

# 雑誌

# デザインの潮流を変えた 10人

THE INFLUENTIAL  
CREATORS  
FOR MAGAZINE  
DESIGN

世界のクリエイター10人に藤本やすし(CAP)がインタビュー。

Christophe Brunnquell × 「Purple」

David Carson × 「RAYGUN」

松本弦人 × 「RITS」 「B」

羽良多平吉 × 「HEAVEN」 「ガロ」

服部一成 × 「here and there」 「流通信」

Jop Van Bennekom × 「RE-Magazine」 「FANTASTIC MAN」

M/M(Paris) × 「VOGUE PARIS」

横尾忠則 × 「流通信」

Work In Progress × 「SELF SERVICE」

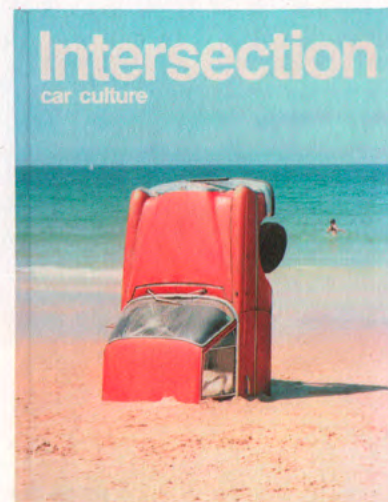
Yorgo Tloupas × 「CRASH」 「Intersection」





# YORGO TLOUPAS

(CRASH, Intersection)







## The way we exchange editing and design roles quite often is one of the things that makes the final product so interesting.

*Intersection* came as a breath of fresh air not only to those interested in car magazines, but to everyone in the magazine world. The magazine sets itself apart from the usual editorial style of its genre, and has a distinctive design aesthetic: the result no doubt of being edited by a car-loving art director.

### Art direction for *CRASH*

The office of *Intersection* magazine lies in Old

Street, East London, one of the British capital's main thoroughfares, leading in to Shoreditch, an area that changed dramatically from rundown former industrial area to centre of cutting edge creativity in the early '90s. *Intersection* shares a building with the headquarters of *Dazed and Confused*, one of the few British style magazines of the '90s to have survived from those 'good old days' of Shoreditch. Yorgo Tloupas plays a pivotal role in *Intersection*'s production: he is art director, co-publisher, and salesman all in one. Yorgo began working

as a magazine art director at the relatively young age of 24, on French design culture magazine *CRASH*.

"After graduating from ESAG (Ecole Supérieure d'Arts Graphiques, Paris) at the age of 21, I worked as a freelance graphic designer and art director. *CRASH* offered me the position of art director, saying I would have a lot of creative freedom as I'd be working for free. I worked from the second issue up to the twelfth issue, but when I began, the editors, Frank and Amelle, were also new to magazine production, so we tried out various different approaches and techniques and learnt a lot working there.

At the time I started working at *CRASH* in 1998, there weren't any French magazines that looked the way I wanted magazines to look. I knew there was an audience ready for a magazine that looked different to what else was around at the time, a lot of which were using a complex and multi-layered form of design. I wanted to produce something more minimal, in which the photos themselves took prominence, rather than the typography, and to create a template that would come across as more self-effacing."

### Layout that grew out of basic format

The design of *CRASH* had a big impact in the magazine world, and traces of its influence can be found in many publications today. Quitting *CRASH* after the twelfth issue, after working as a freelance art director for various high profile clients and art directing a free magazine named *Magazine* for French book retailer OFR, Yorgo decided to co-found a new publication with writer and editor Dan Ross, a magazine that would offer a fresh perspective on car culture – in its visual expression, locations, use of models, and even the angles at which cars were shown. Thus in 2001 *Intersection* was born.

"My favourite magazine is not necessarily one with a great design or visual aspect. I am more interested in engaging subject matter and the way in which the subject

is handled. Take *Vanity Fair* for example: the art direction is not always that great, but they have a very interesting way of presenting the stories.

The reason I started this magazine is, apart from the obvious – the fact that I like cars, that I wanted to make a specialist magazine by choosing a very precise subject and developing and expanding from there; observing the culture – music, design, art, fashion – surrounding the subject.

