

# FragMAG

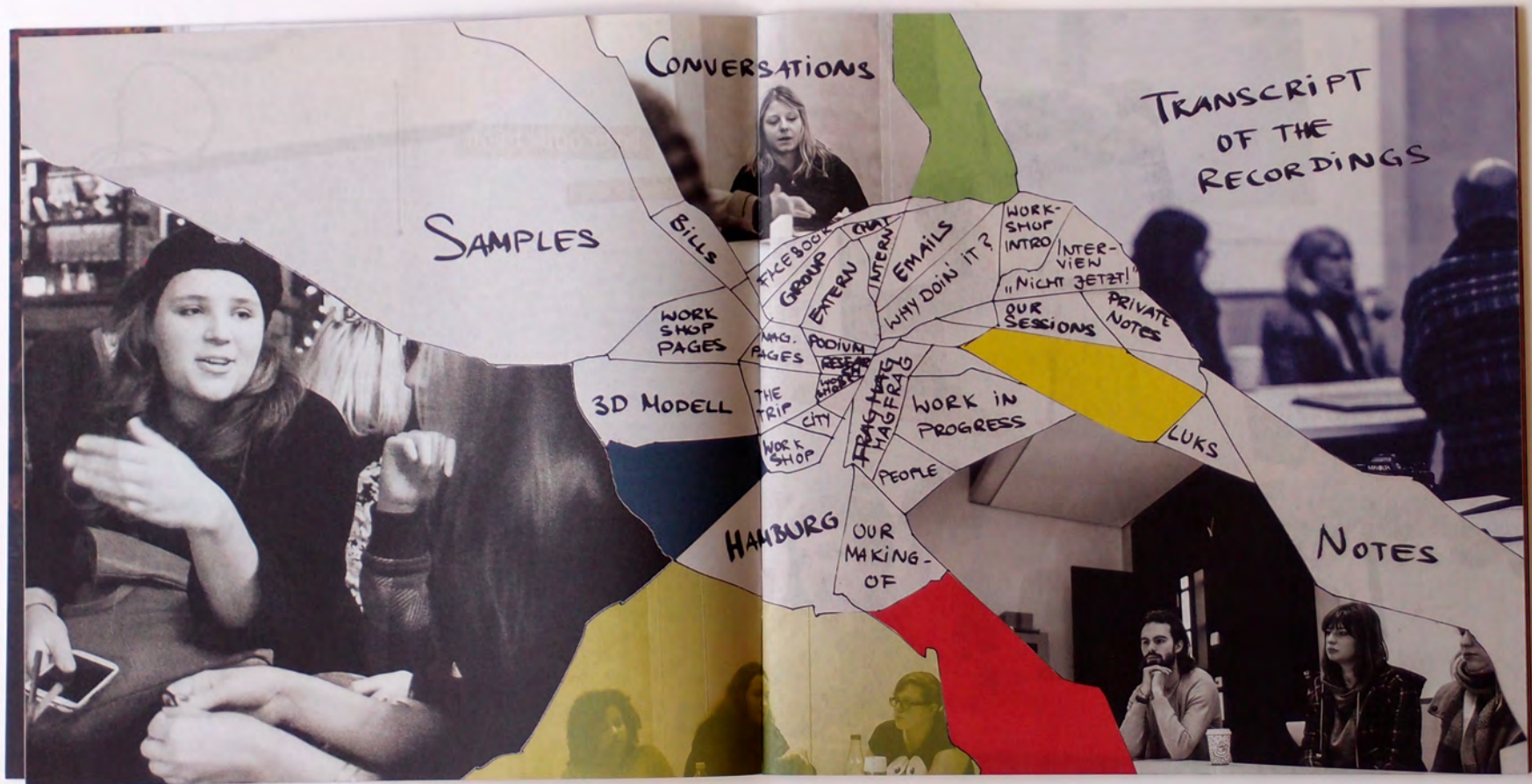
A student's magazine exhibition:  
The making-of. [REDACTED]  
Welcome to our journey!



# FragMAG

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The making-of.   
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CONVERSATIONS

TRANSCRIPT OF THE RECORDINGS

SAMPLES

BILLS

FACEBOOK GROUP

EXTERNAL

INTERNAL

EMAILS

WORKSHOP INTRO

INTERVIEW

WHY DOING IT?

