

## 宮川秀之の肖像 ● Portrait of Hideyuki Miyakawa



ソニーの大賀典雄社長宅にて。奥様とジウジアーロ夫妻、宮川夫妻が並ぶ。仕事も少し行ったが、むしろ友人として長く交流。

At Norio Ohga, the CEO of Sony's home. Pictured are his wife, Mr. and Mrs. Giugiaro, and Mr. and Mrs. Miyakawa. They had some business relations but were also long-time friends.

イタルデザイン・ジウジアーロ本社完成直後に、トリノモーターショーのタイミングに、ヌッチオ・ベルトーネの訪問を迎える。

Just after the completion of the Italdesign Giugiaro headquarters. Welcoming Nuccio Bertone during his visit at the time of the Turin Motor Show.



豊田章一郎、イタルデザイン・ジウジアーロ訪問時のワンシーン。

During Shoichiro Toyoda's visit to Italdesign Giugiaro.



鈴木修、現・代表取締役会長と。宮川は以前よりイタリアでスズキのバイクの輸入販売も行っていた。

With Osamu Suzuki, the Chairman of Suzuki Motor Corporation. Miyakawa was involved in the import and distribution of Suzuki motorcycles in Italy.

truck maker in Japan after Toyota and Nissan) failed to convince Isuzu's directors.

The first model for what Ghia called the "Alba" project, a premium four-door sedan with a 1500 cc. engine conceived as the Japanese alternative to the 1961 BMW 1500 (Neue Klasse) was not approved and Ghia's second attempt - that led to the Isuzu Florian - was also weak.

Miyakawa was very concerned and he agreed with Gaspardo Moro that Ghia's talented but too young designer was not enough for the task. The Ghia-Isuzu co-operation was at risk and Ghia needed a super talent.

Here it was: Giorgetto Giugiaro who in the previous months had voiced (with some friends) his dissatisfaction with his job at Bertone. He had been offered a high position and a great salary by Ford but declined to move to Germany with his family. Aware of this Gaspardo Moro agreed with Hideyuki Miyakawa and the authoritative Italian TV journalist Gino Rancati, that Giugiaro would be a perfect asset for Ghia.

The three friends conjured the transfer of Giorgetto Giugiaro from Bertone to Ghia, and succeeded.

Pressed by Miyakawa, Gaspardo Moro offered Giugiaro, the status of design director and the authority to speak the last word on design. At Ghia, Giugiaro would make the final decision; he

would be the king of creativity. Giorgetto could not decline and left his first "design-home" to venture in a new world. He was really coming of age at Ghia.

With Giorgetto on their pay roll Ghia, at the suggestion of Miyakawa, offered Isuzu to design a new car on their platform the "117" free-of-charge to demonstrate their design capability. That was in the last months of 1965. Giugiaro wasted no time and from day one at Ghia he started penning new cars. The very first creation was the Isuzu 117 Coupé prototype unveiled at the 1966 Geneva Motor Show and launched as a very successful family sport-car in October 1968. What came next is history. In just two years Isuzu launched the beautiful production cars, which met with record sales in no time. Once again, the man who masterminded it all was Hideyuki Miyakawa.

When Giorgetto Giugiaro joined Carrozzeria Ghia, officially in December 1965, he could not anticipate his experience at Via Montefeltro in Torino would soon become the springboard for a fantastic flight into the new world of Ital Styling and Ital Design.

The bridge between past and future was not very long, just of couple of years but it was extremely intense and successful. At Bertone, the young Giugiaro was directed by his mentor and was only as free as Nuccio Bertone deemed to be right. Also, Giugiaro did not get much credit for

his creations and, fair enough, he had not the last word on his own design. Nuccio Bertone had the final word.

### ENZO FERRARI, A FRIENDLY HOST.

Came 1962 and Hideyuki Miyakawa has already gone a long way since his arrival in Italy.

That year was a very memorable one. He married Marisa and, at merely 25, in early summer he was admitted to Mr. Ferrari private office for a long interview with Enzo Ferrari, when he was 64 and already a myth.

