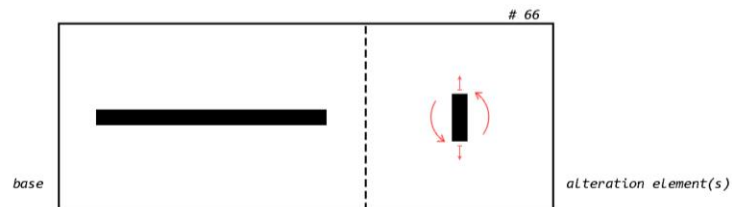3.

Vitkovac

Vitkovac also has its own _"H" (horizontal)_ and _"V" (vertical)_ structure.
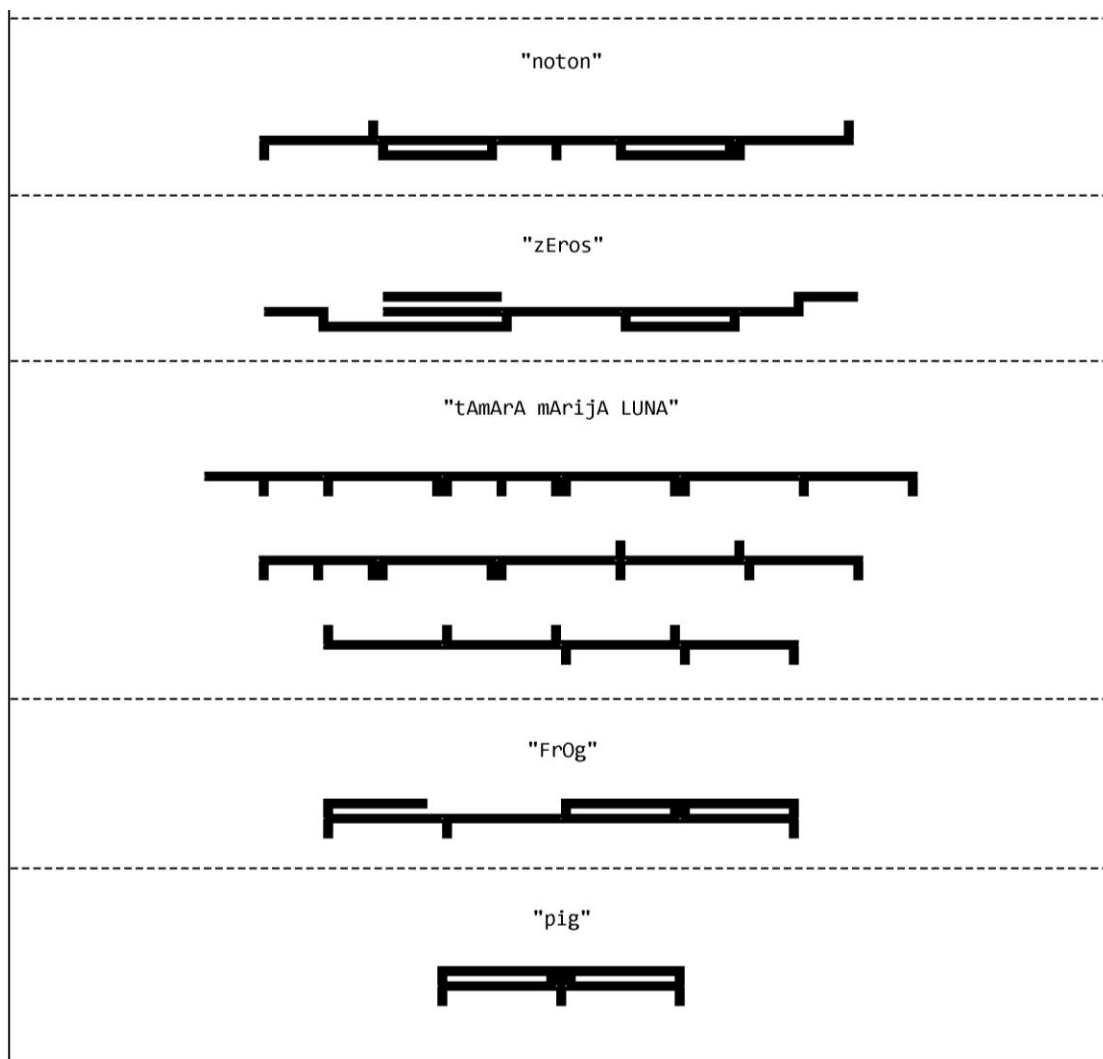
Vitkovac H

The core of this font is that all glyphs share one main line to which alteration lines are added, which define the glyph. This enables the creation of authentic ornamental atype compositions that can serve as various graphic marks.

