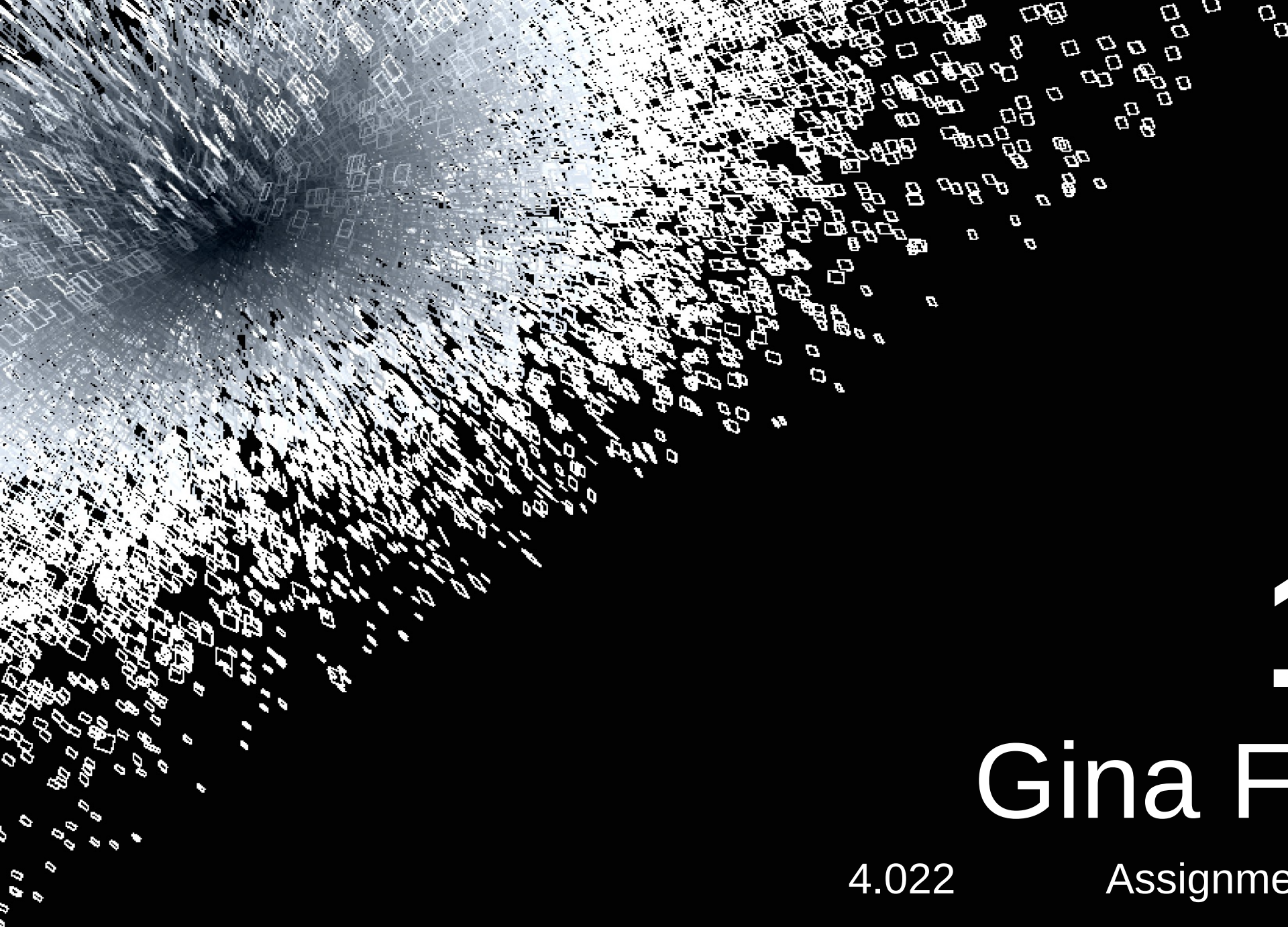




11:11

Gina Franzetta

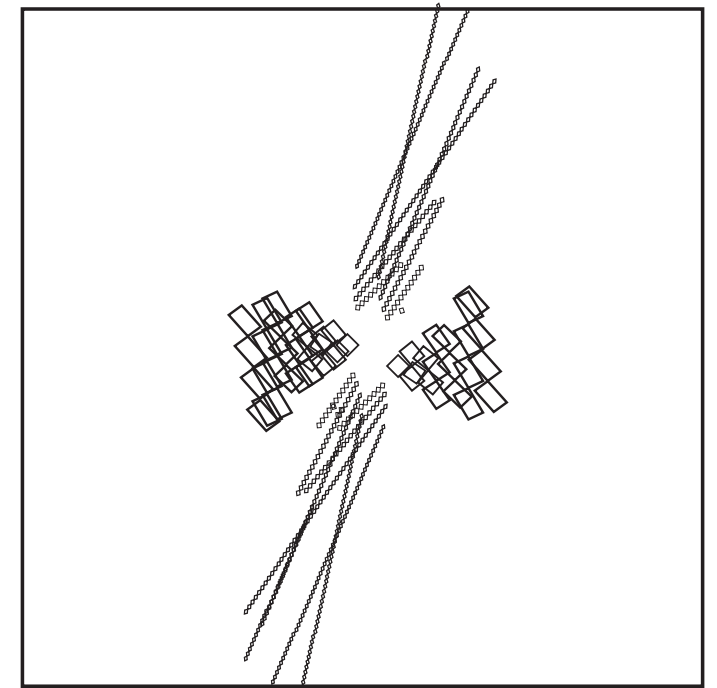
4.022

Assignment 2

9.25.2019

Process

- Started with an 11:11 theme, modeling the graphic activity off of the mathematic phenomenon of the number 11 in order to visually explore the foundation of esoteric beliefs on the number 11
- After various iterations, favored a two-loop process that most followed the original sketches produced in Illustrator
- Ultimately chose a sketch in favor of both the visual texture and the fun, graphic novel quality
- Experimented with various variables within the sketch, implementing variations of color, shape separation, stroke weight, and quarter/half rotations to explore the potential permutations that would evolve.

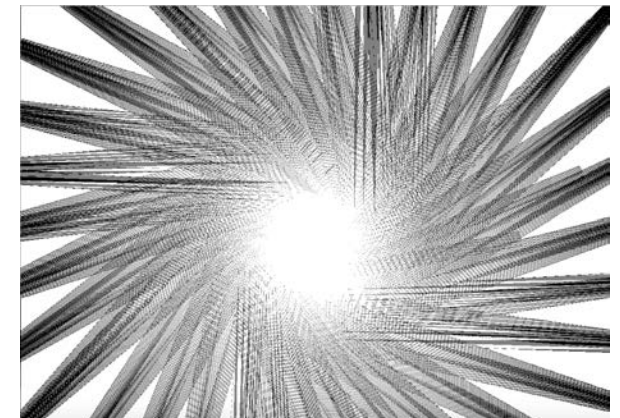


Code

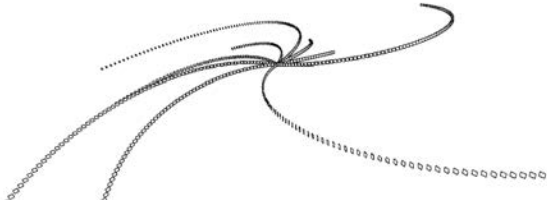
- Began with a simple rectangle, symbolic of the four individual lines combined into a symmetric shape.
- In efforts to configure my concept of evolving permutations of an initial 11 unit sequence of rectangles, configured a two-loop process that had the potential to create two commensurate results incumbent on the variations included within the initial command. Additional commands were set both inside and outside of the loop, both experimenting with the Y and Z axis.
- This resulted in variations of radial designs, some concentric, some in a spiral formation.

```
translate(width * .11, height * .11);
for (int j=1; j<count; j++) {
