

RIGHT TO A SOCIAL ORDER THAT ARTICULATES THIS DOCUMENT

RIGHT
TO
EDUCATION

RIGHT
TO
REMEDY
BY
A
COMPETENT
TRIBUNAL

RIGHT
TO
MARRIAGE
AND
FAMILY

RIGHT
TO
FAIR
PUBLIC
HEARING

RIGHT
TO
RECOGNITION
AS
A
PERSON
BEFORE
THE
LAW

RIGHT
TO
ADEQUATE
LIVING
STANDARD

FREEDOM
OF
OPINION
AND
INFORMATION

FREEDOM
FROM
ARBITRARY
ARREST
AND
EXILE

FREEDOM
FROM
STATE
OR
PERSONAL
INTERFERENCE
IN
THE
ABOVE
RIGHTS

RIGHT
TO
SOCIAL
SECURITY

RIGHT
TO
DESIRABLE
WORK
AND
TO
JOIN
TRADE
UNIONS

RIGHT
TO
OWN
PROPERTY

FREEDOM
OF
BELIEF
AND
RELIGION

FREEDOM
FROM
SLAVERY

RIGHT
TO
REST
AND
LEISURE

RIGHT
TO
FREE
MOVEMENT
IN
AND
OUT
OF
THE
COUNTRY

FREEDOM
FROM
DISCRIMINATION

Grid

Typography is mostly an act of
dividing a limited surface. Willi Baumeister

A grid is a network of lines. The lines in a grid typically run horizontally and vertically in evenly spaced increments, but grids can be angled, irregular, or even circular as well.

When you write notes on a pad of lined paper, or sketch out a floor plan on graph paper, or practice handwriting or calligraphy on ruled pages, the lines serve to guide the hand and eye as you work.

Grids function similarly in the design of printed matter. Guidelines help the designer align elements in relation to each other. Consistent margins and columns create an underlying structure that unifies the pages of a document and makes the layout process more efficient. In addition to organizing the active content of the page (text and images), the grid lends structure to the white spaces, which cease to be merely blank and passive voids but participate in the rhythm of the overall system.

A well-made grid encourages the designer to vary the scale and placement of elements without relying wholly on arbitrary or whimsical judgments. The grid offers a rationale and a starting point for each composition, converting a blank area into a structured field.

Many artists have embraced the grid as a rational, universal form that exists outside of the individual producer. At the same time, the grid is culturally associated with modern urbanism, architecture, and technology. The facades of many glass high rises and other modern buildings consist of uniform ribbons of metal and glass that wrap the building's volume in a continuous skin. In contrast with the symmetrical hierarchy of a classical building, with its strong entranceway and tiered pattern of windows, a gridded facade expresses a democracy of elements.

Grids function throughout society. The street grids used in many modern cities around the globe promote circulation among neighborhoods and the flow of traffic, in contrast with the suburban cul-de-sac, a dead-end road that keeps neighborhoods closed off and private.

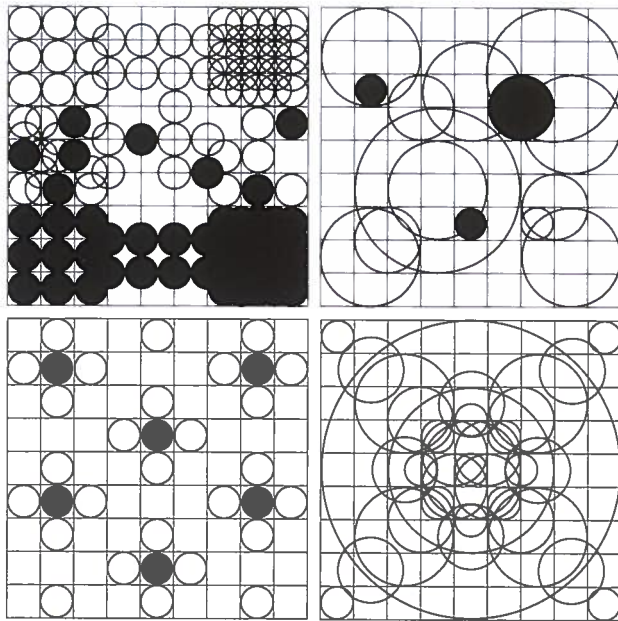
The grid imparts a similarly democratic character to page and screen. By marking space into numerous equal units, the grid makes the entire surface available for use; the edges become as important as the center. Grids help designers create active, asymmetrical compositions in place of static,

centered ones. By breaking down space into units, grids encourage designers to leave some areas open rather than filling up the whole page.

Software interfaces encourage the use of grids by making it easy to establish margins, columns, and page templates. Guidelines can be quickly dragged, dropped, and deleted and made visible or invisible at will. (Indeed, it is a good idea when working on screen to switch off the guidelines from time to time, as they can create a false sense of fullness and structure as well as clutter one's view.)

This chapter looks at the grid as a means of generating form, arranging images, and organizing information. The grid can work quietly in the background, or it can assert itself as an active element. The grid becomes visible as objects come into alignment with it. Some designers use grids in a strict, absolute way, while others see them as a starting point in an evolving process. This book is designed with a strong grid, but when an image or layout needs to break step with the regiment, it is allowed to do so.

