

PARAMETERS & LIMITATIONS

Project Definition:

Through a series of tactile and digital exercises that study line and composition, students will explore the possibilities of working within imposed parameters. After evaluating the effectiveness of these parameters, students will develop a new set of limitations used to design more expressive compositions based on their individual intent for the project.

Overall Objectives:

- To understand how and why parameters are formed in design
- To explore how one can expand the envelope of possibilities while working within limitations
- To define and justify parameters with specific intent
- To become familiar with Adobe Illustrator: opening, preferences, page set-up, menus, selection tools, rotation, reflect, cut copy, paste and transform again, grid, guides and snap to guides, using the shift key to constrain, selections, selecting multiple objects, align palette, fill and stroke, send to back/front, add/delete anchor points, convert direction tool, pathfinder palette: divide and combine, trim, merge; navigation: hand tool and navigation palette, zoom: zoom tool and other options.

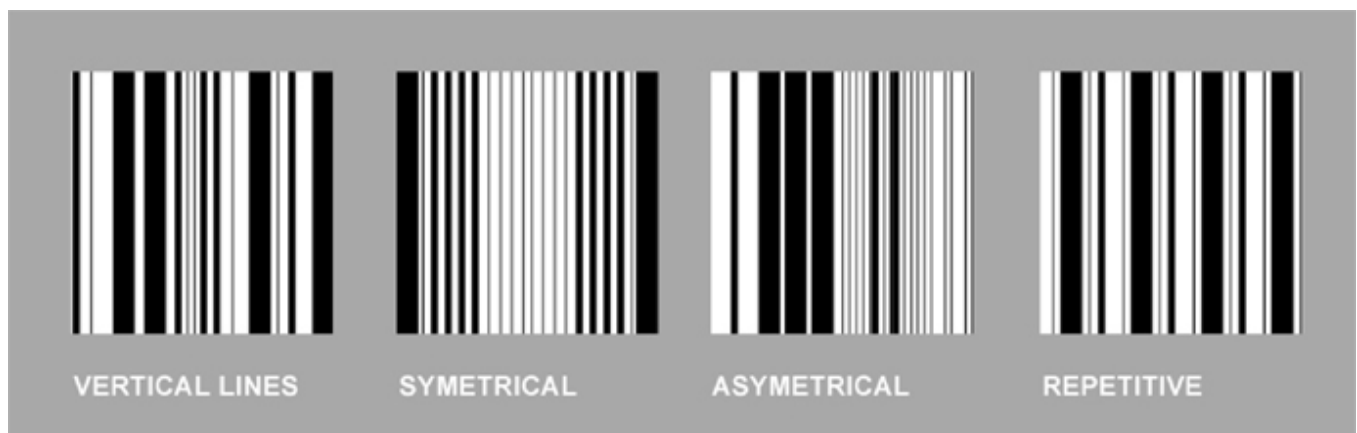
Materials & Software Needed:

- 18" X 24" Bristol Board Pad
- Black Markers (wide, medium, fine, extra fine)
- Light Graphite Pencil & sharpener
- Right Angle Triangle
- Circle Template & Pencil Compass
- Adobe Illustrator and Photoshop
- White 1ply Illustration Board
- Metal Ruler
- Exacto Knife
- Exacto blades and Matt Board
- Deep Black & Paper (Strathmore or Canson)
- Digital Storage Device

Phase 01: Vertical Lines

Objective:

Your objective with this assignment is to design a series of visual compositions based on a set of limitations.



Methodology:

- On a 18" X 24" piece of Bristol Pad, draw four 7" X 7" squares in light graphite. Use your metal ruler and/or right angle triangle to make perfect measurements.
- In the first square, use a ruler and three markers of varying width to design a composition comprised of vertical black lines based on the following limitations:
 - a) You must use only vertical lines.
 - b) Lines must be three variations of thickness. (this does not have to depend on the thickness of your marker, you can measure out and fill in lines of varying thicknesses)
 - c) You must use at least 10 lines in the composition
- Once you have completed your first composition create three more adhering to the same limitations above, as well as the following guidelines:
 - a) Symmetrical - a composition that uses identical or similar elements or units on either side of a vertical axis.
 - b) Asymmetrical - A type of balance where elements are arranged differently on each side of an imaginary midline. Without symmetry.
 - c) Repetitive - a composition with repeating elements or units.
- Trim all 4 compositions to 7" x 7" squares for critique
- Critique: Discussion about line weight, spacial arrangements, proximity, contrast, balance, dominance, and rhythm of each composition as well as the continuity and unity of each set.

