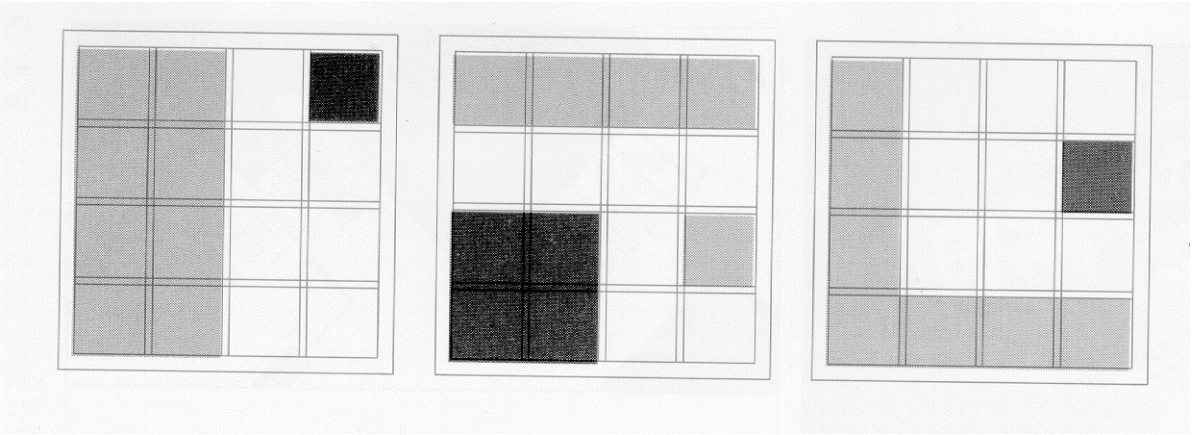
Grid

Skeletal framework to organize information making it clear and optimally accessible



Space

When typographic elements introduced in space > divisions

Letterform:

- centered=motionless;
- off-center > velocity;
- rotate > tumble

More comfortable with horizontal

Why use grids

- To structure type is to organize typographic forms into a unified whole, and to establish visual pathways between them.
- Two columns or many columns can be employed depending on the complexity of the content.
- Multilevel info can be translated into clear and accessible typographic layouts.
- Type area composed of vertical columns
  > Should promote optimum legibility

Need to balance three independent variables:

- Type size
- line length
- interline spacing (leading)

Adjustment to one will require adjustment to others

You can control these variables to achieve rhythm:

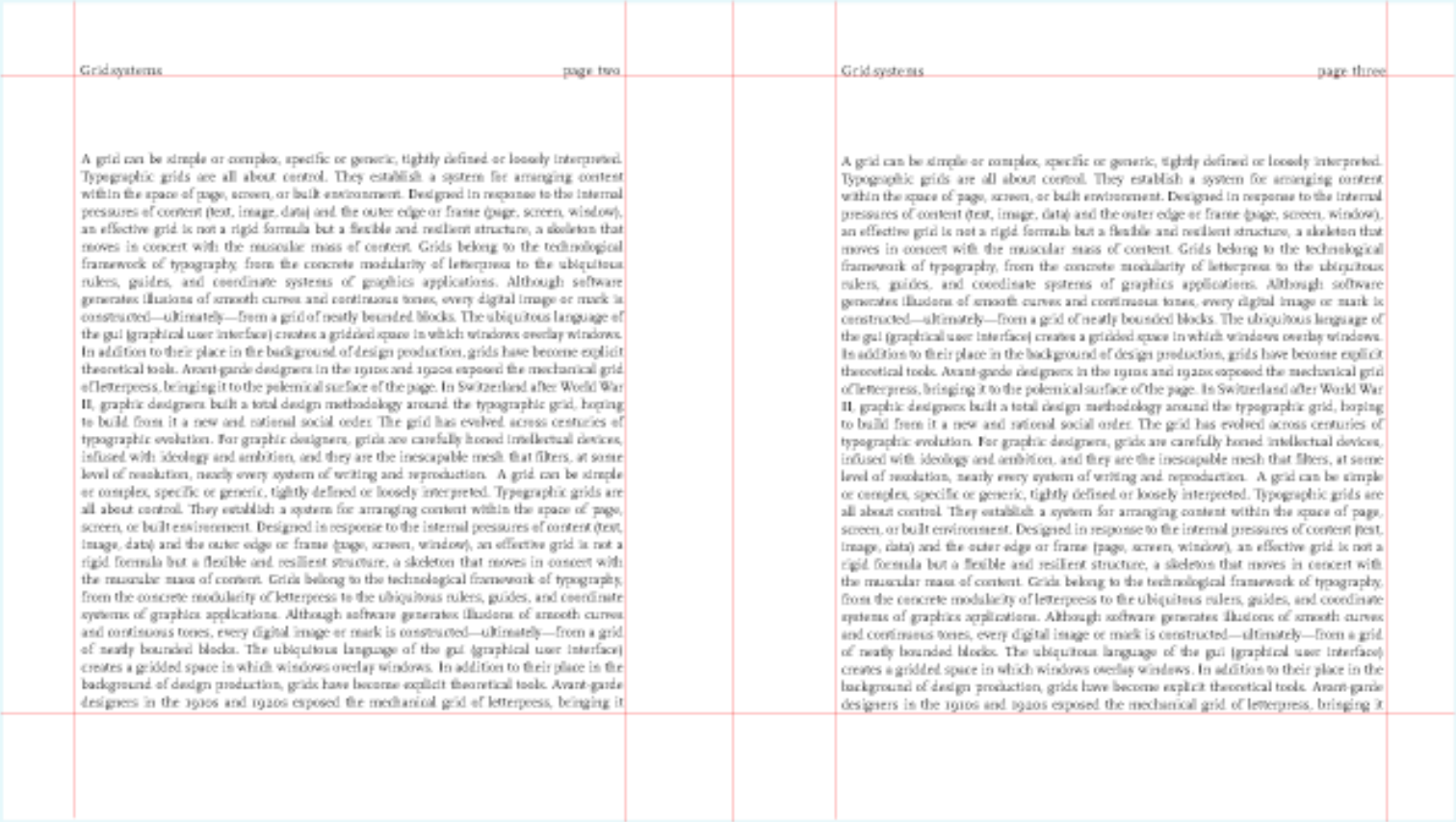
- *Repetition and contrast* of columns and other visual elements
- *White space* rhythmically separates elements and breathes energy into the typographic field.
- *Column length* can be adjusted to achieve a pleasing rag along the bottom of the page

