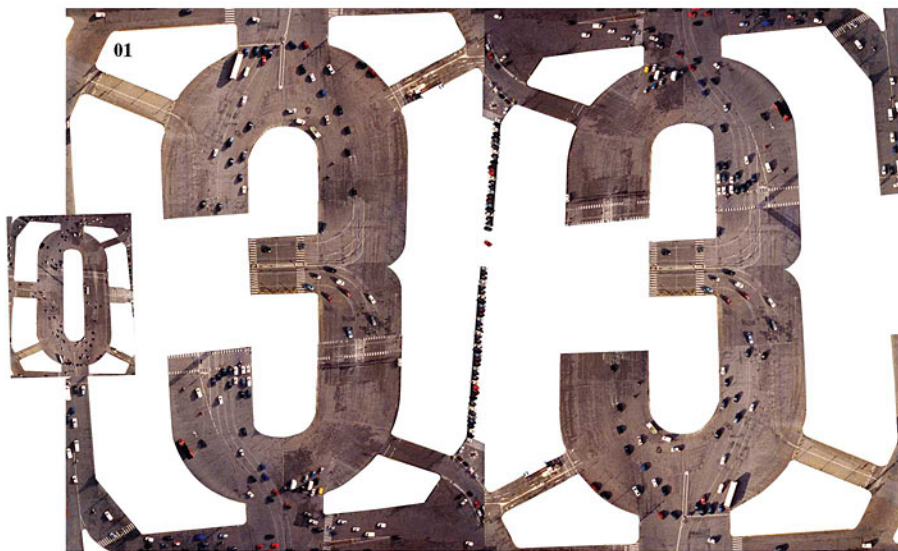


FL@33 兩個人，設計全世界

▲ Royal Festival Hall ORCHESTRAL SERIES

Tomi Vollaushchek 與 Agathe Jacquillat 他們一個來自德國，一個來自法國，兩個人在霧濛濛的倫敦城相遇；設計，是他們彼此的語言，憑著專業的學識與創意的才華，研究所畢業那年，一起開設名為“FL@33”的設計公司，從企劃構想到執行完成，全是一手包辦。他們對於平面設計的藝術保有自己的哲學與品味，不但從雜誌書籍的出版到網站架構，擁有豐富的設計經驗，現在也跨領域至 T-shirt 印刷與玩具設計。兩個人，兩雙充滿想像力的眼睛，未來要把更多有趣的點子注入我們的生活裡，改變世界的想法，也超越自己！



FL@33 簡介

Website :

<http://www.flat33.com>

<http://www.stereohype.com>

<http://www.bzzzpeek.com>

E-mail : contact@flat33.com

(以下簡稱 T : Tomi Vollaushchek / A : Agathe Jacquillat)

T : 我和 Agathe 是在 1999 年於倫敦皇家藝術學院(RCA)相遇的，因為在傳播藝術與設計研究所上同一門課的緣故，有機會可以認識彼此。Agathe 在巴黎(Academy Julian, ESAG)拿到學位，而我則是在德國(FH Darmstadt)拿到學位。我們在 2001 年於研究所畢業後，就一起在倫敦開設 FL@33 公司。公司内部組織來看，從設計、顧客關係、結案到一般的企劃構想，全得一手包辦，再加上我們的子公司，以平面藝術與時尚單品為主的線上網站“Stereohype.com”已經開設近兩年的時間，我想真的該請個助理才對！

A : 我們兩個人擁有不同的想法，所以在接案的過程中反覆討論是一個重要的過程，然後再選擇一個適當的角度切入。因為各自不同的專業背景，Tomi 擅長字型設計，並且在影像處理上也有專業的技術，我個人比較偏向攝影方面，這也幫助我在排版上的設計。經過這五年多的時間，我們在彼此身上學習到很多東西，也一起做著相同的事情，雖然在軟體方面，可能有一個人某方面技術比較強，但我們仍然合作無間。

Based on your professional backgrounds, how do you create successful projects as a team?

TV : Agathe and I met in London on the Royal College of Art's [RCA] postgraduate Communication Art and Design course in 1999. Before that Agathe obtained her diploma in Paris



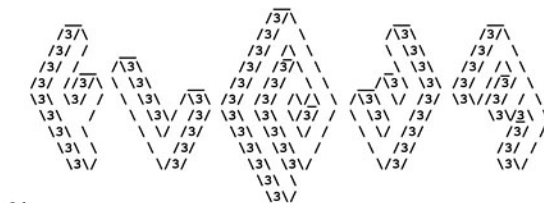
(Academy Julian, ESAG) and I in Germany (FH Darmstadt). We set up FL@33 in London after graduating there in July 2001.

Within the company structure today we both do everything from making coffee/tea, paying bills, public relations, calling people, meeting clients, generating concepts, creating and finishing projects to writing invoices - oh - and since October 2004 there also is our sister company - online graphic art and fashion boutique Stereohype. So we should add customer service, despatching our t-shirts, badges, toys, mags and prints, etc... Come to think of it - it's really time for an assistant...

AJ : Regarding the process of our (FL@33) work we usually come up with individual ideas and discuss pros and cons before focusing on the most appropriate starting point. We used to have very different skill sets when we started FL@33. Tomi has a stronger typographic background and was already experimenting with moving images when we met while I have a stronger photography background and it used to be easier for me to create intriguing new layouts. Nowadays - over five years after setting up our studio - I have to say that we learned a lot from each other and we now do pretty much the same things even though we might be better in certain software packages than the other one.



