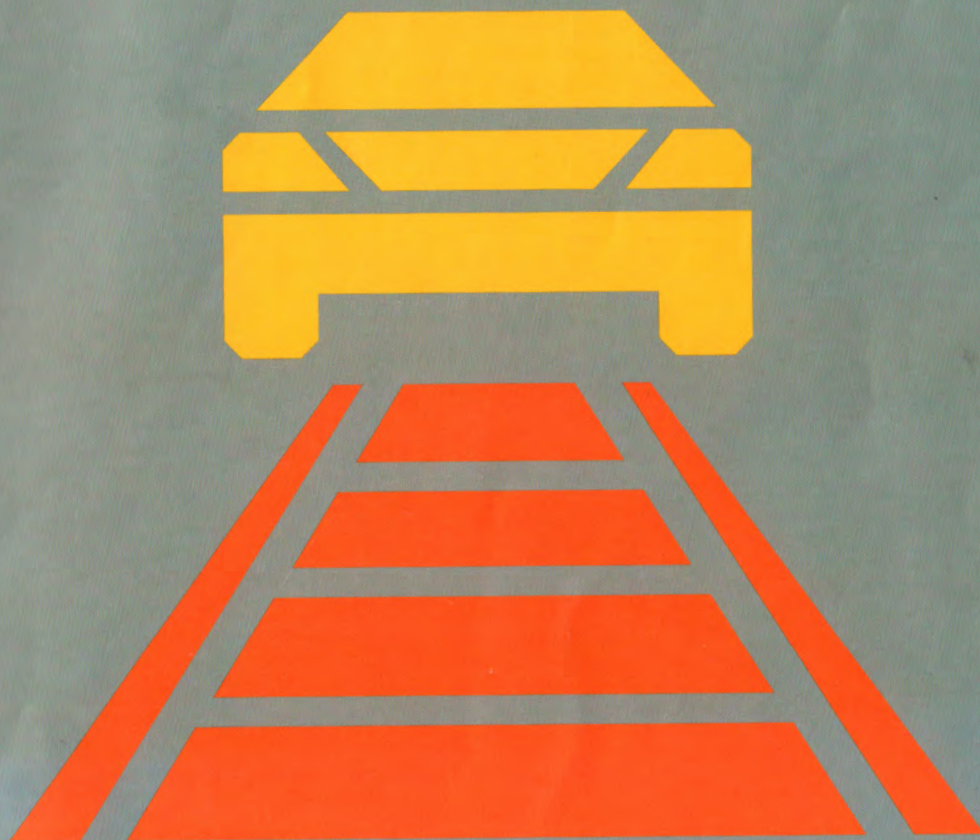


**CREATIVE  
REVIEW**

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A CENTAUR PUBLICATION

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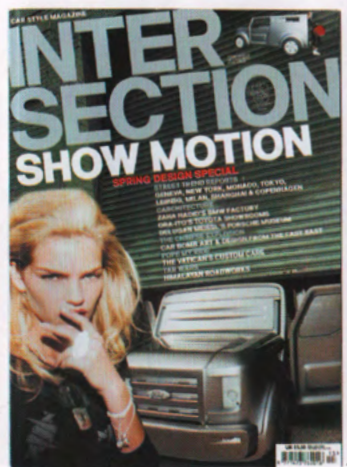
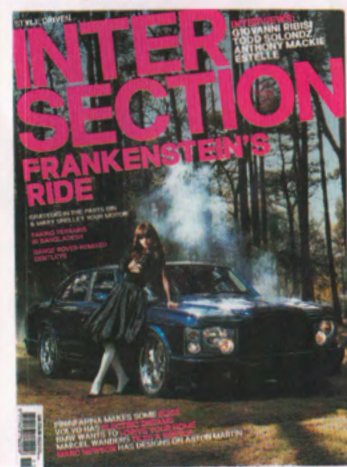