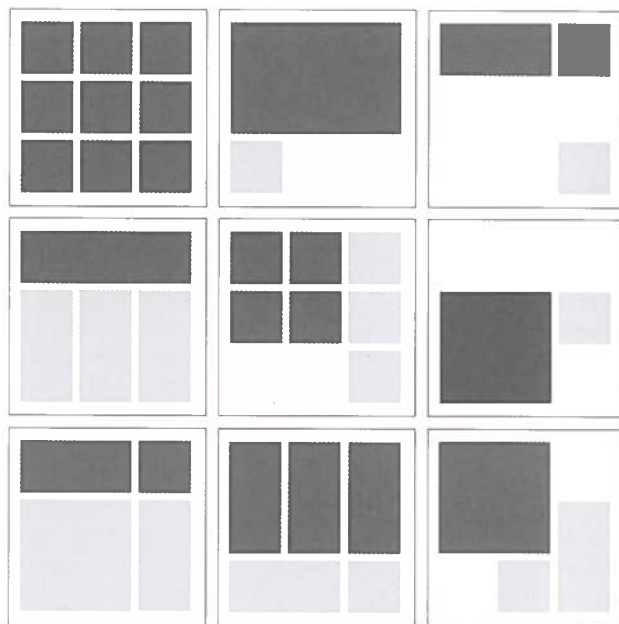
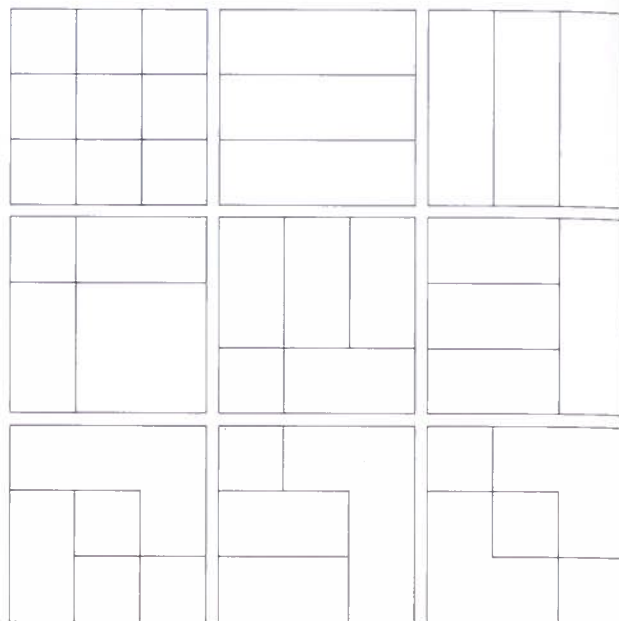
Social Order The designer has used a strict grid to organize the content, while employing a gradient tone and skewed geometry to give the piece motion.
Chen Yu, *Typography II*.



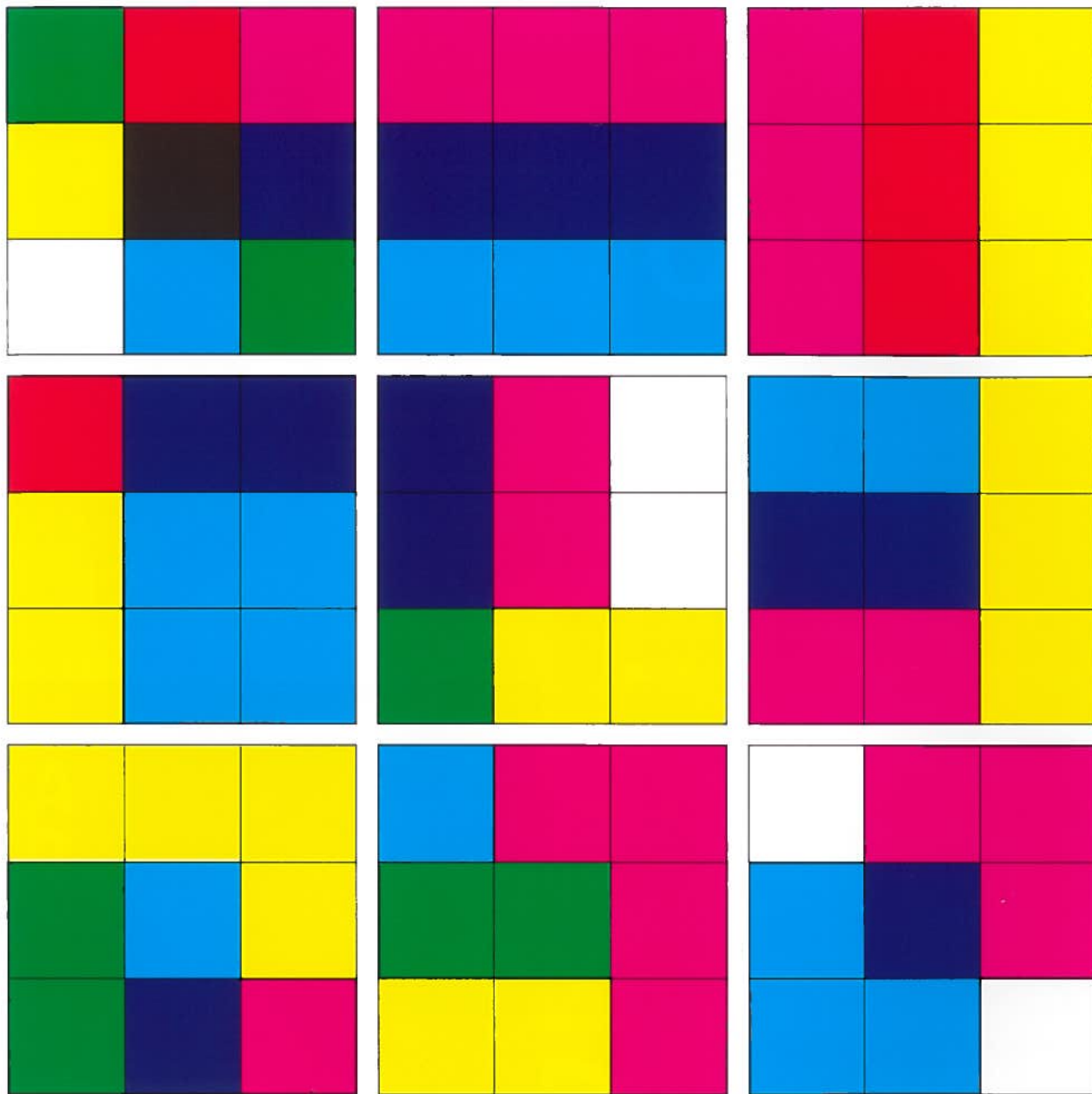
Grids Generate Form The cells and nodes of a grid can be used to generate complex pattern designs as well as simple rectangles. Dividing a square into nine identical units is a classic design problem. Numerous simple forms and relationships can be built against this simple matrix. Jason Okutake and John P. Corrigan, MFA Studio.

