

# **THREE STATES OF BEING**

## Graphic Translation & Simplification

CDES 3623: Identity and Systems Design  
Spring 2021 | Noelle Betkowski

# LEARNING OBJECTIVES

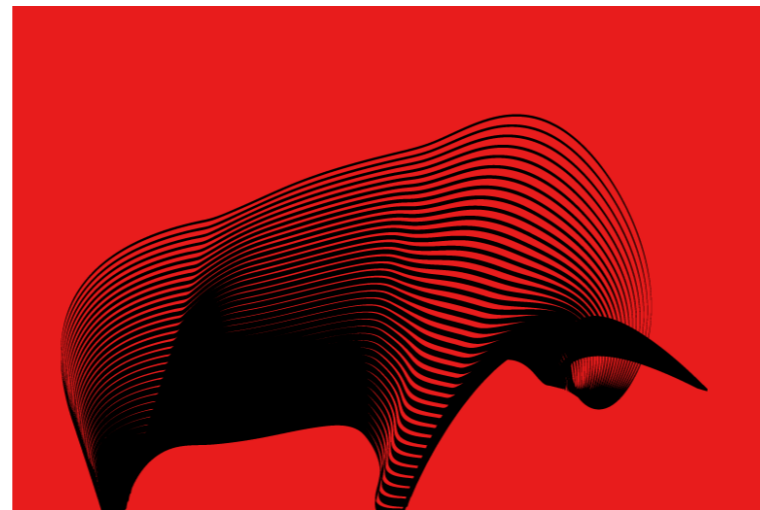
- 1.** Develop a sense of visual interpretation and aesthetics
- 2.** Develop a sense of simplicity to succinctly communicate the visual message
- 3.** Understand the methodologies for designing a unified set of picture marks that express three states of being
- 4.** Create formal unification through iteration and graphic refinement to form and thus meaning
- 5.** Explore means for producing iterative marks from sketch development to digital vector art
- 6.** Objectively evaluate project outcomes using semantic, syntactic and pragmatic dimensions

Students will understand the methodologies necessary for designing a unified set of picture marks that express three states of being. They will create formal unification through iteration and graphic refinement to form and thus meaning by exploring the means for producing iterative marks from sketch development to digital vector art. Lastly, they will understand how to objectively evaluate their outcomes using semantic, syntactic and pragmatic dimensions.

# VISUAL RESEARCH



- **RACOON** <https://www.kenziemiller.art/v478rvys8lylhnsd5wyb5tfle4nmq5>
- **DOG** <https://www.artfinder.com/product/dont-be-sad-im-here/#/>
- **BULL** <https://andrea-minini.com/animals-in-moir-3-two-lines>
- **DEER** <http://www.tomohiro-inaba.com/>
- **LION** <https://finni.be/africa-1>



