

Kikan Kochi



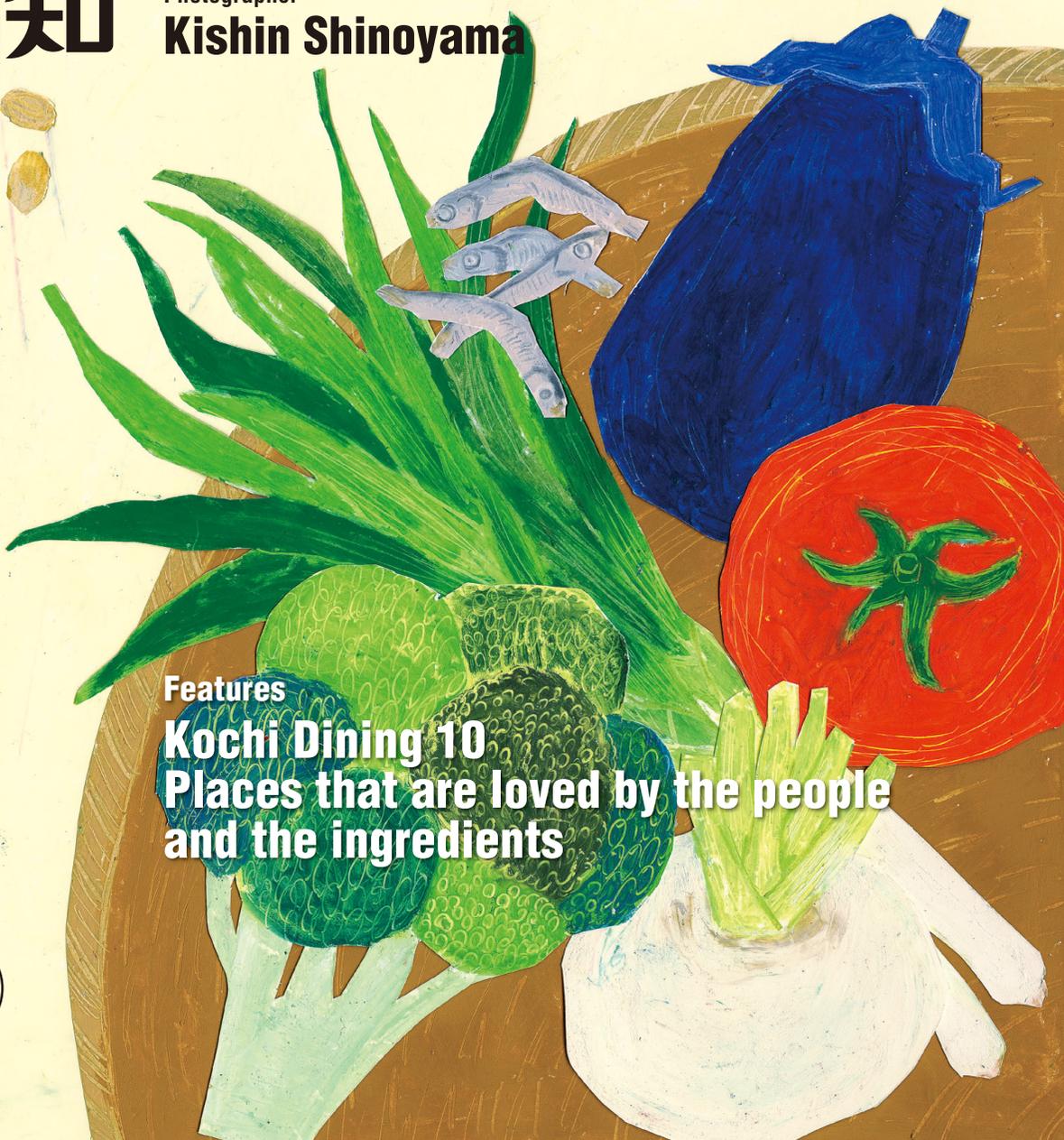
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KIKAN KOCHI
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Think & Action Magazine,
Kochi. Winter 2015 No.59

Giant Interview

Photographer

Kishin Shinoyama



Features
Kochi Dining 10
Places that are loved by the people
and the ingredients



Winter



Kenzo Nakajima

Born in 1959 in Kochi City. Lives and works from Misono Town in Kochi City. He is a Photographer for Tourism Posters and Various Advertisements. He lectures a Photography course and conducts overseas photography seminars. He is a graduate of the Photography Department of Osaka University of Arts. A member of the Japanese Advertising Photographer's Association (APA) and The Japanese Society for Arts and History of Photography. http://blogs.yahoo.co.jp/japan_kenzo

Ken-chan's fanciful photo diary No.42

Umanosuke-Jinja*

(*Shinto Shrine)

Picture: Shimanto Town, Kochi Prefecture.

Following the Shimanto River and then into the valleys of the tributary upstream. A winding 3 KMs from the national route, and a further 4 KMs up a rocky and bumpy road. Taking each moment carefully, you start to notice spectres ever so slightly covered in moss. At first shrugging it off as a delusion, as you arrive you are welcomed by a horde of spectres. Believed to be shrine for Umanosuke, a cursed and abandoned delinquent. This Shrine welcomes abandoned children as a haven for their spirits. Although Umanosuke was killed without reason, he can calmly rest without cursing others. The children at the shrine seem happy and kind. Surely, the children are receiving guidance, From the spirit of Umanosuke.



*This is the English Version of KIKAN KOCHI.
It is revised in order to shorten its length.
We do hope many people will read
this free online magazine.*

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Philosophical Theater

"DOKU-SO-GAN" 独走篇

Volume.042 art by HIDEKI TAIKE

Something is happening all the time, people are going every which-a-way. No matter which way you look, up or down, somebody is always headed somewhere. Something is happening, That's something I hope you never lose

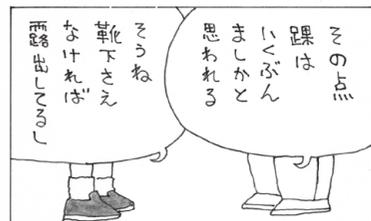
[Underfoot]

足許



You mean because it doesn't see the sun but is under continuous pressure?

Don't you feel that the heel of the foot is oppressed?



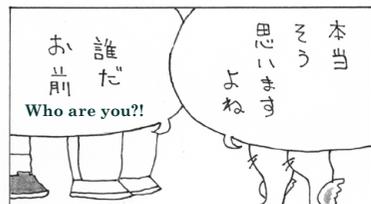
Apart from socks, it's always exposed.

In that point, I think the ankle is in somewhat better condition.



Yea, exposed a lot, it also has an erotic connotation.

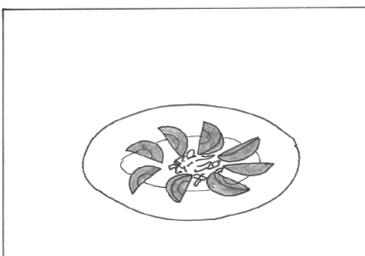
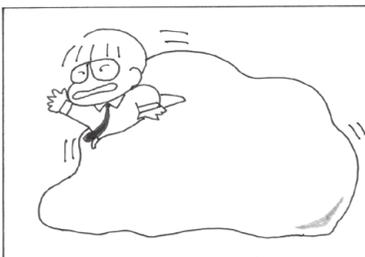
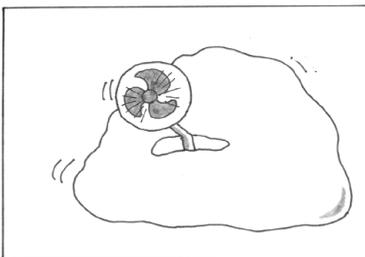
The part behind the knee seems to be constantly exposed to the sun.



Yes, I agree completely with that thought.

[The soft and flabby thing that eats everything]

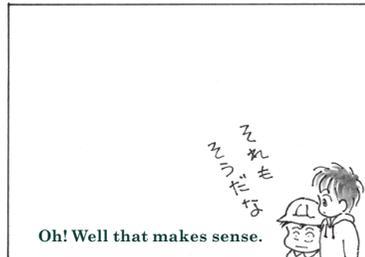
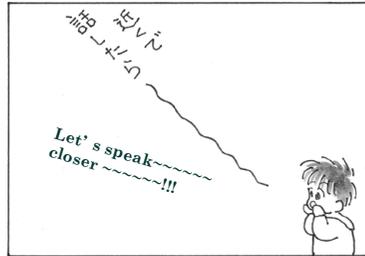
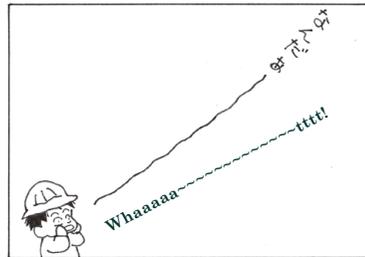
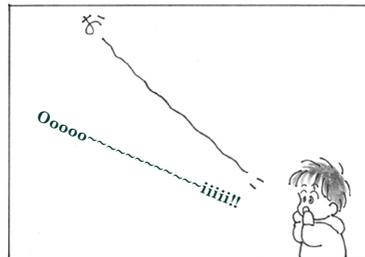
なんでも食べてしまうぶよぶよした生物



It seems that it doesn't like Pitan, thousand-year old eggs.

