POSSITIONS THROUGH ESSAYING

[Black screen - white letter]

Is my vision the subject of my work? Or does it serve as a frame for developing projects and creating outcomes?

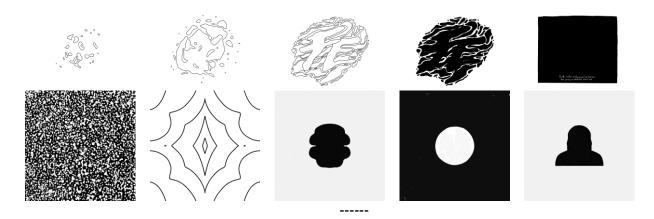-------|

Discovering my *role* 1

[Voice over]

Thinking about my personal relationship with my design practice, I've always had a genuine interest in depicting graphically the invisible experiences that make up who I am. However, this is counter intuitive as I struggle to look inside for input that is worth sharing and transforming into graphic outcome. Perhaps, it's the need to detach myself from my work to loose the sense of authority. Also, wanting to challenge myself to engage with more critical discourses.

[The following animations will appear in the background]

There were two essential texts that made me reconcile my conflicting positions.

The text Designer as author by Michael Rock as He states:

"(…) 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).

Especially the concept of subjectivity presented by Donna Haraway in the text Situated Knowledge's "Subjectivity is multidimensional; so, therefore, is vision. The knowing self is partial in all its guides, never finishes, whole, simple there and original; it is always constructed and stitched to gather imperfectly, and therefore able to join with another, to see together without claiming to be another" (Haraway,1988).

I was encouraged to find the common spaces between my situated experiences and graphic design, and contextualize it in a landscape of practices.

Developing *the project*   2

Prayer: prayer is a profoundly personal and meaningful practice that allows individuals to connect with the sacred and engage in a dialogue with the divine. It can be spoken or silent, spontaneous or scripted, individual or communal.

Personally, I believe that prayer is a medium of communication, where the material and immaterial aspects of language collide.

So, as a designer I found myself asking, how can I use graphic communication skills to express the formal characteristics of prayer as a verbal expression?

To begin this exploration, I mapped the context of the practice of prayer. I found interesting the kinship between words, language, structure and meaning. But how can I explore that visually?

Particularly Dom Sylvester Houédard's work was really inspiring. By manipulating the spacing between words, font size, and dynamic alignment of letters, he highlight the relationship between language, perception, and spirituality.

As I see it, letters can be arranged in a composition and create abstract, dynamic forms and reflect the formal and ritualistic nature of spiritual discourses. MENCIONAR MIS PATEERNS.

[In the back – concrete poetry iterations]

Through typographical manipulation, my experiments were a visual exploration of prayer's nature as a form of speech. I fracture the linearity of the text by modifying words dispositions and direction. As well as pacing the readers experience by adding space between each word and letter. Considered the displacement of the words in the white page making them shrink or expand in the space, depending on the meaning an intention of the sentence.

Later on I tried to look for other ways to modulate tone and voice through letters. To guide my process, I established a formula "type + style = tone". Played with different fonts, scales, layouts to test how the expression of prayer varied.

This made me think of the way in which a designer is able to control and mold the narrative in which information is perceived, processed or perhaps performed?

The book of Common Worship, by the Church of England, intents to provide congregations and individuals instructions to practice their devotion. This book showed me how, through formal visual decisions, a designer can guide the reader to preform a text.

I'm still exploring other possible ways in which graphic design skills express the nature of prayer his means that I am still forming my position however, I recognize that even though this project originated from a personal interest, by situating it in a landscape of practices and cultural knowledges, the focus changed and it is now the frame in which I investigate, experiment and engage with formal aspects of graphic design: typography.