# PORTRAITS



# SELECTIONS

## 1. PHYSICAL NEED: sleep



# SELECTIONS

## 2. PSYCHOLOGICAL NEED: play



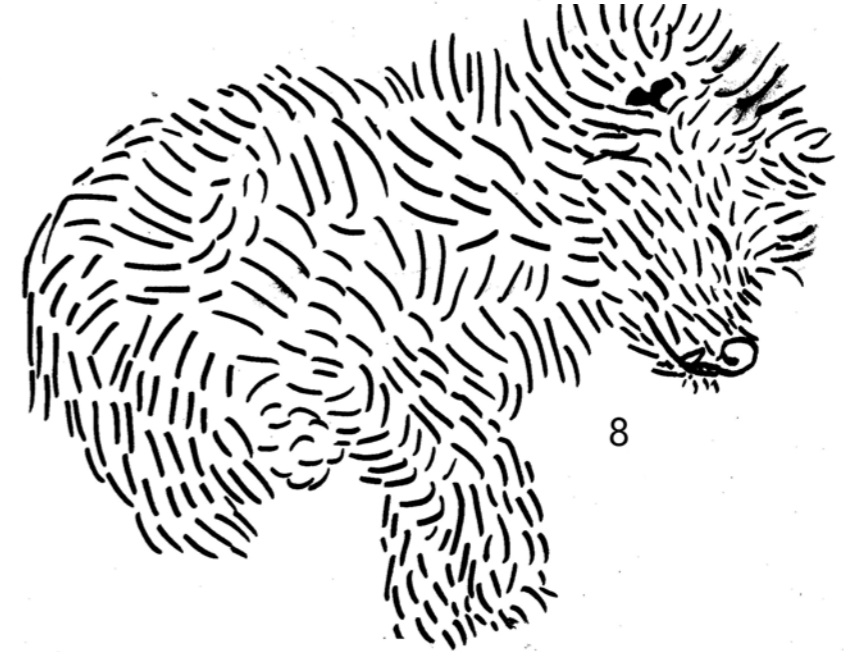
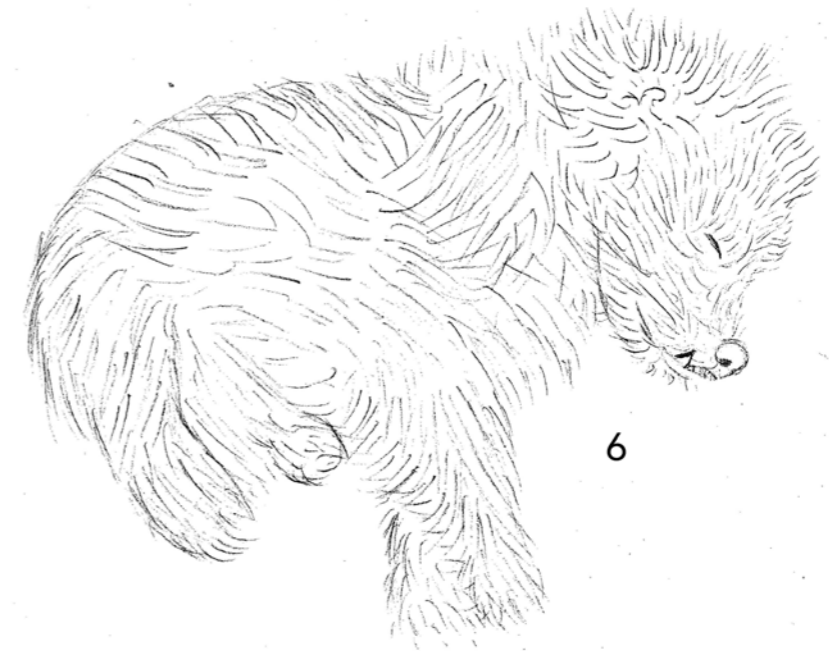
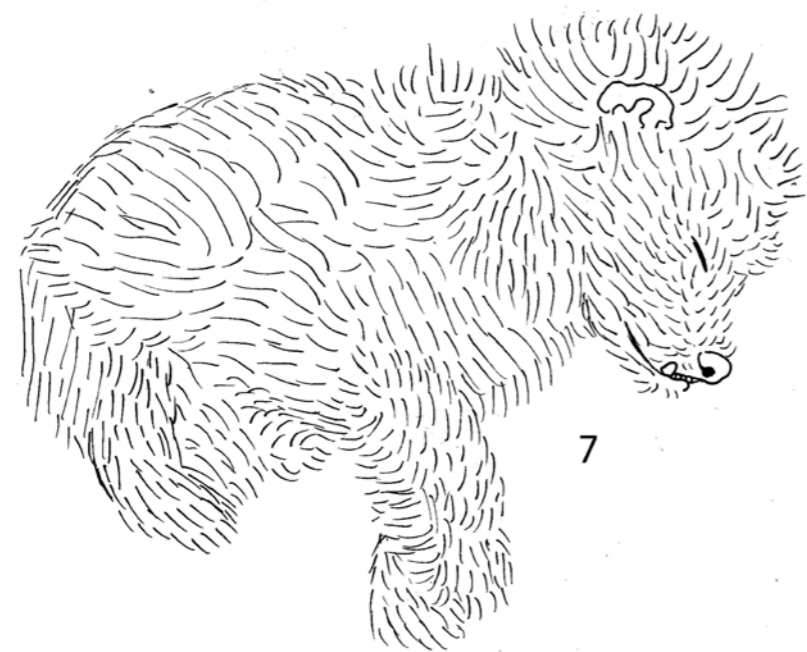
I initially chose the left photo to work from for the *play* state, and worked with it through the tracing stages and began to vectorize it in Illustrator. While the movement was perfect to convey the chosen state, the photo was too blurry to successfully capture the details of his face. Thus the right photo was selected as a replacement at a later phase of the project.

