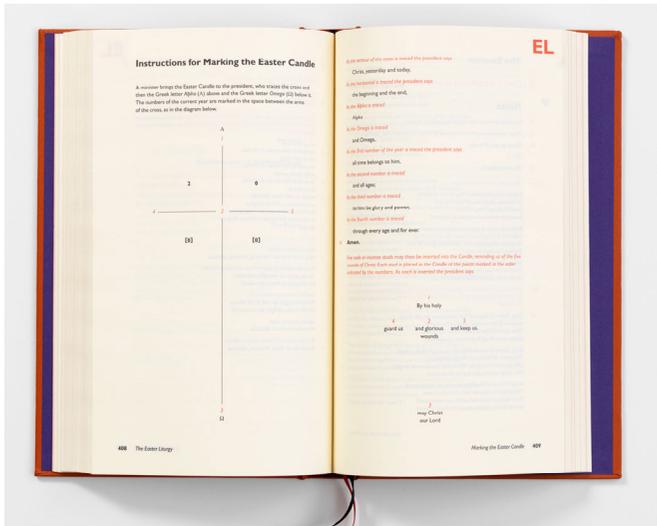
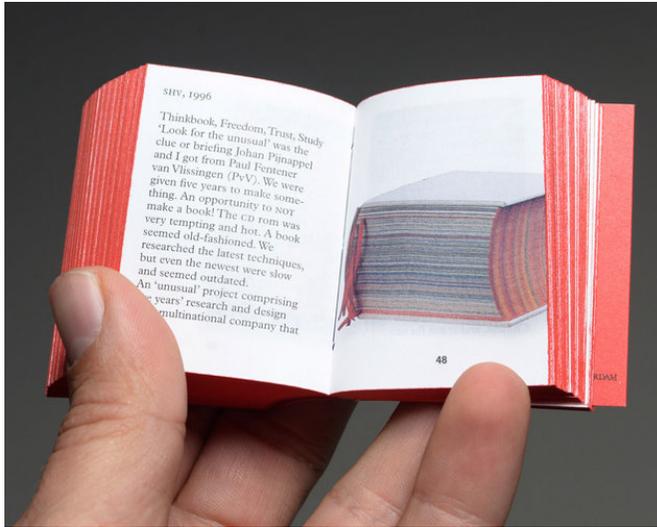


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THE DESIGNER & THE PROJECT



Irma Boom (2010) *The Biography of the Book* published in 2013 by Lecturis (2nd edition)
 John Morgan (2012) *Common Worship*

MY NAME IS LAURENE RUIMY AND I AM A STUDENT IN Graphic Media Design at the London College of Communication after having graduated from a BA Graphic Design with an option in Printed Medias.

My work has always been an hybrid of many interest: graphic design, art history, literature, but also, mathematics, physics, chemistry, biology... The mix of all these interests brings rationality and curiosity into my work, as well as the need to do extensive research on every subject I approach.

WITH THIS PROJECT, I AM WORKING ON HOW TO ENGAGE with the notion of evolution in classical texts via book design. This problematic is motivated by my interests in literature, mythology, history, and, book design: which makes it a multidisciplinary object under the main thematic of evolution.

There is a quote from the interview Irma Boom¹ gave to *Print Magazine* in 2011 that guided my practice on producing printed outcomes: 'Sometimes I see books, and I think, Well, it could have been a PDF'. John Morgan's design of *Common Worship*² really informed my research. While some of its characteristic fit classical text (the binding, the paper, the format, or the leather cover), it integrated a lot from modern design like the typeface, the typesetting, or, the composition of the words as a cross on the cover. It makes obvious how the design shape the perception of the text like I observed with Leonce Pilate's translation³.

I FELT THAT MY PROJECT NEEDED TO BE A PRINTED OBJECT first, since, I'm addressing a problematic on classical reading and its modern days outcome, encouraging readers to consider how classical texts are not a unique text, but, a series of changes and versions of the same concept.