As far as the visual aspect is concerned, of course we try to make it feel luxurious and to convey that it's a well thought out product, but for me, the most important thing is that we try to make *Intersection* accessible and easy to read, with headlines standing first and columns that are not too wide so that when people flick through the magazine in a news agent they can quickly see what it's about. The basic format is important to us

### Juggling both editorial and design

*Intersection* is pioneering in the world of car magazines in that it has expanded the subject by tapping into the cultural and fashion aspects relevant to the genre. Right from the start I had a premonition that it would be an awesome magazine, and I remember buying two copies of the first issue, which had a hard cover.

"I'm not just the art director," says Yorgo, "I write articles, do illustrations and design the map – a crucial element of the magazine. I even test drive some of the cars. Dan Ross, the editor of *Intersection*, mainly writes and edits the magazine, but also takes a strong interest in the visual aspect, suggesting design ideas for fashion stories and covers. The way we exchange editing and design roles quite often is one of the things that makes the final product so interesting."

A lot of people in the magazine industry are constantly on the go, and Yorgo is no exception. When I visited he was bustling about: it was like watching myself. A lover of all things mechanical, he commutes on his treasured bicycle, and I must say I rather liked his active, enthusiastic style.



16 **esprit pour en profiter** Les films de J.C. Méliès

20 **la collection** La collection de la semaine

28 **cinéma digital** Les films de la semaine

30 **high tech** Les films de la semaine

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66 **jeux vidéo** Les films de la semaine

**Projet numérique**

**De l'art avec le World Wide Web**

**De l'histoire de production**

**« Nous n'avons jamais été si proches de la programmation »**

**Couch potatoes et haute culture**

**la fin du travail**

**dossier**

**gameboy**

**prints**

**cinéma digital**

**Le premier**

**Le premier**

**MARTIN PARÉ**

**où va la maison**

**la fin du travail**

**dossier**

**prints**

**esthétique de la future**

**Esthétique de la future. Progress et formes**

**Un concept postmoderne**

**où va la maison individuelle ?**

**Reste-t-il de "l'idée de Maison" aujourd'hui ?**

**Structures postmodernes**

**Jodkowski, visionnaire du corps**

**Autour de l'imagerie du corps, une rencontre avec le général Jodkowski s'impose.**

**Le cœur désintégré**

**Le cœur désintégré**

**reservoir**

**01 Web quanta**

**02 Disque de Tamagotchi**

**03 Les cartes d'Alphaville**

**04 Hoïogramme amoureux**

**05 Vidéoart**

**dossier**

**l'esthétique 64 bits**

**l'esthétique 64 bits**

**fellini**

**music is the weapon of the future**







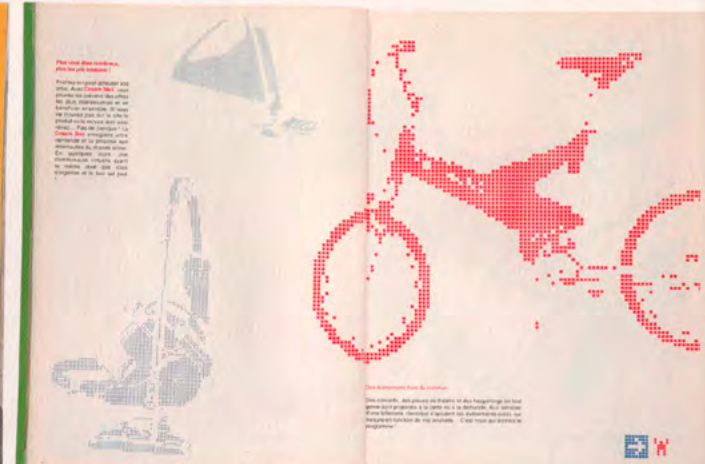
reservoirs



02 iDesign



polnareflexion



01

l'indium du Kosovo

Quand les choses deviennent...  
L'indium est un élément chimique...  
Il est utilisé dans les cellules solaires...  
C'est un métal rare et précieux...  
Il est principalement produit en Chine...  
C'est un matériau clé pour les technologies de pointe...

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# french electronica



Cosmo Vitelli Alex Gopher

Le syndrome de Peter Pan...  
L'espace, le cosmos, la biologie, le réseau des réseaux, les mutations génétiques, les entrailles de la machine...  
Voilà autant de thèmes souvent associés à l'univers de la musique électronique. Depuis l'époque de leurs années allemandes des années 70 (la barbe fleurie, le visage embué sous les affluents de cannabis, face au public au milieu d'une montagne de synthétiseurs), les technophiles ont bien changé. Le territoire de la machine vit sans doute ses derniers jours, et seul les groupes un peu nostalgiques continueront à braver l'étendard de la technologie biomorphe.

