

国际平面设计基础教程

GRIDS

网格设计

设计元素布局的线条结构与模式……

加文·安布罗斯 保罗·哈里斯 / 编著

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刘 静 / 译

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www.xavieryoung.co.uk

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客户: River Island

设计: Third Eye Design

网格运用: 利用网格编排页面元素, 强化页面的整体走向。



River Island

这个通页来自于Third Eye Design工作室为时装零售商River Island设计的图录。设计师利用模块、分栏以及对文本和图像的混合编排, 建立起一种叙事关系。网格提供了一种结构, 来引导各种不同元素的布局。同时, 也以一种合理的逻辑引导着读者的视线。

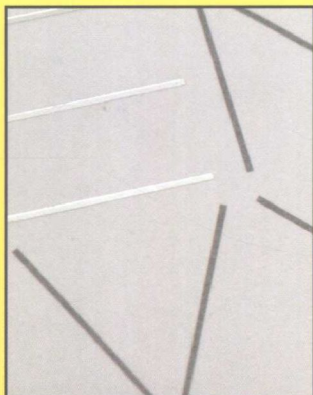
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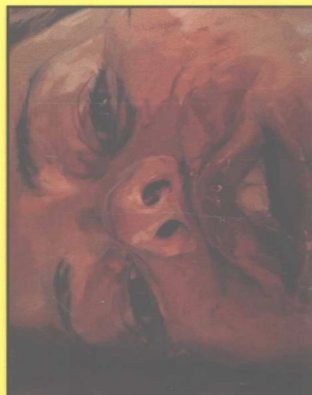
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Webb & Webb

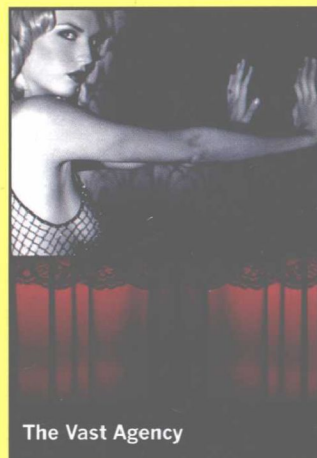


Why Not Associates



NB: Studio

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简介

网格是设计得以成立的基础，它使设计师能将丰富的设计元素有效地安排在一个页面上。从本质上说，它是一件设计作品的骨骼。网格给设计带来秩序感和结构感，不管它们是像右页图中的那样简单，还是像在新闻网页中所表现出来的那样复杂。

本书的目的是向读者介绍平面设计中网格的基本运用原则，就像当代设计师们所实践的那样。虽然这些基本原则中有一些要追溯至出版业第一次成为大型产业的时期，但这些方法、技术已经在几个世纪的发展中变得更加精确、进步和完善。这个过程仍在继续，新科技也为其带来了以互联网、移动电话为代表的新媒体。

不过，本书也无意成为网格使用说明书。它所关注的是网格使用背后的原则，以此赋予读者更强的能力，去解决平面设计工作中将面临的问题。本书所要传达的主要讯息就是：如果只是以静态和重复的方式运用网格，是不会带来有效并有创造性的设计的。在帮助读者增进对网格多面形态的理解的同时，我们也希望证明网格不仅仅赋予设计以秩序感，而且还能给设计的表述和创造提供丰富的机会。

网格需求

对设计中的各个元素而言，网格是必不可少的向导，它们带来了秩序，使读者能够很容易地找到需要的信息。

网格元素

网格常用来给图片、文本及图形元素定位，从而构成具有不凡视觉效果的设计。

网格基础

这一部分是对网格的要素进行介绍，包括层级、形体、比例以及众多涉及页面分析的规则。

网格应用

在这一部分将讨论不同的网格和技术，构为建，呈现不同内容的设计提供向导，包括轴线、并置以及空间分割。

网格类型

这一部分研究，展示了现实中用到的多种不同类型的网格，以此来说明网格、文字以及图像之间的关系。

网页上的网格

这一部分包含了特殊的设计理念，主要针对为网页及其他电子媒体所做的设计。



客户: Nike

设计: Why Not Associates

网格运用: 鞋子的图案被纵横排列在一起, 网格为其提供了清晰的线条感和严整的秩序感。

Nike (巴黎)

