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'VOGUISH TOKYO'

BY

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INTRODUCTION

Style is a word used often in the English language. When used, it may be in so many different contexts, referring to many different things. Often expressing the manner in which something is done, sometimes to admire elegance and superior quality, and other times to make clear some characteristic appearance, such as a kind of pattern of sorts or variety. In this instance it is difficult to define and yet Tokyo, in my experience, had definite style.

This thesis is an analytical study of lifestyle and street fashion. Using Tokyo, Japan, as my source, and focusing on those clothes that are worn daily on the street. This interest evolved as a consequence of spending eight months living and working in Tokyo. In comparison to other large first world cities, Tokyo is different and yet sometimes it can be so questionably familiar. Just like lots of western cities which possess those "Big City" elements. There are bars, night-clubs,

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fast food chains, a subway, neon signs, cafes, department stores, banks and all the other regular features. And just like any other large city, Paris, London or New York, the element of street style is included as part of the cities make-up.

The difference however, is that Tokyo street style evolved from circumstances very different to other cities and urban centres. In this light, Chapter 1, will look at the sources, influences and manifestations of what makes up Tokyo's street style. Taking a step back in time to take a brief look at the evolution of the kimono and its transition into the position it now has in contemporary Japanese dress.

It is obvious that the western world with all its modern up-to-the-minute style had a great part to play in guiding the Japanese forward to twentieth century dress. But, however foreign something may be to the Japanese - they adopt (as they have always done throughout history from other foreign countries) and adapt accordingly to suit the Japanese lifestyle. Thus, using current

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theoretical literature on the use and role of uniforms, a comparison is made with the elements of uniformity in Japanese lifestyle and dress; which is the basic focus in Chapter 2. This codification of lifestyle continues to be applied onto Tokyo's streets, but with a more leisurely approach.

From there right back onto the actual streets with a more leisurely approach. Analysing through different areas of Tokyo I hope to discuss exactly what is being worn in these particular areas, how its being worn, by whom and why.

Some say that what you choose to wear is what you are. However, in the case of cities, the chosen pattern is often contradictory. Look at Rome's combination of the perceived ancient image of Imperial Roma, with Caesar and his followers draped in generous amounts of fabric, and the more recently elegant styles of Armani, Valentino, and Gucci; London's combination of the upright stiff suits of Saville Row (with accompanying shirt and starched collar), and the trendy "swinging city"

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punks. Tokyo also defines its style by a selection of opposites and then extends beyond them.

There are many special Japanese patterns for doing various tasks. There is a way to welcome people, a way to go shopping, to drink tea, and a way to arrange flowers. There is a formal absolute that exists and is aspired to for social form must be satisfied if social chaos is to be avoided. Although other countries also have certain rituals that give the disordered ways of life a form of order, here these become the art of behaviour.

This attachment to pattern is also expressed through clothes. There are many systems of expression and clothing as a means of expressing feeling and thought is one which is rarely studied at all, in comparison to the spoken language where the weight of each word and grammatical construction is known.

However; in Japan, where the emblematic is most visible and where signs and symbols are more openly displayed, the language of dress is more codified than in

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many countries in the West. This language is consequently better known and more consciously used. The Japanese of past and present are plainly labelled by the clothes they wear and have worn. As a result of this they act in accordance to what their image conveys. For example, the construction worker or street merchant. This conveying of images has evolved somewhat from past times, but in essence still remains. Indeed, for those working daily in large business companies there is no such thing as an alternative business suit. There is only one look for men and women and it is not questioned; thus creating a visual pattern where each person is clearly marked.

It is difficult to pinpoint one or two specific reasons for Tokyo's style. Tokyo is a city which is suspended between that which has its ancient Japanese customs but also has encapsulated the miracle of the economic bubble, inspired by that great fashion maker - "the West" - which deemed Tokyo the "Kapital of Kitch", (Richie 1991.p62). Thus we are presented with a most vibrant city style, for

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Tokyoites always put their best economic foot forward and the office worker wears his best suit everyday.

While there have been some publications relating to street style in London, New York, Paris and Milan, there has been little ^Rof no analytical studies conducted on street style in Tokyo. Key texts on the phenomenon of street fashion such as Catherine Mc Dermotts "Street Style" and Dick Hebdiges "Subculture, the meaning of style", acknowledge the significance that street style has had in different cities. Most notably and no doubt the most studied and written about is Punk. Such was the effect it had on the current English lifestyle, since it's emergence in 1975, that Malcom Mc Claren described it as "the most important event in post-war Britain"(McDermott, 1987, p.7).

The sheer amount of books alone published on this subject leaves little doubt of the interest and momentousness of such a subject as street style. However, due to the lack of literature available on street style in Tokyo, I was left mostly to my own devices.

COUCHNETOL



Primary research for this thesis has been conducted whilst in Tokyo, Japan (February 1993 - September 1993), by means of interviews with foreign and native designers living and working in Tokyo, and also with randomly selected individuals who gave their time willingly - both foreign and Japanese.

Theoretical texts such as "uniforms and non-uniforms" by Nathan Joseph, "Kimono" by Liza Dalby and "Beyond Japan" by Mark Holborn helped clear the way to carve a path of distinction from Tokyo's past to it's present street style.

CONDOR



CHAPTER 1

A profound irony marks the emergence of modern day clothes worn in Tokyo and the retirement of kimono as it was known and worn. Traditional Japanese clothing passed from unselfconscious leadership in its field and was compelled in an international world after nearly three hundred years of self imposed exclusion to acknowledge itself as merely ethnic clothing in a world ruled by pants and jackets.

However unfunctional it seemed in the new modern world the strongest representative of all it's variations, the kimono, held on for a while before falling back as the bearer of social power. Only in feminine guarded form did it live on, signifying Japaneseness in a foreign-infiltrated environment.

It was the Meiji regime (1868-1912) that faced the challenge of entering and adapting to the modern western world. In doing so not only was there a need to accept

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foreign dress, either as wearer or observer, but also to reassert the role and function of Japanese dress.

Traditional Japanese clothes were varied and called by many names. Each defined by such characteristics as length, material, occasion when worn, and so on. No doubt in answer to the western query as to what those long sleeved front-wrapping garments were called, Japanese said kimono, 'things to wear'. To make it easier for themselves, with the admixture of native and foreign garbs the Japanese used the term 'Wafuku', for Japanese clothing and 'Yofuku', for western dress. Indeed many aspects of Meiji Japan came to be distinguished as Yo- or Wa- in peoples minds, as the arrival of a powerful, alluring, and threatening 'Other' threw traditional culture into the background.

The political and social environment at the time is the biggest single factor for the development of western clothes in Tokyo. Unaccustomed as we may be in associating clothing and politics, the dawn of the Meiji era awakened huge possibilities. Displacing the shogun,

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Japan set in motion a bureaucracy keen to abolish feudalistic practises, eager to westernise and committed to promoting economic development.

At this time the dramatic, immediate impact of western clothing was seen at the highest social level.

"In the second year of the new Japan, the Duke of Edinburgh visited Japan. Imperial court gentlemen received him in standard shirts, pants and swallowtail coats" (Dalby 1993,p.no.66)

The adoption of western styles of dress was a far cry from the copying process usually imputed to the Japanese. The motivation was to absorb and master the new source of power. Official approval had to be given before potentially threatening foreign styles could be assimilated, and it was given by the Emperor in 1872.

"the national polity (kokutai) is firm, but manners and customs should be adaptable. We greatly respect that the uniform of our court had been established following the Chinese custom, and it has become exceedingly effeminate in style and character.....the Emperor Fimmu who founded Japan, and Empress Jingu, who conquered Korea, were not attired in the present. We should no longer appear before the people in these effeminate styles. We have therefore decided to reform dress regulations entirely."

(Dalby 1993,p.nos 66&67)

COMPTON



And so these styles were assimilated. The military began donning western styles in early Meiji. These were produced domestically. The Government sent students to France and Germany to learn the technique of making worsted wool and sponsored the building of woollen mills. For wool was an exotic fabric to the sheepless Japanese. Because of the expense of wool and the difficulty in acquiring an entire Yofuku ensemble was expensive for most people. But because wearing Yofuku was itself a political message, even a few pieces could convey the desired effect.

Men were quick to don the coats and trousers of the west during the 1880's as the clothing of the workplace and of official ceremony.⁽¹⁾ Only after did women begin to take a greater part in public life and thus start wearing western styles.

The first contingents of working women were girls who were the mill hands in Japans rapidly industrialising textile factories ⁽²⁾ but their laborious work did not require public persona and they continued to wear

CONDENSED



rationalised versions of national dress. Clothing in the private sphere of the home remained, for both sexes, kimono ⁽³⁾. Western clothes did not become marks of fashion consciousness for women until the mid - 1920's.

Before the mid - 1920's, women lacked the opportunity in any numbers to make statements by their clothes such as being modern in attitude, taste and occupation. When career women did evolve they put on western clothing as men had done a generation before. But even today Japanese career women still hold the orthodox female roles of wife and mother ⁽⁴⁾.

Homelife was a critical reason why women held onto the native styles of dress when men did not. Homelife was one side of the so-called double life of urban Japanese from the turn of the century through the 1930s ⁽⁵⁾. One wore a suit to work, changing to kimono upon returning to the family. The double life was fundamental to everyday Japanese culture during the first three decades of the twentieth century, but men experienced it more sharply than did women. Women

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were drawn out of kimono far more gradually than were men and less completely. For men Yofuku was presented as more functional and more civilised than kimono. For women, western dresses became fashion, pure and simple.

Just as the emperor had done in the early 1870s, during the late 1880s a publication of Empress Haruko's imperial opinion on western clothes was made known to the public. The Empress declared the kimono with obi to be a deformed version of the original dress of the ancient Japanese. She herself favoured western-style two-piece dressing and remarked that it was currently closer to the Japanese spirit, (Dalby, 1993, p.81) With imperial blessing, the wearing of western dresses spread from the ladies of the upper classes to the growing group of educated middle class women. Western dress became the uniform of the "new woman", now the wives of officials and female teachers and students appeared regularly in dresses rather than kimono.

During the 1880s the Japanese became more sophisticated about what it meant to wear Yofuku. Gone

CONSTITUTION



was the crazyquilt, haphazard mix of west and east seen in the early Meiji years, when a single piece of Yofuku could be a mighty mark of modernity, even when worn atop of kimono. Two decades into the Meiji reign and western clothing was no longer a novelty. Even though farmers outside the urban city of Tokyo, continued to wear their regional traditional work clothing, they too were likely to put on a suit (sebiro)⁽⁶⁾ for formal occasions.

However, during the 1890s a feeling grew that Japan had gone too far in mincing everything western. This feeling was expressed in the term "haikara" (high collar) which described people who frivolously adopted western finery and attitudes⁽⁷⁾. National pride was very much in the agenda and fashion reflected the sense of a nation victorious. Even grade school girls in Tokyo, who had been put into western-style dressed for school uniforms a decade before, were re-wrapped in kimono. Western uniforms for girls were not seen again until the 1920s.

Meiji ended in 1912. The thirteen year reign period of the Meiji emperors successor Taisho, had a much

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calmer perception towards the west. Tokyoites born during Taisho would enter adolescence as modern boys and girls. Significantly women opened their closets during this decade, leaving less space for the kimono.

World War I, the growing economy and the popularity of moving pictures all impelled the Japanese toward western modes. The economy was strong and the battlefields were far from home. For the first time the common man and woman had a comfortable margin of money to spend on clothing. Many more western fashions became available, knitting also took women another step toward Yofuku⁽⁸⁾.

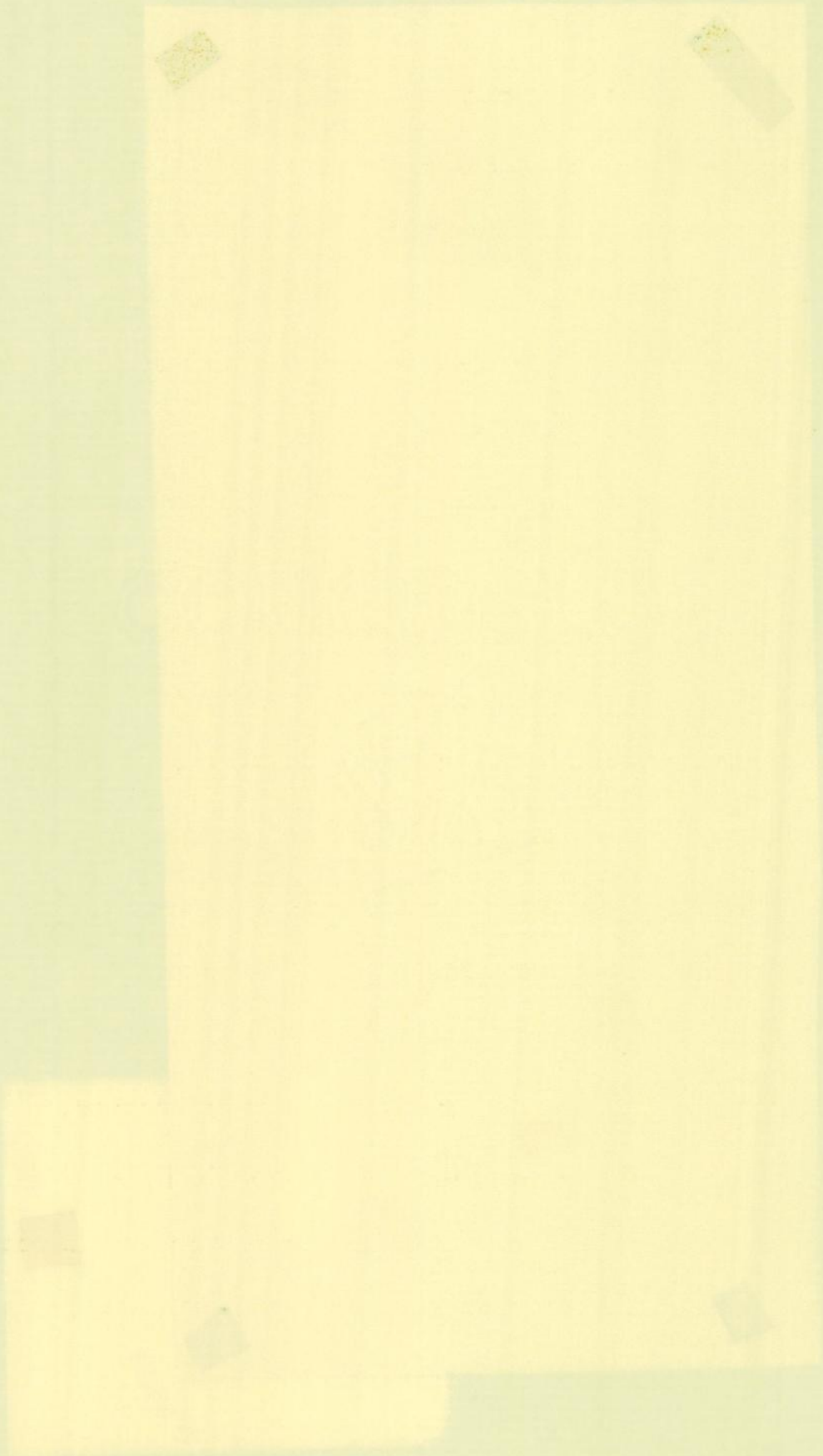
By 1924 children were being unwrapped again and the uniform skirt and middy-blouse seen today was introduced.(fig 1.1). But the great rise of working women during Taisho was significant in establishing the other side of the double life. Some women made careers out of the new opportunities that opened in Japan's growing economy.