  //Everything happens inside the "i" loop, is what you see on the screen
  //This if statement , gets the modulus of count by 2 and if is equal to 0 turn the background Black
  //
  for (int i=0; i<count; i++) {
    //float alpha= separation*(i/100); // is a float (decimal) that sets the transparency.
    rotate(i);
    stroke(i*11, 1, 1*11); // blue/gray to white, 3 clicks, THE ONE
    //stroke(i*5, 1*5, 1, 1*5); //red to white
    //stroke(i*66, 1*22, 1*11); //Monochromatic brown
    //stroke(count/10, count/5, count); //Dark blue
    //stroke(count*11, count*11, count); //red
    //stroke(i*11, i*11, 1, 1*11); //contrast, red to aqua
    noFill();
    //noStroke();

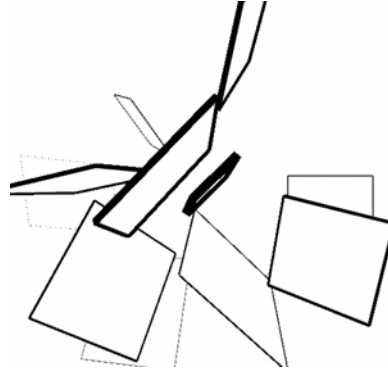
    strokeWeight(1);
    //strokeWeight(0.1*(i/0.11));
    //fill(i*22, 1*22, 1, 1*22);
    //fill(i*5, 1*5, 1, 1*5); //red to white, doesn't work well as a fill but when quartered
    //fill(i*11, 1*11, 1, 1*11); //pink to gold, good combination
    //fill(i*30, 1, 1*10); //pink to gold, good combination
    //fill(i*66, 1*22, 1*11); // we add a fill color to the squares, 245 is a light gray and we change the opacity
    //box(21); too small, does not disseminate
    rect(separation*i, separation*i, sizeX, sizeY); //original
    //rect(separation*i+1, separation*i+1, sizeX, sizeY); //low separation
    //rect(separation*i+count, separation*i+count, sizeX, sizeY); //higher separation
    //rect(separation*i+count-1, separation*i+count-1, sizeX, sizeY);
```



