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In most of the page layout software, there is provision to create your own Cartesian grid. You have the freedom to do it manually or the software can do it for you if the parameters are set. But you can create the grid only with vertical and horizontal guidelines. The technology develops according to the need and demand. As radial grid was not in practice there was no development in that direction. Digital applications are more comfortable with Cartesian system than polar systems.

For the use of oblique grid, more control need be given to the designer while creating grid. Many parameters are required to define like number of radial divisions, angle of primary diameter and secondary diameter, number of parallel chords etc. Unless the technology will adapt and geared itself for this new layout technique it will not come in practice for industrial design.

## 6. Conclusions

The detail discussion on the importance of grid certainly allows us to conclude that the grid is very essential tool in graphic design for faster designing and effective design. It is the best helping aid to deliver the information through visual medium.

Although the settings, medium, requirements and philosophy of ancient art are different than that of modern design, it is worth to look into the process and methodology behind it for the usability and aesthetics. The historical narrative panels full of interesting dynamic compositions demonstrate the effective way of using grid. It clears all doubt of grid being restrictive or monotonous. It gives a lot of inspiration and a new technique to formulate the grid to achieve the dynamic layouts.

Oblique grid, a lost technique of layout design, seems to have the great potential to create free flowing, energetic graphic compositions. It will need the enthusiasm from the designers and a hand from technology to explore this lost tool. In the emerging scenario of complex, information heavy, homogeneous, dynamic graphic representation this oblique grid may create magic!

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## 8. Illustration credits

Figure 1: From Boner A., Sarma S., Baumer B. (2000) *Vastusutra Upanishad*, pp 99-100.

Figure 2: From Boner A. (1962) *Principles of composition in Hindu sculpture*, Plate IIIa, IIIb.

Figure 3(a): From Das A.K. (1982) *Dawn of Mughal Paintings*, Vakils, Feffer & Simons Ltd. Publication, Mumbai, Plate IX, pp 27, Crown Copyright: Victoria and Albert Museum, London

Figure 5: From <<http://somuchpileup.blogspot.com/2008/11/olympics-pictograms-munich-1972.html>>, Blog by Mike Davis, Accessed on 18 March, 2009

Figure 7: From Samara, T. (2005) *Making and breaking the grid- A graphic design layout workshop*, pp 136.

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