

PEACELINES

SPECIFICATION



Many thanks

This publication is possible
thanks to information from

Wesley Johnson's 'Belfast Urban Motorway',
Jonathan Brandon's 'Ulster Place Names'
and Collins 'History of Ireland in Maps'.

CONTENTS

SPECIFICATION

Contents

Strategy

Typography

Illustrative Type

Maps & Grids

Imagery

Packaging

Animation

STRATEGY

SPECIFICATION

The primary objective of my ISTD project is to intricately depict the rich historical tapestry woven into the streets, districts, and place names of Belfast. Following the line brief this approach recognises the significance of the cartographic lines of the city but also utilises them as a narrative and graphical tool to articulate the city's compelling story. Employing a graphical protagonist in the form of a continuous red line.

By delving into the historical evolution of Belfast's urban landscape, this project seeks to uncover the layers of simple and small stories that have shaped the city over time, stories that are often hidden in plain sight. This exploration serves as a means to unearth the deep-rooted connections between Belfast's geographical layout, its linguistic past, and its broader historical narrative. The creative application of maps serves as a visual language to communicate the nuanced tales embedded within the city's fabric.

Each map, whether contemporary or from a bygone era, is strategically chosen to highlight specific historical junctures and transformations. This is further enriched by delving into the etymological history of the city's names, which includes their roots in languages such as Gaeilge, Ulster-Scot, and French. By employing maps as both a canvas and a storyteller, the project endeavours to provide a unique and insightful perspective on Belfast's history, fostering a deeper appreciation for the cultural and historical richness that has shaped this vibrant city.

Moreover, aiming to bridge the gap between Belfast's past and present by visually connecting the physical elements of the city with the stories they harbour. By utilising cartographic reference, a unique geomorphic style of typography is created, intertwining the reader, story and pieces of the city. And giving real world meaning to the typography.

This project employs a diverse array of typefaces, each chosen for its ability to convey different aspects of Belfast's identity and historical epochs. 'Farset' and 'Féirste' are used to reflect specific cultural and historical narratives. 'Farset' mirrors the colonial era with its resemblance to the iconic tiled street signs, a familiar sight in Belfast that evokes a sense of nostalgia and locality. In contrast, 'Féirste' draws on the city's Irish roots, representing the historic Gaelic influence through a modern take on traditional Gaeilge calligraphy, acknowledging the often-forgotten or obscured layers of local history. While 'Transport' is used during the second chapter to communicate the one-size-fits-all approach of urban renewal schemes in 1960s UK. 'Nitti Typewriter', a monospaced typeface, is used within illustrative elements where it strips back the design to its fundamental cartographic structural lines.

The project also addresses the socio-economic shifts that have occurred during Belfast's development. By analysing the impact of historical events such as

the Plantation, Troubles, and the Belfast Urban Project, cartography serve as a conduit for discussing broader social themes. This includes examining how these events have reshaped the urban environment and influenced the socio-economic landscape of the city. Leading to the loss of community amongst many of the working class neighbourhoods of the city.

The culmination of this project is not just an exhibition of historical facts but a profound narrative experience that connects the city to its people. It challenges viewers to consider how the past informs the present and encourages a reflective look at what the future might hold for Belfast. Through this cartographic narrative, the project aspires to cultivate a sense of identity and pride among Belfast's residents and visitors, highlighting the city's resilience and its rich cultural heritage. By meticulously mapping the intricate web of Belfast's history, this ISTD project not only educates but also inspires, providing a profound insight into the city's unique story and ignites a connection of people and place.

TYPOGRAPHY

SPECIFICATION

This project introduces a novel typographic approach by intertwining the cartographic and real-world elements of the city with their stories, creating an authentic connection between place, people, and their history. This distinct style of graphic design necessitates a unique methodology, incorporating a variety of typefaces to reflect different cultural and historical facets.

The integration of cartographic elements to link type with location encourages a departure from the conventional grid and linear systems traditionally employed by graphic designers and typographers. Instead, this approach embraces the organic contours of the city's mountains, streets, and rivers.

FARSET
12PT

FÉIRSTE
12PT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789

ABCDEFGHIJKLMNopqrstuvwxyz
Abcedfghijklmnopqrstuvwxyz
123456789

A A



Farset agus Féirste is a typeface that embodies the duality of Belfast. Farset, named after the river on which the city was founded, reflects the iconic, rugged industrial-era tile street signs that are deeply ingrained in the local culture.

Conversely, Féirste represents a contemporary reinterpretation of traditional Gaelic calligraphy. This style serves to highlight the rich, yet often overlooked, Irish heritage that continues to permeate Belfast.



REGULAR

12pt

ABCDEFGHIJKLMOPQRSTU
VWXYZ abcedfgijklmnopqrstuvwxyz
vwxyz 123456789

HEAVY

12pt

ABCDEFGHIJKLMOPQRSTU
VWXYZ abcedfgijklmopqrst
uvwxyz 123456789

Aa

Aa

Urban renewal in the United Kingdom introduced a standardized, cookie-cutter design language that often neglected the unique characteristics and needs of local communities. This shift is epitomized in the widespread adoption of the "Transport" typeface, which encapsulated the government's approach to urban planning, a 'one-size-fits-all' solution to local identity and diversity.

The sterile Transport typeface stands in contrast to the local heritage of Farset agus Féirste, demonstrating the urban renewal schemes of the 1960s, which mercilessly demolished one tight-knit community after another.

Aa

Aa

NORMAL

12pt

.....

ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789

UNDERLINED

12pt

.....

ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789

CORRECTED

12pt

.....

ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789

CAMEO

12pt

.....

ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789

A neutral and mono-spaced typeface is employed within illustrative elements, compelling the city's intricate network of lines and streets to articulate their story without relying on traditional typesetting tools. This choice intentionally limits the expressive range typically afforded by varied typefaces, directing focus purely on the structure and rhythm of the urban layout itself. Furthermore assisted by the neutrality and report style typewriter font.

Aa

REGULAR

12pt

ABCDEFGHIJKLMNPQRST
UVWXYZ abcdefghijklnopqrs
uvwxyz 123456789

BOLD

12pt

ABCDEFGHIJKLMNPQRST
UVWXYZ abcdefghijklnopq
rstuvwxyz 123456789

LIGHT

12pt

ABCDEFGHIJKLMNPQRST
UVWXYZ abcdefghijklmnop
qrstuvwxyz 123456789

This project utilises a readable and neutral modern typeface, which serves as a crucial communicative tool with the reader. By selecting this typeface, the design intentionally breaks away from more illustrative and unconventional typography styles. This strategic choice ensures that the focus remains squarely on the functionality and clarity of the information presented, enabling effective communication without the distractions of more elaborate font styles, making it an essential component of the project's design philosophy.

FARSET

Used to depict the colonial era city, the tiled street signs are a cultural icon for locals and are inseparable from the fabric of the city.

FÉIRSTE

Where links with local languages such as Gaeilge are portrayed, Féirste represents a different side of Belfast. A historic Irish layer that is often forgotten or hidden.

TRANSPORT

Urban renewal brought a cookie cutter design language to the United Kingdom, transport is a typeface often associated with this move away from the local community.

NITTI

A neutral and mono spaced typeface is used in illustrative elements, forced the fabric of the city's lines and streets to speak without the ability to use traditional typesetting tools.

UNIVERS

A readable and neutral modern typeface that allows for a functional crucial communicative tool with the reader, a break away from illustrative and unconventional type.

TYPOGRAPHY WEIGHTING

NITTI CAMEO

12pt / 12 leading / tracking 0

Titles

Univers

10pt on 12 leading / tracking 0

Body Copy

Nitti Normal

10pt / 12 leading / tracking 120

Illustrative Typography
Chapter 1

Transport Heavy

10pt / 12 leading / tracking 120

Illustrative Typography
Chapter 2

FARSET & RÉIRSCÉ

12pt / 14 leading / tracking 0

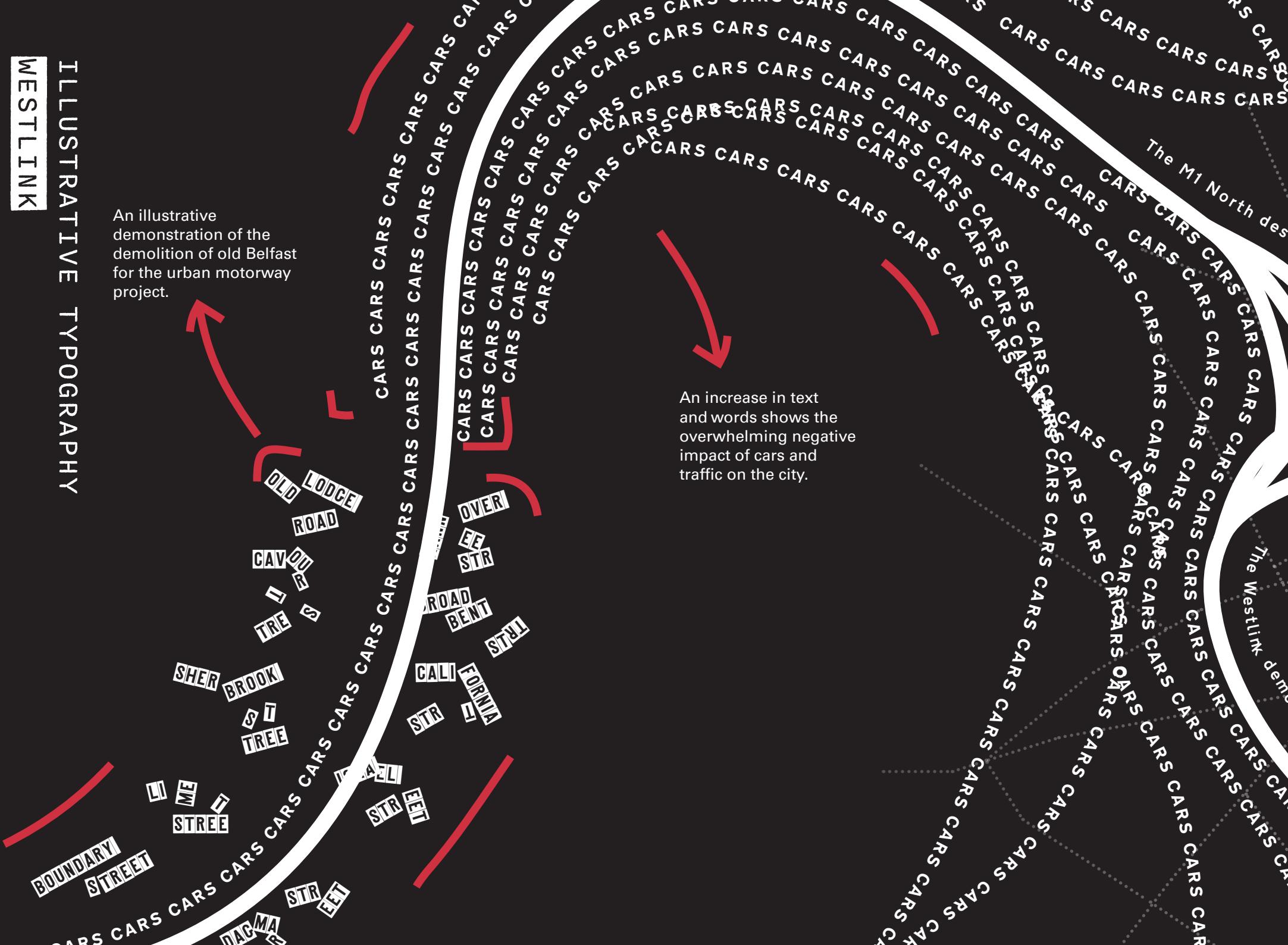
Illustrative Typography
Regional & Local meaning
Major Titles

