Even from their very first project, trans-form magazine, you could immediately recognize the flair and originality in FL83’s work. It had a distinctive graphic style, composed from a variety of technical methods relating to the subject-matter on display. The magazine had a clever, fresh and sometimes poetic feel to it. Since setting up FL83, Agathe Jacquotel and Tomi Vollauschek have had the opportunity to work in many different areas, from illustration and print design to motion graphics and Internet-based projects, always coming up with unique concepts and playful ideas. Recently, they published a book about their work, which forms part of the design & designer series from French publishers, Editions Pyramyd. We interviewed them in their studio and home in East London.

+81: Do you think the way you approach your work has changed in any way since you first started?

Agathe Jacquotel (AJ): We probably have more work and possibly slightly less time on our hands than 5 years ago, but at the same time we’ve become more effective and professional, I guess. The process itself hasn’t really changed though - we still try to find the most appropriate visual language, technique and, if we have the choice, the most appropriate medium, for each individual project.

+81: When you get a brief from a client, what do you do first?

Tomi Vollauschek (TV): We do our research into the subject matter, listen carefully to our clients and then suggest and discuss the different possibilities. This important, initial exchange with the client almost always helps the project to be pushed further than expected, so that everybody, us included, is happy.

+81: What is the process behind your work?

AJ: When embarking on a project, we usually come up with individual ideas and discuss the pros and cons before focusing on the most appropriate starting point. We used to have very different skill sets when we started FL83. Tomi had a strong typographic background and was already experimenting with moving images when we met, while I had a stronger background in photography and it used to be easier for me to create intriguing new layouts. Nowadays - nearly five years after setting up our studio - I have to say that we’ve learned a lot from each other and we now do pretty much the same thing.

+81: Tell us what it was like working on the Royal Festival Hall project?

TV: We were commissioned in 2002, just eight months or so after setting up FL83, to create three seasonal brochure covers, various images for posters, brochure dividers and leaflet covers for the Royal Festival Hall Classical Music campaign, 2002/03. The Art Director at their in-house design studio had seen our self-initiated, self-published architecture, art and design publication, trans-form magazine. We were really excited about this commission. We were responsible for taking pictures of bizarre medieval instruments, while getting real-time explanations from their owners, all kinds of musicians in costume; and then for design itself - the creation of surreal, intriguing and inviting imagery. The images were created in a ping pong fashion, where Agathe would start a composition, I would then add elements and Agathe would finish it off, or vice-versa. We would go back-and-forth like that.

+81: Can you tell us about trans-form magazine?

TV: Trans-form magazine is a multimedia celebration with a large scale magazine, an attached cd-rom, and the website trans-portal.com. It celebrates the beauty of tower cranes which appear and disappear in our cities. We treated the tower cranes as pieces of art, as sculptures really. We interviewed crane operators 50 meters above ground and created animated crawling skyscape insects with tower crane legs. The publication includes photography, photomontages, line drawings, typography, animations and lots of information on how tower cranes work, etc.

+81: Do you have any projects which you are especially proud of?

TV: Besides our trans-form magazine which was a really important project for us, we really enjoy working on another two self-initiated FL83 projects: bizzpeep.com and stereotype.com. These are two more or less interactive projects which help us to network a lot, and by doing so allow us to get to know plenty of new and interesting people.

+81: Could you tell us about your philosophy, ‘Power of 3′, and about intellect, technique and emotion?

TV: We do not really consider the ‘Power of 3′ to be a strict rule. We always encourage spontaneous and purely visual experimentation, which very often helps us to find intriguing starting points. It is more like a guideline that we simply try to keep in mind.

AJ: FL83’s mission is to create a professional, vibrant, fresh and artistic body of work while keeping a balance between commissioned and self-initiated projects and publications. It’s the fine balance of intellect, skill and emotion - a very helpful philosophy we first heard about at the Royal College of Art.

+81: How have new developments in computer technology influenced graphic design?

TV: Even though more and more designers start and finish off their projects on the computer-screens, I strongly believe that a computer is just a tool. New software enables to produce high level visual on the surface, which may be a starting point to create stunning new imagery. However, innovative concepts and creativity are mainly dependent on designers themselves, rarely on tools.

+81: What do you think are the current, worldwide trends in graphic design?

TV: It seems like there is an increasing amount of small studios and independent designers out there who try to walk the extra mile. Those designers who strongly believe that a certain standard in Graphic Design needs to be maintained or even improved upon, and who, as a result, are attracting clients because of this very high standard the designers are setting themselves. FL83 is trying to do the exact same thing: work harder for our beliefs, and thereby attract clients who appreciate this and will be encouraged to call us up.

+81: Could you tell us about the graphic design scene in London?