The Car Issue

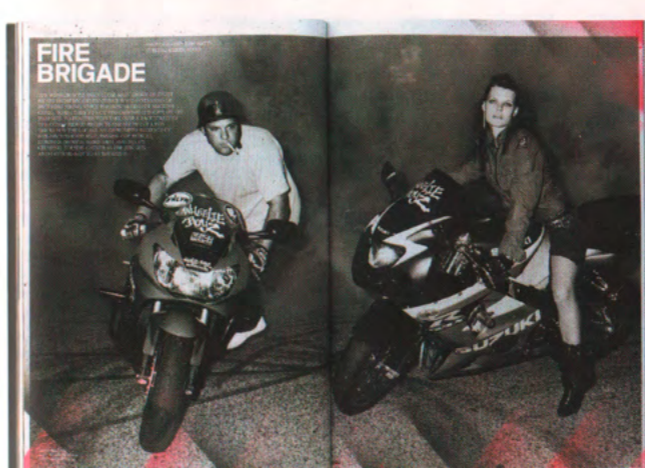
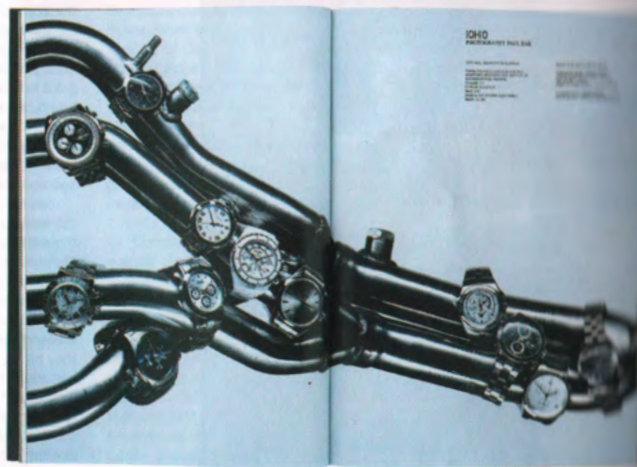
Intersection magazine looks at the car as a cultural phenomenon, merging this with fashion and design. Recent covers have coupled great photography with an all-caps masthead (it was in lowercase for issues 1-7 but was changed for increased legibility). Issue 11's cover

featured photography by Laetitia Negre and styling by Anna Burns (1); while the latest issue, 13, was photographed by Jeff Mermelstein with styling by Nick Griffith (2). This photoshoot (3), from issue 12, followed a selection of people who took up car

enthusiast Nik Hardwick's offer of hiring his Ferrari 360 Modena F1 for a day. Here, Ravinder Reehal of west London hired the car for his wedding day. Photography: Susie Forman. 4. Issue 10 featured a story on the famous motorbike stuntman, Evel Knievel



# The Car's the Star



Innovative fashion spreads abound, featuring cars or car parts, of course. This spread (5) from issue 11 shows a range of watches fastened onto piping. Photography: Paul Zak. 6. Ben Watts' shoot, Fire Brigade, also from issue 11, featured the Wheelie Boyz

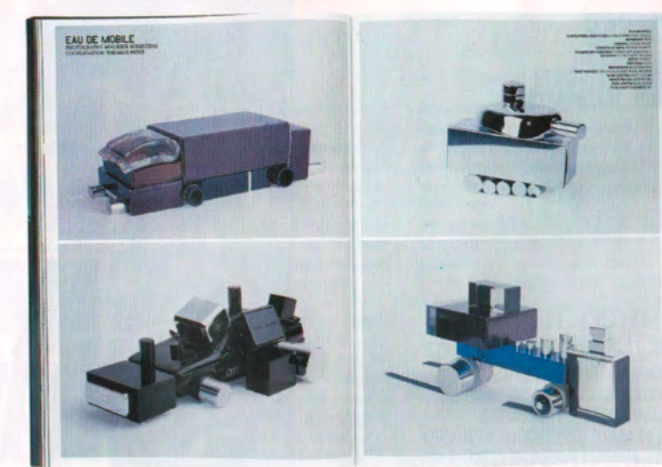
of Brooklyn, New York - a group of stunt bike riders, plus some models, naturally. 7. This elegant shoot from issue 8 celebrates the Wild Ones of the 1950s with photography by Nick Clements and styling by Lincoln Jacobs. It included a

