

GRID

Nastavni predmet:

WEB DIZAJN

Nastavni plan i program/Kurikulum:

WEB DIZAJNER

Trajanje: 2 sata (ili 4 sata)

Prezentaciju pripremila:

Lucija Mičić

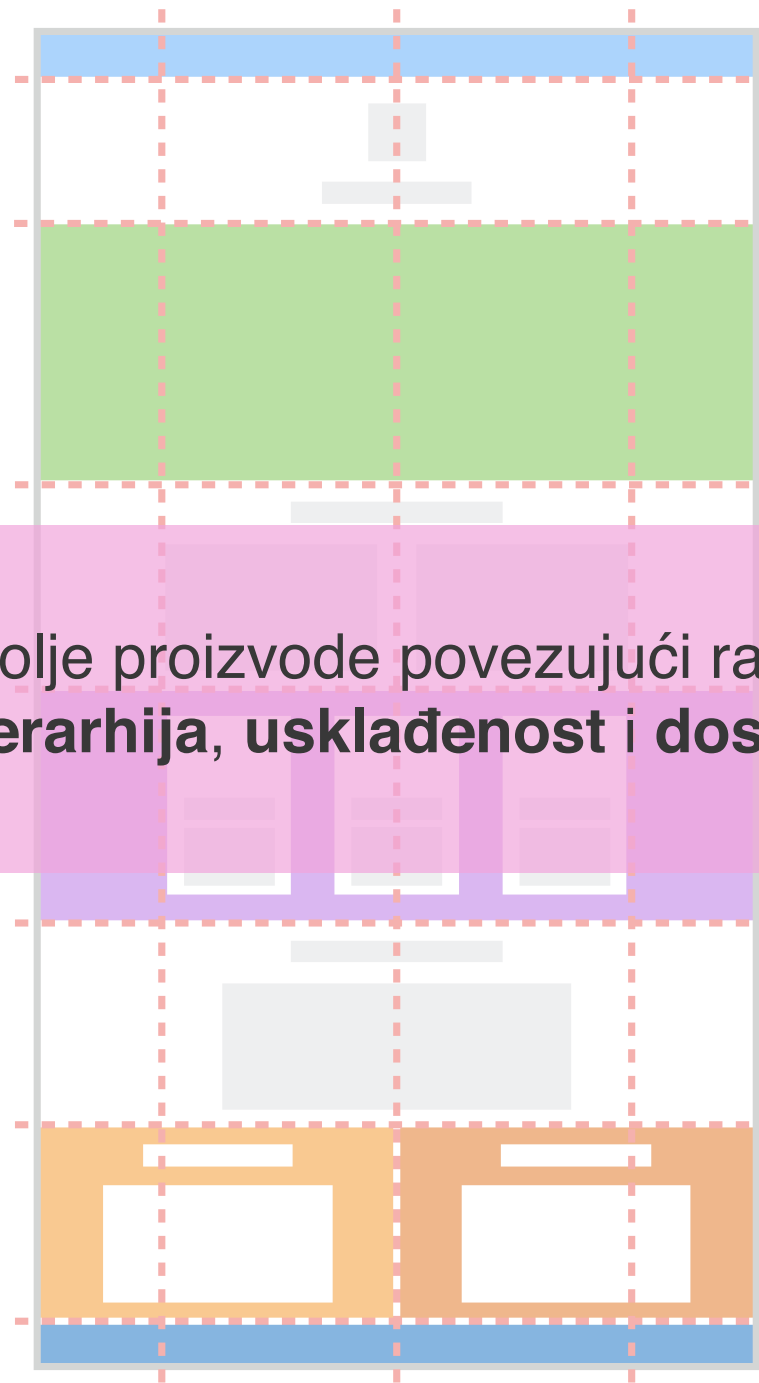
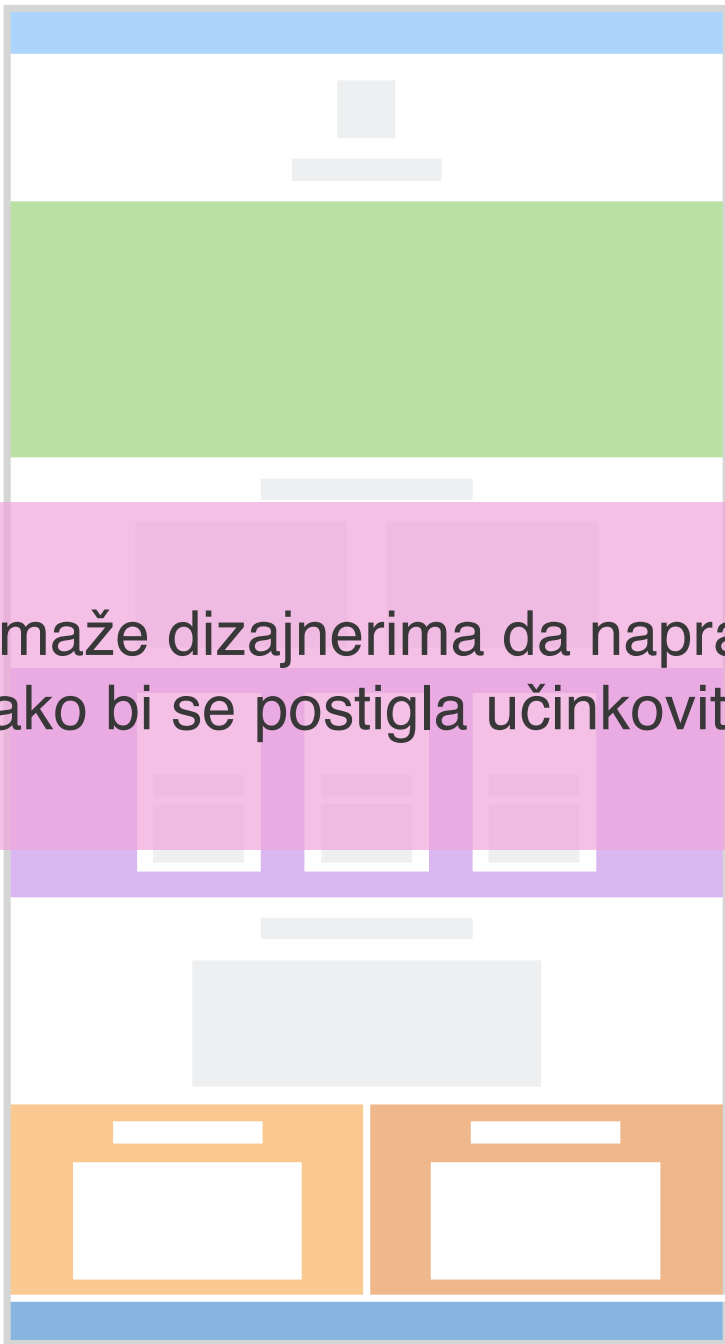
Drage učenice i dragi učenici,
kako bismo vam olakšali učenje za vas smo pripremili
materijale za samostalni rad.