OUR SESSIONS

PRIVATE NOTES

WORKSHOP PAGES

MAG. PAGES

PODUM

RESEARCH

OUR SESSIONS

PRIVATE NOTES

3D MODELL

THE TRIP

CITY

WORK SHOP

FRAGMENTS

HAMBURG

OUR MAKING-OF

LUKS

NOTES

HAMBURG

OUR MAKING-OF

NOTES



## Team meetings

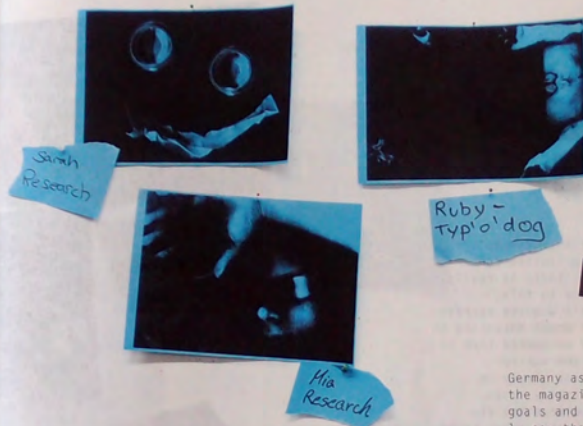
As you can imagine, the process of a project like this calls for a lot of cooperation and transparency among the teams. Hardly ever are there proper results when you're just sitting at home alone in front of your computer, trying to come up with ideas without any of your team members around you to share and improve your thoughts with. Therefore, being a 'team' and acting like one was one of the most important aspects of this project. Being on call for our team changed our everyday life to a certain extent and most certainly consumed every last drop of our 'spare' time.





## Trip to the Old Congress Hall

At the beginning of the semester we visited the Old Congress Hall Munich, where the exhibition is taking place. That way we were able to get a more detailed impression of the building and its possibilities and limits concerning space for the exhibition. At first we were amazed by the fancy appeal of the classy 60s interior, which indeed reminded us of some of the legendary black and white photographs of that time. Every time we went round a corner we expected to see someone famous like Ludwig Erhard, Willy Brandt, or even Walter Ulbricht. We were eager to fill a place like that with life again.



## Research team

The first step to accomplishing the basics for the exhibition was to find and summarize as much information about German student magazines as possible. This included collecting them in printed form (which sounds much easier than it actually is!). Although there is quite a large number of student magazines in Germany, there are only a few that are expedient for our project. That's why after sending e-mails to all the Design Universities in

Germany asking for information on the magazines they produce, their goals and contents, we can proudly say that we were able to collect nearly all the student magazines that are useful to our goal. (More on which these are exactly and how we chose them for the exhibition on pages 44 to 49.) In the end, we were able to collect 131 magazines from 26 different universities in Germany, 25 of which have a large number of publications. To avoid confusion, we prepared a student magazine catalog which - of course - contains 131 pages. (Oh, no no no, not the FragMAG you are reading!) It contains a list of all the magazines and the contact data of the parties that took part in the project.

3D-Model







TRIP  
TO  
HAMBURG

**16**  
people

**2** mini buses  
nights

**8**  
hours

**800** km



We asked the students  
who created the new

NICHT JETZT! magazine...

WHY ARE YOU PART OF THE "NICHT  
JETZT!" TEAM?

I wanted to see what it was like to design a real magazine, how the whole process works, how to calculate printing costs, how to deal with printers, etc. #00:00:35-9#

I'm interested in editorial design and wanted to see how larger projects work, from the beginning to the very end. #00:01:07-1#

It's especially cool that we get to work on content and design at the same time. The two processes are combined, and you can impact the content while you're working on the design. #00:02:17-9#

I'm part of the design team at NICHT JETZT! and am one of the few who have been here from the start. We were about 30 people in the beginning. It's true, it's quite tiring and sometimes demanding, but it's a lot of fun and the team is great. #00:03:06-7#

I'm part of the NICHT JETZT! team because I wanted to work on a magazine from its beginnings on. I also looked for some help in editorial design, but somehow I've ended up on the editing team. #00:05:13-2#

I enjoy photography, which is why I'm in charge of the photo editing department. We choose pictures and how they are put together as series. #00:04:06-8#

I enjoy gaining new experiences in the printing business and being able to be part of such a high-quality product. When you're just starting out after your studies, you have a tight budget that doesn't allow you to produce the quality you'd like. Here you're supported by professors and can work closely with the editorial team in order to get the best results. I love it! :) #00:01:45-5#

## HAW Hamburg "NICHT JETZT": Interview with Anne Stiefel and Jennifer David

Note: Both interviewers - Dennis and Elena - are represented in the name Deleena. Sometimes they/she/he are/is quite schizophrenic indeed. :D

DELENA Are you both currently part of the team?

