

Rethinking Lines: A Removal of Narrative in Communication Design

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DEDICATION

This is dedicated to my loving wife Ariel, our beautiful daughter and my ever supportive family and friends.

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I would like to thank my professors, classmates, students, mentors, friends, and relatives who have in some way or fashion contributed to this journey of learning, mastery, and growth.

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ABSTRACT

RETHINKING LINES: A REMOVAL OF NARRATIVE IN COMMUNICATION DESIGN

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This thesis describes the artwork created in the exhibited work of *Rethinking Lines*. The work is premised on the theoretical findings in the fields of linguistics and semiotics, alongside philosophies tailored under the structuralist and post-structuralist movements. These approaches were combined with the philosophies of artists found in the Minimalist movement as well as abstraction movements like De Stijl and Constructivism. The research culminates in a body of work that attempts to remove narrative from communication design through visual treatments that involve the deconstruction of typography, reconfigured grid systems, scale, and color theory. The exhibited works examine the possibility of meaning making while taking into account the origins of language and the use of epistemic knowledge in linguistics. The printed pieces provide a visual representation of a new form of language that can be injected into our mainstream

communication channels, both print and digital applications, to create a break from the abundance of narrative driven design currently found in these channels. The ability to shift the inception of meaning and its making from the design phase to the experience phase is proposed as a means of disrupting the reliance played on narrative and its use in all forms of visual communication to include fine art.

INTRODUCTION

Few individuals in today's modern society would challenge the notion that our current communication channels, both print and digital mediums, have become over saturated with an excessive amount of narrative driven design. These narratives carry a variety of intents whether created for commercial, political, religious, or entertainment, that propagate the information landscape and add to the abundance of accessible information across the various channels which distribute the content. The ultimate result has created a condition in which overstimulation is a reality and in some regards, has desensitized individuals to narratives and their intended purpose. If this assumption is assumed true, in essence stripping away at the value of our communication system, then how can we reverse the effect and bring forward a more stable platform back into our society?

The answer to this brings forth complexities and nuances amounting to a multitude of possible answers and solutions. Ones that go beyond the scope set forth in this specific research, but are unequivocally premised on the principles found in this study which include linguistics, semiotics, communication design, as well as art. These specific areas of study comprise of numerous theories and analytical approaches that help us understand the nature of language and how individuals process it, whether it is verbal, written, visual, or sensory activated, as in the case with color. This thesis examines the relationship

between graphic design and communication, and attempts to remove narrative driven language that is a result of treatments found in typography, photography, grid systems, and other gestalt principles.¹ Research has been conducted in the scientific fields of linguistics, specifically semiotics, as well as various art movements that include abstraction and minimalism, which help show a theoretical relationship between individuals and their way of processing language, visual composition, and in turn design. The research is also supported through a series of artwork titled, *Rethinking Lines*, that was produced with the specific intent of removing narrative through the deconstruction of typography. The exhibited artwork showcases the visual outcomes that occur through a deliberate attempt of disrupting the order in which individuals process information, while also reorganizing the way visual language is interpreted and used. The research concludes with suggested uses for this newly designed form of communication and the potential impacts it may carry in our modern day communication landscape.

¹ Gestalt principles, in reference to art and design, refers to describing how humans typically see objects by grouping similar elements, recognizing patterns and simplifying complex images. <https://www.interaction-design.org/literature/topics/gestalt-principles>.

COMMUNICATION DESIGN

Communication design is built to carry exact purpose and meaning with the expectation that viewers will identify the one predetermined scenario, rather than allowing an individual's experience to craft personal interpretations and meanings. Very rarely do we encounter visual experiences that allow for this type of open ended narratives where viewers are in control of perception. These types of designs, historically, have primarily come in the form of fine art and thus are rarely seen in everyday communication channels like social media, television, and print publications. The question then lies on whether narrative can be removed in communication design, and if so, how would these designs live and ultimately serve society?

Media

The modern day media landscape consists of a variety of channels which individuals access and receive information. These information structures are explicit in their intent but do disseminate subversive messaging that is not always as evident to those using them. Content of such nature in past times often found its way to the masses via printed ephemerals such as but not limited to, newsprints and broadsides, leaflets, posters, as well as artworks that include paintings and printed works. Currently, these information

channels include the internet and are dominated by platforms that include websites, social media apps, and video streams. The vast amount of platforms across the various channels, is at the center which has led to the abundance of content that is driving misinformation and subversive content. Attempting to decipher the true intent and purpose of mass media and the forces which disseminate this information, has always stirred conversations of conspiracy and other nefarious motives, and ultimately accepted by the public as heavily driven by narrative. This narrative, whether intended for good or alternatively for nefarious reasons, provides the premise which most content is created and distributed through the channels of communication.

Narrative Driven Design

It is safe to say that almost all narrative carries a specific intent to either sell or convince individuals of a particular viewpoint, position, or need. Language, alongside imagery, play a vital role in the effectiveness of how these narratives convey the intended messaging and ultimately affect individuals who experience it. In today's market driven landscape, much of the content we see or experience in our daily lives is an attempt to fuel consumer needs with creative ways of keeping the supply and demand of commerce at the very forefront of everyone's thoughts and desires. As a result, language as we recognize it today has developed into a system upon which cultural influences, epistemic knowledge, behavioral norms, and individual biases are intertwined into a contextual system of signs used to deliver narrative driven communication and design. This holistic

approach to garner the minds of consumers has created an environment in which very little of what we see is up for interpretation beyond its intended design and specific narrative.

MINIMALISM

The minimalist art movement that emerged during the 1960's with New York visual artists shifting their work towards geometric abstraction, provides the fundamental backbone to an art form void of directed narrative.² This movement consisting of painters and sculptors showcased a variety of works in the New York gallery scene, highlighted this unnerved style which became engulfed in criticism and rejection. This new body of art work emphasizing geometric shapes and repetition, was a push beyond the previously heralded art works belonging to abstract expressionism.³ The technical disparity found in minimal art, which exhibited a greater emphasis on neutral surfaces and an industrial process, also gave way to a complete removal of metaphor as artists proclaimed that self expression was not the intent and rather the "art" itself was the objective. This newfound emphasis was given context by theorist and artist, Robert Morris, in his three part essay "*Notes on Sculptures 1-3*." In this essay, he provides a framework that establishes gestalt principles as inseparable elements to the surrounding physical space in which objects of

² Geometric abstraction is a form of abstract art based on the use of geometric forms sometimes, though not always, placed in non-illusionistic space and combined into non-objective (non-representational) compositions. https://en.wikipedia.org/wiki/Minimalism#Minimal_art,_minimalism_in_visual_art

³ Abstract art clearly implied expression of ideas concerning the spiritual, the unconscious, and the mind. Zegher & Teicher, 2005

art are experienced.⁴ Morris' explanation of this new art form which takes into account variables such as shape, proportion, size, surface, context, and environment, provides the tenants upon which minimal art goes on to be experienced, critiqued, and ultimately understood.

The philosophical approach with how minimal art was made and thus interpreted, is undeniably complex and requires a broader lens of analysis that is not only reliant on the introspective experience, but also identifies the existential realities present in the art and its environment. Francis Colpitt in his book *Minimal Art: A critical perspective*, is quoted as saying "A work of Minimal art is a physical object that embodies the visual idea." When discussing gestalt principals Morris states that, "once it is established all the information about it, *qua* gestalt, is exhausted."⁵ These creative principles take into full account how as a result of the reductive state, shape and form are ultimately free of its metaphysical state and thus becomes an existential element devoid of boundaries.⁶

⁴ Morris references polyhedrons as the simplest shapes which do not present separated parts and thus are forms which present the strongest gestalt sensations. Morris, 1966

⁵ Morris, 1966

⁶ Morris explains that gestalt once established and with all information, it becomes exhausted. It is not then disintegrated. One is then free of the shape but also bound to it. Free or released because of the exhaustion of information about it, as a shape, and bound to it because it remains constant and indivisible. Morris, 1966

SEMIOTICS

The study of semiotics, defined as the study of meaning-making, or the study of sign process and meaningful communication, helps us dissect how such communication may be interpreted and used. The complexities behind language and how societies learn and interpret words and their meanings, creates challenging hurdles when introducing new concepts and thoughts into a cultural fabric built on preexisting systems of knowledge. These conditions or epistemic models, as they are often referred to, provide individuals with a foundation of knowledge that allows for correct interpretation of visual cues and their associated meanings. This knowledge, which is generally passed down from one generation to the next, provides the system upon which societies continue to expand and alter existing language. Although these conditions can provide an inherent structure to all language, limitations are still very much present in the science of semiotics. To quote Inez Hedges, in his writings of Maurice Roche and the semiotic study of literary and cinematic works, Hedges states that “semiotics is never able to do more than describe the way in which language conventionalizes our worldly perceptions, and is in no way able to account for the expression of new perceptions or new thoughts.⁷ This inability to capture signs which are either foreign or radically new, in a literal sense, gives premise to

⁷ Hedges, 1978

the notion that individuals are subjected to rely on emotional recognition through the physical senses that are impacted as the result of shape, color, grid, and other gestalt principles.⁸ These structural elements which impact an individuals senses and memory can evoke different thoughts and feelings which are intrinsically different from ones which are recognized once epistemic recognition takes over. This phenomena which exists in the construct of language, gives a more narrow scope in better understanding human interaction with experimental communication design.

According to Epure, Eisenstat and Dinu in their article titled “Semiotics and Persuasion in Marketing Communication,” marketing uses semiotics in two underlying ways to influence buyers attitudes and behaviors: 1. Signs are used to create personality for the product and 2. Signs conceal meaning of text, imagery, sound, etc.⁹ This important denotation provides further evidence that signals are constantly being used in our everyday communication channels, whether a viewer recognizes them upfront or subconsciously, which can lead to delayed recognition. The intent to create an apparent or submersed narrative has become an embedded function of most, if not all, visual communication. This function of assigning meaning which requires cognition and interpretation, only complicates the attempt of introducing new signs intended to strip away this intent as a result of their infrequent use. A *post-structuralist* approach must be

⁸ Gestalt theories attempt to describe how people tend to organize visual elements into groups or unified wholes when design principles are applied.

⁹ Epure, et al., 2014

insistent throughout the creation of any medium in order to counter narrative based design and allow for a viewer centric experience.

Ferdinand de Saussure

Ferdinand de Saussure was a Swiss linguist and semiotician whose work laid the foundation to semiotics.¹⁰ Michael Halliday references Saussure's establishment of the sign, as the "organizing concept for linguistic structure, using it to express the conventional nature of language in the phrase "l'arbitraire du signe". This has the effect of highlighting what is, in fact, the one point of arbitrariness in the system, namely the phonological shape of words, and hence allows the non-arbitrariness of the rest to emerge with greater clarity. An example of something that is distinctly non-arbitrary is the way different kinds of meaning in language are expressed by different kinds of grammatical structure, as appears when linguistic structure is interpreted in functional terms."¹¹ Saussure established the role of the signifier and signified relationship and their inability to serve independent of one another. He argued that as a result of different languages a "sign" can be assigned as various "signifiers" thus deeming it arbitrary. It is only through its relationship and contrast to other signs that it gains its meaning.¹²

¹⁰ Robins, 1979

¹¹ Halliday, 1977

¹² Saussure, 1916

Claude Levi-Strauss

Claude Levi-Strauss was a French anthropologist whose work is considered to be the foundation of structuralism.¹³ He built upon Ferdinand de Saussure structural linguistics approach to anthropology and firmly believed in the application of binary oppositions in language and their unification in order to define meaning.¹⁴ In addition, as a structuralist Levi-Strauss maintained that all science is either structuralist or reductionist, in which social scientists could only work within the structures of human thought. His work with the native tribes of South America play particular importance to the work presented in this thesis, as he attempted to understand the origins of language and its inference on meaning and the transferring of this structure across civilizations. His attempt to prove that universal laws governed the paradox that exists in myths, that they can be viewed as arbitrary as a result of their unpredictability and fanaticism and also proving their similarity across varying cultures, created a sense of order and further emphasized the opposition of elements and what can be identified as a “mediator” of those opposing elements.¹⁵ In his quote which states, “If it were possible to prove in this instance, too, that the apparent arbitrariness of the mind, its supposedly spontaneous flow of inspiration, and its seemingly uncontrolled inventiveness [are ruled by] laws operating at

¹³ Briggs & Meyer, 2015

¹⁴ Binary opposition is the system by which, in language and thought, two theoretical opposites are strictly defined and set off against one another. Smith, 1996

¹⁵ *Quote*, “mythical thought always progresses from the awareness of oppositions toward their resolution” Myths consist of 1. elements that oppose or contradict each other and 2. other elements that “mediate,” or resolve, those oppositions. Levi-Strauss, 1958

a deeper level ... if the human mind appears determined even in the realm of mythology, *a fortiori* it must also be determined in all its spheres of activity,” Levi-Strauss goes on to further attest his structuralist view that language is preconditioned within the constructs of existing knowledge.¹⁶

Although his structured approach of defining the construct of meaning making opposes the post-structuralist approach to language, his reduction process on which his theories are premised serve valuable when attempting to understand semiotic reference in deconstructed letterforms. The ability to deconstruct readable grids, words, and ultimately letterforms down to an originating structure provides an underlying premise that these structures are arbitrary to the extent of a viewer’s epistemic knowledge. This assumption assures that simplified structures exposes visual language to a state of origination, allowing for the possibility of new meaning to emerge. Structural theorists would only argue that these new meanings are still within a restricted construct, which is in opposition of a *post-structuralist* approach.

Post-Structuralism

Post-Structuralism was born out of an attempt to disprove “*Structuralist*” methodologies and bring forth a response to how knowledge is produced based on phenomenology.¹⁷ The primary difference between the two is post-structuralism’s rejection of the binary opposition, or the dependency of a dominant word to a subservient

¹⁶ Levi-Strauss, 1969

¹⁷ *Phenomenology* is defined as the philosophical study of the structures of experience and consciousness.

counterpart. It argues that founding knowledge is neither solely based on phenomenology nor systemic structures. Rather, a word must be examined individually and thus its relationship to the other. Post-Structuralist theorists such as Jacques Derrida, Michael Foucault, and Roland Barthes emerged out of France during the 1960's and openly critiqued through various writings and lectures their views on "*Structuralism*" and its inherent flaws. These flaws, as Derrida would surmise through his analyses termed "*deconstructionism*," broke away from the transcendental signifier, or a symbol of constant, in which *structuralism* is premised upon. Derrida argues that there is no such symbol or universal signifier thus disproving *structuralism*. He goes on to state in his book *Positions*, "The oppositions simply cannot be suspended once and for all. The hierarchy of dual oppositions always reestablishes itself. Deconstruction only points to the necessity of an unending analysis that can make explicit the decisions and arbitrary violence intrinsic to all texts." Derrida's exclamation that a "signifier" and "signified" are not harmonious in philosophical opposition but rather posses a "*violent hierarchy*."¹⁸

Derrida's explanation of *deconstruction* made certain that it was not to be mistaken as a mechanical procedure as he felt it would lead astray those attempting to apply his theory. Richard Beardsworth explains Derrida's rationale through the following statement "A thinker with a method has already decided *how* to proceed, is unable to give him or herself up to the matter of thought in hand, is a functionary of the criteria which structure his or her conceptual gestures." Beardsworth goes on to explain that the very act of

¹⁸ Derrida, 1982

making *deconstruction* a procedural act only recreates the very essence of what is intended to be *deconstructed*.¹⁹ Derrida himself had difficulty proclaiming how *deconstruction* should be identified as, only emphasizing what it was not in a series of essays. The essays described *deconstruction* as not – *a method, critique, analysis, or post-structuralist*.²⁰ The difficulty of giving *deconstructionism* a defined label or explanation was Derrida's abhorrent resolve towards the term itself. Derrida's expressed difficulty to explain the concept's complexity stood against the very nature of the philosophy and how it served to better understand the nature of language. David Allison translates Derrida's work in *Speech and Phenomena* and provides the following definition, "[*Deconstruction*] signifies a project of critical thought whose task is to locate and 'take apart' those concepts which serve as the axioms or rules for a period of thought, those concepts which command the unfolding of an entire epoch of metaphysics." This take on how *deconstruction* attempts to work, provides some structural sense upon which *Rethinking Lines* is modeled and executed.

¹⁹ Beardsworth, 1996

²⁰ Wood & Bernasconi, 1988

ABSTRACTION

Attempts at breaking down narrative in the visual arts has seen many forms throughout the great history of various arts movements. Abstraction has taken on various forms and with distinct theoretical approaches by their respective artists, ranging from constructivism, de stijl, abstract expressionism, and minimalism. Removal of narrative can be most recently identified through the philosophies and ideologies represented by the artists in the minimalist movement.²¹ The physical representations of existential structures and paintings, are at its purest forms, communicative ideas and expressions that bring forward the concept of an experimental language displayed through a reductive state of signs with no preexisting reference of meaning. Although minimal artists did not normally work outside the constructs of sculpture and painting, interpretations of narrative deconstruction was also experimented in performance art. This allowed physical movement to become a communicative signal and allow for its interpretation to be free of a single narrative. This broadened the spectrum of semiotics, forcing interpretation to break the current models of epistemic reference and extend itself to methods involving other human senses outside of the visual plane.

²¹ Robert Morris was recognized for sculptures which avoid psychological references, ultimately creating what he hoped would be an immediate sculpture experience.

Constructivism

Constructivism art has its origins in Russia starting as early as 1913 and remaining as an organized movement through the late 1920's. Developed on the principles of "*faktura*" or the material aspects of a surface and its demonstrations of properties inherent within it, would later mold itself into a revolution incorporating art as a vessel for change.²² This led artists such as Vladimir Tatlin, Kazimir Malevich, El Lissitzky, and Alexander Rodchenko, to emphasize the *construction* of art versus a traditional view on composition and its affect on the overall beauty of the art. The valued approach towards abstraction alongside the analytical view of form created a movement that stressed function and purpose. Activating the viewer, not only in the metaphysical sense, but also in the literal act of doing, was the core purpose behind how the works from this movement were supposed to be received by the public. Change for the common good was to be carried through by *constructivism*, giving artists the ability to explore and create through its philosophy, while allowing individuals to play on their interpretations of forward progress.