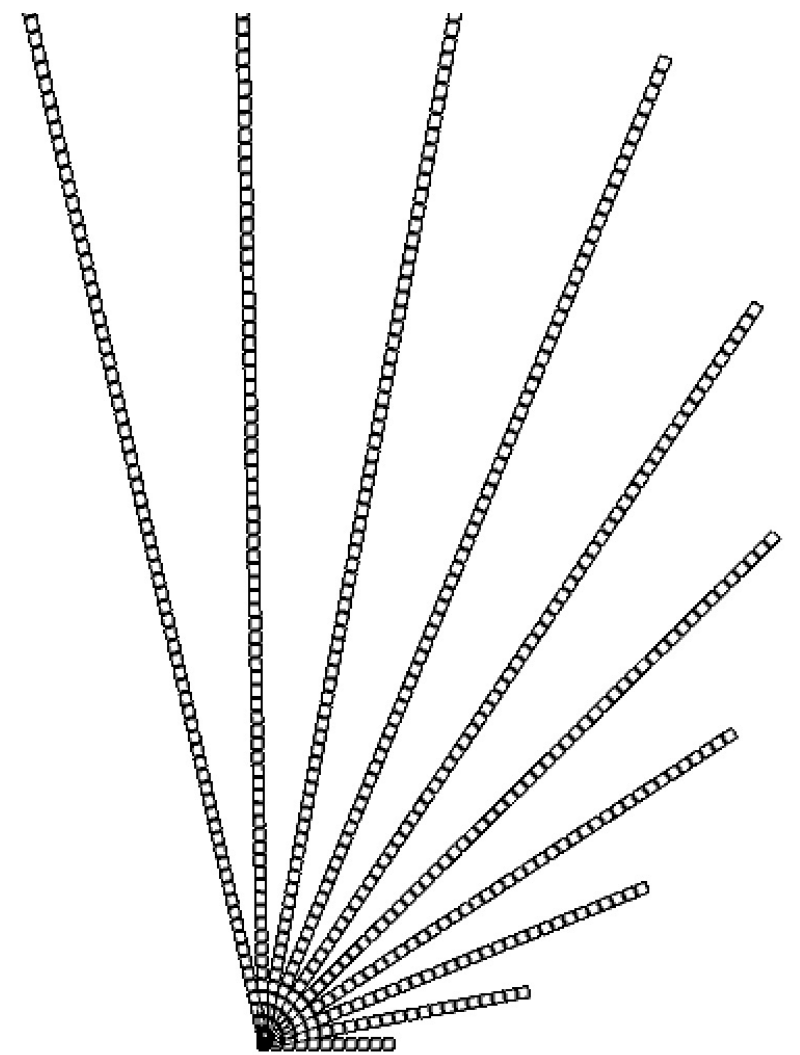
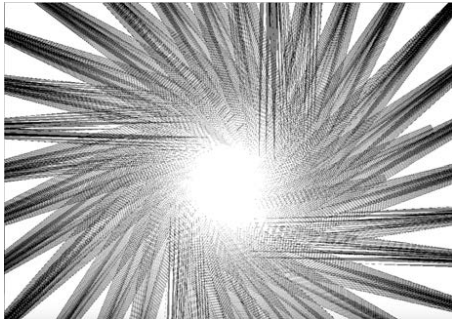
Some Original Sketches



Rotation primarily on the Y axis
then the Z and the X created a
pinwheel formation



