: Ohhh I see.

INT: And Loft... too you know?

Y: Loft?

INT: Tokyo Hands. Kind of a new category start from Bubble. Muji is very famous huh?

Y: Muji is very famous yes.

INT: We work together with them.

Y: Ohh what did you do? Did you design products for Muji?

INT: Active products, bicycle we produce for them.

Y: In the Bubble period?

INT: Yes starting, starting. And uhh when the Bubble crashed Muji's business is very [??] started with them.45:01 Mr Kanai [?] is a very good friend of mine.

Y: Okay, so what do you think was more important for people at the time - design aesthetics or the function?

INT: At that time? Bubble?

Y: For people buying the products, was it style or how it worked?

INT: Style. Style. At the time design is style, very easy to recognise. Style change, design change with style change! Design change with cosmetic facelift.

Y: Right, and how many times did people change the same product?

INT: 3 years. 4 years. Car industry in Japan... 3 years. Now it's five years!

Y: And their stereos and TV? How many times?

INT: Stereos and TVs the life is ten years, but... three or five years they get a new one for the new style. Bubble time people get two or three TVs in house.

Y: I see, okay.

INT: Before Bubble one or two. But in Bubble small one for children, small one for bedroom. Small for dining! Totalling five TV in house! First reaction TV is for [??] - for parsucon, mobile 46:47 [??]. We found out which make a way to consume.

Y: So it's a very good way to consume? To have lots of different of the same?

INT: Yes yes yes. So for example we make a separate eyeglass for studying, for playing, go for golf, good for [...?] So people should go get many glasses!

Y: That's really very interesting.

INT: One of the starting points of Bubble. Bubble maker[?] find out opportunity, the reasons, why you change your glass? Because you are driving, you are cycling, you are at business! You have to change watch... what for? Driving, what for? Business? What for...? Leisure!

Y: So coordination was very important.

INT: yes yes yes, lots of ways to consume. [both laugh] Swatch, you know, swatch started that time. 48:33 [??] Two or three dials, but exterior changing, design changing. One day designer make one hundred design a day! For Swatches! Surface change, inside is the same.

Y: Did this affect how you designed at Panasonic? Did this attitude how you designed at Panasonic? Did style change all the time? –

INT: - Yeah yeah yeah yeah –

Y: Did it affect how you designed?

INT: Bubble era we are looking for new style of new lifestyle.

Y: So design style was very important?

INT: Yes yes very important. And Bubble period... [??] of consumer is not so high now.

Y: So what, in your opinion, was the most important piece of technology at the time?

INT: At the time? Technology? Innovation?

Y: Mmm yes. So, for example, the 80s had lots of miniaturisation, and also telecommunications...

50:04 INT: It started from semiconductors. So uhh semiconductor changed everything. Radio thing, everything came because of technology of semiconductors. All starts with semiconductors.

Y: And do you think for those new products it was to do with technology innovation and not consumer demand then?

INT: Hmm yeah yeah yeah yeah. Demand is very very strange word, and uhh demand change so... For instance the smartphone no demand! But invisible demand. So demand visible and invisible. Invisible and some industry people shows the consumer, that one of the ways for design. The role of design is visualise all new technology. Here is a new innovation, that is smartphone.

Y: Yes, and other semiconductors!

INT: Yeah yeah yeah yeah, and telephone, system design. The reason why computer, and flat TVs prices go down quick is uhh improvement of technology of system design. I'm a member of the TV development people, very high quality, high level and genius, considering the [???] 51:53 But this knowledge in very small system designs and prices quickly goes down, quickly quickly, ten time ten time ten time ten time. So today, just get small system designs, everybody get very high technology, of picture, realisation, everything, very small. So it's the same for computer engineer right, they didn't know the detail of how to make a good picture, how to make a good TV picture quality, but they can realise because they are using system designs [just put in?].

Y: So in the 1980s, design styles... the ones that people remember are two types: there's the black box technology, and there's also the colourful bold geometric shapes. So...

INT: Post-modernism.

Y: Oh yeah post-modernism. Do you think there's any relation between the two? Because they are very different, so do you think there's any connection between the black box design and the post-modern design, because they happened at the same time?

INT: Hmm. Black box? Black box... Relationship?

Y: Do you think there's any relationship between the two different styles?

INT: Designers, as I mentioned, designers basically philosophy is come from 54:00 [Ooru? The design school/place it all originated from?] that mean uhh form follows function, this is more, this one better, so other time designer fighting for the market people and the management people. Management people said get more beautiful or more valuable image, new images, but basically designer want minimised sophisticated style and design, like Apple. But... many ahh... Some top level people asked us to hear the sound, hear the opinion of market. But... it means one key parcel of merchandising, big Bubble [pulse?] So at that time design is not decided on philosophies. For instance, form follows function. [Designers] want to be, but management and market people shows another way.

Y: I see, okay.

INT: Now, many many designer like Audi, Apple, because it is the basic concept of [Ooru?] form follows function. This more, is better. But at the time this kind of design is not decided, is not accepted for the market.

Y: I see. That's really very interesting, because it shows there's a tension between the marketing and the design department.

INT: Now it's changing changing changing, because of... so the consumers sense of design improved and [???] and on the other hand, diversity, and so the pure design can exist and can accept the consumer want to get this kind of lifestyle.

Y: Although, that means now pure design has to sit alongside other designers, which means it is no longer pure, it's seen as one of many.

INT: Yeah yeah. I know very well because I work together with top designers from Honda. As you know Honda is a motorcycle company and they make a car for 1950 and it's grow up around the Bubble period... Many designer of Honda want it to be a simple design. But... top of Honda want to be 57:54 [a racer? original? a vision?] - so put on the [sunshine cream?] like Toyota. [???]

Y: I want to ask a little about products for the home... So in the 1980s women were going to work and people were living very busy lives. Did this affect the design of products in the office? And at home? Do you think? So for example maybe there were more functions put together in one product, or if women were working in the office more they were having to use office products? Did this affect?

INT: Yes in that period, or around that period... And uhh main target changed to woman, especially for the young woman, so uhh... in the design section several main designer shift to female to 59:03 [female?] - that mean changing style, way have to use. For easy to use for housewives and easy for use for working womans, so for the Panasonic make lifestyle design centres just for the woman. So it changed everything for instance, this is uhh one of the household items, this 59:44 [???] is very small and compact because this comes from the research of lifestyle group. Styles, size for a more woman hands. Other ways is big one, but for the Japanese woman this size is very easy and convenient so... Panasonic decided. And designers chose to engineer how to develop the device of 60:42 [keepeed wall?] so this is core desire, some condition [??] - device decided based on lifestyle research. This changing movement, how big it is.

Y: And that happened in the Bubble period too, changing towards women?

INT: Yeah yeah yeah yeah.

Y: Ahh.

INT: So the Bubble is 1985?

Y: '85 - '86 when it started.

INT: I am in centre of babyboomer, so babyboomer is centre of consumption. 1985... [???] 36 years old, consumption of Japan and US also same, it's Bubble babyboomers. People grow up and babyboomer is... 61:56 [???]

Y: Yes.

INT: And so it's one of the reason.

Y: Ah I see, although I heard the babyboomers had less disposable money because they had families by then. But maybe it affected the household products?62:18 So in the 1980s brands became more and more important in Japan. Did this affect how you designed at Panasonic?

INT: Yes. At that time in Japan all for that was National, and export model for Europe and United States was Panasonic. But in Japan we are strong, very serious competitive competition with Sony, so the excuse of market people National cannot stay, cannot fight, cannot compete with Sony because we produce rice cooker, we produce toilet washer. Sony is move just audio video, very sophisticated and the impression... become very big voice. So we decided to change for in Japan market, audio video products, change National to Panasonic.

Y: Right, because the brand name... -

INT: Image. Image with Sony. So changing Asia market too, National still remains in Japan for home 63:59 [???] areas, National is how that made National brand, so after 2002 we shift and change unified one brand to Panasonic, very big business change.

Y: I guess the shifting of brand names was to do with the brands arriving in the 80s, it's very important in Japan. 64:32 I have these questions but my recorder is running out... Can I download it on to my laptop? Sorry! It's so interesting!

64:41 [audio jump]

Y: So umm right I'm just going to ask a few questions about design management I suppose. So in 1986 there seemed to be a big change for Panasonic, you had a new president and the reorganisation of strategic decisions... so did this affect you in the design department very much?

INT: 1986?

Y: Mmm, there were lots of changes in Panasonic.

INT: Hmm so...

Y: So for example in '87 three new sales divisions were created: corporate systems, corporate consumer products and corporate international industry systems.

INT: Starting... condition of Panasonic design in 1985... Unfortunately this is not only for Panasonic, but also for other competitor in Japan... First step design department managed by designers, but... starting at this time these people has no capability of management... so... Panasonic changed another kind of section, for instance market people, sales people, or 66:18 [???] people, promoted to the top of design department, of corporate design department. It's not a past story, same with Hitachi, Toshiba, Mitsubishi, change to designer to the [product?] people and service people and promoted to top management of corporate design centre today. But... Panasonic, the second director of corporate design come from market people, and uhh the third one also come from sales and [product?] people. That shows design department section was just only for corporation, just only for the very visible design, make a new style, make a beautiful, make an impression, another key function... but like designing original, looks for creative concept or created quite a new value moving forward. And period of next, Mr 67:57 [Tani?], and uhh they work with designers [??] direct section. At that time video is not a major product, just starting, lost profits, so... Mr Tani-san in the video is waste of time [?] design section can... get designers managers in Panasonic.

Y: Right I see... so it was a big change?

INT: Big change of management. Top.. president permitted to be designer, to be manager over/director over corporate design section. That is a big change of Panasonic design, because design is one of the key factors for management of corporate, so designer should be manage... their own section or department, that a key understanding for Mr Tani. Before then they don't want the designer to be management, because designer is designer, designer can manage. But... [???]

Y: So when you became manager did you change the way design was worked?

INT: My case, my case is very strange, because I have several experience of product craft, and the new business promotion. So... when unified design, features unified, and make one unified company in 2002... The president, Mr Nakamura, he hired new director from other company 70:40 [???] like Mr Nakamura of Nissan, comes from president of Nissan now he was president of

Total Group, they invite Mr Nakamura from Isuzu to Nissan for revolution [?] so... but while I was 71:05 [???] he is not a designer, he was a designer, he had respect of product running and [???] and experience of new business promotion. So I trained as assistant of management, estimation system, changing to [???] to improve the products imaged, and one design image.

Y: So do you think this was like other companies at the time, or were you...?

INT: Yeah yeah yeah yeah

Y: Or something special in having a designer as a manager?

INT: Panasonic is a very huge company and have a very diverse team products capabilities, so at that time I was called to a seminar... a management seminar, how to achieve and how to activities to new business style.

Y: But having a designer as a manager - was it only for Panasonic, or did other companies have also the same?

INT: Yes, other companies.

Y: Had designers as managers?

INT: Yes.

Y: Ahh okay.

INT: But today it's not continued now. The case change and administration change, and theory change, manager change, top manager change.

Y: Okay. 72:59 Panasonic - both a Japanese and a global company - and in 1988 it seems there was another push to globalise Panasonic further - did this affect how you designed? So instead of designing for a Japanese market, you were now designing for the rest of the world - everyone. Does this affect how you design?

INT: Starting era of design we studied from Europe and United States, for instance Panasonic had design, outside design office called Area D, international industrial design, in Tokyo, that 73:53 [key managed?] to Japanese American 73:56 [ready to art centre college of design, technology of design] - very beautiful sketches and so... From 1980 around that time for instance audio video radio, we work together with European designer. We want to work with them but limited budget. In the Bubble we would get big budget! So uhh... we have room for work with them. This is the world of the key step to collaborate with independent designers, not only for Japan but also for Europe and United States.

Y: I see so the Bubble was quite important -

INT: - Yes -

Y: - in helping design in Japan become more international, and for collaboration.

INT: Because we get more money, bigger budget.

Y: And did you find there was a difference between global trends and Japanese trends?

INT: Yes, I described before that it was as TV... today it's the same, like kind. But our product is used in houses, house style is quite different in Middle East, for instance TV when I work in Panasonic, for the Middle East TV has a key. You can...

Y: To lock it?

INT: To lock it, because of the... sabbath. Cannot see TV.

Y: Ahh really interesting.

INT: So the furniture changed. So today the lifestyle become unified, so... technology change change change. So, smartphone, they keep smartphone the same.

Y: 76:28 I have some questions about being a creative designer in the Bubble - so being a designer usually has its own identity in the workplace, so what does it mean to be a designer in the Bubble?

INT: For designer in Bubble it was very... much.

Y: Lucky?

INT: Yeah lucky and uhh many opportunity to try out at the time, because we get the budget and market people get budget, "okay try okay try!" In the Bubble period we try to find out the new style or new how to use or new development system, but with other developer, other designer, research new lifestyle, designers work with... fashion designer, they work with creative people. Many many many opportunities for development for everything. That was background for Bubble, and we get big budget.

Y: And did you feel different from other salarymen? Did you feel different as a designer?

INT: In Japan it not so differentiated between designer and salaryman. Today it's quite different. So... Bubble, in Japan, at that period, it's not so big a differentiation between designer to uhh salaryman, but for management people of creative industry design is still... strange people. Because of... uhh I promoted to manager, general manager, for planning of TV sector, I work with Toshiba and Sony to uhh very confidential work, so Sony's top people of product running and Toshiba... They don't know I was, I work in department of design, so when Sony... when Sony's management people said that Sony designer strange. [laughing] Not same, different kind of people.

Y: How did this make you feel?

INT: Because of uhh hmm... Very looking forward to next generation, for instance, this is a salaryman, this is a designer [pointing].

[both laughing]

Y: So on that note: can you describe what you wore? And where did you eat? And what kinds of food did you eat? And where did you go? What did you do in your time off?

INT: Time off?

Y: And also can you describe your typical day?

INT: For me?

Y: In the Bubble period.

INT: Bubble period... Designer... At that time I was manager of Panasonic... It was very delicious, French, very delicious and expensive!

Y: So did you eat outside quite a lot?

INT: Yes yes yes, because of we get big budget, and we work together with sales people, sales people have big budget because of sales... amount, increasing increasing and increasing. So uhh... they pay big money a day, for one meal.

Y: What was your favourite food?

INT: Me? Sushi.

Y: Sushi. Okay.

INT: Expensive sushi is more than 30,000, 40,000 per month, per person. And for instance my friend, and he was general manager of international sales department, at that time China business was very good, exporting from Japan to China, National brand. They pay uhh 100,000 for one person for blowfish a day, for food.

Y: [gasps] Wow.

INT: 100,000 a day! 200,000 a day! What kind of food?!?

Y: Made of gold.

INT: Bubble is crazy.

Y: Crazy period. Did you feel it was crazy at the time?

INT: Yes! Everything crazy, but because of Bubble, but mind of people of consumption. It was too crazy, for a person to get golf membership fee 10,000,000, 100,000,000 yen. Huh!?

Y: Lots of money. Did you know at the time it was a Bubble?

INT: At the time? Yes.

Y: You knew it was a Bubble? You knew it must stop at some point?

INT: Hmm, yes. In China very little Bubble, be careful for Chinese business.

Y: So even though at the time you knew it was a Bubble, do you think everyone else knew it was a Bubble too in Japan at the time?

INT: Yes.

Y: And they still spent lots of money? Why?

INT: Yes.

Y: Why?

INT: Because the Bubble's people age is around 40 to 30, and uhh they increase income every year. So they think, "oh next year my salary go up 10% and 20%, 84:26 over time people [??] 200,000 so very expensive money but it's overtime work, so everything go up. Everybody believe tomorrow it will continue, tomorrow next, next Tuesday it will continue. But they knew it was a Bubble! Everybody goes, it's okay, at the time. So it crashes very quickly, immediately, Bubble crashed.

Y: And could you name something that describes for you the Bubble, what would it be?

INT: Name of Bubble?

Y: No, if it's a feeling or a thing or an object or... something?

INT: In Japan...

Y: For you what was the Bubble?

INT: Hmm...

Y: The one thing that says "Bubble" for you - so for some women I've talked to they said it was Dior pink lipstick, or Chanel red lipstick. But for you, what was the Bubble? In a thing or...?

INT: I tell you... I work very hard! So it very difficult for me to feel the Bubble. I get new private golf course...

Y: Did you not get much time off?

INT: Golf... brandy... Travel in the world. But all travel is business travel. For me Bubble is not so big 86:49[???] just for golf, for private golf.

Y: Was it a crazy time?

INT: Yes yes crazy time.

Y: Crazy time. What was the most crazy thing about it? Prices?

INT: Everything. Prices and for example, and the real estate.

Y: So maybe it's the feeling of craziness?

INT: Yes. Very crazy. Japanese economy, based on the real estate, and stock. Stock and real estate. I lost.

Y: Did you? Oh I'm sorry!

INT: Yes my father also lost! [laughs] Everybody lost in Japan. Now it's still Bubble crashed. When I... now I associate of Panasonic since 2008, at that time our stock price is two thousand and five hundred, now five hundred. Just high for years.

Y: It's been a difficult two decades.

INT: Yes! I lost! Markets. Yeah.

Y: I'm sorry to hear that.

INT: No, no worry. Bubble makes real cultures and find out new style, new lifestyle or new process.

Y: What do you think changed from the Bubble then? What did the Bubble change in Japan?

INT: Bubble changed the hearts and minds of consumption.

Y: How so?

INT: Because people are changed to get commodity just only for price. In the Bubble, the name, ohh Chanel it's okay. People loves many, many Japanese love Chanel.

Y: So it changed from price to name?

INT: And changed to the lifestyle.

Y: From before it was not about lifestyle?

INT: Yes... simple lifestyle is good... they changed their consumption. This consumption is beautiful! [laughs] Less is more.

Y: Less is more. Well those are all the questions that I have. So thank you so much!

INT: You're welcome.

Y: I'll stop this...

[audio jumps]

89:54 INT: Turning point of consumption. We have no experience of Bubble, we can find new and interesting activities because we get big budget.

Y: Hmm I see. So it developed leisure, I think, in Japan, the way it worked, as well.

INT: Yes yes. Thank you very much.

Y: Thank you!

[AUDIO FILE ENDS]

Komatsu Hiroaki; Tamura Tadashi; Sakaitani Masato
Producer; Integrated Solutions Division; Supervisor: Dentsu

Interview: 18th May 2012

Dentsu Interview 1 (3 People)

Length: 1hr 13mins 38secs

[COLD OPEN]

???: Find this workshop, go to level H. Bubble H ??? But you can maybe find

Y: Mmm thank you so much, so interesting.

INT?:0:14 And uhh in Osaka [Dotonburi] there was a very Bubble building like this Kirin City Tower.

Y: Yes by umm. Takematsu. It's now gone though.

INT: Yes.

Y: Yes, it's very sad.

INT: If you find umm 0:34 Black Rain by Ridley Scott.

Y: Black rain?

INT: Yeah, you can see this building.

Y: Mmm fantastic! 0:44 Okay, well I actually do have some questions, maybe it will help if we - I could ask them? And you don't have to answer all of them, you can tell me if you can. So.. okay, I'll ask about you first. Could you tell me a few things about your background, so when did you join Dentsu, what did you study before?

INT: [??] I was a psychological student in Kyoto. Before the Bubble age. And I study psychological, mathematical analysis, I wanted to use the psychological and mathematical technology in advertising agency, but in this agency it is impossible. And then... we uhh worked... I worked first time in sales promotion division, advertising [???], then in 1988 I worked in the you know the International Exposition of Flower Hana Haku

Y: Oh Hana-haku! I'm actually very interested in researching Hana-haku, mmm!

INT: And then I made a plan of red pavilion and other events. Hana-haku were interested in 2:33 [progressive festival?] was in the middle of the Bubble age here. There were a lot of great pavilion and a lot of deluxe[?] events here. Every night we made a banquet in [Sinchewa?] there.

Y: Oh wow, so Dentsu had a pavilion in Hana-haku?

INT: Yeah yeah, about five or six pavilions.

Y: And you designed them?

INT: Oh no no, one of them, only Osaka prefecture pavilion, I made it.

Y: Oh I would love to see the designs sometime if you have them.

INT: 3:13 During [???

Y: I would love to see them sometime! I'm very interested in Hana-haku! What did you think about Hana-haku?

INT: Ahh it was my dream and the last exposition in Japan. Of course in 1995 there was a [Eiji?] exposition, but [Eiji?] was smaller than Hana-haku.

Y: There was the Tsukuba[?] '85 expo. Was that quite big?

INT: Yeah quite big, as big as Hana-haku, but Eiji exposition was not so big. Fifteen million people were coming here, but in Hana-haku 23 million people were coming to Osaka.

Y: Wow. 4:13 So the exhibition before Hana-haku was Tsukuba [?] near Tokyo, so why did it come back to Osaka again? Because there was the Expo '70 in Osaka, then Tsukuba, then back again to Osaka.

INT: Ahh that's right that's right yes. Uhh in the story, in 1970s there was Osaka Exposition, and 1975 there was Okinawa Maritime Exposition, and uhh '85 Tsukuba Scientific Exposition, and in '90 Flower and Greenery Exposition in Osaka.

Y: And why do you think it came back to Osaka? Because, Osaka already had the 70s, it could have gone to a different city.

INT: Uhhh... It was very difficult. The first time Osaka, city of Osaka wanted to 5:05 [???] rural exposition, not international exposition, but the Japanese government wanted to make the international festival.

5:22 [AUDIO JUMPS]

Y: Okay so I think it's recording now properly. Oh sorry, can I just test it?

5:28 Y: Uhh Royal College of Art and Design.

INT2: Your behind is an architect?

Y: No actually my background is Product Design.

INT2: Product Design, oh I see.

Y: And I'm umm now studying Design History [says it in Japanese]. But I'm very interested right now, my research is in design in the Japanese Bubble. [Bubble-kizei?] And I'm interested in work, [shigoto] and leisure, and the international... Koku-saika [?] internationalisation, and umm I'm very interested in consumption so umm what people bought, and why they bought things, and the design of the things they bought, so... But we were just talking about Hana-haku actually, which Dentsu had several pavilions in. So okay, yes, I hope you can both help me in understanding it. So I have some questions prepared as I said. So umm, we're talking about your background, as a psychology student, before. And have you always worked in the same branch?

INT: 6:45 No, separate branch, in a separate branch.

INT2: He's umm he has been the same branch, but I changed my work, in 1989 I worked for Ministry of Construction at first from 1984 to 1989, and 1989 I changed my job from Minister of Construction [?] in Tokyo to here.

Y: Ohh, to advertising in Dentsu! Can I ask why?

INT2: Uhh I hate Tokyo [laughs]. Actually I had a... stomach problem. Injured by stress I think, and I ask my father who worked for [Yomuri?] newspaper advertising 7:55 [???]. No no no. He recommended to enter here. [laughs] At that time there are many jobs for developing [???] Bubble age.

Y: Bubble age, ohh.

INT2: And Dentsu basically is advertising company, but at that time Dentsu also tried to develop the job about... project development. Project development.

Y: Oh wow, so they also tried to go into real estate and property. Building? Or?

INT2: Not really property, [Haku?] property like, exposition or like uhh...

INT: Promoter...

INT2: Entertainment project.

INT: Leisure or uhh...

INT2: Leisure. Like universal studios. We also make a very, we are also in concern with 9:30 [universal study of Japan?]

INT: Osaka Dome. You know Osaka Dome [???] studio.

INT2: The Osaka Dome [?] study of 1995.

Y: Oh okay, and that was part of Dentsu then, making Osaka Dome?

INT2: We plan, plan.

INT: We make a basic plan.

INT2: Developed the concept.

Y: Wow that's very interesting.

INT2: And we worked with uhh 9:58 [????]

INT: [???]

[Everyone talks over each other, can't understand]

Y: Ohh [Japanese]

[Everyone talks over each other.]

Y: Ohh, Konichiwa.

[Japanese]

Y: I have English and Japanese [???]

[Japanese - introducing Ying, explaining who she is, "Product Design"]

Y:10:46 Uhh not yet, [Ima?] no not yet, I'm doing my PhD, and I'm researching for my doctorate.

INT3?: Hui?

Y: Hui-Ying.

INT3: Hui, where did you come from?

Y: Uhh Englishu. My parents...

INT3: Born in...?

Y: Hai [Japanese].

INT3: Oh I see.

Y: But my father is from Taiwan.

IN3: Ahhh! Taiwan.

Y: And my mother is from Malaysia.

INT3: And you speak Chinese?

Y: Hai, yes. Hai.

11:25 [???

Y: [Chinese]

[Chinese]

11:43 Y: Umm okay so.

INT2: [???] time so.

Y: Oh fantastic, thank you, yes, keep going. Okay, so Dentsu was involved in lots of projects, building projects, as well at the time. Was this quite normal for companies in Japan to uhh to work in different sectors?

[Paper rustling]

INT2: Many company going into the real estate business, and project development is...

INT: And failed!

INT2: Many failed, but uhh almost 12:16 [yes/success?]. But Dentsu didn't... didn't go into real estate, pure real estate business, so we... around real estate business: planning, concept-making, and uhh some kind of architecture business. So we didn't hurt.

Y: Oh I see.

INT: Construction of building, it takes about two or three years and before the crash of the Bubble, they made a lot of 12:57 [???] but when they made buildings that were towers the Bubble were... crashed already!

Y: Oh right! The Bubble was not very long, five years.

INT2: Before working here I actually... I working for Ministry of Construction, and [restrict?] value of land became higher. Restriction.

Y: Deliberately.

INT2: Restriction low.

Y: So why...?

INT2: 13:31 I engage in restriction low in Japan. [???

Y: And why do you think they made it more expensive to buy land?

INT: It's the Bubble!

INT2: It's the Bubble, I think.

Y: But the Ministry of Construction wanted to limit... the land?

INT2: Yeah, limit.

Y: To make a Bubble?

INT2: To make a Bubble, yes.

Y: Oh okay, that's very interesting. Why do you think they wanted to make a Bubble?

INT2: Ministry of Construction wants to restrict, limit the Bubble.

Y: Ohhh! Okay.

INT3: 14:20 [Bubble maybe cause stress for FRB, I think. [???]]

Y: So was there a difference to working as a creative person in Tokyo and in Kansei? So in Kanto Kansei?

INT: In Tokyo there are more great business and a lot of business than in Osaka where Kansei, because most of Japanese money concentrated to Tokyo, but... [Japanese] In Tokyo working is very numerised, or easier. And also... interesting, you know.

Y: Not so interesting, but less stressful too?

INT: But in Osaka we can like a 15:11 [guerilla?] work [Japanese]. Umm... As my own, sometimes we can work, you know.

Y: Okay, so how would you describe advertising in the Bubble period? How would you describe it compared to now?

INT2: Basically the company was not public, now Dentsu is a public company. But at that time it was a private company, so we have a many problem, some kind of problem in uhh... [Japanese] budget management. So we can use freely, but now in public we are very limited in the action of... how the company moves.

INT: Yes this week I heard a very interesting story from 16:33 Mr Ogata[?]. During the Bubble period uhh our company paid Nissan money to [talking over each other, can't understand].

Y: Yeah, two million yen.

INT: As an advisory board [?]. Baseball, football player, so what it was there... To have lunch or dinner with executives of our company.

Y: And they made it two million yen!

INT2: We can use for example taxi, get free.

INT: In Bubble era we spent uhh some three hundred thousand yen per month, each person!

Y: Wow, each person in the company budget!

INT2: Some executive go to Tokyo by taxi.

INT: Really?? You!?

INT2: No no! [laughs]

INT: In Bubble we could go to Tokyo with first-class ticket, but now only economy.

Y: So your budgets for advertising were bigger too, not just entertaining?

INT: No no no, very big, very big! [Japanese]

INT2: Budget for taxis free.

Y: I meant for the work, or the advertising projects, as well, the budget was bigger?

INT: Budget to make a commercial, film, easily we could go to Europe or other countries, yeah.

Y: Oh so you could go abroad?

INT: For location.

INT2: For location hunting. We went to foreign countries.

INT: So uhh very big budget. [laughs] Bubble budget.

Y: And what medium did you use most, what was most popular to advertise on? Magazines, television, or billboards?

INT: Television!

INT2: Yeah.

Y: Was the most popular?

INT: Yeah.

INT2: Newspaper had a rather more... more strength at that time.

Y: Ahh newspapers had more strength.

INT2: More strength. More stronger.

Y: Ah okay, and how would you describe advertising in the Bubble? Was it glamorous, or was it realistic? Was it fantasy or...?

INT: Gorgeous! Prestige. Like umm strange, tricky, snobbish, go just 19:48 [???] snobbish.

Y: And what was more important? Pop culture or high culture?

INT2: Not... what was the difference[?]? Not high culture

Y: I guess pop culture is music videos and pop music, high culture maybe opera.

INT: Hmmm both.

INT2: At that time it was... it became very popular to see opera or something like that, and many opera was held in Japan, and invited from Europe or other places.

INT3: Where we spent a lot, a huge amount of money, to call in big artists or entertainers from all over the world.

INT: In those days there were a lot of snobbish millionaire. [laughs] They wanted more expensive cultures, more expensive wines, more expensive 20:56 [???] because very gorgeous but very snobbish... umm... not realistical. Also the commercial messages were gorgeous and snobbish, and uhhh not realistic.

Y: And how important was the international culture for advertising at the time? So, compared to local Japanese images and Japanese things, compared to international things.

INT2: Both was very useful as it were.

INT: And since there's almost Japanese sort, we were the best popular company 21:53 [???] and after Bubble age our [???] ehh [Japanese] [???] bankrupted we lost our confidence!

INT2: At the same time in commercial business some creators tried to make caricature of ourselves! For example, anno 22:18 [??? Kin-jo?] [Japanese]

INT3: Very interesting strange commercial film of [Kincho?] do you know [Kincho]?

[Discuss, Japanese]

INT3: Mosquito spray.

Y: Mosquito spray? Okay.

INT: Very strange. Very strange and successful commercial, and... Japanese president make a speech in front of the foreign workers, in Japanese way 23:03 [???]

Y: Ohh okay!

INT3: President and the workers were all the family, let's go, get [??]

Y: Ahh so this was a commercial?

INT: Commercial, and in the corner of warehouse white and black you know workers [????] so they cannot catch up with them.

Y: Ohh okay, I'd love to... what was the name of the commercial called again?

INT2: Kincho.

Y: Kincho.

INT3: K-I-N cho.

Y: Kincho. And it was for a mosquito spray. Ahh, maybe I can find it on Youtube!

INT: [???]

Y: Yes. Okay, so umm. Could I ask who were the Japanese people in the Bubble who were buying things, who were the main consumers in the Bubble? What age group, what gender?

[Talking over each other]

INT: Real estate.

INT2: Bankers and securities.

[Japanese]

Y: So mainly sort of 24:37 [Kaisha? Japanese] kind of people the people in companies.

INT: Yeah yeah but all.

Y: All in the Bubble.

INT: Yes.

Y: Everyone in the Bubble was buying.

[General agreement]

Y: So no particular age group?

INT: No, no particular age group, but [??] because uhh that Thursday [?? something about 1928] - many people in America buy shares. All over the place like crazy, and they spent a lot of monies.

Y: So what kind of things were people buying?

INT2: Cars.

INT: Expensive cars!

[talking over each other too much!]

INT: Dress.

INT2: Expensive pictures.

Y: Art?

INT: And house and... Yacht.

Y: Were Yachts very popular?

INT2: Very popular, yacht.

INT3: And we waste it in foreign countries!

INT2: [laughs] Like uhh in New York, Manhattan.

[Japanese]

INT2: Rockefeller Centre.

Y: Rockefeller Centre.

INT2: 26:10 [??] Mitsubishi. ... Just besides Big Ben.

Y: Although these were Japanese companies, did Japanese individuals also buy abroad?

INT2: Many Hawaii condominiums.

Y: A lot is said about women in the Bubble, so did... were they a big consumer group? The OLs?

INT: I think so. The young women in Bubble era wanted to marry only a very rich man, very tall man and in very high society!

[laughs]

Y: So do you think young men also spent as much as young women though?

INT: Yeah. Young men. That's right, also young men spent a lot of money.

INT2: [Japanese] Young men.

INT3: 27:24 [Japanese? Unable to hear clearly] [Brando]

Y: Brand... [listening] Armani?

INT: Students would buy Armani.

Y: Students? Oh wow!

INT: Their parents were rich in that days.

Y: So maybe even before joining work students were also big consumers. 27:49 In the Bubble [jidai] work seems very important, do you think this is true?

INT: Yeah we built a better works... Work?

Y: Uh office work.

INT: Very important, but very easy! Easy. We could easily earn money, there were a lot of money around business [?] this project area.

Y: And being.. It seems in Japan being a part of a company is also very important, do you think this affected how people saw themselves, as a Dentsu-man or a Panasonic-man, or...? Did it affect them do you think?

[General agreement]

Y: How much? How so? Did it change the way they bought clothes or what kind of clothes they bought, or where they lived, being part of a company? So only Panasonic-man would buy this suit, or... only, they would only live in this place or...?

INT: In Bubble?

Y: In the Bubble period.

INT: In the Bubble period there was no...

INT2: For example - where do you live now?

Y: Uhh in Osaka or...?

INT2: Ordinarily. Usually.

Y: Oh I'm in London and in Nottingham in England.

INT2: No no no, in Japan.

Y: I'm around Amikuni 29:28 [?]

INT2: Ah Mikuni.

Y: Shinusaka [?] Mikuni.

INT2: So Mikuni we at that time...

INT3: Downtown.

Y: Downtown, mmm.

INT2: For example, Matsuogei [?] or Ashirei [?] in Kansei [?] area. In Tokyo for example.

INT: 29:53 [Shirugeyadai?] Seijo.

INT2: [repeats what INT says, basically INT is constantly interrupting him]

Y: And what kind of people would live there?

INT2: Such people.

Y: Rich people? Company people?

INT2: It's not most [???

INT: Work in famous companies, in that area.

INT2: So. Hmm. So most wealthy, wealthiest farmers.

Y: Really? Why?

INT2: They sold their... real estate.

INT: Expensive rate.

INT2: At a very expensive... very high price.

INT: They made it very rich.

Y: Who did they sell it to? 30:48 Who bought the farmers' land?

INT2: Construction. Real estate companies. Jiagei [?]

Y: [Jiagei]?

INT2: Very..

INT: Brokers.

Y: Property brokers. Ahh okay.

[Japanese]

INT: Sometimes Yakuza mafia.

INT2: [???] Jiagei very interesting. Mimbo. Mimbo means uhh Yakuza, Yakuza-no-una [?]

[Japanese]

INT: 31:52 Japanese real estate broker is almost half Yakuza, half mafia here.

Y: Ohh, that's quite.

[Japanese]

INT: Sometimes they... they kill people.

Y: So there's a dark side to the Bubble too. It's the Yakuza-side.

INT2: Yeah.

Y: 32:13 So in the Bubble there were people who were winners - like the farmers - but was there a feeling also of people who were also losers, they were left behind, in the Bubble?

INT: I think winners were Japanese government. They got a lot of tax.

INT2: And the European high-end brands [laughs]

INT: But it maybe a lot of winner but they denied it. [Japanese]

INT2: Old farmers and land owners I think.

Y: Mmm, were winners.

INT: And Mitsubishi, Japanese companies.

INT2: I don't think so, the companies at that time were 33:22 [??] later they became...

Y: Ah they lost later?

INT2: They became bankrupt.

Y: But were there any feelings there were people who were losing in the Bubble, so people who didn't buy property in time.

INT2: At that time [the reason to buy property?] is sell to little bit loser, but later... they rethink.

[laughing]

INT2: I was very lucky not buy those sold properties.

INT: So did our company.

INT2: It didn't buy.

INT: They tried but they didn't buy the properties.

Y: Do you think the Bubble was about play or work?

INT3: Play or work?

Y: Leisure or work. [Japanese]

INT: In Bubble age? Work and leisure. I want to work, working, but ... for the 34:41 [???] play. Working was a play for us in a way in the era.

Y: Ahh so working was like play.

INT: Yeah. All most Japanese want to work for the play, working is our pleasure. If we lost working we are very sorry.

Y: Mmm okay.

INT3: On the other hand they played around, so umm it was their obligation.

Y: 35:21 Oh so playing was like an obligation?

INT3: You should play, you should play. You should spend money.

Y: Oh so there was a feeling you also have to also play? Wow, that's really interesting.

INT3: So uhh you should overspend. So I was on... I was 35:43 [free country, condemned by night you know?] by my colleagues, or my bosses, because I didn't spend much money.

Y: Oh okay, so there was a feeling you have to spend money? Oh very interesting. And then later regret.

INT2: Yeah you need to check [Marusano?]

INT: Itami-jusa [?], Director Itami-jusa [?] are very interesting. He was... It is very interesting.

INT3: [??] means investigation of tax, examiners.

INT2: Tax investigation.

Y: Ahh okay, thank you.

INT2: Not Yakuza.

Y:36:37 There was a lot of talk about lifestyle in the Bubble economy. What was the Bubble economy lifestyle?

INT: More was spent.

INT2: More work.

INT: More work and more spend, and more [deluxe?] and gorgeous and not thinking. [laughs]

INT3: Very typical, now I ... I came up with typical example. That was my boss. He was creative director but doing nothing. All day and you know, he uhh, he used to listen to the radio on stock market, and make draft. And uhh.. If the stock he had the price increased ohh, "Oh I earned three hundred dollars today. I earned two thousand dollars today." And every night he played around 37:57 [Shinji?] area and I uhh clearly in memory, very big picture, was on the wall behind him and [of Shinji?] and he remarked, "Oh last night, I went here, here, here, here."

Y: Oh so playing is very important.

[Japanese]

INT2: He has headquarters 38:36 [???] very [???]. Mr Takahashi. Don't ...

Y: Don't worry, I won't.

INT3: Mr T.

Y: Mr T.

INT2: Then his brother was a very rich from [??] business.

[hard to hear]

INT2: He goes, "Let's go to Hokkaido!"`

INT3: To eat crab!

INT2: To eat crab. And we went by private jet.

Y: So that's a little shocking maybe?

[Japanese]

INT: Have you other question?

Y: Yes yes sorry. 39:48 Okay, so, internationalisation - or Kokkusaika [?] - was - sounds very important in the Bubble. Was it important? And did it affect your advertising? Did you use lots of foreign models? Lots foreign things?

INT2: Several kinds of celebrity, of, we use I think ... many creative planner used celebrity or [???]

[talking over each other, hard to hear]

INT2: At that time Schwartzernegger for Cup Noodle.

INT: 40:30 I saw in Japanese, there were other ones... [Japanese] This is the 40:42 [???]

[Japanese]

INT2: Later. At that time [?]

Y: So why were foreign celebrities used so much? Because... were they suddenly popular or because you had money?

INT: We had a lot of money, and many Japanese people... [???] estimated. Hollywood stars, they want to see Hollywood stars here. And they are... and then Japanese err umm err use Hollywood stars for their commercial messages here. For creator, directs, images.

Y: Brands I think were very important in the 1980s -

INT: Yeah.

INT2: Yeah!

[General agreement]

Y: - Is this true? And do you think it started from the Bubble period or before the Bubble period?

INT2: Of course before the Bubble period there was many brands, we want to uhh buy before we can, but we can't buy at that time before.

INT: They're expensive.

INT2: Very expensive. So uhh in the Bubble period we can buy, and we buy many kind of brands. We became too be able to buy.

INT: Rich, snobbish.

Y: And did this affect advertising?

INT: 42:33 [???]

INT2: Louis Vitton and [???] don't, even to do so much.

INT: Circumstances!

INT3: But they were very big advertisers for a magazine.

Y: But also if brands became more important, when you were designing advertising did you have to start putting brands on very prominently? So it looks like... more like a brand? So even for small companies, or other products, not brands, did you have to make it look like a brand?

INT3: Actually yeah, we [???] with examples. For example in the Bubble period many Japanese corporations changed their names or the logo mark, so in order to adjust their image to higher brands, the CI, corporate identity.

Y: Ahh. And that happened in the '80s. So branding became more important. Ahh okay, that's very interesting.

INT3: So we helped many firm with that business.

Y: Ahh from corporate identity, CI.

INT2: Logo marks and repackaging, and [??]

Y: For everything from milk to supermarkets [laughs] to fashion. Okay. 44:16 Were international brands, they are important, but were they sold differently from local brands? [clarifies/repeats]

[Japanese / hard to hear discussion]

INT3: There was no strategical difference.

INT2: Basically, Bubble or not Bubble, there is a strategy of advertising of international brands, they don't... they don't make their brands lower [???] they look like they're expensive one. So

many Japanese brands are not so popular, so... they can't tell people, "We are very expensive brand." Because we all know the brand position.

Y: So there's always a difference?

INT2: Basically there is a big difference between international brands and local brands, I think.

Y: Ah hmm okay, that's really interesting. 46:02 Did you know it was a Bubble? [Japanese] Did you know it was a Bubble? You feel it, in the Bubble?

INT2: Sometime we feel it will become a crash.

INT: But it was a nice age!

Y: Did you not feel scared it would crash? Why was everyone spending so much if they know it will crash later?

INT3: It maybe uhh... A dream.

INT2: We were dreaming!

INT3: Uhh 1992 I realise this was a crash of the Bubble age era, many...

INT2: I can't feel after crash, we can't feel... as it is real one. After crash situation [???

Y: But okay, so...

INT2: We knew in the brain, we knew, but we can't feel.

Y: Ahh that's really interesting.

INT3: Uh yeah during Bubble period I always played [prayed?] and so that this comedy [economy?] sort of uh yes I hope that this economy come to an end, pretty soon. [laughs]

Y: Oh really, why?

INT3: Because [Japanese].

INT: Everything worked right that you were a particular age.

INT2: At that time we never think Japan become like this way. So... the national debt is too big, but at that time it was very small, and we can develop our country. Not forever, but much longer.

Y: But... so it was maybe a little tiring to be in the Bubble? You were thinking it's too much?

INT3: Hai [?]

INT2: We all hope a new Bubble! [laughs]

INT: [??]

Y:48:44 Do you think the Bubble changed Japan?

INT3: I think so, yes. [Japanese]

INT2: Good, bad.

[Japanese]

INT: It was a punishment, from the heaven! Everyone Japanese were punished for [hedonism?]

INT3: In [??] Japanese people had chance to uhh experience [?], trips, or the high end brands. And uhh... it enriches the feelings and sense of Japanese people.

INT2: Good side, bad side.

Y: The good side. Mmm.

INT: Now we Japanese people like saving, totally Japanese, but sixteen hundred billion billion yen [???]. But uhh. 50:11 [????????????????????]

INT2: Feel tiny?

INT: We can live in suitable life.

INT3: [???

INT2: Many people have debt. Like the Euro! [laughs] now.

Y: 50:47 I heard also in the Bubble because consumption, people were buying more, do you think - because they had more money - and do you think that changed Japan as well? People's attitudes to buying things.

INT3: I uhh..

Y: Attitude to fashion, attitude to things.

INT: We want to buy only useful things after Bubble. Only useful things. Not...

INT2: Save money and uhh.

INT: I want to know myself, my needs [?] and uhh yeah.

Y: But do you think the Bubble changed people's attitudes to things?

INT: Yeah.

[Japanese]

INT2: During the Bubble... [??]51:57 Long time.

INT3: The people's behaviour changed around, how, during Bubble period compared with before Bubble?

Y: Mmm.

[Japanese]

[too much noise in background]

INT2: ... culture is very important. Because we went to foreign countries at that time, so we all experienced, communicate with, other people, is very important.

INT: [speaking fast in background, can't make out]

INT3: And behind the economic success of Japan many Japanese people came to think that their traditional way of thinking, or traditional way of management is very valuable, and it should be applied to the foreign countries too. So they've very strong self-confidence. Yeah. So before, you know, prior to Bubble age, we Japanese people are not confident in our ways of business, you know, Japanese way, but umm... Japanese people, so could be uhh proud of their business culture or management system. Yeah. This is one of the good sides.

[General agreement]

Y: 53:46 One of my last questions is: what was the most memorable thing about the Bubble for you? So if you could say something really remember the Bubble, that says Bubble to you, is it a thing? Or a feeling? Or something that happened?

INT: For me... In Hana-haku exposition we all Dentsu people came to Osaka for business, and they stayed in Queen Elizabeth II ship.

Y: Oh okay, yes yes yes, QE2.

INT: Yeah. Our company invited the QE2 to Osaka. And all of us stayed in QE2!

INT2: [unable to hear, talking over/under]

Y: Right, so that's the Bubble for you! Inviting the whole QE2 to Hana-haku! And for you, what says the Bubble for you? I mean for some women I talked to the Bubble is Dior pink lipstick, or Chanel. For some women, and for... I interviewed someone from Panasonic and he said for him it was buying, a crazy time, consumption. So for you...? The Bubble period?

INT3: Some period in Bubble time I bought gold coins every month.

Y: Gold coins! [laughs]

[Others sound amazed]

INT3: Gold coins.

Y: That's very sensible! [laughs]

INT3: I was 55:41 [??? greedy?]

INT2: In 55:47 [???] I went to drink after work, and returned home by taxi every day. I don't have a memory of spend my money [laughs]

Y: The companies money?

INT2: The companies money, or boss's money, I don't remember.

INT: [Project?] keeps a lot of monies, secretly.

INT2: By division, or department.

INT: Criminally! [??]

[laughing]

INT2: They paid to... salon or bar, or [???] so we did not pay ourselves.

INT: In Bubble era there were a lot of illegal budget in the company.

INT2: Now we are legal! But at that time I think Japanese are very...

INT3: Leeway.

Y: There's lots of leeway. Hmm.

INT3: I have one [excerpt?] during Bubble time. One morning during a meeting, a company meeting, I was 57:22 [???] by my boss, "Why are you wearing such shabby clothes? Ah! Change all!" [laughs] And so during lunchtime I - you know - went to department store and bought my suit and ties and all changed.

INT2: And who paid?

INT3: 57:50 [It's all on me, it wasn't me?]

INT2: You are both didn't pay that?

Y: So to look good was important in the Bubble?

INT: Yeah. But only gorgeous.

Y: I heard the word gorgeous used a lot before as well in the Bubble, so at the start of the Bubble it was very light, and uhh.. small. And later in the Bubble it's about gorgeous, being gorgeous? And beautiful. Is this true?

INT2: In the beginning you mean... what is the beginning? 1985?

Y: '85...? '85 - '86. Hmm.

INT2: We just come to work... At that time... light, yeah, not so gorgeous, and it gradually became more gorgeous.

Y: Gorgeous.

[talking over each other]

INT: Versace.

Y: Mmm, Versace.

INT3: Rolex watches.

INT: Brooks brothers!

INT2: And after ... Versace [???] first English brand, [???] Burberry.

INT: Have you ever seen in 59:40 [Randong?] Japanese exposition, Japanese [animé?] expo or other festival?

Y: I saw one many years ago, I think, but uhh... I've been to cultural festivals and things, but they're not so big, they're very... I don't think England has hosted an international exposition for a while. So...

INT: It is not Bubble, but if you stay in summer I... and another... comic market in Tokyo.

Y: Oh fantastic! Yes!

INT: Very crowded there, and uhh very dirty.

INT2: Smells strange...

Y: No, I will, I'd love to see it! Thank you!

INT: But I... I want to go comic 60:36 [???] this year. Of course there is no Bubble, but in comic market young people [private?] magazine for example hundred thousand yen every day. Every day. Child spends uhh hundreds thousands a year.

Y: Oh wow, so you think that comes from a Bubble attitude, they can spend so much?

INT: [Japanese] It may be a... cult!

Y: Otaku.

[laughing]

INT2: Otaku is not changed by Bubble.

Y: I thought it... Otaku is post-Bubble, after Bubble?

INT2: Ohh [???

INT: Before. Otaku is before the Bubble.

Y: Ohh, okay.

INT: But after the Bubble age, about 1995 or 6, Otaku people, inflation, there are a lot of Otaku, animé Otaku uhh comic Otaku or items Otaku, or other ones. But people now are already were consumption in Japan.

Y: Well I think those are most of my questions I guess. Oh! Sorry, one more! 62:15 Because I'm looking also at electronics and Panasonic, can I ask what kind of electronics did you buy in the Bubble period? What brands did you buy? Sony? Panasonic?

INT: [Famous brands?] Then we.... bought uhh... [Japanese] Walkman, or big television. Not... [background noise, hard to hear]

INT2: Braun.

Y: Oh so German brands?

INT: Japanese uhh... [Japanese]

INT3: Sony or... [???] very expensive audio kits.

INT: Bubble time many people wanted to buy German car, Mercedes or BMW or... other ones. Yeah.

Y: Why German cars? Because the Japanese car industry is very strong.

INT: People are 63:36 [???] European cars. In '60s, when I was a child, we wanted to buy American cars, and also European cars, like Rolls Royce or Peugeot or Fiat. But in the Bubble age we wanted to buy bigger Japanese cars, no European cars, now we wanted to buy Japanese cars, very expensive and useful round here. In Japan we called [Yomodo?] - foreign goods or foreign [???]

Y: Ahh thank, thank you so much, that's very interesting. Can I ask one more thing? Did you go to, did you all go to Hana-haku? Did you all go?

INT2: I went twice.

INT: I worked in Hana-haku every day.

INT3: Just twice.

Y: What did you think about Hana-haku?

INT: Very very hot!

INT2: [Snazzy?] - but we have... I have big experience of 1970 exposition in Osaka, you know, and at that time I was ten years old boy, and it makes much influence to me. So Hana-haku itself...

INT: It maybe a rural exposition, it's name is international exposition, but not so big one. Not so international, but very local. It was very interesting for me. Very exciting.

INT2: I think 1970 exhibition is much much more... have an influence.

INT: In 1970 67 million Japanese were coming to Osaka, but in Hana-haku in 1990 only 23 million were coming.

Y: But Japan was the height of the Bubble, why did it not have a big exposition, like Expo 70? Why was Expo 90 so small?

INT2: Past Bubble.

Y: But why was Expo 90 so small?

INT2: Not so small but in 1990 we had experienced much bigger first. First is stronger than second.

INT: In 1970 we couldn't go easily to foreign countries, we needed a visa to go to the United States or England, but in 1990 we could go easily to any other countries, but economy is very high, we are not poor. So world is very fantastic for... in 1970.

INT2: We had already experienced 67:48 [???] in 1990. 1980s... 1984 [???] I think [??] is much exciting than expo.

INT3: 1970 Expo, you know, uhh it was bigger 68:23 [???] impact on Kansei, Nihoni, society, it was curtailed with development of huge [???] government?] so we cut off the [?? lot of noise in background] and we made highways. So the social infrastructure was built just before 1987, yeah.

INT2: Like [???] Shanghai [???]

INT: In 1972 one [???] was costed three hundred sixty yen, and one starring Bond [?] costed 900 yen.

Y: Wow it's very high, and now it's gone down to... the yen is like one hundred yen to the pound.

INT: But now [???]

[can't hear]

Y: Oh wow.

INT: But main concept is to conquer the world! [laughs] For the harmony of the [???] human race?]

Y: I would love to see any designs that Dentsu did for... Hana-haku or, and also actually for the sports and Osaka Dome? The project that Dentsu was involved in, I would love to see some...

INT3: We have many books on that kind of projects.

INT2: In the library, yeah.

Y: Ah the library, can I get access or is that difficult?

INT2: Ahh... uhh I don't think so.

Y: Maybe a little difficult?

INT: You can come here next time I'll introduce you to the [???] you cannot rent the books, but I can rent the books to show you.

Y: If I could maybe just see them, and maybe photocopy some if possible? I would... I would love to look at the Dentsu library, I'm very honoured to. Now time is difficult? But any time that is good for you. ... Oh thank you so much for your time today for me! I'm really grateful, thank you so much.

INT: If you... have Otaku friends in [???]

Y: Do you like manga and anime then? My brother is Otaku [laughs].

INT3: In Otaku world he's a god! [laughs]

INT: [laughs] Otaku people call me monster!

Y: No, thank you, your experiences are so valuable. Thank you so much. Okay. Right, let me just stop this recording I suppose....

71:53 [AUDIO JUMPS - QUALITY REDUCED]

INT2: Not so much.

Y: [???) was very expensive.

INT2: And compulsory.

Y: Compulsory?! [laughs] To drink with your boss? ... Why golf, why not something else? Skiing, did you go skiing?

INT2: Oh yeah. We went really [noise ???] at that time with my wife and many co-workers.

INT: Very [???) not join [???) Euro.

Y: Oh yeah yeah yeah, it's terrible, Greece may have to leave... Spain is in trouble. Mmm. No, I'm very glad we're not part of the Euro. Japan would be very expensive if I was using Euros! With pounds it is quite expensive still, but not as...!

INT: [?????)

Y: Now it's like 100 yen to pound sterling.

INT2: [???)

Y: Yima[?] the tube, is about the same, it's about on [Japanese].

[???) too much noise]

INT2: Next time drinking, haha.

Y: Haha I'd be very happy to, it would be fun.

[AUDIO FILE ENDS]

Sakakiyama Ken
Architect – Sakakiyama Architects

Interview: 19th May 2012

Translator: Kawamura Sumiko

Sakakiyama Architects

Length: 1hr 58mins 14secs

0:00 Y: So, you'll translate for me, I suppose?

INT: Mmmhmm!

Y: Okay, so [Japanese]. So maybe I should do a brief introduction about myself? And also I am going to ask questions but he doesn't have to answer if it's difficult or you don't want to. So...

[Japanese]

Y: So could you explain that I'm going to ask some questions maybe? And Sakakiyama-san can answer or...

[Japanese]

Y: And maybe if I explain my project a little bit it will help so...

[Japanese]

Y: So I'm researching design in the Nihon no Bubble-keizai [?] and I'm very interested in architectural design practice in the Bubble.

[Japanese]

[incidental conversation]

Y: Maybe. I should probably stop this recording. No I can't stop it.

[audio cuts]

3:09 [Japanese]

Y: Arigato [Japanese]

[Japanese]

Y: That's very cool.

[Japanese]

Y: They don't have the years on them... Ano...

[Japanese]

INT: He's not sure, he's making 4:29 [???] He's collecting his works.

Y: Oh so this one's 2002!

[Japanese]

INT: He just sets up [???]

[Japanese]

Y: Okay so, I'm gonna ask some questions. Can you ask him - it's recording - to say a few words about his background and so... what exactly did you study before joining? Like before working? A few words about background.

[Japanese]

Y: Uhh before graduating? What did he study?

[Japanese]

Y: He studied at Osaka?

INT: He was born in Osaka. He grew up in Osaka also, but he went to the high school in Osaka... technological.

[Japanese]

INT: Sports in high school.

Y: And in university?

[Japanese]

8:46 Y: I got so he worked at more than Takamatsu.

INT: He says he worked there at Takamatsu for like three years, but after works for Mr Sawa, and after like he [breeds?] his office.

Y: Ah. Is that quite a normal training for architects in Japan?

[Japanese]

INT: So everybody has own design work. So each person has their design, so people want to study it, this person's design. If you stay the same office you only know one design, so that's why people wanted to move office and study study study, it's normal in Japan if you want to be a good architect.

Y: And what was it like to work for other architects, especially big names like Takamatsu-san? What was it like?

[Japanese]

12:03 Y: Okay so there were big projects and smaller projects... like... is that right?

INT: It's good things like you want work for famous people you can help the big project, but after you have like own office it's a little bit smaller.

[Japanese]

Y: In the Bubble period, what was it like to work for big architects?

[Japanese]

Y: Well actually I think for Takamatsu-san, it's more for before the Bubble actually.

[Japanese]

INT: Before. [Japanese] 15:06 In the Bubble... [Japanese] In the Bubble it's a many big huge project, but he's working alone so he couldn't make the whole of the project so he got jobs like

part of the big projects, so that's why it's Sky [?] Building he didn't make the [?] but it's like he designed the parks [parts?] outside?

Y: Ahh so the small design practices were supporting the bigger architecture offices? Were they supporting...?

[Japanese] 16:45 [Japanese]

Y: So was it through consulting?

INT: Consulting is like... there's some big consulting company is like got the job, making a big project, so they have... this company have work to offer the small office. What can I say.. umm...

Y: Spreading it out?

INT: Uh huh, to small office.

Y: Why do you think they spread the work to smaller offices and not give it to the big company?

[Japanese] 18:04 20:09 [Japanese]

INT: It's mainly so... [Japanese]

[Japanese]

INT: So uhh... concept companies turn to... right ... if you the company sees this place maybe they make that park and building and then... [Japanese] and then they show it to companies or government, if we make that this project, it's how can I get big moneys or many peoples paid. And then if this project very interesting or I can make the big money then a government or a company it's okay if this project very good. And then after concepting companies offer it to designer, architect, and then like Sky Building they offer it very famous people - it's like a big building - but they also wanted to keep like small office because they wanted to keep... because umm... [Japanese] So they wanted to keep the people who help before, like buildings, so maybe the concepting company offer it first you can draw a small piece, then offer the big people, and then after they wanted to keep people who helped them, so that's why they offer a big one first and then like small parts.

Y: For networking basically? Relationships?

INT: Yeah yeah.

Y: Relationships. Oh okay. 22:59 If you can describe Bubble architecture in Japan, what would it look like? What kind of style? What is Bubble architecture?

[Japanese] 24:17 [Japanese]

Y: So ornamental, in the Bubble? How... metabolism was a big architectural movement before the Bubble, post-modernism [Japanese] international style, how did it affect Japan's architecture, and was it difficult for architects to change from metabolism to post-modern. This change [Japanese].

[Japanese]

INT: 25:46 It's not big difference, it's getting changed. So he didn't feel like it was a big change.

[Japanese]

INT: After the finish of the Bubble it changed a lot.

Y: So from Bubble [Japanese] not so sharp?

INT: He didn't know when it changed.

Y: Just gradually? Okay. And how did Japanese architecture in the Bubble period, how do you think it related to international styles?

[Japanese]

INT: Now it's a little bit, not exactly international style, but it's a little bit connect, but it's not exactly, but it's metabolics relate to international style, it's very connected but a little different.

Y: 28:16 Do you think there was a difference between Kanto region and Kansai [?] in architecture style in the Bubble?

[Japanese]

INT: Big difference.

Y: Oh, how was the difference?

[Japanese]

30:41 INT: In Tokyo, basically it's like using - post modernism, metabolism - and then design. But in Kansai area people are more free, like it doesn't matter, the basic stuff, and so if you want to make just make it, just design. So that's why maybe [Ando?]-san and also Takama-san so big right now, because defined in Tokyo people's design was always basic first, big concept first. Yeah. But in Kansai, people it doesn't matter, doesn't care about fashion, so just feel it in the design.

Y: So would you say Kansai's architecture style is more creative?

[Japanese]

INT: 32:27 Concept people it's like... of course they have like a concept, first modern or metabolic, but they also like have practical inspiration, it's not just shown first on the design.

Y: Okay so they're more... independent?

INT: More independent and to show their own design first.

[Japanese]

INT: 34:36 Because he studied at [???] based stuff so of course he used this one like studied...

Y: All the Japanese style.

INT: Uh huh. Also Japanese people had traditional style, so it's all mixed.

Y: Especially in Kansai?

INT: Yes.

Y: So would you say if Tokyo was following international styles? Kansai was in a way more Japanese, because they were not following international styles, they were creating their own styles in a way? It was mixing?

[Japanese]35:34

INT: 36:42 He can't say exactly it's different, but he thinks most in Tokyo it's architect people like they had own office, also they teaching at the university, like Tokyo university or [Erewaz?] university so it's why students always run from the architecture style, that's why people follow the styles.

Y: But in Kanto it was different?

[Japanese] 37:29

INT: Architect office only, not teaching.

Y: Ah so they learn in the office, in practice, and they learn differently in the office?

INT: Not teaching, just focus on the designing.