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FIG 1.1 SAILOR UNIFORM INTRODUCED IN THE 1900'S AND STILL WORN BY GIRLS TODAY IN BOTH JUNIOR HIGH AND HIGH SCHOOL.



Some more women pioneered the now contemporary practise of working for a few years before marrying and raising children. The requirements of working in such a modern occupation as nurses, bus conductor, reporter, waitress, and department store clerk demanded modern-western-dress. The great Kanto earthquake of 1923 marked a great cultural change. Before the quake Tokyo and urban culture in general had many native modes. Afterwards westernisation gained the upper hand. The heart of Tokyo was rebuilt in steel and concrete rather than wood. Many people lost everything, including their clothes, and some restocked their wardrobes with many Yofuku items. But the primary reason the earthquake boosted western clothing styles for women was not just that dresses were cheap and kimono pricey, but that western styles were perceived as more rational. The silhouette was a simple uncluttered line, a shift dress with a dropped waist. Since the amount of fabric used was less than for kimono, the reform league⁽⁹⁾ stressed the economy of such dresses.

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At this time Western fashion during the 1920s emphasised a flat-chested, slim, straight look. It was probably not an accident that Japanese women in significant numbers began wearing Yofuku when western dresses most closely approximated a familiar kimono line. This flowerstem ^{silhouette} (uette was much easier for the Japanese to comprehend than flounced and padded fin-de-siecle, western fashions⁽¹⁰⁾.

Being Japanese is all about belonging, and acting out a part. If you're a banker you'll work near Tokyo station and wear a blue suit (fig 1.2). If you're a gangster you'll work the game parlours in Shinjuku and under your loud polyester shirt, maybe sport a tattoo. If you're young and with it you'll parade around Shibuya, Ropponqi and Harajuku in trendy designer labels and pretty much look like everybody else.

All through history the fashion was determined firstly by the political then the social and economic elements that were changing the current lifestyle. Tokyo, as capital, was the target for many western advertisement

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FIG 1-2 TYPICAL SCENE OUTSIDE ANY OF THE MAJOR TRAIN STATIONS, WHERE THE TOKYO BUSINESS MAN PROMINANTLY FEATURES.



[Faint, illegible text at the top of the paper]

[Faint, illegible text at the bottom of the paper]

campaigns trying to get into the financially advantageous Japanese market. Post world war II saw an increased rise in western advertisement through newspapers, magazines, t.v. and radio. Yohji Yamamoto, a contemporary fashion designer, working in Tokyo describes growing up in Tokyo after W.W.II.

"It was a time when the evil American enemies overnight became the protectors. They brought music and food. And democracy. Everything was turned on its head"

(Koren, Leonard .1984,p.25)

Yamamoto says that he and his street buddies grew up awkward, with no culture of their own, no perception of themselves as Japanese. This misplaced identity can be understood as generations were now being born into a culture of traditional Japanese customs alongside baseball and coca cola.

This is what makes the difference apparent between present day Tokyoites and their street culture in comparison to other first world capitals. Theirs was a city, that is Tokyo, that was rooted in ancient eastern

COUJNELOT

traditions, a city onto itself until the second half of the last century when it's doors were opened and the western influence was gradually injected and filtered through. It became westernised. However; due to its geographical positioning (it also being an island) it can be difficult and expensive to get to. This has prevented many foreigners from going there. Tourists are a mere trickle compared to the vast thousands that descend upon Paris during the whole year. And ^{is} unlike New York with its multi-cultural population living together in a "melting pot", which can hardly be described as harmonious.

Tokyoites themselves with their relentless profusion and energy are Tokyo's hallmark, and frantic Tokyoites may sometimes give the impression of taking their surroundings and cultural legacy for granted. Despite this you will definitely find as much or more local pride in the typical Tokyoite as in a Londoner or New Yorker. Tokyo may well look like Los Angeles with its office blocks and highway systems but as the visitor soon finds out, it does not act like it.

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For Tokyo is primarily a city of small villages. Each a single unit containing similar elements to the next, such as a supermarket, flower-shop and a pinball parlour. These single units make up town-units which in turn amalgamate into the city. Taking a look at Shinjuku station, which handles more than 1.3 million commuters each day (McGill p.112), it's hard to imagine how Tokyo could possibly have any kind of village atmosphere. And yet it does. Once you familiarise yourself with a few of the local places, you will soon be greeted with a "o-haiyo-gozaïmasu" and smile.

The Japanese have a particular characteristic that they have learned down through the ages. No matter what foreign influences that make their way into the Japanese system there rarely seems to be any conflict. They have borrowed from the Chinese, Koreans, Americans and Europeans and have still managed to remain very Japanese. For they adopt and then adapt everything to suit their own lifestyle. Tokyo is a city full of contradictions, of old and new, living together. Office blocks stand side by side to small wooden houses

CONDOROL



and a Japanese couple stroll in a park, one dressed in Yofuku, the other in Wafuku.

These contradictions also prevail through daily fashion. Although, visually the look is western on the streets, mentally is very Japanese. There is a great sense of coexistence. The pivot point for Japanese aesthetic stems from nature and the harmonious effect that it offers. The "trad but mod" (Richie, 1991, p.67) theme was very much highlighted with the emergence of western dress and although American and European designers are more prominently featured on the street, that Japanese sense of aesthetic cannot be avoided. For here the visual is not taught - it is known - it's like having perfect pitch.

Singularly you may ⁿot notice anything in particular different in an office lady's daily attire to that of her Parisian counterpart. However; as a whole collective group

The Tokyo ladies will have far more in common than the Parisians. For there is that harmonious pattern.

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One that dismisses the urge for individuality and instead creates the feeling of togetherness.

Tokyoites acquire a great deal of knowledge about a person from their visual appearance. In the past the style, colour, shape, pattern and accessories of Wafuku allowed the person to show outwardly their position in society. Since its gradual emergence into Japanese society, the Japanese mentality still prevails about western clothes. Just as it was before it is now. For the Tokyoite can still say "*I am what I appear to be, I am the role and the function I am dressed for*". (Richie 1991,p.109)

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CHAPTER 2

The western look as assimilated by the Japanese is the focus for discussion in this chapter. Using current theoretical literature on the use and role of uniforms, a comparison is made with the elements of uniformity in Japanese life style and dress.

Japan is one of the last countries to wear costumes, not only does the fireman and police officer (Fig.1.3) have their regular uniforms but also the student (Fig.1.4) and the labourer (Fig.1.5). For everybody there is something. An outfit for hiking,(Fig1.6) a costume for skiing, fashions for the "salarimen"⁽¹¹⁾ and "office ladies"⁽¹²⁾, there is the unmistakable image of the gangster and the fallen woman. In old Japan (early 19th century) the pattern was even more apparent. A fishmonger wore a style different to that of a vegetable seller, both of which would show and reflect his trade, and a Samuri had his uniform (Fig.1.7) as surely as the Geisha had hers.

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FIG 1.3 POLICE OFFICER IN UNIFORM.





FIG 1.4 SCHOOL UNIFORM 'GAKURAN' FOR BOYS IN JUNIOR HIGH AND HIGH SCHOOL.

Fig 1-2

Fig 1-2

(Fig 1-8 is similar to above
illustration - Celesticopy)



FIG 1.5 TYPICAL UNIFORM OF A CONSTRUCTION WORKER (SAGYOGI).

Fig 14



FIG 1.6 COMPLETELY READY FOR HIKING.
MOUNT FUJI, AUGUST 1993.

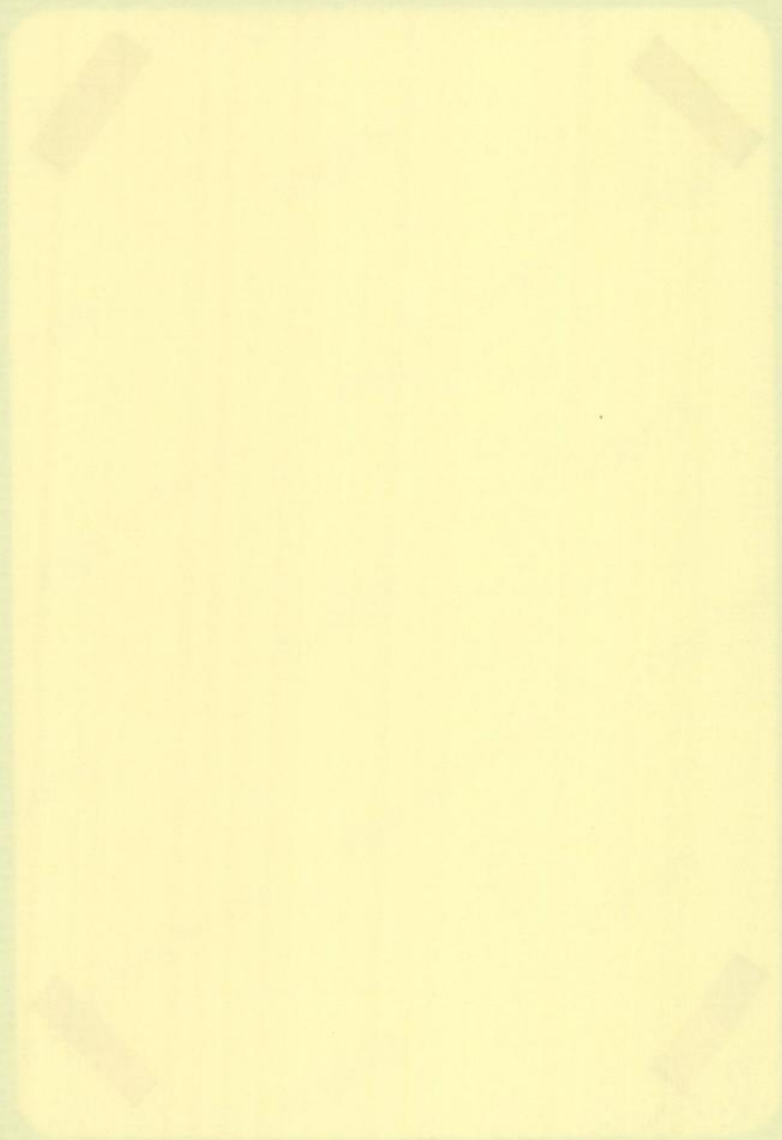




FIG 1.7 SAMURI WARRIOR IN FULL DRESS.



Even the most unobservant visitor cannot help but notice the uniformity in dress that present day Tokyoites casually wear. It gives credit to the western stereotype of Tokyoites, that they possess a sheepish consumerisation characteristic and that shopping really is a national sport.

That they are a nation of sheep is a debatable argument, in the sense that Japan is inhabited not by so many individuals but by one enormous collective flock. We tend to exaggerate this trait, as the Japanese are equally naive in perceiving western countries as being populated by nothing but robust individuals. We are indeed far less individualistic than we like to make out, while equally the Japanese are less collectivist than is often made out. Nevertheless, owing to both cultural and demographic factors, there is a difference, and it is true that generally speaking there is less manifestation of individualism in Japan than in the west.

Because Tokyo holds one quarter of Japans total population, living together in such close proximity it is

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essential that there is a sense of social harmony. This I believe holds true in dress for Tokyoites as much as it does for their social behaviour. "The nail that sticks out gets hammered down" (Dami Itsimia, Feb 28th, 1993), is very apt for the feeling of sameness that exists. In order for social chaos to be avoided there is a need for an aspired formal absolute. In keeping with the many patterns that coexist in the daily routine of many Tokyoites. What one wears is also part of this patternized lifestyle. This does not mean that there is a formal absolute as to what one chooses to put on each morning; rather there are some ground rules laid down by society as to what is and what is not acceptable.