1958 Corvette, a 1954 Chevrolet Deluxe and a 1959 Triumph Twenty-One bike among the Wrangler jeans and American Eagle shirts. 8. Illustrated by Love, this spread from issue 8 includes a selection of travel accessories such as Issey Miyake trouserboots

and a rather fetching driving hat from Connolly. 9. Ingenious use of fragrance bottles to create vehicular shapes from issue 13. Photography: Maurice Scheitens, coordination by Thomas Petit



Intersection magazine merges the worlds of cars and fashion. On the eve of a redesign and the launch of a US edition, Mark Sinclair talked to Yorgo Tloupas, the magazine's founder and creative director, about what has fuelled the title's success



The forthcoming issue of Intersection has been fully redesigned by Tioupas and includes new typography throughout (Suisse and Seriflight fonts shown, 10). 11. This spread from the redesigned issue uses Seriflight to introduce a story about cars that have

been abandoned in the Sahara desert. The skeletal remains of the vehicles become smoothed down as they are polished by the wind and sand of the desert. One of Intersection's writers completed a trans-Sahara rally last year (in an old Lada) and returned with

a few stories, including this one. 12. The opening spread of a story about the new Maybach Exelero concept car (which is reflected in the model's glasses). "We shot the story on an airfield in Germany, had to find a good photographer in Stuttgart,

who in turn got a model to take the train from Milan, who ended up being the first 'journalist' to drive this £3.5m prototype," says Tioupas. 13. This spread opens a fashion shoot from photographer Frederike Helwig, one of Intersection's earliest contributors. The

piece looks at several cars with "gullwing" or "scissor" doors (the ones that open upwards). According to Tioupas: "This was probably the most difficult shoot to organise that we've ever done: getting the right cars with the photographer and stylist in the same place

was almost impossible, mainly because the cars were so rare and exclusive. We did the shoot in three days over a period of five months." The new, redesigned issue of Intersection is out at the end of this month

Pentagram's Michael Bierut and Robert Brunner looked back to the old Checker Cabs from the 50s and 60s for their inspiration. "Big, muscular, with an instantly recognisable silhouette, the Checker blended utility and glamour," they claim. So they reinvented the Checker

for the twenty-first century to create an iconic, unique shape. Brunner's vehicle (2) features large, sliding doors and a flat floor and low curb height for easy entry and exit. The doors are wide enough for wheelchair access, and feature retractable wheelchair

ramps on both sides of the vehicle. The seats in the passenger cabin are raised to place the passenger's eye-line above that of the driver, for an increased view. Bierut's marque (1) would be carried through to a range of merchandise to reinforce the cab's iconic

status. 3. Hybrid's concept is for a hybrid electric and methane vehicle with a glass top and sides for better views. The cab can be hailed using a cell phone. 4. Antenna used the back of the driver's seat to create a comprehensive passenger information

display including an electronic map tracking the cab's position, a slot for credit card payments, air conditioning controls and even a power socket to plug a laptop into. A new roof-mounted display uses two large orange "vacant" signs to indicate when the cab is

free (5). 6. Birsell and Seck came up with this idea for an integrated child seat which is built in to the rear passenger bench. For more about the project, see [www.designtrust.org](http://www.designtrust.org)

Up until a few years ago, you knew where you were with a car magazine. Petrol heads bought them according to the brand of vehicle they owned or dreamt of owning, there were hard facts about torque here, miles per gallon stats there. They were solid, reliably informative titles (often delighting in their own nerdiness) and were bought by reams of car fanatics. But while the market had always been decidedly buoyant, there was a gap – one that in 1999 a young art director named Yorgo Tioupas decided to fill.

"Most car magazines are like porn mags," begins Tioupas' theory, when asked about the original ideas for Intersection, the car magazine that he founded and is now publisher and creative director of. "There's a man in shot driving the car, but he's hidden, like when people just want to see the girl not the ugly bloke. It's the same with car magazines – such a macho thing. They have to hide the guy driving the car as they don't want the reader to be jealous. They want the reader to think, 'I could be driving that car... that's me'."

Tioupas' aim was to create a car magazine that wasn't centred on fuel consumptions and boot capacities, but that saw the car as something so bound up in our lifestyles that its social and cultural values, its impact on the lives of millions around the world, was also something worth celebrating. And cars, like it or not, are everywhere. From politics to the economy, from cinema to music, from our working life to our leisure time: "at the intersection of everything," as Tioupas says, "there is the car." Hence the name of the magazine that he eventually launched with editor Dan Ross and Dazed & Confused's Rankin, in March 2002.