Here are some design examples:

↓

"noton"

"zEros"

"tAmArA mArijA LUNA"

"FrOg"

"pig"
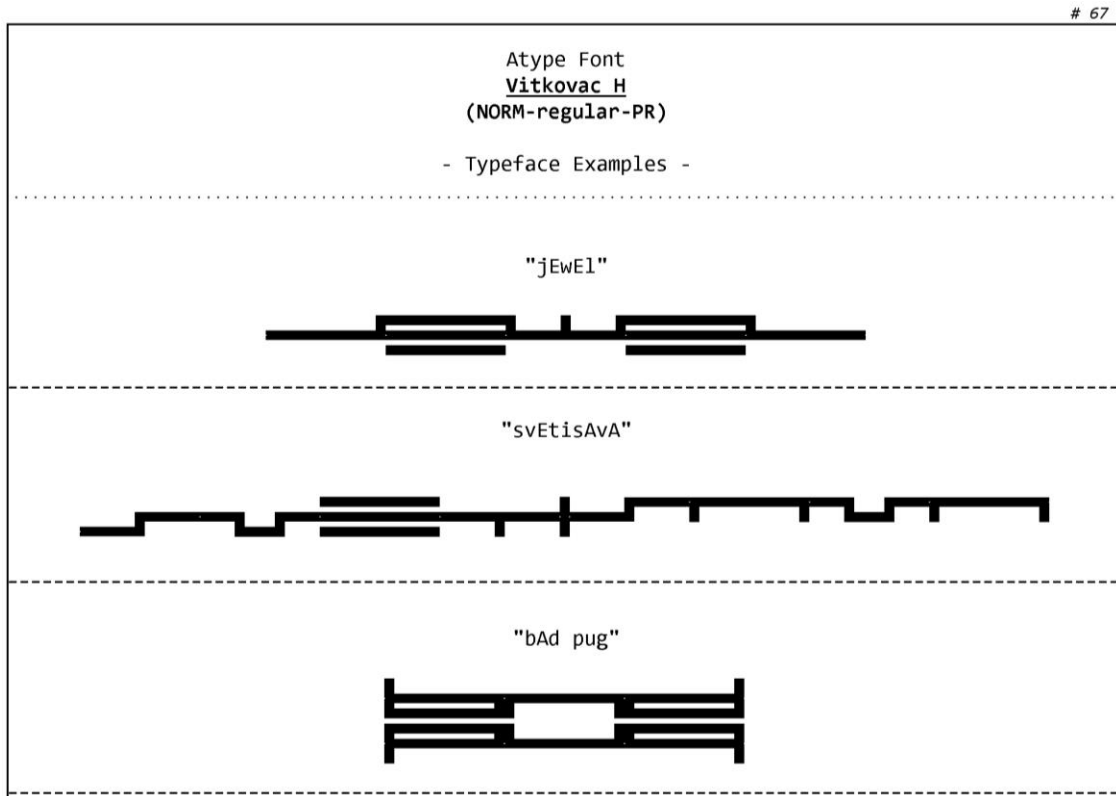
Atype Font
<u>Vitkovac H</u>
(TITE-thin-PR)

- Character Set -

68.1

A	B	C	D	E	F	G

H	I	J	K	L	M	N

O	P	Q	R	S	T	U

V	W	X	Y	Z		

121

↓

a	b	c	d	e	f	g

h	i	j	k	l	m	n

o	p	q	r	s	t	u

v	w	x	y	z

0	1	2	3	4	5	6

7	8	9

- Alternate Glyphs -

(besides these, there are also those that are the same as regular glyphs,
but differ in height and thus enable easier leveling)

g	E	F	G	J	K	Q

R	X	E	f	R	S	X

Z	S	Z	S	Z	S	Z

Example text:
"mAcEOplEX"

(Credits: Maceo Plex)

122

<u>-Species division:</u>

- By form (height): *PERM* and *TITE;*
- By weight: thin, *regular, bold* and *heavy;*
- By width: only PR;
- Utility: *index.*