De Stijl

The dutch art movement known as "*The Style*," which spanned the years of 1917-1931, called for a pure abstraction and universality through a reduction built upon

²² Gough defines "*faktura*" as requiring the surface of the object with a demonstration of how it had been made, while exhibiting its own distinct property. Gough, 1999

form and color.²³ The simplified shapes that were expressed through various mediums ranging from painting, graphic design, furniture, and architecture was heavily reliant on the reductive nature of straight lines, squares, rectangles, as well as the use of primary colors alongside black and white. Susan Denker writes of *de stijl* also coined “*Neo-Plasticism*” as “reaching beyond the changing appearance of natural things to bring an audience into intimate contact with an immutable core of reality, a reality that was not so much a visible fact as an underlying spiritual vision.”²⁴ Artists such as Piet Mondrian and Theo van Doesburg exemplified the use of straight horizontal and vertical lines with rectangular forms, while drawing these elements out through the selective colors of red, yellow, and blue with the three primary values, black, white, and gray. Mondrian’s paintings showcase the importance of non-symmetry and used opposition as a means of balance. Another stylistic emphasis that can be noted in the three-dimensional work of Gerrit Rietveld, known carpenter and architect, was his use of independent application of layers and planes to allow for an unobstructed existence of lines and elements.²⁵ A similar approach and methodology can be attributed to the compositions later discussed in *Rethinking Lines*.

²³ Linduff, et. al, 1994

²⁴ Denker, 1982

²⁵ Rietveld’s Shroder House and the Red and Blue Chair showcase this approach.

DECONSTRUCTED TYPOGRAPHY

Experimenting with the removal of narrative in communication design through the deconstruction of letterforms, creates an interesting scenario in which viewers are left to challenge and thus break free of their epistemic processes. This type of signaling relies on the ability to contextualize what they are viewing without an emphasis on context. Although initial experimentation is conducted with context in the form of words or phrases that appear deconstructed, final iterations eliminate all frame of reference and result in a visual display of only deconstructed letterforms. To aid the breakdown of epistemic reference, the implementation of varying grid systems, adjusted scale, and color contrast also serve as key gestalt principles in the creation of each design. This experiment, which intends to break up recognizable forms of written western languages into a previously undefined set of new signs, is intended to make possible the introduction of a new visual communication form. This new form can then be presented through every day communication channels and platforms, without narrative and open for interpretation without preconceived meaning. The visual jolt this is intended to have on the visual communication landscape, should impact our identification and use of language and create a new system closely aligned with gestalt theory and *post-structuralism*.

Design & Form

The first stage in the creation of each series in *Rethinking Lines* was designing the deconstructed letterforms or *glyphs*. This first step in the design process began with identifying the basic typographic anatomy of the Roman letterform and selecting respective weights and stylized variants.²⁶ Although deconstructive states can be achieved in both serif and sans serif typefaces, as well as script styled lettering, *Rethinking Lines* only features sans serif based deconstructions. This can easily be identified by the elimination or lack of additional strokes at the ends or base of the finalized geometrical shapes.²⁷ The overlapping of glyphs as well as cross sectional elements of letterforms should not be confused as components of a serified typeface or the creation of a serif element. The primary reason for working with only sans serif based elements was to deconstruct in a manner that would create geometrical shapes with sharp perpendicular angles, straight lines, and smooth circular elements. These shapes in their final states comprise of the most rudimentary shapes associated in abstraction to include: *squares*, *rectangles*, *circles*, and *polygons*. These structures also gives way to *Rethinking Lines*’ aesthetic of straight lines and perpendicular alignments. Although the overlapping of glyphs creates patterns which can closely resemble serifs or deconstructed serif typefaces, elements were not designed with this specific intent. The visually appearance of a full or

²⁶ Typeface designs vary depending on the font family’s increased use of weights (blackness or lightness) and stylistic variants (most commonly regular or roman as distinct to italic, as well as condensed). McGrew, 1993

²⁷ A serif is defined as “A fine line finishing off the main strokes of a letter, as at the top of bottom of M.” Wikipedia, 2018

partial abstraction can depend on its scale or contextual surrounding.²⁸ This intent, to design with multiple perspectives and possible interpretations, is at the core of the *Rethinking Lines*’ purpose to break from epistemic reference and create a new platform of meaning creation.

Deconstructed letterforms were designed based on three primary weights: thin, medium, and bold *or* heavy. Before the deconstruction of letters were considered, full letterforms were designed to suit the selected weight intended for deconstruction.²⁹ Stylized variants such as squared or rounded structural elements, as well as CAP or lowercase letterforms, were also taken into consideration and designed respectively for the series they would then be used as. In the case of *Series 1*, the selected design was made to resemble a square like structure and a lowercase letterform. *Series 2 & 3* were all CAP, medium weight letterforms. While *Series 5,6, & 7* were a mix of CAP, lowercase, and bold weight letterforms. These respective fonts were then deconstructed into reduced primary shapes that serve as glyphs within each respective font family. Decisions regarding each deconstructed shape, was designed to eliminate repetitions of identical shapes from previous letters and to also allow for the reconstruction of multiple letterforms, if so desired. This ability to rebuild letterforms within the font family, is what

²⁸ Fig. 7.2 *Quadtych* panel appears to view as a decipherable phrase. Meaning may be asserted if placed in an environment with other recognizable language and letterforms.

²⁹ Each deconstructed glyphs belongs to a fully designed typeface. Typefaces are created and saved as western language OTF files.

gives the font its unique and distinct characteristic and separates it from glyphs which are simply geometric in nature.

Application

The primary medium used in *Rethinking Lines* is serigraphy. This printmaking method, also known as silkscreen, was selected for its iterative nature and the ability to precisely replicate digital designs. Each series in *Rethinking Lines* presented different challenges that centered around each print's dimension, grid and alignment, glyph weight, and color registration. With all designs starting in digital form and with precise measurements, alignments, and color, the translation and outcomes expected through the printmaking process was one that created less flexibility and a more rigid process for producing the expected results. Whereas accidents and unexpected outcomes are inherent in the printmaking process, such forms of experimentation was not part of the expected outcomes and were not considered for the final works presented in *Rethinking Lines*. The results that can be achieved through such experimentation, chance, and play in the printmaking process was not considered in the initial design phase of any of the series. On the contrary, each series carried specific communicative measures and print qualities. Although it should be noted, that random selection of glyphs within the selected style was a component in the design process, as specifically seen in *Series 3, 5, & 7*. The printmaking process for reproducing these designs did follow strict printing methods and

approval guidelines.³⁰ Final prints were approved as exhibition quality only after all elements were correctly translated through the print process.

The iterative nature of silkscreen was another deeming quality for its selection as the primary mode of reproduction. The deconstructive process involved in the type design phase is one which letterforms are dissected structurally and broken down to their most basic geometric shapes. This process of redesigning typography into rudimentary structures, which can also rebuild recognizable letterforms, is an iterative process that requires a reverse visualization of each letter's design. Traditionally, type design involves sketching each letter that will make up the complete font family. This sketch or iteration begins the digital phase of design and is often done without a reduction in the letter's shape and form.³¹ Although visualizing shapes within the letterforms is common, type design does not often emphasize multiple iterations of a single shape in order to achieve each letter's final design. In creating deconstructed letterforms, this process of designing shapes that can also reconstruct each letter, is the iterative process that requires the creation of multiple iterations. These shapes are then repeated within other letters where appropriate. This iterative process parallels the steps required in silkscreen printing in order to produce multiple layers required for achieving changes in scale, grid alignment, and color.

³⁰ Glyph selection were done through random selection. Placement was designed with specific grid layouts for each respective size/series.

³¹ Type design can be approached in many different ways and depending on the individual designer's methods, deconstruction and/or reconstruction of shapes may be a method for design. This observation of the normal process in which type design usually undertakes, is simply a generalization of the overall technical approach involved with creating fonts.

In addition to serigraphy, the printmaking process of chine-chollé was also included in the production of *Series 2*. This process, in which an image is transferred to a surface and bonded to a heavier support in the printing process, allowed the *series* to include the theoretical writings on semiotics, origins of language and minimalism directly quoted from readings on Levi-Strauss, Derrida, and Minimal Art.³² The aesthetic is intended to provide narrative as a background to the selected printed letterforms and give perspective as a viewer steps further away from the installation. The narratives dissipate into shapes that serve as geometrical elements to further emphasize grid forms alongside color theory. In order to give some semblance to western order of writing and reading, narrative structure was printed but presented with a reordering of grid in the form of broken paragraphs, line breaks, and rotated base lines.³³ These breaks and rotations are later reintroduced in the proceeding *series* and are shown as a means to enhance the gestalt methods used alongside the deconstructed typography. Although each *series* were deconstructed with varying progression, elimination of a recognizable structure is the intent of the latter series in *Rethinking Lines*.³⁴

Alongside the deconstruction of both grid and letterforms, color theory was the third component in the applied aesthetic. The color palette chosen for *Rethinking Lines*, was kept to primary colors (*red, blue, yellow*), in addition to complimentary tertiary colors

³² Shure, 2000

³³ See Fig. 2.1 & 2.2

³⁴ Rethinking Lines series 5,6, & 7 carry aesthetics that are designed with fully deconstructed letter forms and display grid forms that completely break with western modes of reading, left to right grid forms.

that included magenta, purple, orange, and light blue. Initial colors were chosen as a result of the four color process typically found in serigraphy, but compositions were not designed as a result of this process. The final decision to use these colors was an attempt to keep the designs centered around the three primary colors, red, blue, & yellow.³⁵ What should be identified in the progression of each individual *series*, is an interplay between the use of color in their respective grid structures, their deconstructed letterforms, and the selection of color with respect to an element's placement in the foreground or background. Color, although provided to still give viewers their own respective interpretation, was decisively chosen within each design to draw attention to the reordering of grid systems while also emphasizing an ever changing narrative. This intention relies on the assumption that individuals will interpret color with different associations, emotions, and memories. Coupled with the epistemic reference which individuals use to interpret shapes and letterforms, color provides an additional dimension as to how each deconstructed state creates new meaning and interpretation. Color can be considered interchangeable within each respective design and thus is given an element of randomness in the initial design phase. Its selection does result in a precise aesthetic to the various *series* and develops an inherent rhythm associated with the deconstructed letterforms and grid structures of each composition. Typical associations found in color theory with respect to specific colors, can be assumed present with the

³⁵ Four color process in serigraph reproduction include the use of Magenta, Cyan, Yellow, and Black.

interpretations of each design, but are not a reflection upon which the deconstructed composition is expected to influence or affect individual viewers.

As a means of presenting the works, BFK Reeves printmaking paper was the selected substrate for all of *Rethinking Lines* ' prints minus *Series 7*, which was painted on MDF board. In order to present the works in a fashion akin to communication design, while also giving partiality to fine art methods, paper has been considered as the primary method in which communication has historically been conveyed and distributed. The historical relevance of poster design in the field of graphic design and its function as a primary vehicle of communication design, also supported its use as the appropriate medium of choice for *Rethinking Lines*. With regards to *Series 7*, the design's intent to serve as a large scale reproduction simulating billboards, large scale painting, and wall murals, MDF boards provide the best result with regards to scale, assembly, and surface quality. Large scale interpretation of deconstructed letterforms and grids, provides greater reach in audience, but also gives way to a changing perception and contextual play. The ability to introduce these deconstructed compositions in large scale form, which can also live in proximity of other environmental signage systems, architecture, natural landscape, and artworks, maximizes the potential to create additional interpretations and assigned meanings that otherwise may not be assumed or developed in smaller scale mediums. Both scales serve the underlying intent of removing narrative and giving viewers a new platform to create meaning. Although this intent is the same, their scale can impact how well they function as a result of limitations enacted by intimacy. The ability to maximize

creative interpretation begins to deviate with contextual dynamics in regards to surrounding environment, whether it is a formal setting such as a gallery or art exhibit, or if found in traditional communication channels such as magazine publications or digital mediums, or designed for environmental displays like billboards and wall murals. The context present in these environments will ultimately impact the natural tendency of how individuals seeks to find interpretation and potential meaning.

RETHINKING LINES

Series 1

The first series in *Rethinking Lines* was modeled after the Phoenician alphabet and its distinct right to left reading order. The Phoenician alphabet, which derived from Egyptian hieroglyphs, was recognized as the most widely used writing systems before the introduction of the Roman letterform.³⁶ The letterform was assimilated by vast reaching cultures as Phoenician merchants spread its use across the Mediterranean world. Aside from being recognized as the first written alphabet, in which symbols were attributed to specific phonetic sounds allowing for a simplified method to develop words and meanings, the alphabet also carried distinct straight line and angular shapes in its inscription. In addition, the alphabet introduced numerical symbols which carried strokes and separate symbols identifying the specific quantities they represented. Although the Phoenician alphabet evolved into many different variants such as Greek, Old Italic, Anatolian, and Paleohispanic scripts, its structural development originated from elemental shapes and lines constructed to form symbols that were then assigned meaning if constructed in correctly identifiable orders.

³⁶ Howard, 2012

The ability to deconstruct these elements and in essence, strip away its intended meaning, is perfectly aligned with the fundamental approach of how each font and resulting glyph was designed for *Rethinking Lines*. Written language, as it was staged by the Phoenicians, proved to be void of any true meaning if symbols were not correctly aligned or constructed in ways that viewers could identify or recognize through previous knowledge and reference. This characteristic is what separated it from hieroglyphs and other previous forms of pictograms, which often depicted in some form or another the actual character in real life.³⁷ The absence of this quality in written language, simply creates a system of lines that have no real meaning or value.

This offsetting quality in the aesthetic nature in contemporary western language and letterforms, which allows for a removal of their assigned meaning, allowed for an intrinsically natural process when type designing for *Rethinking Lines*. The challenge was not whether these new shapes could be mistaken as another letterform, a natural by-product of epistemic reference and knowledge, but rather how to disassociate further the contextual reference in which the compositions containing the *glyphs* lived in. The removal of narrative is a process that extends beyond the deconstruction of letterform and the associated meaning given to each character, it is also intent on impacting the communications channel in which the artwork ultimately is designed for. This specific

³⁷ Hieroglyphs and cuneiform scripts were examples of pictogram languages that depicted characters often resembling true life representations. These forms of language involved a complex system of characters that were difficult to decipher. Hock and Joseph, 1996

intent of creating existential design, provides a contextual difference beyond the surface result of creating deconstructed letterforms that create an abstract aesthetic.

Series 2

The second series in *Rethinking Lines* takes on a medium weight, all CAP letterforms that includes an introduction to grid layout, color theory, and written narrative. Type design for this *series* showcases the ability to structurally breakdown a sans serif font into lines that carry geometric form and shows how connected angles help with epistemic identification.³⁸ This *series* exhibits the deconstruction of all twenty-six letters and gives viewers the preliminary framework of how geometric shapes are visually identified as elements without any assigned meaning. The weight and size (*CAP letters*) was to provide progression from *Series 1*, where viewers are presented with a slightly thicker stroke and non minuscule letterform. The identification process involved in this *series* as a result, begins to alter the experience and associations that can develop in viewers.

The use of a four quadrant grid is intended to give a recognized western flow of reading.³⁹ Each printed composition rotates within the four quadrant layout in regards to the starting position of the full letterform. The *series* starts with the letter A in the top left (*Fig. 2.1*) and ends with Z in the top right (*Fig. 2.26*). Letters that are exhibited in between proceed to the next quadrant in a z flow from the previous letter. Each

³⁸ See Fig. 2.27

³⁹ See Fig. 2.1-2.26

deconstructed glyph within the designed letterform is placed in the proceeding quadrant and moves right to left, top to bottom, and restarts in the top/left quadrant (*z flow*). The *z* flow or *pattern* is intended to give viewers a recognizable pattern or method of reading, while also creating visual breaks with any potential associated meanings identified with each letter's respective lines.

Series 3

The third series in *Rethinking Lines* visually displays recognizable grids and their gradual deconstruction as the prints progress within the *series*. *Series 3* is modeled after the “*Cranbrook Discourse*” published in *The Visible Language Journal*, 1978. This thesis, designed by students at the *Cranbrook Academy of Art* alongside students from the *Cal Institute of the Arts* and headed by *Professor Daniel Libeskind*, presented contemporary French literature through a deconstructed aesthetic via grid layout.⁴⁰ Relying on the theories present by *Ferdinand de Saussure*, which gives no meaning to verbal signs without contextual relation to the system its in, students presented what are notably dense, meaningful texts with contrasting visual representations that displayed increasing space, lines, and floating fragments.⁴¹ This visual disparity from the contextual meaning defined in the various writings, presented critics and art students alike, with a framework for advancing *post-structuralism*, tagged as being the new movement

⁴⁰ Students were using post-structuralist literary aesthetics to show how a progressive deconstructed visual state relies on syntax and semantics. Lupton, et. al., 1991

⁴¹ Lupton, et. al., 1991

emphasizing subjectiveness while also rejecting traditions of phenomenology.⁴² The duality presented in the visual renderings gave light to the impacts of the “*attitude*” carried forth by the *post-structuralist* writings which circulated throughout the art and architectural worlds at the time.⁴³

What is captured in the *Series 3* prints are the deconstructed states of narrative, visually shown through the progression of each of the print’s deconstructed grids. The adding of space between words and letters, which have been designed in the composition through the use of various quotes, as well as the movement of the paragraph’s alignment, is intended to gradually strip contextual meaning away from their visual representation. This visual deconstruction which serves as a backdrop to the larger, colorful, deconstructed glyphs printed on top, not only gives a layered effect to the visual representation of the deconstruction, but also serves as an ode to the work created by the *Cranbrook* students.⁴⁴ The inclusion of the medium weight, deconstructed glyphs of *Series 2*, is designed with the same deconstructed grid on which it sits on top of, represented by the quote underneath.⁴⁵ This parallel is designed with deliberate use of spacing through kerning, leading, indents, and alignments. Where as the first prints in the

⁴² Colebrook, 2002

⁴³ McCoy explained that the Cranbrook programme is not applying specific theories to design projects, but is loosely tapping the current of critical texts circulating through the art and architecture worlds.

⁴⁴ See Fig. 3.9

⁴⁵ See Fig. 3.1

series are readable and easily recognized as legible context, the final prints present a more deconstructed composition when compared to a more structured context.

Series 4

The fourth series in *Rethinking Lines* presents a series of monochromatic prints representing the various primary and secondary colors used in the other *series*. This sequence of prints which is exhibited in a linear line, representing the color spectrum, starting with warm colors on the left and ending with cool on the right, is also intended to bring forth the meanings and intentions brought forth by avant-garde artists of the 20th & 21st century.⁴⁶ These artists which spanned across various art movements ranging from constructivism, Neo-Dada, abstract expressionism, and minimalism all carried a similar intent of disrupting the current state of art interpretation and expression, along with giving context to the possibilities of meaning and contextual origins.⁴⁷ This specific approach to color theory is heavily emphasized in *Series 4*, providing broader context to how color was specifically utilized in all of *Rethinking Lines*' designs and subsequent prints.