# SELECTIONS

## 3. EMOTIONAL NEED: love

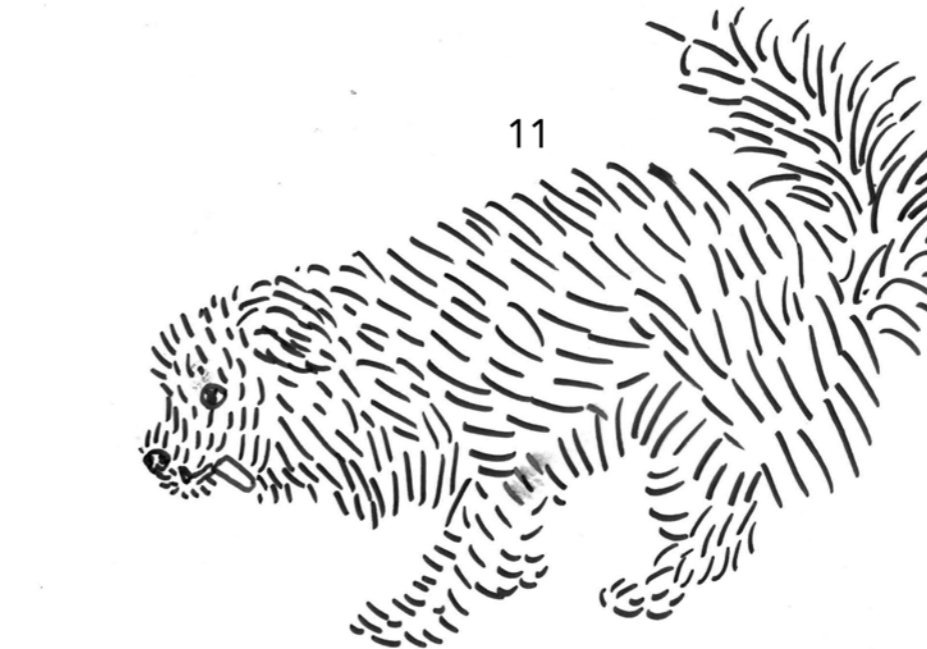
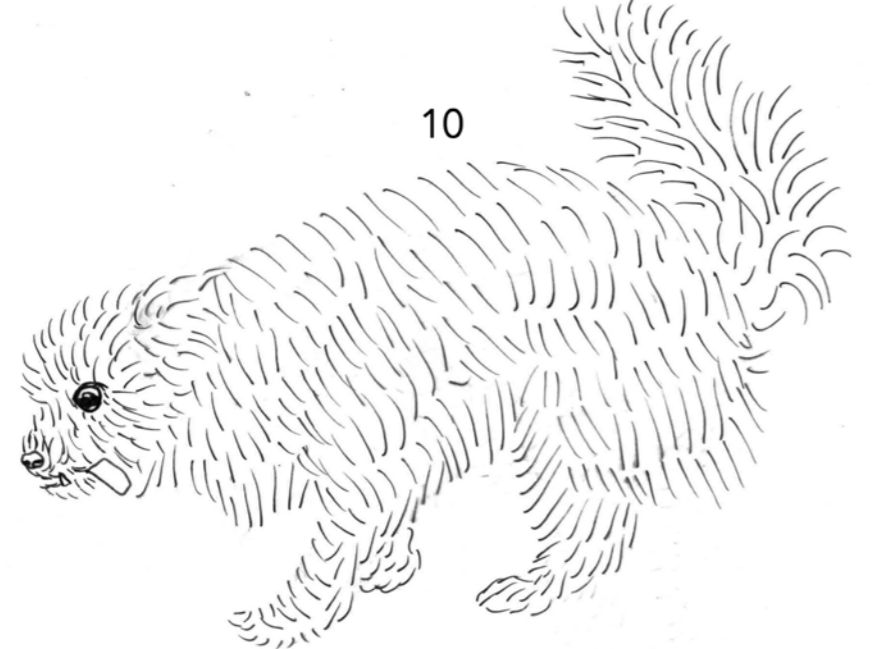