Y: So architects were not split, they were not teaching, they were not teaching and working, they were focusing only on design?

INT: So so so. Most people not everyone.

[Japanese]38:24

[laughter]

INT: 39:13 Like for example Ando teaching at Tokyo University, also like [Kamachin?] teaching at Kyoto University so they have to tell them right, kids, their own design, they have to tell them concept and teaching like why make it this way, this one. And always teachings its concept then... Where as at office they didn't need teaching or how to feeling right when they make this design. So... that's why maybe forcast [?] in their own design. 40:12 So maybe like someone is teaching at the universities so maybe that's why maybe students want only that style I think.

Y: Okay to follow the style. I see. Okay I'm going to do another question now. 40:25 In the Bubble [Japanese] there's a tak'san, there's lots of money for land and building [Japanese]. So did this affect your practice, and what did you think about all the money for all the buildings and land... Ano. What did he think or feel about the Bubble money for building?

[Japanese]

INT:42:42 In the Bubble a lot of money is moving, but it's also right in if you [friend, find?] design... it costs, pay is going up, people with salary and material, also expensive. So it's... not...

Y: So there was money, but the costs were going up too?

INT: [???

43:26 Y: Do you think there was more money for individuals to privately design and build their own houses in the Bubble?

INT: - House? -

Y: House or building. Was it more popular?

[Japanese]44:04

INT: Hai.

Y: And did this benefit small architecture offices? Not big ones, but small ones, because of individuals?

[Japanese]

INT: So so so so. 44:31 He had a lot of work from private trade.

[Japanese]

INT: He bring building factory and office and home.

Y: Does he think this was also affected by rising prices of land?

[Japanese]

INT: [So so so so].

[Japanese]45:26

INT:45:30 Everything were going up, the price. Person, material, [run?] everything. It's [not?] a very good quality house because everything is going up.

Y: Oh materials were going up? So the houses were not necessarily good quality?

INT: Because meaning costs when up because they had a lot money, so each meaning maybe people think about it's very good quality stuff, so materials cost going up, so it's not that meaning - it's not the best quality, home, office...

Y: And so do you think because property was becoming more valuable, expensive, so people felt they had to build a nice looking home or a nice looking company? Because it was becoming more valuable every day. The price of the land was going up, so they had to make a nice looking office or...?

46:49 [Japanese]

INT: [High quality... Japanese... High quality, company or person]

Y: It had to look high quality?

INT: It's many old stuff that costed a lot of money so they could understand, so that's why they also understood not best quality but they want to show it's best quality. So that's why it's this Bubble designing... ornamental.

Y: Ornamental, showy. Ahh I see.47:55 Consumption in Japan was a big thing. Did this affect architecture? I think it's related, actually. Consumption in Japan, so buying, shopping, brand, it was important, in Japan, to buy brands and things? Did this affect architecture too? Buildings.

[Japanese]

INT: 49:06 Hmm people think about it's good quality. Everything sees, people sees it's very good, it looks like it's so expensive. It's very important also.

Y: Was fashion in architecture important too?

INT: Yes he think's so.

Y: So it had to be fashionable too? The architecture design?

[Japanese]

INT:49:42 [So so so so]

Y: Okay so it had to be fashionable too. Ahh.49:50 In Japan big companies, they were earning lots of money, did this affect the design of work, of the company building?

[Japanese]

Y: Did this change the design of the building itself, when they built architecture buildings?

[Japanese]

INT: 50:25 [???

Y: That's okay, that's all right. 50:29 Okay... The 1980s Bubble period saw lots of big name architects being paid lots of money - what do you think about this?

[Japanese]

INT:51:06 Because of Bubble.

Y: Yes, but what did you think about famous architects being paid so much money and building? Did it change architecture in Japan?

[Japanese]

[laughter]

INT: Yeah yeah, very, affected.

Y: Very. How did it affect architecture in Japan?

[Japanese]

INT:51:55 It's many architects making [passion level? passionate?] design.

Y: Ahh so it... it made...

[Japanese]

INT: After it finished, the Bubble, many design office close.

Y: Ah really, oh. So being a design office was also fashionable. [Japanese / laughing] 52:36 What do you think about the Bubble made architects into stars - were architects made into stars, like... Ume [?]

[Japanese]

INT:53:01 It's like uhh it's architects, means like names? Or just architects?

Y: Architects went from being architects to becoming stars, like... really ume-des [?]

INT:53:30 Bubble makes famous?

Y: But what do you think about the Bubble made them famous?

[Japanese]

INT:53:47 [laughing] [Japanese]

Y: It was... okay. 54:09 So there was a lot of money in the Bubble - but how creative, exciting and risky was the architecture?

[Japanese]

INT:54:52 So in Bubble the point was... many moneys were moving, also like they made, Bubble made big product, so it's very good point for architect.

Y: But was the architecture good design?

[Japanese]

INT:55:56 Also a very bad point, everybody made like ornament building or design, so just... just like people following the ornament. So the quality, it's not good. Just people following that.

Y: Did you have to make designs quicker as well? Lots of money but the turnaround was very quick.

[Japanese]

57:27 INT: That time he had a lot of work so... not enough time. Not just one design, it's not finished, but so many like... were coming coming coming. So that's why he's sometimes like, "I can't do this this time," or he offered another person [to do it].

Y: I see, so it might have affected quality, the time. 57:56 In the Bubble, lifestyle was very important, was this also for architecture in Japan? And how?

[Japanese]

INT: He does not know, he's not sure, because he's always working.

Y: But was it reflected in what people wanted for their houses? In the design of their houses? Like because lifestyle is so important in Japan?

[Japanese]

Y: In design - did it affect design?

[Japanese]

59:14 INT: He think like just using good stuff, can buy something, and can just throw it away. This cycle is made maybe from this Bubble.

[Japanese]

INT: That's why this made now situation, because the house for example people say like this house can use for thirty years, in fact fifty [fifteen?] or sixty [sixteen?] years, but maybe people buy the house and after maybe work and after fifty [fifteen?] years they buy it and then after fifty [fifteen?] years and then change.

Y: 60:40 I'm going to ask about let's see... So... In moving from training in big architects, to your own practice, what was the difference?

[Japanese]

INT:61:42 He just joined with Takamasi-san [?] [when starting?] and then afterwards growing up, many people joined his work, so he knows the small beginnings of office also like after big office.

Y: Ah right, and what's the difference between small practices and big practices in Japan?

[Japanese]

INT:62:50 If he has one project for and then working with five people, so one person have one project, so each person have project. [Japanese] 63:42 At big office so many people is working, each person at small office have one project, so it's at big office just one person drawing all the way through all project, one person just building models, one person... another...

Y: They have their own jobs, I see.

[Japanese]

INT:64:14 Of course it depends on the office, but it's Takamatsu [?] office.

Y: Was it a difficult decision to leave the Takamatsu office? As it was getting bigger? To set up your own office.

[Japanese]

INT:65:23 Just Takamatsu-san introduced one of designer in Tokyo, but that's meantime he didn't want want to move to Tokyo, so he's not interested about Tokyo. So and then he ask his friend from the same college, and then he offered [Sawa-san?].

Y: Ah okay - but was it a difficult decision to set up your own design practice?

[Japanese]

66:34 INT: I think it's... I ask him, I think it's very a good first four years [?] at the same time he was offered a job as a private job so he couldn't work in the office and also his private job so that's why he left the office and started his own office.

Y: 67:09 The office was started just before the Bubble started, how did the Bubble affect your new design practice, new design office?

[Japanese]

INT: It was an easy start.

Y: Ah because of the Bubble.

INT: Mmm.

Y: So...68:19 Do you think a lot of own design practices were started in the Bubble, for architecture?

[Japanese]

INT: [So so so so] Yes.

Y: Okay. 68:45 The difference in commissions I guess was more houses, more private commissions than big works. 68:57 How influential were other designers in your work? We talked about metabolism, post-modern. But other designers as well, other architects, how important were they in your own work?

[Japanese]

Y: No, how important I guess? How influenced were you by other designers, other work in the field? So you see someone else's work, other people's work, and how much did it influence your own work?

[Japanese]

INT:70:31 Maybe, a little bit, but not so much.

Y: And was it - the Kansei area - in your work - or internationalism? Do you feel your work was more local and it needed to meet local needs?

[Japanese]

Y: More important than international trends.

INT: [So so so so] More local.

Y: Ahh okay. 71:04 In the Bubble period brands were very important, how did this affect the way you started your practice? Did you feel you had to design the practice into a brand?

INT: Like a fashion?

Y: Mmm maybe, more like a company brand, so how important was it when you set up your own office?

[Japanese]

Y: So when you started your own office, how did you feel? Did you feel you had to make yourself into a brand, the company?

[Japanese]

INT: In the beginning?

Y: Mmm.

[Japanese]

INT:73:16 It's the beginning of the office, maybe he felt it's good to get jobs from the big companies or famous companies, after like in the Bubble so many people offered him work so he couldn't choose just taking on work.

Y: Ah okay, so branding wasn't so important because work was coming? There's no time to build a brand?

[Japanese]

[laughing]

[So so so so]

Y: 74:04 What was the competition like? Did you feel like you had to compete against bigger architectural offices or was there a place for everyone?

[Japanese]

INT: No. Because in the Bubble so many architects and marketing and international but he stopped reading late in the Bubble so he doesn't care.

Y: Ohh! Why did you stop reading in the Bubble?

[Japanese]

INT: In the Bubble many people ornaments buildings, so if he reads a magazine it's all same design so it's boring to him, so that's why he quits, stops reading.

Y:76:04 It sounds like you didn't follow the ornament style. Why?

[Japanese]

[laughing]

INT: He did!

Y: Oh he did! But you felt it was also boring?

[Japanese]

INT: [laughing] He felt boring, he had to do that kind of style because the work incoming.

[Japanese / laughing]

INT: Also like customer offered this house is a very shiny, ornament stuff, so that's why he had to. But he felt its very boring, but I have to because customers...

Y: Want it. Mmm! 77:21 In Nasashi [?] the magazines, do you think it showed only one type of architecture, the "ornament" architecture? Was it more Kanto architects, or did it also feature Kansei architecture... in the magazines?

[Japanese]

INT: [Nihon-senzu?]

Y: So the ornament style was everywhere?

[Japanese]

INT: Still there, but...

Y: What was your relationship with building contractors like? So you have architects, and then you have the builders, but did you use the same builders as the big offices, or did you use different ones?

INT: Like carpenters?

Y: 78:28 Mmm like people who make the building, the building contractors. [repeats question above]

[Y and translator come to understanding about builders, architects design but builders make it, so question can be asked]

[Japanese]

Y: In the Umeda Sky Tower... the big architects will use a big construction firm, company, but as a small architect do you use the same builders or different company?

[Japanese]

81:03 INT: Already have a contractor.

Y: Oh they already have a contractor.

[Japanese]

Y: When the project company had a contractor did it make it difficult because maybe they chose it on price, and not their ability to build the design properly. Was there sometimes a little problem maybe?

[Japanese]

INT:83:30 In Japanese law have to like already it's made to the clients plans, have to make it, even if it is cheap or expensive.

[Japanese]

INT: 83:53 Oh that's why it's sometimes it costs very cheap and it's maybe material is cheap one so not good quality sometimes.

Y: But the architect has not much control over that? It's the project manager plus construction. So if the quality is bad the architect has no choice - they have to use those contractors? Those in construction?

[Japanese]

INT:85:32 If owner doesn't have money and architect can change the plan.

Y: And a cheaper contractor. Mmm okay. Was there a difference in your relationship with the client as a small practice compared to a big office?

[Japanese]

Y: So as a small architecture office, compared to a big architecture office, is there a difference in how you relate to your client, how your relationship is with the client.

INT: For client?

Y: For you and the client - is there a difference in how you talk and how you work together.

[Japanese]

Y: A little different? How?

[Japanese]

INT:87:39 A bit different, but at a big company the company have a lot projects, so each project have a leader, so it's meaning like it's even big companies it's meeting that only one person. It's not kind of....

Y: So it's not so different.

INT: But it's big company - maybe it's like brand, so... Maybe a little bit different but he doesn't know.

Y: Okay sure. I have sort of two last questions I supposed - well a few last questions! 88:26 In the time did you know it was a Bubble? In the Bubble period did you know it was a Bubble?

[Japanese]

INT: After the Bubble, but he felt it was a Bubble.

Y: But in the Bubble itself did you know it was a Bubble?

[Bakara nai?]

INT: Only after.

Y: Only after it finished. Ahh.

[Japanese]

INT: 90:31 When he is making Sky Building just finished before few months before Bubble finish. So it's literally like umm the building after it is finished.

Y: The landscaping.

INT: Uh huh. So his work is outside. So. Then he was making outside, then just finished the Bubble, so he had no choice, he had to change, cheap quality materials. But he didn't change the plans/designs - but he had to change the material. It's plot, but he changed the cheap work.

Y: Hmm okay, so - 91:34 do you think the Bubble changed Japan?

[Japanese]

INT:92:02 Yes it changed, and then something is still the Bubble's effect in Japan.

Y: And what is the Bubble effect?

INT: Like he told us before people using the stuff and then consumption.

Y: Throwing away.

INT: And then buying some more.

Y: So buying and consumption.

INT: It's made the Bubble.

Y: Okay 92:30 and what was the most memorable - if you think about the Bubble - what thing for you says: Bubble. Is it a thing, or event, or feeling? What for you is the Bubble? So for some women I know it's Dior pink lipstick, that for them is the Bubble.

[Japanese]

Y: Or a feeling or? For some people it was taking taxis...!

[Japanese]

INT: 94:07 Just top floor, just ornament.

Y: Ah so for you that is the Bubble!

[Japanese]

INT:94:29 Just two or three floor, just top floor, is all ornament.

Y: Ah! So that's the Bubble for you.

[Japanese]

INT:94:52 The Bubble at the beginning it is Sony tower.

[Japanese]

Y: So between eighth floor and twelfth floor it's just...?

INT: Just signboard.

Y: Just signboard! [laughing] So on the Sony building - so four floors it is just signboard, billboard! For Yonkai [?] [Japanese] [laughing] and that's the Bubble!

INT:95:53 That's kind of design in the Bubble.

Y: It's the excess.

[Japanese]

Y:96:09 Umm I've asked all my questions but actually I'd like to know more about the Umeda Sky Tower - the design - what he designed for it - what you designed - and also did you work on the Kirin building?

INT: No he didn't.

Y: So I'd quite like to know more about the Umeda Sky Tower.

[Japanese]

Y: Just a little bit maybe? I don't know - can you tell us about the design? What was the idea behind it?

[Japanese]

98:03 INT: This building, this area, a [sea] company had it's land, so it's made up the project.

[Japanese]

98:51 INT: The first... the beginning before making the landscape - he was designing this part, the natural, the greens. And then also like...

[Sakakiyama: Sunken Garden]

Y: Sunken Garden. Hai hai hai. Yep okay.

[Japanese]

INT: After that competitions the building design.

[Japanese]

99:31 INT: And then this project consulting company, and he already has connections with this consulting company, so that's why he can get...

Y: The project. Okay. So the design was already thought of before he joined the project? Or did he design part of it as well?

[Japanese]

[So so so so]

INT:100:13 Before a competition he already joined the project.

Y: And finally I guess is there a Bubble design, in here? That he would like to talk about? Inside here.

[Japanese]

Y: So is the top one a Bubble period building?

[Japanese]

Y: Kurewa? And also Bubbleu.

[Japanese]

Y: Okay so - can you tell me more about these designs maybe? What's the idea behind them?

[Japanese]

[Sakaiyama: Spain, Spanishu.]

Y: Ahh it's a park from Spain, ahh.

[Japanese]

INT:103:31 It's a shop in [??]

Y: I know the inspiration is Spain - but to you does this also look like Bubble Japan? The design.

[Japanese]

Y: It's plastic! Ah so the materials are plastic! [laughing] Hai hai.

[Sakakiyama - all plastic! And painted.]

[Japanese]

INT: It looks like a sturdier one, but it was all fake! [laughs]

Y: It was all fake. So oh okay, so to you it also looks like Bubble Japan because it's plastic!

[Sakakiyama agrees]

Y: Ohh [laughing] that's very interesting!

[Japanese]

INT:105:05 I ask him if like it's not in Bubble, what year used for, it's not plastic? Because this one it's Bubble job, now you can't do this. No idea what.

Y: You mean in the Bubble you were allowed to use plastic?

INT: Yeah.

Y: Okay.

[Japanese]

INT:106:16 This type of park exactly Bubble, because in Disneyland and it's strange and it's like different it's this area, it's not so many people, coming, going there. So exactly like in the Bubble people spend the money so that's why it's built this theme park. So if... let's make theme park of this area, it's impossible.

Y: There's no reason for it, you mean? It's just Bubble money! [Japanese]

[Japanese] [laughing] [Japanese]

INT:107:38 In the Bubble and so many like offers making theme park, people like Yamagata, Sugishima, it's [???] so no-one is coming, so it's end of the Bubble he sold a lot of planning to theme park, but it's finished with the Bubble so that's [old?] planning, it's gone.

Y: So leisure parks, at the end of the Bubble, they were very popular. And then they had to stop?

INT: Yeah.

[Japanese]

INT:108:53 Before like many prefecture have like expo.

Y: Mmm... Expo '71.

INT: No no no no, smaller one.

Y: Hokkaido?

INT: Hokkaido. [Lists more in Japanese]

INT:109:38 He had lots of designs for expo, many in prefecture that had expo, he drawn and making with plastic.

Y: Ahh.

INT: and now everything is gone so...

Y: So they said they were international expos, but they're not, they are prefecture expos.

INT: Yeah yeah, not international.

Y: Not international.

INT: Small, only inside Japan.

Y: [Japanese]

[Japanese]

INT:110:30 Also it is Bubble.

[Japanese]

INT: 111:32 He think it's a [bumper buckle?] - it's a first time Japan expo for Japanese, so it's like Japanese dreaming. So after like [??? name of expo?] so many prefecture have expo so maybe it's people feel like it's a little bit cheesy, because they already know it's like real dreaming the [??] expo?

Y: So it's a bit cheated maybe? And I've heard about the Tsukuba international expo, [Japanese]. What this a [chisano?] expo or international expo?

[Japanese]

Y: Chisai [? assume Japanese for... local?]

[Japanese]

Y: Okay. Okay. I think that's all my questions actually. Yeah. I think so. [Japanese, giving thanks] Arigato [etc]. [Japanese] [laughing]

[Japanese, laughing]

[Taking photos]

[laughing, Japanese]

[Stop the recording actually]

113:42 [Audio cuts]

Y: Ahh.

Y: What was your favourite food?

[laughing, Japanese]

Y: Yakkunami! [?] [laughing]

[Japanese]

INT: It's kind of a bit disturbing, like one steak cost 20,000 yen. For just eating [audio quality bad]

Y: Ah okay, prices were crazy in the Bubble. Crazy. I heard French restaurants...

[Japanese]

[laughing]

Y: I heard Tokyo's more expensive.

[Japanese, laughing]

INT:115:51 It's a very rare [???

Y: And umm where did you travel?

[Japanese - Australia? Tokai?]

[laughing, all]

[Japanese]

INT:117:03 In Bubble he thinks maybe I can get a lot money after, more and more, so that's why he doesn't care why to spend money because he think he can get money.

Y: Hmm I see.

[Japanese]

INT:117:42 He says maybe for private flights spend a lot of money, but for architect just quality is getting less. So maybe people working for 3rd party, maybe.

[Japanese]

Y: Okay.

[AUDIO FILE ENDS]

Sakaitani Masato
Supervisor, Dentsu

Interview: 1st June 2012

DENTSU 3 - Masato Sakaitani

Length - 1hr 6mins 34secs

0:00 INT: And uhh I was moved from creative section to accounts section and in the same room there were a special team for the production for this event. And uhh Mr Komatsu, just after I came to that section Mr Komatsu went on holiday, honeymoon, and during his honeymoon there happened an accident that is so in the planning sheet there is a description that we uh arranged ancient armour of ancient Japanese emperor came from Boston museum for the first time. It was written in the planning sheet. But in reality the headdress(?) had been brought to Japan twice before that. So it was not true! And this factor turned out in Mr Komatsu's absence, and my section was like you know... The bosses the seniors are rushing around like bees.

Y: Ahh, like panicking?

INT: Yes basically.

Y: So it was... wow, that's a great story.

2:44 INT: [indecipherable] The permanent structure.

Y: And did Dentsu build this as well? Or fund this?

INT: [indecipherable]

Y: Is everything okay? Do we have to leave?

4:41 [pause in interview]

6:07 Y: Would you prefer to move upstairs? If you want, is it better? Or I can be quick and you can then go, I don't mind.

6:27 INT: During 100th anniversary as a city. The uh [...] city as a political area started in 1889.

Y: Okay so interesting...

INT: A lot of expositions were held all over Japan during this year.

Y: Ahh for cities to commemorate the founding. Oh wow okay, and it's also the end of the Showa era as well isn't it? 89? 89 is a very significant era then. I'll take another picture of this then. That's really interesting, I didn't know that.

INT: And in uhh 1988, an exposition called Hallompia (?) was held in the centre of the city, where I live right now. This exposition was held as a kickoff event of newly developed (town?) so umm.... We, I remember that I saw a lot of modern houses around the expo site.

Y: Ah okay so the expo was used to introduce the new start, to start the new town?

8:13 INT: Yes and the site was now used as a park, old constructions are gone [too much noise] and that's just four or five minutes from my house.

Y: So which expo was this for?

INT: Hollumpia.

Y: That's really interesting. I heard that there were lots of expositions.

INT: A lot, yes, a lot.

Y: And someone said that it's maybe also because they earned a lot of money, like maybe it's sort of a money-making scheme as well? It seems to attract many people. What do you think? Do you haha think it was a money-making scheme as well?

9:14 INT: It sounds quite odd. But I think it's not a money-making scheme, but a money-using scheme, for Japanese corporations.

Y: Ah okay sure, but why do you think they needed to use their money?

INT: So uhh in those days Japanese companies were very rich and wealthy and they had uhh a greater amount of cash. But at the same time they were accused of buying a lot of real estate, buildings, overseas, so they uhh had to find out some more peaceful way to use money!

Y: Yes it makes sense, it's a PR move, for companies.

INT: And uhh around 1990 we didn't have any internet, so the challenge of commercial and transmitting is very lengthy, so besides mass media, advertising, there are very few options for Japanese companies, and the exposition is one thing.

Y: a really good opportunity.

INT: No mass media.

Y: because you can have a whole pavillion, and trap people in it!

INT: Yes. And they show their products and uh they make business try it on.

Y: So do you think expos, I know they are international expos, but do you think they were for Japanese people or foreigners?

INT: For Japanese people.

Y: For Japanese people? Without a doubt? Ah okay that's really interesting. Because usually expos are for the whole world to come and see but it sounds like in the Bubble the expos were for Japanese people to come and see, in a way.

11:35 INT: So of course the uh events appeared more attractive when there were a lot of foreigners, for people from uhh... friend (?) backgrounds get together [...] But in principal it was held for Japanese people, Japanese consumers, Japanese money-spenders on Japanese companies, haha!

Y: Mmm it was a big advertising campaign. Well it worked in lots of ways then, it helped the cities give a new self-image and to celebrate their anniversary, it was for companies to help sell things, and promote their own self-image, and it was for Japanese consumers to look at the products and to enjoy themselves. So the expos did a lot of things, it sounds like.

INT: Mmm hmm.

Y: But yeah, they all had very different themes didn't they? The expos had different themes, like uhh I think is it Hokkaido, or Okinawa, that had a sea theme? And I think Hakodo ...

INT: Ahh yes.

Y: And Sukoga '85

INT: Science, and technology, yes. 13:12 Because umm Okinawa they have a very beautiful sea, and they use [conference?] [...] to seduce tourists.

Y: Why did Osaka choose flowers though? I don't know if Osaka is famous for flowers. Takkuyaki yes, flowers no.

13:39 INT: Many Japanese people say, so uhh think that Osaka is most green-less city in Japan, actually not but Osaka has that image. So uhh first expo 90 was held in Osaka, many Japanese people felt quite strange, why in Osaka, why flowers? Why greens?

Y: Hmm, do you know why? Is it to change the city's image or...?

INT: Osaka's image was very very bad in 1980s, actually uhh still today it's... Osaka is uhh looked down on by Tokyo people, but back in 1980s the gap was bigger and some eminent statesmen in Tokyo said that Osaka is a [tantsumen?] is like uhh... urine, pee?

Y: Oh, like uhh dirty?

INT: Like dirty, yes. And we felt shocked, very shocked, and we had to improve the city image of Osaka with this event, this plan. Yeah. The hidden mission of Expo '90 was to gather a lot seeds from all over the world, biological resource

Y: Ahh okay.

INT: In ordinary there is a lot of rules and laws against introduction of foreign plants or seeds, but for this purpose the law, the regulations, were relaxed. Yeah. So the strategy it was in line with Japanese national strategy to enhance the biotechnology, biological heritage [biodiversity].

Y: To make Japan greener?

INT: Yes.

17:25 [audio cut/change]

INT: The beer is cool. So we can still... hostel, in bars? [unclear]

Y: Pool is cool, but for beer?

INT: This is uhh an amusement park.

Y: Oh an amusement park, so it is a pun on "the beer is cool"?

INT: It's a parody of bieru hidemasu (?)

Y: Mmm okay. It's what... the adventure? What, it's about books or...?

INT: Books yeah, ordinary [indecipherable]

Y: So this is an example of Japanese advertising going to other countries, so these were very exotic locations?

INT: Even before that, we had a lot 18:51 [indecipherable] graphic art as featuring path of automobiles, the location was conducted overseas. As for books, it's quite new to go overseas.

Y: To do this glamorous advertising? I see. So I guess it's an example of how much money there was in the Bubble for advertising.

[noise, something about typical Osaka]

19:43 So this is uhh the creative works of "star players" of Dentsu, this uh player was in Tokyo, and in Osaka, but very different. But both by Dentsu, and this is the Osaka case. [...] And this is uh

the small meeting of housewives in a neighbourhood, and he's head of community group, and this slogan, 20:29 "Tansuni Gong" (?) - "Tansu" is uhh... wardrobe. "Gong" is the name of product, which keep off the insects. So then uhh, down this week, for ladies part of... this town. [unsure this is right] Tansuni Gong is good to have, husbands are healthy and out!

Y: I've heard about this.

INT: Genki. This very popular word.

Y: Okay, so was it also said before in other things or did this advert start it because... I've heard that as well, about... well in other media, about husbands being healthy but out of the house! It's a very Bubble thing. 22:02 So does it start from this advert?

INT: Yes.

Y: Wow that's really interesting! What was it advertising?

INT: So uhh afterwards, later on, [something] genki became a new Japanese proverb.

Y: Ahh I see, tensions in the household with uhh husbands. That's really interesting.

22:39 INT: So in those days, Osaka... it's a commercial for noodles (?) - very strange and uhh very powerful. Sometimes it seemed like very strange and not fashionable, so it's a great song and [something] against Tokyo ways. But at the same time, during Bubble period, Tokyo people, Japanese people including Tokyo people, had wide allowance for accepting strange things or very new ones. So in this context this strange taste was... uploaded, and totally accepted by all Japanese people.

Y: Okay, so Osaka is like the allowed place for strange things? Eccentric things, which the other cities cannot do?

INT: Uh-huh. The relationship between Tokyo and Osaka is just like the one between Beijing and Shanghai

Y: In competition. But it also sounds like Osaka is the city that is allowed to be... strange? And to be different. Where as other cities like Tokyo and others cannot be as different as Osaka? So Osaka is allowed.

INT: In Osaka to be stylish is not stylish. Haha.

Y: Okay, that's a really influential advert.

[rustling of adverts]

25:05 INT: Benza-S (?) is a medicine for cold. Prior to... before this year, the slogan was [Japanese] very straight forward.

Y: So they had to change it?

INT: For whom it is effective. For those who use it, it is effective.

Y: So it's a bit more subtle?

INT: It was too straightforward.

Y: So this is more subtle - so the 1980s Bubble period, companies need more subtle advertising? That they need more clever advertising? They cannot be so straightforward any more - because... would you say that the people looking at the adverts - the buyers - consumers - they were becoming more sophisticated as well?

26:55 INT: At the same time, you know, with the rapid increase of the total amount of information people could spend shorter time making these judgements or decisions - so sometimes in some cases the commercialisation was very simplified.

Y: Okay I see.

INT: And uhh... the models are the characters in [Seoji?]

Y: [Seoji?!] Journey to the west! I used to watch it when I was little.

INT: Was in like just like a western opera.

Y: Chinese opera.

INT: Yes, Chinese opera.

Y: And it's again 27:50 [cheochi?] - white spirits - why [cheochi?] then because it's not a Chinese company surely?

INT: Japanese company in Kyoto.

Y: So they were using traditional Japanese opera style and stories?

28:13 Y: Would you say advertising in the Bubble period was more modern or more Japanese tradition-focused?

INT: It's very hard to describe the combination, or they... co-existed.

Y: But do you think - what was different about advertising in Japan in the Bubble period then?

INT: So uhh you know - increasing self-confidence in Japanese people, we can accept Japanese traditional.

Y: More and more.

INT: In use naturally. Before, Japanese had inferiority complex to Western developed countries, so they envied the Western ways, and maybe longed for that. During Bubble period Japanese people started to discover the inherent beauty of traditional values of themselves.

Y: I see, okay, so the Bubble period did actually change Japanese advertising. I did notice there were lots of Japanese-style traditional references.

30:00 [audio jumps]

INT: Commercial films produced here in Osaka. This is a commercial film for a house, housemaker, and she's a very lazy housewife and think [?] and she...

Y: Rode her TV? (???)

INT: Yeah. "Oh I'm so happy!" And the last line here is, "a wife's house duty by her husband." [not sure right] - 31:10 In those days Japanese business men were so busy, were very hard workers, and they had little time to spend in the home. So at the same time, the housewife, it's her house, she could enjoy that lazy time.

Y: Is this something that many people were feeling about women, that the housewives had a very good life maybe?

INT: Many people believe so.

32:13 INT: Here was created by [someone at?] Dentsu in 1987... 86. He quitted the company in 1988 to go to Korea to study Korean philosophy, and right now he's teaching at Kyoto university, a professor at the university.

32:56 Y: I noticed, I was looking at old copies of Brutus magazine and I noticed there are lots of advertising for cigarettes and alcohol. And that's really it, mostly! Do you think that was quite normal for mens' magazines to have? Because I was looking also at Popeye magazines of about 1991 - and Popeye magazines the advertising is a little different, the advertising is for different kind of products, but for Brutus it was all cigarettes and/or sake.

INT: So that proves the ideal character for the Brutus readers was a real manly man, haha, macho. Yeah.

Y: Did you read Brutus? Which magazines did you read?

INT: Actually I didn't have a habit of reading magazines in those days. But maybe I prefer Popeye.

Y: Why, more fun?

INT: It covered broader areas and... topics.

Y: Interesting. When I was looking at Brutus I looked at Brutus 91 and Popeye 91, and Popeye 81. And Popeye 81 and Brutus 91 are quite similar I think, because they have articles I think on movies, film, music, whereas Popeye 91 is more like a shopping catalogue. It has lots and lots of clothes and things like that. Whereas Brutus has interiors and you know, different things.

INT: The magazine has published Casa Brutus, featuring interiors. It's more a design-oriented.

35:32 Y: Yeah okay, that's interesting. So do you think in the Bubble Dentsu guys, did they read magazines? Or probably not?

INT: Many of them read a lot of magazines. Whereas in that period... [??] they were cut off from the magazines, you can tell... which guy, which girl, which kinds of magazines. We could guess.

Y: So in your office you could tell which person was the reader of which magazine?

INT: Yes, that's right.

Y: So the magazines had a big effect then, on their readers?

INT: Yeah.

Y: Because they followed their fashion...

INT: Yeah, much bigger effect compared with now.

Y: Really? Okay. So if you weren't a reader of any magazines people couldn't tell which one you belonged to then? Haha.

INT: [laughs]

Y: Oh that's interesting then, that the magazines were so influential. Okay - Also I noticed that there are Japanese specific advertising and then some which looked almost like luxury brands, but they didn't really change their advertising for Japan, they just did a uhh... so do you think that's true? That international brands.

INT: International brands used the same visuals, the same copy all over the world? Yeah that's right.

Y: Yeah, absolutely. You can tell can't you? When you look at the different types of advertising that the international companies used... does it look strange, that you had these international advertising in all these Japanese adverts?

INT: Something strange, yes. But for example 37:36 Marlboro they have very clear advertisements - so when we see the Marlboro advertisements ... we don't think it's Japanese or international, but it's Marlboro.

Y: Yep, Marlboro it's true.

INT: A strong brand.

Y: So all the famous luxury brands you just think, "That's okay, they're separate from all the other advertising."

INT: If the luxury brands make as using Japanese, many Japanese people, especially female, feel disappointed.

Y: Really?

INT: They just want to uhh... dream!

Y: So it's the fantasy of the luxury brand... they have to be foreign -

INT: - Yeah -

Y: They have to be different.

INT: Yeah they have to be.

Y: Ah that's very interesting, because I wondered if they would try to become more acceptable to the Japanese market during the Bubble because of all the money, but actually they had to be very foreign. But... did you think other Japanese companies tried to be foreign, then? To... copy this luxury style? Do you think it affected how other Japanese companies wanted to advertise themselves? That maybe they tried to also be foreign or international?

INT: Uhh... So as you know very well, the Japanese large companies make more money overseas. So umm the first concern for them is the brand management in foreign countries. For example, so too much emphasis on Japanese traditional values sometimes it confronts the hostility or hatred in foreign countries, so they had to uhh..

Y: Look more international?

INT: Yeah to solve this uhh dispute, so uhh regarding the boundaries. So too much emphasis on Japanese elements turned out to be dangerous.

Y: I see so first they were looking for the international look.

INT: Yeah that's right.

Y: I see, so that's why advertising looks so neutral.

INT: In order to avoid the risk in other countries.

Y: That's why they look so neutral, even for Japanese advertising, they all look very neutral actually, that's what I always think. Mmm okay. No, that's very very interesting.

40:59 [audio cut]

Y: Actually I see a lot of these similar advertising in Japan with the white background and then just the person or the product very small - what's all that about?

INT: The product is soy sauce, with strong juice. And what is happening is there is a house with 41:52 [pond destroyed?].

Y: Okay, was it quite a big hit?

INT: Sometime this commercial is mentioned as the turning point of Japanese values in Bubble period. Before this commercial Japanese people had been yearning for something new, luxury brands, expensive brands, and they strongly feel that to get more, and to get more expensive brands, is to be happy. So in their definition, that was happy in itself. So uhh this series came out, and when they saw this they remember that... what was happiness? This is very small and, this is a very small question mark to the Bubble lifestyle.

Y: Ahh so I see, in '86 they are already questioning what is our lifestyle? Hmm okay yeah.

INT: They evoke making (?)

Y: It's capturing the uhh - in German it's zeitgeist - the feeling of the time. Which is uhh, "what is happiness? Where are we going?"

INT: Small degree of skepticism against consumptionism.

Y: I see, so it's strange because in the Bubble you get people consuming very extravagantly, very obviously, but at the same time people are questioning, "what are we doing? Is this making us happy?"

INT: And they 44:09 [?]

Y: Wow okay, shall we have a look...

44:19 [audio cut]

INT: He's the most popular... Bond [bald?] man, in the world.

Y: Sean Connery? Oh poor Sean Connery!

INT: Most popular, respected bald man.

Y: Oh dear.

INT: So the copy... time does not flow, it accumulates, moment to moment. So maybe Japanese people started to feel fatigue, yeah.

Y: From working so hard, and playing so hard?

INT: Hmm yeah, tired. They are tired, you know? From hard works.

Y: Do you think they were tired also of having fun? Because in the Bubble people had a lot of fun, they were partying a lot? Do you think they also felt tired from that too? So much work and partying?

INT: That's quite strange. [...] Many people were enjoying as well as feeling tired. Both mentally and physically. So this uhh advertisement shows the desire for more silent and still life.

Y: I see. Do you think advertising in '91 changes then? It becomes less loud, more quiet?

INT: Mmm hmm, yes.

Y: So it becomes a quieter way? Already in '91? That's interesting, I thought it would happen after the Bubble finished but actually it's happening during the Bubble. At the height of the Bubble.

INT: The greater the pleasure in Japan, is very sensitive to the feelings of the majority, and they can foresee what is coming next?

47:03 Y: They can already tell that people are getting tired.

INT: We go this way... next century.

Y: Ey? What does that mean then? We'll go this way next century?

INT: Umm... We'll make no change. We'll keep to the old way. [...] So this is marketing... something marketing cannot make.

Y: I see, so people were really getting tired in the Bubble?

INT: It's interesting that people were tired from and tired of marketing itself! It's quite paradoxical that the other version says marketing... it's something marketing cannot make.

Y: So advertising is already recognising people are tired of being advertised to, and buying things - that must make it very difficult for advertisers, especially copywriters, to make adverts.

INT: Yeah.

Y: Oh dear!

48:40 [audio cuts]

INT: This series...

Y: It's quite a Japanese advert.

INT: Yeah, even today [???] they make [???] in this way. Vegetables or plants, something like that.

Y: I think I've seen some of these adverts actually, with vegetables. Umm why do... is it just their style now, to use vegetables? Why do you think they are using vegetables?

INT: We are surrounded by many artificial things, so there is a hidden desire to more natural things, very natural and raw.

Y: Oh okay. Hidden desire for the natural... They are quite beautiful.

INT: [flicking pages]

Y: Bruce Willis [laughs]

INT: Mr Donuts.

Y: Oh, for Mr Donuts? It is, yeah.

INT: He's a school teacher, and she's a student, and maybe she's looking...

Y: Grumpy, she's not looking very happy.

INT: And the teacher says, "You can change... ask for another cup of coffee but you cannot ask for another life."

Y: Okay, is this the feeling that people had about young people in the Bubble? Like - there's a difference between people who are working and younger people, who hadn't worked yet, who enjoyed the Bubble life but they hadn't started work yet.

INT: Businessman, salarymen, made a lot of money so umm... Ordinarily their children could enjoy very luxurious lives compared to today.

Y: And what was the feeling? Because this advert looks like she's very - the English word is stropy - very grumpy and her teacher is telling her that she's... not making use of her life? Is that a common feeling in Japan?

INT: So in this way it sounds a little serious, but it's not! Uhh Tokura-san, says please feel free to ask for another cup of coffee. A hook to catch more consumers. So the main... 52:51 Advertiser would like to say most is to come to our shops, because you can have another cup of free coffee.

Y: But... but they are making fun of the fact that she's an angry girl, and making fun of that fact? Did people see younger people as...?

INT: So around 1990 most school student, many school students, were very violent.

Y: Really?

INT: Yeah. They make riots I guess, against teachers, and break the window glasses and umm make battle on street and in schools, so maybe that teacher seems to be very sensitive of his student.

Y: Uh huh, I see. Outlining an... okkaimono [?] problem? 54:18

INT: Now the department stores in Japan is in decline, but 20 years ago they were very strong and prosperous, so... [Ossentannai?] We can see a lot of strong and impressive advertising for department stores.

Y: Okay, so these are advertising for department stores. I've noticed the advertising for department stores are very glossy, very impressive, aren't they? Parco, yep I'm noticed adverts for Parco also.

INT: "Without you, they all miss you."

Y: [taking photos] Oh these ones are very impressive aren't they? Is that Cindy Crawford, it is isn't it? I remember Cindy Crawford.

56:22 [audio cut]

INT: Those who are ... tired people. It shows deep sympathy with... haha... those who are tired. It is very symbolic as an example of advertising, late period.

Y: Of tiredness?

INT: Yeah yeah.

Y: Oh god yeah they are all about tired people. And was this produced for Osaka, for nationwide?

INT: Nationwide.

Y: So the whole nation was feeling tired.

57:19 [audio cut]

Y: Arnold Schwarzenegger! Oh! Okay, you mentioned Arnold Schwarzenegger before. So because people are getting tired in Japan you need a superhero to come in and save everyone!

INT: From overseas!

Y: From overseas. But he has to be from overseas, but he cannot be Japanese? Why not Japanese? Why must he be from overseas?

INT: Ahh... So when was the first Terminator?

Y: Oh when was the first Terminator? I don't know, maybe around this time. But why?

INT: So he had an image of a strong... like a machine, which doesn't know fatigue. Powerhouse.

Y: But that's not very good to be like a robot?

INT: To show very strong and super person in a very funny way.

Y: I see. And he wears uhh wears Japanese clothing, kimono. Yep. Okay. That's really interesting. Superwoman as well, hmm.

INT: 58:57 One of the greetings is from, "Muy amo lama" (???)

Y: What does that mean?

INT: I don't know exactly but it's Amazon...

Y: Amazonian.

INT: [laughs] Maybe uhh got that idea from the Amazons, originally.

Y: So we see pictures of tired Japanese people, and very strong foreign people, in the 1990s, 1991. But why couldn't there be pictures of strong Japanese? Why must they be foreign?

INT: I don't know!

Y: I think that's really interesting that they have to be foreign. And they're all sort of umm...

INT: Oh he's a Japanese musician, but have a very strange appearance, so people look at him not as uhh real or olden Japanese, biologically he's Japanese, but he's one of the foreigners or aliens! So where it's weird he comes in.

60:47 INT: NEC. Example used to hold a lot of shows, technical shows, or events, it provides the interface with the end users. So "let's go to the bazaar", gozalle (?) it's a samurai word, quite similar way of talking, bazaar, gozalle.

Y: Why do they use it? Sorry, I don't understand. For this advert?

INT: It's a monkey, in Japanese "saru-saru", and this character is called bazaru bazaru (??) gozaru (?)

Y: Oh they built a whole backstory for this. So it was a major advertising idea?

INT: So the advert design is very simple but they've broadened and deeper background, people watch this, the consumers, and share the world. And uhh... they enjoyed the different stories. The ... god ... for Japanese people.

Y: Well not that they've replaced religion, but you know so in the Bubble people feeling depleted and tired, so they needed superheros, they needed Arnold Schwarzenegger, and they needed very genki images so monkeys and characters are very popular, and so after that they're still popular?

INT: Uh huh.

Y: So would you say that the cartoon characters also became more lively? You know, like Hello Kitty, she has no mouth, she's very still, but maybe after that... the characters also become very active?

INT: Very active, yeah.

Y: I see, that's why, linked to fatigue.

INT: Lot of types, lot of variations, changes. I attribute it to the Japanese tradition of... beautiful scenes, nice sights, and.. uhh Japanese railway company had been run by the government, but at this time JR Tokai is a private run company, so...

Y: So Dentsu changed the campaign for Visit Japan to... Escape Japan!

INT: [laughing]

Y: Oh that's really funny.

INT: So... to escape Japan is to find Japan, so it's a paradox.

Y: I love it! No I see! I love it! So people in Japan were... alienated from their culture? So they to... visit Japan would be to leave their current Japan.

INT: Yeah. And she says that it was the garden, the temple garden in Kyoto, uhh "where I realised that... seeing my boss's face longer than seeing my lover's is quite unnatural."

Y: Ahh I see, I'll have to take pictures of these, these are great adverts. There's a definite fatigue... Do we have to leave?

INT: Uh huh.

66:06 [audio cuts]

Y: So these old people, even though they are old, so these are Japanese people who can be very like genki characters.

INT: Extraordinary, not just regular Japanese people.

Y: I see, okay.

INT: They realised that they... are really tired, and they accepted the fact.

[AUDIO FILE ENDS]

Inoue Toshimaru
Director, NHK Kyoto

Interview: 4th June 2012

Translator: Verity Lane

0:00

Ying: Okay so, *eiga wa, nandeska? Hai!*

[Japanese talk, translator]

2:33

INT: So, he was in Tokyo for the main part, I guess the first half. And he came to Kansai? When he was around 33. People the same age, people who went to university with him, people were spending lots of money.

Ying: Maybe question 2: what was it like to work in the bubble?

INT: The working hours were pretty much the same. The economy gets better, you work more, if it gets bad you work less, but it doesn't really change.

Y: Could you ask if the projects were more interesting or boring, and was it easier or more difficult to make programmes in the bubble?

INT: So his level was different, he was doing desk work.

Y: he wasn't involved so much?

INT: Yeah. ...

INT: 6:26 So because of the Yen, the rising Yen, they were able to go travelling more overseas. They did more work, joint projects, with overseas broadcasters.

Y: so more joint projects?

INT: yeah, more international. 8:22 So they're talking about going to work with British Museum, making programmes, and in a sense showing off the technology that they had.

Y: So NHK was part of a scheme to show off technology, Japan's technology?

INT: I guess that's what they were doing, they went over and they were quite surprised at what they were using. 9:05 So it's not directly, he wasn't directly involved, but he has heard about that. 10:55 So they were selling - when his child was born - little shoes for kids, like a memento, a commemorative anniversary gift, you would buy them and put them on ornaments.

Y: in Japan?

INT: Yes. 12:07 Okay, there was no real need to make them, but it showed wealth I guess. 13:29 The more money that goes around, the richer you become, or the more money you will make. - This word - *Desaitekkunai(?)* - came about in the bubble. 14:29 He is just talking about the word.

Y: this is a perfect time to talk about bubble and lifestyle then, the bubble society questions, so this is NHK, the third section. maybe - talk about, how would you describe a bubble lifestyle?

INT: 15:44 He is saying that young people... [long Japanese response] 18:03 He is talking about this kind of thing being represented, he mentions this kind of, I think he told you before about putting more effort in? This kind of thing.

Y: So the attitude was different in the bubble? People were... less effort.

INT: Yeah basically.

Y: Oh okay sure. And now question 2 of that, who do you think the bubble lifestyle affected most, which generation?

[Confusion over question order]

Y: Well can you ask him who does he think it affected most, which generation?

[More confusion]

INT: Okay, what do you want me to ask?

Y: Who does he think the bubble affected most, in terms of lifestyle?

INT: 21:01 New generation.

Y: The new generation? It really affected them. The change in attitude, how?

INT: Toyafune (?) 22:53 Okay, so like when you enter a company you have to take a test. They were getting many.

Y: Applications?

INT: You get the results, you know, you've passed, so he's like five companies - you get like results like from five different companies, and you've passed, sort of thing.

[More Japanese] 23:34 You have more choice about where you wanted to work, you get lots of opportunities, you get to choose from 5 different companies. 24:01 It's different now, you've got to try harder, you get told no no no. 24:36 So basically like they uh, they had, basically it's reflective he reckons, because it was so easy for them to get into companies and jobs.

Y: So reflecting the attitudes? I see, hai.

INT: [Japanese] 25:05 Okay, so a lot of horrible people.

Y: Horrible attitudes, I see.

INT: Working hard, hard working. Patience. Endurance.

[Japanese] [turning pages]

Y: Self determination?

INT: 26:57 Self sacrifice! 27:12 The bigger (break?) in culture. 28:00 Sacrifice. 28:16 So they uhh basically, at the beginning, because of the uhh umm earthquake, people were thinking more differently, basically, it was totally different basically, they thought about each other more. Then the bubble came and it completely changed, it became more I guess - he means - selfish. Spoilt.

Y: Maybe we can talk about television now, a little bit? So how important was entertainment in the bubble? - just.. three, we're continuing on - yeah, so yeah, what was entertainment like in the bubble? Or television in the bubble? Or can you ask him what the difference is between television then and now, or no actually then and before, so actually instead?

INT: 30:26 So they were making documentaries? It didn't really change, but he's saying generally...

31:04 Probably like song programs, and stuff.

Y: Pumped into entertainment?

INT: Yeah, with songs and stuff, but he doesn't really know so he can't really comment.

Y: Okay sure, no that's great. So does he know much about the advertising on television in the bubble? Or okay, can he remember the main topics discussed?

INT: 31:43 You are asking a very difficult question! 33:09 Mainichi (?) 34:07 His programme stopped in 1985, again it was like specialist -

Y: agriculture? the countryside?

INT: It changed to... 35:08 preservation of the community?

Y: okay so it went from agriculture to preservation and.... conservation?

INT: I guess... Yeah protection. INOUE: Over-protection!

Y: Over-protection! Of countryside?

INT: Yeah.

Y: Ahh okay.

INT: Population. 36:07 Ahh okay, so they were starting to import from outside, so they didn't need farms anymore, so their numbers of farmers dropped. 36:21 Over-protection. Taxsu? Tax. 36:41 They would try and stop tax to... net tax(?) 36:54 Oh okay, so to have awareness. 37:07 Are farmers necessary?

38:28 Y: Specialism.

INT: 38:36 Oh okay, I think he's talking about becoming privatised, specialist.

[Japanese] Not effective.

Y: 38:47 Ah-so, oh it's not effective industry, inefficient! Efficiency? Efficient agriculture?

[Japanese]

Y: Don't need it?

39:22 INT: So it's not just the agriculture, but other things. So they that kind of programme, is it necessary to have this kind of...?

Y: Ahh okay.

INT: 40:15 He thinks Japan became a bit weird and strange.

[Japanese laughing] - he's got no positive things to say!

Y: No that's good, that's okay.

INT: 41:00 Falling country. 41:24 It's obvious, like you make food in your own country. 41:38 So people make food for themselves, even in America. 41:54 He is saying that people are made for these reasons, they make food for themselves.

Y: So does he think the bubble made more Japan more artificial?

INT: [Japanese / laughing]

Y: Oh I think the answer is a yes!? [laughing]

INT: [Japanese] 43:32 So you make the kids eat it, you teach the kids about food, and that's how it should work.

Y: 44:20 Okay, can you ask him actually, this is very interesting, if this affected the decision for Hanahako? Hanahako is Expo 90s (?)

INT: 44:40 What kind of effect?

Y: Yeah, so, the decreasing agriculture in Japan, did this affect the decision to make Expo 90 about flowers and gardens?

INT: 45:29 Okay, so just basically, they are different, it didn't really affect it.

Y: So can you ask if television represented people's lives in the bubble? Or is it different - fantasy?

INT: 46:23 [Japanese] 46:34 So he's saying even now TV shows, like, people's dreams. 46:59 [Japanese] 47:20 Friday's Wife (?) 47:56 Started before the bubble, he's saying it got popular, these programmes rose. 48:36 Parties and thinking about life, I guess.

Y: In the bubble there was also Oshiin (?) - oh it's just before the bubble. Does he think it's related to women's changing experiences in the bubble?

49:27INT: [Japanese] 50:11 So basically the biggest difference is that women just didn't work. Y: in the bubble they didn't work? INT: Brought money, yeah. Compared to now. Y: Oh, compared to now? 50:36 INT: there weren't that many girls, he's basically saying Oshiin was about patience, self-sacrifice and work. This programme was just about girls hanging out and having fun, partying. 51:06 Housewives.

Y: Branding and brands were popular, but actually I want to know how it affected advertising on TV. [...] How it affected the media, maybe?

52:19 [Japanese]

52:46 Y: Did it affect mass media, and television?

53:19 INT: So, there were a lot of people wearing this, brands.

53:34 Y: Did this change advertising on television?

54:23 [Japanese]

54:31 INT: There was a lot of money put into advertising, and it ... kind of artistic.

54:39 Y: Oh so it got more artistic?

INT: Yeah he's saying.

54:49 INT: So they put Gaudi-style.

54:55 Y: Did this affect - there's a Spain theme park - do you think it affected it?

55:46 INT: So it's not really related to the product, it's rather that it's rich, it's from abroad. It just shows...

Y: The amount of money?

INT: Yeah basically. He says it was really good.

56:23 INT: His friend was involved in advertising.

56:39 Y: Ahh, Nissan? High-class car.

INT: Hai.

57:16 INT: There's a famous like... advert, on TV, which is basically a musician riding a car. And this slogan, "Eat. Sleep. Play." And he says it's unbelievable. This kind of represents the bubble.

57:41 Y: The musician having fun?

57:42 INT: The catchphrase.

57:44 Y: Eat sleep play.

57:46 INT: Without work.

Y: Ahh! Of course! without work!

INT: Relax, and play. Without patience. Not self-sacrifice, ne?

58:29 INT: So like things that people needed, complete opposite.

Y: Wanted different things... Okay.

58:49 INT: All of the possibilities, I guess.

Y: Rejection of the old, possibilities of the new.

59:05 Y: In the Bubble, international Kokkusaika was very popular...?

59:58 INT: You can go overseas and buy many things. Kind of... easier to go abroad. 60:21 So the bubble, like it's umm overlapping between globalisation and Kokkusaika.

60:46 Y: It's difficult to separate between Bubble and Globalisation? They meet, and so it's difficult to separate them.

60:55 INT: That's what he's saying.

61:09 Y: Did it change it's look, maybe, or...?

61:36 INT: He has doubts about this, whether it was bubble or globalisation. He has like methods, ways, standards... (?) So the strong country sets the standards. People should decide together, but it's not like that. 63:12 So we have to go, go with it, it was kind of a vibe, feeling at the time.

Y: You had to be more global. Why?

63:24 INT: Ahhh! [laughter] He doesn't really know. He thinks it's a lie. 63:59 Everyone thinks that's the correct way to go.

Y: Okay so people maybe thought it was the right way to go? Hmm okay. So we're coming to the last few questions, last three I think. So the bubble appears... (?)

64:54 INT: Hasn't really... [indistinguishable] economic. 65:30 Ah okay, so he didn't really get involved with what was going on. Just asked him personally... (?)

Y: Stock?

INT: Stock.

66:37 Y: Ten times more.

67:14 INT: So basically like umm, if you had land, even if you didn't sell it, the value would go up. So if you have a house, it's not just how rich you are, there are some people who sold their houses

for profit, for gain. 68:01 You don't sell it but... (?) 68:51 The people that put in stocks somehow were getting more money, maybe it was like imagination, but he didn't think incomes really went up that much, but the people who put money in stocks, to spend more.

Y: They got more and they spent more?

INT: Mmm. 69:34 Futures. So it's just a matter of imagination, I guess?

Y: Imaginary money?

69:54 INT: This is reflected in like the spending of more money. People feel like they are richer.
70:57 Okay, umm, trying to think of the right words. [Inoue-san interrupts, more Japanese] 71:32 Low, borrowing, people borrowed a lot.

Y: You can ask the second question.

[Question asked in Japanese]

72:26 INT: He ended up borrowing a lot. 73:01 So they got basically loans off their houses, mortgages, but people who sold their houses and stocks just before the bubble burst were... winners, really. 74:04 The economic strengths kind of had a lot of effect on this.

Y: Okay second to last question - did he know it was a bubble at the time? Did he think other people knew?

74:47 INT: The first time.

Y: That he heard of the bubble?

75:15 INT: Okay, so this went down, stocks went down. 75:41 A lot of people whose economic teacher saying about this phrase [the bubble]. Not fundamental?

Y: There's no basis? Ahh hmm okay.

76:38 INT: So people were saying that at the time.

Y: At the time, in the bubble? There's no basis? So they kind of knew, okay.

76:53 INT: So people were saying that, but because it was rising, like house prices, like yeah you better buy a house.

Y: What did he think of all the excess? The excessive behaviour?

77:43 INT: A waste.

Y: So, last question, I suppose.

[Question asked in Japanese]

78:23 INT: Shoes(?)

Y: Oh he means the fan dance! Disco!

[laughter]

79:11 INT: Ah, why is it like this? What's going on? 79:36 The new entrants to the company...
79:55 They are doing overtime at nights.

80:58 Y: So merchandising companies were coming up?

81:03 INT: Money made lots of things. 81:14 Because like before they entered the companies they could choose which companies they wanted to go for, they thought about who has more money ... They could choose who they wanted to work for. 82:31 Houses and stuff like that.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Y: No really, that's plenty! The last thing is I need him to sign a consent form... And, can I take his picture? Very useful, really useful.

INT: He wants you to say something, about it.

Y: Oh about my topic? Oh, what have I found out? That the bubble was both good and bad for design. In terms of design, there was lots of money, there were lots of opportunities to sell, but design wasn't thought through. It was very shallow. It's all ornament. The design was actually sometimes bad. People didn't have time to design well. It was rushed. I think it was a lot of fun? People got tired at the end. I think it shows in the advertising. They want, at the end, in like '91, they wanted quiet. They were tired of all the noise and parties. And also, generally, people did know it was a Bubble, but they didn't feel it. And I think there was pressure to spend money. No? So, I think it also changed people's, young people's, attitudes to things. They saw them as throwaway, disposable. And you can see it in magazines, Popeye [...] there's articles, it's like a shopping catalogue, so young people, if you compare. I think Popeye readers became Brutus readers, they changed, but the young Popeye readers, they were like shoppers, their attitude to things changed. [Japanese] They grew up. They changed. [Japanese]

INT: Where did you research it?

Y: Kobei fashion [Japanese] Kansei National Diet Library. They have Hanako [Japanese] Brutus [Japanese] You can see attitudes changing.

INT: How did you find out?

94:27 Y: I read some books which included research, I think people told me they read... [...] I think people's attitudes to things today is affected by the Bubble. It's really, I think, changed. [Japanese about luxury, salarymen, brands] Throwaway. Like for OLs and salarymen, are for luxury items, so cigarettes, brands, Popeye readers they advertising is lots and lots and lots of different things, so it's cheaper but also throwaway and bright. The Bubble affected people in two ways, depending on their age.

96:17 [Jump in audio] [Japanese]

INT: A bit before the bubble.

Y: But this is what NHK's kind of thing?

INT: This is the story that he was talking about.

Y: Ohh! Fantastic that's great!

INT: It's a little bit before.

Y: It'll be like Oshiin then. 83 to 84, there's a link, there's a pattern going on, Friday Women, Oshiin, you know, all these women stories.

INT: He's saying it became more popular in 84/85. That's what he's saying.

Y: [Talk about Wikipedia being wrong / getting a gist]

[Inoue returns to microphone]

98:37 INT: People become... partying.

[Inoue showing something - visuals]



[audio ends]

Onai Katsuhiko, Takasuna Masahito
Designers; Toshiba Design Centre

Interview: 19th July 2012

Toshiba Design Center (2 interviewees)

Length: 1hr 34mins 1secs

0:00 Y: Okay it's recording. I'm sorry, it's in case I miss something, then I know. I think... the 80s is also a time where lots of companies become more official, I think, because they have actually... I was wrong, I thought they entered international markets more in the 80s, but they were doing it in the 70s. So, Toshiba, for example, went out already in the 70s, abroad. But I think the 80s is when they become more official so... [???] as well.

0:44 [Japanese]

INT: Ah-so, this [???] [Japanese] - it was built in 1984.

Y: Ah okay, so the whole, building, Toshiba building.

INT: The design center.

Y: Ah okay.

INT: And at the same time Toshiba modified the corporate [role type?].

Y: Mmm that's right.

INT: ... to [current one]? And umm looks like your [???]

1:38 Y: So it was meant to look more international then?

INT: I think so. Umm before uhh [???] noise on recording] 1:48 Toshiba had...

Y: The umbrella logo?

INT: Yes. Sometimes with people [???] - And this is something beautiful but [???] Toshiba changed in 1984. And after that, 1987, Toshiba established new kind of [bubble tea???] - usually in such high tech company [???] moves a group of engineers or researchers for [???] researchers, and they try developing leading-edge technology but this [???] is a culture - [Japanese] - life culture at work. 3:01 So they studied long time lifestyle trends and they brought it from this [group?]

[Japanese]

INT: Yeah we're not sure how they called themselves.

Y: I will try and translate it.

INT: This was a new [liberty?] for Toshiba, that study, how consumer think, and how consumers act, and what do consumers based on. Because I think... before 1980s usually Japan was a kind of monoculture society, so Toshiba and some competitors could produce offer [same?] one type value, just you know umm there was just [grey?] sandwich people [??] by very functional expensive models, and people [???] by more affordable products. The straight measure. But after Bubble the 4:37 [major ???] [not one?] the value consumers became very diverse, diversified.

