



Pola stoljeća rada *Života umjetnosti* obilježeno je kontinuitetom žanrovskog profila razmjerno konvencionalnog časopisa za vizualnu kulturu, uz mijene koje uglavnom nisu bile radikalne, bez oštrih rezova i velikih potresa. Te mijene logično su reagirale i na revizije profila časopisa, uredničke interese, ali i na tendencije u dizajnu. *Život umjetnosti* afirmirao se kao jedno od središnjih mjesta kultiviranja kritičkog i teorijskog diskursa u Hrvatskoj. Toj središnjoj poziciji pridonijela je izvorna urednička koncepcija otvorenosti za sva područja vizualne kulture: „konvencionalna” polja likovnih umjetnosti, nove medije, fotografiju, dizajn, arhitekturu i urbanizam i druge. Ta se koncepcija neposredno ne vezuje na jaku lokalnu tradiciju sinteze plastičkih umjetnosti, nego je u prvom redu naglašavala naglašeno kulturalni i kontekstualni pristup fenomenima likovnosti, što se u novije vrijeme razvija i prema još naglašenijem interdisciplinarnom pristupu. Uslijed niske frekvencije izlaženja, *Život umjetnosti* nije mogao ažurno obrađivati sva važna događanja i tendencije u Hrvatskoj i svijetu, no tu ulogu odrađuju druge publikacije, tiskane ili u novije vrijeme elektroničke. I dok su fokusi interesa časopisa, u većoj ili manjoj mjeri, korespondirali s lokalnim i internacionalnim transformacijama diskursa o umjetnosti, format i karakter priloga – „supstancije” za dizajn – nije se znatno mijenjao od početaka do danas. Glavni tekstovi srednje dužine dozvoljavali su da autori razviju teme do razine koja nije moguća

u „bržim” medijima poput tjednika, kataloga ili radijskih priloga, a neopterećenost znanstvenim recenzijama i strogim akademskim uzusima dozvoljavala je više teorijsko-kritičke opuštenosti, pa i kreativnosti. Uz glavne tekstove esejističkog karaktera, časopis u starijim inkarnacijama donosi i nešto kraće recenzije, prikaze i osvrt. Struktura sadržaja prilagođavala se temi broja, a grafička oprema zadovoljavala je minimum vizualnih informacija a da nije previše opterećivala produkcijski proces. Na medijskoj sceni sredine 1960-ih ilustriranih časopisa za umjetnost u Hrvatskoj nema, no od 1964. izlazi odlično dizajnirana i urednički precizno profilirana ljubljanska *Sinteza*, a od 1965. izlazi beogradska *Umetnost – časopis za likovnu umetnost*. U Zagrebu izlazi časopis *Telegram*, a omladinski tisak – *Studentski list* i *Polet* – uz redovite rubrike dnevnih novina, također prate likovna zbivanja. Dio polemike o vizualnoj kulturi odvijao se na stranicama časopisa *Čovjek i prostor* koji izlazi u novinskom formatu od prvog broja izdanog 1954. do 1966., kada prelazi na magazinski format, te u časopisu *Arhitektura* koji u dizajnu ostaje zapamćen po nizu „apstraktnih” naslovnica u maniri grupe EXAT 51 u periodu od 1955. do 1960. *Život umjetnosti* pojavljuje se u trenutku kada je visokomodernistički jezik u grafičkom dizajnu već apsolviran, i to u dobroj mjeri kroz radove za naručitelje iz domene kulture. Dizajn koji karakteriziraju neserifna pisma, sažetost izraza i oslanjanje na novu tradiciju apstraktnog slikarstva postali su jasan vizualni

Half a century of *Život umjetnosti* was characterized by generic continuity of a somewhat conventional magazine for visual culture, with rare radical changes, no sharp cuts or large shifts. These changes logically corresponded to the revisions of the profile of the magazine, editorial interests, as well as design tendencies. *Život umjetnosti* affirmed itself as one of the central places for cultivating a critical and theoretical discourse in Croatia. Its central position can be attributed to the original editorial concept, opened to all fields of visual culture: from “conventional” fields of fine arts, over new media and photography, to design, architecture, urbanism, etc. This concept is not directly connected to the strong local tradition of the synthesis of plastic arts, but to the accentuated cultural and contextual approach to the phenomena of art, developing in recent times towards an even more pronounced interdisciplinary approach. Due to its low publication frequency, *Život umjetnosti* could not promptly address all the important events and tendencies in Croatia and the world. That role was played by other publications, either in a printed or, more recently, in digital media. And while the interests of the magazine were, more or less, in step with the local and international transformations of art discourse, the format and the character of the contributions – the design “substance” – did not significantly change from the beginning to this day. The featured mid-length texts allowed the authors to develop topics at a level not possible in “faster” media, such as weekly publications, catalogues or radio shows. Unencumbered by scientific reviews and rigid

