Beverly Chetram
Communication Design Theory : Assignment 6

The prompt for this week is an overly simple one:
According to Jan Tschichold, Karl Gerstner, and Josef Müller-Brockmann, How should one design?

Amongst all three readings, each artist has a variant way of thinking towards how one should design. As they all present grids and formatting to make design easy for one to use towards designing. But not one way is the 'correct' way towards creating design work. As the templates created can assist to guide a way of designing but even so using such templates, not all methods would be successful; as it's up to the artist to depict the successful ness behind works.

Designing Programmes states 'Instead of solutions for problems, programmes for solutions… …the possibilities cannot be delimited absolutely. There is always a group of solutions, one is the best under certain conditions.'. As there can be formation of grouped off colors, fonts, sizes, (according to the reading: basis, colour, appearance & expression) behind text and the designs but not all are certain. There's no likely wrong or right behind design, but there's possibilities of solutions for endless outcomes. The chart plays as a format is quick solutions behind design but there's always room for more idea.

Within the reading, *The New Typohraphy*, reads "The essence of the New Typography is clarity. This puts it in deliberate opposition to the old typography whose aim was "beauty" and who's clarity did not attend a high-level require today." "In the old typography, the arrangement of individual units is subordinated to the principle of arranging everything on a central axis. In my historical introduction I have shown that this principle started in the renaissance and has not been abandoned." As he makes his viewpoint of acknowledging we have already surpassed the times of an already formatted way of type. As the old methods of type are much appreciated, he wants more. Simply, he has had enough of the old methods of type, but to incorporate and make room for more would not hurt. "But not only the preconceived idea of an exile arrangement but also all other preconceived ideas – like those of the pseudo – constructivist – are diametrically opposed to the essence of the new typography." "—-while the new typography allows a much greater flexibility in design, it also encourages "standardization "in the construction of units, as in the building. The old typography did the opposite; it recognizes only one basic form, the central access arrangement, but only all possible and impossible construction elements (type faces, ornaments, etc.)." Old methods handles design within one way as the New Typography gives flexibility within designing.

There's many ways to interpret design but there's no proper way to create at this point. On a scale of successful outlooks is despicable on the work itself, as what's attractive to the artist and it's audience. As all things, there's going to be a flux of moods and digestion towards a work depending on its audience. Based on the readings, they have points and views on what goes into design and suggested formations, but it's true 'beauty' comes from the works outcome and reaction. The readings examples what they would oppinate their form of successful design.