Y: That's really interesting, and was this because of the extra... the effects of the good economy on - the Bubble economy - on Japan, so consumers had different values?

INT: I think before so-called oil shock. You know oil shock?

Y: Yes, 1932, there were two right?

INT: Before Oil Crisis Japan economy has grown, and people became richer and richer, and [home?] prices like 5:32 [????] and washing machines or... [???] had been diffused almost in every part [?]. So there needs for the consumer to be more satisfied [???]. But umm after 5:55 [???] of... uhh [experiment/experience?] of the crisis people were trying to balance 6:08 [paradigm?], going to [paradigm?], growth. Before oil crisis people just tried to grow by satisfying the needs, the functional needs, they like watch growth, but machine [???] at time. But after that this kind of paradigm [?] do not help economy grow, so after that we Japanese people try to explore [paradigm?] so umm... In that area it was said that Japan, Japanese workers were so hard to work and they work hard and they use their time for companies and... they became [economically rich?] but [mentally unrich?]. So mental richness was so discussed [?]. And I think that the background... that's why Toshiba and some other companies established this kind of level [?]

Y: Wonderful. I think that really... I really understand that. That really makes sense, because I've been reading also government documents where they want Japan to become a more consumer society, and that's in response to international pressures from America as well, and so on. But also, maybe it stems... would you say from the late 70s then? Early 80s? Just before Bubble?

INT: Gradually 8:22 [laughing] [indistinguishable]

Y: Ahh okay [laughing]

INT: If there was [mental?] Bubble means uhh... [??] recognise that necessity of that kind of effort officially. But especially top management treatment. So before doing so, many people are aware of 8:56 [???] and discussed and tried to say something [?] and that kind of [?] and effort. [???] went beyond [???] career.

Y: Hmm I see. So it wasn't really a government directive, it was just little by little with discussion.

INT: Yes people noticed.

Y: A feeling to improve overall life and lifestyle.

INT: Yes.

Y: Oh wow. Okay. So, was the life culture laboratory in Japan?

INT: In Japan. In [Oyama.

Y: Oyama.

INT: You know Oyama?

Y: No! [laughs] I've not been there, but okay.

INT: Oyama. [laughs] You know Shibuya?

Y: Yes.

INT: Shibuya. And you know Hanucha [?] and you come?

Y: To Japan? Or to Tokyo? I came to Japan in January, but I've been based in Osaka, so because I'm partly, I'm doing a research placement in Minpaku 10:28 [expanded out? full name?] - so...

INT: [??? something about Minpaku location?]

Y: It's in Banpaku [kinenko?] - So I came to Tokyo four weeks ago, so I've not been here very long.

INT: [Motesando?]

[Japanese - sounds like explaining where Oyama is]

Y: 11:07 Oh so it's quite central to Tokyo then, Oyama. Not so far.

[indistinct, Japanese]

INT: This area is a kind of so-called "trendy" area, and they [dabble?] somewhere around here. Because they believed that to ... you know ... sense the movement of trend or lifestyles and consumers behaviour, such kind of trends, trendy spot.

INT2: Most appropriate.

Y: Oh, quite young people then?

INT2: Yeah yeah.

INT: Most young area is Harajuku, and umm a little bit older people here, but around 12:20 Omotesando[?] and Oyama people come to this town usually more mature, than these towns.

Y: Oh okay, so you have quite a good spread of people then.

INT: Yes. So they can research very very young junior high-school people, and high-school people around here, and maybe university students and workers around here, and around here uhh you can see more affluent people wearing ...

INT2: Prestigious brand wares.

[laughing]

INT2: 13:09 [???]

Y: I see, okay, that's really interesting.

INT2: And appropriate.

Y: I see, that's really interesting, thank you.

[indistinct]

Y: Is the life culture centre still there?

INT: No, because umm I think it didn't fit the corporate culture of Toshiba. Because uhh Toshiba is a very huge company and uhh I say despite 13:56 the usual perfection [?] [b2b?] is very small, many top managements came from semiconductor business and social infrastructure business, so I think it was very hard to keep such kind of organisation for a long time and the top management team, mainly from b2b business, they can not understand the value of... it is very hard for them to understand the value in such organisation, and also if uhh... some kind of technology 14:53 [??] can show that ROI will be down on investment by showing technology created this business, this amount of money, for that it's easy [??]. But the result of you know study on life culture is very hard when we try to you know... explain ROI.

Y: Ah I see.

15:34 INT: Very indirect.

Y: So would you say because the life centre started in the... maybe near the peak of the Bubble, would you say it was really a Bubble thing to open life culture centres, research centres?

INT: Umm... It shouldn't be sort of like that, but unfortunately Toshiba thought it's a kind of Bubble...

Y: Hmm okay, that's interesting.

16:10 INT: But on the other hand, Hitachi kept such organisations after Bubble.

Y: Oh really? Okay.

INT: More like... [Japanese?]

Y: So Toshiba got rid of theirs after the Bubble then, they finished it?

16:31 INT: Did you research or study how about car makeup, Japanese?

Y: No I was thinking of doing it, but so far I haven't had the opportunity, but I know they went to England for example from car makers to open plants in the UK, so it would be interesting.

INT: I think car maker study... especially from Nissan? Nissan created a lot of strange cars! [laughing]

Y: Oh really?

INT: Strange car.

INT2: Strange car. Fashionable.

INT: Unique, haha! [laughing] Unique, unique.

Y: In the Bubble period?

INT: Especially in the Bubble period!

Y: Okay! [laughs] That's really interesting.17:32 Were they popular?

INT: Uhh yes, I think so. Before Bubble car manufacturers competed on the speeds and acceleration, energy consumption, such kind of area... very mechanical viewpoint. But in the Bubble era they try to create different kinds of value to offer consumers. So for example Nissan's Figaro was... mechanism of Figaro... is much, much is very small compact car in Nissan, and they still creating, producing, much... their, I think Nissan's low-end model except 18:45 [???

Y: [laughing] Okay.

INT: [???] But usually such kind of small car is very designed, very visually, to maximize capacity in limited size, but umm... When Nissan designed Figaro they put such idea away and they instead they put very retro... -

Y: Styling?

INT: - yeah retro styling... style. Figaro.

Y: So it was a fashionable car?

INT: Fashionable car, yeah. It's something like it was... something like... cars in 1960s or 1970s.

Y: But for the 80s.19:54 There was, I think there was some feeling for retro though, in the 80s, because I know that the - for example - Murakami books were popular.

INT: Murakami? Murakami.

Y: Mmm.

INT: Murakami?

Y: Murakami like... uhh... Sorry, what's his first name? Umm err... [laughing] He wrote Kafka On The Shore.

INT: Artist?

Y: He's a writer. Japanese writer.

INT: Writer ahh...

Y: He...

INT: Umm err... [Japanese] Murakami Haruki.

Y: Haruki Murakami! Uhh... and umm his books are based in the 1960s I think, so... but they popular.

INT: 20:53 [to read?]

Y: English versions.

INT: [??? laughing]

Y: But they were written about the 1960s so... Maybe there's a feeling of nostalgia for the 1960s in the 1980s?

INT2 [maybe]: 1980s was nostalgia... based. Was... one of part of Bubble.

INT: There were a lot of different [fun?] in Bubble era, one of them was retro... And around uhh nearly end of 1980s, in 1988 Toshiba established concept engineering development department.

21:47 Y: Concept Engineering.... ohh fantastic.

INT: That uhh department. Division. Engineering development division, they are kind of marketing team and around that era many local economies and governments thought about establishing some kind of huge resort area. So Toshiba recognised that kind of movement as business opportunities, so.... Toshiba needed to establish close functional division to handle Toshiba's products and services for different business and... draw a whole picture to attract local economies and governments... so that was the main role of concept engineering development division.

Y: So it wasn't really an engineering department?

INT: Not really engineering. So from design centres and computer graphic designer and... some designers who are familiar similar things and heavy industries joined and... engineers with various expertise 23:42 [???] that. So that kind of cross-function.

Y: So this was set up in response to... Bubble investment in land and...?

INT: I think so yes.

23:54 Y: So when all of that's finished by maybe '94 or '95 did this engineering centre also close down?

INT: Um yes but not clearly... so usually they reduce people... [laugh] and after that such kind of organisation will be merged with some other organisation. Around here life, culture robot[?] and concept engineering division merged.

Y: Ohh really? [laugh]

INT: So [??]. In precise lifestyle level[?] became a part of concept engineering, and concept engineering became a part of kind of sales department, of our sales department.

Y: Oh I see, so they were merged. And then merged again.

INT: They merge.

Y: I see, that's really very interesting.

INT: Haha, thank you.

Y: It's umm totally Bubble.

INT: But essentially built Bubble but kind of movement like.. 25:25 reducing smart community [?] becoming very popular issue for people... So currently our top management remember... [laughing] concept engineering department and they are trying to think about creating such an organisation. But [not as?] famous as organisation in the past. It was a Bubble so we need to think more carefully to make it work.

Y: I mean I find this so interesting how... all of this has an impact on design but it's really organisation around design first, and I find that very interesting.

26:21 INT: So such kind of organisation who worked with design centre, we exchange people, so such kind of co-work and communication affects on design centre and our output.

Y: Do you remember any examples of how the design centre affected design work - or sorry I mean the lifestyle culture centres.

INT: [It was checked [?]]

Y: And uhh...

INT: [?] 27:02 [Japanese] Not yet.

INT2: Not yet. '85 [Japanese].

[Japanese between INT and INT2]

INT: Umm this is one of series of consumer products for young people. There's uhh 27:43 [category?] brand names was off.

Y: It was called... the brand was called Off?

INT: Yes. Off, Off. Maybe "off" the centre... Not main category [laugh].

Y: Oh I see, so it's a side category, so called Off?

INT: Yes. A new 28:23 [?] for young people so we I think we claimed that these Off series different from traditional Toshiba products.

Y: Oh I see. And what was different about it?

INT: Umm... I don't know! [laughing] Unfortunately. But umm...

INT2: Special colour and special form. [laughs] Price was usually small and more of the design by... young woman, young man.

INT: [both laughing] Young designers! ... were appointed.

Y: I see, young designers. 29:14 That's really interesting. I heard that colour was used in electronics only for small products?

Y: Colour?

Y: Colour, like...

INT: Hmm this product umm... variation... Pink, [purple?], white, umm... and uhh pink, purple, white maybe black.

Y: Sorry, pink, white, black and...?

INT: Purple.

Y: Purple?

INT: [???

Y: Oh pearl white?

INT: [Japanese] - metallic.

Y: Oh metallic, oh okay.

INT: So collaboration. 30:06 Collaborations were introduced.

Y: So... for electronics in Japan, the 1960s and '70s were for maybe family consumers of big goods, would you say the '80s changed for your target market? Did they become younger?

INT2: Yes. I think so.

INT: In the past single products for young people were produced. This something... this is called 30:45 [Young(er?) Seven].

Y: Ah okay.

INT: This product was targetted to young people.

Y: Uh huh... In '63...

INT: This is single model, not really different kinds of products, but Off series was a cross-functional series of products, so Off includes air conditioners, TVs.

[Japanese]

Y: Ah okay, so...

31:22 INT: I found some English [?]

Y: Oh fantastic, thank you!

INT: This one... divisions brochure, 1987.

Y: Ohh, wonderful, wonderful!

INT: This is also... [??]

Y: So metallic grey, I see.

INT: Usually air conditioners was uhh something like huge bolt [???] to be put on the wall, but the designer changed the [viewpoint] and he designed it to be put on ceiling.

32:18 INT2: Old styling.

Y: And he sort of tapered the edges, and also rounded the corners, made it look more...

INT: Yes made sleek feeling.

Y: Sleek. [minor chatter, pages turning] Oh fantastic.

[Japanese]

32:53 INT: 1988. This was... collaboration... [laughing]

INT2: Really Bubbly! [laughing]

Y: Really Bubble.

INT: Yes. Collaboration with 33:05 [?] Italian car design and manufacturing company called [?]. So... we used their brand as well...

33:20 Y: Were there many collaborations with foreign... other design companies? Special products?

INT: Around this time we studied design of various outsiders... we collaborated with Memphis.

Y: Memphis? Yes Memphis! Memphis.

INT: Sota [?] Associate. But uhh we couldn't come up with real product, we just studied with [Sota?].

Y: Oh okay, so just studied.

INT: So many many trials was made but... not every effort was successful.

Y: So the designers went to Italy? They went to meet [Sota?]

INT: Yes they came here, and we did this there.

Y: Ahh. And would you say that was a Bubble design thing? To collaborate with international designers?

INT: Uh at that time it was on the context of Bubble. Currently we also collaborate with outside designers but... it is not just for expanding our... designs with such kind of umm... variety. We have some specific purpose to work with other designers.

Y: I see, so it's mainly... it was experimental with the Bubble, you had the freedom to experiment.

INT: Yes. We recently we should be more purposeful [laughs]. Objective oriented.

35:33 Y: I've been noticing... I think '80s design there seems to be two types: there's a very sleek black type, black box, etcetera, and then there's really colourful, and then in the colourful there's also two types: there's pastel colours.

INT: - Yes -

Y: There's pastel pink, green, pastel baby blue and yellow, and grey. Or there's also very colourful, but on black. What do you think of that? Why do you think that was?

[Japanese]

INT2: Maybe... 36:20 [??] but it... [Japanese] [Colour with question?]

Y: I mean I think electronic products were mostly black, I think.

INT: For TVs... In the past TV was something like furnitures, wood piece. And... this one is for export, is similarly... [??]... and this one not export.

INT2: 37:11 [???] design for Japan.

INT: Bright colour [simple for us?] introduce around '70s.

Y: So...

INT: The pastel products... were also used in the past before 1980s.

Y: Oh really?

INT: But not for audio visual I think.

INT2: [Japanese] Guarantee thing in '80s maybe, pastel colour. '70s uhh I didn't [?]. '80s colour they are not pastel colour.

INT: In the past, long time ago, uhh... audio visual equipment were targetted to umm male consumers, but I think after market saturation manufacturers explored opportunity to offer audio visual equipment to female consumers. So... we needed to modify shapes and colours to fit the feeling [??] female consumers.

Y: I see, because I was working on the idea that uhh... the young women were new, a new market because they were working in the 1980s, like the OL market.

INT2: I think in '70s young women are like flower in 39:50 [on desu?] [laughing] Ivory [?] and they changed to [Japanese] line geographic pattern. [???] change it to pastel colour.

Y: So from flowers to geometric patterns and pastels?

INT2: Yes.

INT: We can see transition from flower prints to geometric patterns.

Y: In the 1980s... uh huh? Yes...

INT: Very umm... [laughing]

Y: Detailed.

INT: Detailed artistic flowers, but the flowers... but simplified. And inside 40:44 [beside?] this we can see geometric patterns [replacing?] flowers. After that this kind of product became simpler.

Y: Mmm-hmm. 40:59 Why do you think women's tastes were changing, becoming simpler?

INT: Umm... I'm not sure but guess that more and more Japanese women became working housewife. Before that time marriage meant retiring from company, but during the growth of economy and 41:41 diffusion[?] [???] that made womens easier to work, keep working for companies after marriage. Nowadays we can't find many housewives around here [chuckles]. And uhh... after uhh... such kind of change women I think women became more original than past. The past they just... kept to house, they spent their time all day in their house.

Y: I noticed that patterns in the 1980s change in themselves, so for example I am also looking at stationery and the shapes are also changing too, and also in graphic design they become not just colour on black for example, but solid shapes: triangles, squares, very strong bold geometric shapes. Is this an '80s thing, do you think?

INT: I think so.

Y: But is it a Bubble thing? Or an '80s thing? And what's so attractive about these shapes?

INT: Uhh not Bubble, maturity.

INT2: People look at simple styling [Japanese]

Y: 43:22 [?]

INT: Maturity of Japanese consumer culture understand and uhh... Japanese, you know, consumers understand international style.

Y: So would you say that Japanese consumers were more international in the '80s? Because... Japanese traditional style is very sophisticated as well, and beautiful. But in the '80s you don't see many traditional patterns or shapes, it's mostly these strong colours and international styling.

INT2: In the lot 44:27 [?] of the Japanese style.

INT: [?] history is very complicated. First we introduced international-style design, under the you know education by general headquarters, American [?]. Because Toshiba introduced industrial design in 1950s because American [?] needed [lower?] prices and Toshiba people brought [???] washing machine and so on but it was very old fashioned so... GHQ, American [?] told us they release compare [?] function of industrial design - you need introduce to make product more adjunctive [?]. After that Toshiba and some other electronic manufacturers discussed with [??] organisation... we hired design consultant from outside... foreign one. And uhh they told us very international style based on Bauhaus method, so... very very... in the very very early stage of our history.

Y: It is very modern.

INT: Yes modern and simple. Especially this is very unique Japanese products, but I think the style itself was international. But after... [?]

[Japanese / noise of talking in the background / brief pause]

INT: 46:32 But after some grow and change we started introducing some different feelings and expressions into our products and it diversified and changed. But uhh around 1950s we started exporting our audio visual products into America and some other foreign countries so we... and also [loud banging] many information came to Japan. Japanese consumers became familiar with international style and information from outside of Japan, step by step. So that kind of change affected on the style and colours. I think.

Y: So the 1980s were just the end of this process for internationalisation of design in Japan?

INT: 47:56 Uhh vaguely, I'm not sure. The trend of internationalisation and trend of economic saturation, exploration of areas of value... was kind of different movements, went together and effected something uniquely in the Bubble era. The shape itself was not so complicated but we had a lot of variations of colours and styles. Especially you know some kind of value-statement or... [saikaika?]

Y: 49:02 So would you say these value-statements are about the individual then in Japanese culture... in Bubble culture. It's about the individual?

INT: In Bubble culture there are various value statements including little [???] including high-tech.

Y: Oh I see, okay.

INT: Or some different you know, tastes. So around the 1986 to '88 Toshiba design centre introduced design taste chart, so-called design taste chart. Design taste chart was a kind of chart with ring... and I should not really 50:03 [???] this actually but... some part was so-called [pop?], some part was high-tech... Like [?] chart of colours we put different design tastes. And we discussed uhh... where should this new product brand brought it on this chart. So it was necessary

you know to um.. clarify the target. When we introduce various kind of offerings we needed some kind of [??].

Y: Oh I would love to see one of the charts one day, that would be wonderful!

INT: I look for it.

Y: That would be wonderful, thank you. Would I be able to keep... sorry, just so I can remember.

INT2: 51:18 [Japanese]

INT: [Japanese]

[Japanese - Bubble kino? Exhibition]

INT2: Front of designer [laugh]. [Japanese]

INT: Event [Japanese].

[Japanese]

INT: 52:28 Very very Bubbly designs.

Y: Oh wonderful.

[Japanese]

INT: 1990, or 1991 was so called "Design Year".

Y: Design year! Oh okay.

INT: Kind of...

Y: Was this a national design year?

INT: National. Yes. And Toshiba planned to make an exhibition.

INT2: Prototype design.

INT: With such kind of... dream design products.

[Japanese]

INT: He designed this.

Y: Oh really? Oh wow.

INT: I designed this one.

Y: Oh really?? That's fantastic.

INT: It was a kind of navigator.

Y: A navigator?

INT2: Walking navigator.

INT: Walking navigator.

Y: Like on the iPhone?

INT: Yeah yeah yeah. It's very [??] [sounds a bit like the iPhone is annoying!!]

Y: [laughing]

INT: We can use navigator on iPhone now. But umm... uhh it was around 25 years ago, so! There was no technology. You know the... shape of mountains and rivers... displayed in 3D technology. [laughs] And I cannot remember previously but I think it is.. 54:23 represents tradition of [??] and we can operate this equipment with as like pallet [?] - you put sun here... this equipment, and we can operate with this one button.

Y: Ohhh, wow.

INT2: Very Bubble!

Y: Oh no, that's fantastic, that's wonderful.

INT2: They have [fountains?] in the... on the sink of kitchen! [laughs]

INT: This is kitchen, but very artistic one. So... fountain is [??]

Y: And it's a very Bubble type of design.

[Both interviewees laugh]

Y: Well '80s design actually. I'd say that's more '80s. It's very... lots of... a very black kitchen.

[All laugh]

INT: These are uhh exploration of... by a younger designer [laughs].

Y: Was it quite fun to design for this exhibition?

INT: Yes.

[Japanese]

INT2: Too many 55:45 [???] [laughs] You have to like this [??] of everything.

INT: We have lot of [???] to realise these kind of products soon but... training our inspirations and imaginations is very important for [???] job. So we discuss, we need to re-introduce these kind of efforts.

Y: 56:16 Did this stop after the Bubble then?

INT: After the Bubble umm this kind of movement was shrunk. We did do it in very small scale, but advanced design [???] times when advanced design reduced. We usually fit... make generic design on the same context of current business. But it is said that this is not enough to create just functional offerings. So recently we are changing our way of thinking. In this April we established new business design promotion group with six people. They concentrate on new kind of design exploration, independent from current businesses. That's under the initiative of our original manager.

Y: Oh wonderful. So the '80s were actually quite exciting for designers in companies, really, because they could explore and experiment.

INT: But programme was that umm designers and design centre should think more about relationship with business... We just explored from designers' point of view, but we needed to uhh explore such kind of possibilities also from the viewpoint of business. So we did need to.. account how these kind of efforts affect on the result of business. We didn't pay enough effort [laughs] unfortunately so with expiration of Bubble economy these kind of efforts are shrunk. If we would 58:41 ... [?] success to make top management to understand the meaning of such kind of efforts... I think we could keep doing that kind of thing.

Y: Oh I see.

INT: But I think creative people like something ... [??] designers [???] about such kind of explorations. Being based on unused design exploration without [??].

Y: Maybe that's an analogy for the Bubble, maybe? That there was a lot of... in the Bubble for example there was a lot of money and a lot of things, and Japan had a very good time I think during the Bubble but maybe they didn't... people didn't invest it enough so when the Bubble ended... mmm... no-one knew where the money went. No-one knew.... And the same with design, there was a good time for design, but maybe at the end not enough investment.

INT: Just used money. [laughs]

[Japanese]

Y: 60:06 What was it like being a designer in Toshiba in the Bubble period? Was it fun?

INT: Fun? I think it was very... much happier than current young designers. Company [Japanese].

INT2: Mmm.

INT: Today, consumer business is under very strong pressure of price competition. So... product planners and engineers had to exist in consumer business always. Think about cost, more! Costage more important than style! But you need to think about cost as well as style, and we need to come up with very unique creative idea that doesn't... match yet make product more attractive. But to explore such kind of unique solution we need some time, and the necessary time needed, necessity of human resource. So comparing with the manufacturing cost or uhh investment of technologies developed, cost for design exploration is not cost! So management should change the way of thinking. Instead of investing in technology development we need invest on design development.

INT2: Too late! [laughs]

INT: Too late? Maybe not too late!

INT2: [chuckling]

INT: We need to try describe how design create 62:27 [???] on the business, in business.

Y: It's funny because Japan started that... I think. At the beginning, in manufacturing, they did just in time design where because of good design it saves time later in manufacturing. But now time in design is a little [???] perhaps. But it was fun being a designer in the Bubble period?

INT: Yes. We can... we could explore our capabilities, how we can create unique ideas and how we can describe them.

Y: Was being a designer very popular in the Bubble period?

INT: I think so.

Y: Were people more aware of design, do you think? Like consumers and [??]

INT: Not for.. product designers. But uhh during the Bubble era so-called "designers' brand" in upper industry became very popular. So-called DC [brand?].

Y: DC!

INT: DC means designers and characters.

Y: Designers and characters? What do you mean by characters?

INT: Usually designers' brand is titled with name of designers like you know... Yoji Yamamoto, Isei Miyaki, or some other popular designers.

[Japanese]

Y: Rei Karakubo, for example. So...

INT: So you know, Isei Miyaki, the brand name Isei Miyaki isn't the same as the name of designer. So that was designers... fewer designers brand. But Rei Karakubo [?] used brand name 64:48 [???] So brand name is different from designer's name.

Y: Okay.

INT: So this not a pure designers brand, but around that era she just used that brand, so that [??] was equal. But during such movement major [??] manufacturers created some artificial character brands, something like... designers brands, so after [?] some other manufacturer created [???]

Y: [laughing] Oh I see.

INT: The style is very... similar to [?? KoMatsuoso?] and the price is a little bit cheaper for the products, but the name is something like [??] but... some kind of artificial brands were produced and these brands were usually called character brands because... one manufacturer has a lot of different character products.

Y: I see, that's really very interesting. I never knew that.

INT: But I am not expert...!

Y: 66:13 But so... I know for fashion and apparel, design was very important, the brand was very important. But, would you say this was the same for things like high-end design, like furniture design, or other things like that?

INT: So think that's very [20s, trendy?] thing so... this kind of movement affected on product designers, furniture designers, and [??] manufacturers, and also car manufacturers. And also product planners, and high-tech manufacturing. But... Since in-house designers are anonymous... the phenomenon is not so clear like apparel industry. But way of thinking and producing various kind of products and creating some brands, such kinds of movements are common to apparel industry.

Y: 67:22 So I know, for example, in architecture they like to use star architects [AUDIO CUTS]

67:29 [AUDIO CHANGES]

Y: Oh thank you so much! No I would love to look through them, I'm so excited! Umm because I love looking at all the different catalogues. You can see progression and change.

INT: Very umm you know masculine design [chuckle]

Y: In the early 80s.

INT: I'm, uhh should... very Japanese style. Maybe should think. [??]

Y: It's difficult to say because Japanese AV actually went everywhere in the world, so you could say Japanese style, but you can find it in America and Europe, because Japanese products went everywhere. So, it's difficult to say!

INT: 68:22 In this issue Toshiba says this... we are introducing international design. But there are two types of international design, one is [marich?] international design, and one is [more? moni?] international design. [laughing] I don't know the difference!

Y: What does [marich?] mean? I don't understand and... [moni?]

INT: Umm maybe umm international design but yet considering local unique uhh [images?]

INT2: [Japanese]

Y: Uhh okay sure.

INT: And [monai, mono?] international design maybe...

Y: Universal?

INT: Universal and... design something like Apple iPhone.

Y: Haha, okay! I see. Wow it's so exciting. 69:16 I also heard that styling changed in the 1980s because of technology, so for example with vacuum-forming, and you get the rounded corners to things. Do you think this is true?

INT: I don't think so. But you can see the uhh gradual transition from early part of 1980s until the end of 1980s.

Y: Oh that's wonderful, I'm so excited!

INT: This is... this issue is what we're talking about, [???]

Y: Ohh wonderful! Wow!

INT: [same time] Wow!

Y: That's super cool! That's so cool.

INT 1&2: [both laughing]

INT2: [Japanese]

INT: He say uhh.. techno-moderne! And this is playing natural, grand elegance. [laughing]

Y: I also have this idea that the 1980s, people enjoyed it, but depending on how old they were. So a lot of people who had money were maybe salarymen and so on, but it's the young people who really had fun because they really had time to enjoy.

INT: Yes. This like... light feeling.

Y: Ahh! I heard light feeling, at the beginning of the '80s or into the mid-'80s was very important.

INT: This is urban feeling.

Y: Urban feeling.

INT: And this is... "Let's chat!" [laughing]

Y: [laughing]

INT: This is the name of character, maybe penguin or bird or something.

INT2: 71:12 Sanrio [?]

INT: Maybe Sanrio.

Y: Sanrio.

INT: Natural, spicy, urban, light. [laughs]

Y: Spicy! [laughs]

INT: Spicy! This is spicy, so-called! Why spicy?

Y: Oh this is like a chart?

INT: Chart. This chart is provided by consultancy expert of colour-coordination.

Y: Ah I see, very important for mood-boards and trends. Umm... Wow, that's so exciting.

[all laughing]

[Japanese]

INT: 72:27 James Irving. Maybe James Irving is one of the establishment in industry design field in UK.

Y: Oh okay!

INT: James Irving.

Y: [checks spelling]

INT: [spells out Irving]

Y: Mmm James Irving. Does he work for Toshiba?

INT: He was a kind of... exchange designer, in young designer exchanging programme, planned with Olivetti. So one of our designers went to Olivetti, worked one year, and instead Mr James Irving came to Toshiba and worked for one year.

Y: Ah okay, when was this? In the '80s I guess? Yes!

INT: Ahh this was in 1987.

Y: Mmm, fantastic!

INT: Oh! He was graduate of Royal College of Art! [laughing]

Y: Ohh okay!!

INT: He was born in 1958 in London, and he studied furniture design in RCA. He worked for studio of Mikhail Letesucci [??] in Milano, and after that he went to Olivetti.

Y: Ahh. I've heard of Olivetti so...

INT2: [?] 1958, so same age.

Y: Wonderful! Yes, RCA graduates go everywhere...

[Japanese]

74:27 INT: This map shows trend spots of the era. You know. Oyama, Roppongi, Shibuya [laughing]

Y: [laughing]

[Japanese]

INT: Interesting so far?

Y: It's so wonderful.

74:53 INT: Ohh this is also very Bubbly collection of design.

Y: There it is again.

INT: And again and again. And again. Uhh the retrospective design.

[Japanese]

INT: Maybe Marilyn Monroe.

Y: Marilyn.

INT: These are today.. managers. [laughing] Yeah yeah yeah. ... Since these documents are produced realtime.

Y: They're original documents.

INT: They are different from, you know, review.

Y: I love them, because I love real documents. You can see how everything changes, even to using the layouts. And how they present things.

INT: This is also Bubble design, letter opener.

Y: It's a letter opener?

INT: Yeah. We tried to re-create the texture of stones.

Y: Like a paperweight? Mmm.

INT: Yeah. So... we can use this product as a paperweight, as well as paper opener.

Y: 76:33 Was the Bubble period full of these kind of designs? Like little little designs for many different things?

INT: Uhh it is easier to apply new exploration on small products than large products. ... This issue describe about designia [??]. Designia is... '89. Hmm.

Y: Ah it was '89 actually, not '91, '90...

[Japanese]

INT: 77:13 This is a poster to appeal how Toshiba [???] Bubble for good design.

Y: Wonderful.

INT: By getting good design award. Achievement. And this is uhh announcement of exhibition on the eighth floor of famous department store in [????] and the name of it [???] even known to designers because this place [???] in waterfront area.

Y: Okay so the waterfront designers means design are in this area. It's not a company?

INT: Because we are working for Toshiba, and Toshiba's headquarters located in waterfront area so we called ourselves the waterfront designers.

Y: Oh wow! That's wonderful.

[indistinct, laughing, talking over each other]

Y:78:15 Is that where water design comes from then?

INT: No no no.

Y: No. Different. Completely different. Okay.

INT: Completely different. So this is taken a report of waterfront designers exhibition and again it appears.

Y: That's wonderful! Oh god you can get a better view! It looks nicer, not so dark. It's a lot lighter.

INT: Yes.

Y: I didn't realise.

INT: Because in this photo was taken in the real place.

Y: That's wonderful. 78:54 Was this just happening in Toshiba, or elsewhere like designers making their own names and groups?

INT: Umm during that time period umm many in-house designers tried to do something like this. But maybe it... it is not, it was not so common to exhibit in that way. Today, recently, there is huge event, so-called Tokyo Designers' Week. So many many independent you know, owner of design studio, and students, join such huge event. And they display their unique way of designing products and etcetera. But in 1980s it was very hard to do such thing in Japan for designer. So only... huge organisation could do such things.

Y:80:12 That's really interesting.

INT: And also this is very Bubbly series.

[laughing]

INT: So called "Exceema Series." Exceed something.

Y: Exceed. These... even Exceema?

INT: Exceema Series.

Y: Exceema. What does Exceema... with it... mean?

INT: Uhhh it on a cross-divisional series of products. And uhh the positioning is high-end, maybe beyond the past high-end products. So colour was coordinated, [over... order of?] business is.

Y: 81:04 So in a time when design brands were very important Toshiba created... Exceema? For high end...

INT: But Exceema was not successful! [chuckles]

Y: Ohh! Really? Why? Do you know?

INT: Umm...

INT2: Not so good colour.

INT: No no no no... Umm. It was very hard to unify different people as a team. Since we could not invest enough on development of product uniquely for Exceema series, so some of products was just colour modification, some models are unique developed, but some products just modifications. So, it was not perfect. Especially for prestigious brand. It shouldn't be... it should offer unique value for such brands.

Y: I see. 82:32 So is this another example of maybe fast design in the Bubble period?

INT: Yes.

Y: There's the idea, but not enough investment in time, because there was maybe a feeling to get things out quickly. Maybe?

INT: Yes. And engagement of product planners was not enough. Some planners were promoting this kind of.. project, but some other members maybe very doubtful [laughs] but forced to join that project and do something.

Y: Okay. I see.

INT: So such kind of decentralisation made it unsuccessful.

Y: So not a unified vision?

INT: Yeah.

Y: Oh wow.

INT2: Not so rich for Japanese public.

Y: 83:38 But was this the Japanese taste in the Bubble? The rich...?

INT: I think we aimed international design.

Y: International design. Mmm. Because yesterday I went to the Pen museum, the Pilot Pen museum, and they said in the '80s [kyobashi?].

INT2: I know I know, Japan, Japan-style painting ehh... pen. [??] Machia [?] pens. I like this style.

Y: Oh they're beautiful! I wanted to investigate [Machia?] pens but then I don't think they're appropriate for the Bubble. But... Pilot Pen, the curator told me that they made a gold pen in the '80s, but it was not successful, because she said Japanese people don't like gold pens.

INT: Don't like?

Y: They didn't... even in the Bubble. I thought maybe gold pens, silver pens, would be popular in the Bubble, but they weren't. She said it was maybe.. I don't know, a little too much for people in Japan. So I was wondering if maybe Exceema was the same thing? Maybe... was this Japanese style, taste? In the Bubble period, this rich look?

INT2: [Sheema].. [Japanese]

[Japanese]

INT: You know, Nissan produced a very expensive car, 85:29 prestigious car... [???] videoed. The name of the product brand is [Segus?]

INT2: [chuckles]

INT: [spells it out]

Y: CIMA?

INT: C-I-M-A. Cima. Additional Japanese crafts of Japan painting, dashboard of car.

Y: Oh wow, that's very expensive!

INT: Very expensive.

Y: I know the [Machia?] pens take maybe three months to make one, so to make a three month [sankagensu?] [Japanese]. So... to make a car dashboard would be really expensive. Wow! Was it popular?

INT: Not popular. Just a kind of... you know...

Y: A trophy?

INT: Trophy product. Maybe. [laughs] Very expensive.

Y:86:41 But you would say Excima [?] was not successful because of... non-unified vision. Maybe, rather than Japanese tastes?

INT: We didn't spend enough time to unify the concept and share concept and vision among the team from different business units, so I think we were so hurried.

[Japanese between INT 1 & 2]

Y: Oh wow, thank you so much.

INT: I picked up ... umm.. issues from the beginning of 1980 and actively until end of 1980s.

Y: Oh that's wonderful, thank you so much.

INT: If you like to know about 1970s, 1990s, I can copy you. 87:55 But before [???] ... and if you like to know some different things, please ask me.

Y: Thank you so much. I'm very very glad and really, really grateful, thank you, I'm so happy!

INT: If you come up with article for uhh... [???] reports, something, please share it with us.

Y: Absolutely. At the end of my stay in Japan I have to write a report for my museum, but this is going into my main thesis, but I may have to also write some papers for conferences, so I will let you know, I will share them with you.

INT: Did you went to Toshiba science museum?

Y: I did, yes. They were so nice, so helpful. Everyone at Toshiba has been amazing, really amazing.

INT2: Thank you!

Y: Thank you so much.

INT: Did you tell me the name of your professor?

Y: Yes of course, my main professor is Dr. Sarah Teesley.

INT: Is she famous?

Y: Yes! Also my other tutor, Dr. Christine Guth.

INT: Could you write both?

Y: Yes of course, so...

90:04

Y: Okay, so. Sarah Teesley is, she's my main supervisor and her area is Japanese Design.

INT: Oh really??

Y: And she's from Canada, but she trained, she did her PhD at Tokyo University.

INT2: Ohh!

Y: And she is now permanent teaching at the Royal College of Art.

INT2: Ahh!

Y: And Christine Guth is... she's head of the Asian department in the V&A Museum.

INT: Ohh really??

Y: And she uhh yes - she's written quite a few books. But I think Sarah Teesley is interesting for you maybe because I think right now she's researching robots, I think she's in the process of writing a book so...

[Japanese]

Y: They're both my supervisors. I also had another supervisor, Dr. Glenn Adamson, he is head of research in the V&A Museum and he just finished the post-modernism exhibition at the V&A, but because he was made head of research he had to stop being my supervisor, so I'm a little sad, he's too busy now.

INT: [laughs]

Y: But he just finished with Jane Pavitt, who is head of... Dean of Humanities, in the Royal College of Art. They together made the exhibition post-modernism, so umm yes they're very.. he's fairly well known as well.

INT: 91:53 Do you know diaries... Toshiba Gallery [?] in V&A museum?

Y: Yes! I think you sponsor the Japanese...

INT: Yes for very long time.

Y: Mmm! Have you ever visited London?

INT: Once. I once visited V&A Museum, Toshiba gallery and we found very Japanese traditional craft! [chuckles]

Y: It's very traditional! [names pieces]

INT: I visit London three or four times, just once V&A Museum Toshiba Gallery.

Y: Well I hope you can come again and I can show you around, so please tell me and I will introduce you to my tutors and...

INT: Unfortunately I don't have any plans! [laughs]

Y: Ohh.

INT: But when I visit...

Y: Please tell me, and I'll be happy to show you around the Royal College, their product innovation courses are very good.

INT: Ahh maybe around one year ago professors from RCA and product innovation made a lecture in Roppongi, design hub.

Y: Oh really?

INT: Have you visited Japan design promotion?

Y: No I've heard about them, but I haven't had a chance, I haven't had the opportunity yet. Japan Design Promotion.

... Y: Oh I'm sorry, thank you so much for meeting with me today, it was a pleasure to meet you.

INT: Thank you.

INT2: Thank you.

Y: I'm so sorry for taking your time!

[AUDIO FILE ENDS]

Fujita Rei

Graphic Designer

Interview: 10th December 2012

Translator: Takahashi Ikuko

0:00

Ying: okay, so I think this is on. Fujitsa-san Kirowa, arigato? Shall I just do it in English.

I am researching design in the bubble. and I am very interested in consumer products.

especialy for young working people because i think at the time young poeple had more disposable money and incomes.

Interviewee: his major is a graphic designer, is it relevant to your research?

Y: i think its interesting for me to know about the design methods and styles at the time, and kanji, and design methods at the time of the bubble.

(repetition of query)

So yes I hope its relevant.

i am interested in consumer culture of the bubble.

so maybe I should ask a few questions.

could fujita-san explain a little about his background he said he majored in graphic design, from which college? and in the time of the bubble where was he working?

INT: Kuraza Design research centre, not exactly a university, more like a design center education place

Y is that quite normal at the time?

INT: back then in japan the graphics designer occupation was not so famous. 1964 when the tokyo olympic happened in tokyo, so it was a long time ago.

Y: so that's when graphic design became more prominent or it was starting?

INT: the starting of graphic design was way before but it wasn't as common a job as right now.

Y so would you say this was only in graphic design, or across all design disciplines that it had a lower profile?

INT: as a social phenomenon the tokyo olypmic kind of changed to the focus on design, people started to pay attention.

Y: okay, so could I ask when he started working as a graphic designer?

INT: 1968.

Y: and in the 1980s where was Fujita-san working?

INT: he was working for fashion design, specialised design, design office, graphic design specialised office. and most of the work was related to fashion or department store. not fashion itself, but the advertisement of fashion.

Y: so fashion was a big thing in the 80s?

INT: so from 1970s to 1980s when japan was growing fast, young poeple were starting to have interest in fashion.

Y: can Fujita-san mention some memorable projects he worked on in the 1980s?

10:08 so burberry ads?

INT: catalogue and ads for burberry.

Y: so thats a foreign brand, an english brand.

INT: and now young people wear burberry, but back then it was authentic brand, so not many young people were wearing it

Y: okay so maybe older poeple?

INT: older people, monied people.

Y: so why mention burberry as a memorable thing?

INT: because you're from england.

Y: okay but as a piece of work that Fujita-san remembers?

INT: from late 70s it was very fun era for young people, and he was involved in Sebu? dept store and it was a leading culture of buying at that time, like going along the generation, so he was involved alot and it was a very fun project.

Y: and so that's from the late 1970s? so there's something I've been seeing in Japanese magazines, and that's several themes, and one them is on nostalgia - natsukushi? so could Fujita-san talk a little bit about the role of nostalgia in design in the 80s, nostalgia for a past time like 60s?

INT: now?

Y: in bubble period, so in the 1980s, there seems to be a feeling of nostalgia for 50s or 60s in japan, or 70s japan. is that true, basically?

INT: you read in magazine?

Y: i think i see nostalgic items and things in magazines, so i just wondered if its true?

INT: okay, so that unlike 80s for japan for itself, but for learning from europe and north america, and studies from the western culture, and whilst a study about a western culture, at the same time try to create something new, that was why it was interesting era, much like 50s 60s western related, at the same time they are trying to make something new.

Y: okay so in fact maybe what as I see as natsukashi - nostalgia - is in fact a remaking of 50s or 60s american culture maybe?

INT: not sure. maybe above his generation maybe they had the feeling for it, but not his generation. he was wishing for something new all the time.

Y: so the feeling among designers was pursuing new things. okay, so back to the question of what it was like to be a designer in the bubble, was there a difference between working for a big company or a small company, like a studio?

INT: haha - that time there was a lot of money, so there was not much difference. anything was possible that time.

Y: and there was a lot of money, but what about time?

INT: there was a lot of work, so Ishi was very busy

Y: and does Fujita-san think this affected the design process?

INT: the lack of time?

Y: the lack of time, being busy.

20:00

INT: not directly, but as i said before the things he was doing were very interesting and fun, so it wasn't painful at all.

Y: okay, in terms of design systems and methods, did Fujita-san use different design methods in the bubble as compared to now?

INT: so back then it was more manual, there was no pc, so it took more time, and that means the skill was necessary, and giving the designer enough time, and aside from concept work, the manual technical skill was necessary, and good and bad was very apparent and obvious. it's almost opposite from the now, now as long as you have mac you can do this.

Y: ahh okay, so there was a feeling of it took skill to be a designer.

INT: now design skill is still important, even though people use pc, but now its not as necessary as before.

Y: in the graphic design of the 1980s, it seems that there's more a style of a computer style. not necessarily using a computer, but using the feeling of the computer in the style, so for example there seemed to be more grid patterns in graphics. it's like the feeling of the new technology, the pc.

INT: so it was a transition/translation? error from manual to pc, so actual work they couldn't use it, but they were studying it.

Y: but in his opinion did this affect the design at all then, the start of the pc, the studying of the pc?

INT: so what they had done in the past, like by using pc, how far they can do using pc, so after that, using pc, what they can do, there was a change for the concept.

Y: in terms of technology in terms of design, what was the most useful piece of technology? for example the photocopier, the fax machine, or... was it just more manual?

INT: the manual technology was not so necessary. so back then, how to make the straight line was very important, now anyone can on pc, but back then writing straight line was very important still. so now with the pc coming, now the more important skill is more like idea and concept working is important.

30:03 Y: okay, another question - in the bubble period... so you talked about how from the 1960s tokyo olympics the profile of designers became more high profile, or starting to - but how was it like in the 1980s bubble, especially the late 1980s? was the profile of designers higher by then, was it the start of star designers?

INT: so in the 80s, the design had good reputation internationally, so he thinks so.

Y: so was Japan following the international trend for design becoming more high profile? or was it something happening because it was happening in Japan?

INT: Japan is very like snobbish, Japan is number one. That was the feeling at the time. Japanese design has a very peculiar style, so they are very proud of it, and they have a confidence. that time the design was done by a feeling including the trend? and japanese people are regretting, and after that time design became more logical.

Y: so at the time design was done on feelings, but when did it become more logical?

INT: not sure, not clear, but as a trend like people start to think in a late 80s and early 90s they should get back to work, be more logical.

Y: less frenzied maybe? but at the late 80s, at the height of the bubble? that's very interesting. so it's been suggested to me that at the same time in advertising you get two types of feeling. the first one is of a calmer, more logical feeling, and the second is like super genki feeling, especially in advertising - so does Fujita-san think this is true? for example Arnold Schwarzenegger in Pot Noodles, Cup Noodle, Arnold Schwarzenegger, strong men, for example. There's Saru, I think, a monkey eating bananas? I don't know. Bazaru.

INT: Genki was applied in bubble era.

Y: I guess because the person who told me this said that at the height of the bubble people were feeling quite tired - so advertising, he said, became two things - one was more calmer, more time, and the other was more genki, more frenzied, to give people energy - I just don't know if it's true? But if it's not in graphic design that's fine

40:04 Y: So could Fujita-san describe a typical bubble style in design, or graphic design?

INT: so now it's the same thing, but there's no clear style.

Y: no clear style now or back in the 80s?

INT: Both.

Y: No clear style. I guess that's a style in itself?

INT: Japanese style, we like to make people laugh.

Y: so in the bubble period it was to make people laugh?

INT: Uh huh.

Y: In the products I've been looking at, pink seems to be quite a common colour, so is this similar in graphic design? I know that for products, Yosae (young women), were a new market - did this affect graphic design too or was it just products?

INT: no not really.

Y: oh okay.

INT: around from that time, they started to pay attention to women, demand for women.

Y: okay. so, in terms of graphic design, how aware was Fujita-san of international design trends, as well as maybe high profile designers. I guess it's a two part question: the first is how aware was he of international design trends, for example postmodernism was a design trend, but how was he aware of, or practising that?

INT: like before 80s, before american and european design, its not aware like those days they were studying those trends.

Y: oh so in colleges in Japan they were studying US and European trends?

INT: so the school he graduated from was on trend following Bauhaus in Germany, so naturally they were following the European trend.

Y: so how did this conflict between the training of for example of Bauhaus style, with this in the 1980s this confidence in the Japanese style.

49:55 INT: so as the traditional culture, before like a Japanese style design was modern, so people were proud of it, and there was no conflict between european modern to Japanese, the over-wrapping part, the key word was modern. and from umm Heian period to Edo period the design still has a modern image, like that's what Japanese people hold.

Y: Hang on, so, Japanese traditional culture, that became modern Japanese culture, there's no conflict between a Japanese modern style and european, western, modern style, because they're joined by modernity, by being modern? They overlap because they're modern?

INT: It's more like sophisticated, than modern.

Y: oh that's very interesting - so are there any graphic designers in Japan, who had this feeling of, that Fujita-san particularly admired and also had this sophisticated style?

INT: back then everybody was admiring the American studio called Push Studio, I think? Ah, Pushpin Studio. So designers from there, he still admires. Do you know Pushpin Studio?

Y: No I don't I'm afraid, but I shall look into them. A lot of people now, it seems there's a graphic designer called Yoku Tadanori, he seems to be quite respected as a graphic designer. What does Fujita-san think of his work? And also was he well known at the time, in the bubble time?

INT: he umm, he admires Yokutanori's work, he's a little bit older than himself, and he's a very original style, and very like studies the high tradition from the bubble era.

Y: So Yokutanori's style, is that a high bubble style?

INT: It was before bubble era. during bubble he wasn't doing that type of work.

Y: so it's pre-bubble era, his work? hmm that's interesting. okay. so I guess I've just got one more question, it's to do with this international idea. Designers in Japan, or in this case graphic designers - when they were designing were they thinking about a local Japanese market, or an international market? And were there some international trends that were used, and ones that weren't used? Well, it's a three part question isn't it! One - Were they designing for a local market? or international?

INT: for his daily work he paid attention to more the local Japanese market, not so much the international market. like before - we don't have much of an inferiority toward western design, anymore.

Y: So were there international trends that were used, or not used as well?

INT: it looks maybe like from the outside, it seems like international trend was applied, but actually not so much.

Y: oh really, why not?

60:22

INT: they don't pay attention, because they have reached the same level (?) / middle (?)

Y: were there some Japanese trends, in Fujita-san's opinion, that influenced international design?

INT: after bubble era, he thinks they have a impact at last(?) in terms of architecture, graphic design, in terms of industrial design, and home appliance.

Y: but not during the bubble era?

INT: bubble era itself was very opulent, a lot of money, and so many 62:36 plum products?? - that they started at last?62:53

Y: actually I do have one more question - what did Fujita-san think about the bubble, what does he think about the bubble?

INT: he really enjoyed the bubble era, and Japanese people were floating on air, carefree. as a contrast, now people are becoming more serious, that's his feeling. contrast and regret.

Y: Did he ever think in the bubble that it was too much?

INT: he didn't think so during that time. people thought that way, nobody thought its too much, that's what made it bubble.

Y: did he think it was going to go on forever?

INT: everybody thought that way.

Y: sounds really fun.

INT: [laugh] he was born on the day that World War II was over, so very poor, and gradually going up the economy, and the peak was the bubble, he went through all that.

All: laughing/unclear.

INT: so like the peak was really cool, like rags to riches, that made them really fun times, the bubble era.

Y: right, so it was like a celebration. but did some people feel like they were losing in the bubble? did the bubble have winners and losers? were there some people who felt like they weren't winning, but losing, because property was going up...? was there a feeling that not everyone was winning.

INT: i think everybody was feeling the bubble, really. - people thought like they would be working for a company forever.

Y: so normal people didn't feel it? ahh, I want to live in the bubble era!

All: laughing/japanese words.

INT: now the work itself is not so fun anymore.

Y: oh really? too logical, or...?

INT: very realistic. built to 69:56 ??? young people.

70:02 graphic designer is not appealing as a job to young people now.

Y: is that to do with the different feeling? or maybe its to do with the amount of freedom designers have, from management? ... I mean maybe the work is not so interesting because the companies don't allow more freedom in the design process?

INT: not much extra money. think you have to pay if you want do this anymore (?) - we don't know that one era so there's nothing to compare it, okay so that's what it is.

Y: ah I heard about dancing the Juliana in the Maj Harajah? [laughing]

INT: the talent is like a limited by budget - how to make it fun in this limit is a challenge.

Y: if we're talking about budgets, whats the most extravagant project in the bubble, he was on?

INT: so shooting, and the location was done overseas but ... poster work, catalogues.

Y: catalogues and posters? so what was the most extravagant place?

INT: Vienna!

Y: Vienna, wow! Sugoi!

INT: [incomprehensible] that was the last extravagance.

Y: [finish up]

INT: that was useful information?

Y: very useful! arigato, thank you.

END OF TAPE

Ootake Michiko

Designer, Lecturer of Design, Kyoritsu Women's University

Interview: 12th December 2012

Length - 1hr 17mins 36secs

Y: Okay [Japanese] Recording.

[Japanese intros]

0:48 Y: Interview.

[More Japanese]

2:45 Y: Okay umm... [More Japanese]

7:57 [Japanese continues]

8:49 Y: Product design [Japanese]

12:35 [Japanese continues]

13:38 Y: [notes] High profile of companies meant a higher profile of design in Japan.

17:29 [Japanese continues]

17:44 Y: [nervous laughs]

17:45 INT: Usually... former days, worker doesn't change his job.

Y: Lifetime employment.

INT: So we were jobless in Japan when we came back. So we had to do something.

Y: [Asking in Japanese] International... kokusaika ano?

INT: Bubble economy was very good, there were many design project in company, and they can't do, couldn't do many projects by themselves, so they had to outsource, yes, to others.

Y: [Japanese] Outsourcing...

INT: Office furniture.... culture (?) "Are you office furniture? No." [maybe ad campaign?]
Competition. [Japanese]

[Japanese]

20:56 INT: We had a very big project and uhh the payment was over ten million yen for two years, so our office was very good.

Y: [Japanese] Quality of design...

22:13 [Japanese] We designed many office furnitures and ehh they used for long time, for example ten years, make ten years insurance for the products, so it must be very strong or durable or good and we have... we make design such a long life, durable. But among other design studios they worked for consumer products, such as small... homewares, something like that? Their products are used for a short time, one year or two year or so, and they are many strange forms, or many weak points, I think. But when we in 80s or 90s and still now, our designs for office furnitures or medical equipment or so and we... we didn't do characteristic strange forms or curves. It's a little bit different from other Bubble-age design.

Y: So... Bubble [Japanese] Depends on the type of product?

INT: Ano... Mmm. I think we didn't.... have many influences of Bubble-aged design. [Japanese]

[both laugh]

Y: [Japanese] So it's... [Japanese] Consumer, fashion...

INT: Fashion [agrees].

Y: [Japanese] 26:12 I think what I'm trying to say is uhh... Compared to the 1970s, did consumer products in the 1980s, did they change in terms of their relationship to fashion?

INT: Mmm. Yes.

Y: So did those products in the 1980s start having a shorter lifespan?

INT: Yes.

Y: Compared to 70s?

INT: I think so yes. And when our.. uhh... design developing time was always shorter shorter shorter. For example, mobile phone, the time for design is only three months. In six months they can go into the market, and they say only six months one [?] mobile and then they don't pull that anymore. And then they chose new one, and always six months, and user change every six months or one year, and it was a very strange.... for us, because our products is used for long time, ten years or twenty years, and sometimes we... we take offer from app (?) maker, "twenty years ago we made a design, and please redesign this one after twenty years." So uhh we feel very strange that mobile phone design in Japan... they only make uhh only surface, or colours, they change.

Y: So do you think now, well maybe not now, but with shorter timespans there's less time to design?

INT: Yes. And at that time, there was three dimensionals software on personal computer, make time shorter to use three dimensional. So then we have to make a model to see how that it looks, but the first model we can see on the personal computer.

Y: So when did you start using personal computers for design?

INT: Ehh... maybe middle of 80s.

Y: Ah-so.

INT: It was so uhh cost was very high. And at that time we had to pay one Macintosh, 20" monitor, printer and software, plotter, it cost about five million yen. It was very high. Nowadays it's only hundred thousand or so we can use personal computer.

Y: But for your studio it was thought to be a good thing?

INT: Yes, it was very good.

Y: Did big companies also use personal computers in the mid-80s?

INT: Yes.

Y: For design studios... Panasonic, Toshiba, Akino ... [Japanese]

INT: Hai.

Y: So they were all using it... Did this affect design?

INT: Yes, I think so. Because when we studied in university we have to... umm... make form, lines, we have to make... it looks good or not, we can see. Three dimensional softwares they are not almighty, it was... there was easy form for three dimensional and difficult forms to make by three dimensional, and many designers if he couldn't make good form in three dimensional so sometimes some designers choosed easy way to make forms in three dimensional software. I think it's a little bit 32:48 different [difficult?] for designers for making.

Y: Yes I understand, I also studied 3D, CAD.

INT: Yes there's easy way and difficult way to make different forms.

Y: And were there some products you could see this happening?

INT: So... [rustling papers] [Distant talking] I'm sure this form is made of three dee software, outline [indistinguishable] 34:05 I think here is a line, a little bit strange. If I have a model and I make a form by myself I have to shear a little bit smoother, the detail is a little... sometimes I can find a little bit strange. [returning]

Y: I see okay, that's very interesting, because this means that maybe difference between designers who trained in the 1970s compared with after the 80s have different experience of making things. Because when I was in university I didn't make many things, I was on the computer. So the experience of making a model is completely different.

INT: Ahh yeah I understand.

Y: So that's very interesting.

INT: So uhh our design course we have a.. many craft programs, for example wood, metal and chemical, ceramics, yes. So the students make some form by... it helps them.

Y: Pre-CAD and post... That's very interesting. So the 80s was maybe a turning point for the skills of designers.

INT: Yes. Our age, we had to make models by self, and then later make three dimensional models on the computer. We experienced both of them, but maybe younger generation as [laughs] you have mainly on the computer to make models 3D.

36:33 Y: So for me for example, the detail of equipment or machinery, I understand that it's manufactured, that there's a split line, for example, but the detail of the modelling... I have no experience of making, so the detail of the modelling... I cannot see it.

INT: I am a member of the Japanese Designers Association and we have some material! There is only two here... Another, [noise]... We made those samples because we hope every designer feels the surface. This is fine, smooth, and this is a rougher grain, and this is ehhe okisa (?)

Y: Matte.

INT: Related to the taper.

Y: Tapering.

INT: Related to the surface. This is small and fine, you can only get two taper, you can get this form from the [Japanese]. That one, 8.5 degree.

Y: So materials, texture, surface, is also different, that experience of materials is different. That's very interesting.

INT: We Japanese members [of design] thought that we need that experience, not only on the PC but directly experience. So this is uhh milky, how much percentage is [applied?] Not many young designer knows about materials, not just on PC.

Y: Thank you, that's so interesting.

INT: So we're trying to make samples.

Y: Also maybe, do you think this affects the style of the 80s, because of the parsucon (PC) in the 80s, a lot of style seems to be very geometric, so...

INT: Hai.

Y: In products and in architecture, the style is like blocks of triangles or squares or circles or squares, geometry. Do you think - where does that style come from?

INT: Come from? Mmm... Maybe I think it's handcraft product is organic, always, I think so, and 80s, in the 80s many people thought handicraft is old ways of products, and we felt geometric form is something new and powerful and the industry was good for our lives. That's an image. So umm... PC [...] organic form is not easy, and geometrical form is easy for the PC and make it very easy and machinery...

42:41 [interrupted, phonecall]

44:31 [resumes]

Y: Geometric, so...

INT: Maybe geometric form was very strong and... vital.

Y: That's very interesting. Do you think this was... this feeling was only in Japan, or was it part of a more [kokusaikiko?]

INT: [Japanese] We uhh we stayed in Germany, and German life is a little bit [Japanese] traditional, like, they like, and many products was not decorative, rather simple line, for example... functionalism of Bauhaus style, [Moule?] style, not exactly geometrical style, a little softer than geometrical form. Europe, I think, a little bit softer image than geometrical, I feel. The line was very smooth and uhh fine. Browns? You know?

Y: Ohh Braun.

INT: Hai, Braun. But only in Geman, I know. Not all of Europe.

Y: So the 80s style in Japan.

47:20 [phonecall again]

47:43 [resumes]

INT: Do you think the form of Japanese products in 80s is geometrical?

Y: I think it depends on the products, but for consumer products, I find different themes... Maybe I'm wrong! But for example when I look at the products in magazines like for example Hanako, Popeye, they have different themes, some very 80s style is very geometric and colourful, and some are more nostalgic, but not Japanese-nostalgic, but natsukashi [?]
48:42 It's this feeling of European nostalgia? I don't know if that's true. Also in architecture, Bubble architecture seems to be very... sets of square and circles.

INT: Mmm! Yes square, circle.

Y: It depends I think on the product but for example stationery, or table lamps, clocks, these things.

INT: There was a movement of post-modern. They like straight line, circle or square. But I think there was a partial movement.

Y: Oh so it was only partial post-modern movement?

INT: I think so. Post-modern movement is not I think.. was mainly designers or architects or ehh [...] post-modern, the aim of post-modern is now [?] but really Japanese doesn't understand what is post-modern, their life is not... all over them [?] their life is not made... They like their product... post-modern style 51:10 some part of their life is typical and very [sentantekkita?] and post-modern style, and in other parts they are traditional, and in other parts individuals, their characters.

Y: Oh that's very interesting. So people's everyday lives are not affected. So does this mean that post-modern style is only for the high-profile designers? But for everyday design not so much?

INT: Not so much I think. Because some architecture are very typical post-modern style, and others are not, for example, normal houses, interiors. One point was small part they took modern style, post-modern style, what they like, and sometimes...

52:37 [phonecall again]

53:59 [resumes]

INT: [?] Take a photos, for example, a room with white fringes [?] and square walls, but usually... normally many people are reading magazines, but their lifestyle is not the same of magazines. Living style in Japan very small, and we have many things, products! [laughing] And the lifestyle is different from the magazines, what they say, so I think Bubble lifestyle influenced only partially in usual Japanese lifestyle.