03

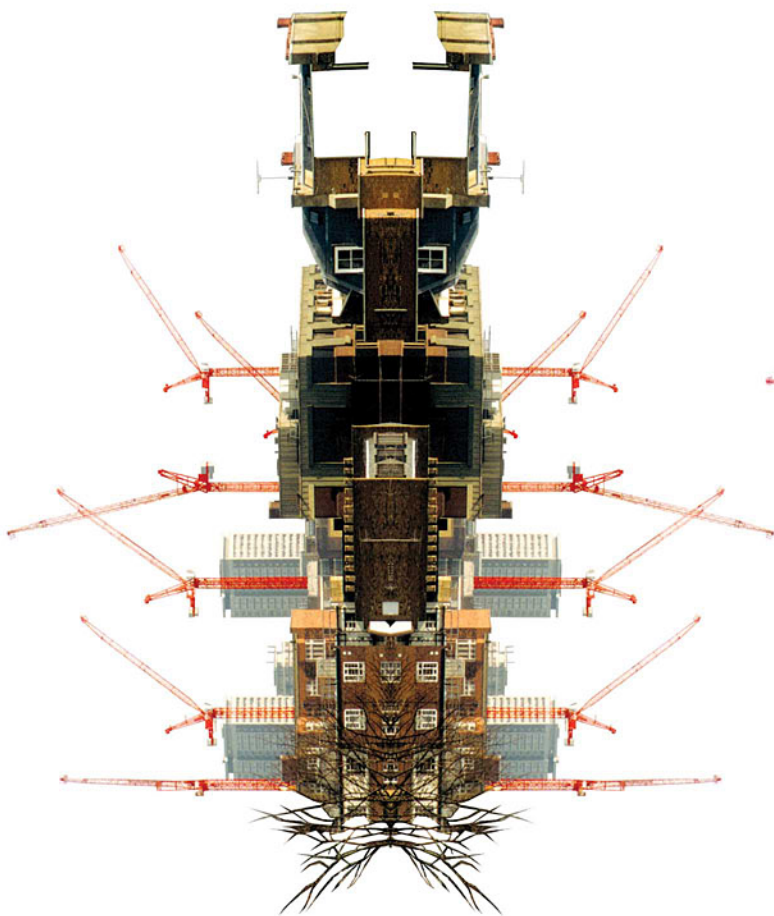


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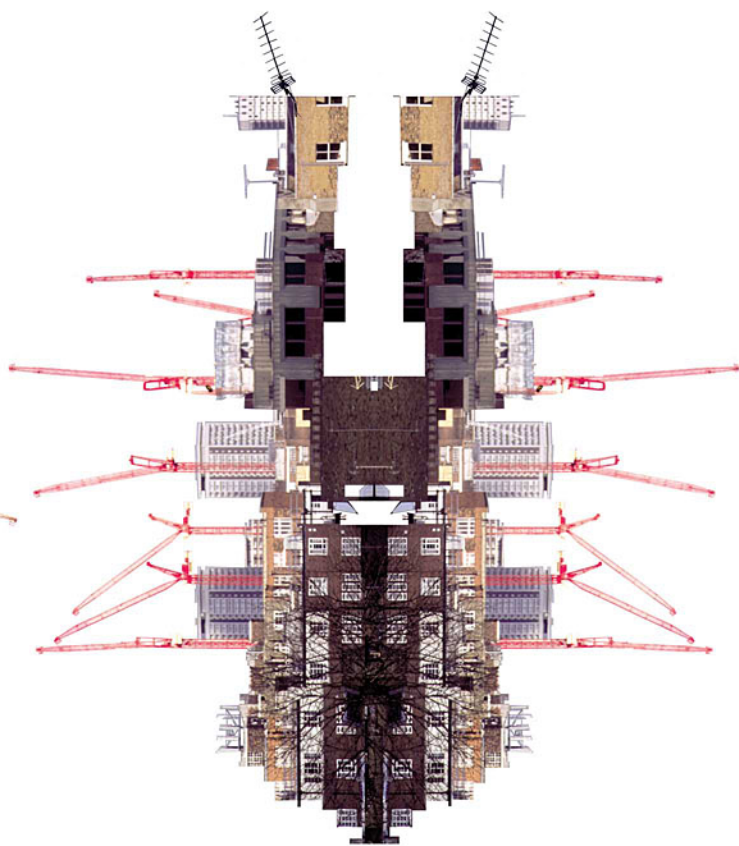
- 01 FL@33 Studio Logo 2002
- 02 FL@33 設計師 Portrait
- 03 Royal Festival Hall INT CHAMBER MUSIC
- 04 FL@33 Studio Logo 2001
- 05 Royal Festival Hall PIANO SERIES