Gutters

- Column intervals separating text columns are adjusted to enable the eye to flow logically from one column to the next without confusion about reading direction.

- Unconventional gutter intervals
  > striking rhythms and patterns

single-column grid



Grid systems page two

A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it

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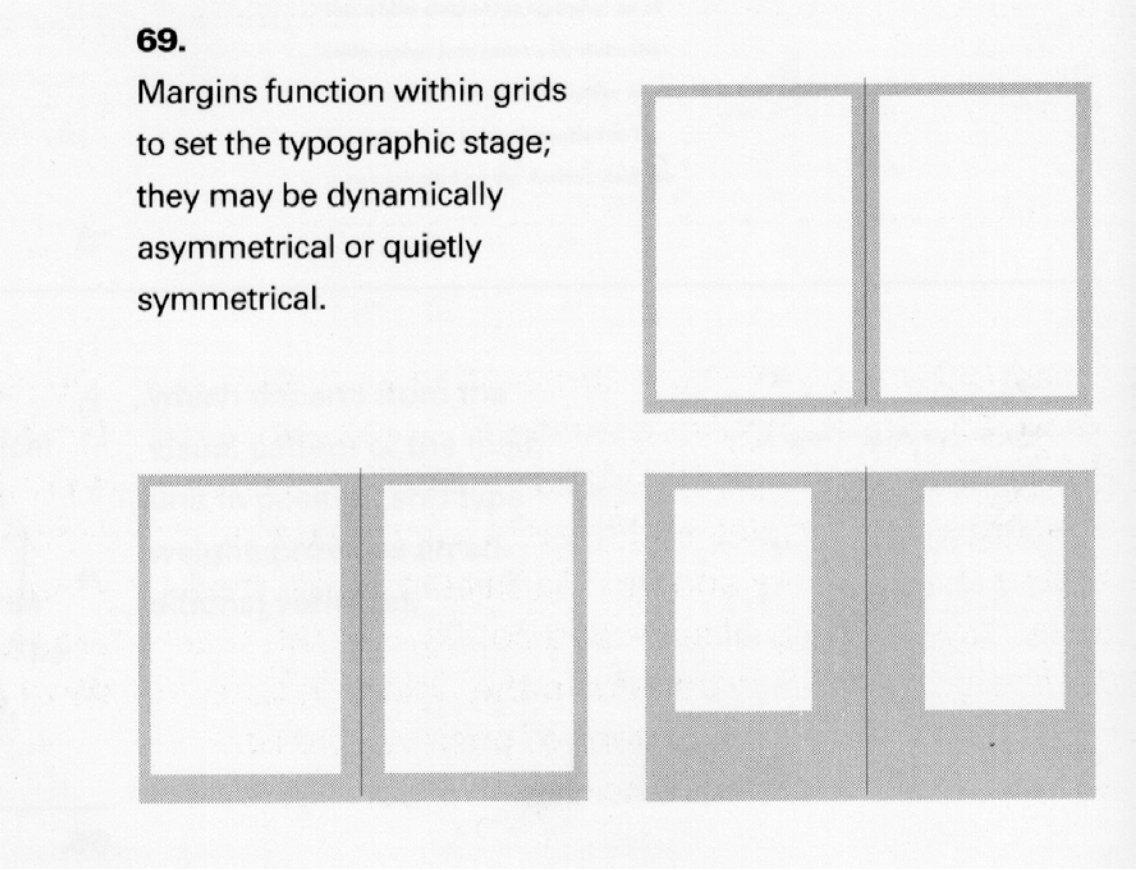
The most basic page structure is the single-column grid.