Y: Mmm.. so so so, hai [laughs] that's so interesting. So there's a difference between the style in magazines and high design, with everyday life. So this means that for designers of normal products they have to... it's a little difficult... they have to design like fashionable products but also these products also have to suit people's lifestyle.

INT: Yes. So... [Japanese] For example we have a rice cooking machine, and do you... did you see the... history of rice cooking machine? There was I think 80s, 70s-80s the machine was not so 57:33 [???] then 90s, 2000s, the form was very decorative, like a helmet...!

[laughing]

INT: And now the form of rice cooker is moderate. And not noisy.

Y: Simpler.

INT: But 80s is an age of form, so [???] Some parts of them like that, but normal household wares is not such a form.

Y: More decorative?

INT: More decorative, yes.

58:56 Y: Another thing I've been seeing in my magazines is... like.. more decorative forms, but more that the products, it feels with colour and form they have more character, they are more playful.

INT: Playful, yes.

Y: Do you think this is true?

INT: Hai, yes, some designers said that our electricity is now like a kiddies toy [?]

Y: So the idea of toys becomes more...

INT: Playful.

Y: So products look more like toys?

INT: Yes.

Y: Mmm why do you think that is?

INT: We Japanese like toys, and... kawaii things.

Y: Ah-so, that's very interesting. I think the products look more like little birds or you know [deputsu?] they look more like toys in the 80s, and they're more fun, and... do you think because the feeling in the Bubble was more fun ? -

INT: - Ah yes... -

Y: So... products looked more fun?

INT: The mood of the 80s was very cheerful, and powerful, and we liked more fun. It's a different from nowadays, nowadays we have a little bit of 61:24 [season takibun?] - it's not good so we're looking for small something cheerful. Something kawaii mono...

Y: So how was the 80s cheerful different from now cheerful?

INT: Ahh 80s cheerful was powerful and... [??] and now [???] that's very nice, small scale.

Y: So do you think this affects design of products?

INT: Yes I think so, the affect is... 80s 90s if some new products came in the market they ... the maker was sure that they can sell to all the Japanese people, but now we know only one thing for everybody is not... [Japanese] Market is not a big only one, market is small but many, many different type of market, so maker try to this field of market so design this type of design is for this type of market, and another type of design is for another market, marketing was small now but the products and system can make small amount of product the same.... [Japanese] [laughing]

64:38 INT: Make small amount, but many variation.

Y: So that's also to do with manufacturing... capabilities.

INT: Yes.

Y: Maybe before the manufacturing system cannot do that. But now it can? But also the market is changed.

INT: Changed yes.

Y: That's very interesting. So in the 80s although there are many different types of products, there is more like one market. Ahh.

INT: Everybody has same things, and they like to have the same things with other people. And now many people feel only one thing for myself is as good... I think kawaii! feeling is different, for example kitty-san, so for another one have kitty-san, they feel easy to feel... group? 66:28 So there's two different feelings, that I have only one thing, or I have the same kawaii character that another many peoples, so we have two different way of having [??]

Y: Oh that's very interesting, so the culture in Japan at least has changed a lot since the 1980s. So... I guess I wanted to ask about being a woman designer. No this is very interesting, I'm so happy, but it really answers my questions... How long do we have?

INT: I'm sorry I have a meeting from 12:30?

Y: Ah-so, so we have a few more minutes then... so quickly: did you ever - you were designing office furniture mostly -

INT: And uhh medical equipment

Y: Was it difficult to be a woman designer?

INT: I think it's not difficult because a woman designer knows how to use, or how frustration of using equipment or using these furnitures. Not ingrained, or feelings, but actually how to use this one.

Y: Were you treated differently as a woman designer?

INT: Sometimes [laughs] When I was 20s some company says, "who is designer?" I was attending meeting, "you are women! are you designer, really?"

Y: Did you feel you were... pioneering?

INT: I know some pioneering women designers, aged about 80s or so, the first generation of Japanese women designers.

Y: But did you feel because the 80s are also talked about as the age where women really started working more...

INT: Yes yes yes...

Y: Did you feel you were part of a women's movement in 80s or not?

INT: Yes... In 80s it's normal to work womens in men companies, and not in design field but everywhere... So... the first generation maybe, our generation, to work as designer in automobile, car design. Yes. Before then there are no women designers in car companies, and I and maybe two or three years younger or older they started to design in car design field.

Y: Ahh so, it's the 80s... the 80s is the start of women in design in Japan.

INT: Yes.

Y: Yes because there's also famous fashion designers for example 70:51 [Karokuroei?]

INT: Fashion design is a field for... a woman designer.

Y: But for cars it's very difficult?

INT: They say this about cars but...! [laughs] Many women want to car design, but they don't take on women as a car designer, but 80s... they start.

Y: Why do you think they started?

INT: Car is always consumer products, and many women start to drive car herself, and buy herself... So they need to know how womens feels for their cars.

Y: That's very fascinating, because it's often said that the power of the new women market was very important in the 80s, so it actually impacted the choice of work for women too. That's

wonderful! I think that's wonderful - but was it very difficult to work as a woman, especially with a family?

INT: Yes for example my [kohei?] [Japanese] younger students. I know two girls who worked for car design, one of them she had two girls and then one of her girls took a cold and it was very serious, and she decided to give up her job.

Y: So there's still pressure for women to stop working.

INT: and another one had two sons... She 73:43 She gave up for the first son was born, it was still difficult. But now many women car designers who are working because social support is now very good.

Y: So if.. I don't know if you can answer this question but if there's... if you were designing for women... what did women in the Bubble-era want?

INT: Ahh! [laughs] Ah-so! Hmm... I think many women designers in 80s want or expected to make a new market for women as I said before. Many new market [noise in background] many women were graduates, university, high education and they started to work and gained money and they are very large power of market and many companies in those... they have to make products for women.

Y: I think it's maybe time to stop I suppose. But I could talk to you all day! I guess I want to ask just one last question: what did you think of the Bubble?

INT: Because I was at home for half an hour and the other half is only in the office my life was not influenced much by the Bubble, so I don't know exactly what the Bubble is.

Y: No okay that's very interesting for me, thank you so much sensei [thanks in Japanese]

INT: if there's nothing else for you question?

Y: It was very interesting for me, I learned so much. Very interesting, it's quite important what you are telling me, it makes me understand how I can see things, so arigato daimas, thank you, okay I'll stop

[AUDIO FILE ENDS]

Sakai Naoki

Designer, Water Design.

Interview: 14th December 2012

Length: 1hr 28mins 49secs

Y: 0:00 Okay, right, so yes I'm really interested in consumer products in the Bubble period, I think it's very important and I'm also interested in different things... So your experiences as a designer at the time, also the design methodology - how you designed - and also the themes that I have been finding in my research, which include such things as nostalgia.

INT: Did you find some materials in internet?

Y: On?

INT: My works, my informations?

Y: Yes, yes I did. I did check it, thank you.0:49 So I do have some questions about that actually, so I'll start I suppose. So thank you very much for material on your background, it was very interesting. It seems that you had a rather unconventional working life, was this normal for designers at the time, or were you the exception?

NT: I didn't really study you know any case because 1:10 [???] concept [bar? ?????] in case, but I didn't learn or study car design. Just... directions and also [???] teachers. I didn't learn any fashion design, just you know, actions. I wanna make it. And I did. Always since that's been very trouble, you know, how to educate my current student. You just do it! That's all. Too simple.

Y: And was this a normal attitude of designers at the time or were you a very different designer for Japan?

INT: Maybe. You can read in this latest text you know my friend - Mr. 2:09 [Imanaki?] - do you know him?

Y: Umm.

INT: [???]

Y: Sure.

INT: Let me give you everything.

Y: Oh, thank you so much. I mean I guess what I'm trying to say is that normally - in Japan especially - there is a system, a process. So you go to college or university then you get your job. But in terms of designers in the 1980s was this also true? Or was it still very much do it yourself?

INT: Yeah I think so... Anything you know we did ah, because lots of money there, and kind of in the history 2:57 [Italy?] [Medici?] families - and they have a lot of money and they spent it on lots of artist. Kind of the same situations, companies have a lot of money they must spend, and crazy situations. And uhh... very lucky for me, cuz uhh creating is very flexible and easy and no limit. We can do anything. We can decide it.

Y: Oh wow.

INT: Yeah. But huge companies have a kind of hierarchy, right? Nissan, Toyota. And umm we need a lot of politics to negotiate people, who we know want decisions. It's a very tough business. But I enjoy it very much. 3:50 [???

Y: So I guess in the Bubble period more companies were willing to give designers a chance to experiment or to take - for example yourself - very different designers with different experiences. Ah so it was a good period for design?

INT: Sure. Cuz ahh... company manager have will to innovations - something different - they wanna make it. And uh... almost... they have a lot of money. And maybe... you know, Japan Is Number One - the book title, right?

Y: Uh I think is it by...?

INT: 4:40 [???] Number two. Is actually. But ahh... maybe we'll come to number one, we thought. But we didn't [laughs].

Y: Ah well... It was a little difficult. Not everyone can be number one. Mmm.

INT: And uhh 1985 is a very special timing because '85 Plaza [dinidah?]

Y: Is that the new development...

INT: The Plaza what is agreement.

Y: Oh yes the Plaza Agreement. [Plaza Accord! - Luke]

INT: Because before 1985 you know our Yen is three hundred sixty yen to one dollar. Right? And they fix it. So flexible after 1985, and our Japanese go along the world, it's the first experience. Nobody can go... not so many people can not go to foreign country before '85. That's very important point. We have seen a lot of things. With the products, with the histories, so many things.

Y: So... I was talking to some other designers before, and they said that in the 1970s when they were studying design in universities they were studying Bauhaus, and so on. But...

INT: Haha, yes. Boring, for me.

Y: So would you say that after 1985 was when Japanese people stopped just studying about it and went to see it?

INT: Fashions. 6:15 [???

Y: I see.

INT: Very cheap you know [French? kicks?] - [franchise?] is a very you know, discount, travel agencies and uhh many people can go to foreign country, the visa is very easy and very small cost.

Y: And of course I guess other countries would encourage it because the Japanese yen can be spent in other countries... 6:44 So why was [Ulm?] and Bauhaus boring for you?

INT: Because uhh [Ochus Bosch?] is great, but uhh... I like you know... bad design more than good design! [laughs]

Y: Ah really? Okay.

INT: No I can understand, good design is great but ... they [???] think we should do you know this different approaches, opposite.

Y: So did you feel you were quite different from other Japanese designers because... they all studied Bauhaus and modernism... and you were...

INT: Yeah I'm retro, kind of a retro, because ordinarily designer is you know very opposite me, they love Bauhaus and they study very seriously - so encourage student you know to... But I drop out 7:38 [Choto? Tokyo?] Fine Art University. Uhh... only two year. Then I went to San Francisco and the [south?]. Bring to my [???] idea. [laughs] They made factory there, San Francisco.

Y: So you're the... almost a very different designer, than other designers I've met. So you stopped university, you did your own thing.

INT:8:05 I don't like, you know, huge companies. I didn't during any designing, because now I have a college [???] university, one of big team, but different company, this college.

Y: I see, that's very interesting.

INT: I didn't join, you know, part of uhh organisations. I don't like that. Independent.

Y: 8:38 So I guess the Bubble period gave designers like you a chance - almost artist designers - and would you say before the 1980s it was very difficult?

INT: Yeah, 'cause uhh necessary Japanese company is very you know uhh [???] or in-house designer, to the designer, so many designer. And outside, [??] not so many. Still [??? ran out?]

Y: I see, so the Bubble period was a golden period for individual designers.

INT: Breaking rules!

Y: Breaking rules! Oh wow, okay!

INT: [Breaking law?]

Y: 9:19 So in your background you sent me you mentioned projects such as, of course, the Nissan [pike] series - Be-1, Pao, Figaro, Rasheen. - And actually I still see Figaro in England, I see them!

INT: Really? Different ignition [or nation?!] How deep...[?]

Y: I don't know. I haven't seen so much the Be-1 or Pao, but Figaro I've seen driving around.

INT: Really?

Y: Yeah. So I heard they are all collector items, especially Pao is a collectors item. And of course Olympus o-product, 9:52 but were you also working on other things at the time, or...?

INT: Ohh.... so many things I do. [laughs]

Y: Those are your favourite things, but...?

INT: Where is it... maybe this one... 10:20 [Ebo-dyno?] house.

Y: Oh wow.

INT: Huge house.

Y: With a pool, wow!

INT: [laughs]

Y: In the Bubble period?

INT: Yeah. And maybe I can find those kind of English material in my house... You are leaving Monday?

Y: I'm leaving Monday morning.

INT: Hmm okay, I will find them tomorrow.

Y: Really? Wow!

INT: Those kind of... [???]10:54 Because Western people like the... you know... my [action?] very much.

Y: Yes.

INT: Why I don't know! [laughs] BBC, you know, ask me, "Are you guru?" What's mean guru, god?

Y: Uhh it means like very... teacher, but also mentor and also quite religious.

INT: More magical maybe?

Y: More magical. Yes.

INT: Such 11:20 [???] is fantastic! [laughs]

Y: Oh wow, I would love to see some of these articles.

INT: And [??] institutions [??] 1990. Meaning after five years, [??] read it.

Y: Height of the Bubble.

INT: Yeah. We have a lot of money too! [laughs] Such age.

Y: I would love to know more about Water Studio I think. Mmm.

INT: Yeah. Shibuya.

Y: Ahh.

INT: This is very funny, right? 11:56 [Frank Gehry?] and [Esringa?], [Harmut?] and uhh [Bill Norridge?], he died already, but I didn't know any..[??]. Because I'm kind of a natural creator, I'm not professional, I don't know information, who is great, you know, architecture, who is great industrial designer, and this time, first time, I ask Mr. [Frank Gehry?], "What do you do?" [laughs] But he is very nice guy, very gentle.

Y: Oh that's wonderful!

INT: Kind of... [laughs]

Y: So you've been designing for so many years!

INT: But we did some discussion ... very nice guys. He was...

Y: So you were representing Japan, then?

INT: Yeah, that's timing. Yeah yeah yeah. Because in-house designer cannot express his name, but I'm standing outside, does mean I can do anything. Nobody control! [laughs]

Y: 13:13 But I guess at the time it also meant that when Japanese companies were big names - Panasonic, Sony, Toshiba - and they had in-house designers, you were the face of Japanese design. Not ... [?] but the...

INT: Yes I think so, exactly.

Y: The Japan creative side. Wow. That's really interesting.

INT: Funny! [laughs]

Y: 13:42 So.

INT: [????]

Y: Yes, so could you tell me more about the designs of, for example, the Be-1, the Pao, and also the Olympus o-products.

INT: [???

Y: They seem to be very.... retro. Could you talk more about things like the style, I guess? The styling.

INT: Uh... I wanna, you know, destroy the standard. In 1982 [?] ... I started the Be-1 project in 1983 and [???] in 1985, then we sell 1987.

Y: Ah okay.

INT: And such age, you know, usually cars are very boxy. Did you know about that?

Y: Mmm, yeah.

INT: You are very young [laughs]. Anyway, boxy cars. And I thought why do they make such kind of boring boxy car? And I wanna break this kind of design and long shape, very long shape. But very funny, right now, Be-1 is standard design. But this time very exciting design, very crazy design. Everyone says. But now, you know, we saw this shape is very very... normal. [laughs]

Y: When I first saw it I thought it looked a bit like the new Mini, Mini Cooper, it looks similar to that shape.

INT: Something a lot of things your Western car, but kind of post-modern, design them.

Y: 15:41 So were you aware of post-modernism when you were designing...?

INT: Because you know car designer is very intelligent people, usually, and they likes you know only [???] and they don't want past things. Hate. They must do [passions?] futuristic, you know. But I think such ideas very boring for me, because fashion designer sometimes this years use you know 1920s or 1940s, and [believe?] this 80s. They can choose any age, very free. Car design should do it, and [according to?] Nissan. You are boring, inner works, more flexible, embrace fashion design. Because I, you know, fashion design business for twenty years, and very much. And now [shigato?] or any you know car industry have design languages, and [future retro?] is part of [??] new design languages, and especially for that is very successful [segway?] - they copied my system! [laughs] My philosophy, not my design.

Y: 17:05 So did you feel you were brought in to Nissan to shake things up maybe?

INT: Yeah but very trouble, you know, negotiation time. "What you say?" [???] languages. [...] Hmm. Labour union.

Y: Labour union. Mmm.

INT: I met, you know Nissan guy, Mr. [Yamamoto?] and very smart engineer, and uhh, another guy is Mr. [Shimitsu?] He's a designer. Both labour union members, Nissan, that means such... [??] Now Nissan different company. But this age Nissan is, if, you know, somebody choose labour unions guy meaning they can go in to talk directors, because very smart person, they choose only that. And I'm very lucky such kind of powerful guys, they are, they wanna do top-class players, just mean they can do anything, if you know low-class they cannot chance, risky. My design is, you know, very risky to kind of do that. But they can do that. [??] And you know also [as/is?] present

Mr. [Sonoda?]. Mr Sonoda and Yamamoto-san is engineer, and designer [Shimi-san?]. These three guys connected, and 18:57 [Daimino???] know freelance guys, this mean I don't [joined?] any hierarchies. Companies [?] I [?]. I can't access any [???] because uhh...

Y: You're outside.

INT: Yeah. That mean we did such kind of risky or gambling project. [laughs]

Y: 19:28 So do you think this strategy, it benefited Japanese design in general?

So normally through the high-growth period Japanese companies had in-house designers, in-house engineers. But this new strategy of the '80s, of bringing in outside designers, do you think it not just changed design process but it also benefitted...?

INT: Very change. Nissan, you know, is change a lot, through my project.

Y: Oh really?

INT: Yeah. Still they give lots of idea know-how, process. If you have enough time I will show you... today I have no enough materials. This is a lot of [e-type?] products to consumer products. Such idea, nobody knows in companies.

Y: 20:27 So this is wonderful. So it means that the '80s also changed the design process.

INT: Mmm-hmm.

Y: In companies themselves. Was this not just Nissan, but do you think it was happening in other companies too?

INT: Uhh Nissan had freedom [encouragers?] I think. Maybe Toyota I couldn't do that. But I don't know because uhh we did you know, with Nissan. But maybe we could have done. More, different. Different systems. Like the military, you know [laughs].

Y:21:01 So it depends on the type of company? -

INT: Yes yes yes.

Y: - How it changed... Oh I see.

INT: Maybe Honda I cannot do that. Because uhh Honda is very proud of design team. Obviously they are great but uhh they don't you know uhh ask you know another guy's idea, because I didn't have any driving license! [laughs] I don't car designers. I don't engineering too. But Nissan's guys were very interesting mind, to me. Maybe they want to break something. And they used me. They chose me.

Y: And it does seem a very big change to choose a fashion designer from - well, working - in America, to do their car designs. 22:08 Why do you think they chose you in particular?

INT: That... I think any designs [???] for me. Kind of, fashion design too, this Pao. You know my original idea came from [Banana Republic?]. That mean same sign, right? Other [???] use the same.

Y: So... I have this idea that maybe in the Bubble period products were becoming more fashionable, because the turnaround was higher. There was more money.

INT: Because 22:42 [??] [colour-coordinate?]

Y: Hmm. But also not just fashion but products were becoming like fashion.

INT: Uh-huh, I see.

Y: So... uhh.

INT: [???

Y: Mmm!

INT: [???] crazy world. [laughs]

Y: But also that, because there was more money people were buying more products, more often. So instead of buying one product to last you five years...

INT: A lot of... a lot of experience.

Y: So do you think this was also extending to car design? So that's why they brought you in as a fashion designer?

INT: Mmm!

Y: Because it's about trends.

INT: Mmm-hmm!

Y: And products were becoming more...

INT: It's still, you know, the same way, because I'm using you know... as a case... Full time[??] and I make this [???] (moving about the room)] project.

Y: Oh wow. Yes. When were these made?

INT: Last year. This year.

Y: Wow, fantastic. Thank you, oh it's awesome, it's very cool.

INT: From time [???

Y: Actually it's really beautiful, look it changes round.

INT: [???

Y: I think it's really beautiful!

INT: Always I wanna make something break, you know? I don't like usual things.

Y: Oh, thank you.

INT: This is [???

Y: It's like a tap! An old-fashioned English tap [laughs].

INT: Five kind of sense of here [?], this [? cup?] the other is five sense. GPS, you know, [???] so many kind of.

Y: So... 24:35 Okay right. I was going to ask you what it was like to design in the Bubble at the time, but I'm getting an idea, so please don't repeat yourself. But... what did it feel like to design in the Bubble?

INT: Hmm. I'm not designer. I'm concepter, meaning a kind of design producer, and uhh... [laughs] Bubble. Always we can be positive mind. We don't feel, you know, any fear.

Y: Uh-huh, no fear.

INT: It's a kind of music[?] but moreso.

Y: Moreso than for example when you were designing in America in the '70s?

INT: Maybe we cannot do that [laughs].

Y: So... but you felt no fear in Japan in the '80s?

INT: No, no fear. Yeah.

Y: So it was a brave time.

INT: We can lose money.

Y: You can lose money?

INT: Yeah. That's a kind of [reach ???].

Y: Very liberating.

INT: We don't lose anything, just uhh... [???] short list.

Y: Thank you.

INT: Fun time. But short time, maybe only three or five years. Very short time. ... Where 26:19 [humour?] is boring we thought maybe we would continue long time, we thought so, such situations, because you know short time. But we [studied?] lot. We got [???]

[noise in background, pause in conversation]

INT: This our lunch.

Y: Yes, let's have lunch! Arigato <to waiters> this looks delicious! 27:10 Yes uhh but do you think this was good for the design process?

INT: I think so. Not just process, everything for designer, Bubble economy is very good for. We did, you know, lots of experiments. Usually only experience was success experience, but any kind of experience is important. But the experiment of how [??].

Y: More for you to experiment and get good designs. That's interesting. 27:48 Okay, so... I think I've asked different designers different ideas about the Bubble, and some say the design was not so good, and some say the design was good. I think it depends on what kind of designer you were, and where you were in the Bubble. So some people said they had no time to design, actually.

INT: You think so?

Y: Yes. I think it maybe depended on what kind of designer you were, and what kind of products you were designing.

INT: Maybe uhh... 28:28 [???] designer Ken [Yahana?]

Y: Ken Yahana? Not...?

INT: He's chief designer for [Medrushu?] - he's a kind of minimalist, he likes simple things. Such kind of a taste designer is hate Bubble, you know.

Y: Ohh really?! So it depended on your style?

INT: Maybe, I don't know.

Y: Hmm.

[CHEWING]

Y: So do you think your design style was very suited to the Bubble?

INT: I think so. My personality is, and my creations. We had lot of TV show such age. That with TV star and uhh product designer is kind of a behind you know, guy. They don't express TVs or social media. But now - you know Shiro Nakamura? Chief designer of Nissan. Now... he now do commercial, like James Dyson, but such age maybe only me.

Y: So...

INT: More backstage guys, product designer was.

Y: So I guess you were destined to be working in the Bubble period! [laughs]

INT: [laughs]

Y: So would you say your style is post-modern?

INT: Mmm, mmm mmm. [CHEWING]

Y: 30:35 Do you think your style was influenced by your experience in America, or did it just come from yourself?

INT: Both. Because when I was 19 years old I live in Kyoto. And I met a lot of hippy from San Francisco. Drawed in music, and so many kind of hippy cultures. That's been very similar, you know, [steel?] jobs. Such generations. And 1960s is kind of revolutions... How to say... where it is minorities, rock people, gay powers, flowers, so many minority has raised. More freedom. Society. Because black people cannot join uhh you know uhh voting.

Y: Wow so you were there in America at the time.

INT: But now president is black people, right?

Y: It's amazing.

[CHEWING]

Y: 32:01 And would you say not just your style but your style of working is also post-modern?

INT: [coughs] [??] [laughs]. In such age, now, 1980s?

Y: In 1980s, yes, or and also now if you like, if it's changed.

INT: 1980s... How can I say... [laughs]... 1980s... My 32:47 [friends] only [human/woman?], about twenty [woman?]. And money is and me [???] but only one gay boy. And woman. Because [money?] is very you know, what you say, intuition? And honest. [Money/Man/Manet?] is that. 'Cause uhh... [Man] knows in hierarchies, and he delights in such kind of military mind [laughs] but woman is very free, still this society. Woman, they can choose so many kind of uhh opportunity, but man have not.

Y: That's very interesting. Mmm.

INT: I think so, don't you think so? Japanese society different right?

Y: When I was also looking at women working in the Bubble, men working in the Bubble, and one of the things I came across was that where men were almost trapped in the work system, women were free to express themselves because they were not doing jobs forever. So they could demand to go home early, or they can express that they were angry, or they could demand to have their lunch, and for their boss to pay for their lunch. And it showed that they had lots of soft power in

an office situation. Where the men would have to pay for lunch! Otherwise their papers would not be filed! So... I think in Japanese culture in this situation that maybe... I never thought of it being something that would benefit the design office though, that is very interesting. That you can trust women's opinions.

INT: 34:48 Yeah because woman is very free and uuhhh they don't need [to lie?] to me. Man have uh... ambitions, they will be boss of something, or more famous or more rich, that thing they need in [???] to make [more delicious?]. [Woman... some women?] almost men.. usually women is just [????]

Y: That's really very interesting. I never thought of that 35:29 So when you were having your design office in Japan, employing more women.

INT: I hope [???] [laughs] [???]

Y: So... 35:45 Design management seems to be very important. Well, I've been reading old issues of Nikkei Design, and design management seems to come up again and again. Was this a new thing, do you think, in the 1980s, or was it from before?

INT: [CHEWING] Before 1985... in-house design team is kind of... there aren't many system.

Y: No system.

INT: Because uhh... they just think about good technologies always. And the good technology... you know you put a point for competitions. The design is a kind of packages, after engineering engineer made all things, just design is package design. Now different. Especially [electrical?] is very different things. They must think about design engineering both time. Now [??] different, but '80s, '90s such you know, last 20th century, all product design is package design. You know Raymond Loewy?

Y: Raymond Loewy.

INT: Package designer, right?

Y: Well, I think he started as a window shop designer.

INT: But very... that is okay. I don't think, you know, about feeling just uhh such generations.

Y: So maybe it was changing from the Bubble period to design management.

INT: For marketing.

Y: For marketing. 37:51 So was design becoming more high profile?

INT: [CHEWING] Mmm-hmm.

Y:37:57 Okay, so... in your opinion what were typical Bubble products? Or a Bubble style?

INT: You mean... [???] product, right? This is Bubble design.

Y: So.. either... are there certain types of products that you think are so Bubble, for example...? And also style?

INT: It might be... [laughs] my product is you know, very symbolic with this. And uhh somebody copy or... or something, my idea. Such guy is [selling/saying?] you know, Bubble design. But not so many. Maybe, you know, ask, many people with similar [?] Bubble design, right?

Y: I think for me the Casio watch with the calculator.

INT: Ahhh! I see! I see.

Y: Or the very [???

INT: You think so?

Y: I think so. For me they symbolise the '80s. And also a Japanese '80s, or the miniaturised TV.

INT: I see. Wah... Sony, My First Sony?

Y: Mmm! My First Sony!

INT: Very Bubble.

Y: Do you think that's Bubble?

INT: Mmm-hmm. [CHEWING] Very colourful, right?

Y: Mmm. Or the Robo series? Sanyo's Robo series. Or even... I know Toshiba were... made a new series called the Off Series.

INT: Ahhh... You said a lot!

Y: But I think they were doing something different though. I think Toshiba were trying to target... young women, and the younger market.

INT: I see I see.

Y: But they all seem that way.

INT: Maybe uhh... My country have done such kind of a culture, meaning.... we have enough you know market on the domestic, we don't think any other country... situation. 40:28 Of course other products and domestic products [?] we had done mainly domestic products, we didn't export you know, Be-1, Pao, Figaro. That's been... more flexible... and we think only about Japanese.

Y: Oh that's really interesting.

INT: They are toys! [laughs] 'Cause uhh... In [???] is almost a maxim, and [tune up?] perfect. That's been design [hub?] everybody. Now, you know, especially over [top rent?] or something is much more... [???] maybe two years, three years, and user interface will change maybe. Uhh... this [show?] was found, I don't know, maybe it will change. Now you know, touch products, this is user interface. But uhh maybe this user interface will change. This mean uhh... designer must obey to such kind of user interface. Uhh mobile phone is just uhhh [crate?] we cannot design anything. Just [crate??].

Y:42:05 So are you saying that now there's less design, it's more technology?

INT: More oriented, yeah.

Y: Again.

INT: Mmm-hmm. But do you know [Babu-labu?]

Y: [Babu-labu.]

INT: It's a kind of new craftsmanship... but not all craftsmanship, because their products is usually... they started this... craftman have not [decided, started?] this, they made by hand. That's in different meaning... not industrial, exactly, but a part of industrial products. [Babu-labu?]. If I, you know, send to my digital file to London, they can make sense of, right? [???

Y: 43:03 So... that's quite... funny. I've never thought of that, that there's less design now, because we've come back to technology. But there's an added value to craftsmanship too. I mean... something I've noticed in Japan is that there's this emphasis on craft... but there's also this emphasis on mass-producing technology. But it's very separate. They don't mix them, so you don't get a beautiful iPhone with a casing that is hand-crafted, for example. It must be very separate. But maybe it is to do with all developed design countries, that when you... when you have a lot of technology people want the handcrafted things, but they are separate. Because in England we are having a craft boom as well.

INT: Oh really?

Y: Mmm. It's been happening for the last few years. Um..

INT: But your country developed in Industrial Revolution, right? Beginning of design, before Bauhaus, 160 years ago, right? Very strong history! [laughs] Something 44:18 [easy?] with [???], mathematics, long long history, right? But design only 160 years from Industrial Revolutions. If we say from Bauhaus to beginning 1990, that's only a hundred years? We cannot define what is design, we cannot yet define it.

Y: Well, it's partly framed by the Industrial Revolution, so it's framed with mass production, so the difference with craft and design maybe is to do with mass production versus hand-making.

INT: Yes yes yes, from craft to industrial. Yeah.

Y: That's one point of design, but everything else is design, maybe. 45:13 But I guess what I think I'm trying to say is that when you have highly advanced design with highly advanced technology, that you cannot see, like with watches, it's almost like craft, but with an iPhone you cannot see the function.

INT: People have both sides, eh?

Y:45:35 Got to eat quickly! Sorry.

INT: Don't worry [laughs] your pace.

Y:45:47 So... we talked about types of Bubble products, but what about the styling of Bubble products? So... or the style of the Bubble. If it's your style, or...?

INT: Like I was saying before industrial products must be efficient and reasonable, functional. But Bubble economy's product different [laughs] no action, no reason, no function.

Y: Really?

INT: More in human emotion. It's a different life.

Y: I've heard that before, another designer said the style for him of the Bubble was emotional, and not logical.

INT: Yeah yeah yeah. [Sotesastu?] you know he made a lot of image... and reasonable, well-functional products, he made, young age. But old, you know, he old man he made this, funky crazy design. And that products very, we can not use it, little shelf. [Cubly?] shelf. [laughing] That mean they not functional.

Y: 47:22 So maybe... would you say that this type of design is not just Bubble Japan, but international then?

INT: Frank Gehry did the same things, you know. And he said, functional... functional... ah, functional furniture. He made lot of un-useful furniture, right? And he made very beautiful, crazy

architecture. That seem very Bubble images, because not functional [laughs]. But building must be a kind of piece of uh... what you say... 48:16 [cho-kuku?] [???]. Kind of uhh... Maybe one piece, not mass production.

Y: One of a kind. Individual.

INT: Ipoh[?] museum, you know, only one in the world. Design must be, you know, mass production, basically.

Y: 48:41 So do you think that Japan was participating in this international mood for non-functional design?

INT: I thought, you know, Be-1, Pao, Figaro, Renault, are kind of sub-cultures. The Bauhaus is major cultures, but we are anti-Bauhaus [laughs]. Because I like Bauhaus products, yeah? But I don't wanna make it.

Y: You want to be different.

INT: Different.

Y: And was that the same... it's a subculture, you're saying, but is that the feeling of the time, as well?

INT: Yeah. Still Japanese, you know, like subcultures, Hatsune Miku [Virtual Idol - Luke], Hello Kitty. We like. Why? I don't know. Very funny, and pretty, and crazy things, we like that. Maybe Japanese is very kiddy, kiddish mind, you know? Still. And Japanese hero is always more in the powerful, like the Mighty Atom [?] or 49:51 [???] they, you know, they [???]. Any, you know, any superhero is [???] like a woman. So [???] the powerful. American hero, Batman, you know, or Superman, very tough and macho, lots of muscle, but Japanese doesn't like that.

Y: Do you think that's to do also with a post-modern feeling as well?

INT: Yeah yeah.

Y: Subculture.

INT: Yeah. Pretty, small.

Y: 50:41 But would you say that's also Japan in the 1970s, or '60s?

INT: Uhh it changes, more serious industrial age, because after second war, they grew up industrial. Such age [didn't? Hanamatsu?] main office, in Yamaha, such an industrial place. After second war 280 motor companies there, not [???]. Very strong conditions. In [??] Nissan, Honda, Suzuki, Daihatsu, many I cannot say haha, Mitsubishi, Matsuda, many. Only ten companies survived. 275 companies died. [laughs]

Y: That's such a serious way of putting it!

INT: That was '40s, and after, '50s, '60s, '70s. Such [??] age.

Y: Right, I see.

INT: In the [??] it's important, the conditions.

Y: So in a way the main-streaming of subculture can also be started in around the '80s.

INT: Yeah. That's behind, you know, globalism, is uhh... very strong connected 52:05 [???] cultures. I thought, you know, 1985 special. After 1985, before 1985, so different. Society changed.

Y:52:22 Yeah, yeah, I see that. So the Bubble period really changed Japan.

INT: Mmm-hmm.

Y: 1986 to '91, around that time.

INT: You know Atami?

Y: Atami?

INT: Is a little town from Tokyo to west, you know, 100km, they, you know, before 1985, honeymoon, springs there.

Y: Ah okay, hot springs.

INT: But after '85... honeymoon is Hawaii, [???] or Europe, you know. [laughs] So different. In that time Atami almost died, ghost town, now a little better. The [???]

Y:53:09 So umm... what do you think people wanted in Bubble design then?

INT: Such age? 1980s?

Y: In the Bubble period, yes, in '86, around that time until the early to mid-90s. What do you think people wanted? Were designers thinking about what people wanted, was there a difference?

INT: Designer and [user?] people?

Y: So when you were designing, were you thinking: what do people want? Or were you thinking: let's experiment. ?

INT: My case... just I make, you know, my favourite things. That's my way. Uhh other guy I don't know [laughs]. I don't know...

Y: 54:08 So you're more like the artist designer, than...?

INT: Mmm. I think so. But if any products just uhh 54:17 [??? ???]. Any product, made in such age. If I'm have interest about that, or useful for my life, I wanna make it. I bought everything, which I made it, I bought myself. I have ten car, you know [laughs]. Only my favourite things.

Y: You must have had a wonderful career!

INT: But uhhh [??? maybe name of designer], he wanna make his favourite things, only that. No customer research, right? But he is a super consumer, he was, also.

Y: Ah so would you say that designers are super-consumers?

INT: His case [laughs]. Special case.

Y:55:28 Were you... when you were talking about the designs that you liked, and somehow, very lucky, they seemed to hit a popularity, so what... your tastes...

INT: [??? hard to make out]

[pause]

INT: Kind of style, such age, not usual old man, but at this age [laughs].

Y: Would I be able to get a copy of this presentation?

INT: Sure.

Y: I would love to read these in more detail. I think...

INT: [???] you know.

Y: Thank you so much.

INT: Many English one.

Y: Mmm! That would be wonderful, it would be nice to see what people were writing about Japanese design.

INT: In two days [laughs].

Y: Okay, thank you so much!

INT: This one is... event in 56:24 [Shredder?] - and this mean [hand?] by Kami-sama, meaning god knows selves. Because when I design, every product in hit, that's in this title. [???]

Y: By yourself? Ouch.

INT: Very comfortable.

Y: So...57:01 Somehow your style, your taste, hit every time at that time, it was very... what things about it, do you think, really resonated with people?

INT: I didn't think about that, sorry! [laughs]

Y: It's okay, I just wondered maybe...

INT: Very strange. When it was 1983... When I was around 40 years old... 40 years old is good age, because enough experience, and also enough physical power too, it's uhh... you know in the world, famous Nobel Prize, mainly 40s. In Japan, only old men, but this time young guys got [Mr. Hamanaka?], but usually 60 years, 80 years old man got Nobel Prize. Japan think about Nobel Prize will get only old men, but in the world, mainly 40s. Nice age. If god said you can 58:22 [???] young age, I will choose 40s. [???] Study, too much trouble for me. I don't wanna do that. But 40s, good age.

Y: So would you say that... mmm... most powerful designers were in their 40s then?

INT: Uh-huh, because very strong, you know, consumer mind, I wanna buy many things, and I bought a lot. And such... you know... such kind of person should make products. Now I don't wanna buy so much, old man [laughs].

Y:59:16 Nostalgia seems to be one of the themes I'm coming up with - nostalgia? -

INT: ?

Y: Uhh... Natsukashii.

INT: Ahh yeah I understand. I feel such, '80s?

Y: In the '80s it seems, in the magazines I look at, there is a feeling also of nostalgia in products. Is this true?

INT: Ehhh... I think so. Maybe... I said... I do use nostalgia, use future retro, future retro meaning [Autobahn?] style in Pao style, break into one products, very [??] time. Not past, not futures, both, you know, time have only one purpose.

Y: So that was the style really. In the magazines I see... I almost see they look almost like they are '50s or '60s styling, in magazines.

INT: Uh-huh, now I see. I understand.

Y: But is that not a nostalgic... is that future retro? Is that different?

INT: Umm in my mind different, but you are right, maybe you are some kind of person... read or watch such kind of magazines or informations you feel maybe nostalgic. I think so.

Y:60:58 If the Bubble was such a great time, it was so fun and amazing, why would people feel nostalgic for '50s...?

INT: I mean just a free time, free time... Free age. Freedom.

Y: '50s and '60s were more free?

INT: Yeah yeah yeah yeah. And we can choose any time, right? 1940s, 1950s... and uhh... kind of curations, you know, of time, pasts and futures. Edited [?].

Y:61:44 Did you feel nostalgic for the '50s or '60s?

INT: No. [laughs] '50s great, America is very young.

Y: But no nostalgia for it.

INT: No no no. Just... uhh... obviously I like the '50s and '60s products very much because I was born in 1947 uhh... but no, I don't feel nostalgia.

Y: Hmm, that's very interesting. I think designers are very future-focused, facing.62:24 Were you aware of new technology at the time? So... for example, the '80s was the start of computer programs, software. Were you aware of CAD, were you using it in your work?

INT: It's usually my friends, computer graphics designers, such kind of computer is very very expensive. Up until then - they started 1978? - but uhh... I think, you know, IBM and Apple, IBM is very very huge companies. And they can make easy home computers, but such a small small company made it. I like such kind of situation very much. Now very singular because of [fab level?] 3d printers, 3d scanners, this and 3d printers, everybody can make industrial [???] desktop industrial, right? It's maybe same with 280 car companies, after second war, maybe something... change, more liberations, innovations, I feel something. New start, new Steve Jobs will come to these societies.

Y:64:12 Did the computer change your work, and how you worked?

INT: Sure. Sure. Because we can record our process in designs, everything, before it was paper right? This behind are papers, no computer aided products... And uhh also I work New York city's designer too, easier to communicate, you know? Skype, emails, web browsers. Everything so...

Y:64:54 But in the Bubble period, were you using computers?

INT: After Bubble. 'Cause internet 1995, this country.

Y: What about 3D software, or ...?

INT: Professional are using, but I'm 65:09 [???] just... [laughs]

Y: [laughs] I see, sure. Just tell them to. So for you it was still hand-drawing and thinking... And...

INT: No, of course I'm drawing, but uhh... if I draw something, it's kind of limit, I have limit, because my skill level is my limit, like that. I wanna make [??] still collaborate with design. Now, do you know A4A?

Y: A4A?

INT: You don't know? Maybe... [rustling through something] In time I like new waves guys, and [???] A4A, they make you know giant movies... not movie. Vocaloid Opera. Seventy five minutes and uhh character is Hatsune Miku, and the drawing is by Mr. [Yokobe?] he's a genius. Maybe Takashi Murakami, he take over authority. Oh so... 66:46 [???]

Y: I'll have a look at it, yeah, it looks very interesting.

INT: Also pictures...67:07 Very slowly... A teacher?

Y: I was a teacher, I used to work at Nottingham Trent University, I taught in first the product design department, then I taught in the fashion department as well, I taught design and visual culture to fashion students.

INT: Maybe this one's great... Why so terrible for some reason... hmm... [noise of computer clicking] I like young and talented creators, always, kind of... talented person is [???]

Y:68:03 Have you ever come to London?

INT: Sure.

Y: So next time you come, please come and visit my college.

INT: I've been there. Simon le Bon? Duran Duran. He's my [???] my brother [???].

Y: You should come for the end of year shows, at the RCA.

INT: Uhh okay, okay.

[noise of vocaloids from speaker]

INT: Great drawing right?

Y: Mmm. Very beautiful. Very Japanese, the style is very Japanese.

INT: Yeah. He made, you know, Mario Brothers, Nintendo.

Y: Oh really?? And now he's doing these things.

INT: Uhh you know [noise of speakers]... he working in [???] he tried to, lots of [???] contest. And company find such kind of [frustration?] and [???] he was. Happy, because he has [???] no problem.

[noise continues]

INT:69:46 [????????????????]

Y: It's a very Japanese post-apocalyptic feeling. For some reason I think it's because maybe in Japan it's so ordered, everything is so structured, that Japanese anime is always about after a disaster, where everything gets broken. In England we have these kinds of genre, post-apocalyptic, but it's not so much. Really it's... this is a very Japanese style post-apocalyptic. In England it's not so much chaos, and more intimate, so you get zombie films, where people wander through a city, and... it's a bit different.

INT: [incomprehensible due to noise of music] right? This is [???] basically]

Y: It may be to do with the return of craft, where everything is [???] computer animated and therefore mass-produced... It may be that umm these are... people want craft, they want [???] when everything is mass-produced they want to see the imperfections, they want to see the craft.

71:32 [music/noise continues]

INT: [??? noise]

71:43 [music ends]

[sounds of eating]

72:25 INT: Maybe crazy. ... My blog. I write to mine, you know, everyday.

Y: Oh really? That's wonderful. I shall... use Google translate! [laughs]

INT: Oh yeah, use Google.

Y: Thank you. 72:52 I know you seem very knowledgeable, you seem to know so much, but when you were designing in the Bubble period how aware were you of other designers, other international trends?

INT: I [didn't?] know [laughs] especially product design is not my field, I know fashion design very much because I have done it for twenty years - 3D scanner, and 3D printers - that's meaning family portrait by miniature [laughs] family portrait.

Y: Oh... I see! They're awesome.

INT: Big hit. Lot of orders.

Y: Oh really? Oh yeah I would get one, that's amazing.

INT: 73:46 [???] 3D, [???].

Y: How do they get the colour? Or is that...?

INT: Oh uhh scanning you know, [??] colour scanned.

Y: But is it made of resin, or... plastic?

INT: [????]

Y: Is it recyclable?

INT: Uh-huh, sure. Did you read the makers? Chris Anderssons? This is a great book, you know.

Y: Oh that's wonderful. Umm..

INT: And I quite liked them, you know, I find talented people. And when I make some project.

Y: Oh that's wonderful. You must tell me what you do with them, I love that.

INT: Always. Only employee, kind of uhh... no flexibility. They can do anything, but I know how narrows one person can it.

Y:75:00 Do you think that you changed the Japanese way of designing? So, small studios instead of in-house designers. Do you think you were part of the change?

INT: Maybe I'm a kind of destroyer to in-house designer [laughs]. They leave. Recently Chinese, Korean company ask me a lot. [???] is a good things. I was supported any other countries, not Japanese.

Y: 75:39 And do you think that you have a Japanese style or it's just your own style, or international style, or?

INT: Uhh I'm a producer, that's been... not here, no. Not [Maturashi?] nothing more... you know, I can choose type of talent, each project have a different... Every time I think: what is the right person this place? Then I choose.

Y: So you feel more free? You're not bordered by your country or your nationality?

INT: [Nakamubi?] maker. They can casting, or not - who is a good actor or actress, and uhh who is good movie props, productions, every time they can choose. Only one year or two year they work over... uhh royalty free[?]. Company must always be same person, I don't like that. No flexibility.

Y: 76:53 Do you think... This mindset that you have is very different from, in Japan it's very different. Do you think you influenced other people to be more like you?

INT: My college student! [laughs] I broke their mind! They break too [laughs]. It's good and bad, I don't know. ... This is my grandson.

Y: Oh wonderful, he looks lovely, he looks very free!

INT: Haha yeah [laughs]. This [???].

Y:77:35 And do you think you designed some trends in Japan that influenced the international market?

INT: Now?

Y: From the Bubble period.

INT: From the Bubble we have done lots, but right now... very sad, we cannot make new things right now. But Japan's creativity is still great, and uhh in case Sony is very weak right now, but in-house they have a very good engineer and very good designer. But, boring things output is. Maybe design management is the problem.

Y: So the management is...?

INT: Not designers' problem. Design managers' problem. The leader, should decide something.

Y: To be more innovative.

INT: Yeah.

Y:78:34 My last question I guess is: what did you think of the Bubble period?

INT: Still uhh... some [surprise] is the Bubble, always. Your country too, in fifteenth century you finish Bubble, right?

Y: We recently finished a Bubble! [laughs] It just burst. In 2008 it burst.

INT: That things always with Bubble countries in the world. If you like Bubble, you just move it. 'Cause uhh I've been a lot in Shanghai this last three or four years. Bubble! [laughs] This [???] has uhh three years ago, typical Bubble.

Y: Three years ago?

INT: Everybody... every night you know, a hundred or two hundred party. [laughs] To spend money. [???] That's Bubble, same. We know very much, we have experience, we can see it. [???] a bit now. Angola.

Y: Angola, yes. War-torn isn't it?

INT: Yeah... south-side, west. So you know, increase, 25% every year. Economy is Bubble. If you like Bubble you can feel you should move it. Just that.

Y: That's very interesting.

INT: [Time capsule?]

Y: You're... an international traveller of Bubbles.

INT: Time machine [laughs].

Y: Yeah. So it wasn't a surprise to you then, the '80s Bubble in Japan? Was that your first Bubble? '80s Japan?

INT: Yeah yeah yeah, in the world, in the Japan. Hai. First time.

Y: What did you think of it though?

INT: Uhh first time that mean we can not analyse... actually, you know. But that is like a dream you know?

Y: It's like a dream?

INT: Yeah. 'Cause uhh just use your income... when it was 1980s, about '85-'87 salary reach a lot of money, and uhh... I bought you know 81:07 [salaries?] Atami, mainly. I bought a lot of house. Kind of uhh.. Japanese dream, but Bubble burst, we sold a lot! [laughs]

Y:81:30 Did you feel happy at the time?

INT: I was happy but uhh... I like now. Because more [??] static here. Was... what shall we say. Good balance, in my mind. [laughs]

Y:81:55 So did you feel at that time it was not balanced?

INT: Yeah. I don't wanna go back to Bubble.

Y: Really? Why?

INT: Uhhh... because I had already. I had already. [laughs]

Y: Even though it was fun?

INT: My museum, my memory museum.

Y: Ah of course, you don't go back.

INT: Mmm-hmm. Trophies! [laughs]

Y: That's...

INT: Time has to change, and uhh... I can do, my ideas, my lifes... my knowledge... I can enjoy new things. Now I visited, you know, young people. They are very truth and light, 82:44 you know, my training young people [???] they come together, they drunk a lot of wine. But some days some guy will be success, and he will give me something, one up, I don't mind. [laughs]

Y: Ahh you're like a patron.

INT: Yeah. Because always trendy will come up from young people, any applications... uhhh... [???] they know very much. They can study from young people. Before internet society always old men have knowledge, and young people have very poor knowledge. Now different. Maybe he's my teacher. [laughs]

Y: Unlikely! But, you know. The children will always go further, they have to. Ahh that's really interesting.

INT: We have, what you say, "lot of fish in a tank," with them. Aquarium. And he touch, you know, aquarium every day, and [???] because he bring to iPad, every day. [???]

Y: My friend's little daughter, she sometimes looks at paper and she does this with the paper.

INT: Same, Google trained.

Y: And uhh my... on the television, she sometimes cannot understand why she cannot watch her programme immediately, so it's a different mindset.

INT: In the world, every day change you know. And then something new, new thing happen. I like that situations. Still, I'm sixty five years old, but uhh my mind is lots of change you know? Twenty or thirty years old, still I'm interesting about new things, always.

Y: That's really fascinating. I'm so glad to have met you. You've given me an experience of a different kind of designer in Japan. The other designers I have met are a little different. There's... I think there are different types depending on the job. So... you're at one end, and then in-house designers are a different end maybe.

INT: So different! [laughs]

Y: So I'm so glad to have met you.

INT: [???] [laughs]

Y: Well maybe the same but... [laughs] A different type of thinking. You're very forward thinking.

INT: Thank you very much.

Y: Thank you...

INT: It is very important.

Y: It is very important. Especially now more than... In an age of mass production originality is more important than ever.

INT: Creator is more important things... In ten years, twenty years, very very important point, important things. 'Cause you know, [???] this one is, I hold the tablet, and coming soon physical communications is uhh nobody knows such futures. And maybe we have a lot of things by this one, or by Amazon Kindle Fire, I don't know.

Y: Can I ask you one, actually, unrelated question? Which is: Japan seems very high-tech, and your phones - you're talking about high-tech future - but the systems in Japan are a little older? What do you think of that?

INT: I know that. Especial projects, you know?

Y: Well... like government systems, or when you go to change your visa, or even the websites are a little maybe older.

INT: I think so. [???] [both laugh]

Y: What do you think of that? Because society is changing so fast.

INT: 86:58 It's kind of [embarrassing?...] the how shall I say...? That's [??] with freedom, because umm in [???] politics in trouble, but uhh.... but still we can live. Still we are safe, you know? We can walk in the midnight, nobody died there. Street is clean. It's okay, for me.

Y: So the old and the new is fine to have... fine to have very old systems?

INT: Such [???] I don't like.

Y: Yeah Japan is very safe.

INT: [laughs]

Y: It just seems a little different...

INT: [???

Y: Wow. Well, you know, thank you so much! I think it's almost time for you to?

INT: And I will uh find you know this umm this old materials... Give me two days. Couple of days okay? Today... Thursday.

Y: Friday.

INT: Friday. Saturday. You stay where is it? Hotel?

Y: Oh I'm staying in a guest house in [???

INT: Guest house.

Y: But I can come and fetch it. But I'm leaving very early Monday morning, so Monday I leave already.

INT: Well I send to London. Material, you like it.

Y: I can bring it home, or you can send to London if there's not enough time. But I'm happy to collect it.

INT: Okay. My secretary have your phone number right?

[AUDIO FILE ENDS]

Appendix II

Magazine Data

Mono Magazine Data

1985 – 1987 (Start of the Bubble, and changeover in format)

	01/07/1985	01/09/1986	01/11/1986	01/12/1986	01/11/1987	16/11/1987
Size (cm)	21 x 28 x 0.9	21 x 28 x 1	21 x 28 x 1	21 x 28 x 1	21 x 28 x 1	21 x 28.3 x 0.5
Page Quality	Thick, Matt	Thick, Matt	Thick, Matt	Thick, Matt	Thick, Matt	Thin, Glossy
Price	¥ 650	¥ 650	¥ 650	¥ 650	¥ 650	¥ 480
Total Pages	144	192	192	192	192	158
Adverts (Pages)	11 (+ 3 cover ads)	26 (+ 3 cover ads)	19 (+ 3 cover ads)	32 (+ 3 cover ads)	32 (+ 3 cover ads)	30 (+ 3 cover ads)
Articles (Pages)	133	165	173	160	160	128
B/W Ads (Pages)	1	7	3	4	4	2
B/W Articles (Pages)	79	87	92	92	84	30
Colour Ads (Pages)	10 (+ 3 cover ads)	19 (+ 3 cover ads)	16 (+ 3 cover ads)	28 (+ 3 cover ads)	28 (+ 3 cover ads)	28 (+ 3 cover ads)
Colour Articles (Pages)	54	78	81	68 (+ 4 fold-out pages)	76	98
Main Special Feature	<p>'The Survival 孤独の生き残り術'</p> <p>Isolation survival skills</p>	<p>'New AV Manual; 世紀末の音と映像を体感する'</p> <p>Experience the sound and image of the end of the century</p>	<p>'Black Gear; 黒の戦術; ブラック・ギア'</p> <p>Black Tactics; Black Gear</p>	<p>'男のグルメグッズ Cooking Tools, In and Out;</p> <p>人生の悦楽とは食べることとみつけた りい!</p> <p>男の料理は楽しまなくっちゃ!!</p> <p>Men's gourmet goods</p> <p>Cooking Tools, in and out; Life's Pleasure and the eating and discovering!</p> <p>Men's cooking should be fun/entertaining!!</p>	<p>'特集</p> <p>インドアライフ読本 … Part II</p> <p>Indoor Life Mono Dictionary</p> <p>From Morning Till Night</p> <p>室内はいま、最高に愉快なり。'</p> <p>Indoor Life Guidebook /Manual ;</p> <p>Part II Indoor Life Mono Dictionary From Morning till Night; Now it's the most pleasant inside (the room).</p>	<p>'特集：現代 カード考現学</p> <p>これだけあるぞ、カードの魅力!</p> <p>'Special feature / Study of modern cards; Only these cards have appeal!'</p> <p>* Credit cards</p>

Main themes (April – Dec 1988)

	02/04/1988	16/05/1988	16/07/1988	16/08/1988	02/09/1988	02/10/1988	02/11/1988	02/12/1988	16/12/1988
Main Theme	Nose Art Era: There's something about nose art! 35 pages	Tasty Bike for Urban Gentle; 7 pages	City living comfort knowledge / chairs and living 25 pages	Golf is getting near Gentleman's golf school 27 pages	The recent business bag worry / anxiety 29 pages	Masterpiece Collection World Masterpieces 30 pages	Outdoor Sports Goods '88 29 pages	I will teach you how to use smart cards from play to work! 29 pages	Latest Video Companion Record A surprising video performance 27 pages
Second feature	Car accessories '88 (City Cruising) Comfortable! Dress up skills/methods for city swimming 6 pages	New. Trenchcoat announcement ; the trenchcoat man try the litmus paper test ; Trenchcoat Test 11 pages	Bottom Style Dwell on/particular about the lower half of the body Dandies 19 pages	System note reconsideration (Notebook systems reconsideration) New refill announcement 14 pages	Instant ramen big research/ indepth investigation 9 Pages	Sneaker catalogue 11 pages	Thorough research on 8mm video 9 pages	American Country Inn American Hotels Latest Fashion Occurrences/ Circumstances 9 pages	It cannot be helped that I am useful! Only the telephone isn't cordless! So it's Good Morning Cordless 11 pages
Third Feature	Foot Gear Catalogue 6 pages	Passenger plane/ airline comfort knowledge Mono magazine international traveller Airline wonderland!! 32 pages	Men's Eyewear 14 pages		Men's coat knowledge Travel wearing a coat 9 pages		Airman's Property 7 pages	People of different taste / Quirky People Gift Items 8 pages	

Orange – Fashion; Green – Tech; Purple – Internationalisation; Pink – Cultural/Historical; Red – Sport; Blue – Domestic Miscellaneous Lifestyle Facilitators

Main Themes (April – Dec 1988)

Main Special Features (特集)	
02/04/1988	<p><u>特集 I</u> ノーズ. アートの時代; ノーズ. アートに首ったけ!! Nose Art Era: There's something about nose art! 35 pages *A nostalgic historical piece on retro 'nose art' on US military planes – indication of the nostalgic trend in the late 1980s (see Brutus magazine) Cover theme for this issue</p> <p><u>特集 II</u> カーアクセサリー '88 (シテイクルージング) 快適! 都市遊泳のための DRESS UP 術 Car accessories '88 (City Cruising) Comfortable! Dress up skills/methods for city swimming 6 pages</p> <p><u>特集 III</u> フットギアカタログ 足元にもっと主張を Foot Gear Catalogue Claim more (for your) feet / your underfoot 6 pages * Interesting composition and layout for this article on men's shoes – mainly for work. Look into for possible analysis piece.</p>
16/05/1988	<p><u>特集 I</u> 'Tasty Bike for Urban Gentle; アーバンジェントルに贈る 新感覚派二輪学 Tasty Bike for Urban Gentle; To give to the urban gentle = Tasty Bike for Urban Gentle; For the Urban Gentle New Sensation/feeling faction two-wheel school = The Two-Wheel School of the New Sensation Faction 7 pages * Article on motorbikes, dominated by Japanese brands (Honda, Yamaha, Kawasaki, Suzuki)</p> <p><u>特集 II</u></p>

新. トレンチコート宣言 ; トレンチコートは男を試すリトマス試験紙だ ;
トレンチコート. トレンド

New. Trenchcoat announcement; the trenchcoat man try the litmus paper test;
Trenchcoat Test

11 pages

* A historical/cultural piece on trenchcoats, drawing heavily on historical sources from WW1, detailed analysis of the trenchcoat design / characteristics, two separate two-page spreads on Burberrys and Aquascutum, and a 4-page spread on different trenchcoats (all using Western male models (of mature age), photographed in black and white (constructed old-fashioned look, echoing the historical b/w photos of WW1)

Cover image for this issue

特集 III

旅客機快適学 ; Airline Super Guide

空の上でもカンタン快適 ;

Passenger plane/ airline comfort knowledge

Comfortable and easy, even above the air

モノ. マガジン. インターナショナル. トラベラー

[着る] [座る] [食べる] [眠る]

4つの大原則をクリアすれば

旅客機はワンダーランドだ!!

Mono magazine international traveller

[To wear / put on] [to sit] [to eat] [to sleep]

If (you follow these?) 4 important clear rules

Airline wonderland!!

32 pages

* Extensive article on air travel. 4 pages article cover and intro, 8 pages on the various workings of the plane (baggage loading, cabin crew, signalling, refuelling, runway take-off, ticket explanation, baggage tag explanation - using safety-card style illustration and JAL planes), 4 pages on appropriate men's airline travel fashion (photos, Western male models), 2 page-spread on the airline seat (1 page explanation and diagram plus photo page), 2 pages on eating (1 page plus photo page - Western/international food featured), 2 pages on sleeping (1 page explanation plus photo page), 6 pages on travel goods (suitcases, cameras, diary, Suntory Whiskey, toy globe 'Rubik cube'), 1 page on 上手な海外旅行法 (Good overseas travel law), 3-page spread on illustrated guide to major international airline carriers (Lufthansa, Alitalia, China, KLM, Air France, Japan Air Lines, Qantas, Royal Nepal, etc)

- Definitely a guide for male travellers – presumably on business. Shows Mono magazine isn't just about products or design, but is a lifestyle magazine. International travel definitely part of useful consumer and cultural knowledge. Also shows Japan as part of the international community.

16/07/1988

特集I

都市生活快適学 / 椅子と生活する

City living comfort knowledge / chairs and living

自分流の快適空間を創るための

To make your own comfortable space

(椅子から始める)

Starting from chairs

25 pages

Cover image for this issue

Following titles:

100年たってやってきた椅子の時代

今こそ椅子から始めてみる

Era of the chair that has been 100 years standing

I start to view from chairs now

ベスト. チェアを見つけることから始まる

快適空間の演出大作戦

Begins to find the best chair

Direction / production strategies for comfortable space

都市生活空間に生きるモダンデザインの雄弁な先駆者たち

Eloquent pioneers of modern design [to live / for living] in urban living space

21世紀の居住空間を見通す。

2010年に立つ男の「ムービング. コンセプト」

I look to the living space of the 21st century.