academic conventions, the magazine adopted a more relaxed approach to theory and criticism, nurturing creativity alongside. In addition to essayistic feature texts, shorter critiques and reviews were also published in the earlier issues of the magazine. The content was structured according to the issue’s theme, while the scope of illustrations normally satisfied the minimum of visual information without putting too much strain on the production process. In the mid-1960s, there were no illustrated art magazines in Croatia’s media scene, but in 1964, an excellently designed *Sinteza*, with a distinct editorial profile, began publishing in Ljubljana, while in Belgrade *Umetnost – časopis za likovne umetnosti i kritiku* (*Magazine for visual arts and critique*) had been in print since 1965. In Zagreb, there was the magazine *Telegram*, youth magazines *Studentski list* and *Polet* which, beside regular sections featured in daily newspapers, also followed up on the events in the art world. Some of the discussions on visual culture were led on the pages of the magazine *Čovjek i prostor* which was published in a newspaper format from its first issue in 1954 up to 1966, when it switched to a magazine format, as well as in the magazine *Arhitektura*, remembered, in regard to design, for its several “abstract” covers in the style of EXAT-51 art group, during the period from 1955 to 1960. *Život umjetnosti* was launched at a time when the high-modernist language in design had already become ingrained, in good measure through works for clients from the field of culture. The design, characterized by sans-serif typefaces, the concise expression built

označitelj brojnih važnijih događanja u različitim domenama umjetničkog života. Autoriteti su modernistički dizajneri prve generacije: Ivan Picelj, Aleksandar Srnec, Milan Vulpe i drugi, Mihajlo Arsovski i Zoran Zozo Pavlović upravo se afirmiraju, dok će se generacija tadašnjih „konceptualaca“: Boris Bučan, Boris Ljubičić, Željko Borčić, Davor Tomićić i drugi na sceni pojaviti tek početkom 1970-ih. U takvom kontekstu pojavljuje se *Život umjetnosti* s dizajnom koji su postavili slikari dvaju različitih provenijencija: neokonstruktivist Juraj Dobrović i jedan od najradikalnijih pripadnika enformela Eugen Feller. Dizajnerski opus Dobrovića i Felleri slabije je poznat, no uklapa se u shemu djelovanja brojnih umjetnika na polju grafičkog dizajna u Hrvatskoj, i to ne samo onih koji dolaze i polja geometrijske apstrakcije, što je fenomen koji će trajati sve do početka rada studija dizajna pri Arhitektonskom fakultetu Sveučilišta u Zagrebu 1989. Dobrović i Feller postavljaju osnovu koja će se održati do danas: skladan format, jednostavan i ekonomičan dvostupačni i trostupačni prijelom glavnog teksta te suzdržana upotreba funkcionalnih bjelina za komponiranje stranica. Modernistički standardi očituju se u izboru neserifnog pisma te tretmanu naslova članaka u kojima su, u tradiciji bauhausovske tipografije, primijenjeni samo kurenti. Na naslovnici se našla skulptura Ivana Kožarića *Stablo* iz 1960., tretirana kao autonomni motiv na bijeloj podlozi. Upravo će naslovnice postati glavno područje

istraživanja za buduće dizajnere, dok će prijelom mutirati unutar postavljenog standarda. Feller i Dobrović zajednički rade samo prvi broj, drugi broj Feller radi samostalno, a zatim časopis od broja 3/4 preuzima Mihajlo Arsovski, koji na *Životu umjetnosti* radi od 1967. do 1971., u vrijeme kada je na svojem kreativnom vrhuncu. Utoliko je odluka uredništva *Života umjetnosti* po pitaju odabira novog dizajnera odlična, pravovremena reakcija na tada aktualna kretanja u dizajnu u Hrvatskoj. Arsovski je u to vrijeme već afirmiran kao autor plakata i drugih grafičkih materijala vezanih za tada propulzivan Studentski centar: Komornu pozornicu SC-a, Muzički salon SC-a, što će dovesti i serije izvanrednih plakata za Teatar &td s početka 1970-ih. Arsovski 1968. već ima tipografsko iskustvo dizajniranja biblioteke *Razlog*, *Studentskog lista* i drugih publikacija. Paralelno sa *Životom umjetnosti* Arsovski će raditi na kratkotrajnom, no za razvoj dizajna i izdavaštva u Hrvatskoj važnom projektu ilustriranog magazina *Pop Express* koji izlazi od 1969. do 1970. U svim tim projektima Arsovski povezuje pop-kulturni senzibilitet, sinkretičko kombiniranje modernističkih tehnika i postupaka poput kolaža i slobodnog komponiranja tipografskih elemenata te postmodernističko posezanje za širokim, eklektičkim repertoarom pisama i vizualnih predložaka. U to vrijeme medijski pejzaž u Zagrebu obogaćuju i *Novine Galerije SC* koje počinju izlaziti 1968. posluživši kao nadomjestak

on the new tradition of abstract painting, became a clear visual marker of numerous important events in various domains of art. The authorities in the field were the first generation modernist designers: Ivan Picelj, Aleksandar Srnec, Milan Vulpe and others; Mihajlo Arsovski and Zoran Zozo Pavlović were just beginning to affirm themselves, while the generation of graphic designers who were then considered as “conceptualists”: Boris Bučan, Boris Ljubičić, Željko Borčić, Davor Tomićić and others, would gain prominence at the beginning of the 1970s. *Život umjetnosti* appeared within this context, with a design devised by two painters with different tendencies: the neo-constructivist Juraj Dobrović, and one of the most radical proponents of informalism, Eugen Feller. The design oeuvres of Dobrović and Feller are not all that well-known, but they fit into the scheme of numerous artists working in the field of graphic design in Croatia, and not only of those who come from the field of geometric abstraction, a phenomenon which would last up to the opening of the School of Design at the University of Zagreb, Faculty of Architecture in 1989. Dobrović and Feller laid down the foundations which persevered to this day: harmonious formatting, a simple and economical two or three-column text layout, and a restrained use of functional white space for the page layout. Modernist standards can be seen in choosing the sans-serif typefaces and in the treatment of the article headlines in which, adhering to the Bauhaus typography tradition, only the lowercase is used. Ivan Kožarić's sculpture *Tree* from 1960 was featured on the

