

+ **81** **PLUS**
EIGHTY
ONE CREATORS
BY
THE
LINE
Voyage

Tokyo Graphic Passport

雑誌の創り手とBook Storeを巡る旅



Intersection Yorgo Tloupas

+81: What made you think of starting Intersection magazine?

+81:なぜ、雑誌を始めようと思ったのですか？

Yorgo Tloupas(YT): When working at Crash, I met many people in creative fields as varied as architecture, music, cinema, art, fashion etc., and many of them had a passion for cars or bikes. Yet none of them would ever buy or look at a car magazine. There was a big gap between how interesting the subject was and how boring the mediums covering that subject were.

Yorgo Tloupas(以下YT):『Crash Magazine』で働いていたとき、建築や音楽、映画、アート、ファッションといった、たくさんのクリエイティブ業界の人々に出会ったんだ。彼らの多くは、車やバイクに熱狂的だった。

けれど、車雑誌を買ったり読んだりする人はほとんどいなかった。いかに題材が興味深くて、メディアが題材を退屈なものにしてしまうという大きなギャップがあったんだよ。

+81: What did you wish to express via the magazine?

+81:雑誌で表現したかったことは何ですか？

YT: The magazine was a reaction to the generic approach and look of most fashion and lifestyle magazines, especially men's mags, which always try to cover every possible subject in a superficial manner, and end up skimming over the surface of things without captivating the reader. We wanted to reach a curious, design-conscious audience, and give them something totally new about a subject they all like.

YT: 雑誌は大衆へ向けたアプローチであり、ファッションやライフスタイル色の強いものがほとんどだね。特に男性誌は、表層的で、可能性を持つ全ての題材を見ることができない。結局、対象となるものの表面をすくい取っただけで、読者の心を捕らえていないんだ。僕たちは好奇心やデザイン性を意識する読者の心を動かし、彼らが飛びつくような新しい題材を提供していきたいんだよ。

+81: Who decides the magazine's editorial content, and how is it put together? Could you explain specifically?

+81:編集内容のテーマは誰が決め、どのような行程で制作していくのか、具体的に教えてください。

YT: We decide everything as a team, with editors for each section, and a fairly open system of submission. If someone reads about an interesting subject, he can send an email to a specific design address that everyone can read. Often a small piece of news seen in a newspaper or on a blog becomes a proper subject.

YT: それぞれの分野の編集者が集まったひとつのチームとして、全てを決定している。また、公平かつオープンな提案システムを持っており、誰かが興味深い記事を見つけた場合、皆が情報を共有できる特定のアドレスにメールを送ることができるんだ。新聞やブログから見つけてきた小さな記事が、時に大きなテーマとなることもあるよ。

+81: Are the design, font groups etc. subject to a set format?

+81:文字組やデザインなどは、フォーマット化されていますか？

YT: Intersection has always been designed following strict design rules, with a set grid for the whole magazine, a body font that is exactly the same through sections (with variations in column width), and specially-designed headline fonts. We make sure to design these ourselves, so the magazine has its own identity and looks like no other.

YT: 厳密なデザイン・ルールがあるよ。まず、全誌面においては共通のグリッドを使用し、本文のフォントはコラムの幅のバリエーションに合わせて、完璧に同じセクションで揃えている。また、見出し用のフォントは、自分たちで特別にデザインしているため、他にはない独自のアイデンティティを確立しているよ。

+81: In terms of editorial design, is there anything you take particular care over?

+81:エディトリアル・デザインで気をつけていることは何でしょうか？

YT: We really try to create new fonts each time we redesign the magazine, but keep them in line with what we've been doing over the years.

YT: 雑誌をリデザインする度に、新しいフォントを作るようにしているんだ。とはいえ、長年に渡り、培ってきたラインから外れないようにしているよ。

+81: What are your criteria when shooting photographs for editorial use and when selecting shots for publication?

+81:誌面用の写真のシューティングや、写真をセレクトする際の基準は何ですか？

YT: We try to produce every image in the magazine, and use very few press shots. We have a wide roster of photographers worldwide who are ready to help us for very little if any money, and we have a precise type of photographic style we tend to stick to.

YT: 全ての写真を撮り下ろすようにしているので、滅多にプレス用写真を使うことはないね。予算が少なくても、協力してくれる世界中のフォトグラファーの膨大なリストを持っているし、雑誌に適した明確な写真スタイルがあるんだ。

+81: Can you name some magazines that have influenced your work so far, and some titles that you think are well-balanced?