Color, throughout all the exhibited works, serves not only as a contrasting element but also as an independent source of meaning and abstraction. Its use, parallels the theoretical approaches of the minimalist movement in regards to color and its use, in the sense that

⁴⁶ See Fig. 4.10

⁴⁷ In his writings on abstraction, John Metzinger predicted that artists would take abstraction to its logical conclusion by vacating representational subject matter entirely and returning to what he called the "primordial white unity", a "completely white canvas."

color serves as its own structural entity. The monochromatic prints in *Series 4* creates a visual presence and its resonance is intended to carry through in the other *series*.

Series 5

The fifth series in *Rethinking Lines* introduces the use of photography. The prints in this *series* utilize grid compositions, alongside color and the use of bold deconstructed glyphs in order to remove narrative. This *series* creates a visual dichotomy resulting from the narrative that is inherent in the photographic images alongside the deconstructed glyphs which carry no assigned meaning.⁴⁸ Although narrative can never fully be removed from imagery, as it always carries an implicit story whether its objectively driven or subjective to the viewer, a minimal approach was taken in regards to overall composition. Photographs were selected for their simplicity, geometric nature, textures, and openness in interpretation. These underlying qualities bring forward a subjectiveness akin to a minimalist aesthetic.⁴⁹ When presented with the bold deconstructed glyphs, these prints further demonstrate a *post-structural* influence which drives interpretation away from epistemic reference, usually associated with image based layouts. The immediate reference that comes to mind is one of editorial layouts, in which body copy or text serve as captions or storyline. In the case of these compositions, the accompanying

⁴⁸ See Fig. 5.7

⁴⁹ Simon, 2010

glyphs are intended to break what would be written narrative and further allow the viewer to create new meaning or relinquish it totally.

Each print is designed with similar grid fundamentals and aesthetics previously emphasized in the other *series*, while also expanding visually the methodologies of *post-structuralism*. As the previous prints have emphasized, grid structure lies at the core of each composition's design, while also introducing a break from recognizable grid forms which are presented through varying orientation and deconstructed glyphs anchored on offset baselines.⁵⁰ What may be viewed as simply a baseline offset of shapes, is actually intended to create a new visual order that further deconstructs structural influence.⁵¹ The resulting effect should lead a viewer to disassociate with the structured order of reading from left to right, but rather allow for flexible interpretation of order and contextual relationships. Whereas, traditional layouts carry a structural dependency between elements to create or enhance meaning and narrative, the prints in *Series 4* have no such relationship between glyphs and photos. The epistemic references which occurs in viewers to create such relationships, is actually void of any contextual dependency and reason within the various compositions found in this series.

The glyphs in *Series 5* are designed with a bold weight which create a new geometrical appearance unlike the previous two sets of glyphs. The characteristics that

⁵⁰ See. Fig. 5.4 & 5.5

⁵¹ Alignment for glyphs are set according to column and modular layouts within each prints design. The orientation, spacing, and shifts in alignment are positioned to cause breaks in western order of reading and writing. See Fig. 5.4

the bold weight provides are similar in characteristics to basic geometric shapes presented in various states of scale and contrast. Although scale does affect their possible interpretation when viewed smaller and in western modes of reading, nonetheless, do structurally resemble simplified shapes.⁵² This specific quality in their aesthetics assists with the deconstruction of recognizable grid and creates the platform that is required for semiotic origin.

Color is introduced as a separate element displayed through respective geometric shapes. Photographic images were printed in grayscale adding to their reductive state in narrative, which otherwise influences narrative when color is adjusted in a post production process. The stripping away of color in the photographs creates the potential for an independent influence and response to color that is separate from the normal cognitive experience. By introducing color via separate visual shapes, the viewer is given the opportunity to process their respective emotional response independent of the photographs but still in relation to their contextual proximity. How each color affects the viewer in its existential state, as well as how the shapes influence the color itself, adds to the response experienced by the viewer. This design approach lends itself to presenting compositions that can develop evolving narratives and possibly a deconstruction of meaning all together. This intentional break in the way color interacts with the overall composition, is a deliberate attempt to emphasize a deconstructive state that eliminates the normal construct of narrative while introducing the origins of new meaning making.

⁵² See Fig. 5.6

Series 6

The sixth series in *Rethinking Lines* presents the final and purest state of deconstruction. This *series*, comprising of five posters carries forth the methodology and aesthetic development which is built upon in the preceding prints. The posters represent existential graphic design embodying ideological principles brought forth by minimalist artists, abstraction movements and semiotics. The prints take on the fundamental approaches of the various *series* previously discussed with regards to grid order, color theory, and letterform deconstruction. The prints intend to create an experience which eliminates fully, narrative driven design. The amplification of color and contrast, glyph scale, and varying grid forms, highlights the potential for new semiotic interpretation, while also allowing contextual influence to affect varying degrees of discernment.

Although contextual influence is present in the other previous works, these prints begin to explore the potential influence of scale and plasticity across all applications of communication design. These channels, whether they are digital, printed forms such as editorial or fine art, or large scale environmental signage, create existential platforms which allow viewers the opportunity to reframe language, messaging, even emotional responses to the art work.

The *series* design took into account three primary aesthetic decisions with regards to their presentation, this being scale, color, and contrast. Grid, which serves as a critical element to the *post-structuralist* movement, as identified in *Series 3*, is also carried

forward in these prints, but is presented in an even more fractal state.⁵³ This is largely due to the scale of the glyphs and the perception that their size is over emphasizing abstraction. Whether this is interpreted as such, the oversized scale was specifically chosen to present the deconstructed bold glyphs in a way that lend themselves to abstraction, showing letterform in a pure geometrical state, while also breaking the associated meaning that is a result of epistemic reference. The visual outcome is an abstracted experience which is stripped of intentional meaning and narrative.

As you compare the use of the bold glyphs in *Series 5* with how they are presented in *Series 6*, one can begin to reframe visually how these structures are inherently void of semiotic meaning. When placed alongside photography in a manner that resembles readable text, these bold glyphs create the resemblance of signals that activates epistemic references in the form of associated reading patterns and meanings even though the glyphs are designed as deconstructed elements without any assigned meaning or purpose.⁵⁴ This assumption is not so prevalent when experiencing them in a much larger scale and with color. These abstractions as a result, present the forms in their absolute geometric origin giving emphasis to line, weight, and contrast, without reference to any context or implied meaning.⁵⁵

⁵³ See Fig. 6.1

⁵⁴ See Fig. 5.7

⁵⁵ See Fig. 6.6

Series 7

The final series in *Rethinking Lines* are the “*Quadtych*” paintings presented in *Series 7*. These four prints measure 4’x4’ and are acrylic paint on MDF board.⁵⁶ This *series*, much like the prints in *Series 6*, captures the culminating methods and ideology of existential design and its removal of narrative. The paintings work together as a quadtych, but are also designed to work as stand alone paintings.⁵⁷ They bring forth the replication of large scale environmental signage. The scale and interaction between the paintings recreate the experience one may have with large scale signage such as billboards, murals, even mesh building wraps. With this large scale experience the dynamic of contextual influence is present but can be less pronounced. The ability to digest large environmental signage works quickly, if for example, one passes by signs via a car or train as is the case with billboards or murals on the sides of buildings. This can create scenarios that allow for interpretation which are less dependent on context. This is the case with highway billboards where surrounding context is less likely relied upon, since signage is designed to work independently and with great scale to quickly capture a viewers attention. Similar is the case with wall murals, but are often interpreted as environmental art versus communication design depending on the nature of the artworks design. This nuance can be fine in detail, but presents itself as a result of messaging and preconceived notions of

⁵⁶ Medium-density fiberboard (MDF) is an engineered wood product made by breaking down hardwood or softwood residuals into wood fibers, combining it with wax and a resin binder, and forming panels by applying high temperature and pressure. Spence, 2005

⁵⁷ See Fig. 7.3

what should qualify as “*art*” versus designed advertisement. This is an important distinction when considering this *series* with regards to how specific environmental signage can be interpreted, since the artwork in reference was installed in a gallery setting.

Although the intent behind these large scale paintings adheres to the removal of narrative through the deconstruction of typography, they are also firmly rooted on the objective of creating a visual break from the normal dialogue presented in marketing and advertising style signage. It is the potential to break the busyness, created by heavily driven narrative design with the intent of selling or influencing, where these signs can allow viewers to create their own ideas and influences without boundaries and expectations. The ability for these signs to live without any preconceived narrative while expressing a free form of communication, which evolves fluidly from one viewer to the next, is at the core of *post-structuralism* and in this case, deconstruction. This break from the normal constructs of language and communication creates a new system of meaning making that has no expectation or absolute method of interpretation. It is only through an individual’s visual senses and emotional responses that this new form of language can be deciphered. Ultimately, this is what gives it its freedom from the precursors resulting from epistemic references and knowledge.

CONCLUSION

The research and artwork presented in this thesis introduces a visual form that can exist in our modern day communication landscape without pretense or narrative. As indicated by the previous chapters regarding semiotics, the field has proven itself complex with various viewpoints on the processes which dictate communication. Nevertheless, semiotics has provided us with a better understanding of the origins of language and the way in which signs impact human behavior and assign meaning to language. This knowledge helps influence the many ways in which communication is designed and ultimately presented in order to achieve maximum impact. The artwork created in *Rethinking Lines* is an attempt to disrupt this order that exists in our current communication model, and also attempts to create a new platform of communication that reverses the origins of meaning making from the designer to the viewer.

With this attempt, *Rethinking Lines* shows a new approach to typography and other gestalt principles that utilize grids, scale, and color as a means of pushing the boundaries on the ways in which individuals can experience unfamiliar signs and letterforms. The potential to perceive and assign limitless meanings, is the very act that will free viewers from narrative driven design. Much like in *Minimalism*, the artwork proves that meaning can derive from the viewer by redirecting it away from the designer. This allows for the

origination of meaning to start and end at the experiencing stage versus the creation stage, which is often dictated by metaphors and narratives. The flexibility to then use the designs across multiple communication platforms is the plasticity attributed to the works found in the great art movements of the past as discussed in the previous chapters. The parallels attributed with *Rethinking Lines* and the historical works of past movements draws assurance of similar approaches in theory, but also creates a baseline for the works aesthetic approach. Where this baseline serves as a foundation, *Rethinking Lines* demonstrates its desire to take previous concepts of existential art forms into a new direction through its deconstruction of typography. This single approach of deconstructing the visual form of letters is the very essence which makes removing narrative possible in communication design. All other principles which are then applied to these designs further enhance their perceived meanings and individual character.

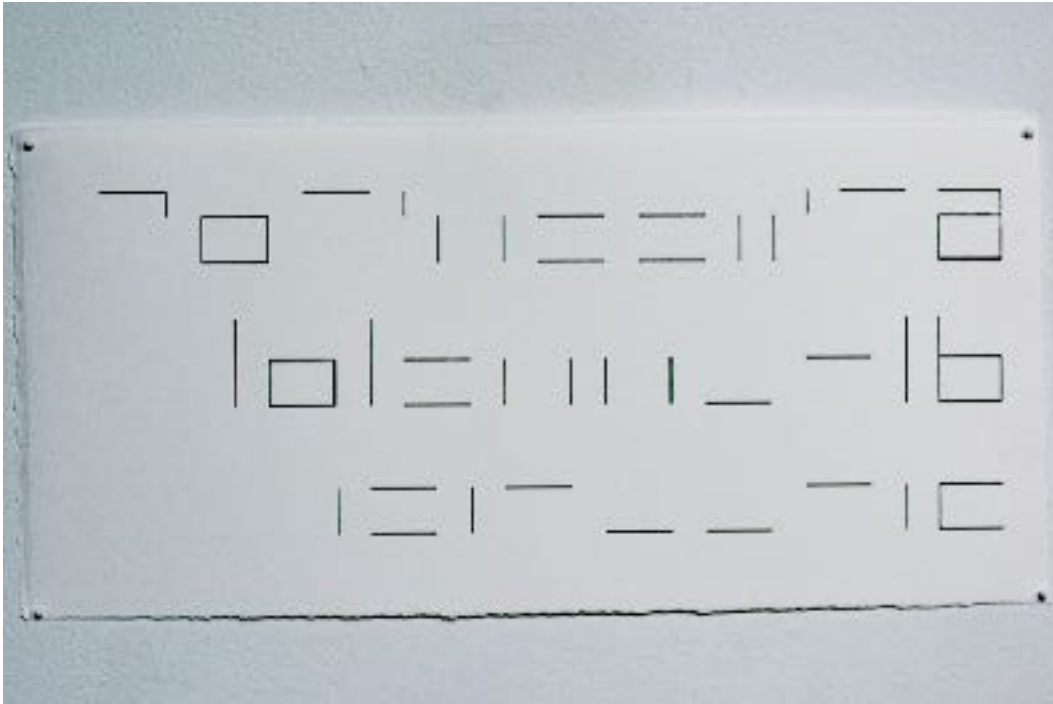


Fig. 1.1 Phoenician Ode - Light Weight Glyph Set (Letters a-c), 17w" x 8h", Silkscreen

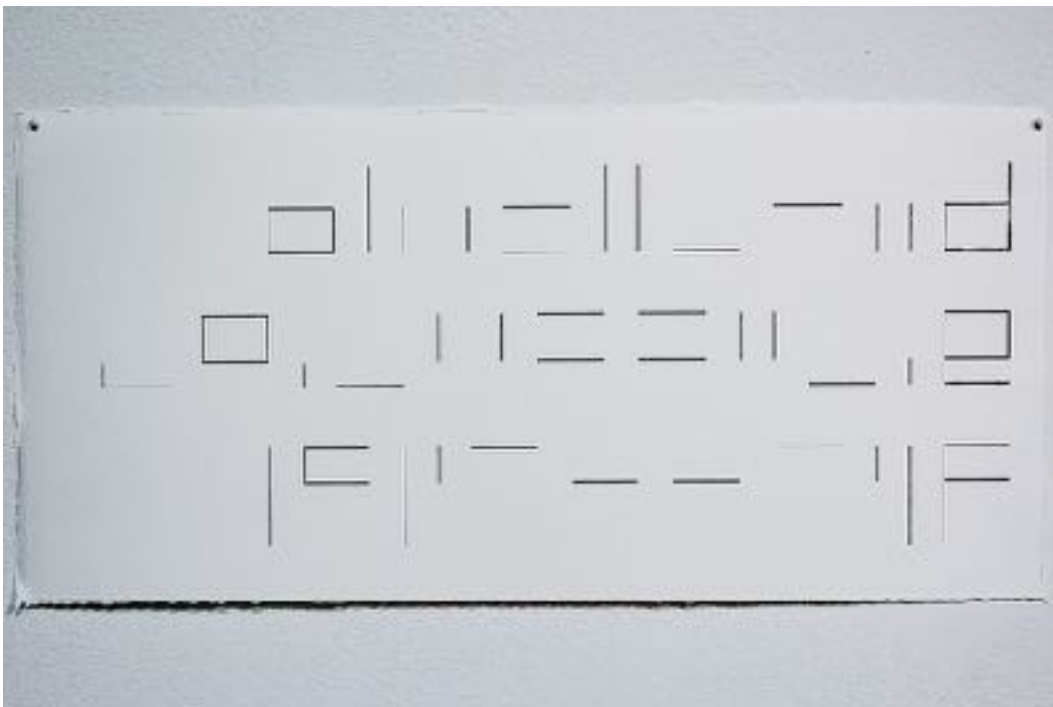


Fig. 1.2 Phoenician Ode - Light Weight Glyph Set (Letters d-f), 17w" x 8h", Silkscreen

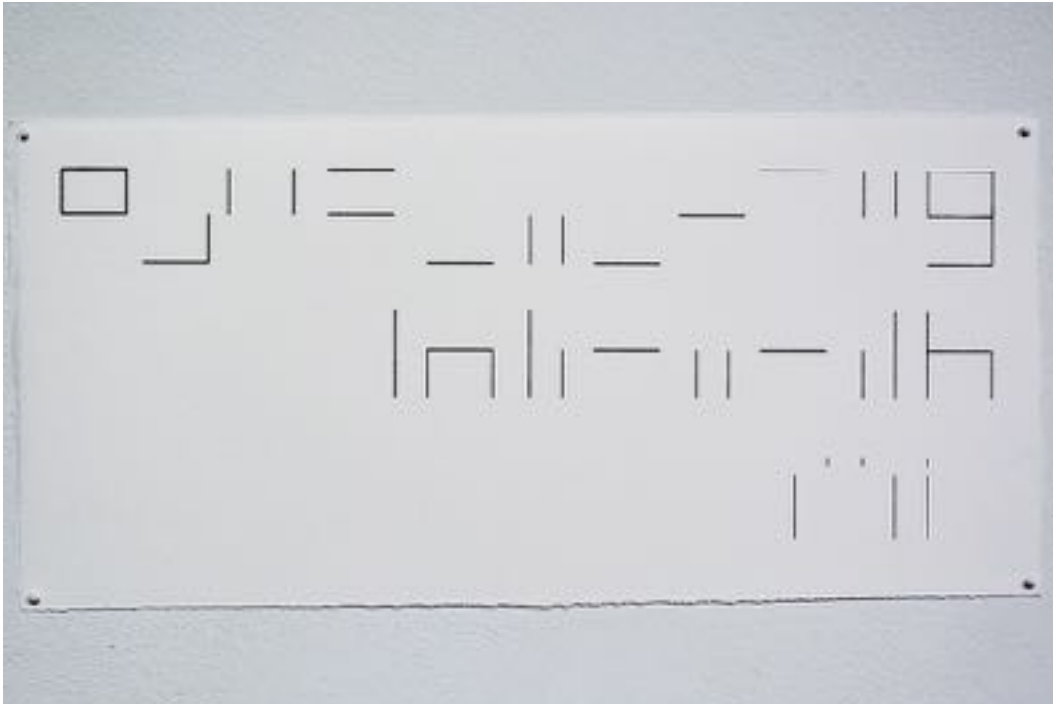


Fig. 1.3 Phoenician Ode - Light Weight Glyph Set (Letters g-i), 17w" x 8h", Silkscreen

