

Annotated Bibliography

REFERENCES FROM THE READING LIST

McLuhan, M. and Fiore, Q. (2001). The Medium is the Massage. Gingko Press Editions.

Marshall McLuhan talks about how all media are extensions of some human faculty- psychic or physical. And any understanding of social and cultural change is impossible without a knowledge of the way media work as environments. Through my iterations, I tried to explore the way we interact with the content within different media and interfaces. Though very subjective, it is evident that the interaction and effect changes with each form. While engaging with print, you have the sense of engaging with the content longer but with digital mediums, there is an impulse of skimming through the content. There's also some kind of anxiety that revolves around the power of unique ratios of sense perceptions that these mediums evoke which Marshall talks about, that I would like to explore.

Rock, M. (2009). Fuck Content — 2x4. [online] 2x4. Available at: <https://2x4.org/ideas/2009/fuck-content/>.

In his article "Fuck Content", Michael Rock challenges the idea that content is the primary concern of graphic design, and argues that form is the essence of the discipline. He writes: "There is no such thing as bad content, only bad form," quoting Paul Rand, and explains that the designer's role is to shape, not to write, the content. I am looking to test his theory forward by looking deeply into the process of creating the form. What factors does a designer take into account while creating the essence? Is it the page, the layout, the form of type itself or the perception of the reader? and how do these have an effect on each other?

REFERENCES FROM MY RESEARCH

K, U. (1997). *Dancing at the edge of the world : thoughts on words, women, places*. New York, N.Y.: Grove.

While trying to look more closely into the relationship between the page, the type and the reader, I took a step back and it reminded me of the carrier bag theory by Ursula K. Le Guin. If we look at a page as the carrier of content and the typeface as the content then what sort of relationship would I be able to uncover? It helped me look at different mediums from a different perspective. Would the type of content we store in these mediums (like print, publication, web, phones) change? Would the arrangement change? It also reveals the interaction that the reader has with these mediums that would affect the way we design. And in turn that interaction and choice of mediums might also have an effect on the form (typography) itself.

Lupton, E. (2010). *Thinking with type: a critical guide for designers, writers, editors, & students*. 2nd ed. New York Princeton Architectural.

Ellen Lupton, in her 2nd edition of Thinking with Type introduces the concept of the User. She references Roland Barthe's theory and says- "The text itself plays (like a door, like a machine with 'play') and the reader plays twice over, playing the Text as one plays a game, looking for a practice which reproduces it. Like an interpretation of a musical score, reading is a performance of the written word." Further she talks about the challenges of writing, typography and its relationship with each other which was also revealed through the process of iteration. When the content changes, the layout changes. And the layout is constricted to the medium it's represented upon.

PRACTICES / PROJECTS

Modern Polaxis - AR comic : AR COMICS www.sutueatsflies.com. Available at: <https://www.sutueatsflies.com/art/polaxis>.

I wanted to explore mediums where print and screens intersect. Augmented Reality Books establish an interdependency between print and digital mediums, leveraging the strengths of both. They enhance the traditional benefits of print while compensating for each medium's limitations. By offering supplementary visual and auditory aids alongside textual content, they enrich the reading experience.

This took my line of enquiry into a different direction, despite the rise of digital resources, textbooks persist. Is it perhaps due to the ease of reading large blocks of text in print format? Does it help data retention?

Weingart, W. (2000). Typography. Baden, Switzerland: Lars Müller] ; [New York, Ny.

I also looked at experimentation in traditional print practices, and came across Wolfgang Weingart's work. How he uses the material to form the content. I was fascinated by how he uses and manipulates the traditional letterpress and found materials to experiment with his compositions. He uses 2D print elements to create transcendent 3D compositions on print while what I did in my first 100 iterations was the exact opposite. Iterating further on blender, I was able to explore the materiality of typography. I am able to explore type as an object itself and reflected upon how my design decisions change while designing the same layout I did on print, and 2D totally changed when I had an extra axis to take into consideration. Which design rules can I break till I lose its meaning and perception?

Line of Enquiry

How does the choice of medium impact typographic expression and reader perception?

Delving into both print and digital interfaces, this enquiry seeks to uncover the intricate interplay between the page, materiality and typography. By scrutinizing how different mediums shape the form and function of typefaces, to explore the underlying mechanisms that influence content delivery and reader interpretation. Through this exploration, I try to find out the cues and affordances that guide typography, to understand the symbiotic relationship between medium and type in conveying meaning.

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Modern Polaxis - AR comic : AR COMICS (no date) www.sutueatsflies.com. Available at: <https://www.sutueatsflies.com/art/polaxis>.