بيغ فستا BigVesta
BigVesta Arabic: legibility in monumental proportions.

The BigVesta Arabic typeface has a longer history than the "typographic matchmaking project. It all began when Nadine Chahine met Gerard Unger, three years ago, as one of the key professors and advisors for her postgraduate thesis project at the MA Typeface Design program at the University of Reading. Of the many lectures she had attended, Gerard Unger's lecture on legibility stuck in her mind. She considers her lessons and the advice she had received from Gerard Unger as fundamental to her education as a type designer and a continuous source of inspiration. When both were invited to take part in this project, the choice to team them up came quite naturally. Nadine Chahine became quite excited at the opportunity to collaborate with her former professor, whose personality and work she holds in very high esteem. She describes his typeface designs in poetic terms, saying: "My impression of his designs is that of a sense cable made of steel. One that took enormous strength to mould, the curves pushed to their limit of endurance, so that a single nudge will cause them to burst open. Marceline, disciplined and incredibly formed... I had always wondered about this quality. As an Arab type designer, a thought kept tantalizing me: how would this quality translate into Arabic typeface designs?" Her answer and opportunity to explore this question came with the invitation to participate in the "typographic matchmaking project. The collaboration between professor and former student was instated with Nadine Chahine assuming the role as designer of the Arabic typeface and Gerard Unger as advisor on the design. The design process and final outcome of the project is recounted on the pages that follow.
The design process. The first meeting to discuss this project took place in January between Gerard Unger and Nadine Chahine. The initial idea was to work on developing an Arabic typeface that matches the newspaper version of Gerard Unger’s Capitolium. The design of the Capitolium typeface used Roman inscriptions and traditional public lettering as a source of inspiration. The concept of the design was to take the two millennia-old tradition and interpret it into a new design for the third millennium. The design of Capitolium was specifically influenced by the work of the sixteenth-century calligrapher Giovanni Francesco Cresci, who was the first to design lowercase letters that match the Roman capitals on the Trajan column.* Nadine Chahine worked on finding an equivalent Arabic calligraphic model from the same period that was visually compatible with Capitolium and that worked as an Arabic newspaper typeface. The task was daunting, first, the Arabic newspaper typeface was an adaptation of the Latin typeface and not a true Arabic script. The design team had to create a new typeface that was both aesthetically pleasing and functionally effective.

Working sketches from hand-drawn letters to computer outlines.
BigVesta Arabic's design characteristics can be summed up as follows:

1. Contrast: BigVesta Arabic is a sturdy and simple Kufi typeface, with monolinear strokes (minimal modulation between thick and thin) that give the typeface a contemporary and functional look.

2. Openness and overall color: BigVesta Arabic has generous open counters that match the color and overall effect of its Latin counterpart.

3. Proportions: In order to achieve the characteristic large x-height of the Latin without compromising the integrity of the Arabic script, the body height in the Arabic version was pushed as high as possible within the acceptable level of normality for Kufi design conventions. The ascenders and descenders are short and match the proportions of the Latin version, making the typeface quite economical in typesetting.

4. Strokes and details: The thinning of the strokes before they meet the vertical stems; this is not a common practice in Arabic typefaces, where little optical adjustment work is done to the majority of available designs. This feature helps in achieving an even grey tone and in avoiding dark ink traps. It is an aspect of type design that is not often applied to Arabic, though it is strongly needed.

5. Baseline and rhythm: Some of the horizontal strokes curl up in connections between certain characters; a characteristic inspired by the more rounded Arabic scripts. This feature of the design helps in creating a better rhythm and in breaking the rigidity of the traditional Kufi typefaces, making BigVesta Arabic more appropriate for continuous reading as textface.

These last two characteristics are unique to BigVesta Arabic and set it apart from the Arabic fonts available on the market.

Arabic fonts

Comparison between the proportions of BigVesta and Bigholder.

Arabic fonts

Arabic fonts
لا يمكنني قراءة النص العربي من الصورة.
Writing is the outlining and shaping of letters to indicate audible words which, in turn, indicate what is in the soul. It comes second after oral expression. It is a noble craft, since it is one of the special qualities of man by which he distinguishes himself from the animals. Furthermore, it reveals what is in (people's) minds. It enables the intention (of a person) to be carried to distant places... It enables (people) to become acquainted with science, learning, with the books of the ancients, and with the sciences and information written down by them, because of all these useful
Above and on the following three pages: the Versa and Digiesta awards are used on large-scale environmental graphics and lettering for the Saadiyat Island Cultural District Masterplan, which was awarded in Abu Dhabi on the 31st of January 2007. The exhibition, sponsored by the Abu Dhabi Tourism and Investment Company, showcased architectural design proposals for a series of museums to be designed by an array of internationally renowned architects. One of the major museums featured in this project is the Guggenheim museum, with a plan to build the largest Guggenheim in the world to date. This proposal was presented and developed by Thomas Krens, Director of the Guggenheim Foundation. The exhibition was curated by teams of specialists from the Guggenheim Foundation, and was designed by Susan Sellers and Katerina Jen from the New York-based design studio "Zar", with typographic consulting and design by Itoo Smithhujen. (Photos: Chan Hee Lee and Nidaa Smitthujen Affiliation.)
Performing Arts Center: Zaha Hadid

6

متحف الفنون المسرحية والفنون
متحف غوتهمايم أبو ظبي
متحف الفنون الكلاسيكية
دار المسرح والفنون
المتحف النورني
The designer's final report on the project

The overall concept is to use an existing building as a community center, with the addition of a new structure to accommodate additional activities. The project is designed to be a sustainable and energy-efficient facility, with green building materials and technologies. The design will also incorporate elements of traditional architecture to respect the local culture.

