Written Response : Method of Translating
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Introduction

The following writing is re-presented the book *Michael Rock, Fuck Content, 2009*. This writing was filtered *Rock's ideas* through a unique writing approach by the methodology in the book *Exercises in Style.* Applying a unique writing style, this adaptation allowed us to present and understand his ideas in a new light, offering a fresh perspective on the subject matter.

Main Ideas

In *Michael Rock, Fuck Content, 2009*, he transposed the idea that content is more crucial than form in design. Rock likens designers to authors, emphasizing the significance of consistent style over the traditional content-centric approach.

This article contends that designers trade in storytelling - work with elements like typography, line, form, colour, contrast, scale, and weight. It suggests that the span of graphic design is a history of forms rather than concepts and highlights examples where design has transformed mundane content into impactful and meaningful visual communication.

This article encourages designers to recognize the essence lies in the *"how" rather than the "what."*

As a popular film critic once wrote, "A movie is not what it is about, it's how it is about it." Likewise, for us, our What is a How. Our content is, perpetually, Design itself. (Rock, 2009)

Exercises in Style

Retrograde

As a prominent film critic wisely remarked, 'A movie is not defined by its subject matter, but rather by how it unfolds.' In a similar vein, Rock argues that, for us, the essence lies not just in 'What' we create, but fundamentally in 'How' we bring it to life. Our perpetual focus is on the art of Design itself.

In Rock's view, Designers are storytellers, weaving narratives through elements like typography, line, form, colour, contrast, scale, and weight. In this narrative, Graphic design transcends being a mere vessel for content; it becomes a rich history of form, each creation a chapter in the evolving visual language.

Double Entry

Graphic design is a form of history. Within seemingly ordinary services, we can discover iconic graphic designs that have left a lasting imprint. Examples include Piet Zwart's electrical cable catalogues, the travel posters by Cassandre, Matter, and the pioneering New Wave contributions of Weingart, Greiman, and Freidman, along with Jamie Reid's influential punk designs.

In a 1962 Museum of Modern Art conference, conservative art critic Hilton Kramer criticized Pop Art, contending it was similar to advertising and lacked reflection of contemporary living. He argued that Pop Art accepted and normalized a world of commodities, banalities, and vulgarities. However, the context of graphic design encompasses both perspectives. Design not only acquaints us with the realities of our world but also serves as a reflection and interpretation of the present moment in civilization.

Metaphorically

Beatrice Warde posits that the glass should be a transparent vessel for wine. - a notion that has sparked considerable debate. However, amid these discussions, the foundational premise often goes unquestioned: the paramount importance is the wine itself. This enduring belief has become deeply ingrained over time, overshadowing considerations about how we store and present the drink based on its unique characteristics.

In contrast to this prevailing perspective, Paul Rand offers a distinct viewpoint, suggesting that there is no such thing as bad wine; rather, the critical factor lies in the vessel chosen to contain it. Here is an example: Let's think about pouring extremely hot coffee into a glass. As the glass heats up, it becomes untouchable at the ends and may even break. Rand's idea extends beyond mere aesthetics, emphasizing that the form of the vessel profoundly influences and shapes the context in which the contents are experienced. This perspective challenges the conventional focus solely on the quality of the wine, highlighting the importance of the container and how it interacts with its contents.

1. Michael Rock, 'Fuck Content' Multiple Signatures: On Designers, Authors, Readers and Users New York: Rizzoli [1996] [2009] 2013 pp. 45−56, 91−95 Articles
2. Raymond Queneau Exercises in Style London: John Calder [1947] 1998 pp. 19−26