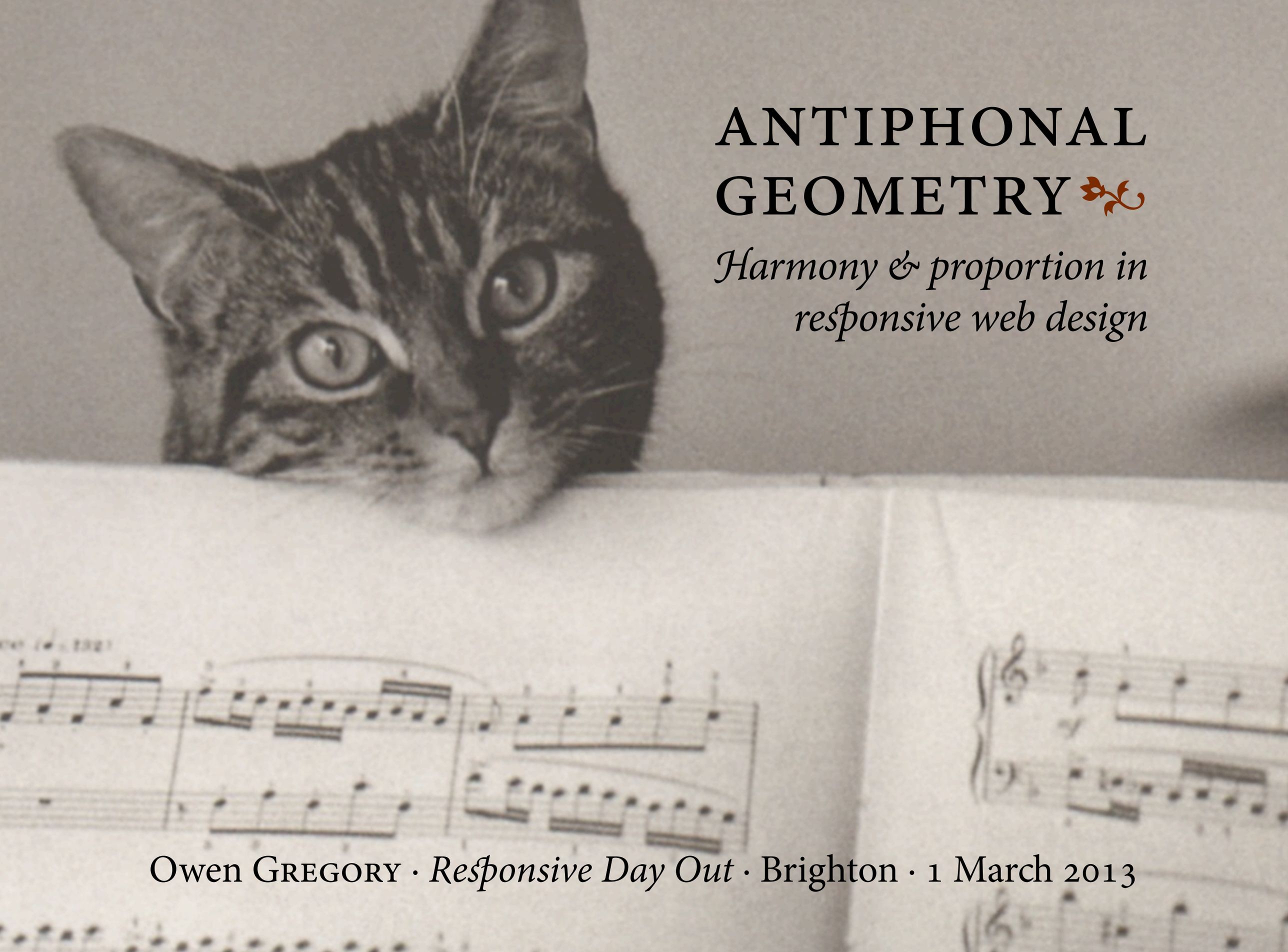
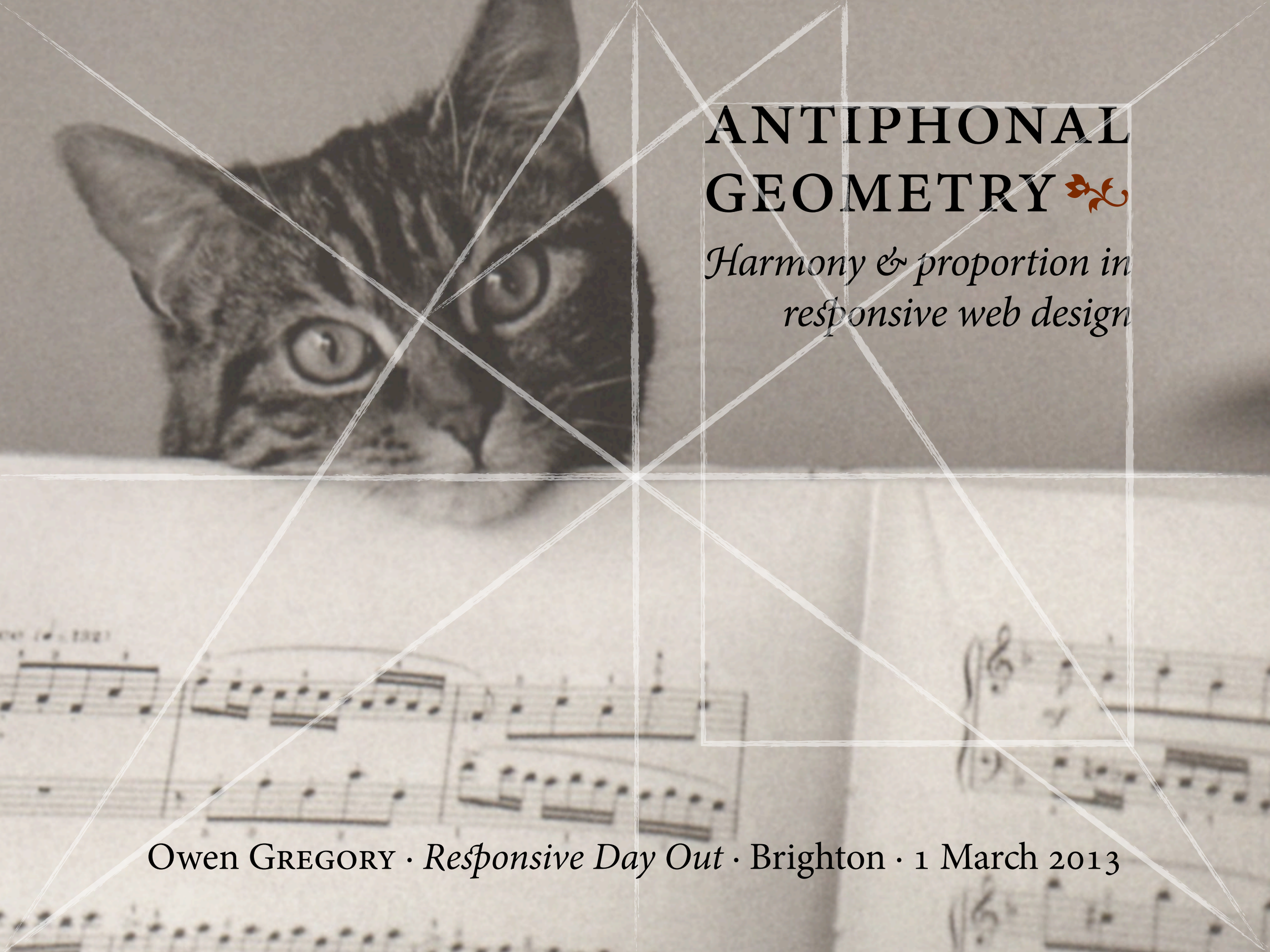


ANTIPHONAL GEOMETRY

Harmony & proportion in responsive web design

Owen Gregory · *Responsive Day Out* · Brighton · 1 March 2013



ANTIPHONAL GEOMETRY

Harmony & proportion in responsive web design

Owen Gregory · *Responsive Day Out* · Brighton · 1 March 2013

da1 da2 da3 da4 da5 da6

db1 db2 db3 db4

Hide grid

The Gerstner

6 column + 4 column overlaid at the same breakpoint

A compound grid based on Gerstner’s Capital Magazine

Introduction

This layout is designed using a recreation of Karl Gerstner’s compound grid that was designed for Capital Magazine in the 1960’s. It’s a compound – meaning combined – grid of 6 column and 4 columns. This allows for very flexible layout combinations, including the unusual 5 column, asymmetric column configuration which is the basis for this layout.

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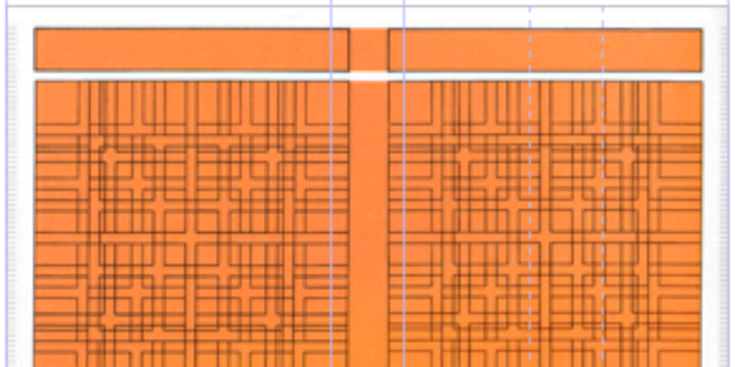

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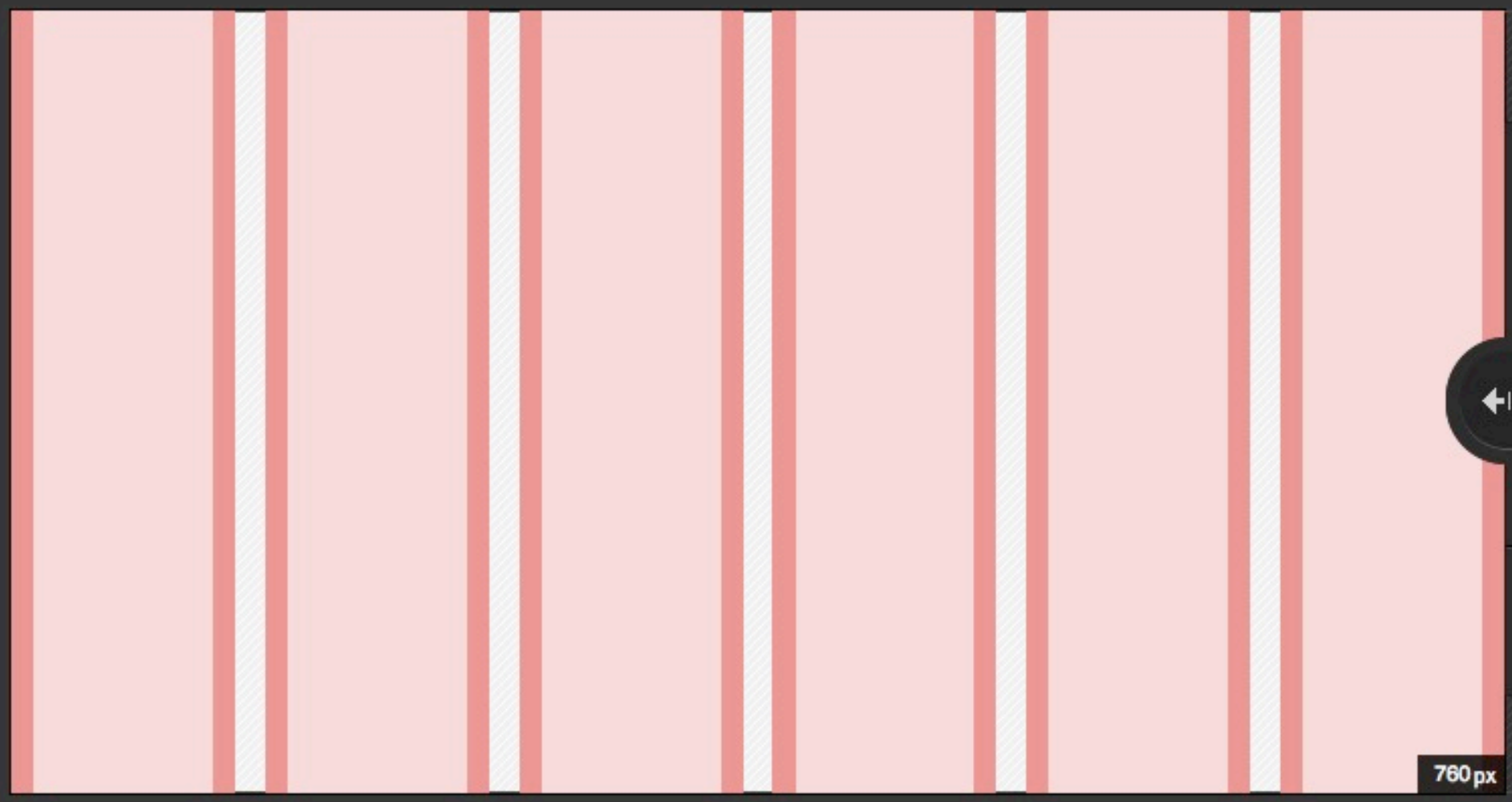
This layout is designed using a recreation of Karl Gerstner’s compound

