

TYPOGRAPHY

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Typography in Publication Design

Dva (Two) Magazine

Magazine for Visual Relations

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Abstract: Dva (Two) Magazine is a conceptual project in the form of a newspaper, which uses its design and visual form to reflect the dualism within various social manifestations in Western and Eastern Europe. It has been created by two friends (Eduard Čehovin and Fedja Vuki) from two different countries and is written in two languages (English and Serbo-Croatian). Two B1 sized sheets of paper, which act as the support to the content, are folded in an innovative way without any gluing or stapling. By compiling both sheets in an innovative way, a newspaper form is created. The individual sheets are formally also separate posters which, however, are inextricably linked and interdependent by their design and appearance. Dva (Two) Magazine is printed in two colours. The cover and back page of the newspaper is formed by an individual folded sheet, whereas the inside of the newspaper consists of the second folded sheet.

Key words: conceptual orientation, typography, publication design, comprehensive graphic solutions, contemporary graphic practice.

1. Introduction

Visual communications designer and typographer Eduard Čehovin and design theoretician Dr Fedja Vuki are long-time friends. One lives in Ljubljana in Slovenia, and the other in Zagreb in Croatia. Both are university professors. Eduard Čehovin is a Full Professor at the Academy of Fine Arts and Design, University of Ljubljana, whereas Dr Fedja Vuki is an Associate Professor at the Faculty of Architecture, University of Zagreb. Their many expert discussions on the subject have centred on establishing relationships within the medium and addressing the state of design in Eastern Europe, especially in the former Yugoslavia (in which they were both born). They have decided to publish their findings in the form of a newspaper, which looks at specific Eastern designers in relation to the West, utilizing an innovative typographic approach to graphic design in doing so. Each issue deals with individually selected projects, exhibitions, artists and events that have significantly marked certain periods in the East and also reflects on the state of design as well as the state of the socio-political spirit in the West. The texts on the topics dealt with in each issue of Dva (Two) Magazine are presented as visual sensations due to the fact that one of the authors, Eduard Čehovin, works in typographic design.

The visualization of the cover or the first sheet is airy and dispersive, and symbolically relates to the space outside. Typography is perceived as an experiential sensation. In contrast to the cover, the inside pages, or the second sheet, feature a typographically sound and solid design. The clarity and readability of the visualization follows the message of the written content on the page. The message is a kind of manifesto of the Dva (Two) Magazine project. The word Dva (Two) on the cover is created by the superimposition of individual letters which have been re-dimensioned and are no longer legible as a whole. Using the rules of perspective, the same text in a more contemporary design has been placed over the dominant lettering. In this way a relationship between the traditional and modern approach in typographic design is established. The two texts overlap with a break along the axis. The visualization uses a standard way of layering graphic elements. Dva (Two) Magazine is not designed in the classical manner, since the format of graphic intervention does not overlap with the format of the newspaper. This is what makes the opened first page (B1 format) legible, whereas readability is completely hindered in folded format. The second page is designed like a rising architectural construction with a vertical build up of graphic elements. Both pages use layering as a design method for creating spatial sensation.

Typography is used on both pages as a visual element that creates spatial sensation. On the first page, the visual articulation using typographical elements is used centrally and without encroachment into the space outside the format of the paper. The typography is not directly readable, but only in the context of the visual force of expression. On the second page, typography is not merely used as a visual element, but also as a graphic build up element that can be read directly. The typography used on page two appears in two confined areas. The text in the top geometric form uses a standard typographic design where legibility is emphasized. A confined geometric form is located at the bottom, which features a text with the manifesto of Dva (Two) Magazine. The typography used is contemporary with an emphasis on the non-conventional avant-garde approach to text design. The guiding principle in designing this text was the demolition of all standard directions and methods which are generally considered as typographic rules. On the second sheet the visual elements are placed across the entire format and the whole functions as a fragment of the events outside the format. The visual elements appear as if they are moving through the page format. This movement is also followed by the design of the text in the bottom geometric form.

2. Method

The Dva (Two) Magazine project is a self-published newspaper. Due to the basic purpose of the message conveyed by the project to spread knowledge and understanding of the avant-garde events, projects, artists and exhibitions in Eastern Europe, with a highlight on the former Yugoslavia, it was decided to realize the project in newspaper form. The authors believe that the newspaper is in its capacity meant to inform and monitor information. The streamlining of the

financial structure of the project dictated simple solutions and an implementation with the message conveyed to a maximum effect. Hence the designer and co-author of the newspaper, Eduard Čehovin, opted for a field of visual articulation on two sheets of B1 format. The same conceptual reasons determined the colour selection- two-colour (black and red) print on white ground. Innovative solutions had to be sought for folding and inserting two sheets so as to create a newspaper form (Figure 1).