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# nature 2000

un monde sans machine

Et si l'avenir de la machine était sa dissolution dans un monde de plus en plus fluide ? Et s'il fallait se débarrasser de la fascination technologique pour ne pas être colonisé par la nation-gédéon ? Notre époque signe l'adieu aux machines. Bon vent, vive la dématérialisation joyeuse, et faisons stop du côté d'une éco-technologie élaté à construire. De toute façon, les ordinateurs meurent aussi... Et n'oublions jamais que le futur est sauvage, forcément...

## Génération Y

Nous sommes dans la glisse sous toutes ses formes, dans l'esquive, de façon générale plutôt que dans la confrontation de la mythologie soixante-huitarde. Aucune expérience historique collective n'a pu naître pour notre génération de sentiment identitaire. Nous sommes une tribu avec son propre cryptage. Les générations d'aujourd'hui sont décollées en réseaux, fragmentées en niches. Nous sommes cette génération sans unité. n'est plus question de se confronter au système mais de trouver en lui les failles et les lignes de fuite. De sampler et de surfer les thèmes ambiants, de trouver dans les anciennes organisations pyra-

midales les combinatoires réticulaires et les agencements actifs. La génération X de Coupland est la dernière qui a vécu la vacance du travail et la crise d'activité. De la grunge attitude à la génération homestudio : nous sommes cette génération, invisible en termes d'identité et omniprésente en termes d'activité, de connectiques. Agrégats soniques, stylistiques, digitaux, enfants de l'interface, où musique/mode/digitale attitude/flux urbains sont un même bloc, et constitue notre bain amniotique. Le global digital a aplati toute provenance, nous sommes en temps réel et en connexions multiples. Nous sommes la première génération de cette globalité nouvelle. (FP)

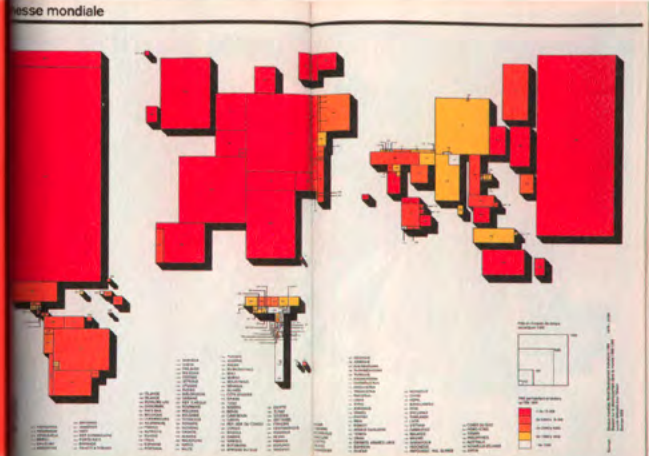
# Pour en finir avec les cyber-gédéons

Dans son pamphlet intitulé «Vivre et penser comme des porcs», le mathématicien et philosophe Gilles Châtelet instruit le procès au vitriol du technopopulisme qui gangrène aujourd'hui les démocraties-marchés.

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mode 2000 sans couture



## love office

Le meilleur moyen de se prémunir de tous problèmes liés au harcèlement sexuel est assurément la burlesque. Cousine de la web cam associée à l'univers du travail, souvent cadrée en dessous de la ceinture pour saisir tous les mouvements suspects, elle offre ainsi une nouvelle perspective sur l'univers du travail. Mais encore pour recuser Marcuse qui voulait qu'entre travail et plaisir, la société industrielle nous oblige à choisir, redécouvrez d'urgence le bureau comme lieu de plaisir. Afin de précipiter le passage vers la société numérique, militez pour le cybernautisme au bureau, vivez nu sur le lieu de travail en visio conférence dans le glanding et la plus grande débauche. A l'heure du bureau virtuel et de la cyber secrétaire, relégué au plan des antiquités et désormais inutile, le bureau n'est plus qu'un lieu de fantasmes. Dans la société digitale, son futur est certainement d'être reconverti du côté de la pornographie. Et le bureau deviendra la maison close de la société cybernétique. Un jour aussi, il fermera. En attendant cette apocalypse bureaucratique imminente, profitez de ce qu'il reste du mobilier.