cover, treated as an autonomous motif on a white background. The covers would become the main area of exploration for future designers, while the layout would change within the set parameters. Feller and Dobrović worked together only on the first issue, the second was designed by Feller alone, and then, from issue 3/4, the design of the magazine was taken over by Mihajlo Arsovski who worked on *Život umjetnosti* from 1967 to 1971, during the time when he was at his creative peak. In regard to choosing this new designer, the decision of the editorial board of *Život umjetnosti* was an excellent and timely one, in accordance with the developments in Croatian design at that time. Arsovski was already an established author of posters and other graphic materials related to the then propulsive *Student Center* in Zagreb: *The SC Music Showroom* and the *SC Chamber Stage*, followed by a series of exceptional posters for *Teatar &td* made at the beginning of the 1970s. In 1968, Arsovski already had the typographic experience of designing the *Razlog* book series, *Studentski list* and other publications. While working on *Život umjetnosti*, Arsovski also worked on a short-term but very important project for the development of design and publishing in Croatia, an illustrated magazine *Pop Express*, published from 1969 to 1970. In all of those projects, Arsovski connected the pop-cultural sensibility, the syncretic combination of modernist techniques and procedures, such as collage, and the free composition of typographic elements, in addition to adopting the postmodern wider, eclectic repertoire of typefaces and visual templates. At that time,



kataloga čija je produkcija ionako bila teško dostižna. Ta medijska invencija bila je višestruko korisna: povezivali su se tekstovi o različitim izložbama koji su tako međusobno komunicirali, dekonstruiran je „elitistički“ koncept individualnog kataloga u korist kolektivne akcije.<sup>1</sup> Te eksperimentalne estetske i medijske tendencije kraja 1960-ih i početka 1970-ih koje su pripadale onodobnom hibridu „omladinske“, „pop“ i „kontra“ kulture nisu imale jačeg utjecaja na *Život umjetnosti* i Arsovski je gotovo iznenađujuće suzdržan u pristupu dizajnu časopisa. No već se u broju 3/4 njegov istraživački pristup i autorski rukopis raspoznaju u tretmanu naslova članaka, gdje upotrebljava nešto ekspresivniju tipografiju i razdvajanje riječi bez hipenacijske crte. Također, Arsovski se iskazuje u zanatskim finesama sustavne organizacije grafičke plohe. Tako gornju marginu proširuje u funkcionalnu bjelinu u kojoj se uvijek pojavljuju opisi fotografija, bez obzira na njihovu vertikalnu poziciju na stranici. U tu zonu smješta i tipografski naglašeniju paginaciju. Već u idućem broju 5 naslovi tematskih cjelina „plakaterski“ su prošireni na čitavu stranicu, raspisani samo u verzalima, s lomljenjem riječi bez hipenacije, a problem dijakritičkih znakova riješen je prepoznatljivom horizontalnom crtom, tipičnim rješenjem Arsovskog. U pojedinim otvaranjima članaka naslovi su kombinirani s velikim fotografijama, a pojavljuju se i duplerice dinamično komponirane samo od ilustracija i funkcionalnih bjelina, bez samocenzure

slaganja ilustracija u blokove. *Život umjetnosti* tako dobiva elegantno oblikovan prijelom u kojem se ritmički izmjenjuju ekspresivna otvaranja, „standardne“ stranice prelomljene u dva ili tri stupca te duplerice monografskog karaktera. U sljedećim brojevima Arsovski iskušava male promjene, uglavnom u mikrotipografiji naslova: u broju 6 u naslovima primjenjuje dva tipografska reza za razlikovanje imena autora od naslova teksta, što će ostati praksa i nakon njegova napuštanja *Života umjetnosti*, a u broju 7 u kompozicijama otvaranja koristi se okvirima i horizontalnim linijama. Ta će tipografska rješenja Arsovski varirati do zadnjeg broja 14. Važna se promjena događa u broju 6, kada uvodi serifno pismo za glavni tekst: „ton“ stranica postaje gušći, a tekst tečniji. Na naslovnica će se Arsovski, u prepoznatljivoj maniri tog vremena, poigravati s redukcijama grafičkih predložaka na jednu ili dvije boje, kao da je riječ o tehničkoj sitotiskici. U nekim rješenjima Arsovski izvodi jukstapozicije dvaju motiva, što je posebno efektno i značenijski logično provedeno u broju 5 s tematom *Urbanizam na Jadrano*, gdje je preko tlocrta povijesnog grada položena rozeta sačinjena od fragmenata fotografija. Otprilike u to vrijeme, 1972. počinje izlaziti znanstveni časopis *Radovi instituta za povijest umjetnosti*. Idući će broj izaći tek 1982., ali *Radovi* će na sebe preuzeti objavljivanje recenziranih znanstvenih članaka i time funkcionirati kao komplementarna publikacija *Životu umjetnosti*. Slikar, grafičar i dugogodišnji