"We're the crossroads of all those different cultural fields and paths, and we chose to look at one element which is present in everything," says Tioupas. "You can get conceived in a car, you can get married in a car, you go to hospital in a car and you get taken to the grave in a car." Significantly, and vital to the success of his idea, Tioupas also noticed that many of the people he was working with while art director of French magazine Crash – be they photographers, artists, designers or film makers – had some interest in cars or even work that was car related.

"I suggested doing a special issue of Crash, but they weren't into it," he explains. "So I went to see some other publishers in Paris to try and launch a magazine about cars and culture,

fashion, art and design, which was a blueprint for what Intersection would become later." Tioupas then met Ross in London at a Dazed & Confused party that he'd designed a flyer for. Ross, himself on the D&C staff was keen to start up something new and the two then put their ideas to Rankin who suggested they start work on the project immediately. The first attempt – after taking on board design agency Fuel's objections to the magazine's original name, reFuel, and rebranding accordingly – ended up a limited edition, luxury book, conceived partly to test how both the industry and their readers would react.

"When we launched there was a short article on us in the FT," Tioupas recalls. "They'd interviewed Tyler Brülée as if Intersection was a Wallpaper\* on Wheels. They asked him what he thought and he said, 'They'll run out of ideas after three issues.' Now we're on issue 14 and we still have so many ideas, because it's a subject that reinvents itself every year. There are always new concept cars coming out, new films like Batman Begins where the car is amazing, and car design itself evolves all the time." The point that Brülée missed was that cars, like the magazine's other touch points of fashion and design, are prevalent in countless facets of everyday life. As one recent Intersection spread proved, the car has always been a potent image in music, particularly Hip Hop, where your choice of vehicle isn't just an important matter of status. "Dr Dre said that when he's finished producing a tune in his studio in LA, he takes the CD and gets into his big SUV with this amazing sound system and drives around town to see if it works," says Tioupas. "To him that's the test."

The early Intersection issues were hard work, says Tioupas, which is not surprising when the content they were tapping into was largely uncharted territory for a magazine. "There have been car magazines and fashion magazines for years, but no-one had tried to mix the two together," he says. While it might be a little easier dealing solely with fashion photographers as they do (rather than car photographers), organising shoots with highly expensive cars is apparently no simpler than coordinating a supermodel. "Concept cars," says Tioupas dispairingly, "can be as demanding as Naomi Campbell. They never show up, they've got really booked up schedules, they never come in the colour you want, the doors won't open – there's always something wrong."

Despite the potential of a hissy fit from a concept Jaguar, the reputation that the photography in the magazine carries is what attracts some of the best new talent and experienced artists in the business to its pages. In fact, most of the photographers Tioupas approaches for commissions are keen to tackle a sector that they're unlikely to have had much experience in. "When you launch a new magazine and talk to photographers, you have to have a seriously good pitch for them not to work for Vanity Fair or Vogue and to go for a new mag that's about something different," says Tioupas. "That's our incentive for them: we're different. And a lot of them get car campaigns off the work too."