The methodological basis for the entire project was dualism, as the basic principle of the entire project. It appears in all decisions relating to content and form. In terms of content, the project addresses the attitude of Western Europe towards Eastern Europe in the general field of design. The West perceived only those events, artists and exhibitions that were dissident as relevant and existent. The whole of design, which was not dissident and was going on in the East, even if avant-garde, is non-existent to the West. In formal terms, the dualism can be seen in the use of two sheets, two-way colour printing, design dialogue between the two pages (dispersive / architectural) and the use of two languages in the newspaper write-up, and finally also in the two authors of Dva (Two) Magazine (Figure 2).

The manifesto of the Dva (Two) Magazine project is laid out on page two (Fig.3). A square shaped balloon at the bottom part of the page features text designed in an innovative manner which exceeds the established norms of graphic design. The text is aligned with the left and right margins. White spaces of emptiness are formed by coincidence, which in term of design undermine the standard method of justifying text. The text is divided into paragraphs, separated visually by the repeating words of the newspaper s title, Dva (Two). The recurring rhythm creates a non-standard and accentuated visual sensation. Every repeatedly written Dva (Two) is followed by a black plane instead of the whiteness of empty space, which further strengthens the graphic element.

The typography selected for use on both pages - for the manifesto text and the newspaper authors biographies on page two, and the name of the newspaper on page one - is DesignerSQBZ-Light and DesignerSQBZ-Regular. Whereas the typography used in the visual articulation of the title of the newspaper on page one is AcciusTMed-Con.