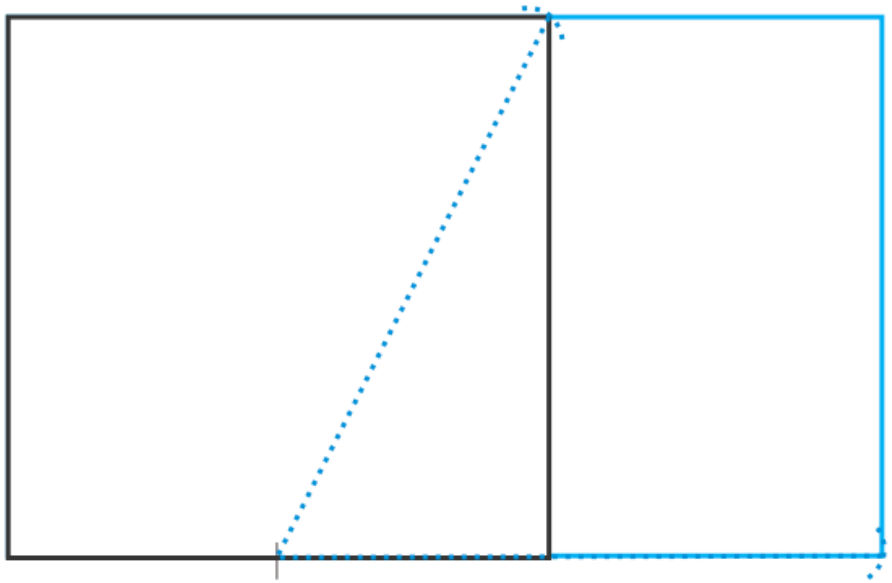
In this double-page spread, the inside margins are wider than the outside margins, creating more open space at the spine of the book.

Single column grids

Simple, linear narrative
Use of proportion to page text block proportions



Proportion



Proportional relationships in grid

Golden section

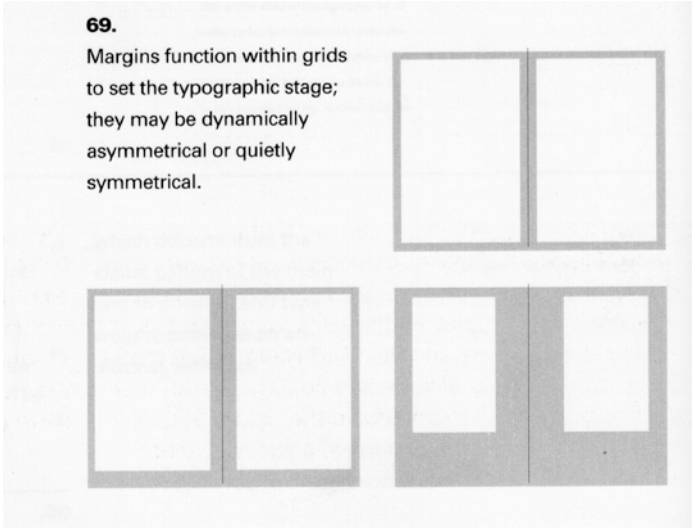
Found in nature, human body, art, architecture, design and music
1: 1.618

Fibonacci series

Number is the sum of the two preceding numbers
0 1 2 3 5 8 13 21 34 55
3+5=8

Margins…

- These spatial zones can provide a sense of spatial stability, if sensitively proportioned.
- In publications, gutter margins need to take into consideration the amount of space needed for binding.
- Text columns should not appear as though they are being swallowed by the gutter.
- Margins also should be generous enough to prevent close trimming after printing.
- Marginalia: folios, running heads, running feet, notes



69.
Margins function within grids to set the typographic stage; they may be dynamically asymmetrical or quietly symmetrical.

multi-column grid

Grid systems

The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items.

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There are numerous ways to use a multi-column grid. Here, one column has been reserved for images and captions, and the others for text.

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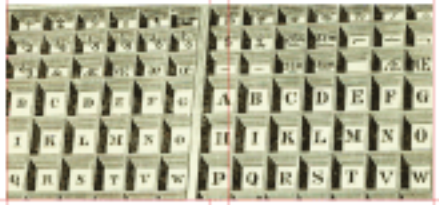

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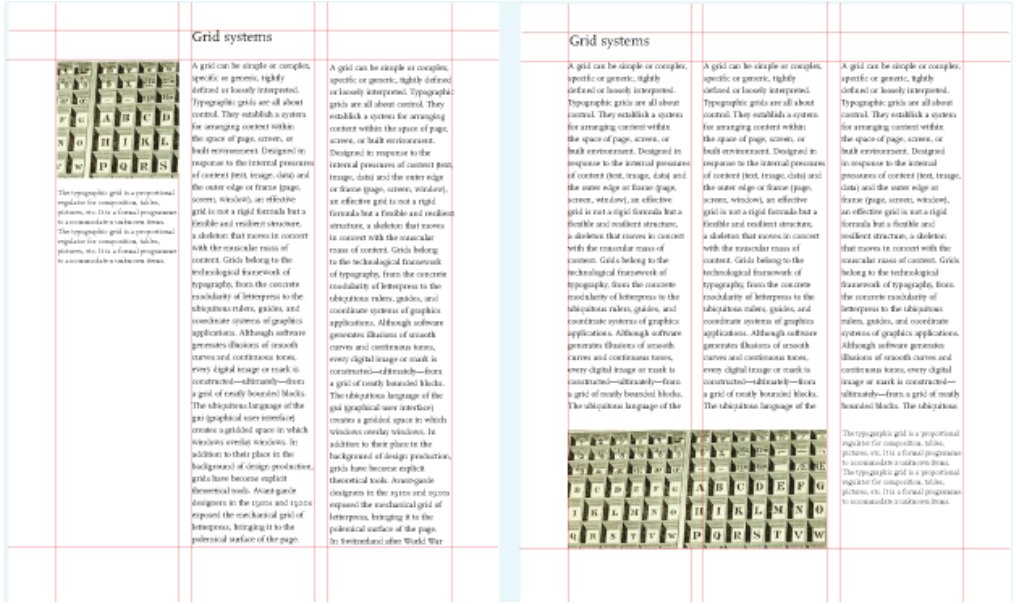
In this variation, images and text share column space.