**Ufo**  
This futuristic car has been designed by the British firm Lotus. It's called the 'Ufo' because it's supposed to look like a flying saucer.



**Can you kick it?**  
The Bronco SUV is a rugged, off-road vehicle with a lot of power windows and a big engine.



**Dad**  
This is a classic sports car, perfect for a dad who likes to drive fast.



**Art**  
This is a large, colorful sculpture made of many small figures, possibly representing a community or a group of people.



**Art**  
These are drawings made by children, showing their imagination and creativity.

**Slick-up truck**  
This is a sleek, modern truck with a lot of chrome and a powerful engine. It's perfect for anyone who wants to look like a pro.



**Road runner**  
This is a fast, sleek car that can run on roads and off-road. It's perfect for anyone who wants to go fast.



# 1980

**Back to the Future**  
This is a classic car from the 1980s, perfect for anyone who wants to relive the past.



# BELT UP

PHOTOGRAPH BY MISSA MOORE



**OLD SCHOOLERS COMPARE IT TO FASHION. A LOT OF MATH IS MADE. AN INCOMPARABLE TRILL.**

This is a collection of images and text, possibly related to a fashion or art project.

WHENEVER HE TURNED AROUND TO CHECK HIS MIRROR, HE'D FIND HER WILD AND IT DROVE HER WILD.



**Walk it**

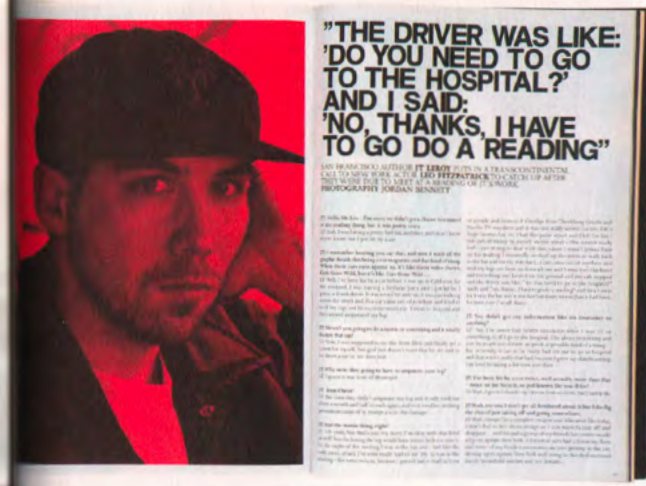


**Walk it**



# Buss'

This is a collection of images and text, possibly related to a fashion or lifestyle project.



# "THE DRIVER WAS LIKE: 'DO YOU NEED TO GO TO THE HOSPITAL?' AND I SAID: 'NO, THANKS, I HAVE TO GO DO A READING'"

This is a collection of images and text, possibly related to a fashion or lifestyle project.



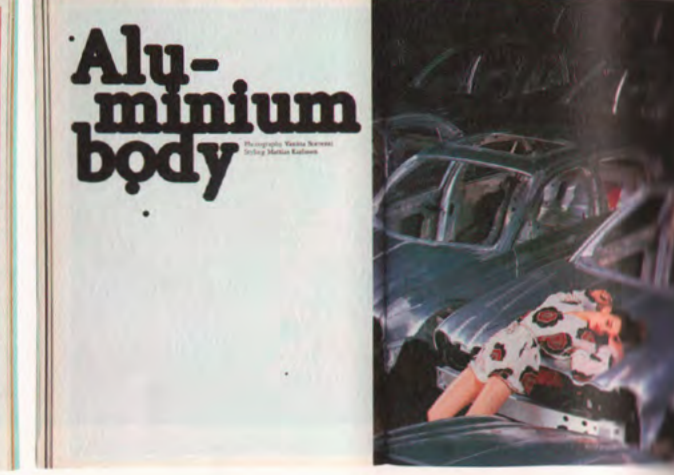
# WILD ONES

PHOTOGRAPHY BY LINCOLN JACOBS



# stop and star search

Don't be distracted by British actress Sienna Guillory's versatile Soul.