U ovoj prezentaciji su sadržaji koji se odnose na nastavni
predmet: WEB DIZAJN

Također prezentacija sadrži i zadatke za vježbu.
Na kraju prezentacije nalaze se pitanja za ponavljanje
gradiva.

Vaši nastavnici će vam također pružati podršku u učenju
na daljinu.

Želimo vam sretno i ugodno učenje.



Grid / mreža pomaže dizajnerima da naprave bolje proizvode povezujući različite elemente dizajna kako bi se postigla učinkovita **hijerarhija**, **usklađenost** i **dosljednost**.



ŠTO JE TO GRID?

- ┌ struktura koja sadrži niz linija (okomitih i vertikalnih) koje stranicu dijele na stupce ili module
- ┌ pomaže dizajnerima da organiziraju sadržaj na stranici
- ┌ iako crte / rešetke same po sebi nisu nužno vidljive (iako u nekim dizajnima jesu), grid pomaže u upravljanju proporcijama između elemenata koji se trebaju poravnati na stranici
- ┌ ovaj grid služi kao okvir za izgled stranice. Zamislite to kao kostur na kojem dizajner može lako organizirati grafičke elemente (npr. tekstualne odjeljke, slike i druge funkcionalne ili dekorativne elemente)
- ┌ ovaj sustav potiče iz grafičkog dizajna (tiska), ali se primjenjuje u mnogim disciplinama. Zapravo, ako pogledamo oko sebe, vidjet ćemo da su mnoge stvari koje koristimo svakodnevno dizajnirane pomoću grida.



└ police za knjige su neka vrsta grida

	A	B	C	D	E	F
1	Name	Team	January	February	March	April
2	Adam	SG	£4,100	£6,700	£3,500	£2,500
3	Amy	JJ	£5,400	£2,300	£7,200	£3,700
4	Jacob	SG	£6,100	£7,300	£3,500	£2,700
5	John	JJ	£7,200	£2,500	£2,800	£7,300
6	Nick	JJ	£3,700	£2,700	£3,500	£2,500
7	Sarah	JJ	£7,500	£8,300	£8,200	£2,800

└ tablice u programu Microsoft Excel primjer su grida primijenjenog na sadržaj



└ Barcelonski okrug Eixample pokazuje kako su arhitekti koristili grid za uređenje četvrti



└ grid se obično primjenjuje za dizajn zaslona, (ova stranica sadrži mrežu elemenata)

dra pestilentie non sedit. **S**ed in lege dñi
uoluntas eius. & in lege ei meditabit die ac nocte.
terit tanquã lignũ quod plantatũ est secus
decursus aquarũ. quod fructũ suum dabit
in tempore suo. **E**t folium eius non defluet.