For example, anyone working for IBM, the large American computer company, must follow the ground rules, not only do the men have to wear a suit of navy blue, but it must be worn with a white shirt only, as no other colour is accepted. This is quite extreme but emphasises the importance of sameness of a work uniform. However, this uniformity of style of dress tends to look quite well on Tokyoites giving the

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impression that they wear their best suit to work everyday. The Japanese are famed for their sense of occasion and have often been accused of overdressing for any and every occasion. Even when lounging around in leisure clothing, everything is so scrupulous that they often look as if they're part of a Benneton or Nike advertisement. A common expression is that the Japanese "always look as if they are ready to go to either a wedding or a funeral".(Richie,1991,p.102) Foreigners may well be put to shame by their seemingly scruffy appearance alongside an impeccably dressed Tokyoite.

In post-war Britain there was a period of fundamental change of social attitudes and lifestyle which had been initiated during the exceptional circumstances of war. In regards to fashion, Malcom Mc Claren described the emergence of Punk in 1975 as "the most important event in post-war Britain" (McDermott,1987,p.7). This non-conformist, slightly eccentric style had its origins in a working class way of life, which had always expressed itself by using irony and poking fun at the establishment. The establishment were unlikely to take on this new type

CONDOR



of fashion as the norm and so punk remained very much a separate entity, creating and developing through its own immediate surroundings. Its unforeseen impact on the rest of the world through clothes, music, and graphics has made it one of the most unforgettable periods of British fashion.

In post-war Tokyo there was also a period of fundamental change in lifestyle. But ^{the clothes} that they were wearing did not go against the grain of the establishment that had itself initiated this western influx. And for the first time the common man and woman had a comfortable margin of money to spend on clothing. Nurtured on centuries of self expression and individuality, a western approach tends not to value this conformity in dress or behaviour except for formal utilitarian or occasionally sentimental reasons. Because of the history of the patternized Japanese lifestyle, and the attention given to the image that clothes had conveyed through time, Tokyoites remained within the boundaries of conformity. Tokyoites continue to present themselves as different collective groups through their daily image.

"Any uniform is the legitimating emblem of

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membership within an organisation. When defining a uniform it leaves behind that which is similarity in dress. Similarity of dress does not necessarily indicate, as uniforms do, such memberships and may at times be limited or even absent."

(Joseph, 1992, p. 96)

Uniforms convey many different images and have many different signs, the context of which is established through the interaction of other members within the organisation. Within any given social context, we read clothing, often unknowingly in terms of social status and relationships. Depending on the relevance of the uniform to the viewer or indeed the importance of the stripes on the sleeve one acts accordingly. To be sure, it has been said that one often salutes the uniform and not necessarily the man who wears it.

Visibility in clothing is a social rather than a physical property. We respond not simply to the physical appearance of the clothing but to the information it provides about wearers and whether they are in the appropriate context. And generally in society, we take for granted our ability to anticipate others reaction to our clothing. Clothing is very much a social artefact, a form of communication. However, as Freud

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once pointed out, sometimes a cigar is just a cigar. Not all properties of clothing can be ascribed to its use as a communicating device entirely from its physical aspects or its utilisation as "a tool or practical device"(Joseph,p.54).

In the Japanese society of Tokyo, I think it would be apt to say that clothing is very much the social artefact and its powers of communication are fully utilised, often in parallel to their physical aspect of practicality.

One simple but typical example would be that of the younger school children, who, according to their school and gender must wear particular coloured hats.(fig 1.8) This enables the teachers to immediately recognise children belonging to their school outside, either whilst playing or on an outing; and it also obviously distinguishes the girls from the boys.

The two pictures are of children who have finished for the day at a local school in Tsurumi. The boys wearing yellow caps, and the girl in the middle wearing an orange cap, that all three would normally wear

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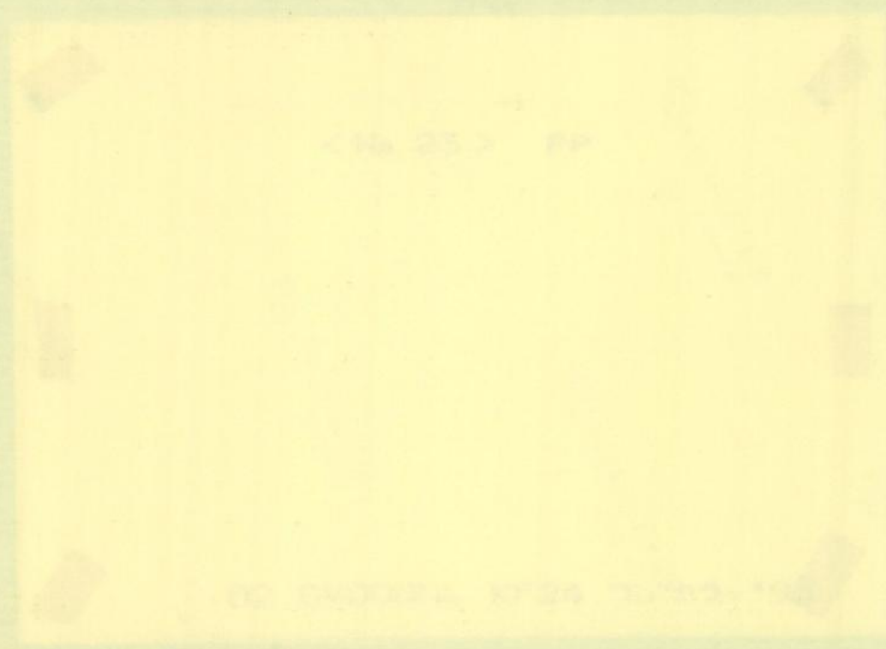
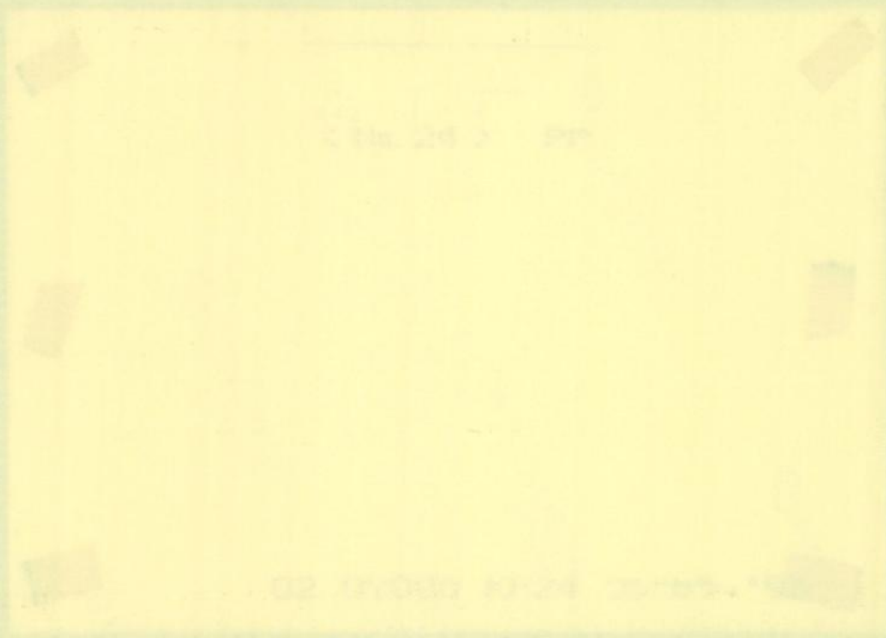




FIG 1.8. BOYS COMING HOME FROM SCHOOL IN TSURUMI. BOTH WEARING YELLOW CAPS. THE ONLY PART OF A UNIFORM WORN BY THIS AGE GROUP.



FIG 1.8 GIRLS ON LEAVING SCHOOL. ONLY ONE WEARS THE SCHOOL CAP. BUT ALL THREE HAVE THE SAME RED SCHOOLBAG.



demonstrates this point. (It is interesting to note that there is only one type of schoolbag in Tokyo and it comes in two colours only; red and black.)

Down through the ages clothes have segregated people, place and function. None more noticeable than those belonging to the different social classes (namely master and servant). Today these types of separations are far less visible primarily due to the development of mass production as well as other factors, which have eliminated many of the qualitative differences among classes. In contrast to this people have become much more aware of the subtleties of dress and can read many small things from ones appearance.

For example one can recognise from her dress that a woman is a follower of high fashion, and with greater sophistication in reading dress, one may determine whether she patronises Gucci or Vuitton. Similarly a lay person wouldn't find any problem in identifying a uniformed member of a military or public service organisation, but only an insider, or one with enough

CONDIMENT



knowledge can describe branch, years, and quality of service.

With the emphasis of dress not so much on the segregation of people it moved towards the segregation of place. Maybe it stems from the double-life that was lead during the Meiji reign when people had effectively two wardrobes. Yofuku was worn in public. The men taking the first step towards the business suit. And in the privacy of the home Wafuku was worn to relax in.

The act of putting on special clothes for work tells the mind that this is in essence the work uniform. The Yofuku gradually took over from Wafuku in the present daily wear of Tokyoites. Kimono, in contrast, now became the clothing for an occasion.

The uniform of the new modern Tokyoites now dominates that which went before it and leaving behind a certain part of the traditional Japanese lifestyle. However, even within the realm of modern Tokyoites

COOPER & CO.



daily wear there is a sense of codification as there had always been in the material and design of Wafuku.

Status symbols in dress are familiar types of salient symbols. For instance, key signs of gentility such as gloves, hats, handkerchiefs and umbrellas have demarcated the well bred from the lowly; these key signs have in common an indication of the freedom from menial work or the ability to afford leisure.

In Tokyo, the affordability of leisure can also be seen through clothes. On a general level many will wander about the department stores in Calvin Klein jeans and Lacoste sweatshirts, Reebok runners and a baseball cap (designer labelled of course). Thus showing outwardly what this person can afford to buy.

It also gives an indication of another set of codes to the observer of the wearer. Once seen in the Benetton sweatshirt it is assumed that one is presently relaxing, that is on leisure time and not working. This is very important as leisure time is often seen in terms of money

cordnetor

and status. This is due to the fact that "time is money", and Tokyoites see it literally as that. How much you can afford to take off depends on your position within the company, and what you can financially afford to do on your leisure time depends on your money. For Tokyoites to sport a golfing sweater and hat with the logo imprinted would be seen and respected by many. Namely because golf is an incredibly expensive pastime due to lack of space, therefore the exclusiveness of the courses. It is yet another set of clothes that clearly gives the message as to what one is doing.

Because Japan is all about belonging, your average Tokyoite only wears clothes that are suitable for the occasion. There is no such thing as an alternative business suit. There is only one look for salarimen and women and it is not questioned. Foreigners often miss the subtleties of such forms of dressing and are excused many faux-pas. However, over a period of time foreigners do tend to somewhat adapt their individualistic style of suiting to one more Japanese, as one can often be the subject of comment and glances around the office.

CONFIDENTIAL



To the west, contemporary Japan began in 1945; from there the pattern of imitation of western ideas took off, was absorbed and finally reinterpreted into Japanese society. The dialogue between Japan and western fashions is frequently described in terms of Japan's absorption of the west. The undisputed sway toward the foreign designer has undermined Japanese retailing since the war. Designers enjoying moderate acclaim in the west were securing dizzy licensing deals with Tokyo manufacturers. And yet it doesn't even stop at the clothes, there are also the necessary accompanying designer accessories. Endless variety of bags, scarves, jewellery, hats, gloves, wallets, watches, shoes, perfume and of course the all important (and very visible) designer umbrella.

But maybe things are changing slightly in the favour of the Japanese designers. Since 1981, the year that Comme des Garcon and Yamamoto took Paris by storm the total Japanese fashion market has increased, with a particular emphasis on the designer end. International acclaim brought recognition for some Japanese designers

CONSTITUTION



to a domestic level where although it seemed exclusive to western labels, the Tokyo consumer was indeed interested in being clad in any acclaimed label, which now included some Japanese designers.

However, contrasts and comparisons can be made in suggesting some reasons as to why certain trends are popular among Tokyoites (this I will expand further in Chapter 3). There can be no one solution as to why in Tokyo there is such a sense of coexistence. There are many targetable markets with American, European and Japanese designers all in the running for future consumers.

The picture opposite (Fig.1.9) shows four girls all dressed in kimono (Yukata): however, the girl on the right is wearing not the traditional zouri (shoes) but a pair of comfortable modern day sandals. Similarly the 'Good day House' on omoto- sande dori (Fig 1.10) is one of the many cafes which use such attractive names to entice customers on this ever busy street. Sometimes the English gets mixed up, leaving either misspelt or misplaced words as can be seen in (Fig 1.11), where the

COLLEGE



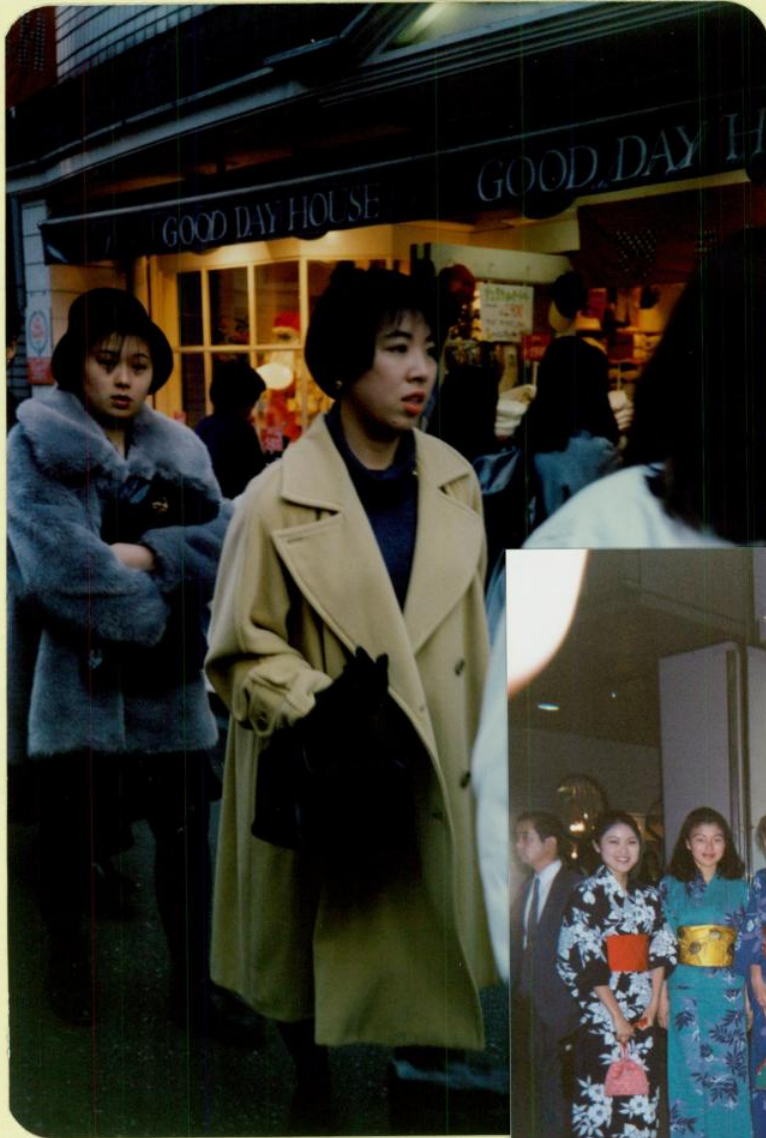


FIG 1.10 CAFÉ IN OMOTO-SANDE
DORI WITH THE ENGLISH
NAME OF 'GOOD DAY HOUSE'.