While, I think a numeric publication of this content could help propagate these ideas, for now I'd like this book to be put side by side with the content it engages with.

The audience would then be, at first, people who go to this specific section of a bookshop. It could go from middle-schoolers looking for books of their reading lists, or university students, as well as amateurs of classical literature. The visual language was developed keeping in mind that the target shouldn't need to have previous knowledge in graphic design, literature, or, translation.

If the content had to be adapted to a digital format in the future, it would attract a wider audience, but it would have to be re-designed since, as The Hyphen Press put it in their article 'In Translation' (2013) on their website 'It is not just the language that needs to be translated'.

THE GOAL WOULD BE TO TRANSLATE THE IDEAS, AND MAIN design feature in another format, but, it has to reflect the definition of a translation we are exposing in the book: they are different versions of a same idea, and, as Borges⁴ puts it, 'Which of these many translations is faithful?' [...] 'none or all of them'.

This project could also be translated to French. Indeed, Jorge Luis Borges had a huge impact in French Literature, and, his work is published as a part of La Pléiade, a collection by Gallimard which is a consecration for authors in France.

Furthermore, *The Odyssey* that we develop as a case study, is a mandatory book in French education, but, what isn't mandatory, is the study of the translators that co-wrote every version published today.

1. Irma Boom (2011) 'interview with Irma Boom' by Michael Silverberg for *Print Magazine* on July 22, 2011.
2. John Morgan (2012) *Common Worship* for the Church of England
3. Léonce Pilate (died in 1366) *The Iliad* and *The Odyssey* translation from Greek to Latin.
4. Jorge Luis Borges (1966) *Discusión* 'Las versiones Homéricas' published by Alicante : Biblioteca Virtual Miguel de Cervantes, 2012

TODAY, EVERY BOOK IS ONE CLICK AWAY. WE CAN DOWNLOAD classics like Shakespeare, Molière, or Homer, from everywhere in a minute. This is why, now more than ever, we need to question the legitimacy of what we read. In his essay 'Las versiones homéricas' from *Discusión* (1932), J.L. Borges writes about the many different versions of Homeric texts: 'Which of these many translations is faithful? the reader might ask. I repeat: none or all of them'. We can understand that depending on our criteria, either all or none of them are faithful.

