

POSITIONS THROUGH ESSAYING - WRITTEN COMPONENT
NIKUNJ TOPNO

Looking into both print and digital interfaces, I wanted to uncover the intricate interplay between the page, materiality, and typography. By inspecting how different mediums shape the form and function of type, my aim was to explore the underlying mechanisms that influence content delivery and reader interpretation.

In the 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.

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?

Drawing inspiration from Ursula K. Le Guin's carrier bag theory, If we look at a page as a vessel for content, then type in 3D space could be considered as a physical object which we can interact with physically. This shift opens up arguments about ways of reading and the content itself.

To contextualize my position, I engaged in recreating one of the compositions by Wolfgang Weingart in Blender. In earlier projects, I was curious about my shift in perspective of looking at and engaging with type.

The process of exploring type in 3D raised many questions. Most of them made me conscious about my decisions while designing in the context of 3D space and the consequences of these choices. Slowly, it revealed the interdependency between the aspects of design and communication.

The advent of digital publishing further complicates this relationship, as medium formats dictate layout and user interaction. Augmented Reality epitomizes this convergence, providing readers with a new layer of interpretative freedom, allowing for a deeper and more comprehensive understanding of the message. This capability is especially valuable for creating richer experiences that convey the full context of the text.

Central to this discourse is the role of the reader in shaping typographic meaning and interpretation. Marshall McLuhan's assertion that media are extensions of human faculties underscores the intimate relationship between medium and perception, highlighting the nuanced ways in which readers engage with content across various interfaces.

There's a constant dialogue between designer and form, experimentation serves as a catalyst for innovation, challenging traditional design philosophies and expanding the boundaries of typographic expression.

As designers continue to push the boundaries of expression, the symbiotic relationship between form and function will remain at the heart of typographic innovation.

REFERENCES

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

Rock, M. (2009). *Fuck Content — 2×4*. [online] 2×4. Available at: <https://2x4.org/ideas/2009/fuck-content/>.

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

Spatial classification of typography in AR/VR – Fonts Knowledge (no date) Google Fonts. Available at: https://fonts.google.com/knowledge/using_type_in_ar_and_vr/spatial_classification_of_typography_in_ar_vr.

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