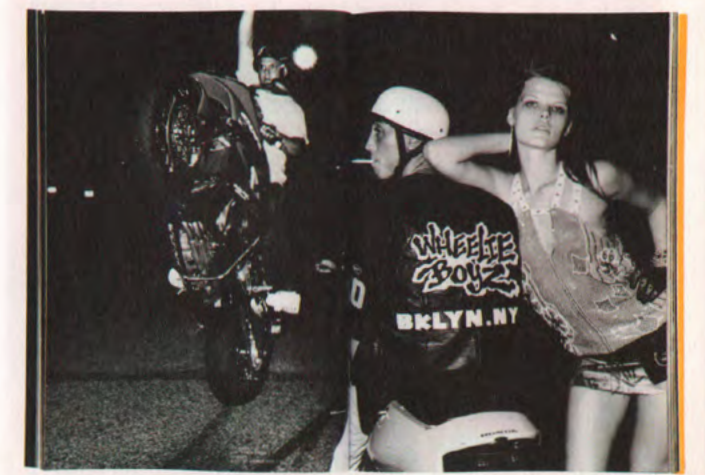
# Alu-minium body

Photography: Steven Bennett, styling: Mattia Baldoni.



# MKI

PHOTOGRAPHY BY KEVIN THOM MURPHY





# AIR RACING IN RENO



THEY'RE THE ONLY AIR RACERS LEFT IN THE WEST. AND THEY'RE BACK IN RENO FOR THE 2007 AIR RACING WORLD CHAMPIONSHIPS.

# FERRARCKSHAW



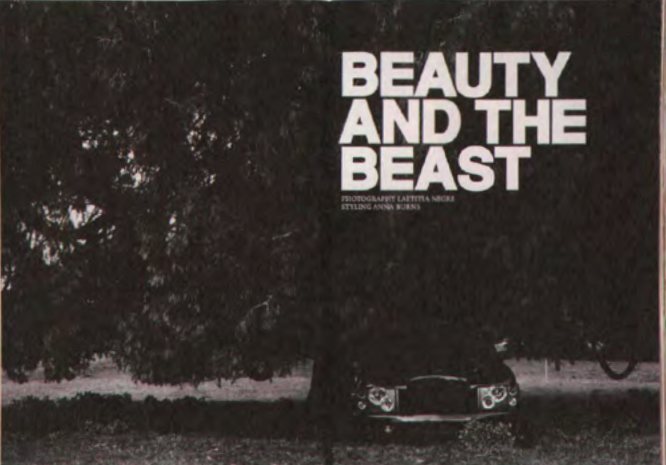
THE NEW FERRARI SPYDER IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL FERRARI SPYDER.



THE NEW VOLKSWAGEN BEETLE IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL BEETLE.



THE NEW VOLKSWAGEN BEETLE IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL BEETLE.



# BEAUTY AND THE BEAST

PHOTOGRAPHY LAETITIA NICKIE  
STYLING ANNA BURKE



# THE SPEED OF MUSIC

THE SPEED OF MUSIC IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL SPEED OF MUSIC.



# ARCHITECTURE

ARCHITECTURE IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL ARCHITECTURE.

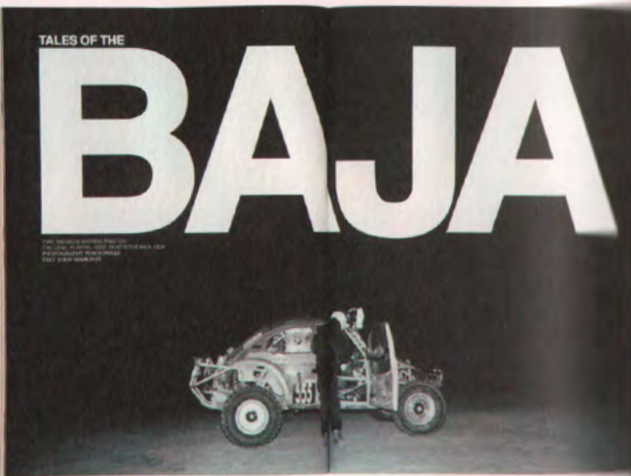


# ICE LAND



# SHORT CUTS

IT WAS INTERESTING THAT MY MIND WAS BEING USED THAT WERE INTERESTING.



# TALES OF THE BAJA

THE BAJA IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL BAJA.



# SHOWFEURS

SHOWFEURS IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL SHOWFEURS.