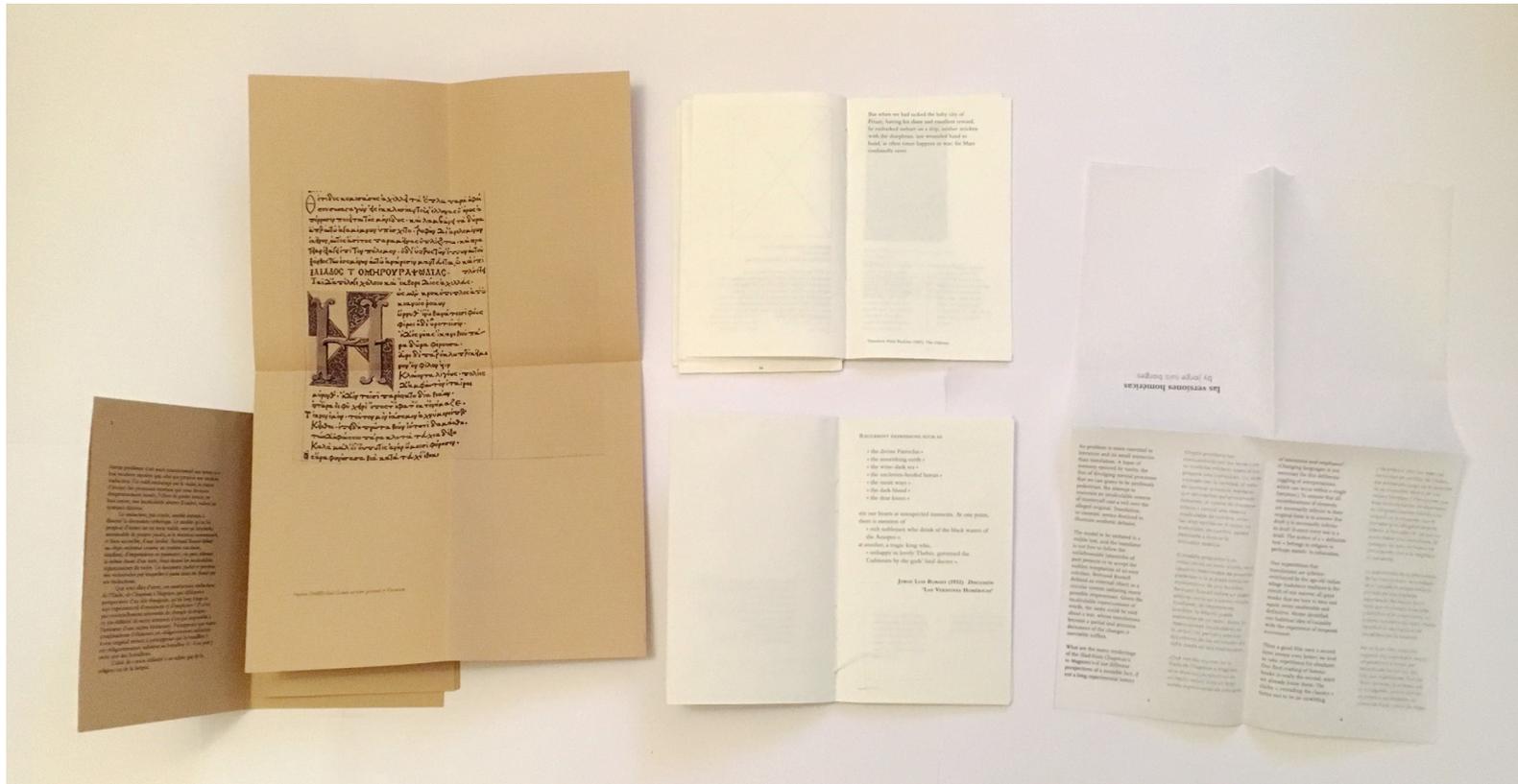
The translator acts like an author, and, every author writes with a goal in mind that turns their writing into a subjective work. In the same way, readers also have goals in mind as they read a piece; they have to consider the writer's, the translator's, and the editor's goal when they read any text.

THE AIM OF IF FIDELITY, IS TO HAVE THE READER acknowledge the evolution of a text, but also to have him question its authorship, highlight the contribution of translators, editors, and readers. In order to do so, If fidelity offers to its English speaking readers not only a first reading of 'Las versiones homéricas' in English, comparing it to its original, but also an edited version of the same text, to finish with, as well as a contextualization of the content Borges is approaching with complementary information on their writing context.

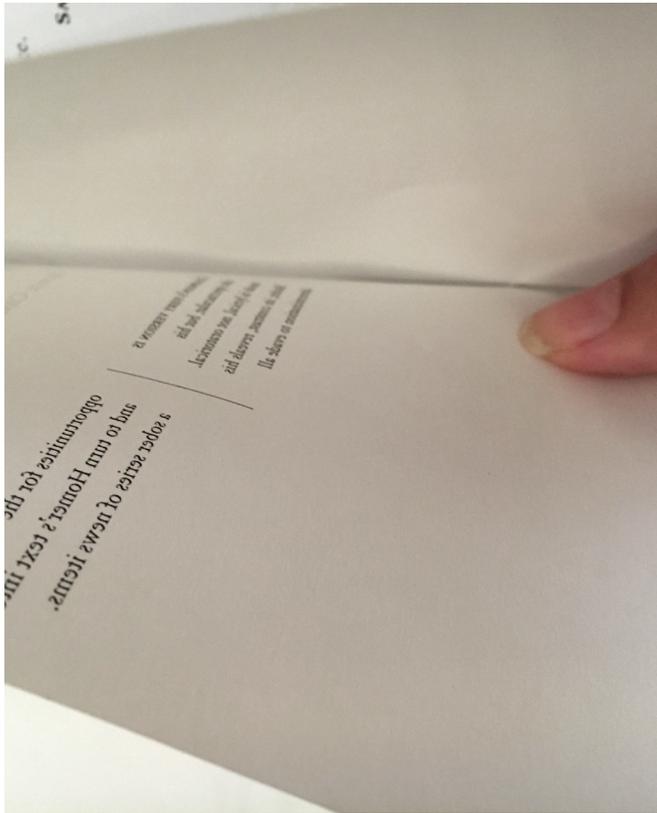
To achieve that, my research has been divided in two branches. Using a 'research through making' strategy, which means prototyping again and again to craft an outcome based on the best of each prototype, I explored evolution through the layering of the information, and, connecting and comparing the translations to one another, studying the translator's choices.