the media landscape in Zagreb was enriched by the publication *Novine Galerije SC*, launched in 1968, which substituted the catalogue whose production was very difficult to maintain. This media invention was useful in several ways: texts about various exhibitions were connected and in that way communicated with each other, the “elitist” concept of an individual catalogue was deconstructed in favor of collective action.<sup>1</sup> These experimental aesthetic and media tendencies from the end of the 1960s and the beginning of the 1970s, belonging to a hybrid of “youth”, “pop” and “counter” culture of that time, did not exert a strong influence on *Život umjetnosti*, while Arsovski remained almost surprisingly restrained in his designs of the magazine. However, already in the 3/4 issue, his exploratory and original approach became evident in the treatment of the article headlines, in which he used a slightly more expressive typography and an unhyphenated line-break. Arsovski also expressed himself in the trade finesse of a systemic organization of a graphic slate. He widened the upper margin into a functional white space where he placed the descriptions of photographs, regardless of their vertical position on the page. He also placed a typographically accentuated page number in that area. In issue 5, the titles of thematic units were already spread over the entire page in a manner resembling “posters”, printed only in capital letters and unhyphenated, while the problem of diacritics was solved by using a recognizable horizontal line, one of Arsovski’s signature solutions. At the beginning of some articles, the headlines were

combined with large photographs and some spreads were dynamically composed from illustrations and functional white spaces, without self-censorship of laying out the illustrations into blocks. In this way, *Život umjetnosti* acquired an elegant layout marked by rhythmical change of the expressive openings, the “standard” pages in two or three columns, and monographic double pages. In the subsequent issues Arsovski tried out some minor variations, mostly in the micro-typography of the headlines: in issue 6 he used two typographic cuts to differentiate the names of the authors from the headlines, which would remain a standard even after he stopped working on *Život umjetnosti*, while in issue 7, he used frames and horizontal lines in the opening composition. These typographic solutions would vary until his last issue, issue 14. An important change occurred in issue 6, when a serif font was introduced for the body of the text: the “tone” of the pages became denser and the text more fluid. In a style typical for that time, Arsovski played on the covers with reducing the graphic templates to one or two colors, as if it were screen printing. Sometimes Arsovski would juxtapose two motifs, a strategy effectively and logically implemented in issue 5, with the theme of *Urbanism on the Adriatic*, where he overlaid the ground-plan of a historic city with the rosette constructed from fragments of photographs. Around that time, in 1972, a scientific magazine *Radovi instituta za povijest umjetnosti* (Journal of the Institute of Art History) was launched. The next issue wouldn’t come out until 1982, but *Radovi* would take

nastavnik na Akademiji likovne umjetnosti u Zagrebu Ante Kuduz dizajnira brojeve od 15 do 19/20 i u tom periodu u samom prijelomu ne dolazi do većih promjena. Kuduz pažnju usmjerava prema naslovnicama, a posebno je dojmpljiva „zlatna” naslovnica broja 18, gdje se do tada standardna ortogonalna organizacija sadržaja napušta u korist slobodnije forme. Slikar i kritičar Marcel Bačić preuzima dizajn s brojem 21 iz 1974. i dizajnirat će časopis sve do broja 50 iz 1991. Bačić nastavlja rad s naslijeđenim prijelomom, uz manje tipografske varijacije, i tek će u posljednjem broju napraviti iskorak od modernističke estetike i uvesti centralno pozicioniran naslov. Njegov rad na *Životu umjetnosti* obilježava niz uglavnom suzdržanih naslovnica, gdje u brojevima od 45/46 do 48/49 mijenja glavu naslovnice i uvodi serifno pismo. Svojevrсна digresija u prilično ujednačenom dizajnu naslovnica prvih 25 godina časopisa jest crno-bijela, gotovo ekspresionistički dramatična naslovnica broja 41/42 iz 1987., možda udaljeni odjek „narativnog”, stiliziranog i atmosferskog postmodernističkog dizajna 1980-ih u Zagrebu koji zastupaju dolazeći autori različitih poetika kao što su Dejan Kršić, Studio Imitacija života i drugi. No postmodernistički i „retroavangardni” dizajn ostvaruje se u okviru alternativne kulture, u kazalištu ili u vidu samoiniciranih projekata, dok modernistički i „konceptualni” dizajn ostaje prilično čvrsto ukorijenjen kod naručitelja iz domene vizualnih umjetnosti.

Brojeve od 51 do 56/57 kao „kućna dizajnerica” rutinski odraduje arhitektica Sanja Štok, tada zaposlenica Instituta za povijest umjetnosti. Dio broja 51, vezan za ratna zbivanja u Hrvatskoj, otisnut je u boji – do tada, a i kasnije luksuzu koji si *Život umjetnosti* nije mogao dozvoliti. Tehnički urednik broja 54/55 bio je Robert Rebrenak. Brojevi od 59 do 61/62, koje radi Inja Kavurić, prva educirana dizajnerica angažirana na *Životu umjetnosti*, neobičan su odmak od kanoniziranog formata stručnog časopisa i pokušaj da se odgovori na dekonstruktivističke tendencije druge polovice 1990-ih. U to vrijeme dolazi do radikalnih promjena u dizajnerskoj disciplini. Pojavljuju se prvi educirani dizajneri, nove digitalne tehnologije otvaraju neslućene mogućnosti i demokratiziraju dizajn, a jačaju novi internacionalni utjecaji koji su istovremeno i pop-kulturni i dizajnerski, poput američkoga dizajnerskog magazina *Emigre* ili magazina novog profila „proširenog polja pop-kulture” kao što su *The Face*, *Ray Gun* i *Colors*. Jedan od glavnih medija novih tendencija u dizajnu u Hrvatskoj upravo su magazini. Snažan trag na hrvatskoj izdavačkoj i dizajnerskoj sceni ostavlja *Arkzin* koji dizajniraju Dejan Kršić i Dejan Dragosavac Ruta sa suradnicima. Godine 1995. počinje izlaziti *Frakcija* – časopis za izvedbene i scenske umjetnosti, a žanrovski vrlo pismeni dizajn postavlja Igor Masnjak. Toj magazinskoj sceni pridružiti će se i *Up&Underground*, *Godine Nove* i drugi, koji podižu ljestvicu