Given that all glyphs share one (main) line, we can make reading easier with an index located exactly between the end of one and the beginning of another glyph:

Weight	heavy	bold	regular	thin
REGULAR form	▬	▬	▭	
TITE form		▬	▬	▬

UTILITY

INDEX:
(built-in utility)

rectangular index *(index1)*

diamond square index *(index2)*

Grid:
(external utility)

example text: "clones"

+ grid
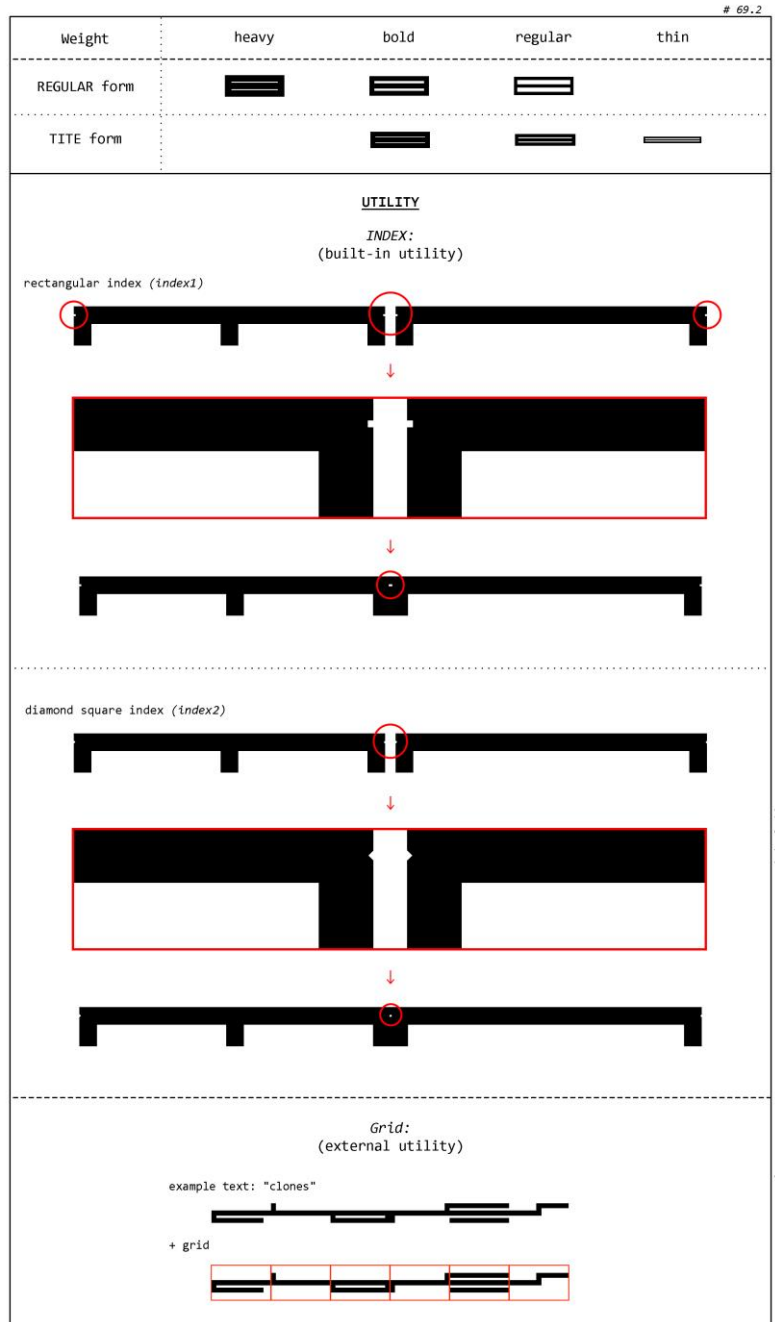
Again, you don't have to use the index that goes with the font, you can create it manually. Just be prepared for time consuming modifications because when two glyphs are joined, the center of the index should be exactly between the end of one and the beginning of the other glyph (on the main line). The index can actually be at the beginning of the glyph only, but it does not create the impression of a connector that can make the typographic design not only more readable, but also more interesting.

When the main line changes height, use the alternate glyph options to automatically level the trailing glyphs.

