

eye



14-21. Spreads from the French magazine *Crash*. Editor: Frank Perrin. Art direction: Yorgo Tioupas. Photography: Michael Maier. Sometimes the quickest route to excess and intensity is through simplicity. This unusual example of pacing in a magazine has a feature beginning with a blank pink spread, followed by "full bleed" text, portraits, then text. The blunt demarcation of text and image is heightened by use of Akkidenz Grotesk Medium. Perhaps echoing J. G. Ballard's novel of the same name, *Crash's* portraits, text and dividers are not so much narrative punctuations as arresting wounds that will either repel or be filled in by the reader.

air lines



14

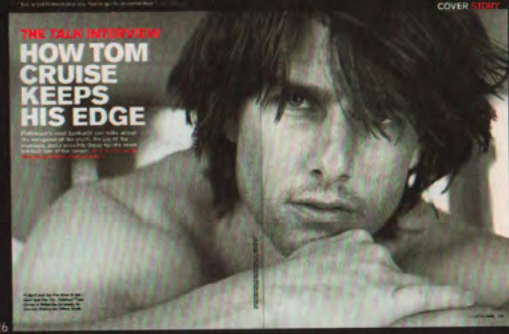
air lines

interview avec Air
 Virgin Suicides, le premier album de Sofia Coppola. Air lance son premier essai de composition pour le grand écran, même si les cinéastes cinématographiques plânaient déjà sur leur avenir.
 Virgin Suicides est une œuvre majoritairement instrumentale, entêtée et répétitive, d'une sobriété inquiétante. Un album en 12 à découvrir juste avant de voir le film.
 Interview avec Jean-Benoît Delmas sur les collines de Los Angeles, lors du tournage du clip du troisième titre de l'album *Paradise* de Bureau of Soutine, autour d'une histoire de chewing-gum...

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16

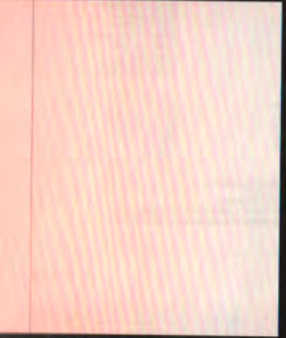
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COVER STORY
 THE TALK INTERVIEW
 HOW TOM CRUISE KEEPS HIS EDGE



26



16

01 Génération Y
 Nous sommes dans la glisse sous toutes ses formes, dans l'esquive d'une façon générale plutôt que dans l'antique confrontation de la mythologie soixante-huitarde. Aucune expérience historique collective n'a fait naître pour notre génération de sentiment identitaire. Nous sommes une tribu avec son propre cryptage. La/les générations d'aujourd'hui sont satellisées en réseaux, fragmentées en niches. Nous sommes cette génération sans unité.
 Il 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 systèmes 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 homesteadio : 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)



17



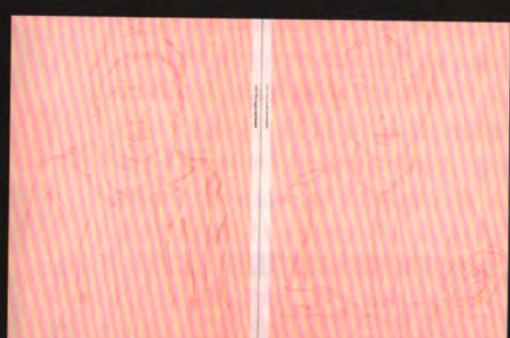
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AGNES B
 AGNES B IS THE 1980s' most iconic woman in France. She has inspired the careers of a generation of designers. But she's also been criticized for her role in the fashion industry's environmental impact. In a recent interview, Agnes B discusses her vision of fashion and her commitment to sustainability. She talks about the challenges of creating a brand that is both stylish and eco-friendly, and how she has worked to reduce the carbon footprint of her collections. She also shares her thoughts on the future of fashion and the role of designers in shaping a more sustainable world.