The king of the F1 circus and the maker of the fastest and most desired sports car of the world. To meet him in person and in a private meeting was a rare privilege that Hideyuki and Marisa were granted shortly after their marriage, in early summer. The occasion was offered by the request from the newly established Car Graphic magazine. Co-founder and leading editor Shizuo Takashima asked Miyakawa-san - who was indeed busy also a prominent journalist - for a full coverage on Ferrari, with an interview with the mythical leader.

Today it would make for a very interesting reading and I wish my lucky Japanese readers could find a reproduction of Miyakawa reportage. In the (then small) town of Maranello, perfectly described by our hero in his report, Miyakawa was allowed to test drive one of the few Ferraris available, a wonderful, brand new 250 GT SWB,

1100だね。しかし皆がフェラーリは良いクルマだと勧めるので、1台買ってみた。これだとミラノまで26分で行けるよ」

宮川は「まさか」と思った。モデナからミラノまで100kmある。平均およそ230km/hで走る計算だ。エンツォなら、不可能ではないのかもしれない。

インタビューをセッティングしてくれたのは、エンツォの秘書兼広報担当であり、優れた自動車ライターでもあったフランコ・ゴッツィである。ゴッツィは宮川に、「もしエンツォさんが愛車をド

ライブしてみないかと聞かれたら、結構ですと答えた方が無難ですよ」と耳打ちしていた。数日前にヌッチオ・ベルトーネが訪ねてきて同じ誘いを受け、「ぜひテストしたい」と答えたら、エンツォは聞こえないふりをして「それは残念。では次の機会にしましょう」と語ったそうだ。

案の定、インタビューが終わるとエンツォは宮川夫妻をガレージに誘い、ご自慢のスーパーアメリカ400を見せてくれた。「これは凄い！」とクルマに近づく宮川に、エンツォが声をかける。「乗ってひとまわりしてみますか?」。もちろん答えは

「ノー、ノン・グラッチェ!」。エンツォは「残念だね」と言いながら、ガレージの扉を閉じた。

その後も宮川はモデナを何度か再訪し、エンツォにも会っている。おそらく御大は、この日本から来た青年実業家に、特別な感情を抱くようになったのだろう。宮川は1963年、エンツォのスーパーアメリカ400を譲り受ける、という栄誉を得たのだった。

(文中敬称略)



1968 いすゞ117クーペ  
1968 Isuzu 117 Coupe



1971 スズキ・キャリー  
1971 Suzuki Carry



1971 スズキ・フロンテクーペ  
1971 Suzuki Fronte Cooper

イタルデザイン・ジュジアーロの手がけた代表的な日本車

The emblematic Japanese car produced by Italdesign Giugiaro

1981 いすゞピアッツァ  
1981 Isuzu Piazza



1985 いすゞジェミニ  
1985 Isuzu Gemini



1991 スバル・アルシオーネSVX  
1991 Subaru Alcyone SVX



2007年イタリア大統領より連帯の星勲章を受賞。外国人として最高栄誉となる。

Received the Order of the Star of Italian Solidarity from the President of Italy in 2007. It's the highest award to be presented to a foreigner.



right hand drive. He drove it both on country roads and on the autostrada (with no speed limits at that time!). He was also one of the very few allowed to tour the factory with his camera. Including the racing shops, and to shoot many pictures of the racing cars winning on all tracks and racing hill-climbs competitions.

Wasn't that the ultimate dreams of millions of young boys?!

Later on Miyakawa had more occasions of visiting Ferrari and meet the founder, who through the years developed a special feeling for Hideyuki, who in 1963 became the proud owner a Ferrari SuperAmerica (see photo provided)

After Honda entered the F1 championship and John Surtees won the 1967 GP of Italy (must see: <http://www.panorama-auto.it/sport/formula1/monza/f1-gp-italia-1967/>), Miyakawa recalled what Enzo Ferrari had told him five years earlier: "the Japanese industry is making outstanding progress very quickly and when they enter F1 racing they will be a winner". Indeed Honda did it in just 5 years and they did it again twenty-five years later, writes Miyakawa-san. In 1986, the Williams-Honda raced by Nelson Piquet won again in Monza and the following year Honda provided their F1 engines to Lotus and Williams, both British teams.