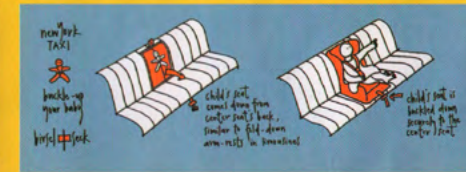
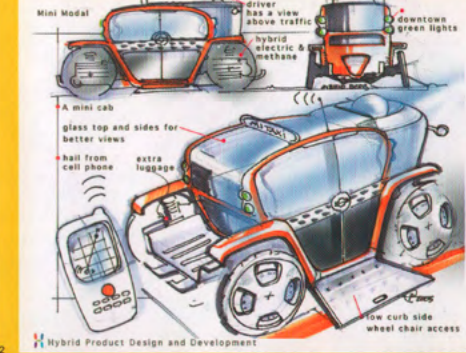
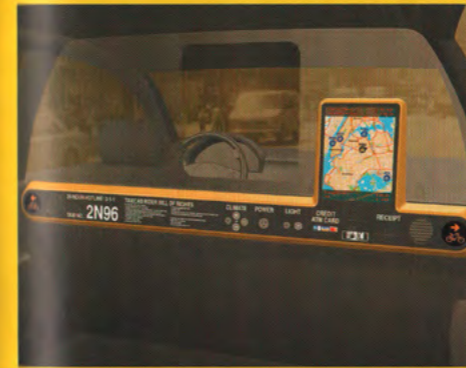
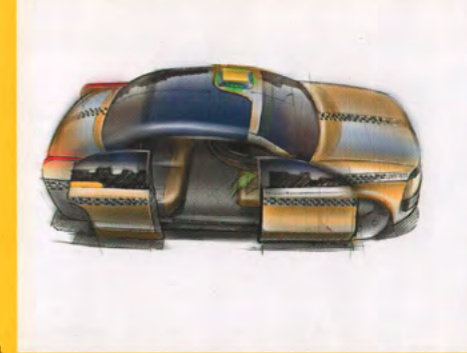
For Tioupas, the art direction of Intersection is also about breaking away from received wisdom. "Four or five years ago, car advertising was dire and taken to clichés," he says. "I thought, let's try and show them how it could be done. Not pretentiously, but just see what happens when you bring other people to that world – instead of using car photographers you bring fashion photographers or artists, you see how top illustrators work with a car. Sometimes it works, sometimes it doesn't, but at least it's different because car advertising and car brochures haven't evolved for years. It's not true of all the ads now, you get some amazing TV work, but they're still the exception to the rule." As if to further ruffle ad agency feathers, Tioupas briefly mentions a new company called Traffic that the Intersection team are setting up to take on communications projects for car manufacturers.

At the moment, the magazine itself is undergoing a redesign. The next issue will sport all new fonts, a slightly wider format and will also be published in a US edition in a team-up with Surface magazine. While many of Tioupas' early graphical ideas, like the statistical maps and the dashboard contributors list have endured since Intersection's launch, he is keen to change things around. At the core of this though is a drive by him and the editorial team to keep the magazine in the fast lane, at a safe distance from the Top Gears and the Auto Traders. "Cars are interesting and car magazines are boring," Tioupas concludes. "So the idea is to do an interesting car magazine, which means not necessarily looking at horsepower or the quality of interiors in the macho and narrow-minded tone that some magazines use. We look at cars in terms of what they mean to us in our lives."

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## Redesigning an Icon

The yellow New York cab will soon be 100 years old. It's a symbol of the city but it's also cramped and difficult for many to use. Could top designers find a way to improve it?

Alongside London's black cab, the yellow New York taxi is an iconic symbol of its home city. But unlike its famously roomy British counterpart, the New York cab is not a great piece of design. The standard Ford Crown Victoria, though considerably larger than the black cab, is cramped and uncomfortable for passengers. It's also famously difficult to tell whether one is available for hire or not.

In 2007, the New York taxi celebrates its hundredth anniversary: The Design Trust For Public Space, a not-for-profit organisation dedicated to improving the city's public spaces, thought this an opportune moment to see if the current design could be improved. In partnership with Parsons

School of Design, it invited the taxi industry, New York City's taxi regulators, and some of the nation's finest designers to begin rethinking the taxi system and the vehicle itself. Two half-day workshops were held at Parsons School of Design, where over 50 participants shared expertise and experience. Those attending included fleet owners, drivers, landscape architects, urban planners, vehicle, graphic and industrial designers, and the Taxi and Limousine Commission.

The first workshop discussed trends in taxi design and the role of the taxi as a New York public space. Participants were asked to define the ideal taxi and taxi system of the future, from the perspective of a

passenger. At the second forum, members of the panel presented preliminary designs, proposals, or other concepts sparked by the first workshop. Ideas included integrated child seats, sliding doors, wider entrances for wheelchair users and convenience stops for drivers to stretch their legs and eat lunch.

All aspects of the cabs' design were up for discussion bar one: "The colour of the cabs is off limits, as far as I'm concerned," said New York's cab regulator, a Mr Daus. "If you took the yellow off the cab, I don't think it would be a cab anymore." An exhibition of the designs will be held at Parsons School of Design in November, with a book to follow.