Multi-column grids

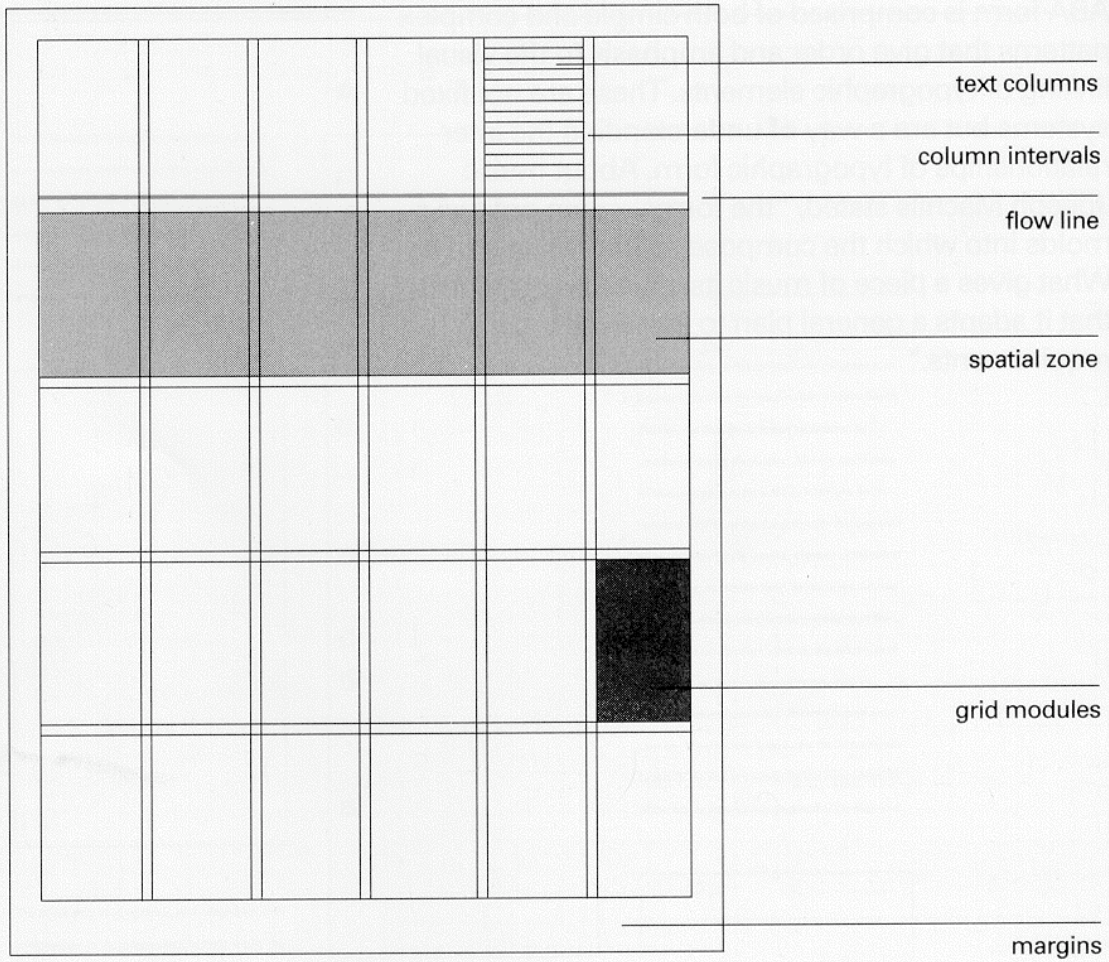
- System of intersecting, perpendicular modules

- First know the text, content, audience, medium
- Often require adjustment throughout the process

- Margins provide boundaries
- Text columns
- Gutters separate text columns
- Flow lines provide for the alignment of elements from page to page



68.


text columns
column intervals
flow line
spatial zone
grid modules
margins

68.