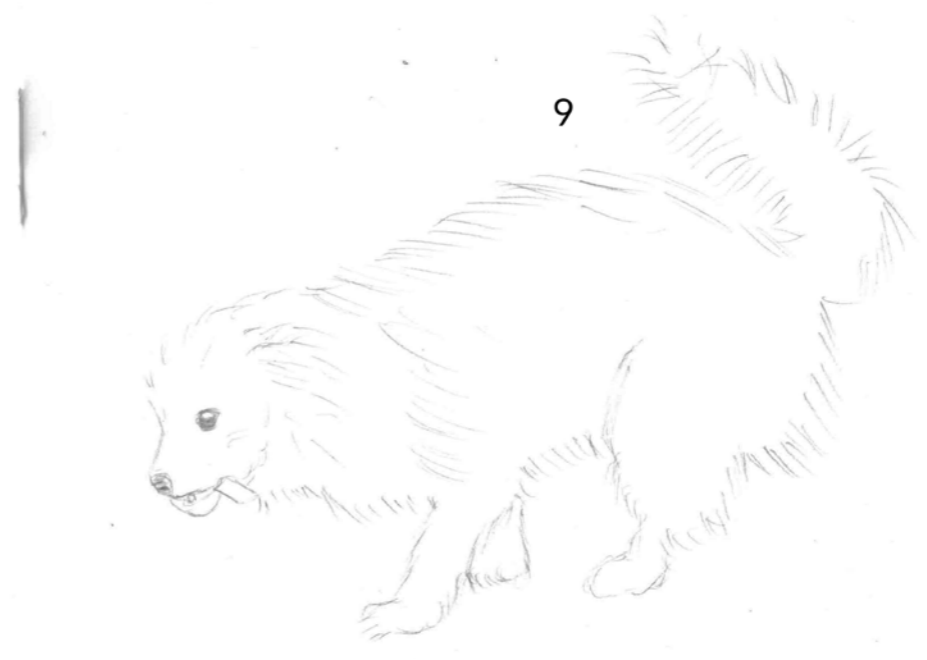
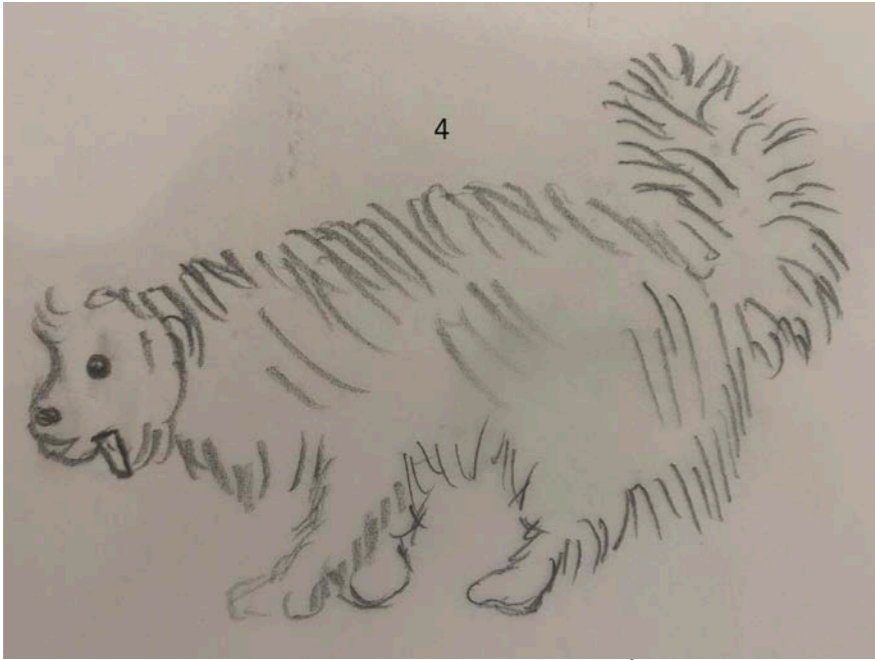