ILLUSTRATIVE TYPE

SPECIFICATION

The fluid geomorphic typography of this project establishes a connection between the land and its history. However other typographic elements aim to evoke deep emotions and meanings. This is achieved by utilizing large quantities of, or fragmented text, which to subliminally enhance impact and evoke emotions in the reader.

An illustrative demonstration of the demolition of old Belfast for the urban motorway project.



Large blocks of text demonstrate the one size fits all high-rise flat projects.

U R B A N
R E N E W A L
S C H E M E S
R E S U L T E D
I N A L O S S O F
C O M M U N I T Y
A N D
S E N S E O F
B E L O N G I N G
F O R
C I T I Z E N S

M A N Y
H I S T O R I C
W O R K I N G
C L A S S
A R E A S W E R E
D E M O
L I S H E D
F O R N E W
H I G H R I S E
P R O J E C T S
C O M M U N I T Y
A N D
M O T O R W A Y S

Overlying the historic names of streets which disappeared for the constructions of new estates.

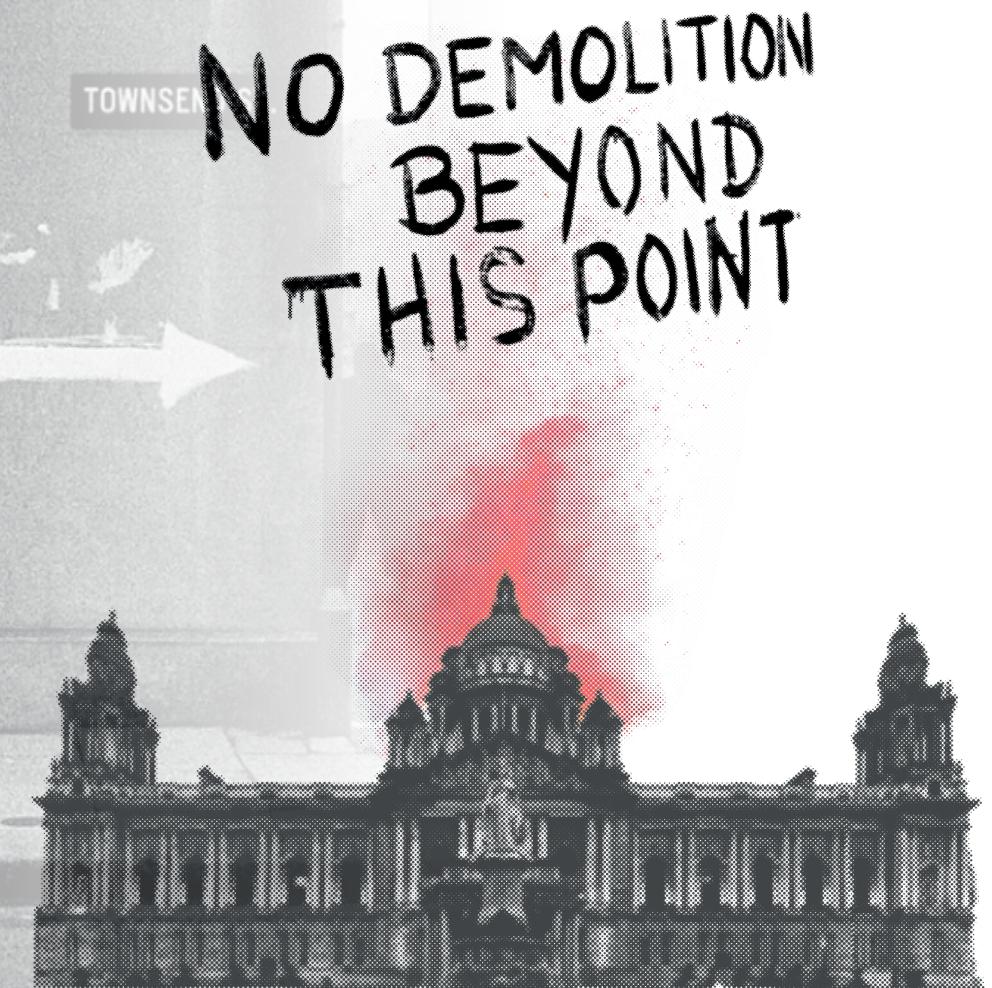
THE END

ILLUSTRATIVE TYPOGRAPHY

NO DEMOLITION
BEYOND
THIS POINT

The final page of this publication relates to the death and destruction of Belfast's architectural heritage, including the Crumlin Road Court House, North Street, Floral Hall and the Bank of Ireland.

An image of the Belfast City Hall on fire, with a typographic element from John Gilbert's famous photo from the demolition of Townsend Street in the 1960s, demonstrates the city protest against its historic decline.