FIG 1.9 GIRLS ON THEIR WAY TO A
FIREWORKS DISPLAY. ALL FOUR
WEAR FESTIVAL KIMONO (YUKATA).
BUT ONLY THREE WEAR THE
TRADITIONAL FOOTWEAR (ZOURI).

Amorecchio.

Amorecchio.

What is meant by CLOTHING of value?

トレンドからハイクオリティーへ

QUARITY

生活者に物を大切に使うという気持ちが芽生え始めている。

今までの自分の生活に対する見直しや、

自分にとっての快適さの追求という形で表われている。

快適な生活感覚とは、すなわちまわりに左右されずに自分のこだわりで物を選んだり、心・精神が豊かになるための消費欲求であったり、さらに外にみせびらかす贅沢から、内なるものへの贅沢志向、オリジナリティー、パーソナリティーへの生活願望であると考えられる。こういった背景の中、ファッションの世界にもいくつかの潮流が出てきているようだ。

まずそのひとつとしてクラシック、すなわち伝統や歴史に裏付けられたもの。そしてベーシック、これはオーソドックスで飽きのこないもの。最後にクオリティー、いわゆる素材、デザインなど品質の確かさという流行に流されないロングセラー、定番物が消費者に受け入れられている。最近の高級品市場でも、弊いのある所とい

ちするといった応用性が受け、売上を伸ばしている。

また今回インタビューさせていただいたメンステラート・マルキース。「洋服が大好きで、大好きな人達のために快活で着心地のいい服づくりの仕事ができて、いろいろな出会いがあったこと。それが私の財産です」という佐々木氏の言葉通り、そこには作り手と買い手の間の隔たりがない、物を通してヒューマンタッチのコミュニケーションが存在している。

豊かさの価値観が大きく変わろうとしている時代にあって、アメリカ型マス消費からヨーロッパ型パーソナル消費へと流れが変わり、ハイクオリティーなものを、大切に長く愛着をこめて、ていねいに使い込んでいくことこそ価値があり、オシャレである

INTERVIEW

佐々木 康雄氏

YASUO SASAKI



FIG 1-11 LEAF FROM 'AOYAMA PRESS' MAGAZINE SHOWING THE MIS-SPELLING OF THE WORD 'QUALITY'. A REGULAR OCCURANCE AS TOKYOITES PRONOUNCE THEIR 'L'S AS 'R'S.



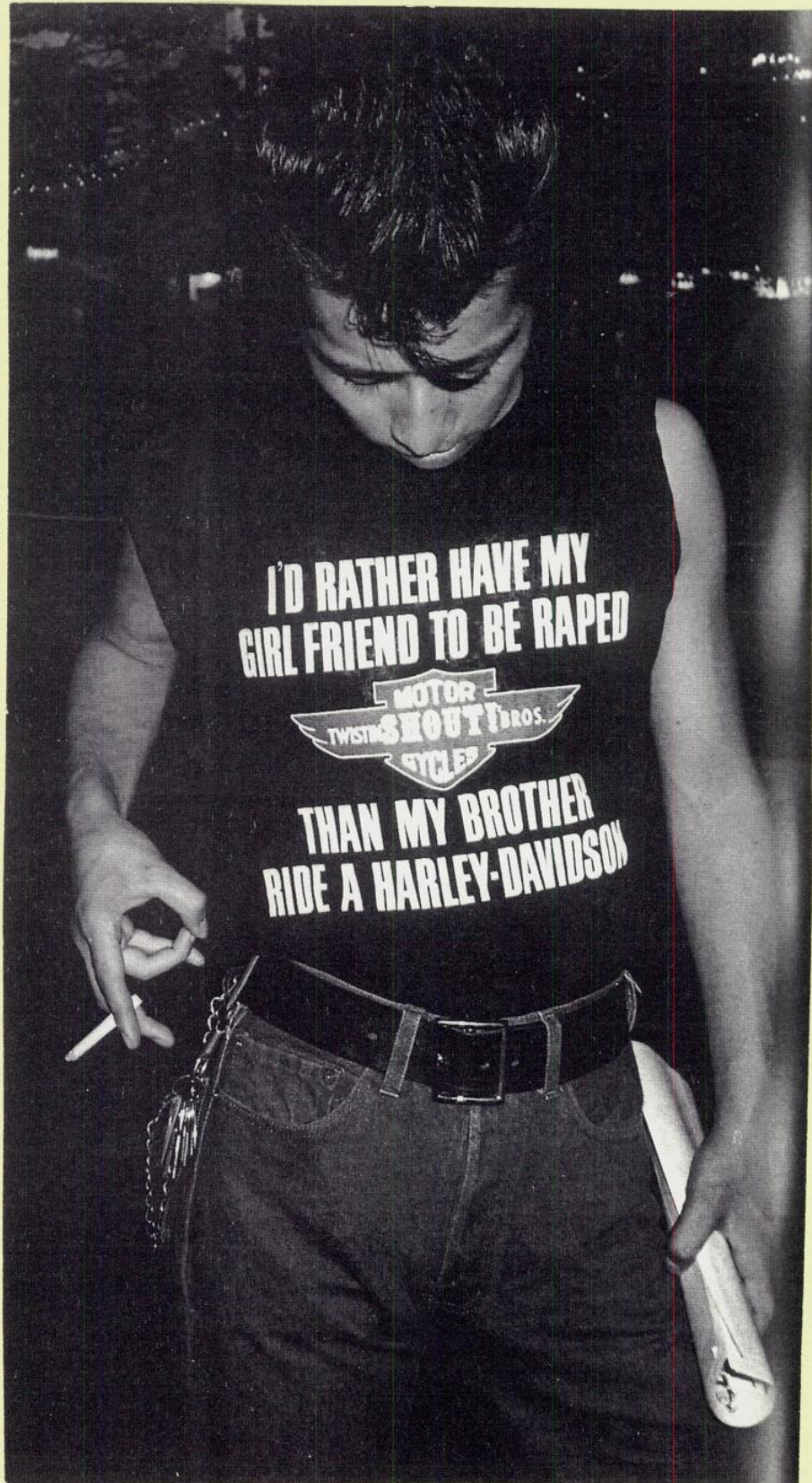


FIG 1.12 A YOUNG TOKYOITE WEARING A T-SHIRT WITH A PRINTED ENGLISH SLOGAN.

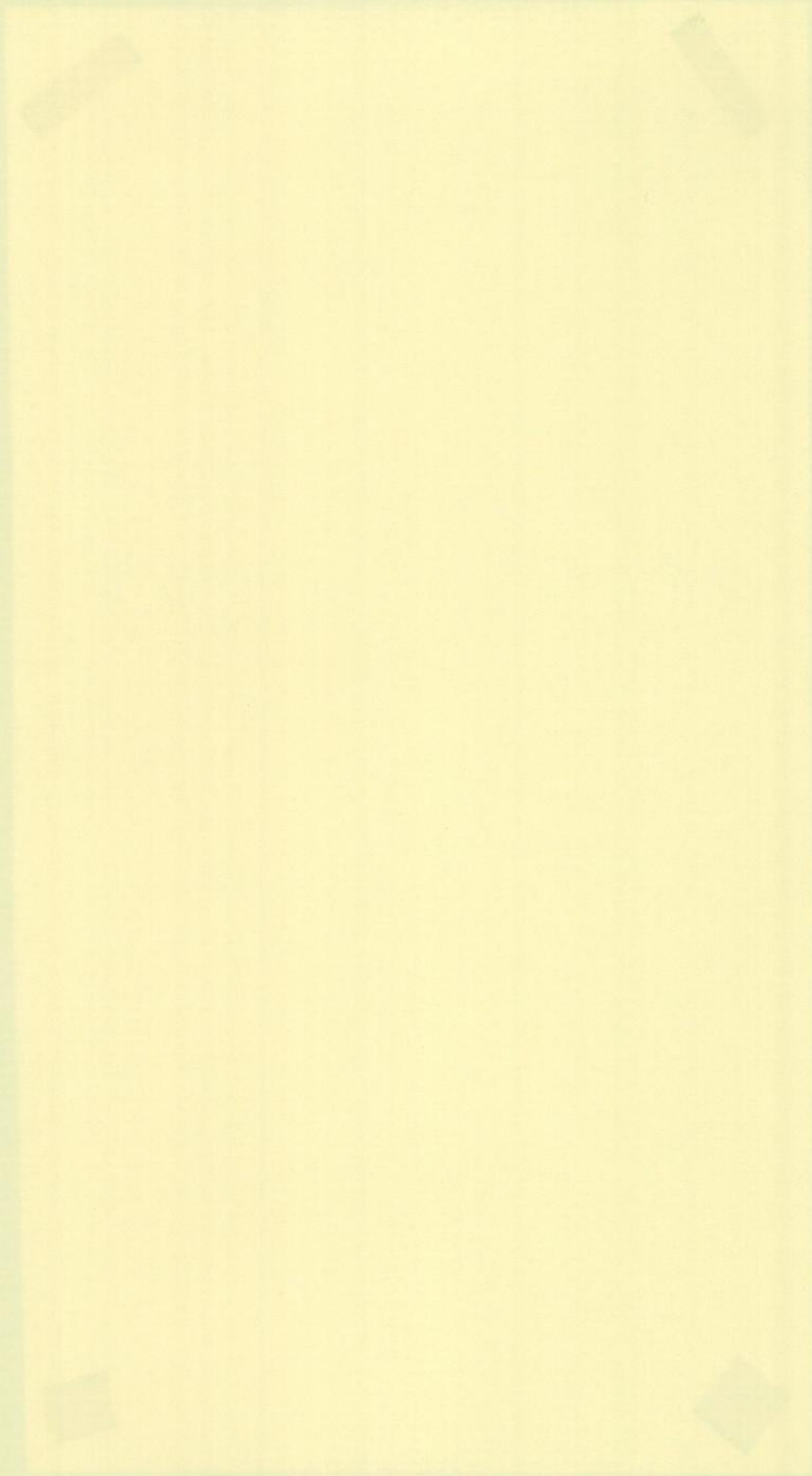
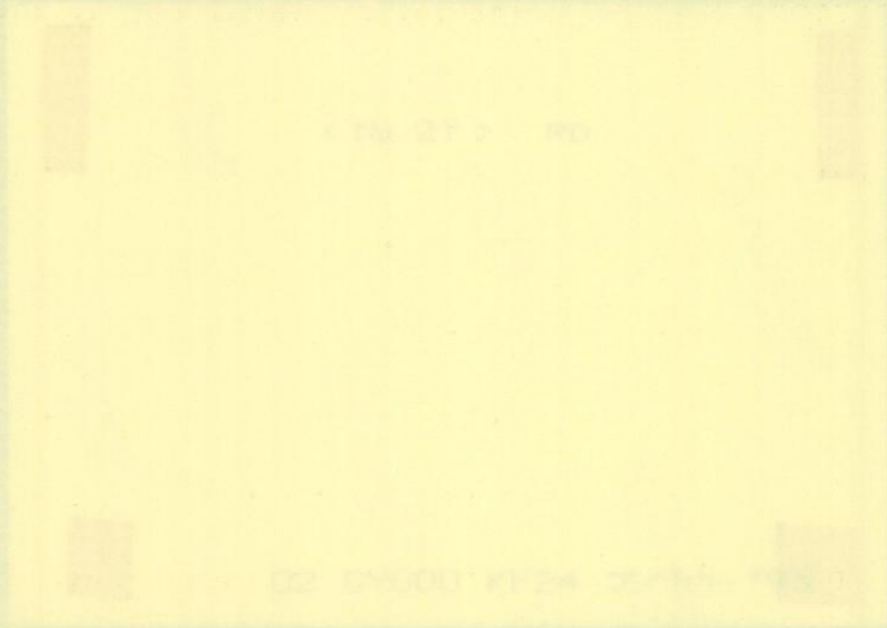




FIG 1.13 SALARIMEN EATING OUTSIDE A TRADITIONAL YATAI RESTAURANT. OFTEN FOUND NEAR TRAIN STATIONS.



word 'quality' had been used and misspelt. But it's the typography that gives the international feel to the whole image that is important. Even slogans on clothes are often totally nonsensical. For example, "Pers Collection 1976 on's" or "The Best T-shirt Company" and "The Circumference World People of Good Life" which were noted on different garments people wore on trains. Sentence construction is also questionable as seen in (Fig 1.12) on the T-shirt of the young Japanese gentleman.