# TRACINGS





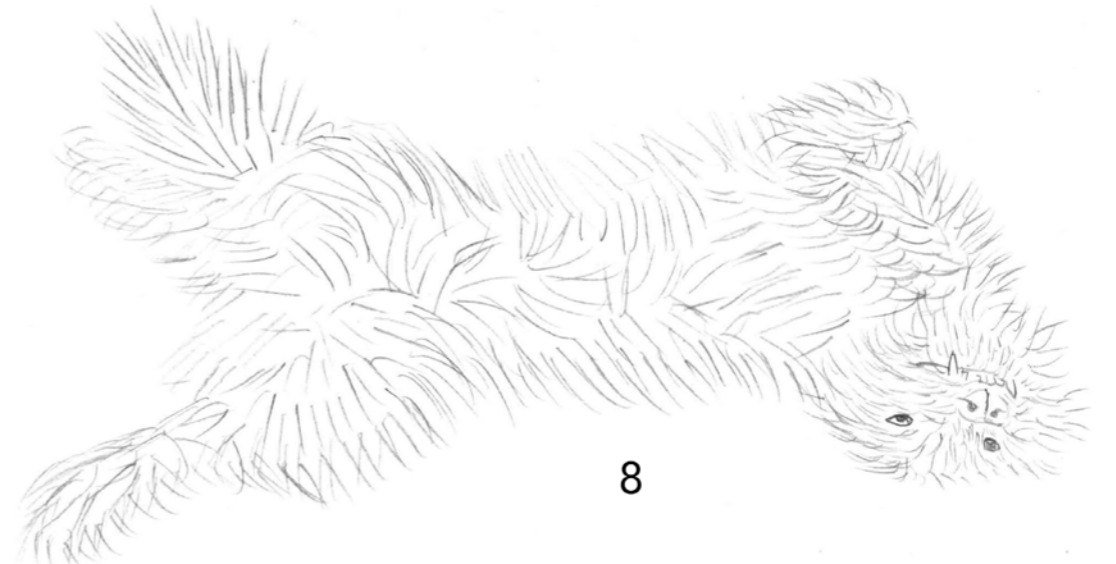