upon itself the publishing of reviewed scientific papers and, in that regard, it functioned as a complimentary publication to *Život umjetnosti*. Painter, graphic designer and long-term professor at the Academy of Fine Arts in Zagreb, Ante Kuduz, designed issues 15 to 19/20 and, during that period, no significant changes occurred in the layout itself. Kuduz turned his attention to the covers, with the “golden cover” of the issue 18 being perhaps the most impressive one, and in which he abandoned the standard orthogonal organization of content in favor of a freer form. Painter and critic Marcel Bačić took over in 1974, and designed the issues starting with 21 up to issue 50 in 1991. Bačić continued working with the previous layout, making only smaller typographical modifications, until his last issue where he deviated from modernist norms by introducing a centrally positioned title. His work on *Život umjetnosti* was marked by a succession of mostly restrained covers, while in issues 45/46 to 48/49 he changed the heading of the covers and introduced serif fonts. A deviation of sorts from a rather uniform design of the covers during the first 25 years of publishing was the black and white, almost expressionistically dramatic cover of the 41/42 issue from 1987, perhaps a distant reverberation of the “narrative”, stylized and atmospheric postmodern design of the 1980s in Zagreb, espoused by the upcoming authors of different poetics, such as Dejan Kršić, *Studio Imitacija života* and others. However, the postmodern and “retro-avant-garde” design was mostly limited to alternative culture, the theatre or self-commissioned

projects, while the modernist and “conceptual” design remained firmly rooted with the clients from the domain of visual arts. Issues 51 to 56/57 were routinely designed by the architect Sanja Štok, “the in-house designer”, who was an employee of the Institute of Art History at that time. Part of issue 51, related to the war in Croatia, was printed in color – from that point onwards, a luxury that *Život umjetnosti* could not afford. The technical editor of issue 54/55 was Robert Rebrenak. Issues 59 to 61/62, designed by Inja Kavurić, the first professional with a degree in design working on *Život umjetnosti*, represent an unusual deviation from the canonical format of a cultural magazine and an attempt to respond to the deconstructivist tendencies of the second half of the 1990s. The discipline of design was experiencing radical changes at that time. The first university-schooled designers appeared on the scene in Croatia; new digital technologies created new unimaginable possibilities and democratized design; new international influences were gaining ground, influences that were both pop-cultural and related to design, such as the American design magazine *Emigre*, or the magazines with a new profile of an “expanded field of pop-culture” such as *The Face*, *Ray Gun* and *Colors*. Namely, one of the main media for expressing these new tendencies in Croatian design were also magazines. The magazine *Arkzin*, designed by Dejan Kršić and Dejan Dragosavac Ruta and associates, left a strong mark on Croatian publishing and graphic design scene. In 1995, the magazine *Frakcija* was launched – a magazine about performance

publicističke i dizajnerske inovativnosti. Estetika „visoke gustoće”, napuštanje stroge organizacije sadržaja i ekscentrične tipografije prodiru i u *mainstream* publikacije. Godine 1991. počinje izlaziti i *Kontura art magazin* koji na sebe djelomice preuzima zadaću ažurnog praćenja likovnog života. Dizajn postaje možda i previše važan za tadašnje magazine i publikacije u Hrvatskoj, očekuje se formalna novina pod svaku cijenu, a regrutacija po mogućnosti nove mlade snage postaje i pitanje prestiža. Inja Kavurić nastoji „osuvremeniti” njegov format i reagirati na tada aktualna kretanja u dizajnu, u čemu sudjeluju i urednički zahvati. Časopis u broju 58 postaje grafički dinamičniji, ukidaju se standardna rješenja otvaranja teksta i tretmana ilustracija. Da bi razvila složenije kompozicije i ostvarila dinamičniji ritam, Kavurić uvodi tipično magazinske ili novinske elemente kao što su uvećani izvadci iz tekstova te sive ili crne podloge za blokove teksta. Broj 58 donosi i sažetke na engleskom jeziku. U sljedećim se brojevima u prijelom infiltriraju piktogrami i drugi dekorativni elementi te trendovski odabir pisama. Konačno, kao dio pokušaja otvaranja časopisa prema više heterogenom tipu priloga, u broju 61/62 unutar tekstova standardnih formata interpoliraju se kratki individualni priloz, „opažanje” umjetnice Ivane Keser te manifest arhitekta Hrvoja Njirića. Iako su ti tipični brojevi *Života umjetnosti* konceptijski lutali i bili često tipografski nespretni i dizajnerski nepovezani sa sadržajem, ipak su reagirali na