Form and Content

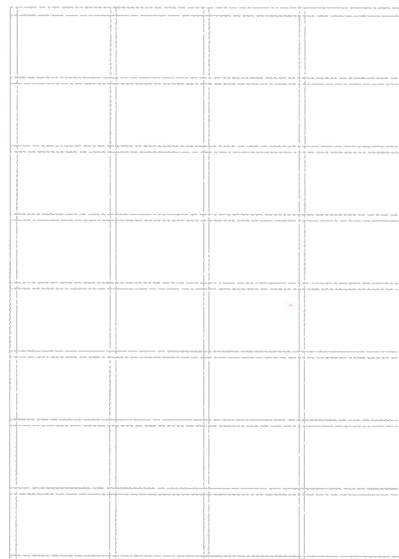
The grid has a long history within modern art and design as a means for generating form. You can construct compositions, layouts, and patterns by dividing a space into fields and filling in or delineating its cells in different ways. Try building irregular and asymmetric compositions against the neutral, ready-made backdrop of a grid. The same formal principles apply to organizing text and images in a publication design.



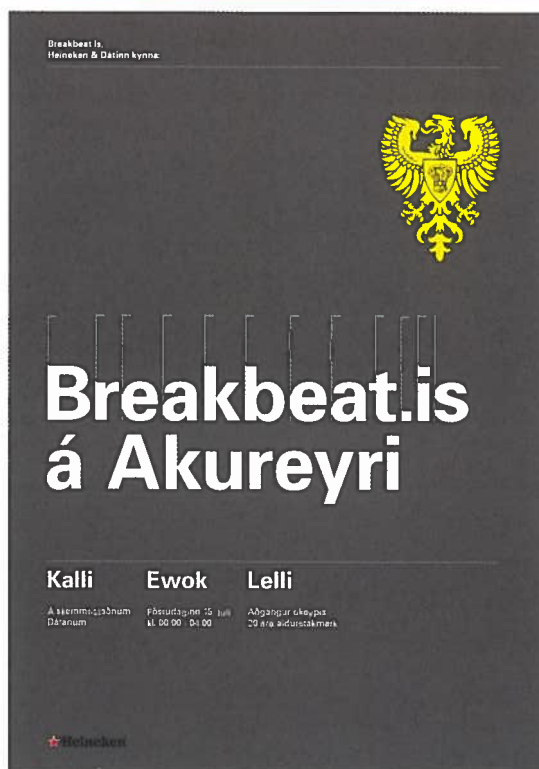
Grids Organize Content The nine-square grid divides the page into spaces for images and text. Although each layout has its own rhythm and scale, the pages are unified by the grid's underlying structure. The book you are reading is built around a similar nine-square grid. John P. Corrigan, MFA Studio.



Nine-square Grid: Color Fields The grid provides a structure for organizing fields of color that frame and overlap each other. Complexity emerges against a simple armature. John P. Corrigan, MFA Studio.



Ragnar Freyr



Breakbeat.is
í samstarfi við
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Blawan

is
Breakbeat.is DJ's



Fekstur
Smíðunir 6
22.00-04.30

24.03.2012
Laugardagskvöld

TUBORG

Þessi er...
Breakbeat.is DJ's
í samstarfi við
Tuborg kynna:

Breakbeat.is
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**Árslisti
breakbeat.is
2003**

Fram komna

DJ Lelli DJ Kalli DJ Gunni

DJ Elli DJ Björgi DJ Tryggvi
DJ Björn Ingi DJ Meggi DJ Óli ofur
DJ Guise DJ Impulse DJ Bjarki Sveins

Árslistinn breakbeat.is hefur
farið bestu drum & bass lög síðasta
árs ásamt góðum gestum.