multi-column grid with horizontal anchor

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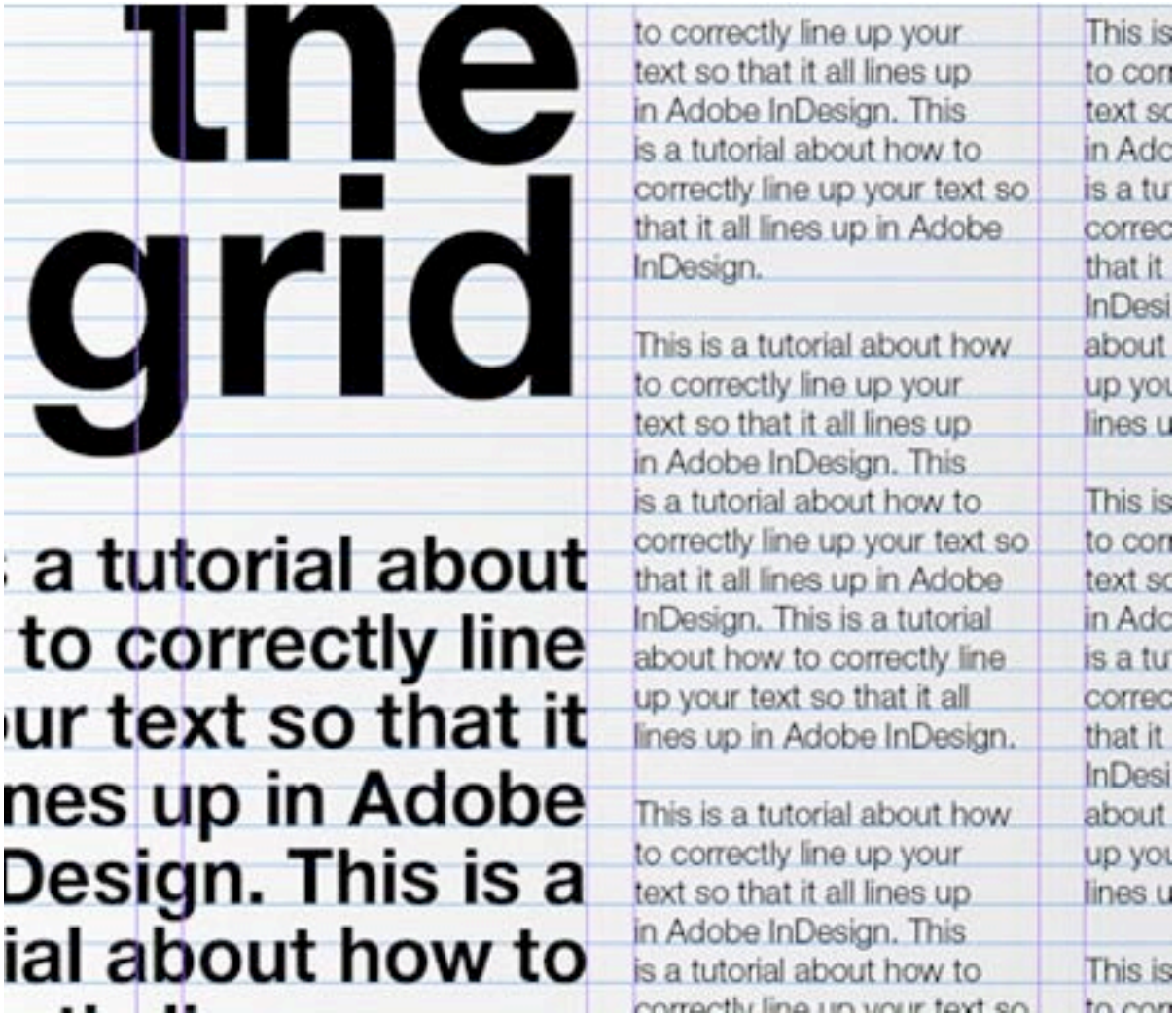
A horizontal band divides a text zone from an image zone. An area across the top is used for images and captions.

Body text "hangs" from a common line. In architecture, a horizontal reference point like this is called a datum.