[Long way]

遠方



Oh! Well that makes sense.

Kochi Dining 10

Places that are loved by the people and the ingredients



Chapter 1 Nishitosa, Shimanto City
Shimanto's private kitchen

まんま・みあ

Manma Miya



Kochi Dining 10

*Places that are loved by the people
and the ingredients*

An exclusive and delectable Italian dining experience with a superb selection of ingredients and dishes in a calming space.



Apple Mint Water.

Located on the banks of the Shimanto River, this little house takes in the entire view of the surrounding area and serves a full course of delectable dishes using the freshest and finest of the village's ingredients. One group can have from 2 to 8 people. "I want my guests to relax", says the Owner Chef, Michihiro Miyashita. With his beautiful wife, they serve only two groups per day; one for lunch and one for dinner, and places must be booked. "That's why my guests can take an afternoon nap after their meals," laughs Michihiro with a big smile. Furthermore, since it is right by the river, guests can play by the riverside after their meals before heading home. Even more astonishing is the volume of the dishes!

Upon arrival you are taken to the room for your meal, given your table cloth and hand wipe and are served with Apple Mint Water. Next is the appetizer, Couscous with hand grown tomato sauce, followed by the hors d'oeuvre; Pepperoncino made in the nearby Okuyanai using Konjac, (solidified jelly made from root vegetables and or potatoes) and many others. All 8 appetizers are stacked on beautiful plates with each and every one made with carefully selected ingredients and with a specific method of cooking. Next we have a Frittata made with locally grown Maitake and hand-grown broccoli. Following that, we have a heart, soul and body warming soup made with mashed up



UP: Home grown herbs; Michihiro selects his rosemary for their herb-grilled Shimanto Chicken.
DOWN: Freshly baked assorted seed bread.



Annou-Imo (local Japanese Yam) simmered in soy milk and fresh cream. So sweet, your cheeks would melt with the soup. Next we have an assortment of well-crafted breads made with a wonderful selection of seeds; Chia seeds, Organic Sunflower seeds and a variety of pumpkin seeds. After, we move on to the main dish, a scrumptious mouth-watering herb grilled Shimanto Chicken, which was marinated overnight with at least 7 spices. The main is served with a selection of 10 local vegetables, which almost take the spotlight away from the Chicken. All the vegetables are selected each day from the gardens of the Miyashita family or sourced from the local farmers of Nishitosa. Today's course also included Cream pasta blossoms with local bacon and turnip. Finally the desert comes to the table, Seasonal Chestnut Ice Cream! All the dishes are carefully cooked and prepared by the owner chef couple and they work with such skill, relying on each other for different duties. Each crockery selection for each dish is also evenly selected be-



tween the two. Chatting to the couple while at the restaurant, their different personalities add colour and flavour to the dishes. With this much food with such great flavour, and only costing 2000 JPY per person, it is truly a bargain unheard of!

A blissful 2 hours have passed.

“The majority of our customers are ladies. They enjoy relaxing and chatting together. Many customers coming for lunch spend a jovial two and a-half hours with us. Additionally, because there won't be any customers coming until the evening, it becomes a secure private room. During that time, my husband and I would go to another room to prepare for tomorrow,” mentions Chisato about the room. She also talks about how they would have to consider rent, labour costs, food costs and margins when they had set up shop in Fukuoka. “Now we are in the middle of a small rural town, customers spend their own gasoline or petrol in their own cars to drive all the way here. I think 2000 JPY per person is a fair price. We barely make our margins but that's fine. We enjoy it,” laughs Chisato.

Michihiro then points out, “I want our customers to come here and enjoy the fresh, raw taste of the vegetables. We want to bring out the flavour of the vegetable, so we don't overpower it with added intense flavours. It is always comforting to hear that customers love the taste. Our main aim is to use all our own home-grown vegetables. We only purchase extra when we don't have enough of a certain vegetable. We don't have a full



grown farm, so we have no choice but to purchase the meat and dairy. All our dressings and flavourings are all hand-made.”

Tasting (hearing) the sound of the Shimanto River.

Michihiro started out working for an airline company. After several years he was placed in Fukuoka Airport. Within a few years he decided to leave his company and with his wife started his own restaurant in Fukuoka. They continued their business for 12 years. 5 years ago, they returned to Chisato’s hometown of Nishitosa, Shimanto City, and Kochi Prefecture. They came back to help her parents with their rice fields, chestnuts, shiitake mushrooms, and vegetable growing. No matter how busy their life was, on weekdays they would wake up at 4 AM to make bento boxes (packed lunch boxes in Japan) using their fresh ingredients to take and sell at the local farmers market, Nishitosa Furusato Market. After grasping their pace of life, in 2014 they opened a charming village Italian restaurant that focused on bringing out the very best of vegetables. They named it [まんま・みや] (Manma Miya). With growing popularity, they have been called to set up shop at local Nishitosa events, neighbouring town markets and events. They focus on selling freshly made, and hot on the stick, “四万十 de とり天 (Shimanto-Dori de Tori-Ten)” their delicious fresh lovely chicken tempura. Chisato says about their busy schedule, “I feel apologetic to our customers at times. With all the events, rice planting in spring, chestnut and rice harvesting in autumn and balancing our opening hours, we have to close our restaurant for long periods. Our weekend bookings are always full and during the closed periods customers can’t make bookings. I feel very sorry of them.” She also mentions about how they are trying to increase time for customers, “At the

Michihiro was born in Kagoshima. He comes from a family that operates a large-scale poultry farm, and since he was a child he’s not able to eat chicken. However the taste and flavour of the Shimanto chickens are special. So much so he brings it out in his dishes. In autumn, they use the fresh Chestnuts from Chisato’s farms to make heart-warming chestnut soups, delicious desserts and mouth-watering chestnut ice cream.





The dinner course has two added dishes to the lunch course, with an extra fish dish and sashimi dish. There are many customers who ask for the dinner course for lunch.



moment, we are in the middle of building a veranda on the house for an open terrace. We plan to create an environment for customers to enjoy desserts and have tea. This will also have a limited number of bookings. Also, if possible to move the hours, we might be able to have two groups. However, we put priority on our customer's time to relax and enjoy the environment, so we are still thinking about this very carefully."

The couple serves dishes full of love and care that truly brings out the natural flavour of each season's vegetables. You can lie down and sit back in a truly relaxing environment in front of the Shimanto River. From the parking area to the door of the restaurant, you can hear the sound of the river. It truly is a luxurious environment. Nowhere near is a roadside, the restaurant is in a calm and quiet place. You will want to praise yourself for finding such a beautiful, quaint and lovely restaurant.



Directions: On Route 381, if you are passing the [Michi-no-eki Shimanto Touwa] towards Nishitosa, Take a left turn before entering the Shimanto Tunnel. Follow the road till you reach a Y junction and take the left road. You will come across over a bridge for the train, and it is the first house after.



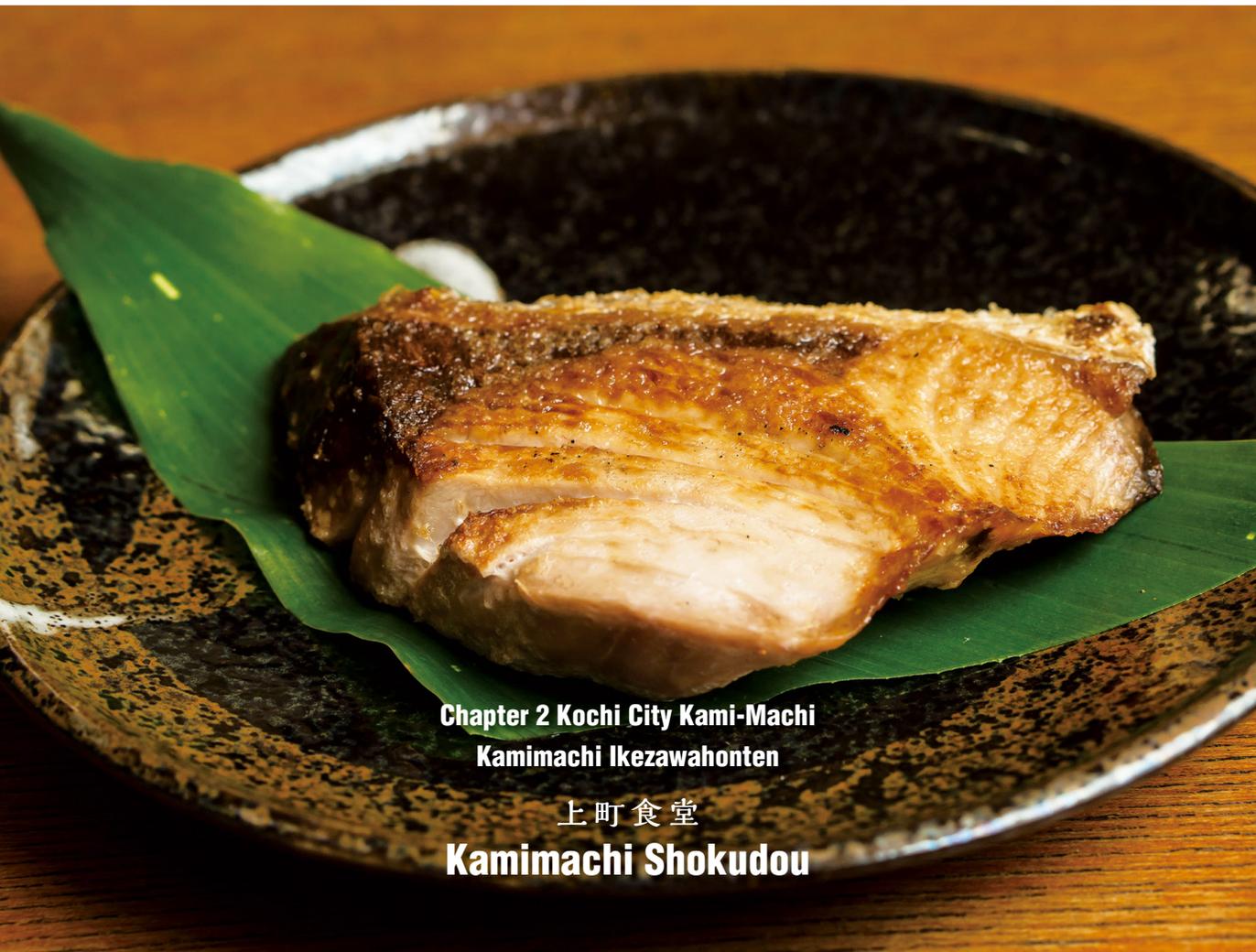
A beautiful open terrace completed. They will be selecting tables and chairs to put on the terrace. Open from spring till autumn, a place to spend, relax and enjoy time. They will also be launching new bento boxes at the newly opened [道の駅 よって! 西土佐 (Michi-no-eki Yotte! Nishitosa)] on April 10th 2016. A fresh new place to enjoy Nishitosa!