Föstudaginn 23. janúar kl. 22:00
Næsturkúbburinn Kapital
20 ára inn | Skilríki skilyrði

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Árslistinn varður einnig kynnuð
samdagurinn í breakbeat.is
þættinum á X-tvú 927

Breakbeat.is
og Heineken kynna:

4 ára áfmælishátíð
breakbeat.is á Kapital

DJ Bailey

Intersound

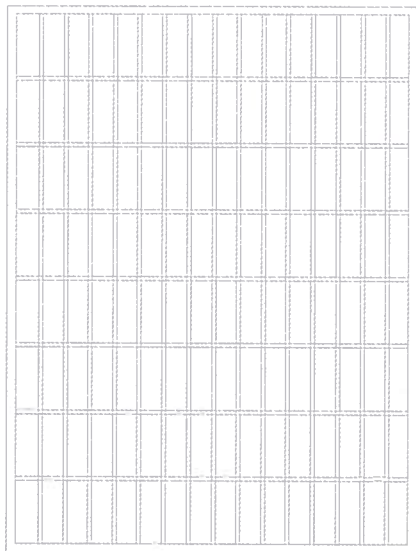
Metallwerk

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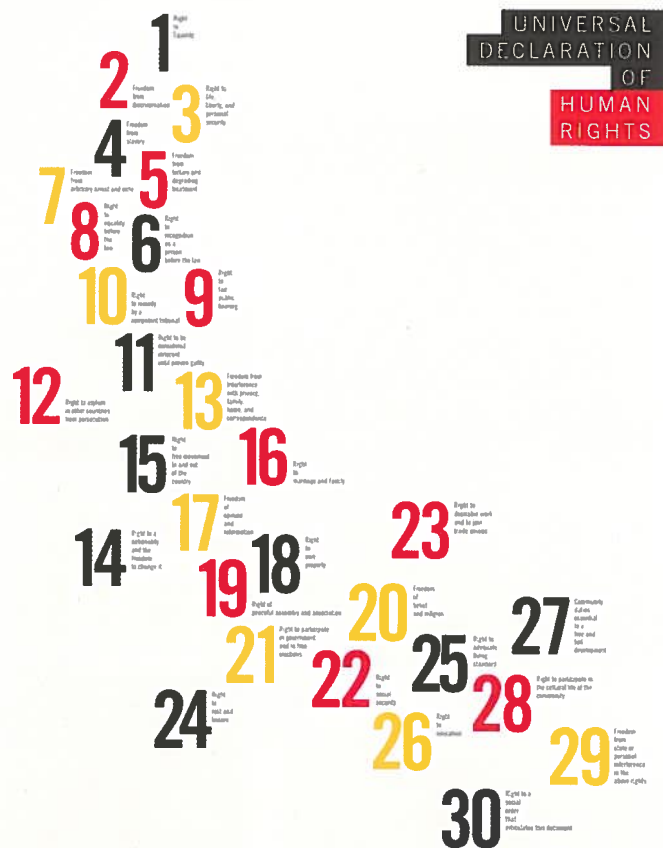
DJ Gunni Ewok
DJ Kalli
DJ Lelli
breakbeat.is crew

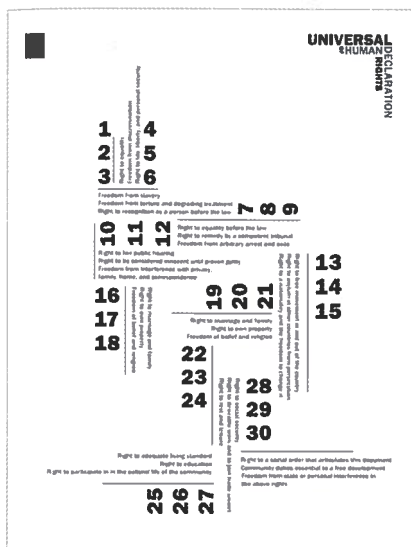
Föstudaginn 23. apríl frá kl. 22:00
500: kr. inn til 03 | 1000: kr. inn eftir 03
Ákúrstakmark 20 ár | Skilríki skilyrði



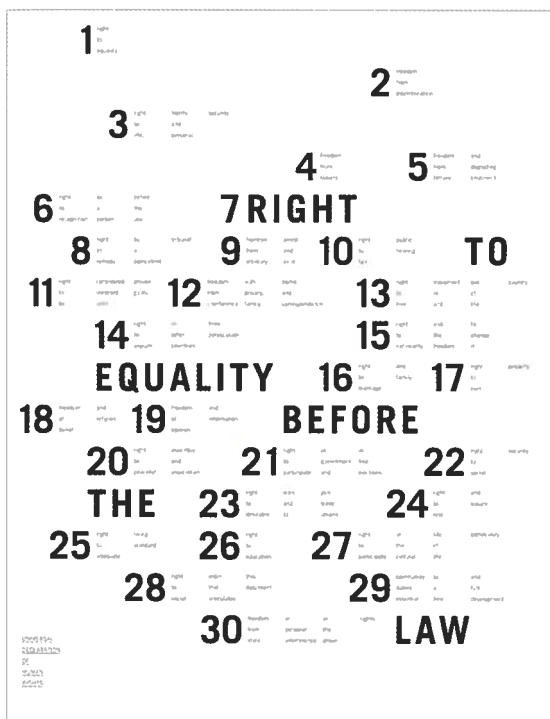
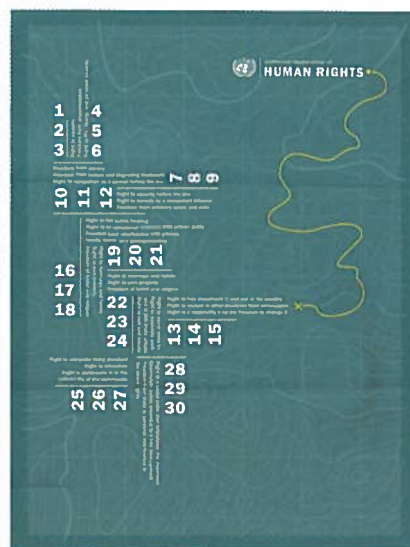
Structure and Color In this project, designers explore the grid as a tool for organizing content and generating form. The text is the United Nations' Universal Declaration of Human Rights (abbreviated version). With sixteen vertical columns and eight horizontal rows, the grid provides a flexible scaffold for organizing content. Typefaces are limited to the Univers family. After designers arrive at a solid black-and-white concept, they use color to emphasize or counteract the underlying structure.