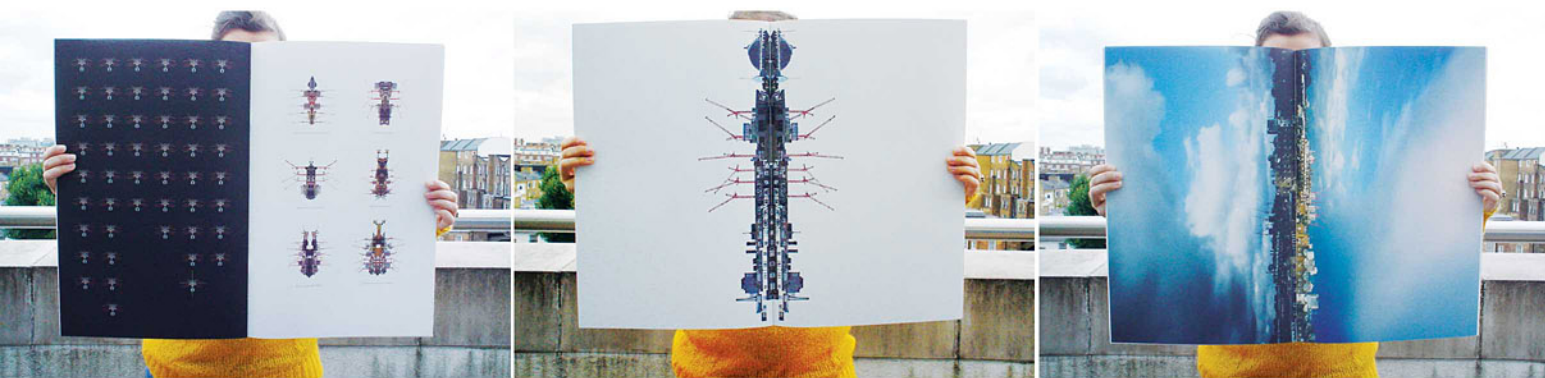
05



Tolleno Lucanidae Aedificatio



Tolleno Pollyphylla Fullo Aedificatio



Trans-form: Cityscape Insects
Trans-form Photos

讓作品證明設計理念與才華

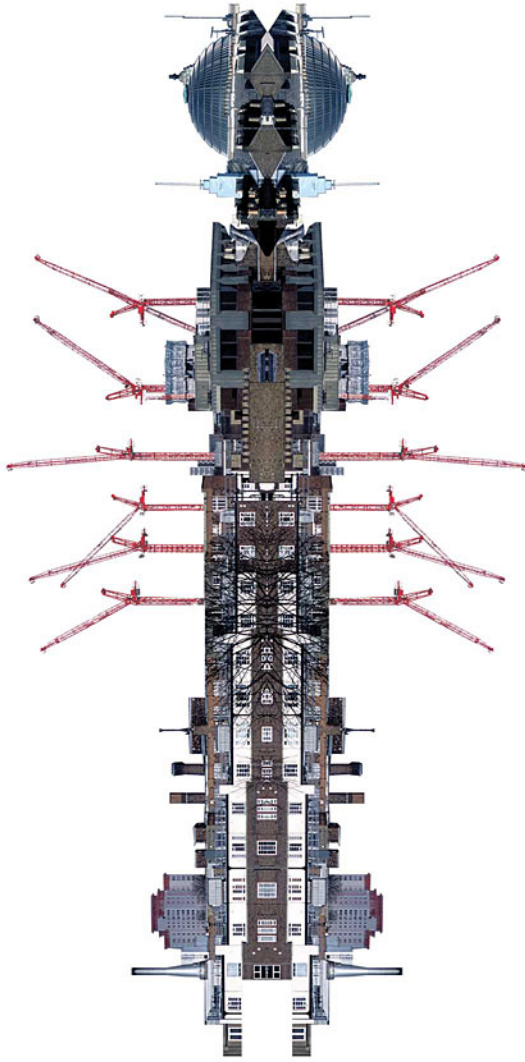
T：比方說 2002 年剛開始工作的時候，我們接下一個很大的案子，是要幫一間古典唱片公司(Royal Festival Hall Classical Music)，做視覺海報與宣傳冊子，我們要創造出三種不同的季節變化的視覺效果。這間公司的創意總監，知道我們從設計到企劃以及後製等所有過程皆是獨立完成，想要更加了解我們的能力，他還要我們做一個“Trans-form”雜誌，它是包含建築、設計與藝術的刊物，開版尺寸也比一般還要大，其中主要的構想是要把日常生活中常見的起重機，變成一個藝術雕塑品，為此我們還在 30 呎高的地方訪問操作機器的工人，還模擬攀爬至頂端俯瞰城市的視覺畫面。這個刊物，還架設網

站，放置許多攝影照片、與大量資訊告訴人們如何看這件作品。而這些過程與設計，只是要證明給創意總監了解我們的設計理念與能力，最後才是完成他們音樂專輯。

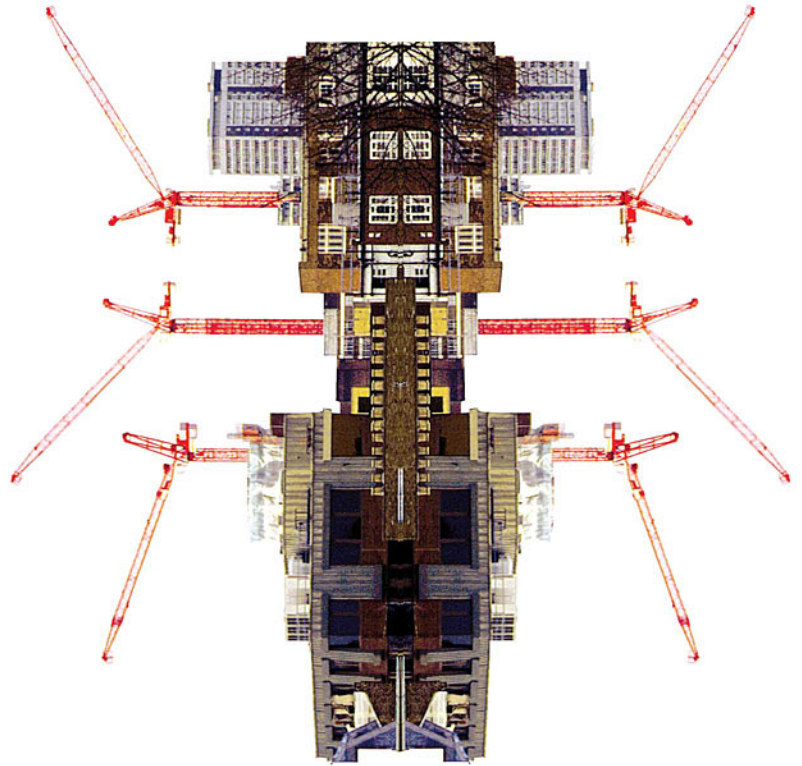
A：走過五年，今天我們兩個人更有效率的完成許多工作，對於適合的案子，我們希望用特別的視覺設計語言來切入，抓住客戶的眼光。

Could you give us an example?