vrijeme diskusije o „digitalnoj eri”, sve veću prisutnost računala u svakodnevnom životu i zoru interneta te, svjesno ili ne, otvorili pitanje što suvremeni časopis kao medijski projekt može biti. Na prijelazu 1990-ih na 2000-te dizajnerska je scena ponovno u kretanju. Redukcija grafičkog jezika i neomodernistička estetika, kao na hrvatskoj sceni inaugurira dizajnerska skupina Numen/ForUse, broj postaje novi standard. Cavarpayer pak u nizu brojeva *Frakcije* radikalno dekonstruira format časopisa i od njega pravi grafičko-medijski eksperiment. Na drugom kraju medijskoj pejzaža, od 1999. izlazi i *Oris*, *mainstream* magazin za arhitekturu i kulturu koji visoko podiže ljestvicu produkcijskih standarda. S promjenom uredništva 2000. mijenja se i dizajn *Života umjetnosti* koji od broja 63 do broja 73 rade Igor Kuduz i Mario Aničić, u brojevima od 74/75 do 80 pridružuje im se Jele Dominis, dok broj 81 samostalno rade Aničić i Dominis. Važna je novina da časopis postaje dvojezičan. Dizajn je vraćen na svoja modernistička izvorišta, a Aničić i Kuduz nastoje reducirati broj dizajnerskih zahvata na minimum koji još uvijek funkcionira. Za sve primjene koriste se različitim rezovima prilično neizražajnih neserifnih pisama, jasno označujući pomak od šarolikih i često arbitrarnih izbora pisama koja su obilježavala dizajn 1990-ih, prema nastojanju da se kultivira pristup suvremenoj tipografiji. U trostupačnoj podjeli vanjska je kolumna stranice funkcionalna i prima naslove, opise fotografija, fusnote i biografije. Lijevo

arts whose well-thought-out generic design was created by Igor Masnjak. *Up&Underground*, *Godine Nove* and others would also join this magazine scene and raise the bar of the expected level of innovation in the field of publishing and design. The aesthetics of “high density”, abandoning the rigid organization of content and eccentric typography found their way even to the *mainstream* publications. *Kontura art magazin* was launched in 1991, partially taking over the role of covering day-to-day events in the art scene. Design had perhaps become even too important for magazines and publications of that time in Croatia; the formal innovations were expected at any cost, and the recruitment of the young and new designer workforce became a question of prestige. Inja Kavurić wanted to make the format of *Život umjetnosti* more “contemporary” and thus react to the current tendencies in design, which was accompanied by certain editorial changes. Issue 58 was more graphically dynamic, the standard solutions for text introductions and dealing with illustrations were suspended. In order to develop more complex compositions and achieve a more dynamic rhythm, Kavurić introduced elements typical for journals or newspapers, such as enlarged excerpts from texts, and gray or black backgrounds for blocks of texts. Issue 58 also introduced summaries in English. In subsequent issues, pictograms and other decorative elements were introduced into the layout, together with a trendy choice of typefaces. Finally, as an attempt to open up the magazine to a more heterogeneous type of contributions, issue 61/62 interpolated short

individual contributions, “observations” by the artist Ivana Keser and the manifesto of the architect Hrvoje Njirić, alongside the standard format texts. Although these atypical issues of *Život umjetnosti* were conceptually inconsistent and often typographically clumsy, with the design unrelated to the content, they nevertheless promptly reacted to “the digital era”, the ever-growing presence of computers in daily life and the dawn of the Internet, thus, consciously or not, initiating a discussion on what a contemporary magazine is or can be as a media project. During the transitional period between the 1990s to the 2000s, the design scene had again begun to change. The reduction of graphic design language and neo-modernist aesthetics, inaugurated in Croatia by the Numen/For Use group, was rapidly becoming the new standard. On the other hand, Cavarpayer, in several issues of *Frakcija*, radically deconstructed the format of the magazine and turned it into a graphic design-media experiment. On the other end of the media spectrum, in 1999, *Oris*, a *mainstream* magazine for architecture and culture which raised the bar for the standards of production, began to be published. As the editorial board changed in 2000, the design of *Život umjetnosti* changed as well. Igor Kuduz and Mario Aničić were the designers for the issues from 63 to 73, from issues 74/75 to 80 they were joined by Jele Dominis, while issue 81 was again designed by Aničić and Dominis alone. An important innovation was that the magazine became bilingual. The design returned to its modernist roots and Aničić and Kuduz attempted to reduce the number of design interventions to a

kolumna glavnog teksta uvijek je hrvatska, a desna engleska, s tezom da čitatelj spontano prepoznaje svoj jezik i da nije potrebno posebno pismom naglašavati razliku. U podlozi prijeloma posebno pismom naglašavati razliku. U podlozi prijeloma čvrsto je postavljena mreža koja koordinira raspored ilustracija. Oblikovno vrlo pismene, naslovnice su primjenjivale fotografiju, u izvornom obliku ili digitalno temeljito obrađenu, ili su pak bile osmišljene kao geometrijske strukture čije bi se mutacije pojavljivale i unutar časopisa, kao što je to slučaj s brojem 70. U broju 81, zadnjem u seriji neomodernističkog dizajna, Aničić i Dominis iskušavaju nešto složeniju mrežu i komponiraju stranice upotrebljavajući dvostupačni glavni tekst te dvostruko uže kolumne s fusnotama i drugim sekundarnim sadržajima, uklapajući se u trend raspoznavanja složenijih mreža prijeloma kao izražajnog sredstva. Institut za suvremenu umjetnost SCCA 2002. godine počinje izdavati kratkotrajni časopis *Radionica* koji dizajnira Igor Kuduz, u sličnoj estetici kao i *Život umjetnosti*. Dvije godine kasnije Institut za povijest umjetnosti počinje izdavati *Kvartal*, s idejom ažurnog praćenja likovnih zbivanja. Dizajn *Kvartala* potpisuje Petikat i pritom se koristi dopadljivim post-Greiner&Kropilak ilustracijama, a zatim Mario Aničić. Takozvana nezavisna scena također intenzivira svoju publicističku aktivnost. Galerija Nova, koju vodi agilni i internacionalno priznati kolektiv WHW, oživljava tradiciju *Novina Galerije SC* te izdaje *Novine Galerije Nova* koje dizajnira Dejan Kršić. Kustoski kolektiv