According to Miyakawa "Honda did very well in 1986, winning several Gran Prix but its success was outstanding in 1987. Four cars powered by Honda took the first four places at the GP of Great Britain on July 12th, with the first Japanese F1 driver Satoru Nakajima finishing fourth on his Lotus-Honda, after Mansell, Piquet (both on Williams-Honda) and Ayrton Senna (also on Lotus-Honda).

During his interview Enzo Ferrari told of Miyakawa of his family, of his son Dino and of his years in Torino, the town of Marisa where he, too, "an immigrant from Modena, met his wife". The meeting had been planned in all details by Enzo Ferrari press-officer, the prominent Mr. Franco Gozzi, a smart man and an excellent writer, who knew all the secret of the "old man". As the interview was coming to the end, Miyakawa asked Ferrari (a past racing driver himself) which car he prefers to drive himself. "If I drive short distance I drive a Fiat 1100 but since everybody says that a Ferrari is a good car I end up buying one. With this one you can reach Milano in twenty-six minutes." Miyakawa asked himself, not Mr. Ferrari, how that could be possible? There are some 100 km and covering the distance in such a short time would mean to average some 230 km/h. The unspoken answer

was very common in those years: "that is Ferrari".

But Ferrari was much more than this. Another story told by Hideyuki is the way Ferrari would ask his guests if they would like to test-drive one of his car. They should simply say "yes" suggested Mr. Gozzi, who went on to recall that few days before their visit, Nuccio Bertone had visited Ferrari and when Enzo asked him the question, Nuccio Bertone (also a driver with racing experience) said: "I would really wish to drive one".

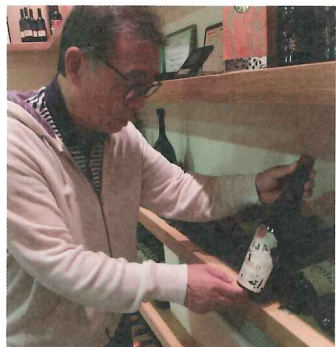
Well, Ferrari pretended he had not heard the answer and added: "I am sorry, unfortunately this is not possible. Will do it next time".

As designed in the mind of Ferrari, the meeting close with the host taking the young and just married couple to the garage to show them a new, wonderful Ferrari Super America 400, custom built, that was waiting for its patron to collect her. Miyakawa marvelled and said "Stupenda" as he was walking close to the car. "Would you like to take a short tour?" asked Ferrari. "No, no, Grazie" was the right answer from Hideyuki.

"What a pity!," commented Ferrari as he quickly shuts the garage door.

# the Car Designs Of Today

## 宮川秀之インタビュー



トスカーナのワイナリー兼自宅ブリケッタにて。広大な土地に畑と、常蔵所を持つ。有機ワインながら、イタリアの最高格付けDOCGを頂く。

At Bulichella, Miyakawa's home and Tuscan winery, featuring a vineyard on a vast plot of land and a permanent cellar. While his wines are organic, they have also received the highest classification for Italian wines: DOCG.

ローライの2眼レフを持ってこられた宮川さんは、「これが50年前のカメラと思えますか。この精緻な作り」といって、クラシックカメラを手渡してくれた。促されて、トップのフードを開ける。

その意図がわかった。なんという精度の高さだ。薄いプレスの板で構成された、折りたたみ式のフード。それが精密に、滑らかでいて、かっちり止まる。明確な節度までも実現しているのだ。指一本で動かしても、その薄い板がどこもたわまない。だから、設計通りの滑らかな動きが実現できるのだ。それが50年以上も前の製品だという事実…。

ローライはドイツを代表する工業製品。しかしこの正確性、素材の剛性といった点では操作感、かつてのポルシェやメルセデス・ベンツ、フォルクスワーゲンに似ている。しかし、この繊細さはドイツ製品にはない。

ここはイタリア、外には葡萄畑の広がるトスカーナのワイナリー。目の前には、かの宮川秀之氏。こんな職についていなければ、この場所でカメラの話などできない。

ここでは第2章として、インタビューをお届けする。ことの発端は、ジャンカルロ・ペリーニ氏が宮川秀之氏を特集したい、と連絡してきたことから

Miyakawa arrives with a Rollei twin lens reflex camera. "Can you believe that this is a camera from 50 years ago? Look at this delicate design," he says handing me the classic camera. Interested, I open up the top hood.

