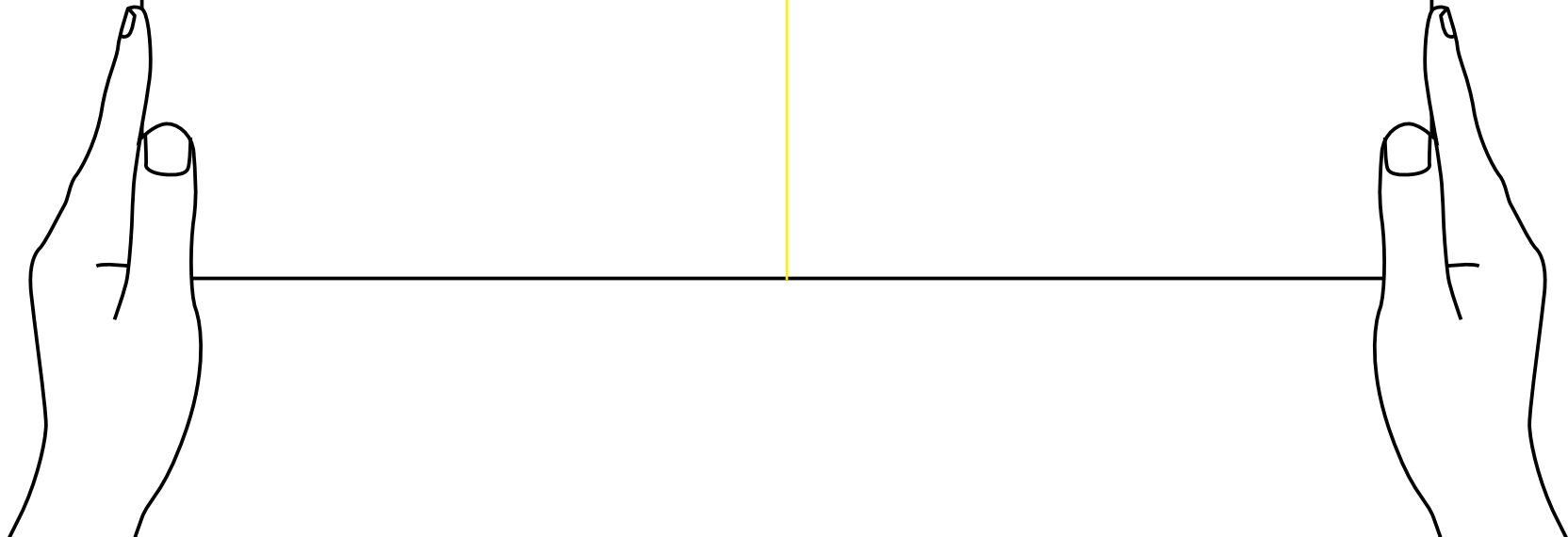


***Dizajn  
časopisov***



Elementy  
dvojstrany

## Zloženie dvojstrany časopisu

Neighborhood  
Eats

titulok

Elementy  
dvojstrany

## Zloženie dvojstrany časopisu

Neighborhood  
Eats

titulok



Elementy  
dvojstrany

## Zloženie dvojstrany časopisu

Neighborhood  
Eats

titulok



Elementy  
dvojstrany

Zloženie dvojstrany časopisu



titulok



Elementy dvojstrany

Zloženie dvojstrany časopisu



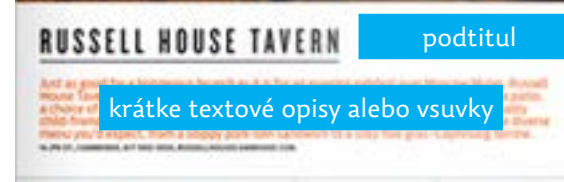
titulok



fotografia

popis k fotografii

experience grows that... DOWNTOWN MASSACHUSETTS JIM CURLEY... This neighborhood... EXECUTIVE CHEF SAM MARINO'S... and the fact that... offering... and... something you'll want to... again and again...



podtitul

krátke textové opisy alebo vsuvky



podtitul

krátke textové opisy alebo vsuvky

fotografia



texty zalomené v stĺpcoch

EAST BOSTON PRIMA E DOPO... At Easton... can get... heart... of... together and... offering... and... the most... will... the... and...

texty zalomené v stĺpcoch

# Elementy dvojstrany

## Zloženie dvojstrany časopisu

# Neighborhood Eats

titulok

**BOSTON**  
**DEEP ELLUM**

Georgy and loaded with underground, Boston isn't exactly known for its restaurants. One place we can always count on, though, is Deep Ellum, where a great meal can be had at any time of day. Start out with root beer-glazed pork belly or with another favorite.

**BOSTON**  
**MET BACK BAY**

In a sea of nondescript restaurants catering to shoppers and office workers, Met Back Bay consistently impresses with its creative focus on a food fare (think restaurant park chicken).

**BROOKLINE**  
**THE ABBEY**

When wine hangs over the Abbey's cozy barbeque and a delicious meal, when wine is looking a little better, you'll

**ROCKHILL**  
**GROTTO**

A slice of pizza from the good ol' days, Grotto is a family business that's been around for over 40 years. It's not just about the pizza, though. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

and head on food with a good meal. These days, the food and drink are what a multitude of potential patrons—especially with Great Hill Blue, a locally-smoked ham with Cabot cheddar—inspired the bar with a glass of red wine.



podtitul

krátke textové opisy alebo vsuvky

texty zalomené v stĺpcoch

grafické prvky



fotografia

popis k fotografii

### RUSSELL HOUSE TAVERN

podtitul

krátke textové opisy alebo vsuvky

Just as good as a home-brewed beer, the Russell House Tavern is a place where you can enjoy a drink and a bite of food. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

### CENTRAL SQUARE MIRACLE OF SCIENCE

Appropriately enough, given its Cambridge locale, this place seems to be a science. The walls are lab coats, and the menu is a list of scientific facts. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

### FIVE HORSES TAVERN

Five Horses Tavern has been in the heart of Boston for over 100 years. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

### CHARLESTOWN NAVY YARD BISTRO

The employees of Charlestown's streets might have a hard time finding a place to eat. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

### 224 BOSTON STREET

Nothing is more charming than the old-fashioned restaurant, 224 Boston Street, which is a perfect example of a classic Boston eatery. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

experience a piece of the neighborhood, a book can be a good way to do it. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

### DOWNTOWN CROSSING JIM CUBLEY

This neighborhood favorite provides a simple, low-key space, daily specials, and a variety of neighborhood favorites. Executive chef Sam Marston's burgers, ribs, and the fish-back announce makes eating perfectly. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

### EAST BOSTON PRIMA E DOPO

At East Boston's Prima E Dopo, you can get a taste of the neighborhood's best. The menu is packed with a lot of options, including a lot of Italian favorites. And when they want something fresher, there are dishes like house-made tagliatelle or beef carpaccio over creamy risotto. But the three words that keep Boston eating—and a lot of New Englanders eating—are pizza, pizza, pizza.

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# Elementy dvojstrany

## Zloženie dvojstrany časopisu

# Neighborhood Eats

titulok

**BROOKLINE**

### THE ABBEY

what will be hung over the Abbey's cozy restaurant and a delicious meal, when you're looking for a great dinner.

**BEACON HILLS**

### GROTTO

A slice of pizza from the good ol' days. Grotto is a family business that has been around for over 40 years. It's a place where you can get a great pizza and a great meal.



podtitul

krátke textové opisy alebo vsuvky

texty zalomené v stĺpcoch

číslovanie strán



fotografia

popis k fotografii

### RUSSELL HOUSE TAVERN

Just an afternoon's drive from the city, Russell House Tavern is a charming spot for a drink and a bite. The menu is simple and delicious, and the atmosphere is warm and inviting.

podtitul

krátke textové opisy alebo vsuvky

**CENTRAL SQUARE**

### MIRACLE OF SCIENCE

Appropriately enough, given its Cambridge locale, this place meets its name. The walls are lab coats, and the menu is a list of scientific wonders.

**FIVE HORSES TAVERN**

Five Horses Tavern is a place where you can get a great meal and a great drink. The menu is simple and delicious, and the atmosphere is warm and inviting.

**CHARLESTOWN**

### NAVY YARD BISTRO

The epitome of Charlestown's streets might be the Navy Yard Bistro. It's a place where you can get a great meal and a great drink.

**224 BOSTON STREET**

Nothing is more charming than the old-fashioned restaurant, situated in a cottage complex with a garden of roses. Once inside, you'll be transported to a bygone era.

texty zalomené v stĺpcoch

grafické prvky

experience a great meal and a great drink. The menu is simple and delicious, and the atmosphere is warm and inviting.

**DOWNTOWN CROSSING**

### JIM CUBLEY

This neighborhood restaurant provides a simple, low-key space, daily specials, and a friendly atmosphere. Executive chef Sam Marston's burgers rock, and the fast-food atmosphere makes eating (and drinking) a breeze.

**EAST BOSTON**

### PRIMA E DOPO

At East End, you can get a great meal and a great drink. The menu is simple and delicious, and the atmosphere is warm and inviting.

**146**



# Neighborhood Eats

**BOSTON**  
**DEEP ELLUM**

Spunky and loaded with underground, Boston isn't exactly known for its restaurants. One place we can always count on, though, is Deep Ellum, where a great meal can be had at any time of day. Start out with root beer-glazed pork belly or soft pretzels dunked in beer cheese sauce. Then progress to finger plates like pork sprinkled in fresh catch-and-keep, for too packed? Bring on over to the restaurant's new wing, the ultra-hip Lane Bar. You'll find a killer chili con queso and hot sauce.

**BACK BAY**  
**MET BACK BAY**

In a sea of nondescript restaurants catering to shoppers and office workers, Met Back Bay consistently impresses with its comfort food with a laid-back, cheeky, retro-vibe.

**BROOKLINE**  
**THE ABBEY**

When wine hangs over, the Abbey's cozy atmosphere is a delicious remedy. When you're looking for a light supper, you'll find duck and chicken carpaccio, lactated and grilled, carter salad, and other dishes. And when you're looking to unwind after a long workday, the Abbey's cozy atmosphere, paired with a refreshing "Abbey" wine, produces a pleasantly surprising effect. The "Abbey" wine is brewed from 100 percent organic grapes, which makes for the ultimate in casual, comforting wine.



and head on food with a sweet crunch. These days, the hats and chapeaus when a multitude of potential pairings—especially with Great Old Blue, a honey-smoked ham with Cabot cheddar, and other seasonal offerings. In fact, the bar with a glass of red wine is a great way to unwind.

**BEACON HILLS**  
**GROTTO**

A little's piece from the gold-mined capital, Grotto is a quiet, beautiful refuge for work-to-do. However, it's recently looking to escape touristy "Cherry Street for a light lunch or dinner (a gift box is offered daily), and when they want something fresher, there are dishes like house-made tagliatelle or beef tenderloin over creamy risotto. But the three words that keep Beacon Hill—and a lucky few in the public-spirited town and town again. Beacon Hill's public building is a beautiful example of the city's architectural heritage.



**RUSSELL HOUSE TAVERN**

Just as good for a delicious brunch as it is for an evening gabfest over Moscow Mules, Russell House Tavern is an ideal spot for every social objective. There are late-night DJ sets, a patio, a choice of two bars, and a welcoming basement dining room. Plus, the staff is remarkable. Staff members, even to events, CB, and the fact that the chef, Michael Scott, offers the diverse menu you'd expect, from a sloppy joe to a steak to a steak to a steak to a steak.

**CENTRAL SQUARE**  
**MIRACLE OF SCIENCE**

Appropriately enough, given its Cambridge locale, this place meets its needs. The walls are lab coats, and the menu is a mix of science and food. The menu is a mix of science and food. The menu is a mix of science and food. The menu is a mix of science and food.

**DAVE SQUARE**  
**FIVE HORSES TAVERN**

Five Horses Tavern is a great spot for a drink and a bite. The menu is a mix of science and food. The menu is a mix of science and food. The menu is a mix of science and food.

**SOUTHWEST**  
**224 BOSTON STREET**

Nothing soothes the soul like a good burger. 224 Boston Street is a great spot for a drink and a bite. The menu is a mix of science and food. The menu is a mix of science and food.

**CHARLESTOWN**  
**NAVY YARD BISTRO**

The epitome of Charlestown's streets might be the Navy Yard Bistro. The menu is a mix of science and food. The menu is a mix of science and food. The menu is a mix of science and food.

experience a piece that sometimes, a book can be judged by its cover.

**DOWNTOWN**  
**CRABBY**  
**JM CURLEY**

This neighborhood favorite provides a simple, low-key, daily specials, and a variety of waterfront Executive Chef Sam Marston's burgers, ribs, and the fast-food atmosphere makes eating (and drinking) a breeze. The menu is a mix of science and food. The menu is a mix of science and food.

**EAST BOSTON**  
**PRIMA E DOPO**

At East Bay, you can get a drink and a bite. The menu is a mix of science and food. The menu is a mix of science and food. The menu is a mix of science and food.



## **1. oboznámenie sa s obsahom**

*Úprava časopisu bude závisieť od:*

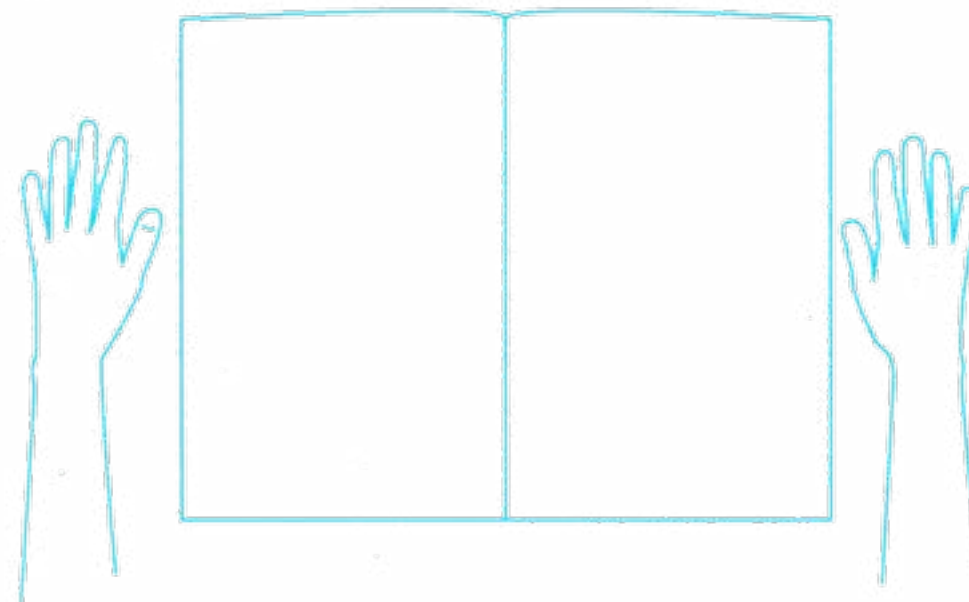
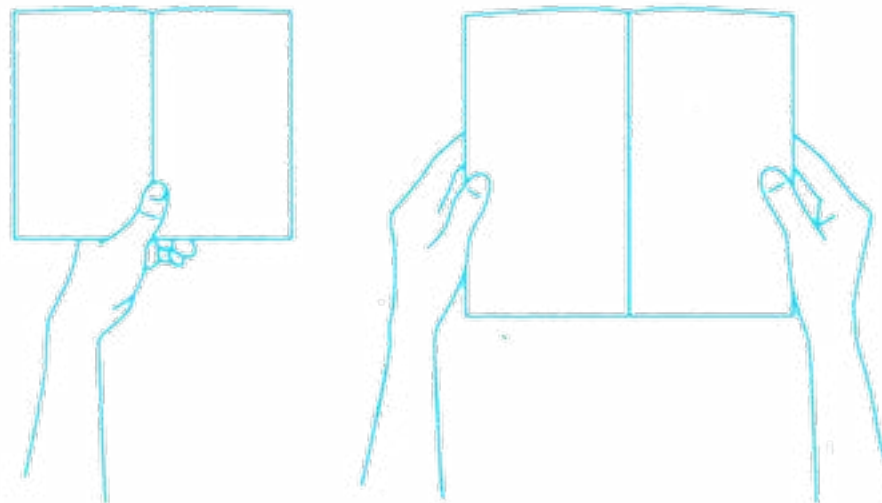
- **charakteru časopisu – napr. odborný, módny, ...**
- **cieľovej skupiny**
- **pomer textu a obrázkov – fotografie, ilustrácie, štatistické údaje a pod.**