MAPS &

GRIDS

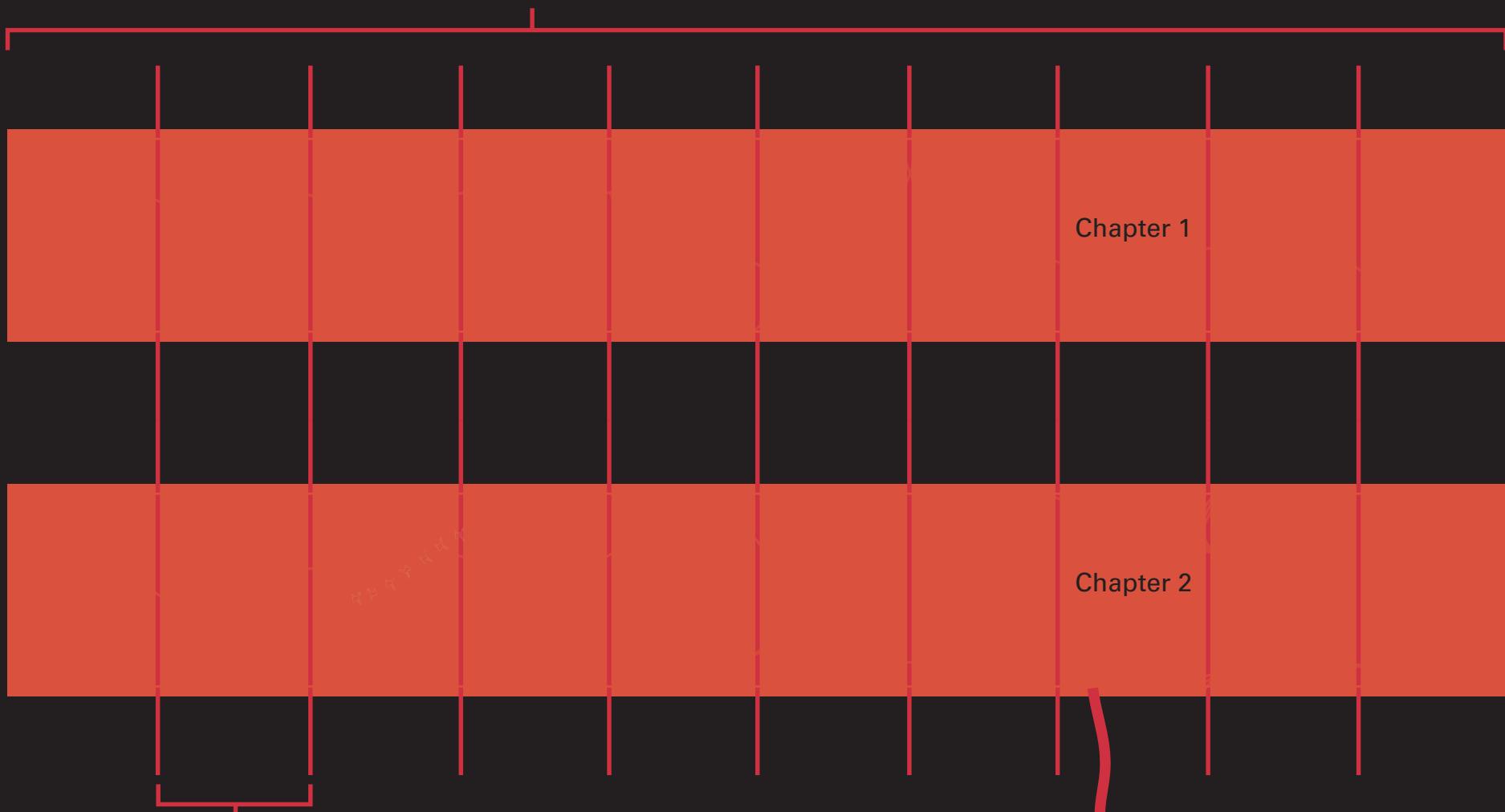
SPECIFICATION

While the typographic layout of this project may initially seem to lack a linear grid, it incorporates a subtle sense of order across the 2.1-meter scroll. This structure includes carefully considered margins and paragraph alignment based on the rule of thirds. These elements introduce a disciplined, albeit understated, architectural framework to the design, ensuring that the content is both aesthetically pleasing and logically organized, facilitating a more intuitive and engaging reading experience for viewers. While allowing for the creative and organic development of typography in between.