Typography II. Ellen Lupton, faculty.

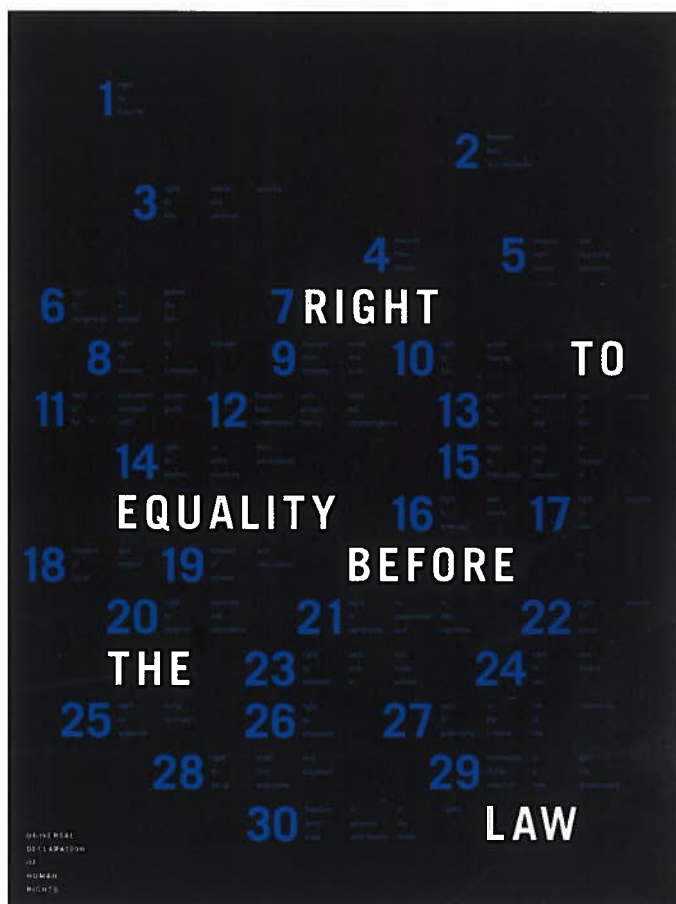


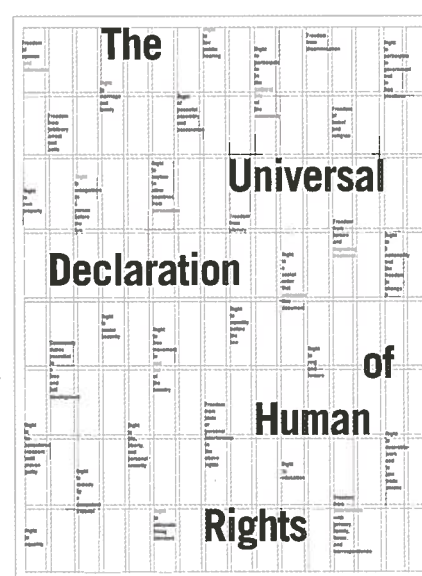
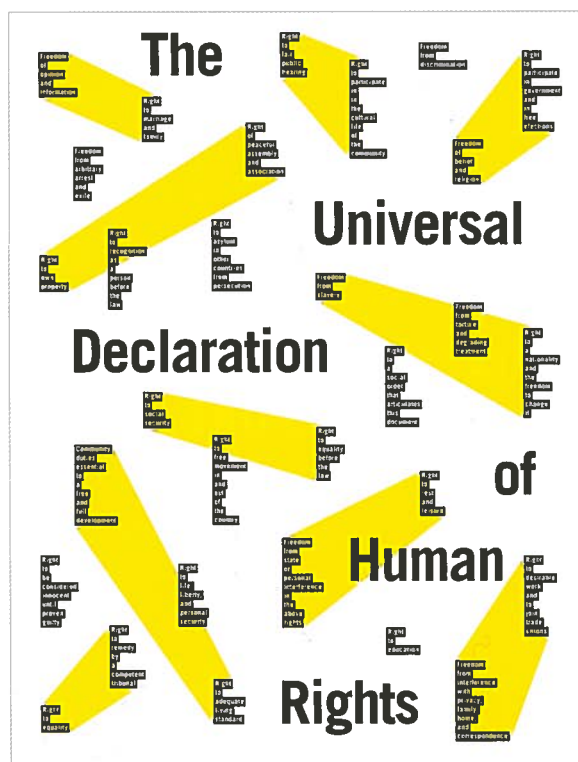
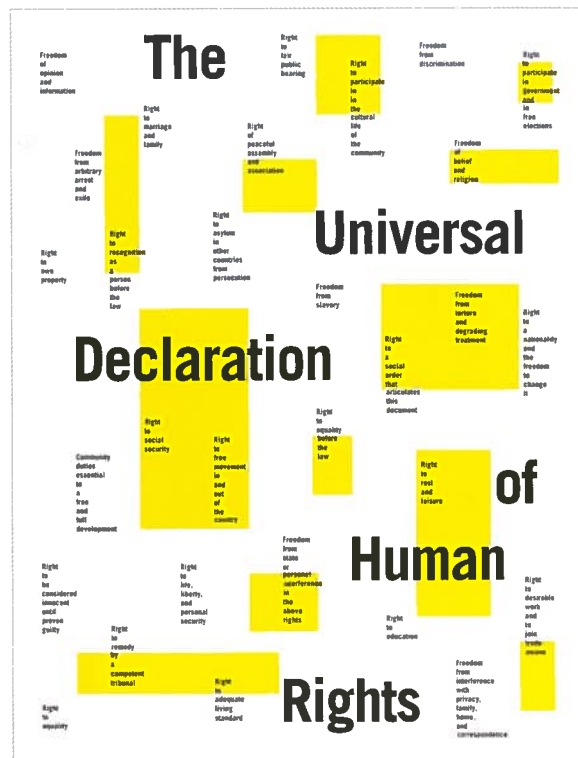
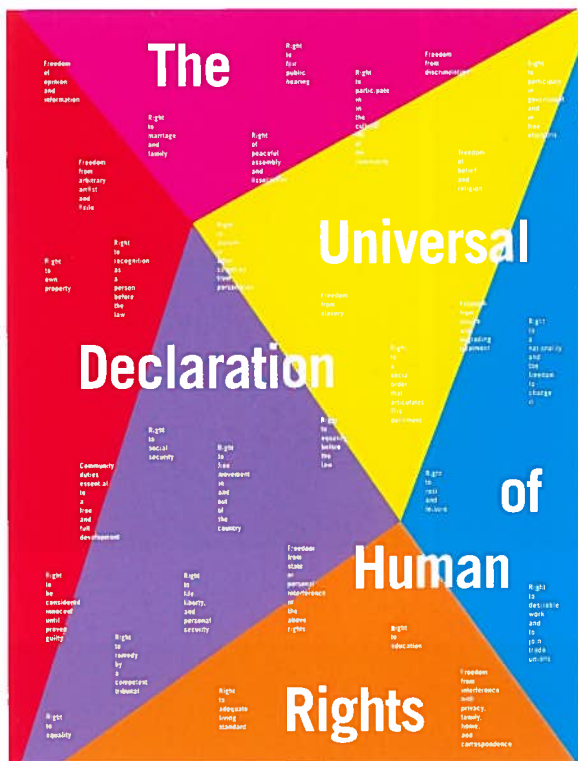