Shimanto's Private Kitchen Manma Miya

Shimanto-Shi, Nishitosa, Hage 1249
TEL: 0880-52-2147 (Bookings are a must)
Lunch: 2000 JPY/ Person
Dinner: 3500 JPY/ Person

*No Children Menu
*Menus can be changed according to consultation (Ayu, Eel, Shimanto Beef are additional charges)

Regular Off Days: (Undecided, please call)
[Long holidays in spring and autumn]



Chapter 2 Kochi City Kami-Machi
Kamimachi Ikezawahonten
上町食堂
Kamimachi Shokudou

Grilled dishes, Salt baked Amberjack. 540JPY

Kochi Dining 10

*Places that are loved by the people
and the ingredients*

Since the Edo-days,
This well established fish shop,
Becomes a charming dining hall
3 afternoons a week.



**I realised I would be the 5th owner to take over the store,
after heading into society.**

This old fish shop that has a history dating from the Edo period of Japan is located in Kamimachi of Kochi City. [Kamimachi Ikezawa Honten] has been serving people in the afternoon [Kamimachi Dining Hall] for 3 years running, just for the love of Fish. People came to know of this dining hall just through word of mouth from previous visitors. The dining hall is right by the fish shop and there are varieties of set meals and seafood bowls to choose from. You can even choose any fish from the display and order them as Sashimi, salt baked, grilled or even tempura fried, any way you like it. Also, in the corner of the hall you can select from the variety of side dishes to enjoy with your meal. It is as fresh as it can be, with your selection of fresh fish, cooked right there. That is the most rewarding element. The man behind this delightful dining hall is the 5th generation owner, Syurou Ikezawa. We chat and discuss about his ideas and plans to give Kamimachi a wonderful place to eat fish, his fish shop, food education and much more.



Tempura of daggertooth pike, 380 JPY.



After graduating university in Osaka, Syrouro Ikezawa started his career as a Systems Engineer for an IT company. At the age of 25, realising he would eventually take over the family business, he started his negotiations and discussions with the company's management, training department and his clients. At the age of 30, he returned back to Kochi and took over the business as the 5th generation owner. His training as the owner of a fish shop started there.

"I didn't know a single name of any species or type of fish. I couldn't even cut up a fish. For the first 2 years, I wasn't even worth making money. All I did was learn how to prepare the fish to sell and just took directions on what to do. It really was just pure training every day. From my 3rd year, my father finally allowed me to come with him to the wholesale markets. There was a time when my father got injured and I had to go alone to the whole sale markets."

**My food education,
started with being interested in food I thought was delicious.**

For a fish shop, knowing how to tell a fish's value and freshness is what makes or breaks the business. Syrouro however thinks that there is something more to it, and believes that "relationships" and "information" is important. The major competition at the Kochi Fish Markets is mainly for Tuna, with the other fish going through direct business brokers. "It is really important meeting each broker and communicating, 'How much is this?' 'Give me a 50 JPY discount' 'I'll take it all, give me a better price' and all the negotiations". Syrouro kindly explains its similarity to a flea market. The close relationships are important. Additionally, knowing which fish is in season, has a good amount of fat on it, where and which port these fish are taken from; either within or even outside of Kochi prefecture. Knowing the entire country's brokers to make the best deals. There are the fish



The Special Kai-sen-Don, 7 recommended fish of the day, lovingly placed on top of freshly cooked rice. Today's dish has Tuna, Mackerel Tataki, Octopus, King Salmon, and Fresh Sea Bream from the Pacific, seasonal Winter Amberjack and Squid. All this for the cheap price of 1000 JPY.

that end up lining up the display cabinets in the shop. In such cases, having many generations that know the business and having a name within the industry is beneficial when negotiating, explains Syurou.

“Meat and Fish are roughly the same, it’s not simply enough to say that only freshest are the ones caught that day. Depending on the fish species or type, some are still fresh 2 or 3 days after. There are also those that are better after a certain amount of time. For example, the white fish from the area in Seto Inland Sea are particularly delicious while fish caught from the Japan Sea also have their own special flavours. It is truly important to create your own network of trusted brokers to find quality fish from all around the country.”

Syurou heard from a friend of a store in Okinawa running his store in a similar way. His friend told him how they sold the fish and had a dining hall. Finding it very interesting, he started to run the store with a limitation of only 3 afternoons a week. It has had a really good response. In recent years, the majority of consumers go to supermarkets, volume retailers and department stores to purchase their shopping. To increase their customer base and to have customers know just a bit more about fish, the only way was to call them to visit. So, as a method of meeting customers, this dining hall is very effective. However, Syurou did not increase his staff members just to run this dining hall. He has his current staff do the best they can, and that’s why they only have 3 afternoons in a week running this dining hall.

“Our fish bowls and set menus cost quite a lot and are margins are low (laughs). Thinking about just running a dining hall, I don’t think it is that profitable. But as a concept, getting the family to come, having children look at the fish alive or on display, is educational. This hall has a hidden face of being educational. Unlike



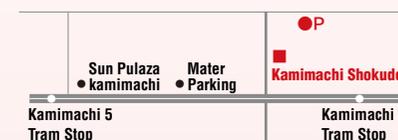
5th owner, Syurou Ikezawa

the supermarkets where you just see cuts of fish lined up on display, you see the fish in its full form, learn how it is cut up and after tasting it, think ‘delicious!’. That’s what I want to see. People will start to be interested in food that is delicious.”

Spare a few minutes for a chat?

Since starting the Kamimachi Dining Hall, young people in their teens and twenties often strike up conversation with Syurou. At times, “What do you recommend today?” is a common line that he hears. Syurou would take fish that are great and most probably not sold in supermarkets and show them. “It so happened I had got a plump fresh large head hair tail that day, I showed them the fish and cut off a big piece and said, ‘I’ll grill it and you can have a taste’ and I recommended them to taste.” With a big smile, “When they see the fish in front of them, see the freshness and plumpness they become surprised. They learn the difference from shopping at a supermarket and actually buying from a fish shop” explains Syurou about how enjoys chatting with his customers.

Syurou’s fish shop opens 3 afternoons a week for you to dine at their charming dining hall. On the menu you find no trace of alcohol to drink. This is a place by the professionals, a place you can truly immerse one’s self in the taste of the FISH.



Kamimachi Ikezawahonten Kamimachi Shokudou

Kochi City, Kamimachi 4-3-11
TEL: 088-823-5225

Open: Thursday, Friday Saturday Afternoons
(closed on Public holidays)

Time: 11:00 till 14:00 (Last Order 13:30)

Closed: Closed in December (reopens on January 7)

Parking Spaces: 3 available

<http://kochinet.info/cafe>



Chapter 3 Kochi City, Kagami
Handmade Tofu

草峰庵
Kusamine-an

Kochi Dining 10

*Places that are loved by the people
and the ingredients*

Welcome to the honest world
of handmade tofu,
And the world of the dignified
store Owner.



The champion of Tofu has victoriously returned home!

In Kochi City's Kusamine area in Kagami, you find a quaint store that has been selling for over 60 years. However, the owner came down with injuries and for 3 years the store has been closed. Kouhei Toyonaga, recently freshly graduated from university, took on his grandfather's shop and continues to protect the "Taste of Tofu" and the tofu that his grandfather always made.