AJ: When we came to London, we thought that illustration and image making here in 1998/99 seemed to have a much bigger influence on graphic design than anywhere else. Generally we experience the British and in particular the London design scene as particularly vibrant and refreshing. One thing is for sure, though - there's an unrebukably high percentage of talented people here in the UK.

+81: Is there any graphic designer or a certain piece of work that you especially admire?

AJ: To point out certain designer, studio or a piece of work is almost an impossible task. It is incredibly interesting.
Interview with FL@33

FL@33の最初のプロジェクト「trans-form magazine」を見ると、クリエイティビティの幅とオリジナリティがすでに存在しているのがわかるだろう。この作品は様々な手法を使ったもので、ユニークなスタイルで表現され、知性や新鮮さ、新たな感覚をも合わせている。FL@33は設立以来、イラスト、プリント、映像、インタラクティブなプロジェクトなど、様々な分野の仕事を手掛けてきた。そこにはいつもユニークなコンセプトと遊び心に満ちたアイデアがある。最近、彼らはフランスの出版社Pyramid Editionsの「Design & Designer」シリーズに参加した。東京ドームにある彼らのスタジオでインタビューを行った。

However, to see how much emerging, international talent there is out there, aside from the countless designers we know about already.

+81: What kind of client do you want to work for in the future?
TV: We have so far successfully managed to attract a wide range of different clients from all kinds of areas. It is very important for us to maintain this healthy balance. We would nevertheless very much enjoy new projects within the fashion and music industries.

Royal Festival Hall
Photography and design for Classical Music Campaign 2002/3

Classical Music on the South Bank

International Piano Series

Early Music Season

Classical Music on the South Bank

International Chamber Music Season 2002/03
2001年に会社を設立してから現在に至るまで、制作のプロセスや仕事に対する姿勢は変わりましたか？
アガス・ジャクオザ（以下AJ）：仕事が増え、制作のスピードが早まることに、より効率的でレベルの高い作品を産むようになりつつあります。制作のプロセスはそれほど変わっていません。仕事は仕事に捉えるウィジェットや技術、仕事業界の感覚があるみたいで、メディアを追求しています。

クライアントからの提案書を受け取った時に、まず何をしますか？
タミ・ヨルシチク（以下TY）：最初にテーマについてリサーチしまして、クライアントのアートディレクトリーや、作品の方向性について話し合い、クライアントと意見を交換することは、結果以上の作品を生み出し、両者が納得できる作品を客観的に生成するということです。

作品の制作過程について教えてください。
AJ：それぞれのアイデアを常に高く高くし、新しいアイデアを作り上げています。FL@33の主な作業は、お互いに密なスキルを持っています。私たちはテクノロジーを使って、映像の作成と演出を協力して制作しています。その過程で、新しいアイデアを作り上げ、その使い方を発見しています。
81: フィルム工芸における「知性、技法、感覚」について聞かせてください。

82: この3つを最善のルールとして捉えているわけではないが、

83: 自発的で変換的な視覚的表現にたたえていることで、面白みのある視覚的表現が生まれるのは。

84: この3つは、いつもに留めているガイドラインのようなものです。

85: また、ある技術は、依頼された内容と私たちのアイデア、出版物の

86: バランスを保ちながら、クオリティが高く、力強く、斬新でそしてアーティストである作品を魅せるのです。

87: これらの考え方がRoyal College of Artに在学中に初步的に示されており、とてもまえになっています。
+81: ローンのグラフィック・シーンについて教えてください。
A&I: 私たちはローンは強い1950年代、その魅力をインスピレーションにしていると考えています。シーン全体は他の国々も活発で多元あると思います。そしてローンには、才能のある人々が集まって新しい視点で集まっています。

+81: 集団らしいと思う作品、またはデザイナーを挙げてください。
A&I: 特定のデザイナーや作品を特別に推奨するのは不可能なことのように思います。まだ世の中に出してない才能を通じものの利用のため、とても興味深いことです。

+81: 今後、何か計画したいことがありますか?
TV: 現在、特に様々な分野のクリエイティブと仕事をしています。このバランスを紡ぎ出すことはとても重要です。音楽やファッション業界の仕事も含め、新しいプロジェクトを手掛けてたいですね。

Agatha Jacquet, Ktics, Pari van, France, Julien Academy, CBAC and Toni Volbracht, Austrian, originally from Frankfurt, FfH Dusseldorf, met at the Royal College of Arts. She graduated from the Communication Art and Design course in 1999 and set up A&I company, FL@33, in Kelting Hill in July 2001. International clients from Europe, Hong Kong and the USA include, amongst others, MTV Europe, Friends of the Earth, the Barbra and the Young Vic theatre, Laurence King Publishing, Graphis Review and the Peatland Festival Hill and more. In October 2004 they launched steretophy.com, a graphic art and fashion boutique. It is a platform for designers and artists from around the world.

FL@33 profile eng

FL@33 profile

Commission for Timescape magazine, the Creative Studio issue, 2004