Standing in the year 2010 man's 'moving concept' / the 'moving concept' of man standing in the year 2010

*Extensive article on chairs – mainly designer bachelor living chairs, not for family homes. Quite a few prominent Japanese designer chairs (Wink chair for example), showing current designer knowledge. Chairs linked with single-living, eg: chairs for AV appreciation, convertible sofa/beds, but also low-floor dining chairs and party/bar chairs.

特集 II

ボトムスタイル

Bottom Style

下半身にこだわる

ダンディズム

Dwell on/particular about the lower half of the body

Dandies

19 pages

*Article on men's trousers/jeans/'pants'. 1 page article cover title page, 8 pages detailing historical and cultural references (eg: Douglas MacArthur, US naval, airforce and military examples from WWII, Fred Astaire and Ginger Rogers, Gregory Peck in Roman Holiday (with Audrey Hepburn), John F. Kennedy (with Jackie Kennedy), with b/w photographs – historical and retro), 2 page-spread illustrating the different jeans/trousers types (American Standard, Italian Classic, Beltless, Twotuck, Plane, etc), 8 pages detailing the different brands that relate to the trouser type (eg: Plane, Beltless, Twotuck, Trendy – 2 pages each) – Japanese brands mixed in with American, British, and French brands.

特集 III

男のアイウェア

Men's Eyewear

アイウェアは自己表現の最高アイテム

The best items of self-expression eyewear

14 pages

* Catalogue-style listings of spectacles and sunglasses. Young Western male models used, but mostly glasses are displayed comparatively to each other, complete with prices and stockist details. Very consumer-led.

16/08/1988

特集 I

ゴルフに大接近

紳士のゴルフ遊戯学

	<p>見せます！これがモノ。マガジンのゴルフだ Golf is getting near Gentleman's golf school Look! Here is Mono Magazine golf</p> <p>27 pages Front cover theme for this issue * Extensive article on golf. 2 page article cover; 6 pages on golf fashion styles (Western models) plus interview pieces with golfers (Japanese); 2 page spread on female Japanese university students in golfing gear, on their golfing play; 4 pages on golf accessories; 2 page spread on a comic/manga golf story; 3 pages on a 'hole manual' – golf course; 4 pages on golf clubs (makes, brands – one or to Japanese brands [Yamaha], but mostly foreign Western brands); 2 page spread on golf balls and brands (foreign); 2 page spread on appropriate transport to golf – car and moped with space for golfing bag. - Not so much about design in golf, but the whole golfing lifestyle aesthetic .</p> <p><u>特集 II</u> システムノート再考察 (system note new wave manual) 新. リフィル宣言 System note reconsideration (Notebook systems reconsideration) New refill announcement</p> <p>14 pages * Article on different modern ways of notetaking – main focus is on portable laptops, but also has a 2-page spread on diary Filofax organisers. Most of the laptops featured are of Japanese make (Toshiba, Sharp, Cuvax), with one American brand identified (IBM)</p>
02/09/1988	<p><u>特集 I</u> 近ごろ気になるビジネスバッグ 本邦初の本格鞆小説と総点数 114 点にのぼる大カタログ。立体構成おくる総力特集！</p> <p>The recent business bag worry / anxiety Japan's original bag novel and high priced large catalogue of a total number of 114 items. All-out feature of three-dimensional compositions!</p> <p>29 pages Front cover theme for this issue</p>

	<p>* Extensive article on salaryman business bags/cases: 7 pages on the ‘bag novel’, the briefcase and its design features; 22 pages on the work/business bag divided into 4 types of worker: 商社マン(trading company man – 5 pages, ranging from 1 万 9000 円 [¥19,000] - 6 万 5000 円[¥65,000]), 広告マン (advertising man – 5 pages, ranging from 9900 円 – 9 万 5000 円 [¥95,000]), デザイナー (designer – 4 pages, ranging from 5500 円 – 4 万 9800 円[¥49,800]), and OL (Office Lady – 4 pages, ranging from 9900 円 – 16 万 6000 円[¥166,000])</p> <p>This is very much a consumer piece, giving guidance to office workers on their choice of work bag, listing appropriate brands to the type of employment and expectations on appearance. In particular, although it would follow that the salaryman should be the expected focus of consumer of these bags, considering their importance and visibility in the workplace, as well as their earning power, actually, it is the OL who is being sold the more expensive bags - this may reflect their higher consumer spending power, and visibility as consumers.</p> <p><u>特集 II</u> インスタントラーメン大研究 Instant ramen big research/ indepth investigation 9 pages *2 pages on historical/cultural overview of instant ramen; 2 page spread on instant ramen recipes; 2 pages on different types, plus interview</p> <p><u>特集 III</u> 男のコート学 コートを着て旅に出る Men’s coat knowledge Travel wearing a coat</p> <p>9 pages * Article on the different types of men’s coats: trenchcoats (2 pages); duffel coats (2 pages); waterproof ‘field coats’ (2 pages); winter and leather coats/jackets (2 pages) – all list examples and brand names, mostly of foreign expensive brands, and feature Western models.</p>
02/10/1988	<p><u>特集 I</u> ‘Masterpiece Collection 世界の傑作品’ World Masterpieces 30 pages Front cover theme for this issue</p>

	<p>*Extensive article on a variety of goods, ranging from food to cars, clothes to stationary, tables and chairs to tools and sports equipment. Many different types of products and related brand names featured, though no one has special treatment. Japanese brands are placed alongside foreign ones, depending on the product type, with no apparent bias. Very much a consumer guide/overview, and relevant for its pulse-taking on what was apparently popular and trending at the time, as well as for its influence in building up consumer / cultural knowledge. Probably deserves closer examination.</p> <p><u>特集 II</u> こだわりスニーカーカタログ Sneaker catalogue</p> <p>11 pages</p> <p>*Article on different types of sneakers, categorised by type: basketball; tennis; aerobics and fitness; 'new concept shoes' (2 pages each), plus initial historical/contextual into (2 pages) – again mainly a consumer guide, with a catalogue listing of shoes and brand names.</p>
02/11/1988	<p><u>特集 I</u> Outdoor Sports Goods '88 アウトドアスポーツグッズ '88</p> <p>29 pages Front cover theme for this issue</p> <p>*Extensive article on sports gear: 7 pages on physical training; 22 pages on various sports equipment, categorised by the sport: cycling, skate boarding, horse riding, skiing, jogging, golf, shooting, tennis, scuba diving, 'dinghy' - sailing, jet skiing, canoeing, hot air balloon, paragliding, sky diving, ultra-light plane. Most of these are one-page spreads of various types of equipment, with prices, but no real comparison of brands for the same item. Definitely a catalogue of sports equipment for consumer knowledge of different sports. Informs on both a consumer and cultural basis.</p> <p><u>特集 II</u> 8mm ビデオ徹底研究 Thorough research on 8mm video 8ミリビデオは次代を築く。 その8つの証明 Amassed are the next era of 8 mm video. These 8 are proof</p> <p>9 pages</p> <p>*Article featuring 8 types of video recording equipment for the consumer – 1-page spreads of equipment analysis. Appears to be dominated by Japanese brands: Sony, Sanyo, Fujifilm, Pentax, etc.</p>

	<p><u>特集 III</u> エアーマンズプロパティ Airman's Property 男の見果てぬ空への憧れ Man's impossible aspiration/longing for the sky 7 pages *Article on the history of flight, and of passenger planes. Historical and cultural knowledge piece – another example of international cultural engagement.</p>
02/12/1988	<p><u>特集 I</u> カード大作戦 Card important tactics/strategy 遊びから仕事まで賢いカードの使い方教えます！ I will teach you how to use smart cards from play to work! 29 pages Front cover feature theme</p> <p>*Extensive article on credit cards – indicative of the financial liberalisation of the 1980s – starts with a spread of people with cards in specific areas (Marunochi, Ginza, Harajuku, Shinjuku). Many Japanese cards, and linked to not only banks, but also department stores, membership cards, and so on. All these indicate not only the growing acceptability and popularity of credit cards, as well as the push for it, but also its link to consumer spending in the form of shopping (these are entertainment and shopping districts). This is further emphasised by the following part of the article (titled: 'Enjoy Card Life') which looks at the areas of: Travel, shopping, drive (cars), play, eat and drink – showing how much the magazine focuses on lifestyle rather than just on products or design. Finally, the section: 'Overseas Card News' touches upon the influence of international culture and the accessibility of foreign banks in this market.</p> <p><u>特集 II</u> アメリカン. カントリー. イン アメリカホテル最新流行事情 American Country Inn American Hotels Latest Fashion Occurrences/Circumstances</p> <p>9 pages *Article listing different US country hotels as a list/catalogue – shows a practical rather than fantasy dealing of the information. Also underscores the lifestyle aspect of this magazine.</p>

	<p><u>特集 III</u> ひと味違う ギフトアイテム People of different taste / Quirky People Gift Items</p> <p>8 pages *Article on present giving for different occasions – etiquette related. Includes a variety of items, both domestic and foreign brands. Also includes the ROBO Phone quite prominently. Interesting as an article to show consumer products that were capturing the Japanese imagination as quirky gifts.</p>
16/12/1988	<p><u>特集 I</u> 最新 Video 交友録 ; That's New Video '89 あっと驚くビデオパフォーマンス Latest Video Companion Record A surprising video performance</p> <p>27 pages Front cover feature theme *Extensive articles on video entertainment hardware – mostly video players/recorders (VCRs), but also some other AV solutions (projectors, video cameras, tvs, audio players/recorders, and headphones) – 10 pages on various camcorders, tvs, audio players/recorders, video players – mostly one or two items featured per page, as features rather than in a catalogue format. 3 pages of photo shoots of 3 different media enthusiasts ('couch potato', 'freak', and 'maniac') – a precursor to the following 11 pages on a catalogue of various makes and brands of VCRs, camcorders, and audio systems, and 3 pages of 'video accessory catalogue' on mostly headphones, audio amplifiers and microphones. Mostly a rather technical consumer-informative article rather than glossy fantasy feature – a buyer's / connoisseur's guide</p> <p><u>Feature page headings:</u></p> <p>大画面 TV とボディソニックで、劇場並の大迫力 With a big screen and 'body sonic', there is a great power of theatre</p> <p>撮ったら即、見る。ビデオムービーと瞬感メカ See when taken immediately. Video movie and blink/wink sensation mechanism (shutter mechanism?)</p>

新時代の担い手。AV ギアとサラウンドプロセッサー
 Leaders of the new era. AV gear and surround processor

NEC VC-N90 は、コングにもできる簡単。 高画質ビデオ
 It's easy for Kong to use NEC VC-N90. High quality / resolution video

特集 II

便利なんだからしょうがない！
 テレホンだけがコードレスじゃない！ こんなにあるぞ、Good Morning Cordless
 It cannot be helped that I am useful!
 Only the telephone isn't cordless! So it's Good Morning Cordless

11 pages

* Article on cordless objects, including hand-held vacuum cleaners, irons, fans, hairdryers, hot curlers, handheld home telephones, portable television sets, the Sony Walkman, torches, drills, lights, fax machines, desk items, (one) portable mobile telephone (complete with suitcase), laptop computer, and a page on batteries.

	Number of Articles	Total Pages (over 9 issues)	Average pages per issue	% of the issue	% of the special feature issues pages
Fashion	7	99	11	7 (6.96)	24 (23.97)
Tech	6	74	8 (8.22)	5 (5.20)	18 (17.91)
Lifestyle	4	71	8 (7.88)	5 (4.98)	17 (17.17)
Internationalisation	3	71	8 (7.88)	5 (4.98)	17 (17.17)
Sport	2	56	6 (6.22)	4 (3.93)	14 (13.56)
Cultural/ Historical	2	42	4.66	3 (2.95)	10 (10.15)
Total	24	413	46 (45.88)	29	100 (99.93)

Blue – Discursive Article; Orange – List Article; Purple – Advertising/Promotional

Issues / Regular Features	02/04/1988	16/05/1988	16/07/1988	16/08/1988	02/09/1988	02/10/1988	02/11/1988	02/12/1988	16/12/1988
New Type Comics	* 5 pages Colour pages MONO 太郎が行く！ Comic featuring characters using a flashlight	* 5 pages Colour Comic on 'Mr Mono' superhero and featuring a cassette tape and audio	* 5 pages Colour Comic on 'Mr Mono' superhero and featuring scuba diving equipment	* 5 pages Colour Comic on 'Mr Mono' superhero and featuring music instruments – electric guitar, keyboards, sax, etc. and a party atmosphere/situation	* 5 pages Colour pages MONO 太郎が行く！ Comic featuring very modern household appliances / way of living set in a rather surreal story involving a bizarre night out	x	x	x	* 5 pages Colour Comic 'Mr Mono', featuring women on holiday, a comic 'Mr Mono' character, and 'Dad's' caffeine-free root beer in an amusing comic story.
Hotline モノマガジン ならではのホットな新製品情報 Mono Magazine Unique Hot New Product Information	* 32 pages b/w pages Article on various consumer goods, from cars to vacuum cleaners, tvs, stereo systems, and canned drinks and food	x	x	x	* 32 pages b/w pages Article on various consumer goods, from cars to vacuum cleaners, tvs, stereo systems, watches and canned drinks and food – more informative catalogue than article	* 32 pages b/w pages Article on various consumer goods: vans, trucks, motorbikes, tires, hubcaps, microwaves, sewing machines, camcorders, tvs, vcrs, speakers, kirin beer, instant ramen, snacks, office equipment and furniture,	* 32 pages (plus one cover page) b/w pages Article on various consumer goods: Vehicles & car accessories, domestic appliances, audio/visual entertainment systems,	* 32 pages (plus one cover page) b/w pages Article on various consumer goods: Vehicles & car accessories, domestic appliances, audio/visual entertainme	x

						kitchen items and domestic solutions, interior furniture, toys, electric guitars, toiletries, exercise equipment, golf, stationary, watches, etc.	cameras, food stuffs, office equipment, domestic furniture & goods, games and hobby equipment (board games, guitars etc, toiletries, sports, fashion accessories, etc)	nt systems, cameras, food stuffs, office equipment, domestic furniture & goods, games and hobby equipment (guitars etc, toiletries, sports, fashion accessories, etc)	
面白腕時計情報 Time Spec Interesting Skill Timepiece Information * Watches appear to be quite important in the Bubble to men – could be an interesting case study, esp. with the multi-	x	x	x	x	* 4 pages Colour pages Large glossy photos of men’s watches: Citizen, Alba, Casio, Lineage, Mila Schon, Kenzo, Comté, Duet, Fill, Chère – not really luxury brands, just mid-range to fun. Includes pricing	* 4 pages Colour pages Large glossy photos of men’s watches: Geneve, Omega, Le Coultre, Tutankhamen, Finca, Timex, etc – Not entirely luxury brands, but upmarket, and a few quirky ones (eg: Tutankhamen)	* 5 pages Colour pages Large glossy photos of men’s watches: Various (mostly foreign brands) - this section about multi functionality, eg: Dual Dial, Four Dial, Combination, Reversible, Paired	x	x

functionality of watches									
Trend Eyes	* 5 pages Colour pages Latest stuff objects – object study, and not consumerist catalogue	x	x	x	* 6 pages Colour pages 1 page articles on specific objects (supermarket digital/automated system; family board games; clothing; etc)	* 6 pages Colour pages 1 page articles on specific objects (Panasonic video camera/portable tv; Longines Bijoux jewellery; exercise bike; gold stamp collectibles; space vehicles/equipment	* 4 pages Colour pages 1 page articles on specific objects (Rogaine; '90s 'artistic cafes'; 'Maclord AV Gear' camcorder/video projector; 'NCC Box' for telephone lines) – all these articles / products seem to be accompanied by data statistics	* 7 pages Colour pages 1 page articles on specific objects (Castec motorbike; trousers; wrist watches; martini ('Cajun' brand); beauty cream; English fashion resorts sample (?); (exotic) fruits/fruit salad;	x
The Trip to Paradise	* 8 pages b/w Photo essay and essay on	x	x	x	x	* 6 pages Colour (full) Photo essay on New York taxis – quite artistic long	* 6 pages Colour (full) Photo essay on American beach culture – Florida? –	* 8 pages b/w Photo essay on James Dean –	x

	American life					exposure photos at night	Lyrical photos in blue compositions	mostly portraits		
<p>Mono Data Illustrated 世界まるごと DATA NOW (Whole world Data Now)</p> <p>*This warrants further study – maybe as a case study?</p>	x	x	x	x	*	<p>We Japanese ニッポン人 再考察 (Japanese people reconsideration)</p> <p>8 page article b/w cartoon illustrations Article focusing on Japan's and Japanese people's place in the world, using statistics on diet, exercise (among different groups), and wealth and living standards (as compared to different countries)</p> <p>Interesting article that may deserve closer</p>	<p>We Are The World 世界まるごと Data Now (The whole world data now)</p> <p>7 page article b/w cartoon illustrated Articles looking at various statistics about other countries (US, West Germany, Japan)eg: money, phobias, holidays, sleepwear(17% wear pyjamas), eating habits (Americans love hotdogs), car driving, etc</p> <p>世界192人の億万長者のうち、67人はアメリカ人</p>	<p>* 世界まるごと Data Now (The whole world data now)</p> <p>国内のデータでまず足元から再考察 (Reconsideration of domestic data from the feet first)</p> <p>Mono Data Illustrated – We are the Sex</p> <p>7 page article b/w cartoon illustrated Articles exploring the subject of sex through the different genders, types of</p>	X	x

					<p>attention for how Japanese media perceived or were shaping perceptions on Japan</p> <p>ニッポン人として、やはり気になる多い苗字のベスト50!</p> <p>すっぽ〜い梅干しは、日本人の健康をささえる元気のもと</p> <p>いつもお世話になってます</p> <p>巡視の初任給 今、昔</p> <p>サラリーマンの1時間の睡眠希望値段 平均 3400 円なり</p> <p>このデータを見るとわかるように、アメ</p>	<p>父子関係の比較</p> <p>子どもの勉強をまったく見ないと答えた父親</p>	<p>relationships, activities, countries, health, and statistics throughout</p>		
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					<p>リカ合衆国での在留邦人数が一番多い。</p> <p>日本は円高だといっても素直に喜べない名国対抗、労働時間と購買力の比較</p> <p>外国人ビジネスマン泣かせの東京の物価高出張経費も世界 <i>'Foreign businessman cry at Tokyo's high prices, and also travel expenses for the world'</i>.</p> <p>世界中の都市の中で、海外出張経費が一番かかるのは、やはり東京であった。2日間の出張旅行で186ポンド（4万2308</p>				
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					円) かかるのである。日本に出張して来るビジネスマンは、さぞふところをヒーヒーいわせてることだろう				
What's New; Interesting, exciting, inspiring ites from the market; Selected by MONO-People	x	* 23 pages Colour pages Feature articles on a variety of items, venues /interiors, trends etc (eg: Sony discman, bags) Mostly latest products and gadgets	* 22 pages Colour pages Feature articles on a variety of items, from condoms and watches to travel items and t-shirts	* 27 pages Colour pages Feature articles on a variety of items, from binoculars, t-shirts, popcorn, sharp watches, to male grooming kits, wine, sunglasses, and car jacks, scuba diving fins, audio equip., modular furniture. Style is at times dynamic and colourful (fashion items), or ordered and compartmentalised (this is for the technical equipment sections)	x	x	x	x	* 12 pages Colour pages Feature articles on a variety of items: p/m-style watches; car (Subaru) engine; body-builder supplement; leather jacket (Willis & Geiger Outfitters) – as a Xmas present; binoculars; portable CD player; car polish; jacket; leather shoes; men's jacket fashion; AV system (Victor); 'Zero One' hoodies; 'Yupiteru'

									telephones; (ladies) earrings; portable 'sound effect machine'; swiss army knife; trousers; products by 'New York industrial artist, Stefan Bamu'; 1956-style nightclub standard lamp; pens; alarm clock; office briefcase; clothing; phonecards; F-1 style clothing; sound system
Mono Column	* 4 pages Colour pages One-page essays on: 'Verification; Sport; Tendency; Devotion'	* 5 pages Colour One-page essays on: 'Innovation; Culture; Scene; Play; View'	* 4 pages Colour One-page essays on: 'Culture; View; Argument; From Abroad'	* 4 pages Colour One-page essays on: 'Culture; Public; Sport; Incident'	* 4 pages Colour One-page essays on: 'Suggestion; Argument; The Impact; Future'	* 4 pages Colour One-page essays on: 'Working woman; Fashion Scene; Collection; Object'	* 4 pages Colour One-page essays on: 'Sports, Conquest, Object, Period'	* 4 pages Colour One-page essays on: 'TV Eye Point; Romanesque ; Poisoning; Spirit & Mind'	* 4 pages Colour One-page essays on: 'Consciousness; Fashion; Tool; Communication'
Mono Nonfiction	x	* 5 pages b/w	* 5 pages b/w	* 4 pages b/w	x	x	x	x	* 5 pages b/w

		Feature article – character sketch/interview	Feature article – character sketch/interview	Feature article – character sketch/interview					Feature article – character sketch/interview on Japanese pearl divers
Key Word	x	* 6 pages b/w Feature article on a car	* 5 pages b/w Feature article on NHK	* 6 pages b/w Feature article on NIES companies	x	x	x	x	* 5 pages b/w Feature article on the ROBO Phone
NY Trend (Reported by I.D. Design, New York)	x	* 7 pages Colour Glossy features of various products from the US, trending in NY, including: toothbrush holders, retro diners, designer furniture, upmarket clothing stores, and jeans	* 5 pages Colour Glossy features of various trends in NY – mostly clothing (Stephen Sprouse), interior (American West), and watch (Fossil) brands	* 5 pages Colour Glossy features of various trends in NY – caps; p/m furniture; restaurant interiors; sunglasses	x	x	x	x	* 4 pages Colour Glossy features of various trends in NY – ‘UnexSPEXted Inc’ sunglasses; ‘Wendy Stevens’, ‘Dennis Higgins’, ‘Lewis Doline’ p/m industrial design pieces; ‘Aqua Socks’ footwear/slippers; ‘It’s Lock’ quirky padlocks
Social Field Work	x	x	* 4 pages b/w	* 4 pages b/w	x	x	x	x	* 4 pages b/w

			Essay 'Monochrome Field'	Essay 'Monochrome Field'					Essay 'Monochrome Field'
<p>Mono Interesting</p> <p>* Mono interesting contains interesting letters between Japanese and Western counterparts on the ordering of objects – shows Japanese consumers interacting directly with foreign companies for goods and services in English</p>	<p>*</p> <p>8 pages b/w</p> <p>Small column essays on various cultural items of interest (books, manga, video, cinema, theatre, etc)</p>	<p>*</p> <p>13 pages b/w</p> <p>(World Wide Topics is contained in here) – first page essay on the Tokyo Dome; next 4 pages see below; 8 pages on a variety of cultural trends and influences from music and books to world trends and cinema</p>	<p>*</p> <p>13 pages b/w</p> <p>(World Wide Topics is contained in here) – first page essay on ドーロショウ (door show?) next 8 pages on various cultural trends and influences</p> <p>Next 4 pages see below</p>	<p>*</p> <p>11 pages b/w</p> <p>First page essay on ドーロショウ (door show?) next 6 pages on various cultural trends and influences; next 4 pages see below:</p>	<p>*</p> <p>9 pages b/w</p> <p>(World Wide Topics is contained in here) – first page essay on ドーロショウ (door show?) next 8 pages on various cultural trends and influences</p>	<p>*</p> <p>7 pages b/w</p> <p>First page essay on ドーロショウ (door show?) next 6 pages on various cultural trends and influences, including: cinema, holidays, 'World Wide Topics'; music; art,, English language/readers' letters in English to overseas shops, etc</p>	<p>*</p> <p>7 pages b/w</p> <p>First page essay on ドー ロショウ (door show?), next 6 pages on various cultural trends and influences, including: (historical?) piece on American goods (?), books, 'World Wide Topics', B&Bs (ペンシ ョン), readers' letters buying good overseas (tartan from Scotland), cinema, theatre, art, tv, music</p>	<p>*</p> <p>9 pages b/w</p> <p>First page essay on ドー ロショウ (door show?), next 6 pages on various cultural trends and influences, including: a sports review; English letter-writing seminar; English language reading lecture (on racism in Japan!); 'Teddy Boy fashion'; 'World Wide Topics'; (historical?) piece on</p>	<p>*</p> <p>12 pages b/w</p> <p>First page essay on ドーロショ ウ (door show?), next 6 pages on various cultural trends and influences, including: readers' letters in English to overseas shops; video; cinema; celebrities (idols); theatre; art; tv; music; books; article on a 'New Year Plan Guide' to hotels, holidays, leisure, etc;</p>

								American goods (?); books; cinema; B&Bs; theatre; art; tv; music	
ブームの憂鬱 The melancholy of the boom	x	* *Part of Mono Interesting (above) 2 pages b/w Essay	* *Part of Mono Interesting (above) 2 pages b/w Essay	* *Part of Mono Interesting (above) 2 pages b/w Essay	x	x	x	x	* *Part of Mono Interesting (above) 2 pages b/w Essay 25 ans ギャルは美しいか (Are 25 ans girls beautiful?)
知られざるブランド Unknown brands	x	* *Part of Mono Interesting (above) 2 pages b/w Essay on champagne	* *Part of Mono Interesting (above) 2 pages b/w Essay on Peugeot (cars) [Mono Authentic Lecture]	* *Part of Mono Interesting (above) 2 pages b/w Essay on アントロポバリウス (anthropology various – ergonomic chairs)	x	x	x	x	* *Part of Mono Interesting (above) 2 pages b/w Essay on 'Laphroaig' whiskey
Mono Shop (prices and contact telephone numbers)	x	* 4 page Colour (full) Glossy photo features of consumer	* 4 page Colour (full) Glossy photo features of consumer	* 4 page Colour (full) Glossy photo features of consumer indulgent	* 4 page Colour (full) Glossy photo features of	* 4 page Colour (full) Glossy photo features of	* 4 page Colour (full) Glossy photo features of	* 4 page Colour (full) Glossy photo features of	* 4 page Colour (full) Glossy photo features of

attached – goods for readers to buy)		indulgent goods (mini golf, stress balls, hunting knives, luxury briefcases, watches, binoculars)	indulgent goods (watches, alarm clocks, lighters, hunting knives, tape recorders)	goods (knives; watches; stainless steel briefcase; shoes; marker pens; camouflage tape) – not as colourful as ‘What’s New’ at the beginning – this magazine is the negotiation of men’s identity as visual representation through stuff	consumer indulgent goods (neon colour lights, sweater, men’s leather purse, briefcase and bags, belt, cap, shoes, rugby tops, jackets swiss army knife, watches, brush/grooming kit)	consumer indulgent goods (colourful American sport brand ‘Bush ‘88’ on sweaters, holdalls, t-shirts, etc; Mono Filofax; Bakelite style phone; modern p/m pop art; colourful sweaters, bags, and camping goods)	indulgent goods (board games [chess, backgammon, go], tennis balls, phone cards, watches, travel world clocks, hats, golf equipment, head lamps, sunglasses, pocket knives, leather jackets, leather bags, shoes, leather caps)	indulgent goods (colourful Swatch watches, alarm clocks black sensible salaryman-style shoulder bags, leather wallets, calendar digital organisers, shoes, leather gloves, shirts, zippo lighter, Swiss-army-style pocket knife/ tools)	indulgent goods (alarm clocks; ‘Canterbury of New Zealand’ sports bags; travelling hat; travel wallets; ‘hamper bag’; quirky digital watches (Spot Beam); totes bags; more travel wallets; satchels; electronic ‘Appointment Minder’; Benetton p/m colourful watches
オールドアメリカン。ヒーロー Old American Hero	x	X	* 1 page Colour Essay on early 20 th C American plane/pilot	* 1 page Colour Essay on boxing champ, Jack Dempsey	X	x	x	x	* 1 page Colour Essay on comedy duo, Laurel and Hardy

モノ. オール. ザッツ. ピープル Mono; All That's People	x	x	x	* 2 pages b/w Essay / article on a small desk printer? Fax machine?	* 2 pages b/w Essay / article on illustration pens and pencils (Irojiten colour pencils – Japanese brand)	* 2 pages b/w Essay / article on Japanese family board games (1 page writing, 1 page photo)	* 1 page b/w Essay / article on the family car, the 'マーク II' (Mark II)	* 1 page b/w Essay / article on a toy plastic fox-phone and its success as a 'premium' item (?) – comparable to the ROBO phone perhaps?	x
Super Trend Dialogue	x	x	x	x	x	* 2 pages b/w Essay / article on 'real time' world trends	* 2 pages b/w Essay / article on 'Manhattan trends' – breakfast time trends in Manhattan (business breakfast, bagels, healthy, etc)	* 2 pages b/w Essay / article on 'real time' world trends	x
モノモノしい話 Mono mono Story	* 2 pages Essay (b/w)	* 2 pages b/w essay on food	* 2 pages b/w essay	* 2 pages b/w essay - Listerine	* 2 pages b/w essay	x	x	* 2 pages b/w essay	* 2 pages b/w essay

<p>モノに関する 100章「<u> </u> 」 Mono concern/interest 100 [] chapter</p>	<p>* 「自転車」 1 page b/w Complete listings of details/statistics of bicycles, 1-100</p>	<p>* 「カサ」 1 page b/w Complete listings of umbrellas, 1-100</p>	<p>* 「ライター」 1 page b/w Complete listings of lighters, 1-100</p>	<p>* 「カード」 1 page b/w Complete listings of playing cards</p>	<p>* 「ジーンズ」 1 page b/w Complete listings of jeans</p>	<p>* 「ハン」 1 page b/w Complete listings of chopsticks</p>	<p>* 「ボタン」 1 page b/w Complete listings of buttons</p>	<p>* 「テレビ」 1 page b/w Complete listings of tvs</p>	<p>* 「歯みがき」 1 page b/w Complete listings of toothpastes</p>
<p>Masterpiece Collection</p>	<p>x</p>	<p>x</p>	<p>x</p>	<p>x</p>	<p>* 3 pages Colour pages 1 page-per-item feature articles on: Wilson golf club; Yamaha speaker; NEC computer – glossy, some text but mostly photo</p>	<p>x</p>	<p>x</p>	<p>* 4 pages Colour pages 1 page-per-item feature articles on: Kip Pyrol (American first aid antiseptic); (McIlhenny) tabasco sauce; (Maruha Pakkan Ai) potato salad; (Bang & Olufsen sound system – glossy photos with some text</p>	<p>x</p>

読者プレゼント Reader's present	* 1 page Colour page A variety of objects laid out in a more consumerist way (calculators, sunglasses, earphone eyemask, nosehair trimmer, etc) – fun quirky items for personal use	* 1 page Colour page A variety of objects, from VCR to jeans and belts – not much analysis, only specific limited info like price, stockist details, etc.	* 1 page Colour page A variety of objects – quirky consumer items	* 1 page Colour page A variety of objects – quirky consumer items – cleansing oil; casio organiser; wet suit; torch; cd; water toy figurines; pens	* 1 page Colour page A variety of objects – quirky consumer items – headlamps, peach liqueur, saxophone, video, cd cleaning gear, etc	* 1 page Colour page A variety of objects – quirky consumer items – sneakers, Sony Walkman, smiley-face watch, car, O'Neill sweater, power torches.	* 1 page Colour page A variety of objects – quirky consumer items – leather jacket, sake, crystal wine glass, portable toiletries set, 'Fever' brand binoculars, television/film card, etc	* 1 page Colour page A variety of objects – quirky consumer items: hand-vacuum cleaner, tennis racket, steam cleaner, Branflakes cereal, kitchen utensils, telephone card, board tacks, CD card,	* 1 page Colour page A variety of objects – quirky consumer items: Garfield toy; Campos shoes; portable torch; massage oil; men's grooming kit; Xmas bell decoration; various brands of phone cards; a Best Buy Guide
バックナンバーリスト Back issues list	* 1 page Colour page Order list	* 「感動の」 1 page Colour page Order list	* 「感動の」 1 page Colour page Order list	* 「感動の」 1 page Colour page Order list	* 1 page Colour page Order list	* 1 page Colour page Order list	* 1 page Colour page Order list	* 1 page Colour page Order list	* 「感動の」 1 page Colour page Order list
ヒットの予感 / 次号予告 Hit premonition / Next issue's announcement	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue	* Half page Colour Feature ad for next issue

Issues / Non-Regular, One-off Features	02/04/1988	16/05/1988	16/07/1988	16/08/1988	02/09/1988	02/10/1988	02/11/1988	02/12/1988	16/12/1988
	<p>World Wide Topics</p> <p>1 page (b/w) Various items explored (cooking pot, car jack, etc)</p>	<p>LA 特別取材 The Rits Café</p> <p>LA Special Coverage The Rits Cafe</p> <p>4 pages Colour Extensive article on 'The Ritz Café', with full photos of the cuisine and interiors</p>	<p>Trendy Shops</p> <p>6 pages Colour (full) Article on shops in West Germany, featuring mostly antique, retro, and handcraft small shops</p>		<p>Mono Feel Up Impression</p> <p>3 pages Colour 2 articles on 1) 'Lap Top Soft; Ichitaro & Hanako' (laptop), and 2) 'NTT Howdy Response Pro' (office phone with digitised display)</p>	<p>Mono Feel Up Impression</p> <p>10 pages 2 b/w, 6 colour * Various 1-page (or 2-page) articles on: home-craft t-shirt printing/making; office desk analysis (WIT C Series); Swatch '88 Autumn/winter collection; NEC VC-DS910 (VCR); Sanyo 8 Vision D5 (camcorder); O'Neill International-SW (international [American?] sports athlete); UCC The Coffee (coffee in a can drink)</p>	<p>Mono Feel Up Impression</p> <p>2 pages Colour 1-page article on 'Itani Trading; Andiamo' – luxury/high-end travel bags, and another 1-page article on the American brand, 'O'Neill Stadium Jumper'</p>	<p>Mono Feel Up Impression</p> <p>2 pages Colour 1-page articles on: 'Kronus System Note' diary organisers; 'Sony D-D Liberty V925' sound system; 'Onkyo Liverpool C5' VCR/sound system; 'Audio-Technica New Concept Speaker System 'Seem' AT-SP500'; 'Sanyo Z-X1' TV.</p>	<p>Open-Eyed Mono</p> <p>13 pages Colour (full) Articles on consumer goods: portable audio-'Strasser' stereo (2 pages); non-portable audio speaker systems (Strasser) (2 pages); watches (2 pages); specific article on a futuristic Timex watch (1 pages); Lee jeans (2 pages); 'Pelikan Gift Goods' – fun stationary (2 pages); Panasonic small digital printer or copier (2 pages)</p> <p>*Not listed in the contents page</p>

	実戦個人輸入 講座&英語ミ ニ講座 Military unit import lecture & English mini lecture 1 page (b/w) Small column essays	新井素子のばられ る。ばらのいあ Arai Motoko's (science fiction/fantasy writer) 'ばらのい あ' 1 page Colour Story essay							
	男のカラーコ ーディネイト Man's colour coordination 3 pages Colour Full photo spreads on men's fashion (3 outfits, 1 per page)								

Regular Articles:

List Articles: 12 categories / 70 appearances / 483 pages total / 53.67 pages average per issue (out of 158 pages average) – 34% of issue (33.96%)

Discursive Articles: 12 categories / 56 appearances / 195 pages total / 21.67 pages average per issue – 13.71% of issue

Non-Regular / One-off Articles:

List Articles: 7 categories / 37 pages (total) / 4.1 pages average – 2.6% of issue

Discursive Articles: 4 categories / 9 pages (total) / 1 page average – 0.63% of issue

Total of non-title-feature articles:

List Articles: 520 pages (total) / 57.78 pages average per issue / 36.57% of issue

Discursive Articles: 204 pages (total) / 22.67 pages average per issue / 14.34% of issue

Title-Feature Articles:

List Articles: 22 categories / 371 pages (total) / 41.22 pages average per issue / 26.09% per issue

Discursive Articles: 2 categories / 42 pages (total) / 4.66 pages average per issue / 2.95% per issue

Total:

List Articles: 891 pages (total) / 99 pages average per issue / 62.65% per issue

Discursive Articles: 246 pages (total) / 27.33 pages average per issue / 17.29% per issue

Advertising: 20.88% (approximately)

1988 Issues

Evidence of 'Kokusaika' – or internationalism

Lots of evidence of internationalism – lots of foreign brands mentioned, although also equally many Japanese brands mentioned – not merely a love affair with foreign goods but more Japan as part of an international community of commerce.

Lots of travel goods featured through travel alarm clocks, bags, etc. However not as many for holiday (one or two mentions of b&bs however), but lots on travel, especially such as being familiar with airlines, planes, etc. One suspects for work rather than leisure.

Not so much on international culture (eg: arts, food, shopping, cinema, music) – although some via sport is featured. However American culture does seem to feature quite a lot through the photo essays etc.

Evidence of Money

A mixture of high and lower end consumer goods, from luxury watches to domestic appliances. Fashion seems to be quite prominent, from trench-coats to bags and sneakers, and especially watches. Mostly small luxury or indulgent consumer items rather than either big purchase or small purchase. Cars also feature quite prominently, but not the very high-end (Porsches etc), instead solid Japanese make cars. Also stereo systems and other AV equipment feature quite a bit.

Lifestyle Indicators

Some work (office equipment, furniture and stationary) but mostly leisure items featured, also some domestic equipment.

Mostly targeted at men – very few women's items included. Very gendered magazine, although not misogynistic. Appears to be a mix of consumer information about special feature items (trench-coats, sneakers, airlines), general consumer items of practical use, a small amount on cultural items (arts, music, food), and interesting articles on subjects such as national identity, photo essays, and statistics comparing demographics and countries.

AXIS Magazine Data

AXIS 1988-1991

Volume	Vol.26 Winter 1988	Vol.27 Spring 1988	Vol.28 Summer 1988	Vol.29 Autumn 1988	Vol.30 Winter 1989	Vol.32 Summer 1989	Vol.34 Winter 1990	Vol.35 Spring 1990	Vol.38 Winter 1991	Average
Theme	Digital Effect	The Work Scene	British Design Policy	Design Across Oceans	Design Epicenter Tokyo	Art Inspires Design	Designing the 90s	New Frontiers in Design Education	New Craftsmanship	
Total Pages	136	130	136	136	144	144	144	144	144	140
Pages of Regular Articles	71	84	81	73	70	93	69	85	72	77.5 (55.35%)
Pages of One-off Articles	46	32	36	44	54	32	59	40	53	44 (31.42%)
Pages of Adverts	18	13	18	18	19	18	15	18	18	17 (12.1%)
Additional Pages	1	1	1	1	1	1	1	1	1	1

Regular Articles

*Far fewer adverts than in Mono – but remember, interviews and features act as adverts in themselves. Generally full-page spreads of one or two pages per ad. All high-quality and in colour. Mostly tech and design products/companies.

*Purple – International; Pink – (Japanese?) Design Philosophy; Green – Technical; Blue – Design Education/Social; Orange – Japanese Design

Vol.26 Winter 1988	Vol.27 Spring 1988	Vol.28 Summer 1988	Vol.29 Autumn 1988	Vol.30 Winter 1989	Vol.32 Summer 1989	Vol.34 Winter 1990	Vol.35 Spring 1990	Vol.38 Winter 1991
Digital Effect	The Work Scene	British Design Policy	Design Across Oceans	Design Epicenter Tokyo	Art Inspires Design	Designing the 90s	New Frontiers in Design Education	New Craftsmanship
						Revitalizing Scene Part 2: Emeryville Area 2 Pages Page 2-3	Revitalizing Scene Part 3: David Ireland 2 Pages Page 2-3	Revitalizing Scene Part 6: Ghiradelli Square 2 Pages Page 2-3
Creative Trends 8 Pages (Pages: 2-9)	Creative Trends 8 Pages (Pages: 2-9)	Creative Trends 8 Pages (Pages: 2-9)	Creative Trends 8 Pages (Pages: 2-9)	Creative Trends 8 Pages (Pages: 2-9)	Creative Trends 8 Pages (Pages: 2-9)	Creative Trends 8 Pages (Pages: 4-11)	Creative Trends 8 Pages (Pages: 4-11)	Creative Trends 8 Pages (Pages: 4-11)
World Pulse (London; Milano; New York; San Francisco; Tokyo) 18 Pages (Pages 10-27)	World Pulse (London; Milano; New York; San Francisco) 14 Pages (Pages 10-23)	World Pulse (London; Milano; New York; San Francisco; Tokyo) 18 Pages (Page 12-29)	World Pulse (London; Milano; New York; San Francisco; Tokyo) 14 Pages (Page 11-27) (with ads interspaced)	World Pulse (London; Milano; New York; San Francisco) 11 Pages (Page 11-23) (ads interspaced throughout)	World Pulse (London; Milan; New York; San Francisco; Sydney; Tokyo; AXIS/Staff) – 2 pages each location 14 Pages (Pages 10-23)	World Pulse (Milano; New York; San Francisco; Sydney; Tokyo; AXIS/Staff) 12 Pages (Pages 14-25)	World Pulse (London; Milano; New York; San Francisco; Tokyo; AXIS/Staff) 14 Pages (Pages 14-27)	World Pulse (London; Milano; New York; San Francisco; Sydney; Tokyo; AXIS/Staff) 14 Pages (Page 14-27)
Design Economics Tadanori Nagasawa 1 Page	Design Economics Part 3 – Y. Sato, Nagasawa 1 Page	Design Economics Part 4 – Peter Gorb 2 Pages	Design Economics Part 5 – John Heskett 2 Pages	Design Economics Part 6 – Tadao Kiyonari 2 Pages (Page 64-65)	Design Economics Part 8 – Jens Bernsen 2 Pages (Page 60-61)		Design Economics Part 11 – Kazuki Hidaka 2 Pages (Page 68-69)	Design Economics Part 13 – Alice Lawson 2 Pages (Page 84-85)

(Page 69)	(Page 59)	(Page 68-69)	(Page 70-71)					
	My View of Design Part 6: F. Natsume 3 pages Page 66-68			My View of Design Kazuhiro Watanabe 3 Pages Page 66-68	My View of Design Reiko Miyoshi 3 Pages Page 62-64	My View of Design Sadao Watanabe 3 Pages Page 90-92		
Corporate Culture and Creativity – Itoki Co. Ltd. 6 Pages Page 70-75	Corporate Culture and Creativity – INAX Corp. 6 Pages Page 60-65	Corporate Culture and Creativity – D’urban Inc. (/Nabrud – Japanese brand) 6 Pages Page 70-75	Corporate Culture and Creativity – Part 17: Nintendo Co. Lted 6 Pages Page 72-77	Corporate Culture and Creativity – Part 18: Nissan Motor Co. Ltd. 6 Pages Page 70-75	Corporate Culture and Creativity – Part 20: Hitachi, Ltd. 6 Pages Page 66-71	Corporate Culture and Creativity – Part 22: CBS/Sony Group Inc. 6 Pages Page 94-99	Corporate Culture and Creativity – Part 23: Okamura Corporation 6 Pages Page 70-75	Corporate Culture and Creativity – Part 26: OMRON 6 Pages Page 86-91
Creativity and Technology – The World of Special Effects 5 Pages Page 76-80	Creativity and Technology – Apple Computer Inc. 5 Pages Page 71-75	Creativity and Technology – 4 Station ID Art 5 Pages Page 76-80	Creativity and Technology – Part 5: Essence of Disney Films 4 Pages Page 80-83	Creativity and Technology – Part 6: Ron Cobb’s Futuristic Design 4 Pages Page 76-79				
						Media Lab Report Part 2: Visible Language Workshop 6 Pages Page 100-105	Media Lab Report Part 3: CGA Group 6 Pages Page 78-83	
AXIS Topics* Lacquerware Design 5 Pages Page 81-85	Topics* Yamagiwa’s Inspiration Shop 6 Pages Page 78-83	Topics* New System Kitchen Design by S. Kuramata 2 Pages	Topics* Alessi Villa Complated (Casa di Felicita)	Topics* Prototype Suggestions 5 Pages Page 118-122	Topics* Architecture in the Neo Forma Exhibition/ Fumio Nanjo		Topics* Vitra Design Museum 4 Pages	Topics* New Night Express Hotel Train 6 Pages

		Page 86-87	5 Pages Page 90-94	Stanford Design Conference 1 Pages Page 125	(Tokyo Radicalism) 9 Pages Page 75-83		Page 84-87	Page 94-99
			Swid Powel Project 4 Pages Page 112-115	Alain Moitrier's Work 3 Pages Page 126-128	Arflex Competition 2 Pages Page 120-121		Mileage Marathon Axis Prize 2 Pages Page 88-89	
ALCHIMIA Architecture 3 Pages Page 98-100		Turin Motor Show 2 Pages Page 100-101			The World of John Nieto 4 Pages Page 122-125		InterDecor 2 Pages Page 100-101	Sony International Student Design Competition 6 Pages Page 100-105
		Scandinavian Furniture Fair 3 Pages Page 108-110			London Design Museum/Tadanori Nagasawa 2 Pages Page 130-131		Barcelona and Yokohama City Creation 2 Pages Page 118-119	Tokyo Design Network 2 Pages Page 106-107
		The Work of Lino Sabattini 3 Pages Page 113-115					Creativitalia Exhibition 3 Pages Page 120-122	New York Design Trends 2 Pages Page 110-111
								Self-Image Exhibition 2 Pages Page 124-125
								Paris Automotive Salon 2 Pages Page 134-135

	New Craftsmanship - Part 17: Replica Foods from Iwasaki Co. Ltd. 4 Pages Page 86-89	New Craftsmanship - Part 18: Mihoya Glass 3 Pages Page 83-85			New Craftsmanship - Part 20: Nanasai 4 Pages Page 86-89 - Part 21: Sano Shipyard 4 Pages Page 90-93	New Craftsmanship - Part 22: Kyoto Shibori's Experiments 5 Pages Page 112-116		
	From Prototype to Product - Part 2 Yamagiwa's Lighting Exhibition 4 Pages Page 90-93	From Prototype to Product - Part 3 Minolta Camera α7700i 3 Pages Page 89-91 - Part 4 Toshiba LCD TV Designs 2 Pages Page 92-93	From Prototype to Product - Part 6: Suzuki Escudo 3 Pages Page 95-97 - Part 7: Seiko Racing Master 2 Pages Page 98-99 - Part 8: Nissan Cefiro 4 Page Page 100-103	From Prototype to Product - Part 9: Malaysian Wood Products 2 Pages Page 80-81 - Part 10: Sanyo Electric's Robo 4 Pages Page 82-85	From Prototype to Product - Part 12: Canon's AI Note 3 Pages Page 96-98		From Prototype to Product - Part 14: Pola's AllaFesta 4 Pages Page 94-97	
	Design School Guide Part 7: Salesian Polytechnic Part 8: Illinois School of Art and Design	Design School Guide Part 9: Industrial Design Center, IIT, Bombay	Design Education Part 1: Domus Academy Project ? 2 Pages		Design Education Part 2: Sabae Intelligent Design Course 4 Pages Page 106-109	Design Education Part 3: Curriculum of ENSAD, Paris/Dieter Lassman 6 Pages Page 106-111		

	8 Pages Page 94-101	4 Pages Page 94-97	Page 118-119		Graduation Exhibition at Axis 2 Pages Page 110-111			
	Design in Foreign Firms Part 9: B&B Italia 5 Pages Page 102-106	Design in Foreign Firms Part 10: VITRA GmbH 4 Pages Page 102-105		Design in Foreign Companies Part 11: Carré Noir 4 Pages Page 86-89	Design in Foreign Firms Part 13: Gorgio Armani 6 Pages Page 100-105			
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Design Works Sidjakov, Berman, Gomez & Partners; Allison Stern; Phoenix Product Design 9 Pages Page 101- 109	Design Works David Mocarski; Vratislav Karel Novak; Hall Design 6 Pages Pages 108-113	Design Works David Chipperfield; JLF Designs Inc.; 4 Pages Pages 116-119	Design Works Wharmby Associates; Architectural Design; Raul Barbieri 6 Pages Pages 106-111	Design Works Takao Hirai; Eric Raffy 4 Pages Page 114-117	Design Works Lawrence Kiyoshi Shinoda; Massimo Iosa-Ghini; Heather Sheehan 8 Pages Pages 112-119	Design Works Hollington Associates; Svitalisa; Nadine Fourré 6 Pages Pages 118-123	Design Works Glass Workshop; Shozo Toyohisa; Michael Peters Group; Tomio Mohri; Martin Donlin; Anspach Grossman Portugal 14 Pages Pages 102-115	Design Works Polygon Pictures; Studio Naço; Kiyoshi Shimizu; John Lonczak 10 Pages Page 112-121
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			Outside Metropolitan 1: Kumamoto-ken 1 Page Page 128	Outside the Metropolitan 2: Toyama Prefecture 1 Page Page 135	Outside Metropolitan 4: Yamanashi 1 Page Page 136		Outside Metropolitan Part 5: Osaka 1 Pages Page 136	
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Digital Effect	The Work Scene	British Design Policy	Design Across Oceans	Design Epicenter Tokyo	Art Inspires Design	Designing the 90s	New Frontiers in Design Education	New Craftsmanship
<p>Feature – Digital Effect: Editor’s Note: The Synergy of Computers and Design On Computer Design ID Two’s Approach to Computer Design CAD/CAM Technology at Frogdesign Apple Computer’s Design Strategy The Design Work of Gordon Bruce Yamaha’s Electronic Musical Instruments Survey: Digital Technology in the World of Design Panel Discussion</p> <p>36 Pages Page 30-65</p>	<p>Feature – The Work Scene Editor’s Note: Internationalisation and Diversification of Design PAOS Inc. / Japan Roberts Weaver / England Michael Peters Group / England Design Club International Inc. / Japan Antonio Citterio Architetto / Italy Edward Suzuki Associates / Japan</p> <p>32 Pages Page 24-55</p>	<p>Feature – British Design Policy Editor’s Note: Design Policy – Present and Future Message from Prime Minister Margaret Thatcher Interviews: Lord Young, John Butcher, Ivor Owen Hopes and Thoughts on British Design Policy – John Thackara British Design Now Case Studies Experiments in Design Education Panel Discussion: B.D. Griggs, U. Nagano, H. Kashiwagi, T. Nagasawa</p>	<p>Feature –Design Across Oceans Editor’s Note: Global Design Networks Esprit: President D. Tompkin’s Design Policy Honda: Global Product Identity Interview 1 Sony: Student Design Competition Hewlett-Packard: Product Network Interview 2 Paul Andreu: New Osaka Airport Project Future of Design Globalisation/Tadao Shimizu</p> <p>41 Pages Page 28-68</p>	<p>Feature – Design Epicenter Tokyo Editor’s Note: Tokyo Design Essay: Post-Modern Japanese/ Katsumi Hoshino Riken Yamamoto’s Architecture Foreign Architects Working in Japan Industrial Design takes on a Japanese Look “Traditional Japanese Packaging” Exhibition Design Museum in Tokyo Issey Miyake’s A ŪN Latest Tokyo Designer Brands Tokyo Designers’ Week: /Furniture</p>	<p>Feature – Art Inspires Design Editor’s Note: Motor of Design Diversity Japan/ Young Artists Breaking New Ground/ Hiroko Otsuki London/ Nigel Coates’ Creative Network New York / After the Art Furniture Boom Sidney/ Remo Project Gaetano Pesce’s Design Policy Essay/ Difference Between Art and Design/ Masayuki Kurokawa</p> <p>32 Pages Page 26-57</p>	<p>Feature – Designing the 90s Design Movements Prefiguring the 90s/Staff Cars of the Near Future/Masatsugu Arimoto Trends in Office Interiors in EIMU 89/Yumiko Kobayashi Expectations of KAGU Designers’ Week Corporate Design Competitions 1/Arflex Furniture Competition 2/Sony’s Student Competition 3/Sharp’s In-House Designer’s Art Show 4/Yamaha’s Audio Design Project Aims of TRIAD Design</p>	<p>Feature – New Frontiers in Design Education Designing Design Education/Staff Keynote Essays/K.Toyoguchi, K.Kawasaki, K.Kimura, P.Lawrence ACCD (Europe)/ Ichiro Hatayama Tama Art University Kaminoge Campus Experiments in Education Workshop Yokohama ‘89 France’s Space Station Project/Akiko Takehara Corporate Design Education: Toyota, Kajima, Seiko Epson Stanford Design Forum</p>	<p>Feature – New Craftsmanship Rediscovering Craftsmanship/Staff Fusion of Technology and Tradition at Kyoto Hi-Touch Research Park New Lines of Creative Growth in Stonework: Masatoshi Izumi Osamu Noda and the Glass Art Center are Revitalizing Niijima Tomo Hirai and Japan-Italy Exchanges on Ceramics Hiroshi Morishima’s Contemporary Design A Great Modeler: Anders Johansson Rei Kawakubo and the Creative Network</p>

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Mileage Marathon 2 Pages Page 96-97								

Axis Stats 1988 - 1991

Volume	Vol.26 Winter 1988		Vol.27 Spring 1988		Vol.28 Summer 1988		Vol.29 Autumn 1988		Vol.30 Winter 1989		Vol.32 Summer 1989		Vol.34 Winter 1990		Vol.35 Spring 1990		Vol.38 Winter 1991		Total		Average (per issue)	
Theme/Articles	Digital Effect		The Work Scene		British Design Policy		Design Across Oceans		Design Epicenter Tokyo		Art Inspires Design		Designing the 90s		New Frontiers in Design Education		New Craftsmanship					
	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg
International	4	38	4	33	8	78	7	81	8	56	6	42	4	28	9	51	7	44	57	451	6.3	50.1
Technical	4	51	3	41	3	10	4	14	3	10	2	35	2	65	3	14	1	53	25	293	2.8	32.5
(Japanese) Design Philosophy	3	8	5	15	4	12	3	9	4	12	6	20	4	15	3	9	3	9	35	109	3.9	12.1
Japanese Design	1	5	1	6	1	2	1	1	2	35	3	12	-	-	1	1	3	10	13	72	1.4	8
Design Education	-	-	1	8	1	4	1	2	-	-	2	6	1	6	1	36	-	-	7	62	0.8	6.9
Miscellaneous	5	15	5	13	4	11	4	11	5	11	4	10	4	14	4	14	4	9	39	108	4.3	12
Total	17	117	19	116	21	117	20	118	22	124	23	125	15	128	21	125	18	125	176	1095	19.5	121.6

1988-1991

Article category	Total Articles (average per issue)		Total Articles (average % (per issue)		Feature Articles (Total)		Feature Articles (average per issue)		Feature Articles (average % per issue)		Non-regular, non-feature Articles		Regular Articles (Total)		Regular Articles (average per issue)		Regular Articles (average % per issue)	
	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg
International	6.3	50.1	32.3%	41.2%	2	77	0.22	8.55	22%	25.65%	2	23	53	351	5.89	39	32.76%	46.31%
Technical	2.8	32.5	14.36%	26.72%	5	153	0.55	17	55%	51%	3	14	17	126	1.89	14	10.51%	16.63%
(Japanese) Design Philosophy	3.9	12.1	20%	9.95%	-	-	-	-	-	-	-	-	35	109	3.9	12.1	21.69%	14.37%
Japanese Design	1.4	8	7.18%	6.58%	1	34	0.11	3.77	11%	11.33%	-	-	12	38	1.33	4.22	7.4%	5.01%
Design Education	0.8	6.9	4.10%	5.67%	1	36	0.11	4	11%	12%	-	-	6	26	0.67	2.89	3.73%	3.43%
Miscellaneous	4.3	12	22.05%	9.87%	-	-	-	-	-	-	-	-	39	108	4.3	12	23.92%	14.25%
Total	19.5	121.6	100%	100%	9	300	99	33.33	100%	100%	5	37	162	758	17.98	84.21	100%	100%

Winter-Autumn 1988

Volume	Vol.26 Winter 1988		Vol.27 Spring 1988		Vol.28 Summer 1988		Vol.29 Autumn 1988		Total	Average (per issue)		Average % (per issue)		
Theme/ Articles	Digital Effect		The Work Scene		British Design Policy		Design Across Oceans							
	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg	Article	Pg
International	4	38	4	33	8	78	7	81	23	230	5.75	57.5	29.87 %	49.14 %
Technical	4	51	3	41	3	10	4	14	14	116	3.5	29	18.18 %	24.79 %
(Japanese) Design Philosophy	3	8	5	15	4	12	3	9	15	44	3.75	11	19.48 %	9.40 %
Japanese Design	1	5	1	6	1	2	1	1	4	14	1	3.5	5.19 %	2.99 %
Design Education	-	-	1	8	1	4	1	2	3	14	0.75	3.5	3.89 %	2.99 %
Miscellaneous	5	15	5	13	4	11	4	11	18	50	4.5	12.5	23.38%	10.68%
Total	17	117	19	116	21	117	20	118	77	468	19.25	117	100%	100%

Winter-Autumn 1988

Article category	All Articles (average per issue)		All Articles (average % (per issue)		Feature Articles (Total)		Feature Articles (average per issue)		Feature Articles (average % per issue)		Non-regular, non-feature Articles		Regular Articles (Total)		Regular Articles (average per issue)		Regular Articles (average % per issue)	
	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg	Articles	Pg
International	5.75	57.5	29.87 %	49.14%	2	77	0.5	19.25	50%	53.10%	1	3	20	150	5	37.5	28.57%	48.39%
Technical	3.5	29	18.18 %	24.79%	2	68	0.5	17	50%	46.9%	2	10	10	38	2.5	9.5	14.29%	12.26%
(Japanese) Design Philosophy	3.75	11	19.48 %	9.40%	-	-	-	-	-	-	-	-	15	44	3.75	11	21.43%	14.19%
Japanese Design	1	3.5	5.19 %	2.99%	-	-	-	-	-	-	-	-	4	14	1	3.5	5.71%	4.52%
Design Education	0.75	3.5	3.89 %	2.99%	-	-	-	-	-	-	-	-	3	14	0.75	3.5	4.29%	4.52%
Miscellaneous	4.5	12.5	23.38%	10.68%	-	-	-	-	-	-	-	-	18	50	4.5	12.5	25.71%	16.13%
Total	19.25	117	100%	100%	4	145	1	36.25	100%	100%	3	13	70	310	17.5	77.5	100%	100%

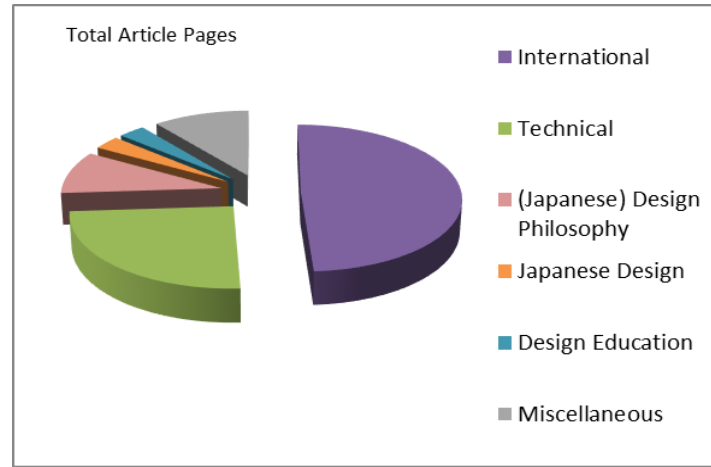
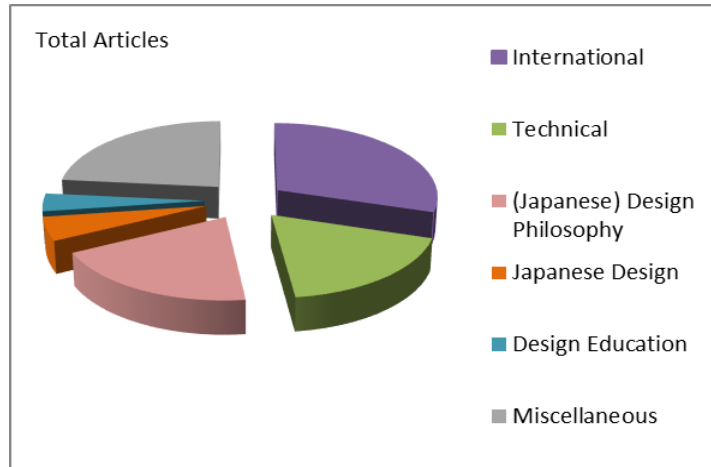
Winter-Autumn 1988