A sort of fusion has occurred that allows a sense of serenity throughout the whole city. The presentation of certain things is absorbed and accepted, as can be seen in (Fig1.13) where business men sit outside a traditional Yatai restaurant.

The codification of Japanese dress is clearly seen in every social circle of Tokyo. And the link between the style of dress and function may be observed quite easily. It is however less apparent to detect the extensive uniformity that exists in daily dress codes. It is open only when one is seen dressed in a different mode to the

COMPTON

1914

rest that you may realise that they look out of place. Only then can one begin to understand the subtle characteristic differences applied to western dress that truly belong to Tokyoites.

condition of



CHAPTER 3

Despite the social limitations put on modern Tokyoites for leisure time a great deal of fashion advertisement is aimed at the leisure market. A common turn of phrase used for Tokyoites' dwellings is a 'Rabbit Hutch' referring to the actual size of any given apartment. This in turn has a direct influence on the amount of time people spend on leisure activities. Whether it is a daily stroll or an active sport the average Tokyoite spends little time indoors.

Throughout the years from the Meiji reign clothing change coincided not only with separation of place - workplace and home - but also with separation of activity, one that corresponded closely to work versus leisure. This came to seem quite natural to men first, who began to consider their 'double life' of old and new, eastern mode and western mode as a purely functional adaptation to social change.

CONFIDENTIAL



Leisure clothing signifies a ceasing of work, and possibly of gratifying the self and its impulses which may have been restricted by work requirements. Although, because of the ethical bonding of the office workers who frequently feel an obligation to go out drinking after work with their colleagues, the daily uniform adopts the suggestion of leisure by removing the jacket and ties and loosening the collar by unbuttoning the top button.

In Tokyo there are many different specific visual images for numerous areas. It is the university student who takes most advantage of this. Indeed, I'm sure they probably helped create it, for the university student with four unstructured years ahead of them will never have as much personal time on their hands again. Time to plan, prepare, execute and enjoy as many leisure pass-times and activities as one wants.

The added bonus? They have money. Often times these students would have been rewarded financially from their parents for having secured a place in University, as a result the family name hasn't been let down, and the

CONDOR



prospects of securing a job with a well known company and better. They may be given a car, BMW or Mercedes, and/or money to spend on whatever they so wish as encouragement to continue their education for the four years.

The city is alive at weekends, people want to be out and about and the city caters for their every need. Tokyoites socialise outside of their apartments of limited space. The streets become very Asian in ambience, wares of every sort displayed outside the shops (Fig 1.14) and people are out to buy. For a city with more fashion outlets per capita than anywhere else in the world (The Fashion Conspiracy, p.77). ^{Colebourne} Shopping in Tokyo has been described 'as a hobby' (Rhea Kawaguchi, April 10th 1993). At weekends, thousands of people partake in the social shopping. Couples wander hand in hand from store to store commenting on styles and buying small trinkets. Friends meet in cafes on the top floor of department stores or go to McDonalds to change into clothes inappropriate for their parents to see, before heading to the trendiest part of town.

CONDIMENT OIL





FIG 1.14 PORTRAYING THE ASIAN AMBIANCE OF SHOPS WHERE THE WARES ARE DISPLAYED OUTSIDE ON THE FOOTPATH.



In the early 1900s urban Tokyo was very familiar with the western influx although it still retained much of a traditional Japanese lifestyle. By the mid 1900s W.W.II was over, Japan's economy was on the up and the absorption of things western was now assimilated into Tokyo's lifestyle. For those born into post war Tokyo there was no holding onto Japanese traditions. According to Issey Miyake :

"My generation in Japan lived in limbo, we were the first really raised with Hollywood movies and Hershey bars, the first who had to look in another direction for a new identity. We dreamed between worlds"

(Beyond Japan 1991, p.163)

This younger generation is growing up post-war in a post-economic boom, which made lots of money freely available. There is easy access to lots of foreign things and an enthusiasm to be a part of that great fashion maker 'the west', embracing the Coca Cola culture. Although there are a few rumours of recession Tokyo still remains the richest city in the world. Apart from the rare misfits, no Japanese wants to look different from his or her peers. That is the cliché of Japanese fashion, which also happens to be true. Apart from the salariman

condensator



and office ladies each age of Japanese life has its own form of uniform. although often getting out of the suit or school uniform (occupational clothing) and into something more comfortable and fashionable, there is still an almost unreal uniformity that applies to leisure wear. Even to the most unobservant visitor this will soon become apparent. Through dress the Tokyoite clearly states that he/she is no longer dressed for the function of work but instead leisure.

On Sundays - Yoyogi park, Harajuku, (as seen in fig no. 1.15) becomes a public spectacle for Japanese style. You come from the station into an immense garden that is manicured and raked where several thousand Tokyoites are gathered, and all are dressed up with no space to flow.

They come here religiously each Sunday where during the summer months bands play rock n' roll (Tokyo style). It's social, it's fun and it's larger than a six tatami apartment ⁽¹³⁾. The fashions are hyper-styled. Most people are dressed in dedication to their favourite

CONTROL

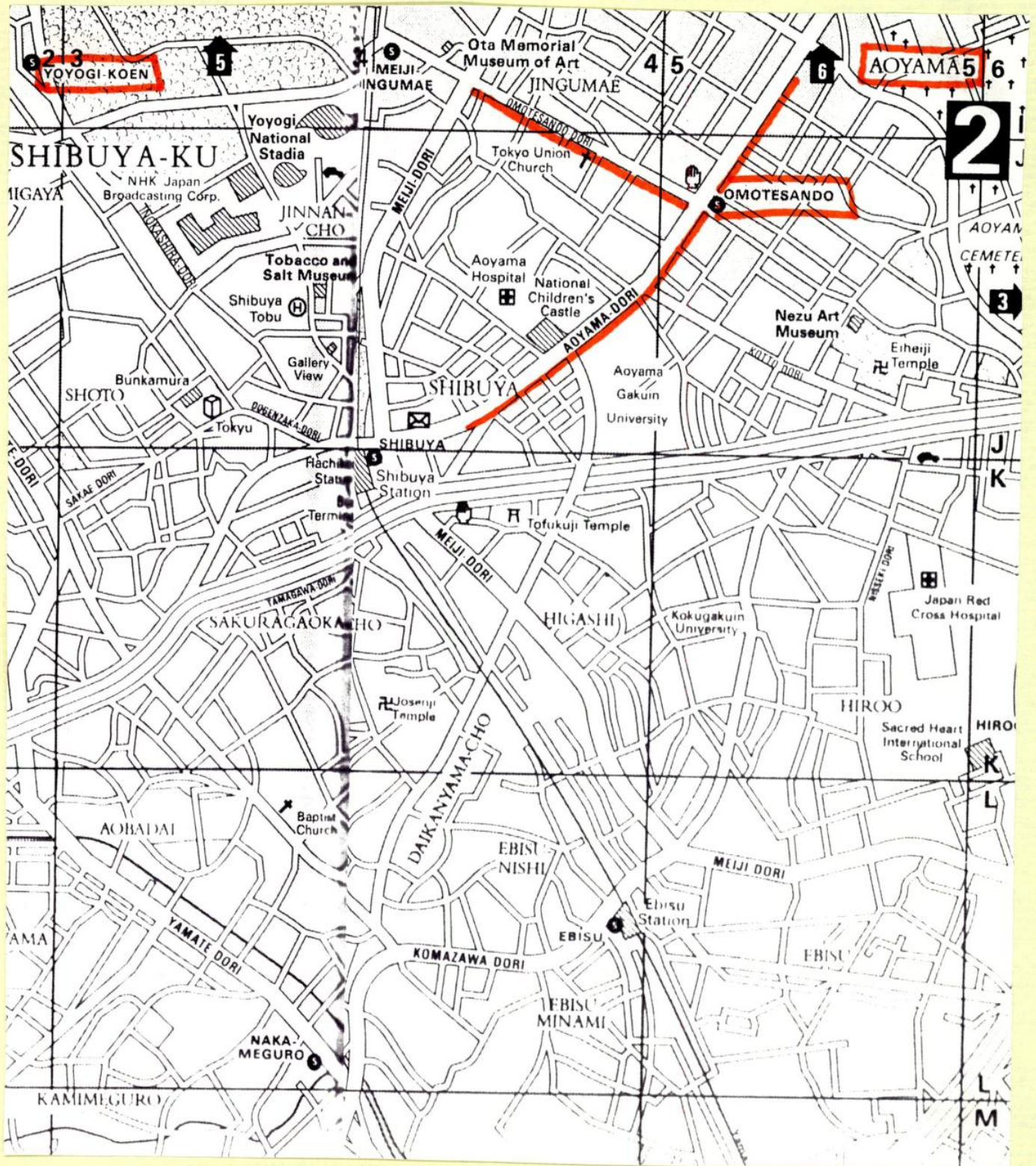


FIG 1-15 MAP OF YOYOGI PARK, AOYAMA AND OMOTE-SANDO



13



musician or movie star. They are easily spotted in groups of twenty, and their cloning is not inspirational, as it would be in the west, but literal.

The two 'Rock a Billy's' in the opposite photos (Fig. 1.16) are prime examples of the care and attention paid to detail for the overall look. The turn-ups on the jeans and even the complimentary hairstyles.

There are Japanese Madonnas in lace corsets; Michael Jacksons with single white gloves and Elvis in all his guises, plus many more. This 'weekend dress' is often put on in nearby toilets so as not to be frowned upon by disapproving parents and neighbours, but once together in the park they are a unified group.

In addition to Yoyogi park there are whole street areas that also attract a certain type of person into their vicinity. The image factor that prevails in such areas is the same one that exists at weekends in Yoyogi park. A persons outfit can identify which area of town their social arena occupies.

CONDITELOR



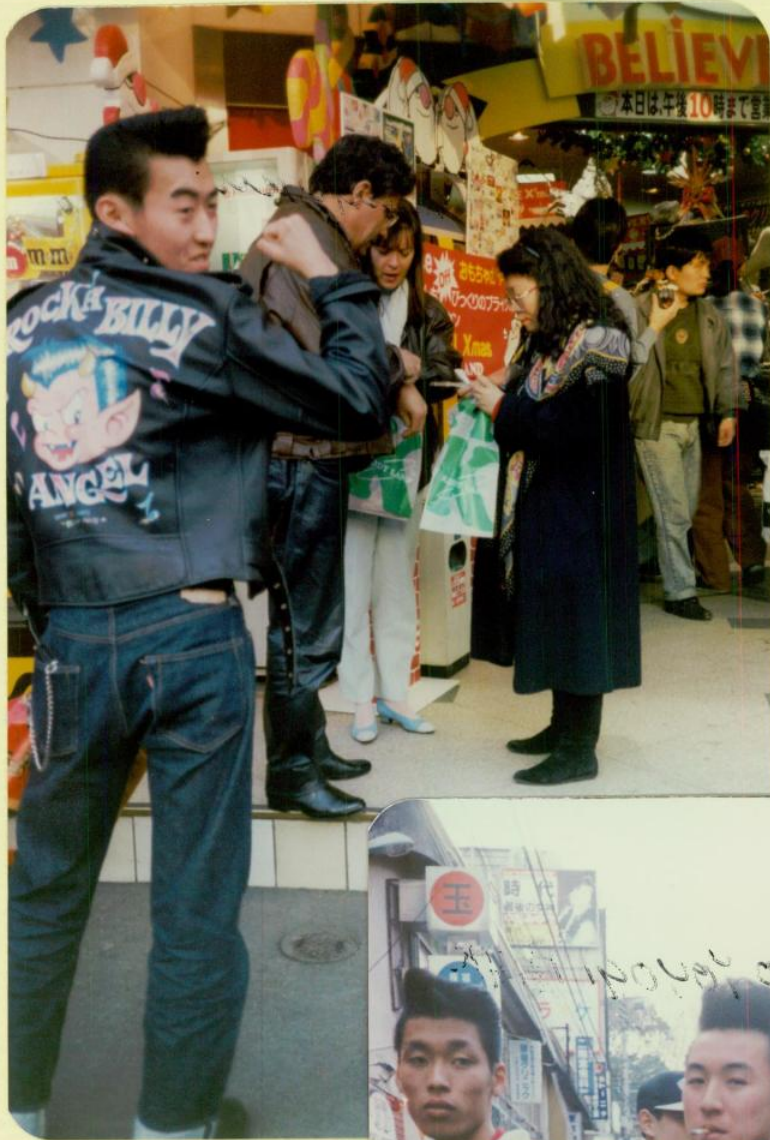
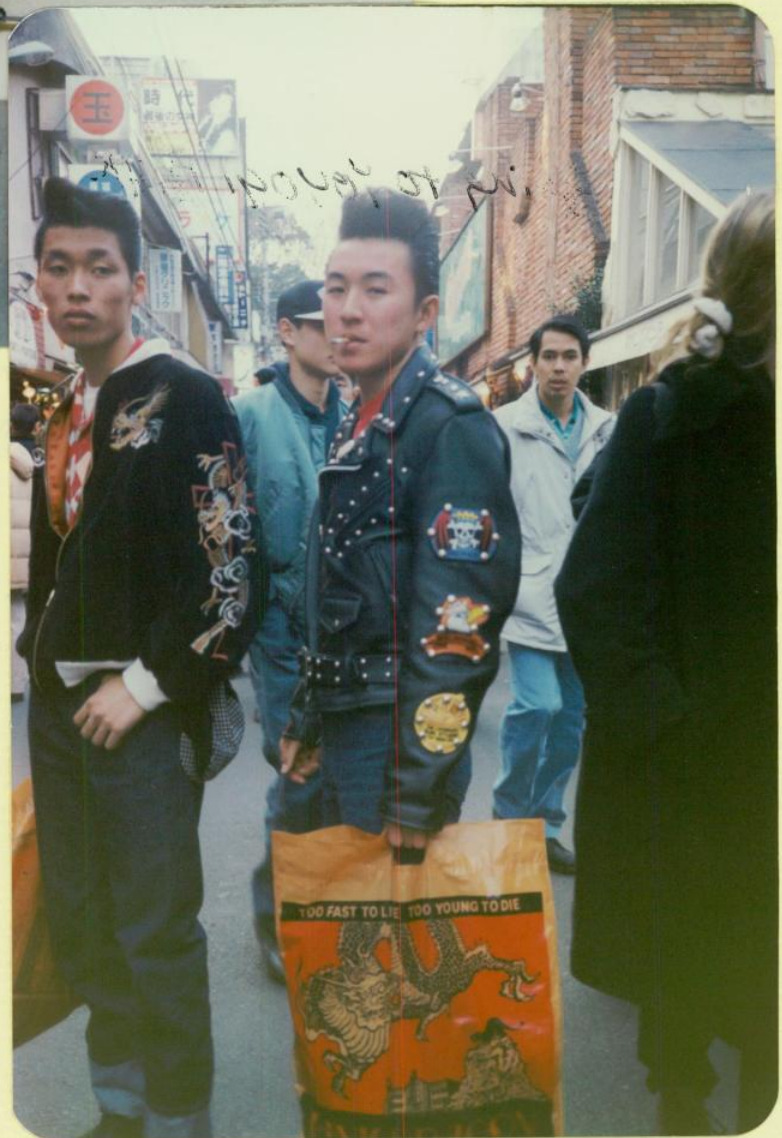


FIG 1.16 TWO JAPANESE
'ROCK A BILLY'S'
TOGETHER IN
HARAJUKU. NOTE THE
ENGLISH WORDS ALSO
IN THE BACKGROUND.



going to Yoyogi Park.

