

POSITIONS THROUGH CONTEXTUALIZING

<p>2x4. (1996) Designer as Author. [online] Available at: https://2x4.org/ideas/1996/designer-as-author/ [Accessed 6 May 2023].</p>	<p>In this text, Michael Rock proposes three ways of understanding the role of a designer: as a translator, as a performer, and as a director.</p> <p>“(…) the designer transforms and expresses content through graphic devices. The score or script is enhanced and made whole by the performance. And so the designer likewise becomes the physical manifestation of the content, not author but performer, the one who gives life to, who speaks the content, contextualizing it and bringing it into the frame of the present.” (Rock,1996).</p> <p>As I approached the project from a personal standpoint, I was aware of the authority I had over its development. Thinking about my position as a translator and performer led me to find the visual similarities between prayer and graphic design. Therefore, the studio practice focused on exploring the quality of prayer as speech (sound) and the relationship between words, forms and typography. On the other hand, by contextualizing prayer in relationship with references such as concrete poetry, typographic manipulation, different kinds of movement & sound notation, my original interest expanded into ways to explore tone, and different voice control the readers interaction though type manipulation.</p>
<p>Perec, G. and Sturrock, J. (1999) 'Species of spaces', in Species of spaces and other pieces. London: Penguin, pp. 46–67.</p>	<p>Following George Perec's observation exercise and breakdown of a physical space, I applied the same process with the practice of prayer. I deconstructed all the fundamental and individual elements that make up the entirety of my praying practice such as the routine, structure, atmosphere, time of day, location and objects.</p> <p>Furthermore, I took learnings from Perec's process to map the context and background of the broader practice of prayer. This exercise allowed be to identify a clear relationship and links between graphic communication and the process of prayer. Through this I was able to build my line of inquiry.</p>
<p>The Lord's Prayer. Matthew 6:9-13. New International</p>	<p>The Lord's prayer is found in the New Testament specifically in Matthew and Luke's Gospels when a disciple asked Jesus how to pray. Jesus instructs his disciples to pray in a private and sincere manner, addressing God as their loving Father.</p>

