

# Designing Programmes

Karl Gerstner

Instead of  
solutions for problems,  
programmes for solutions

the subtitle can also be  
understood  
in these terms:

for a problem  
(as we speak) is there an  
absolute solution?

Reason:

the  
possibilities  
cannot be delimited  
absolutely.

There is always a group of  
solutions, one of which  
is the best under certain  
conditions.

to describe the problem is  
part of the solution.

This implies:

not to make  
creative decisions  
prompted by feeling but  
intellectual  
criteria.

The more exact and complete  
these criteria are, the more  
creative the work becomes.

The creative process  
is to be reduced to an act of  
selection.

Designing means: to  
pick out determining  
elements and combine them.

Seen in these terms,  
designing calls for  
method.

# Integral typography

a new label?

the typographical  
aspect of a new label?

No, this is just what is not meant.

The times of both  
pioneers and imitators  
are over.

After the adventurers  
of the 'teens and the twenties  
we are the settlers,  
the colonizers.

The continent of  
modern creation  
is not only discovered,  
but is already figured in  
various maps.

Issues  
are the countries of the  
spiritual map,  
each one with a border  
separating it  
from the others in its school  
geography

and like  
everything  
in school books  
right and wrong at the same time.

For today the  
borderlines  
between issues are  
beginning to be  
obscured.

And what interest  
not in such the  
surrounding  
constructions

the matter itself,  
the  
individual  
achievement  
which stands finally  
behind  
collective  
theories.

In my opinion,  
for the sake of honesty,  
we now should be created.

Today is a time for any rate, it  
seems to me to gain distance  
from the theses of the "new" and

"elementary"  
typography

of the twenties and the

"functional"  
typography

of the early forties.

Let us recapitulate  
these theses once again.  
Max Bill writes in 1945:

We call elementary  
typography.  
typography entirely  
developed  
out of the one detail

that is to say,  
which works in an  
elementary way  
with basic  
typographical  
elements.

and it is the same time it also is the

sentence-  
picture

in such a way that it  
becomes a living

sentence-  
organism

without any  
decorative addition and  
without any strain.

we would call it  
functional or organic  
typography.

Which is to say that all demands

technical,  
economic,  
functional and  
aesthetic

should be  
fulfilled and should  
determine together the

sentence-  
picture."

It is  
precisely an  
typography  
that the difficulty of  
setting theoretical  
boundaries  
is plain.

For example  
discussing Bill's  
functional claim,  
Max Tschichold,  
the editor of  
"Elementary  
Typography"  
said even in 1928:

"The New Typography  
is different from the  
earlier because it is the  
first to attempt the  
derivation of the  
appearance from the  
function of the text."

And Moholy-Nagy  
even five years earlier:

"This first of all  
is unambiguous clarity  
in all typographical  
works.

Legibility and  
communication  
should never suffer from  
previously held

aesthetic."

Those were the theses  
which caused the  
typographical  
revolution  
and set loose discussion  
forty, twenty and even  
ten years ago.  
Today it can be said that  
they are no longer  
controversial;

they are accepted

and thus they have  
lost their object,  
their currency.  
This is what is so in date in the  
situation of the new  
typography in 1959.

After all, dress has been  
fulfilled, but the  
envisaged paradise has  
remained so far away as ever.

In the twenties for  
instance it was claimed for  
the first time that the  
typographer  
should proceed from the  
data of his material.

from the basic  
typographical  
elements;

today it is hardly  
conceivable  
that we should  
not proceed from these.

If most of the pioneers'  
theses have become  
self-evident,  
the aesthetic criteria  
have been generally  
outlived.

For example:

is sans serif or Roman type  
the type of the  
twentieth century?

Among all existing types  
the sans serif . . . is the only  
one which conforms  
spiritually  
to our time?

Is symmetrical . .  
asymmetrical  
typography  
the genuine  
contemporary way of  
expression?

Is flush left, ragged  
right . . flush left, flush  
right correspond  
to present-day  
feelings?

Can type be set  
vertically  
or not?

And so on.

Such either new criteria  
have served their time  
and their purpose.

Today typographers  
use both sans serif and Roman type.  
  
Not books both  
symmetrically and  
asymmetrically.

Use both flush left, ragged right and flush  
left, flush right.

Today everything is  
stylistically  
allowable.  
  
allowable  
from the point of view of  
up-to-dateness.

"There remain only  
open doors . . . unlocked."  
is the German saying has it.

And so  
shall not be spared  
the necessity of  
rendering account  
of the State of our  
spiritual  
inheritance.

Nobody will relieve us  
of the task of searching for  
new criteria.

Typography is an art not in  
spite of its serving purpose  
but for that very reason.

The designer's freedom  
lies not in the margin of a task  
but in its very centre.

Only then is the  
typographer  
free to perform  
as an artist when he  
understands and  
ponders his task  
in all its parts.

And every solution  
we find on this basis will be an  
integral one.  
will achieve unity  
between language and type.  
between content and form.

Integral means:  
shaped into whole.