+81:これまでに影響を受けた雑誌と、バランスが良いと思う雑誌を教えてください。

YT: I don't tend to look at other magazines for influence but a lot of the 1960s and 1970s magazines like Nova, Twen, Lui, Playboy and Man About Town were pretty much exemplary in their approach to layouts and subjects. When I grew up, skateboarding mags such as Thrasher and Big Brother shaped my taste quite permanently, and I still think the skateboarding world is a phenomenally creative one. I loved List magazine, they only did one issue in the 90s but it was great. Fantastic Man is good today and Vanity Fair remains my favourite magazine to read. My friend Maxime's magazine Sang Bleu is interesting in its approach, although I'm not sure it's really a magazine anymore.

YT: あまり他誌から影響を受けることは少ないけれど、『Nova』『Twen』『Lui』『Playboy』『Man About Town』といった、60、70年代の雑誌は、レイアウトやテーマ設定においてとても参考になったよ。また、若い頃に触れた『Thrasher』や『Big Brother』などのスケートボード雑誌から、現在の自分のテイストは形成されており、今でもスケートボードの世界は最高にクリエイティブなものだと思っているよ。あと、『List magazine』は90年代に1号しか出なかったけれど、素晴らしい雑誌だったね。近年では『Fantastic Man』も素敵だし、また『Vanity Fair』も読み応えがある好きな雑誌だよ。友人のMaximeの雑誌、『Sang Bleu』はアプローチが面白いね。思いつく雑誌はこれくらいだね。

Yorgo Toupas

+81: In general, what do you feel is the appeal of magazines? And what is the charm and enjoyment that keeps publishing a magazines?

+81: 一般的に雑誌が持つ魅力は何だと思いますか？また、雑誌を続けていく魅力や楽しみは何ですか？

YT: Books have shaped the modern world, and remain one of the most important cultural achievements of man. Magazines to me are just books made more digestible, with nice color pictures and easily grasped chapters. A magazine is an easy and fast way to gather information, in a manner that makes you physically involved (turning pages as opposed to clicking through them).

YT: 本は現代を投影した、人類史上、最も重要な文化的功績のひとつだよ。僕にとって雑誌とは、素晴らしいカラー写真とわかりやすい項目によって、より内容を消化しやすくなった本だと言える。雑誌は情報を集めるのに簡単に迅速な手段であり、クリックするだけではなく、ページをめくっていくことで肉体的に関わることができるからね。

+81: How do you see the future of magazines?

+81: 雑誌の未来についてどう考えていますか？

YT: It's tough out there, the internet has grabbed a lot of readers and a lot of advertisers. But magazines won't disappear, they just have to adapt and offer what cannot be had on a screen. Touch, imagery and the sense of an object.

YT: 厳しいと思うね。今やインターネットは多くの読者と広告主をつかんでいる。でも、雑誌はなくならないだろう。スクリーンでは得られないものを提供するのに適しているから。実際に触れて、想像し、センスを得ることができるからね。

Yorgo Toupas is a French art director and designer. He attended the ESAG art and design school in Paris. For graduation he used his knowledge and contacts in the snowboarding world to create a range of boards. Since 1996 he has been working with various clients, from magazines (Crash), to fashion brands (YSL, Armani, Lacoste, etc.), and many other names in the world of art, music and design. Since 2001 he lives in London, where he launched the magazine Intersection with Dan Ross and Rankin.

フランス出身のアート・ディレクター兼デザイナー。ESAG art and design schoolにて修学後、スノーボードの知識と人脈を生かしてボード用のクリエイションを幅広く手がける。1996年以降、雑誌「Crash」やYSL、Armani、Lacosteなどのファッション・ブランド、その他アート、音楽、デザイン分野で活躍。2001年よりロンドンに拠点を移し、Dan Ross、Rankinと共に雑誌「Intersection」を創刊する。

www.intersectionmagazine.com

bag exploded and rose to meet him at more than a 100mph. 40 to 50 milliseconds after impact, it had enveloped his face, neck, and upper chest. A fraction of a second later, the bag deflated. Capoferri was thrown back against his seat. Total time elapsed: 100 milliseconds. Would Capoferri have lived without an airbag? Probably. He would have stretched his seat belt so far that his head would have hit the steering wheel. But his belts would have slowed him down enough that he might only have broken his nose or cut his forehead or suffered a mild concussion. The other way around, however, with an airbag but not a seatbelt, his face would have been much more unscathed. In the absence of seatbelts, airbags work best, so that the driver pitches forward directly into the path of the incoming bag. But Capoferri hit Day at a slight angle. The front passenger side of the Aarostar sustained more damage than the driver's side, which means that without his belts holding him in place he would have been thrown away from the airbag off to the side, toward the rearview mirror or perhaps even the front passenger.