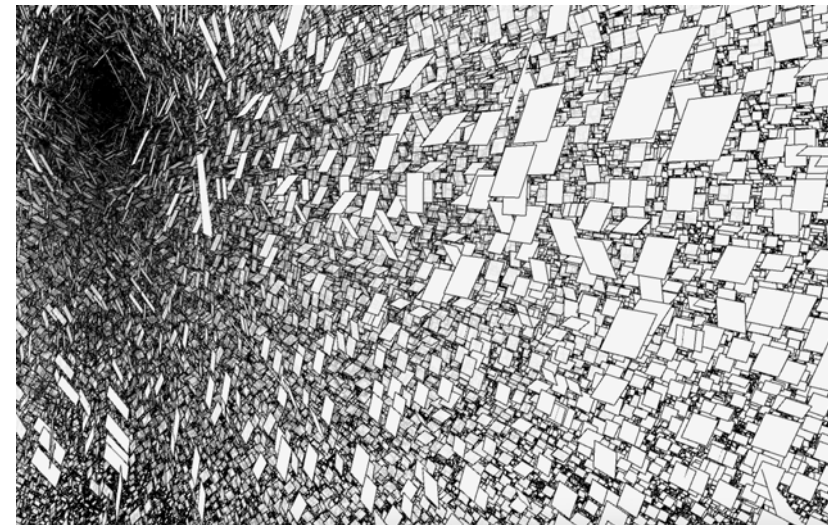
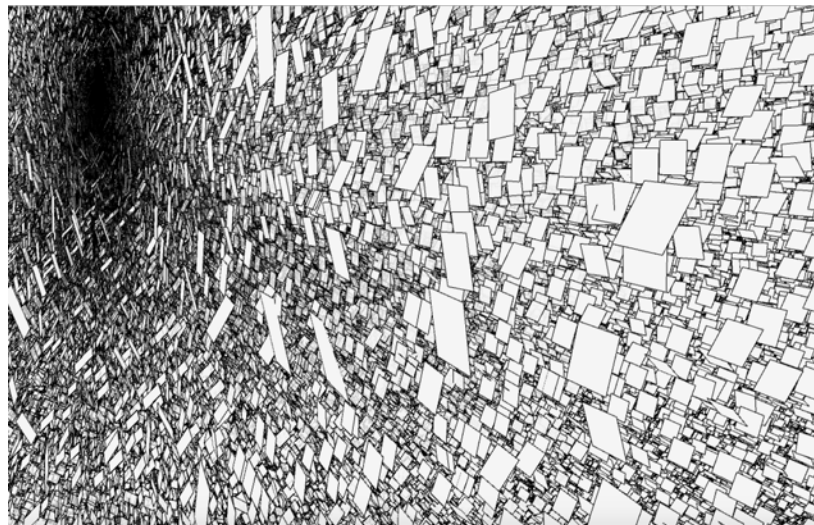
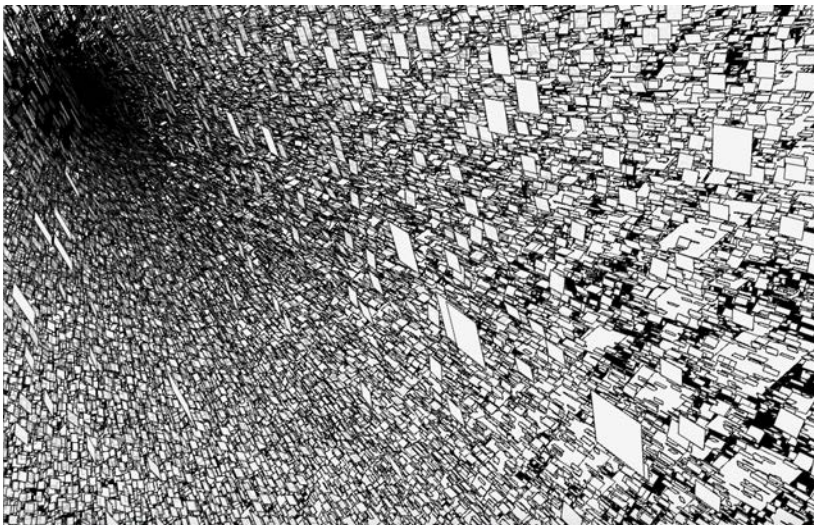
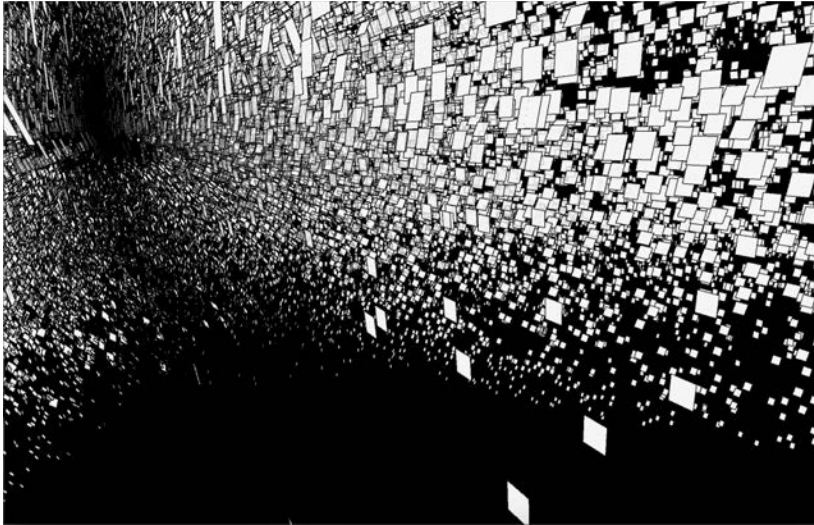
Rotation primarily on the X axis
then the Z axis produced a flying
square formation.