Jump between variations by switching between lowercase and uppercase letters. Choose the variation that brings out the best in the design you are working on. Whether it's about technical correctness, whether it's about visual impact. The letters "S" and "Z" are the only letters that require part of the main line to be deleted in order for the glyph to retain its universality (feel free to reach out if you come up with a solution for letter "S" and "Z").

Written system is not noticeable at first sight, the encryption is present. Technically, if we had a long line in front of us, by just adding additional shorter lines up and down in relation to that main line, we can build sentences.

Looks great, but what about intuitive reading without *index*? How can we read situations like these?
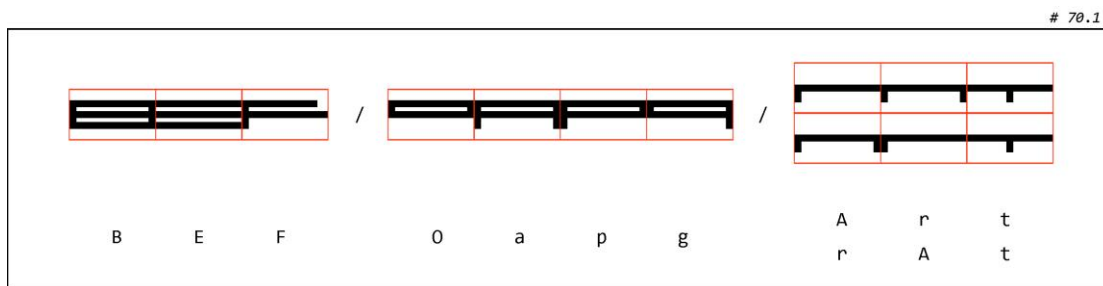
Atypography User Manual / Alteration Fonts / 'Vitkovac H' font

Where's "B" and where's "E" in the first composition?
It's quite simple. We combine 2 indicators:

1. WIDTH: all glyphs, except the letter "I/i" and numerals, have the same width so we know where they must end. The letter "I/i" is narrower in width, that's why it is taller/deeper than all the other glyphs in order to be noticed immediately and to avoid confusion.

70.1

| B | E | F | | O | a | p | g | | A | r | t |
| | | | | | | | | | r | A | t |

Atypography User Manual / Alteration Fonts / 'Vitkovac H' font

2. WEIGHT: due to the thickness of the letters, we can see when it's the end/beginning of the glyph. A double-thick line indicates the end of one glyph and the beginning of the next one.
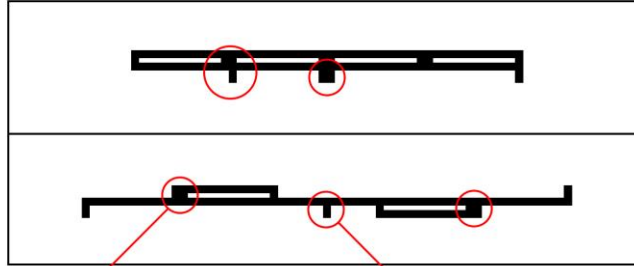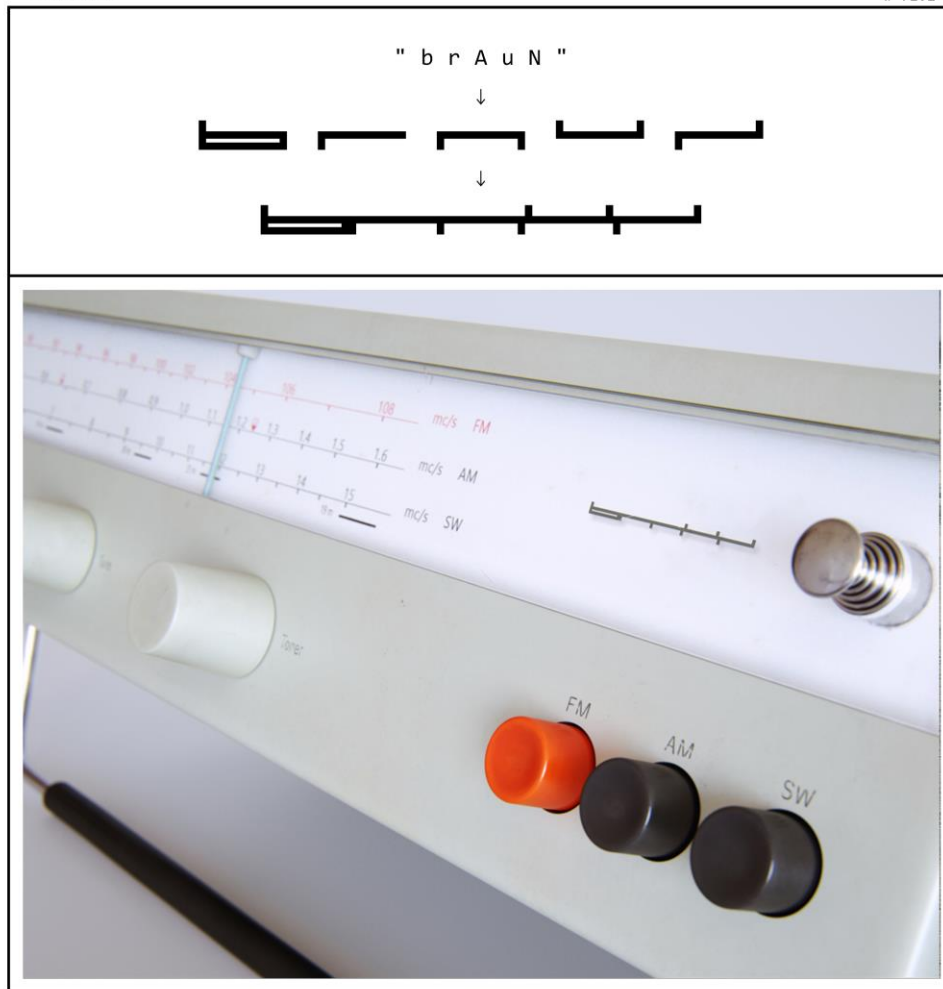
*a thick 'knot' indicates the
existence of more than one line,
so it's not 'r+o' but 'N+o'.*