I understood what he meant. The design was so accurate. The foldable hood was made with a thin pressed board. It stopped solidly, with great precision and smoothness. The manufacturers seem to have implemented a clear standard. Even if you use a finger to move it, the slim board does not become warped anywhere. This is why it is able to have smooth movements, just as it was designed to do. This is what a product from 50 years ago is like.

Rollei is an industrial product that is highly representative of Germany. It's great operability goes some as Porsche, Mercedes-Benz and VW. In fact, its accuracy and the rigidity of the material could also be defined as German. However, I think the delicacy of its design does not come from a German product.

This is Italy. Outside we can see the vast vineyard of a Tuscan winery. Standing over there, we can see Hideyuki Miyakawa. If he had not come to work in a place like this, we would not have been able to have a conversation about cameras.

Here, as Part 2, we bring you an interview. It all began with Giancarlo Pellini contacting me as he wanted to feature Hideyuki Miyakawa. As I read the report that I was sent, I really felt that I wanted

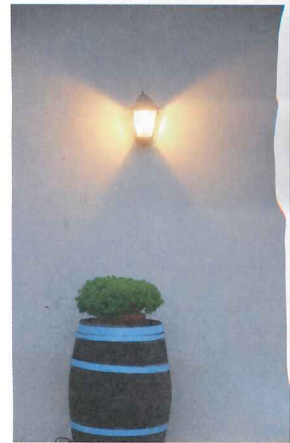


Interview with Hideyuki Miyakawa



朝霧の中のワイン畑。ゆっくりとした時間が流れる。

A vineyard in the fog, as time passes slowly by.



始まっている。届いたレポートを見るにつけ、ぜひとも海外取材のどこかで宮川氏宅へ立ち寄りなかと狙っていた。どうしても、直接会って今のいろいろなお話が聞きたくなったのだ。

松永：今回は押しかけてすみません。ところで、カーデザインの世界も日本では色々問題がありまして、とりわけ若い人が興味を示さないということがあります。加えて、若者の自動車離れという問題もその根幹なのですが、日本の事情はご存知でしょうか。

宮川： 知っています。とりわけデザイナーの問題の前に、日本の若者の自動車離れといわれてだいぶ経ちますよね。ひとつには日本という国の地理的生き立ち、東京が日本であって日本でない、交通手段が東京の場合、プライベートな車ではなくてパブリック・トランスポーテーションなんですね。そうすると車に対する憧れが急速に半減してしまう。そして地方では、使いやすさが先行して、楽しさを求めていますね。どちらも、車から離れる傾向にあると思います。ヨーロッパって走っていて楽しいじゃないですか。

松永 フィレンツェの空港から、2-3時間かけてレンタカーで来ましたが、その楽しさは日本とは相変わらず別次元でした。車での移動距離が長く、日本よりアベレージ高く走る必然が、車との生活を変えるのかもしれないですね。

宮川： ちょっと面白いものを見せましょう。こちらのテレビの番組なんですけど(といてテレビを付けるとF1の映像が流れる)、このチャンネルでは1日



中F1の放送をやっているんです。サッカーやバスケットなど、多くのスポーツと同様にF1やMOTO GPもずっと放送しているんです。

松永：これ鈴鹿の日本GPですよ。当日ですら日本では地上波での放送もないですよ。欧州の方が見られるということですね。

宮川：日本はF1を殺しちゃった。今放送がまったくないというのが寂しいですね。

松永：80年代から見てもいろいろな経緯がありますが、モータースポーツからの撤退や自粛というのも悔やまれますね。

宮川：僕は以前、トヨタさんに何度か申し上げたのですが、モナコGPの前夜、カジノの周りを歩いてみると、日本車がないんです。これだけ売れている日本車ですから、そんなこと考えられないですよ。でも、ない場所が存在するんです。あるのは英国車、ドイツ車、イタリア車、ちょっとフランス車かな。カジノに行ってカッコよく勝って、乗るか乗らないか、そういう絵の中にある車ではないのでしょうか。

松永：なぜ日本車は変わっていかないのでしょうか。



か。

宮川：50-60年前、当時の社長にこれじゃ売れないとか、カッコ悪いとかいっていたのですが、やはり自社のフラッグシップをそのようにいわれると怒りますよね。でもそういう人がいる社会は変わるとおもいます。でも、今みたいに無関心になってしまうと困りますね。

松永：確かにモナコなんかに来ていて高級車に比肩するものがないですね。

宮川：私の3番目の息子がお世話になっているレイバンやオークリーブランドを持つ、世界一のアイウェア企業、ルックスオティカの社長はいつもロールス-ロ



to visit Mr. Miyakawa's home abroad. I was very keen to speak to him directly.