The basic formation of each unit consisted
of permutations of 11 rectangles rotate on
an axis that incrementally radiates from
various axes starting 11 units above and to
the left of the previous originating axis

Black & White Final Sketch Series

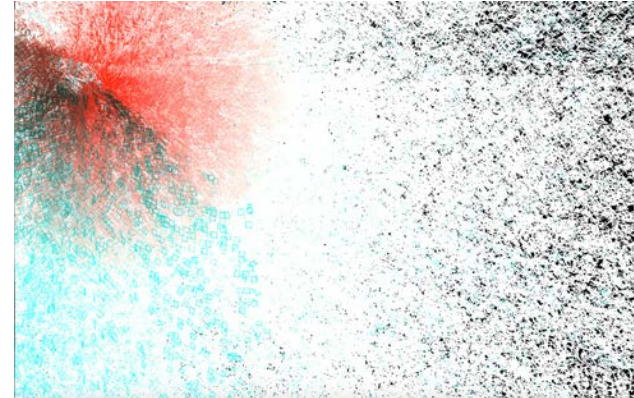
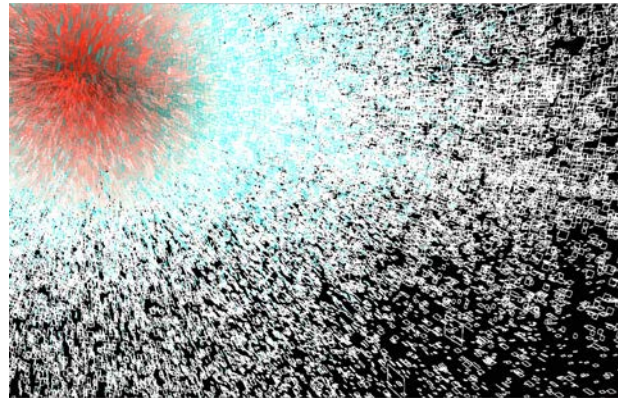
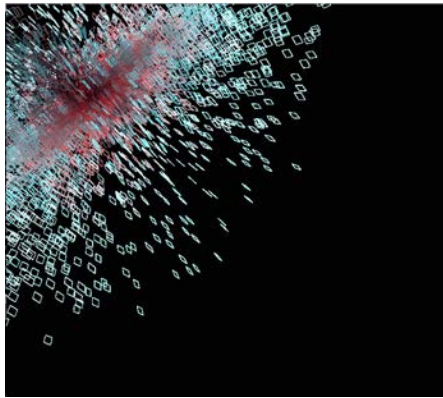
Not only did the spinographic formations most resembled my envisioned image sketched in Illustrator, but they resembled a dramatic graphic novel aesthetic that leveraged a new dynamic to the overall scope of the project.



Color

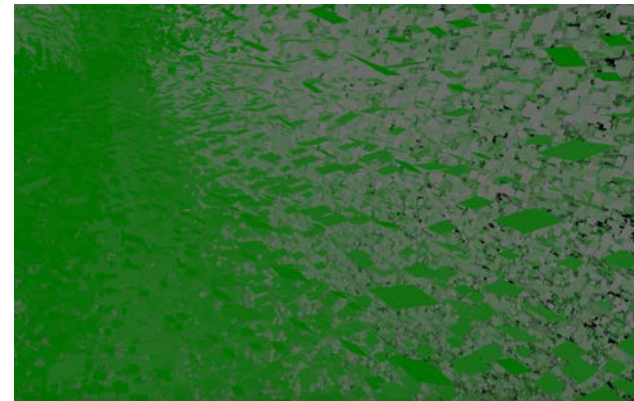
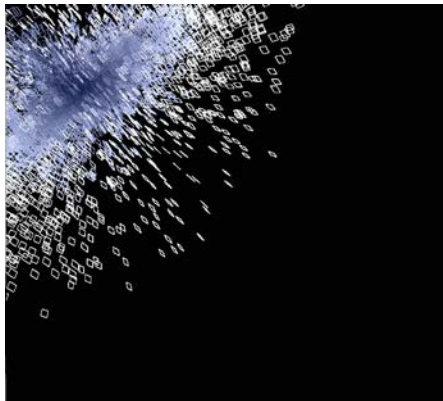
As colors changed incrementally within the “for” loops, numbers eventually leveled off at 255, white. For this and for the preference of the aesthetic against the original greyscale option, a black background was maintained, though white and other colors were also applied.

Contrasting



Monochromatic

Monochromatic color combinations yielded visual texture



Separation Variations



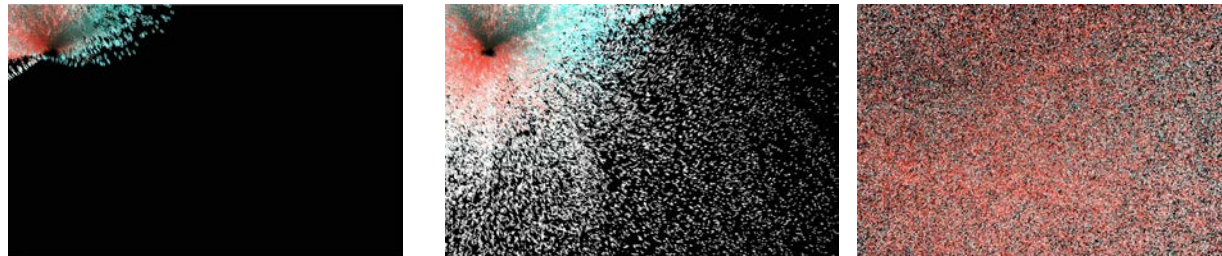
Delineating separation created compact images that, while enjoyable, were too small to work with



High separations produced more pixelated results, which created a combination of visual texture and abstract geometry. A variation of color was especially desired in these iterations.