<p>Version (1979). London: Hodder & Stoughton.</p>	<p>Still to this day, it serves as a template for believers to approach God in prayer and is often recited memorized and integrated into liturgies. It remains a widely recognized and cherished prayer across different Christian denominations. It encapsulates essential aspects of a believer's relationship with God, including acknowledging His holiness, seeking His guidance and provision and expressing the need for forgiveness.</p> <p>Since my interest was centered on finding the common space between graphic design and prayer, this essential prayer was helpful in seeing broadly the main aspects of this practice.</p> <p>First, intimacy is key in this way of communication. The speaker (Jesus) addresses the perceiver (God) as "Father". This intimate nature of the relation between a father and son, influences kinship between words, language, structure and meaning. Following this attitude, fracturing the text linearity, pacing down the readers experience and the use of serif font, are some of the formal and stylistic decisions I took to create my concrete poetry iterations. Thinking about the way in which a prayer is a simple and honest declaration where the important thing is the sincerity and vulnerability of the spoken words.</p> <p>The Lord's Prayer exhibits a framework of language and structure that contributes to its reproduction, circulation and transition beyond generations, context and mediums. First, addressing god: establishes a direct address to god as a caring father figure. Second, praise and worship: expresses reverence and adoration. Third, invocation: asks for god's presence and will on earth aligning human actions with divine purposes. Fourth, petition and supplication: Includes requests for both earthly and spiritual needs. Fifth, repentance and forgiveness: emphasize on the reciprocal nature of forgiveness. Sixth, acknowledgment of god: concludes with an acknowledgment of god's power. This structure feeds back to my project, because I understand the importance of conditions or instructions to guide the audience to interact with the content through a visual way. As far as this project has gone, I explore typography manipulation as an adequate aspect because of its range of possibilities. I have iterated with scale, font, and range and see its repercussions in the effectiveness of a message.</p> <p>Lastly, I like the way this prayer challenges authority and accessibility in communication. As Jesus acknowledges God as a father, he simplifies and democratizes communication with authority, it is simple, easy, honest, and unpretentious. That makes me think about how I can use graphic design to facilitate</p>
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	access and interaction with information. Looking for ways to simplify communication and engagement with different mediums and tools.
Knowles, S. (2016) A Seat at the Table. Anteism.	<p>This book is a printed edition that contains the lyrics of Solange's third studio album "A Seat at the Table". The concept centers around deconstruction of race identity through text, images and song lyrics.</p> <p>This book is relevant to my project because it explores the relationship between words, form and meaning. The interpretation of racial identity is reflected by the deconstruction of the written word spoken by Solange. It made me question "how can typographical manipulation magnify the meaning of spoken words?". I identified the use of broken linearity in the lyric's narrative, the reference of traditional concrete poetry using black serif text in a white page and that visualization of rhythm by controlling the intentional displacement of the words.</p>
Simpson, N. <i>et al.</i> (2012) <i>Notes from the cosmic typewriter: The life and work of Dom Sylvester Houédard.</i> London: Occasional Papers.	<p>Through his "typestracts" (concrete poetry) Dom Sylvester Houédard defies the dynamic nature of language and its relationship with spirituality. This was relevant to my project as I wanted to portray the nature of prayer through the lens of graphic design. By having his work as a reference, I acknowledge the relevance of typography as tool to visualize the space between words and meaning, with an unconventional approach. Letters can be arranged in a composition and create abstract, repetitive forms and patterns engaging with the formal and ritualistic nature of spiritual discourses.</p> <p>On the other hand, Houédard stated that "concrete fractures linguistics, atomizes words into incoherence, constricting language to jewel-like semantic areas where poet & reader meet in maximum communication with minimum words". This made me consider ways in which a designer can challenge, control and mold the visual narrative in which information is perceived, processed and absorbed through typographic manipulation.</p>

<p>Common worship: Services and prayers for the Church of England (2000). London: Church House Publishing.</p>	<p>Common Worship is a collection of resources published in books and free digital materials, produced by the Church of England. It focuses on the communal nature of liturgical activities. The main intent is to provide congregations with a framework to assemble their own services, and guide individuals to practice their devotion. When the book was being designed, over a million people attended Church of England churches, for this reason, the entire collection was carefully designed to be understood by regular attenders, use the books every week, occasional visitors, people from all over England, villages and cities. Every visual decision was carefully crafted to “be easy to follow at a glance – classic, but visually interesting”. (Morgan, 2000).</p> <p>The publication was treated as more than a book, it is a compendium of instruction, voices and intentions that embody the identity diverse community. It invites the audience to perform not only text, but principles.</p> <p>As a script guides an actor through a scene, every formal element of this book follows a purpose. There is a clear distinction between the spoken text and instructions, achieved by the variation of color (red and black) and typography style (regular and italic). Moreover, attention has been paid to the hierarchy and disposition of headings using Gill Sans as the typeface, prioritizing clarity and comfort. This decision made me think of the way that every formal characteristic in visual design has an agency and communicates something. In a sense, I'm trying to achieve the same thing with my iterations. Experimenting with tone and voices by using different fonts, changing scale and layout, trying to guide the reader through the words.</p> <p>I find it interesting the way in which the publication includes different voices and roles are inserted in the book. There are small titles that indicate who the text belongs to and by the change of color,</p> <p>In conclusion, Common Worship is a resource that offers an interesting approach to performing a text in a communal way. It has made a conscious and rigorous exploration of formal elements to facilitate the relationship between a community, individuals and language. This project approaches prayer as a structured, guided practice therefore the style is simple, linear and clean. It made me think of how I can apply all those formal decisions when the prayer is individual practice. As for personal experience, when it comes to personal prayer is loose, repetitive, reflective and in many ways an abstract.</p>
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- The Lord's Prayer. Matthew 6:9-13. New International Version (1979). London: Hodder & Stoughton.