Trace Byrd

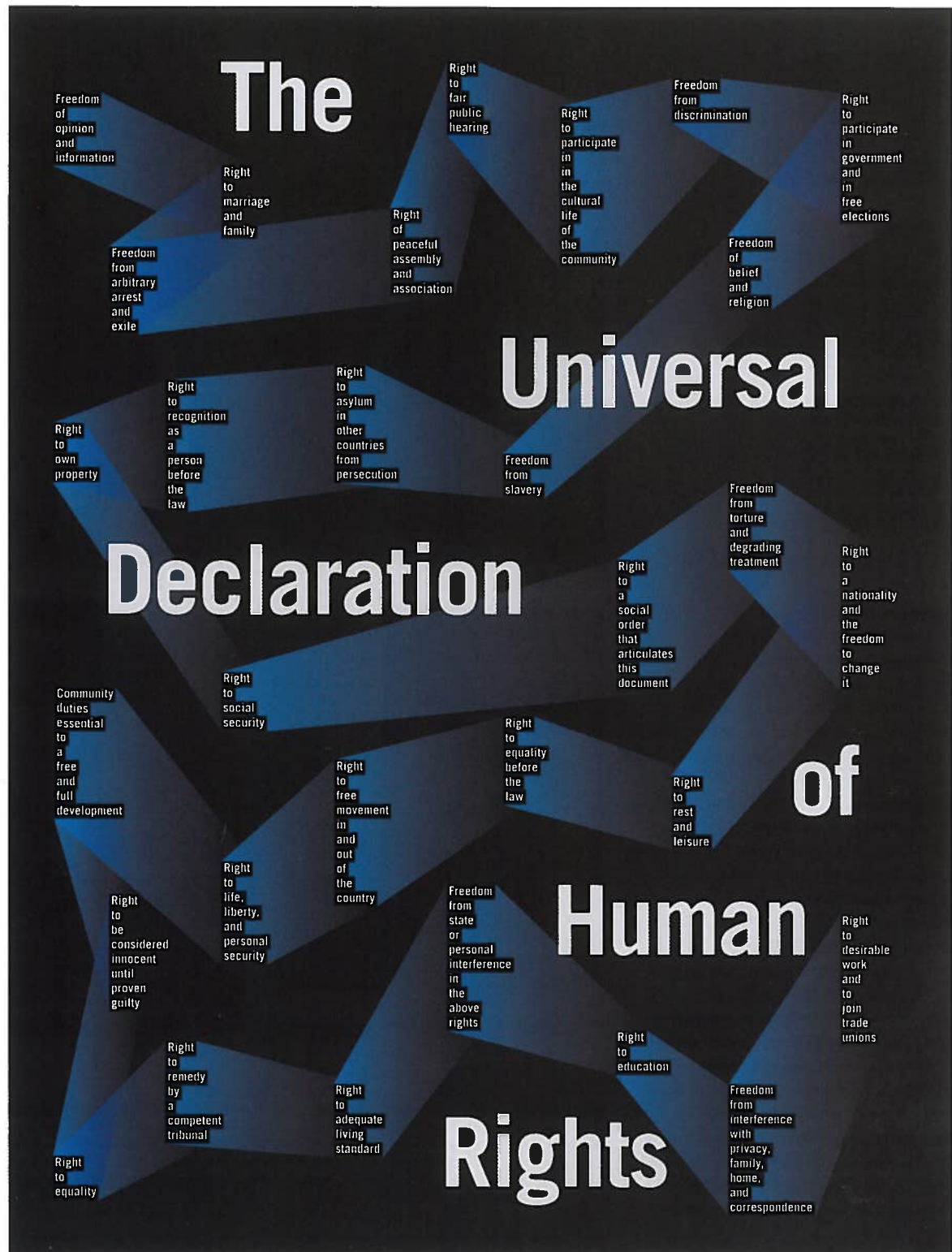


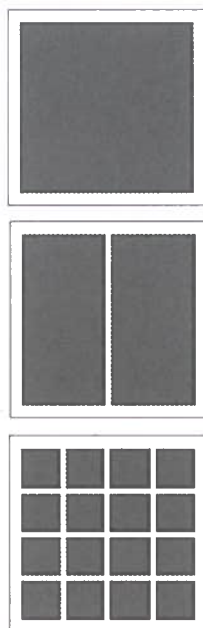
Devon Burgoyne





Co-Design: Generate Form After using the 16-column grid to organize the text, the designer exchanged his InDesign file with classmates and asked them to add elements based on the grid. He created the final poster at right in response to the designs he collected. Chen Yu, *Typography II*.





Content Management

A standard narrative book is designed with a single-column grid: one block of body copy is surrounded by margins that function as a simple frame for the content. For hundreds of years, Bibles have been designed with pages divided into two columns. Textbooks, dictionaries, reference manuals, and other books containing large amounts of text often use a two-column grid, breaking up space and making the pages less overwhelming for readers.

Magazines typically use grids with three or more vertical divisions. Multiple columns guide the placement of text, headlines, captions, images, and other page elements. One or more horizontal "hang lines" provide additional structure. A skilled designer uses a grid actively, not passively, allowing the modules to suggest intriguing shapes and surprising placements for elements.



Many Columns, Many Choices The page layouts shown here from *Print* magazine, designed by Pentagram, employ a complex, multicolumn grid. The column structure gives the pages their vertical grain, while horizontal hang lines anchor each spread, bringing elements into taut alignment. The grid helps the layout designer create active,

varied pages that are held together by an underlying structure. The grid accommodates a mix of sizes and proportions in both image and text blocks. And, where appropriate, the designer breaks the grid altogether. Abbott Miller and John Kudos, Pentagram. *Print* magazine.

VIEW OUTCOME PROCESS EXHIBITION COLLABORATION

View the App

On outcomes and intentions.

Looking backwards, I can see that my thesis project followed the classic narrative arc: exposition, conflict, climax, then resolution. In other words, triumph only after a whole pile of struggle. The other sections show you the clean, polished exterior of the project; this shows you the messy insides. I love the outcome of this project, but the best thing I did this year was learn how to work through a challenge.