19



19



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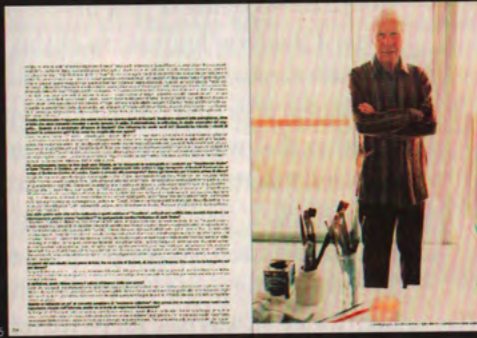
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ou de l'adulte, invariablement marqués. L'adolescent n'a donc pas d'âge en propre. Mais dans l'absence de toutes qualités il incarne en même temps et pour les mêmes raisons une improbable liberté.
 Hors temps, il est devenu l'icône par excellence, celle du miroir de nos désirs d'une temporalité nomade. Il incarne une résistance à l'histoire autant qu'un défi au temps. Figure manifeste et involontaire, l'adolescent est aujourd'hui le remplaçant de l'histoire des grands hommes, et la nouvelle effigie du destin actuel. Les héros de demain sont hors histoire : ce sont même ceux qui la court-circuitent. Rebelles malgré eux, ils portent le projet secret d'une vision neuve.

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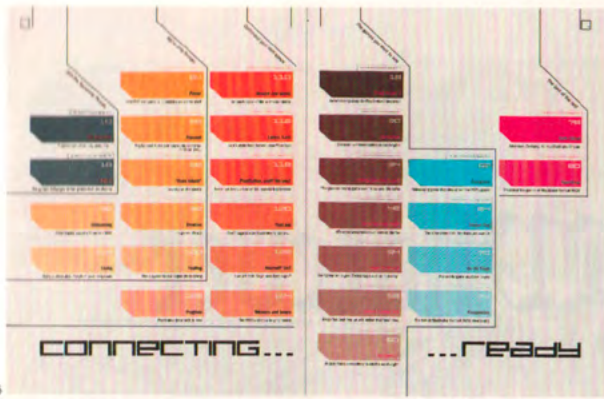
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22. Interview with the French electronic band Air, from *Crash*. See opening spread, 14, opposite.
 23. Spread from *Dazed & Confused* no. 64 April 2000 showing the magazine's standard interview format. Photograph: Nick Haymes.
 24 and 25. *L'Uomo Vogue* March 2000. Art director: Ildebrando Tosi. Photograph and text by Perry Ogden. This unusual opening spread for an interview profile notes only the subject and the author. The full-bleed photo acts as a kind of section divider. The long line lengths become a design element, but make excessive demands upon the reader.
 26-28. *Talk* April 2000. Editor: Tina Brown. Creative director: Oliviero Toscani. Art director: Tom Ackerman. The arrival of Toscani at *Talk* brought white space and a sense of wit to a solid magazine undermined by a belief in its own extravagant PR.

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A quiet revolution

Though desktop publishing made a huge impact on the print medium in the late 1980s, the pace of technological advance in the 1990s has transformed the medium of the magazine at every level – from design, to staffing, to distribution, to printing. The subject matter to colour repro. At its most basic the whole means of magazine production has quietly but dramatically changed.

Barthes' *Paris-Match* example belongs to postwar Europe when images were rational and when a magazine, by simply putting something on its cover, would invest the image with charisma and magic.

It is not that we have necessarily moved on from a Golden Age of magazines (though there is a case to be made for that). It is that new technology has completely transformed the medium. There can be no more *Paris-Match* because magazines cannot carry the semiotic power they formerly had, and they have been replaced as bearers of symbolic messages by fashion labels or trainer styles. Social diversity and fragmentation mean that a magazine's appeal rarely crosses taste or lifestyle boundaries.

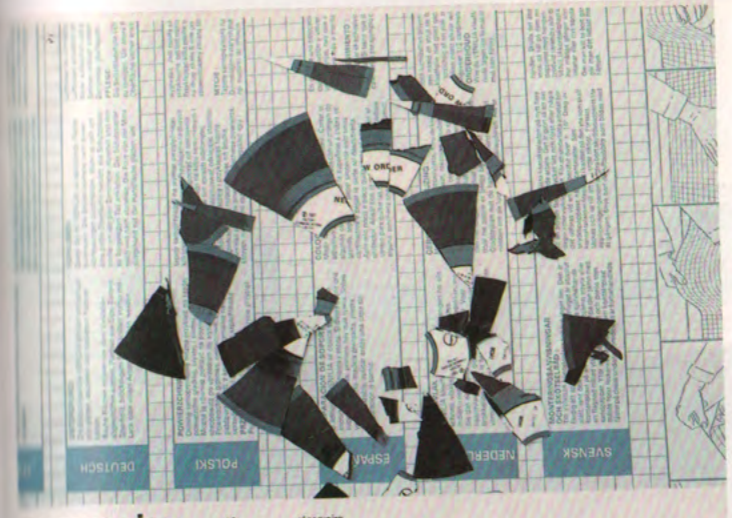
For example, as a man I have never had so many magazines directly aimed at me. *Arena*, *Esquire*, *GQ*, *Loaded*, *Maxim*, *FHM*. But none of these magazines mean anything beyond their particular demographic slice. It is partly due to the fact that new technology has made it simpler and cheaper to put a magazine out that companies such as EMAP, IPC and John Brown can target magazines at particular groups and interests. You're an angler who likes dressing in women's clothes? Try *Fishing Frocks*. In short, the 1990s has seen the magazine enter the age of narrowcasting.