In November of 2013, he made a decision to build and open the [Kusamine-an]. His family helps him and on the day of the interview, his mother and uncle were helping him. When he decided to start his own Tofu store, his family and relatives agreed straight away. What is the charm and power of tofu that charms this young man, Kouhei Toyonaga born in the 1989? (A significant year, as the turn of Japanese periods from Showa into Heisei)

He started helping his grandfather making Tofu during his junior high school's workplace experience. Upon entering high school, on the days that he had no club activities and during the summer holidays, he was helping out his grandfather. When out of the prefecture, and during his university's 1st and 2nd year,



Kouhei sets Mondays as their regular day off. However, even on his day off, he would have to prepare for the tofu making the next day. Not much time for rest; at times trying to match time off with his friends has been a struggle.



when he returned home he would help with tofu making. “I honestly wanted to take over the business right after high school. But, my homeroom teacher told me ‘you should learn more about soy beans.’ and my parents also insisted, ‘at least go study and come back with a teaching license.’ So I agreed to go.” Kouhei moved on to study in the agricultural department of a university on Kyushu.

He wanted to restart his grandfather’s store as soon as he graduated. But, as his grandfather’s stall was treated as cessation of busi-

ness, when he wanted to restart there was a lot of paperwork that had to be prepared and the store could not be started right away. Positively, Kouhei started to study the cultivation of soybeans and growing beans in the countryside without pesticides and went to his father’s hometown of Otoyo to learn and live for a year. After returning, he spent the following year repairing all the tools that his grandfather used, and learning from his grandfather in preparation to open his store. It took him 2 years to prepare. With the tools



and ingredients that his grandfather had used as a base, he started to cultivate the taste and colour of his own original tofu. He began trials and testing to prepare for his own tofu.

“It is a basic principle in tofu making to change the brine when changing soybeans. But I wanted to keep the taste of the tofu from my grandfather’s tofu. I wanted to continue its flavour. He used soybeans from overseas and had his own formulated brine. I did not want to change that. Yet, I tried and tested on how to add my own blend using Japanese soybeans. It took me time but thanks to the experiments, I want to keep increasing and opening my perspectives.”

The brine decides everything.

Tofu ingredients are simple. Soybeans, Water and Brine. It is even more important to ensure each process has to be done faithfully and honestly. He selects and prepares the beans for soaking according to the temperature, season, humidity, and water temperature. This helps dictate the soaking time required. Kouhei explains about the soaking process; “My method of soaking is a medium of communication between the beans and me. When I pull the beans out of the water and I hear a soft high-pitched sound, it still has not soaked long enough. The flavour of the beans will



change if it is not soaked long enough or if it is soaked too long. It is really important to communicate with the beans.”

Next we have the most important process, mixing in the brine. He mixes the brine with some warm water, stirs it slowly, looks at it carefully for a time, and then returns to his other process. He returns to look at the water, checks the texture of the water, adds more brine and mixes it. He takes this step extremely carefully and repeating as necessary.

“Large scale tofu makers decide on a set amount of brine and mix it in. Then using an equally sized bucket and stainless steel board pushes the brine evenly from the top to join

the brine and tofu. This method has a benefit: it rarely creates mistakes. We do it differently: we completely rely on traditional methods. The process is really delicate but mixes cleanly. If there is not enough brine, the outer shell of the tofu will be hardened but the inner parts of the tofu will be soft like water or pudding. On the other hand, if we mix too much brine, the water would evaporate too much from the tofu and it will end up dry and broken up”.

In the process of making the tofu, even the water that comes out from the press is used to flow the tofu mix into a soft cloth before being placed carefully into a mould. Next they add



3 generations of Tofu artisans, Kouhei, mother and grandfather. The store's signboard "草峰庵" (Kusamine-an) was a gift that was written by an Honoured Teacher from his university days. His strong relationships are really amazing.

the brine to the mixture in the mould, using a spatula to softly make it into a square shape. The mixture is then tied into the cloth and pressed with a heavy stone from the top to release the water.

Once the tofu hardens, the corners are slightly rounded. It is not initially in a square shape. There, they take the tofu out of the mould carefully and with a blade cut the corners of the tofu and release it back into water. Next they softly cut each slab of tofu into small blocks. Their hands are skilled as only an artisan's hand can be; they can feel the tofu with a sixth sense, experienced over many processes. What is made is an incredibly nurtured high quality tofu, checked and cared for each step of the way. Taking a taste, the flavour of the rich colours of taste from the soybeans spread in your mouth.

"My grandfather's tofu was very tough and hard. I think that's part of his love in his tofu. It's his special trait of love to everyone. But in this generation, the soft type of tofu is popular. I want to create a tofu that the same generation of people can enjoy. So I've made my grandfather's tofu slightly softer."

The heart is coloured with the family's support.

In one complete process, Kouhei makes 30 blocks of tofu and in a day he would make 180 to 210 blocks and each and every step is completed by him. There are times when he has to do several things at once, so the support



One block of tofu costs 180 JPY. Kusamine-an Tofu has great soybean flavour. It is a bit hard, but great for boiled tofu. The store usually only sells the "Kimagure Tofu" but sometimes there would be days where you can find thick fried tofu. Also, the "Okara" or bean curd lees are free to take at Kusamine-an.

"Kusamine-an" Tofu is sold at various places as well, such as, "Kagami-mura no Mise" (Kagami RIO Store, Mama Store). Also sold at the Taiyou ichi of "Sunshine Beltis (Maezato Store)"

from his mother and uncle is a must. His job is not only making tofu. He has to tend to his store and also complete his deliveries. He also has to prepare for the next day. Up until now, they have only sold raw tofu, but now they are starting to sell thick, fried tofu.

This young man has inherited tofu from his grandfather and he is moulding his own path in his own tofu making way. An incredible day to see the support and the bond he has with the family. One cannot help but be filled with kindness when looking at this young man's awe-inspiring way of life. For Kouhei Toyonaga, to make one's living from tofu making, there is more that he must learn and do. Please do visit this awe-inspiring owner at his beautiful Kusamine-an Tofu store.



**Handmade Tofu
Kusamine-an**

Kochi City, Kagami, Kusamine 112-6
TEL: 088-896-2877

In store sales are only open from morning till late afternoon.
Set Closed Days: Mondays.



Chapter 4 Nankoku City
Izakaya
南風
Haebaru

Kochi Dining 10

*Places that are loved by the people
and the ingredients*

The owner has 50 years of experience,
Has an avarice attitude to ingredients,
and adds a little art and skill.



Kiyooki is enthusiastic about food education. He organises special classes for schools in Kochi, with recent classes in Kochi Prefectural High Schools, Kochi Prefectural Minami Junior High School and Nankoku City's Noda Elementary School. He works together with famous chefs such as his fellow chef, Kiyomi Mikuni.

My journey meeting with ingredients always continues.

In Nankoku City, Oosonekou, take the local train and stop at Gomen Higashi Machi and off the corner intersection you will find the izakaya, Haebaru. This izakaya is not your usual izakaya, which is just a place to drink and have a bite to eat. The quality of dishes served here are as high as a 5 star restaurant. The owner, Kiyooki Uchida, is an experienced chef with 50 years of experience. We are mesmerised by his stories of finding new ingredients and how he treasures each ingredient.



Mackerel Sandwich; 800JPY. Rocket and Freshly broiled mackerel with butter and Karashi mustard placed in freshly baked bread. It's a scrumptious harmony in your mouth.

Kiyoaki was encouraged by his father to start training at a cooking school right after his junior high school. After graduating, he entered the western style kitchens of the Sansuien Hotel. Given his age, his training was difficult and laborious, but he persisted and was finally approved by the Head Chef. After being given a high recommendation by the Head Chef he was introduced to a 5 star hotel in Kobe. At the age of 21 he was scouted to be the Head Chef of a popular

restaurant in Noichi, Kochi called Olympia. With a stellar career, he was often scouted to be the leader at various wedding halls, hotels and restaurants. In June 2007, at the age of 57, he finally started his own place with "Haebaru."

"I started out at the end of April and there was a strong southern wind blowing. I wanted to ride on that wind with the feeling of owning my own place" he reminisced while talking about the time he opened



Although he has minimal experience in France, he made it a goal to take French cooking classes. He went to Tokyo to learn from the best and took a French cooking course. Over the year he has made it his endeavour to taste all the food from the Top Chefs and learn from their cooking. Through this method he has learnt a vast number of skills.

Haebaru. He talked about the times he worked for various establishments, the ingredients such as the fish: meat, vegetables and the large variety of other ingredients were all delivered to each establishment. He did not often go out to the markets and select the ingredients with his own hands or meet with the brokers. It changed with his place, Haebaru. He would go out every day to the markets and direct wholesalers, such as Koukadai Ichiba and Tosa-no-Sato.

"Soon it will be 50 years, I don't seem to get bored (laugh). Especially with vegetables, there are plenty of ingredients I don't know yet. I am really excited to meet the new ingredients. Yep, I must like this lifestyle," laughs Kiyoaki.

The scent is special because it's natural salt.

"I just found out that you can find red-foot-



Gobou Tempura, a very popular starter plate given on arrival 500 JPY.



Soft Hand-made Tofu 400 JPY.



Beautifully prepared with amazing colours, Daikon & Cheese Salad. 800 JPY.