The following is an analysis of some of these areas that are connected with the 'image' and which show what people who frequent these areas wear.

Harajuku (Fig 1.15) is area of contrasts. It crushingly embraces the timeless beauty of the Meiji-Shrine with the carefully, rebelliously clad pop and movie star fans who congregate here in Yoyogi park on Sunday afternoons but it is primarily known for the crazed consumerism of pampered teenagers who gather to be seen in the many boutiques and cafes.

These are the youngest group of fashion conscious kids. they are as familiar with hangovers as onigire (rice balls), Guns n' Roses and ikebana (flower arranging), and origami cranes are made from Hershey bar wrappers. Their public catwalk is omoto-sande dori, which runs through Harajuku, whose road is closed to traffic on weekends. Fashion advertisements are everywhere with names of designers and stores predominantly displayed in both Japanese and English. The English lettering is often misspaced and/or misspelt, however, most people

condenser



can't read it, it looks good visually giving off an international image.

Omoto-sande boutiques are Tokyo's youthful heartland of boutiques, such as, Hysteric Glamour, Ozone Community, Comme ca du Mode, Milk, Obscure desire of Bourgeoisie, many names are familiar but some are often unintelligible.

The look here is like that of a very clean and youthful London of the late 60's. The boutiques are dark with a smell of incense burning and Jimi Hendrix blasting from speakers at the back. Foreign magazines such as 'The Face' and 'Interview' are for sale and are absorbed by youths who sit in cafes discussing the pictures trying to be noticed. Here too, the images seen in magazines are imitated quite literally, accessories such as bags and hats are included to finish off the 'look' outfits are complete and co-ordinated.

Tokyo's teenage capital incorporates, boulevard cafes, smart restaurants and lots of 'fashion buildings'. 'Sonette Harajuku' which displays the wares of Jasper

CONDOR



Conran and Sonia Rykiel, 'La Foret', a quintessential Harajuku fashion emporium, with more jeans, T-shirts, bangles and hats than one cares to imagine plus moderately priced designer stands.

The look on the street is casual. Young girls wearing denim dungarees and sloppy checkshirts (Fig 1.17). The boys in jeans or dyed canvas trousers (Fig 1.18). Hoodies or long-sleeved tops are the most popular current trends, with knitted hats atop sporting some logo (fig 1.20¹⁹). Looking like smart American rappers with not as much jewellery. The young man seen in fig 1.17²⁰ (standing in Harajuku station) is as with it as any of his contemporaries. His collarless shirt is basic in shape with set in sleeve. The pattern is linear with two breast pockets instead of the usual one. He's wearing jeans (as are the two ladies in the background) and his accessories include two silver rings, sunglasses and a black patent rucksack on his back.

Fig 1.21 and Fig 1.22 show two pairs of friends. There is an obvious indication in fig 1.21 that the girls

CONFIDENTIAL





FIG 1.17 CASUAL DRESSING. GIRL IN DENIM DUNGAREES AND CHECK SHIRT.

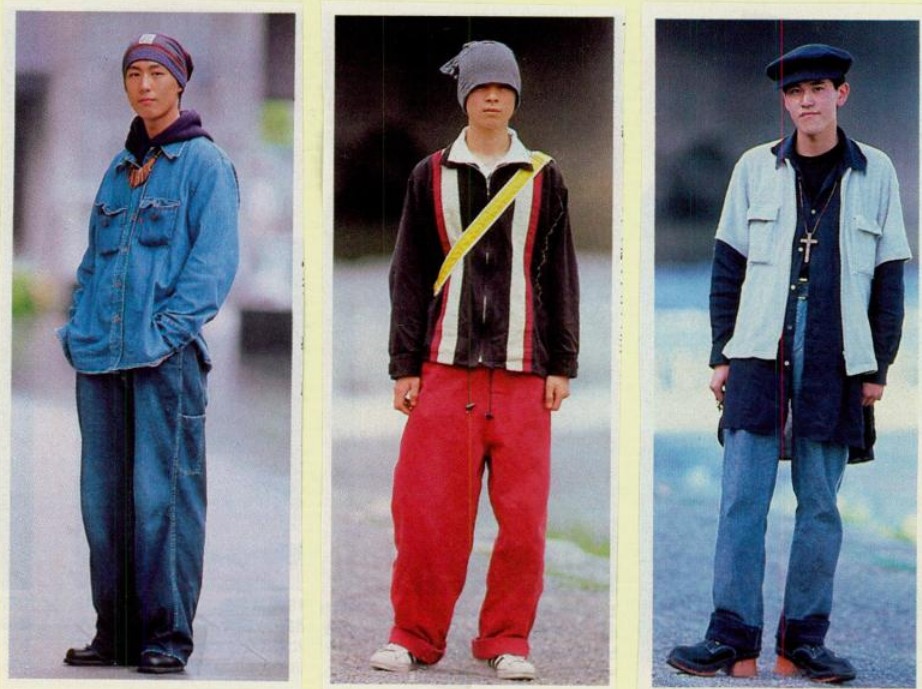


FIG 1.18 BOYS DRESSED IN CASUAL WEAR. CANVAS TROUSERS AND COMFORTABLE TOPS.

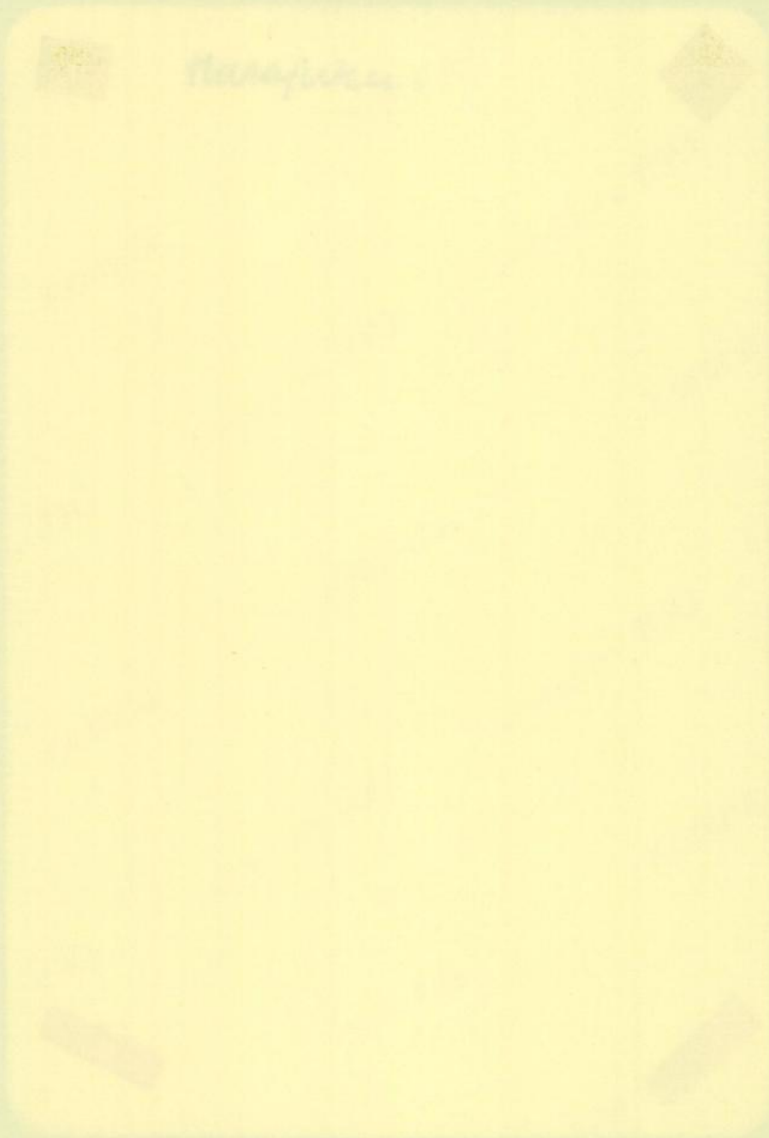




FIG 1.19 YOUNG MAN
DRESSED COMFORTABLY
WITH KNITED HAT AND
ENGLISH LOGO.



FIG 1.20 YOUNG MAN IN STATION WEARING
MODERN DAY CLOTHES

Handwritten text, possibly a name or title, at the top of the upper note.

Handwritten text, possibly a name or title, at the top of the lower note.



FIG 1.22 TWO FRIENDS TALK TOGETHER AND ARE DRESSED IN SIMILIAR STYLES.



FIG 1.21 TWO YOUNG GIRLS OUT TOGETHER IN HARAJUKU DRESSED IN BLACK.

1890
St. Paul

1890

favour the same style of dress, which is the black androgynous look. The hair obviously inspired by the likes of Robert Smith from 'The Cure'. Likewise, the girls in fig 1.22 don similar seventies styles. Both carry handbags on their arms which is extremely popular and have found a huge niche in the market.

They're young and they're basically carefree, they have their social group and their own public social scene where they can be seen. Their clothes create a bonding with others and the visual image portrayed is achieved through the different garments worn.

An invisible barrier separates the brassy youngsters of Harajuku from the elegant sophistication that increases by the metre as you proceed up omote-sando dori. By the time you arrive at the intersection at the top you will be in Aoyama (Fig 1.15). By common consent, the most chic and well dressed district in central Tokyo, more than likely due to the large number of designer boutiques in the neighbourhood.

COUCHNETOL



The clientele are young professionals who enjoy the expensive taste in restaurants and clothes. There are four Issey Miyake boutiques in this area, including his men's boutique, his 'Permanente' line on a ground level store which also houses his 'Pleats' shop downstairs. One of Rei Kawakubo's 'Comme des Garçons' main outlets is here as well as fashion creations from Yohji Yamamoto. There are also non-Japanese designer houses represented which are very popular - such as Sonia Rykiel, Armani and Bigliou.

Aoyama is Tokyo's yuppie area, as equally fashion conscious as the youngsters in Harajuku but operating at a more elegant and expensive pace. It exudes elegance and sophistication. There is even a free glossy magazine published every two months called 'Aoyama Press' which promotes the area and highlights different stores etc. each time.

The interior of Aoyama stores are also quite different. Although no store is altogether large, a

CONDRELOT



minimalistic use of furniture (and sometimes clothes) is used to create a spacious effect. (fig 1.23). In Tokyo space is more valuable than almost anything else. Some feel that shops using the idea of empty spaces is scandalous, epitomised really by Miyake, Kawakubo and Yamamoto, having a whole room with maybe a thin pile of shirts and a suit laid out ontop of a marble slab somewhere near the centre (fig 1.24). But is this space squandered on nothing? Maybe you could compare it to the calming effect felt when entering a Shinto temple. The climax is achieved by walking into this space whose expanse is justified by nothing except your walking in and feeling the emptiness. It may seem to us to be illogical, a clothes shop with only a bare amount of clothes on display. But then again it's about selling Japanese clothes to Japanese consumers. Maybe it's the Japanese aesthetic sense manifesting itself in a consumer marketplace. The approach to what they wear is somewhat different to their younger counterparts in Harajuku. It's a lot to do with sensuality. A slightly older generation, working nine to five and enjoying eating in expensive restaurants wearing designer labels.

CONFIDENTIAL

SECRET



FIG 1.23 SPACIOUS SHOP INTERIOR OF 'J-CREW', 2-14-6,
KITA - AOYAMA, MINATO - KU.



FIG 1.24 HAT DISPLAY AT 'COEXIST AOYAMA' 5-47-7,
JINGUMAE, SHIBUYA-KU.

見る目が肥えた 価値ある普通服が 売れている

CREW

「もっさり着るも良いが、と薄いや
ズボン」は顧客からの支持を受けている。
「普通のブランドが売れた」

「普通のブランドが売れた」
「もっさり着るも良いが、と薄いや
ズボン」は顧客からの支持を受けている。
「普通のブランドが売れた」



For women the look is very feminine. Style line's are flattering to the body (fig 1.25) and nothing is overstated. Co-ordination of colour and accessories is also considered (fig 1.26). The look is one of reserved refinement. There is little ornamentation used and a minimum of jewellery. The same also applies for make-up. A fresh look is portrayed, using skin tone foundation, a hint of eyeshadow and usually red or pink lip-stick.