MAPS & GRIDS

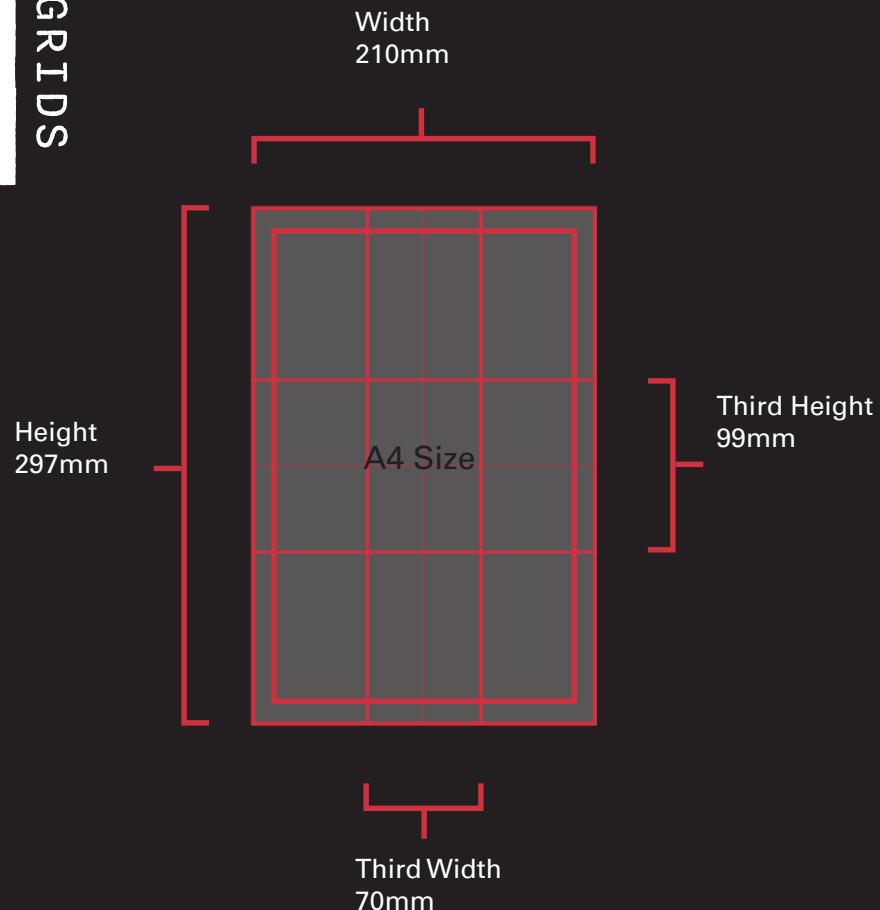
NARRATIVE GRID

Full Width
2100mm

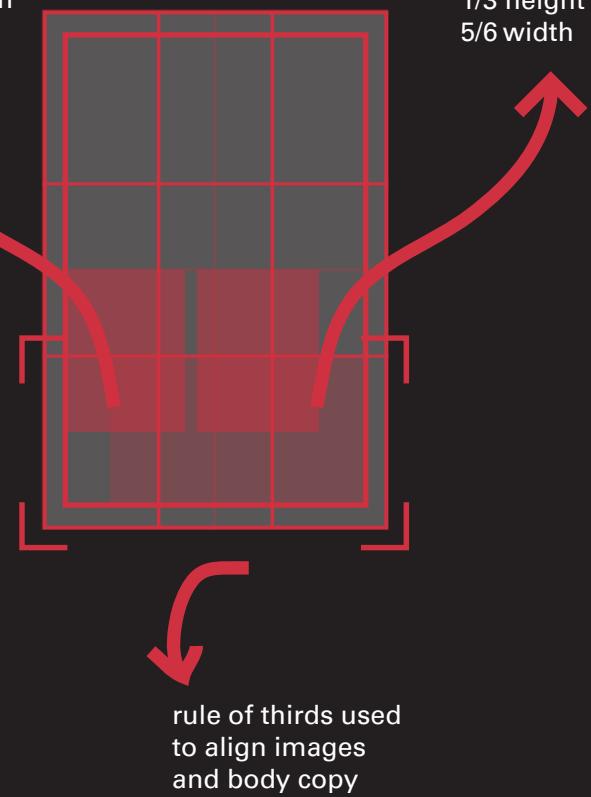


210mm
x 10 used
as a grid

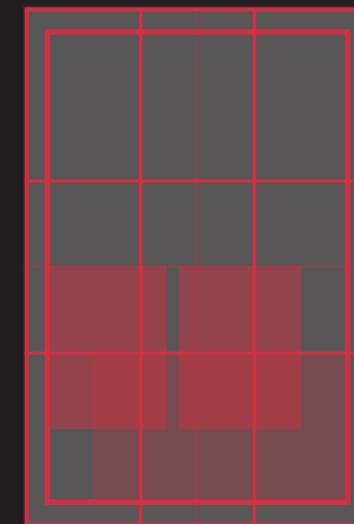
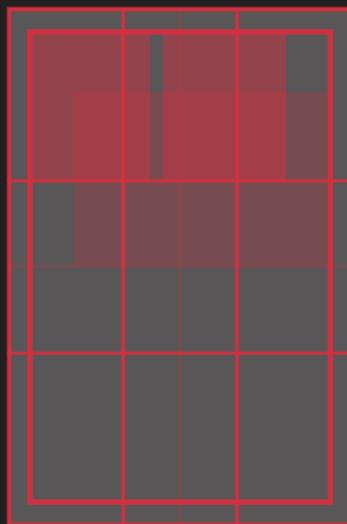
13mm
margin
on all
sides



1x/2x body copy
columns
1/3 height
1/6 height offset
total width of both
columns $5/6$