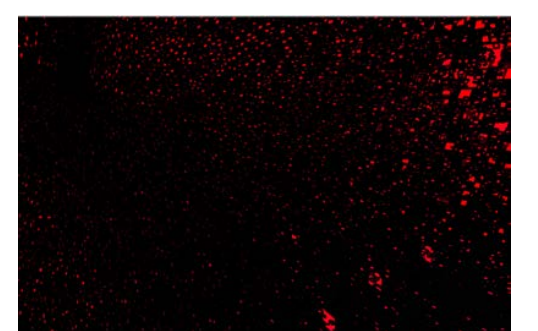
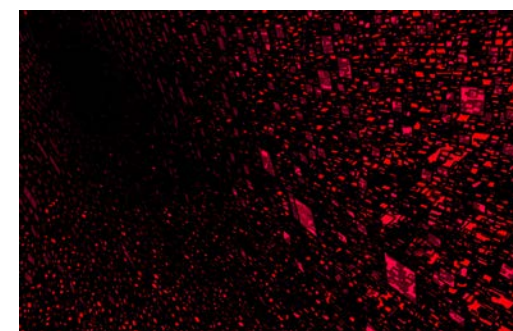
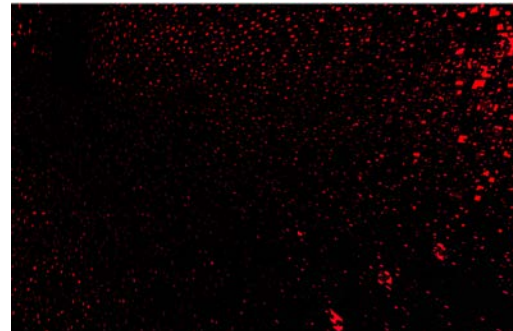
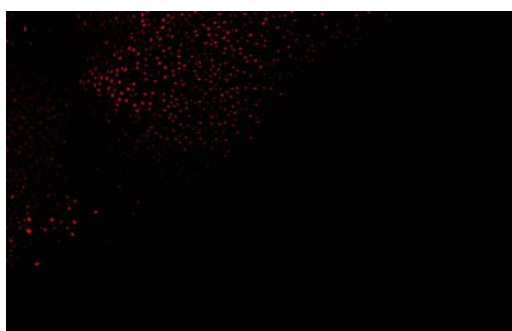
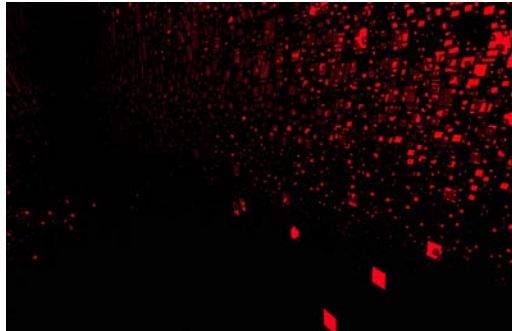
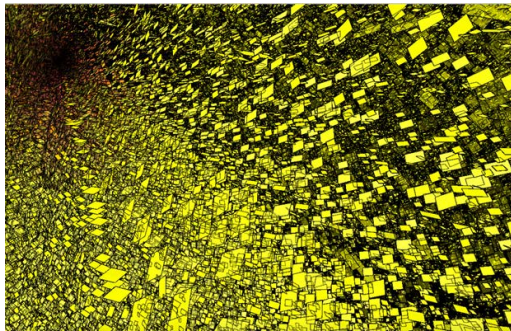
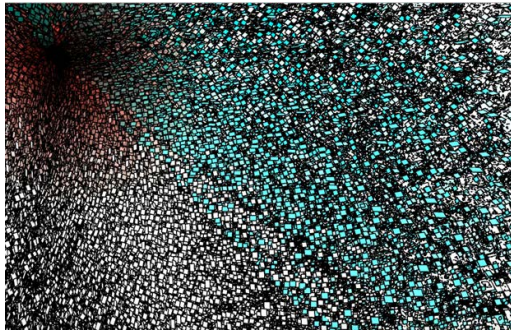
Low separation created a predictable and yet pleasing cascade of texture. This worked best with monochromatic color schemes.