Baseline Grid

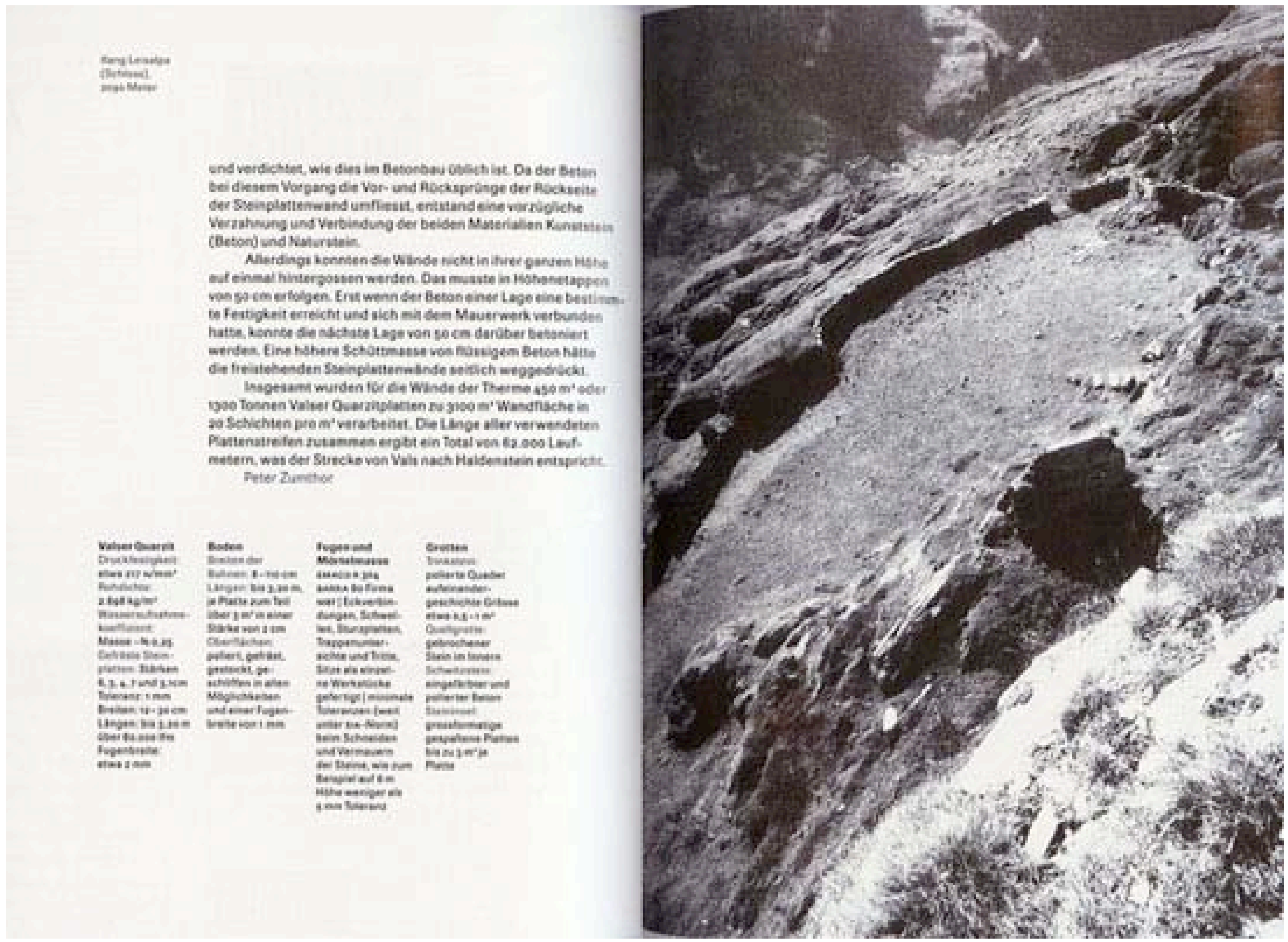
- Baselines of primary text, which run from the top margin to the bottom one
- Aid in aligning text elements from column to column and page to page



Grids

May consist of primary and secondary divisions of space

Ex. Primarily use 2 columns with an optional structure of 5 columns



und verdichtet, wie dies im Betonbau üblich ist. Da der Beton bei diesem Vorgang die Vor- und Rücksprünge der Rückseite der Steinplattenwand umfliesst, entstand eine vorzügliche Verzahnung und Verbindung der beiden Materialien Kunststein (Beton) und Naturstein.

Allerdings konnten die Wände nicht in ihrer ganzen Höhe auf einmal hintergossen werden. Das musste in Höhenetappen von 50 cm erfolgen. Erst wenn der Beton einer Lage eine bestimmte Festigkeit erreicht und sich mit dem Mauerwerk verbunden hatte, konnte die nächste Lage von 50 cm darüber betoniert werden. Eine höhere Schüttmasse von flüssigem Beton hätte die freistehenden Steinplattenwände seitlich weggedrückt.

Insgesamt wurden für die Wände der Therme 450 m^3 oder 1300 Tonnen Valser Quarzitplatten zu 3100 m^2 Wandfläche in 20 Schichten pro m^2 verarbeitet. Die Länge aller verwendeten Plattenstreifen zusammen ergibt ein Total von 62.000 Laufmetern, was der Strecke von Vals nach Haldenstein entspricht.