这家零售店的内部是由Why Not Associates工作室为巴黎Champs-Elysées豪华精品酒店中的Nike商店设计的。设计的特色是内部玻璃墙上重复的运动鞋图案, 这些图案被纵(垂直)横(水平)排列。它所传递的信息是: 网格结构出现在我们日常生活中的很多事物之中。

网络 如何获取书中最重要的信息

设计的关键法则被独立出来，这样一来，读者可以清楚地了解它们是怎样运用在实践中的。

介绍是一个特别的部分，它阐述了一些将被讨论的基本概念。

来自当代设计工作室和设计师的商业作品，它们令讨论的原理变得生动起来。

网格需求

客户: University of the Arts,
London

设计: Research Studios

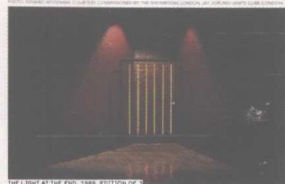
网格运用: 左右对称的两栏网
格, 宽大的页缘留白。

the artist that reflects these ideas is *Light Sculpture* - two rows of stacked wire cages, lit by a single, swinging bulb. "You can think about it in terms of prison or a laboratory environment for animal experiments, but for me there is an architectural dimension and the notion of tower blocks is also there," she says. "I still love that piece because the light creates

shadows that shift and make the whole space feel unstable."

The Light at the End was also in part a response to the wedge-shaped space of London's Showroom gallery, where it was first exhibited, and reflects the important site-specific element of Hatoum's working process. "Although I think of myself as a sculptor, I have a lot of ideas that can float through my head for a long time before manifesting into all forms of artwork," she explains. "Often it's very much a reaction to a gallery space or a residency where I decide to work with local materials. I could be in a place and discover that there is a bottle factory next door and I end up making work with bottles. It's almost a process of happy accident." On a visit to Cairo in preparation for a show there last year, the artist was inspired by a maker of copper lanterns, traditionally featuring cut-out star shapes for the light to shine through. In Hatoum's resulting work *Mishal*, cut-out soldiers were also included and the piece was installed in a black-painted room where it revolved like a glitterball. Instead of evoking the night sky, it became a battlefield with the stars reading as explosions. In a similar way *Static* - an old chair with a large red-banded cobweb attached to it - was inspired by seeing the inhabitants of Cairo whiling the hours away sitting outside cafés and shops.

There is a deliberate playful ambiguity in Hatoum's work, also evident in her choice of titles. *Hot Spot* is a large steel mesh globe with the land masses outlined in glowing red neon (and shown in her exhibition last year at White Cube's new *Wow End space*). "Hot Spot usually refers to a specific area where there's trouble or upheaval," she explains. "But what I wanted to say, very simply, was that it's not



THE LIGHT AT THE END, 1989. EDITION OF 15

in a few locations any more - that the whole world is a hot spot. "When the piece was shown this year at the Sharjah Biennale it took on an entirely different meaning. "The theme of the Biennale was Still Life, which is all about the environment and global warming. I didn't necessarily have that in mind when I made the sculpture, but I like to allow for different interpretations and possibilities in the same work."

Another sculpture seen at White Cube and called *Cube pusher* that ambiguity. "It's a metal cage, just above my height, made from the interlaced wrought-iron bars that you see as window grills in medieval towns," Hatoum explains. "And it's one of my favourite recent works. I like the physicality of the material in that the bars seem to be holding each other, and because there's no way in or out you can be either trapped inside or denied entry, so it can be seen as both hopeless and hopeful. It has all the connotations of imprisonment or medieval torture - but in the end it is just a cube."