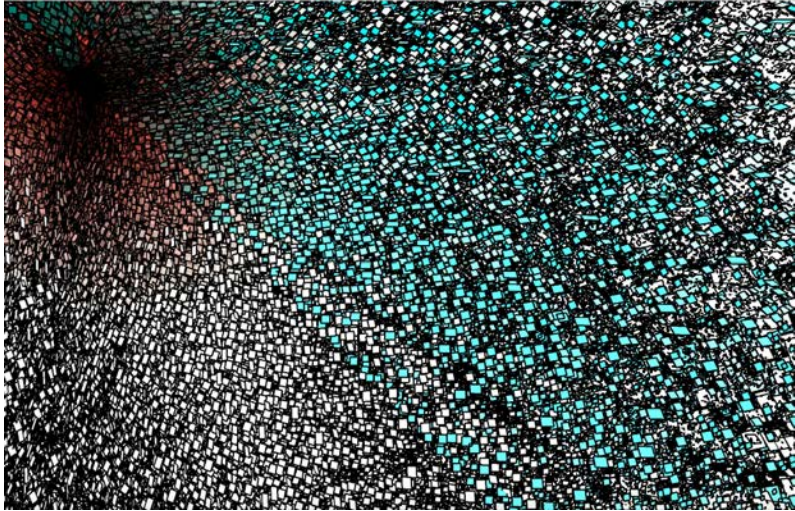
Regressive separation contrasted the enlarged permutations, creating a build-up to a disseminating or explosive visual effect

Stroke Weight

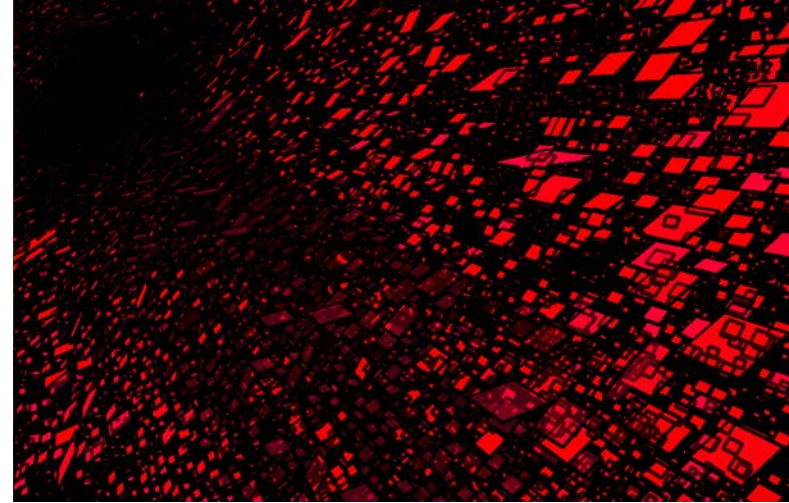
Stroke weights for filled shapes created a mixture of geometric patterns that mimicked glass and graphic novel motifs. To the left, the mixture of color creates a collage of shapes gradating from a central location. To the right, the progression of red tiles emerge and fade into the dark background.