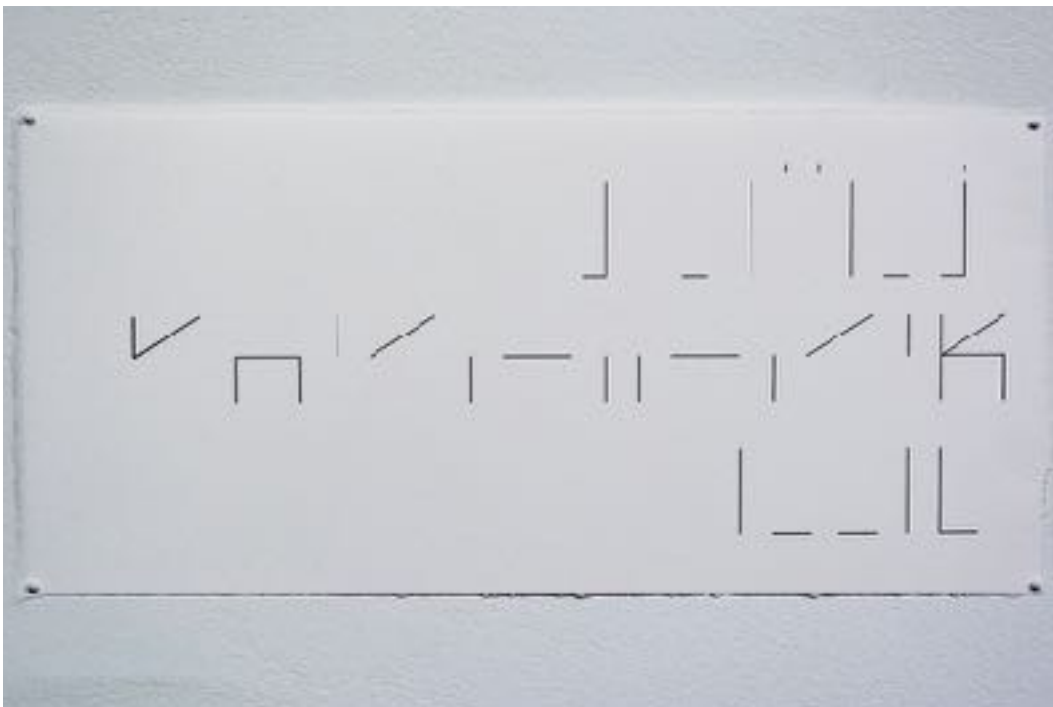


Fig. 1.4 Phoenician Ode - Light Weight Glyph Set (Letters j-k), 17w" x 8h", Silkscreen

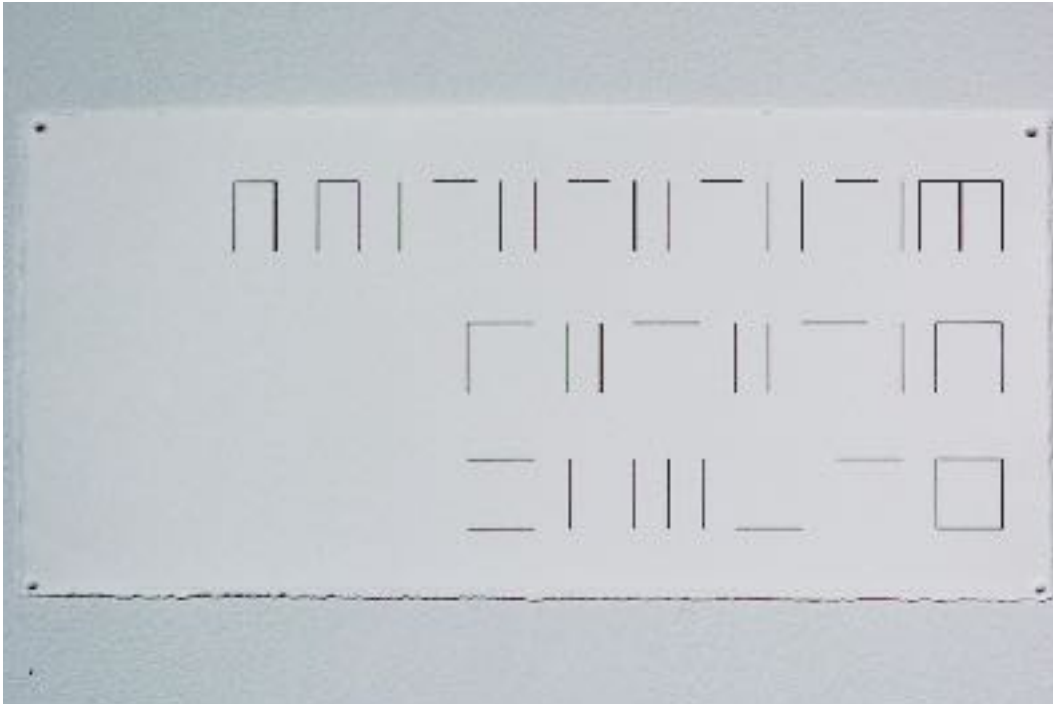


Fig. 1.5 Phoenician Ode - Light Weight Glyph Set (Letters m-o), 17w" x 8h", Silkscreen

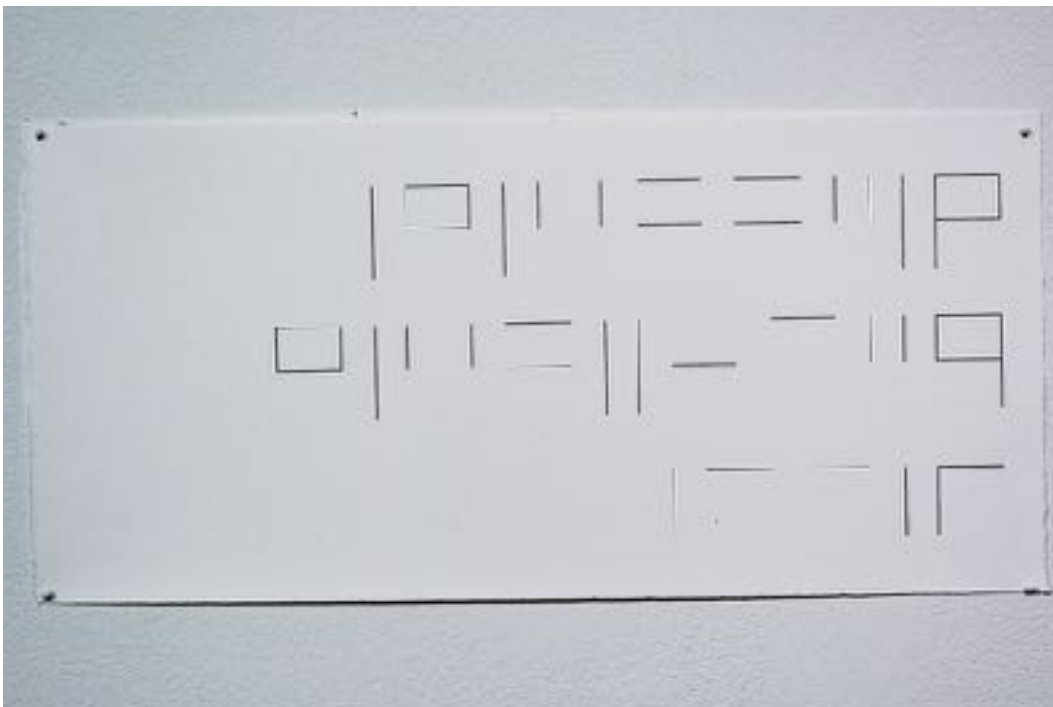


Fig. 1.6 Phoenician Ode - Light Weight Glyph Set (Letters p-r), 17w" x 8h", Silkscreen

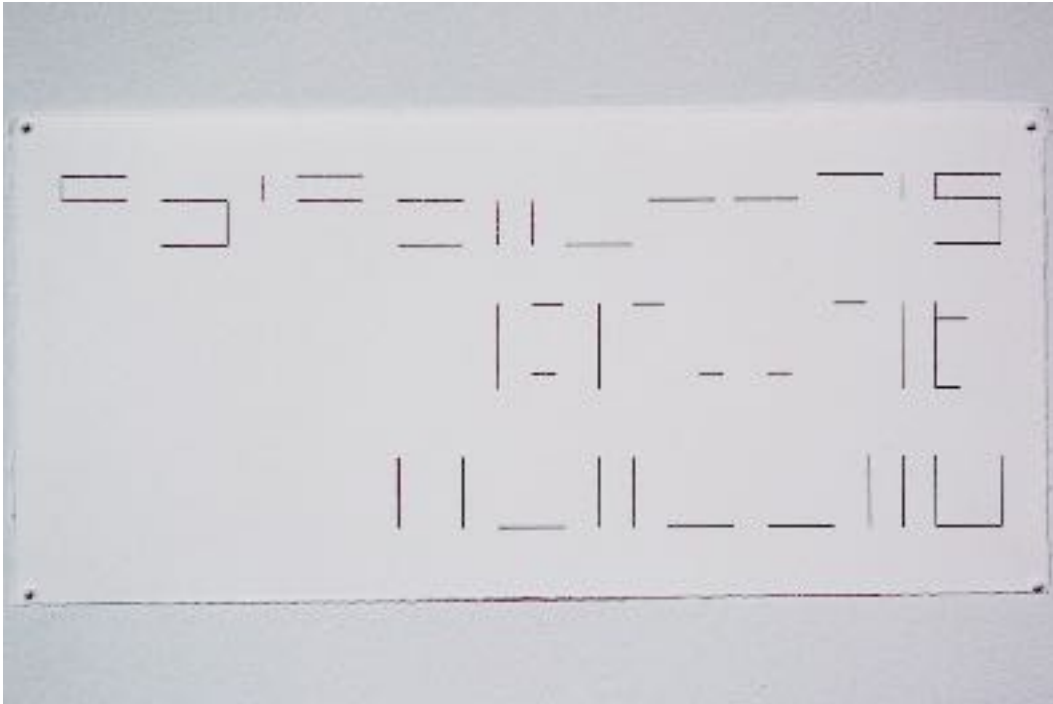


Fig. 1.7 Phoenician Ode - Light Weight Glyph Set (Letters s-u), 17w" x 8h", Silkscreen

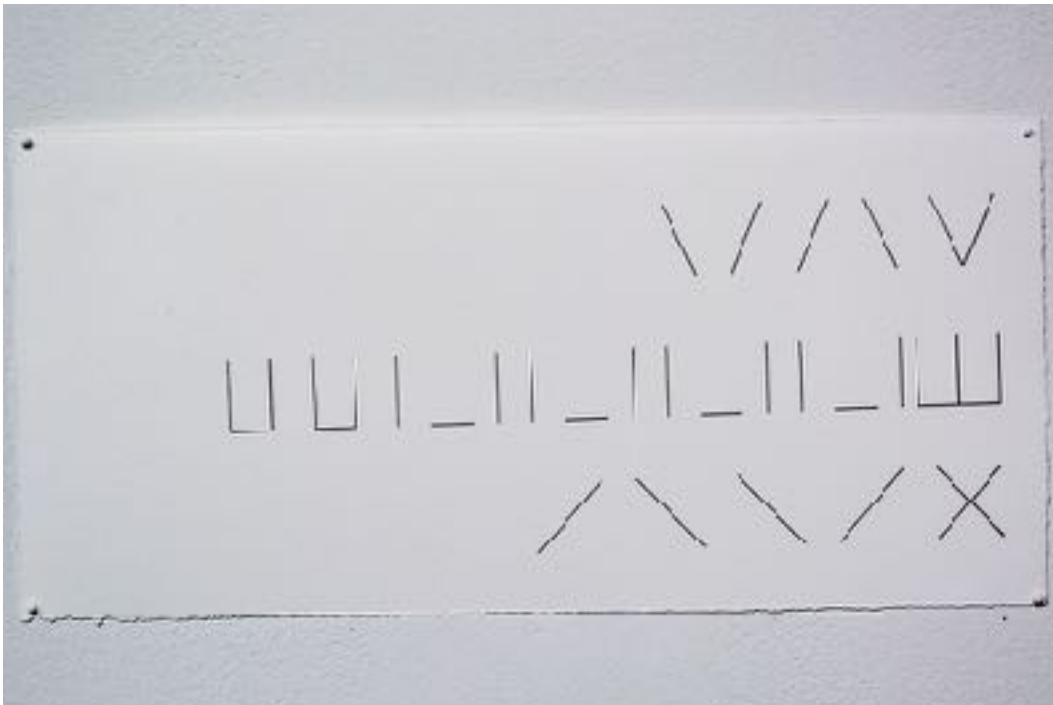


Fig. 1.8 Phoenician Ode - Light Weight Glyph Set (Letters v-x), 17w" x 8h", Silkscreen

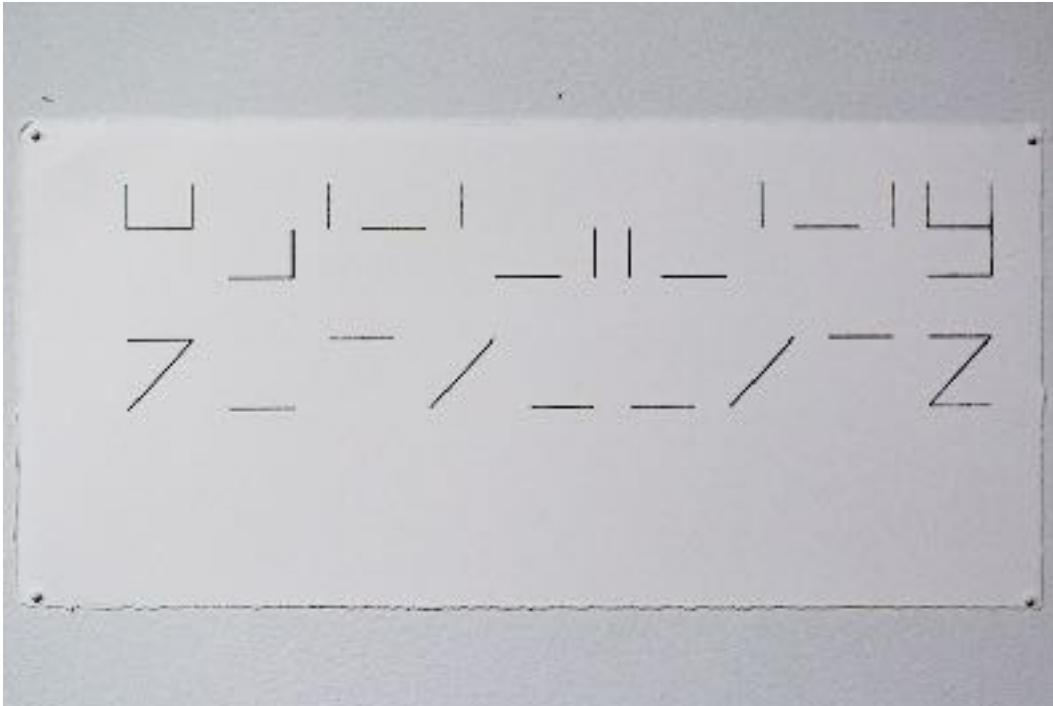


Fig. 1.9 Phoenician Ode - Light Weight Glyph Set (Letters y-z), 17w" x 8h", Silkscreen

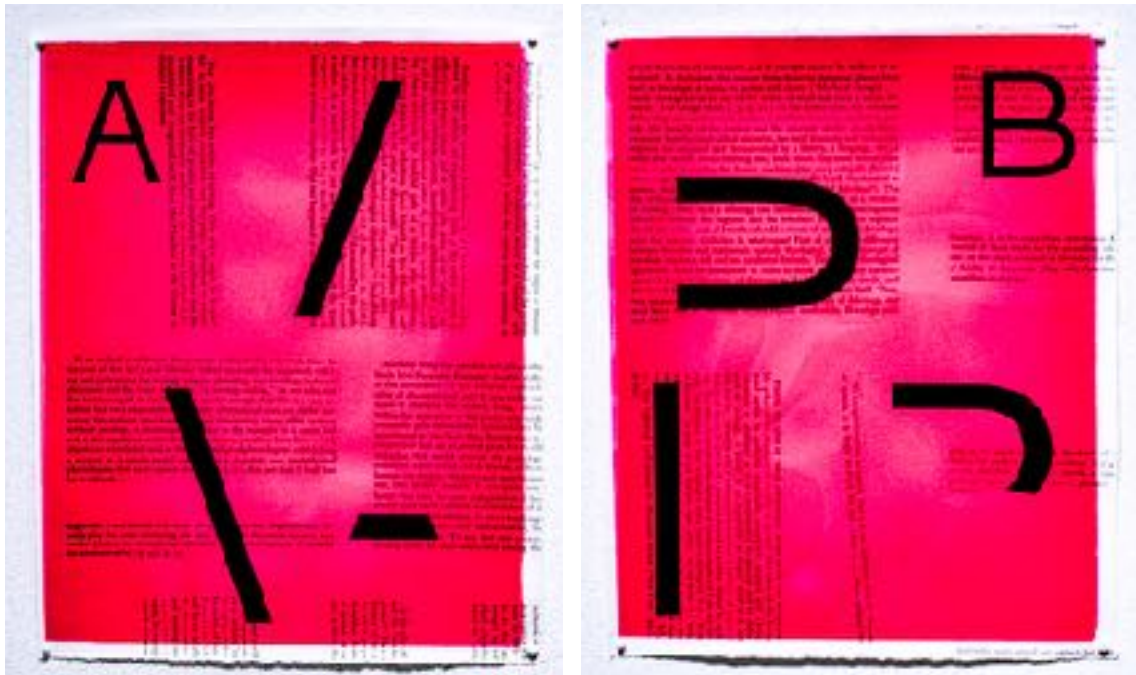


Fig. 2.1 & 2.2 Alphabet Deconstruction - MediumWeight Glyph (Letter A & B), 8.5w" x 10.5h", Silkscreen w/ Chine-chollé



Fig. 2.3 & 2.4 Alphabet Deconstruction - Medium Weight Glyph (Letter C & D), 8.5w" x 10.5h", Silkscreen