MAPS & GRIDS ELEMENT ALIGNMENT

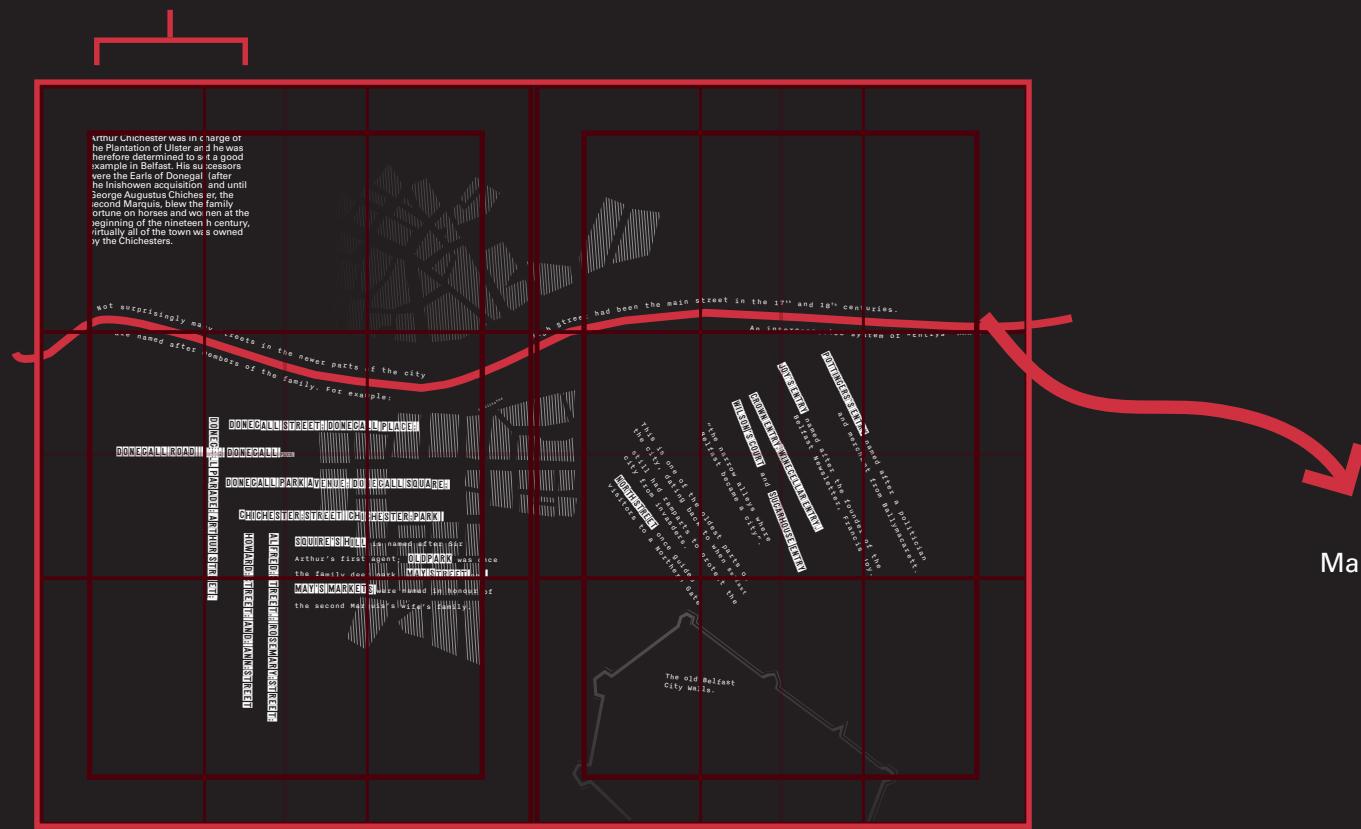


Body copy
columns and
illustrative images
can be aligned
to top, bottom or
middle.

MAPS & GRIDS

DOUBLE PAGE SPREAD GRID

Single column
paragraph
width 75mm



Margin 12.7mm

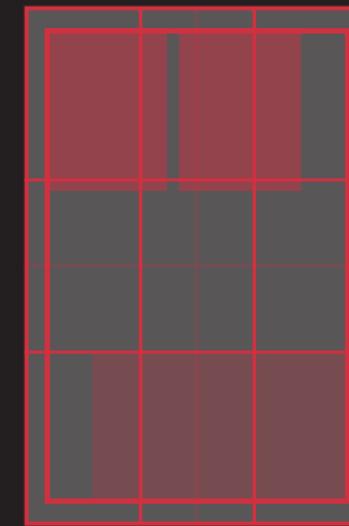
Some spreads are aligned to a double page (A4) grid, in this scenario, where more illustration is required, a single or double paragraph is present. Aligned to the top or bottom of the rule of thirds grid to provide legibility and ease of reading.

MAPS & GRIDS

SINGLE PAGE GRID



Detached image
width 165mm
height 100mm



THE LINE

MAPS & GRIDS



A consistent graphic element in the form of a line spans both of the chapters of the project. Continuing throughout, it adopts multiple different roles, both cartographic and narrative. In its crimson red the line providing a continual element for readers to navigate through the project. Furthermore linking to the cartographic elements and their historic importance.



#ce2a35
Fire red

MAPS & GRIDS

CARTOGRAPHIC GRIDS

This project's distinctive formatting style integrates a complex cartographic approach, which may initially challenge those unfamiliar with Belfast. It employs various maps and methodologies that converge into a unified narrative, utilising cartographic elements primarily as narrative tools. These elements are designed to evoke emotional responses and deepen understanding, rather than serving conventional navigational purposes or simply pinpointing locations.

This geomorphic approach merges different stories and historical contexts into a cohesive map-based format, the project aims to engage **viewers** on a deeper level, inviting them to explore the intertwined layers of history and emotion that shape Belfast's identity.

CARTOGRAPHIC GRIDS

Unconventional and organic typographic layout is the basis of cartographic typography. Linking the copy to the real world.

At first glance one may think that there is little left of the pre-plantation Belfast. Yet many of the Irish names were retained for different districts engulfed by the town in the nineteenth century.

MAIS Lón became MALONE, meaning, 'plain of lambs', FALLS ROAD is from *cuach na bhFál* meaning, 'territory of enclosures', while its unlikely to see any dual language signage on the SHANKILL, even this heartland is derived from *Seanchill*, meaning 'old church'.

THE INDUSTRIAL CITY

ILLUSTRATIVE TYPOGRAPHY

A gridded typographic layout links this information planned industrial streets of the City centre.

DONECALL ROAD,

DONECALL PARADE, ARTHUR STREET,

DONECALL STREET, DONECALL PLACE,

DONECALL PASS,

DONECALL PARK AVENUE, DONECALL SQUARE,

CHICHESTER STREET, CHICHESTER PARK,

ALFRED STREET, ROSEMARY STREET,
HOWARD STREET AND ANN STREET.

SQUIRE'S HILL is NAMED AFTER SIR Arthur's first agent; OLDPARK was once the family deer park. MAY STREET and MAY'S MARKETS were named in honour of the second Marquis's wife's family.

Additional information provided still within the same cartographic layout.

GEOMORPHIC TYPOGRAPHY

MAPS & GRIDS

Typography aligned with the contours of Cave hill, a mountain in Belfast.