Mark Porter, who is the head of design at *The Guardian*, identifies the impact that new technology has had on the magazine industry in the 1990s: "It has made it much cheaper to make sophisticated-looking magazines. Before the Macintosh came in the early 1980s, the only magazines that could afford to have sophisticated design were produced by big publishers with big art departments and a lot of investment in the production side of things. Whereas nowadays it is possible to have a magazine published by someone in their front room. You can see it in the big publishers like EMAP, they have got hundreds and hundreds of little sports magazines done with the kind of sophistication which even fifteen years ago would have seemed incredible. It also means that people have much more opportunity to launch publications to take on the big publishers."

Porter's cv is a model for an emerging generation of designers. His degree was in foreign languages and his first job was selling advertising for a wine magazine. Though he would later work with Michael Lacknerstein at Redwood Publishing and Tibor Kalman at *Colors*, Porter had no formal training. Current magazines such as *Mute* and *P.U.R.E.* were initially designed by people with little or no background in graphic design or magazine layout.

User-friendly new technology means that an increasing number of magazines are being designed by people who have no historical baggage. Their memory of "graphic design" is a virtual one provided by the hard- and software of their computer. In this way, conventional design rules are not actively broken as they may have been in titles such as *Raygun*. They are simply passed over in a magazine such as *P.U.R.E.* which stirs a cocktail of unorthodox fonts into its design mix. And, what is more, if people have no formal qualifications, no official stamp, the obvious question to ask is how do you identify a graphic designer? A Helvetica haircut?

There are of course other consequences to design being driven by technology. As Mark Porter argues: "To do a successful piece of editorial design you have to have the editorial priorities in your mind. I'm a great admirer of what Tom Wolsey did for *Time*



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144 Arrogance by

154 Above by

160 Alike by

168 Abstract by

178 Artful by

186 Alike by

192 Authentic by

198 Aware by

204 Agitated by

216 Alike by

226 Beauty by

238 Conversation with

250 Conversation with

252 Conversation with

254 Conversation with

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262

001 Cover photography by Mark Borthwick

Styling by Suzanne Keller

Model: Kristin Owen/Marilyn

Cover n°1: Kristin wears a black jacket by Calvin Klein

Cover n°2: Kristin wears Contradiction by Calvin Klein



WHATEVER ALBUM #100

"EVERYTHING IS NORMAL"

TRACK	TITLE	ARTIST
01	Interlude #1	
02	POPULATION 7,400,000	THE BROTHERS
03	Interlude #2	
04	BOOBIE	ARTIST NAME
05	Interlude #3	
06	WIENER WORLD!	JILL FRIEDMAN
07	Interlude #4	(WITH PAUL, PETER OF MARS BY A REVUE)
08	HEROIN CHIC (A FASHION STORY)	JAMES DEAN
09	Interlude #5	
10	THE PLEA (A MONUMENT TO BLOWING OUT OF)	STEPHEN BUSH
11	Interlude #6	
12	STATUS QUO (ROCKIN' ALL OVER THE WORLD)	PAUL BYTCH
13	Interlude #7	
14	EVERYTHING IS NORMAL	KATY GRABAN
15	Interlude #8	
16	EVERYTHING IS NORMAL (THE CLASSIC OFFENSIVE VERSION)	KATY GRABAN (COVERED BY MARY ZEL)
17	Interlude #9	

PRODUCED & MIXED BY PAUL BYTCH

ARTIST: KATY GRABAN

TO BE PLAYED AT MAXIMUM VOLUME