research through the making of forty prototypes divided between:
 showing evolution through layering the information, and, connecting
 and comparing the translators choices.



about ten prototypes are built through a 'french folding' which demands really thin materials and slow down the reading, adding a necessary second read to the book.



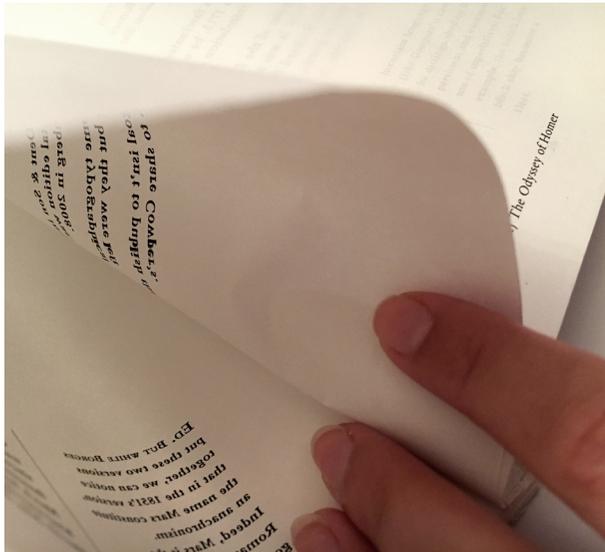
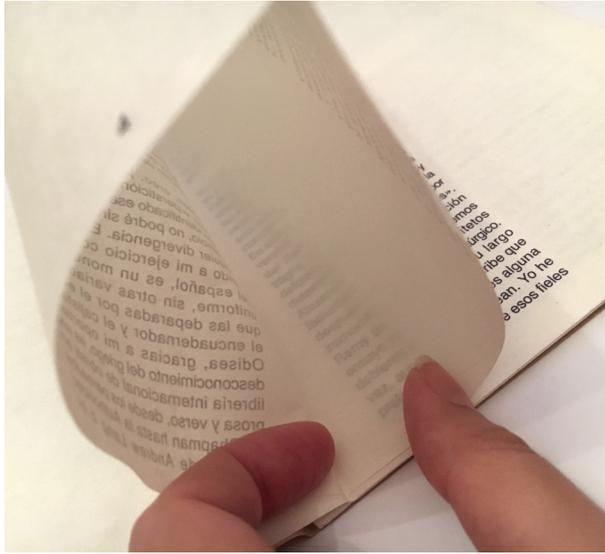
example of 'the inside' being used to add a new layer of written information.

STUDYING AND EXPERIMENTING THE NOTION OF EVOLUTION through layering means that we try to form physical or typographical layers to organize the information.

It can come through using different types of folding to compose one page through two to four layers, which gives a lot of possibilities for the composition.

Each folding and prototype was realized with the same idea in mind ; the layering one, but, also with a certain pragmatism about the production and maneuverability of the book.

