

ASUK CONTENT

**Methods of Translating
Written Response
by Rakshita Arvind**

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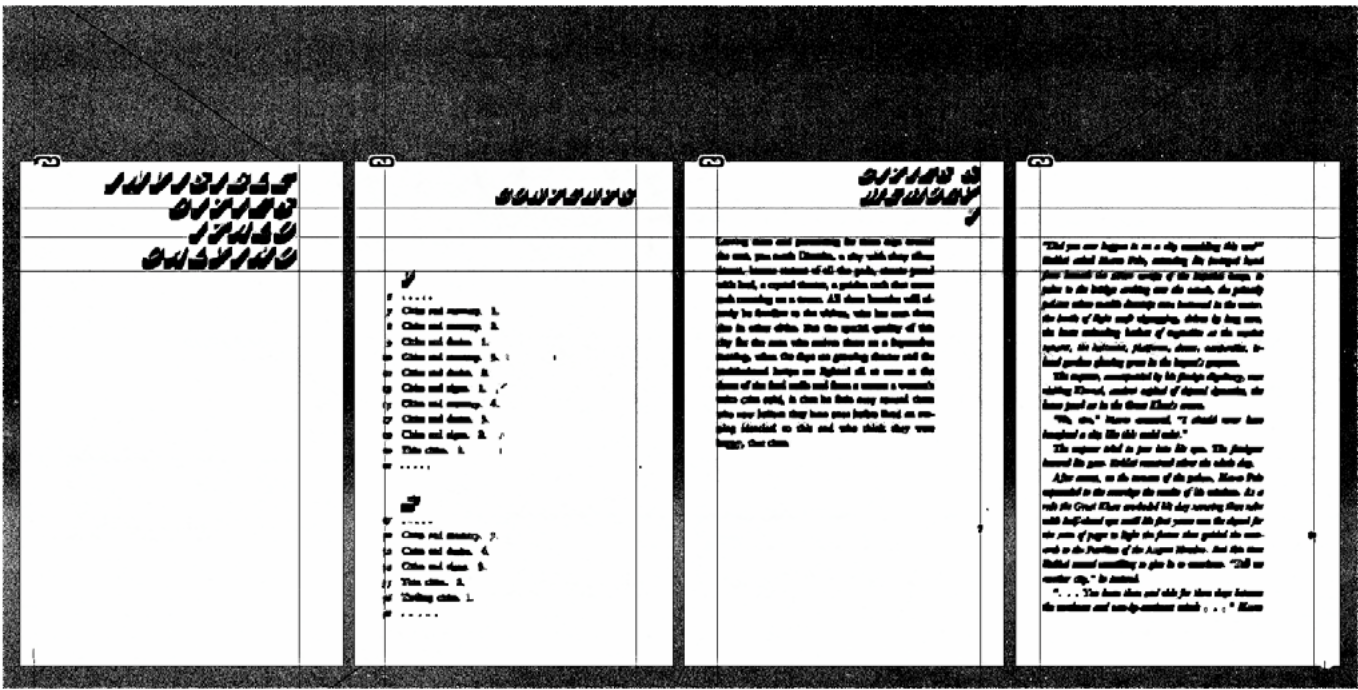


fig 1 . . . I first deconstructed the layout and formal structure of *Invisible Cities* by Italo Calvino (1974). This influenced the design and structure of this document.