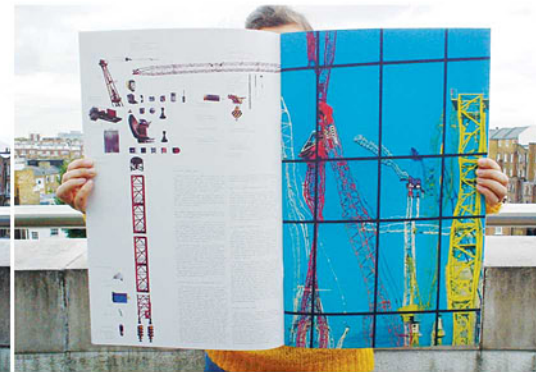
TV：We were commissioned in 2002 - only eight months or so after we set up FL@33 - to create three seasonal Brochure covers and images for posters, brochure dividers and leaflet covers for the Royal Festival Hall Classical Music campaign 2002/03. Their Art Director of



Tolleno Isoptera Aedificatio



Tolleno Phoenicia Aedificatio



the in-house design studio saw our self-initiated, self-published Architecture, Art and Design publication 'trans-form' magazine.

Trans-form is a multi-media celebration with a large scale magazine, an attached cd-rom 'trans-it' and the website trans-port.org. Trans-form celebrates the beauty of tower cranes which appear and disappear in our cities. We treated the tower cranes as pieces of art, sculptures really. We interviewed crane operators 30 metres above ground (with our heads in the sky) and created and animated crawling cityscape insects with tower crane legs. The publication includes photography, photomontages, line drawings,

typography, animations and lots of information on how tower cranes work, etc. So all this was presented by the Royal Festival Hall's Art Director to their marketing department who needed to be convinced that people who can make tower cranes look exciting and beautiful could do the same to promote classical music... We were really excited about this commission.

Not only did a big client approach us for the first time because they saw another FL@33 project but we could also work in a way we wanted to. Agathe and I were responsible for taking pictures of bizarre medieval instruments with real-time explanations of their owner, all kinds of musicians in action and the 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 after a few back-and-forths - or the other way around.

AJ: Today we have altogether more work and possibly slightly less time on our hands than 5 years ago but at the same time we became more effective and professional I guess. The process itself didn't really change though - we still try to find the most appropriate visual language, technique and - if we have the choice: the medium itself - for each individual project.



▲ Black Book



▲ 玩具 Mr. Papillon Qee

- 01 Stereohype Dog T-Shirt for Kids
- 02 Stereohype Check Shirt
- 03 Stereohype Stereoclic T-Shirt
- 04+05+06+07 200% Cotton Book
- 08+09+10 300% Cotton Book
- (台灣已引進)

200% & 300% Cotton T-shirt 設計

關於 T-shirt 印刷設計，以目前的市場來看，有很多空間可以去探索，這也是我們要在網路上建置“stereohype.com”，提供人們平面藝術與時尚設計的優質單品，這些單品不但是限量版的，還充滿設計師的創造力。在這個網站上，它就像一個國際性的平台，邀請插畫師、藝術家與設計師，透過他們的才華設計出特別的商品；設計比賽與展覽也同時在網站上發佈訊息，讓更多人知道設計師的作品，和即將崛起的新趨勢為何。

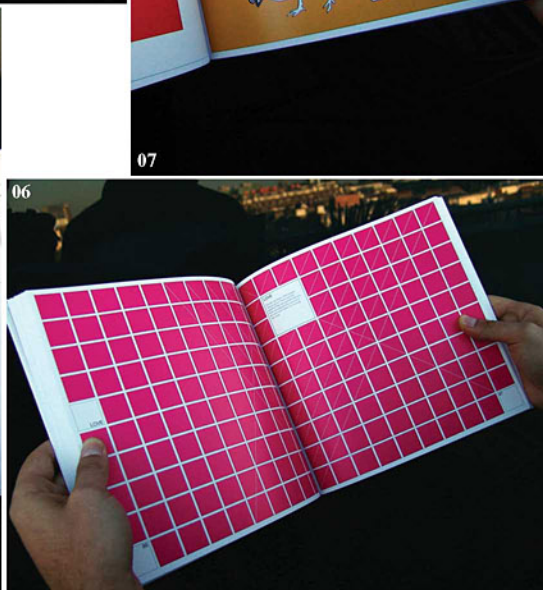
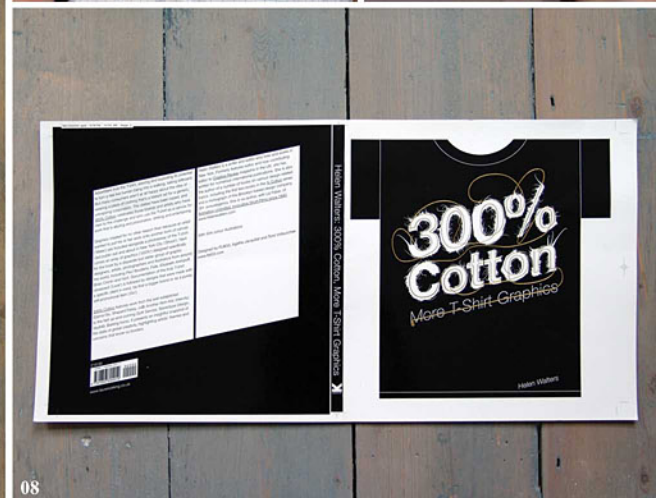
網站架設的同時，我們正在設計一本書，它是由 Helen Walters 設計的“200% Cotton” T-shirt 作品，並且由 Laurence King 出版銷售至國外。我們自己的第一件 T-shirt 設計也是在這本書中被呈現，因為如此，我們受到很大的鼓勵，去做自己的設計品牌與網站，這段時間很快地累積出我們自身的設計力量，FL@33 網站架構之初也希冀顧客能跟我們一起享受不受限的創意點子，而且我們也不告訴別人“Stereohype.com”其實一個設計案，但在外觀上它就只是一個線上網站！就在知名度漸漸增加後，很多媒體朋友讓我們不能在保守這個「秘密」了，於是“300% Cotton”的 T-shirt 設計作品也在 2005 年秋天曝光了。由於越來越多設計師與藝術家在 T-shirt 設計這塊領域投入心血，我們可以想見未來將有更多點子提供給顧客去做挑選。

Could you please comment the fact that T-shirt graphics become increasingly popular?