Article category	Total Articles (avg. per issue)		Regular Articles (avg. per issue)		Feature Articles (avg. per issue)		Non-Regular, Non-Feature Articles (avg. per issue)		Regular Articles (avg. per issue) as % of total		Feature Articles (avg. per issue) as % of total		Non-Regular, Non-Feature Articles (avg. per issue) as % of total	
	Articles	Pg	Articles	Pg	Articles	Pg	Article	Pg	Articles	Pg	Articles	Pg	Articles	Pg
International	5.75	57.5	5	37.5	0.5	19.25	0.25	0.75	86.96%	65.22%	8.7%	33.48%	4.35%	1.30%
Technical	3.5	29	2.5	9.5	0.5	17	0.5	2.5	71.43%	32.76%	14.23%	58.62%	14.29%	8.62%
(Japanese) Design Philosophy	3.75	11	3.75	11	-	-	-	-	100%	100%	-	-	-	-
Japanese Design	1	3.5	1	3.5	-	-	-	-	100%	100%	-	-	-	-
Design Education	0.75	3.5	0.75	3.5	-	-	-	-	100%	100%	-	-	-	-
Miscellaneous	4.5	12.5	4.5	12.5	-	-	-	-	100%	100%	-	-	-	-
Total	19.25	117	17.5	77.5	1	36.25	0.75	3.25						

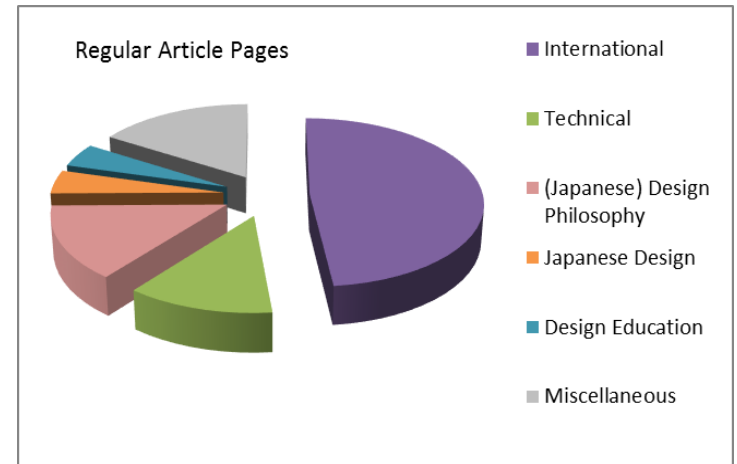
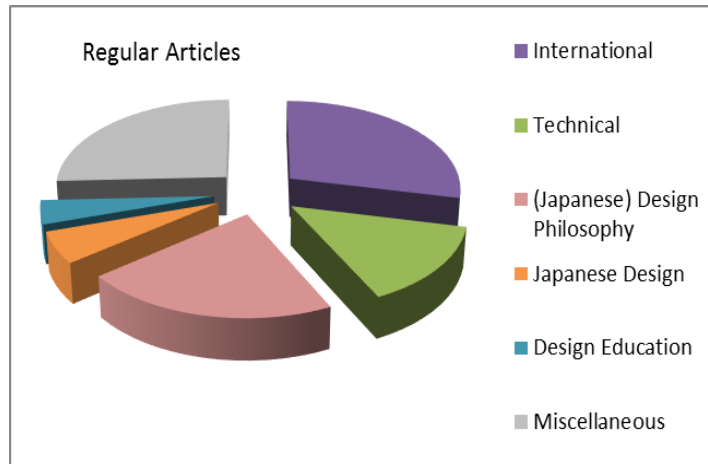
AXIS 1988-1991

Volume	Vol.26 Winter 1988	Vol.27 Spring 1988	Vol.28 Summer 1988	Vol.29 Autumn 1988	Vol.30 Winter 1989	Vol.32 Summer 1989	Vol.34 Winter 1990	Vol.35 Spring 1990	Vol.38 Winter 1991	Average
Theme	Digital Effect	The Work Scene	British Design Policy	Design Across Oceans	Design Epicenter Tokyo	Art Inspires Design	Designing the 90s	New Frontiers in Design Education	New Craftsmanship	
Total Pages	136	130	136	136	144	144	144	144	144	140
Pages of Regular Articles	71	84	81	73	70	93	69	85	72	77.5 (55.35%)
Pages of One-off Articles	46	32	36	44	54	32	59	40	53	44 (31.42%)
Pages of Adverts	18	13	18	18	19	18	15	18	18	17 (12.1%)
Additional Pages	1	1	1	1	1	1	1	1	1	1

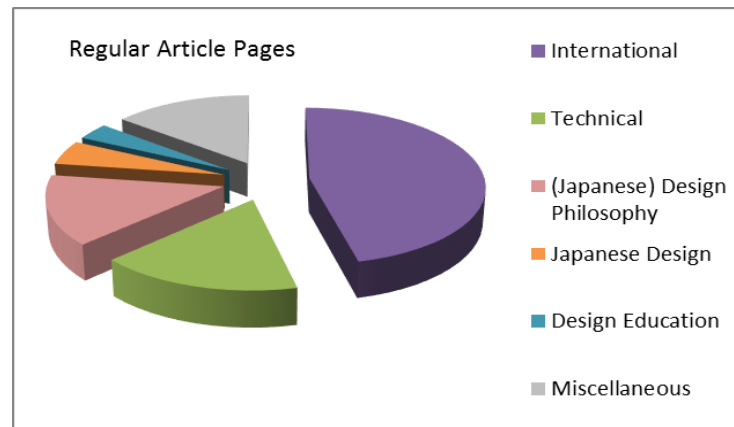
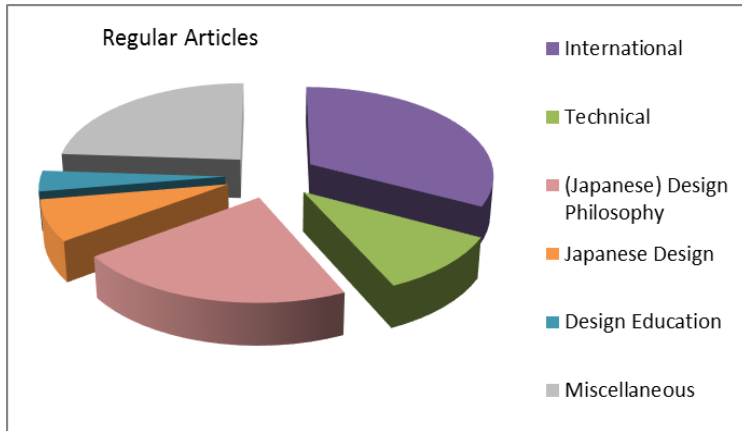
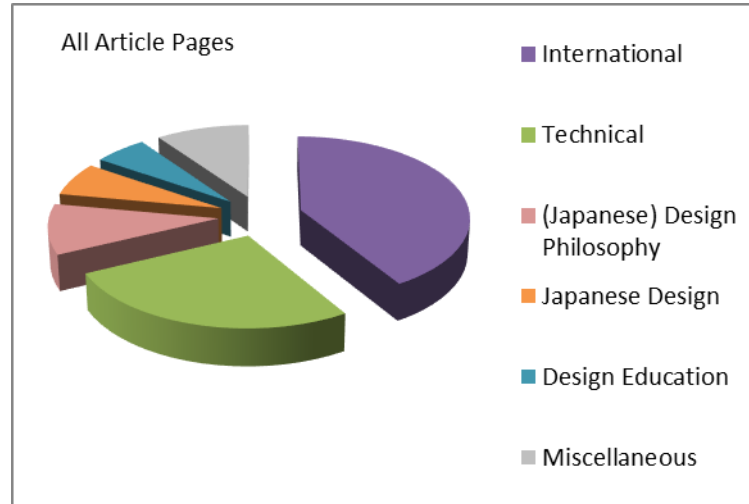
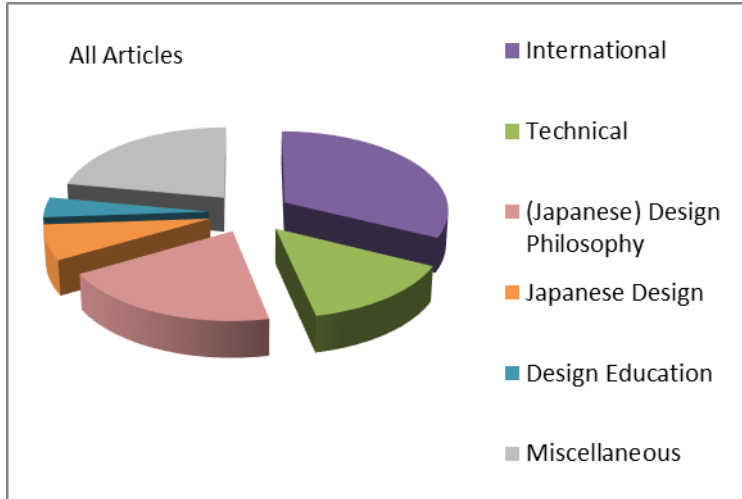
Winter-Autumn 1988 Total Articles (average per issue)



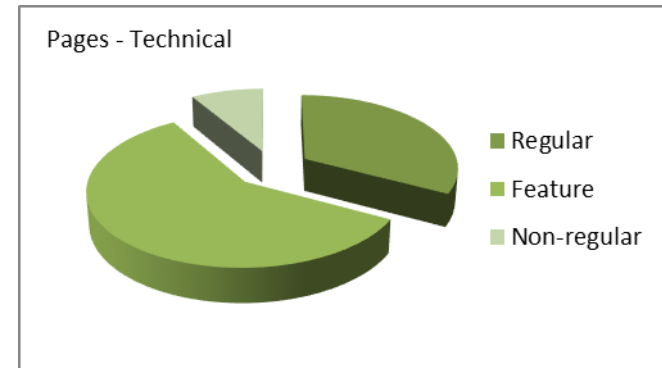
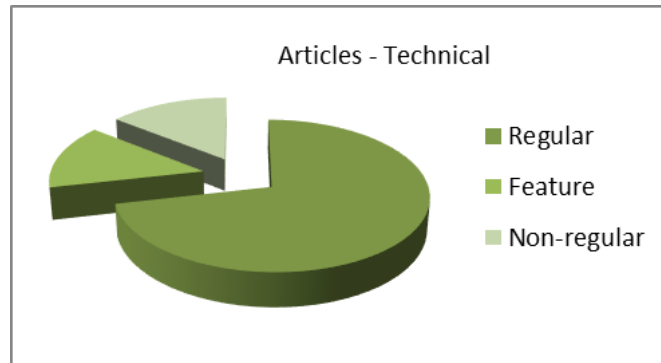
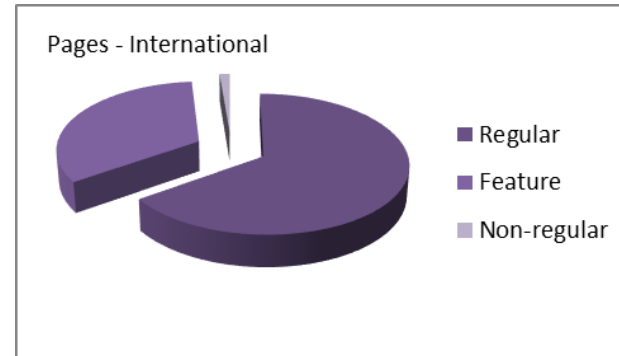
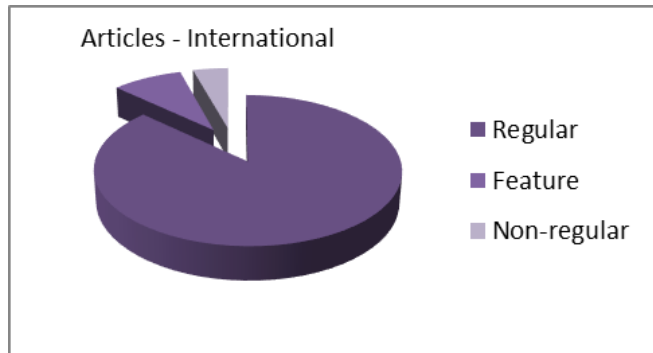
Winter-Autumn 1988 Regular Articles



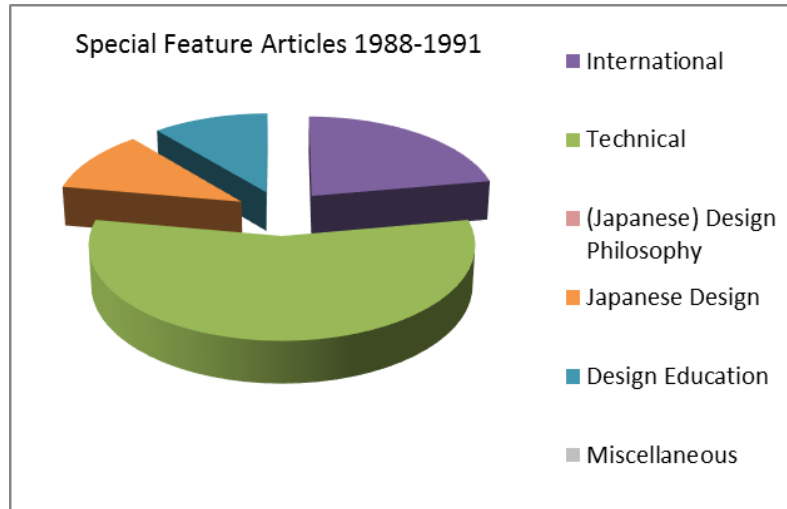
1988-1991 (Average Per Issue)



Winter-Autumn 1988 (Average Pages per issue)



Special Features Articles 1988 – 1991



Hanako Magazine Data

Women and activities

*Foreign women and illustrations of foreign women not counted. Only Japanese represented. Foreign women in the magazine are mostly for modelling clothes and glamour – they essentially have the same function as cartoons – hyper-femininity, exotic, but un-relatable. Even the cartoons have more character. What is interesting is how I find myself having to at times judge what is Japanese, and what is foreign – lots of Eurasian models are used, and also illustrations can be tricky to define as meant to represent Asian or Caucasian.

By showing all the foreign models, films, travel, and brands, the reader can feel like they are partaking in international culture.

*Counted based on number of articles / adverts the women appear in, not number of actual images of women or number of pages

*Singers promoting albums and actresses in movies are not counted

*If there is both photograph and illustration, photo of the real person is counted over the illustration

Japanese	No. of appearances	Advert	Article	Article/Advert	Photograph	Illustration
Total	91	50	32	9	89	2
Women doing sport / outdoor activities	31: 2	0	2	0	2	0
	32: 3	1	2	0	3	0
Total number over 21 issues:	36: 2	0	2	0	1	1
91	37: 3	1	2	0	2	1
	42: 2	0	1	1	2	0
	45: 6	5	1	0	6	0
	46: 3	2	1	0	3	0
	47: 5	2	3	0	5	0
	48: 3	2	1	0	3	0
	50: 5	2	2	1	5	0
	51: 5	2	2	1	5	0
	55: 4	3	1	0	4	0
	58: 5	3	2	0	5	0
	59: 3	1	2	0	3	0

	65: 7	5	2	0	7	0
	66: 10	6	1	3	10	0
	67: 6	4	2	0	6	0
	68: 6	3	1	2	6	0
	70: 6	5	0	1	6	0
	75: 5	3	2	0	5	0
	76: 0	0	0	0	0	0
	No. of appearances	Advert	Article	Article / Ad	Photograph	Illustration
Total	130	66	55	9		
Women doing leisure activities outside the home and work 130	31: 3	1	2	0	1	2
	32: 3	2	1	0	1	2
	36: 3	0	3	0	2	1
	37: 6	3	3	0	2	4
	42: 7	2	1	4	3	4
	45: 8	5	3	0	3	5
	46: 8	5	3	0	7	1
	47: 6	1	5	0	6	0
	48: 7	5	2	0	6	1
	50: 8	8	0	0	5	3
	51: 3	2	1	0	2	1
	55: 10	9	1	0	8	2
	58: 11	6	5	0	9	2
	59: 8	2	6	0	7	1
	65: 2	0	0	2	2	0
	66: 7	2	4	1	4	3
	67: 9	4	4	1	8	1
	68: 4	1	2	1	2	2
	70: 4	0	4	0	3	1
	75: 11	6	5	0	8	3
76: 2	2	0	0	2	0	

	No. of appearances	Advert	Article	Article/Ad	Photograph	Illustration
Total	182	84	91	7		
Women as normal women / working women / Ols / successful / politically / financially aware / real issues 182	31: 3	1	2	0	3	0
	32: 10	4	5	1	9	1
	36: 3	2	2	0	2	2
	37: 6	3	3	0	6	0
	42: 9	5	4	0	9	0
	45: 10	5	5	0	8	2
	46: 9	4	5	0	9	0
	47: 9	5	3	1	8	1
	48: 11	3	8	0	8	3
	50: 6	2	3	1	6	0
	51: 9	2	7	0	7	2
	55: 7	4	3	0	6	1
	58: 7	5	2	0	7	0
	59: 6	2	4	0	5	1
	65: 11	5	5	1	10	1
	66: 10	4	4	2	9	1
	67: 12	8	3	1	10	2
	68: 9	3	6	0	7	2
	70: 20	8	12	0	18	2
	75: 11	6	5	0	10	1
76: 3	3	0	0	3	0	
	No. of appearances	Advert	Article	Article/Ad	Photograph	Illustration
Total	92	83	7	2		
Women indoors / looking beautiful 92	31: 1	1	0	0	1	0
	32: 1	1	0	0	1	0
	36: 6	4	2	0	5	1
	37: 4	4	0	0	3	1
	42: 3	3	0	0	3	0

	45: 2	2	0	0	2	0
	46: 3	3	0	0	3	0
	47: 1	1	0	0	1	0
	48: 1	1	0	0	1	0
	50: 3	3	0	0	3	0
	51: 2	2	0	0	2	0
	55: 8	6	1	1	7	1
	58: 4	3	1	0	4	0
	59: 8	7	0	1	8	1
	65: 9	9	0	0	9	0
	66: 6	6	0	0	6	0
	67: 8	7	1	0	8	0
	68: 3	2	1	0	3	0
	70: 8	8	0	0	8	0
	75: 8	7	1	0	7	1
76: 3	3	0	0	3	0	

Have: 21 issues of Hanako

Missing: 15 issues (btw issues 31 – 76)

Images of Japanese Women	Total	Articles	Advertisements
Over 21 issues	495	185	310
Average per issue	23.57	8.8	14.76
Women doing outdoor activities / sport	91 (avg. per issue: 4.33)	32 (avg. per issue 1.5)	59 (avg. per issue 2.80)
Women doing leisure activities	130 (avg. per issue: 6.19)	55 (avg. per issue 2.6)	75 (avg. per issue 3.57)
Woman as working women	182 (avg. per issue: 8.66)	91 (avg. per issue 4.33)	91 (avg. per issue 4.33)
Women looking beautiful	92 (avg. per issue: 4.38)	7 (avg. per issue 0.33)	85 (avg. per issue 4.04)

Issue	Golf (featuring or selling directly)	Tennis	Scuba Diving	With cars	Gym	Swimming	Sailing	Horse riding	Kendo	Running	Dancing	Jetski / surfing	Cycling	Adverts using golf to sell unrelated products
Total:	38	6	4	12	6	6	3	1	2	1	9	1	2	6
31:	1	-	-	1	-	-	-	-	-	-	-	-	-	-
32:	1	-	-	1	-	-	-	-	1	-	-	-	-	-
36:	2	-	-	1	-	-	-	-	-	-	1	-	-	-
37:	2	-	-	-	1	-	1	-	-	-	-	-	-	-
42:	1	-	-	1	-	-	1 (4 pgs)	-	-	-	-	-	-	-
45:	2	-	-	-	1	1	-	-	-	1	1	-	-	2
46:	2	-	1	-	-	-	-	-	1	-	-	-	-	-
47:	1	1	-	1	-	-	-	1	-	-	-	-	-	1
48:	1	-	-	2	-	-	-	-	-	-	2	-	-	-
50:	4	2	-	-	1	1	-	-	-	-	-	-	-	-
51:	2	1	1	-	1	1	-	-	-	-	-	-	-	-
55:	3	1	-	-	-	-	-	-	-	-	-	-	-	-
58:	2	-	-	-	-	-	-	-	-	-	-	1	-	1
59:	1	-	1	1	-	-	-	-	-	-	-	-	-	-
65:	1	1	1	1	-	-	-	-	-	-	2	-	-	1
66:	3	-	-	-	-	1	-	-	-	-	2	-	1	-
67:	2	-	-	-	-	1	-	-	-	-	1	-	-	1
68:	4	-	-	-	1	1	-	-	-	-	-	-	-	-
70:	1	-	-	1	1	-	-	-	-	-	-	-	1	-
75:	1	-	-	-	-	-	-	-	-	-	-	-	-	-
76:	1	-	-	2	-	-	-	-	-	-	-	-	-	-

No. of pages	Food	Full-page advertising and advert-articles	Regular articles on issues	Travel	Products/design	Sports/fitness	Cars	Interiors/design	Going out (food & drink)	Fashion (clothes, accessories, beauty)	Media /culture entertainment information
Issue 31	1	23	10	13	-		1	7	14	-	10
Issue 32	16	23	9	14	2		1	-	11	1	14
Issue 36	3	32	8	-	15		1	-	11	28	11
Issue 37	17	27	8	40	7		1	-	11	12	12
Issue 42	15	65	11	48	2		1	-	14	13	12
Issue 45	8	67	10	51	13		1	-	36 (shibuya) 8	18	12
Issue 46	30	60	10	32	7		1	-	8	5	13
Issue 47	10	68	10	36	4	2	1	-	18	24	20
Issue 48	8	73	10	18	19	-	1	1	16	2	9
Issue 50	10	89	8	53	13	2	2	4	10	29	14
Issue 51	9	56	8	38+1	3	2	-	-	7	40	15
Issue 55	17	72	15	38	6	1	1	-	14	12	11
Issue 58	23	72	7	25	3	1	1	13	9	5	12
Issue 59	24	64	8	48	4	2	-	-	13	16	13
Issue 65	12	84	8	42	11	1	1	-	28	19	16
Issue 66	2	78	8	-	5	-	1	-	9	36	22
Issue 67	24	81	8	40	10	-	1	4	19	14	16
Issue 68	33	66	8	35	8	-	-	-	23	20	13
Issue 70	2	78	8	4	-	1	1	-	48	9	10
Issue 75	2	94	8	45	4	-	1	-	7	17	11
Issue 76	6	82	8	4	50	2	1	-	7	9	19
Total:	272	1354	188	621	186	14	19	29	341	329	285
Per issue:	12.95	64.4	8.95	29.57	8.85	0.66	0.9	1.38	16.23	15.66	13.57

Regular articles

Names of articles / topics (order of magazine, front to back)	No. of pages of each article	No. of times it appears (regularity) out of 21 issues	Total number of pages	Average number of pages per issue	Hand-drawn illustrations or not	Colour	Informative or Lifestyle or Entertainment
Total	82		947	45.04			
映画館 Map	5	21	105	5	N	N	I
今週の1泊2日のお相手 Video/Essay/Counselling/ Sports/ Books/Press Information	4	21	84	4	Y + Photos	N	I
Movie/Art/Music/Theatre/ Hotel/Sports (GW Event List)	18	1	18	0.85	N (Photos)	Y (some)	I E
Current	2	21	42	2	Y	N	I
Fax From Overseas 外国に住みたいあなたへ	1	21	21	1	Y	N	L
Room for Rent	4-7	3	18	0.85	N (Photos)	Y	I (culture)
Tokyo おとめのおつとめ物語	4	5	20	0.95	N (Photos)	Y	I & L
Money Game	3	21	63	3	Y	N	I
Best Restaurant and After 5	7	21	147	7	Y	N	I
Bread Club 最新東京パン情報	1	12	12	0.57	N	Y	I & L
Newcomer ヒトより早くいいモノを	1	17	17	0.80	N (Photos) - Products	Y	I & L
Half Essay Half Novel (Thirsty)	1	20	20	0.95	Y	Y	I & E
At Random	1	21	21	1	Y	Y	I
Car	1	18	18	0.85	N (Photos)	Y	I & L
Here & Now	3	20	60	2.85	N (Photos)	Y	I & L
New Products	2	8	16	0.76	N (Photos)	N	I
Fashion	4	3	12	0.57	N (Photos)	Y	I & L
Hollywood	1	1	1	0.04	N (Photos)	Y	I
What's Coming Up from Marui	1	(from issue 51 onwards) 4* *need to check all of these – just before Commuter in Tokyo			Y + Photos	Y (quite colourful)	I
Mitsukoshi	1	2					

		*check these					
A la carte	2	1 *check					
Hotline	1	1 *check					
Commuter In Tokyo	5	21	105	5	Y + Photos	Y (colourful)	I & L
Comic strip (back of magazine)	2	21	42	2	Y	Y	E
Astrology (horoscopes)	2-6	21	84	4	Y	Y	I
Weather (Tokyo, Hawaii, Guam, Hong Kong, Singapore, Sydney)	1	21	21	1	N	Y	I

* Note: Quite difficult to distinguish between Hanako articles and advertisements – even ones that appear regularly may be adverts for a product/service/store (eg: Marui or Mitsukoshi).

Potential case studies:

Issue: 32 (pg.94), 42 (pg.58), 45 (pg.50), 47 (pg. 148), Issue 48 (pg. 36), 51 (pg.114), 59 (pg. 120-124), 66 (pg. 127), 70 (pg. 138)

とらばーゆ = work ?

女性（じょせい）のための仕事情報誌（じょうほうし） = Job information magazine for (young) women

* Contrast these with the 'Carill' 新しい仕事フォルムです。Ads – that appear further along in the same issues. Also work ads, but feature very self-confident 'typical' OLs.

As these ads go on, they change from confident young women to a more 'exhausted' look, and from photos to illustrations. Message also becomes a bit more ambivalent

Pink: Positive about work – appearance and perks based/ aspirational; Yellow: Positive about women at work – empowering; Green: Ambivalent about work – self-realisation; Blue: Negative about work - tiredness

<p>19/01/1989 Issue 32 Page 94</p>	<p>眠い (ねむい) 、眠すぎる。 やっぱり週休 (しゅうきゅう) (weekly holiday) 2 日じゃない からかなあ (because/from I wonder)。</p>	<p>Sleepy, too much sleepy. Also/ in spite of/as I thought/absolutely no 2 day weekly holiday I wonder because</p> <p>Sleepy, too sleepy. I wonder it's because there wasn't a 2 day holiday / weekend (?)</p>
<p>30/03/1989 Issue 42</p>	<p>国際化 (こくさいか) の 波 (なみ) は、 ワタシにも訪れた (おとずれた) (visit/arrival/news) のであった。</p> <p>[In smaller copy] (と、いいたいあなたに3月24日発売 (ほつばい sale/release/launch) のとらば一 ゆは 「外資系 (がいしけい foreign company) 企業 (きぎょう enterprise/undertaking/business) 特集 (とくしゅう feature/special edition/report) 」で す。あ、それから「美容院 (びよういん beauty salon) 特集」もありますよ)</p>	<p>Wave of globalisation / globalisation wave It also came to/visited me</p> <p>And, for those of you who want to say it, 24/03 is the launch of とらば一ゆ “Special feature/report of foreign company business”. Oh, there is also a beauty salon feature/report in it hey.</p>
<p>20/04/1989 Issue 45 Page 50</p>	<p>仕事をはじめて、 意地 (いじ) (disposition/backbone/willpower) がはれる (refresh) ようになった (to reach the point/come to be that)。</p> <p>[In smaller copy] さて4月14日発売のとらば一ゆは、 「お給料15万円以上の仕事特集」と「特集：旅行を仕事にしたい」と「秘書.受付 特集」です。</p>	<p>Starting work, I come to refresh my willpower/disposition.</p> <p>Well, torabāyu released/on sale 14th of April 'Salary of more than 150,000 yen work special edition' and 'Special edition: I like work travel' and 'Secretary; receptionist special feature'.</p>

<p>04/05/1989 + 11/05/1989 Issue 47 Page 148</p>	<p>更衣室 (こういしつ)[changing / locker room] は、 ホンネをしまう場所 (ばしょ) [place/location] でもあります。 私の場合 (ばあい) [case / situation]</p> <p>[In smaller copy]</p> <p>4月28日発売のとらば一ゆは、「春の特大号」。 求人特集は「外資系企業特集」と「住宅.資格手当のある会社特集」と「教師.講師.インストラクター特集」です。</p>	<p>The dressing room, is also the place to put away/complete real intentions. It is my situation.</p> <p>Torabāyu released on the 28th of April, 'Spring oversized edition' Job offer special edition 'foreign companies enterprises special edition' and 'housing; qualified salary company special edition' and 'teachers; lecturers; instructors' special edition'</p>
<p>18/05/1989 Issue 48 Page 36</p>	<p>「キミは我が社の財産だ」 とか言っちゃって、 「おいお茶」なんて よく言うよなあ。</p> <p>「キミは我が(わが) (my/our/one's own) 社 (しゃ) (company) の 財産 (ざいさん) (property/fortune/assets) だ」 とか言っちゃって、 「おいお茶」なんて よく言う (いう) よなあ。</p>	<p>If it is said 'you are the property/asset of our company' I often wish to say such things as 'hey, tea!'</p> <p>「You are the property (fortune/asset?) of our company」</p> <p>To say such things/ and if I said Such things like 'hey tea' Often/well, I wish to say</p>
<p>08/06/1989 Issue 51 Page 114</p>	<p>ま、いいじゃない。 今月も給料 (きゅうりょう) [salary/wages] 日は来るんだしさ。</p>	<p>It's no good. I'll come when it's pay day this month.</p>
<p>03/08/1989 Issue 59 Page 120</p>	<p>ワタシにキッス。</p> <p>[In smaller copy] (さて、8月は)</p>	<p>Kiss me.</p> <p>(Well, of August) Love is the most important (valuable / serious)</p>

<p>----- Page 121 -----</p>	<p>恋がいちばん大事です。</p> <p>8月の恋のこと、占ってみました。</p> <p>[Smallest Copy] 毎週300名、合計1200名にプレゼント</p> <p>-----</p> <p>聞くだけでマスター、とらば一ゆオリジナル西接カセットブックプレゼント</p> <p>-----</p> <p>[In smaller copy] (そして、8月は) 旅行がいちばん重要です。</p> <p>8月の旅行のこと、占ってみました。</p> <p>[Smallest Copy] 新しい あなたの大好きなワタシを応援します とらば一ゆ</p> <p>-----</p>	<p>August's love, I saw the fortune / I divined</p> <p>Every week 300 names/people, presents to a total of 1200 names/people</p> <p>Only master listening, torabāyu original West-join/ Western (?) cassette book present</p> <p>-----</p> <p>(And then, August) Travel is the most important. (essential / momentous)</p> <p>August travel, I divined</p> <p>New I cheer on your favourite Torabāyu</p> <p>7/28 Friday Sale First 1000 people gets a free diagnosis A test I understand ; self-understood/ explanatory test</p> <p>-----</p>
<p>----- Page 122 -----</p>	<p>7/28 金 発売 先着1000名を無料診断します 自分がわかるテスト</p> <p>-----</p> <p>[In smaller copy] (ところで、8月は) お金がいちばん気になります。</p> <p>8月のお金のこと、占ってみました。</p> <p>[Smallest Copy]</p>	<p>(By the way, August) Money is the most cared about / I care about money the most. August money I divined.</p> <p>Nail artist; Jewel designer; musical such as 21 schools' NY campus guide attached Studying abroad in NY is not just English language</p> <p>I can find work I like in the place I like Train line index attached</p> <p>-----</p>

<p>----- ----- Page 123</p>	<p>ネイルアーティスト.ジュエリーデザイナー.ミュージカルなど 21校の NY キャンパスガイドつき 英語だけじゃない NY 留学</p> <p>好きな街で好きな仕事が見つけれれる 沿線別インデックスができました</p> <p>----- [In smaller copy] (やっぱり、8月は) 仕事がいちばん大切です。</p> <p>8月仕事のこと、占ってみました。</p> <p>[Smallest Copy] 新しい あなたの大好きなワタシを応援します とらば一ゆ</p> <p>7/28 金 発売 スペシャルとじ込み企画。スキューバ、ゴルフ、乗馬、ジェットスキーなど すぐに始めてたいスポーツスクール</p> <p>*とらば一ゆ“ワタシにキッスセミナー” スタート とらば一ゆでは、8月から月1回（5回連続）とらば一ゆセミナーを開催します。第一回(8/24.木)は、「秋の好感度メイクアップスクール（協カエリザベスアーデン）」です。詳細、お申し込みについては、とらば一ゆ編集部 Tel. 03-575-6232 まで</p>	<p>Also, August Work is the most important (valuable /worthy of care)</p> <p>August work, I divined.</p> <p>New I cheer on your favourite Torabāyu</p> <p>7/28 Friday Sale</p> <p>Special file inclusive of design plan. Scuba-diving, golf, horse riding, jet-ski, for example I want to start sport school immediately</p> <p>*Torabāyu to start ‘Kiss me seminar’, and the torabāyu seminars will be held from August once a month (five consecutive). First (8/24 Thursday) is [Autumn make-up class] ‘with the cooperation of Elizabeth Arden’. For more information about application, torabāyu editing department, Tel. 03-575-6232</p>
<p>28/09/1989 Issue 66 Page 127</p>	<p>会社では、 見かけによらない ワタシになっているのだ。</p>	<p>It has become apparent to me that I don't (need to?) depend on / to be based on my appearance for the company. It has become apparent to me that my appearance doesn't matter for the company</p>

	<p>会社では、 見かけ(outward appearance)によらない(does not depend on) ワタシになっているのだ。</p>	<p>For the company, it has become apparent to me, it doesn't matter about the appearance / the appearance doesn't matter /</p>
<p>26/10/1989 Issue 70 Page 138</p>	<p>体力（たいりよく）[physical strength]はある。 才能（さいのう）[talent/ability]わからない。 でも、きっと、大丈夫（だいじょうぶ）[ok] だ、 と思う。</p>	<p>I have physical strength, I don't know if I have talent, But, I think, surely it's ok.</p>

Travel Feature Data - Total

Countries	Issue	Date	Number of pages
Paris	31	12/01/89	31 Front section
Paris	32	19/01/89	14 Front section
Shinjuku	37	23/02/89	40 Front section
New York	42	30/03/89	48 Front section
Shibuya	45	20/04/89	42 Front section
Hawaii	45	20/04/89	9 Middle section
General travel around Japan's hotels and hot springs	46	27/04/89	32 Front section
Milan	47	04/05/89 11/05/89	18 Front section
Tahiti	47	04/05/89 11/05/89	13 Middle section
Maui	47	04/05/89 11/05/89	3 Just after Tahiti
Waikiki	47	04/05/89 11/05/89	2 Just after Maui
Spain	48	18/05/89	18 Front section
Department Store (in Japan)	50	01/06/89	53 In the front – where usually it is an article on travel – department stores and shopping treated the same as travel?
Thailand	51	08/06/89	38 Front
Ginza	55	06/07/89	38 Front (for 'Love Stars Day')
Jiyugaoka	58	27/07/89	19

			Front
Canada	58	27/07/89	6 Middle Section; Theme: Maple Trail
LA & SF	59	03/08/89	48 Front
London	65	21/09/89	28 Front
'One-Night-Trip' in Japan	65	21/09/89	14 Middle
Roppongi	67	05/10/89	32 Front
London museums and museum shopping	67	05/10/89	8 Middle
Shimo-kitazawa	68	12/10/89	20
Yokohama	68	12/10/89	15 Middle, just after Shimokita-zawa
Honalulu & Hawaii	75	30/11/89	24 Front
Hong Kong	75	30/11/89	21 Just after Honalulu & Hawaii
Malaysia	76	07/12/89	4 Middle – near end

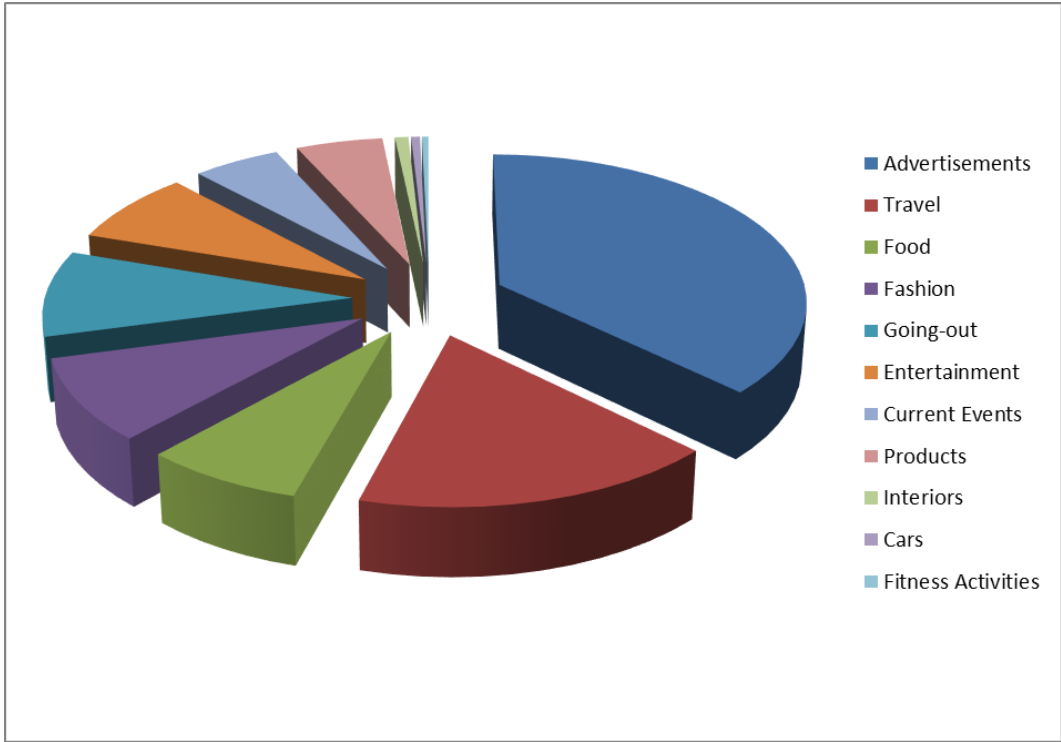
Travel Feature Data – Foreign Destinations

Countries	Issue	Date	Number of pages	% of total travel per average issue	% of foreign travel	% of Total Magazine Average Issue
Paris	31	12/01/89	31 Front section	4.86	9.31	17.92
Paris	32	19/01/89	14 Front section	2.19	4.20	8.09
New York	42	30/03/89	48 Front section	7.52	14.41	27.75
Hawaii	45	20/04/89	9 Middle section	1.41	2.70	5.20
Milan	47	04/05/89 11/05/89	18 Front section	2.82	5.41	10.40
Tahiti	47	04/05/89 11/05/89	13 Middle section	2.04	3.90	7.51
Maui	47	04/05/89 11/05/89	3 Just after Tahiti	0.47	0.90	1.73
Waikiki	47	04/05/89 11/05/89	2 Just after Maui	0.31	0.6	1.16
Spain	48	18/05/89	18 Front section	2.82	5.41	10.40
Thailand	51	08/06/89	38 Front	5.96	11.41	21.97
Canada	58	27/07/89	6 Middle Section; Theme: Maple Trail	0.94	1.8	3.47
LA & SF	59	03/08/89	48 Front	7.52	14.41	27.75
London	65	21/09/89	28 Front	4.39	8.41	16.18
London museums and museum shopping	67	05/10/89	8 Middle	1.25	2.40	4.62
Honalulu & Hawaii	75	30/11/89	24 Front	3.76	7.21	13.87
Hong Kong	75	30/11/89	21 Just after Honalulu & Hawaii	3.29	6.31	12.14
Malaysia	76	07/12/89	4 Middle – near end	0.63	1.20	2.31

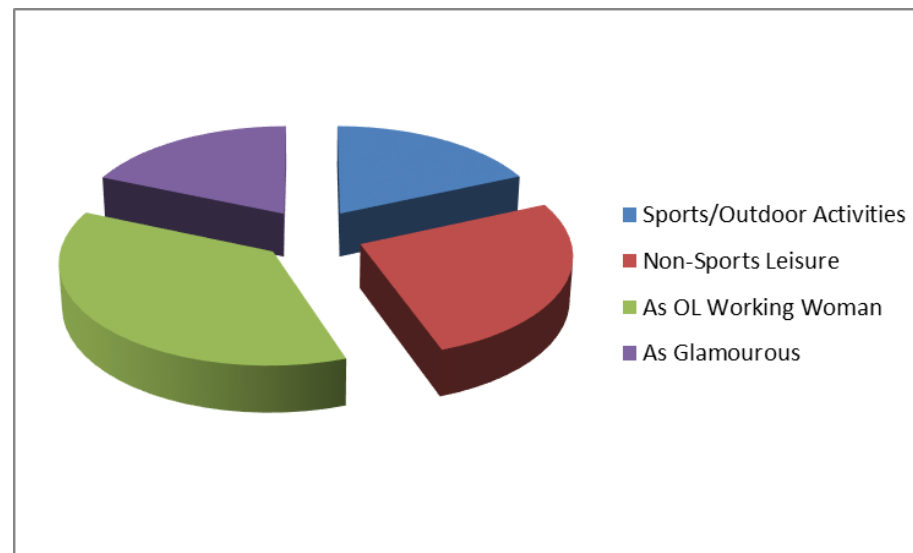
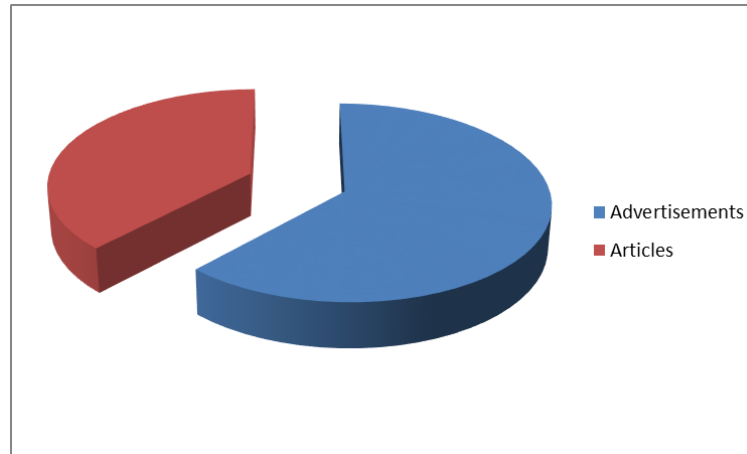
Travel Feature Data – Japan

Countries	Issue	Date	Number of pages	% of Total Travel per average issue	% of Local Travel	% of Total Magazine Average Issue
Shinjuku	37	23/02/89	40 Front section	6.27	13.11	23.12
Shibuya	45	20/04/89	42 Front section	6.58	13.77	24.28
General travel around Japan's hotels and hot springs	46	27/04/89	32 Front section	5.02	10.49	18.50
Department Store (in Japan)	50	01/06/89	53 In the front – where usually it is an article on travel – department stores and shopping treated the same as travel?	8.31	17.38	30.64
Ginza	55	06/07/89	38 Front (for 'Love Stars Day')	5.96	12.46	21.97
Jiyugaoka	58	27/07/89	19 Front	2.98	6.23	10.98
'One-Night-Trip' in Japan	65	21/09/89	14 Middle	2.19	4.59	8.09
Roppongi	67	05/10/89	32 Front	5.02	10.49	18.50
Shimo-kitazawa	68	12/10/89	20	3.13	6.53	11.56
Yokohama	68	12/10/89	15 Middle, just after Shimokita-zawa	2.35	4.92	8.67

Advertisements	64.5
Travel	29.5
Food	12.95
Fashion	15.66
Going-out	16.23
Entertainment	13.57
Current Events	8.95
Products	8.85
Interiors	1.36
Cars	0.9
Fitness Activities	0.66

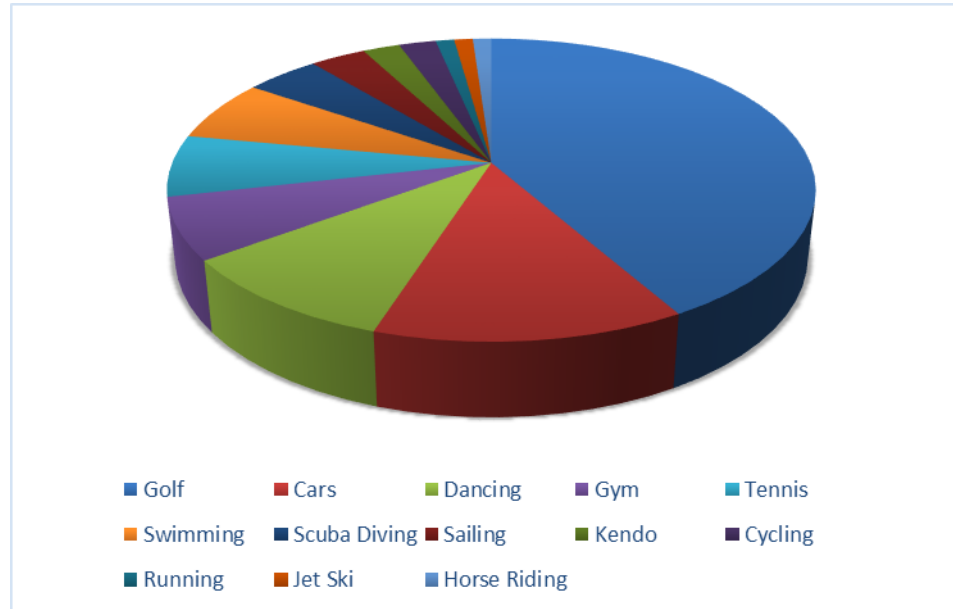


Images of Japanese Women %	
Total	13.5% of magazine
Advertisements	62%
Articles	38%
Sports/Outdoor Activities	18.40%
Non-Sports Leisure	26.30%
As OL Working Woman	36.80%
As Glamorous	18.60%



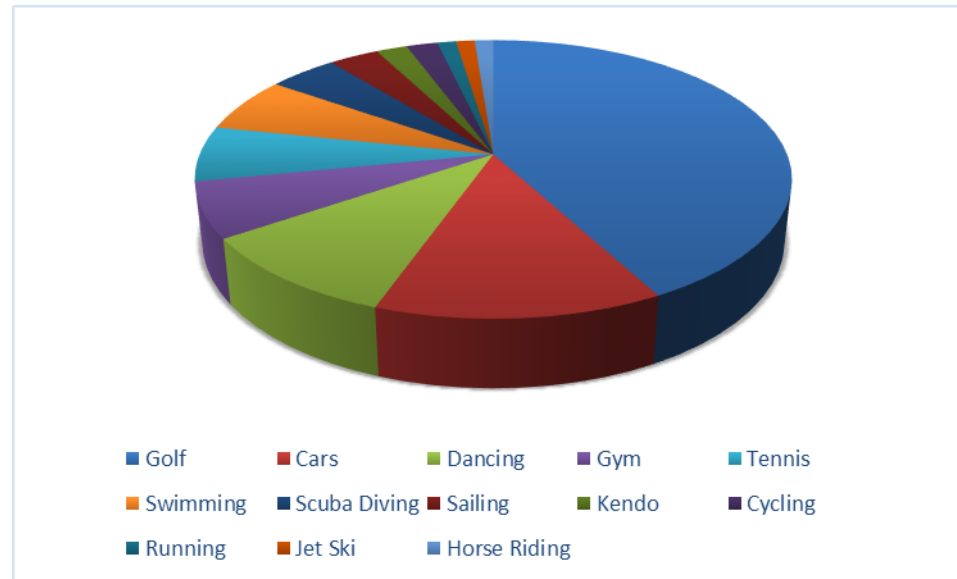
Activities as Percentage of Total Images

	% of total images
Golf	41.76%
Cars	13.19%
Dancing	9.89%
Gym	6.59%
Tennis	6.59%
Swimming	6.59%
Scuba Diving	4.40%
Sailing	3.30%
Kendo	2.20%
Cycling	2.20%
Running	1.10%
Jet Ski	1.10%
Horse Riding	1.10%



Activities as Percentage of Average Issue

	% of Average Issue
Golf	1.05%
Cars	0.33%
Dancing	0.25%
Gym	0.16%
Tennis	0.16%
Swimming	0.16%
Scuba Diving	0.11%
Sailing	0.08%
Kendo	0.05%
Cycling	0.05%
Running	0.03%
Jet Ski	0.03%
Horse Riding	0.03%



Hanako Articles and Advertisements on Sport

Sport	Total Pages over 21 Issues	% of total images	Average Pages per Issue	% of Average Issue
Golf	38	41.76 %	1.81	1.05 %
Cars	12	13.19 %	0.57	0.33 %
Dancing	9	9.89 %	0.43	0.25 %
Gym	6	6.59 %	0.28	0.16 %
Tennis	6	6.59 %	0.28	0.16 %
Swimming	6	6.59 %	0.28	0.16 %
Scuba Diving	4	4.4 %	0.19	0.11 %
Sailing	3	3.3 %	0.14	0.08 %
Kendo	2	2.2 %	0.09	0.05 %
Cycling	2	2.2 %	0.09	0.05 %
Running	1	1.1 %	0.05	0.03 %
Jet Ski	1	1.1 %	0.05	0.03 %
Horse Riding	1	1.1 %	0.05	0.03 %
Total	91 pages over 21 issues			2.5%

Brutus Magazine Data

Types of consumption

Year	Main Feature Piece (International trends?)	Fashion trends	Interior trends	Architecture trends/ historical info	Product design trends	Entertainment trends (music, film, etc)	Food trends	Leisure Trends (bars, hotels, places to go, etc)	Cultural/ Historical info	Technology Trends / pieces	Fine Art Trends
Total		93 <u>+42 (main articles)</u> = 135 <u>1986-1991: 104</u>	16 <u>+203 (main article)</u> = 219 <u>1986-1991: 205</u>	7 <u>+2 (main articles)</u> = 9 <u>1986-1991: 2</u>	41 <u>+229 (main articles)</u> = 270 <u>1986-1991: 241</u>	62 <u>(+ 10 listings)</u> <u>+21 (main articles)</u> = 93 <u>1986-1991: 59</u>	12 <u>+7 (main article)</u> = 19	- <u>+36 (main article)</u> = 36	82 <u>+26 (main article)</u> = 108 <u>1986-1991: 97</u>	11 <u>+9 (main article)</u> = 20 <u>1986-1991: 18</u>	18 <u>+21 (main article)</u> = 39 <u>1986-1991: 37</u>
01/05/1984	Contemporary trends A to Z (21 pages) West Coast culture	2 (Fashion Advantage) 9	4 (Interior Advantage)	7 (Brutism: Bldg. Watching)	1 4 (City Slickers')	2 16 (Brutuscope)	0	0	8	2	

	exploration – 2 pages										
01/10/1985	Design Adventures total pages: 61	Design Adventures part 1 (14 pages – mostly art/avant garde/ fashion pieces 4 (Design advantage – on bags and briefcases) 2 (Fashion Advantage)	Design Adventures Part 3 (4 pages) And another 4 pages on furniture 2 (Interior Advantage)		Design Adventures Part 2 (24 pages – more products and design – although of the avant garde sense, some Japanese craft and cakes thrown in)	6 (feature on Gilliam’s Brazil)			Design Adventures: 9 pages, National characteristics in design – of 7 Western countries, and Japan - focus on vehicles and tech products – something Japan can compete on?) 2 pages		Design adventures: 2 pages
01&15/01/1986	Architectural Stylebook: 31pages – New York – mostly interiors and design, but also historical (2),	2 (fashion advtg)	2 (interior advtg)						2		

	<p>subcultures, food, fine art (4)</p> <p>12 pages – Sydney – mostly interiors</p> <p>9 pages – India – mostly interiors</p> <p>20 pages – a do-it-yourself guide to interiors and design – practical guide</p>		+ 66 (main article)				+ 1 (main article)		+ 3 (main article)		+ 2 (main article)
15/05/1986	<p>'Oh Retro!'</p> <p>6 pages – music</p> <p>2 – Art & Collection</p> <p>2 – Fashion</p> <p>2- (famous) Faces</p>	<p>2 (Fashion Advtg)</p> <p>+2 (main article)</p>	<p>2 (Int. Advtg)</p>	+2 (main article)	+6 (main article)	+12 (main article)	+2 (main article)	+4 (main article)	+11 (main article)	<p>3 -</p> <p>'The Stylewise technology' - Cars</p>	+2 (main article)

<p>2 – ‘Human watching’ – behaviour?</p> <p>2 – Food & Drink</p> <p>‘Oh Retro’ Part 2:</p> <p>7 – London 1950s</p> <p>Part 3:Scenery</p> <p>2 – Old Japanese buildings</p> <p>2 – Old Japanese culture</p> <p>2 – retro movies</p> <p>2 – shops & scenery – shopping</p> <p>4 – retro movies</p> <p>2 – hobbies & sports</p>										
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	6 – retro (western) products										
01/09/1986	<p>'Executive Night Pleasure'</p> <p>20 pages – listing & featuring the hostess and geisha entertainment places</p> <p>2 pages each – * types of scents, creams, pills (aphrodisiacs etc)</p> <p>* s&m dungeon</p> <p>* women's accessories & make-up – a diagram</p> <p>* fine western dining (feature, not listing)</p>	<p>12 pages</p> <p>'Brutus Fashion Proposal'</p> <p>2 Pages 'Fashion Advantage'</p> <p>+2 (main article)</p>	2 Interior Advantage			2 – feature piece on a musician / performer?	+2 (main article)	+24 (main article)			

	<p>*gold jewellery watches – feature, not listing</p> <p>* some kind of state of mind advice for the salaryman</p>										
01/04/1987	<p>'Casa e Moda'</p> <p>16 pages 'Modernism Renaissance'</p> <p>4 pages 'New York Media Interiors'</p> <p>12 Pages Materials and products for interiors</p>	<p>15 pages 'Working Options; Desk Work Manual '87' – Men's office working fashion – upmarket but not too avant garde – also include 3 sections on bags, clocks, diaries and other accessories for men</p>	<p>2 – Interior Advantage (Building the Unbuilt; F.L. Wright)</p> <p>+50 (main article)</p>								

	4 pages – property/apartments in Japan/Tokyo	2 – Fashion Advantage – golf fashion?										
	14 Pages – avant garde interiors, objects, furniture, etc											
01/10/1987	<p>'The Style-Wise Man; A Guide to Life's Finest: For the 1990's Brutus readers'</p> <p>6 pages 'Culture Stock' – on museums: NY Guggenheim, Pompidou, MOMA, Japan Museum</p>	<p>4 pages – 'Anchors Away' – nautical fashion</p> <p>2 pages – 'Fashion Advantage' – not as model focused, but more outfits and listing / shopping oriented.</p>	2 pages: 'Interior Advantage' – article featuring a fashionable bar interior (classic cars and design furniture inside the bar)		1 page 'Information Post' – listing of various products: coffee percolator, butter spread, word processor, toiletries skincare kit, shoes, cassette tapes,	+4 (main article)	2 pages 'Dining Advantage' – article featuring Asian style chicken and seafood broths	+7 (main article)	6 pages: 'Four Doors for the Individualist 1' – article on notable people (Walt Disney, etc) – mostly Western and in the 20 th Century	20 pages 'Young Fogey's London' – article all on 'English gentleman' things, eg: bespoke tailors,	+8 (main article)	+9 (main article)

	<p>4 pages 'Technical Steps' – on latest models of computers</p> <p>4 pages 'Media Moves' – on media outlets/ networks (tv, magazines, etc)</p> <p>4 pages 'Desired Designs' – on good designs (mainly technology, past and present – sound systems, motorcycles, radios)</p> <p>3 pages 'An Artistic Debut'</p> <p>- art</p>	<p>+11 (main article)</p>							<p>fashion, Burley House, classic car brands, bespoke shoes, cuisine – clichéd view of London</p>		
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	<p>11 pages 'The Gentleman's Wardrobe' – 11 outfits/ styles for different professions (architect, restaurateur, advertising exc., computer programmer, banker, choreographer, art director, reporter, jeweller, tour conductor, professor)</p> <p>5 pages 'Take a Break' – on various leisure interests: solar powered car (Australia), boutiques in NY</p> <p>6 pages 'Appropriate</p>										
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	Space' – on future city living spaces 2 pages 'A Guide to Life's Finest; "国"を捨てるにあたって - when leaving/abandoning the country										
01/07/1988	'個性派グッズを求めて、輸入品を徹底研究' (Seeking individualistic goods, I research imported goods thoroughly!) 10 pages – one product per page articles on: motorbike, electric toothbrush, sound system, Renault van, summer hats, teapot, fishbowl system, camera,	7 pages: 'Brutus Stylex' (summer-wear) +5 (main article)			4 pages 'Inforama' – on various products, including the Sony Walkman, clothing stores, sunglasses, ties, pizzarias, smoke alarm, golf balls, canned coffee, restaurants, shoe holders, summer destinations	5 pages: One each on: 'Book Infopack'; 'Movie Infopack', 'Music Infopack', 'Art Infopack', 'Stage Infopack' – listings on current events and trends	4 pages – department store food hall food: Fauchon food, wine, olive oil, Arabian coffee, chocolate, pate, etc – black and white listings, more like shopping		4 pages: 'Paris Autrefois' cultural/historical piece on director, Francois 'Torufo' (?) 4 pages: on foreign military / aid forces 2 pages: 'Thanks for the Music' cultural piece on musician,	2 pages: riding tandem on a motorcycle	

	<p>step ladder, skis+ boots</p> <p>4 pages 我々は生粋のインポーター。ジェネレーション。'We are the genuine / dyed-in-the-wool import generation' – one page spreads of typical styles and products of: '73, '78, '83, and '88, all on import things, or at least Brutus' take on these decade changes</p> <p>2 pages each:</p> <p>Exotic Asian fruits; Craftsmanship small objects; watches; toy 'airfix' scale-model kits; on</p>				<p>6 pages: 'Brutus Gallery' – showcasing various designer furniture – quite avant garde</p> <p>+38 (main article)</p>		<p>/ practical</p> <p>+2 (main article)</p>		<p>Frederick Guruda</p>		
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<p>Japanese motor/watch/camera/tech industries; designer choices on various old-world gentlemanly things (pocket watches, ties, belt buckles, brushes, etc)</p> <p>5 pages: on luxury brand name goods (Gucci, Burberry, Hermes, etc) – mostly fashion apparel</p> <p>2 pages each on: gem rocks; foreign canned goods; things necessary for survival (compass, briefcase, plasters, matches, raincoat, etc); flowers; foreign instant</p>										
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	<p>foods (macaroni & cheese to taboulé to Indian and Korean instant foods)</p> <p>4 pages: various soviet/communist china products</p>										
15/07/1988	<p>'The Style-Wise Man: A Guide to Life's Finest; 痛快コラムで、暑さを蹴とばせ！'(In the thrilling column, kick/beat the heat!)</p> <p>Various short features on subjects, ranging from events to products, furniture, performance/entertainment, foreign countries/festivals</p>	7 pages 'Brutus Stylex' (casual pyjama/summer clothing)			<p>2 pages Article on pieces in the Cartier Museum</p> <p>1 page: 'Information Post' – on latest products, cars, racing video, camcorders, etc</p>	<p>2 pages – 'Brutus Night Theatre' (film article)</p> <p>5 pages: One each on: 'Book Infopack'; 'Movie Infopack', 'Music Infopack', 'Art Infopack', 'Stage Infopack' – listings on current events and trends</p>			<p>4 pages: 'Paris Autrefois' – cultural/historical piece on '「ブレーズ. サンドラール」</p> <p>4 pages: on foreign military / aid forces</p> <p>2 pages: 'Thanks for the Music' cultural piece on</p>		