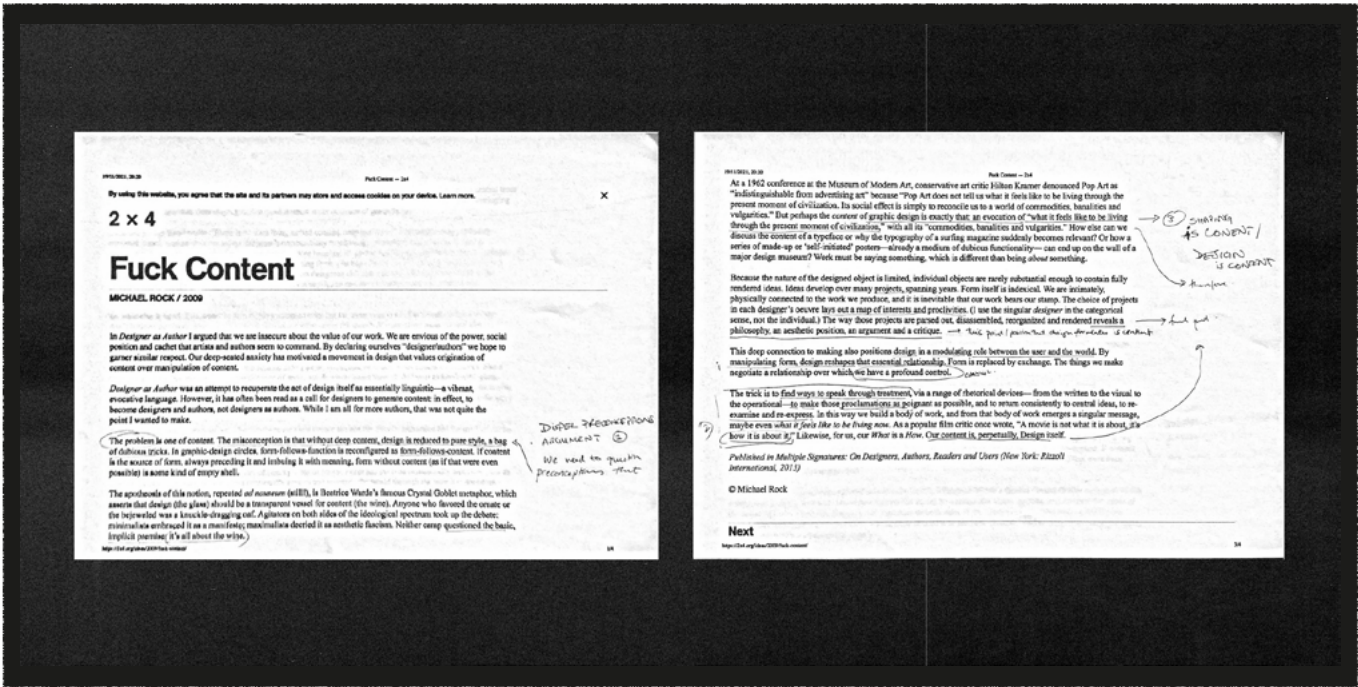


fig 2 . . . I analysed and extracted the overarching arguments made in Michael Rock's essay 'Fuck Content' (2013.) to filter into this form.

The following is a synthesis of the arguments made in Michael Rock's essay *Fuck Content* (2013). It is re-presented in the formal structure of *Invisible Cities* by Italo Calvino (1974).

A NEW PREMISE

The dominant belief is that form follows content. However, Michael Rock encourages us to re-examine our preconceptions relating to the hierarchical and dichotomic relationship between content and form - and by extension, author and designer (2013).

He suggests that we must give equal significance to form as it greatly influences the interpretation of content itself. Thus persuading us to dispel the assumption that developing content has greater value than shaping it (ibid.). This creates a new premise; where the value of shaping content is on par with the value of authoring content.



'Shaping itself is a profoundly affecting form'
(Rock, 2013).

Formal qualities such as 'line, colour, scale, weight,' impact how a piece of content is understood (ibid.). Thus, the vessel through which content is conveyed is transformative and essential to its meaning (ibid.).

The essay encourages us to think about the importance of HOW something is presented; as opposed to solely focussing on WHAT is being presented (ibid.). The designer's influence on meaning is therefore in the ability to adopt a range of transformative tools to change HOW content is presented (ibid.).

DESIGN IS CONTENT

Designers mediate the relationship between 'the user and the world,' by the act of shaping the ways in which we interpret the world (2013).

We can understand such design, its philosophies and aesthetics as being an archive of the time and space it presently exists within (ibid.). Thus positioning the 'act of design itself as essentially linguistic;' it tells us something about the world it occupies (2013). This establishes the designer AS author; wherein the shaping, formation and manipulation of content - is content in itself.

The main arguments of 'Fuck Content' (Rock, 2013.) are thus re-presented in the container of *Invisible Cities* (Calvino, 1974.) - a book consisting of multiple fragmented narratives describing fictional timeless cities.

The fragmenting has allowed the arguments of 'Fuck Content' to be deconstructed: each argument, like the account of each city, is given its own space to be read and interpreted, both separately and in relation to one another.

The deconstructed arguments sit alongside my descriptions that contextualise this document (such as in this very page.) - in a similar manner to the conversations between Kublai Khan and Marco Polo that are interspersed within the pages of *Invisible Cities* (Calvino, 1974.).

In concurrence with a key takeaway from 'Fuck Content,' which poses that 'treatment is, in fact, a kind of text itself' (Rock, 2013.). These pages have tethered together a newly transformed [or authored] textual document by appropriating the character and formal structure of Calvino's book *Invisible Cities* (1974.) to re-shape and re-interpret the contents of 'Fuck Content' originally authored by Michael Rock (2013.).

REFERENCE LIST . . .

Calvino, I. (1974) *Invisible Cities*. Translated from the Italian by Weaver, W. Orlando: Harcourt Brace & Company.

Rock, M. (2013) 'Fuck Content' in *Multiple Signatures: On Designers, Authors, Readers and Users*. New York: Rizzoli. Available at: <https://2x4.org/ideas/2009/fuck-content/> [Accessed on: 18/11/2021]