Robert Day suffered a very different kind of accident from Stephen Capoferri's. He was hit from the side, and the physics of a side-impact crash are not nearly so forgiving. Imagine, for instance, that you punched a brick wall as hard as you could. If your fist was bare, you'd break your hand. If you had a glove with two inches of padding, your hand would sting. If you had a glove with six inches of padding, you might not feel much of anything. The more energy slowly gets put between your body and the wall—the better off you are. An automobile accident is no different. Capoferri lived, in part, because he had lots of space between himself and Day's Wagoneer. Cars have steel rails connecting the passenger compartment to the driver's door, and each of those rails is engineered with what are called convolutions—accidents designed to absorb, slowly and evenly, the impact of a collision. Capoferri's van was engineered with the speed he was traveling he probably used about 27 inches of that. But Day had four inches, and more, between his body and the door, and perhaps another five to six inches in the door itself. Capoferri hit the wall with a boxing glove. Day punched it with his bare hand.

WEARING A SEATBELT CUTS YOUR CHANCES OF DYING IN AN ACCIDENT BY 43%. BUT AN AIRBAG BY ITSELF REDUCES THE RISK OF DYING IN AN ACCIDENT BY JUST 13%.

Wearing a seatbelt cuts your chances of dying in an accident by 43%. If you add the protection of an airbag, your fatality risk is cut by 47%. But an airbag by itself reduces the risk of dying in an accident by just 13%. That the effectiveness of an airbag depended on the use of a seatbelt was a concept that the hardcores, in those early days, never properly understood. They wanted the airbag to replace the seatbelt when in fact it was capable only of supplementing it, and they clung to that belief, even in the face of mounting evidence to the contrary. Don Huelke, a longtime safety researcher at the University of Michigan, remembers being on an NHTSA advisory committee in the early '70s, when people at the agency were trying to come up with statistics for the public on the value of airbags. "Their estimates were that something like 28,000 people a year could be saved by the airbags," he recalls, "and then someone pointed out to them that there weren't that many driver fatalities in frontal crashes in a year. It was kind of like, 'Dogs.' So the estimates were reduced." So the estimates were reduced. "The best solution is to provide automatic protection, including airbags, as baseline protection for everyone, with seatbelts as a supplement for those who will use them," Huelke wrote in '84. In putting airbags first and seatbelts second, he had things backward.

design is probably to offer car buyers the option of what is called a four-point belt—two shoulder belts that run down the chest, like suspenders attached to a lap belt. Ford showed a four-point prototype at the auto shows this spring, and early estimates are that it might cut fatality risk by another 10%, which would make seatbelts roughly five times more effective in saving lives than airbags by themselves. "The best solution is to provide automatic protection, including airbags, as baseline protection for everyone, with seatbelts as a supplement for those who will use them," Huelke wrote in '84. In putting airbags first and seatbelts second, he had things backward.