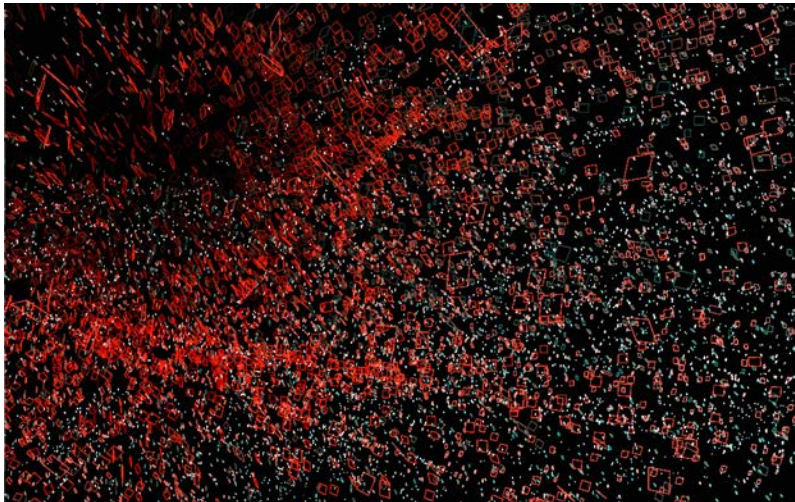
Highlighted Results



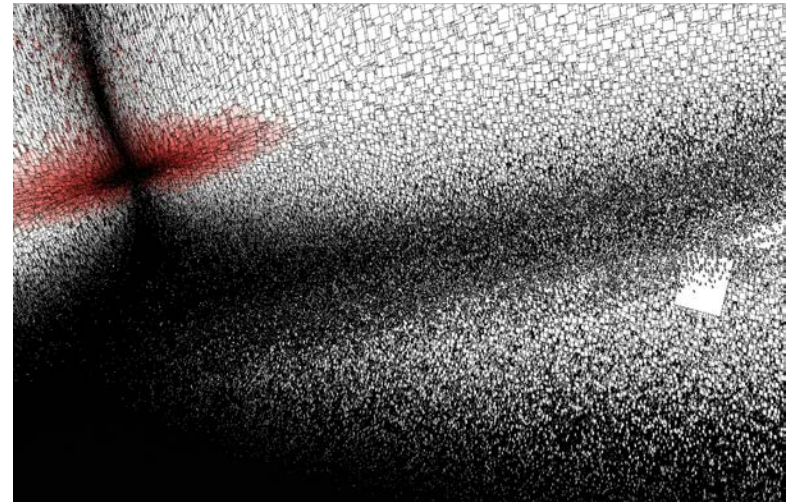
Fill with a 2 px stroke weight



Fill, no fill with a 5 px stroke weight

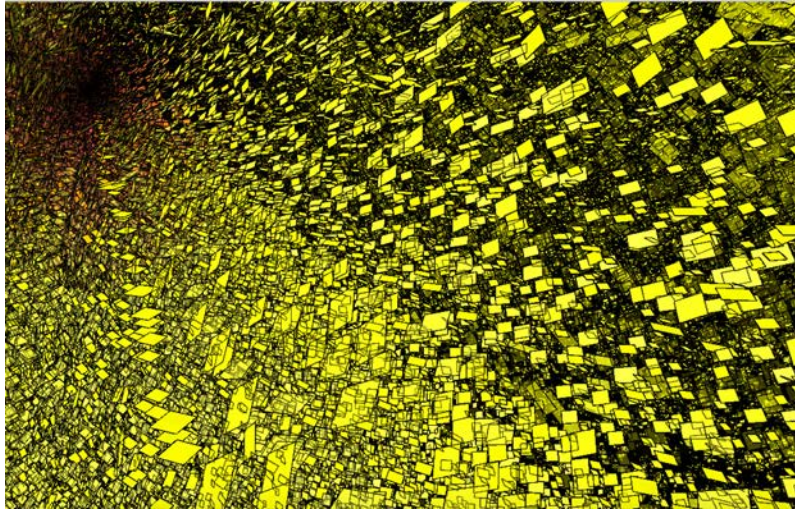


Stroke, no fill with a 2 px stroke weight

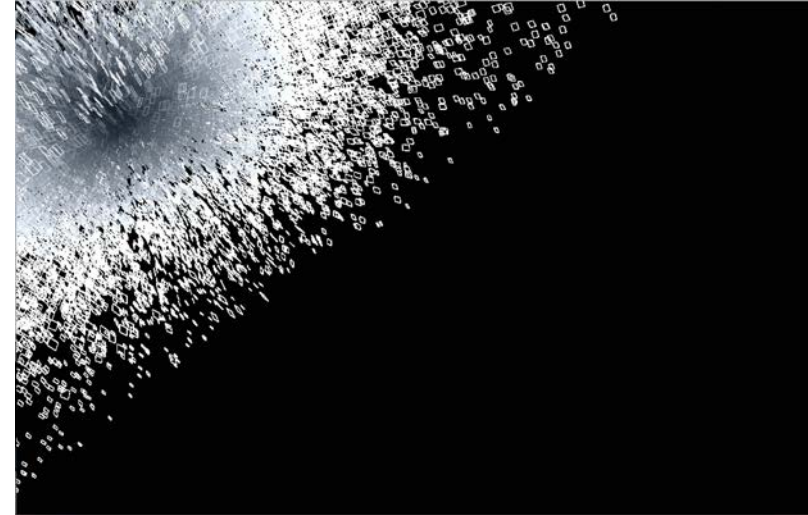


Quartered rotation, fill with a 1 point stroke weight

Highlighted Results



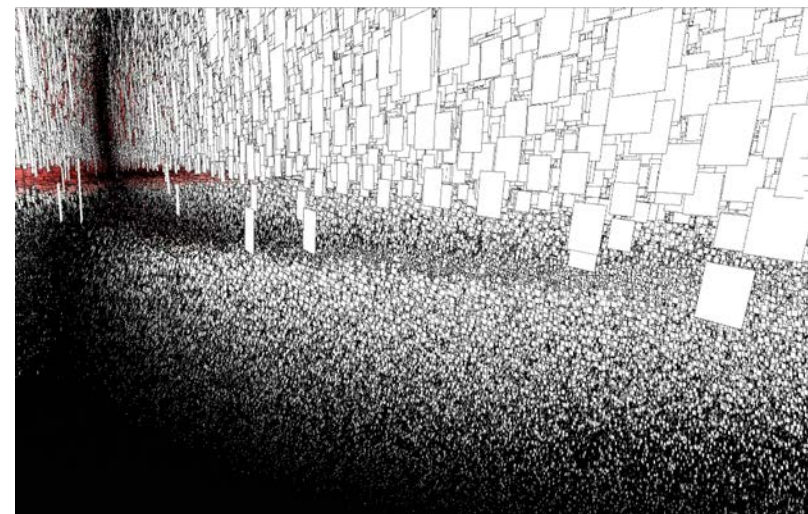
Fill with a 2 px stroke weight



No fill, increased spacing



No fill, monochromatic, increased spacing



Quartered rotation, fill with a 1 point stroke weight