Peter Zumthor

Valser Quarzit

Boden

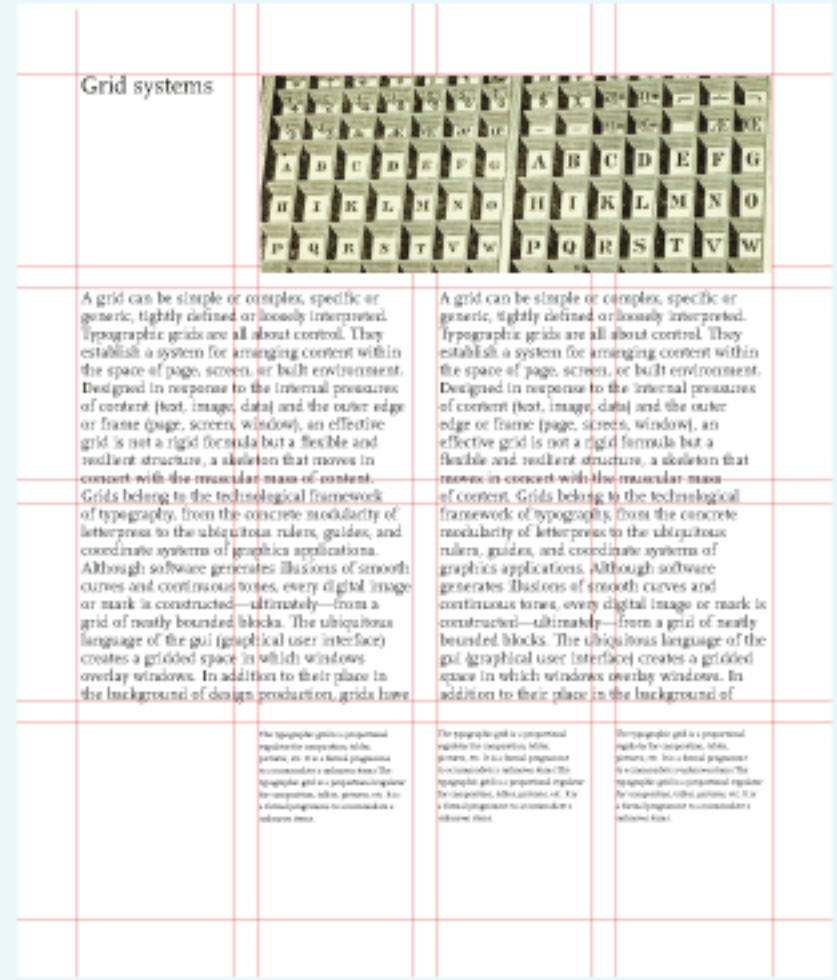
Fugen und Mörtelmassen

Grotten

Modular Grids

- Able to present more complex info with a high degree of accuracy and clarity
- Modules are formed by intersections of horizontal and vertical lines
- These units provide zones for placement of different parts of information
- Goal is to provide a distinct hierarchy between units of information
- Achieved by understanding the different levels of information and representing them as contrasting elements

modular grid

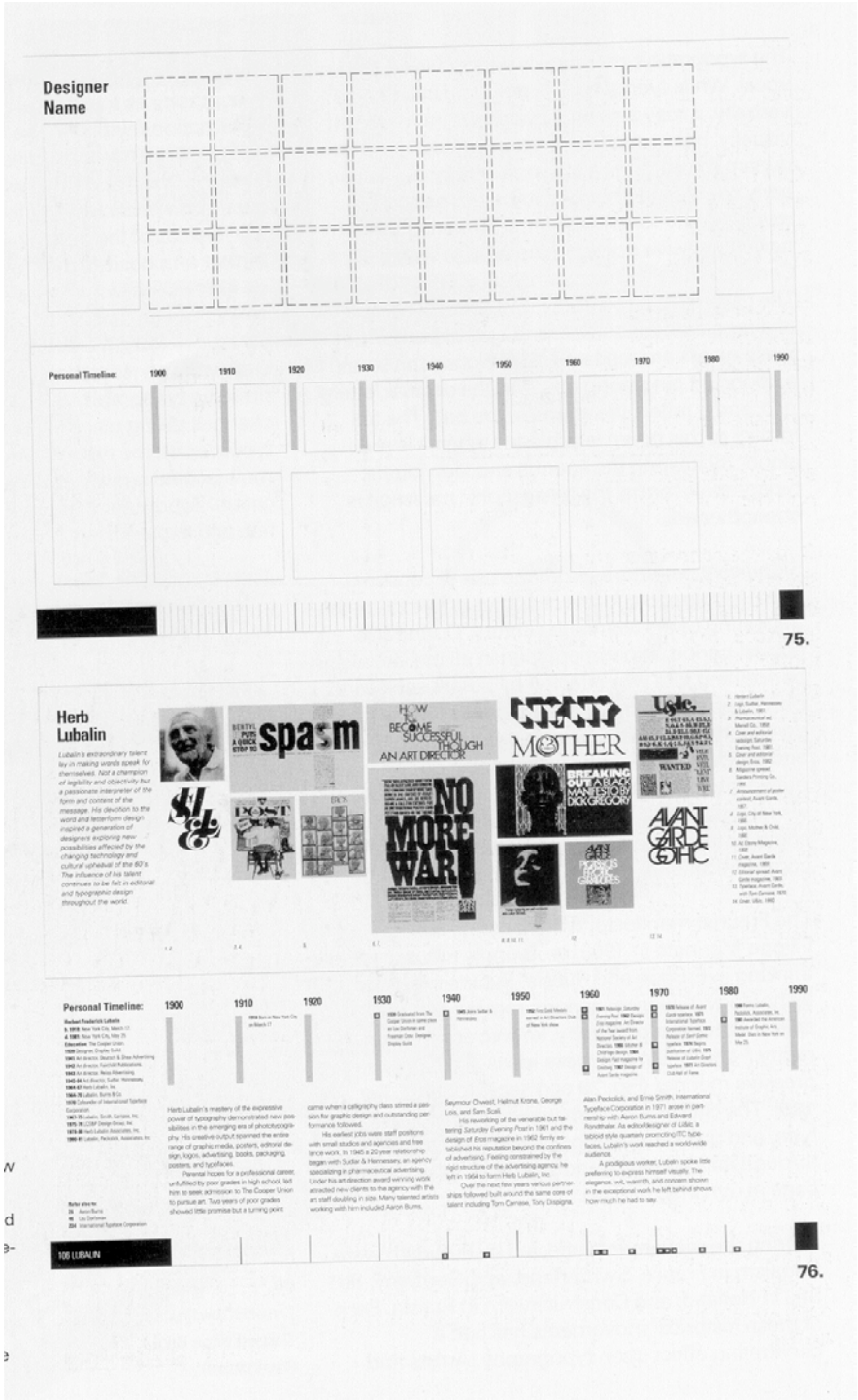


This modular grid has four columns and four rows.