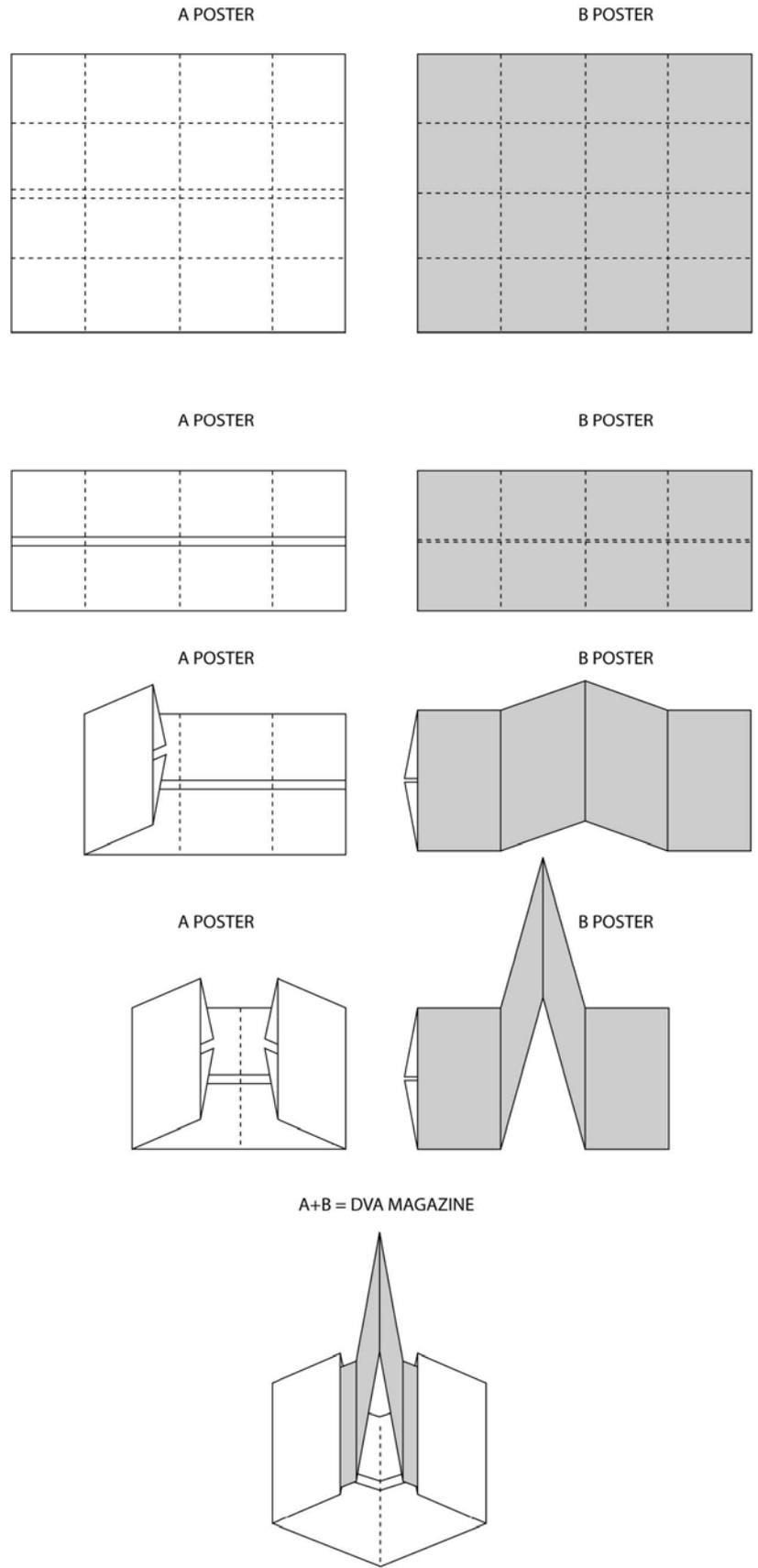


Figure.1 This is how the newspaper form without gluing or stapling was produced.



Figure.2 and 3 Dva (Two) Magazine in the form of two posters

3. Results

In terms of content, Dva (Two) Magazine fills the gap in the knowledge and understanding of Western connoisseurs and public of the activities that took place in Eastern Europe, with emphasis on the former Yugoslavia. Thus the newspaper functions as a point of reference with a strong promotional mechanism. It establishes a long-term professional dialogue with a retrospective regard between West and East. Dva (Two) Magazine acts as a mediator between both of the poles in the global world and relativises the dominant role of the West in the field of visual communications. A path which evokes an idea of creativity without geographical, cultural, ideological and economic frameworks is indicated. Which is why typography is in this context the real creative companion to change. In addition to its informative nature, Dva (Two) Magazine possesses purely artistic value, too. The newspaper can also be used in opened form as two posters and in this case the project possesses a purely visual sensation.

It took several years to produce the project since already from the onset the two authors worked to an open-ended deadline. The co-authors Eduard Čehovin and Dr Fedja Vuki began the project with many conversations which they shared alternately in Zagreb (Croatia) and Ljubljana (Slovenia). It is lucky that the capital cities of the two neighbouring countries are very close, which made it easier and faster to communicate. Through these many professional and friendly meetings they laid the

basic parameters for the concept of the project, the financial structure of which was a significant aspect. This was followed by a stage of writing down the theoretical manifesto by Dr Fedja Vuki , whereas the last stage was the visual articulation of graphic art with an emphasis on typographic elements, designed by Eduard Čehovin. The basic idea of dualism that refers to the two authors on the primary level, who are related on the symbolic level. Two sheets, which are not connected by any forced technical means, but are slotted in like two separate identities. In metaphorical terms, the way in which the two authors have combined their thoughts, ideas and aspirations into a coherent subject on this particular project of Dva (Two) Magazine.

The basic difference between traditional and contemporary typography is the relationship of passive against active. Activity does in this case not mean aggression. Contemporary typography emphasizes the basic elements of design, such as asymmetry and contrast. According to Jan Tschichold, “Contrast is perhaps the most important element and all modern design, in which design refers to typography. The typographic layout of Dva (Two) Magazine has no traditional grid layout. Rather, it fully exploits the freedom to use the whole surface area. This is why typographic elements seem to float, yet without undermining the system of legibility following the rules of perspective. The entire surface of visual articulation does not make use of the traditional approach of newspaper design. The typographic design does not include a grid layout and consequently there are no margins - white areas within which a traditional typographic layout in columns is possible. Dva (Two) Magazine does also not utilise any traditional justification, rather, the total area of both pages becomes a field of visual intervention without the use of standard hierarchy. The denial of the traditional newspaper layout can also be seen by flicking through Dva (Two) Magazine, since individual pages are completely separate and independent from one another. The newspaper pages do not come together following the traditional hierarchical design principle, but constitute visually complementary units, which are integral within each folded format (25x35 cm). Flicking through the newspaper does not allow the entire visual articulation to be seen. In order to be able to read the entire typographic visualization, it is necessary to open up and unfold the newspaper and view Dva (Two) Magazine as two basic sheets of B1 format paper. Dva (Two) Magazine does not use any classical page denominations, either.