Even making a booking at the restaurant is a treat with the chef's constant jokes. A pleasure to chat with when sitting and talking in store.

ed prawns around Nagahama. Until last week, I had been only able to get them at Koukadai Markets. If you take a bite, they are sweeter than tiger prawns. It's a really clean taste. I tried it as Sashimi and also lightly fried with garlic. The broker was quite young, but knew a lot more than I ever knew. I started asking more questions. It was truly educational. This applies to vegetables as well. I recently just found out about a small daikon. It is green on the inside even after peeling. It has such a fine flavour. I have it sliced, mixed with

alkali water and put on ice. The texture is just superb. I'll layer it with a good dash of truffle salt and olive oil and combine it with Mimolette cheese. Even the cheese, I learnt about Mimolette cheese from a customer. It has a strong flavour, like squid ink and I just had to try it. I ordered some and sure enough it tasted a bit.

Kiyoaki relishes in finding new ingredients, his discussions with his customers and takes every opportunity to study while he adventures and tastes food. All these experiences are a great benefit to his menu and

dishes.

There are many customers who come from outside the prefecture just to meet him. His abilities have been well trained and are so polished that many trust his skills, his ability to handle each ingredient, and his well-trained eyes that pick the best ingredients. He fully utilises this power to make dishes that tantalise his customers' tastes buds. His ideology is to create dishes that people are satisfied with and can smile about when they go home.

"I select and separate the usage of my

salts. I select sea salt and hand dried coarse salt for cooking, and for the customers when they eat, I ensure they have natural, refined, sea salt on their food for tasting. By separating the types of salt, the taste and scent of my foods are special. For example, with Katsuo Tataki (Seared Bonito) the salt used during the salting and searing processes releases a sweet beautiful scent. It doesn't taste good if you add salt later during the eating stage. Next we have wasabi and salt. I usually select 2 to 3 condiments then flake some salt on top. Cur-



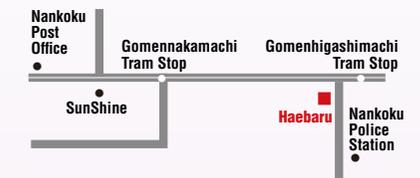
A rare dish, Hot Plate grilled Shamo Chicken. Must book beforehand. 1800JPY.

rently in season would be Naoshichi (a type of citrus fruit found in the south west of Kochi). Don't squeeze the entire fruit, have a small slice on each dish and squeeze it right before you eat. I might sound bothersome each time I serve my food, but I definitely will explain each dish to each customer. I mean if you are going to taste something great, I want you to eat it the tastiest way possible. Think of it as an added bonus to the price you pay," laughs Kiyooki as he explains about his cooking.

**It has to be that place,
if you go to Nankoku City!**

For our team this time, we first tried the "Gobou Tempura". This delectable dish is extremely popular with the customers. Kiyooki's wife marinates Gobou, or burdock roots, in a special Dashi and Soy sauce and fries it into a great tempura. Next we have a dish that Kiyooki was influenced by when he tasted it on his travels, "Mackerel Sandwich." Following that, his recent new dish made using the rare small daikon (raddish), "Daikon & Cheese Salad." Following the delicious salad, Kiyooki presents us with the rare "Hot-plate grilled Shamo Chicken" (must book before coming) where he cooks Nankoku's rare Shamo Chicken (game fowl chicken) on a simple hot plate with natural salt, pepper, and organic olive oil. According to Kiyooki, this simple cooking process brings out the best of the flavour from the fats and meat of the chicken. For condiments, you have wasabi, citrus flavouring, and salt placed in front of you.

In any dish you can see Kiyooki carefully adding his art and skill. You can truly taste the high quality of the ingredients and cooking methods. Excited as we were, both the Cameraman and I agreed, "This is the place to go in Nankoku city!" as we blissfully went home.



**Izakaya
Haebaru**

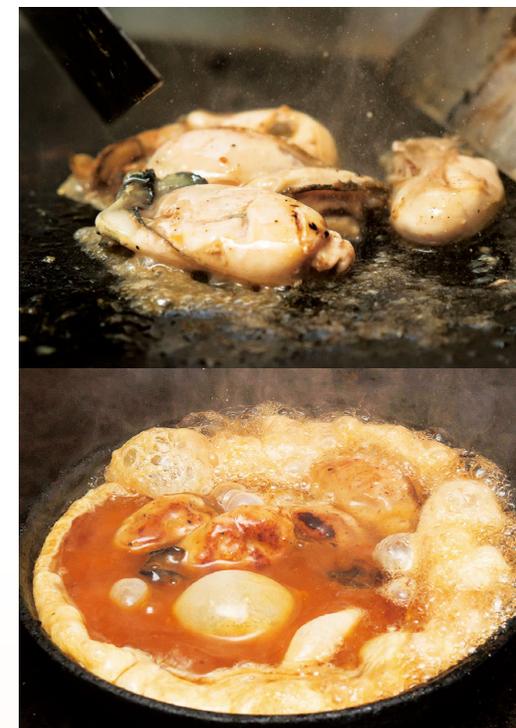
Nankoku City Oosonekou 1707-3
TEL: 088-863-4351
Opening Times: Everyday from 5 PM to 10 PM
Open 365 Days
No parking available on site



Kochi Dining 10

*Places that are loved by the people
and the ingredients*

The curtain rises on the
always evolving,
World of Teppan Dining.



Oysters from Hokkaido; delivered year and stored in deep freeze to seal freshness and serves only the best; KakiTama-go Steak 700 JPY.

To always provide and display excitement, from the customer's perspective.

In Harimaya-Cho Kochi City, in 1-chome, on the 2nd floor of ALCO 2, you can find the green sign of [MIYATAYA]. We go deep into the store and get a glimpse into the exciting world of this restaurant.

The owner and chef of this restaurant is, Hiroaki Miyata. Hiroaki has a career far from the world of food, as he spent 18 years working for the tyre manufacture giant, Toyo Tires. His last position before leaving the company was in



The key point to the MIYATAMayaki is the half cooked egg in the middle. As eggs harden as you cook them longer, yet if you cook them lightly the batter won't properly be done. The balance and timing on the hot plate takes a lot of delicate practice and is vitally important. 880 JPY.

the sales promotion department. Thanks to that, just 3 to 4 months after leaving the company he opened this restaurant with a charming and outstanding energy. We ask this man about how it all started and the reasons behind MIYATAYA.

Hiroaki actually had planned to quit and leave his job for about 2 and half years before finally leaving. However, his superiors told him, "You have to train up your junior staff before you can leave." With those

words he began the process. As he reflects on his decision, "I wanted to become the president." However, specifically he had not thought about anything. Roughly 6 months before he quit "I can push through if it is something I enjoy doing," and he decided to aim to start his own restaurant. With friends from his company, his friends from his own Yosakoi dance team [Miyata Juku] and his close friends, he discovered he wanted to make a place where every-

one could enjoy a great meal and drink together. Hiroaki mentions about the time, "At the time, I wondered about what kind of restaurant I could do? What was my strength and weapon?" What he had were great connections that he had fostered through his time at his company, acquaintances across the country that could help, and a route for the delivery of great ingredients.

"For example, the sea whelk I use here,

I source it from Hokkaido. One of my old colleagues from Toyo has a father who is a great fisherman and sources them for me. It is the same for the Oysters and Meat. A big problem I had was with my competency with cooking in either Western or Japanese styles. I had no skills. But I had my eye on Teppanyaki dining. I thought it was simple but a great way to enjoy the ingredients, as I would grill the food with great salt and pepper on top of a hot plate. I also thought,



Ox Tongue Steak, a dish with two ways to enjoy. Half of it smooth and soft and the other a thick, scrumptious to the bite with deep taste cooked splendidly on the hot plate; a true deal for 980 JPY.



I needed something more than grilling, a method that would catch the customer and make them surprised and happy. I used the same techniques I used when I was working in Toyo.”

Practice on Us!

One of the surprising dishes is the MIYAT-AMAYaki. This delectable dish is a fluffy, scrumptious dish that uses no yam in the batter. This was born from repeated trial

and error. With the mastered mixture, the batter is set to rest for 3 days straight, to bring out the fluffy texture. Additionally although like an okonimiyaki, or Japanese pancake, the dish has a creamy half cooked egg within the fluffy batter. It truly is a unique dish. Another sight to see is the “Kakitamago Steak” which involves lightly but carefully cooking a fluffy egg. On the counters of this lovely teppanyaki restaurant, you find special salt for his dishes. They serve a rare salt from Lake Deborah from the middle of the Australian outback.

This salt is only harvested once a year during a dry spell. It is said to be a salt from 5 million years ago. The taste and the value of his dishes go up another level by using special flavours that bring out the taste from each ingredient.

MIYATAYA opened its doors in the February of 2008. Hiroaki laughs as he recollects the difficulties when he first started out. “It was like the mochi rice cakes on paintings. Whatever I had learnt and thought was nothing when I started actually running the store, it was completely different. I could

cook the food, but when the rush hour came in with tens of customers, my hands would just fumble. I just had so much to do that I didn’t know where to start. My Yosakoi friends were worried for me and kept booking up the seats every day to come to the store as customers. They even said, ‘You will lose face and completely lose business if you fail on your new customers. We’ll help you eat all your practice products. Practice on us!’ They really were my support that continuously came as customers for about 2 months straight. It was only



through that practice that I was able to hone my skills” says Hiroaki as he solemnly recollects about the start.

There's a MIYATAYA in everyone.