TEAM "NICHT JETZT" JENNIFER No, but we used to be. The project is part of a course. We took it two years ago.

TEAM "NICHT JETZT" ANNE We're from another generation; we're not part of this issue.



DELENA Does the world need student's magazines? What was your motivation to work on one?

JENNIFER I can't say whether or not the world really needs student's magazines.

What I can say with certainty, though, is

that I needed it to find out how a magazine is made. I think that's the motivation behind student's magazines - not whether or not they sell. That's not the point. I wanted to know how a magazine is designed, which parts have to come together, what editing entails... things like that. I think that was pretty much everyone's motivation. In the end you have a real product you can put in your portfolio.

ANNE It was almost the same for me. It goes hand in hand with what's to come after university. It might even be true that no one really needs student's magazines; after all, they can't nearly compete with established magazines when it comes to content. And I think that's the whole reason for a magazine - content. So the real reason for student's magazines is to get a feel for the business, for magazine making. And to find out if it's the right thing for you. But it's also incredibly fun! You get to produce something that has some relevance in the world and reaches a certain amount of people. That's another reason why the world needs student's magazines.

DELENA True, that's pretty important. So how innovative is the magazine? Can you really profit from working on it for your futures?

JENNIFER Well, the good thing about student magazines is that they're independent. There's no economic drive behind them, and you get to experiment quite a bit.

ANNE You don't have to please anyone.

JENNIFER Exactly. You don't have to sell anything. I think there are a lot of ideas in the magazine that wouldn't get printed in the real world, due to issues of time or money.

You don't really have to pay attention to the budget - somehow, there's always enough money.

DELENA As a student, you can take risks - that's definitely something big magazines can profit from! (laugh) But do you not promote the magazine at all? You do also aim to sell it, don't you? At the release party, for example?

JENNIFER Right. Of course mainly the magazine sells amongst students. But we want attention from others as well, naturally. Slanted sells our magazine in their online shop. And it's sold at the Release Party, and some are laid out in select bookstores, in Hamburg, Berlin, and Munich. That's about ten bookstores in total.

ANNE Yeah, but the magazine is mainly promoted to get the word out, not to sell it, right?

JENNIFER I agree. It's not like we make real money off of it.

ANNE Yeah, we just had loads of fun.

DELENA That's the most important thing, isn't it? What would you guess, how many percent of German editorial designers notice student's magazines?

JENNIFER I think designers check out what's going on in the market, and therefore notice student's magazines, too.

ANNE Really? I don't think people outside of Hamburg or the university really care.

If I were to ask around my publishing company I doubt anyone would know what I'm talking about. Alright, I'll give you that

it depends on which designers we're talking about. I don't think it's a magazine you'd pick up and throw away right away. But I also can't believe that people go out and explicitly look for what we're up to.

JENNIFER Right, if it's

an eye-catcher, I guess that might be true.

But not like an established magazine!

DELENA Oh, OK. Maybe it depends on the issue's topic? Like, if people can associate?

TEAM "NICHT JETZT" Most definitely.

DELENA So, how do you decide on topics?

JENNIFER The team discusses every idea.

They're pasted on the wall and are then

discussed in

detail: which

topic has

potential, which

one is maybe too

mundane, or too

flashy, what's

worth writing

about, etc. When

we started--

JENNIFER That

was in October.

So it was, what,

two years ago?

ANNE Right. It

took us over a

semester, right?

DELENA How many

liters of coffee

did you all

drink?

TEAM "NICHT

JETZT" (both

laugh) You should ask how many liters of

beer we all had!

ANNE Yeah, how many nights we spent working!

JENNIFER Well, it took a while, I can tell

you that. I think we needed nine months all

in all.

ANNE Even though that wasn't what was

planned.

JENNIFER It should've only took a semester.

But towards the end it got so intense...

I ended up spending no more than five hours

at home. The rest of the time, I was working.