T-shirts were the reason why we set up our sister company “stereohype.com”. Stereohype.com is an online boutique offering limited editions and rare products. The stereohype range is focusing on fresh, innovative and inspirational works and expands regularly. Products include exclusively commissioned artworks for stereohype. Stereohype.com is a platform for designers and artists around the world. Regular competitions give emerging and established artists, illustrators and designers the chance to promote their talent and to get their artworks produced and featured.

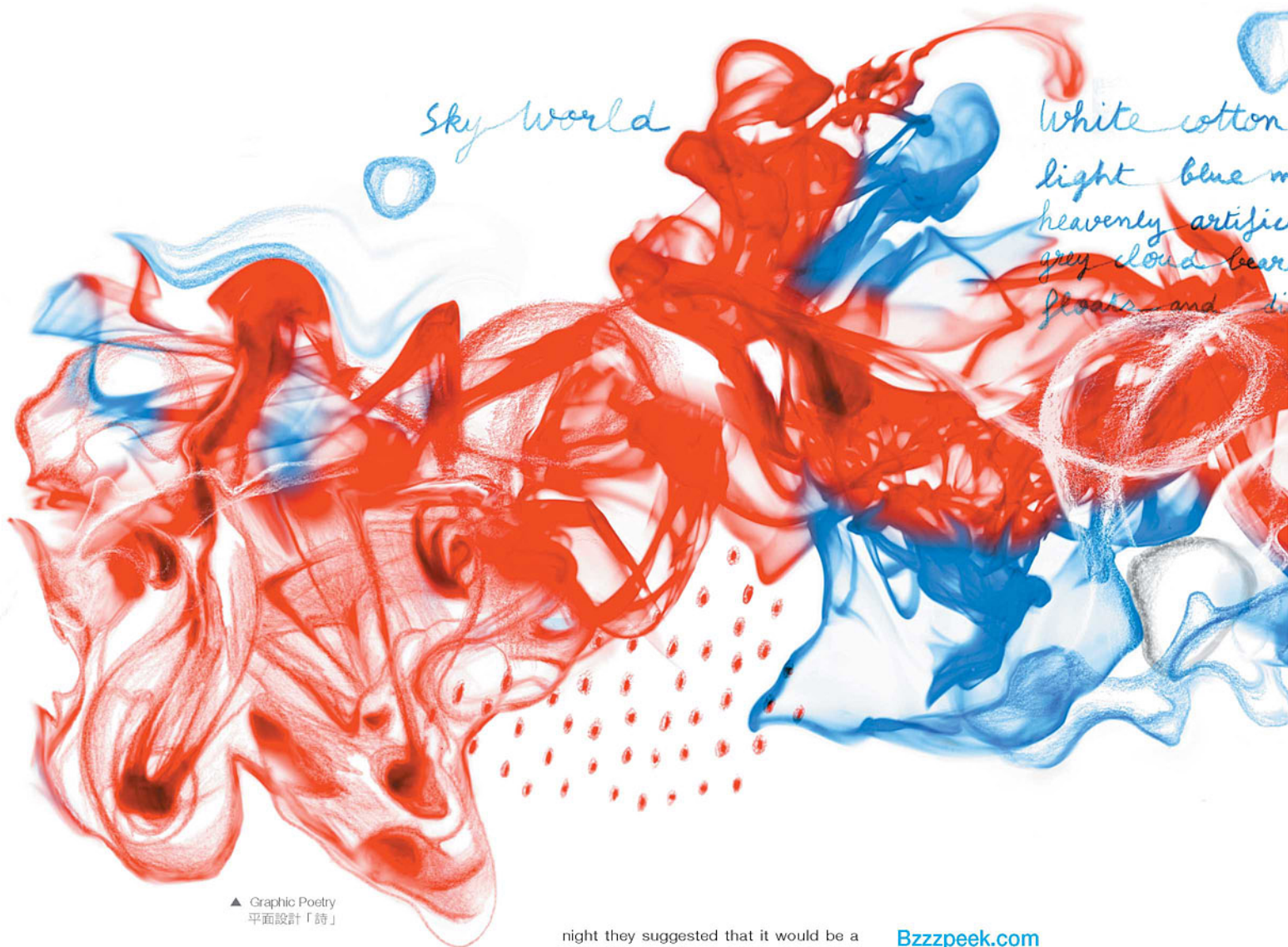
This activity ensures frequent updates and guarantees that the stereohype range stays appealing to its critical and demanding customers. Competitions and exhibitions are announced via our website, mailing list, international magazines and link portals.

The idea for Stereohype started when we were working on the book design of “200% Cotton - New T-Shirt Graphics” by Helen Walters and published worldwide by Laurence King Publishing (and their partners) back in early 2004. Our first ever T-shirt designs were also featured in this book and we felt encouraged to create our own label and online shop. Initially we were thinking about an official FL@33 shop but quickly decided that it would be more enjoyable for us (and our customers) to create a platform for other designers and artists too. When we came up with the name “Stereohype.com - graphic art and fashion boutique” we deliberately chose not to tell everybody that it was a FL@33 project.