Phase 02: Defining & Justifying Your Own Limitations

Objective:

In design, parameters are set to create an envelope of limitations. To "push the envelope" means to go to the limits, to explore the endless possibilities within the limitations. In this phase you will have the freedom to work outside of these required limits and create a set of your own to work within.

Methodology:

- Examine your compositions from Phase I of the project. What visual elements are most intriguing to you and why? What are the essential visual elements that make your compositions successful? How might the visual elements in your compositions be more compelling? What limitations may need to be altered or added to construct a more expressive composition? Be able to explain why these new limitations will help you to create a more successful design.

- Make a list of new limitations (at least 5) in which to repeat the compositions from Phase 01.
 - a) Random - a composition that adheres to each of your 5 or more limitations.
 - b) Symmetrical - a composition that uses identical or similar elements or units on either side of a vertical axis.
 - c) Asymmetrical - A type of balance where elements are arranged differently on each side of an imaginary midline. Without symmetry.
 - d) Repetitive - a composition with repeating elements or units.
- With collage, paint, marker, paper etc, create your three compositions based on your new parameters.
- Informal class critique. Revise or re-do compositions based on class discussion.

Phase 3: Digital Translation

Objective:

The objective of this phase is to digitally translate your compositions from Phase 03 as accurately as possible. As a class we will discuss the differences between the tactile and digital working environments and compare the qualities of the final pieces.

Use of Illustrator:

Shape tools, fill and stroke, expanding fill & stroke, add/delete anchor points, convert direction tool, pathfinder palette: divide, combine, trim, merge.

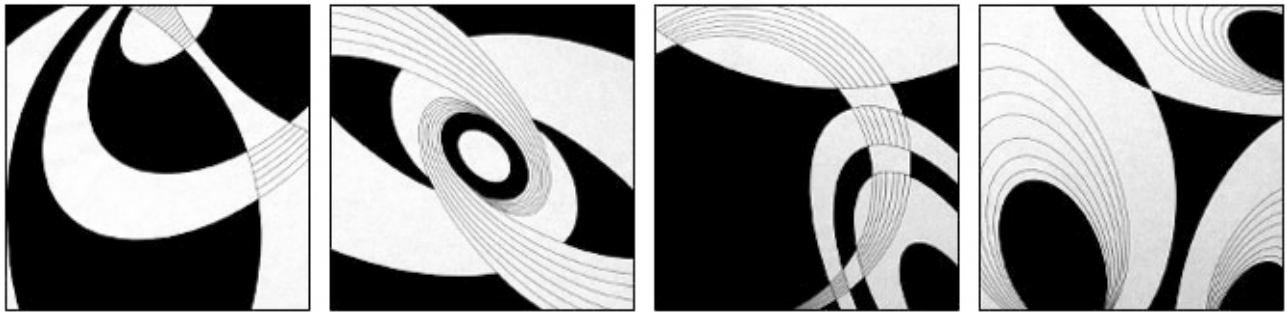
Methodology:

- Think about the qualities of your composition that might be lost when trying to replicate a tactile medium in a digital environment.
- Does the change in medium have an impact in the expressive qualities of your original hand-drawn work?
- Using the pen and pathfinder tools learned in the Illustrator, recreate your compositions on a 7" X 7" document in a 7" X 7" square.
- Using Printer Marks via the print dialog box, print, and trim the final composition and bring to the next class.
- Save your Phase 03 digital file as follows:
 - “initials_parameters_random.ai”
 - “initials_parameters_symmetrical.ai”
 - “initials_parameters_asymmetrical.ai”
 - “initials_parameters_repetitive.ai”