# LAST RIDES

IN RENO, IN THE ABSENCE OF AN OFFICIAL ASSISTANCE SERVICE, BUSHOUT CHARITIES PERIOD THE STREET. CARRYING THEM THEY END TO THE STREETS OR THE HOSPITAL, THE DRIVERS OF BUSHOUTS SPEND THEIR ENGINES BRAGGING AS THE DEAD AND SEARCHING OUT THE LIVING.



# THE COLLECTOR

THEY ALWAYS LIED. THEY ALWAYS LIED. THEY ALWAYS LIED. THEY ALWAYS LIED.



# RISING DAMP

RISING DAMP IS THE MOST POWERFUL AND FASTEST IN THE WORLD. IT'S A TRIBUTE TO THE ORIGINAL RISING DAMP.



# THE COLLECTOR

THEY ALWAYS LIED. THEY ALWAYS LIED. THEY ALWAYS LIED. THEY ALWAYS LIED.



# THE COLLECTOR

THEY ALWAYS LIED. THEY ALWAYS LIED. THEY ALWAYS LIED. THEY ALWAYS LIED.

I'd been having dinner with Monsieur and Madame Ungaro. I was about to call a taxi when he announced: "You're going home by car!" I didn't want him to go out of his way. He insisted: "No, you don't understand," and gave me a set of keys.





AL  
RKET  
H FRUITS & VEG

118 OLD STREET  
THE BEST  
KEBAB & FRIED CHICKEN



116





### SEARCH

**PERFORMANCE**

With a focus on the long and short of it, this is a... **SEARCH**... **PERFORMANCE**...

BAR CHART WITH MULTIPLE CATEGORIES AND DATA POINTS.



### STRIPES

**STRIPES**... **STRIPES**... **STRIPES**...

### 1968

**1968**... **1968**... **1968**...

### HAPPY ANNIVERSARY?

**HAPPY ANNIVERSARY?**... **HAPPY ANNIVERSARY?**...

### OIL SLICK

**OIL SLICK**... **OIL SLICK**... **OIL SLICK**...

### DOG TOWN AND Z CAR

**DOG TOWN AND Z CAR**... **DOG TOWN AND Z CAR**...

A futuristic, multi-colored car with a large, open rear hatch and various mechanical details.

### 1983

**1983**... **1983**... **1983**...

A woman in a long, dark coat standing in front of a background of colorful balloons.

### THE MAN WITH BLOOD ON HIS WHEELS

**THE MAN WITH BLOOD ON HIS WHEELS**... **THE MAN WITH BLOOD ON HIS WHEELS**...

### PARK & RIDE

**PARK & RIDE**... **PARK & RIDE**... **PARK & RIDE**...

### Post-crash my assistant said: 'You're crying about your car!'

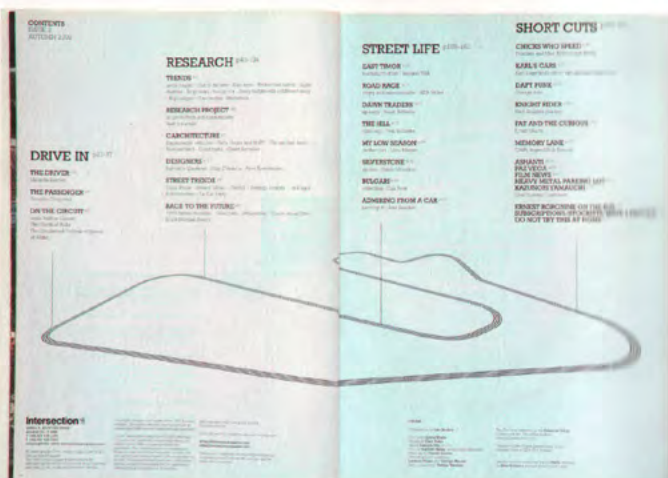
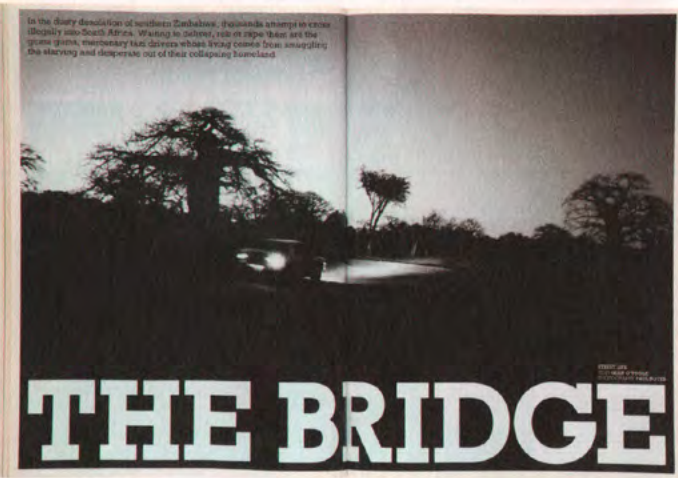
**Post-crash my assistant said: 'You're crying about your car!'**... **Post-crash my assistant said: 'You're crying about your car!'**...