Materials

The materials selected for the project are locally sourced and sustainably harvested. The building will be constructed using locally available wood and stone, and the roof will be made of recycled materials. The project aims to minimize the environmental impact of the construction process.

Energy Efficiency

The building will be designed to minimize energy consumption, with features such as passive solar design, insulation, and energy-efficient lighting. The project will also include a green roof to reduce the heat island effect.

Budget

The budget for the project is currently under review, but it is estimated that the total cost will be approximately $1 million. The project is funded through grants and donations from local organizations and businesses.

Timeline

The construction phase is scheduled to begin in March and is expected to be completed by December. The project will be monitored by local officials to ensure compliance with building codes and regulations.

Conclusion

The designer looks forward to completing the project and contributing to the community in a meaningful way. The project is an example of how traditional and modern design can come together to create a functional and beautiful building.
Gerard Unger, born in Anhem, in 1942. He studied graphic design, typography and type design from 1963 – 67 at the Gerrit Rietveld Academy, Amsterdam. He teaches as a visiting professor at the University of Reading, UK, Department of Typography and Graphic Design, as part-time faculty at the Gerrit Rietveld Academy in Amsterdam, and since September 2005 as Professor of Typography at Leiden University.

In 1976 his first digital typefaces Demos and Praxis were put on the market for Dr. Ing. Rudolf Hell in Kiel, Germany. He has designed stamps, coins, magazines, newspapers, books, logos, corporate identities, annual reports, and several type designs. His typefaces include Hollandier (1983), Flora (1984), Swift (1984-86) and Swift 2.0 (1998), Amerigo (1986), Argo (1991), Gulliver (1993), Paradux (1997), Coranto (1999-2000), Capitolium (1998-2000), Vesta (2001) and Capitolium News (2005). In 1984 he was awarded the Knollman prize for his typographic work, and for the way he reconciled technology and typographic culture. He was awarded several international prizes for his type design work. He has written numerous articles linking the usually limited scope of type and typography with a much wider cultural view. In 1995 his book "Terwijl je leest"—about type design and the reading process—appeared in Dutch; a second and completely revised edition with many additions and an Italian edition (Il Gioco della Lettura) were published in 2006. German and English editions will appear in 2007; a Spanish edition is to follow, probably in 2008. He lectures frequently in Holland and abroad. Further information about his work can be seen on his website www.gerardunger.com.
Capitolium and Vesta

Although newspapers today are better printed than ever, legibility continues to be vital because of the added pressure of time on readers’ attention from other media. But even if there’s less time for the paper, readers still tend to want more information, rather than less. And even with less time for the paper, most readers seem to be reading just as much as before. Probably they read faster than in the past by reading more selectively, by skimming or by skipping over parts of the text, and so on.

Although newspapers today are better printed than ever, legibility continues to be vital because of the added pressure of time on readers’ attention from other media. But even if there’s less time for the paper, readers still tend to want more information, rather than less. And even with less time for the paper, most readers seem to be reading just as much as before. Probably they read faster than in the past by reading more selectively, by skimming or by skipping over parts of the text, and so on.

Although newspapers today are better printed than ever, legibility continues to be vital because of the added pressure of time on readers’ attention from other media. But even if there’s less time for the paper, readers still tend to want more information, rather than less. And even with less time for the paper, most readers seem to be reading just as much as before. Probably they read faster than in the past by reading more selectively, by skimming or by skipping over parts of the text, and so on.

Ingratitude is among them a capital crime.

Ingratitude is among them a capital crime.
Koufiya

This design is inspired by the early Kufi style but with a slight touch of some Ruqa characteristics. This style of Kufi was developed in the 9th century but appears very modern today. This results in a fresh yet classic look. Koufiya is the first typeface to have been designed with both Arabic and Latin by the same designer at the same time.
إنسان
بولد جميع الناس أحراراً متساوين
لم نولد حتى نصبح مساوياً
حتى نحن نعيش في الأنظمة المساندة أو في الأنظمة المنهارة في هذا العالم
دون أي تمييز
سورية بيروت

نادي لاور حبات
هذ النوع النادر، وقد وُضِع كديم ومنذ النهضة،
أظهر تذكري ليالي
الشهر
عهد العدالة، عند العدالة
الليل والنهار، والشوق والانتفاخ، والهوية الهناني
بادية

Sample of the 'Badia' typeface:

Badia's design is a simplification of its serif serif, a style that is very widely used and good for various types of design applications. It is usually highly recognizable and legible which makes it suitable for small sizes. It has a friendly yet formal appearance. This typeface's design began while Badia was teaching in Doha (therefore the same Badia, which means desert in Arabic).