single line

*Atype Font:
"Vitkovac H"*

" b r A u N "

↓

↓

Atypography User Manual / Alteration Fonts / "Vitkovac H" font

(Credits: A Dieter Rams tribute by Toni Fresnedo)

Let's put it this way - the fact is that hardly any tenant knows anything about the building in which he lives. If we are talking about a building that has no special historical significance, such data are generally not displayed

somewhere in the building itself, not even on the Internet, possibly in some dusty archive. If it even exists at all.

Why, then, wouldn't interesting facts about the building be stamped into the walls so that they remain there forever? The answer is simple, because it is kitsch.
But, if we disguise the letters so that they resemble decoration more than text, we are already at an advantage in conveying the message to as many tenants as possible. Also, as this venture has a unique and artistic side, the principle of word of mouth would play an important role.
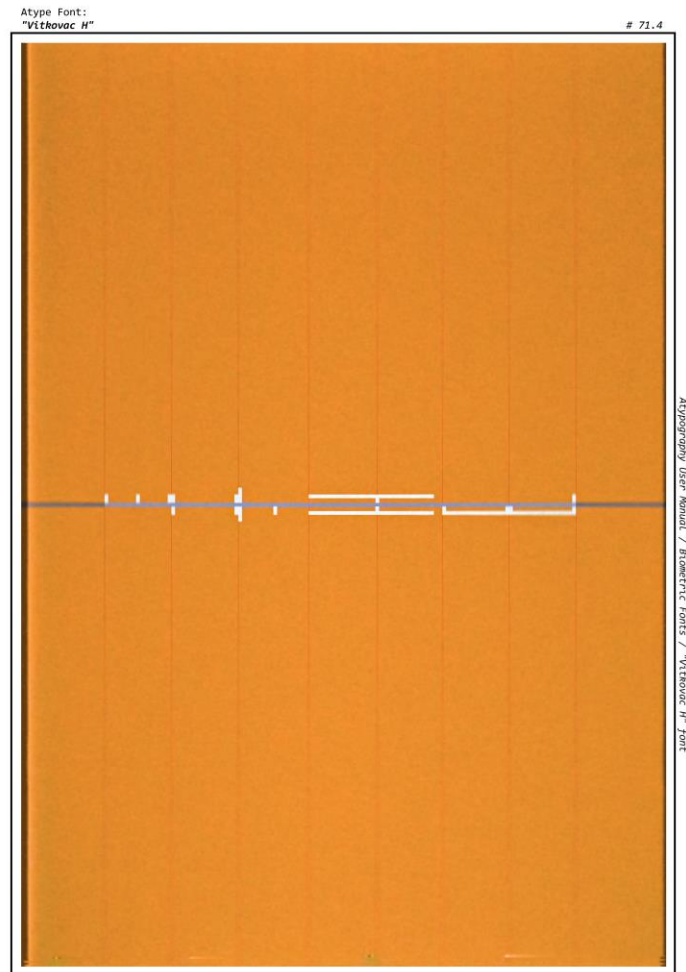
Atypography User Manual / Alteration Fonts / "Vitkovac H" font