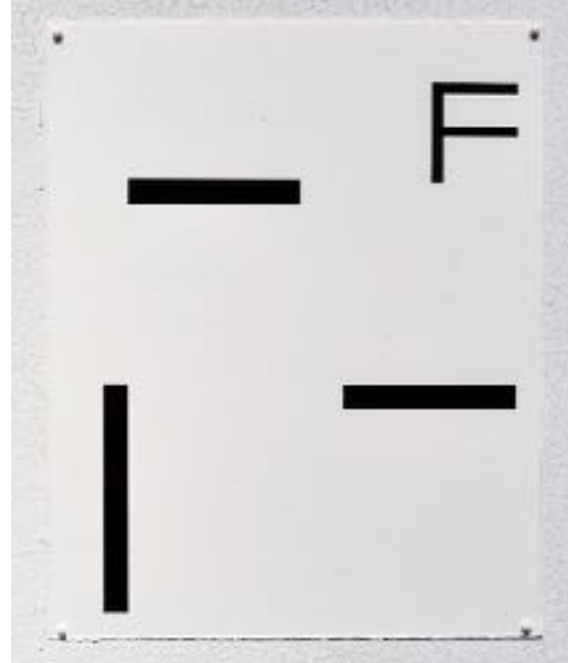
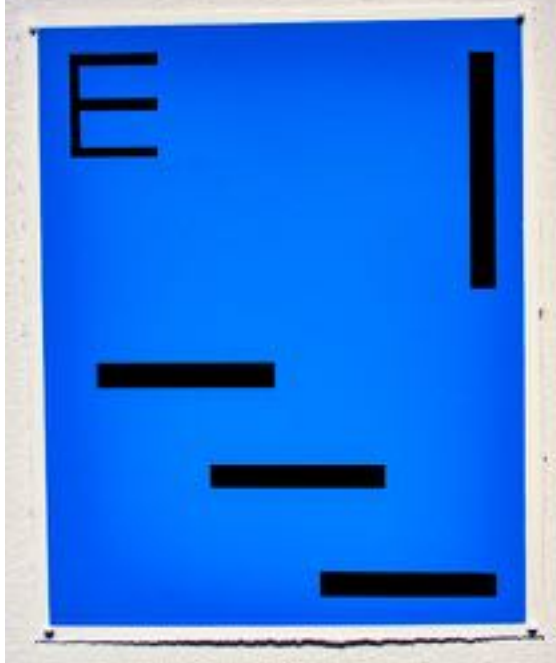


Fig. 2.5 & 2.6 Alphabet Deconstruction - Medium Weight Glyph (Letter E & F), 8.5w" x 10.5h", Silkscreen



Fig. 2.7 & 2.8 Alphabet Deconstruction - Medium Weight Glyph (Letter G & H), 8.5w" x 10.5h", Silkscreen w/ Chine-chollé



Fig. 2.9 & 2.10 Alphabet Deconstruction - Medium Weight Glyph (Letter I & J), 8.5w" x 10.5h", Silkscreen w/ Chine-chollé

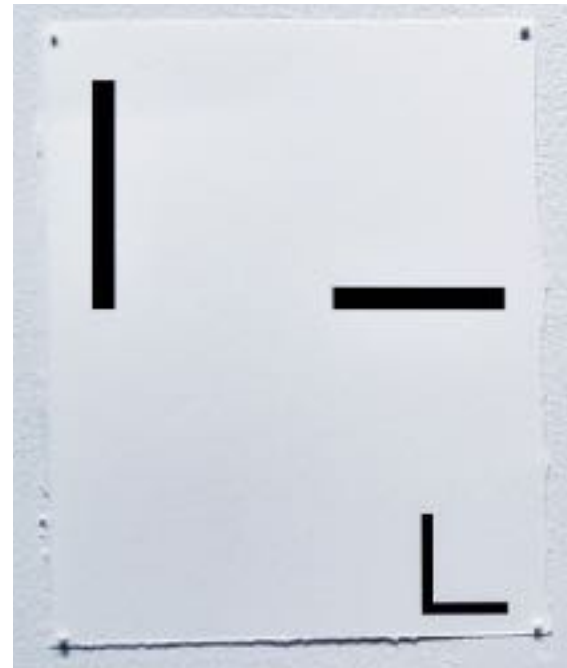


Fig. 2.11 & 2.12 Alphabet Deconstruction - Medium Weight Glyph (Letter K & L), 8.5w" x 10.5h", Silkscreen w/ Chine-chollé



Fig. 2.13 & 2.14 Alphabet Deconstruction - Medium Weight Glyph (Letter M & N), 8.5w" x 10.5h", Silkscreen



Fig. 2.15 & 2.16 Alphabet Deconstruction - Medium Weight Glyph (Letter O & P), 8.5w" x 10.5h", Silkscreen

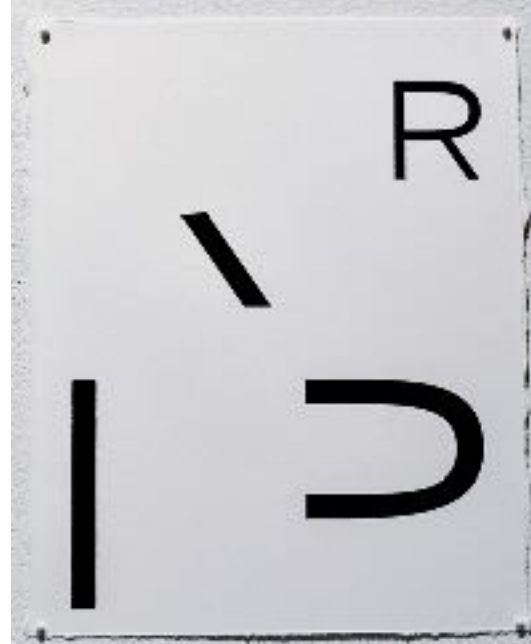


Fig. 2.17 & 2.18 Alphabet Deconstruction - Medium Weight Glyph (Letter Q & R), 8.5w" x 10.5h", Silkscreen

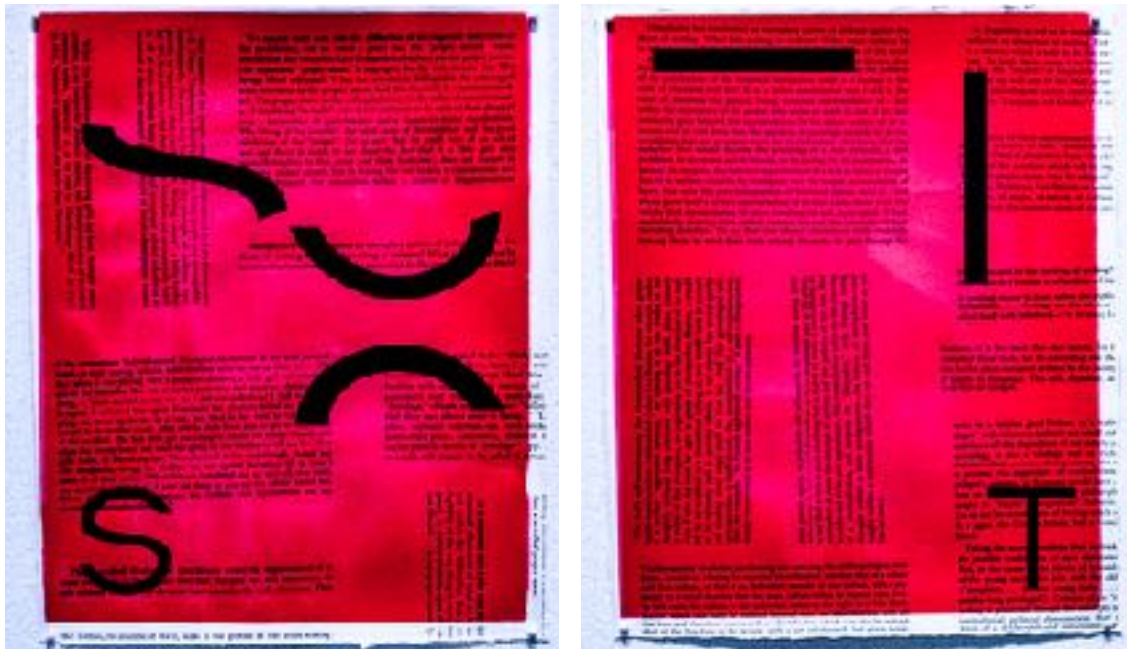


Fig. 2.19 & 2.20 Alphabet Deconstruction - Medium Weight Glyph (Letter S & T), 8.5w” x 10.5h”, Silkscreen w/ Chine-chollé

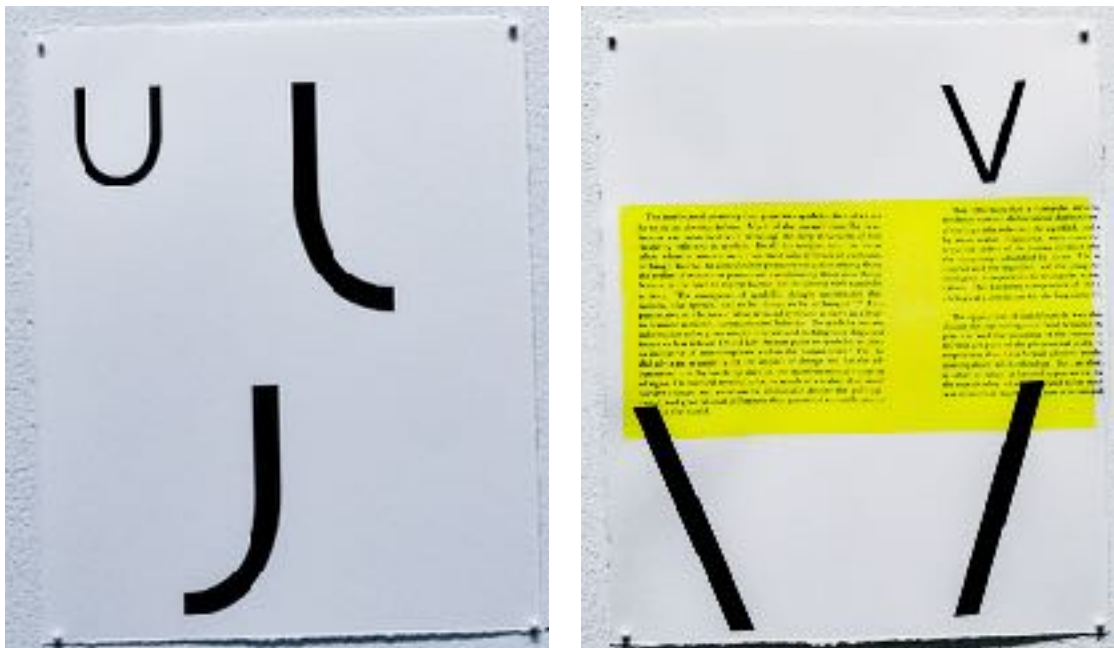


Fig. 2.21 & 2.22 Alphabet Deconstruction - Medium Weight Glyph (Letter U & V), 8.5w” x 10.5h”, Silkscreen w/ Chine-chollé



Fig. 2.23 & 2.24 Alphabet Deconstruction - Medium Weight Glyph (Letter W & X), 8.5w" x 10.5h", Silkscreen w/ Chine-chollé



Fig. 2.25 & 2.26 Alphabet Deconstruction - Medium Weight Glyph (Letter Y & Z), 8.5w" x 10.5h", Silkscreen w/ Chine-chollé

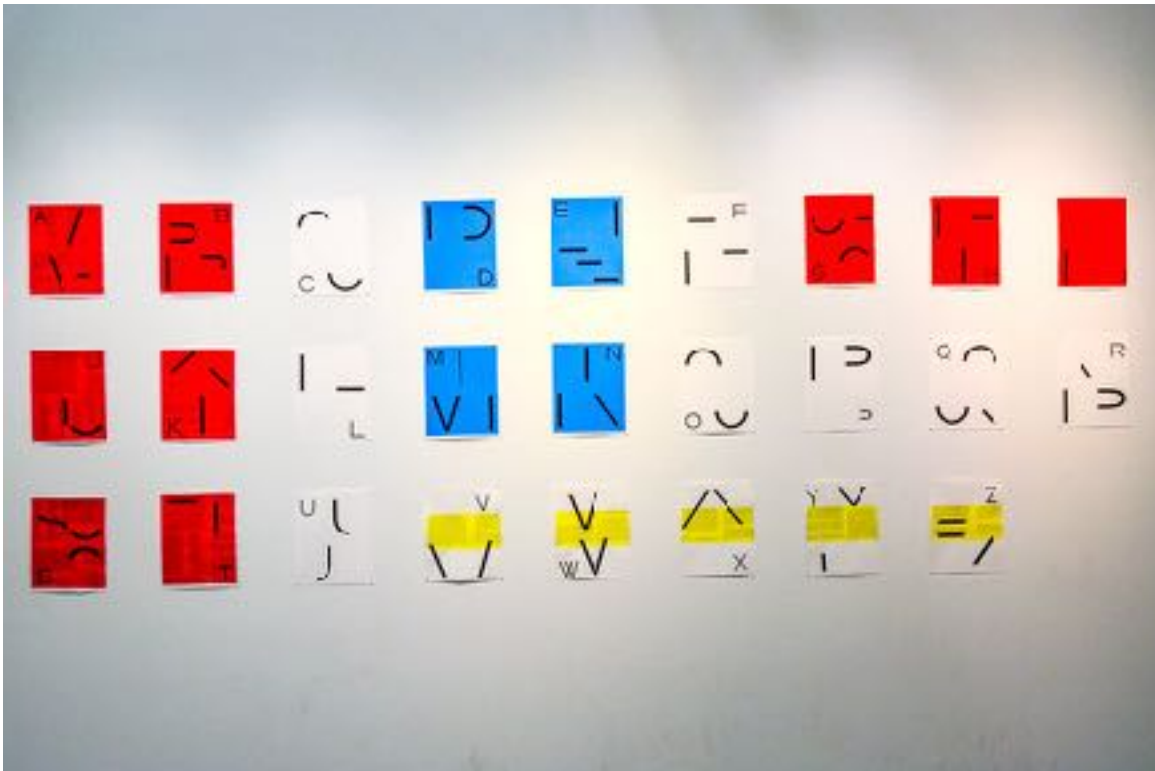


Fig. 2.27 *Series 2 Exhibit, Alphabet Deconstruction*

Text Excerpts: *Minimal Art, A Critical Anthology*, 1968
Claude Levi-Strauss, 1987
Grammatology, 1974

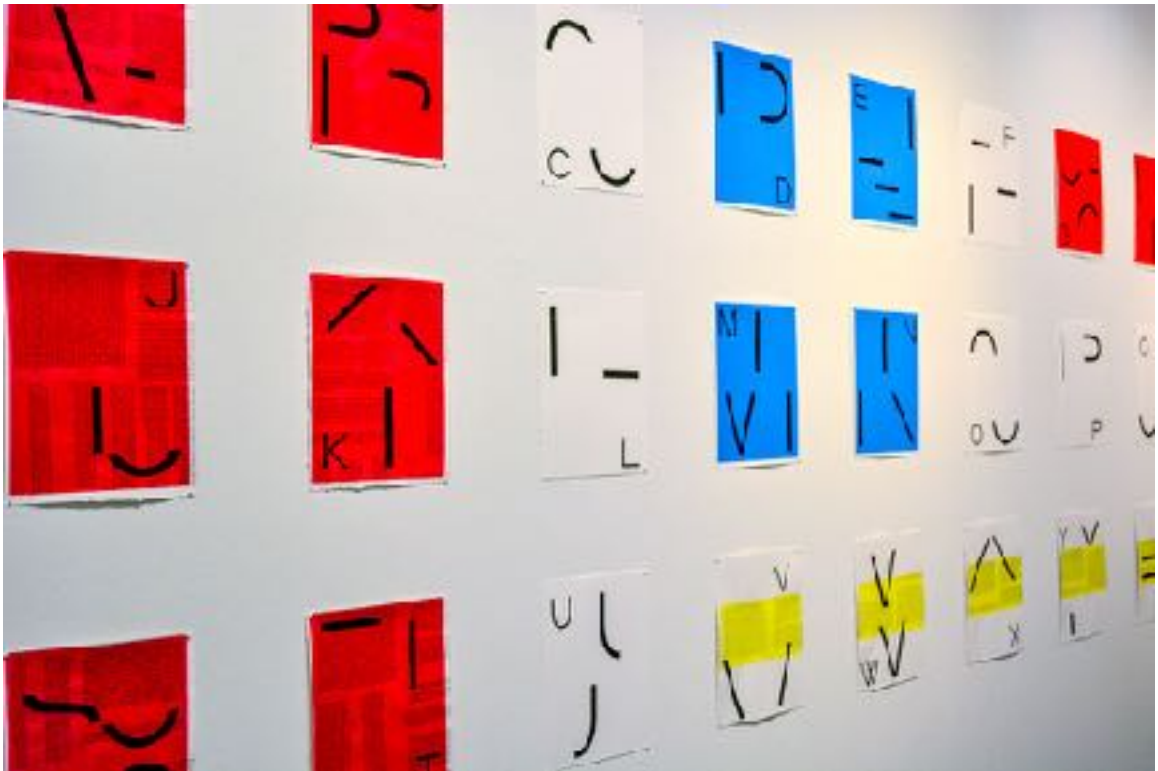


Fig. 2.28 *Series 2 Exhibit, Alphabet Deconstruction*

Text Excerpts: *Minimal Art, A Critical Anthology*, 1968
Claude Levi-Strauss, 1987
Grammatology, 1974