& omnia quecunq; faciet prosperabuntur.

Non sic impii non sic. sed tanquam puluis que
proicit uentus a facie terre. **I**deo non resur-
gunt impii in iudicio. neq; peccatores in con-
silio iustorum. **Q**uoniam nouit dominus
uia iustoru. & iter impiorum peribit.

Quare fremue-
runt gentes.

Quare

fremuerunt
gentes: &
populi
meditati
sunt in
ania.

stiterunt
reges terre



GRID I DIZAJN KNJIGA (kratka povijest)

└ grid / mreža je usko vezana za tipografiju

└ kao sustav, grid / mreže su prvo korištene za uređenje rukopisa na papiru, a potom su primijenjene na raspored rukopisa

└ od ranijih dana dizajniranja knjiga grid / mreža je pomogla dizajnerima da rasporede izgled stranica kako bi korisniku pomogli pri čitanju

└ St. Albans Psalter, Engleska, 12. stoljeće

ERA RENE SANSE I HARMONIJSKI DIZAJN

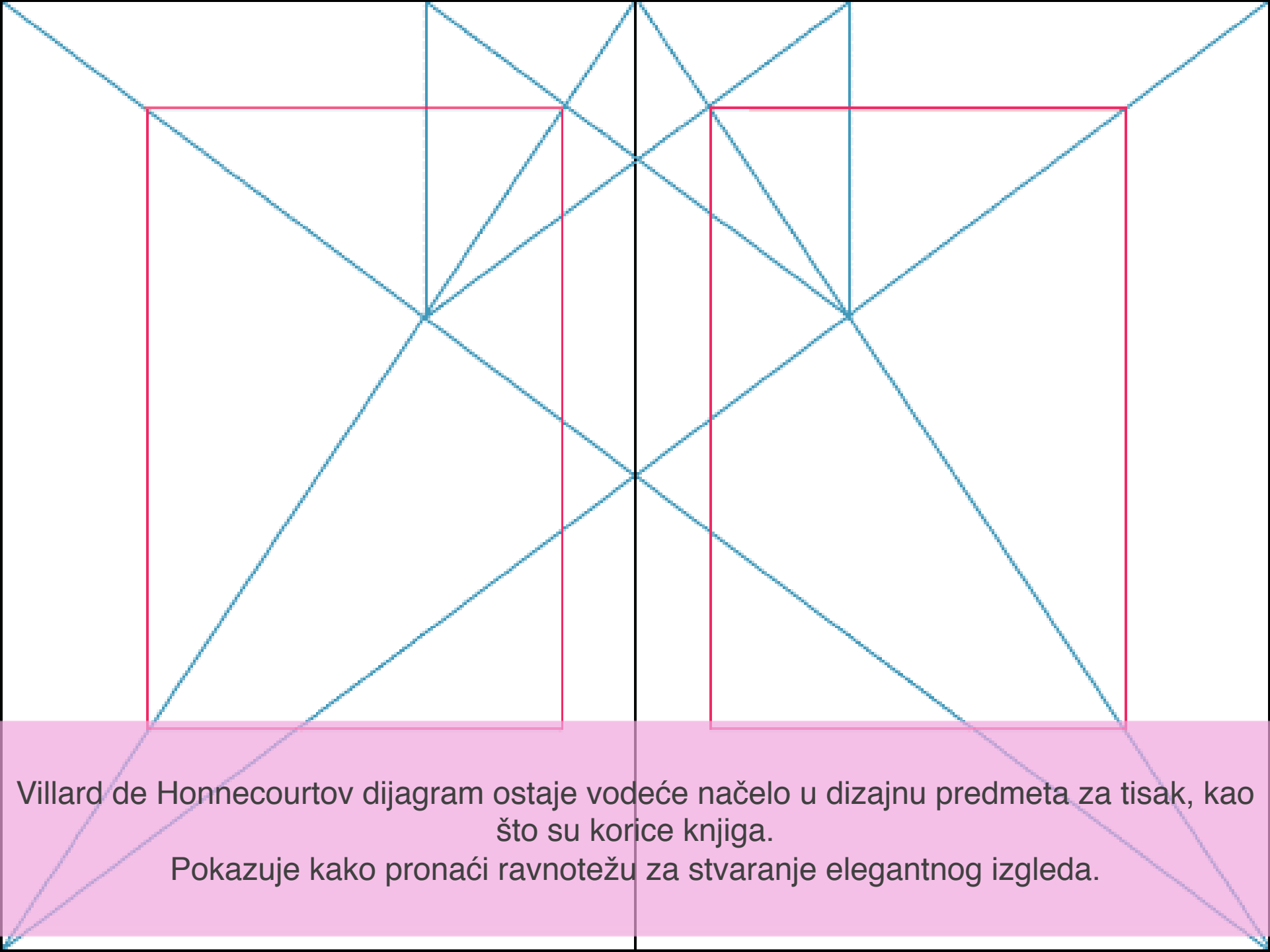
└ slike u doba renesanse imale su znatan utjecaj na razvoj mrežnih sustava