Example text:
"bohrEN"

↓

↓

↓

feel free to manually shorten some arm glyphs to make it cleaner and more minimalistic. Or lengthen them for a more twisted look. The reason why the arm glyphs are not shorter by default is due to their collective cohesion. Shortening the arms in the software would cause inconsistency, leading to a messy appearance.

Additionally, since all glyphs share one main line, we can experiment by painting it a different color, creating a visually intriguing composition. This approach confuses our initial reading, but once we consciously interpret the colored line as part of the glyph, the desired letters become apparent.

Here's "whitegod" written without index, but there are red vertical lines that help us separate the glyphs:

Atypography User Manual / Biometric Fonts / "Vitkovac H" Font

(Credits: White God (film))

(note: the "rectangle" version of the index is currently available for download, while the "diamond" version will be updated over time)

Vitkovac V

Atype Font
Vitkovac V

- Character Set -
(intended for vertical writing (using 'enter' key instead of 'vertical type tool'))

(Credits: 404 Zero (audio visual crew), Laibach)

As in many examples, here the individual aesthetics of glyphs were sacrificed for the aesthetics of the overall composition. This should be applied to everything else, like murals on buildings. I believe that a mural should always complement the architectural experience of the building. If the building itself
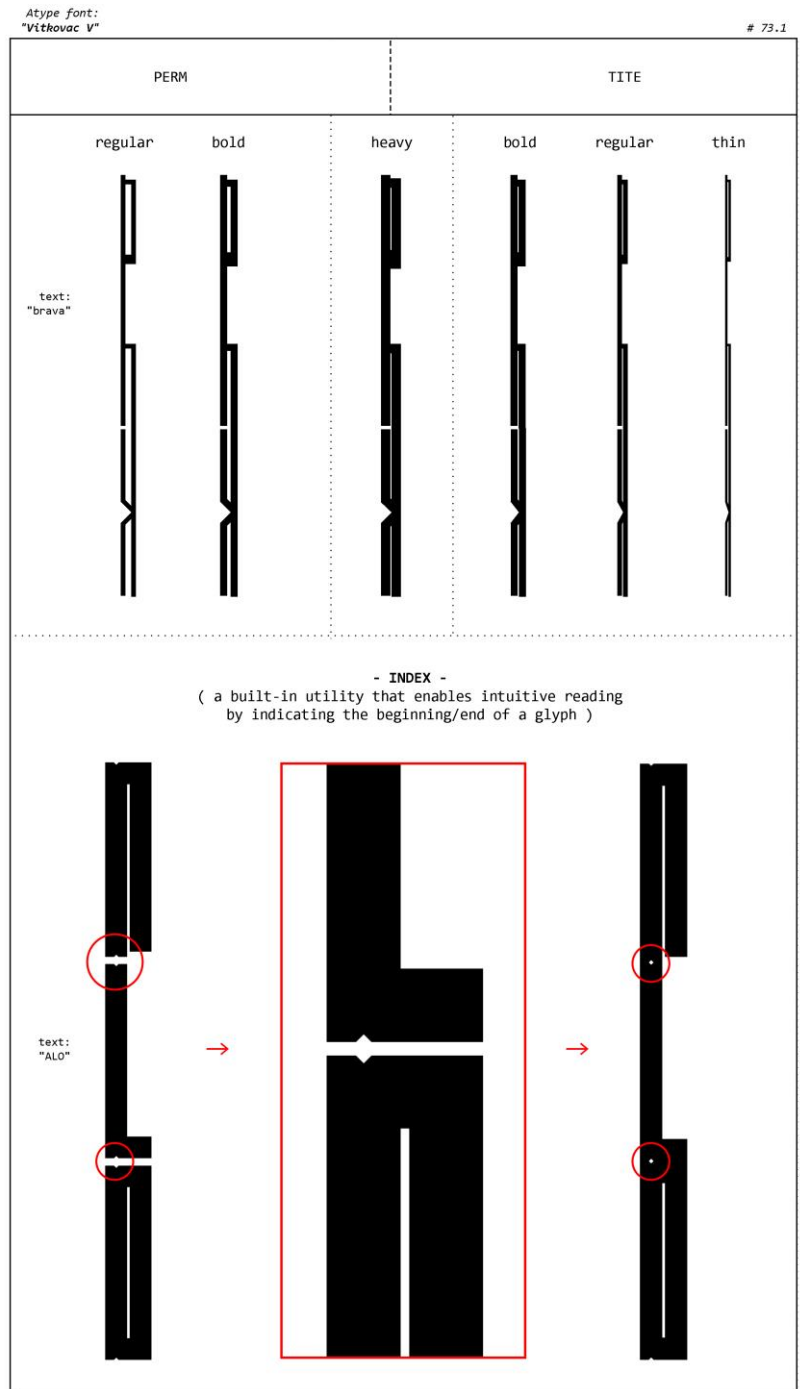
creates a good impression, no matter how beautiful the mural is, it will only disrupt the overall composition. I especially noticed this when presenting the atype designs for this document: whenever I put the atype design on a brutalist monument or building, I would feel some pain in my chest. Another good example is notebooks from a chinese store: many covers are beautiful on their own, but they are ruined by trashy elements and inscriptions like "diary/notebook/happy life". This is not about "less is more", it's about *considering the whole* because otherwise, "that something" appears like a tumor in relation to the whole. This, I would say, is also the case with car design after the '80s, with many contemporary building materials and electronic devices. Today's architecture often suffers from this. During the construction of a building, the overall environment is often not taken into account, only the building itself, creating a sense of suffocation. Like a miniskirt at a funeral - it's attractive by itself, but in combination with the surroundings it's quite awkward.