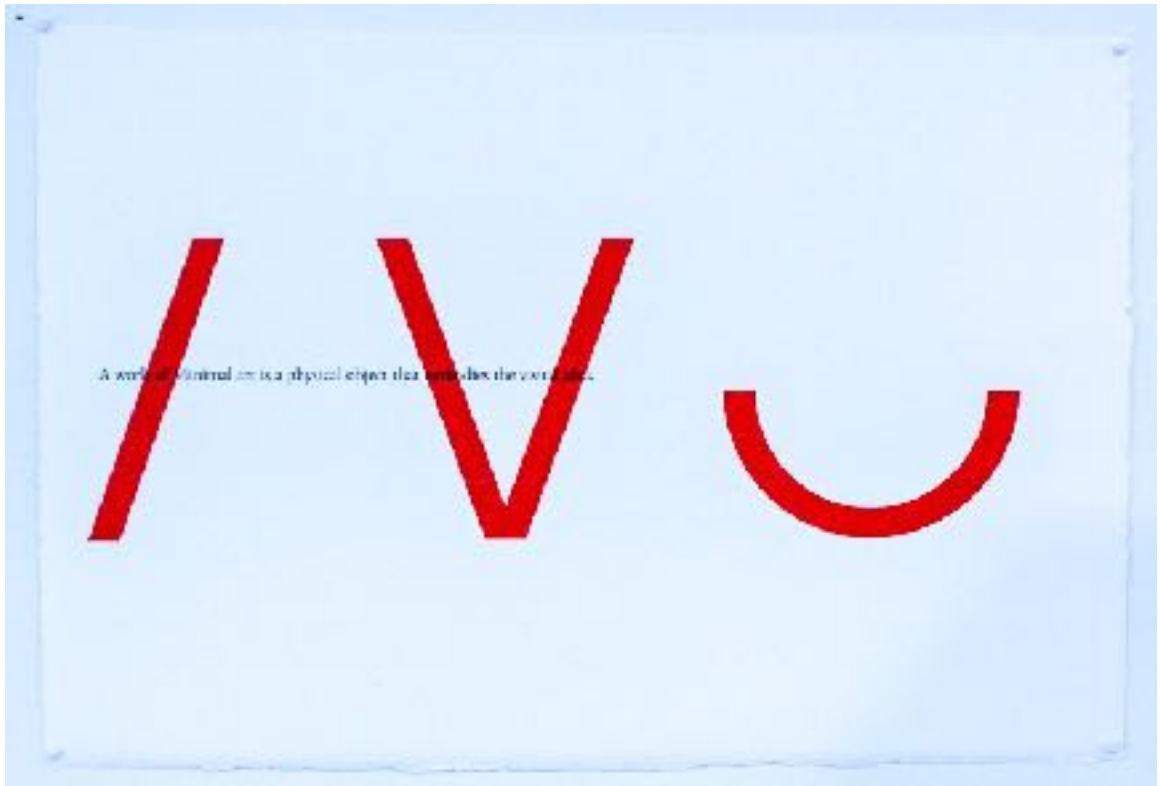


Fig. 3.1 Grid Deconstruction with Glyph Overlay, Print 1 - Medium Weight, Left Justified, 15w" x 10h", Digital print w/ Silkscreen

Quote Attribution: *Francis Colpitt*, 1990



Fig. 3.2 Grid Deconstruction with Glyph Overlay, Print 2 - Medium Weight, Centered, 15w" x 10h", Digital print w/ Silkscreen

Quote Attribution: *John Perreault*, 1967



Fig. 3.3 Grid Deconstruction with Glyph Overlay, Print 3 - Medium Weight, Right Justified, 15w" x 10h", Digital print w/ Silkscreen

Quote Attribution: *Ad Reinhardt*, 1975



Fig. 3.4 Grid Deconstruction with Glyph Overlay, Print 4 - Medium Weight, Left Justified with increased spacing, 15w'' x 10h'', Digital print w/ Silkscreen

Quote Attribution: *Jacques Derrida, 1967*

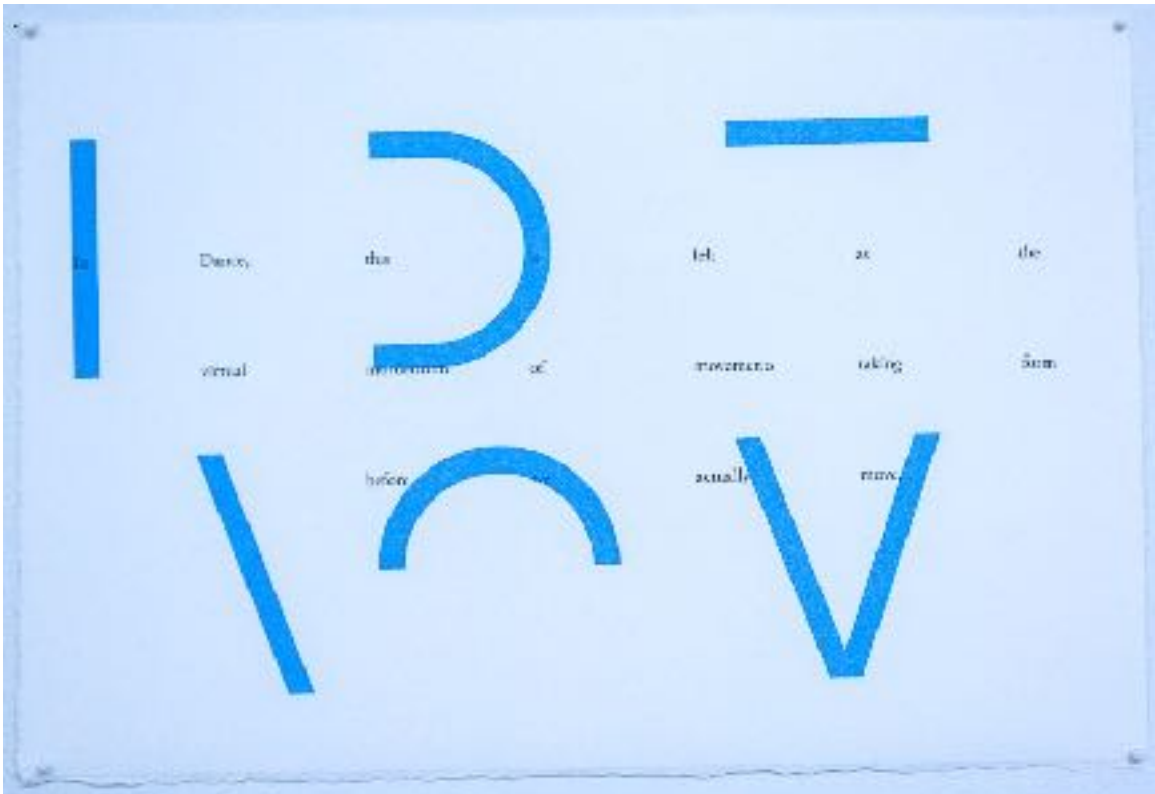


Fig. 3.5 Grid Deconstruction with Glyph Overlay, Print 5 - Medium Weight, Aligned grid columns, 15w'' x 10h'', Digital print w/ Silkscreen

Quote Attribution: *Erin Manning*, 2012



Fig. 3.6 Grid Deconstruction with Glyph Overlay, Print 6 - Medium Weight, Grid columns with indent and offset spacing, 15w" x 10h", Digital print w/ Silkscreen

Quote Attribution: *Ferdinand de Saussure*, 1916

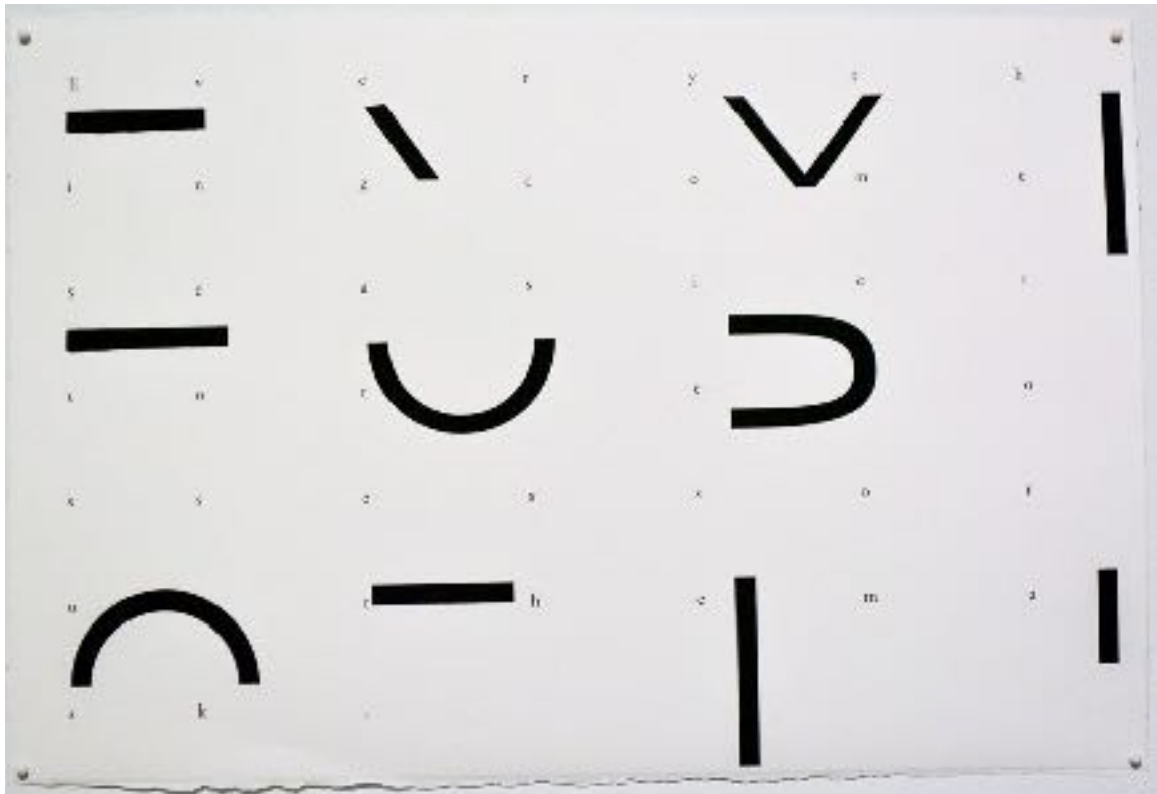


Fig. 3.7 Grid Deconstruction with Glyph Overlay, Print 7 - Medium Weight, Aligned Grid columns & word deconstruction, 15w" x 10h", Digital print w/ Silkscreen

Quote Attribution: *Claude Lévi-Strauss*, 1958

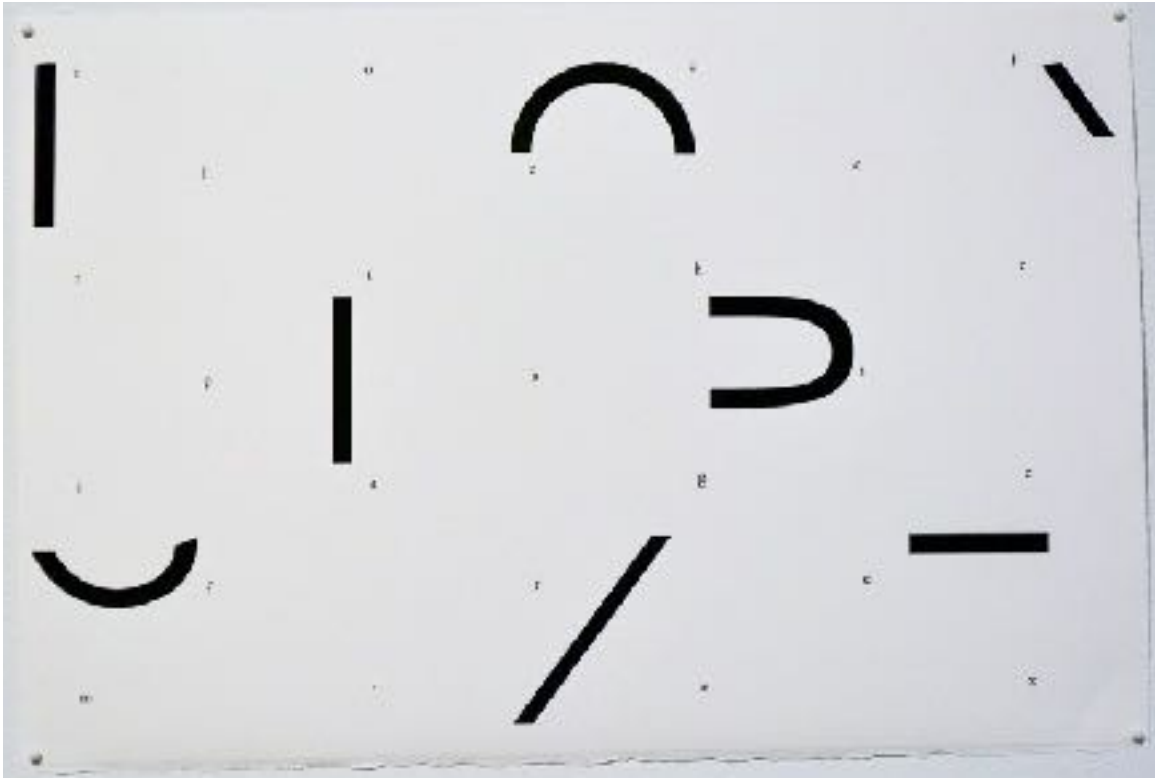


Fig. 3.8 Grid Deconstruction with Glyph Overlay, Print 8 - Medium Weight, Grid columns with indent & offset word deconstruction, 15w" x 10h", Digital print w/ Silkscreen

Quote Attribution: *Claude Lévi-Strauss*, 1958

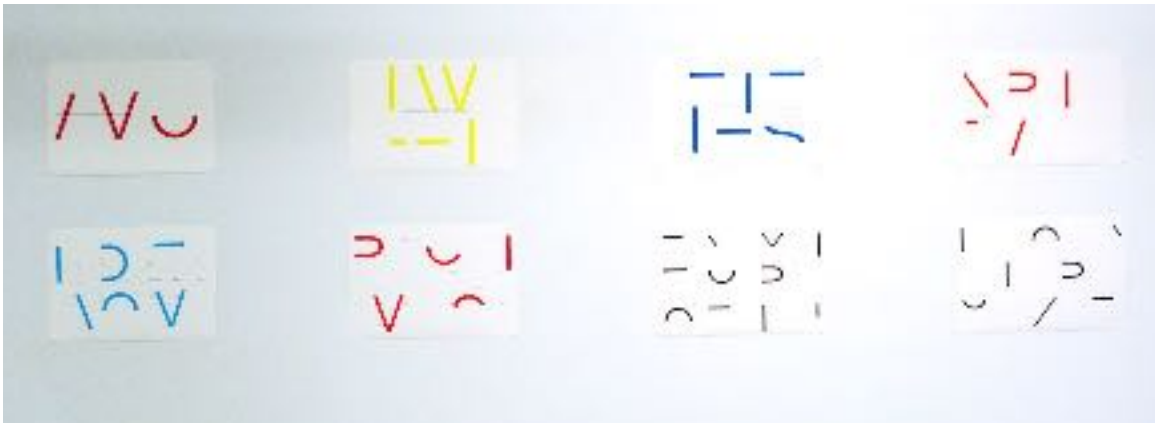


Fig. 3.9 *Series 3* Exhibit, Grid Deconstruction

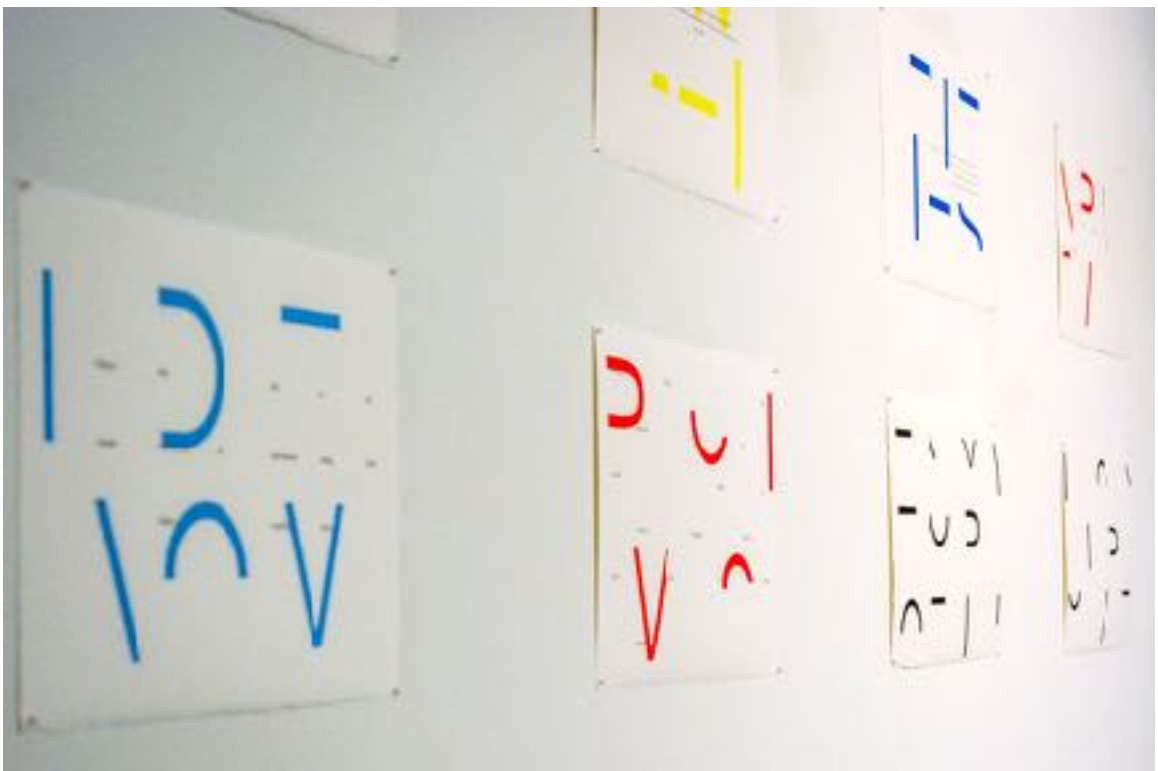


Fig. 3.10 *Series 3* Exhibit, Grid Deconstruction

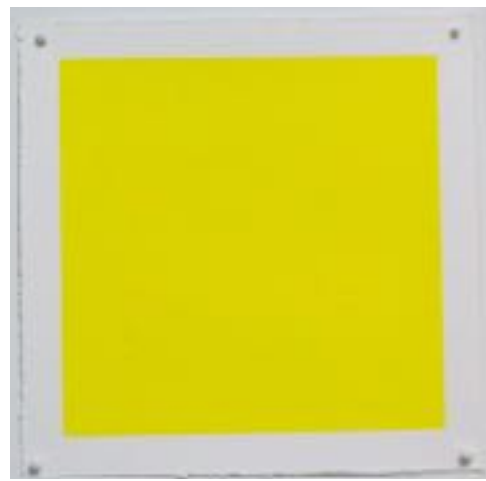


Fig. 4.1 & 4.2 Monochrome Screen prints, White & Yellow, 5w" x 5h", Silkscreen

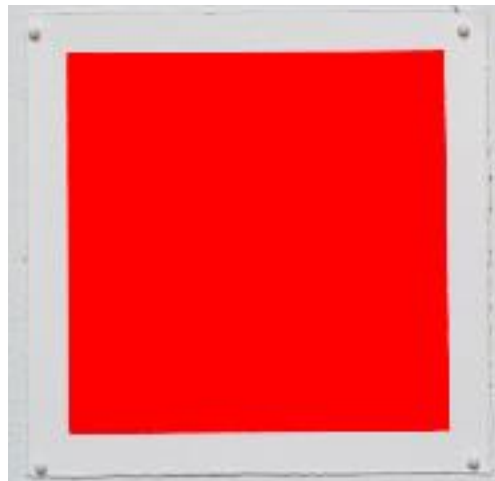
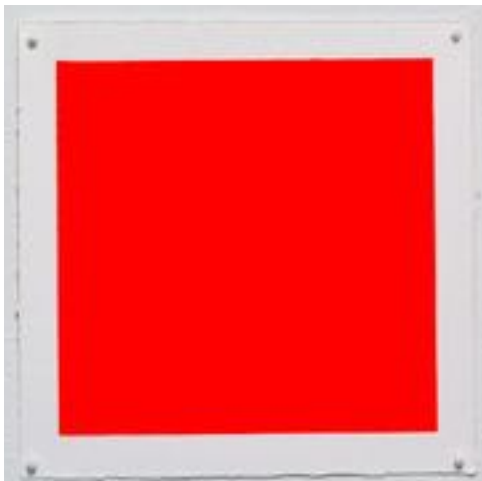