Matsunaga: I am really sorry to intrude in on you like this. The world of car design is facing a variety of challenges in Japan. In particular, there is the fact that young people do not show any interest in cars. Young people's trend to distance themselves away from cars is at the core of this problem. Were you aware of this situation in Japan?

Miyakawa: Yes, I was. Before you even consider the problem of designers, it is important to note that it has been a long time since people started talking about how young Japanese people are distancing themselves away from cars. First of all, we have to consider people's geographical upbringing in a country like Japan. Tokyo is Japan, but it is also not Japan. If you talk about transport methods in Tokyo, it is all about public transportation, rather than private cars. Then any admiration that we may have had for cars decreases rapidly by half. Then in the country, the priority is ease of use, instead of enjoyment. Both trends make people distance themselves away from cars. In Europe, they drive their cars and have fun at the same time, don't they?

Matsunaga: I came from Florence Airport, travel-

ing for 2 to 3 hours using a rental car. The fun of that drive was like something from another dimension, just the same as Japan. The distances traveled over here are so much longer, so there is a much higher necessity on average for people to travel by car when compared to Japan. This is perhaps what changes our lifestyle and relationship with cars.

Miyakawa: Let me show you something fun. This is a TV program (he then turns on the TV to show some F1 footage); this channel broadcasts F1 all day long. It shows F1 and MotoGP footage all day, just in the same way that some channels show many sports like soccer and basketball.

Matsunaga: This is Suzuka's Grand Prix in Japan, right? In Japan, you would not get this even on terrestrial broadcast. This means that Europeans watch this channel, right?

Miyakawa: Japan killed F1. It is sad that there are absolutely no F1 broadcasts in Japan.

Matsunaga: Although a lot has happened even since the 1980s, it is regretful that there have been so many people leaving or hiding away from motor sports.

Miyakawa: I have said this many times before to Toyota, but when I walked around the casino area the night before the Monaco Grand Prix, I noticed