After a few articles in international magazines though it became clear that we could not and in fact should not keep it a secret anymore. Anyway - got carried away there. The FL@33-designed sequel 300% Cotton - More T-Shirt Graphics is due to be released this autumn and is including our stereohype collection 2005/06 besides many international T-shirt gems. T-shirts do certainly seem to be more popular than ever fueled by the ever increasing amount of independent online shops set up and run by artists and designers themselves who are offering great tee designs to a global customer base.





▲ Graphic Poetry
平面設計「詩」

Design and Designer 033

2004 年 12 月的到 2005 年 1 月，我們在巴黎開設個人展覽，開幕當天晚上，我們遇見巴黎的平面設計雜誌“etapes”的編輯，這本雜誌從我們開設公司那年就一直很支持我們。這本雜誌由 Pyramyd Editions 編輯，他們做了一些叢書系列：《設計與設計師》，介紹很多有趣的設計玩意。那一天，他們宣佈要幫我們出版書籍，是法文版的口袋書。這已經讓我們很開心了，但更令人振奮的是，他們願意幫我們出版「續集」，如果我們之後有更新的作品，也就會有所謂的第二集、第三集出現！

Could you tell us something about “Design and Designer 033” ?

We had a solo exhibition in Paris from December 2004 until January 2005. During the opening night we (finally) met a journalist from Paris-based graphic design magazine etapes - a FL@33 collaborator and supporter since 2001. The magazine is published by Pyramyd Editions who also produce the monograph series ‘design&designer’ . During that opening

night they suggested that it would be a good time to release a FL@33 book which was then released 7 months later in summer 2005. The Design&Designer series is a highly-collectable collection of monographs, hand-picked by French Pyramyd Editions. And we were amazed to hear that we would not only be given the chance to publish a selection of our work but also to be given the extraordinary opportunity to re-publish the book with updated content sometime in the future using the exact same series number with the straight-forward addition: v2 or v3 (to indicate the version). When we visited the Pyramyd Headquarters in Paris shortly after our exhibition we were told that the most likely series number we might get would be number 34 if we were not to hurry to secure number 33. Well - as you can imagine we worked extra hard to make sure everything would be ready by our given deadlines to secure the most appropriate series number for FL@33... It's a nice little book. It's great to be able to give a copy of the book and possibly also one of the remaining copies of our trans-form magazine to family, friends and of course potential clients. The FL@33 book is also a fantastic way for us to put our first projects aside, get it out of the system and move on.

Bzzzpeek.com 蒐集全世界有趣的聲音

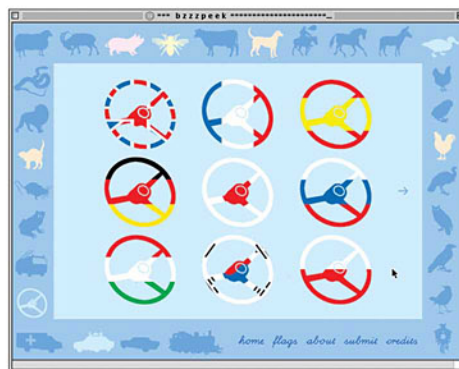
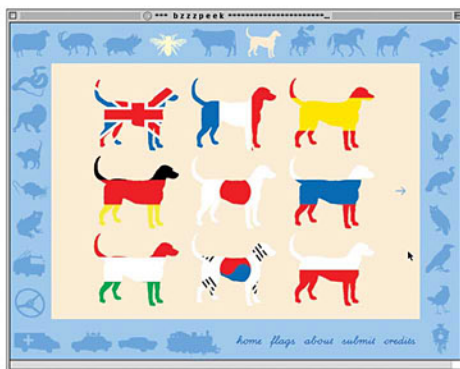
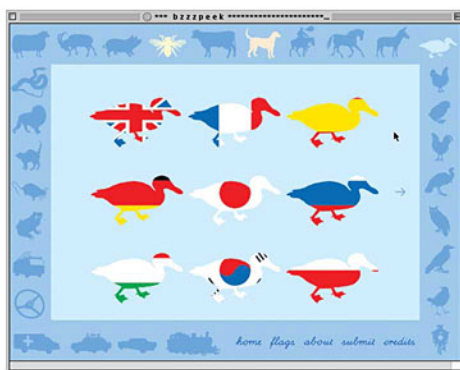
T: 最近幾年觀察傳播藝術的發展，最大的力量無庸置疑應該就是「網路」，就像是我們兩個人自己所做的設計案，“Bzzzpeek.com”和“Stereohype.com”這兩件作品都讓我們透過網路認識有趣的朋友。“Bzzzpeek.com”它是模擬聲音(onomatopoeia)的線上網站，專門收藏世界各國人模仿動物與交通工具的「聲音」；網站上你可以看見各國的人用不同的語言去呈現，也可以去比較其中的差異。它的好處是搜集人類遺忘的語言，也有知識與趣味的功能。這個案子，本來一個小小的發想，出乎意料地，它發展成一個很大的案子，也因此讓我們獲獎無數，就連一些廣播電台也來訪問我們，還有無數個非設計類的雜誌與書籍找上我們。2005 年紐約時報的一篇文章還指出在這個網站上的單日瀏覽人數，從 2000 人到 15000 人的紀錄，這讓我們很興奮，自從網站開設之後，每天也收到很多小孩的 MP3 聲音檔，很多學校也會來使用網站的資源，作為教學上的運用。

on candy clouds of spun sugar
mint sky
licial strawberry flavored hills
ard man
disintegrates



bzzzpeek.com

▼ bzzzpeek 模擬聲音的網站



正如你所看見的這樣強大的網路力量，促成後來的stereohype.com於2004年10月誕生，我們將自己所設計的東西放在網站裡，例如trans-form magazine和mr. papillon 2”讓顧客可以於網站上購得。除了平面設計，像是衣服方面的設計，也讓我們增加一些工作人員，協助經營這個新市場。網路好比一個大平台，由設計師與創作者提供不同的點子，激發自身潛力，當然也包括學生們的競賽，以及得獎之作。

In visual communication art, what was your new discovery in recent years?