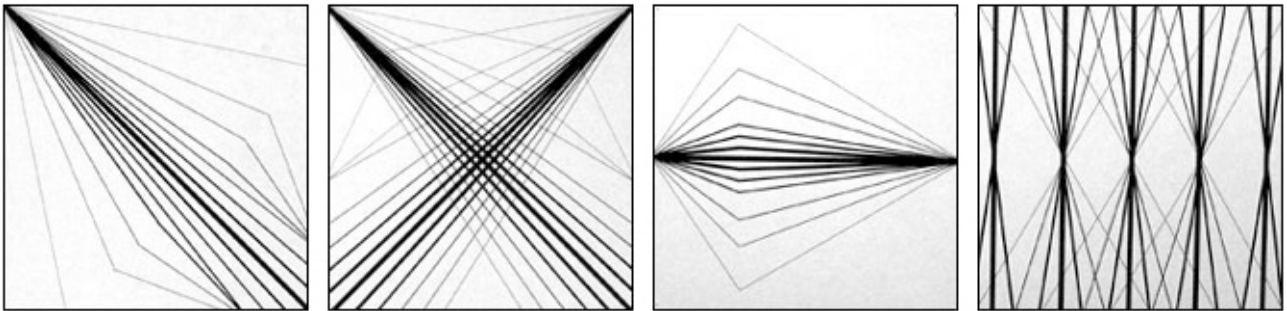
FINAL CRITIQUE

Evaluation Criteria:

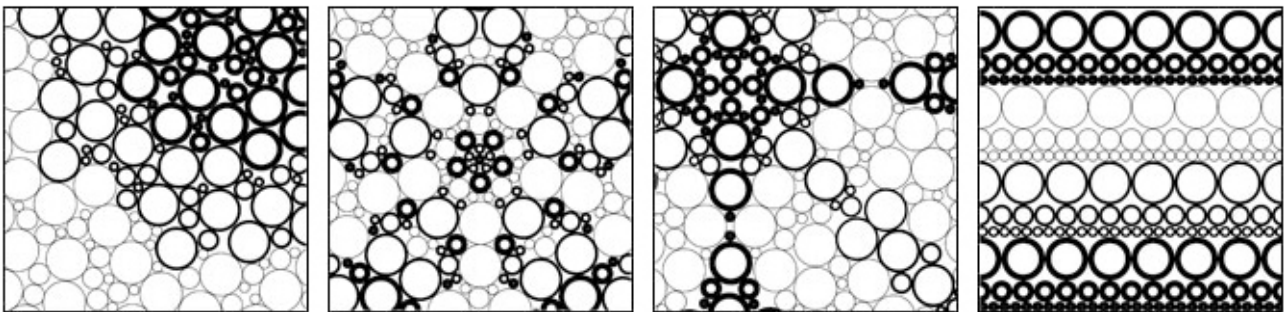
- How successfully did you push the envelope of limitations in each of the phases of the project?
- Were the limitations you created in Phase 03 of the project well developed?
- Was the intent behind your new set of limitations articulated well in your explanation?
- How well did your new set of limitations yield a more successful design?
- How seamless was your transition from the tactile medium to digital medium?



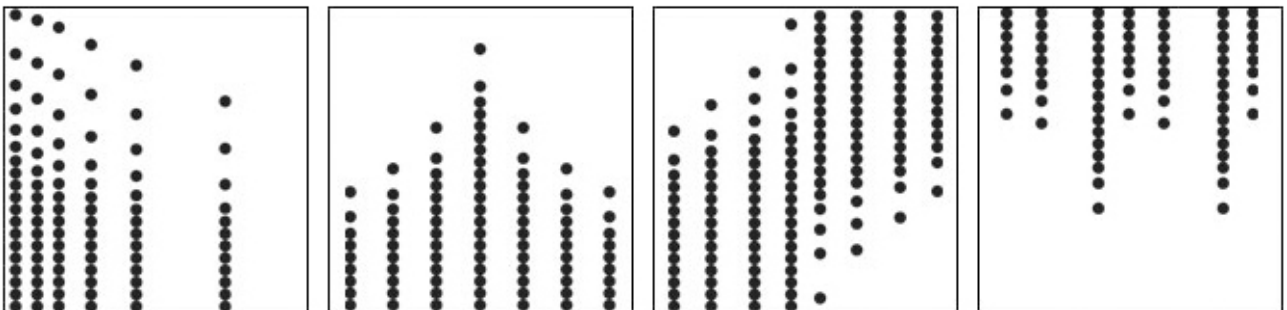
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Mandissa_Whittington_Fall_2006.jpg



Dawn_Balhom_Fall_2006.jpg



Maggie_Tsao_Fall_2006.jpg