THE FRENCH FOLDING CAN ALLOW UP TO FIVE LAYERS OF content. The inside can be used as a poster, make the reader 'discover' new information on the translation on the outside, but, with the right materials, it can unveil four layers on top of each others in one single page.



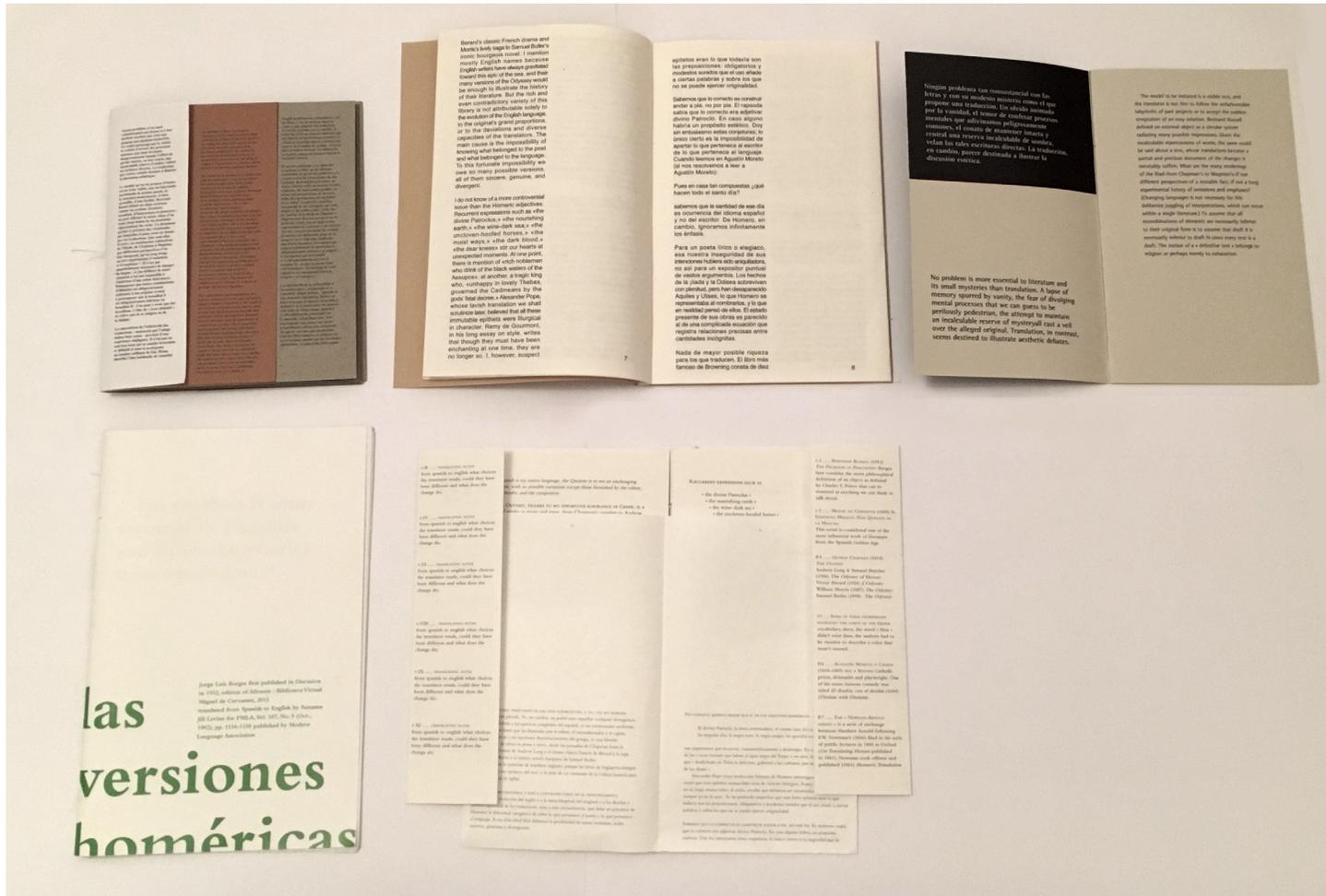
only four prototypes were used with this folding, it allows between one and three layers of content.