Gridpak BETA

The Responsive grid generator
Created by Erskine Design

Like 1.5k Tweet 2,596

Learn about Gridpak



No. of columns

6

Column padding

1.5 % px

Gutter width

2 % px

+ Add break point

0 - ∞

0 100 200 300 400 500 600 700 800 900

Download your Gridpak

Includes: 1 PNG(s), 1 CSS, 1 LESS, 1 SCSS, 1 JavaScript file & 1 Readme.

This site is licensed under a Creative Commons Attribution 3.0 License
Created by **Erskine Design**

Gridset: Antiphonal geometry

Share Save

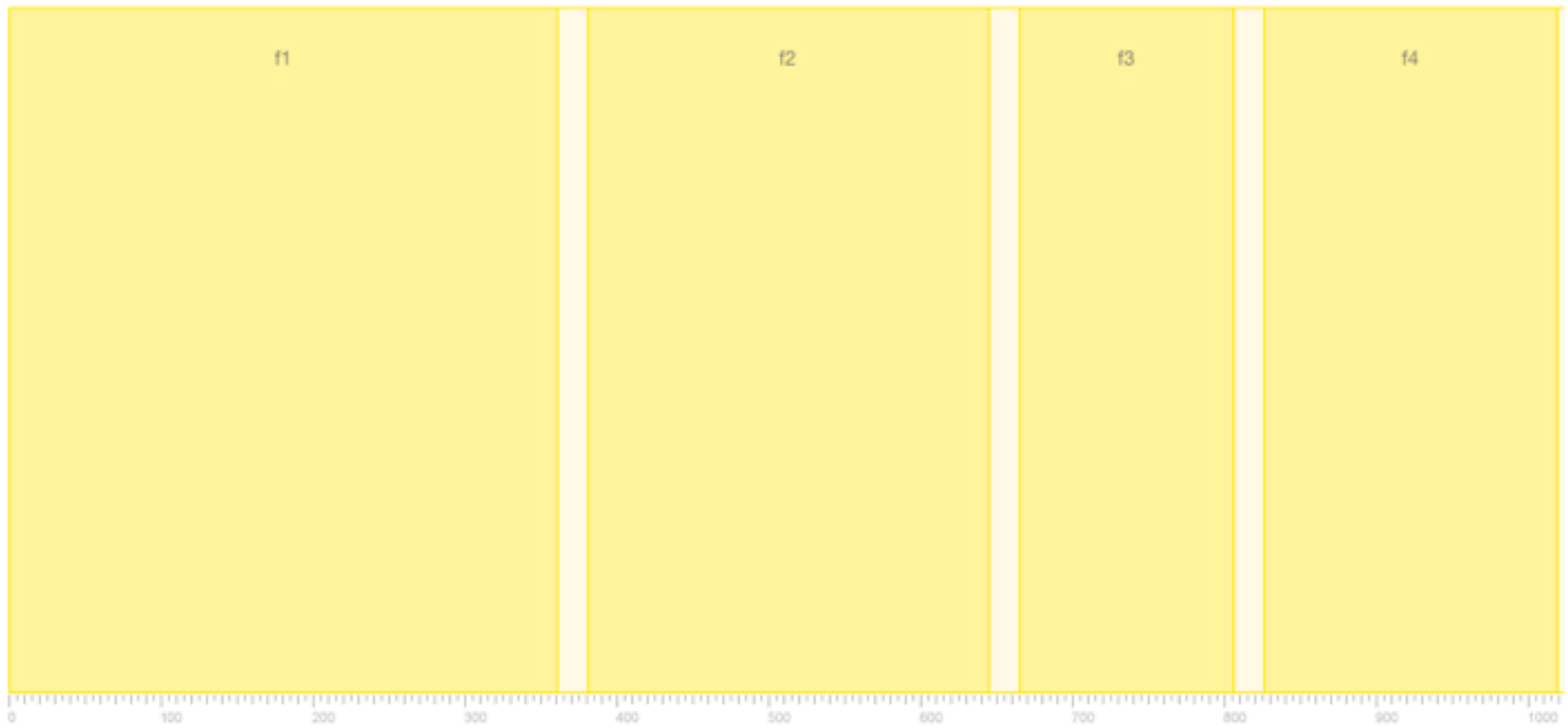
Edit Use

GRIDS IN THIS SET

First

Second

CLASS PREFIX f WIDTH 1,024 px COLUMNS 4 GUTTER 2 % RATIO Hecton



100% 75% 50%

PNG

Gridset

Support

Show grid

Show grid

Show grid

Show grid

Show grid

The Gerstner

6 column + 4 column overlaid at the same breakpoint

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breakpoint

gazine

Karl Gerstner's
Magazine in the
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rl Gerstner's compound

1. CONTENT OUT

NOT

CANVAS IN

DEFINE BASE LAYOUT SIZES FROM THE CONTENT.

CONSTRAINTS.
— IF NONE — CREATE SOME.

2. CREATE CONNECTEDNESS

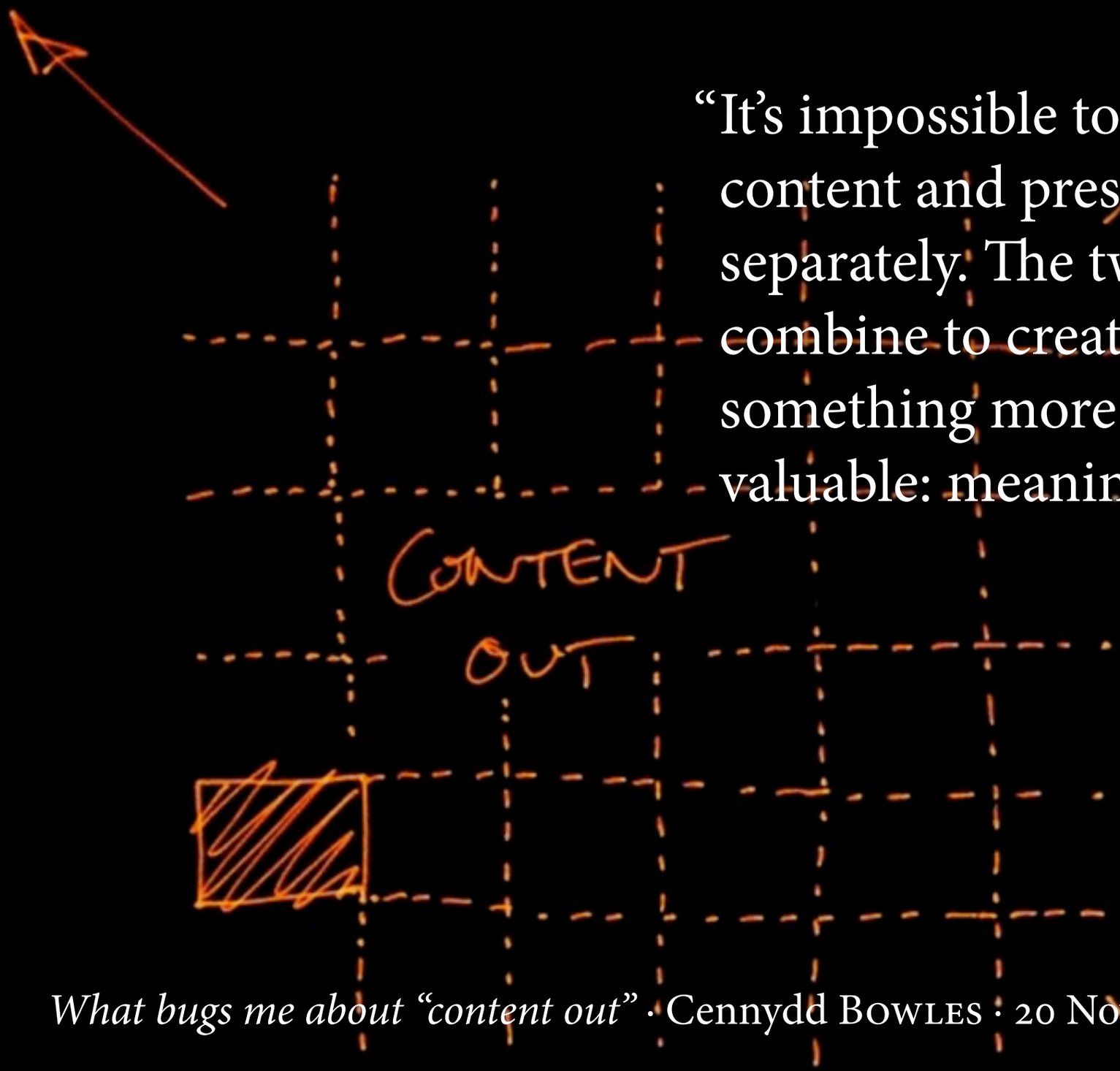
→ RELATIONAL OVER FIXED

3

BIND THE CONTENT TO THE DEVICE

MEDIA QUERIES & RESPONSIVE DESIGN TECHNIQUES

EMBRACE 'REFLOW'



"It's impossible to perceive content and presentation separately. The two combine to create something more valuable: meaning."

What bugs me about "content out" · Cennydd Bowles · 20 November 2011

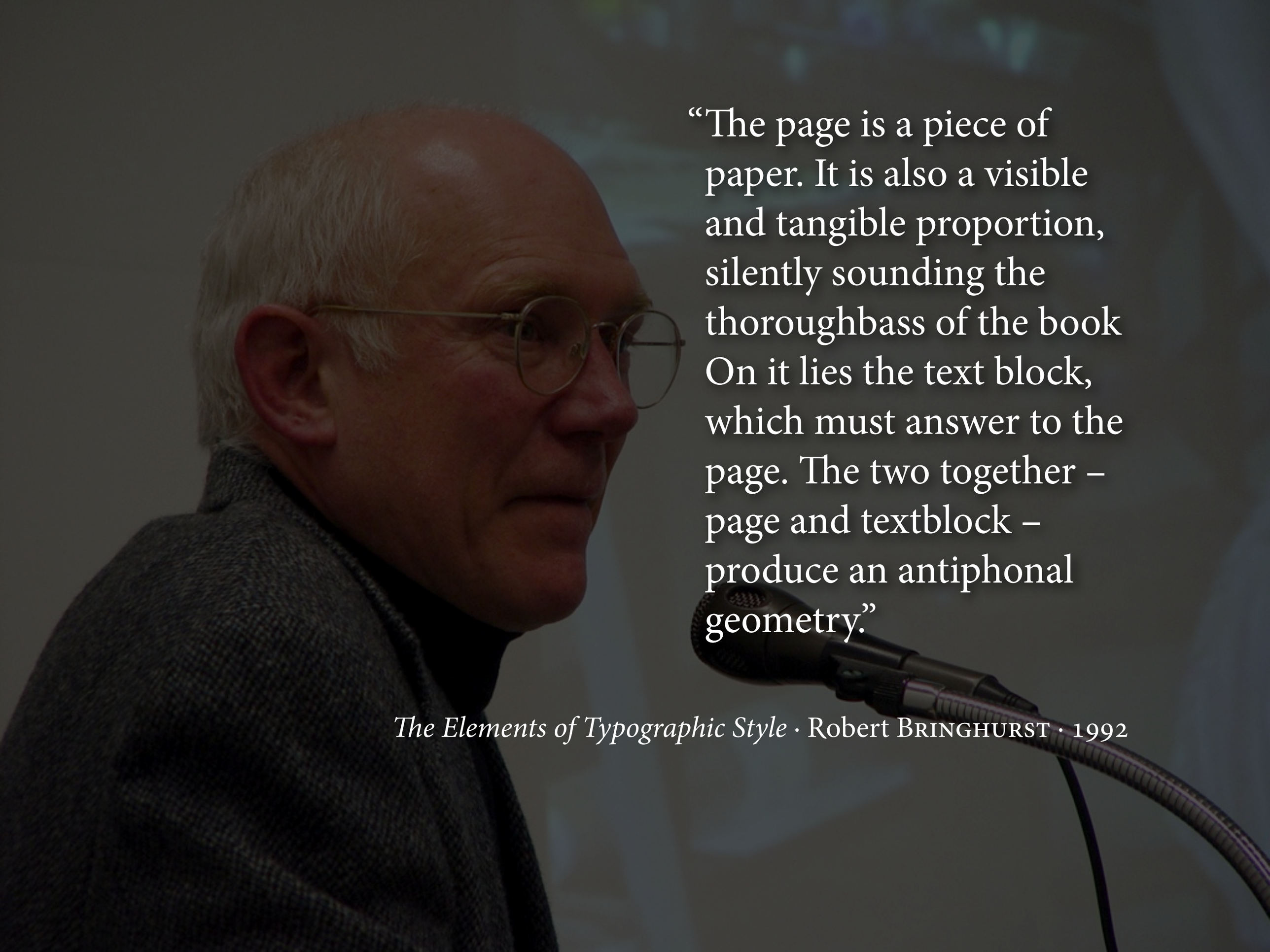
"Creating layouts on the web has to be different because *there are no edges*. There are no 'pages'. We've made them up."

A Richer Canvas · Mark Boulton · 24 March 2011

Never mind the quality

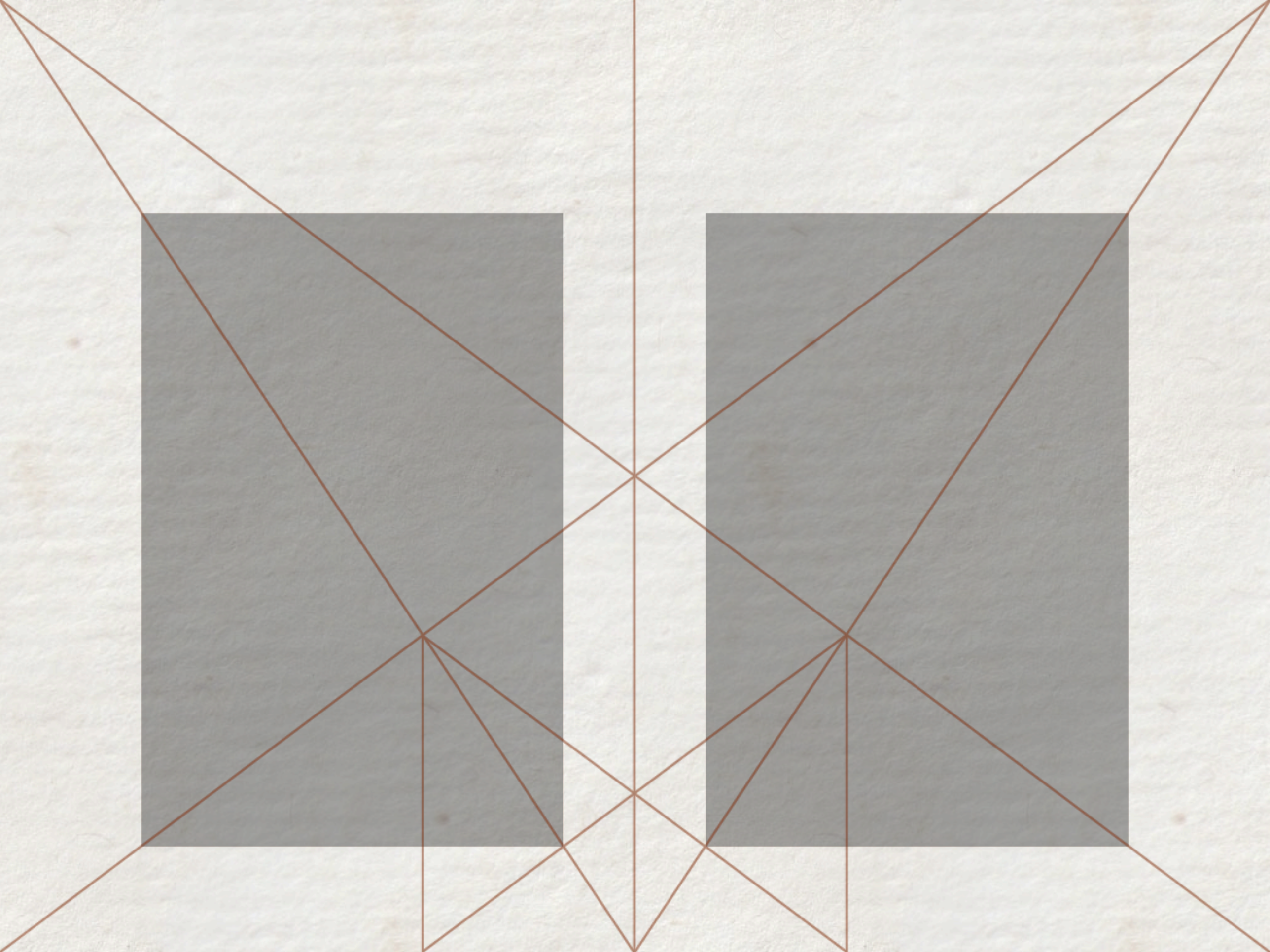
feel the

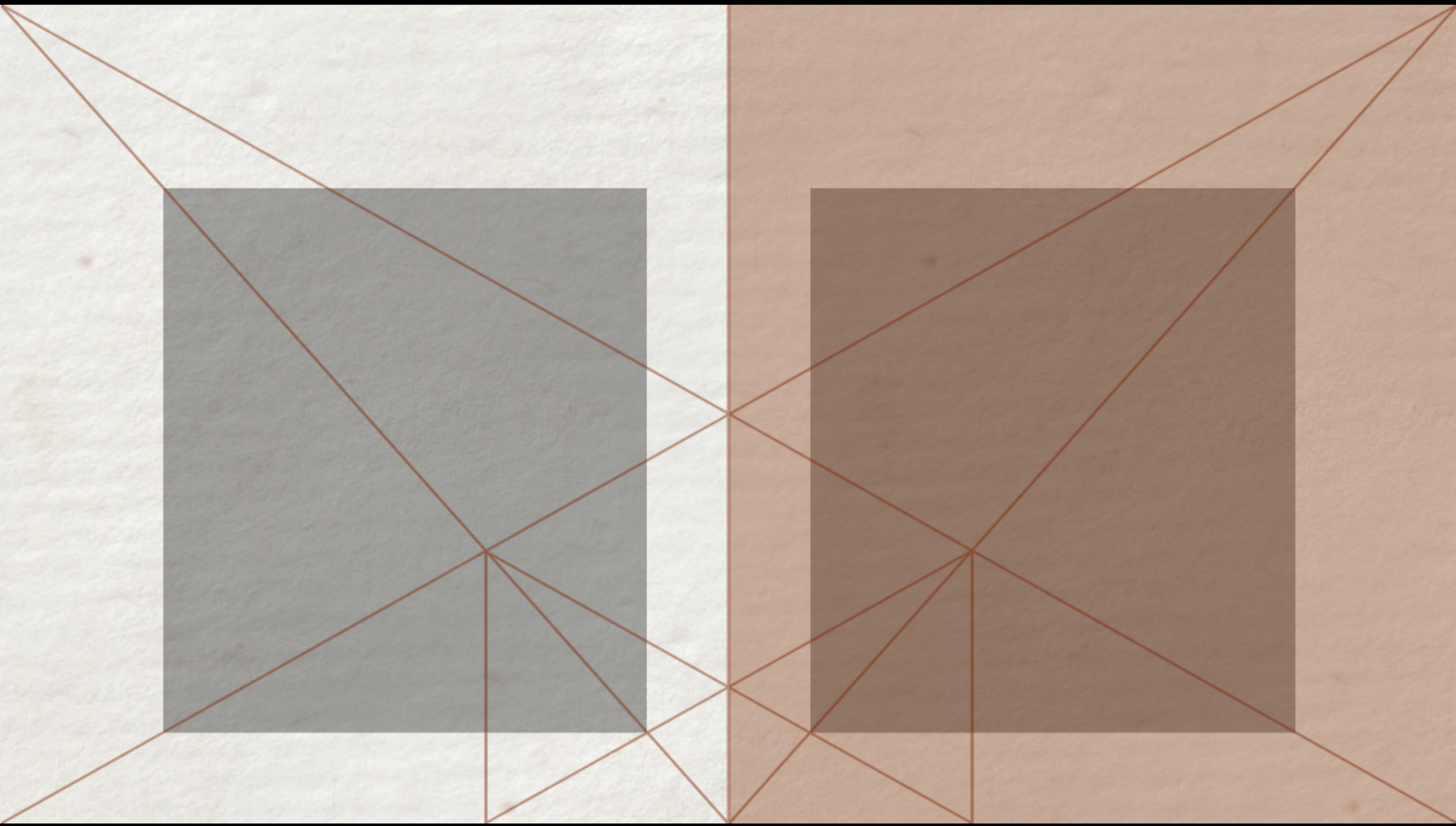
width!

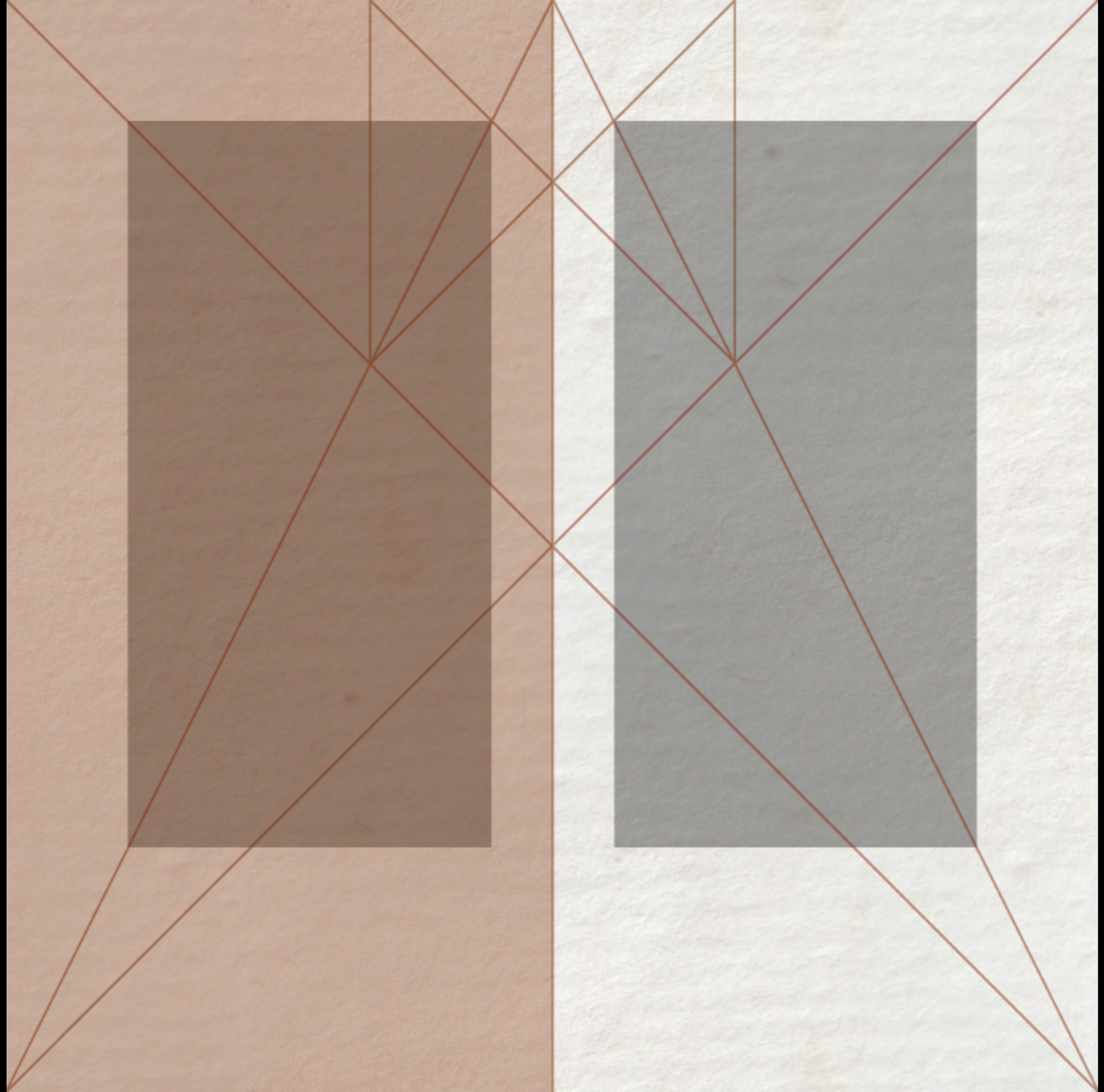


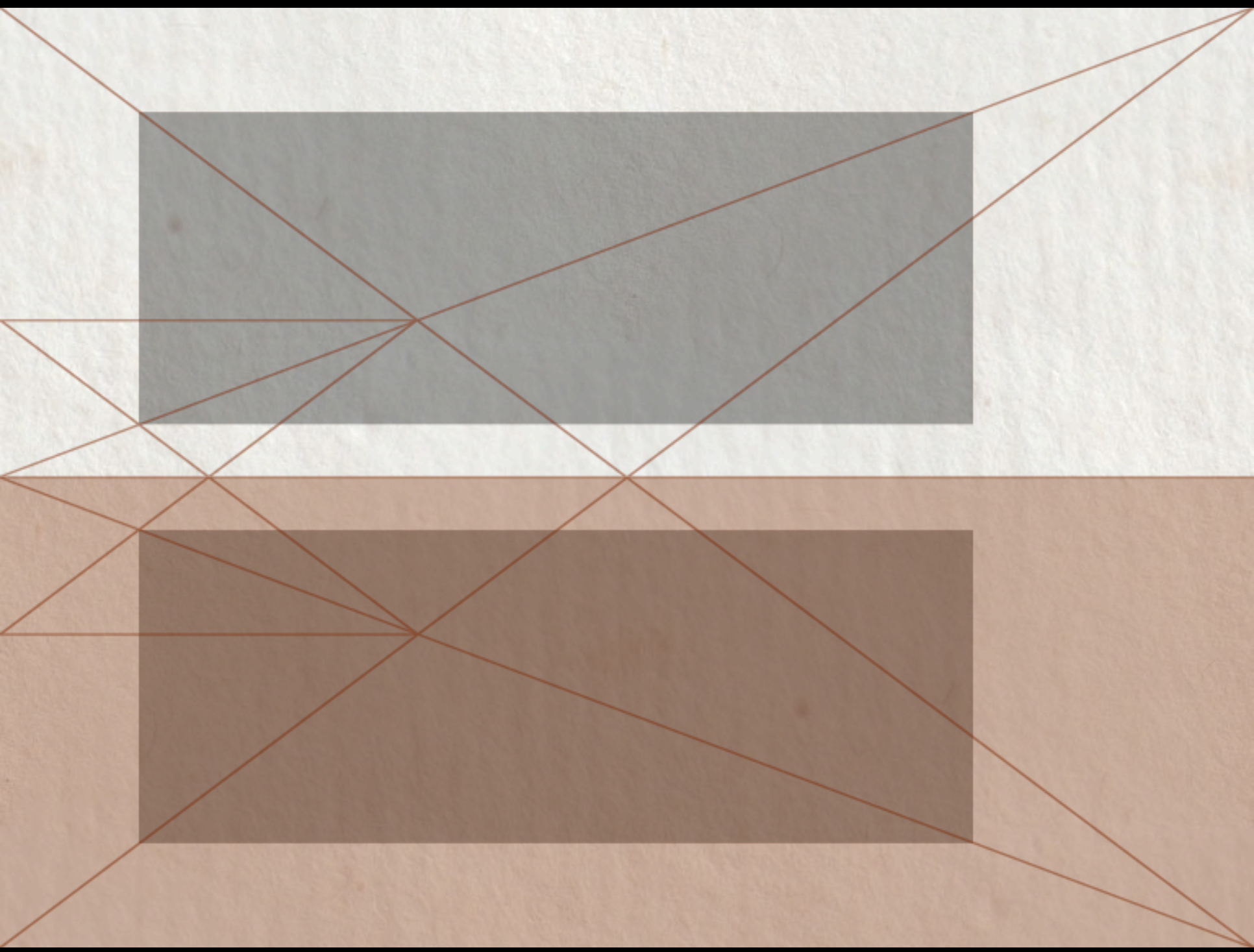
“The page is a piece of paper. It is also a visible and tangible proportion, silently sounding the thoroughbass of the book On it lies the text block, which must answer to the page. The two together – page and textblock – produce an antiphonal geometry.”

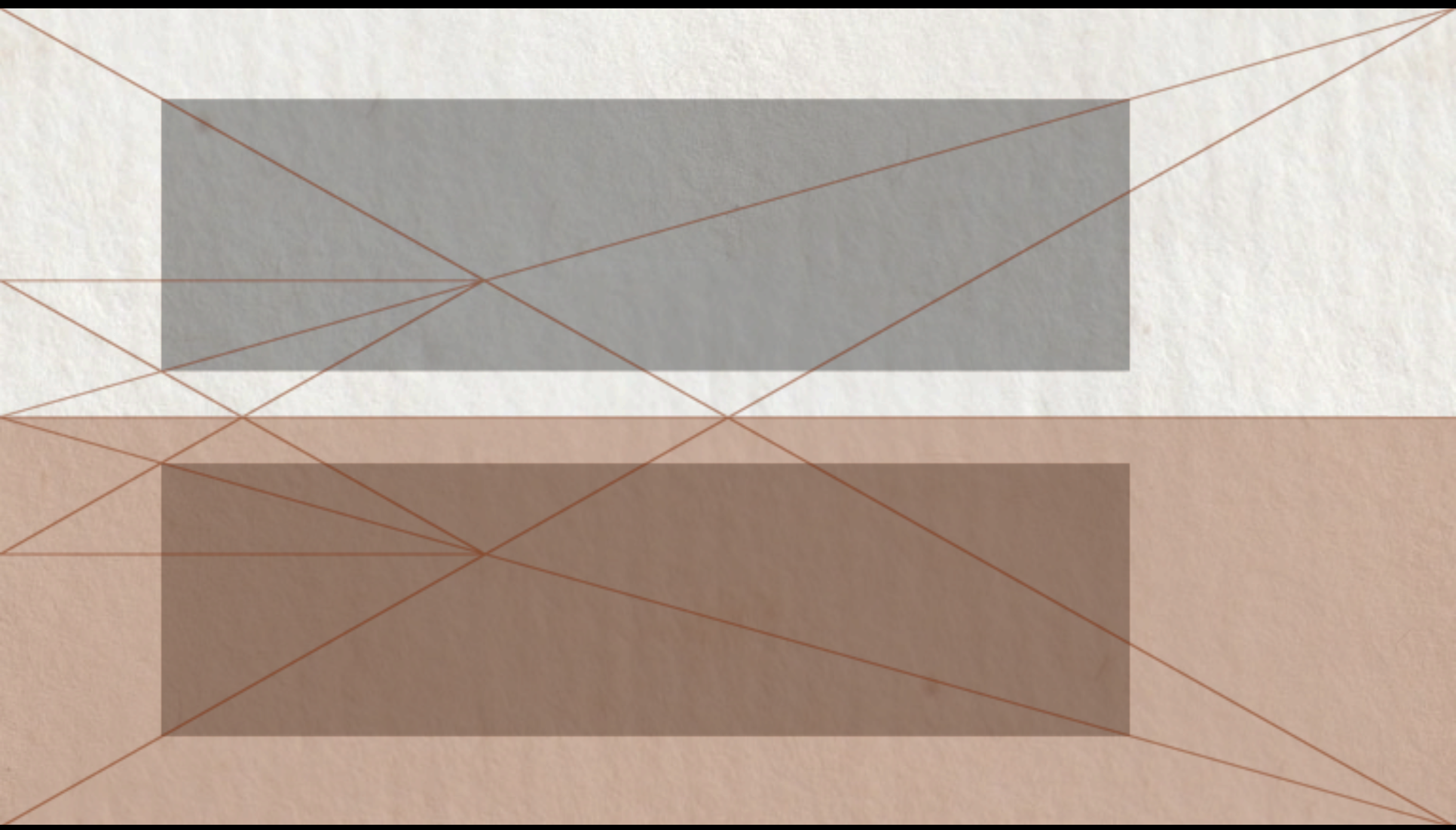
The Elements of Typographic Style · Robert Bringhurst · 1992

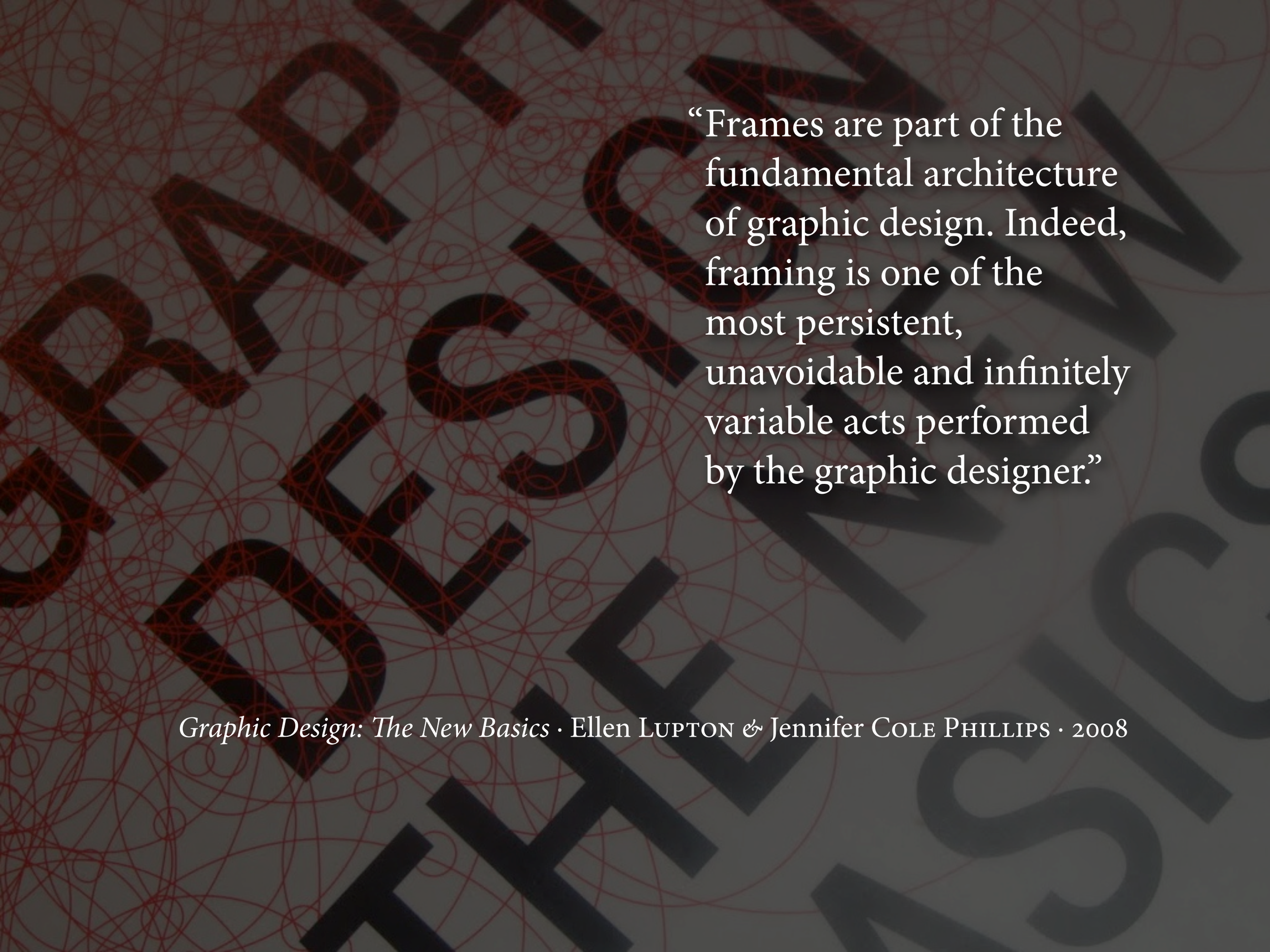












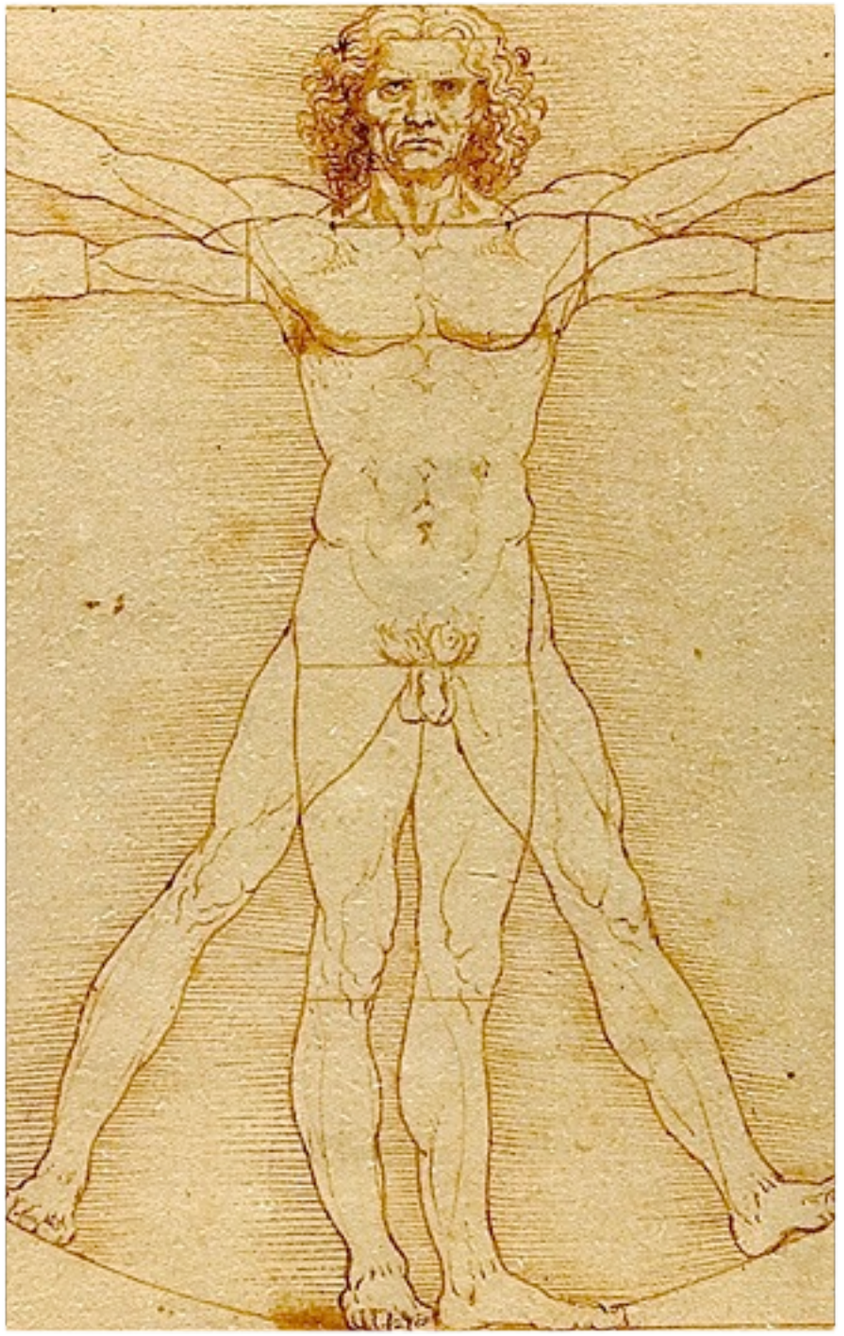
"Frames are part of the fundamental architecture of graphic design. Indeed, framing is one of the most persistent, unavoidable and infinitely variable acts performed by the graphic designer."

Graphic Design: The New Basics · Ellen Lupton & Jennifer Cole Phillips · 2008

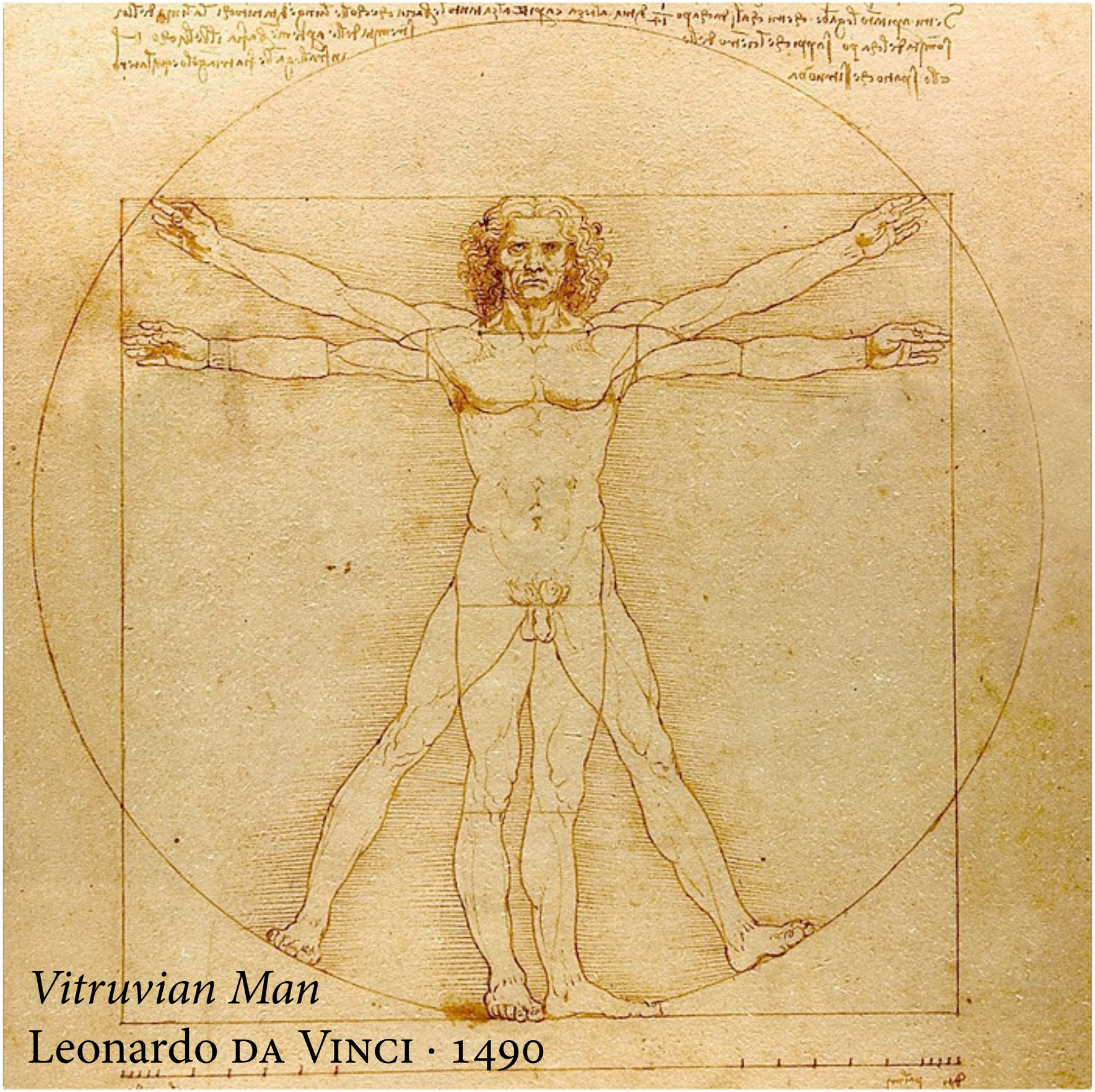
Vitruvian Man
Leonardo da Vinci
1490

Vitruvian Man

Leonardo da Vinci · 1490



Vitruvian Man
Leonardo da Vinci
1490



Vitruvian Man
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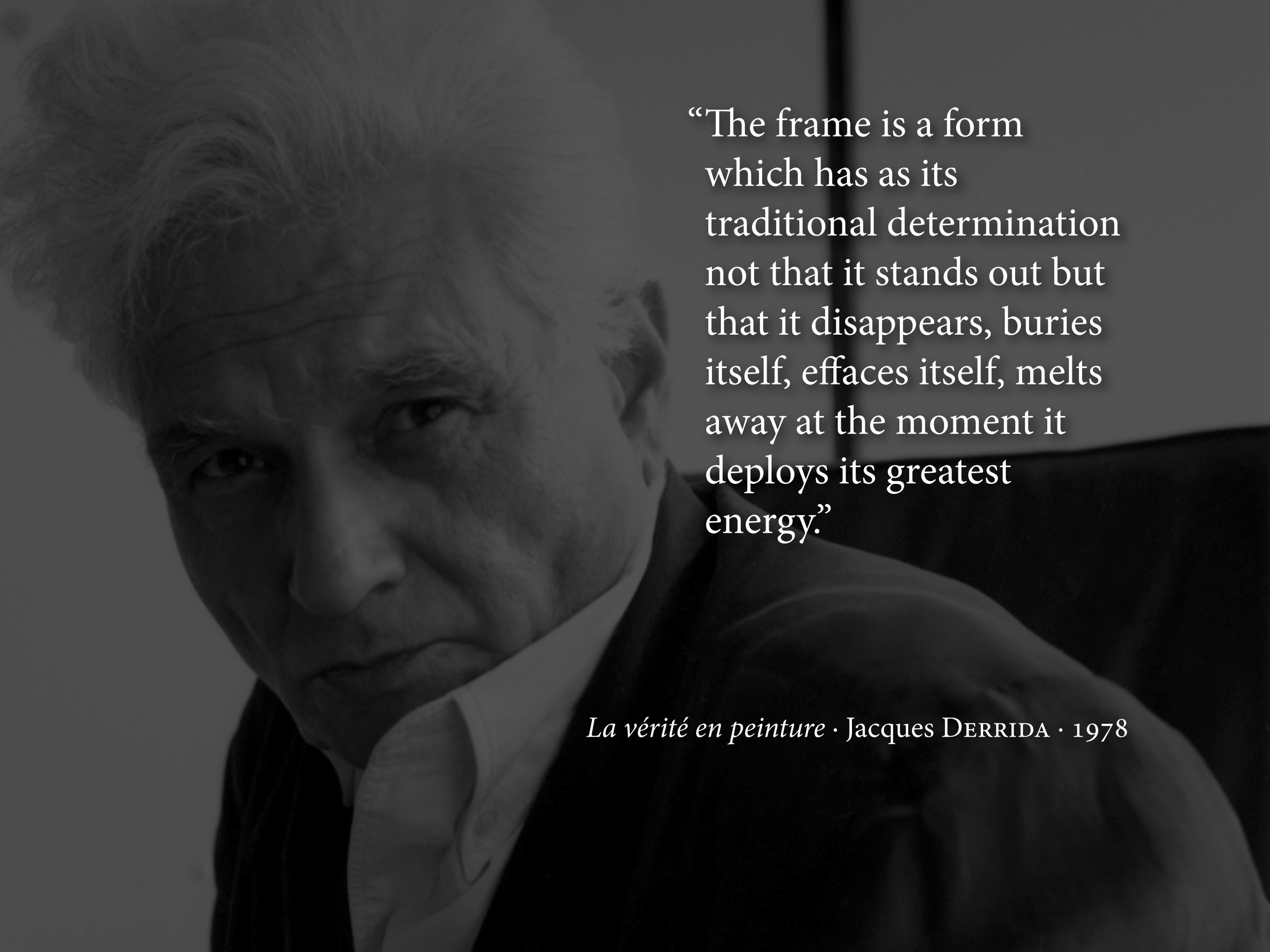

"The frame is a form which has as its traditional determination not that it stands out but that it disappears, buries itself, effaces itself, melts away at the moment it deploys its greatest energy."

La vérité en peinture · Jacques Derrida · 1978

2:3 (portrait)

320×480

640×960

1,280×1,920

2:3 (portrait)

320×480

640×960

1,280×1,920

2:3 (portrait)

320×480

640×960

1,280×1,920

3:4 (portrait)

240×320
360×480
480×640
600×800

4:3 (landscape)

1,024×768
2,048×1,536

3:4 (portrait)

240×320
360×480
480×640
600×800

4:3 (landscape)

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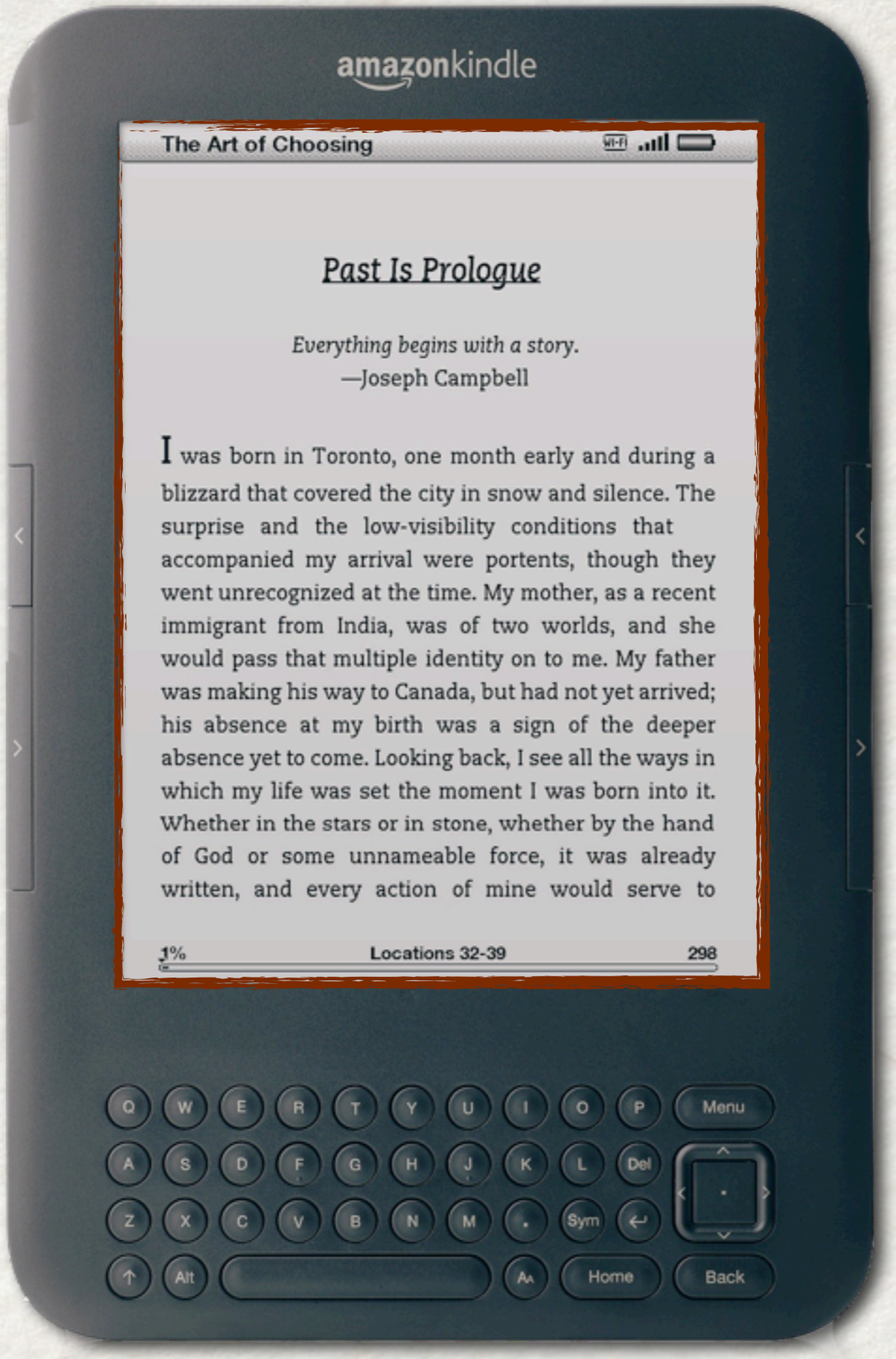


3:4 (portrait)

240×320

360×480

480×640

600×800

4:3 (landscape)

1,024×768

2,048×1,536

3:4 (portrait)

240×320

360×480

480×640

600×800

4:3 (landscape)

1,024×768

2,048×1,536

3:5 (portrait)

480×800

768×1,280

3:5 (portrait)

480×800

768×1,280

3:5 (portrait)

480×800

768×1,280

3:5 (portrait)

480×800

768×1,280

5:8 (portrait)

800×1,280

1,200×1,920

5:8 (portrait)

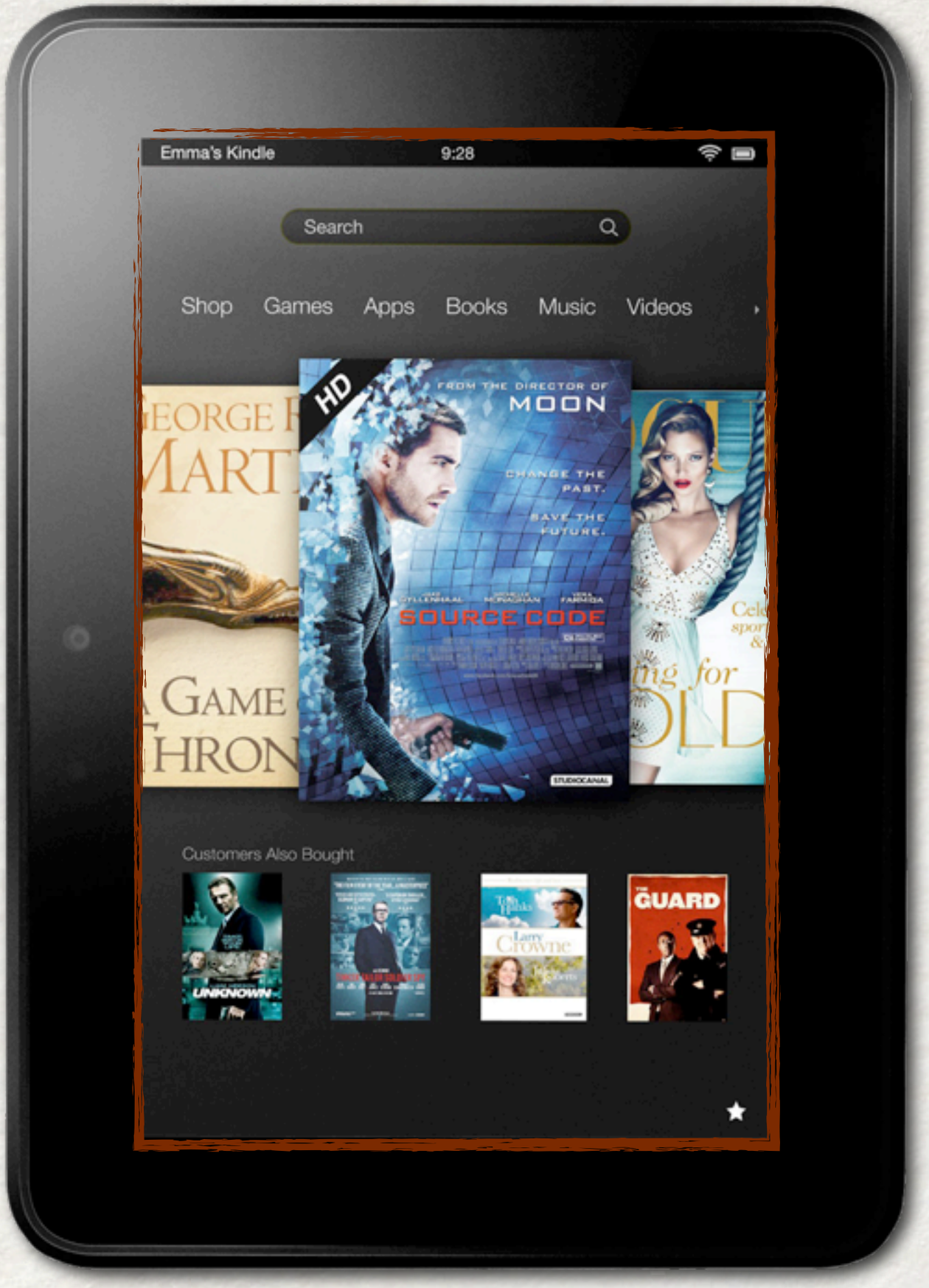
800×1,280

1,200×1,920

5:8 (portrait)

800×1,280

1,200×1,920



8:5 (landscape)

1,440×900

2,560×1,600

2,880×1,800

8:5 (landscape)

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8:5 (landscape)

1,440×900

2,560×1,600

2,880×1,800

9:16 (portrait)

640×1,136

720×1,280

9:16 (portrait)

640×1,136

720×1,280

9:16 (portrait)

640×1,136

720×1,280

16:9 (landscape)

1,920×1,080

2,560×1,440

16:9 (landscape)

1,920×1,080

2,560×1,440

16:9 (landscape)

1,920×1,080

2,560×1,440

Close

16

9

40th Street

390 ft

in 3 min

The golden ratio φ

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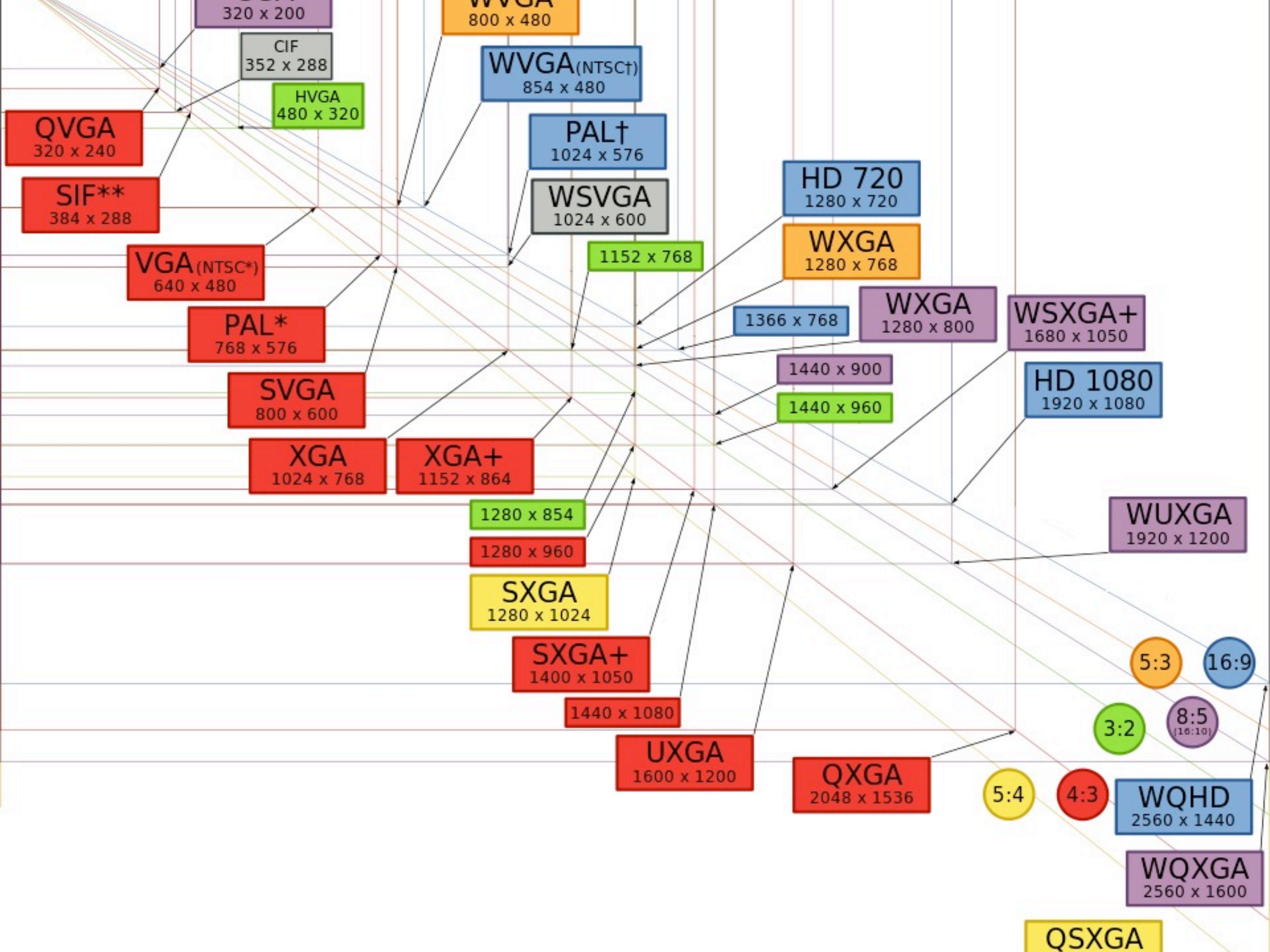
320 x 200
CIF
352 x 288
HVGA
480 x 320
QVGA
320 x 240
SIF**
384 x 288
VGA(NTSC*)
640 x 480
PAL*
768 x 576
SVGA
800 x 600
XGA
1024 x 768
XGA+
1152 x 864
1280 x 854
1280 x 960
SXGA
1280 x 1024
SXGA+
1400 x 1050
1440 x 1080
UXGA
1600 x 1200
QXGA
2048 x 1536
WVGA
800 x 480
WVGA(NTSC†)
854 x 480
PAL†
1024 x 576
WSVGA
1024 x 600
1152 x 768
HD 720
1280 x 720
WXGA
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WXGA
1280 x 800
1440 x 900
1440 x 960
WSXGA+
1680 x 1050
HD 1080
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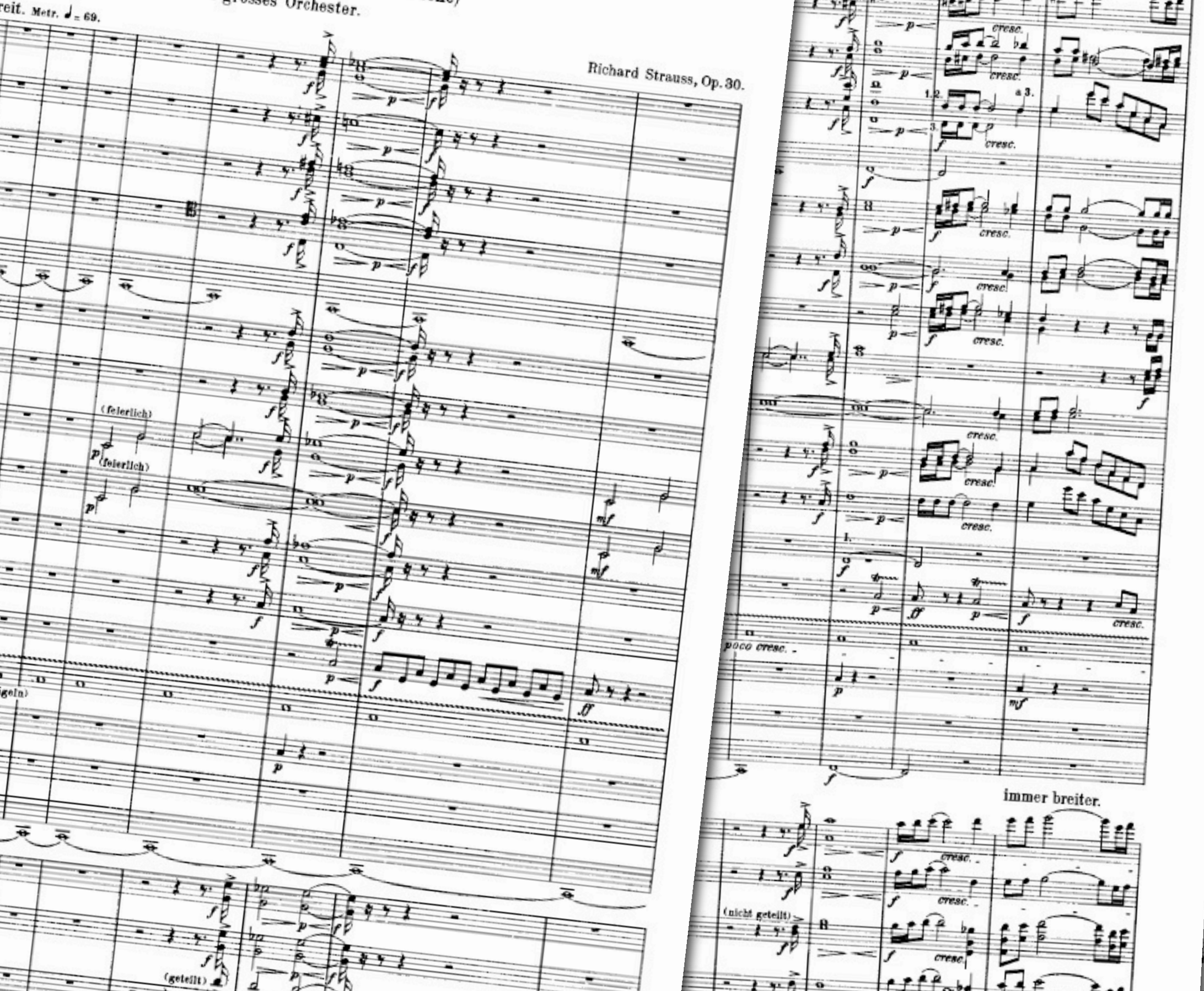
WUXGA
1920 x 1200
5:3
16:9
3:2
8:5
(16:10)
5:4
4:3
WQHD
2560 x 1440
WQXGA
2560 x 1600
QSXGA

„Also sprach Zarathustra!“

Tondichtung (frei nach Friedr. Nietzsche)
für grosses Orchester.

Richard Strauss, Op. 30.



	INTERVAL NAME	INTERVAL IN C	RATIO	RATIO (1:X)	% OF LARGER VALUE	% OF SMALLER VALUE
	unison	C→C	1:1	1:1	100	100
	minor second	C→D ♭	15:16	1:1.067	93.75	106.667
	major second	C→D	8:9	1:1.125	88.889	112.5
	minor third	C→E ♭	5:6	1:1.2	83.333	120
	major third	C→E	4:5	1:1.25	80	125
≈	**perfect fourth**	**C→F**	**3:4**	**1:1.333**	**75**	**133.333**
	augmented fourth or diminished fifth	C→F♯/G ♭	1:√2	1:1.414	70.711	141.421
≈	**perfect fifth**	**C→G**	**2:3**	**1:1.5**	**66.667**	**150**
≈	**minor sixth**	**C→A ♭**	**5:8**	**1:1.6**	**62.5**	**160**
≈	**major sixth**	**C→A**	**3:5**	**1:1.667**	**60**	**166.667**
≈	**minor seventh**	**C→B ♭**	**9:16**	**1:1.778**	**56.25**	**177.778**
	major seventh	C→B	8:15	1:1.875	53.333	187.5
	octave	C→C^	1:2	1:2	50	200

Modular Scale

14 px *Ideal text size*

256 px *Important number*

3:4 – perfect fourth

4:5 – major third

3:4 – perfect fourth

1:√2 – aug. fourth / dim. fifth

2:3 – perfect fifth

5:8 – minor sixth

1:1.618 – golden section

3:5 – major sixth

)

phy

```
body { font: 100%/1.5 “Minion Pro”, Georgia, serif; }
/* =2:3 = perfect fifth(C→G) */
```

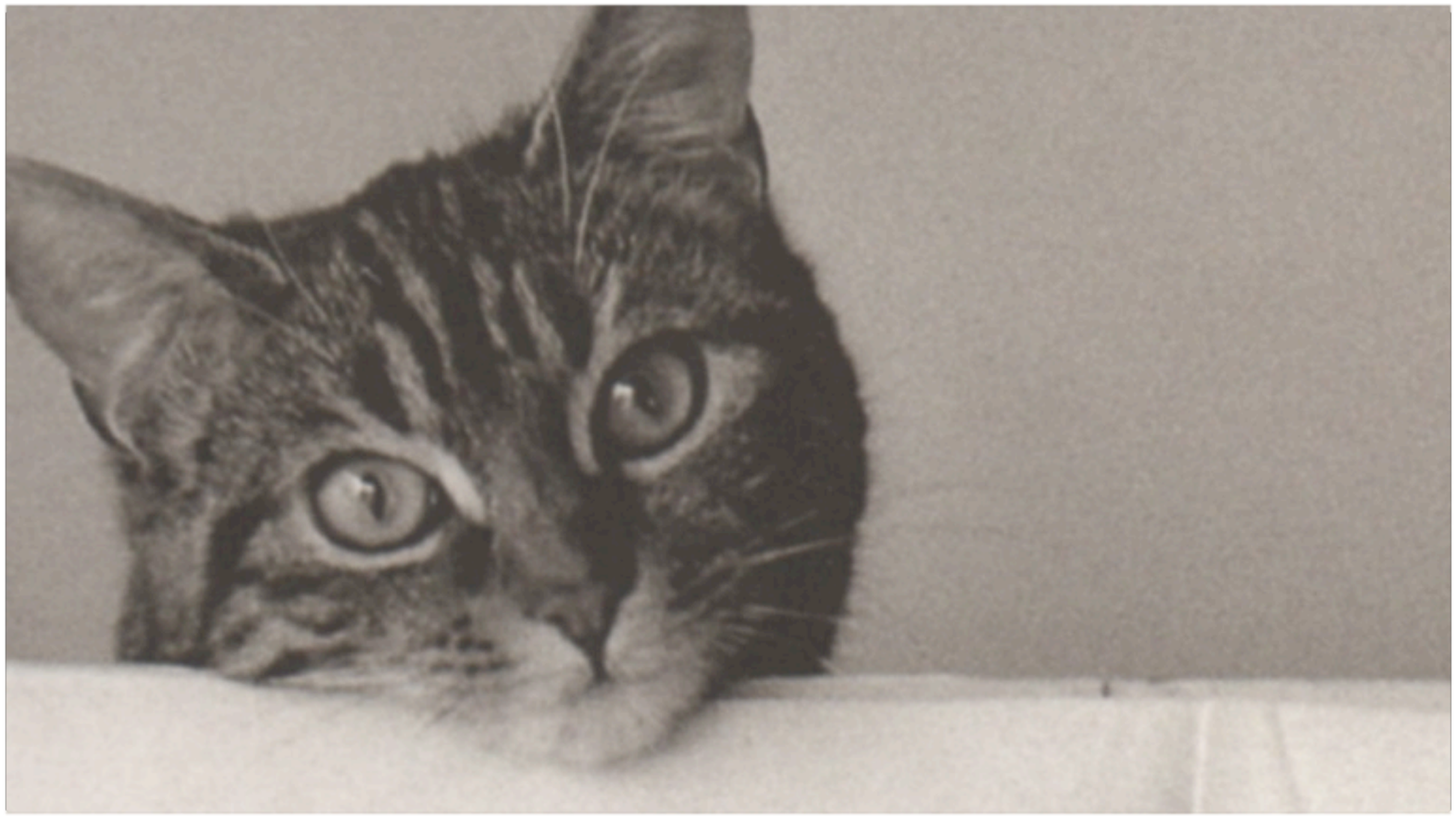
ting the ratio of fo

to line height in C

ne simple example

16

9



800×450px = 16:9 = minor seventh

```
body { font-size: 75%; } /* =12px = base size or tonic */

h1 { font-size: 32px; font-size: 2.667rem; }
  /* =32px = 3:8 = major eleventh (C→F↑) */

h2 { font-size: 24px; font-size: 2rem; }
  /* =24px = 1:2 = octave (C→C↑) */

h3 { font-size: 20px; font-size: 1.667rem; }
  /* =20px = 3:5 = major sixth (C→A) */

.caption, small { font-size: 9px; font-size: 0.75rem }
  /* =9px = 3:4 = perfect fourth (C→F) */
```

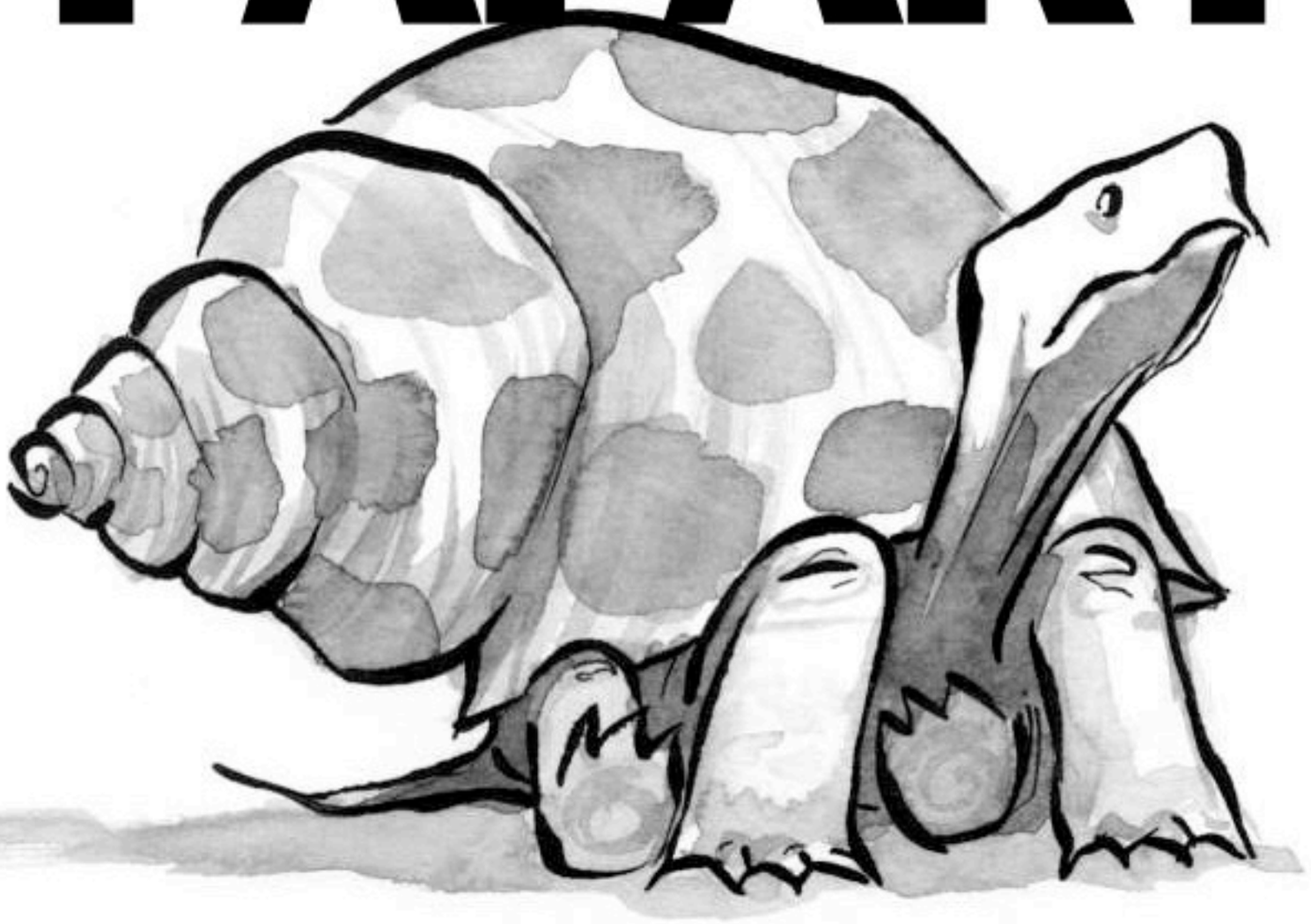
```
@media only screen and (device-aspect-ratio: 768/1024) { }
@media only screen and (device-aspect-ratio: 600/800) { }
@media only screen and (device-aspect-ratio: 480/640) { }
@media only screen and (device-aspect-ratio: 3/4) { }
```

Viewport-percentage lengths

```
h1 { font-size: 8vh; }
p { font-size: 5vw; }
article { width: 80vw; }
img { max-height: 25vh; }
```

A LIST APART

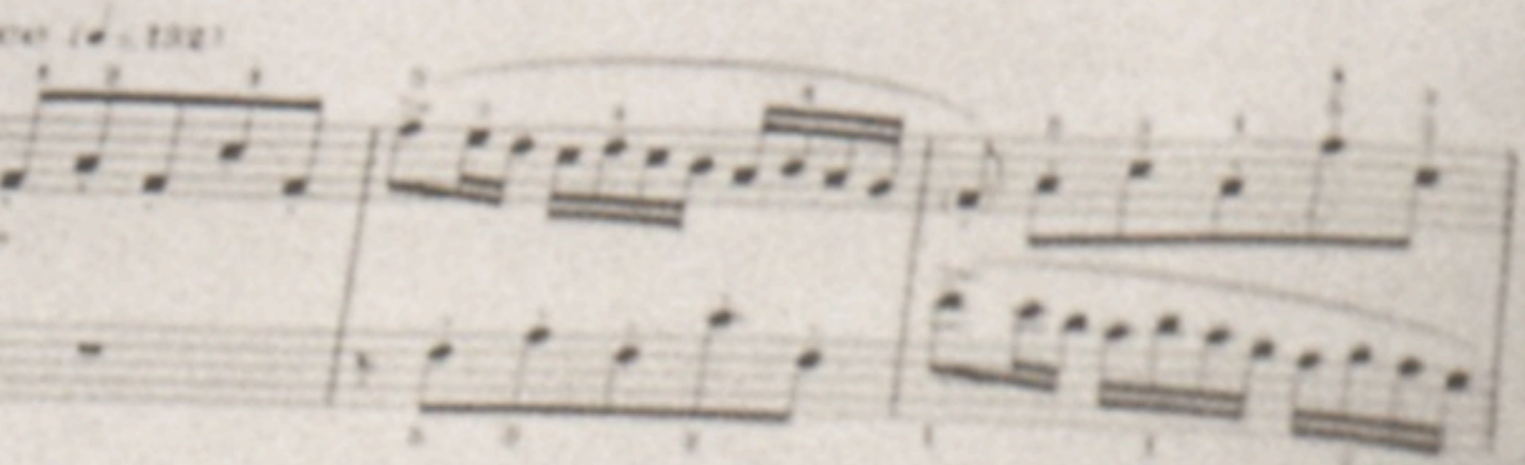
Issue № 362



The Web Aesthetic

by **PAUL ROBERT LLOYD** · *September 25, 2012*

Published in State of the Web, Layout & Grids, Mobile/Multidevice · 16 Comments

"It is the nature of the web to be flexible, and it should be our role as designers and developers to embrace this flexibility, and produce pages which, by being flexible, are accessible to all."

THANK YOU