A man in a dark jacket standing in a dark, moody setting.

### Music

**Music**... **Music**... **Music**...







# THE HILL

**THE HILL** is the name of the car, and it's a classic. It's a car that's been around for a long time, and it's still going strong. It's a car that's been loved by many, and it's still being loved today. It's a car that's a piece of history, and it's a car that's a part of our lives.

# BACK TO THE FUTURE

**BACK TO THE FUTURE** is a car that's designed for the future. It's a car that's built to last, and it's built to perform. It's a car that's a step ahead of the rest, and it's a car that's a true pioneer. It's a car that's a part of our future, and it's a car that's a part of our lives.

# ON THE RUN

**ON THE RUN** is a car that's built for speed and agility. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

# GUCCI CADDY

**GUCCI CADDY** is a car that's built for style and luxury. It's a car that's designed to make you feel like a champion, and it's designed to make you feel like a king. It's a car that's a true masterpiece, and it's a car that's a true work of art. It's a car that's a part of our lives, and it's a car that's a part of our future.

**CHICKS WHO SPEED** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

**KARL'S CARS** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

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# LAGOS

**LAGOS** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

# CHICKS WHO SPEED

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**LAGOS** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

# FRENCH MODERN CLASSIC FOR SALE

THREE FRONT SEATS, TWO CARELESS OWNERS, GOOD BODYWORK, ENGINE NEEDS ATTENTION

REASON FOR SALE: NEGLECT, ALL OFFERS CONSIDERED

**FRENCH MODERN CLASSIC FOR SALE** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

# THE BEGINNING OF THE ROAD ANOTHER

**THE BEGINNING OF THE ROAD ANOTHER** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

# MY OTHER CAR IS A GIANT ROBOT

**MY OTHER CAR IS A GIANT ROBOT** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.

**LAGOS** is a car that's built for speed and performance. It's a car that's designed to keep you on the road, and it's designed to keep you safe. It's a car that's a true performer, and it's a car that's a true champion. It's a car that's a part of our lives, and it's a car that's a part of our future.



## 編集とデザインの役割に境目がない点が この雑誌を面白くしているのかもしれないね

『Intersection』の登場は、クルマ雑誌に興味を持つ人だけでなく、雑誌に関わる全ての人間を驚かせた。編集手法に独自の考えがあり、デザインが斬新だったからだ。クルマ好きのアートディレクターが自ら編集に関わったことから生まれた、特別な結果だと言える。

### 『CRASH』のアートディレクション

そのオフィスは東ロンドンのオールドストリート沿いにあった。ロンドンを代表する大通りの一つで、ショーディッチ地区へとまたがっている。かつて寂れた工業地域だったこの場所は、90年代初頭からクリエイターが集まる最先端エリアとして大きな変貌を遂げた。そんな絶頂期に創刊された英国カルチャー誌の数少ない成功例『Dazed and Confused』と同じビルに、『Intersection』の拠点がある。雑誌の中心的存在であるヨルゴ・トゥルーバスは共同発行人、アートディレクター、営業として1人で何役をもこなしている。そんな彼の雑誌キャリアは、弱冠24歳で『CRASH』のアートディレクターに就任したことから始まったという。

「21歳でESAG（パリ美術学校）を卒業し、フリーランスでデザインの仕事をしていました。雑誌『CRASH』からの提案は、タダ働きではあるけど、アートディレクターとしてやりたいことをやらせてもらえるというポジション。2号目から12号目まで関わったんだけど、始めた頃は編集者のフランクとアメールも雑誌作りはまったくの初心者で、みんなで試行錯誤しながら、いろいろ学びました。ちょうど『CRASH』のデザインを始めた1998年頃のフランスには、自分にとって理想的な雑誌は見当たらなかった。レイヤーを重ねたギミックなものが多かったり、フォントが凝りすぎていたり。だから『CRASH』ではミニマルなフォーマットを作って、タイポグラフィーよりも写真自体を生かした、控えめなデザインを心掛けたんです」