THE 'SINGLE FOLD' USED IS A WAY TO LAYER THE INFORMATION and to keep a certain maneuverability of the book due to the fact that it keeps the book less thick than the french folding.

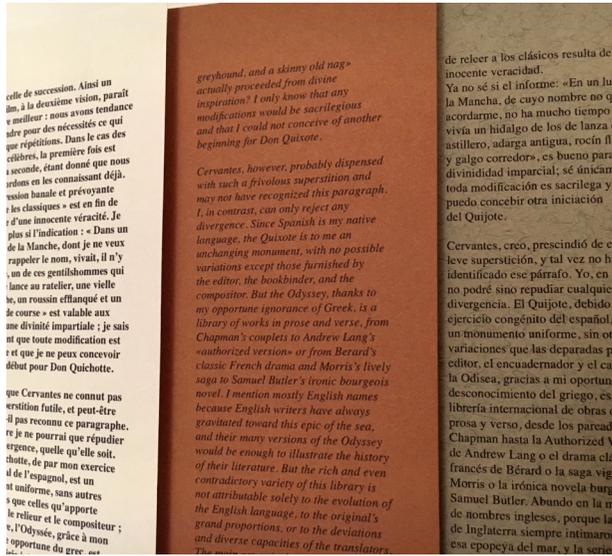
WHILE FOLDING COULD BE A GOOD STRATEGY TO COMPARE translations and content, it does organize them and would tell the reader which one is the 'best' through its opacity. To compare them the more objectively as a human can, we have to treat them, graphically, in the same way.



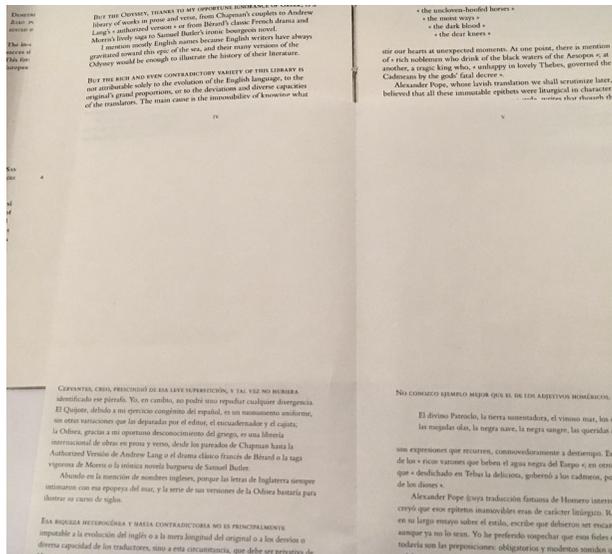
The binding and the general appearance depends on the folding. The inside defines the outside of the book.



nevertheless, layering to compare could be a strategy, but it informs of an order in which the reader should read them.



comparing translations of 'Las versiones homéricas' in French, English, Spanish with different type treatments.



while the typesetting introduce a notion of complementarity between the original text and its translation, the lack of binding, the thinner typeface, and, the thinner paper, gives the impression that the original isn't as important as the translated version.

COMPARING TRANSLATIONS CAN BE DONE BY PUTTING THEM side by side, not giving into the idea of a 'quality' hierarchy, if not, a chronological one. What came out of this series is that, to be the closest from neutral we can get, the translations and original text should have the same graphic treatment, and, be on the same layer.

THROUGH THESE TWO BRANCHES, IF FIDELITY'S GOAL IS TO convey that, as Borges put it in 'Las versiones Homéricas': 'Our superstition that translations are inferior reinforced by the age-old Italian adage traduttore traditore-is the result of our naïveté: all great works that we turn to time and again seem unalterable and definitive.'

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