Fig. 4.3 & 4.4 Monochrome Screen prints, Orange & Red, 5w" x 5h", Silkscreen

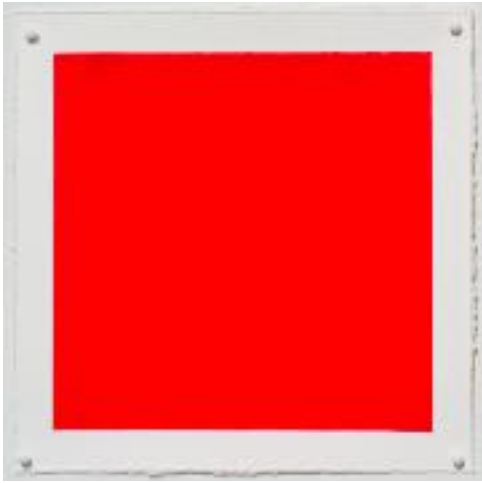


Fig. 4.5 & 4.6 Monochrome Screen prints, Magenta & Light Blue, 5w'' x 5h'', Silkscreen



Fig. 4.7 & 4.8 Monochrome Screen prints, Blue & Purple, 5w'' x 5h'', Silkscreen



Fig. 4.9 Monochrome Screen print, Black, 5w'' x 5h'', Silkscreen



Fig. 4.10 *Series 4* Exhibit, Monochrome Prints



Fig. 4.11 *Series 4* Exhibit, Monochrome Prints

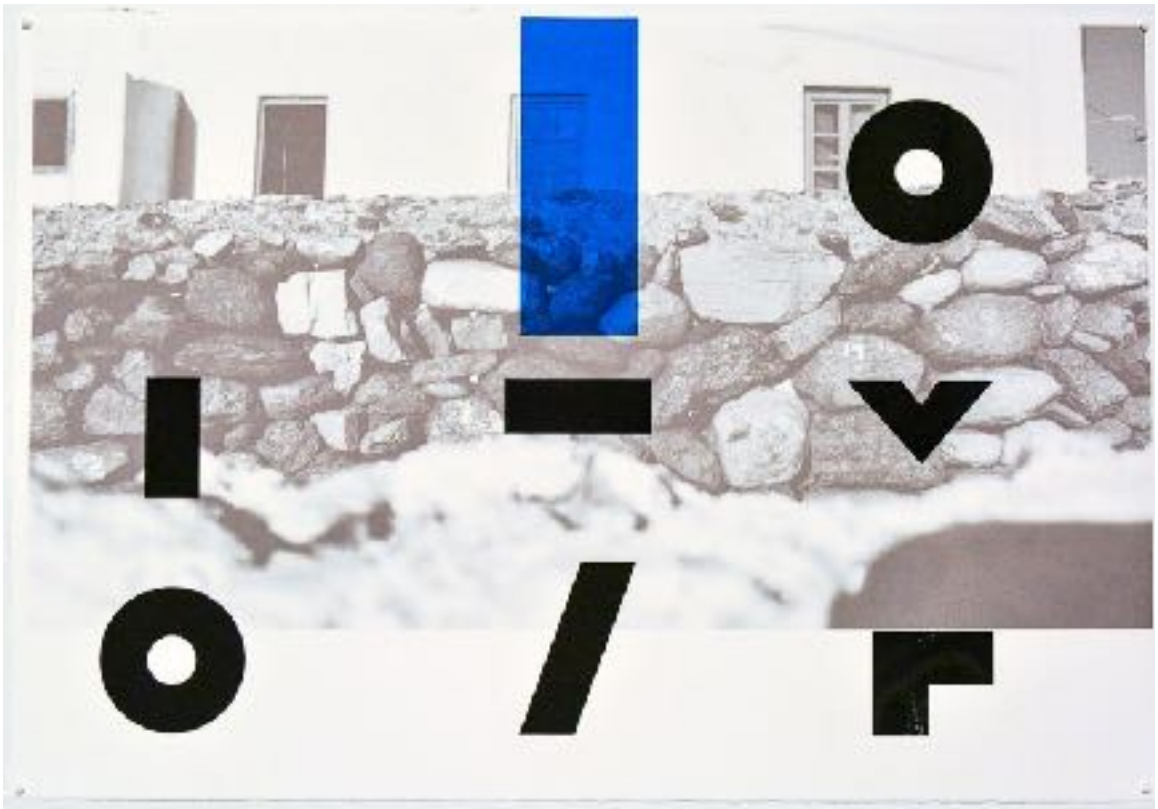


Fig. 5.1 Photography with Glyph Overlay, Greece, Blue, 22w" x 15h", Digital Print w/ Silkscreen

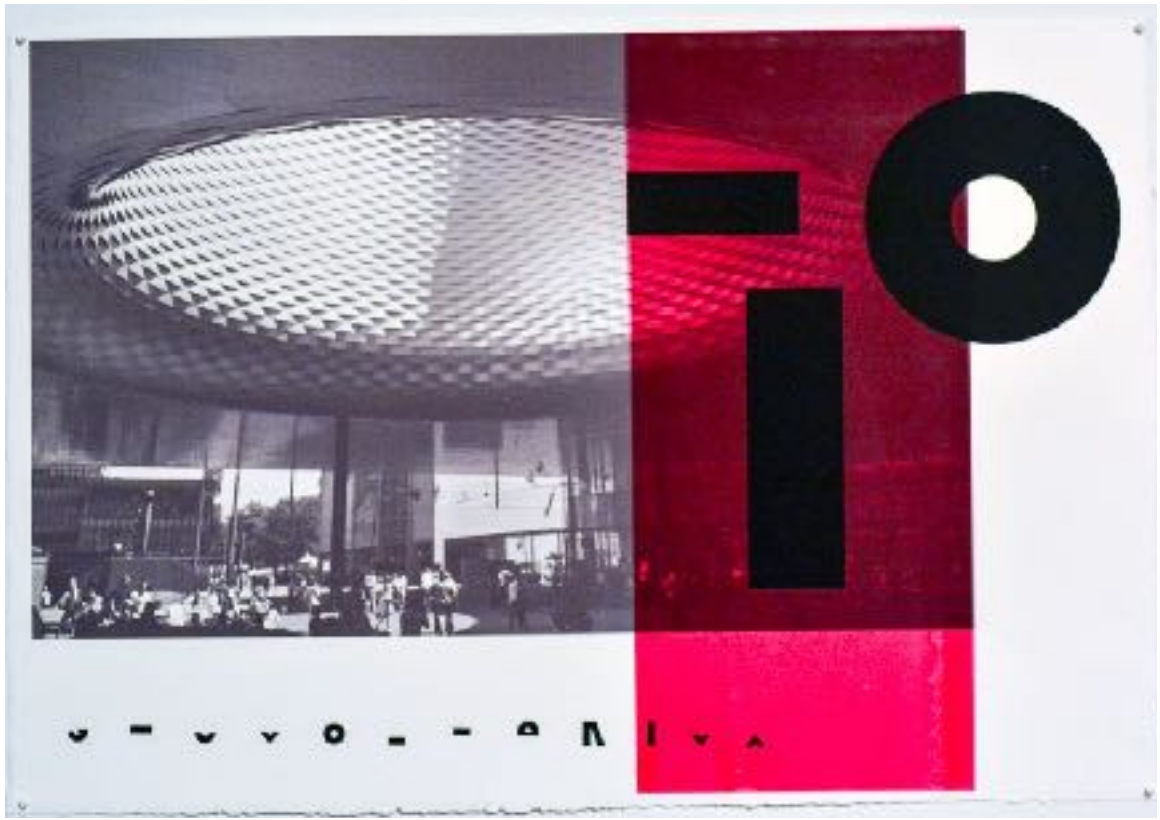


Fig. 5.2 Photography with Glyph Overlay, Basel, Magenta, 22w" x 15h", Digital Print w/ Silkscreen



Fig. 5.3 Photography with Glyph Overlay, Vitra, Black, 22w" x 15h", Digital Print w/ Silkscreen



Fig. 5.4 Photography with Glyph Overlay, Waterford, Light Blue, 22w" x 15h", Digital Print w/ Silkscreen

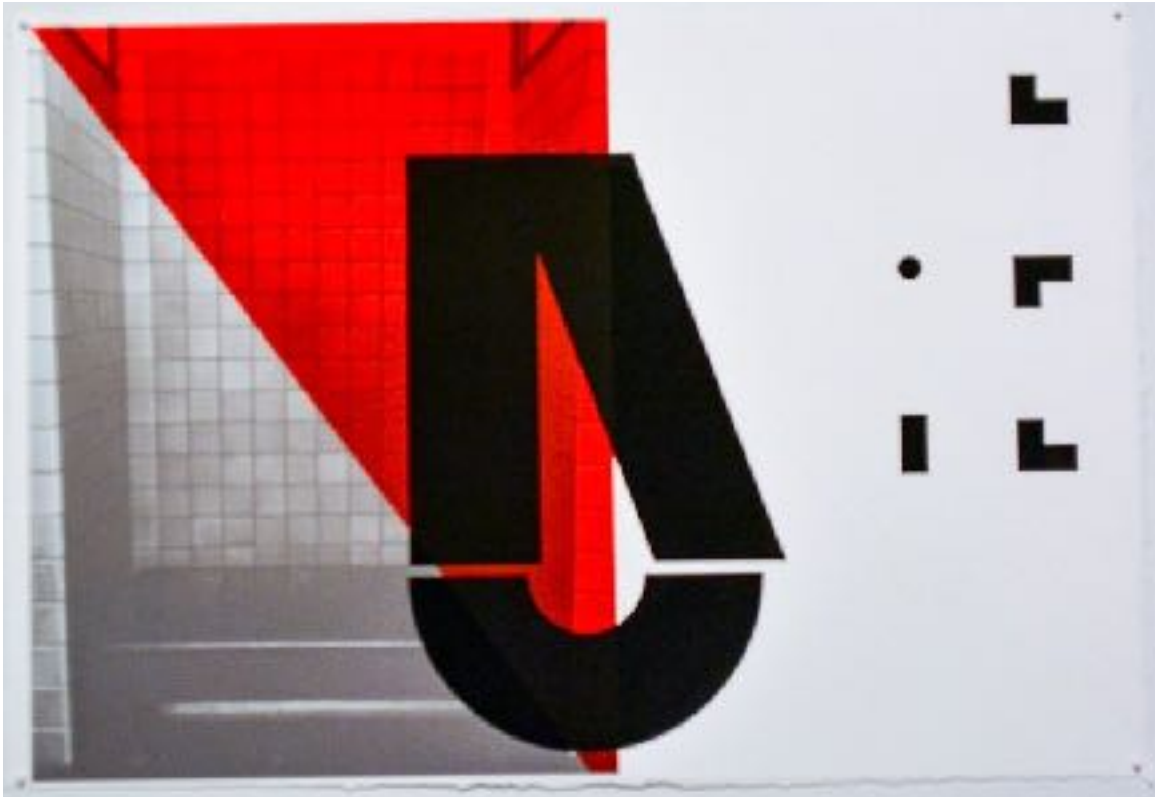


Fig. 5.5 Photography with Glyph Overlay, DeStijl, Orange, 22w" x 15h", Digital Print w/ Silkscreen



Fig. 5.6 Photography with Glyph Overlay, Utrecht, Purple, 22w" x 15h", Digital Print w/ Silkscreen

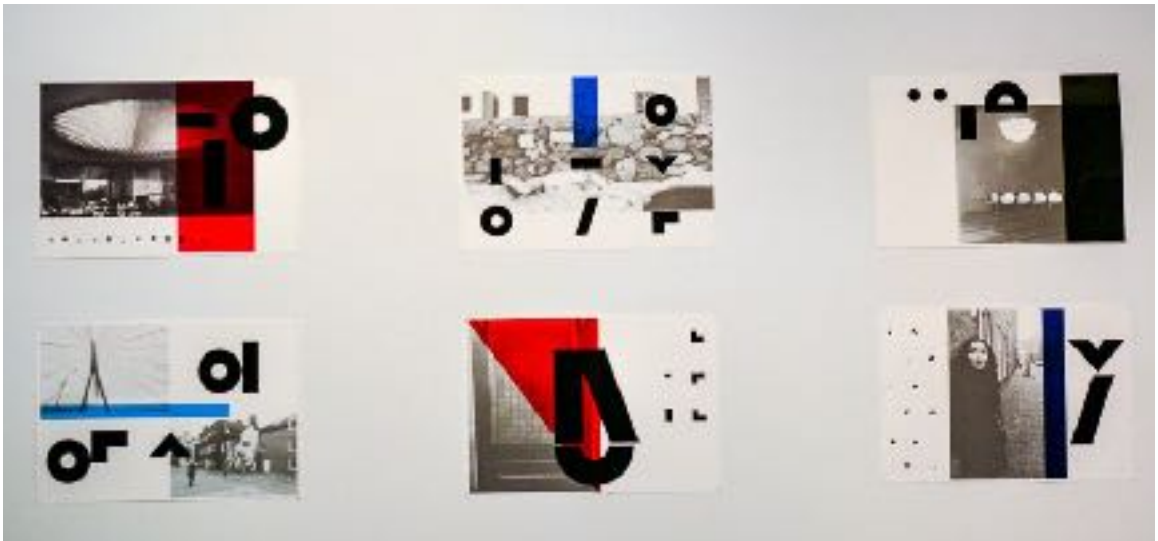


Fig. 5.7 *Series 5* Exhibit, Photography with Glyph Overlay



Fig. 5.8 *Series 5* Exhibit, Photography with Glyph Overlay

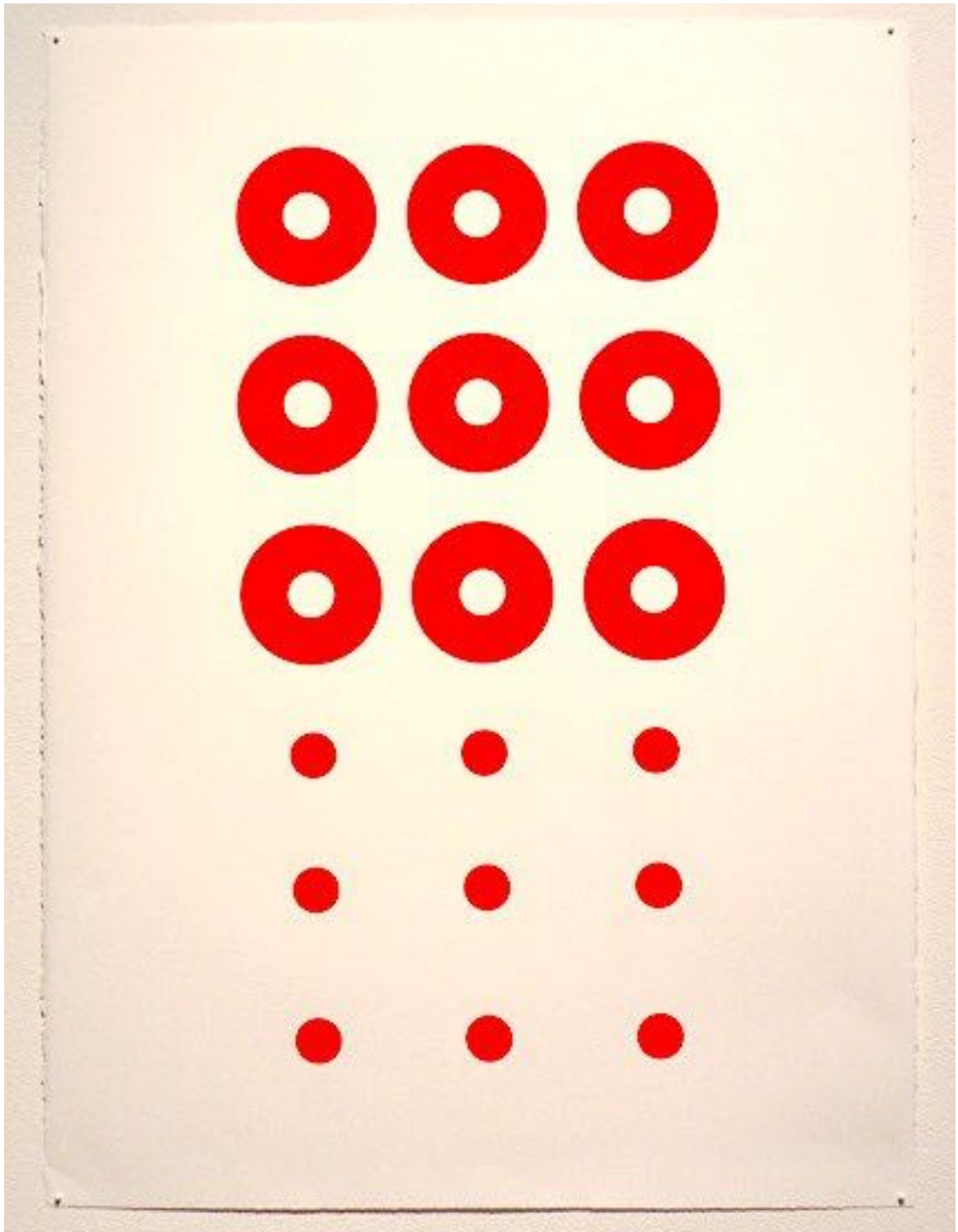


Fig. 6.1 Plakat w/ deconstructed glyphs, Bold Weight, Orange, 22w" x 30h", Silkscreen