Men's' suits are sharp and match up with their shirt and tie (fig 1.27). Co-ordinates are frequently worn out of work and can be almost daring, as seen in fig 1.28 and fig 1.29, where the colours have become quite bright. However, the look is still one of sophistication. Those who frequent Aoyama are much more in tune with designer names and the quality of clothes. Here they are spending their own money and are conscious of what they choose to wear. For them it's important to look good from head to toe. Any old coat will not be worn over an outfit but one that is in keeping with what is being worn (fig 1.30). Foreign labels are the most popular and they

COUCHING OIL





FIG 1-25 BRIGHT ORANGE MATCHING JACKET AND SKIRT. THE STYLE IS FEMININE AND COMPLIMENTS THE FIGURE.



FIG 1-26 LADIES OUTFIT COORDINATED WITH ACCESSORIES.



CONFIDENTIAL





FIG 1.27 A TYPICAL MANS SUIT IS SHOWN HERE BY TWO INDIVIDUALS. A SHARP LOOK WITH SHIRT AND TIE.

DEPT. OF COMMERCE
1915-1916

MASA MIYASHITA

30 Years Old, 1916



HERE
RECORDED
THE
1916-1917
1917-1918
1918-1919
1919-1920
1920-1921
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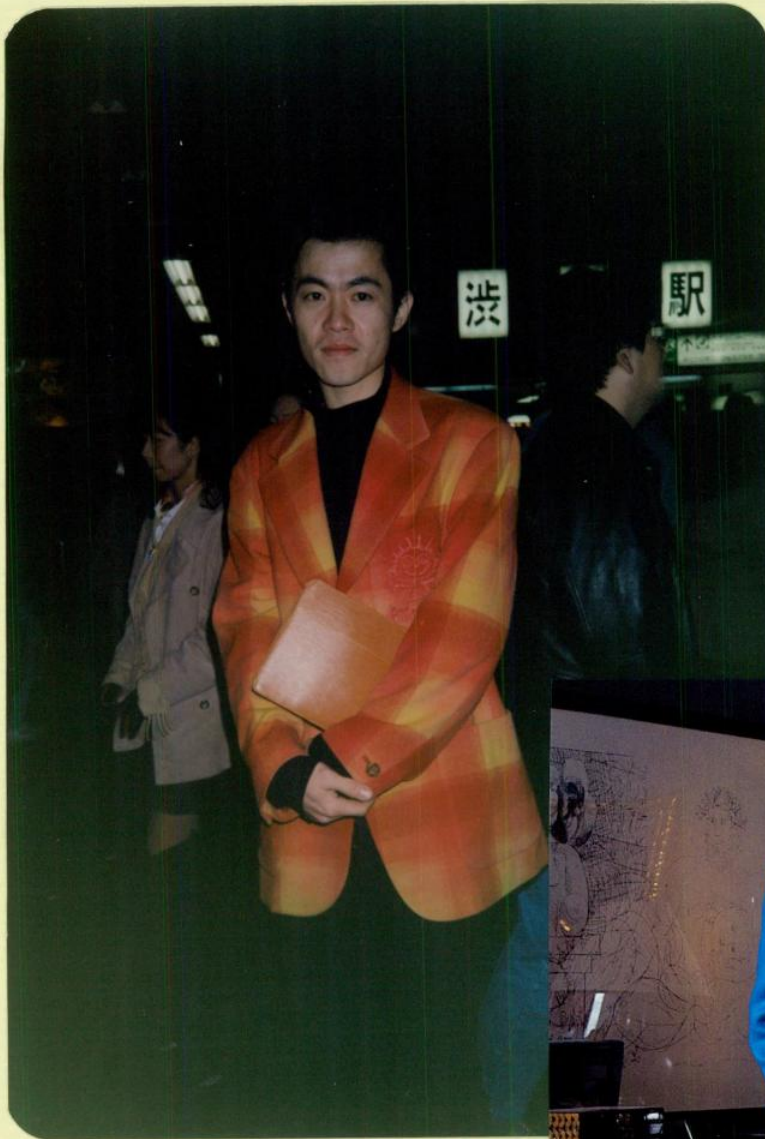


FIG 1-28 MENS CO-ORDINATES
ILLUSTRATING AN ALTERNATIVE
COLOUR COMBINATION FOR
LEISURE WEAR.



FIG 1-29 THE YUPPIE LOOK FOR THOSE
WITH QUITE A DARING
COLOUR PALETTE.

Hayama. 1-27





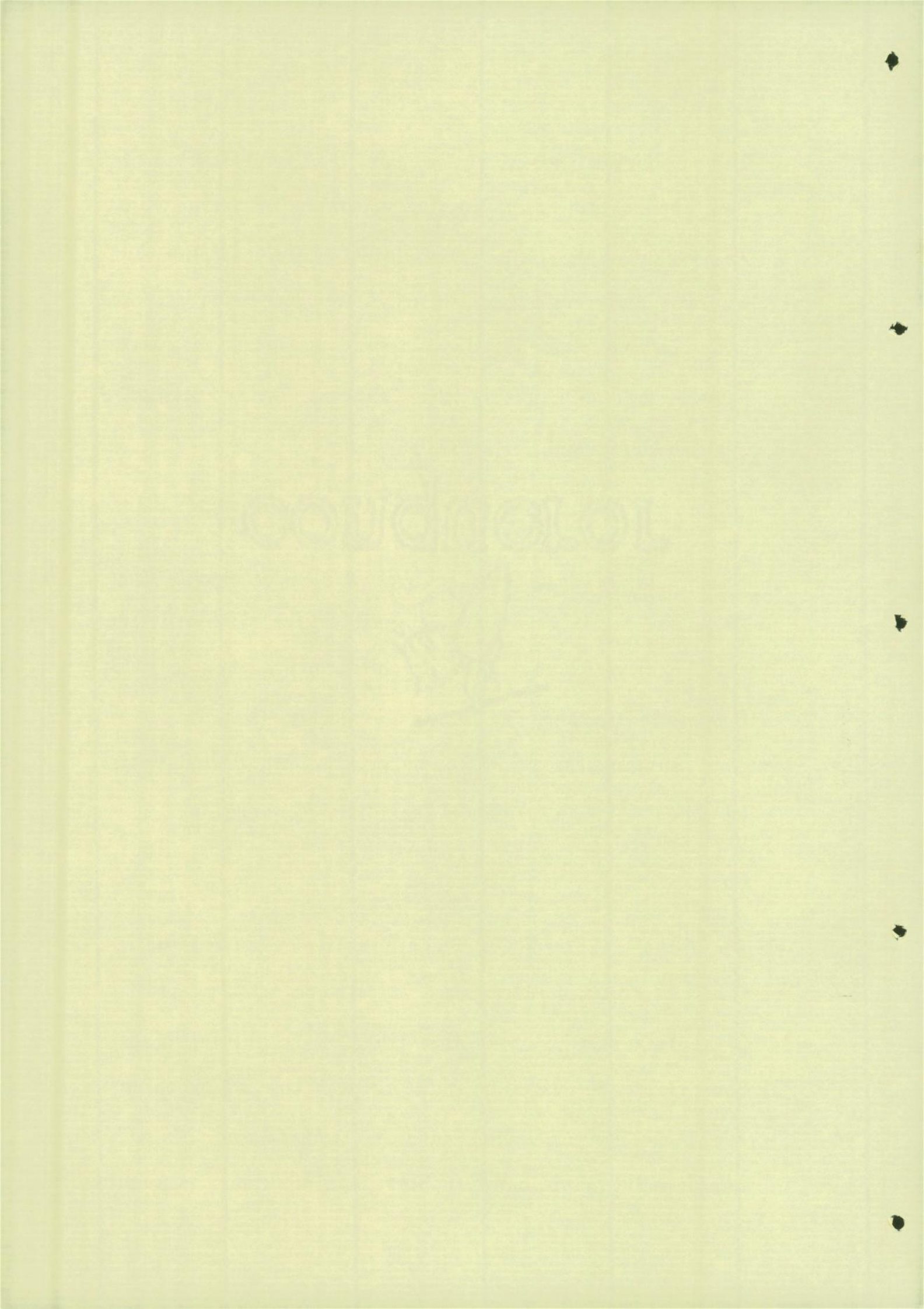
FIG 1.30 THESE TWO LADIES ILLUSTRATE THE ATTENTION GIVEN TO THE OUTER GARMENT TO COMPLETE AN OUTFIT.



do not come cheaply. Not only are they imported but for the Japanese market there is a diversion in the process. The Japanese physic is very different to the west and thus a totally different pattern of proportion has to be used to make up the sizes that will fit. It can be a costly process but considering the Japanese market and its financial potential - it's worth it.

Shinjuku (see fig no. 1.31) is located to the north of Harajuku. Its reputation as part of the wild frontier harks back to its days as a new 'post town', when in 1718 it was closed down due to rowdiness (McGill p.no. 112). Any raucousness to be found in Shinjuku nowadays is confined to its entertainment/sex district Kabukicho.

Visually Shinjuku is a contradiction. Famed for its forest of sleek, modern hotel and office buildings and its Manhattan style skyline in Nishi (west) Shinjuku; this contrast to the east side of the railway line where things are more akin to the Japanese temperament. It's unplanned organic mix of high fashion shops, student



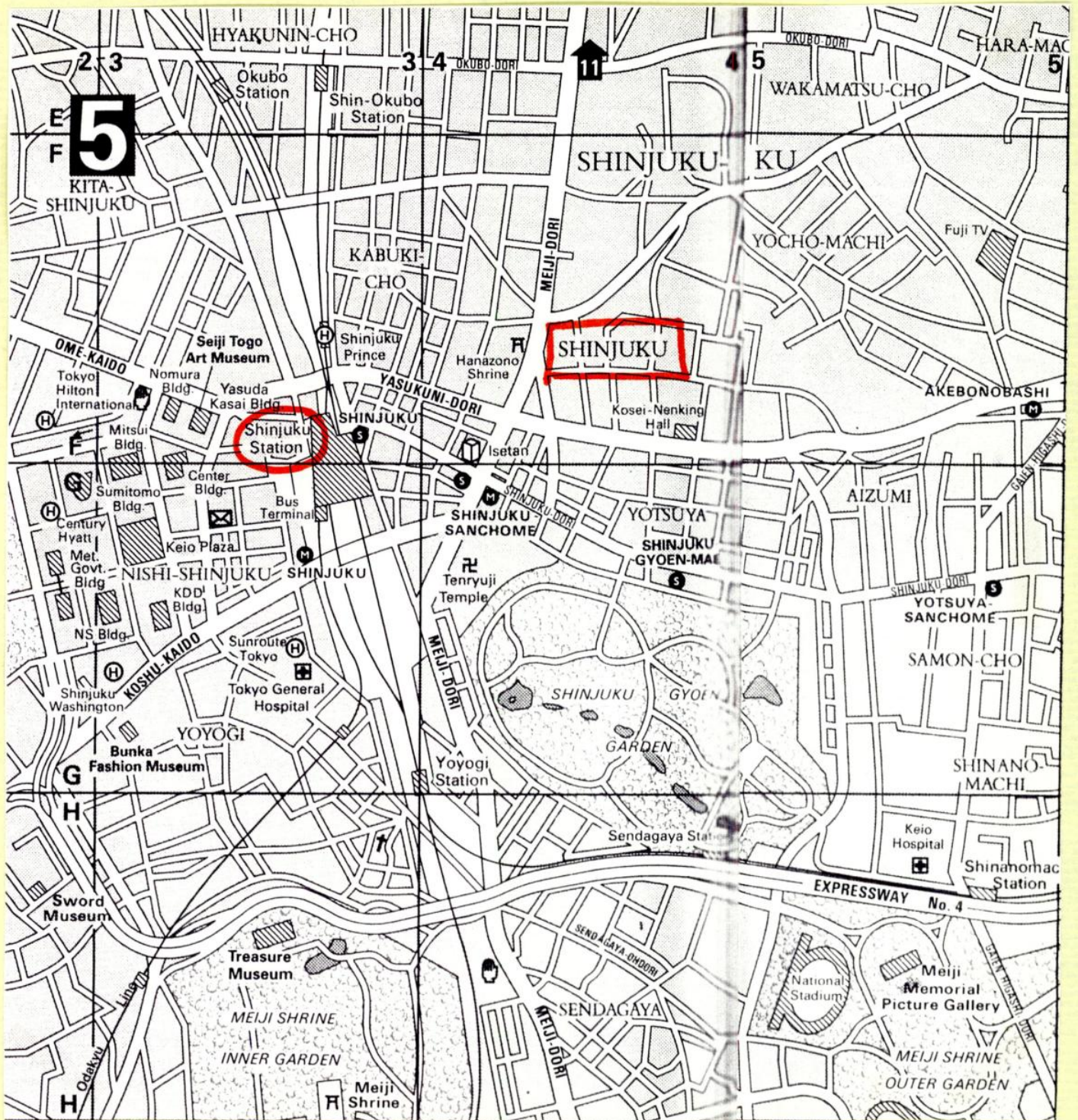
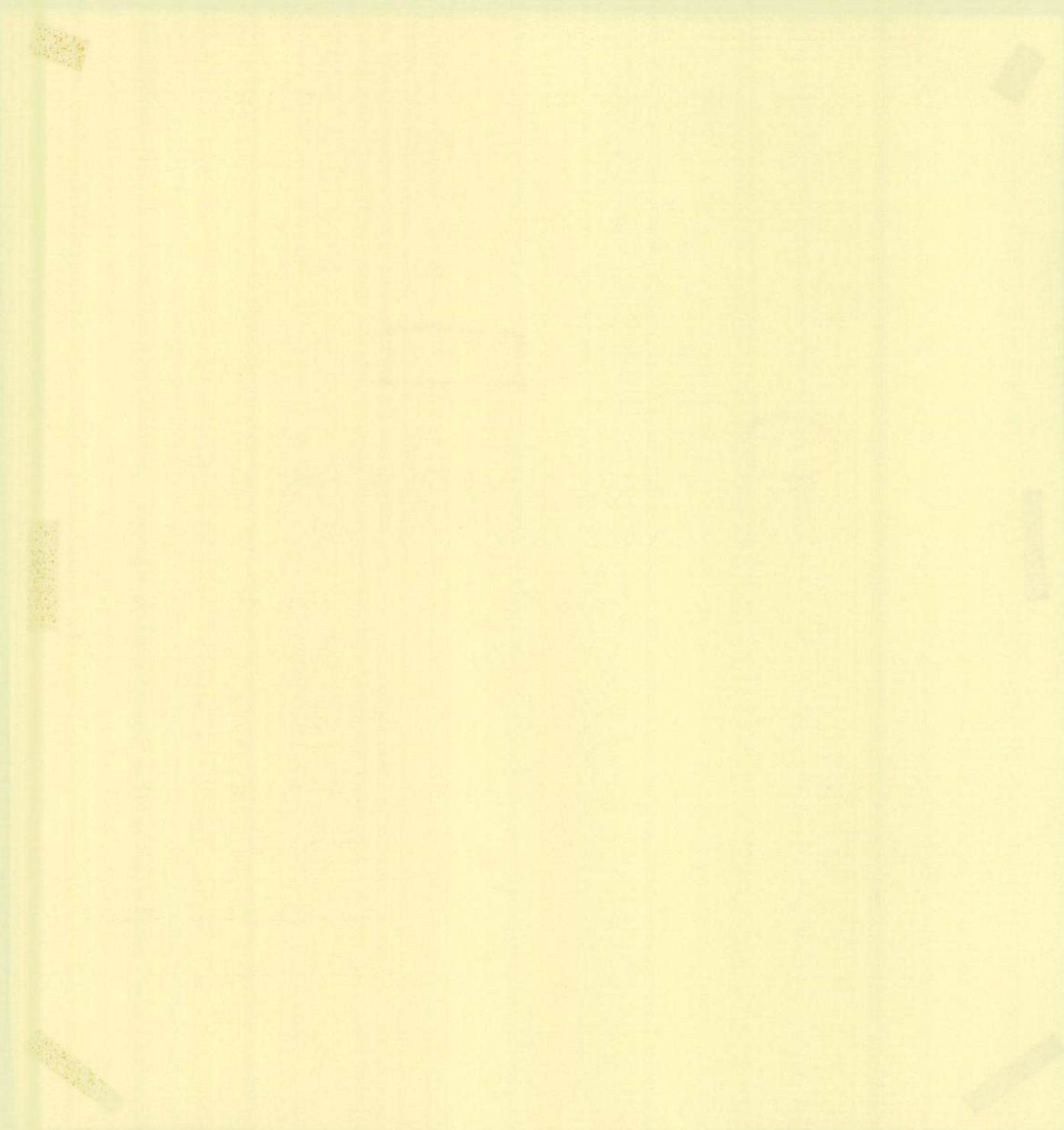