An image or a text block can occupy one or more modules. Endless variations are possible.

Modular Grids

- Can appear rigid, unimaginative
  x Flexible
- Grid systems can be developed with modules consisting of any number of proportions
- Modules can be combined into varied sizes and shapes to serve as zones for content elements.
- More complex structure > more flexible
- Balancing act between variety and unity
- Too much of either > denies design of hierarchical clarity

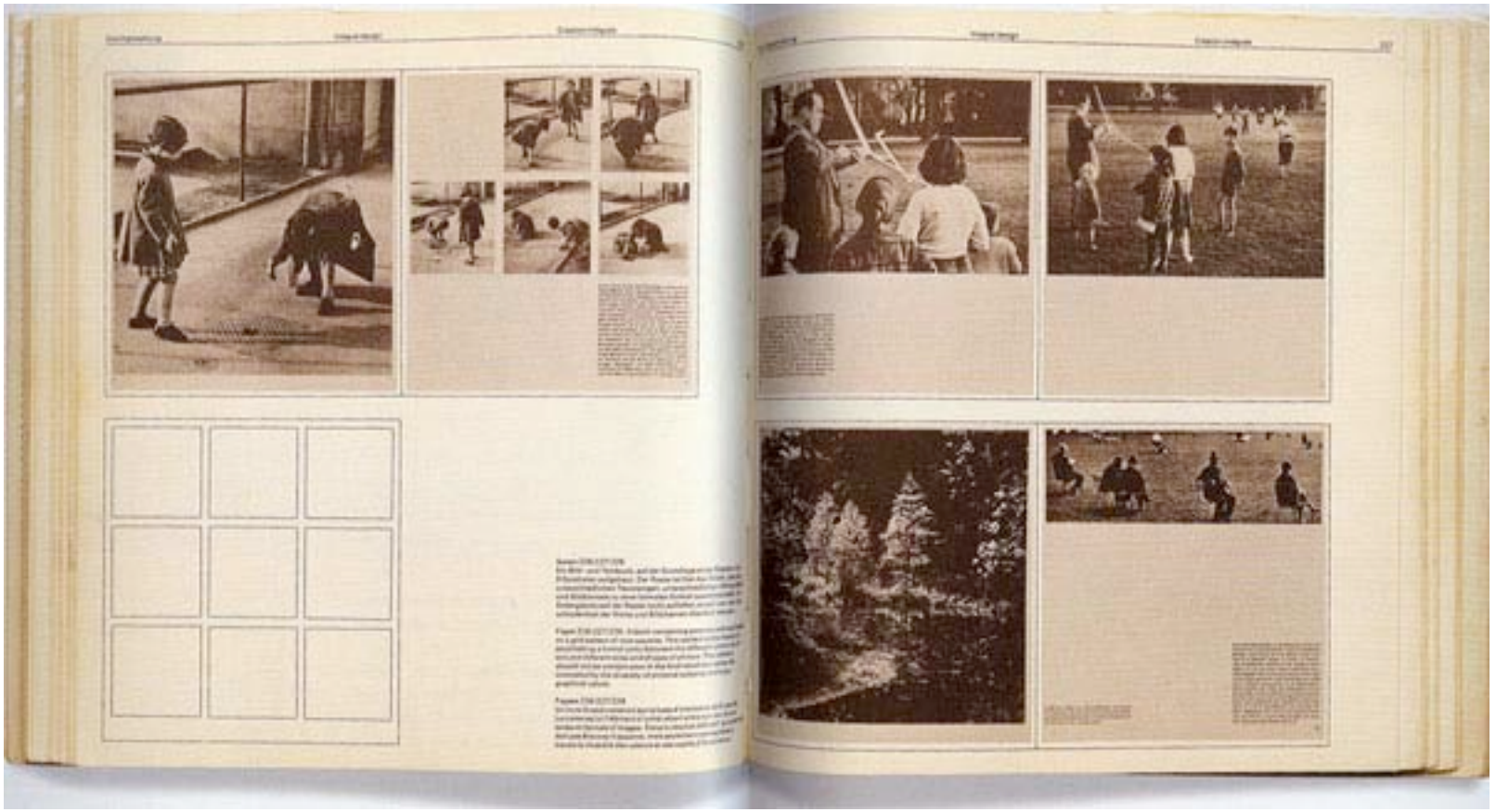


- Grids allow for the distribution of typographic elements into a clearly intelligible order.

- Headlines, text, captions, images and other parts of the message are integrated.

- Areas occupied by elements are referred to as spatial zones
  - Every part of the message assigned to a specific zone

- ABA form (two elements repetitive, one different)
- Rhythmic and textural variety



Experimentation

- Visually surprising and functional results
- Columns can be shifted horizontally and vertically, placed at opposing angles
- Should be used only when contributing to the interpretation of the text.

Improvisational structures

- Evolved in response to the specific elements of information X modular grids
- Typographic elements = building blocks
- Once their importance established > hierarchical positioning within structure
- These forms, consisting of different shapes and sizes, are introduced into the spatial field and intuitively arranged
- Establish form and content relationships
- Firm understanding of asymmetrical composition, dynamics of positive & negative space, and the essential role of visual contrast among typographic elements