MONA HATOUM WAS AWARDED AN HONORARY FELLOWSHIP AT THE UNIVERSITY'S CONFERENCES CELEBRATING 50 YEARS OF ART IN THE LATE 80S. BY 1991 AND WAS A PART-TIME TUTOR AT ST MARTIN'S SCHOOL OF ART IN THE LATE 80S. SHE IS A VISITING PROFESSOR AT CSM AND CHELSEA.

I HAD COME FROM
BEIRUT, WHICH IS A
SMALL PLACE, SO
FINDING MYSELF
AT BYAM SHAW, BY
ACCIDENT, WAS
PERFECT... IT FELT
LIKE BEING PART OF
A BIG FAMILY
Mona Hatoum

HOT SPOT, 2001
IN THE ARTIST'S

FEATURE

FEATURE 21

University of the Arts London Alumni Magazine
© Mona Hatoum

Mona Hatoum

WORDS - HELEN SUMPTER

MONA HATOUM'S biography is well documented. Born in Beirut in 1952 to Palestinian parents she studied and has lived in London since the mid-1970s after she was prevented from returning home from a visit to London when civil war broke out in the Lebanon. Since then she has become internationally renowned for her early performance works in the mid-1980s exploring issues of politics and gender, and her later sculptural works and large-scale sculptural installations that deal with themes of incarceration, surveillance, borders and boundaries and the problematic relationship of domestic objects rendered potentially dangerous. Her international reputation has resulted in participation in major exhibitions, including the Venice Biennale and Documenta, and she was nominated for the Turner Prize in 1999.

Among her early signature works is *The Light at the End* (1989), a narrow corridor ending in a pair of vertical heating element bars. It's a work that still resonates for the artist today. "When I moved out of performance and got into installation, I wanted the work to have a less direct message and be more about a general feeling of insecurity or danger or of an object alienated from its normal use," Hatoum explains. "The Light at the End was the first work I made that I felt created that feeling and worked on several levels - physical, intellectual and emotional. It's quite reduced and minimal but it reverberates with meanings of imprisonment, torture and pain. And I like the ambiguity; not only do you not know whether you are the jailer or jailed, inside or outside, but the title promises something positive and in the end it's burning hot and dangerous."



CUBE, 2001
WITH KINDER DATE COURTESY OF SPRING DAVID GALLERY

FEATURE

FEATURE 21

网格需求

在详细地研究网格之前，作为第一章，本章将把视线集中在以下两点：网格的基本用途以及平面设计师为什么使用它们。其后的几章，将关注单个网格内的元素布局以及网格怎样对设计整体产生影响。

在页面设计中，网格为所有的设计元素提供了一个结构，它使设计创造更加轻松、灵活，也让设计师的决策过程变得更加简单。在安排页面元素时，对网格的使用能提高精确性和连贯性，为更高程度的创造提供一个框架。网格使设计师能做出可靠的决定，并有效地运用自己的时间。它们能为设计注入活力——布置那些看上去相当小并且毫无关联的元素，例如页码——能在页面上产生戏剧性的冲击力，使人透过印刷品感受到设计的脉动。

尽管我们中的许多人现在往往通过电子文档或者网络来浏览页面，但印刷设计背后的结构原则仍然适用，因为我们浏览页面以及从中汲取信息的习惯方式仍和以往一样。

伦敦艺术大学（University of the Arts, London, 左页图）

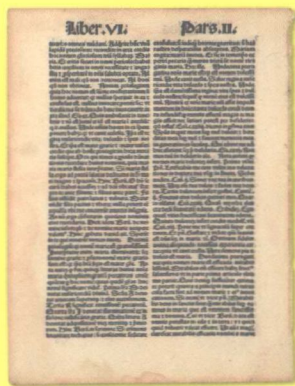
左页两个例图出自伦敦艺术大学的校友杂志，由Research Studios工作室设计。在左上图中，设计师使用了简单、对称的两栏网格以及宽宽的页缘留白（A）；在左下图的通页中，他们使用的是一个独立的文本栏（B）。页缘留白最初是用来做笔记和旁注的，但也可以融入设计，成为设计元素。这个设计的特色是使用了有力的网格，同时图片横跨分栏成订口，创造出一种动感。