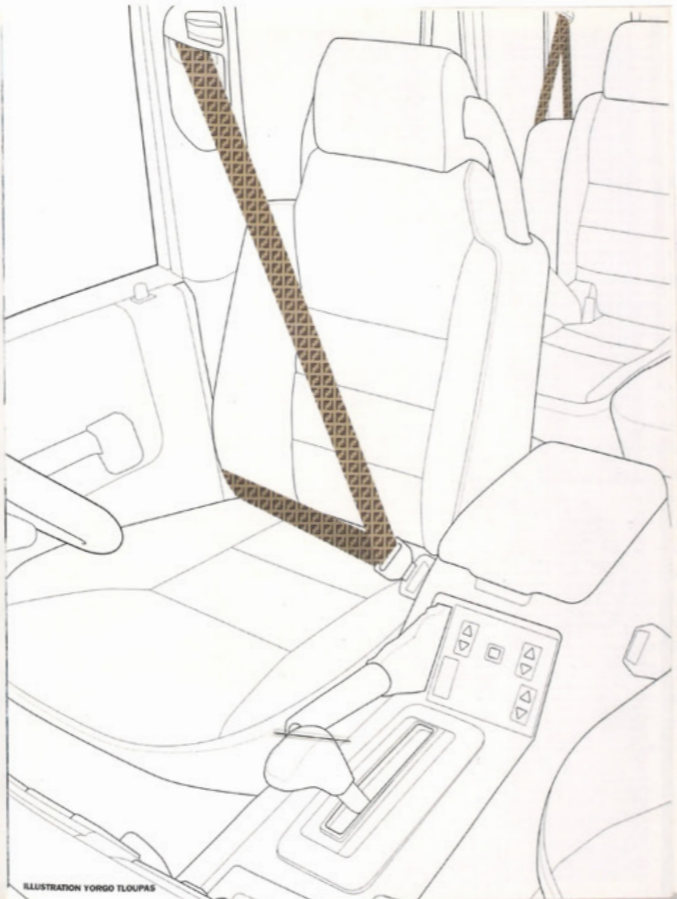


ILLUSTRATION YORGO TLOUPAS

A DAY AT THE RACES PART 2 LE MANS

WENT LE MANS AND YOUR HOME WOULD MOST LIKELY BE A TOWN AND YOUR FELLOW COMPETITORS AS OVER 80,000 BEYOND THE ANKLE, FINISH EVEN.

PITCHED IN THE FIELDS NEXT TO CLASSIC SPORTS CARS AND THEIR ABILITY TO HEAR THE SOUND OF THE ENGINE. YOU ARE CONCERNED TO WATCH IT TURN INTO THE ROAD AND KEEP TRACK OF THE ACTION. THIS YEAR'S RAIN MEANT BEING IN THE OPEN FOR LONG PERIODS WAS GOOD FOR THE ROAD, BUT "POOR" FOR A WIN IN THE BELLSHANE STRAIGHT. ON THE EVENT THE SPECTLE TEAM TRY TO RESTART THEIR AUTHORITY ON THE TRACKS. FAME AS BELLSHANE PLAYERS, WON FIVE TIMES BETWEEN 1924 AND 1930.

THIS YEAR REALLY CAME AN IMPRESSIVE THIRD IN A CAR RACE STYLISH FACTORY WAS HELD BY A NUMBER THAT GROWS IN THE CAR. RACE CLIMBED FIRST AND SECOND PLACE WITH THEIR HOME BRED. AS THEY SAID THE YEAR'S WINNING CAR. PROBABLY TEAM CALLED TO LAST BY A HOUR, 2700 MILE (4,347 KM) RACE. COMPLETE AND YOU WON'T DO THE DRIVE ALONE. YOU WILL WORK IN SHIFTS. PIERRE LEVEGN PROVED

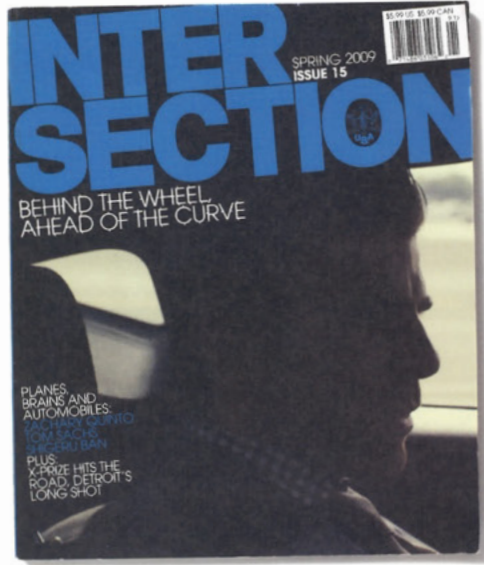
THAT YOU CAN'T GO INTO 1982. ALTHOUGH HIS 23 HOUR ACHIEVEMENT WON HIM A FUTURE PLACE IN THE BRITISH TEAM. THREE YEARS LATER HIS CAR LAUNCHED INTO THE CHAIRS KILLING 80 SPECTATORS AND THE DRIVER.

HANDED LEFT CONFINED TO THE TRACK. ALTHOUGH IT IS THE THRILL OF LAPPING IT AGAIN IN THE HANDS THAT STILL DRAWS DRIVERS TO TEST THEIR COURAGE ON THE PUBLIC STREETS. SOME OF WHICH ARE PAVED INTO THE MILES ILLUMINATED BY STREET LIGHTS. ANOTHER SPECIELEARNER AND A MAN FROM EACH PASTING CAR AND MAKE THEM BY THEIR ENGINES AND LEVER OVER THE TRACKS. YOUNG MEN AND DRUNKEN CROWDS, PARTS AND DRUNKEN FIVE JAGS, A MASTERFUL LAUNCHING OVER A HAZARDOUS HILLER DEFENDER ENTER INTO THE SPIRIT WITH THE OTHERS (SOLUTION) UNTIL THE POLICE APPEAR.

