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Communication Design Theory

In design, there are many different types of designers each coming up with their own type design in their own way. Some have a type of style they use and can be seen in their work. There have been several designers and authors that have suggested their own way of how one should create design. One of these people is Jan Tschichold. According to Jan Tschichold, he believes that people shouldn't create designs with type in a central axis. When the type was displayed in a central axis, it made it look nice, good, and create a sense of beauty. However, as time passed, type in a central axis wasn't able to keep and produce what people wanted. For example, as Jan Tschichold says, "The gentle swing of the pendulum between ornamental type, the (superficially understood) "beautiful" appearance, and "adornment" by extraneous additions (ornaments) can never produce the pure form we demand today. Especially the feeble clinging to the bugbear of arranging type on a central axis results in the extreme inflexibility of contemporary typography" (Tschichold 35). The old type wasn't able to produce the type of content people produced. Jan Tschichold believes it gives designer limits and Restriction. So Jan Tschichold wanted to change that and wanted people to create designs without the use of the central axis. In fact, as he says it himself, "While the New Typography allows much greater flexibility in design, it also encourages "standardization" in the construction of units, as in building" (Tschichold 37). Jan Tschichold thinks this is how design, and type, should be displayed in the world, and even calls it the "New Typography".

Another theory that was to believe to be the one that can create design is by following the morphological box of the typogram. The morphological box of the typogram is a diagram that basically shows one on how to create design. According to Karl Gerstner, he says that the morphological box of the typogram, "contains thousands of solutions that—as could be shown by checking an example—are arrived at by the blind concatenation of components. It is a kind of designing automatic" (Gerstner 59). Karl Gerstner believes that the use of the morphological box of the typogram can solve all the problems of design. He believes he can be applied to any situation of design. All the "solutions" are already placed because of the morphological box. However, with the use of this diagram, it kind of also takes out all the creative thinking and brainstorming, out of the design process. It doesn't really give the designer much freedom if they use the morphological box. Even Karl Gerstner knows this because as he says, " The creative process is to be reduced to an act of selection" (Gerstner 58).

However, they aren't the only authors that believe in their own way on how design should be made. Josef Müller-Brockmann, a designer that uses swiss typography, says that design should be done by a grid. He believes that design should be done at it's professional peak and suggests that this can be accomplished by the use of a grid. Josef Müller-Brockmann strongly believes that the use of a grid reflects the designer as a whole. In fact, as he says it himself, "The use of the grid as an ordering system is the expression of a certain mental attitude inasmuch as it shows that the designer conceives his work in terms that are constructive and oriented to the future" (Müller-Brockmann 63). He believes that when designers use the grid, it makes them more professional and better. He believes that with the use of the grid, designers can improve their skills on a number of essentials, such as color choice and creative thinking. But not every designer uses a grid. There are plenty of designs that don't use a proper grid and can still

be as successful and effective. When a designer creates a design, that design can show a lot about the designer. It shows their "knowledge, his ability, and his mentality" (Müller-Brockmann 63), and their design best reflects that more than anything.