Atype Font
Vitkovac V

- Typeface Examples -

73

"physics"   "biology"   "architecture"   "protest"   "zajecar"
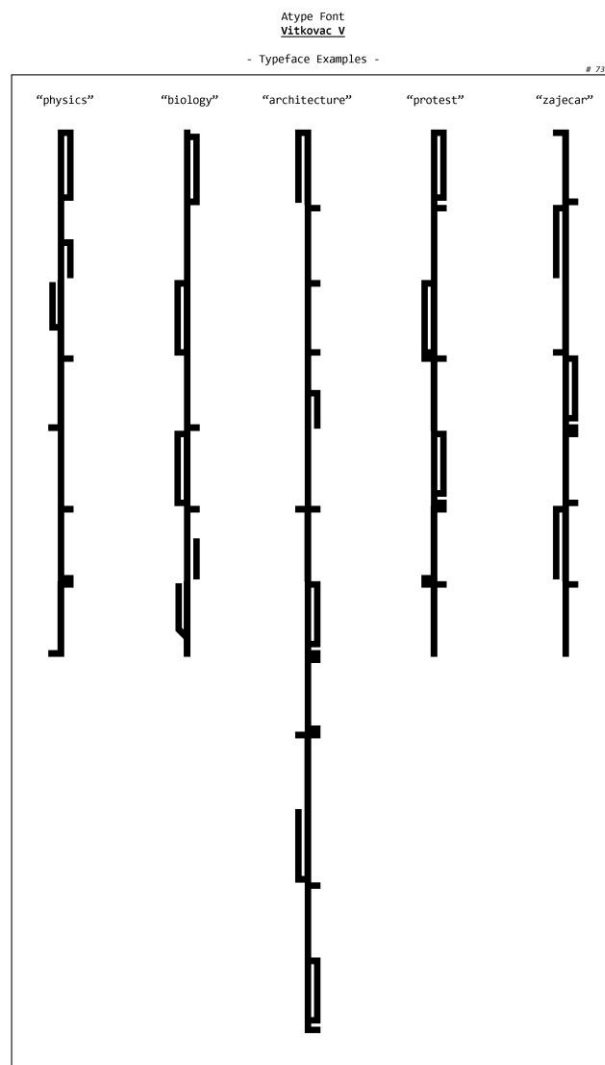
Separately quite awful, together quite nice.