### 基本フォーマットから派生したレイアウト

『CRASH』のデザインは雑誌界に明確なインパクトを残し、今もさまざまな雑誌でその影響を見ることができる。12号目で『CRASH』を離れたヨルゴは、その後フランスのアート系書店OFRのフリーペーパー『Magazine』のアートディレクションを担当するなど、幅広く活動を続ける。そして2001年に編集者

兼ライターであるダン・ロスとともに、自らが共同発行人になり『Intersection』を創刊。ヴィジュアル表現やロケ場所、モデルの扱い、クルマを見せるアングルまでも新しさを感じさせた。「僕の好きな雑誌は、必ずしもデザインやヴィジュアルがよいものとは限りません。それよりも扱う題材が面白くなければいけないし、その編集方法の方が気になります。例えば『Vanity Fair』のアートディレクションは必ずしもよいとは思いませんが、記事の見せ方が非常に興味深いのです。」

『Intersection』を始めた理由は、もちろん自分がクルマ好きなのは言うまでもありませんが、クルマという専門的な題材にフォーカスし、そこから派生した音楽、デザイン、アート、ファッションなどのカルチャーを全般的に扱う雑誌を作ってみたかったからです。もちろん雑誌のヴィジュアル面で、高級感や完成度も求めています。一番気を遣っているのは読みやすさと親しみやすさ。『Intersection』は街角の新聞スタンドなどでも売っているから、そこで立ち読みして、すぐに内容を理解できるようにしたかった。だからどんなアレンジを加えたデザインでも、記事の最初に見出しを付けたり、読みやすい欄の幅を守るなど、基本のフォーマットを大事にしています」

### 編集とデザイン、両方に関わる作り方

クルマの専門誌でありながら、ここまで広くファッションやカルチャーに膨らませた雑誌というのは世界で初めてだろう。当初からすごい雑誌になる予感があり、書籍みたいなハードカバーの創刊0号を2冊買ったことを覚えている。

「この雑誌で僕はアートディレクターとしてだけでなく、記事も書くし、イラストも描く。クルマの試運転もするし、誌面の重要なイメージ素材である地図もデザインしている。本当にあらゆることをします。同時にダン・ロスもファッションページやカバーのデザインアイデアを提案することもある。編集とデザインの役割に境目がない点が、この雑誌を面白くしているのかもしれないね」

雑誌に関わる人にはせっかちな人が多い。取材に行くときもせわしなく動いていた。その姿は自分を見るようだった。メカ好きで自慢の自転車通勤しているらしく、アクティブなスタイルに好感を持った。



### Yorgo Tloupas

Born 1974 in Paris, from a Greek sculptor father and a French-Italian art teacher mother. Graduated from the Paris art school ESAG in 1996. Tloupas has worked as art director and designer of catalogues and advertising for a great many clients including Yves Saint Laurent, Shu Uemura, Lacoste, and Kenzo. He acted as art director of issues 2 through 12 of the French culture magazine CRASH in 1998, designing the logo and original layout, and thereafter of the free paper Magazine published by the Paris art bookshop OFR. In 2001, with Dan Ross and Rankin from Dazed & Confused, he launched the car culture magazine Intersection, acting as art director and co-publisher. He is currently based in London, expanding his work to a broad range of magazines and advertising.

### ヨルゴ・トゥルーバス

1974年パリにて、ギリシア人彫刻家の父と、フランス系イタリア人美術教師の母の間に生まれる。1996年パリの美術学校ESAG卒業。アートディレクター・デザイナーとして、イヴ・サン・ローラン、シュウ・ウエムラ、ラコステ、ケンゾー等多数のクライアントのカタログや広告を手掛ける。1998年にはフランスのカルチャー雑誌『CRASH』の2～12号までのロゴやレイアウトのデザイン・アートディレクションを、その後パリのアートブックショップOFRが発行するフリーペーパー『Magazine』のアートディレクションを担当。2001年に車をテーマにした雑誌『Intersection』を『Dazed & Confused』のダン・ロスとランキンとの二人と共に立ち上げ、アートディレクター兼発行人として活躍。現在ロンドンを拠点に、雑誌や広告の仕事幅広く展開している。