There is the  
Aristotelian  
dictum that the whole is  
greater than the sum of its parts  
is assumed.

And this vitally concerns  
typography.

Typography is the art of  
making a whole out of  
predetermined  
parts.

The  
typographer  
"sets."

n. sets  
individual  
letters into words,  
words into sentences.

1. clarify the **exsample** from the  
other angle let us take four letters  
which can be combined in four  
different ways.

CP3W  
 CP4E  
 CP7W  
 CWP  
 CWP2  
 CWEP  
 CP3W  
 CPW1  
 P3W  
 P3WC  
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They are  
**figurative** signs  
 for sounds without content,  
 parts which acquire meaning  
 and . Value only  
 so they are **Combined**.

From this we can see that only one  
combination makes  
sense. The 22 remaining are  
indeed both legible and  
pronounceable.

This means that  
combinations  
of two, three and more letters  
show in any case .  
word-picture ,  
but  
definite letters render  
.  
definite ideas only in .  
certain sequence ;  
  
literally they  
constitute . word .

But they do not constitute  
.linguistic whole.

TO KINE  
importance of the whole,  
the integral is general,  
for language and  
typography,  
is obvious.

17 the **proportion**  
 between the **correct** and the  
 possible  
 combinations  
 is words  
 of four letters  
 is 24,  
 18 **five-letter** words  
 is will be 120,  
 19 **six-letter** words  
 is 720,  
 20 **seven-letter**  
 words is 5040

In 1907  
 contemporary  
 reality abstract  
 word-  
 creations  
 which seem at first sight the  
 eccentric ideas of a post-  
 have developed  
 into an everyday  
 economic factor.

Perhaps they grow out of  
abbreviations

like UNO,  
are pieced together  
from foreign words  
like Ovaltine,  
are new inventions  
like Persil;

in each case they are  
independent  
of their source.

And now NAMES for  
industrial  
products are found in  
seams of electronic  
computers.

This happens in follows:

some three random vowels  
and four consonants are  
fed into the computer which  
registers in the moments  
thousands of  
combinations,

replacing  
imagination by  
mechanical choice.

These meaningless  
word-  
creations  
have become  
indispensable  
publicity.

The label  
departments in every  
firm of importance have  
dozens of these in stock:

before the products  
exist the name is already  
registered and  
protected by law.

Elementary optics  
correspond to  
elementary  
speech sounds,

the formal value of the type  
corresponds to  
the acoustic value of  
language.

Summarized:

Integral typography  
strives for the marriage  
of language and type  
resulting  
in a new Unity,  
a superior whole.

Text and typography  
are not so much two  
consecutive  
processes  
on different levels as  
inter-  
penetrating  
elements.

Unity is reached in  
different phases,  
each successor including its  
predecessor:

is the integration of  
independent  
problems and functions

is the integration of  
different signs,  
different letters  
into the word

is the integration of  
different words  
into the sentence

is the integration of  
different sentences  
into the  
"reading-time"  
dimension

is the beginning of  
such enough to speak of  
"searching for  
new criteria."

Has this article been  
productive or such?

Some of the examples cited  
and have already become  
historic documents.

The problems have already  
arisen and they have been solved  
in such a way that the results have  
remained fresh,  
living exemplars.

.. already said:

.. essentials these  
principles ..

"elementary"

and

"functional"  
typography

are still valid and are

observed .. very great  
extent.

And now ones cannot .. added  
where the solution ..  
single problems ..  
concerned.

However,  
today there are some changes:

the production .. printed  
matter has assumed  
unforeseen  
proportions.

.. are not only  
threatened .. the danger  
.. extravagance and  
superficiality

where the  
individual creation,  
however excellent .. may be,  
becomes lost.

but also by the menace that  
the knowledge and  
experience .. of the  
pioneers,

what has already been done and ..  
generally  
recognized,

will degenerate into  
mere formalism.

become  
fashionable.

The fulfillment ..  
dream threatens .. become.  
nightmare.

Here .. are not allowed .. design.

Here the designer must  
intervene.

.. must .. sense also .. larger whole!  
.. must not continue .. carry out the  
single task .. much .. create  
structures from which  
single solutions  
can .. derived.

This adds .. the work .. design .. new  
dimension .. planning,  
from the angle .. both  
language and type.

The structure,  
once planned,  
always contains the  
elements .. text and  
typography,

always comprehends  
the whole and makes the single task  
possible.

Thus work becomes  
more complex .. and  
presupposes  
.. intensified  
cooperation among all  
participants.

But here design acquires  
meaning again.

The greater effort and  
longer time dedicated ..  
the development .. of the  
structure pays off in the end  
because .. makes the detail  
work .. much easier.

And finally the new  
experience brings  
forth new impulses for the work  
.. single tasks.

.. short!

From the viewpoint  
of the whole structure,  
the integral design  
itself gains

.. new  
stability,

.. new  
up-to-dateness,

.. new  
significance

.. this age ..  
short-lived  
production  
and  
corresponding  
waste .. printed matter.