-Species division:

- By form: *PERM* and *TITE;*
- By weight: *thin, regular, bold, heavy;*
- Utility: <u>*INDEX.*</u>

PERM

TITE

regular   bold   heavy   bold   regular   thin

text:
"brava"

- INDEX -
(a built-in utility that enables intuitive reading
by indicating the beginning/end of a glyph)

text:
"ALO"

Here is a typographic design (without an index) composed of both "Vitkovac" versions ("H" & "V"). Example text: "milAN MlADenovic"
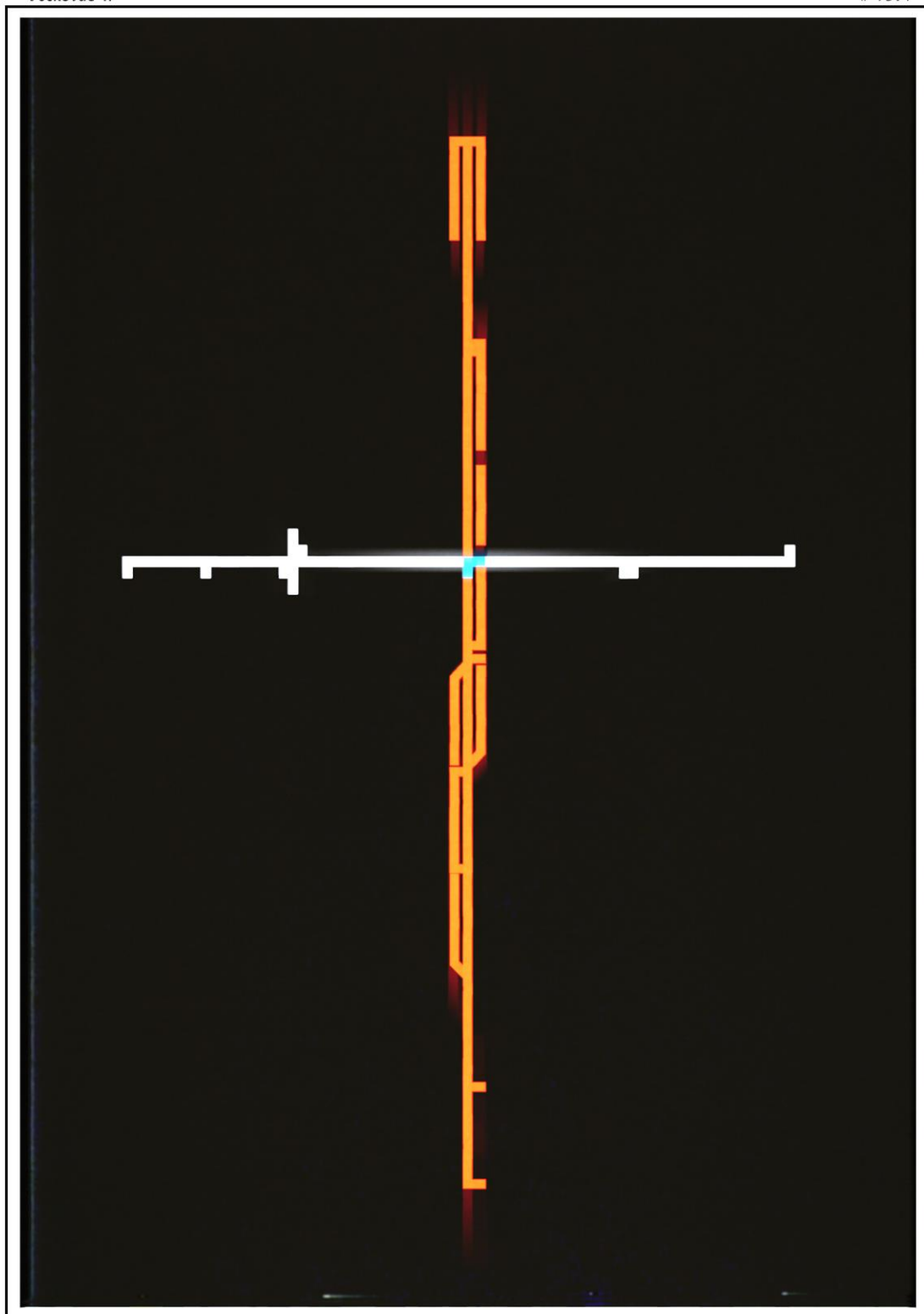
(Credits: Milan Mladenović)

If we have tattoos, why shouldn't buildings have them too?

(note: numerals will be updated over time, index editions exist only for "bold" weights for now)