Fig. 6.2 Plakat w/ deconstructed glyphs, Bold Weight, Yellow, , 22w” x 30h”, Silkscreen

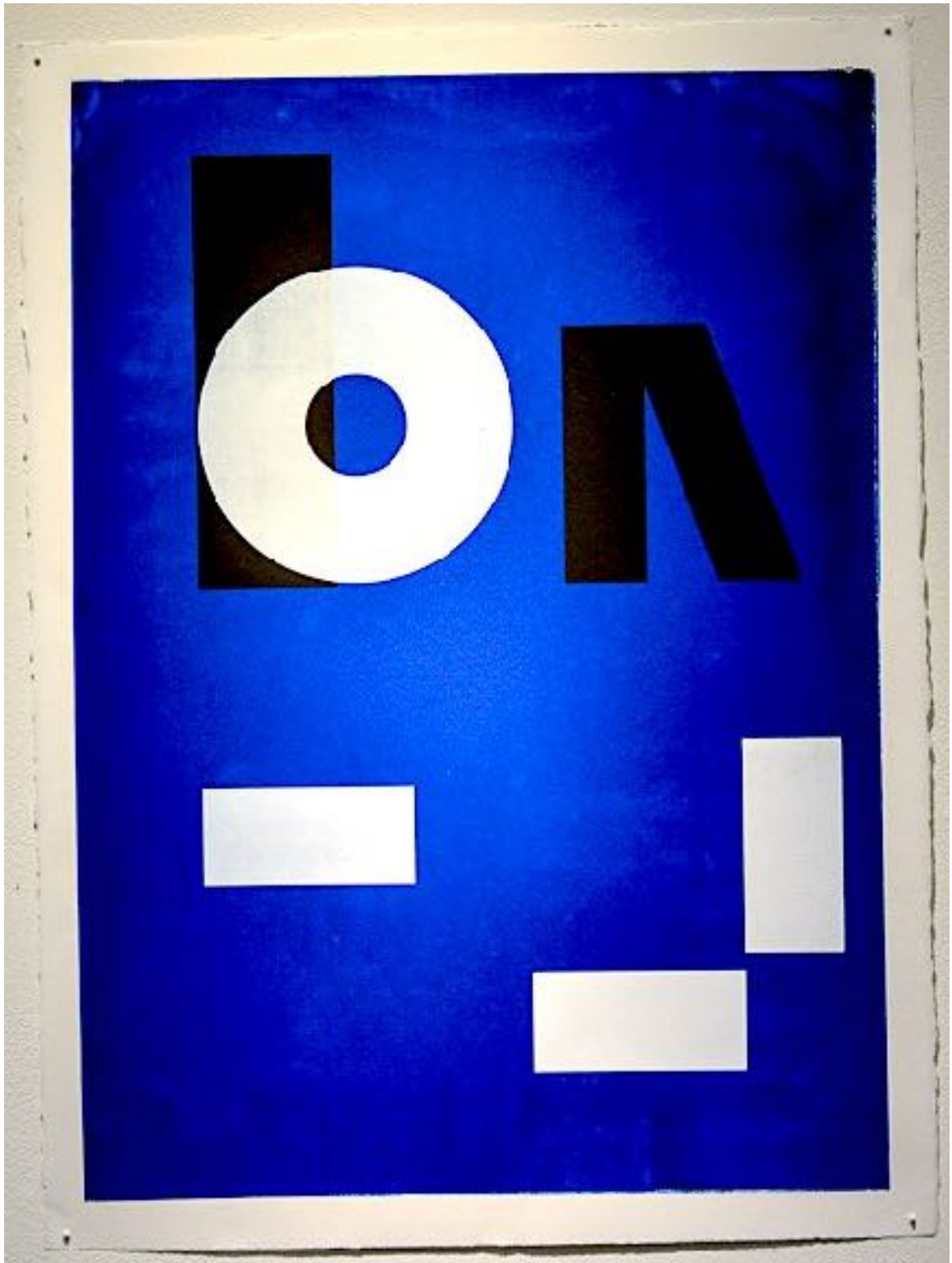


Fig. 6.3 Plakat w/ deconstructed glyphs, Bold Weight, Blue, , 22w" x 30h", Silkscreen

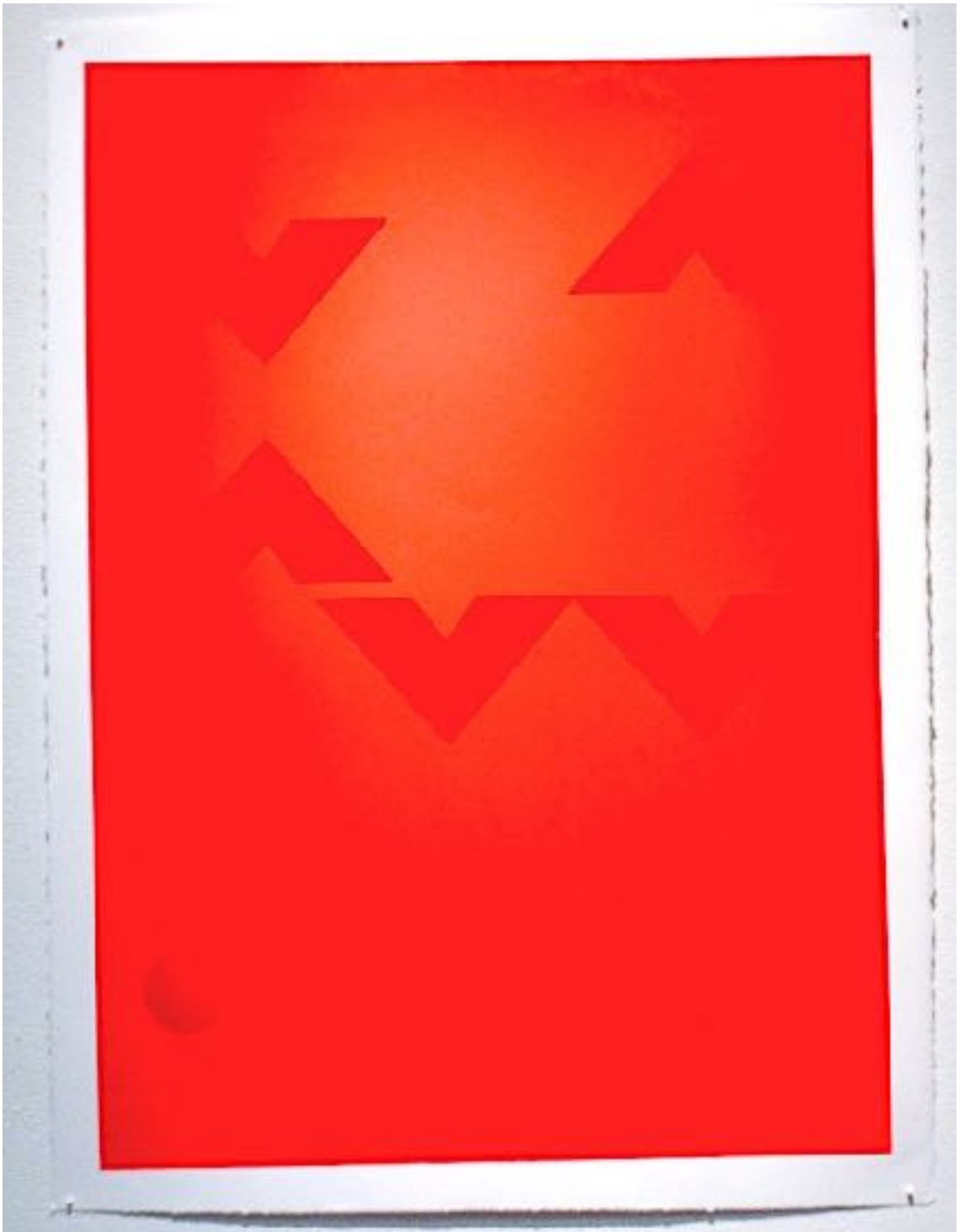


Fig. 6.4 Plakat w/ deconstructed glyphs, Bold Weight, Red, , 22w" x 30h", Silkscreen



Fig. 6.5 Plakat w/ deconstructed glyphs, Bold Weight, Black, 22w" x 30h", Silkscreen

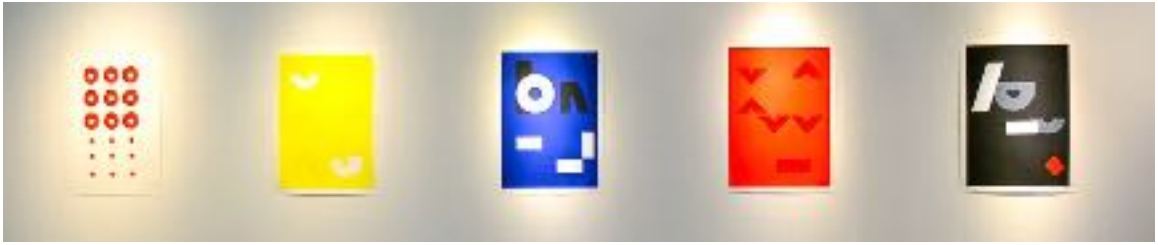


Fig. 6.6 *Series 6* Exhibit, Plakats, Bold Weight



Fig. 6.7 *Series 6* Exhibit, Plakats, Bold Weight



Fig. 6.8 *Series 6* Exhibit, Plakats, Bold Weight

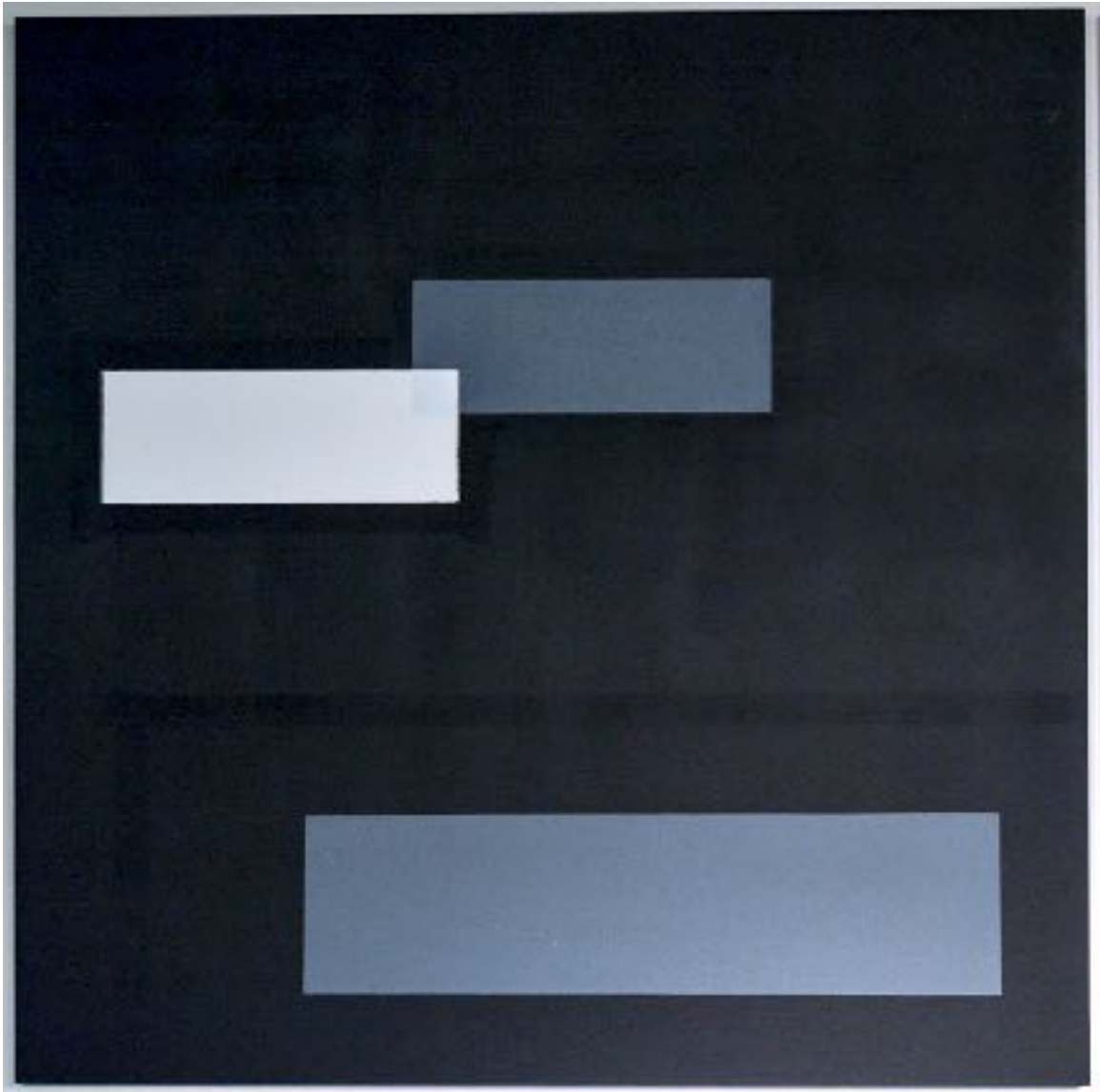


Fig. 7.1 Quadtych, 4w'x 4h', Acrylic on MDF Board, Top Left Panel



Fig. 7.2 Quadtych, 4w'x 4h', Acrylic on MDF Board, Top Right Panel



Fig. 7.3 Quadtych, 4w'x 4h', Acrylic on MDF Board, Bottom Left Panel



Fig. 7.4 Quadtych, 4w'x 4h', Acrylic on MDF Board, Bottom Right Panel

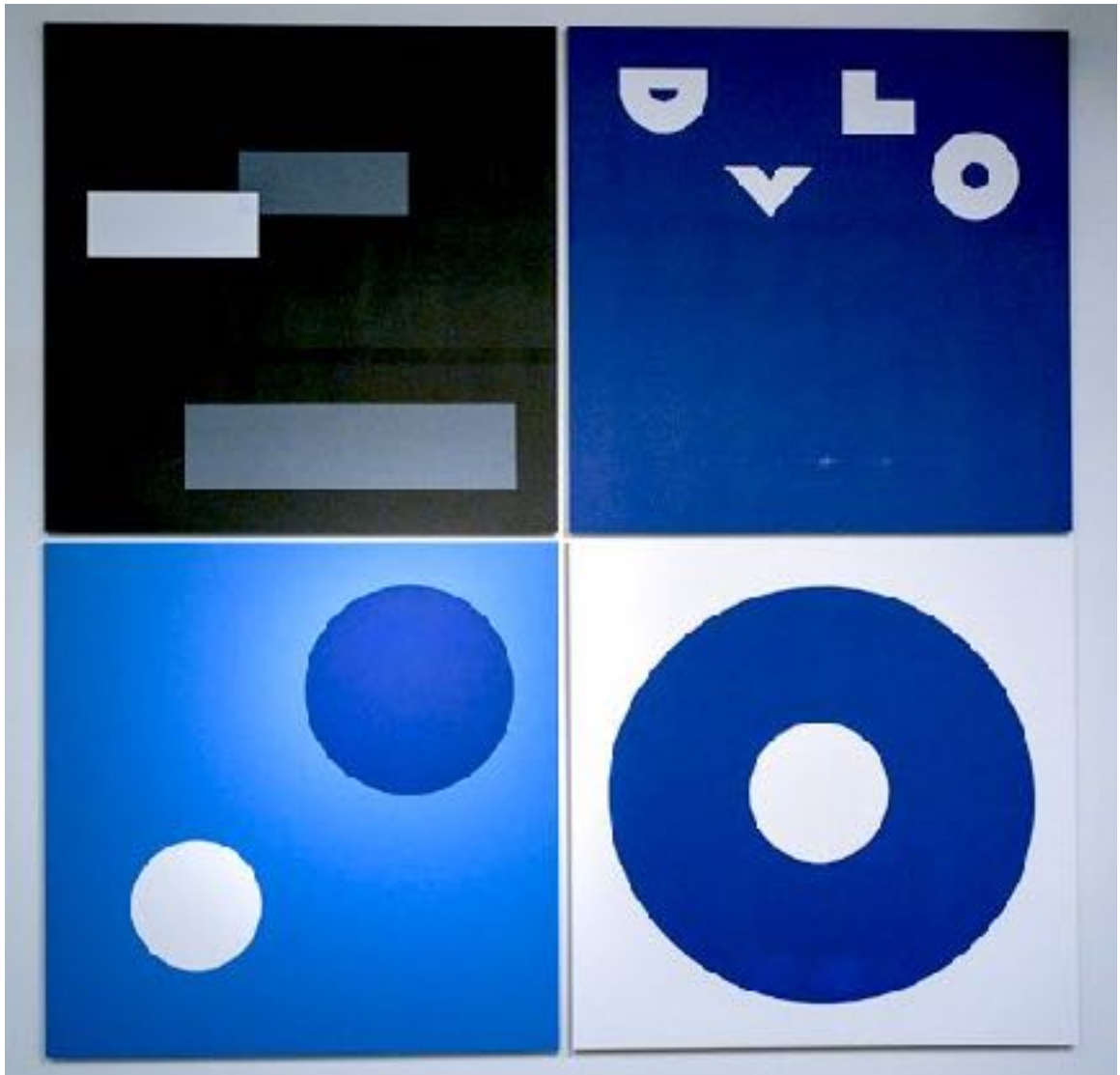


Fig. 7.3 *Series 7 Exhibit*, Quadtych, 8w'x 8h', 4 Panels



Fig. 8.1 *Rethinking Lines* Exhibit, Gallery Photo



Fig. 8.2 *Rethinking Lines* Exhibit, Gallery Photo



Fig. 8.3 *Rethinking Lines* Exhibit, Gallery Photo

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BIOGRAPHY

Melvin Parada graduated from Potomac Senior High School, Dumfries, Virginia in 1997. He went on to earn his Bachelor of Science in Finance from George Mason University in 2002. He worked in the financial services industry and became an entrepreneur, owning a general contracting business in the greater Washington metropolitan area. In 2006, he returned to work for George Mason University's in-plant printing facility. His desire to become more technically proficient in print production, led him to take his first graphic design course. After completing the course, his passion for design was cemented. Mr. Parada was accepted into the School of Art's graduate program after exemplary completion of all core undergraduate level graphic design courses. His ambition of becoming a professor of art and design, while also developing into a practicing artist, led to his pursuit of obtaining a Master in Fine Arts.