Hiroaki describes his store, “Running a full Teppanyaki restaurant would be too expensive for me and the customers. If I just ran an Okonomiyaki store, it would be cheap and be of a lower grade. So I wanted to create a middle ground, a casual place to dine that you could relax.” From what he says, his strategy is working. When the store first opened it was mainly frequented by young people, of course we the aim for the fairly reasonable Okonomiyaki. However, the store is now popular amongst women, groups of ladies, businessmen for their meetings and on the way home and also many older people. Some would wine and dine with their Teppanyaki dishes. Some younger people would take it easy and lay-back to eat in a café setting. The colours of the customers have evolved and shaped the colour of MIYATAYA.

Hiroaki makes it a habit to frequent restaurants all around the country and try to find a hint or something that could help. “I make it a conscious point to not go into Okonomiyaki stores. Instead I'll go into



Hiroaki only wants to create the very best of dishes for his customers and he has a rule that his menu only has his favourite dishes. His beautiful wife lends him a hand in the kitchen with the cooking. His cute son also came for our interview. The old Japanese saying, [To embellish one's own colours at home,] or to return to one's hometown in glory is within his family His younger brother, the third son of the family has started a branch named MIYAFUKU in Konan City.

an Italian restaurant. I'll carefully look at the store's menu, learn from their cooking methods and take mental notes for reference. I then take what I have learnt and evolve it for my menu and my cooking methods at my store. As I try and try again, I'll come to release my 'AHA! This is good' moment.”

MIYATAYA is constantly evolving. Now it is considered a wonderful place to dine by adults, the young and the elderly. They have come to love and enjoy his Teppanyaki style. It's also a place to enjoy a good drink from his selection of fine wines to his wonderful mixers. It's this environment of enjoyment with great flavour and taste that makes one return again and again.



**Teppan Dining
MIYATAYA**

Kochi City, Harimaya-Cho 1-11-8 ALCO II
TEL: 088-885-6703
Opening Hours: Lunch : 12:00 to 14:00
Dinner: 18:00 to 23:00 (LO 22:30)
Closed for lunch on Mondays and Fridays
Closed for dinners on Mondays
(open if Tuesday is a public holiday)
No parking available.
<http://teppandining-miyataya.com/>

Photographer

Kishin Shinoyama

Interviewed by Kenzo Nakajima



Giant Interview 0042

World renowned Japanese Photographer Kishin Shinohara has been capturing [people, items, moments] since 1960.

An overflow of energy can be seen in each photograph. You can feel the passing of time through his pictures.

We hear his opinions and feelings about film, his experience taking photographs and his travels as he shares the eye opening experience of the charm of the Human Being.

I want them to feel freedom when they see the photos.

Ever since starting in Kumamoto, your [Kishin Shinoyama Shashin Ryoku] has arrived at The Museum of Art, Kochi, as your 20th exhibition on this long tour across the country and has seen total visitor numbers of over 600,000 people. To be honest, after watching the TV Program Jounetsu Tairiku, I have been waiting and hoping that one day you would visit Kochi. During the publication of the Japanese version of this volume of Kikan Kochi, the exhibition is still on display. Is there a particular point of your exhibition that you recommend to our readers and to not miss when they come to see your exhibition?

First, I don't think you should read this article then come to the exhibition. Read until the middle, come and take a look, feel the art, and after that if you are still interested read some more. There is no specific way or recommended way to see my exhibition.

For example, if you took a look at the photo of Momoe Yamaguchi, depending on your age you might see it differently. I think that's interesting and it is as if you are communicating with the photo. That is the experience. It is why I recommend visitors to not research anything beforehand, or find out what happened during the photo shoot or even listen to stories about the picture.

Many photography exhibitions have a certain theme and have stories to tell. The pictures are placed into a frame and it says "This is art, please look and appreciate". It is different in my case. I want to create a theme park of emotions, "Come. Take a look. What do you feel?" I've put all my energy into each and every photo and there is power in each shot. You will definitely feel something.

When I saw the "Yuuzuru" with actress Sayuri Yoshinaga, I had goose bumps! I hear it was actually snowing during the photo shoot?

I hear many people tell me how they feel goose bumps. However, I think it's interesting that depending on the person and place, they feel differently.

Personally speaking, I wanted to see Hiromi Kurita wearing a sailor girl uniform.

You didn't see it? Really? Well, these exhibitions are relatively irresponsible. Depending on the exhibition location, the photos do change. Since this time it is in Kochi more pictures of Ryouko Hirosue are on display. I'm sure that the next location will have different pictures and most likely pictures of the famous person in that area (laughs).

So depending where you are in Japan, there are new ways to enjoy the exhibition.

This is the 20th exhibition, and each place has a different impression. It is all relative to the sizes of each room and the structure of the show. Here in Kochi my exhibition is separated into two rooms. At other halls, they will display photos in a path from the entrance while you explore each photo until the exit. Here you walk through one room

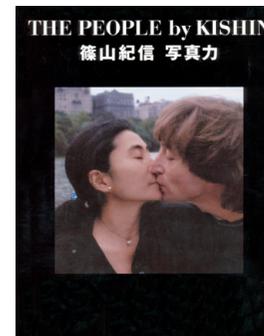


A wonderful smile and playful expression from the very expressive Kishin Shinoyama. Throughout the interview, he comfortably changed his expressions ever so slightly differently depending on the question and his thinking. Enjoying his discussion with our interviewer Kenzo Nakajima, the photographer for Ken-chan's fanciful photo diaries. (Currently published in this magazine)



Profile: Kishin Shinoyama

Born in Tokyo in 1940. Photography graduate of Nihon University College of Art. Worked at advertising agency "Light Publicity" during college. Winner of the 1961 Japan Advertising Photographer's Association, APA Award. Started freelancing as a cameraman from 1968. Mainly taking adverts, released a nude collection in [Asahi Camera] [Camera Mainichi] and other magazines. His works started to claim international attention as high quality photos and started exhibitions overseas. Winner of the 1970 Photographic Society of Japan Award, Winner of the 1973 Kodansha Editor's Cultural Award and many other awards. Following that formulating new ways of taking pictures with famous people of the time such as Momoe Yamaguchi and Rie Miyazawa etc. He continued on to release collections such as "Gekisya" and "Shinorama" using new ways of expressing himself with new techniques of that generation. As of recently, newly experimenting with digital photography and videography to find new ways of expressing in exhibitions. In 2012, starting from the Contemporary Arts Museum of Kumamoto, began the national tour of his personal exhibition [Shinoyama Kishin·Shashin Ryoku·THE PEOPLE by KISHIN] at various art museums across the country.



Exhibition will continue until January 11, 2016 at the Museum of Arts, Kochi
Book cover of the collection [Shinoyama Kishin·Shashin Ryoku THE PEOPLE by KISHIN]

and hop out to another room and the experience changes, and makes it interesting. To tell you the truth, I didn't expect this exhibition to continue for so long. When I had originally planned it, we chose Kumamoto, Tokyo and about 3 to 4 other places in total. But after starting, offers started growing and the exhibitions were really popular. There are even plans to exhibit until the middle of 2016. I've prepared 3 different sets of photos for different places and also finished a small set of photos for small halls.

Did Kochi get the small set of photos?

These are a big set of photos.

That's great! (laughs). When I was a university student, I had bought the [Hareta-hi] photo collection. In it, there is a photo that you took of giant wave during a typhoon at Katsura-hama. Have you frequented Kochi to take pictures before?

I haven't really come to Kochi before for Photo Shoots. I did come to Kochi to take shots for a [SHOKU] Project where we took pictures of Sawachi Ryouri Dishes (dishes local to Kochi) and another shoot for Kochi Castle. The big wave at Katsura-hama was probably my biggest impression.

How did you discover that the typhoon was coming aground in Kochi?

I heard that the typhoon was coming into Kochi, so I just decided to head there. At the time it had not arrived yet, but I'd also heard the waves at Katsura-hama were enormous. When I went to see them, I was really surprised by them. That evening, the typhoon arrived. The winds were so strong, I was too scared to go out and take pictures. I couldn't leave the hotel and that really left a mark on my memory.

Pardon me for this question. I noticed there is a collection of photos of your family. Did you take these pictures yourself? Or did someone else take them?

Funnily enough, I didn't take them (laughs).

Oh! You didn't take them. Do you consider it wrong to do so?

It's not wrong; I just do not consider my family as subjects "To take pictures of." Surely, I am just not interested in taking pictures of my family, I think.

I don't imagine you to be a person who uses a compact camera.

I don't use a compact camera. Now that's an interesting question. I'm not sure why I don't take pictures of myself, and instead of actual biographical pictures of myself I in-

entionally don't take them (wry laugh). I wonder why. The traditional image of a photographer is one always carrying a camera around the neck and taking pictures everywhere he or she goes. It's again different in my case. Even when my child was born or when we celebrated their 7th birthday, I asked for them to be taken at a photo studio.

You have someone else take pictures for you? Wouldn't the studio be surprised? After all your wife is the famous singer, Saori Minami.

I would be more surprised if they were surprised. It's their job to take pictures (laughs). That's one reason I don't have many family pictures. We have 3 dogs at home and my wife takes pictures of them. One of them recently passed away and my wife was in deep shock. I think she cried so hard that I couldn't imagine her crying in such a way for me when I would die. She took an amazing picture of the deceased dog. When I asked her "What happened? Who took this picture?" she calmly said, "I took it." I think she took the picture with a smartphone camera, and it was just so well taken I didn't expect it. If I were told to take the picture, I would probably fail because I am not that interested in dogs.