Click below to see larger images



White as snow is an experiment in digital narrative. This interactive book for adults mixes historical context, sociological analysis, and visual surprise with more traditional text-based storytelling to shed light on the Grimms' classic tale. Reading **White as snow** is an act of uncovering and creating, a new means of exercising the imagination.

Sounds like a tidy little package, right? It didn't start that way. In fact, I began the project without really knowing what it would amount to. Instead of justifying the outcome, I want to tell you about my process. My story is not unique. It is the story of a creative person trying to balance beauty and meaning.

I designed and developed **White as snow** in only a fraction of the amount of time that I worked on this project. Before my ideas popped out on screen, they tumbled around in my brain for what seemed like an eternity. Before I felt accomplished, I felt lost; before I had a breakthrough, I had a lot of failures.

We all grew up reading stories. If not reading, then listening; if not listening, then watching. Humans like a good narrative. Stories allow us to escape, to live other lives for a moment. They let us imagine who we might be in another world or who we might become in this one.

White as snow is the culminating work of my time in the Masters program in graphic design at Maryland Institute College of Art. I had a very personal goal for my thesis year. Rather than trying to develop a polished shortpiece, I wanted to find a new way to work, expose myself to new parts of the discipline, and shake off the stagnation I felt before starting graduate school.

You would probably believe me if I said **White as snow** was inspired by my childhood. I could tell you about how I grew up reading fairy tales, and how by 4th grade I had read every book in my elementary school. These things are true, but they were not at the front of my mind when I embarked upon this project.

