



Typography, Sensitivity and Fineness'

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EUROPE 2020

Wall painting in garage of IEDC-Bled School of Management, Bled, Slovenia

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Abstract: In this paper we describe the formatting requirements for Typography Day Conference Proceedings, and offer recommendations on writing for the worldwide readership. Please review this document carefully even if you have submitted to other conferences before. These include the formatting of table and figure captions and the formatting of references.

Every submission should begin with an abstract of maximum 150 words, followed by a set of keywords.

Key words: *Typography, Environmental typography, comprehensive typographic solutions, and urban intervention, Russian Avant-garde*

1. Introduction

IEDC - Bled School of Management has been organizing Conference "Bled to Europe, Europe to Bled" that has been held in Bled, Slovenia. In honor of this event, a permanent wall painting (157.5cm x 4100cm) called EUROPE 2020 has been commissioned to the author Eduard Cehovin. The project called EUROPE 2020 has been developed at the wall of a parking space within the IEDC - Bled School of Management.

The used text of the wall painting "IF SPEECH DEVELOPS IN TIME AND WRITING IN SPACE THAN NEW TIMES NEEDS NEW WRITERS" is Eduard Čehovin's reinterpretation of El Lissitzky (El Lissitzky was a Russian born artist, designer, typographer, photographer and architect who designed many exhibitions and propaganda for the Soviet Union in the early 20th century) distinctive statement "*The new book demands new writers*" (Spencer, 1969, p.10).

The text is designed to be read horizontally from the far distance and at the same time in its full size forms an abstract pattern that symbolizes a melange of languages, cultures, traditions and religions of diverse Europe nations. The aim of the project EUROPE 2020 has been to research the significant social and political changes in Europe and transform that insight into the artistic visualization in the form of a urban sign.

The wall painting EUROPE 2020 functions futuristic in its urban placement. Its final design makes reference to a new urban and social structures that are emerging. The context of visual implementation is to design a formal utopic European sign that is composed from principal motive, which is used in everyday life as common communication design. Project of wall painting EUROPE 2020 includes specifically designed typography developed by the author Eduard Cehovin. Letters are developed with perception of as images. Every type of letter is primarily perceived visually, thereby becoming a vehicle of complex meanings that are to be communicated. This perception is based on the exactness of the shape of each letter. As such the letter is becoming more a visual sign in which the primary readability of the letters is losing in importance.

According to the length (4100cm) and the height of the whole wall (253.75cm), the height of the mural (157.5cm) has been determined. The whole length of the wall (4100cm) is dedicated to the design size, each type has been modified easily according to the development of the size of the design. The wall painting surface (157.5cm x 4100cm) has been divided into the net pattern (each square 17.5cm) that has been used for the size design of types. Final height of the red types is 87.5cm. The types are placed centrally into whole height. The upper section (height 52.5cm) and the lower section (height 43.75cm) of the wall size are painted in gray color of nature concrete (Figure.1 and 2).

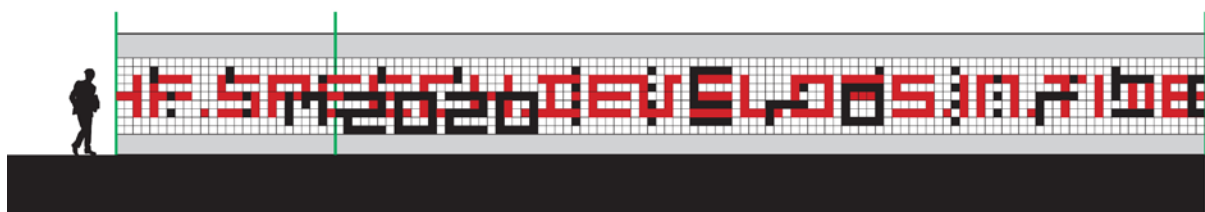


Figure.1

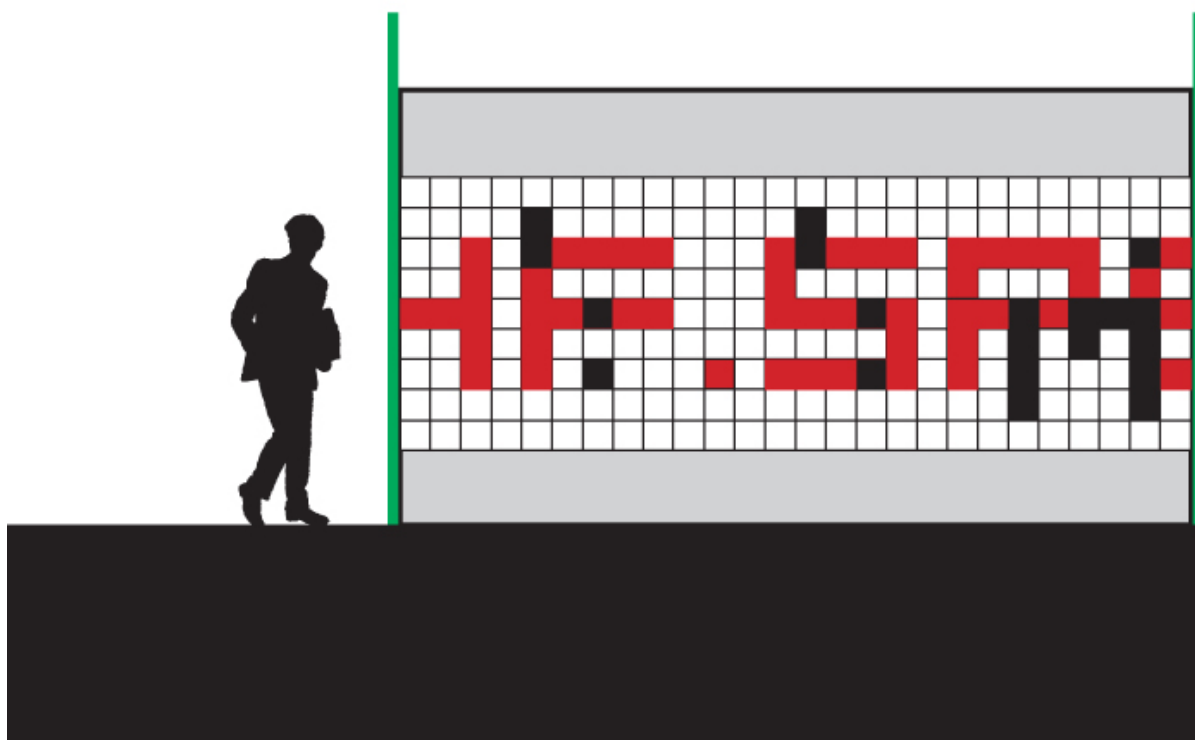


Figure.2

The project EUROPE 2020 is designed as three-color wall painting. It uses red and black for the typography and white for a background. Types in red are forming horizontally readable text *"If speech develops in time and writing in space than new times needs new writers"*. The same text has been designed also in vertical line readable from bottom up. Vertical text has been divided into smaller parts that have been later on put as second layer on the original red horizontal text, but rotated of 90° to the right. Black types have been redesigned as art forms and therefor loose their readability. The only readable part in black types is number 2020 in the title of the project and is written horizontally in the readable manner. The red title is written as a whole.

The site contractor of the project has been Slovenian company JUB Group, known for its almost 140-years tradition in the production of paints.

In the project EUROPE 2020 have been used and modified types Theo Van Doesburg (Theo Van Doesberg was a Dutch born artist, painter, writer and architect. He is best known as founder of DeStijl.) due to their formal square shape. Those types that did not match Eduard Cehovin's artistic and style requirements were redesigned in more square form. Theo Van Doesburg types were used due to Doesburg's statement *"Contrast is the mark of*

our age" (Spencer, 1969, p.10). According to author of the project EUROPE 2020 that statement reflects in the concept of the design form of the project.

The research in the project EUROPE 2020 is on two artists from the same period in the art and design history. El Lissitzky and Doesburg lived in two different social systems and derived their influences from two different cultural backgrounds. But their impact on the Europe art map has been equally important.

Theo Van Doesburg and El Lissitzky work influenced on the used color choice in the project (red, black and white). Used colors are characteristic for Russian Constructivism and art scene in Europe from 1920 to 1935.

The research aim of the project wall painting EUROPE 2020 is an objective distance to present graphic design. Typography transcends from its primal context to images and it forms visual distance to its original intention. Public spaces provide open source platform for redesigning and rereading new typographic visual perception. The result of an author's work is an open dialog that opposes well-established language of commercial graphic design commonly used in everyday life.

The aim of typographic visual images that derived from Eduard Cehovin's creative research is not to draw attention to something distinctive, moreover compositionally and chromatically is attractive enough to trigger visual curiosity and reflective thoughts on society. The method of introducing paradox in urban space is clearly evident in placing the project in the garage.

The wall painting EUROPE 2020 is a part of a permanent art collection of IEDC - Bled School of Management (Figure 2, 3, 4 in 5).



Figure.2



Figure.3



Figure.4



Figure.5

6. Conclusions

Prior to the beginning of the designing the wall painting EUROPE 2020, Eduard Cehovin had a brief with the Dean of IEDC- Bled School of Management, Ms. Danica Purg. For the project, it has been crucial to implement data's relevant to the school. IEDC-Bled School of Management is one of the oldest and most important business schools in Southeast and Central Europe. The vision of the school coincides with the message of the wall painting and substantively together they form a conceptual impact on the future society critical thinking.

The project EUROPE 2020 has been named after the EU Strategy for the future and is called the same. *“Europe 2020 is a strategy to help Europe emerge stronger from the crisis and prepare the EU economy for the future. According to the European Union’s growth strategy, The European Commission— the executive arm of the European Union - has identified three key drivers for growth, that are about to be supported through actions at both EU and national levels: smart growth (fostering knowledge, innovation, education and digital society), sustainable growth (making EU production greener and more resource efficient while boosting competitiveness), and inclusive growth (enhancing labor market participation, skills acquisition, and the fight against poverty)”*(3). All this was used as a mission and vision of the IEDC-Bled School of management, beside from its famous slogan *“Creative environment for creative leadership”*.

The project EUROPE 2020 aims to break the entire solid block of horizontal text and modified it with the segment interventions of black graphic forms and white basis. The red text written horizontally therefor does not have primal role in the visualization, but rather subordinates all visual elements within the entire wall painting. From the first look the observer is not able to read the written text completely. The idea of the project EUROPE 2020 derives from the postmodernist argument that if you could not read from the first attempt try again.

The fundamental feature of Eduard Cehovin’s design is typography or the written message as a basis of communication. Author starts from the perception that letters are images, that every type of letter is primarily perceived visually, thereby becoming a vehicle of complex meanings that are to be communicated. This perception is based on the structural exactness of the sign, but with the help of innumerable styles of letters known

today, it creates a basis for the structural interpretation of letters as basic units, without language (and consequently meaning) are practically impossible.

Acknowledgement

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