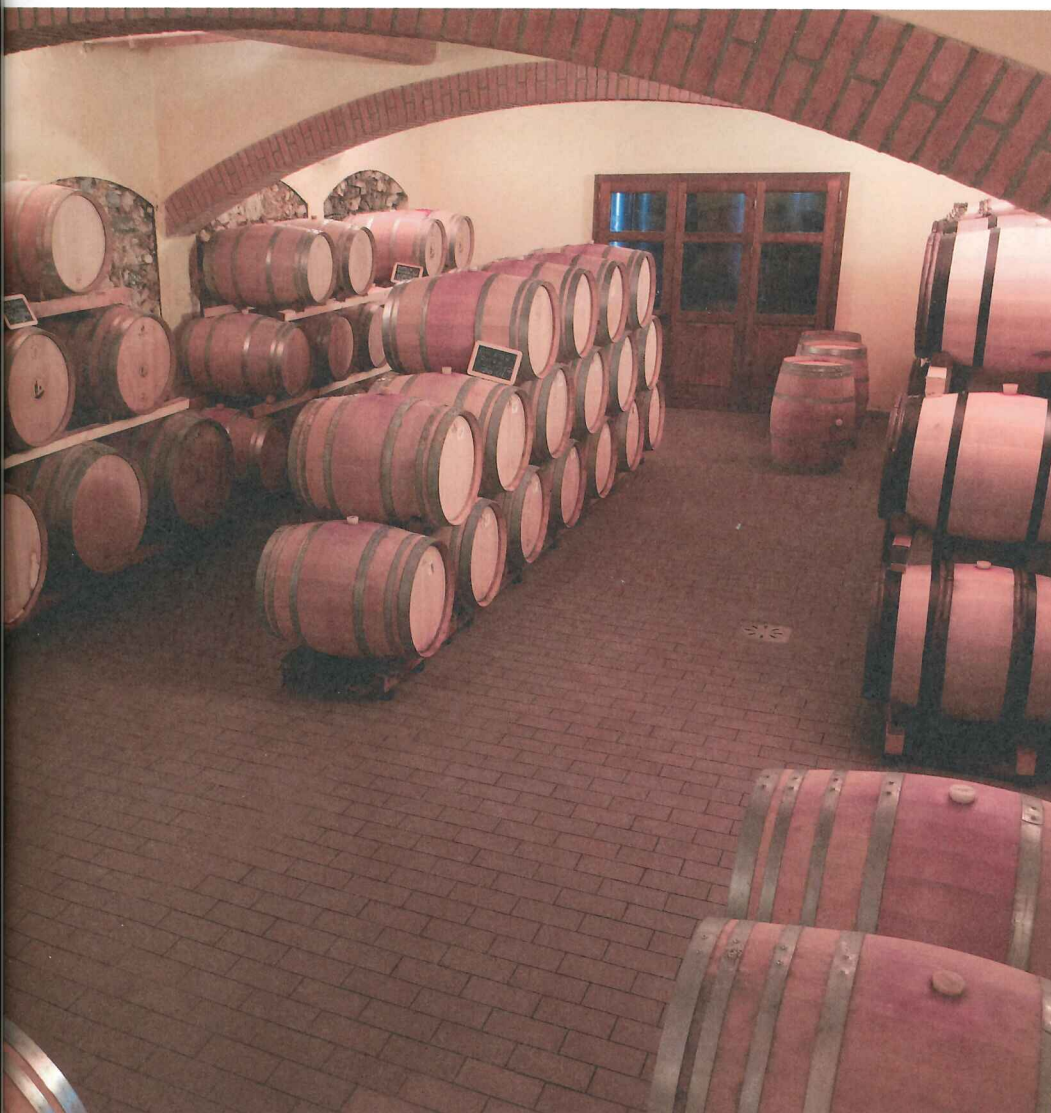
that there were no Japanese cars around. Japanese cars sell so well around the world that this seems impossible. But there is one place where they do not exist. What I could see was Italian cars, German cars, Italian cars, and a few French cars. Maybe these are the type of cars that people can see themselves in, looking good as they play in the casinos.

Matsunaga: Why is it that Japanese cars do not change?

Miyakawa: 50 to 60 years ago, the company president at the time said to me things like, "this will not sell," or "that does not look good," and of course you tend to feel angry when someone says things like that about your flagship product. However, having people like that in society is what instigates change. However, if we were become apathetic like now, then we would be in trouble.

Matsunaga: In actual fact, there is no Japanese equivalent to the type of luxury car that goes to Monaco.

Miyakawa: The president of the world's leading eyewear brand Luxottica — a company that has helped my third son a lot, and the owner of the brands Ray-Ban and Oakley— always drives a Rolls-Royce or Bentley. I once asked him to drive a Lexus for comparison. His thoughts about the



同じ敷地内にある醸造所と倉庫など。

A distillery and cellar on the same premises.

イスやベンツに乗っているのですが、お願いしてレクサスに乗って比較してもらったことがあるのです。そうすると彼の考えることはまったく違って“走る前に暖が取れるか”“要するにベッドルームから車内を暖められるか”とか、“子供がドアで指を挟まないか”という全く違ったことを見ているのです。そいった彼の視点では、ロールスやベンツがやはり上なんですね。

彼らに迎えてもらうには、そういった考え方にまで立ち返って開発していかないと納得してもらえないものではないかと思えます。

松永：表層だけでなく、生活そのものから理解しないとだめということですね。

宮川：僕は思うのですが、トヨタがどんどん大きくなっていくのは嬉しいのですが、ハイブリッドカーはあんなに素晴らしいエンジニアリングを搭載した車を世界にばらまく必要があるのでしょうか。世界に出すのはもっとシンプルなものではないか、と思うのです。ハイブリッドの半分