Using film to take pictures on a digital camera.

You've previously mentioned that, "I greatly welcome technological advancements", so I thought you used a soft filter on a digital camera. But from the private viewing, I heard you also use film as well?

Generally speaking, after 2000 most cameras started to be digital cameras. I started using digital cameras before that period and I am very interested in digital cameras. I intend to be earlier than those around me. Yet, recently I received a comment from someone looking at me using a digital camera for my shoots. "Mr. Shinoyama, even though you take pictures with digital cameras your photos don't look digital."

Now how is that possible? Up until now I have always used film cameras to take pictures. Film captures everything at the moment of exposure, the aperture and every calculation. Each second, each photograph, I take care that it is ingrained into the picture. Even with a digital camera I use the same process. I think that is why it doesn't seem digital. It could be the reason why the person said that. On the other hand, I could just be stupid with digital cameras. From what I understand, people who shoot digital think that they can correct problems later in post-production while taking shots. So they don't put 100% of their thoughts into each shot. In principle, those who shoot digital think to press the shutter and correct it later. Old-school style people like me however, take care of each second of a shoot and that is a major difference in principle.

Referring to private viewing again, there was a woman that commented on the photo of Masako Natsume and her scar on her neck. "With today's technology, wouldn't you be able to erase that?" Is this what you mean?

That's exactly right!

Film maintains that reality doesn't it?

I'll take out any severe bruises or birthmarks if the client asks me to, but wouldn't it be better to leave it in? Was there a story behind that bruise/birthmark? It becomes a world where one can imagine while looking at it. I think that's the result of film as well. However, even if you take with film, you have to scan it to digital form and print it out. As a result, printing from film is so rare now, not many people use it anymore, similar to the 8x10 format. Didn't Polaroid stop production? There's only one filmmaker left, Fujifilm. Places for developing films are also disappearing. We're in a situation that we won't know when film production will completely stop.

Were the pictures for this exhibition, scanned and then printed?

Yes, they are. Even this process is digital. People who remember photos on digital have a completely different sensitivity towards film pictures, as such even the attitude changes. It's the passing of time. I think it's completely fine.

In regards to the sensitivity you mentioned, in 1990 you had personally selected 12 Photographers for the [Kin Mirai Shashin Jutsu] programme. What type of works were you interested in to select them?

Ah yes, I thought their thinking processes were interesting and selected them purely on the basis of what I felt. We would go to their studios or homes, ask about what gear they were using and ask them their thoughts when they are shooting. Because it was a TV programme, I asked questions that the viewers would be interested in. There were parts that were purposely planned for the viewers as well. Obviously the programme itself was very interesting and had many a discussion about the essence of photography. I don't think there will another programme like that.

Is there anyone that you are particularly looking out for recently? Or do you usually not think about other photographers?

Anyone, whatever they do, if they're interesting, they're interesting. That's why I don't have a single person perspective. This person could be interesting, that person could be from a different generation and likes this type of photography, even to those that don't care about what happens from now. Even pictures from the younger photographers, be it famous or not, a professional or an amateur, if the work is interesting, it is interesting. That's it.

What makes something interesting, how is it interesting, It's all up to your thinking.

You recently had an exhibition in China. You've also travelled quite a lot overseas. Which place is the most memorable for you?

I don't think there is a single place that has had the most impact on me. For example when I went to Rio in Brazil for Carnival, I was able to produce the "O Le Le, O La La" collection. I wanted to take pictures of the enthusiasm of the carnival using snapshots; it would have been impossible from my own perspective, so I changed my thinking to accept the power of the people of Rio. That's one way Rio has been a big impact on me. After that, we had the "Paris" collection. That was all mainly because of Eugene At get. I believe I was creating homage to Eugene, and imagining if in his generation he had had colour film maybe it would look like this. In "Venice", I went with the great author Junnosuke Yoshiyuki. To me the city was a voluptuously beautiful city made by the water surrounding it. It was a vivid reminder of the world of Lutino Visconti's "Death in Venice", truly interesting. Everyplace I've been to have its own charm and interesting points that I try to capture with my shots. It is very difficulty for me to compare which is the best.

I was talking to the author Kappa Senoo and he mentioned that you had travelled to India and because your condition was not well you were not able to take any pictures. Can you share with us what happened?

Ah, India. In truth, India and Pakistan are wonderful places for photography. Everywhere looks like art. Anyone who goes to India to take pictures will feel "I've definitely improved in my shots!" When I came back to Japan, and took pictures of Tokyo, everything was terrible. It is really difficult to find Tokyo's interesting points. There are photographers who frequent India, but I've only been there once.



I first went to China under an invitation from the Chinese Photography Association with several other Japanese photographers. We went and moved in a group and saw what they wanted to show us. If you separated just slightly from the group, a guard would greet you and say, "You must not see this, do not go further." Further if I replied, "With this much policing, I cannot take pictures. I want to go there" a guard would be following you and watching over you for a week after. I think it's because they wanted to make a section of the city beautiful. So wherever you went you will find a fashionable town filled with trendy restaurants and with people enjoying feasts, a totally unfathomable situation. It was up to me to really consider if this was boring or interesting to find a country going all this measure to do this. At that point, I decided to change my mind set. I pictured myself in the setting of "Camera Kozou no Shashin Ryokou" (Camera boy's picture adventure) from the popular "Shukan Shounen Magazine" (A popular youth manga magazine in Japan) and tell the world of China. At this time, I was using a lot of close-up shots. I took pictures of the people eating fabulous feasts, but with different chopsticks, slightly chipped tableware, cloth buttons that were falling off, etc. Things that you wouldn't notice if you looked at it from a large picture, but if you put yourself close up to the subject, you can see the poverty and problems clearly. I used the eyes of "Camera Kozou" to see and take pictures and I expressed my impression of China through that work.

At last! I finally understand the mystery over the years of why there was not a single wide, landscape picture in the collection.

That country and at that time. Further, you entered only with various conditions. The challenge was how to think and change my methods to take interesting photos in such a restricted situation. In Paris it was Eugene at get, in China it was close-ups, and in Venice it was the sensual world of Lutino Visconti. I am quite the reckless Camera-man, but I am sure there is no other like me (laughs).

I believe that your curiosity is the main drive that in each location you find a way to enjoy it. Do you have a secret or a method to keep and raise your curiosity?

It's obvious: my name is "Shinoyama Koukishin"... (laughs). (This is a pun on his personal name "Kishin" with Curiosity "Koukishin")

At the private viewing before the exhibition, you used "Kin-san, Gin-san, and Kishin-san" at times when hilariously explaining your photos. Do you have someone come up with these funny catchphrases? (laughs).

Of course there is no way I could not have thought of those terms! (laughter in room) (Reference is Japanese)

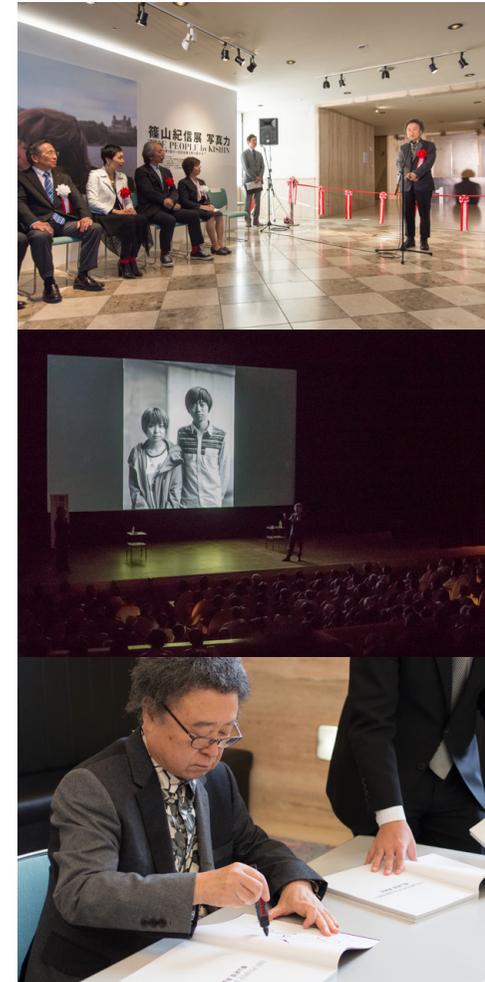
You mentioned that you never imagined yourself becoming a cameraman when entering Art College. However you now walk the path of Japan's top star of photography. Do you have any words for those considering becoming a cameraman?

Well, they have just got to start and try doing them? (laughs). I am Kishin Shinoyama, the cameraman that started in the 60s and now onto the 21st century and has seen the change from film to the digital generation. Within that time, I have tried many things and that makes me who I am now. I am the weird cameraman that generation has produced. I've seen Japan come out of the war and try to re-build itself and saw the sudden and great growth in the 70s and 80s. With that generation, media was invigorated with many things. Within that change and stimulus, there was a type of cameraman that was needed and I just happened to be stuck in between. I believe there won't be another Kishin Shinoyama. That's why Kishin Shinoyama has nothing to say to the youth. There is no "this" way to become or work towards.