	<p>, designer objects, architecture/properties, art, craft, and so on; for example, including: Stage (performance); sailing ('Challenge Japan'); [car, piano, sunglasses]; [comics, designer furniture, radio]; ['handmade' (canoe), interior, designer fittings]; [books, art, bicycles, watches]; [crystal (decanters), ballet, 'enthusiast' (racing car)]; [vintage (posters), guns]; [interiors, 'beauty', 'puppet']; 'performance' (film special effects); etc etc etc etc</p>				<p>+64 (main article)</p>				<p>musician, Franco Boniselli</p> <p>4 pages 'Brutus Gallery' – featuring article on 'Mutoid Waste Company' – avant garde Western company making objects and performance pieces</p> <p>1 page: 'Art time' – piece on Andy Warhol</p>		
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	Overall: 64 pages										
15/06/1989	<p>「NY、パリ、ロンドン、バルセロナ、東京、最新コラム集</p> <p>情報に溺れる！」/ Brutus Intelligence Report</p> <p>(NY, Paris, London, Barcelona, Tokyo, latest column collection – drown in information!)</p> <p>4+2 pages – feature articles on artists and their art</p> <p>2 pages – on an opera</p>	<p>5 pages: 'Brutus Stylex' – featuring shirts interestingly features both Japanese and Caucasian models – feeling is more toned down than previous fashion features</p> <p>2 pages: 'Stylex Collection' – featuring jewellery/accessories – mainly lapel pins/cuff-links?</p>			<p>3 pages: 'Inforama' Featuring interesting interiors, products, drinks, etc</p> <p>2 pages: various handcrafted interesting objects</p> <p>+8 (main article)</p>	<p>2 pages: 'Brutus Night Theatre' article featuring a particular (Asian/Japanese ?) film</p> <p>5 pages: One each on: 'Book Infopack'; 'Movie Infopack', 'Music Infopack', 'Art Infopack', 'Stage Infopack' – listings on current events and trends</p> <p>+5 (main article)</p>		<p>+1 (main article)</p>	<p>2 pages: 'Thanks for the Music' – article on a particular conductor</p> <p>+12 (main article)</p>	<p>2 pages: 'Follow the Boom' – article on a particular tech (Japanese – possible media/video related)</p> <p>+1 (main article)</p>	<p>4 pages: 'Brutus Gallery' – traditional portraits of nudes as photographs</p> <p>+8 (main article)</p>

	<p>2 pages – German (postmodern) (furniture and product) designs</p> <p>2 pages – Japanese contemporary art</p> <p>2 pages – Japanese (historical period war) film</p> <p>(and so on – 2 page articles on specific contemporary topics in culture (mostly art and design pieces), altogether numbering: 20 pages</p> <p>Then, 1 page articles numbering: 6 pages</p>										
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	<p>12 pages: short articles on prominent people, books, etc)</p> <p>18 pages – 2 page articles on mostly design (architecture, furniture, interiors, etc)</p> <p>5 pages – 1 page articles on performance, car, and ‘gangster’ night out</p>										
01/12/1989	<p>日用品だからこそ、こだわる。 Because of these daily necessities, I</p>	8 pages - ‘The Obsessed’			1 page – ‘Ideas for a Better World’ (by Steven	5 pages – Infopack: Book, Movie, Music, Art, Stage			8 pages – short article pieces portraits on specific men of		4 pages – article on art exhibition

	<p>fuss over/obsess over.</p> <p>22 pages – black modernist style presented products and objects, including: an iron, timer, wallet, soap, heater, comb, shoe stretcher, toothbrushes (sony), electric shaver, ironing board, cotton bud, handkerchief, hairdryer, diary, ballpoint pen, toilet roll, vacuum cleaner, nail scissors, shoes, bicycle, towel, kettle, lamp, mattress, satchel, kitchen pedal bin, shelving unit, clock, shirt – all these very modernist in style and domestic</p>	<p>Classic (smart) mens winter wear – Comme Ca Du Mode Men, & KT four home</p> <p>6 pages – Male fashion winter wear (casual)</p>	<p>+6 (main article)</p>		<p>Johnson) – short article on ‘instant guest (blow-up) furniture’</p> <p>8 pages – on electronic ‘black box’ AV products: Stereos/ Hi-fi systems, video players camcorders and cassette tapes, tvs, speakers – all in black box style, mostly big Japanese brands (Sony, Panasonic, Sanyo), with a few Western ones (Bose, etc)</p> <p>1 page – ‘Information</p>	<p>(mostly Western, popular culture, except for: Stage)</p>			<p>different occupations</p>		<p>(international art) – deco, etc</p>
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	<p>items. Why domestic? And why modernist? No car or brand name goods, but expensive-looking luxury household / everyday items.</p> <p>6 pages – on medicines, band aids, tiger balm, cough sweets, etc – essential domestic pharmacy products</p> <p>6 pages – on home storage products and solutions (storage boxes, hangers and clothes racks, interior organising solutions) and ‘best buy’ guides</p>				<p>Post’ mostly on products (watches, tvs, pens, clocks, canned drinks, cars), but also on Japanese music groups – popular culture stuff</p> <p>3 pages – ‘Inforama’ – part on dining and going out, and part on interesting products (foldaway seat, Pentax camera set [p/m colours and design], chopstick holders, state-of-the-art electronic microscope, Kodak disposable</p>						
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					camera, shoe shop, foldup bikes, watches, furniture makers)						
					+22 (main article)						
01+15/ 01/199 1	Consumer Reports 1991 いま、なにを買うべきか。Now, what you can buy 22 pages (もう、これがないとこまる (I am in trouble without these!) – on	1 page – ‘Style File’ +8 (main article)			1 page – on computer stuff – ‘Portable Macintosh’ 2 pages – ‘Information Post’: skincare, whiskies, sports shoes,	2 page article on David Lynch and his work (Twin Peaks, Wild at Heart, etc) 1 page on each of: Music; Art; Book; Obli (car, cds, perfume,	3 pages – on traditional Japanese food (featuring a specific business ?)				4 pages – 2 each on a feature on 2 separate artists – on from Japan (pop art work), the other from Sydney (ironic art)

<p>products: (Mini) car, rice cooker, luxury (French) soap, camera, speakers, foreign beverage, electric guitar, travel air pillow, air-conditioner(?), crystal (classic) drinks glasses, laundry basket (p/m style), bottled water, binoculars (?), (Sharp) tv monitor, classic (white modernist) cup & saucer, electric nose-hair trimmer, frameless glasses, classic brown loafer shoes, (Sony) hifi digital stereo controller/system, (Patagonia) 'Storm Jacket' waterproof anorak, modern coffee cup, electric shaver, (Alessi) cooking</p>				<p>calendars, playback tape machines, boot polish kits, cruises, squash guides, electric nose hair trimmer / hair brush</p> <p><u>+67 (main article)</u></p>	<p>upmarket juice, etc)</p>					
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<p>'stockpot', art books on famous (Western) artists/art, (Sony) portable organiser/ minicomputer, sommelier wine corkscrew/knife, designed (Scandinavian style) house, smoke alarm, executive style luggage suitcase (on wheels) – article definitely more showcasing than shopping</p> <p>8 pages – on the best cosmetic and toiletries products as recommended by foreign magazine journalists/ fashion advisors from the following countries: Paris (3.5 pages), Milan</p>										
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	<p>(2.5 pages), London (2 pages) – from magazines such as Harpers & Queen, Elle, etc – listings more like shopping than actual fantasy consumption – b/w print, smaller pictures, more specific details – more attainable</p> <p>6 page article on the (English language) magazine 'Consumer Reports'</p> <p>11 pages – featuring in nostalgic b/w print, significant Japanese products every year from 1960 – 1989 (and into 1990), along</p>										
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<p>with significant accompanying events</p> <p>8 pages – Japanese (future?) products: (Olympus) camera, bullet train hull (?), cd/tape recorder, planes, cars, camcorders, motorbikes, future cities, golf cart, lamp, (luxury) watches, telephones</p> <p>8 pages – on ranking – single page explorations/focus on specific (Japanese) people and their ranking of specific things (international</p>										
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	<p>sportsmen, sun-visor hats, etc.)</p> <p>6 pages – short segments featuring the opinions of 24 Japanese people on something</p> <p>6 pages - つまらないものがデカイ面するな (Boring things are on the surface huge/have a big surface/face) - featuring products such as: racing (multi-coloured frame) bicycle, rooftop projector home cinema, Sony Walkman, Be-1 car (Nissan), Olympus flash camera (retro product), calculator, home</p>										
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	stereo system, Alessi lemon squeezer, Nissan luxury cars, Volvic bottled water										
01/07/1991	<p>'Brutus Interior'</p> <p>LDK の冒険</p> <p>今、テーブルウェアがいちばんおもしろい。</p> <p>(LDK adventure</p> <p>Now, tableware is interesting)</p> <p>32 pages – LDK の冒険</p> <p>リビング. ダイニング. キッチン</p> <p>(2 pages title page, 14 pages on</p>	<p>1 page 'Style File' – thumbnails on catwalk men's fashion, featuring the following designers: Grass Men's, Margaret Howell, Kazutaki Katoh, Monsieur Nicole</p> <p>1 page – article on men's trainers</p>	+73 (main article)		<p>1 page – article on specific projector (Sharp), and on Sony floppy discs</p>	<p>6 pages – 'Infopack' – 2 pages on 'Art', then one page each on: Book, Music, Movie, Obli (random bits and pieces)</p>	<p>3 pages – feature articles on specific establishments</p>		<p>2 pages – article on a (Sharp) 'personal colour tv'</p>	<p>4 pages – article on modern (America) Pop Art (Rauschenberg)</p>	

<p>West Coast, 6 pages South West, 10 pages West Coast, 16 pages East Coast) – glossy colour photos with descriptions of individuals’ interiors in America, with focus on specific details (eg: chairs, tables, beds, etc)</p> <p>14 pages – テーブルウェアブランドの図鑑 (Tableware brand illustrated guide/encyclopedia of (our) vast stock of knowledge) – on all the major (western) brands like: Wedgwood, Minton, Royal Crown Derby, etc – no colours, just b/w illustrated</p>										
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	<p>guide to chinaware</p> <p>16 pages – Article featuring specific new home products as recommended by 32 people – avante garde pieces of furniture such as a goldfish glass table, sofas, lamps, chairs, a kitchen knife, teapots, office chairs, mugs, lights, architectural designed interiors, coffee tables, bookshelves, pot plant – many of these being recognisable designer postmodern pieces</p>										
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	<p>11 pages – featuring more artistic pieces for home decoration – sculptures, mirrors, china ornaments, chest of drawers, chairs, plates, pots, clocks, etc – many of these are not specifically modern, but instead a mish mash of antique style pieces, both eastern and western (eg: Chinese antique/classic designs, Edo style Japanese prints, and 18th century clocks), and modern art sculptures and mirrors. More of a practical shopping guide – all in b/w and details of antique galleries etc.</p>										
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Year	Leisure activities info – bars, restaurants., going out, sports	Shopping info / listings	Entertainment information (cinemas, music, etc)	Travel	Japan specific culture / arts	Politics / current events	Relationship / sex advice	Misc.
	-		10	3	12	7 (1986-1991: 5)	18 (1986-1991: 13)	54
01/05/1984	0	0	0 (See Brutuscope – 16) – but no listings		6		2	
01/10/1985		1 (products)		2 (Neo Y Chromosome)	6 (Design adventures part 4)	2	3	
01&15/01/1986	0				0	2	3	
						2	3	
01/09/1986							3	
01/04/1987						1		6

01/10/1987								<p>2 pages 'Neophilia'</p> <p>2 pages 'Trouble Buster'</p> <p>2 pages: 'Africa'/ Swahili</p>
01/07/1988			<p>2 pages – black & white pages on videos (mostly in Japanese)</p> <p>2 pages – b&w pages on foreign music cds</p> <p>2 pages – b&w pages on books (mostly English titles)</p> <p>4 pages – b&w pages on catalogues and their featured products</p>					<p>1 page: on Barbie in Japanese school uniform</p> <p>1 page: 'Possessive Passion'</p> <p>2 pages: 'Miss Brutus' – two page spread featuring things (cosmetics, jewellery, clothing, car, crockery) that women might like</p>
15/07/1988								<p>1 page: まじない紐と女子大生 (Female Students and 'Curse Strings')</p> <p>1 page: 'Possessive Passion'</p> <p>1 page: 'Miss Brutus' – girl things, including: saxophone, makeup, Dictaphone, watch, etc</p>

								– maybe focuses on a particular well-known woman’s things.
15/06/1989								<p>1 page: ‘Possessive Passion’ – a one article on a particular person’s thing</p> <p>3 pages: ‘Trouble Buster 2’</p> <p>6 pages: ‘Temporarily New York’</p> <p>2 pages: ‘The day before 2001’</p> <p>2 pages: ‘Miss Brutus’ – article on Barbies?</p>
01/12/1989							2 pages – article on friends and work	<p>1 page – RIP Kirby (by John Prentice) – Western comic (series) reproduced wholesale in English with Japanese subtitles. A detective retro-style adventure / mystery</p> <p>2 pages – ‘Temporarily New York’ – extended article about a movie (and possibly about Chinese political asylum seekers in NY?)</p>

								<p>4 pages – lengthy article, possible about water, possibly about art?</p> <p>2 pages – article mentioning something about ‘business’</p>
01+15/01/1991				1 page article on something between Milan and Boston				<p>1 page – article on ‘tiramisu’?</p> <p>1 page – RIP Kirby (by John Prentice) – Western comic (series) reproduced wholesale in English with Japanese subtitles. A detective retro-style adventure / mystery</p> <p>2 pages – article on friends and work? (‘Friends Index’) Something about a mystery?</p> <p>4 pages – article on geology, and the formation of rocks, archaeology, and ancient culture?</p>
01/07/1991							2 pages – articles on ‘hentai’?	1 page – RIP Kirby (by John Prentice) – Western comic (series) reproduced wholesale in English with Japanese subtitles.

								<p>A detective retro-style adventure / mystery</p> <p>1 page – article about a futuristic housing/building development (?)</p> <p>2 pages – ‘Friends Index’</p>
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Regular articles

*Note: Some 'regular' articles appear and disappear over the course of the issues. The numbers may reflect that.

	Et Tu Brute &... (Current events)	The Style wise man: A Guide to Life's finest (Cultural Trends)	Brutus Short Subjects – contemporary life	City Slickers' survival guide – products, (shopping)	Brutuscope (trends and for consumption)	Fashion Advantage, Interior Advantage, Brutism Bldg Watching	Brutism	Neo Y chromosome	Sports & Stagehands
Total	127	41	35	*	85	*	43	4	10
01/05/1984	21 (Et Tu & Updates – politics and current events)	7	Tennis boy's blues - 5 pages	4*	16*	13*	See above		2
01/10/1985	15 (Et Tu & Upcoming)	6	Sound of Island Breeze – 5 pages		11 (Everyday designs – Design Adventure special)		9 (various topics of cultural interest)	2	2
01&15/01/1986	14 (Et Tu Brute & Upcoming) – photography, art, film, music	6	5 pages		11 (A practical guide to various trends, activities etc, including sailing)		9 'Bright Lights, Big City' – art- photography & cultural anthropology	2	2

15/05/1986	16 (Et Tu Brute & Upcoming) – concerts, sport, film	6 (design, travel, etc)	5		11 – retro cinema & film		9 (2 – traditional Japanese music?)	2 ('save the Guggenheim' campaign)	2
01/09/1986	15 (Et Tu Brute & Upcoming) concerts, music, photography, hang-gliding	6 (lighting, classic cars, textiles, enka singing, products/gadgets)	5 'Brutus Non-Fiction' – New York – historical piece?		10 – various small features/listings of trends in art, film (Brazil again), books, music, products, domestic appliances etc. quick snapshot		5 pages – traditional Japanese performance 2 pages – froggy concerns 2 pages – cultural anthro.		2
01/04/1987	15 pages 'Et Tu Brute' & Upcoming – music, film, road racing, horticulture, sex	5 (Design posters, Be-1 car, 'curio quest'/hand craft, 'desired designs'/Japanesque, 'Bright Ideas'/contemporary furniture design)	5 pages: 'Brutus Non-Fiction' – 'One Day in Grand Central Station'		13 pages 'Grand Opera', theatre, 'Tokyo Sceptophilic File', music, film, books, art,				
01/10/1987	11 pages: Et Tu Brute? 5 pages: Upcoming: Release (music [jazz]); Auditorium (classical music); Aphrodisiac		5 pages: 'Brutus Non-Fiction' 'Last Emperor' (on		13 pages – theatre, toy collectable cars, books, popular				

	(entertainment/ clubs?); Play (theatre); Autumn Preview (movies)		Pu Yi: book, film, history)		music, art, performance				
01/07/1988		5 pages: covering various sections on: amusement (rally car racing); photography (Indian transvestites); Vehicle (car); Creature (Henson's The Storyteller); '70s Pop; Author (Japanese); 'Relation' (music)							
15/07/1988									
15/06/1989									
01/12/1989	5 pages – homeless/Rastafarian? Car, Italian cooking, performance art, hotel interior décor, traditional Japanese bunka performance, 90's synth music scene								
01+15/01/1991	5 pages – 'Et Tu Brutue?' – 1980s Fashion photos: referencing The Face etc;								

	<p>artist work for perfume bottles, antiquity-related work; vegetarian food, Russian cinema (Battleship Potempkin; contemporary art, popular & classical music; French food, Japanese traditional theatre (2 articles per page)</p>								
01/07/1991	<p>5 pages – ‘Et Tu Brute?’ 1992 Americas Cup (sailing) film; article on an (architecture?) author and an illustrator (K. Haring?); children’s illustration, film; photographer, 30 years of American music videos; Japanese music artist, Zaha Hadid (2 articles per page)</p>								

Brutus Drinks Ads (Full-page / One-page)

Year	Main Feature Piece: Title	Total ads:	Whisky	Non-whiskey spirits	Japanese Spirits	Japanese licensed foreign spirits	Foreign Spirits	Beer	Energy Drinks / Health Drinks
01&15/01/1986	Architectural Stylebook	Spirits: 6 (5 pages + 2 half pages) Health drinks: 1 (1 page)	2	4	Suntory Pure Whiskey Malt 7 (2 page - pg 42-43) Suntory Whiskey 'Imperial' (page 150)		Gordon's Dry Gin (half page – pg.115) Campari (pg 143) Stolichnaya (1/3 page – pg.152) Bacardi Rum (pg 156)		オロナミンCドリンク (page 46)
15/05/1986	'Oh Retro!'	Spirits: 4 (3 pages; 1 half page) Beer: 1 (2 pages) Health drinks: 2 (3 page)	4	0	Suntory Whiskey 'Imperial' (pg.94)	Chivas Regal (licenced by Kirin) (pg.128)	J&B Scotch Whiskey (pg.148) Four Roses Bourbon (half pg – pg 75)	Löenbräu (license by Asahi) (2 pages – Pages 78-79)	Calorie Mate (pg.38) 六甲のおいしい水 (2 pages – pg.122-123) Schweppes (licenced by Asahi) – back page
01/09/1986	'Executive Night Pleasure'	Spirits: 4 (2 pages; 3 half page)	2	2	Suntory Whiskey (2 pages – pg.76-77)		Gordon's Dry Gin (half pg – pg.25) Seagrams American Whiskey (half pg – pg 53)	Suntory Beer (2 pages – pg.4-5) Next One (Sapporo)	

		Beer: 2 (4 pages) Health drinks: 0					Beefeater Gin (half page – pg.126)	(split page – pg.42-43)	
01/04/1987	‘Casa e Moda’	Spirits: 7 (7 pages; 2 half pages) Beer: 1 (1 pages) Health drinks: 0	4	3	Suntory Reserve Whiskey (2 pages – pg. 4-5) 純米 100 (2 pages – pg.188-189)	Seagram Whiskey (Kirin-Seagram) (half page – pg.15) Four Roses Bourbon (Kirin) (pg.136)	Ste. Neige Wine (pg.24) Sandy Macdonald Scotch Whiskey (half page – pg.71) Grand Marnier (pg.193)	Asahi Beer (inside cover page)	
01/10/1987	‘The Style-Wise Man; A Guide to Life’s Finest: For the 1990’s Brutus readers’	Spirits: 9 (7 pages; 4 half pages) Beer: 1 (1 pages) Health drinks: 0	6	3	Suntory Whiskey ‘Royal’ (2 pages – pg. 4-5) Iichiko Light いいちこ Light (2 pages - pg.22-23) Nikka Whiskey Rye Base (pg.90)	Seagram’s Whiskey (Kirin-Seagram) (half page – pg.27) Four Roses Bourbon (Kirin) (pg.55) Crown Royal (Kirin) (1/3 page – pg.97)	Gordon’s Dry Gin (half pg – pg.37) Finlandia (1/3 page – pg.87) Danny Boy Irish Whiskey (1/3 page – pg.197)	Heartland Beer (Kirin) (pg.34)	
01/07/1988	‘個性派グッズを求めて、輸入品を徹底研究’ (Seeking individualistic goods,	Spirits: 8 (10 pages; 1 half page)	4	4	Suntory Brandy VSOP (2 pages – pg.4-5)	Glenfidditch Scotch Whiskey (Sanraku) (page 119)	Ronrico 151 – Puerto Rican Rum (half page – pg.45)	Heineken Beer (2 pages – pg.34-35)	Suntory Sports Drink; NCCA (pg.42)

	I research imported goods thoroughly!	Beer: 2 (4 pages) Health drinks: 2 (3 pages)			Old Club House Whiskey (2 pages – pg.64-65) Iichiko Light いいちこ Light (2 pages – pg.102-103)	Gilbey's London Gin (Nikka Whiskey) (pg.152)	Wild Turkey Kentucky Whiskey (pg.179) White Horse Scotch Whiskey (pg.182)	Miller High Life American Gold Beer (2 pages – pg. 108-109)	Sin Vino (French apple drink) (2 pages –pg. 94-95) シマックス 1000 (1000mg vitamin C tablet) (2 pages, article style – pg.100-101) サモン (herbal energy drink) (pg.123) Nova Canned Coffee (Asahi) (pg.187)
15/07/1988	'The Style-Wise Man: A Guide to Life's Finest; 痛快コラムで、暑さを蹴とばせ!' (In the thrilling column, kick/beat the heat!)	Spirits: 6 (5 pages; 2 half pages) Beer: 2 (2 pages) Health drinks: 3 (4 pages)	2	4	Iichiko Light いいちこ Light (2 pages – pg.146-147))	Ronrico Puerto Rican Rum (Kirin Seagram) (half page – Pg.39) Gilbey's London Gin (Nikka Whiskey) (pg 88) Glenfidditch Scotch Whiskey (Sanraku) (page 103)	Johnny Drum Kentucky Bourbon Whiskey (pg.153)	Carlsberg (pg. 28) Heartland Beer (Kirin) (pg.34)	シマックス 1000 (1000mg vitamin C tablet) (pg.32) アリナミンV Drink (2 pages – pg. 60-61) リポビタミンD (energy drink) (pg.84)

						Myer's Rum (Jamaican) (Kirin) (half pg. – pg. 162)			UCC The Coffee (canned coffee) (pg.123) Sin Vino (apple drink – France) (2 pages – pg.142-143)
15/06/1989	「NY、パリ、ロンドン、バルセロナ、東京、最新コラム集 情報に溺れる！」 / Brutus Intelligence Report (NY, Paris, London, Barcelona, Tokyo, latest column collection – drown in information!)	Spirits: 7 (7 pages; 1 half page) Beer: 1 (1 pages) Health drinks: 2 (2 pages)	4	3	Suntory Aging 15 Whiskey (pg.26) Chatelain XO & VSOP Brandy (Kirin) (pg.82) Legend Shochu (Takara) (pg.116) – <i>a modernising image of shochu</i>	Old Crow Kentucky Bourbon Whiskey (Sanraku) (pg.95) Johnnie Walker Red Label Scotch Whiskey (United Distilleries Group [Japan]) (2 pages – pg.138-139) Myer's Rum (Jamaican) (Kirin) (half pg. – pg. 154) Once Upon a Time Straight Malt Whiskey (Kirin Seagram) (back cover)		Kirin Beer Light (pg.32)	サモン (herbal energy drink) (pg.28) <i>(Orange drink showing an OL leaping into the air) – pg. 130</i>

01/12/1989	日用品だからこそ、こだわる。 Because of these daily necessities, I fuss over/obsess over.	Spirits: 11 (13 pages; 1 half page) Beer: 1 (2 pages) Health drinks: 2 (3 pages)	6	5	Suntory Whiskey Hibiki (2 pages – pg. 4-5) Iichiko Light (2 pages – pg.150-151)	Myer's Rum (Jamaican) (Kirin) (half pg. – pg. 186) Ten Distilleries Whiskey (Kirin Seagram) (pg.66)	Whyte & Mackay Scotch Whiskey (pg.98) I.W. Harper Kentucky Bourbon Whiskey (2 pages – pg.128-129) Whyte & Mackay Deluxe Scotch Whiskey (pg.134) Martell Cognac Medallion VSOP (pg.138) Veuve Clicquot Champagne (pg.140) Wild Turkey Kentucky Bourbon Whiskey (pg.142) Le Piat D'or (Wine; France) (pg.146)	Heartland Beer (Kirin) (2 pages – pg.12-13)	チオビタ (herbal energy health drink) (pg.123) シーマックス 1000 (Vitamin C soluble tablets) (2 pages, article style pg.148-149)
01+15/01/1991	Consumer Reports 1991 いま、なにを買うべきか。 Now, what you can buy	Spirits: 6 (7 pages; 1 half page)	4	2	Suntory Pure Malt Whiskey (2 pages – pg.4-5)	Ten Distilleries Whiskey (Kirin Seagram) (pg.111)	Smirnoff Vodka (pg.152) Bell's Scotch Whiskey (pg.156)		シーマックス 1000 (Vitamin soluble tablets) (2 pages article style - pg.48-49)

		Beer: 0 Health drinks: 2 (3 pages)			lichiko Light (2 pages – pg.96-97)	Four Roses Kentucky Bourbon Whiskey (Kirin) (half page – pg.158)			チオビタ (herbal energy health drink) (pg.102)
01/07/1991	‘Brutus Interior’ LDKの冒険 / 今、テーブルウェアがいちばんおもしろい。 (LDK adventure / Now, tableware is interesting)	Spirits: 6 (10 pages; 0 half page) Beer: 0 Health drinks: 1 (1 page)	5	1	lichiko Light (2 pages – pg.110-111)	Glenlivet Scotch Whiskey (Kirin Seagram) (pg.10) Johnnie Walker Black Label Scotch Whiskey (2 pages – pg.56-57)	Ballantine’s Scotch Whiskey (2 pages – pg.6-7) Old Forester Kentucky Bourbon Whiskey (pg.16) I.W. Harper Kentucky Bourbon Whiskey (2 pages – pg.104-105)		チオビタ (herbal energy health drink) (pg.178)

	Spirits	Beers	Health Drinks	Japanese alcohol brands	Foreign alcohol brands	Two page ads	Full page	Half page	
01&15/01/1986	6	0	1	2	4	1 (Suntory whiskey)	3 (Suntory; Campari; Bacardi)	2 (Gordon’s; Stolichnaya)	
15/05/1986	4	1	2	1	4	1 (Löenbräu beer)	3 (Suntory; Chivas Regal; JB Whiskey)	1 (Four Roses Bourbon)	
01/09/1986	4	2	0	3	3	3 (Suntory whiskey;	0	3 (Gordon’s Dry Gin ; Seagrams American	

						Suntory beer; Next one Sapporo beer)		Whiskey; Beefeater Gin)	
01/04/1987	7	1	0	3	5	2 (Suntory whiskey; 純米 100)	4	2	
01/10/1987	9	1	0	4	6	2	3	5	
01/07/1988	8	2	2	3	7	5	4	1	
15/07/1988	6	2	3	2	6	1	5	2	
15/06/1989	7	1	2	4	4	1	6	1	
01/12/1989	11	1	2	9	3	4	7	1	
01+15/01/1991	6	0	2	2	4	2	3	1	
01/07/1991	6	0	1	1	5	4 (Iichiko Light; Johnnie Walker; Ballantine's; I.W. Harper)	2 (Glenlivet; Old Forester)	0	
Total	74	11	15	34	51	26	40	28	
Average	6.72	1	1.36	3.09	4.63	2.36	3.63	2.54	

Suntory Whiskey ads appear to dominate at the front

Half Page Whiskey ads appear to lessen as the Bubble goes on

Herbal/health energy drinks appear to increase into the Bubble

More foreign brand alcohols than Japanese, but:

Many of the foreign alcoholic spirits are Japanese company distributed. Kirin appears to be a strong player in this market

Iichiko Light uses an aesthetic of Japanese Edo past.

Drink ads translation:

Suntory Whiskey: Time (to enjoy, back to basics, patience, friendship); Nationhood ; Respite

<p>Brutus Issue: Date: 01+15/01/1986 Page: 42-43</p>	<p>7年待たないとモルトがかわいそうだ。</p>	<p>Don't wait 7 years and the malt looks pitiful / bad.</p>	<p>Split page over two pages – whiskey in a glass goblet on indeterminate greyed out surface, with letter, plus examples of whiskey in bottles. Amber of whiskey only colour in the advert. Small essay written.</p>
<p>Brutus Issue: Date: 01+15/01/1986 ; 15/05/1986 Page: 150; 94</p>	<p>友人たちは、美しい時間を少し残して帰った。</p>	<p>Friends, returned home leaving little left behind of a good time.</p>	<p>Single page, black background. Close up of small amount of amber whiskey in crystal decanter. Simple copy in white, simple image, feeling of opulence and quality.</p>
<p>Brutus Issue: Date: 01/09/1986 Page: 76-77</p>	<p>これが、ウイスキーの15年物です。 サントリーウイスキー.エイジング15</p>	<p>This is a whiskey that is a 15 year old thing. Suntory whiskey aged 15.</p>	<p>Two-page spread, close-up of full decanter of whiskey plus whiskey in glass against a naturalistic background of yellow grasses. Small essay accompanying brown main copy.</p>
<p>Brutus Issue: Date: 01/04/1987 Page: 4-5</p>	<p>世の中、傷だらけ。 たまには、フワッと行きましょ う。 男のいい味。サントリーリザーブ</p>	<p>The world, full of hurt. Once in a while, lightly let's go. The good taste of men. Suntory Reserve</p>	<p>Close-up of man's face, shirt-wearing, smiling and holding up a drinking glass to face. Greyscale image. White copy at the bottom. Whiskey bottle as small image in bottom right corner against dark green background.</p>
<p>Brutus Issue: Date: 01/10/1987 Page: 4-5</p>	<p>ウイスキーの中には、俺の独立国がある。 「ハロー」 中上健次</p>	<p>Within whiskey is my independent country. [Haro / Halo] Kenji Nakagami</p>	

Brutus Issue: Date: 01/07/1988 Page: 4-5	男と女の、水割りです。	Of man and woman, it is whiskey and water.	
Brutus Issue: Date: 15/06/1989 Page: 26	この一杯の浮力。	This is a cup of buoyancy.	
Brutus Issue: Date: 01/12/1989 Page: 4-5	ハーモニーの日本、です。 この一瓶に求めたのは、日本の長期熟成モルトたちの高らかなハーモニー。	It is harmony of Japan Found in this bottle, is the ringing harmony of Japan's long matured malt	
Brutus Issue: Date: 01+15/01/1991 Page: 4-5	なにも足さない。なのも引かない。	Nothing is added together. It is not even drawn together.	

Date: 01/10/1987

Page: 4-5

ウイスキーの中には、俺の独立国がある。

「ハロー」

中上健次

Within whiskey is my independent nation.

[Haro / Halo]

Kenji Nakagami

少年はダラトの町が嫌いだ、とシルの顔を見るなり言った。シルは苦笑し、雨で濡れた少年の髪を撫ぜる。「そのうち、おまえだってこんな山奥の村なんか厭だと言って出すよ」「どうした？」アキユキは訊いた。少年に代ってシルが答えた。「遊び友達が皆、ダラトに行ってるから、こいつは面白くないんだ」

The boy hated the town of Dalat, and said when he saw Silu's face. Sila smiles wryly, she brushes the boy's hair wet with rain. 'Among them, they say because of you the mountain village is unpleasant.' 'How?' Akiyuki heard. Silu answered on behalf of the boy. 'Everyone's playmate, because I am going to Dalat, this person is not interesting.'

Health Drinks

Brutus Issue: Date: 01+15/01/1986 Page: 46	ひゃくえん馬力だ「オロナミンCドリンク」	100 yen horse-power "Oronamin C Drink"
Brutus Issue: Date: 15/05/1986 Page:	Calorie Mate このボンベには、液体エネルギーが詰まっている。	Calorie Mate In this compressed gas cylinder, it's packed with liquid energy.
Brutus Issue: Date: 15/05/1986 Page: 122-123	六甲のおいしい水： いい水の中に生命のエッセンスがある。	Rokkō's good water: In the good water is life's essence.
Brutus Issue: Date: 01/07/1988 Page: 42	Suntory Sports Drink NCAA 努力は立派なスポーツです。 すこやかな水分。	Effort/exertion is a worthy/fine sport. Healthy moisture/fluid.
Brutus Issue:		

Date: 01/07/1988 Page: 100-101	シーマックス 1000 スーパービジネスマンは、ビタミンCマキシマムでストレスを友とする。 1000 mg を、味しく楽しく。ビジネスマンの一日の飲み物に新しい習慣が生まれそうだ。	Sea Max 1000 For the super businessman, the friend of stress is Vitamin C Maximum. 1000mg tastes fun. A new habit of the businessman's daily drink is born.
Brutus Issue: Date: 01/07/1988 Page: 123	サモン：充実の ON のために 滋養強壮、栄養補給 刺激的に、新登場 ON があるから OFF がある。	Samon: For the enhancement/improvement of ON Strong/robust nourishment, nutrition replenishment Stimulating/exciting, there is an OFF, because there is a new product of ON.
Brutus Issue: Date: 15/07/1988 Page: 32	仕事中毒には、愛しあったり、ビタミンC 1000mg	For the workaholic, or those in love, vitamin C 1000mg.
Brutus Issue: Date: 15/07/1988 Page: 60-61	働いている時のあなたが、いちばん輝いています。(アリナミンV Drink)	When you are working, you shine the most (Alinamin V Drink)
Brutus Issue: Date: 15/07/1988 Page: 84	Next Move: 自分に付加価値をつけていくことが、大切なんだ。(リポビタミンD)	Next Move: Those added/worn things that add value to you, are indispensable. (Lipovitan D)
Brutus Issue: Date: 15/06/1989 Page: 28	サモン：欲ばればサモン。 大統領のよりに働き王様のよりに遊ぶ。	Samon: Persistantly/prominently greedy/desiring samon. In the leader's night/generation (?), work king generation play
Brutus Issue: Date: 15/06/1989 Page: 130	オトコがそうなら、オンナはこうよ。	If the man is thus, the woman is so.
Brutus Issue: Date: 01/12/1989 ; 01+15/01/1991 Page: 123 ; 102	チオビタ鵬玉精 S 玉の精がついている。	Chiovita phoenix jewel vitality / energy S The spirit of the jewel is attached.

Brutus Issue: Date: 01+15/01/1991 Page: 48-49	知ってる男は、上質の仕事も、女も、ビタミンも溶かして、飲んでかかる。	You know of men, quality of work also, women also, vitamin also dissolve, drink
Brutus Issue: Date: 01/07/1991 Page: 178	チオビタ鵬玉精S おそれを知らめ、玉の精。	Chiovita phoenix jewel vitality / energy S If you know anxiety, vitality of the jewel.

lichiko Light (いいちこ Light)

Brutus Issue: Date: 01/10/1987 Page: 22-23	裸を愛せ。すっと軽く、じんと深い。 いかなる名水であろうと。遠い国からきた炭酸水であろうと。「lichiko Light」を割るのはひかえてください。キレのいいオン.ザ.ロックス、深いストレートのために、あえて20度。やわらかく醸しました。裸のままがうまい酒です。	Loves nudity. Refreshingly light, profoundly/intensely/strong. It is any kind of famous water. It is northern carbonated water from distant countries. Please refrain from dividing/separating [lichiko Light]. Great on the rocks, because it is intense straight, intentionally at 20 degrees. Softly brewed. Delicious sake is nude.
Brutus Issue: Date: 01/07/1988 ; 15/07/1988 Page: 102-103 ; 146-147	帆檣 街が海なら、酒場は船、酒は帆檣（ほぼしら） 今夜も何処かで「lichiko Light」。 ストレート、オン.ザ.ロックスの休息。	Mast If the town is the sea, the bar is the boat, alcohol/sake is the mast, anywhere tonight lichiko Light. Straight on the rocks relaxation.
Brutus Issue: Date: 01/12/1989 Page: 150-151	ひとつ何かを先うたびに、ひとつ復しくなれると思う。	Previously each time one thing, I think to experience to disobey once.
Brutus Issue: Date: 01+15/01/1991 Page: 96-97	アースカラーとか、天然素材とか、近頃はいろんなことを言う。	Earth colour, natural materials, recently I say various things.
Brutus Issue: Date: 01/07/1991 Page: 110-111	デートコースを本が教えるようなこの頃です。	It is the time for teaching similar to dating course books

Other spirits

<p>Brutus Issue: Date: 01+15/01/1986 Page: 115</p>	<p>Gordon's Dry Gin: 世界のベストセラー。 ロンドン. ジンの本流、ゴードン.ジン。</p>	<p>The world's bestseller London Gin's main current thought, Gordon Gin</p>
<p>Brutus Issue: Date: 01+15/01/1986 Page: 143</p>	<p>Campari: そそられすたあ、イタリアに。カンパリソーダ。</p>	<p>In Italy excitement. Campari Soda</p>
<p>Brutus Issue: Date: 01+15/01/1986 Page: 152</p>	<p>Stolichnaya: この一杯に 800 年。</p>	<p>In this cup is 800 years</p>
<p>Brutus Issue: Date: 01+15/01/1986 Page: 156</p>	<p>Bacardi: 静かに熱い夜。</p>	<p>Quiet and hot night</p>
<p>Brutus Issue: Date: 15/05/1986 Page: 75</p>	<p>Four Roses Bourbon: トゲがない、マイルドだ。</p>	<p>There is no bite, it's mild.</p>
<p>Brutus Issue: Date: 15/05/1986 Page: 128</p>	<p>Chivas Regal: おっ、シーバス。</p>	<p>Oh, Chivas.</p>
<p>Brutus Issue: Date: 15/05/1986 Page: 148</p>	<p>J&B Scotch Whiskey: 「24 カラット」のスコッチ。J&B レア。</p>	<p>'24 carat' Scotch. J&B Rare</p>
<p>Brutus Issue: Date: 01/09/1986 Page: 25</p>	<p>Gordon's Dry Gin: (ロンドン)本流を、飲む。 シャープ.アンド.ディープ、ゴードン.ジン。</p>	
<p>Brutus Issue: Date: 01/09/1986 Page: 53</p>	<p>Seagrams: アルゴンクインの猫とベストセラー.ウイスキー (A Short Story)</p>	

Brutus Issue: Date: 01/09/1986 Page: 126	Beefeater Gin: また、新しモノの話か、それがどうしhた。	
Brutus Issue: Date: 01/04/1987 Page: 15	Seagrams: ニューヨーク.ブレンディド ペーター佐藤	
Brutus Issue: Date: 01/04/1987 Page: 24	Ste. Neige Wine: これが、究極の面白テニス。	
Brutus Issue: Date: 01/04/1987 Page: 71	Sandy Mac Whiskey: スコットランド気質。 「サンディマック」	
Brutus Issue: Date: 01/04/1987 Page: 136	Four Roses Bourbon: ダース.バラ.花束よりも、雄弁に恋を語れる酒がある。 今のバーボンフォア.ローゼズ	
Brutus Issue: Date: 01/04/1987 Page: 188-189	純米： 多酒類併飲者歓喜「純米」登場美酒販	
Brutus Issue: Date: 01/04/1987 Page: Inside back cover	Grand Marnier: 誰と飲むかは、きめていない。 きめているのはグランマルニエ。	
Brutus Issue: Date: 01/10/1987 Page: 27	Seagrams: ニューヨーク.ブレンディド ペーター佐藤	
Brutus Issue: Date: 01/10/1987 Page: 37	Gordon's Dry Gin: (ロンドン)本流を、飲む。 シャープ.アンド.ディープ、ゴードン.ジン。	
Brutus Issue: Date: 01/10/1987	Four Roses Bourbon:	

Page: 55	薔薇のバーボンとお見知りおき下さい。	
Brutus Issue: Date: 01/10/1987 Page: 87	Finlandia: フィンランドが、好きになりました。	
Brutus Issue: Date: 01/10/1987 Page: 90	Nikka Whiskey (Rye Base): ウイスキーは、まだまだ深い。 今度ニッカのこだわりは、原料です。 コーンベースとライベース。	
Brutus Issue: Date: 01/10/1987 Page: 97	Crown Royal (Whiskey): 見たり聞いたりしたことはあるけれど 飲んだ ことはない、という方が まだ多いようです。 実力で評価を高めるカナディアン.ウイスキー クラウンローヤルです。	
Brutus Issue: Date: 01/10/1987 Page: 197	Danny Boy Whiskey: ダニーボーイに逢ったら、いつか聴いた風の話 をしてください。	
Brutus Issue: Date: 01/07/1988 Page: 45	Ronrico 151 Puertorican Rum: スーパー.ウルトラ. ゴールデン.ラム	
Brutus Issue: Date: 01/07/1988 Page:64-65	Old Club House Whiskey: ボク、歌います。 たのしいウイスキー！ クラブハウス。	
Brutus Issue: Date: 01/07/1988 ; 15/07/1988 Page: 119 ; 103	Glenfiddich Whiskey: ピュアな友に捧ぐ。 選ばれた贈りものグレンフィディック。	
Brutus Issue: Date: 01/07/1988 ; 15/07/1988 Page: 152 ; 88	Gilbey's Gin: 日かけは、どこにもない。ギルビー.ジン	

Brutus Issue: Date: 01/07/1988 Page: 179	Wild Turkey Kentucky Whiskey: 友情の結び目	
Brutus Issue: Date: 01/07/1988 Page: 182	White Horse Whiskey: 流行と仲良くしたい。 でも、流されない。	
Brutus Issue: Date: 15/07/1988 Page: 39	Ronrico Rum: ラム.タイム.オブ. テリー	
Brutus Issue: Date: 15/07/1988 Page: 153	Johnny Drum Whiskey: 強い方が、弱い。	
Brutus Issue: Date: 15/07/1988 Page: Back inside cover	Myer's Rum: 極楽性高気圧。マイヤーズ。	
Brutus Issue: Date: 15/06/1989 Page: 82	Chatelain XO Brandy: おいしい時間とブランデー。	
Brutus Issue: Date: 15/06/1989 Page: 95	Old Crow Whiskey: バーボンのばばなのだ。	
Brutus Issue: Date: 15/06/1989 Page: 116	Legend Shochu: 香りも、色も、うまきも、新品質です。 宝焼酎 [レジェンド] 新発売。	
Brutus Issue: Date: 15/06/1989 Page: 138-139	Johnnie Walker Whiskey: 親友は、妻でした。 封をきれば、満ちたりた時間が開幕します。 ジョニーウォーカー赤ラベル。	
Brutus Issue: Date: 15/06/1989	Once upon a Time Whiskey – Kirin Seagram 未来が、懐しい。	

Page: Back cover		
Brutus Issue: Date: 01/12/1989 Page: 66	Ten Distilleries Whiskey (Kirin Seagram): 10 の声が溶けた酒。	
Brutus Issue: Date: 01/12/1989 Page: 128-129	I W Harper Whiskey: 愉快的な夜を、ごいっしょに。 I.W.ハーパー。	
Brutus Issue: Date: 01/12/1989 Page: 134	Whyte & Mackay Whiskey: スコットランドの誇り。ホワイトマッカイ	
Brutus Issue: Date: 01/12/1989 Page: 138	Martell Cognac: 次にくるもの。マーテル。	
Brutus Issue: Date: 01/12/1989 Page: 141	Veuve Clicquot Ponsardin: ヴーヴ・クリコが楽しめるのは、ごく一部一流レストランやバーでだけ... と信じている方に、 そっと教えてあげたい電話番号があります。	
Brutus Issue: Date: 01/12/1989 Page: 142	Wild Turkey Whiskey: 旧交に暖まる時間。	
Brutus Issue: Date: 01/12/1989 Page: 146	Le Piat D'or (Wine): 集マル、始マル、ピア.ドール。	
Brutus Issue: Date: 01/12/1989 Page: 186	Myer's Rum: 心が踊る カリビアン ラム	
Brutus Issue: Date: 01+15/01/1991 Page: 111	Ten Distilleries Whiskey (Kirin Seagram) 温顔 [Ten] 満天の宴	Kindly face Heavenly feast/banquet

Brutus Issue: Date: 01+15/01/1991 Page: 152	Smirnoff Vodka: 世界を酔わせた物語。	
Brutus Issue: Date: 01+15/01/1991 Page: 156	Bell's Whiskey: 陶酔のードまに、	
Brutus Issue: Date: 01+15/01/1991 Page: 158	Four Roses Fine Old Bourbon	
Brutus Issue: Date: 01/07/1991 Page: 6-7	Ballantine's Whiskey: スコッチを知るほどバラントインが好きになる。	
Brutus Issue: Date: 01/07/1991 Page: 10	Glenlivet Whiskey: あなたは、ザ・グレンリベットをご存知ですか。	
Brutus Issue: Date: 01/07/1991 Page: 16	Old Forrester Whiskey: 腕のいいバーボン。	
Brutus Issue: Date: 01/07/1991 Page: 56-57	Johnnie Walker Whiskey: ステイプ・ハイエット、ジョニーウォーカー黒ラベル 12 年のミステリアスを撮る。	
Brutus Issue: Date: 01/07/1991 Page: 104-105	I W Harper Whiskey: ハーパーな夜だ。	

Beer

Brutus Issue: Date: 15/05/1986 Page: 78-79	Lowenbrau: ビールの国から。レーベンブロイ	
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Brutus Issue: Date: 01/09/1986 Page: 4-5	Suntory Beer: 人間を裏切らないのは犬とビールくらいのもの だ	Of mankind's unfinished concealment / envelopment it is dog and beer's dark thing.
Brutus Issue: Date: 01/09/1986 Page: 42-43	Next One (Sapporo): Neo Trad	
Brutus Issue: Date: 01/04/1987 Page: Inside cover page	Asahi Beer: コクがあるのに、キレがある。	
Brutus Issue: Date: 01/10/1987 Page: 34	Heartland Beer: ああ、これだったんだ、という一瞬。	
Brutus Issue: Date: 01/07/1988 Page: 34-35	Heineken Beer: 「つかえ棒なら得意だよ」と、 ハイネケンに誇らし気に言う。難関はひとつ越 えたと思うとまた次が急にあらわれてきて、満 を持して立ち向かうことなどほとんどできな い。そんな不安定な状態も、ハイネケンならな ぐさめ力づけてくれると知っていることは数少 ない心の支えのひとつだ。Heineken Beer with character	'If I'm good at being a stuck pole', Heineken says be proud.
Brutus Issue: Date: 01/07/1988 Page: 108-109	Miller Beer: ミラーボーイ、漂う。	
Brutus Issue: Date: 15/07/1988 Page: 28	Carlsberg: イキなうまさ自慢である。 カールスバーグ、ヨーロッパから。	
Brutus Issue: Date: 15/07/1988 Page: 34	Heartland Beer: 澄んだ香味が、新しい。 ハートランドビール	A clear flavour, new. Heartland beer

Brutus Issue: Date: 15/06/1989 Page: 32	Kirin Beer Light: やあ、うまいライトです。	
Brutus Issue: Date: 01/12/1989 Page: 12-13	Heartland Beer: 今日は一日なんいもしない。	

Images of Japanese men

Year	Images of Japanese men	Total images of men (no. of pages)	Japanese men as percentage of images of men	Japanese men in advertisements	Japanese men in articles	Japanese men doing sport / outdoor activities	Japanese men doing leisure activities outside of work & home	Japanese men as: 'the everyman' ; in traditional roles	Japanese men as good looking, cool, suave/sexy international man (participating in international culture); glamorous professions	Japanese men as 'super-genki', ott characters	Credit card ads
01/05/1984	14	43	32.55 %	8	6	1	1	4	6	2	1
01/10/1985	22	58	37.93 %	9	13	0	8	4	10	0	0
Total between 1984-1985	36	101		17	19	1	9	8	16	2	1
01&15/01/1986	9	45	20 %	5	4	1	2	0	6	0	0
15/05/1986	31	68	45.59 %	7	24	6	8	6	10	1	0
01/09/1986	33	63	52.38 %	8	25	3	9	7	14	0	0
01/04/1987	16	54	29.63 %	12	4	3	6	3	4	0	1
01/10/1987	16	70	22.86 %	6	10	0	1	3	11	1	0
01/07/1988	12	44	27.27 %	9	3	1	1	0	8	2	1
15/07/1988	25	69	36.23 %	7	18	0	4	10	10	1	0

15/06/1989	21	65	32.31 %	10	11	0	2	4	15	0	0
01/12/1989	20	64	31.25 %	10	10	0	3	11	6	0	0
01+15/01/1991	54	80	67.5 %	6	48	0	2	42	6	4	0
01/07/1991	39	74	52.7 %	11	28	4	3	9	23	0	0
Total: 1984-1991	312	797	39%	108	204	19	50	103	129	11	3
Total btw 1986-1991	276	696	39.6%	91	185	18	41	95	113	9	2
Average per issue (1984-1991)	24	61	39% approx.	8.3	15.7	1.5	3.84	7.9	9.9	0.85	
Average per issue between 1986-1991	25	63.27	39.5%	8.2	16.8	1.64	3.72	8.63	10.27	0.81	
Total pages in Magazine: 2326 1984-1991		% of men against total pages of magazine: 34% (34.26% approx.)	% Japanese men against total pages in magazine: 13% (13.41% approx.)	34.61% of images of Japanese men in ads	65.38% of images of Japanese men in articles	6.08%	16%	33%	41.34%	3.5%	
1986-1991											

Year	Article Pages	Advertisement Pages	Total Pages	% Articles	% Advertisements
01/05/1984	118	62	180	65.6%	34.4%
01/10/1985	136	76	212	64%	36%
01&15/01/1986	134	54	188	71%	29%
15/05/1986	108	48	156	69%	31%
01/09/1986	104	44	148	70%	30%
01/04/1987	117	80	196	59%	41%
01/10/1987	129	75	204	63%	37%
01/07/1988	104	84	188	55%	45%
15/07/1988	101	63	164	61.6%	38.4%
15/06/1989	110	46	156	70.5%	29.5%
01/12/1989	98	90	188	52%	48%
01+15/01/1991	109	51	160	68%	32%
01/07/1991	121	65	186	65%	35%
Total	1489	838	2326	64%	36%
	114.5 pages per issue (approx.)	64.5 pages per issue (approx.)	179 pages per issue (approx.)		