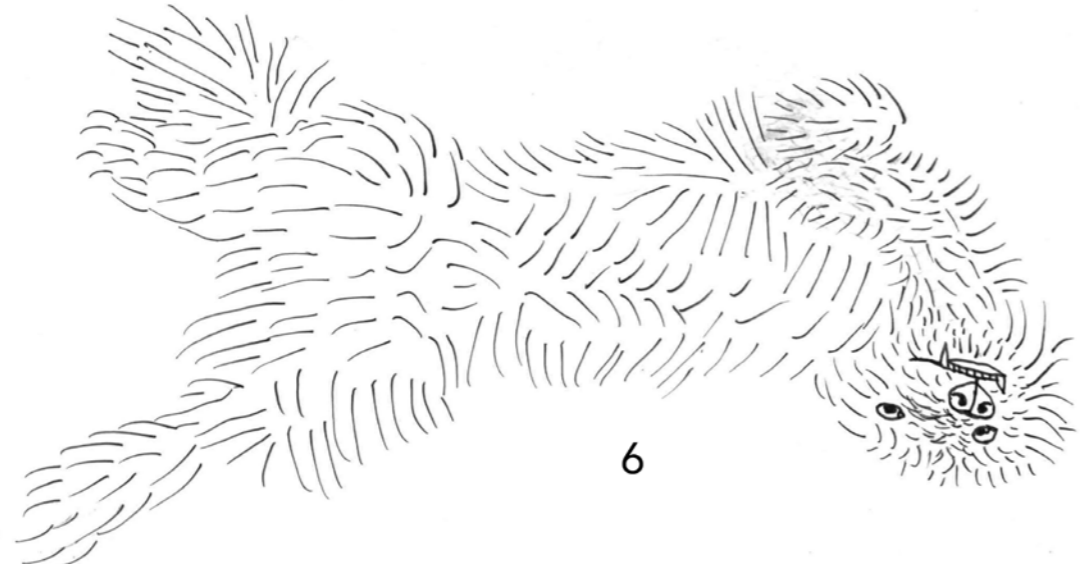
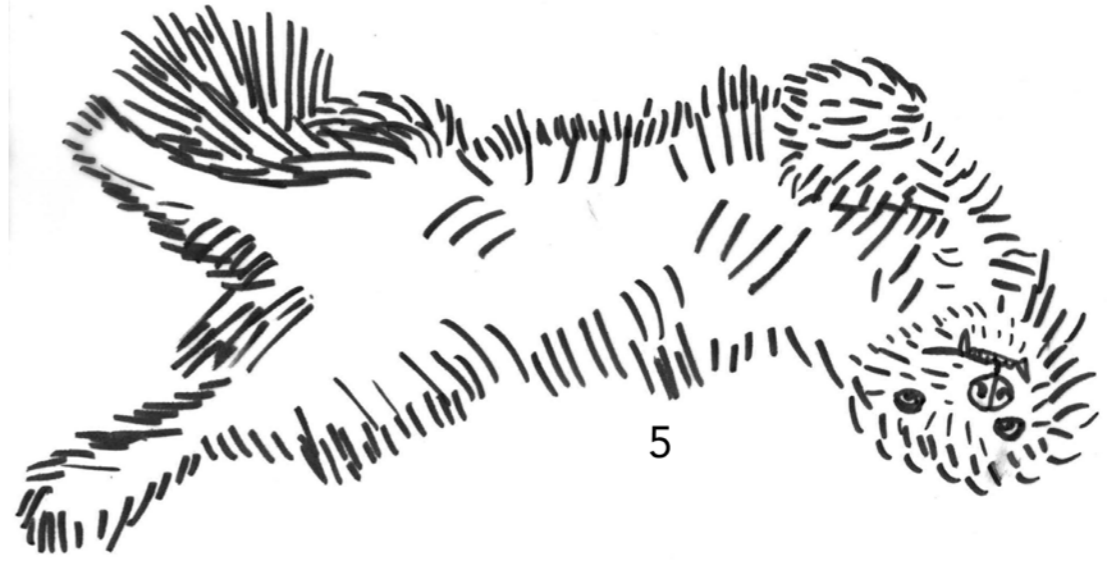
# TRACINGS