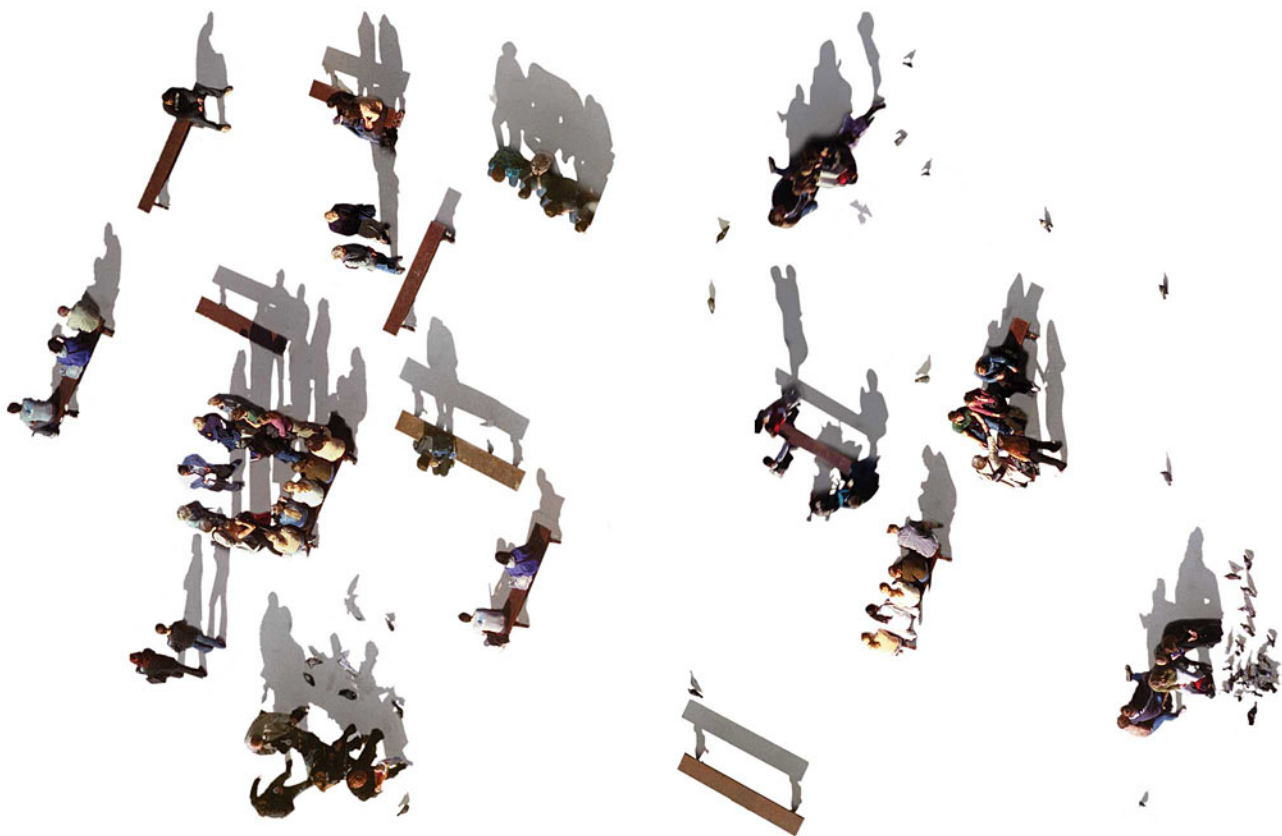
TV: The power of the internet. We really enjoy working on two self-initiated FL@33 projects we learned a lot from: Bzzzpeek.com and stereohype.com - two more or less interactive projects which help us to network a lot and by doing so we get to know plenty new interesting people.

Bzzzpeek.com is presenting an online collection of 'onomatopoeia' from around the world using sound recordings from native speakers imitating the sounds of mainly animals and vehicles. This project focuses on the pronunciation and comparison of these sounds by presenting them side by side as each language expresses them differently. Bzzzpeek.com is an interactive experience inviting everybody to contribute by submitting missing languages. We launched the project in 2002 as a little side project and didn't in our wildest dreams anticipate the huge interest we could possibly generate with this website. Since its launch we won numerous international awards for it, on- and offline, had several radio interviews and had major articles in design and even

more surprising non-design related books, magazines and newspapers around the world.

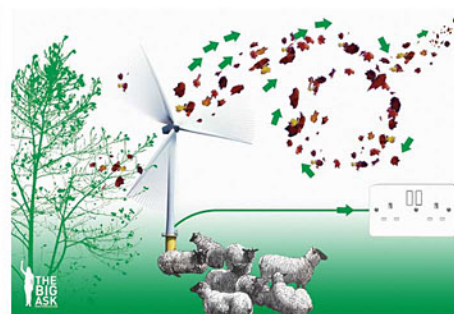
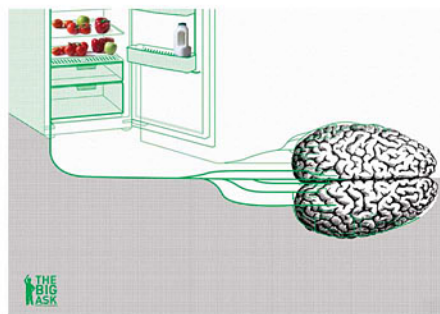
A New York Times article back in June 2005 for instance catapulted our daily visitors to bzzzpeek.com from approximately 2.000 to 15.000 every single day. We very much enjoy that complete strangers read our call for sound submissions and send us their kids' voices as mp3 files via email. It also amazes us that so many schools approached us who are now using the site for teaching purposes.

