

Assignment #6

In *New Typo* Jan Tschichold analyzes the mistakes of the old typography, whose aim was merely beauty, pointing out what a good designer should do or not do. Since the New Typography had a more practical goal which was clarity especially for print reasons, the text should not be justified because it reduces the readability. The focal point should not be in the center of a line because Europeans read from left to right, Chinese and people from Oriental countries read from top to bottom or from right to left. Furthermore, aligning the text in the center creates lines of different length where the stressed part of the sentence falls without logic on a different line.

The typography should be chosen according to the function of the text and not be chosen according to the form we want to give to the text, exactly as a technological or natural elements had been designed according to their function. For example, the function of the printed text is to communicate so the typography should emphasize the value of the words and the hierarchy in the text. The typographer should use type sizes, weight, color, photography and arrange the lines with a logic to make his work readable. Therefore, an asymmetrical design is functional in the New Typography. It reflects the modern changing life, but it should not result in chaos. Asymmetry gives a more natural order to the text but also allow unlimited variations. Another important element in a functional design is the objectivity. The designer needs to be objective and eliminate any useless ornament, which was common in the old typography.

For Gestner a good designer should be able to find multiple solutions through selection (he defined designing as “to pick up determining elements and combine them”). He should use the Fritz Zwicky method, the morphological box of the typogram”. This box is a diagram with the criteria on the left and the relative components on the right. This diagram presents automatic but imperfect solutions. We can define it as a designing scheme or a starting point for a solution. Gestner underlined the importance of using a grid which is a “proportional regulator for compositions, tables, pictures...” and he provided as example a special grid, that he called “the mobile grid” designed for the periodical *Capital*.

Also, Muller-Brockmann underlines the importance of the grid which gives a system and professionalism to the work. However, he adds that a design should be not only “intelligible, objective, functional, and aesthetic quality of mathematical thinking”, but also constructive and oriented to the future. In opposite to the constructivist design, a design that is objective and well composed creates the basis for a democratic behavior. According to Muller-Brockmann the grid system is important for clarity, to focus on the essentials, to rationalize the creative and technical process, to integrate colors, forms and materials, and to adopt a positive attitude., but at the end the creative work should be the result of the character of the designer, of his knowledge, abilities and mentality.

F
E
G I U L I A
E
P
P
A

a 13 and 21
b 14 b 21
c 32
d 15 (d11 + d12) d42



a21
b21
c33 c43 (c41
and 42)
d11 d24