Kontejner u sklopu aktivnosti redovnih održavanja svojih festivala *Device\_Art*, *Touch me* i *Ekstravagantna tijela* producira sadržajno bogate publikacije u kojima se susreću umjetnička teorija i praske. Te publikacije dizajnira Dejan Dragosavac Ruta. Od broja 82 dizajn *Života umjetnosti*, preuzima studio bilic\_müller, a njihov angažman prati i urednička praksa angažiranja gosta-urednika za svaki broj, koja je već iskušana u brojevima 70 i 71. Tako svaki novi broj *Života umjetnosti* donosi fokusirane, problemske tematske cjeline, što funkcionira u vidu fleksibilne platforme koja mahom mladim kritičarima, povjesničarima i teoretičarima pruža priliku za ovladavanje vještinama uređivanja publikacije. Kroz takvu izdavačku politiku institucionalna se publikacija snažno otvara prema takozvanom nezavisnom sektoru. Dora Bilić i Tina Müller tada su mlađe, no već potvrđene dizajnerice koje objedinjuju iskustva produkt-dizajna, grafičkog dizajna i umjetnosti. U više radova iskušavale su križanje produkt-dizajna i grafičkog dizajna, uključivale interaktivnost te eksperimentirale s reinterpretacijama žanrova. Njihov vizualni jezik u svim medijima odlikuje rafiniranost, a neopterećenost tipografskim pravilima, koje sve više obilježavaju hrvatski grafički dizajn, omogućava im i da na originalan, nedogmatski način reagiraju na projektni zadatak. Već prvi njihov *Život umjetnosti* bio je pokušaj da se od časopisa kao objekta napravi nešto više. Korica je tretirana integralno: i naslovnica i zadnja stranica dio su cjeline pa je i glava

functioning minimum. Different fonts of quite inexpressive sans-serif typefaces were widely used, signifying a move from the colourful and often arbitrary choice of typefaces, which marked the 1990s, to an attempt to cultivate a more sophisticated contemporary typography. In the three-column layout, the outer column of the page was filled with titles, descriptions of photographs, footnotes and biographies. The left column of the body of text was always in Croatian and the right in English, following the logic that the reader can spontaneously recognize his or her language and that it was not necessary to additionally mark the difference. In the background of the layout, there was a firmly fixed grid which coordinated the distribution of illustrations. Prudently designed, the covers used photography, either in its original form or thoroughly digitally processed, or they featured geometric structures whose mutations would appear even inside the magazine, as was the case in issue 70. In issue 81, the last in the neo-modernist design series, Aničić and Dominis tried out a somewhat more complex grid by combining the two-column layout of the main body of text with the twice as narrow columns with footnotes and other additional content, falling in line with the trend of recognizing more complex layout grids as a means of expression. The Institute for Contemporary Art and SCCA started publishing a short-lived magazine *Radionica* in 2002, designed by Igor Kuduz, with similar aesthetics as *Život umjetnosti*. Two years later, the Institute of Art History Zagreb launched *Kvartal*, with the idea of regularly following up on the events in art and culture. *Kvartal* was

first designed by Petikat, using appealing post-Greiner&Kropilak illustrations, and then Mario Aničić took over. The so-called independent scene also intensified its publishing. Gallery Nova, led by the agile and internationally recognized WHW collective, revived the tradition of the *Newspaper of the Gallery of the Student Centre* and started publishing *Gallery Nova newspapers*, designed by Dejan Kršić. The curator collective Kontejner, as a part of their regular festivals *Device\_Art*, *Touch me* and *Extravagant Bodies* produced content rich publications, combining art theory and practice. These publications were designed by Dejan Dragosavac Ruta. From issue 82, the design of *Život umjetnosti* is developed by the *Bilić\_Müller* Studio, and their work is accompanied by the editorial practice of inviting a guest-editor for each issue, a practice already tested in issues 70 and 71. In this way, every new issue of *Život umjetnosti* brings forth focused, problem-based thematic units, functioning as a flexible platform for mostly young critics, historians and theoreticians to master the skills of publication editing. With such a publishing policy, this institutional publication has been made entirely accessible to the so-called independent sector. Back then, Dora Bilić and Tina Müller were young but already well-known designers who unified experience in product design, graphic design and art. In several of their works, they combined product design and graphic design, introducing interactivity and experimenting with various reinterpretations of genres. Their visual language in all media is refined; and the fact that they are not burdened with rules