Year	Main Feature Piece: Title	Specifics	Total Pages
01/05/1984	Contemporary trends A to Z	West Coast culture exploration – 2 pages	21
01/10/1985	Design Adventures		61
01&15/01/1986	Architectural Stylebook	31pages – New York – mostly interiors and design, but also historical (2), subcultures, food, fine art (4) 12 pages – Sydney – mostly interiors 9 pages – India – mostly interiors 20 pages – a do-it-yourself guide to interiors and design – practical guide	72
15/05/1986	'Oh Retro!'	6 pages – music 2 – Art & Collection 2 – Fashion 2- (famous) Faces 2 – 'Human watching' – behaviour? 2 – Food & Drink 'Oh Retro' Part 2: 7 – London 1950s Part 3:Scenery	43

		<p>2 – Old Japanese buildings</p> <p>2 – Old Japanese culture</p> <p>2 – retro movies</p> <p>2 – shops & scenery – shopping</p> <p>4 – retro movies</p> <p>2 – hobbies & sports</p> <p>6 – retro (western) products</p>	
01/09/1986	'Executive Night Pleasure'	<p>20 pages – listing & featuring the hostess and geisha entertainment places</p> <p>2 pages each – * types of scents, creams, pills (aphrodisiacs etc)</p> <p>* s&m dungeon</p> <p>* women's accessories& make-up – a diagram</p> <p>* fine western dining (feature, not listing)</p> <p>*gold jewellery watches – feature, not listing</p> <p>* some kind of state of mind advice for the salaryman</p>	32
01/04/1987	'Casa e Moda'	<p>16 pages 'Modernism Renaissance'</p> <p>4 pages 'New York Media Interiors'</p> <p>12 Pages Materials and products for interiors</p>	50

		<p>4 pages – property/apartments in Japan/Tokyo</p> <p>14 Pages – avant garde interiors, objects, furniture, etc</p>	
01/10/1987	<p>‘The Style-Wise Man; A Guide to Life’s Finest: For the 1990’s Brutus readers’</p>	<p>6 pages ‘Culture Stock’ – on museums: NY Guggenheim, Pompidou, MOMA, Japan Museum</p> <p>4 pages ‘Technical Steps’ – on latest models of computers</p> <p>4 pages ‘Media Moves’ – on media outlets/ networks (tv, magazines, etc</p> <p>4 pages ‘Desired Designs’ – on good designs (mainly technology, past and present – sound systems, motorcycles, radios)</p> <p>3 pages ‘An Artistic Debut’</p> <p>- art</p> <p>11 pages ‘The Gentleman’s Wardrobe’ – 11 outfits/ styles for different professions (architect, restaurateur, advertising exc., computer programmer, banker, choreographer, art director, reporter, jeweller, tour conductor, professor)</p> <p>5 pages ‘Take a Break’ – on various leisure interests: solar powered car (Australia), boutiques in NY</p> <p>6 pages ‘Appropriate Space’ – on future city living spaces</p> <p>2 pages ‘A Guide to Life’s Finest; “国”を捨てるにあたって - when leaving/abandoning the country</p>	45
01/07/1988	<p>‘個性派グッズを求めて、輸入品を徹底研究’ (Seeking individualistic goods, I research imported goods thoroughly!’</p>	<p>10 pages – one product per page articles on: motorbike, electric toothbrush, sound system, Renault van, summer hats, teapot, fishbowl system, camera, step ladder, skis+ boots</p> <p>4 pages 我らは生粋のインポート。ジェネレーション。‘We are the genuine / dyed-in-the-wool import generation’ – one page spreads of typical styles and products of: ‘73, ‘78, ‘83, and ‘88, all on import things, or at least Brutus’ take on these decade changes</p>	45

		<p>2 pages each (12 altogether):</p> <p>Exotic Asian fruits; Craftsmanship small objects; watches; toy 'airfix' scale-model kits; on Japanese motor/watch/camera/tech industries; designer choices on various old-world gentlemanly things (pocket watches, ties, belt buckles, brushes, etc)</p> <p>5 pages: on luxury brand name goods (Gucci, Burberry, Hermes, etc) – mostly fashion apparel</p> <p>2 pages each on (10 altogether):</p> <p>gem rocks; foreign canned goods; things necessary for survival (compass, briefcase, plasters, matches, raincoat, etc); flowers; foreign instant foods (macaroni & cheese to taboulé to Indian and Korean instant foods)</p> <p>4 pages: various soviet/communist china products</p>	
15/07/1988	'The Style-Wise Man: A Guide to Life's Finest; 痛快コラムで、暑さを蹴とばせ！'(In the thrilling column, kick/beat the heat!)	Various short features on subjects, ranging from events to products, furniture, performance/entertainment, foreign countries/festivals, designer objects, architecture/properties, art, craft, and so on; for example, including: Stage (performance); sailing ('Challenge Japan'); [car, piano, sunglasses]; [comics, designer furniture, radio]; ['handmade' (canoe), interior, designer fittings]; [books, art, bicycles, watches]; [crystal (decanters), ballet, 'enthusiast' (racing car)]; [vintage (posters), guns]; [interiors, 'beauty', 'puppet']; 'performance' (film special effects); etc etc etc etc	64
15/06/1989	「NY、パリ、ロンドン、バルセロナ、東京、最新コラム集	<p>4+2 pages – feature articles on artists and their art</p> <p>2 pages – on an opera</p> <p>2 pages – German (postmodern) (furniture and product) designs</p>	61

	<p>情報に溺れる！」 / Brutus Intelligence Report</p> <p>(NY, Paris, London, Barcelona, Tokyo, latest column collection – drown in information!)</p>	<p>2 pages – Japanese contemporary art</p> <p>2 pages – Japanese (historical period war) film</p> <p>(and so on – 2 page articles on specific contemporary topics in culture (mostly art and design pieces), altogether numbering: <u>20 pages</u>)</p> <p>Then, 1 page articles numbering: <u>6 pages</u></p> <p><u>12 pages</u>: short articles on prominent people, books, etc)</p> <p><u>18 pages</u> – 2 page articles on mostly design (architecture, furniture, interiors, etc)</p> <p>5 pages – 1 page articles on performance, car, and ‘gangster’ night out</p>	
01/12/1989	<p>日用品だからこそ、こだわる。</p> <p>Because of these daily necessities, I fuss over/obsess over.</p>	<p>22 pages – black modernist style presented products and objects, including: an iron, timer, wallet, soap, heater, comb, shoe stretcher, toothbrushes (sony), electric shaver, ironing board, cotton bud, handkerchief, hairdryer, diary, ballpoint pen, toilet roll, vacuum cleaner, nail scissors, shoes, bicycle, towel, kettle, lamp, mattress, satchel, kitchen pedal bin, shelving unit, clock, shirt – all these very modernist in style and domestic items. Why domestic? And why modernist? No car or brand name goods, but expensive-looking luxury household / everyday items.</p> <p>6 pages – on medicines, band aids, tiger balm, cough sweets, etc – essential domestic pharmacy products</p> <p>6 pages – on home storage products and solutions (storage boxes, hangers and clothes racks, interior organising solutions) and ‘best buy’ guides</p>	34

<p>01+15/01/1991</p>	<p>Consumer Reports 1991</p> <p>いま、なにを買うべきか。Now, what you can buy</p>	<p>22 pages (もう、これがないとこまる (I am in trouble without these!) – on products: (Mini) car, rice cooker, luxury (French) soap, camera, speakers, foreign beverage, electric guitar, travel air pillow, air-conditioner(?), crystal (classic) drinks glasses, laundry basket (p/m style), bottled water, binoculars (?), (Sharp) tv monitor, classic (white modernist) cup & saucer, electric nose-hair trimmer, frameless glasses, classic brown loafer shoes, (Sony) hifi digital stereo controller/system, (Patagonia) ‘Storm Jacket’ waterproof anorak, modern coffee cup, electric shaver, (Alessi) cooking ‘stockpot’, art books on famous (Western) artists/art, (Sony) portable organiser/ minicomputer, sommelier wine corkscrew/knife, designed (Scandinavian style) house, smoke alarm, executive style luggage suitcase (on wheels) – article definitely more showcasing than shopping</p> <p>8 pages – on the best cosmetic and toiletries products as recommended by foreign magazine journalists/ fashion advisors from the following countries: Paris (3.5 pages), Milan (2.5 pages), London (2 pages) – from magazines such as Harpers & Queen, Elle, etc – listings more like shopping than actual fantasy consumption – b/w print, smaller pictures, more specific details – more attainable</p> <p>6 page article on the (English language) magazine ‘Consumer Reports’</p> <p>11 pages – featuring in nostalgic b/w print, significant Japanese products every year from 1960 – 1989 (and into 1990), along with significant accompanying events</p> <p>8 pages – Japanese (future?) products: (Olympus) camera, bullet train hull (?), cd/tape recorder, planes, cars, camcorders, motorbikes, future cities, golf cart, lamp, (luxury) watches, telephones</p> <p>8 pages – on ranking – single page explorations/focus on specific (Japanese) people and their ranking of specific things (international sportsmen, sun-visor hats, etc.)</p> <p>6 pages – short segments featuring the opinions of 24 Japanese people on something</p> <p>6 pages - つまらないものがデカイ面するな (Boring things are on the surface huge/have a big surface/face) - featuring products such as: racing (multi-coloured frame) bicycle, rooftop projector home cinema, Sony Walkman, Be-1 car (Nissan), Olympus flash camera (retro product), calculator, home stereo system, Alessi lemon squeezer, Nissan luxury cars, Volvic bottled water</p>	<p>75</p>
<p>01/07/1991</p>	<p>‘Brutus Interior’</p> <p>LDK の冒険</p>	<p>32 pages – LDK の冒険</p> <p>リビング. ダイニング. キッチン</p>	<p>73</p>

	<p>今、テーブルウェアがいちばんおもしろい。</p> <p>(LDK adventure</p> <p>Now, tableware is interesting)</p>	<p>(2 pages title page, 14 pages on West Coast, 6 pages South West, 10 pages West Coast, 16 pages East Coast) – glossy colour photos with descriptions of individuals’ interiors in America, with focus on specific details (eg: chairs, tables, beds, etc)</p> <p>14 pages – テーブルウェアブランドうんちく図鑑 (Tableware brand illustrated guide/encyclopaedia of (our) vast stock of knowledge) – on all the major (western) brands like: Wedgewood, Minton, Royal Crown Derby, etc – no colours, just b/w illustrated guide to chinaware</p> <p>16 pages インテリア関係者 32 人の最新業界情報。(Latest Industry Information/News from 32 Interior Authorities) Article featuring specific new home products as recommended by 32 people – avante garde pieces of furniture such as a goldfish glass table, sofas, lamps, chairs, a kitchen knife, teapots, office chairs, mugs, lights, architectural designed interiors, coffee tables, bookshelves, pot plant – many of these being recognisable designer postmodern pieces</p> <p>11 pages – こういった店を覗いておくとインテリア通になれる。(Take a peek inside this shop, and get accustomed to the interior authority) - featuring more artistic pieces for home decoration – sculptures, mirrors, china ornaments, chest of drawers, chairs, plates, pots, clocks, etc – many of these are not specifically modern, but instead a mish mash of antique style pieces, both eastern and western (eg: Chinese antique/classic designs, Edo style Japanese prints, and 18th century clocks), and modern art sculptures and mirrors. More of a practical shopping guide – all in b/w and details of antique galleries etc.</p>	
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Year	Main Feature Piece: Title	Total Pages	
01/05/1984	Contemporary trends A to Z	21	Culture
01/10/1985	Design Adventures	61	Products / design
01&15/01/ 1986	Architectural Stylebook	72 (But 2 issues combined)	Architecture / interiors
15/05/1986	'Oh Retro!'	43	Cultural history
01/09/1986	'Executive Night Pleasure'	32	Entertainment
01/04/1987	'Casa e Moda'	50	Interiors
01/10/1987	'The Style-Wise Man; A Guide to Life's Finest: For the 1990's Brutus readers'	45	Style / trends
01/07/1988	'個性派グッズを求めて、輸入品を徹底研究' (Seeking individualistic goods, I research imported goods thoroughly!)	45	Products / design
15/07/1988	'The Style-Wise Man: A Guide to Life's Finest; 痛快コラムで、暑さを蹴とばせ!' (In the thrilling column, kick/beat the heat!)	64	Design / products / culture
15/06/1989	「NY、パリ、ロンドン、バルセロナ、東京、最新コラム集 情報に溺れる！」 / Brutus Intelligence Report (NY, Paris, London, Barcelona, Tokyo, latest column collection – drown in information!)	61	Culture (and some design)
01/12/1989	日用品だからこそ、こだわる。 Because of these daily necessities, I fuss over/obsess over.	34	Products
01+15/01/1991	Consumer Reports 1991 いま、なにを買うべきか。Now, what you can buy	75 (but 2 issues combined)	Products
01/07/1991	'Brutus Interior' LDK の冒険 / 今、テーブルウェアがいちばんおもしろい。 (LDK adventure / Now, tableware is interesting)	73	Interiors + home products

Magazine Comparison

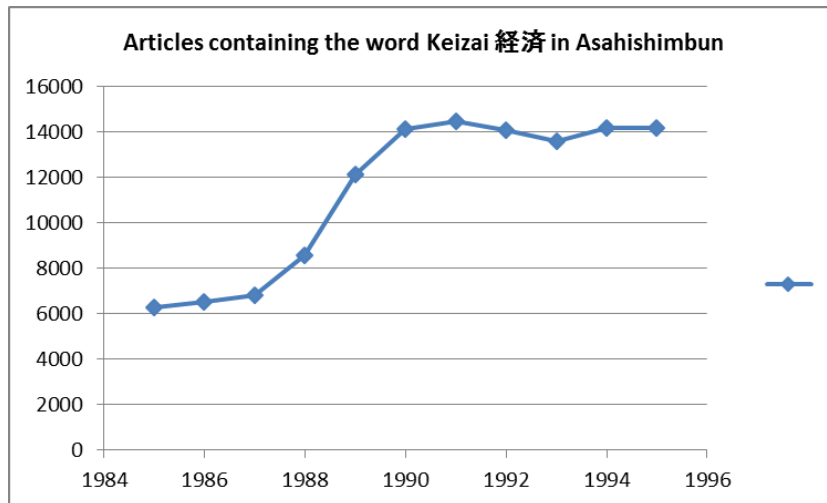
Hanako Brutus Data Comparison

	Hanako (avg. per issue)	Brutus (avg. per issue)
Total pages	173	179
Articles	109 (108.76) (63% of magazine)	114.5
Advertisements	64.4 (37.22% of magazine)	64.5
Images of Japanese women vs. men (total)	23.5 (13.5% of magazine)	25 (13% of magazine)
Japanese women vs. men in advertisements	15 (62% of images)	8 (32% of images)
Japanese women vs. men in articles	9 (38% of images)	17 (16.8) (68% of images)
Participating in sport/outdoor activities	4.33 (18.42% of images)	1.64 (6.56% of images)
Participating in leisure activities (non-sport related)	6.19 (26.34% of images)	3.72 (14.88% of images)
As the 'everyman' / 'working woman'	8.66 (36.85% of images)	8.63 (34.52% of images)
As glamorous sophisticated, international / attractive	4.38 (mainly from advertisements) (18.63% of images)	10.27 (the bulk of these come from article-related features on specific people engaged in international culture) (41.08% of images)
As 'super-genki'	?	0.81

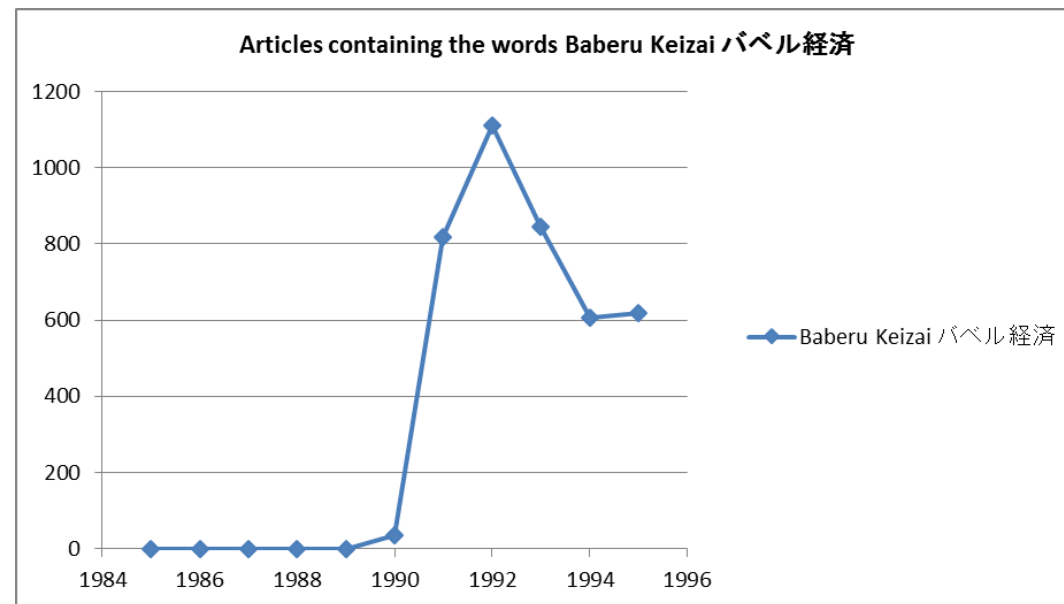
	Hanako (avg. per issue)	Brutus (avg. per issue)
Fashion	15.66	9.45
Products / Design	8.85	21.9
Interiors / Design	1.36	18.63
Architecture	-	0.18
Food	12.95	1.72
Leisure	16.23 (going-out) + 29.57 (travel) = 45.8	3.27
Entertainment / Media	13.57	4.36
Cultural / Historical		8.81
Technology	0.9 (cars)	1.63
Art	-	3.36
Politics / Current Events	8.95 (regular articles on issues)	0.45
Relationship Advice		1.18
Misc		4.9
Regular articles	45 (mostly discussion issues, entertainment, and consumption suggestions)	23.63 (mostly current events and cultural trends)

Appendix III
Asahi Shimbun Data

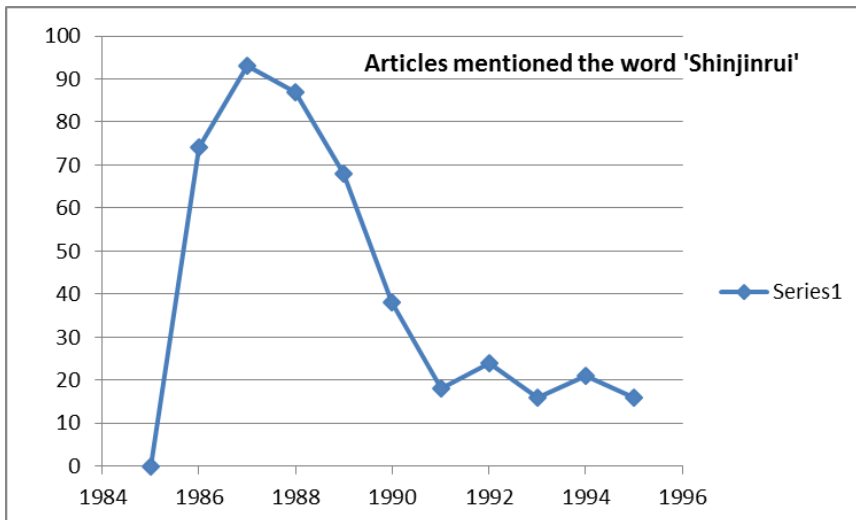
Keizai 経済	
125615 articles	
1985	6295
1986	6533
1987	6813
1988	8577
1989	12137
1990	14143
1991	14497
1992	14086
1993	13618
1994	14169
1995	14159



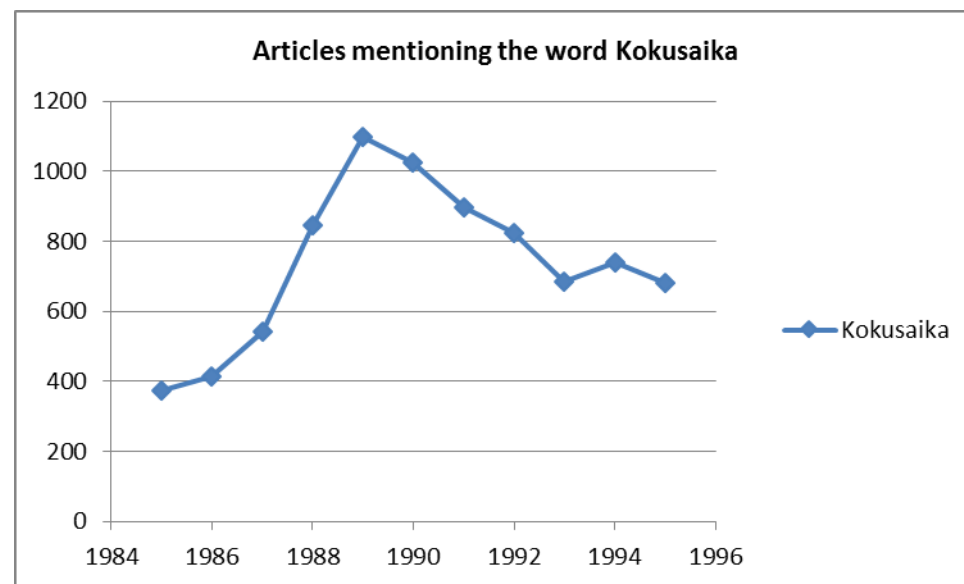
Baberu Keizai バベル経済	
4033 articles	
1985	0
1986	0
1987	0
1988	0
1989	0
1990	34
1991	819
1992	1110
1993	844
1994	607
1995	619



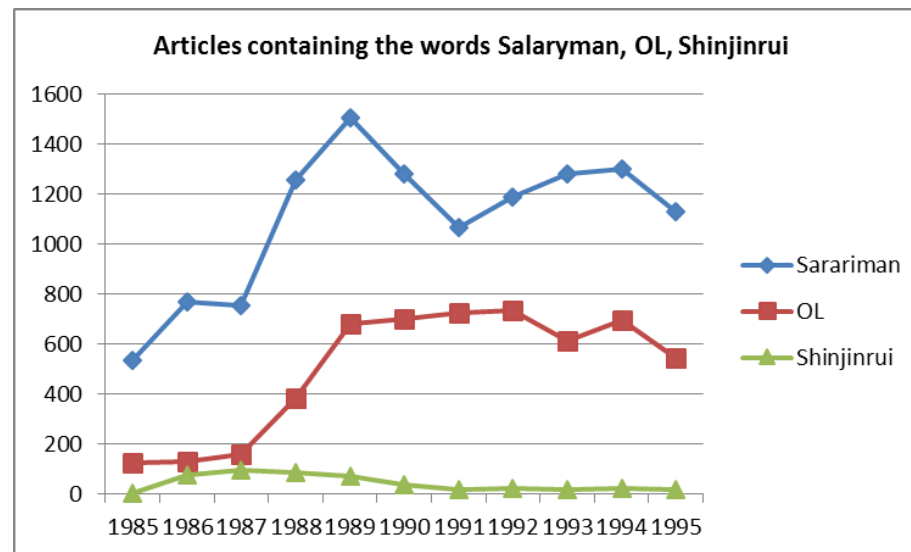
Shin jin rui 新人類 (スタイルの人) 455 articles	
1985	0
1986	74
1987	93
1988	87
1989	68
1990	38
1991	18
1992	24
1993	16
1994	21
1995	16



Kokusaika 国際化	
8158 articles	
1985	374
1986	416
1987	544
1988	845
1989	1097
1990	1026
1991	898
1992	826
1993	684
1994	740
1995	680



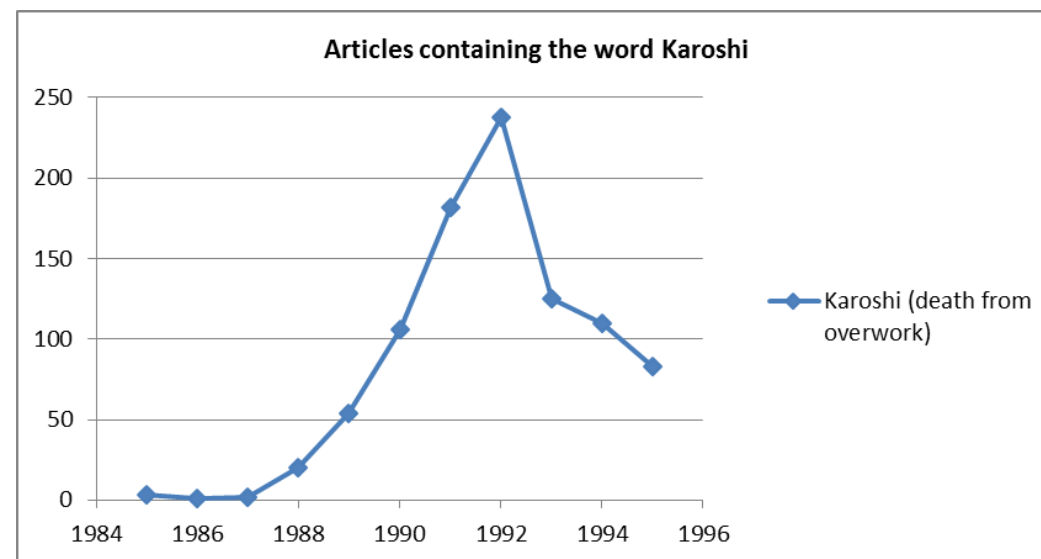
	Sarariman	OL	Shinjinrui
1985	533	126	0
1986	766	127	74
1987	753	157	93
1988	1258	383	87
1989	1506	680	68
1990	1278	698	38
1991	1065	723	18
1992	1189	735	24
1993	1282	614	16
1994	1301	697	21
1995	1130	543	16



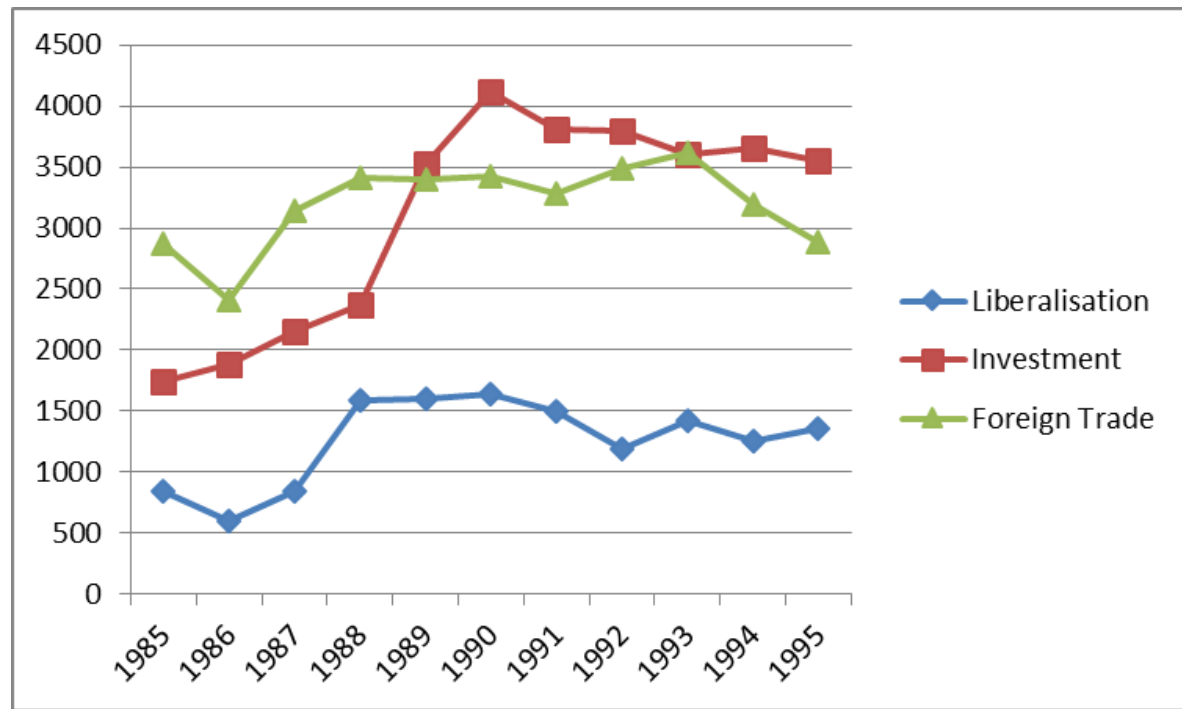
Karoshi (death from overwork)

924 articles

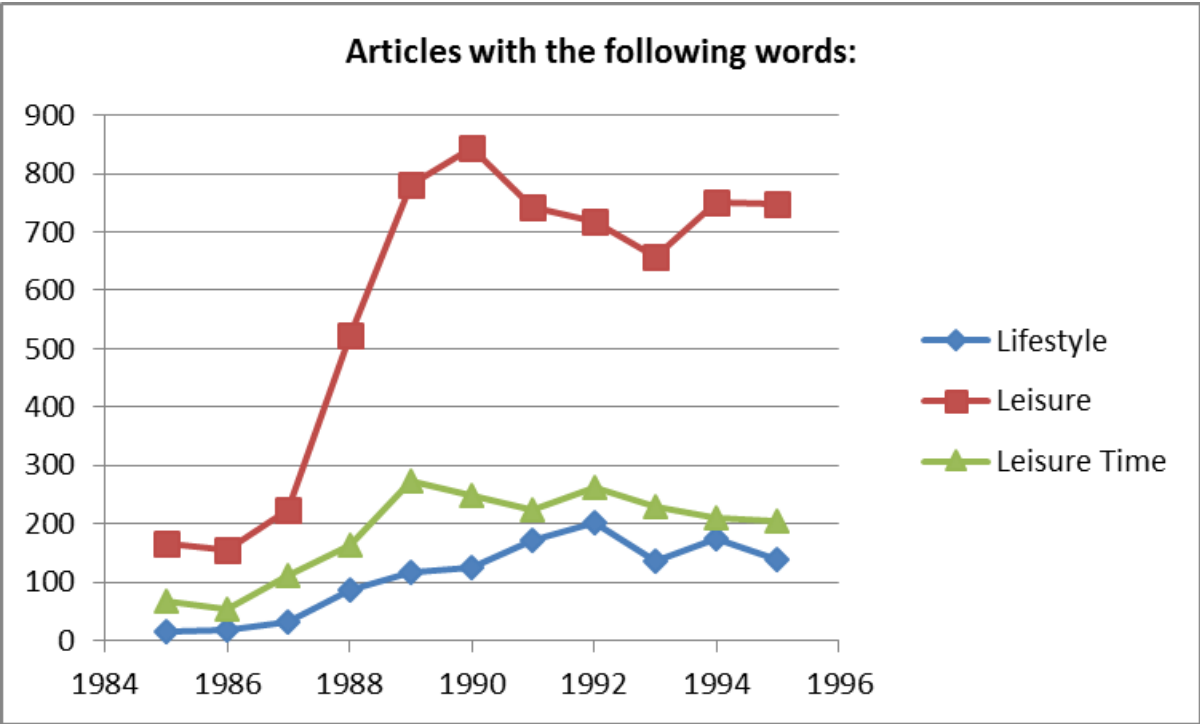
1985	3
1986	1
1987	2
1988	20
1989	54
1990	106
1991	182
1992	238
1993	125
1994	110
1995	83



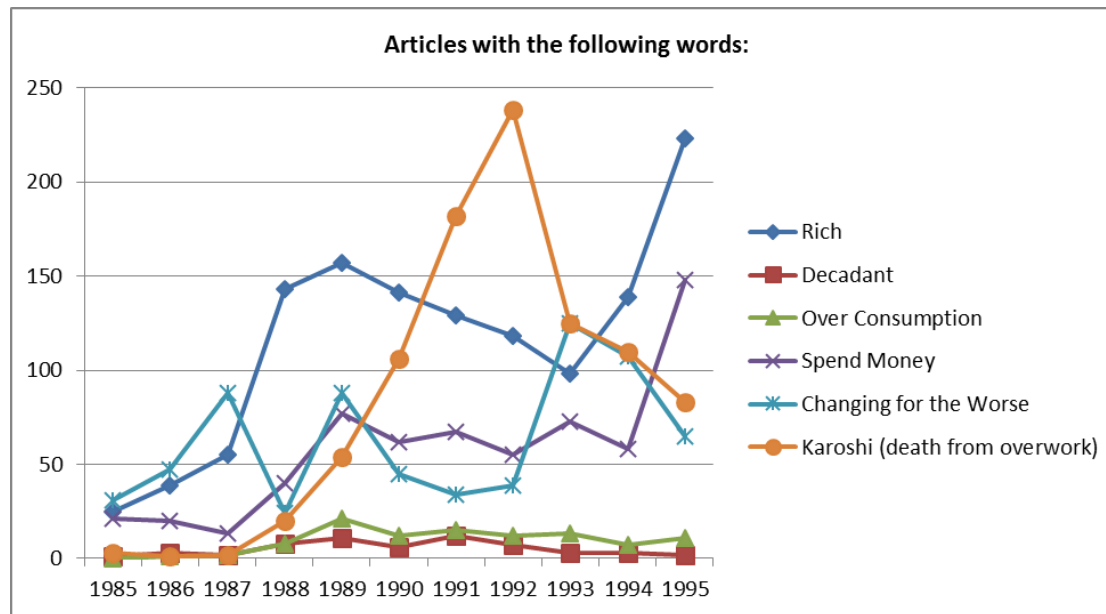
	Liberalisa	Investmer	Foreign Tr
1985	840	1741	2869
1986	603	1889	2406
1987	843	2156	3136
1988	1595	2376	3413
1989	1603	3528	3402
1990	1640	4117	3422
1991	1498	3804	3285
1992	1196	3792	3489
1993	1423	3606	3610
1994	1261	3661	3189
1995	1354	3551	2886



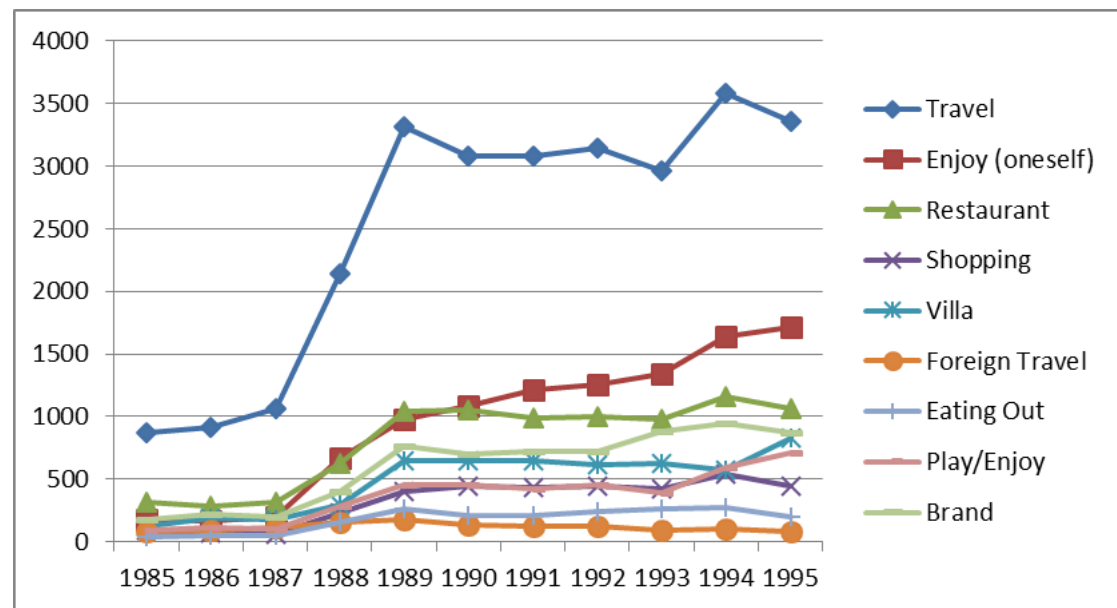
	Lifestyle	Leisure	Leisure Tir
1985	14	165	66
1986	19	156	54
1987	33	223	112
1988	86	522	164
1989	118	780	272
1990	124	844	249
1991	172	742	224
1992	203	719	261
1993	137	658	228
1994	174	751	211
1995	139	749	204



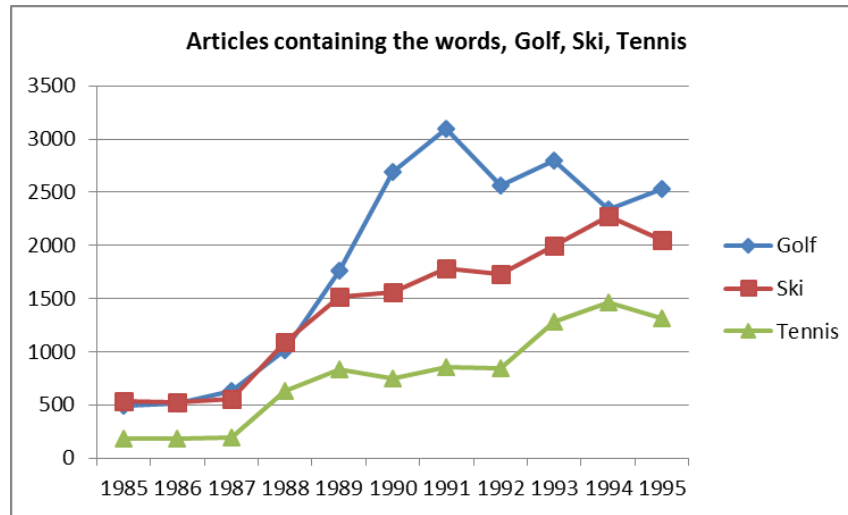
	Rich	Decadant	Over Cons	Spend Mo	Changing	Karoshi (death from overwork)		
1985	25	1	0	21	31	3		
1986	39	3	1	20	47	1		
1987	55	2	2	13	88	2		
1988	143	8	8	40	24	20		
1989	157	11	21	77	88	54		
1990	141	6	12	62	45	106		
1991	129	12	15	67	34	182		
1992	118	7	12	55	39	238		
1993	98	3	13	73	125	125		
1994	139	3	7	58	107	110		
1995	223	2	11	148	65	83		



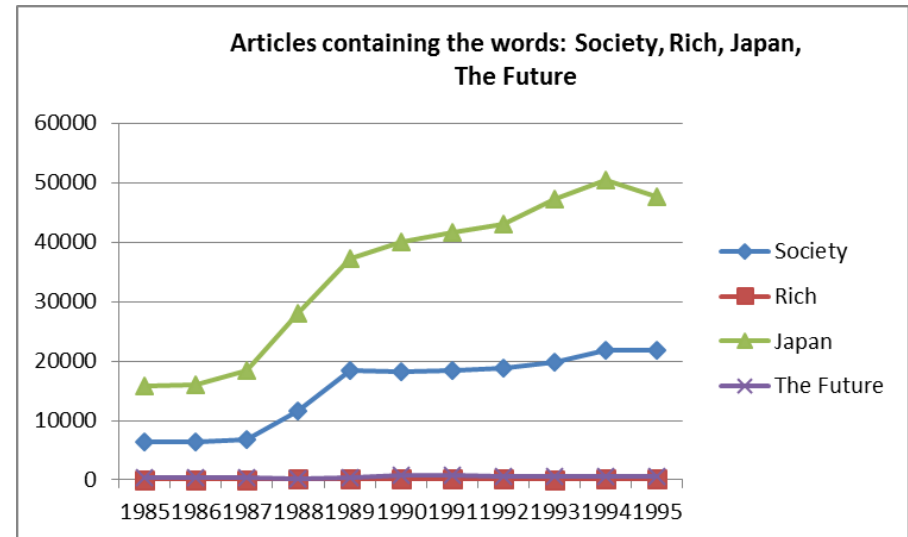
	Travel	Enjoy (one	Restauran	Shopping	Villa	Foreign Tr	Eating Out	Play/Enjoy	Brand
1985	868	180	311	87	127	77	40	92	173
1986	910	169	282	71	184	87	51	113	219
1987	1059	203	316	63	179	113	51	105	203
1988	2137	666	626	226	300	157	152	282	398
1989	3316	978	1039	400	650	181	268	453	768
1990	3082	1089	1054	444	649	137	209	457	703
1991	3077	1212	985	438	645	127	210	427	723
1992	3142	1255	1003	448	616	123	237	459	727
1993	2963	1337	976	421	631	88	258	390	877
1994	3585	1635	1157	536	569	106	274	593	950
1995	3355	1718	1067	441	830	85	204	714	874



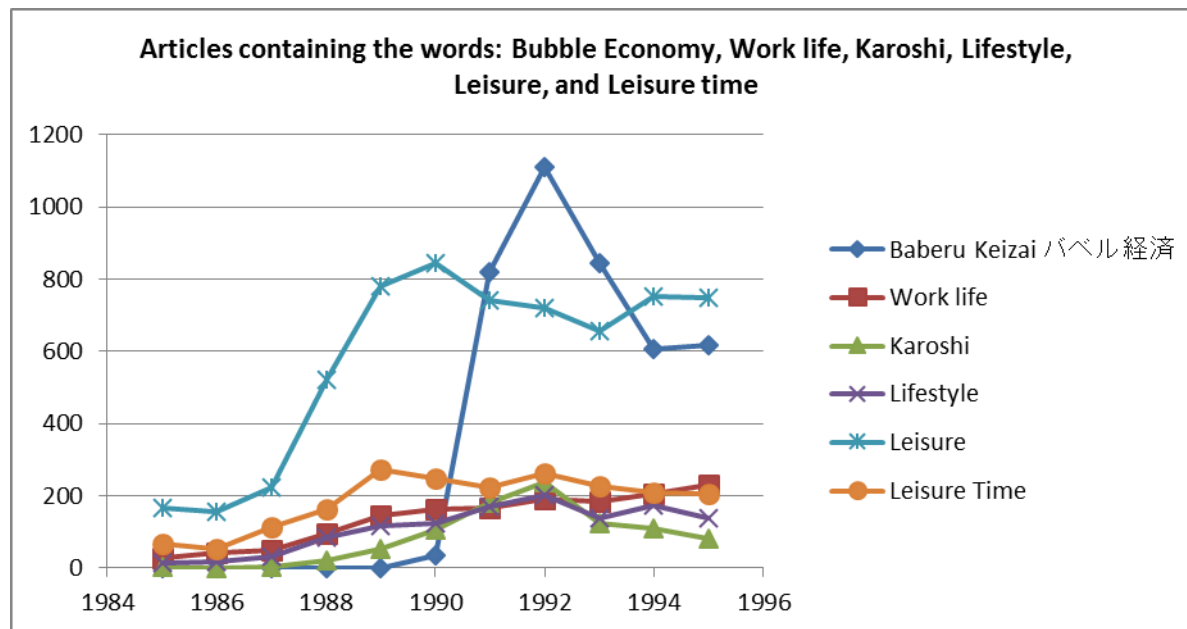
	Golf	Ski	Tennis
1985	489	534	186
1986	511	526	188
1987	628	556	196
1988	1014	1095	635
1989	1760	1512	836
1990	2694	1562	749
1991	3091	1786	857
1992	2566	1730	841
1993	2800	1992	1279
1994	2334	2279	1461
1995	2533	2047	1310



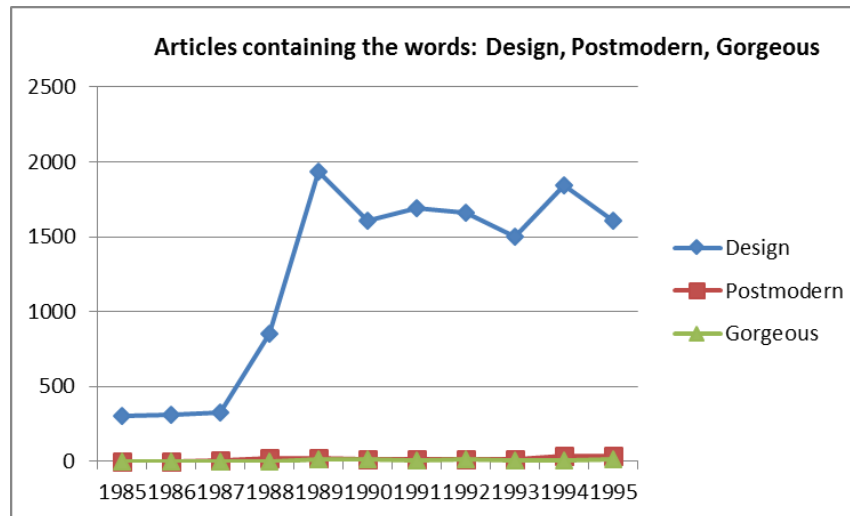
	Society	Rich	Japan	The Future
1985	6351	25	15812	303
1986	6449	39	16005	307
1987	6839	55	18306	354
1988	11533	143	28045	289
1989	18342	157	37302	494
1990	18173	141	40097	706
1991	18459	129	41629	705
1992	18868	118	43069	648
1993	19799	98	47215	605
1994	21829	139	50312	624
1995	21709	223	47642	654



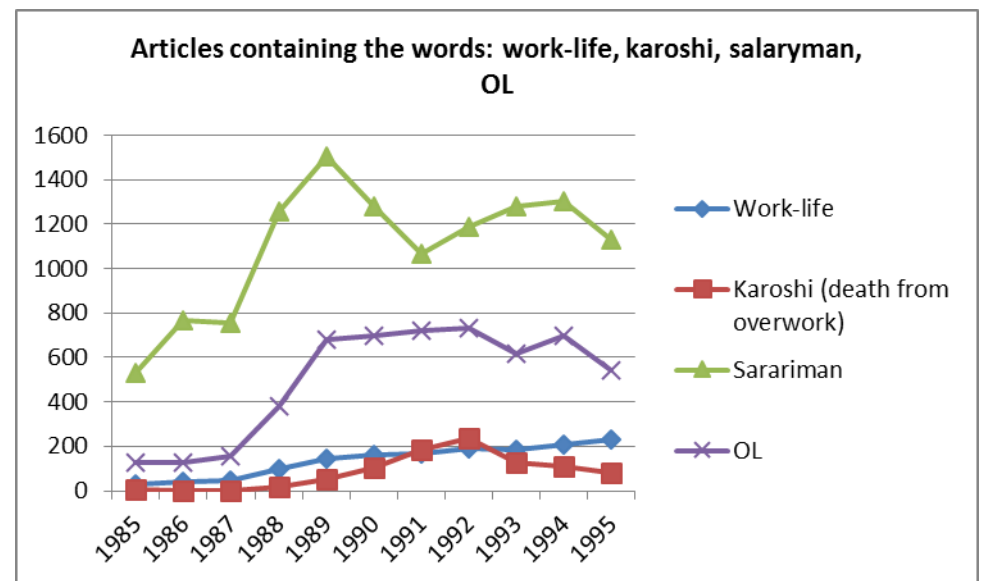
	Baberu Ke	Work life	Karoshi	Lifestyle	Leisure	Leisure Time	Keizai 経済
1985	0	29	3	14	165	66	6295
1986	0	41	1	19	156	54	6533
1987	0	48	2	33	223	112	6813
1988	0	97	20	86	522	164	8577
1989	0	144	54	118	780	272	12137
1990	34	163	106	124	844	249	14143
1991	819	167	182	172	742	224	14497
1992	1110	193	238	203	719	261	14086
1993	844	184	125	137	658	228	13618
1994	607	207	110	174	751	211	14169
1995	619	231	83	139	749	204	14159

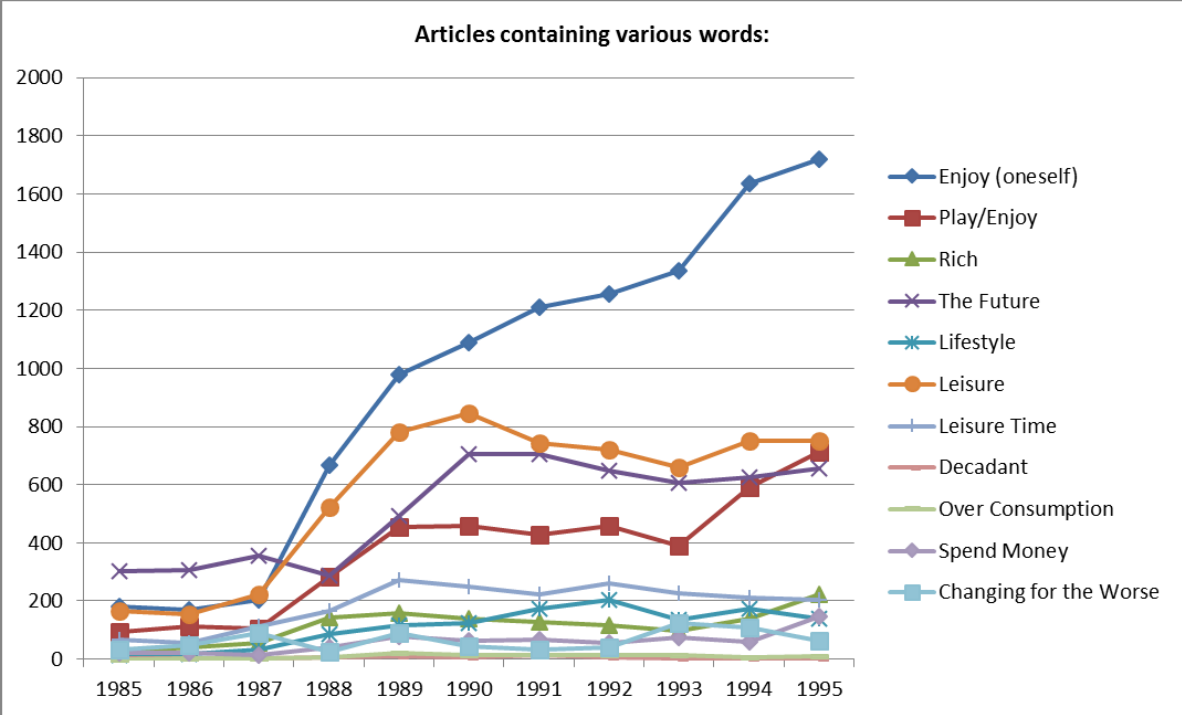


	Design	Postmode	Gorgeous
1985	302	0	0
1986	310	2	0
1987	325	6	1
1988	855	23	2
1989	1938	25	12
1990	1611	18	12
1991	1688	12	5
1992	1663	15	12
1993	1499	17	9
1994	1842	36	8
1995	1604	37	13



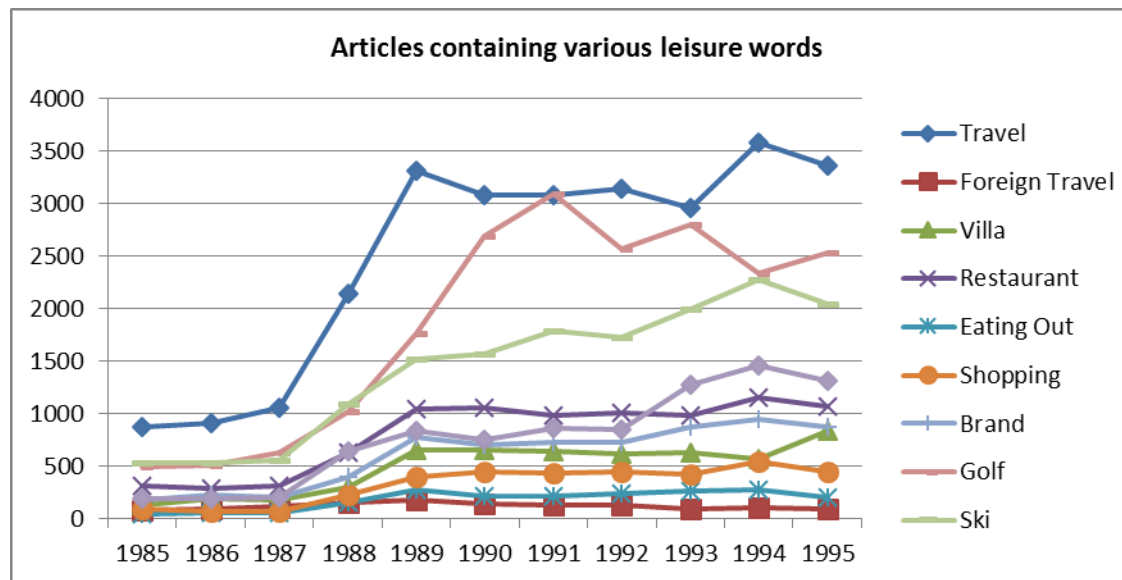
	Work-life	Karoshi (d	Sarariman	OL
1985	29	3	533	126
1986	41	1	766	127
1987	48	2	753	157
1988	97	20	1258	383
1989	144	54	1506	680
1990	163	106	1278	698
1991	167	182	1065	723
1992	193	238	1189	735
1993	184	125	1282	614
1994	207	110	1301	697
1995	231	83	1130	543



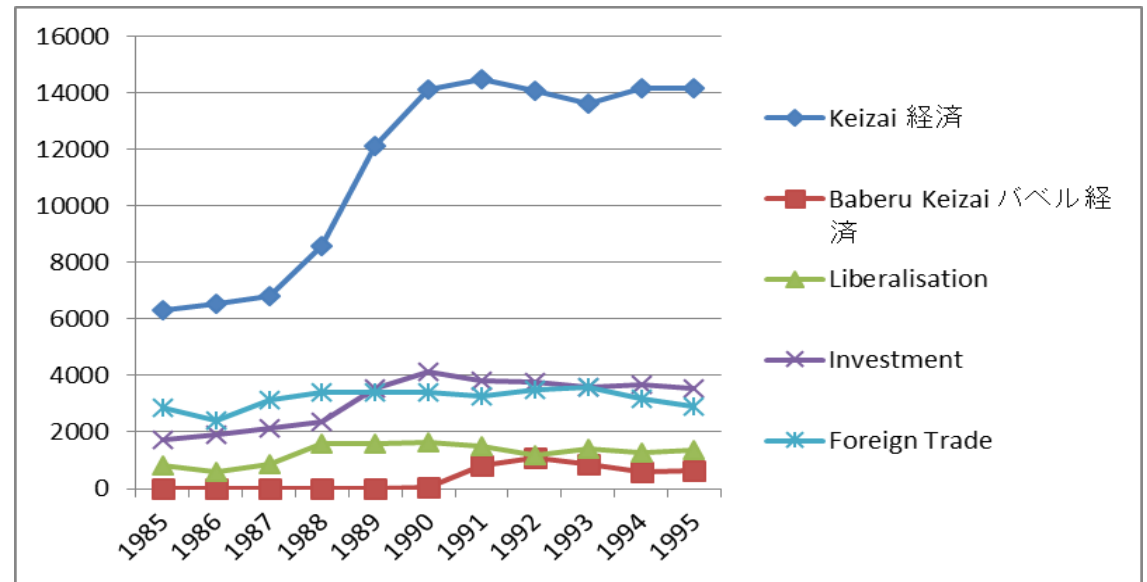


General Feeling											
	Enjoy (oneself)	Play/Enjoy	Rich	The Future	Lifestyle	Leisure	Leisure Time	Decadant	Over Consumption	Spend Money	Changing for the Worse
1985	180	92	25	303	14	165	66	1	0	21	31
1986	169	113	39	307	19	156	54	3	1	20	47
1987	203	105	55	354	33	223	112	2	2	13	88
1988	666	282	143	289	86	522	164	8	8	40	24
1989	978	453	157	494	118	780	272	11	21	77	88
1990	1089	457	141	706	124	844	249	6	12	62	45
1991	1212	427	129	705	172	742	224	12	15	67	34
1992	1255	459	118	648	203	719	261	7	12	55	39
1993	1337	390	98	605	137	658	228	3	13	73	125
1994	1635	593	139	624	174	751	211	3	7	58	107
1995	1718	714	223	654	139	749	204	2	11	148	65

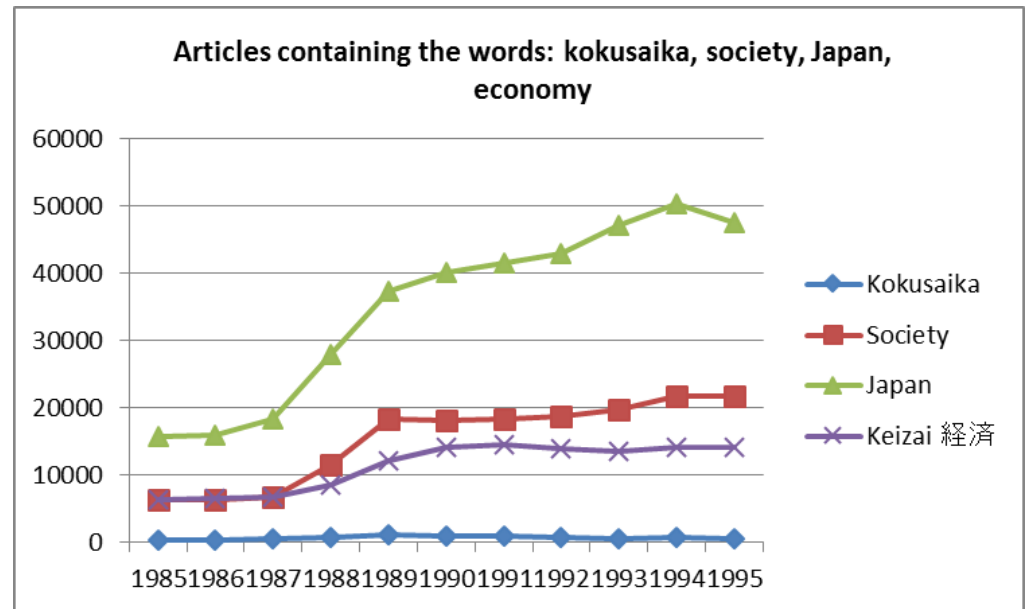
Leisure Pursuits										
	Travel	Foreign Tr	Villa	Restauran	Eating Out	Shopping	Brand	Golf	Ski	Tennis
1985	868	77	127	311	40	87	173	489	534	186
1986	910	87	184	282	51	71	219	511	526	188
1987	1059	113	179	316	51	63	203	628	556	196
1988	2137	157	300	626	152	226	398	1014	1095	635
1989	3316	181	650	1039	268	400	768	1760	1512	836
1990	3082	137	649	1054	209	444	703	2694	1562	749
1991	3077	127	645	985	210	438	723	3091	1786	857
1992	3142	123	616	1003	237	448	727	2566	1730	841
1993	2963	88	631	976	258	421	877	2800	1992	1279
1994	3585	106	569	1157	274	536	950	2334	2279	1461
1995	3355	85	830	1067	204	441	874	2533	2047	1310



Economy	Keizai 経	Baberu Ke	Liberalisa	Investmer	Foreign Trade
1985	6295	0	840	1741	2869
1986	6533	0	603	1889	2406
1987	6813	0	843	2156	3136
1988	8577	0	1595	2376	3413
1989	12137	0	1603	3528	3402
1990	14143	34	1640	4117	3422
1991	14497	819	1498	3804	3285
1992	14086	1110	1196	3792	3489
1993	13618	844	1423	3606	3610
1994	14169	607	1261	3661	3189
1995	14159	619	1354	3551	2886



Society and the National				
	Kokusaika	Society	Japan	Keizai 経済
1985	374	6351	15812	6295
1986	416	6449	16005	6533
1987	544	6839	18306	6813
1988	845	11533	28045	8577
1989	1097	18342	37302	12137
1990	1026	18173	40097	14143
1991	898	18459	41629	14497
1992	826	18868	43069	14086
1993	684	19799	47215	13618
1994	740	21829	50312	14169
1995	680	21709	47642	14159



Appendix IV Statistical Data

Japanese Domestic Consumption

	National Disposable Income (in billions of ¥)	Gross National Expenditure (in billions of ¥)	Gross Domestic Expenditure (in billions of ¥)	Private Final Consumption Expenditure (in billions of ¥)	Gross Domestic Product (in billions of ¥)	Private Consumption as Proportion of GDP
1970	19,722.0	73,188.4	73,344.9	38,332.5	73,344.9	52.26%
1980	208,917.8	240,098.5	240,175.9	141,324.3	240,175.9	58.84%
1985	277,526.6	321,555.9	320,418.7	188,759.5	320,418.7	58.91%
1986	289,920.7	336,686.4	335,457.2	196,711.8	335,457.2	58.39%
1987	303,541.8	351,813.5	349,759.6	205,956.2	349,759.6	58.88%
1988	324,664.5	376,275.3	373,973.2	217,839.5	373,973.2	58.25%
1989	345,284.6	402,847.7	399,998.3	232,890.2	399,998.3	58.22%
1990	369,462.8	432,971.9	430,039.8	249,288.5	430,039.8	57.96%
Amount of Increase 1970 – 1980	959.31%	228.05%	227.46%	268.68%	227.46%	
Amount of increase 1980 – 1985	32.84%	33.92%	33.41%	33.56%	33.41%	
Amount of increase 1985 – 1990	33.12%	34.64%	34.21%	32.06%	34.21%	
Amount of increase 1980 - 1990	76.84%	80.33%	79.05%	76.39%	79.05%	

3-1: *Gross Domestic Expenditure (At Current Prices, At Constant Prices, Deflators)*, - 68SNA, Benchmark year = 1990 (C.Y.1955--1998, F.Y.1955--1998), Economic and Social Research Institute, Cabinet Office, Government of Japan. <<http://www.stat.go.jp/english/data/chouki/03.htm>> [accessed 24/01/2017]

3-7 *Gross Domestic Product and Expenditure Account* - 68SNA, Benchmark year = 1990, (C.Y.1955--1998, F.Y.1955--1998), Economic and Social Research Institute, Cabinet Office, Government of Japan. <<http://www.stat.go.jp/english/data/chouki/03.htm>> [accessed 24/01/2017]

3-8: *National Disposable Income and Its Appropriation Accounts* - 68SNA, Benchmark year = 1990, (C.Y.1955--1998, F.Y.1955--1998), Economic and Social Research Institute, Cabinet Office, Government of Japan. <<http://www.stat.go.jp/english/data/chouki/03.htm>> [accessed 24/01/2017]

Japanese Women's Statistics

Women employees in companies of 1000+ employees

	Average Age	Average Tenure	Average Annual Pay	Rate of pay increase from 1980
1980	31.1 years	7.1 years	¥3,907,700	---
1985	32 years	7.6 years	¥5,003,900	28.05%
1990	32.2 years	7.9 years	¥6,011,500	53.83% (20.13% from 1985)

1985 – 1990: Total Annual Earnings of Women by Age

	20 – 24 years	25 – 29 years	30 – 34 years	Average
1985	¥3,654,800	¥4,280,500	¥4,450,500	¥4,128,600
1990	¥4,273,400	¥5,092,400	¥5,378,000	¥4,914,600
Difference	¥618,600	¥811,900	¥927,500	¥786,000
% increase	16.92%	18.96%	20.84%	19.03%

19-36: *Regular Employees of Contractual Cash Earnings, Scheduled Earnings and Annual Special Earnings by Sex and Age (Enterprises with 10 or more Regular Employees) (1985--2005)*, Statistics and Information Department, Minister's Secretariat, Ministry of Health, Labour and Welfare <<http://www.stat.go.jp/english/data/chouki/19.htm>> [accessed 23/01/2017])

In 1980, average age of women employees of companies of 1000 + employees, was 31.1 years. Their average years of service was 7.1. Average contractual earnings pcm: ¥143,800. Average Regular earnings pcm: ¥136,400. Average Annual Special Earnings: ¥545,300. (Total pay: ¥3,907,700 [around £ 7232.53 in 1980])

In 1985, average age of women employees of companies of 1000 + employees, was 32 years. Their average years of service was 7.6. Average contractual earnings pcm: ¥184,400. Average Regular earnings pcm: ¥173,900. Average Annual Special Earnings: ¥704,300. (Total: ¥5,003,900 [around £ 16,121.05 in 1985])

In 1989, average age of women employees of companies of 1000 + employees, was 32.4 years. Their average years of service was 8.0. Average contractual earnings pcm: ¥214,600. Average Regular earnings pcm: ¥201,100. Average Annual Special Earnings: ¥808,400. (Total: ¥5,796,800 [around £ 25,882.46 in 1989] *taking into account the inflation of the yen internationally)

In 1990, average age of women employees of companies of 1000 + employees, was 32.2 years. Their average years of service was 7.9. Average contractual earnings pcm: ¥222,800. Average Regular earnings pcm: ¥208,200. Average Annual Special Earnings: ¥839,500. (Total: ¥6,011,500 [around £ 23,228.03 in 1990] *already can see the effect of the slowing yen in international currency exchange)

Note: As the companies get smaller (100-999 employees, or 10-99 employees), the average age gets older and average wages decrease.

(19-38: Age, Years of Service, Monthly Cash Earnings of General Employees and Number of Employees by Size of Enterprise and Sex (1958—2006), Statistics and Information Department, Minister's Secretariat, Ministry of Health, Labour and Welfare <<http://www.stat.go.jp/english/data/chouki/19.htm> > [accessed 23/01/2017])

Historic currency exchange calculated using online forum:

<http://fxtop.com/en/currency-converter-past.php?A=6011500&C1=JPY&C2=GBP&DD=01&MM=04&YYYY=1990&B=1&P=&l=1&btnOK=Go%21>

Corporate Expenses – Historical Data

All Industries (excluding Finance and Insurance); Unit: Hundred million yen

Time Period	Personnel expenses	Salaries and Wages	Welfare expense	Number of Staff	Number of Employees	Total costs (wages and welfare)	Personnel expenses minus costs	Personnel expenses minus costs per employee
1989 Jan. ~ Mar.	270,678.73	211,441.88	38,136.06	25,676,492	24,315,072	249,577.94	21100.79	¥86,780.7
1989 Apr. ~ Jun.	275,824.21	217,682.96	37,093.83	25,210,741	23,828,795	254,776.79	21047.42	¥88,327.67
1989 Jul. ~ Sep.	291,469.72	232,368.43	37,221.47	25,139,115	23,763,845	269,589.90	21879.82	¥92,071.88
1989 Oct. ~ Dec.	317,770.15	258,215.38	36,773.84	25,203,790	23,833,367	294,989.22	22780.93	¥95,584.18
1989 Average	288,935.70	229,927.16	37,306.30	25,307,535	23,935,270	267,233.46	21,702.24	
	¥28.89 trillion	¥22.99 trillion	¥3.73 trillion			¥26.72 trillion	¥2.17 trillion	¥90,670.54

Time Period	Selling and general administration expenses	Other non-operating expense	Total expenses (selling, general admin, other)
1989 Jan. ~ Mar.	376,042.41	18,778.57	394,820.98
1989 Apr. ~ Jun.	362,577.61	14,306.94	376,884.55
1989 Jul. ~ Sep.	383,567.34	15,696.74	399,264.08
1989 Oct. ~ Dec.	404,817.23	14,872.84	419,690.07
1989 Average	381,751.15	15,913.77	397,664.92
	¥38.17 trillion	¥1.59 trillion	¥39.76 trillion

'Personnel Expenses' and 'Income Statement', Financial Statements Statistics of Corporations by Industry, Quarterly, Policy Research Institute (PRI), Ministry of Finance, Japan

<<http://www.mof.go.jp/english/pri/reference/ssc/historical.htm>> [date accessed: 16/03/2017]