STEVE MCKEEN'S 20TH MOVE LE MANS. BY EARLY AFTERNOON HIS BUT IT'S CALI STATUS LEADS THE COURSE A PITCHPOKE. CAPTURED BY WATCHING THE CAR, SETTLED INTO A LONG MOVE. BURNING OF FUEL TO ELIMINATE A CORNER AT A 1.5 MILE RACE TOWARDS THE FINAL 221ST LAP.



BLACK DRAPE DRESS WITH LACES FACES PRINT LAMING BY ORIAL. COOL LACERATION TOWARD THE STYLISH. COOL OFFICERS GAP BY FINEST. COOL COOL BODY CRYSTAL BY M. KAMRILL.



15th issue Spring 2009



EDMISTON SUPERYACHT RANGE ROVER DESIGN COMPETITION

OBJECTIVE: A YACHT INSPIRED LAND TRUCK
 PRIZE MONEY: NONE
 WINNER: ANDREW WINCH



RESULT: With its glass canopy and all-terrain design, the truck resembles a luxury motorhome.

A NEW BUS FOR LONDON

OBJECTIVE: NEW DOUBLE-DECKER ROULETTE
 PRIZE MONEY: £10,000-£50,000
 WINNERS: ROBBER-FATHER AND ARON MARTIN
 CAPUCCI DESIGN



RESULT: An iconic red color palette and a sleek, aerodynamic design.

PROGRESSIVE AUTOMOTIVE X-PRIZE

OBJECTIVE: DESIGN AND BUILD 100MPG VEHICLE
 PRIZE MONEY: 4 SEATER \$7.5 M., 2-SEATER \$3.5M.
 WINNER: ANNOUNCED 2012



RESULT: More compact design, better aerodynamics, and a more efficient engine.

SANTA MONICA BUS OF THE FUTURE

OBJECTIVE: IMAGINE A BUS FOR 2025
 PRIZE MONEY: NONE
 WINNER: THREE FINALISTS



RESULT: With its compact design and futuristic styling, the bus is a true vision of the future.

LA AUTO SHOW DESIGN CHALLENGE

OBJECTIVE: IMAGINE A RACING CAR FOR 2025
 PRIZE MONEY: NONE
 WINNER: MADDA KIAN



RESULT: With its sleek, aerodynamic design and futuristic styling, the car is a true vision of the future.

PEUGEOT DESIGN CONTEST

OBJECTIVE: DESIGN A PEUGEOT FOR TOMORROW
 PRIZE MONEY: \$1,000-\$10,000
 WINNER: PRINCE OF
 BY CARLOS ARTURO TORRES TOVAR



RESULT: The winning design is a true vision of the future, with a sleek, aerodynamic design and futuristic styling.

"I was part in London, and it was so... it's a shame, therefore, that such... innovative and use friendly ideas are... available to see production design... in either Santa Monica or London... The byproduct rules around health... and safety, emissions regulation and... disabled access to name just a few... needs if almost impossible for any... specialist to come up with a design... that's even remotely feasible - and the... competitors know it." "We believe the competition is a... perfect platform to further demonstrate... the considerable and diverse design... competence of the Aston Martin... Design Team," notes AM's President... first in her best marketing speak. "The... submission is purely a design study... Which does not mean they see without... merit. The immediate brainstorming... alternative need to inspired innovation."

'I WANT AS MANY PEOPLE AS POSSIBLE TO SUBMIT THEIR IDEAS, ANNOUNCED THE MAYOR.'

replacement for its much missed... including green initiatives like... Caproni's roof-mounted solar panels... that contribute to a zero emissions... model. On the architectural side of the... highway spectrum exist competitions with... real-world production possibilities -... the most promising being that sponsored... by the X Prize Foundation. After seeing... Charles Lindbergh's Spirit of St. Louis... Dr. Peter Diamandis was inspired - and... necessarily by the story of Lindbergh's... transatlantic journey, but more so by... the philanthropic \$25,000 Orteig Prize... that Lindbergh was awarded and that... consequently helped develop the... aviation industry in 1927. Already harboring a keen interest in... space travel, Diamandis launched the... X Prize Foundation in 1996 as a modern... day Orteig Prize. In 2004, Diamandis... X Prize Foundation awarded Bart... Rutan and his Skunk Works Composite... Company \$10 million for sending the... first privately funded airspace craft... into sub-orbit, 100 kilometers above... the earth. Through a combination... of philanthropic investments and... corporate sponsorship, the X Prize... corporate sponsorship, the X Prize... value of their input.

Amsterdam



Taisuke Koyama Photography Archive