dvostruka: na naslovnici je istaknuta riječ „život“, a na zadnjoj stranici „umjetnosti“. Ovitak, izveden u polovici visine formata časopisa, istovremeno je bio i letak za pretplatu i *bookmark*, kao što je i najavljivao strukturu prijeloma. Časopis je horizontalno podijeljen po sredini, na gornju zonu s hrvatskim te donju zonu s engleskim tekstom. Svi potpisi i dio manjih ilustracija koncentrirani su na središnju liniju stranice. I bogato ilustrirani „prošireni sadržaj“, organiziran je linearno uz taj horizont, kao vremenska lenta koja vizualizira slijed priloga. U broju 83 sadržaj je privremeno prebačen na naslovnicu i na ovitak. Idući su brojevi mutirali i prilagođavali se temama, a u časopis su ubacivani i inserti uvezenih sadržaja. Tako je broj 96, posvećen novom poimanju teritorija i načinu njegova prikazivanja, uključivao i niz zasebnih mapa umetnutih u prozirni ovitak. Usprkos različitim tematskim usmjerenjima svakog broja, grafika studija Bilić\_Müller uvijek je uspijevala držati čitav paket na okupu. Prijelom koji su Bilić i Müller postavile dovoljno je fleksibilan za različite uredničke koncepcije, a koncepcijsko-grafički uspjeh svakog pojedinog broja ovisi o sinergiji i uzajamnom prepoznavanju dizajnerica i gosta-urednika. Pedeset godina izlazenja respektabilna je godišnjica za jedan časopis za kulturu, pogotovo u Hrvatskoj. Kao i drugi slični izdavački projekti, među kojima je *Čovjek i prostor* najekstremniji slučaj, dizajn *Života umjetnosti* mijenjao se i varirao u kvaliteti. Nijedan dizajn, a ni pojedinačni broj, ne spada

u antologiju hrvatskog dizajna, uz iznimku zadnje iteracije i rada studija Bilić\_Müller koji je rubni slučaj, no i sam profil časopisa nije bio posebno zahvalan za radikalnije eksperimente. No kada se sagleda čitava produkcija *Života umjetnosti*: sistematična organizacija prijeloma i poneka atipična duplerica Arsovskog, poneka lijepa naslovnica Kuduza ili domišljata Bačića, suvisli prijelomi i tipografska mikrorješenja Ančića, Kuduza i Dominis te konačno projektno usmjeren pristup studija Bilić\_Müller; sučeljeni smo s kvalitetnim reprezentivna većine vodećih tendencija u novijem dizajnu u Hrvatskoj.

<sup>1</sup> Prijelomom *Novina Galerije SC* bavio se niz dizajnera i umjetnika koji su bili vezani za Galeriju SC: Goran Trbuljak, Dalibor Martinis, uz poseban doprinos Davora Tomičića koji je krajem šezdesetih i početkom sedamdesetih grafički uredio dvanaest brojeva *Novina*, apostrofirajući magazinski proporcijski odnosa slike i teksta. Uz njih, *Novine* su radili i Dubravko Budić, Željko Borčić i Boris Ljubičić.

of typography, an increasingly defining feature of Croatian design, allows them to respond to an assigned project in an original, non-dogmatic way. Their first issue of *Život umjetnosti* was an attempt to turn the magazine as an object into something more. The magazine cover was treated integrally: both the front and the back cover were a part of a whole, making the head twofold: the front cover accentuated the word “život” (life), and the back “umjetnosti” (art). The magazine jacket, half the length of the magazine cover, was at the same time a subscription leaflet, a bookmark, and it announced the layout structure. The magazine was horizontally divided down the middle, with the upper area in Croatian and the bottom one in English. All the captions and a significant part of smaller illustrations were placed in the middle of the page. The richly illustrated, “extended content” was organized linearly around the “horizon”, like an event timeline which visualizes the sequence of contributions. In issue 83, the content was temporarily transferred to the cover and the jacket. The following issues were transformed and adjusted in accordance with the topics, and inserts from imported contents were included in the magazine. Issue 96, dealing with the new understanding of territory and its representation, included a number of separate maps placed in a transparent jacket. Despite different thematic directions of each issue, *Bilić\_Müller* always manages to keep the entire design issue together. The layout created by *Bilić\_Müller* is flexible enough for various editorial concepts, and the conceptual-graphic success of each issue is dependent on

the synergy and mutual recognition between the designers and the guest-editor. Fifty years in print is quite a remarkable achievement for a cultural magazine, especially in Croatia. As with other similar publishing projects, with *Čovjek i prostor* as the most extreme example, the design of *Život umjetnost* has changed and varied in quality. None of the designs, nor a single issue, are included into the anthologies of Croatian design, with the notable exception of the last design by *Bilić\_Müller*, but the profile of the magazine itself does not really provide a fertile ground for more radical experiments. However, when the entire publication history of *Život umjetnosti* is taken into account: the systematic organization of the layout and the several atypical spreads by Arsovski, a few beautiful covers by Kuduz or inventive ones by Bačić, rational layouts and typographic micro-solutions by Ančić, Kuduz and Dominis and, finally, the project-directed approach by *Bilić\_Müller*, we are faced with high-quality examples of the leading tendencies in contemporary Croatian design.

Translated by Dunja Opačić

<sup>1</sup> A number of designers and artists associated with Galerija SC worked on the layout of *Novine Galerije SC*: Goran Trbuljak, Dalibor Martinis, with a special contribution made by Davor Tomičić who, at the end of the 1960s and in beginning of the 1970s, designed twelve issues of *Novine Galerije SC*, emphasizing the magazine’s proportional ratio between the text and image. In addition, Dubravko Budić, Željko Borčić and Boris Ljubičić also worked on *Novine*.