## Meeting at Kochan & Partner

A "four five" should take place more than once every four months. But what to do if everyone is too busy? Simply giving up the project is not an option. So even if the concept is not fully worked out you put some training wheels on the project and keep going, full speed ahead...

The problem of communication between agencies and their clients is a common one: "Those economists have no idea what a briefing really is!" - right? Now, should however the briefing come from another agency, there are no longer any excuses. Being able to give and receive constructive criticism is vital in the creative industry. Finding a common thread can be somewhat challenging, though.

At times we were clueless as to what the big players wanted from us. But we grew with every helpful comment, developed our personalities - and the project - further. It's true, we're still "just" students and sometimes we don't live up to the clients' expectations on the first go. But we don't make excuses; we look deeper, give it our all, and try to achieve the maximum result. Learning from one's mistakes is part of the process.



# Design, text- & documentation team

A lot goes on in the planning stages of such an exhibition: each team works towards its own goal, but none of it works unless all teams work together, much like the gears of a clock. Our aim was to show this process in the form of a magazine. The team did a lot of brainstorming; there were numerous meetings, scribbles and mindmaps in order to convey the process through content and design in the best possible way. For the FragMAG is not a simple magazine: it is more like a visual commentary that does not commit to the regular norms and structures of editorial design. Here you see the result - or better yet, the process of finding a result.

Simon  
Design and  
Doku



Bekka  
- Design & Doku



Sara  
Design and Doku



DENNIS  
TEXT & CONTENT



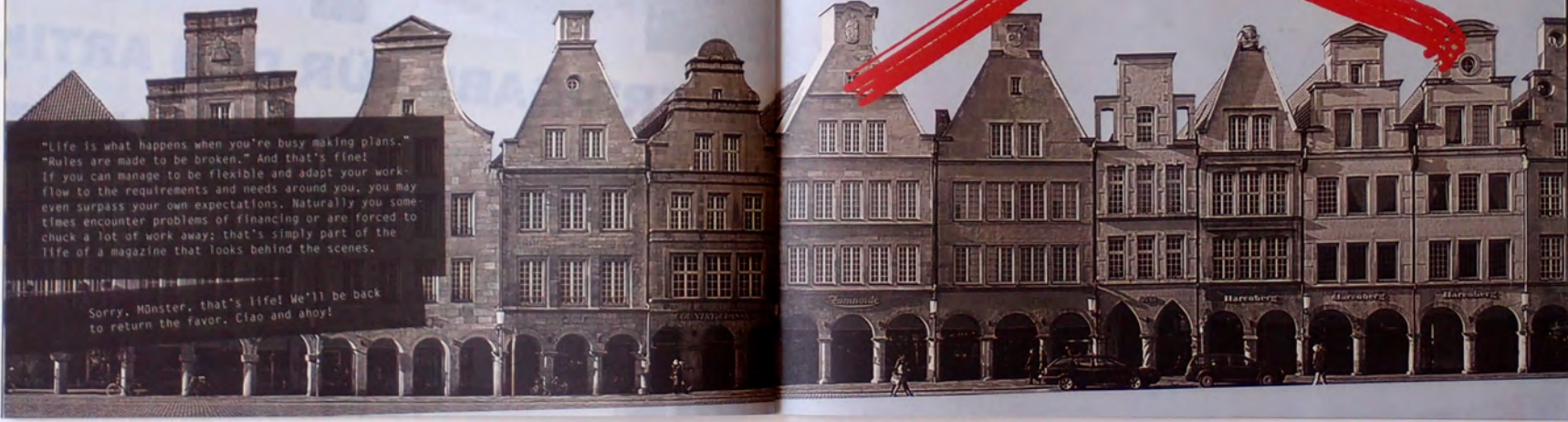
Elena  
Text & Content



Philip  
Hoyer / Fotografie

# Our trip to ...

What went wrong



"Life is what happens when you're busy making plans."  
"Rules are made to be broken." And that's fine!  
If you can manage to be flexible and adapt your workflow to the requirements and needs around you, you may even surpass your own expectations. Naturally you sometimes encounter problems of financing or are forced to chuck a lot of work away; that's simply part of the life of a magazine that looks behind the scenes.

Sorry, Münster, that's life! We'll be back to return the favor. Ciao and ahoy!

# ~~Münster~~

## Imprint

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