4. Conclusion

The author of the graphic visual articulation, Eduard Čehovin, used the DesignerSQBZ-Light and DesgnerSQBZ-Regular typefaces for the body text as the character of the shape of the letters resembles the typefaces used during the period of the Russian avant-garde. Ranged among the pioneers of modern typography, besides the other more visible authors of the Russian avant-garde (Rodchenko, El Lissitzky, Moholy-Nagy, Zwart, etc.) is also Ljubomir Mici . The latter is the only one from the regions of the former Yugoslavia, who was recognized and participated in the West on equal terms though the Zenit newspaper, whose publisher he was during the time of his activities

during the 1920s and 1930s. Ljubomir Mici , poet and art critic (1895-1971) was also under the artistic and thematic influence of the Russian avant-garde in terms of both art and content, since all the avantgarde artists of his time were published in his newspaper Zenit, launched by avant-garde artists in February 1921 in Zagreb, Croatia. It was published there on a monthly basis up till 1923, and thereafter in Belgrade (Serbia), till the last issue in December 1926, when the magazine became banned.

Ljubomir Mici , whose work was the initial inspiration for the onset of the Dva (Two) Magazine project, spent his entire life in Serbia, however, he published the Zenit newspaper in Zagreb, Croatia. From the historical perspective, the two nations were then part of the Kingdom of the Serbs, Croats and Slovenes.

It should be noted that the authors of the Dva (Two) Magazine project, Eduard Čehovin and Dr Fedja Vuki , come from two socially, geographically and culturally connected environments. For most of his professional life, Eduard Čehovin was connected with the Serbian environment. He was born in Belgrade, where he was also educated. Due to socially changed circumstances he now lives and works in Ljubljana, Slovenia. The co-author of the project's content part is Dr Fedja Vuki . He lives and works in Zagreb, Croatia. As recently as twenty years ago, both of these countries used to be in the same state, in Yugoslavia. Both cultural spaces are also closely related to the two languages, Croatian and Serbian, which are used by the two co-authors. The two languages are very similar and they are not translated. Nevertheless, in written form the languages use two different scripts - Croatian uses the Latin and Serbian the Cyrillic alphabet. In the content part of the project the authors tied the concept of the Dva (Two) Magazine project with their own social and cultural experiences through the perspective of the two nations and two countries within the historical conflict and disintegration of Yugoslavia, as well as from the perspective of a common design language. Through a historical perspective, the relations within the social context and as a result also within the design profession seem repeatable. All the listed elements are the building blocks of the content of Dva (Two) Magazine. The interplay of all cultural and social circumstances through a historical perspective brought Dva (Two) Magazine to fruition. Throughout his professional design work Eduard Čehovin has forged links and inspiration with the Russian avant-garde. In this perspective, his graphic images represent strictly two-dimensional solutions. In the Dva (Two) Magazine project he is still making a formal connection with Constructivism, but this time his typographic work is upgraded by a three-dimensional sensation. He keeps to the colour composition of black, white and red, as observed in most of his works. In Dva (Two) Magazine, the same colour scheme is also preserved. The typographic part of Dva (Two) Magazine introduces a new approach, since typography is no longer merely a vehicle to legibility, but has been upgraded to a spatial illusory form by its author, Eduard Čehovin. In order to achieve this all manipulation approaches provided by various computer software have been utilized. The three-dimensionality of the

typographic visual segment within the composition as a whole is created with a conscious and predetermined sequencing of operations that are occasionally shifted due to accidental errors, which the author preserves as an integral part of his visual and artistic articulation. Unlike in his previous works, where he has used the deconstruction of the traditional typography grid layout, in the Dva (Two) Magazine project Eduard Čehovin has completely negated the existence of the grid layout. This of course represents innovation and the exceeding of all previously known typographic solutions. In the overview of his body of work as well as in the scope of general typographic solutions in newspaper design, Dva (Two) Magazine represents a particular achievement in the category of newspaper design.



Figure.4 Dva (Two) Magazine cover and spread.

The Dva (Two) Magazine project has already received several global awards for its innovative approach in providing typographic solutions. Among them are:

- Gold Award, Graphis Design Annual, New York, USA, 2009
- International Typographic Award, ISTD - International Society of Typographic Designers, London, Great Britain, 2009
- Gold Award, Graphis Poster Annual, New York, USA, 2008/2009
- Good Design Award, The Chicago Athenaeum - Museum of Architecture and Design, Chicago, USA, 2008.

Dva (Two) Magazine has been published in the following books:

- Graphis Design Annual 2009, USA
- Graphis Poster Annual 2008/2009, USA
- Dva (Two) Magazine is part of the following permanent collections: The Chicago Athenaeum - Museum of Architecture and Design, Chicago, USA, 2008
- Museum für Gestaltung, Graphic Design Collection, Zurich, Switzerland, 2008

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