This might be a dumb question, so pardon me. I heard from my photographer colleagues that over the Showa period to the Heisei period and even into the future, Kishin Shinoyama is a rare and unparalleled photographer.

It's because I lived in that generation. It's the reason why I am here now. Even then, I cannot catch up with the youth and their generation. The only way forward for them is to create their own methodology and find how to express their ideas.

This has been an incredibly educational interview, and I am not even paying tuition. I cannot express how grateful I am to you today, Thank you!



Up: Kishin Shinoyama at the tape cutting and opening of Shashin Ryoku
Middle: Kishin Shinohara during his talk show about his exhibition
Bottom: Book signing event after the talk show

*This interview was conducted with the cooperation of the Museum of Arts, Kochi on November 11, 2015.

Makoto Umebara

Designer
Musashino Art University, Visiting Lecturer

Episode 13:

[The Shimanto Chestnuts] Product

第13回 「しまんと地栗」のプロダクト

A design with Wonder.

For one week from the 21st October 2015, a local Shimanto business, Shimanto Drama. (www.shimanto-drama.jp) worked together with Isetan Department Store, Shinjuku, on their collaborative event, Food Collection. They celebrated unprecedented demand with first day sales hitting 700,000 JPY and in one week a total of 4,300,000 JPY.

Shimanto Chestnuts or 'Shimanto Ji-guri' were already a product that was previously stocked by local stores. With the success of the food collection event with Isetan, the company decided to re-design the packaging and make it more appealing.

Lately in Japan just placing the word 'Ji' in front of a word makes the product seem more organic and tasty, no matter where the product comes from. For example, Sake from the Tohoku area, is commonly labelled "Ji-sake" and people start to crave a drink. Another example would be adding 'Ji' to 'kaki' (Oysters) with 'Ji-gaki'. This results in an image of a delicious, scrumptious, natural oyster that was taken fresh and still hanging on to the rocks near the ocean. The word 'Ji' or



Kuriyama

earth means something taken at the exact time to ripen or nicely come to fruit to the mentality of a Japanese person. As such, the Shimanto chestnuts became "Shimanto Ji-guri". A word with a twist that no one had heard before and gave birth to a new form of communication. The wonder in the design of the word, with that we circled the (Ji) '地' in the branding of "Shimanto Ji-guri".

The name of the product became 'Kuriyama栗山' at the request of Isetan who set a sale price of 800 JPY per box. To match the pricing that fits its name, the design of the packaging was also important. The product comes placed carefully in a clean cut wooden box with the (Ji) clearly labelled. As a result, the product saw great sales. The design pierces straight through to the heart and mentality of the Japanese.

"Ji-guri Kinton"

'Ji-guri Kinton', or translated as mashed chestnut sweets, traditionally used a 40% sugar and 60% chestnut ratio. It was always easier to increase the amount of sugar to lower the costs of having less chestnut. However, you lose the essential flavour



of the chestnut. With this chance and after several tests, they were able to make a successful sweet with barely 10% sugar allowing for a 90% chestnut content. The feedback from customers was astounding with many saying, “I have never tasted anything like this before!”

The main concept of the design of the product had to tell the customer of the delicious taste rather than looking cool or trendy. The circled ‘Ji’ signified a product that ensured that all the materials used were from the local area and were all organic. Within the design a message that, “The product, the village, the farmers and the taste was the spirit of best quality from Shimanto Ji-guri”. That’s how their concept decided the brand. The next step was to create a system to sell from Tokyo through online sales.

CEO

There was a time when the chestnut fields were abandoned due to Japan purchasing cheaper chestnuts from overseas. However as we entered into the information age, Japanese consumers became more informed of conditions and quality from purchasing overseas. Some local producers saw this as a chance. There was a proposal to re-grow the chestnut fields and furthermore not use any pesticides. The Japanese did not want to consume pesticides and additionally did not want any of the chemicals to flow into the Shimanto River from the soil. From there it has taken 2 years of hard work with the guidance of experts to re-grow the chestnut fields, all without using any pesticides or chemicals.

To turn the switch and bring back life into something that was almost extinct. That definitely makes the job interesting. [If I carefully think about this, I am taking on projects that are not making money. (Laughs)] But it is important to turn the spotlight on things that are almost extinct. It might not be the best decision, at times I do need to sacrifice and accept some jobs.

My job does not finish right after my design project finishes. The relationship between the client and the designer continues. Yet, shouldn’t I be considered the CEO of this company? (Jokingly laughs).

Extra by Yukinori Dehara

デハラユキノリのおまけ〜



Episode 6. [Kochi's Saga?]

Did you know there is a Saga in Kochi? I only found out about it when I was a student in High School and I went to my friend's hometown of Tosa-Saga to play. Others might have an impression of a confusing area name, but I was deeply captivated by the men who live in Tosa-Saga. Those men were grilling something in the garden as I arrived at my friend's house. They were black; tanned by the hot sun, with their heads cleanly shaven and their muscular chests armoured within thin tank tops. Their looks would scare a child away. I attempted to greet them but instead I was confused by their thick Hata-ben dialect (a Japanese dialect of Kochi). "You there, hurry up and eat. Yea you!" (in Hata-ben). On their grill was a delectable selection of Lobsters, Crabs, and prime cuts of Fish. My friend's mother then brought out a large dish covered with scrumptious Bonito Sashimi and Tataki cuts. It was a fisherman's taste that I had never tasted in my life before. The men continued on with their godly, unfathomable discussion whilst drinking their beer as if it was water. Occasionally, angrily telling us to eat more. I had thought I was lost and feasting in another country.

Since then, twenty or so years on, my friends and I invite each other and head out to Tosa-saga every year. I was taught how to drink in Tosa-saga. Whilst screaming and pointing, (Hata-ben) "You! Hurry up and drink!" these men told me off. If I hurriedly started to drink, (Hata-ben) "Woah! Pull your reins, son! You're not in any position to buy your own drink yet. Don't go finishing of the drink!" they would again start to angrily shout at me. If I drank more slowly, (Hata-ben) "Weak, these young'uns from Kochi city can't hold their drink." Provoking and stirring up a little fun. Then I would start to drink faster again and they would scold, (Hata-ben) "go 'me a taste~." We would just repeat that over and over. During the winter holidays, the fishermen would keep their boats at harbour and I met a rough fisherman with punch perm hairstyle. This fisherman was always calm and silent. He scolded me only once. It was on a New Year's Eve night. My friends and I were stark naked, dancing and singing along with SMAP and their [Sekai ni hitotsu dake no Hana], during the Kouhaku Uta-gassen*. The man stood up, gave each one of us a fist in the face to knock us sane, scolded with (Hata-ben) "Don't show your puny things!" and left accordingly. The following morning, the man came over to apologise. (Hata-ben) "It's all good for young'uns to have a drink and be merry, but don't do shameful and rude things in front other lasses" and gave a small grin. He told us that we had to be thankful to the mothers and all the other ladies that had kindly taken the entire day to prepare for the party that we all enjoyed. The men from SAGA are truly Manly and Cool!

*Kouhaku Uta-gassen; an annual song contest between a white and red team mainly consisting of popular artists, singers and talents; A big annual TV programme for the Japanese at the year's end as they welcome the New Year and broadcast nationally on the NHK, Japan's national broadcaster.



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Yukinori Dehara

Born in 1974 eating bonitos in Kochi and raised with beer. Yearly consumption of beer = 300 Liters. Designed 「きの山さん」(Kinoyama-san) of popular Japanese candy, 「きのこの山」(Kinoko-no-yama), as well as various others for Nike, NEC, Tower Records Asics Europe etc. Creates about 300 figurines a year and is a Tourism Ambassador for Kochi Prefecture.



Kochi Central City Map

by KIKAN KOCHI



information

Currency ¥ Exchange

Kind of a currency handling

Shikoku Bank : USD, CAD, GBP, HHH, AUD, NZD, HKD, DKK, NOK, SEK, SGD, EUR, KRW
 Kochi Bank : USD
 Ehime Bank : USD
 Mizuho Bank : USD, CAD, GBP, AUD, EUR, SGD, HKD

International ATM Service

Japan Post Bank can use various cards

In Japan, there're more than 26,000 Japan Post Bank ATMs available in local Post Office, shopping center and station. You can draw Japanese Yen in cash by a card published abroad.

"VISA, VISA ELECTRON, PLUS, MasterCard, Maestro, Cirrus, American Express, Diners Club, JCB, China Unionpay, DISCOVER"

http://www.jp-bank.jp/en/ias/en_ias_index.html
 (link at International ATM Service-JAPAN POST BANK)

You can also use any of several Japan bank cards which have partnerships with Japan Post Bank.

http://www.jp-bank.jp/access/access_atmcd.html
 (link at Japan bank institution of partnership POST BANK)

Notice

Some Maestro cards with IC chips are temporarily unable to make withdrawals at all ATMs located in Japan.

Free Wi-fi Spot

How to use it

1. access "DoSPOT-FREE" on device
2. open browser
3. accept "use policy"
4. input your mail-address
5. receive a message
6. input "authentication code"
7. it's available!

Notice
 15 min / once, 4th / day
 Network: IEEE 802.11 a/b/g/n

Rental Car Shop

Requirements

1. Over 18 years old
2. Japanese Driver's License or
3. International Driving Permit (IDP)

Payment
 can be made by credit card or sometimes by cash