FIG 1-31 MAP OF SHINJUKU.



hangouts and vibrant although often seedy backstreets. It also has a large number of 'love hotels' that couples rent either by the hour or the night. Plus Shinjuku 2 - chome is the largest gay-bar district in Tokyo.

All of these elements make it easy to believe that Shinjuku, even 200 years on, is still Tokyo's most disreputable, but very popular, area.

In Tokyo's traditionally male-dominated society sex and eroticism have played important roles. Although prostitution was outlawed in 1958 (McGill,p.175) there are many hostess clubs, for private members only, pink bars and cabarets, mostly run by the Yakuza (Japanese Mafia). Shinjuku, Kabukicho area is the most notorious, where every heterosexual preference is accommodated.

Whilst visiting Shinjuku during the day one would not necessarily be taken aback by anything strange as most Tokyoites are just going about their daily business. However, on spending some time there one realises that

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Shinjuku is the place that's really about life on the streets. Forget the Tokyo of trade disputes, microchip dumping, skiing and office ladies; there is a different type of Tokyoites presented here - not many want to acknowledge their existence. None the less, there are those who are living as tattoo artists, d.j.s, ravers and clubbers, actors, hostesses, the Yakuza and the homeless.

Diversity is the key to Shinjuku success, with the more villainous amusement areas coexisting cheek-by-jowl with thriving fashion, electrical and book stores. A whole literary and artistic subculture is centred around the huge Kinokuniya bookstore; and there's enough mix and choice for anyone to satisfy their own personal interests.

Fashion is as diverse as the surroundings here, more so possibly than any other place in Tokyo. You can spot the different characters. Fig 1.32 shows a young fashion designer dressed to impress. His ensemble is well coordinated in colour. It's a much more light-hearted way of dressing and people are more confident in wearing

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FIG 1.32 YOUNG FASHION DESIGNER AND FRIEND IN SHINJUKU. THE CLOTHES ALTHOUGH DARING IN STYLE ARE CALMLY COORDINATED IN COLOUR.



FIG 1.33 AN INDIVIDUALLY DRESSED GIRL ON A PLATFORM AT SHINJUKU STATION.

1-27

1-27

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individual styles (fig 1.33). There's an abundance of creativity amongst the Tokyoites and in Shinjuku one can be creative in ones appearance as seen in fig 1.34 and fig 1.35. Although in fig.1.36 the image is not dainty, it is still co-ordinated in a pleasing manner to the eye. The denim is dark and worn (not typically seen in Tokyo) and his hair is grown long, not looking far from someone to be found in Greenwich Village, New York.

It takes some time to familiarise oneself with the different images, due for the most part by the 1.3 million commuters that pass through Shimjuku daily, and, these different groups are very much in the minority. In essence it's all very much concealed and confined to the narrow back streets and buildings beneath the railway tracks but it's still there, and in existance. A new generation of Tokyoites who have come together with common interests, who have veered away from corporate life and come closer to the streets.

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FIG 1.34 A CREATIVELY DRESSED YOUNG TOKYOITE.

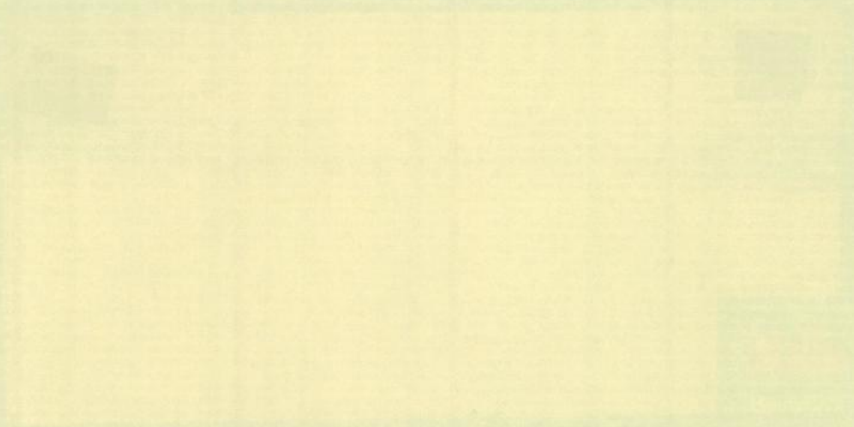


FIG 1.35 INDIVIDUALITY EVEN FOR HAIRSTYLES.

[Faint, illegible handwriting]



FIG 1.36. THE YOUNGER GENERATION ADOPTING THE SAME STYLES AS THEIR CONTEMPORARYS AROUND THE GLOBE.



Handwritten text, possibly a name or title, located in the upper middle section of the page.



CONCLUSION

Through this piece of work I have tried to clarify Tokyo's present day street fashion. Not only through observation of the garments themselves but the manner in which the Tokyo mind wears them. It seems that any attempt to make rational sense of the fashion industry of such an ancient and energetic city such as Tokyo is certain to mislead by complete contradictions and oversimplification. As a foreigner, with one set of built-in attitudes and cultural assumptions trying to interpret such a subject which is based upon quite a different one.

The very distinct and subtle difference between street style in Tokyo as opposed to other cities is found not only in the circumstances that surround the emergence of western fashion but also through the Asian mind that is so different to that of the west. No matter how mystifying or marvellous something may appear, it will always be seen with Japanese eyes and thus harmonised with a Japanese mind to suit a Japanese lifestyle.

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Consequently it is not easy to comprehend what goes on inside the mind of Tokyo. A city where by and large the language of dress is western in style and yet can succeed in being so consummately Japanese.

Street fashion in Tokyo exists from its basic form of mass production pret-a-porter lines to high street fashion where designer labels are being worn on a daily basis in and out of the office. Daily fashions are consequently changing due to season, colour palette, silhouette and pattern, at the same rate in Tokyo as in London or Paris. Tokyo is now being included as one of the fashion capitals of the world and their contemporary designers are as highly acclaimed as the couturiers of Paris, with many people looking towards Tokyo for its innovations with fabrics as they did before for inspiration in style⁽¹³⁾.

Fashion, which is about change is about evolution, although little more than an eyebrow is raised on seeing someone decked out in kimono, there are more than likely to be firstly, women and secondly, on their way to a class for flower arranging or a tea ceremony. Through its

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evolution it had lost the competition for functionality on its own home ground and suffered the consequences of being pushed further back to represent the old Japan, been given no space in the new international city of Tokyo. Even in itself as a garment, its once immense variety of shape and size, pattern and colour were highly respected. Now, however, kimono dress has frozen into a state of permanence with only a few variations left. However, it is still recognised as the national costume of Japan and respected as such.

The Japanese have an intrinsic understanding and heartfelt sympathy for artistic achievement. Passed down through generations, the Japanese aesthetic is very minimalistic and concentrates a lot around natural harmony. Both of these characteristics can be seen not only through the styles worn on the street but also the harmonious uniformity in the way they appear visually as a group.

There is little doubt in my mind as to the fascinating intricacies held within Tokyo's street fashion.

JOHN H. BROWN



Transpired from the core of a once insular nation it has adopted and adapted so skilfully the styles of other cultures, surely this gives credit not only to Tokyoites who wear modern street fashion but also to Tokyo's contemporary fashion designers who have made Tokyo recognised as another fashion capital, and continue to design modern clothes. Not only for themselves but also to be exposed around the world.

Fashion had come full circle. With what initially created Tokyo's street style was imported from the west. However, now more than ever, contemporary Japanese designs are being worn around the globe to become part of street style in other foreign cities. The world has become a global village, through which each unit not only injects but accepts outside influence. But, surely no other culture has held onto its true basic instinct more so than the Tokyoites living Japan. Their unique train of thought and aesthetic appreciation has given Tokyo street style an original an unparalleled distinction from any other city throughout the world.

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FOOTNOTES

1. In 1870 naval cadets were all put into British-style uniforms. The following year police and mailmen were issued uniforms, with tabular sleeves and punts.
2. The sudden demand for wool fabric for uniforms, and even more for kimono fashions, stimulated the development of Japan's textile industry. Japan turned to textiles as the enterprise to launch its program of industrialisation.
3. Kimono includes variations on what used to be traditional Japanese dress. It does not indicate one particular style and so is not referred to as 'the kimono', but instead just kimono.
4. Although there is 'Adult Day' (Jan. 15th) celebrated every year for the coming of age of

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boys and girls, a 20 years of age woman is not considered a whole person until she has given birth.

5. Double life referred to the convention of dividing the social universe into either western or native things and activities. One sat in a chair at the office, but on a floor cushion in the house; drank coffee or beer in a restaurant, but tea and sake at home.
6. There are no L's, B's or R pronunciation in the Japanese language and so it can be noted that the word for suit 'sebiro' came about because of this inability to pronounce 'Saville' - where it originated from. The 'o' comes from the Japanese habit of putting 'o' at the end of some English words - e.g. 'lighto' for light.
7. The original 'high collars' were the Japanese foreign ministers who went abroad and came back having accomplished nothing, as far as

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some satirists could see, except to learn how to wear their western high collars and fancy suits.

8. Knitting enjoyed a tremendous vogue around 1918, soon manifesting itself in the sudden popularity of sweaters and shawls for women and western-style garments for children.
9. After the war a reform league was set up in Tokyo which recommended styles of dress to be work. It favoured western dress as it was more economical in fabric usage and also proving its practicality of function as it was reported that people were killed as a result of being unable to run fast enough in kimono during the earthquake.
10. Previous fashions introduced to Tokyo were difficult to come to terms with "the waist was ignored in kimono, was highlighted by lace corset, a bosom above, and curvaceous hips below. Feet accustomed to soft cloth tabi

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(socks) and thonged geta (opened shoes) were enclosed in leather shoes. Corseted and shod Tokyo ladies occasionally fainted on the dance floor". (Dalby 1993, p. 80).

11. A 'Salariman' is the word Japanese use for a business man. He is usually an employee of a large Japanese company - works 9 to 5 and does lots of overtime.
12. 'Office Ladies', referred to as 'Ols' is similar in occupation to the Salariman and they socialise together frequently.
13. Japanese culture, which had been brought to the notice of the western are world in the 1890s by the dealer, Samuel Bing, and artist Whistler. It eventually reached the fashionable world, pioneered by the French coutourier Paul Poiret. Instead of teagowns, women wore kimono made of fine silk, hand embroidered with shower of wistoria, bunches

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of paeonies or the branches of flowering
cherries. A taste of oriental had swept
through the Russian Ballet Russes that had
been in Paris in 1908.

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