は役に立って、半分は使っていない。それに乗って、つねに走っているわけですから。それがデザインに反映されてしまっているように感じます。

松永：ところで、デザインオフィスも最近では色々なことが起こっていて、イタリアのいわゆるカロッツェリアも存続が難しくなっているようにも感じますが、そのあたり何かお考えありますか。

宮川：ジウジアーロがよくいっているのは、大きなデザイン会社、エクイップメントを持つと商売にならない。商売になるのは少人数であるデザインオフィスだと。だから、力を誇示するように大きなオフィスで、プレゼンテーションルームを持っている、いいものが出るかということそんなことはない。やはり生まれるのは、数人の力を持った連中だと。それはよく言いますよ。だから、ワーゲンと別れて1人になっても、できるわけですよ。別に大きなオフィスは必要ないのです。

松永：それはすごい話ですね。前号でジウジアーロさんの中国での展開をレポートしましたが、今

後も期待できますね。

宮川：また今はマーケティングをやって、それで決めています、もうそれでは遅いんですね。今の小池知事のようなことで、既存の数値を集めてももう遅い。やはり何を作りたいか、それだと思います。カースタを見ていても類似性、酷似性が感じられます。まったく同じ1人が描いているかのようです。没個性化したデザインが好まれるわけではないので、デザイナーに自分が乗りたいものの、作りたいものに奮起して欲しいですね。

松永：皆、マーケティングで作るからですかね。

宮川：それもあるかもしれませんが、日本の自動車メーカーでは3台くらいすれば重役になるところもあります。しかしジウジアーロは500台やっていますからね。

〈インタビュー前編・終了 後編はVol.12掲載予定  
フィアット・パンダ、117クーペ開発秘話とワイナリーの話を用意しています〉



敷地は広く突然びっくりするような車が現れる。ジャガーSS1

A large car suddenly appears on site. jaguarSS1.



car were completely different from what I had expected. He was concerned about whether the car could be warmed up before driving it—that is, can you warm the car up from inside the comfort of your bedroom?— or whether children would get their fingers caught in the doors. His mind was on totally different things. From those points of view, for him, Rolls-Royce and Bentley are far superior.

□To be accepted as one of them, we need to develop our cars by first changing our way of thinking. Otherwise, I do not think we would be accepted.

Matsunaga: Rather than changing on the surface, we would actually need to understand them properly, starting with their kind of lifestyle.

Miyakawa: Although it is great to see Toyota continuing to grow more and more, my feeling is: Is there really any need to disseminate the hybrid car—with all its superb engineering—all over the world? Maybe the world only needs a simpler version. In a hybrid car, half is being useful, and the other half is not being used. Even with this fact, it is still running. I get the feeling that this has already been reflected in its design.

Matsunaga: By the way, there seems to be a lot going on recently with design offices, and it feels like it has become increasingly difficult for Italian car body designers to continue working. What is your view on this?

Miyakawa: What Giugiaro often says is that having a big design company and equipment does not make for good business. To be commercially viable, you need a design office with only a handful of people. So just because you make a display of power by having a large office or presentation room, it does not necessarily mean that you will come up with good ideas. What is actually born from that is a group that is strong based on its number of people. He says this a lot. This is why he was still successfully even when he started working alone after leaving Volkswagen. There is no need to have a particularly big office.

Matsunaga: That's a great story. In the previous issue, we featured a report on developments in China, so maybe we could have some great expectations for the future.

Miyakawa: Also, companies do their marketing and make decisions based on that, but even then

it is too late. Similarly with what is happening with the current Governor of Tokyo, Yuriko Koike, even if you collect all the existing figures, it is already too late. What is important is actually knowing what you want to create. Even when I look at Carstar, I can see some similarity and resemblance among the cars. It almost looks like one person has been designing them all. People are not going to like designs that lack personality, so I would like designers to design the type of car that they themselves would like to drive. I would like them to create what makes them feel excited.

Matsunaga: Because everybody creates based on marketing.

Miyakawa: That may be right too, but there is also the fact that with Japanese car manufacturers, you can become a high executive director after designing three cars. However, Giugiaro has designed about 500.

[Interview Part 1 - Complete. Next volume to be published in Vol. 12, Talking about the secret story of the Fiat Panda and 117 Coupe development, and winery]