The power of the internet became very quickly crystal clear to us and bzzzpeek.com is probably one of the reasons why we launched our graphic art and fashion boutique - stereohype.com about 2 years later. We set up Stereohype as a possibility to sell our very own FL@33 products such as trans-form magazine or our kit cat tee directly to customers around the world. Our second clothing range (mostly t-shirts) has recently been launched and we have now increasingly added other peoples work too - an idea we were toying with from the very beginning. Stereohype is now - a bit over 2 years after its launch - a quickly growing platform for numerous, international and emerging talents and more established artists, designers, illustrator and collectives. Our design initiative B.I.O. (by invitation only) button badge series for instance includes works by Vaughan Oliver, Deanne Cheuk, Michael C. Place, 123klan, Megumu Kasuga, Delaware, David Foldvari and of course FL@33 besides many others. We are also organizing design competitions and encourage students to enter their works for possible selection and of course nice prizes.



▲ Shadow Series

01



02



- 01 Friends Of The Earth
- 02 Original Pasta 義大利麵 (原形)
- 03 Singing Pasta 唱歌的義大利麵
- 04 Royal Festival Hall cover Winter 2002
- 05 Royal Festival Hall cover Autumn 2002
- 06 Trans-form Detail
- 07 Grafik Europe 2004 創意設計短片

03





04



05



06

倫敦，相遇的城市

A：我的德文簡直是糟透了，而 Tomi 的法文也不夠好，兩個人的共同語言是英文，而且我們是在倫敦相遇的，在這裡一起經營事業，建立工作室，所以我很喜歡待在這個多元文化的城市。

T：1998 與 1999 這兩年對我們來說印象深刻，我看到人們對於設計比賽，有著比德國與法國更多的興趣，就像最在皇家藝術學院的畢業展上，有 40,000 人來參觀我們的個展，這是我們從來不曾體會的事情，但在倫敦它卻如此自然地呈現在眼前！

What do you think about London as a city and creative location? What appeals to you the most?

AJ：Tomi's French is not good enough yet to even think about moving to Paris. Our common

language is English, London is where we met and set up our studio and last but not least we simply love to live and work in this multi-cultural, vibrant metropolis.

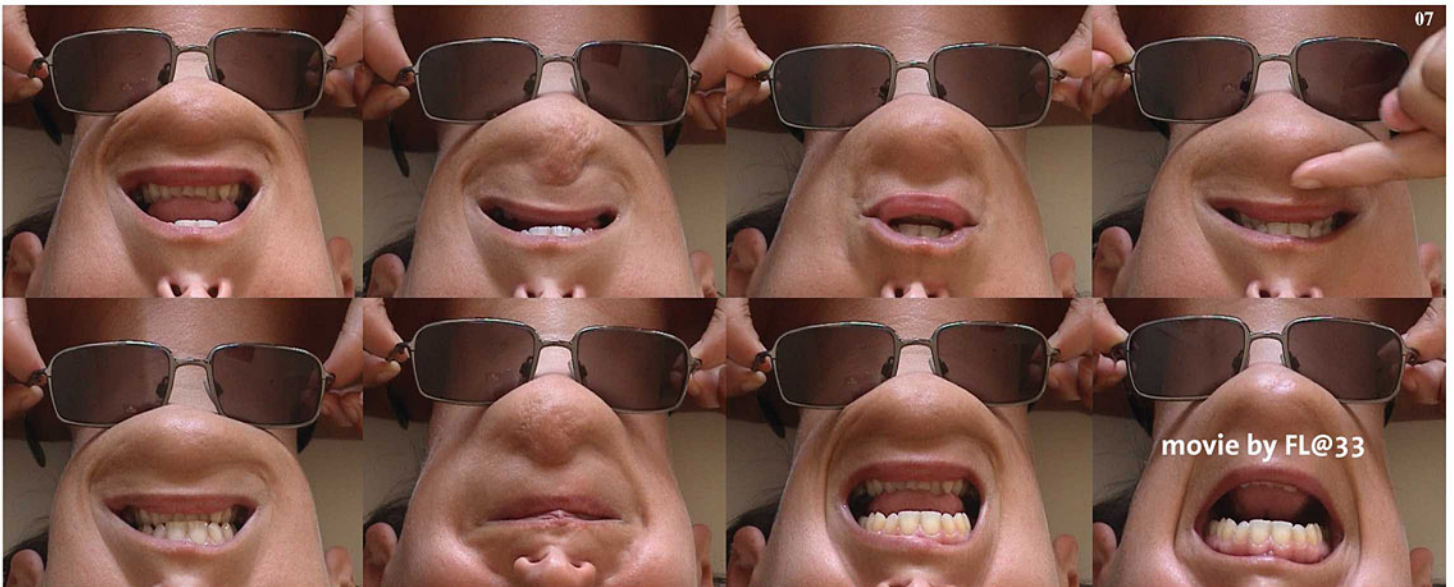
TV：We certainly were impressed when we came to London in 1998/99. The general public seems to have a much more evolved design awareness than anything we experienced in France or Germany. We had approximately 40,000 visitors at our final year show at the RCA. People were actually queuing in their hundreds to get in during our private view. We've never even heard of anything like that before coming to London.

持續努力走下去

未來，我們會更加注意自己的健康狀況，要在商業案與個人設計作品中取得平衡，而顧客們也很欣賞我們的新點子，帶給我們實質的鼓勵，另外，慢慢在明年度擴展公司的組織，希望有一些人可以進來，大家一起把 FL@33 做的更好。

What are your future plans and dreams?

We will try hard to maintain our healthy balance between commissioned work and self-initiated projects. Our FL@33 clients and our Stereohype.com customers seem to appreciate the fresh approach this balance helps to maintain. In the next years we will very slowly have to expand our team though, something we always postponed so far. But the time seems right... **dpi**



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