

# EDITORIAL

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This issue results from the international conference Encontro de Tipografia 13: Other Typographic Worlds, which took place at Lusófona University in Lisbon from November 23rd to 25th, 2023. During the event, there were lively and extensive discussions about 'Other Typographic Worlds' and what they can be, focusing not only on graphic/ artistic practices that potentiate an expansion of typography as a discipline but also on the socio-political implications of type, particularly around issues of under, mis, and overrepresentation.

*Other Typographic Worlds* refer, firstly, to geographies – mostly from the global south – that have been overlooked in design discourse and academic practice, and also to the implications of imperialism and colonialism in typography and graphic design. *On the Consideration of a Black Grid*, by designer, design historian and professor Silas Munro, who was a keynote speaker at the event, challenges the modernist grid as part of the white canon of design education and theory, proposing open and liberating structures informed by African graphic elements and how they are organized. Motivated by his own experience, first as a Black design student and later as a practitioner, author and educator, this poetic research, as the African, African American and African diasporic designers/artists it calls on, contributes to decolonizing design theory and curricula.

Designer and professor Chris Lee, in *Typographic Design as Visual Historiography and Racial Formation*, explores typography as a reflective tool to question white supremacy and racial bias toward Chinese representation and depiction. The text posits the theoretical and methodological basis for the

author's project, *1882–1982–2019*, which includes the design of a “chop suey” typeface incorporating racist (anti-Asian) formulae and stereotypes, challenging the “neutrality” and “universality” of typography.

The role of the multilayered poet, editor and printer Nancy Cunard (1896–1965) as an activist against racism, is unveiled by the designer, printer and professor Ane Thon Knutsen. *Nancy Cunard and The Hours Press. Parallax – a skewered angle on the history of publishing* contributes to a feminist revision of design and printing history. In *Publishing is Sharing Enthusiasm*, designer, author and editor Tereza Bettinardi – keynote speaker at the event – brings the same feminist lens and “rage” (quoting Bettinardi) as Knutsen, while sharing her complex journey in a profession that is still male-dominated, as well as the process of the creation and development of her publishing house founded in Brazil – Clube do Livro de Design – whose main objective is to publish quality design literature in Portuguese.

*Other Typographic Worlds* also point out to rare or obsolete systems of writing; to unofficial writings that transcend the verbal function of type, invoking spirituality and rituals; as well as to experimental projects that reflect and expand the entanglements between type and art forms/ contexts. In *The Written Word in the Design of Learning Spaces: Workshop A Rede*, designer, educator and PhD candidate Marta Guerra Belo, brings poetry by Carlos de Oliveira (1921–1981) and types together, in order to weave informal spaces that challenge design pedagogies, as well as their hierarchical and

inflexible structures. *STENO?GRAPHY!* by MA student Beatriz Fernandes in collaboration with professors, designers and researchers Aprígio Morgado e António Silveira Gomes, proposes archaeological research on an almost extinct form of abbreviated writing that crosses paths with personalities such as Paulo de Cantos (1892–1979), a multifaceted amateur typographer recently inscribed in the history of Portuguese graphic design.

This issue closes with *Terramoto, sombra, o início do mundo*, by artist Daniel Barroca, on the vernacular writing of Victor Bor (19??–2023), a member of the Kyangyang, a group of Balanta healers and diviners who emerged in the 1980s in Guinea-Bissau in a context of Colonial War (1961–1974) trauma. Apart from contributing to a reflection over the impacts of colonialism on African countries long subjected to violence and oppression, Barroca offers an inspiring and pertinent example of writing as the embodiment of spirituality and as a strategy of resistance.

Finally, through this selection of contributions, this special issue provides insight into the wide-ranging lenses and ongoing research concerned with expanding the margins of a traditionally conservative discipline such as Typography, taking place in various points of the globe. It is a condensed overview of a profoundly transformative conference that challenged students, researchers and professionals alike, while bringing together and strengthening networks of shared interests, focusing on the politicization of design.