CAVE HILL

The crowning stone
Giant's Chair of the O'Neill clan
was also historically called 'Ben MADÍSÁN' (from Irish: *Ben Mhadaisín*, "Madagán's peak"), after a King of Ulster called Madagán.
On the summit until 1896
was a six-ton stone chair called Madagán.



SPECIFICATION

Imagery remains consistent throughout the project, to continue with the retro report document theme. A half-tone effect is applied to the imagery to ensure that it remains relatively anonymous, while allowing them to add context for the reader. Images appear both in cut out and full form, to allow for some flexibility where it is required.

EFFECT
Colour Half-tone,
common in old
photographic
reports.



The primary objective of my idea for the ISTD project is to intricately depict the rich historical tapestry woven into the streets, districts and names of Belfast. But utilising maps and recognising the profound significance embedded in these elements, the intention is to use them as a narrative tools to articulate the city's compelling story.

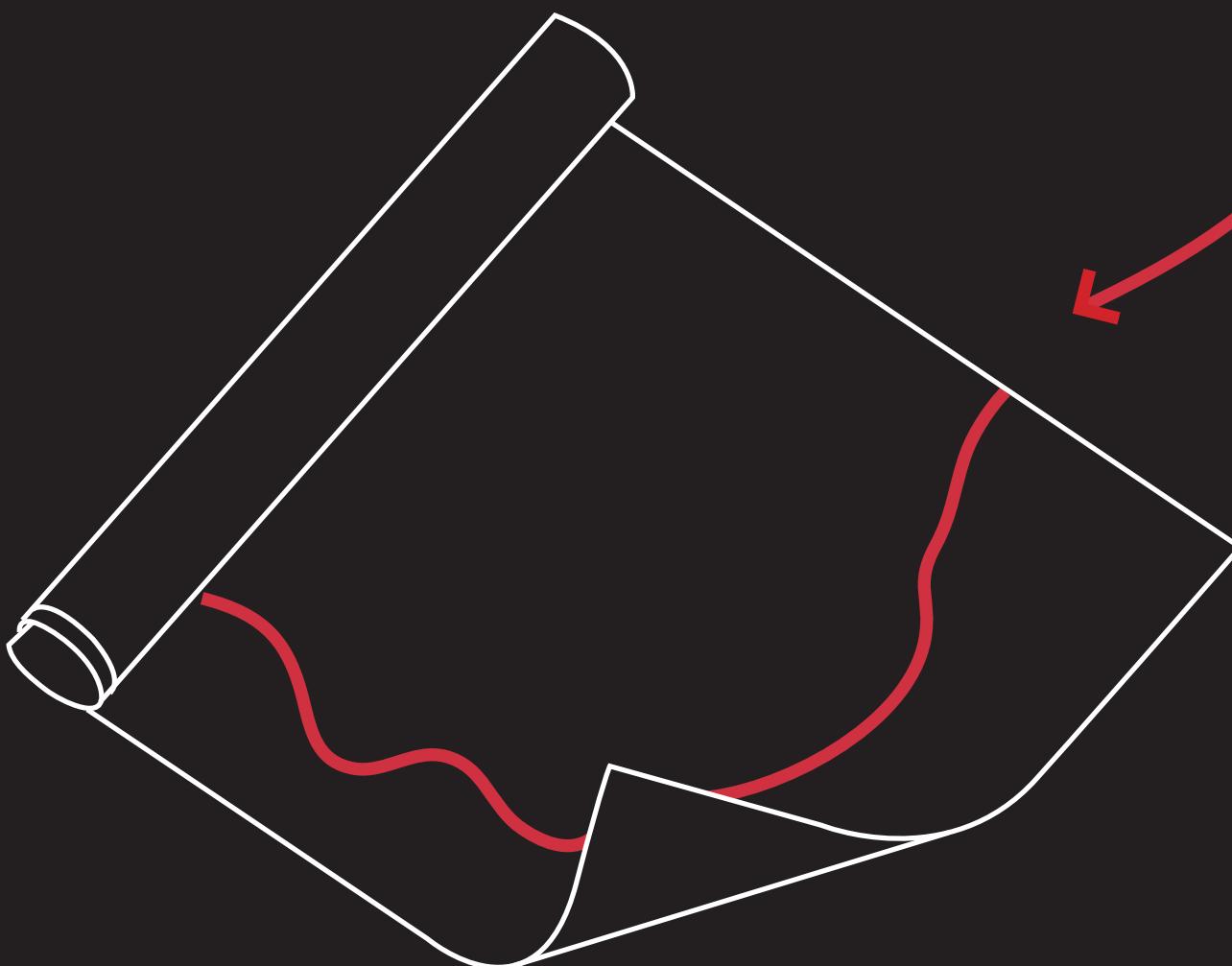
By delving into the historical evolution of Belfast's urban landscape, this project seeks to uncover the layers of simple and small stories that have shaped the city over time, and are hidden in plain sight. This exploration serves as a means to unearth the deep-rooted connections between Belfast's geographical layout, its linguistic past and its historical narrative.

PACKAGING

SPECIFICATION

The distinctive format of this project required the development of a unique packaging solution. The final piece, characterized by its rolled-up, wide format, inspired a range of creative and intriguing packaging concepts. Furthermore, the presentation of accompanying pieces provided additional opportunities for interesting design work, allowing for a comprehensive and aesthetically pleasing delivery of the entire project.