Instead of starting with content, I started with the desire to create unfamiliar imagery through intuitive exploration, to think through making instead of the other way around. I saw my peers use this method to produce striking work, and I worried that my practice suffered from a certain stagnation and predictability. With much of my career spent on corporate websites and applications, I feared that my skills were devoted far more to function than form. I wanted my work to be exciting, for myself as much as for my clients, and I decided that the thesis project would be the ideal time to step out of my comfort zone and become the designer I wanted to be.

This imagining, this placing of oneself in a story, is particularly easy with fairy tales. Records of these stories are often quite plain, forcing the audience to fill in the details. Take **Snow White**: she is described only as beautiful and young, with red lips, white skin, and black hair. Is she tall or short, thin or curvy? Is she smart, talkative, stubborn, athletic, kind, jealous, lazy, funny, or mean? We have to decide for ourselves.

I set up parameters that would force me to branch out. I chose narrative content to create something that tells a story rather than solving a problem. I landed on **Snow White**, material that's familiar enough to be recognizable but not too well known, not boring or repetitive. I mined the story for visual content, listing colors, objects, characters: anything I could find that might give birth to imagery.

And so it began, experimentation with no outcome in mind. My only goal was to make anything and everything I could without succumbing to over-analysis. I created 100 representations of the apple. I marbleded stills from the 1938 Disney film. I created icon sets to represent important scenes, gradients to evoke these scenes, and spoofed iPhone apps that a modern-day Queen could use to calculate her beauty. I painted. I drew. I took pictures. I made vector illustrations. I collaged.

Some of this work is beautiful and some conveys the story in an interesting way, but to me it all felt empty. Without knowing what I was trying to communicate and why, I had no value system on which to evaluate what I made. Yes, the point was to avoid evaluating things too soon, but I had no drive to move forward without such judgement. I quickly ran out of steam. In hopes of inspiring new ideas, I broadened my research and began to explore the context of **Snow White**.

The Grimm brothers did not think up their work, they simply recorded German folklore. They thought these stories represented German identity, the essence of the people. It's an odd set of values to hold dear: narcissism, cruelty, and revenge.

I was excited by what I found. And when I spoke about it, my peers and mentors were excited too. They were intrigued by the Grimm brothers, surprised by the parallels between **Snow White** and Jesus, and in love with the cheeky psychoanalysis that came to me much more easily than imagery.

My ideas were interesting, but they still didn't translate into good work. In one hand I had piles of visuals and in the other I had writing; I could not fit them together. I thought that designing through intuition meant that I couldn't force meaning into my work, but I couldn't find any other way to create.

I almost gave up. I cursed myself for trying to develop a new method so far from my comfort zone. Instead of just backing off a little, I fell into full-on analytical mode. I stopped painting apples and started making spreadsheets. I took a detour into design-aloud design and I tried to tell the story of **Snow White** through the steps of user experience design. It didn't work; my meta-project flopped.

There are **Snow White** tales all over the world. Why is it that so many people in so many places would pass it on? Perhaps it's because of the universal nature of its ideas. Beauty and youth, female sexuality, tension between mothers and daughters: these issues run deep.

Process is personal. There is no one right way to create. On the first day of grad school, I learned that lesson. And so I did. And so I did. And so I did. And so I did.

EXHIBITION
CATALYST
CONFLICT
CLIMAX
RESOLUTION

WE ARE POST GEOGRAPHIC
collecting simultaneous
cross global recordings

GO MFA
THESIS

ABOUT
COLLECTIONS
EXHIBITION
ESSAY



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WE ARE POST GEOGRAPHIC

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THESIS

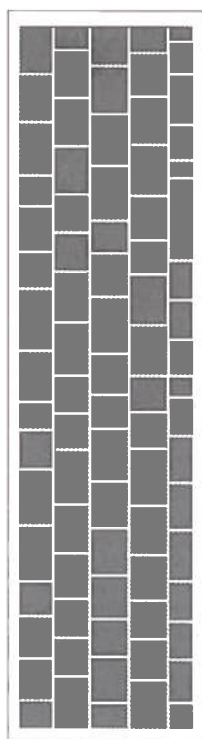
ABOUT
COLLECTIONS
EXHIBITION
ESSAY



Digital Grids The webpage at left features a single column of text edged with reference images; users can click on an image for an enlarged view. This simple structure is similar to that of many online newspapers. The pages above are examples of responsive layout; the grid changes depending on the output device. Emma Sherwood-Forbes and Nour Tabet, MFA Studio.

Automated Grids

Grids for digital media are often built on the fly to organize chunks of content into collections of data that users can quickly scan. Google searches and Pinterest boards present images in grids whose irregular heartbeat reflects the diverse shapes and sizes of content. Pinterest accommodates the long, skinny graphics made popular by vertically scrolling websites, while Google image searches favor horizontal images. The web's random sense of overflow has also inspired designers to create new grids for print.



Pinterest Grid



Google Image Search: Field



New Realities of the Page The utilitarian density of the web has influenced design for print, as seen in the book *Making Design*, published by Cooper Hewitt, Smithsonian Design Museum (2015). Irma Boom.

The End of White Space (opposite) Images lock together in a compact geometry in the pages of *Harun Farocki Diagrams*, edited and designed by Benedikt Reichenbach, Verlag der Buchhandlung Walther König (2014).



12 INDISTINGUISHABLE 1980



13 INDISTINGUISHABLE 1980



74 IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR



75 IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR