

# Gridspace

**ERIK HERRMANN**

University of Michigan

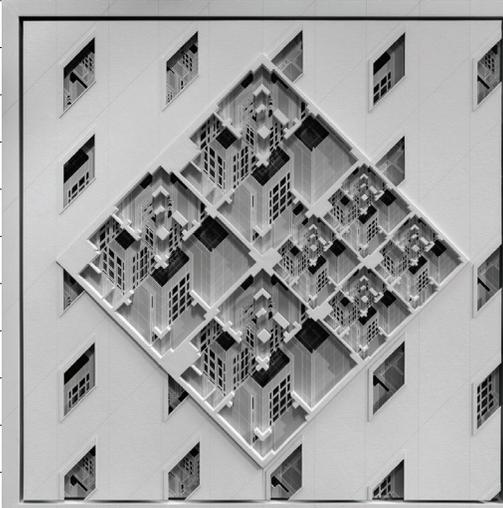
The grid is arguably the most enduring and problematic emblem of modern optics and visualization. Since Alberti's publication of *de Pictura* in 1435 the grid has been the dominant cultural device for translating the continuous, three-dimensional world into discrete, flat compositions.

The continued relevance of the grid in contemporary image culture is assured at at least in the foreseeable future through its ubiquitous digital instantiation - the pixel - which has remained the principal format for image transmission and display since the digital turn.

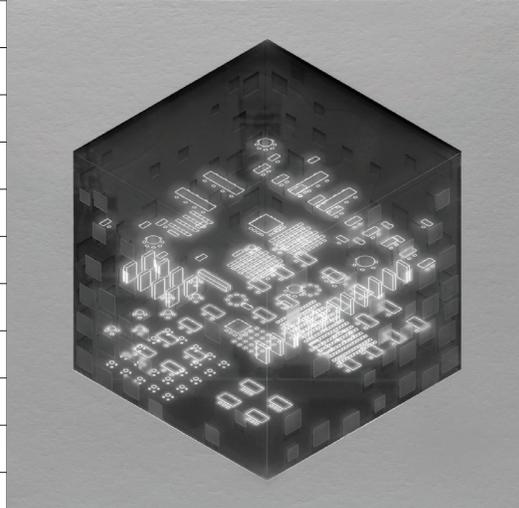
This representation course, *Gridspace*, considers the contemporary role of the grid in image culture, revisiting the grid as a technique of both optical translation and formal composition in architectural representations. Grids logically extend infinitely and this representation course leverages their inherent incompleteness in time and space through a series of drawing and modeling exercises of increasing scale and sophistication. Beginning at the tectonic of the single Frame (Part I), this seminar rapidly "zoomed out" in a concise set of exercises, expanding to consider the space of a single Room (Part II) and finally (featured in this exhibition) the Building (Part III).

In Part I, the Frame, students composed "Joiners" in the tradition of David Hockney with a single window as the subject. In Part II, the Room, students revisited room etchings by De Vries, and "remixed" their spatial effects by intervening in the geometry and expression of the grid in the composition.

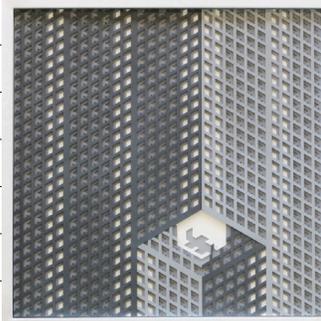
Finally, in Part III, students were assigned precedent projects with unique relationships to the grid as a motif in architecture. Through an analytic process each student distilled the role of the grid within their particular precedent project, then produced a new visualization of the project based on that interpretation. The central concern of these investigations was the role of the grid in each act of architecture. Ultimately, this body of work speculates on the alternative possibilities embedded in the very wefts and warps of the grid.



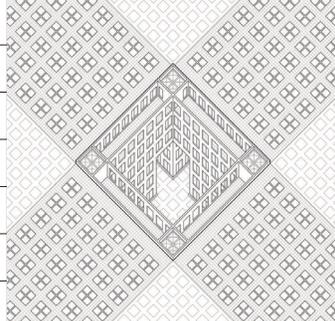
Todoroki House, Hiroshi Fujii, 1976



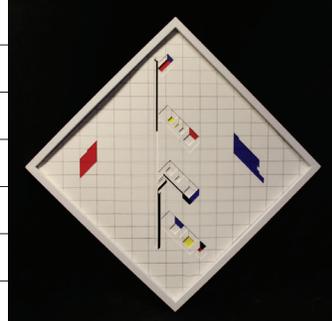
Zollverein School of Management and Design, SANAA, 2005



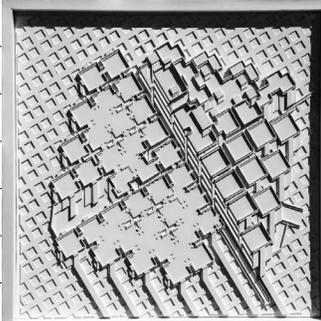
Block 1, Rafael Viñoly, 2015



Block 1, BA, O.M. Ungers, 1981



Smith House, Richard Meier, 1965



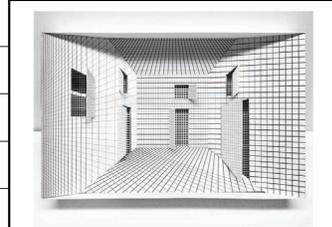
Central Beher Building, Herman Hertzberger, 1967

# GRIDSPACE

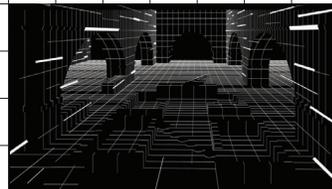
ERIK HERRMANN  
TAUBMAN COLLEGE OF ARCHITECTURE AND URBAN PLANNING

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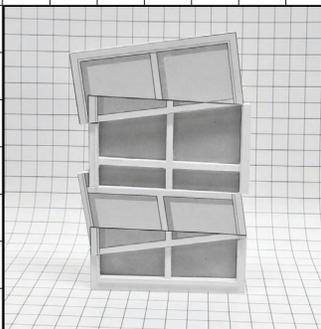
Grids logically extend infinitely and GRIDSPACE leverages their inherent incompleteness in time and space. Beginning at the tectonic of the single FRAME (Part I), this seminar rapidly "zoomed out" in a concise set of exercises, expanding to consider the space of a single ROOM (Part II) and finally (featured in this exhibition) the BUILDING (Part III). Ultimately, this body of work explores the alternative possibilities embedded in the very wells and warps of the grid.



The Room, Part Two Study



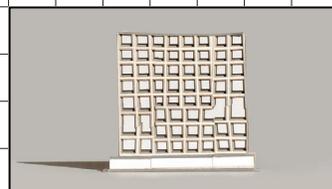
The Room, Part Two Study



The Frame, Part One Study



The Frame, Part One Study



The Frame, Part One Study