└ umjetnici su nastojali stvoriti savršenu geometriju, što je rezultiralo središnjim i simetričnim izgledom platna, a karakterizira rad umjetnika u tom razdoblju

└ u 13. stoljeću, francuski arhitekt Villard de Honnecourt stvorio je dijagram u pokušaju postizanja „skladnog dizajna“

└ dijagram je spojio mrežni sustav sa zlatnim omjerom kako bi se stvorio izgled stranica s marginama na temelju fiksnih omjera

└ ova se tehnika i danas koristi, a većina dizajnera tiskanih knjiga i časopisa koristi dijagram Villarda de Honnecourt-a za stvaranje uravnoteženog dizajna



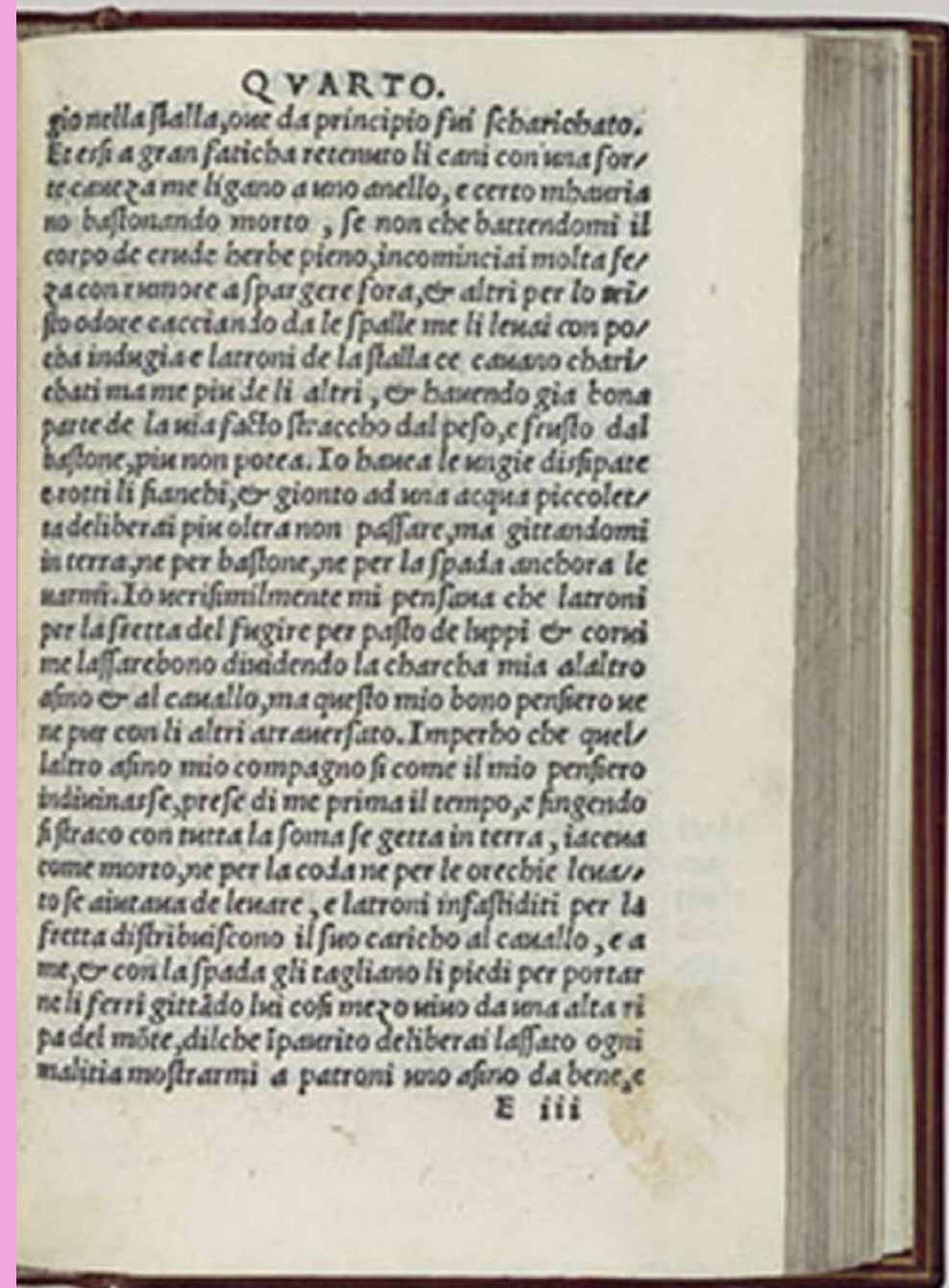
Villard de Honnecourtov dijagram ostaje vodeće načelo u dizajnu predmeta za tisak, kao što su korice knjiga.
Pokazuje kako pronaći ravnotežu za stvaranje elegantnog izgleda.

GRID I TISAK

└ od početaka tiska (sredina 15. stoljeća) do industrijske revolucije (kasno 18. stoljeće), knjiga je bila glavni proizvod

└ uz rijetke iznimke, slog je općenito slagan tako da čini jedan blok stupaca na stranici i zatim stavljen simetrično po sredini stranice

└ knjiga iz doba renesanse



HORMIS LE JUVÉNIL Il n'y a pas au monde



de CORSETS vraiment faits pour la FILLETTE... Chez les 10 ans... Le JUVÉNIL est le seul corset qui ne soit pas fait pour la FILLETTE...

Vous pouvez obtenir GRATIS une paire de lunettes... à la M^{lle} SHELBOURNE... KNOX (S.-S.-O.)



MAUX DE REINS

Peu importe si la douleur est aiguë ou sourde, persistante ou intermittente, la seule chose à retenir, lorsque vous souffrez aux deux côtés, c'est que vous êtes malade.

PILULES FOSTER POUR LES REINS

Elles font disparaître l'inflammation et rendent l'activité nécessaire aux reins et à la vessie pour chasser de nous l'acide surabondant qui pourrait provoquer de graves douleurs dans l'organe.

MESDAMES

no souffrez plus !! HEMAGÈNE TAILLEUR... ÉPOQUES DOULOUREUSES IRRÉGULAIRES TROUBLES MENSTRUELS... LABORATOIRES TAILLEUR, Paris

UNE BELLE CHEVELURE



Il est possible de se rendre faire repasser les cheveux par un moyen rapide... La préparation fait tomber d'une façon permanente les cheveux qui repoussent sans cesse... JOHN CRAVEN-BURLEIGH (Rayon 115) 175, Rue Saint-Honoré, PARIS

20.000 GRANDES BOITES D'ESSAI

Ne préparations à retard de succès chez l'homme qui veut la femme... JOHN CRAVEN-BURLEIGH (Rayon 115) 175, Rue Saint-Honoré, PARIS

SECRET pour arriver plus vite à la... RIDES (CATRICES, TACHES, VERUGES)

COMMENT J'AI DÉVELOPPÉ MON BUSTE de 15 centimètres en 30 jours

après avoir essayé des pilules, des massages, des coupes aspiratoires et autres méthodes... UNE MÉTHODE SIMPLE ET FACILE QUE TOUTE FEMME PEUT EMPLOYER DANS SON INTÉRIEUR ET QUI LUI DONNERA EN PEU DE TEMPS UN TRÈS BEAU BUSTE

Comme je connais bien Théorie et l'application de la méthode... Je garantis absolument et positivement que toutes les femmes qui se soumettent à cette méthode...



Conservées cette gravure et observez votre progrès... Avec quel délice tout homme doit regarder une femme qui se penche à lui avec une posture...

Les femmes trouvent qui ont fait, les femmes trouvent qui ont obtenu le résultat... 34 COUPON GRATUIT... M. DEMONTIER, 210, Rue de Valenciennes, PARIS

OCCASIONS DE PARIS

Petite Note d'articles spéciaux : salaires, brevets, douane et ses effets, réclamation, etc.

SUPPORT POUR LAMPE-RECHAUD "LE ROULETTE"



Chaudière n° 2570, épais et chaud, matière d'acier en toutes tailles... Le même, France... 23 fr. 50

Diagonale n° 890, largeur 1 m. 05... Le même, France... 7 francs

Taille pour grand démont, dans de la main... Le même, France... 30 fr. 50

Les articles sont vendus séparément... Le même, France... 4 fr. 25

SOUVENEZ-VOUS

Les seuls qui vous font en France... Pils Excep! 15... 60

Maladies de la Femme LE RETOUR D'ÂGE

Toutes les femmes connaissent les dangers qui les attendent à l'époque du RETOUR D'ÂGE... JOUVENCE de l'Abbé SOURY

JOUVENCE de l'Abbé SOURY

Ne se croient pas que c'est une simple affaire... JOUVENCE de l'Abbé SOURY... M. DEMONTIER, 210, Rue de Valenciennes, PARIS

INDUSTRIJSKA REVOLUCIJA I NATJECANJE ZA PAŽNJU

Industrijska revolucija označila je početak masovne proizvodnje - porast proizvoda za tisak kao što su novine, plakati, letci i reklame svih vrsta, postavili su veliku potražnju za dizajnerima

dizajneri su morali riješiti dva problema: prenijeti raznolike poruke raznim skupinama ljudi i omogućiti prirodno skeniranje informacija, a istovremeno spriječiti različite odjeljke da se nadmeću za pažnju čitatelja

stranica novina s oglasima, Pariz, Francuska, 1919.

ŠVICARSKA ŠKOLA



└ grid / mreža kakvu danas poznajemo je vezana upravo za švicarsku tipografiju

└ u vrijeme Prvog svjetskog rata, Švicarska, koja je zadržala neutralnost, postala je poprište susreta kreativnih ljudi iz cijele Europe

└ zbog tiskanih publikacija koje su morale biti objavljene na tri službena jezika - njemačkom, francuskom i talijanskom

└ dizajneri su trebali novi sustav mreže koji bi to mogao omogućiti tipografi kao što su *Jan Tschichold* i *Herbert Bayer* koristili su se modularnim pristupom

└ prvi put je bijeli prostor korišten kao dinamična komponenta u dizajnu, a to je dovelo do razvoja složenih mrežnih sustava

└ grid sustavi Josefa Mullera-Brockmanna u grafičkom dizajnu, 1961.

OSNOVNA TEORIJA GRIDA

┌ bez obzira radite li u tisku ili web ili mobilnom dizajnu, postoje osnove teorije grida koje ćemo sada upoznati

ANATOMIJA GRIDA

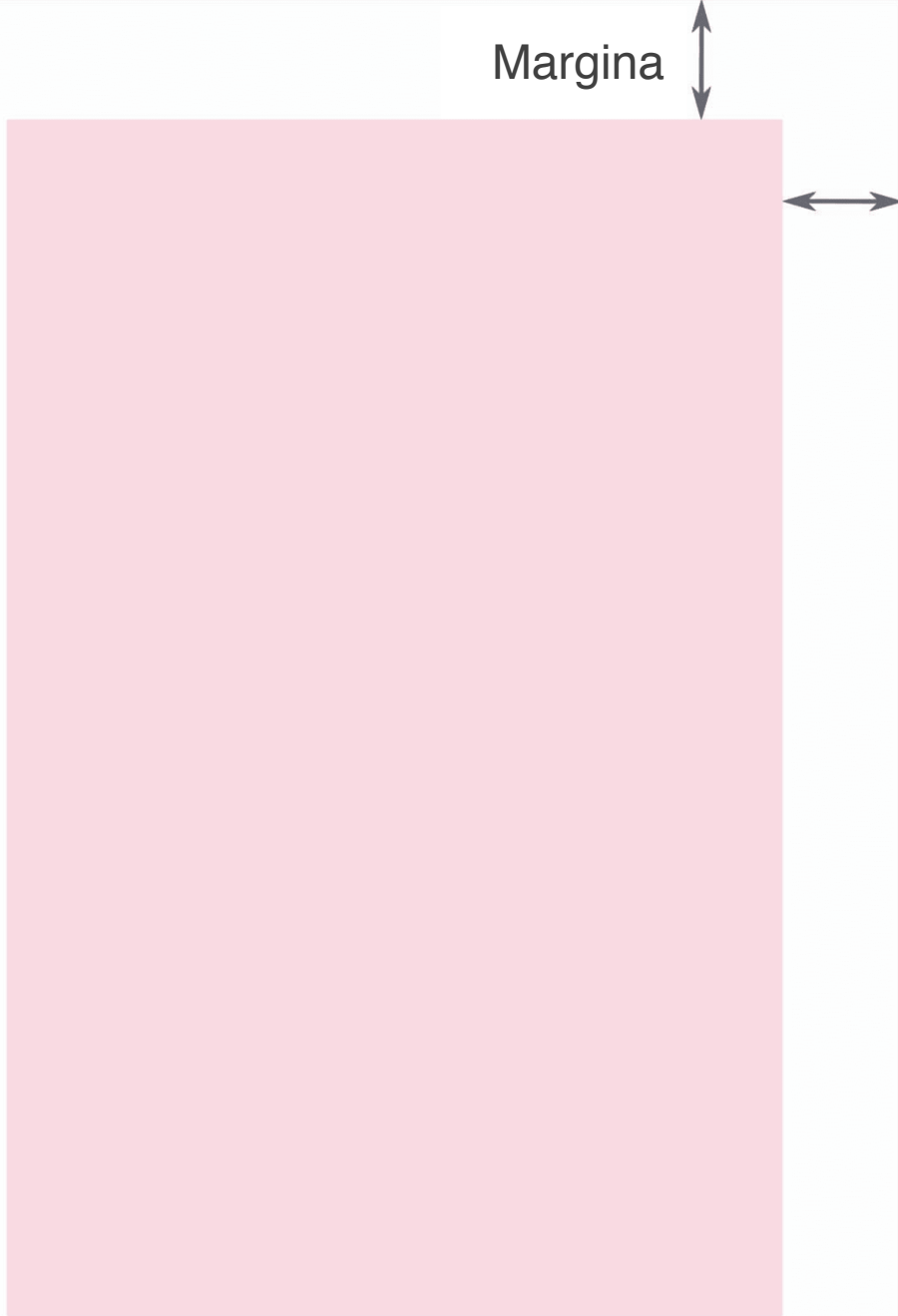
┌ bilo da su jednostavni ili složeni, sve mreže imaju neke zajedničke dijelove:

1. Format - područje u kojem je postavljen dizajn (na papiru format je stranica, a na webu format je veličina prozora preglednika)

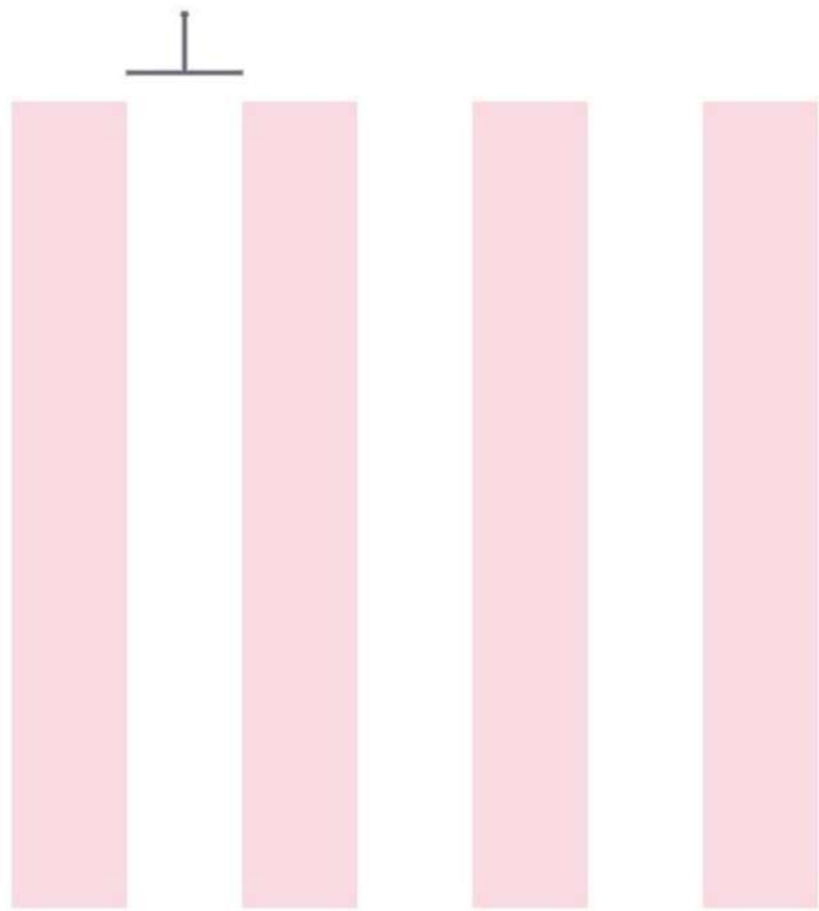
2. Margine - negativni razmak između ruba formata i vanjskog ruba sadržaja

3. Stupci / kolone i bijela praznina između njih - u svom najosnovnijem obliku mreža se sastoji od dvije glavne komponente: stupaca i praznine između stupaca (stupci su građevni dijelovi mreža, a prostor između stupaca naziva se i uličicama). Stupci i uličice zajedno zauzimaju vodoravnu širinu zaslona.

4. Moduli - pojedinačne jedinice prostora koje su stvorene iz sjecišta stupaca i redaka (tj. horizontalnih ekvivalenata stupaca)



Praznina / uličica



Stupac

					Modul

ČETIRI VRSTE GRIDA / MREŽE

└ stupci, moduli, uličice i rubovi mogu se kombinirati na različite načine kako bi se dobile različite vrste grida. Postoje četiri standardne mreže za raspored elemenata:

1. Rukopisna mreža - ili mreža s jednim stupcem, kako se često naziv je najjednostavnija struktura rešetke

└ to je u osnovi veliko pravokutno područje koje zauzima većinu prostora unutar formata

└ rukopisne mreže su dobre za neprekidne blokove teksta (međutim, nisu ograničene samo na tekst; slike se mogu također koristiti za ispunjavanje bloka)

└ s obzirom na ime, ljudi povezuju rukopisne mreže s tiskanom stranicom

└ tradicionalno se koriste u knjigama i pomoću njih se stvara dobar raspored za predstavljanje kontinuiranih blokova teksta

Inception is the practice of entering dreams and planting an idea in someone's head. Sormally, Cobb and his team only invade dreams to steal secrets and they do it as efficiently as possible.


By upsetting the equilibrium of a dreamer you can wake them from a dream and return them to reality. If you're dreaming a dream within a dream, each level of the dream is a little more difficult to wake them up from the snow fortress dream so they could then be woken up by the car hitting the water.

Limbo is a place where dreamers may end up if they go too deeply. It's a place where time runs quickly and people seem to forget reality. We're told a person flung there might burn out their mind, though somehow Saito, Cobb, and Mal all survive it and escape. Because of the drugs used in the dreamers in Inception in this one instance also be flung into limbo if they're killed in the dream.

Architect: The person who constructs the dream world inside the mind of the Dreamer. In the final dream of Inception, Ariadne (as played by Ellen Page) is

The person whose dream you're actually in. When creating a dream

		Grid systems	
 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item.</p> <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item.</p>	<p>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</p>	<p>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</p>	

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2. Mreža s više stupaca - zapamtite ovo jednostavno pravilo: Što više stupaca stvorite, mreža postaje fleksibilnija.

└ mreža s više stupaca su korisne za izgled koji sadrže isprekidane podatke

└ kada koristite mrežu s više stupaca, moguće je stvoriti zone za različite vrste sadržaja (npr. mogu se koristiti određeni stupci koji služe samo za ilustraciju)

baseline grids

create a common rhythm

Captions and other details are styled to coordinate with the dominant baseline grid.

Modular grids are created by positioning horizontal guidelines in relation to a *baseline grid* that governs the whole document. Baseline grids serve to anchor all (or nearly all) elements to a common rhythm.

Create a baseline grid by choosing the typesize and leading of your text, such as 10-pt Scala Pro with 12 pts leading (10/12). Avoid auto leading so that you can work with whole numbers that multiply and divide cleanly. Use this line space increment to set the baseline grid in your document preferences. Adjust the top or bottom page margin to absorb any space left over by the baseline grid.

Determine the number of horizontal page units in relation to the number of lines in the baseline grid. Count how many lines fit in a full column of text and then choose a number that divides easily into the line count to create horizontal page divisions. A column with forty-two lines of text divides neatly into seven horizontal modules with six lines each. If your line count is not neatly divisible, adjust the top and/or

bottom page margins to absorb leftover lines.

To style headlines, captions, and other elements, choose line spacing that works with the baseline grid, such as 18/24 for headlines, 14/18 for subheads, and 8/12 for captions. (Web designers can choose similar increments (line height) to create style sheets with coordinated baselines.)

Where possible, position all page elements in relation to the baseline grid. Don't force it, though. Sometimes a layout works better when you override the grid. View the baseline grid when you want to check the position of elements; turn it off when it's distracting.

In Design, set the baseline grid in the Preferences>Grids and Guides window. Create horizontal divisions in Layout>Create Guides. Make the horizontal guides correspond to the baselines of the page's primary text by choosing a number of rows that divides evenly into the number of lines in a full column of text. Working in InDesign, you can make

CAPTION
9/12 Scala Sans Pro Italic

PRIMARY TEXT:
10/12 Scala Pro.
This measure determines the baseline grid.

4. Osnovna mreža - je temeljna struktura koja u dizajnu upravlja vertikalnim razmakom

└ koristi se prvenstveno za horizontalno poravnanje i za hijerarhiju (slično kao što se koriste stupci i moduli kao vodiči u dizajnu, osnovna mreže se može koristiti za izgradnju dosljednosti)

└ upotreba ove vrste mreže slična je pisanju na papiru s crtama - mreža osigurava da se dno svakog retka teksta (njegova osnovna linija) poravna s vertikalnim razmakom.

PITANJA ZA PONAVLJANJE:

1. Što je to grid?
2. Anatomija grida?
3. Koje vrste grida postoje?

ZADATAK:

┌ na webu pronaći 10 primjera koji su napravljeni pomoću grida

┌ odgovore na pitanja i pronađene primjere složiti u PowerPoint prezentaciju (dovoljno je staviti sliku i kratki opis što se na slici nalazi)

LITERATURA:

Nick Babich, (20.12. 2017.) Building Better UI Designs With Layout Grids,
Preuzeto: 14.03.2020. s

<https://www.smashingmagazine.com/2017/12/building-beter-ui-dsigns-layout-grids/>