PACKAGING
FINAL PRINT

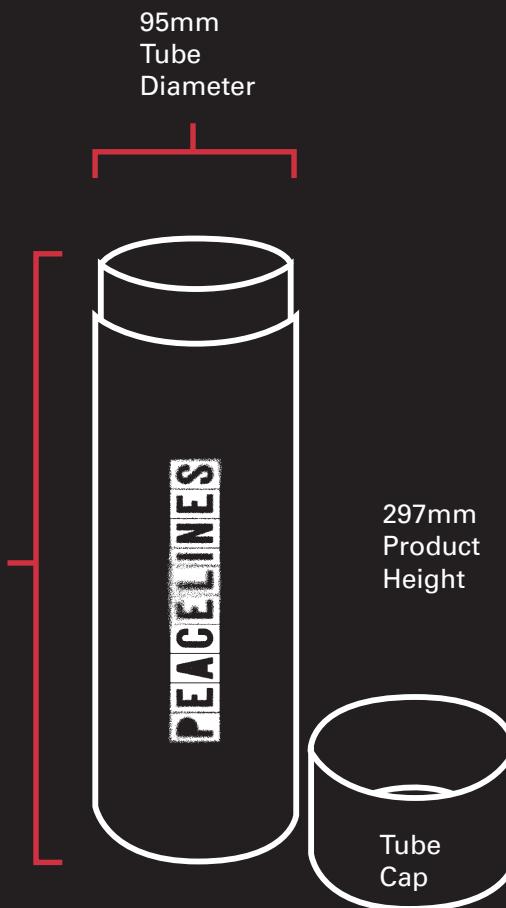


PAPER
Weight- 120gsm
Colour- White

Final product comes in the form of a rolled up scroll, reminiscing to the times of rolled up parchment paper such as early maps or religious texts such as the Torah.

This large scale wide print gives the reader a unique experience as it presents them with the scale of the project while also allowing them to get close to and interpret the story from left to right. Following the flow and pausing to see the final cartographic and design details.

PACKAGING
PRINT TUBE



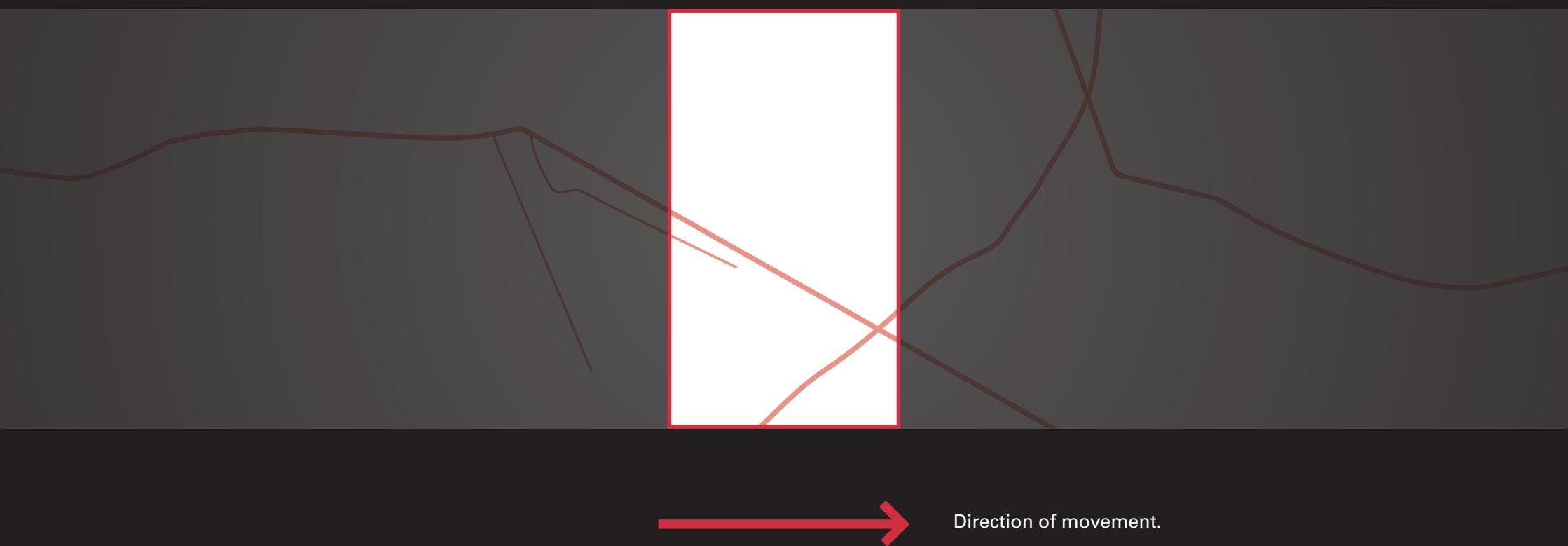
ANIMATION

SPECIFICATION

In the presentation of my project, an animated segment offers a unique perspective by showcasing the piece in motion. This animation mimics the natural action of reading from left to right, providing an intimate, close-up view of each chapter.

Displayed on a large screen alongside the physical piece, this animation serves as a passive yet engaging overview of the project. As the camera pans over the artwork, textual elements and lines come to life through animation, while larger contextual texts are deliberately omitted to maintain focus on the detailed animation. This approach not only draws viewers in but also enhances their understanding of the project's flow and structure.

COMPOSITION
ANIMATION



ANIMATION COMPOSITION



Direction of movement.

Cropped in on 16:9 wide-screen to
be displayed on a large display.

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Many thanks

Information from Wesley Johnson's 'Belfast Urban Motorway', Jonathan Brandon's 'Ulster Place Names' and Collins 'History of Ireland in Maps' was used for the text and narrative of this project.

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PEACELINES

This document is the specification for
PEACELINES, a two Chapter publication
depicting the loss of community and
connection amongst the people of Belfast.

NO DEMOLITION
BEYOND
THIS POINT