页码作为图形元素被插入底部留白的边缘，为整个设计提供了一个牢靠的支撑点。标题、正文及说明等不同部分的文字字体和尺寸创造出一种有趣的印刷“色彩”（这将在第84页进行详细讨论）和设计个性。

信息组织

网格的基本功能是组织页面中的信息。在发展的进程中，这种方式变得更加进步、精确——从简单的文本到图文混排，再到现代设计软件所提供的更加丰富的多样编排方式。

随着时代的发展，网格尽管已经有了相当的进步，但支撑着它的基本原则在几个世纪中仍没有改变。下面两图的年代相差将近300年，但它们所具有的共同元素却清晰可见。中古原稿（下左图）和后世的报纸（下右图）都用分栏来装载文本内容，从而形成易读的文本大小。标题则清晰地提示出内容和基础的内容层级。



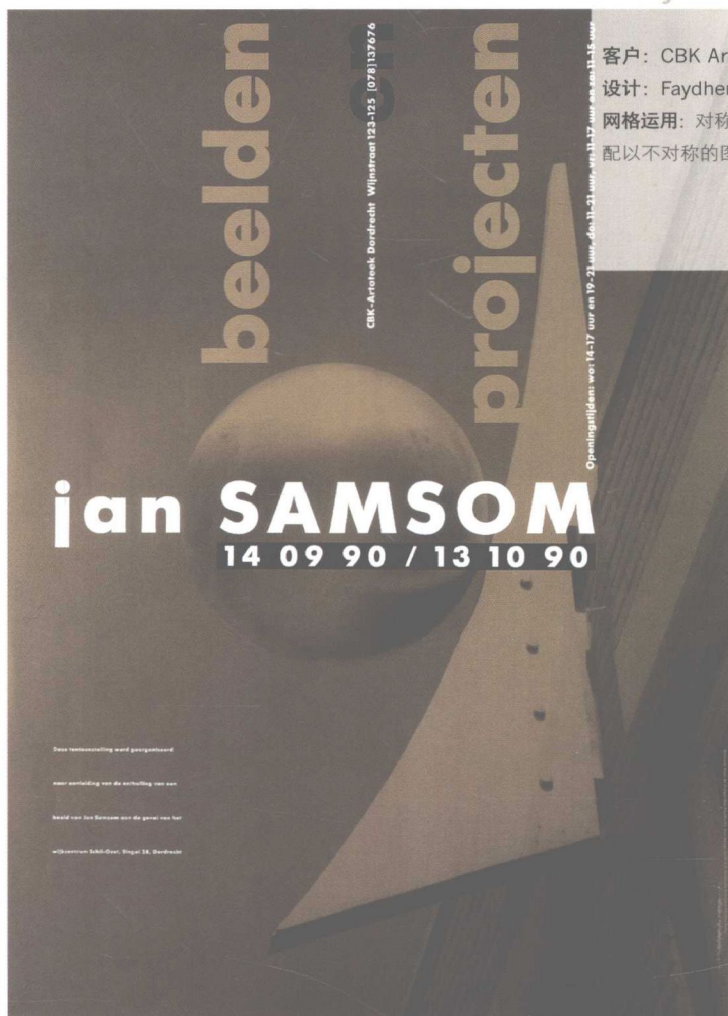
左侧的图片是早期的拉丁文印刷品，古版本，年代为1483年，文本被排列在纵向的两个分栏内。右侧的图片是早期的报纸，为1774年的《爱丁堡晚报》（Edinburgh Evening Courant），文本以纵向的三个分栏排列。两者在对读者的阅读引导方面使用相同的元素：醒目的标题和方向感。而在右图的例子中，一些附加的元素，例如大写标题、栏线等，则更加增添了秩序感。

层级

为文本设计出的具有逻辑性、组织性的可视化向导，指出内容的重要性级别。

栏线

粗的、细的或者粗细相间的线条，用来区分不同的文本元素。



客户: CBK Artoteek Dordrecht

设计: Faydherbe / De Vringer

网格运用: 对称网格, 中央网格,
配以不对称的图像。

Jan Samsom展览海报

这张海报由Faydherbe / De Vringer工作室为简·萨姆森 (Jan Samsom) 的展览设计而成。它有一个自然形成的网格: 以单词“Samsom”为中心, 其四周的文本形成一种对称结构, 对应了不对称的图像。

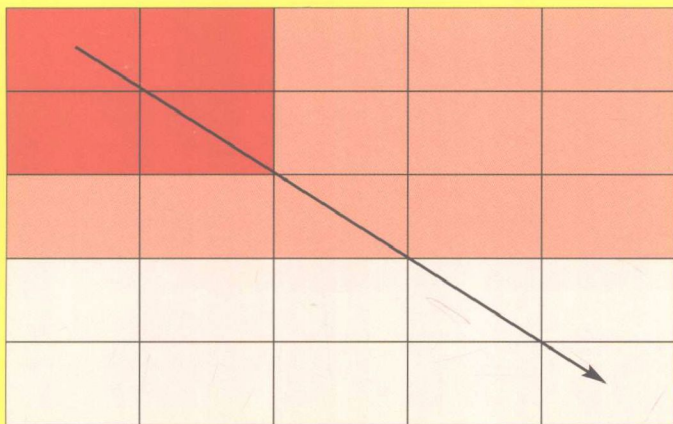
这个设计的另一个特色是: 既有版式的多样性和视觉上的动感, 同时又保证了清晰的信息分层。横向和纵向的文字栏增添了层次感, 前部、中部和背景中都被嵌入了信息, 并以字体的大小和色彩的亮度进行区分。

我们如何阅读

任何一页读物都有积极和消极的部分，这与内容本身和个人的阅读方式有关，也就是说事关“眼睛如何浏览读本并定位信息”。

设计中的积极部分和消极部分

设计师有很大的自由在一个版面中放置不同的设计元素，但人类双眼浏览图片或文本的方式意味着一页读物中，必定会有一部分内容比其他内容更“热辣”、更积极。这也就意味着一页读物中存在着“中心”区域和“外围”区域，设计师可以利用这一认识来指导关键元素的布局——既可以让它们更突出，也可以让它们不那么显眼。



当面对一页信息读物时，人类的眼睛习惯性地从左上端开始寻找入口，然后向右下角浏览，就像左图所表示的那样。深色部分提示出最受关注的热点区域。

艺术和手工运动（右页图）

这两个通页来自一本关于“艺术和手工运动”的书籍，由Webb & Webb工作室设计。设计师将彩色图片放在页面左上角的热点区域，图片的色彩冲击力带动着眼睛兴奋起来，然后吸引读者更深入地浏览。网格中的文本和图片元素为书页增添了微妙的动态感，因而不会令读者觉得困惑或约束。在这个例子中，网格“包容”着页面元素而又没有束缚它们。

客户: Phaidon

设计: Webb & Webb

网格运用: 彩色图片位于页面的主要热点区域。

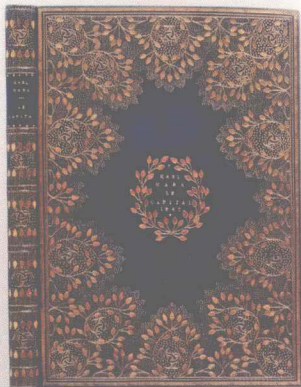
CRAFT AND COMRADESHIP

IN THE 1860S AND 1870S THE ARTS AND CRAFTS HAD BEEN CHARACTERIZED BY AN INTERLACING WEB OF THEMES. IN THE 1880S AND 1890S, HOWEVER, ONE STRAND CAME TO THE FORE – THAT OF FELLOWSHIP.

This was linked to the rise of socialism, with its agenda of diluting systems of power and means of production from private hands to the community as a whole. Many members of the Arts and Crafts Movement in Britain became committed socialists, an hybrid of social inclusion matching their concern to demystify the arts. Fellowship as a form of empowerment also developed in other walks of life, from welfare and science to education and philosophy, and while some of the groups which revolved more little more than clubs for hand-drawing and potteries during others, such as the Institute of Civil Engineers, were committed to a specific cause. There was a rise in the membership of friendly societies, a network of working-class clubs which stemmed from trade-related associations of the eighteenth century, and offered subsidies such as sickness and funeral benefits. By 1880, membership had reached approximately 12 million. From the middle of the century trade unionism was also on the increase, and in 1869 the Fabian Society was established with the aim of engaging in non-revolutionary reforms along socialist lines. On a less political level, there was everything from the literary and philosophical societies, which increased rapidly from the 1850s to the emerging society for the suppression of Vice.

Whatever their size or purpose, these groups all shared a fundamental sense of community. This had become strongly in the rhetoric of Pugin, Ruskin and Morris, and in the 1880s was to become a defining characteristic of the British Arts and Crafts Movement. As Morris asserted in his socialist story, *A Dream of John Ball*, which was published in 1886, 'Fellowship is life, and lack of fellowship is death'. Referring to this sentiment, a succession of craft guilds, workshops and societies began to develop throughout Britain, in city centres and rural retreats, with formal meditation or simple kinds of fellowship each training to varying degrees the social, creative and, on occasion, philanthropic aims of the Arts and Crafts. It is not until now the Movement had been a set of ideas and aspirations shared by a few assertive and charismatic individuals, in the 1880s it acquired a wide support base, a coherent identity and, in effect a name, when the writer and bookbinder Thomas James Cobden-Sanderson (1854-1920) coined the phrase *The Arts and Crafts*.

Some of the earliest craft associations of the period went run by women, for whom the applied arts had long been an acceptable form of activity. In 1851 Elizabeth Wardle,



Thomas James Cobden-Sanderson
Cover of *The Arts and Crafts* (1886)

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contrasted the pair to design a music salon for his Venetian mansion earlier that year. Inspired by what they had seen, the new Austrians resolved to create an island of tranquillity in their own country, which, amid the joyful hum of art and crafts, would be welcome to anyone who professes faith in Ruskin and Morris. The result, the Wiener Werkstätte, opened in Vienna in 1901. Financed by Wassily Kandinsky and directed by Hoffmann and Moser, Hoffmann's friend from Secession days.

In the Wiener Werkstätte first Work Programme of 1901 Hoffmann launched a vigorous protest against the crumple of modern design. 'The boundaries of art caused by shoddy mass-produced goods and by the universal imitation of vulgar styles, in like a wild sea sweeping across the world. [...] The machine has largely replaced the hand and the business man has supplanted the craftsman.' To counteract this, the Werkstätte aimed to provide craftsmen with a forum in which to practice and publicize their skills, hoping in the process to re-establish the role of the craftsman in contemporary production, and to improve the standards and availability of good design. As Hoffmann explained, 'We wish to create an inner relationship linking public, designer and



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worker and we want to produce good and simple articles of everyday use. Our guiding principle is function, within our few conditions, and our strength must lie in good proportion and the proper treatment of material.' True to his word, Hoffmann designed modernity (fig. 123) which is precise, strong and devoid of fuss, with a minimum of points and details which might be considered as damaged by the wear and tear of everyday use. His silver sugar pot with a simple form (fig. 124), on the other hand, is a seductive exercise in truth to materials, its tactile curves exploring the short-pitched shaven. Moser too flaunted good materials and skilled craftsmanship in pieces such as his music cupboard (fig. 125) which was treated with white lead to enhance the natural grain of the oak. The stylized female figures on its chest were painted to aesthetic combination shared with other plaques, pieces to aesthetic combination shared with the Glasgow Four, whose work was much admired in Vienna at the time.

The Wiener Werkstätte laid great emphasis on the well-being of its workers, even if this meant charging high prices. The inevitable result was that the Werkstätte found itself working for the moneyed elite and gradually moved into the history of Art Nouveau. In the Palais Stoclet (1904-05)



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