*Pred navrhovaním je dôležité prejsť všetky texty, oboznámiť sa s charakterom textu a podľa toho prispôbiť celkovú úpravu jednotlivých dvojstrán časopisu.*

**Formát  
časopisu**

**2. definovanie formátu**

– rozmer časopisu determinuje spôsob používania a naopak



***Zrkadlo sadzby***

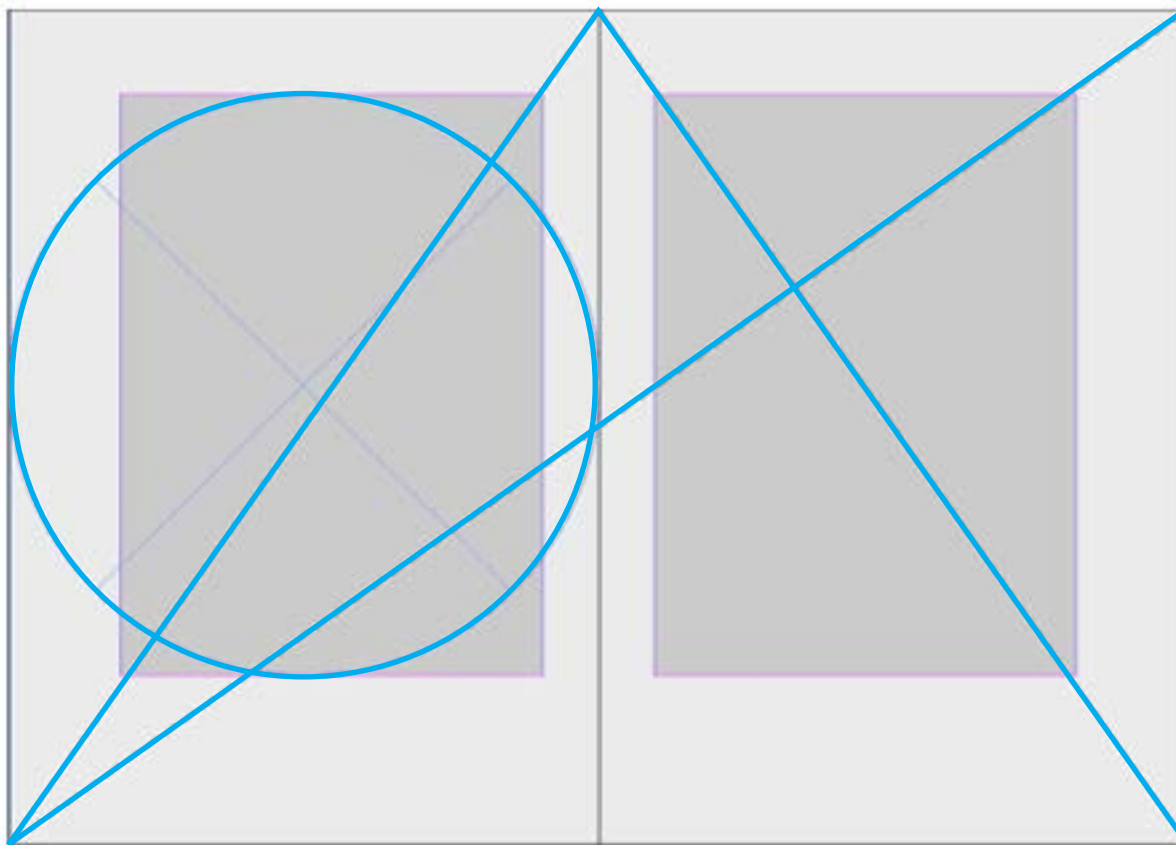


## Zrkadlo sadzby

*rozvrhnutie stránky:*

- **definovanie okrajov**
- **definovanie počtu, šírky a výšky stĺpcov**

## 2. definovanie okrajov



zrkadlo sadzby – zlatý rez  
pomer 2:3

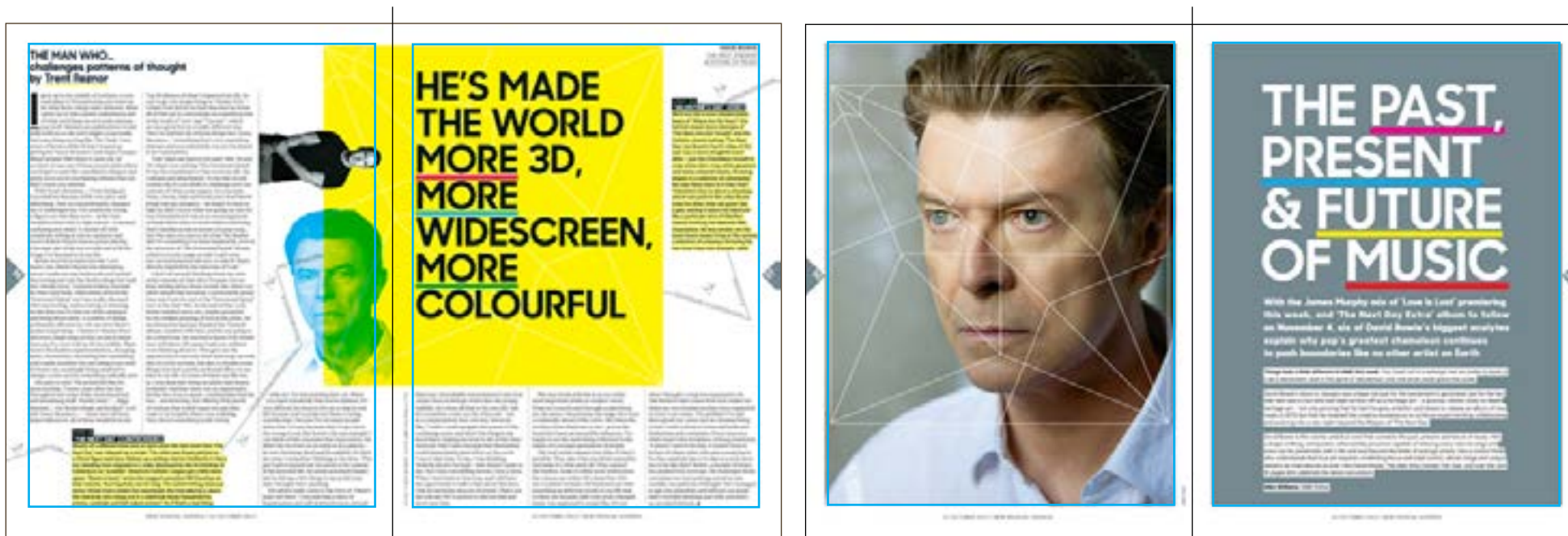
### 3. definovanie okrajov



zrkadlo sadzby – všetky okraje majú rovnakú veľkosť



### 3. definovanie okrajov



vzdialenosť sadzobného rámca závisí od sadzby a samotného layoutu (návrhu stránky), napr. pridaním paginácie (číslovanie strán) alebo zápätia/záhlavia

### 3. definovanie okrajov



vzdialenosť sadzobného rámca závisí od sadzby a samotného layoutu (návrhu stránky), napr. pridaním paginácie (číslovanie strán) alebo zápätia/záhlavia

Zrkadlo  
sadzby

### 3. definovanie okrajov



vzdialenosť sadzobného rámca závisí od sadzby a samotného layoutu (návrhu stránky), napr. pridaním paginácie (číslovanie strán) alebo zápätia/záhlavia

*Počet stĺpcov závisí:*

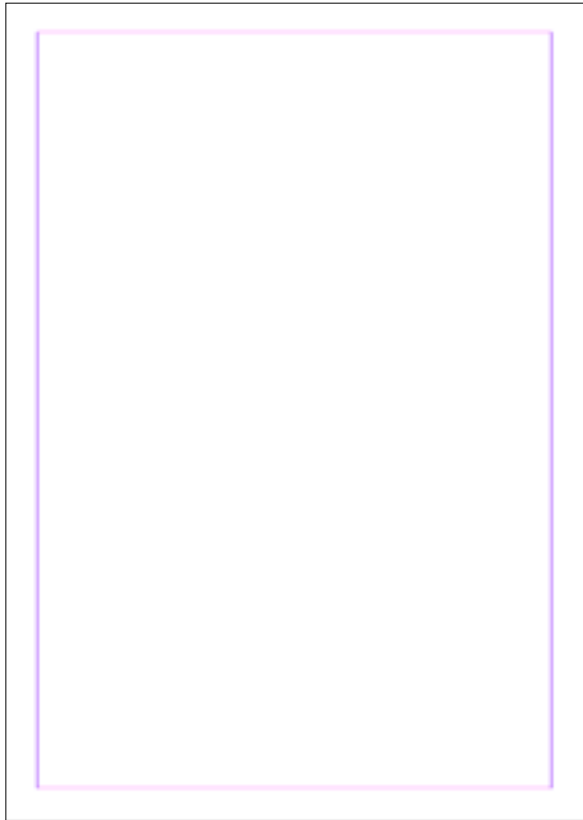
- **formátu časopisu – čím menší, tým menej stĺpcov**
- **rozsah textu**
- **pomeru textu a obrázkov – fotografie, ilustrácie, štatistické údaje a pod.**

*Veľkosť písma priamo súvisí s veľkosťou stĺpca – textového poľa. Čím je písmo väčšie, tým by malo byť textové pole širšie.*

Počet stĺpcov

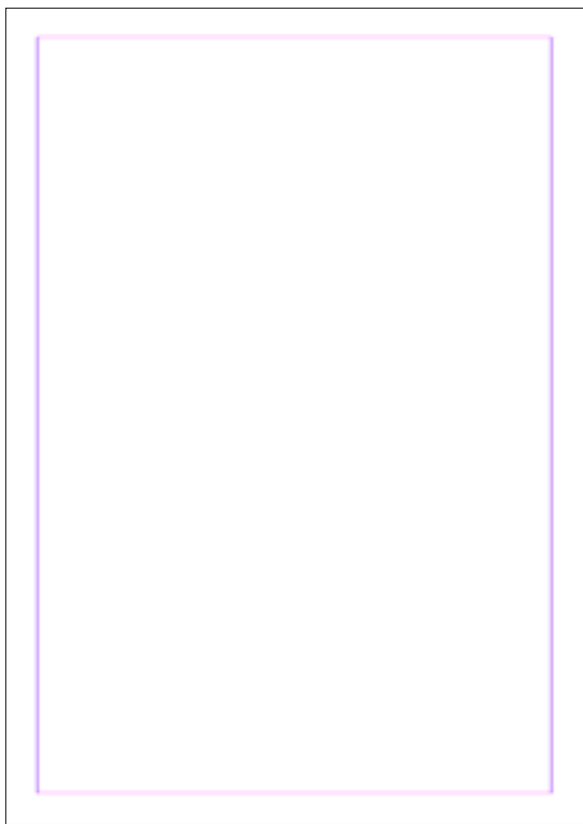
## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s jedným stĺpcom



## 4. definovanie počtu, šírky a výšky stĺpcov

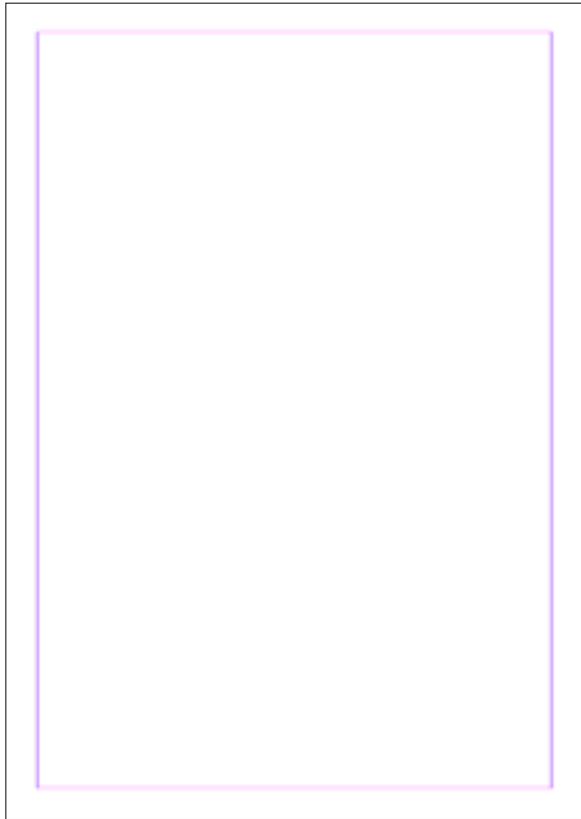
Layout s jedným stĺpcom



- ak je textové pole len jedno, malo by byť užšie
- zaujímavo kompozične umiestnené na strane
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

# 4. definovanie počtu, šírky a výšky stĺpcov

Layout s jedným stĺpcom



## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s jedným stĺpcom





## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s jedným stĺpcom

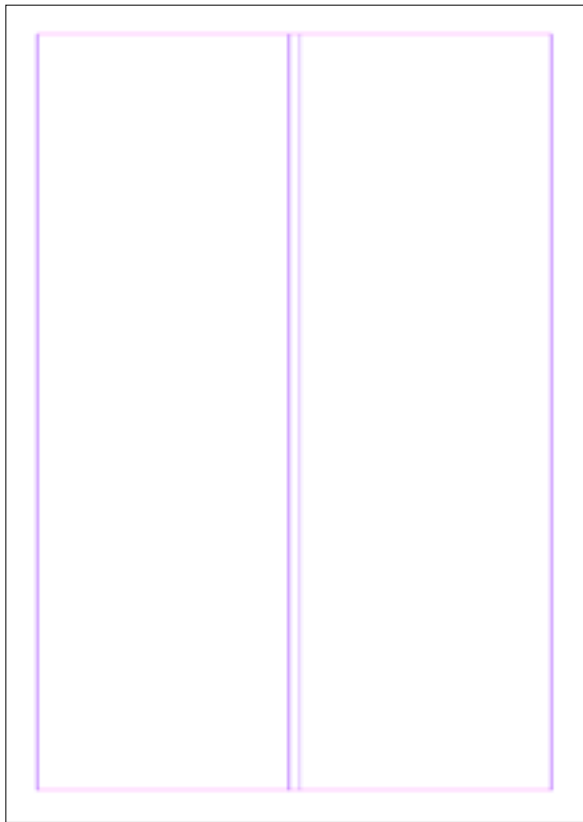


vhodné riešenie pre menšie formáty, napr. A5

Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

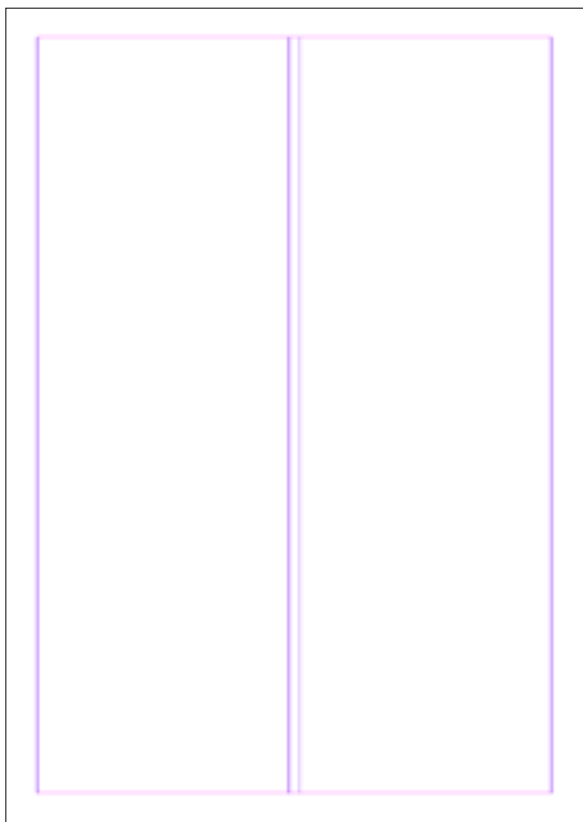
Layout s dvomi stĺpcami



## Počet stĺpcov

# 4. definovanie počtu, šírky a výšky stĺpcov

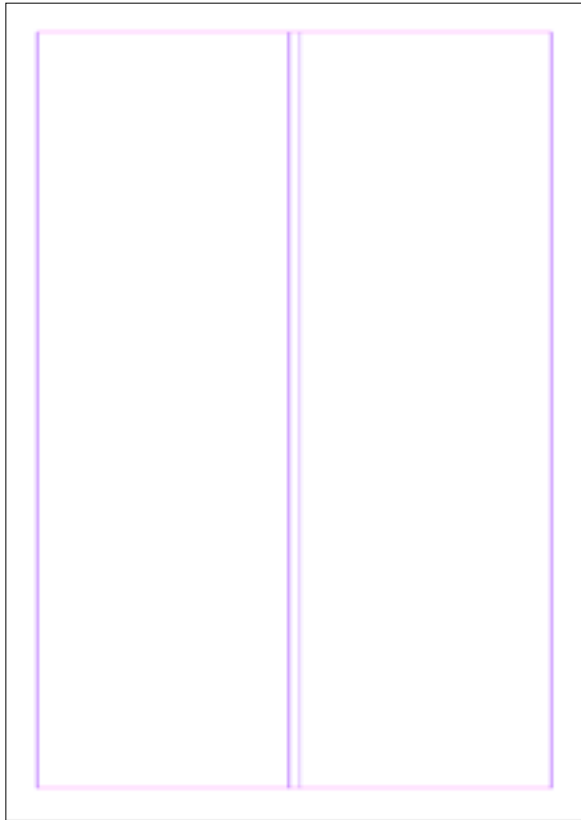
Layout s dvomi stĺpcami



- ak sú textové polia dva je dôležité správne správne určiť medzeru
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

# 4. definovanie počtu, šírky a výšky stĺpcov

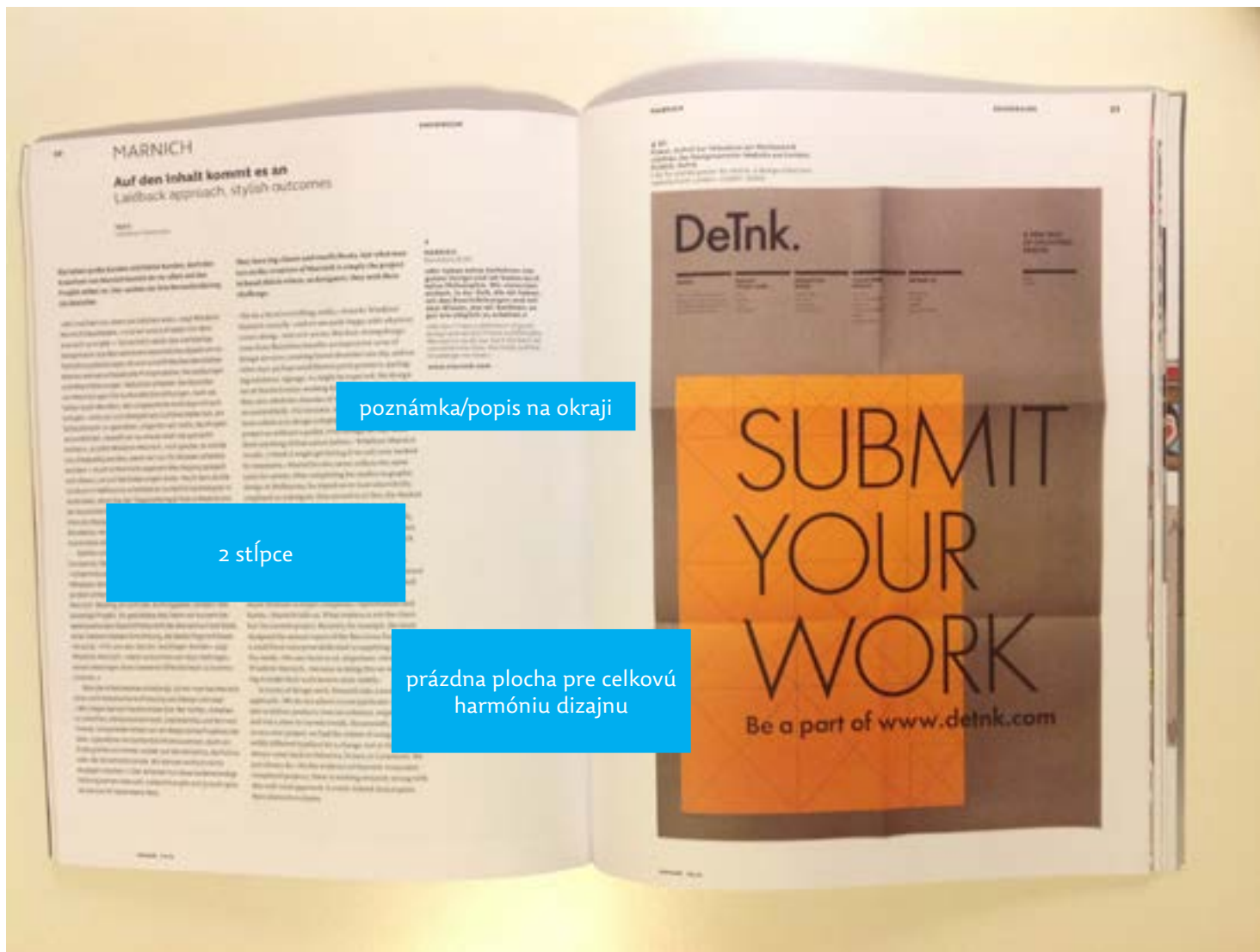
Layout s dvomi stĺpcami



Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

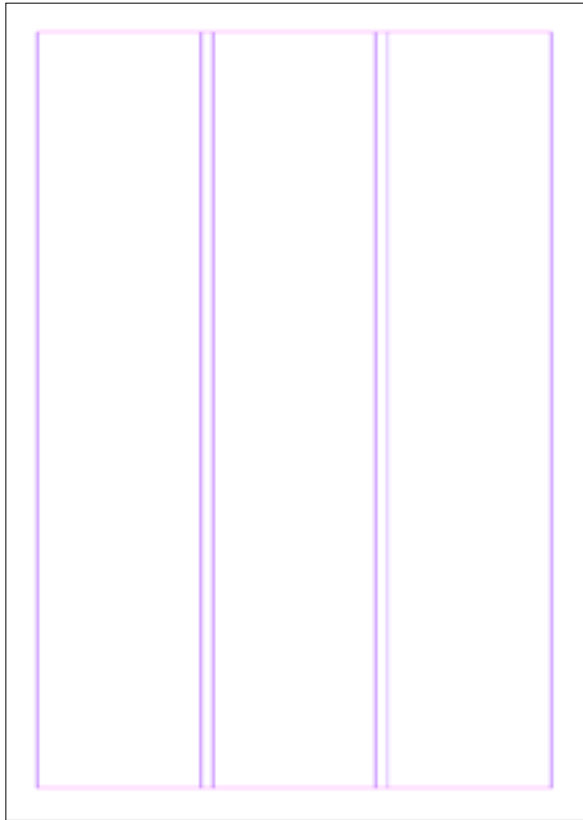
Layout s dvomi stĺpcami



Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

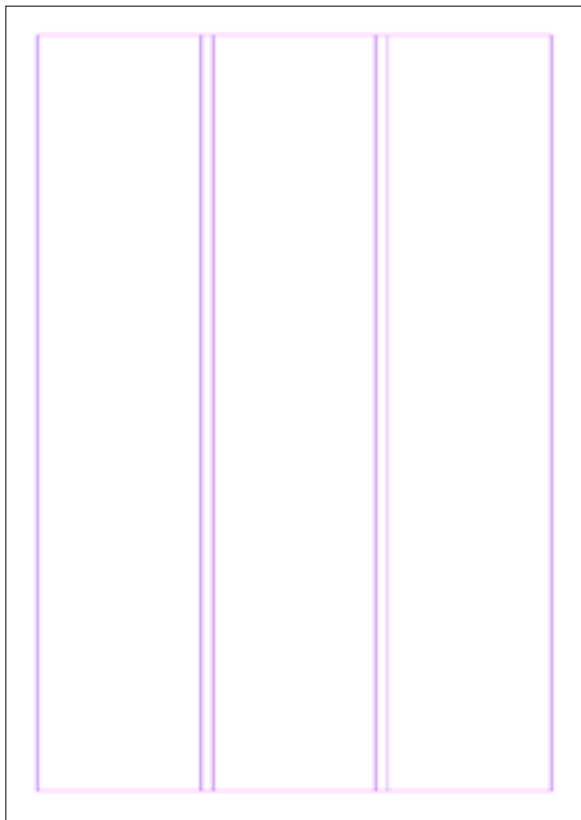
Layout s tromi stĺpcami



## Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami



- ak sú textové polia tri je dôležité správne určiť medzeru
- pomer veľkosti písma a šírka stĺpca
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

# Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami





## 4. definovanie počtu, šírky a výšky stĺpcov

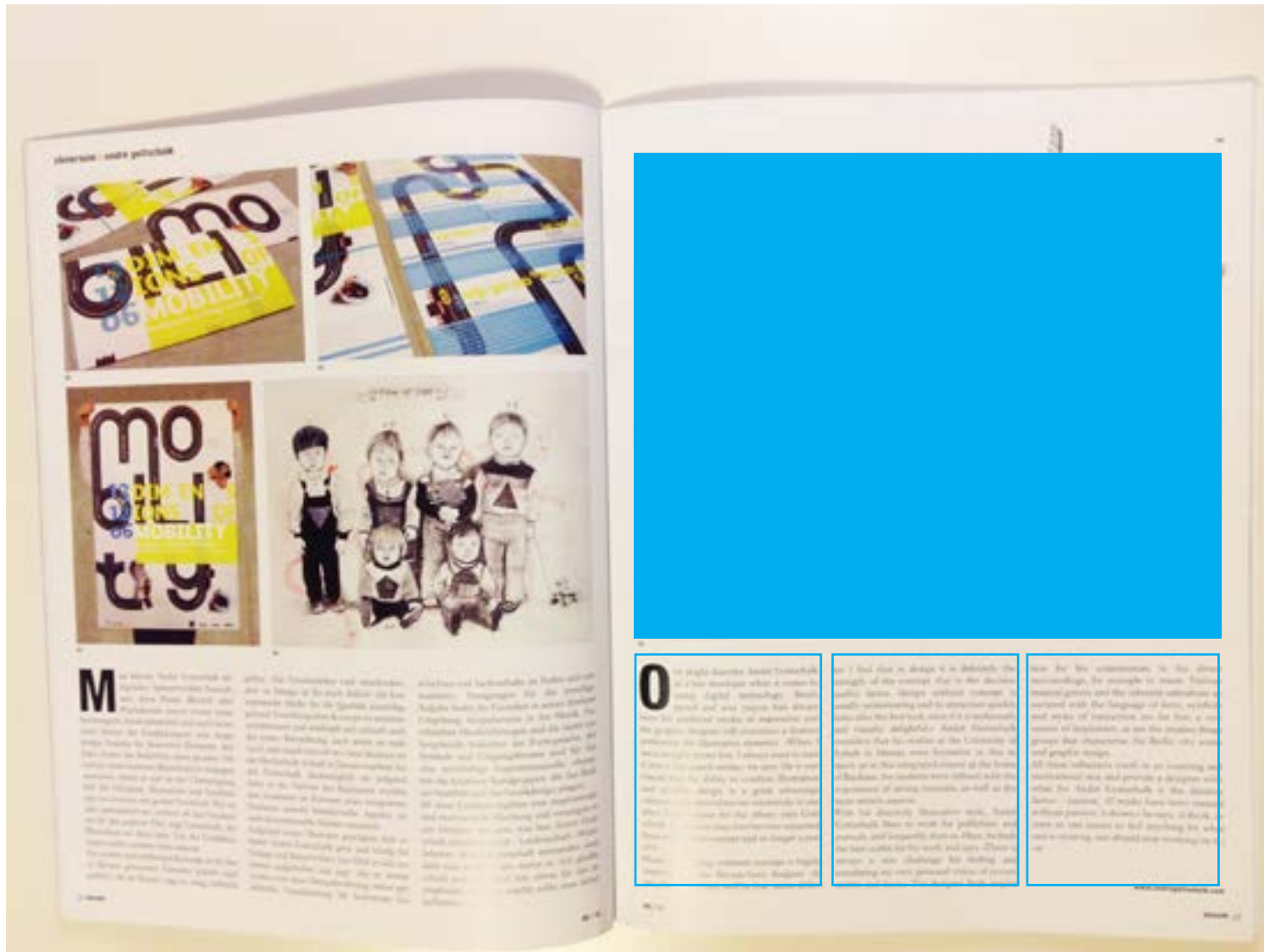
Layout s tromi stĺpcami



## Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

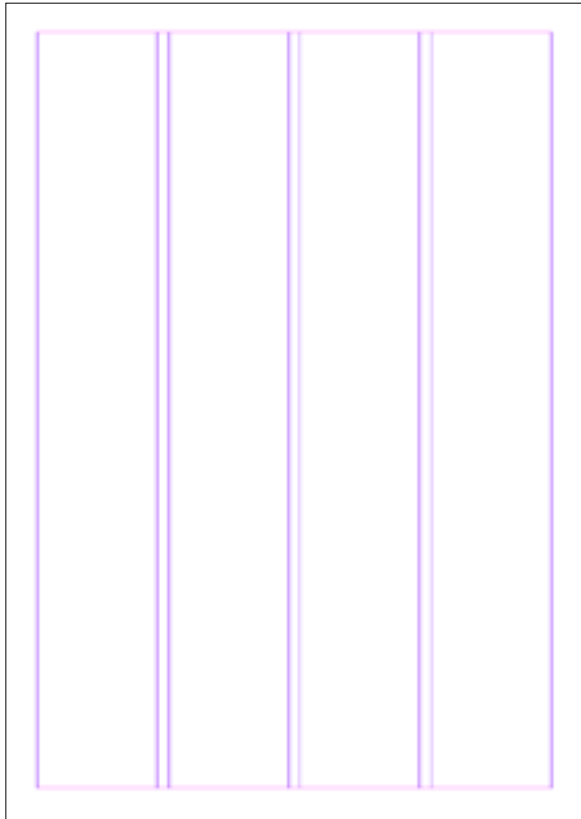
Layout s tromi stĺpcami



Počet stĺpcov

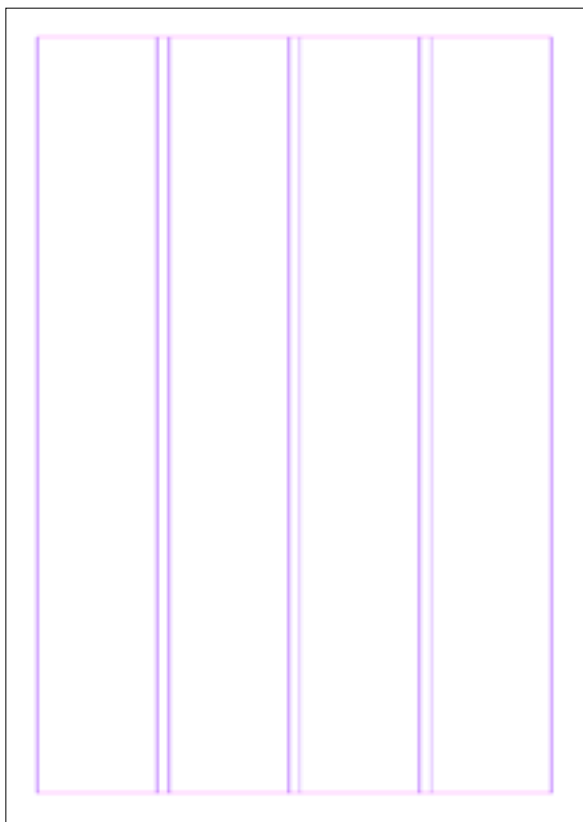
## 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami



## 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

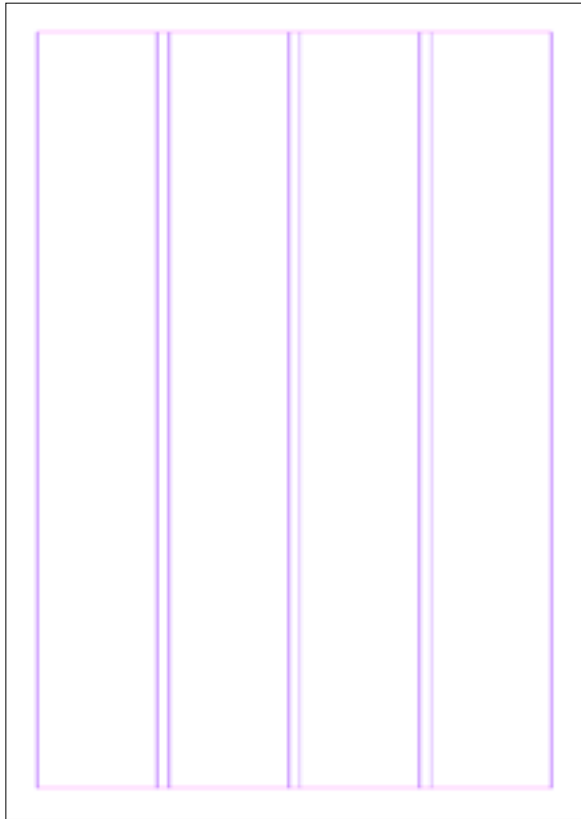


- vhodné pre väčšie formáty
- vhodné pre kratšie texty
- ak sú textové polia štyri je dôležité správne určiť medzeru
- pomer veľkosti písma a šírka stĺpca
- variovať dĺžku textového poľa
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

# Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami



# 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

## Čakanie na Vlčie diery 2

Slovenská kinematografia očividne, na čade je otázka návštevnosti domáckich filmov

Prvá časť: komentár

**M**oj prívrat. Tak by sa dalo povedať, že slovenská kinematografia v posledných rokoch zažíva výrazný úspech. V posledných rokoch sa objavilo niekoľko kvalitných filmov, ktoré sa stali kultúrnymi fenoménmi. Najnovším z nich je film Vlčie diery 2, ktorý sa stal najvyššie hodnoteným slovenským filmom v posledných rokoch. Tento úspech je však iba dočasťou, pretože slovenská kinematografia stále čelí veľkým problémom, ktoré bránia jej rozvoju.

**Prerušenie vstupu**  
 Vlčie diery 2 je film, ktorý sa stal najvyššie hodnoteným slovenským filmom v posledných rokoch. Tento úspech je však iba dočasťou, pretože slovenská kinematografia stále čelí veľkým problémom, ktoré bránia jej rozvoju. Najväčším problémom je nedostatok financovania, ktorý vedie k tomu, že filmy sú často nízko rozpočtové a nemajú dostatok marketingového rozpočtu na to, aby sa dostali k divákovi.

**Prerušenie vstupu**  
 Vlčie diery 2 je film, ktorý sa stal najvyššie hodnoteným slovenským filmom v posledných rokoch. Tento úspech je však iba dočasťou, pretože slovenská kinematografia stále čelí veľkým problémom, ktoré bránia jej rozvoju. Najväčším problémom je nedostatok financovania, ktorý vedie k tomu, že filmy sú často nízko rozpočtové a nemajú dostatok marketingového rozpočtu na to, aby sa dostali k divákovi.

**Prerušenie vstupu**  
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## 91-tisíc

**Prerušenie vstupu**  
 Vlčie diery 2 je film, ktorý sa stal najvyššie hodnoteným slovenským filmom v posledných rokoch. Tento úspech je však iba dočasťou, pretože slovenská kinematografia stále čelí veľkým problémom, ktoré bránia jej rozvoju. Najväčším problémom je nedostatok financovania, ktorý vedie k tomu, že filmy sú často nízko rozpočtové a nemajú dostatok marketingového rozpočtu na to, aby sa dostali k divákovi.

**Prerušenie vstupu**  
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| Rank | Titul                    | Rok  | Diváci | Príjmy (€) |
|------|--------------------------|------|--------|------------|
| 1.   | Čakanie na Vlčie diery 2 | 2012 | 91 000 | 1 800 000  |
| 2.   | Prerušenie vstupu        | 2011 | 85 000 | 1 600 000  |
| 3.   | Prerušenie vstupu        | 2010 | 80 000 | 1 500 000  |
| 4.   | Prerušenie vstupu        | 2009 | 75 000 | 1 400 000  |
| 5.   | Prerušenie vstupu        | 2008 | 70 000 | 1 300 000  |
| 6.   | Prerušenie vstupu        | 2007 | 65 000 | 1 200 000  |
| 7.   | Prerušenie vstupu        | 2006 | 60 000 | 1 100 000  |
| 8.   | Prerušenie vstupu        | 2005 | 55 000 | 1 000 000  |
| 9.   | Prerušenie vstupu        | 2004 | 50 000 | 900 000    |
| 10.  | Prerušenie vstupu        | 2003 | 45 000 | 800 000    |

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# 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

**Čakanie na Vlčie diery 2**  
Slovenská kinematografia očihla, na čade je otázka návštevnosti domácich filmov

**Prvýkrát vstúpil**

**Prvýkrát vstúpil**

**Prvýkrát vstúpil**

**Prvýkrát vstúpil**

**91-tisíc**  
V prvom štvrtroku 2022 sa v Slovenskej kinematografii zaznamenalo 91-tisíc divákov

**Prvýkrát vstúpil**

**Prvýkrát vstúpil**

## Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

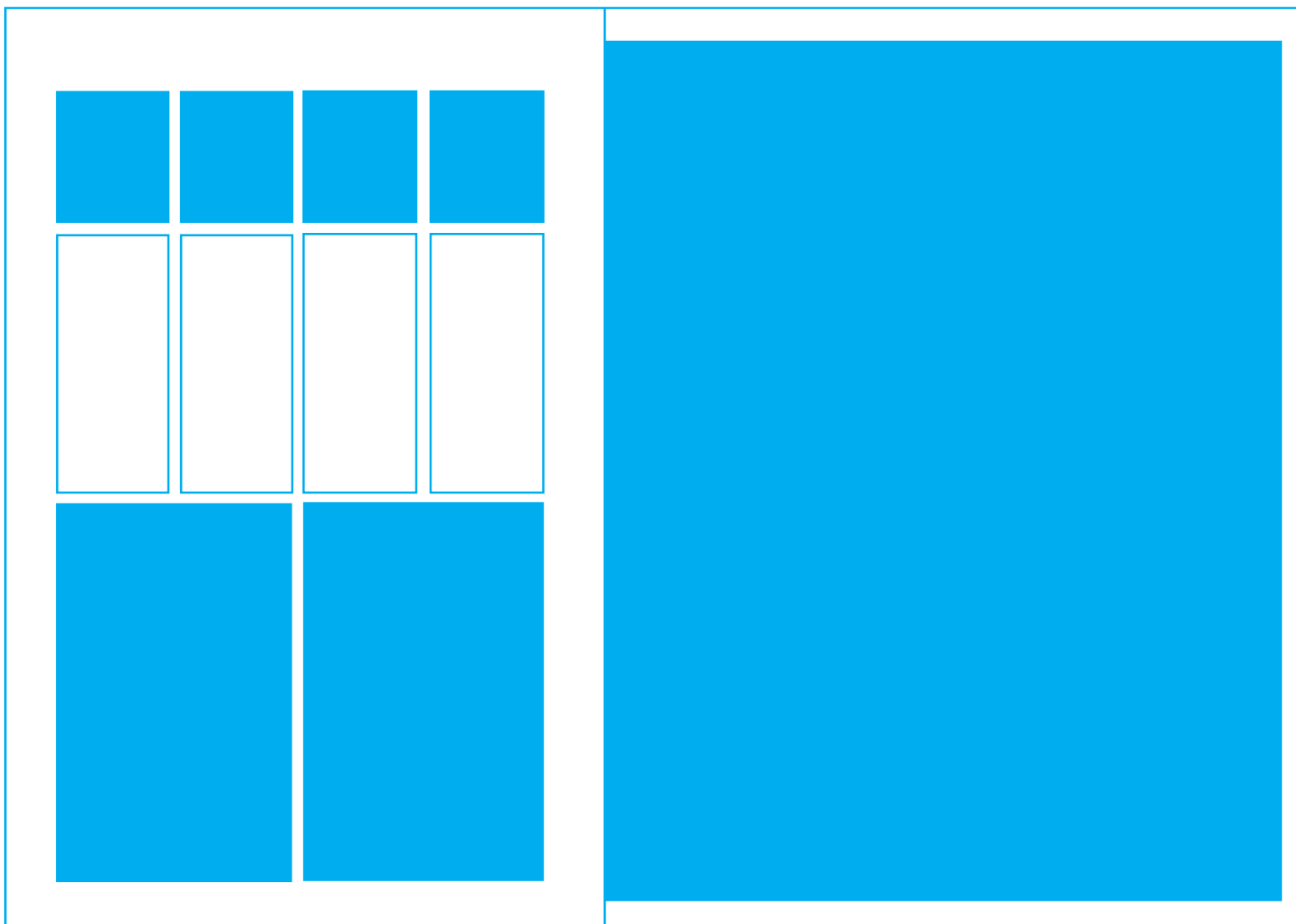




Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami



Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami



# 4. definovanie počtu, šírky a výšky stĺpcov

Layout s piatimi stĺpcami

|  |  |   |  |  |  |  |  |  |  |
|--|--|---|--|--|--|--|--|--|--|
|  |  |   |  |  |  |  |  |  |  |
|  |  | <ul style="list-style-type: none"> <li>Podobne ako pri štyroch stĺpcoch</li> </ul>  |  |  |  |  |  |  |  |
|  |  | <ul style="list-style-type: none"> <li>vhodné pre väčšie formáty</li> <li>vhodné pre kratšie texty</li> <li>ak sú textových polí viac ako jedene, je dôležité správne určiť medzeru</li> <li>pomer veľkosti písma a šírka stĺpca</li> <li>variovať dĺžku textového poľa</li> <li>celý text presvetliť – pridať prázdnu plochu</li> <li>pridať iné grafické prvky</li> </ul> |  |  |  |  |  |  |  |

The image shows a magazine spread with a 5-column layout. The left page features a 'MICRO ALBUMS' section with several columns of text and small album covers. The right page has a larger 'Radkey Devil Fruit EP' feature with a full-width photo of the band and a 'THE DETAILS' section below. The layout uses a mix of bold and regular fonts, blue accents, and varied column widths to organize information effectively.

# 4. definovanie počtu, šírky a výšky stĺpcov

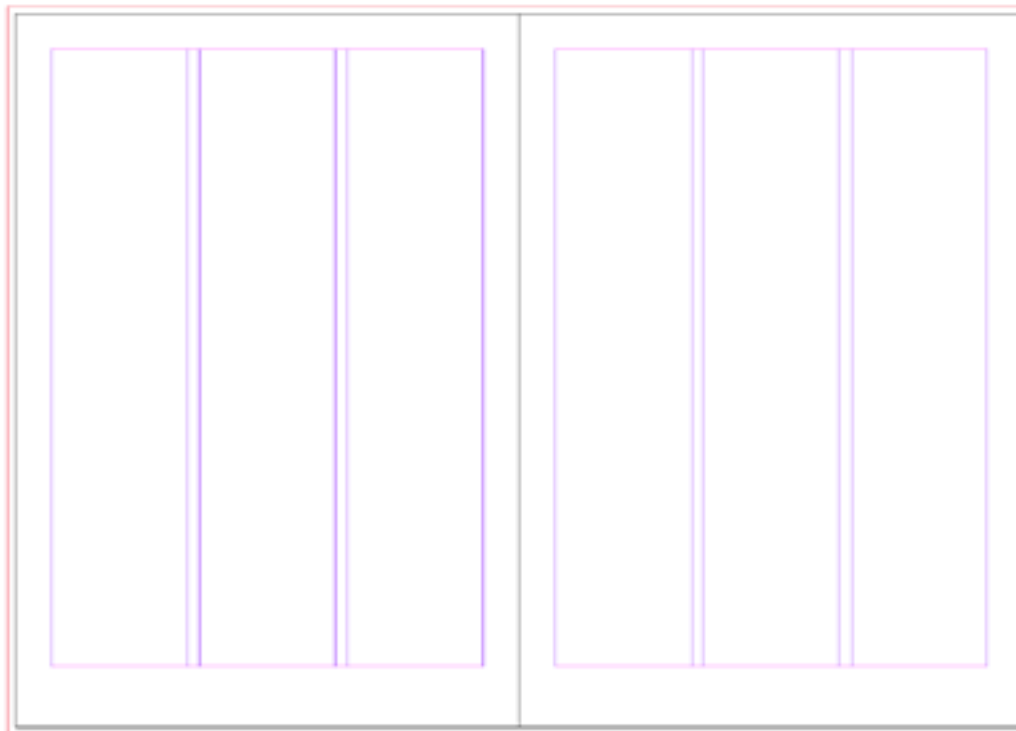
Layout s piatimi stĺpcami



Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + grid

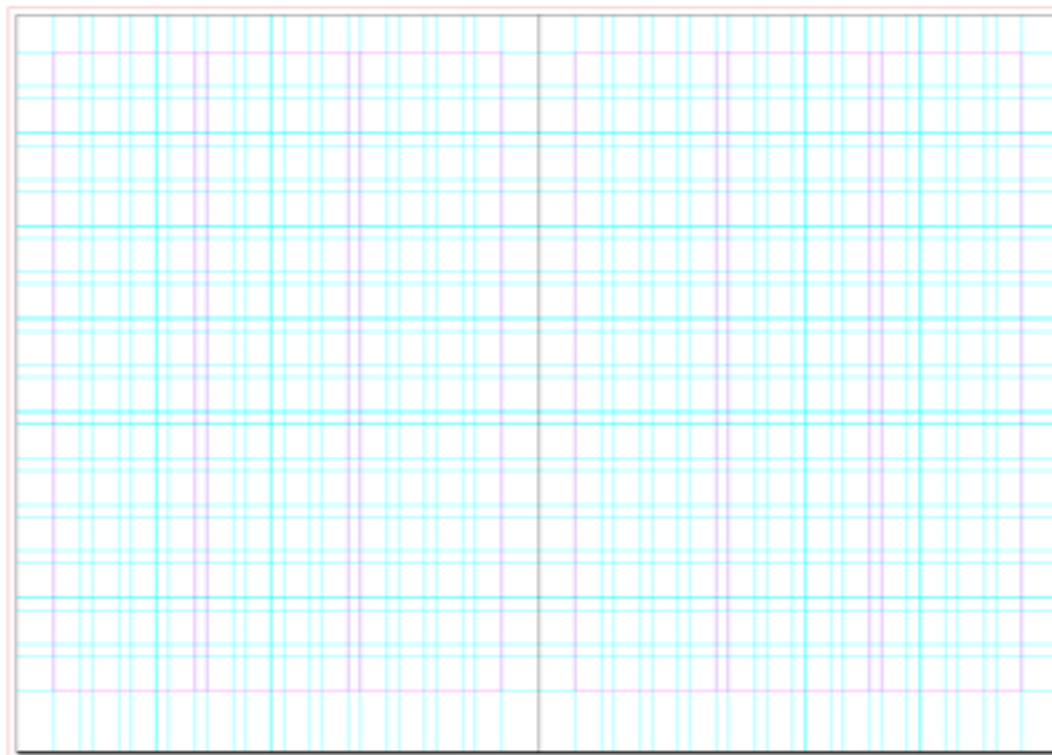


- definovanie okrajov a stĺpcov

Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

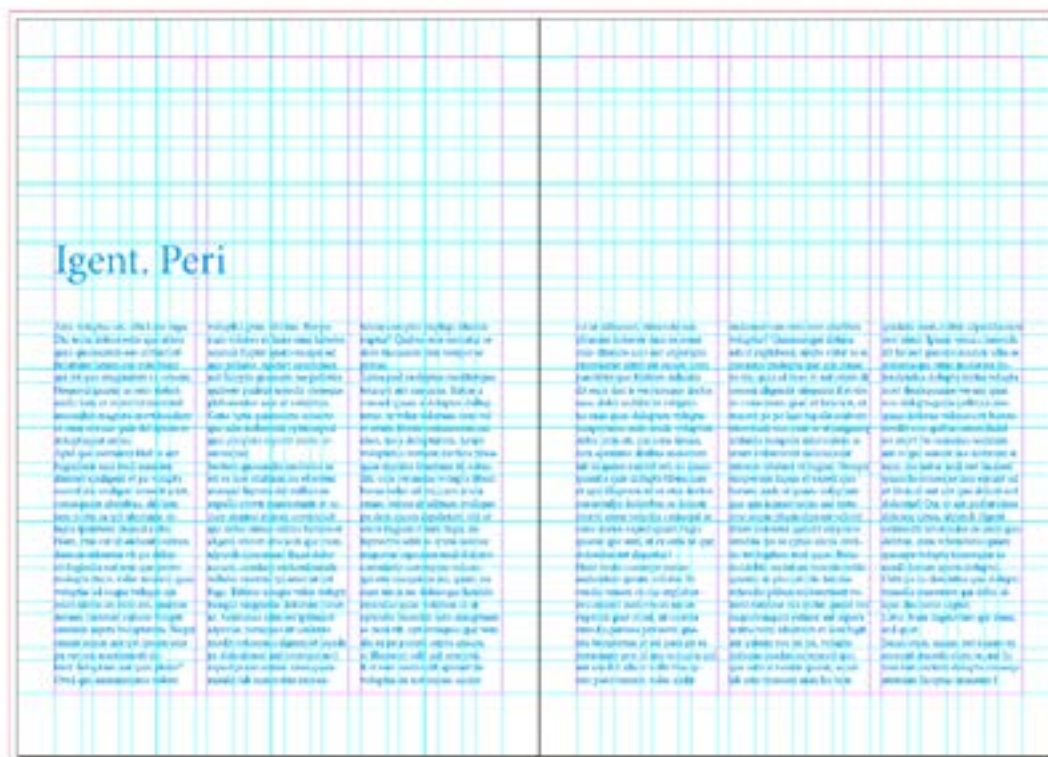
Layout s tromi stĺpcami + grid



- vytvorenie gridu, rozdelenie sadzobného rámca na menšie časti
- podľa gridu sa vytvorí kompozícia obrázkov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + mriežka

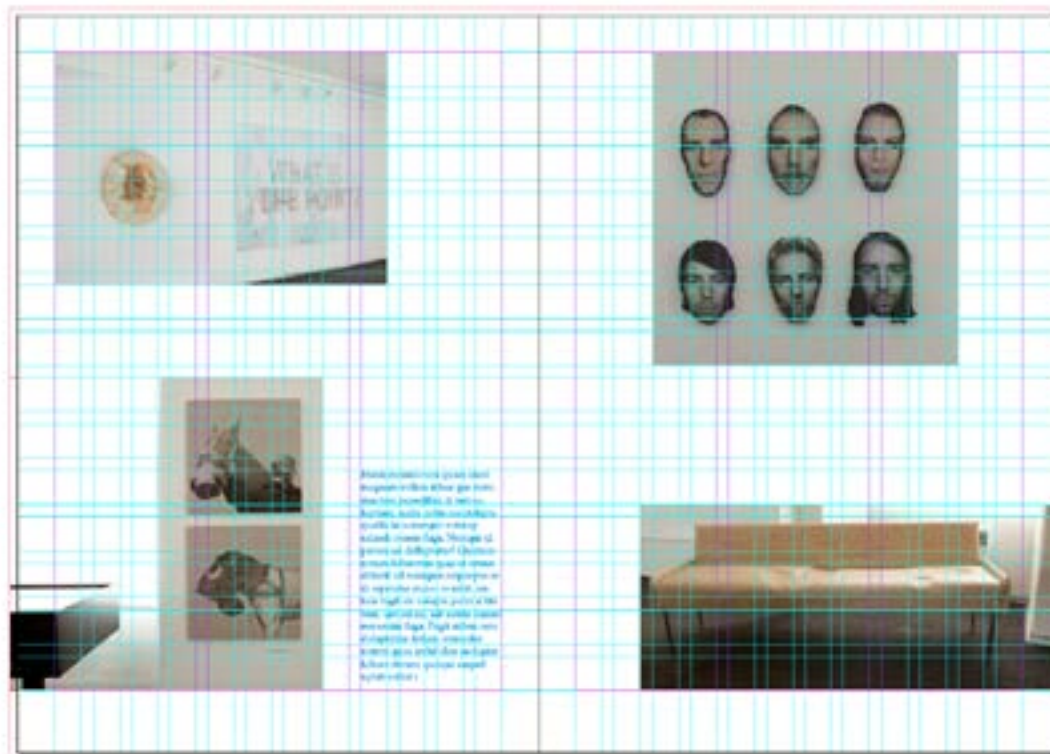


- text na tri stĺpce

Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + mriežka



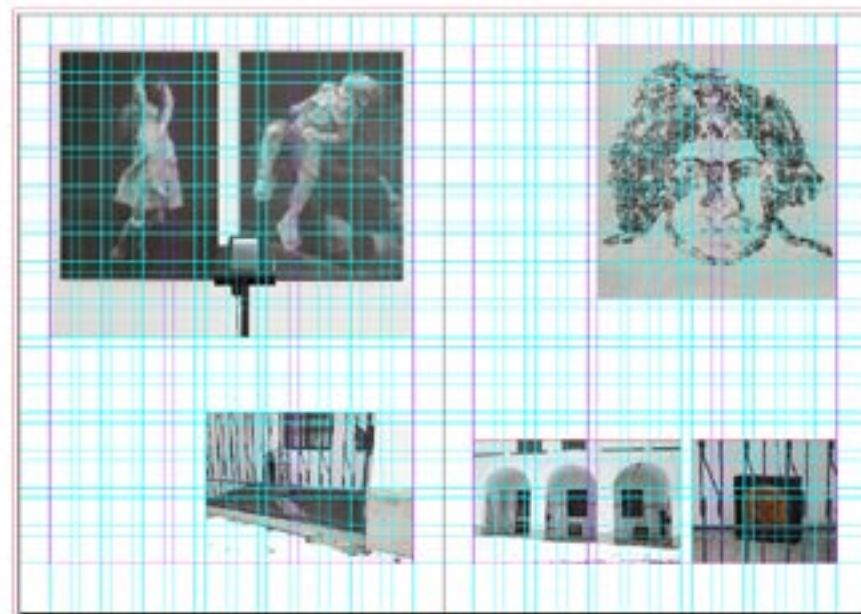
- obrázky a texty umiestnené podľa definovanej mriežky
- ponúka variabilitu a zároveň celý layout definuje systém – mriežka



Počet stĺpcov

## 4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + mriežka



**Komponovanie**

## **5. definovanie kompozície jednotlivých elementov**

hlavný text – titulok – fotografie – ilustrácie

*definovanie pomerov:*

- **medzi textom – titulkom – fotografiou/ilustráciou – všetkým čo má strana obsahovať**

## 5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie



- titul
- citácia z textu alebo krátky opis/vsuvka
- krátky info text
- komponovanie fotiek
- grafické elementy
- prázdne plochy
- textové polia a ich modifikácia výšky v rámci layoutu

## 5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie



*Harmonický dizajn dosiahneme:*

- **striedaním prázdnych a plných plôch**
- **farbou, farebným akcentom**
- **kompozíciou textových polí**
- **hierarchiou informácií – dôležitejšie infomácie sú väčšie, menej dôležité nenšie a umiestnené na okraji**

## Komponovanie

## 5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie



- rozhodenie textových polí vo formáte a ich modifikácia výšky nesmie byť na úkor komfortu čítania

## Komponovanie

## 5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie



- nie veľmi vhodné rozhodenie texty a jeho veľkostí

## Komponovanie

## 5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie



*Striedanie vizuálne bohatých dvojstrán s minimalistickými – jednoduchšími, by mal byť aplikovaný na celý časopis, aby každá strana – aj napriek definovanému sadzobnému rámcu – bola niečím iná.*

***Ukážky***





Zembla  
magazine



Zembla  
magazine



Zembla  
magazine



Zembla  
magazine



Zembla  
magazine

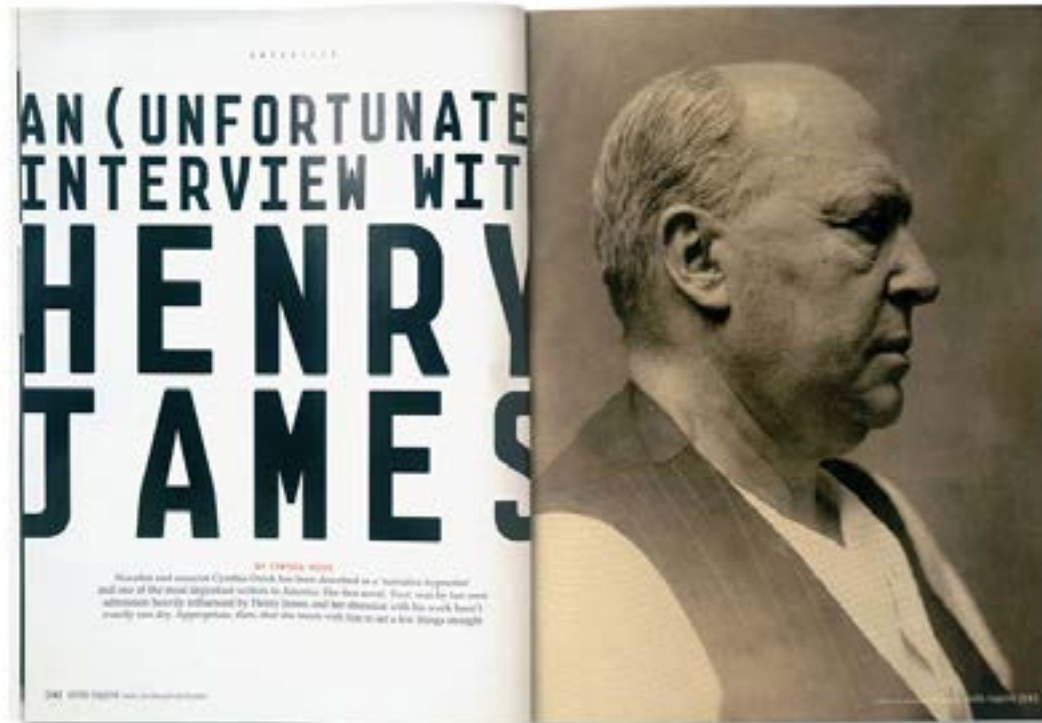




410 DETILLOON by Alexander Bard

Detilloon is a collection of 410 small, black and white photographs of the same subject, taken from a high angle, showing a dense, textured surface. The images are arranged in a grid, creating a complex, abstract pattern. The overall effect is one of depth and detail, with each individual image contributing to a larger, more intricate whole.

Zembla  
magazine



*Frost design*





Frost design

# THE LAST MAGA ZINE

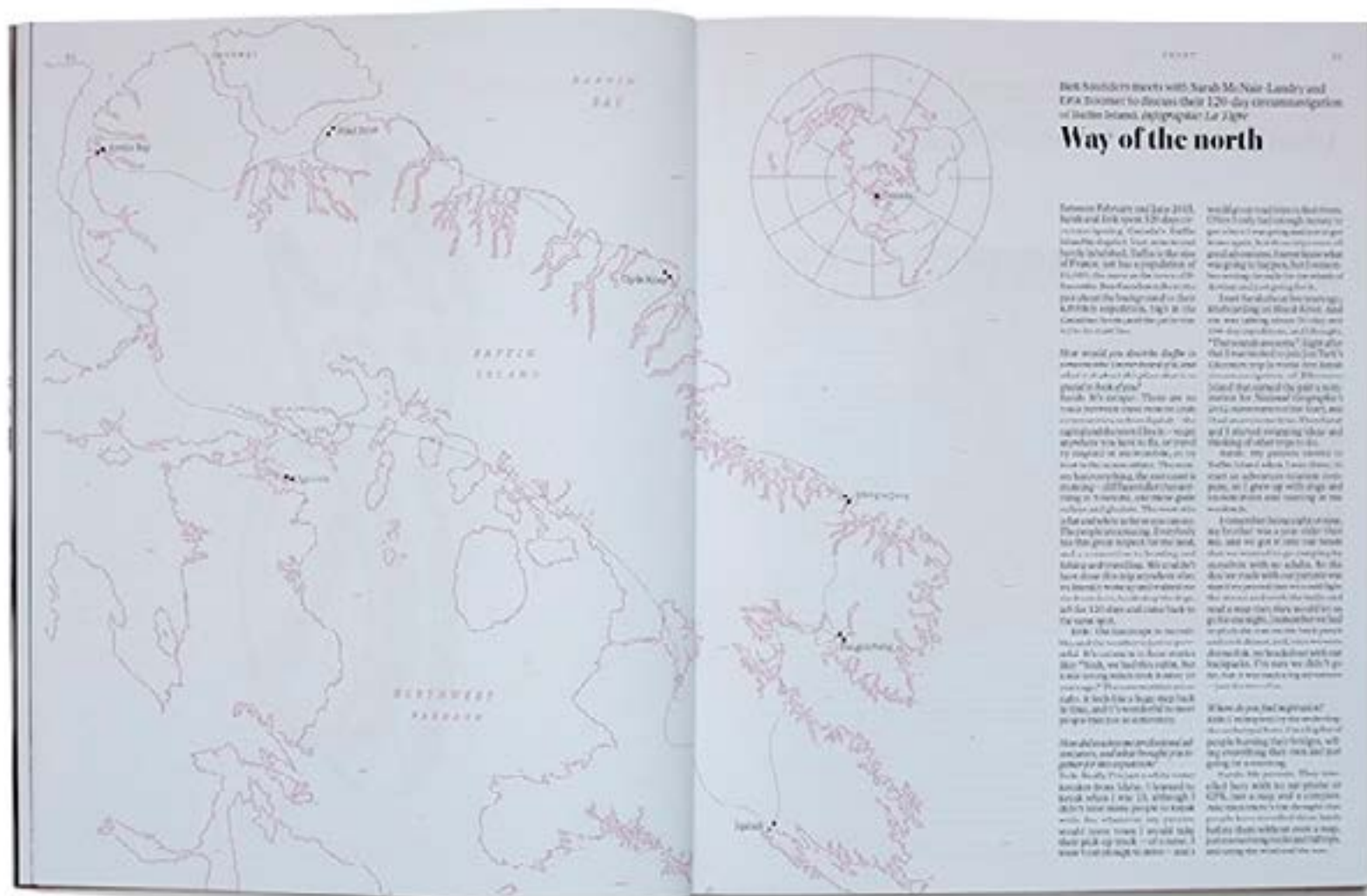
by David Revoy



**Matt Willey**



Matt Willey



Bert Saunders meets with Sarah Mc-Nair Landry and EPA Director to discuss their 120-day circumnavigation of the islands, in a special La Jolla

## Way of the north

Between February and July 2013, Bert and I did a 120-day circumnavigation of the Hawaiian Islands. The trip was a double-edged sword: on the one hand, it was a great adventure, but on the other, it was a sobering experience. The trip was a double-edged sword: on the one hand, it was a great adventure, but on the other, it was a sobering experience. The trip was a double-edged sword: on the one hand, it was a great adventure, but on the other, it was a sobering experience.

How would you describe the trip to someone who's never been to Hawaii? It's not just a vacation; it's a journey. It's a journey that's not just about the islands, but about the people and the culture. It's a journey that's not just about the islands, but about the people and the culture.

It's a journey that's not just about the islands, but about the people and the culture. It's a journey that's not just about the islands, but about the people and the culture. It's a journey that's not just about the islands, but about the people and the culture.

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Matt Willey



## Cairo

In 2011, Mohamed Morsi was ousted from power in Egypt. Award-winning photojournalist Michael Christopher Brown used to capture the anger, violence and propaganda that followed. Photographer: Michael Christopher Brown



When I first landed in Cairo in February 2011, the city was reeling from the toppling of Hosni Mubarak and confusion through a period of political instability. I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed.

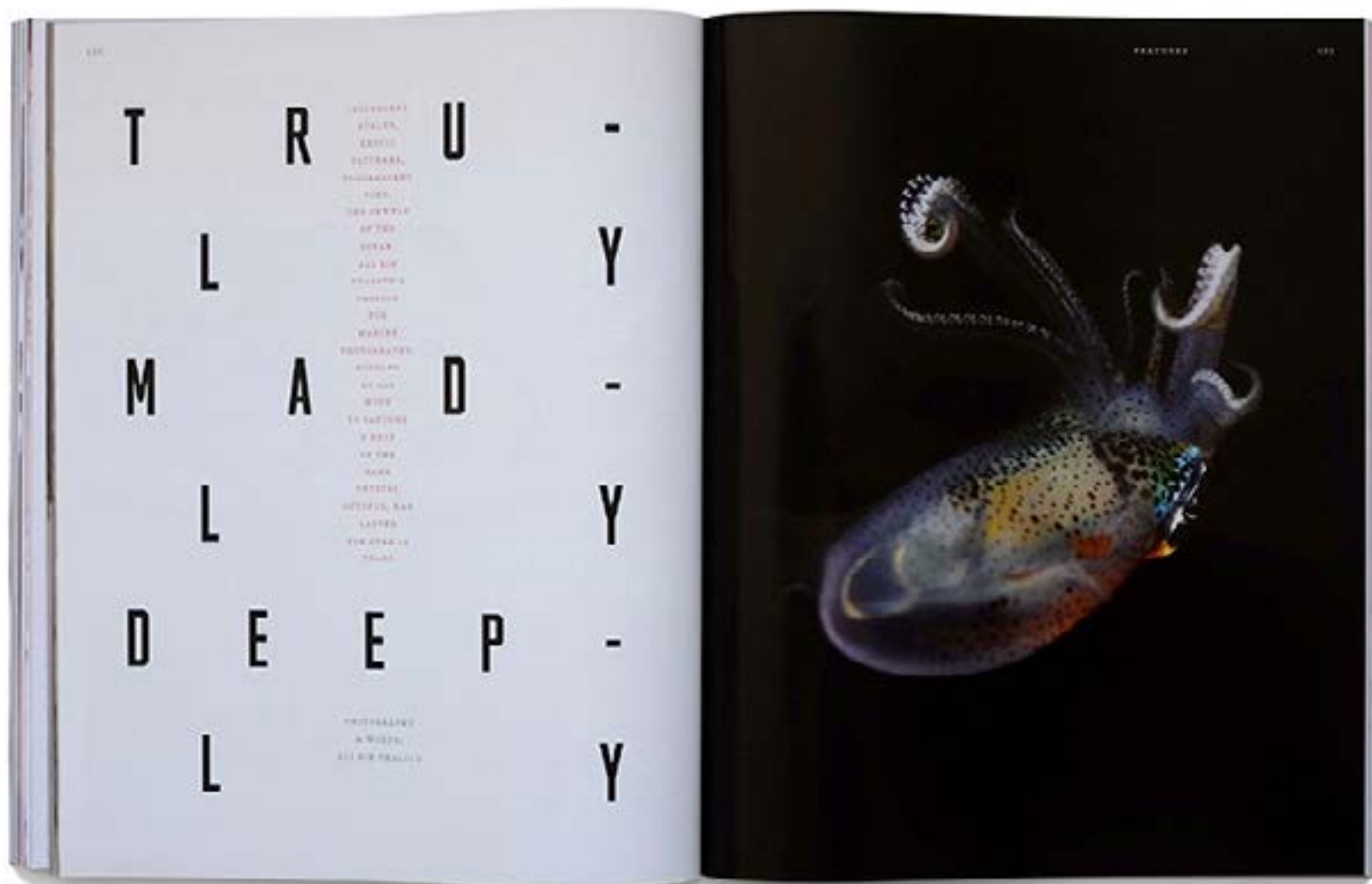
of Egypt. When I arrived, I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed.

had been imprisoned and tortured. I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed.

When I took these photographs, I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed. I was in the city for two weeks, capturing the anger and violence that followed.



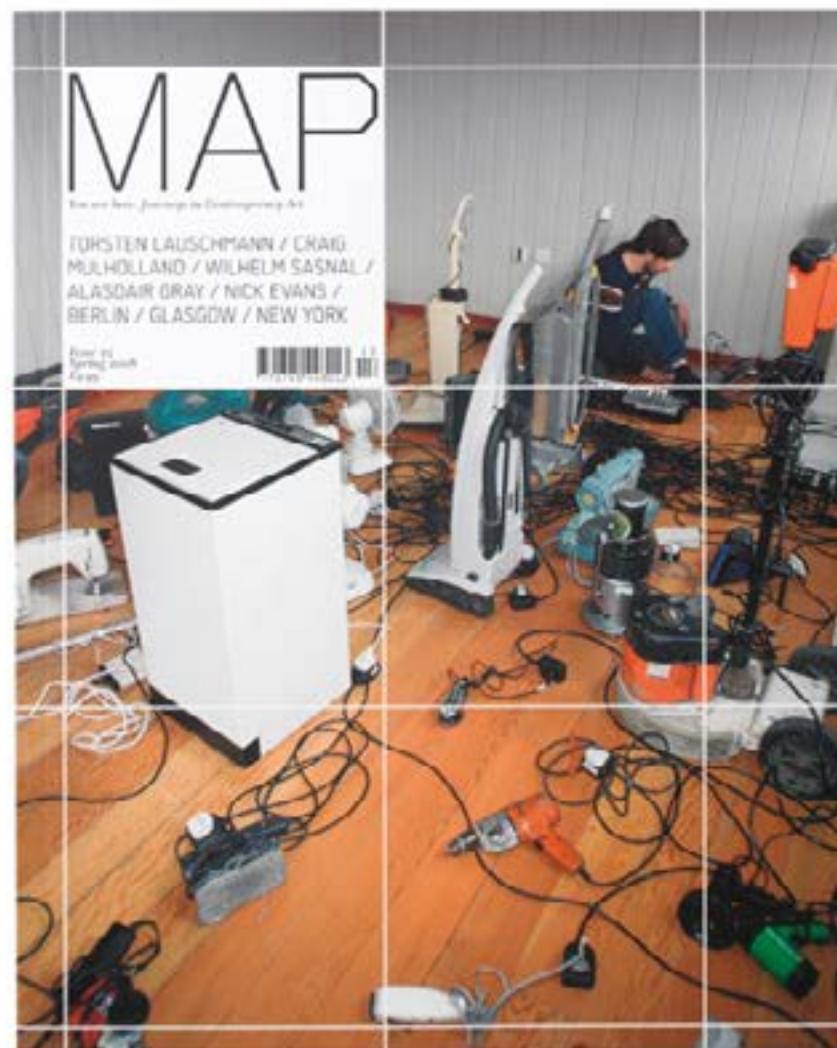
Matt Willey



Matt Willey



**Matt Willey**





*Matt Willey*



# SOME SHIFTING NUANCES OF DESTRUCTION

*Chris Sharp breaks down  
a few ideas on a practice  
that has become essential  
to contemporary art*

Matt Willey

# ALL TALK, SOME ACTION

*Karen Archey sheds light on the rise of performance and pedagogy in contemporary art practice*

Art historian Benjamin Buchloh's 2000 discussion of Joseph Beuys' work as "single-minded utopian dream" may have come across as a bit harsh, but it's not entirely wrong. Although few scholars have described Beuys as the artist's defining political engagement, Buchloh also targeted Beuys' role as a performative "missionary," arguing that he was probably right — true to the art historian's tradition, Beuys' symbolic function as vision-bringer was of a new-age, utopianist's tradition.

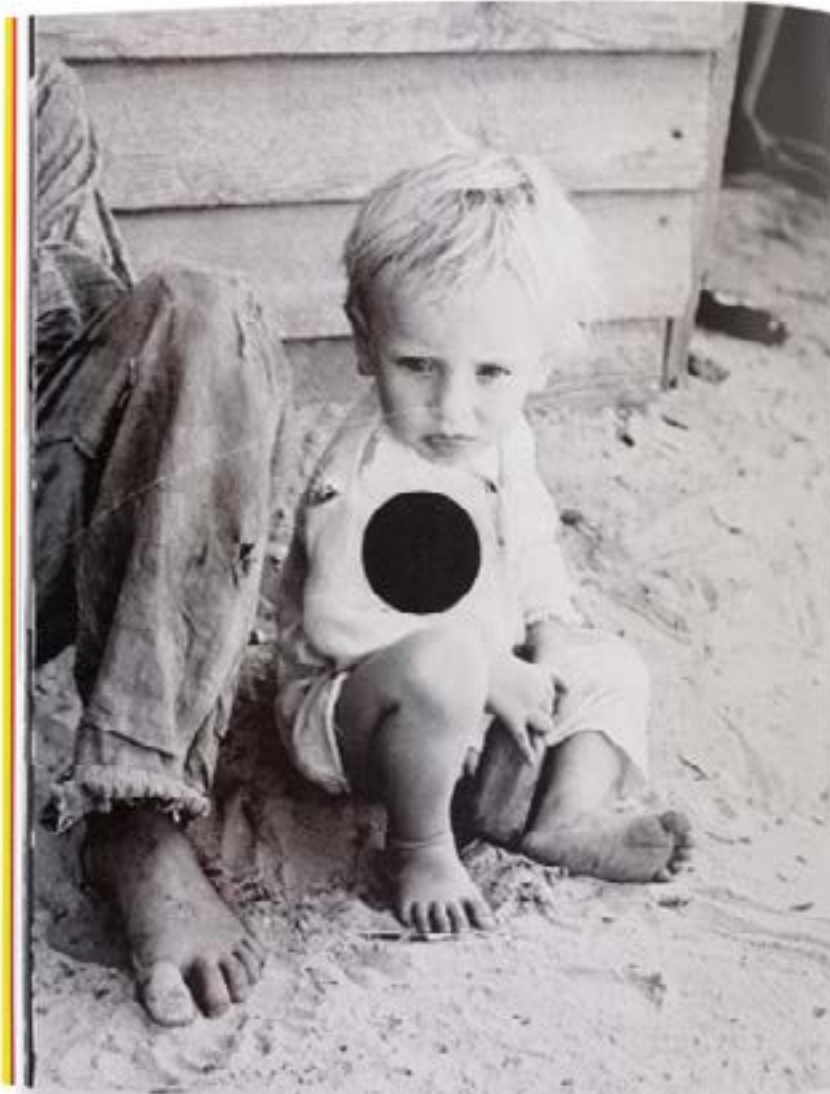
Perhaps the artist's 1968 performance "How to Explain Pictures to a Dead Horse" Beuys creates a meat base as he courses a gallery leaving his art. His face covered with honey and gold dust, his hair plastered with wax, the artist gently addresses a specimen of his drawings to the dead animal. The live horse goes, only reawake from the outside through a

gallery window, would seem absurd to any number of people. Appropriately starting from Beuys' use of potential metaphors and concepts, numerous (how long, in German, better left blank in the world of modernism?) Buchloh's second idea's is that Beuys' performance from being criticized as an early investigation into the role of the artist speaking about his work, what it means. Beuys opened a potential way of self-reflection, not for the performing practitioners, no. The lecture simply function to create meaning around a given artwork? What is their connection with performance? How does the lecture as performance interaction with pedagogy and how can the medium of live performance artist practice?

"The highly valuable language presented here — that of art utilizing both performance and the



*Matt Willey*



# THE HOLE OF THE MATTER

*Joanna Fiduccia discovers the work  
of Etienne Chausband is punctured  
with an element of surprise*

*Matt Willey*

PULL

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STR I

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*Alessandro Rabottini  
falls for the work  
of Portuguese  
collaborators  
João Maria Gusmão  
and Pedro Paiva*

G

S

Matt Willey

ISSUE 20  
WINTER 2009/10

Working in print is an exciting, demanding job of regular deadlines, never-ending, but profound ability to contribute experience (good and present) across a range of creative to political and cultural spaces. Peter Smith, *Artistic Study: Amsterdam*, 1978, *under the tree* and also makes the book for completion of publishing the book gallery, as a series of artworks. This is a series of images, such as images, such as images, such as images.

WAP 2010: my own work path through a number of projects, a first-hand experience by artist Alicia Peñalva reflects upon the daily practice of working, from a European perspective in relation to artists, a group of artists towards a common future. Don't think Guzman and Pedro Reyes and others have brought challenges as they work the M&M Commission by Antonio Solano, have a broad-based approach by exploring and artists' relationship to technology. The creation of a narrative structure is not perhaps easily compelling, but the way in which the political perspective of narrative has been discussed, presented and interpreted by numerous artists' projects in recent years does, nevertheless, warrant some timely attention. The necessity of narrative within performance appears to have particular resonance in the work of J. B. Braxton, *Flow* (Spartan) (Harwood and Mark Leckie), *Softly*, the constant unfolding of narrative presents the path to navigate the various between the physical and the virtual, between the

|    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|
| 30 | 35 | 40 | 46 | 52 | 58 | 64 | 68 | 75 | 87 |
| 30 | 35 | 40 | 46 | 52 | 58 | 64 | 68 | 75 | 87 |
| 30 | 35 | 40 | 46 | 52 | 58 | 64 | 68 | 75 | 87 |
| 30 | 35 | 40 | 46 | 52 | 58 | 64 | 68 | 75 | 87 |
| 30 | 35 | 40 | 46 | 52 | 58 | 64 | 68 | 75 | 87 |

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Photo: *Artistic Study: Amsterdam*, 1978, *under the tree* and also makes the book for completion of publishing the book gallery, as a series of artworks. This is a series of images, such as images, such as images.



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# A + Q

Street Culture talks to Matt Willey, *Biennial 143's* curator Elvira Poljanec and Adam Szymczyk about the city, the biennial concept and the philosophy to show around their exhibition.

STREET CULTURE

**Steven Connor:** Has the biennial been affected by the increasing amount of this type of art event? Do you think that 'the biennial' has to be individualistic in its approach, and that will still relate to the city of Berlin while maintaining its individuality.

**Elvira Poljanec:** A biennial can be many things, but it is first and foremost an exhibition, and as such it should give artists the support, space, and context in which to say something; it should articulate critical ideas and be something that we audience can engage with. The aim is usually something and by the way, should that exhibition that the biennial is in its own right individualistic? Well, I would say yes, similar as it must try to do the things that it does in a profoundly political way. I don't know how to create any other way. I don't think the fact that there are more and more biennials changes any of that, but I do think it demands that we recognise that 'the biennial' however much it is an 'event' with all the demands of spectacularity and entrepreneurship that that implies, doesn't always have to behave like one.

**Adam Szymczyk:** Of course, like everyone else, we have reservations concerning the possibility of a party event, the immediate situation of the biennial becoming merely a part of an event culture, a form of hegemonic representation, a show subject to quick forgetting and fast opinion-making. The culture of periodical events to a large extent has replaced the significant group exhibitions of the past. This has been established over the last 20 years through the so-called proliferation of biennials and the parallel increase in value and power of the art market. Any biennial by definition calls for its repetition... but at the same time it can never remain the same, as the difference is what is at stake. This ambiguity of embedded repetition and constant demand for change and intervention makes the biennial an exceptionally agile exhibition world.

At this particular moment in global development, although they take place in locales as diverse as Berlin, in Germany and Chicago in the Americas, it is rather surprising that biennials gravitate towards nationalism and may appear inter-national. Unlike the traditionally complete equivalence between different biennials, can never be achieved. Biennials, in the plural, seem to fulfil the needs of the market, of national, national, inter-national and global economies, they cater to conflicting political interests and provide useful 'platforms' for 'bringing artists' to show their work; sometimes they are meant to draw attention to those who are not institutionalised positions in art. Biennials are and, sure, but there is always a chance to get some useful lessons out of a biennial, in the night, too.

**EW:** Exactly. And indeed I would see that in this process, especially, a historical non-artistic cultural practices that maybe aren't being argued for, it is not not enough, somehow. For us the possibility has been created not a home by creating but they show what the group exhibition could do today, but also how to refashion the particular regional and spatial value of biennials in the plural as a like people experience this one differently, as an in-between practice of the stakes of what the artists we have invited are working on.

**SC:** Using 'day' and 'night' as containers for the works in all sets up an immediate contrast between the two elements. How will this affect the works and the contexts within which they are presented?

**EP:** Yes 'day' and 'night' do suggest a contrast, but we weren't necessarily thinking about how to set up contrast so much as how to provide an alternative frame for engaging contemporary art practices differently than one does in a typical exhibition space and according to conventional exhibition hours. One doesn't usually think of an exhibition in terms of an event of the day, but it happens that it is open during certain business hours, available to people who are free during those hours - in terms of work, the fact that it is approached in the daylight allows for an engagement that we've considered what would happen if we found a way to create a position in that something that wasn't expand the exhibition's time that also opens, since the 'night' events will be spread across the city, and see all of the alternatives that are attached to the nocturnal - the experience we also see the movement - in the event and the structure's advantage.

The idea emerged from asking what 'night' needs to construct different modes of address. The night will be made up of a series of time-based workshops, events, performances, and other singular events. If that night programmatically seems like we see the biennial there, one as 'night' - I would say instead that, in our plural, our series of events define the type of event of the 'year' by happening at a time of day for night for the duration of the biennial and in that accumulation and multiplicity of the capacities of these very diverse events that make up the exhibition spread across time, something that is constructed. And we thought that something could be called an exhibition, the way there is to these to experience these and we did think that presenting in Berlin, with the experience economy actively committed to presenting such events, there might be a following for such a night exhibition.

**AW:** The title of our 'night' part of the exhibition is taken from an event that was made by Antoni Gaudí in the 1900s, his most important work before war was built. The title program a unique experience to an individual working through the 'night' and experiencing the strange beauty of it, we seemed to be a kind of experience of the day, shared by many. The day signals visibility, transparency and every accessibility, each exhibition contracts a lasting engagement of

STREET CULTURE

art objects, the movement being the thoughts and moments of exhibition space above. The night is related to difficulty, lack of visibility, blurred borders between things and the task of an encounter with something that is beyond comprehension.

with Berlin's famous performing scenery into its surroundings that are transformed by night, although we know that from our day by day. The night programme is the first element of it in our fifth main venue - a temporal venue that encompasses a multiplicity of formats. It is a mobile, being an experience as well as Berlin, very contrary to the freedom of day events. The artists appearing in the night programme are an impression as those showing their work in the day shows - but rather than exhibiting things, they show us signs that we start overlook. The night programme is a collective exercise in attention.

**SC:** Berlin's recent history is predominantly political. How will this context relate to the artists exhibiting? To what extent will the works be constructed by these contexts and how does this relate to Berlin as a city with a recent artistic history reflecting governmental or other of artistic interest?

**EP:** Berlin's history has been predominantly political for longer than most cities and those long and layered different histories intersected in. The once-divided city is a latent state and we haven't moved away from trying to respond to some of its complex past, but answering the question of its dividing us seems a history and not something that we treat as in the past of art. On the other hand, one could say that the choice of venues we made there was due to Berlin's landmarks: Neue Nationalgalerie, Richard Serra's Schimmel-Pavillon, the former magazine factory of the Kultur-Werk, and the empty site of the Sculpturepark, a part of the former dead strip of the border in architecture and there are necessarily changed places and such as distinct that certain histories come to the fore anyway. The locations are very distinct and spread across Berlin but also still between being in the former East, the former West, and the middle venue that is history in the middle. We also didn't all give artists the specific freedom to respond to Berlin's history, but all the way, it happens that we are interested in two things in a number of ways that we have selected for the biennial: the way they grapple with history in general, and also the way they respond to the challenge of a site. In however different they are, many of the artists in the biennial could be said to be dealing with history - past and very contemporary - and many of them have imagined how to show their production in the different venues selected for the biennial.

I'm not sure I understand what you mean by works being 'constructed' by these contexts, but I don't completely agree about that.

**AW:** I do not think that the history of general history of Berlin throughout the 20th century has to be considered as something that mainstreams the whole produced in the USA. We could see a work which exhibits the street political history

**Matt Willey**



Matt Willey



ETNO POLKLAND

**Interview Thompson:** For the last year or so you've been working on a series of exhibitions, *Grades of James MacInnes*, which consists of concurrent shows at Saatchi Gallery and Glasgow School of Art, as well as a more extensive selection of work at Spike Island in Bristol. *Grades MacInnes* is the focus for the monumental *Lobby paintings* of the 1950s/60s. *French Salon* but I'm guessing there's a pair or double meaning to that? Can you expand on the title?

**Matt Willey:** It developed very early on, since I knew I wanted this show to be more ambitious in scale and I used as potential to be read differently. Usually the exhibition is a collection of large and small works. The history of the *Grades MacInnes* of the French Salon tended to focus on the physical mechanics of human struggle or violent revolution against an agent or the underlying architecture of authority. I wanted to create a body of work that mediated an exhibition or revolution, whilst highlighting its complexity with paired lanterns for its relation to the various aspects of its dissemination as art. With the *French MacInnes* of the title could refer to the threatening of any radicalism by revision.

*Chris Hollibaugh talks to Newcastle Thompson in the opening hours of exhibitions demonstrating a range of work, Grades of James MacInnes. A recorded version of his new film, *Face to Face*, has been commissioned for WAP and can be viewed on [www.wapmagazine.com/uk](http://www.wapmagazine.com/uk).*

**EW:** There seem to be recurrent interests in James which crop up in your work, such as revolution, surveillance culture and Foucaultian theories of power, particularly the idea of the panopticon as a metaphor for society as large (as discussed in Michel Foucault's book *Discipline and Punish*). Can you say something about how Grades of James MacInnes relate to previous works such as *Face to Face* at the Glasgow School, being just done in Geneva, Transmissions, 2008, Plastic Cinema, Saatchi Gallery, 2014?

**MW:** The film series really does adhere to the panoptic eye and Foucault's *Discipline and Punish* best direction to the least restrictive thread of the new film, *Face to Face*. Besides identifying with many elements of his theory, I've always found the music to be very applicable to visual art.

I've always been aware of the irony in using digital technology when attempting to find a mode of resistance. Like a lot of users I'm very aware about the internet's extension of the panoptic view of automatic self-governance, through its use of cookies and other consumer profiling and tracking devices.

**EW:** Interested to know the increasing utilization of digital technology into our concrete world has a tendency to individual human agency into a machine. I think this is what leads the show its quantitative/qualitative dialectic and what it says between concrete and virtual space.

**EW:** Your work brings together what, on paper, could be seen as fairly dry, academic interests with almost hermetic drama and poetry. How do these elements come together in your work?

**MW:** I tend to do a lot of drawing initially which is often abstractly directed by philosophical, theoretical and literary material I'm reading at the time. This becomes synthesized through a lot of improvisation with materials and at recent years usually directed by an animation or video project.

**EW:** There are lots of references, both direct and indirect, to art, music and literature in your work. Is Grades of James MacInnes more an extension of references to Victor, Kubrick, Brecht, Kafka, Wittgenstein, Deleuze, Spinoza, Hegemony, Foucault. Which do you see as most influential or significant?

WAP Installation view, The new space, 2014, Saatchi Gallery, London



Matt Willey



**Matt Willey**

T — R — I — A  
N — G — U  
L — A — T — I  
O — N — T  
H — E  
O  
R — Y

*Michael Pollen's work adds up to much more than the paintings so frequently associated with it. John Carey discovers a playground of thought and fascination for chemistry and theories in general, in this strikingly inquisitive artist's work*



*Matt Willey*



Matt Willey



*R is for 'Rere, 'Raucous, 'Raunchy, 'Rude, 'Remarkable, 'Rampant...*



# ROMANO RICCI

*The future of French Perfumery, meet the most irresistible protagonist you're ever likely to discover*

BY JEM GOULDING

BEAUTY FOCUS

Perfume is a complex world. It's a mix of science and art, of chemistry and intuition. It's a world where the smallest details can make the difference between a good perfume and a great one. Romano Ricci is a man who understands this. He's a man who has spent years perfecting his craft, and he's a man who is now ready to share his secrets with the world.

Ricci is a man who has spent years perfecting his craft, and he's a man who is now ready to share his secrets with the world. He's a man who has spent years perfecting his craft, and he's a man who is now ready to share his secrets with the world.

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**Matt Willey**



**Matt Willey**



**SEXUAL PERSONAE**  
 CAMILLE PAGLIA  
 WORDS BY PETER HAYAS

**“W**

hen I first read *Sexual Personae*, I was struck by the way in which Paglia writes. She is not just a theorist; she is a storyteller. Her prose is both scholarly and accessible, and she has a way of making the most complex ideas seem simple and even fun to read. This is a book that is both a work of scholarship and a work of art.

In 1990, Camille Paglia's *Sexual Personae* turned on the light in America's sexual basements, forcing people to look at things they had stored there for decades – and which many hoped had been forgotten. The book was like the first color television show about the American social fabric, bringing out all the color nuances of people's sexual lives. America's bedrooms and closets got analyzed like sex had become a spectator sport. In a way, it had. America the free, America the liberated, the home of free love and New York for God's sake, acted like it'd been assaulted: flak came from practically every corner of the sexual landscape.

Hayes says that Paglia's book is a work of scholarship that is also a work of art. He notes that Paglia's writing is both scholarly and accessible, and that she has a way of making the most complex ideas seem simple and even fun to read. This is a book that is both a work of scholarship and a work of art.

services, many of which have evolved far past their founding capacity. In fact, even the most advanced of the "services" are the "Museum" of ancient artifacts, antiquities and curiosities that are included in their more intellectual class.

The idea that we are living in a post-modern world is not new. It is the idea that we are living in a world where the boundaries between the physical and the virtual are becoming increasingly blurred.

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**Matt Willey**

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Matt Willey





**Matt Willey**

**"AN ARTIST IS SOMEBODY WHO PRODUCES  
THINGS THAT PEOPLE DON'T NEED TO HAVE."  
- ANDY WARHOL 1928 - 1987**

**A**

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**R**

Matt Willey

# LEATHER FEELS LIKE A THERMOS

**DESIGNER PROFILE**

**SINHA-STANIC**

**By Benita Epstein**

The motorcycle jacket is a devilish sort of garment. Representing speed and danger, this armor for the mortal road warrior is the ultimate fetish object — leather, zip, multiple openings and closures — and is beloved with a history of red-hot head-gold-rod. Fastest into our minds are James Dean, Marlon Brando, the crewman of *The Beach*, or Jack, just wearing the jacket. Though most of us don't own a motorcycle, and have probably never ridden one, the lack of steering skills — or opportunities to ride — has never staid the desire to own a motorcycle jacket.

Now Fiona Sinha and Alexander Stanic, the London-based couple behind Sinha Stanic, have taken the biker jacket and made it their own in a fitting way: they have approached it thoughtfully & seductively, minimalist, essence of form. "We design one every season," says Stanic. "Whether it's out of glass leather or real leather felt. We try to push the cut of it every collection."

Both born in 1979 — a very good year for biker jackets — this young duo is part of a crop of London designers on the rise who quietly leave the primary and each typically associated with the city's fashion scene behind. Sinha Stanic's minimalist take on leather is quickly gaining the designers notoriety. Fashion Fringe brands after their first season together in 2004, they went on to nab backing from AEFTE and a Topshop Next Generation sponsorship.

"It's about knowing when to stop," explains Stanic. "When and how to exit, saying what you need to say in as few items as possible, and concentrating on quality, attention and perfection."

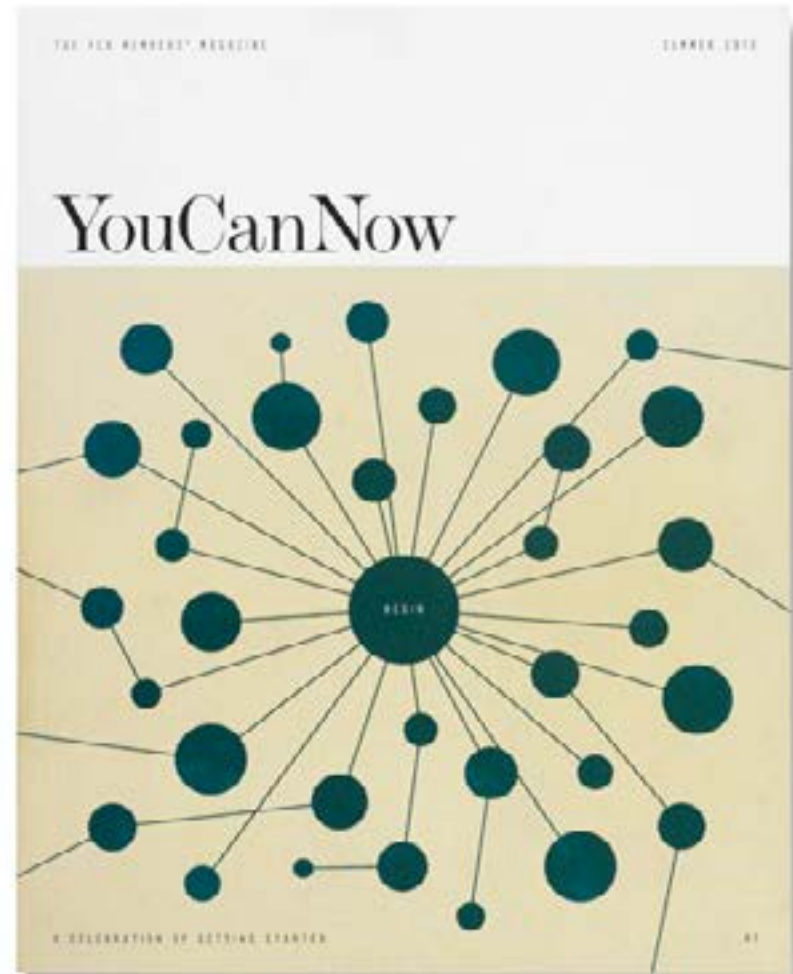
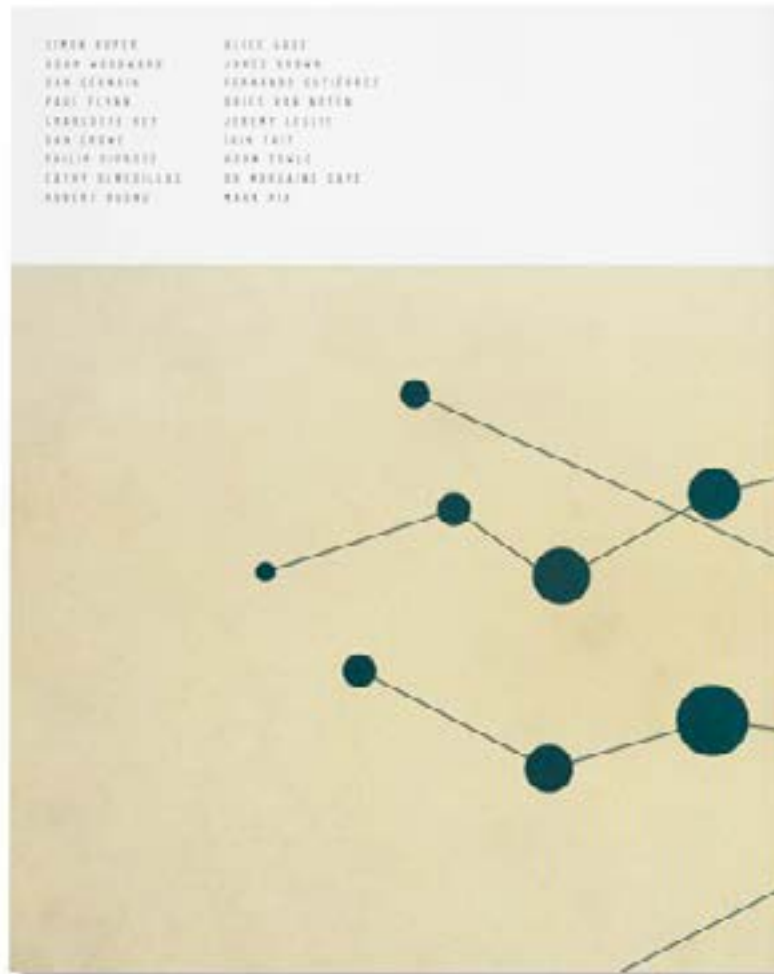
Less said, there were no easy victories of biker jacket after all, we were initially confused, why so much resistance of basically the same thing? But then it all made sense. Rather than giving us a traditional Western fashion spectacle, they gave us something new — or rather something really old — a production lesson, Ancient Japan. Like the Japanese, "This brand is a long obsession with form and its fabric," says Stanic. "From the ancient Samurai, and the way they used to shape and mold their own gear, to the birth of *Comme des Garçons*, Yohji Yamamoto, and Issey Miyake. The whole *Fukurokuju* movement is extremely important to us and our work."

This sense comes in the perfection of a form — their focus on tailoring that is both strong and soft, masculine and feminine and plays on the idea of a super variation on the curve of a leg or their forward color palette. With their most iconic piece — the rough, unadorned biker jacket — they've reworked it and elevated into something that feels so polished, it wouldn't be out of place in even a ballroom.

But that was last season. Sinha Stanic says they're now moving into phase two. "Our last collection was a sort of completion of a chapter. Get ready for color, femininity and prints." ■

Photograph: Jonathan D. 003

**Matt Willey**



Matt Willey



**Matt Willey**



■ ■ ■  
 Magazine publishing  
 will take all your time,  
 patience and sanity  
 ■ ■ ■

**THE BICYCLE COMPANY**  
 (2010-2011)



**Average is the Only**  
 (2011-2012)



**Chameleon: Red Day 2**  
 (2012)



**Snake-Paper**  
 (2012-Present)



**Redesign: Redesign**  
 (2012-Present)



**Redesign: Redesign**  
 (2012-Present)

**Redesign: Redesign**  
 (2012-Present)

We are very lucky with the *Blue Journal* to that over a hundred a big fancy print. We don't rely on the magazine to make us money so we both have day jobs. This means we can devote everything that comes from the *Journal* to education. For this reason we can focus from doing commercial business decisions. We don't need to look for cheaper stock, every article that about setting out pages. In the interest of accessibility we strive to keep the cover price as low as possible. This pushing progress in our education content more and more each year.

We've been lucky to have some big cycling names in the magazine. So Chris Hill, Bradley Wiggin and Victoria Frost-Wright are all names we've had in our magazine like the Paul Smith, Howard Wilson and Guyton Perry too. There have been much to learn from them when a random about online with someone's detailed great articles. The story will be something I would never have imagined, and some lessons from the web too, but will be perfect for the real time.

Magazine publishing will take all your time, patience and sanity. But there are few feelings that have been leading something you have created in your hands when it is done. Education is our passion. If people know that you believe in what you're doing, then they will get behind it as well. Just because you're on this to people, and because the internet is better than any well-written printed statement or detailed business plan. ■



**Rob Alderson**  
*Printed Pages*

*Published local magazines monthly across the world (1997 and 2010), the printed magazine of the Blue Journal. That was just published in the early part of 2012.*

For me a magazine is about depth and history. As a magazine launch for large scale daily publishing efforts online it's about turning our annual content to change monthly as best as possible and in a way that harnesses the power of quality of print as a medium.

*Printed Pages* is the result of a year of creative discussion and deliberation, between 2009 and 2012. We published eight issues of *Blue Journal* magazine and we have demonstrated a long-term commitment to print. We took a year off and had a lot of time to think about what we wanted to achieve with our publication and to build more passionately than ever about print and the characteristics that make magazine with its special.

The time to be absolutely sure about why you're starting a new magazine. With production costs up, print and other things and advertising costs harder to come by than ever, you have to be clear about the objectives and how the launch will be sustained. If as publishers you don't know exactly why you're doing it and what it's trying to do then

■ ■ ■  
 It's about sharing stories  
 in the context in which  
 they're best suited  
 ■ ■ ■

the journey is going to be a struggle. This sense of identity should not be a poor effort, it has to shape all the editorial and design decisions you make with every single issue.



**Marco Velardi**  
*Anartamenti*

*Now in the 20th issue, Anartamenti is an exciting up-market magazine published from Rome and Milan. The magazine features creative people and the spaces in which they live and work.*

We are curious by nature and curiosity has always been a big drive in our search for new stories. Our magazine wants to provide those people really live and create all sorts of objects that make up our lives. We have a great advertising offer.

Being independent makes you a lot. One of the most important lessons is not being afraid of making mistakes.

I try not to dream our readers from a specific target group. I have a lot of imagination about people but all sorts of people making it up and becoming interested in the content. I don't think there's a single view on what a magazine is or what makes it a good one. Content, in all its meanings, is one of the main keywords I always keep in mind when considering if I like a magazine or not. ■

**READY TO PRINT**  
 MADE IN ITALY



**BOOKS**  
 New Publications

*Illustration of a table*  
 by the Italian designer  
 and architect  
 Giancarlo Piretti  
 for the Italian publisher  
 Electa

## Magazines Then & Now

In the early 1970s, when I was a magazine publisher, I remember being much surprised in his office, editors and designers must have to expect that, making paragraphs of printed text about a girl, with a word for each. When there was agreement on a word, not even the girl was visible. This process worked in the typewritten era for the main stage of the process. I was attracted to the thought, the process that went into even the smallest of words. I also liked the fact that they didn't write in the office. Some of course, continuous magazine publishing has indeed changed. The hours you might work in your magazine may be ready for additional features, the staff members, the exact photo session, the entire version, the Kindle version, the tablet version, and All Other Versions in Digital Business version, but only one magazine feature required to be in multiple formats, the amount that we produce has increased a magazine website may create more content than the magazine itself. With this emphasis

*Lamenting the effect of technology on quality, Post editor Dan Croteau reveals a stouter approach to the business of crafting magazines*

at a time that means a growth in the number of people who create it. Today we have to be selective, mostly in design. But, that is the speed at which editors now need to create content daily, even for the magazine, resulting in products which might drive traffic back to the website, boosting the number of online visitors, and thus forcing the advertisers, who pay for the content in the first place, happy we're using a dip not just in the quality of production, but the content and reader's experience.

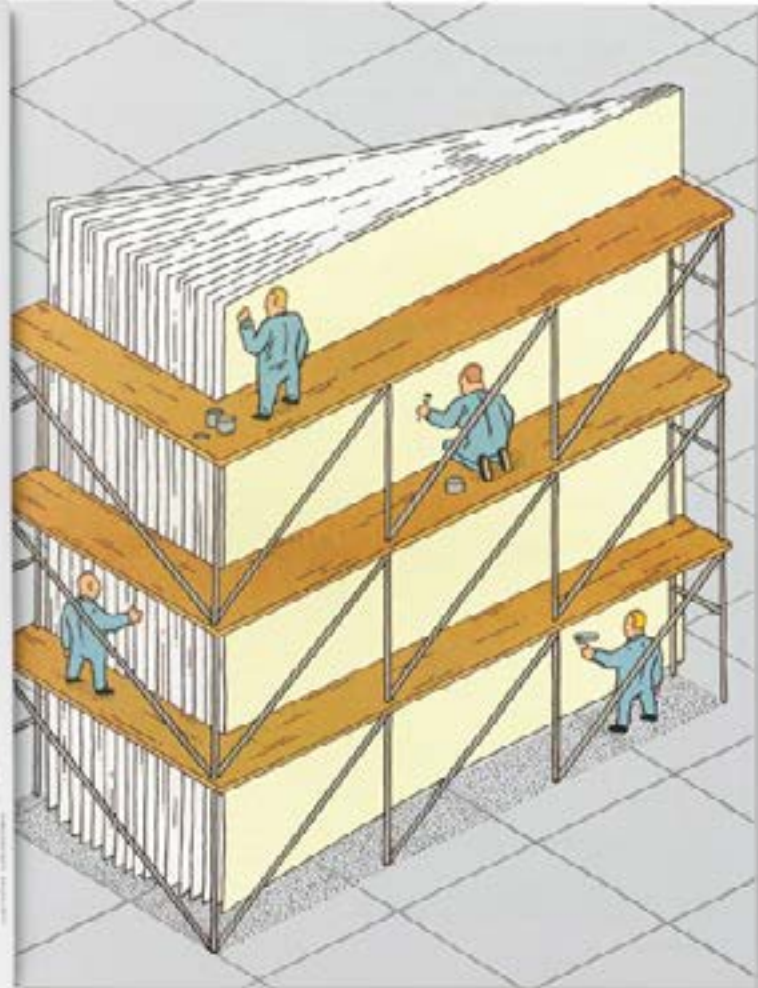
I believe this is where technological innovation is leading us to make worse magazines. Editors are essential of content, managing large volumes, content and layout, but form features because those features can be replaced by the all-gary and might not get the same features such for content. It's not hard to justify the idea, "A magazine, regardless of its beautiful content, is an equally valuable, unappreciated product" form, so, let's go for the business on the new front matter. We'll

get more or fewer than that and we can create all the advertisements in the short time everyone else will be doing that, so we won't look too different or worse."

There is less and less original and improving magazine writing in the UK because editors need to keep the ad sales happy, who are busy working the digital customer space of what they do. It's a little like a parent child relationship, but without the love.

This is not a question of technology because it seems to make great things easier, but the flow factor being a good example, it's a problem of the publishers using it. Many editors have become marketing managers and gone off to the side business, creating several books anything different content.

My suggestion? Editors should spend at least 10 per cent of their editorial budget per issue on a unique feature to do what is doing, which is difficult. Journals are essential to create something and which they are deeply committed to. They might just find it's the best thing they have ever done. ❧



**Matt Willey**

**GET**

PHOTOGRAPHY BY JOSEPH FOX

**SET**

PHOTOGRAPHY BY JOSEPH FOX

*With an abundance of modern technology, willing collaborators and support networks, there's never been a better time to begin something new. Here we introduce a selection of people and their enterprises, each shedding some light on the business of getting started.*

**GO**

PHOTOGRAPHY BY JOSEPH FOX



**Food Futures**  
By Morgan Spurlock

*Today, diet is a subject seldom far from our lips. Food futurists, like those listed in 2012, must consider what the eatery scene could be.*

ILLUSTRATION BY JONATHAN PERKINS



**T**hink you often think of us (as in bottom-up) as a nation of eaters, they become the eaters. We are accustomed and immersed in foods which are food themselves in the whole built, designed, media-rich world in which we live. Food doesn't change the equation.

However, we often seem less able to see food from a food-system, consumer perspective because we often think that what we eat is neutral and not influenced by a whole range of values: class, environment, celebrity, class and classed taste situations. To put this in perspective it is less about developing a better "to go" because possible on the high streets or forums, buying and carrying large bottles of water as an accompanying beverage is a recent phenomenon. In a time when the "to go" the go, you, people think that food is a meal without a table. A glass of water that they come from the tap. In fact, there are so many changes in what we eat, how we eat and therefore our perception of food, that the past few years have changed our relationship to everything we consume, hence, we have steadily paid less for our weekly shop compared with our income and in Britain we have become nearly aware of organic, local, genetic modification, low sugar, addition, preservatives and nutritional value. We understand government, our relationship with producers and the quality of produce which would naturally be in season is something we can talk the ground. What is cheap enough to eat every day for every meal, and we also have means of these food products such as quinoa, tofu, coffee and hemp-based protein, many grains and legumes are now the main, so is the opportunity to have specific information calculated. We now have exactly what we want, how we want it, when we want it. If all this is what we are call "neutral", how might we reflect in response?

It's 2012 and food is expensive. We are conscious of not wasting it and even the packaging has become a valuable commodity, because if we don't recycle, we get taxed and starting on a government website (like mine) captures this in the title of old

days. Luckily there is more and more edible packaging available in the marketplace used by our food jobs, cafes. What does that burger (or chicken) use the cheapest form of protein and they look great. We can get them at supermarkets but many fast food places and local markets will show you. The more successful people have their own ideas for ways they cultivate their own crops from their food products. (Some more is available but not everyone likes the idea of using water-based cells that are used to grow food. The common egg proteins are still quite expensive but will continue to be more. This is an area which we will change our product really slowly but it is an area which is not always high (probably double of what it was ten years ago) we can live off with an extra amount of what we grow, raise and share. Commonly we separate the eggs, protein and just dropping it while a local or community experience like the water tap and bottles' class is something very pragmatic, a bit like the old. We get the best of our food education from our own direct food sources who give us an honest, direct and often production of the best of

a website. Intelligent reading machines can be used in restaurants and public spaces too. They are able to be used to help us eat and produce food. We can eat and we can eat and we can eat and we can eat, giving us more health benefits for the people eating good. Food is our machine now. We know our food requirements and get them exactly as we need. Moved by the integrated systems which fill our homes, we can create our food, produce and ethical levels. Life is beautiful. We are definitely for health as a nation that is the reality we live for now, long-standing food education programs taught in all schools from a young age and a widespread culture of transparency which has now shown us exactly what we are eating, including in becoming a more important meal and the rest of the day is made up of a series of different meals, more or less every day, but they through our personal and social relationships.

What we eat and how we eat in ten years is probably going to be the same.

© Morgan Spurlock

**Football's New Frontier**  
By Matt Willey

*The statistical analysis of data is transforming the way the football game is won or lost. As FT columnist James Kilgallon explores, managerial gut instinct is no longer enough for those wishing for higher*

It's a little known fact that 2012's Champions League final - the biggest match of the European football calendar - was decided, in large part, by data analysis. Bayern Munich took advantage that night, late during the game and late in the stadium, Chelsea's goalkeeper Petr Čech was the game by being the right way to every slight ball, and setting out of goals. But towards the last few minutes, "I will be a great player with us I was ready to give everything" But further pushing forward that this was a matter of simply getting it turned out that Chelsea's data department had supplied Čech with a two-hour DVD of every Bayern penalty since 2007.

Data analysis is rapidly changing not just the Champions League, but 2013's Premier League too. Manchester City's data department - using 1000 Chelsea's, probably the most sophisticated in football - had performed a study of 400 encounters from three different leagues and different seasons. The conclusion: the most dangerous corner is the one taken from the right side, not the left. In fact, the department revealed Čech's crucial mistake (Chelsea's) in this position, and in the 2011



**Matt Willey**

MEET THE TALENTED

# Mr. Hix

*After a delightful Monday lunch at his latest hit venture, steak and chicken house Translated, restaurateur Mark Hix takes Paul Flynn for a wander into the bowels of his establishment. The dining room is dominated by a glass-encased, formaldehyde-set case courtesy of his friend Damien Hirst. Downstairs is another, not unrelated story.*

PHOTOGRAPHY BY CAROL RICHES

84 — THE GARDIAN



***Koniec :)***