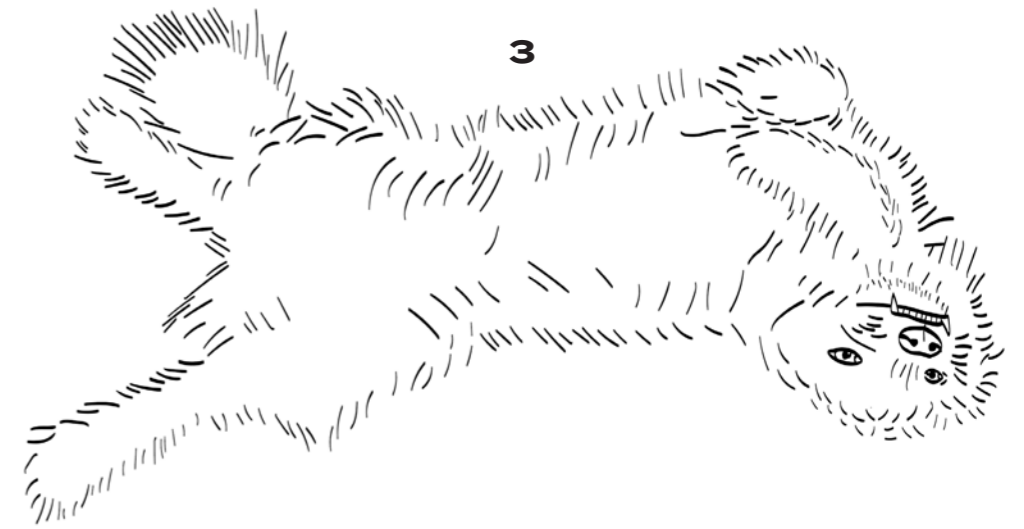
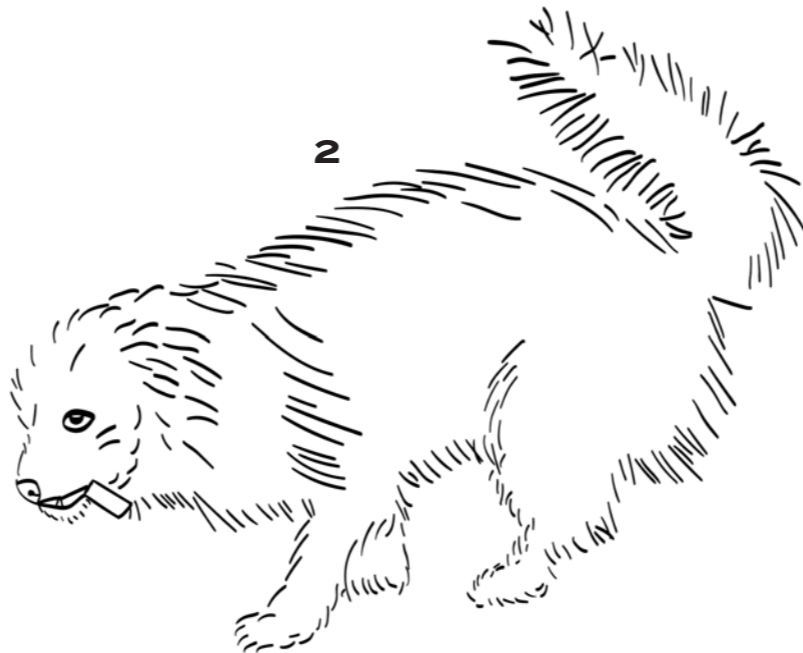
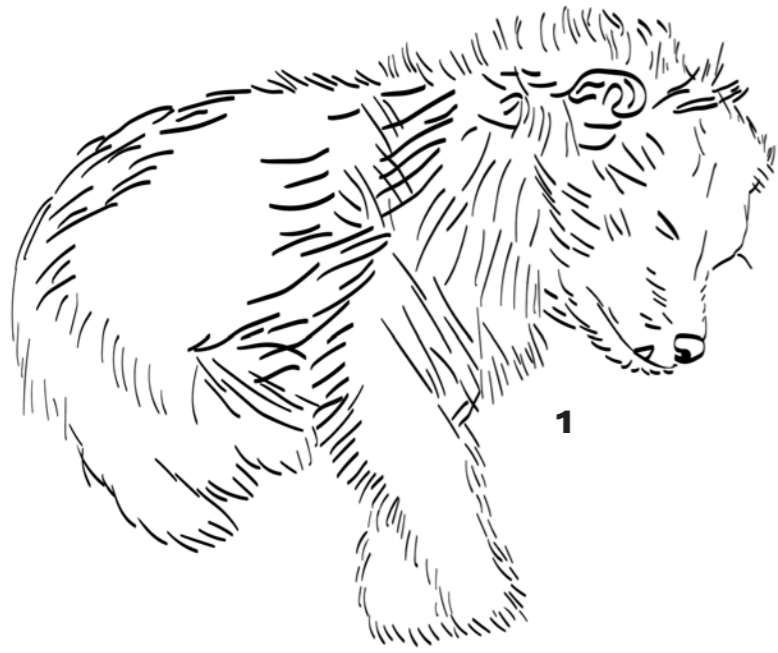
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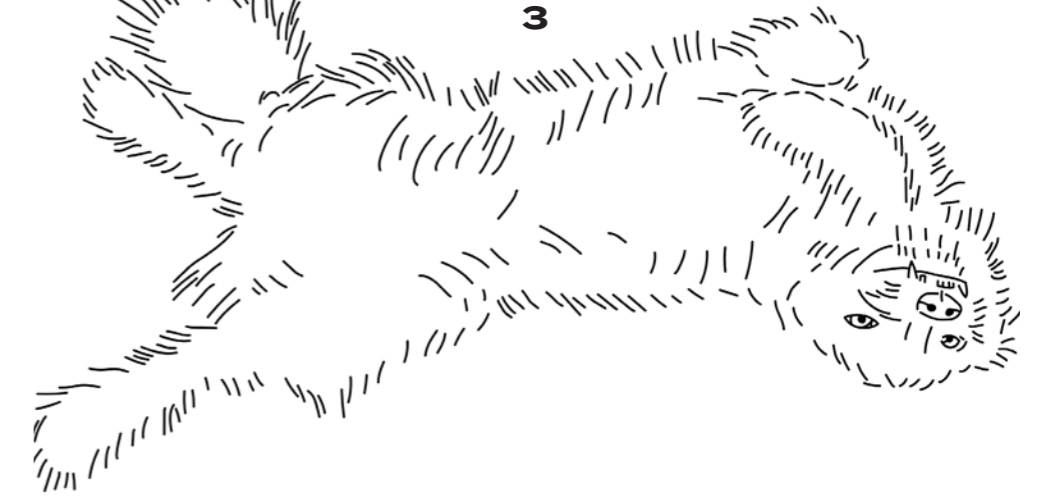
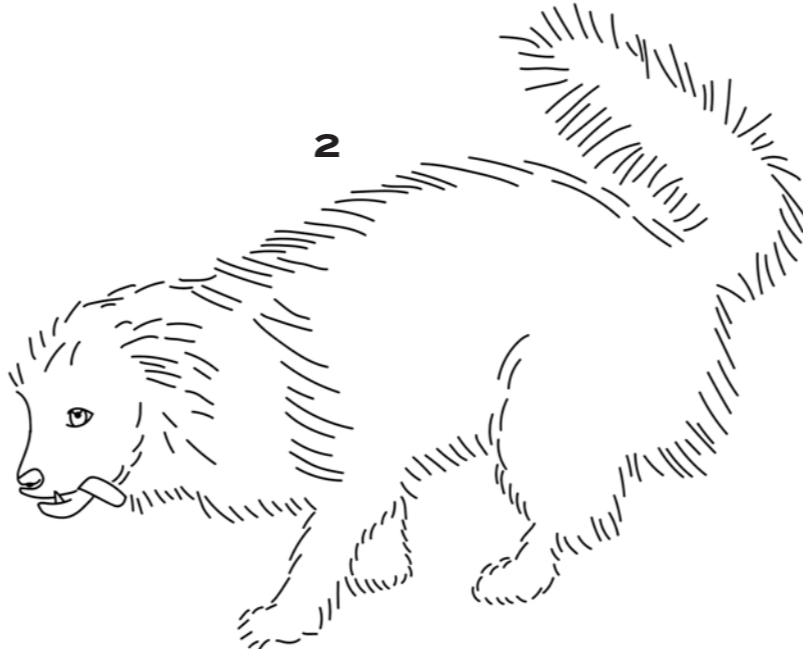
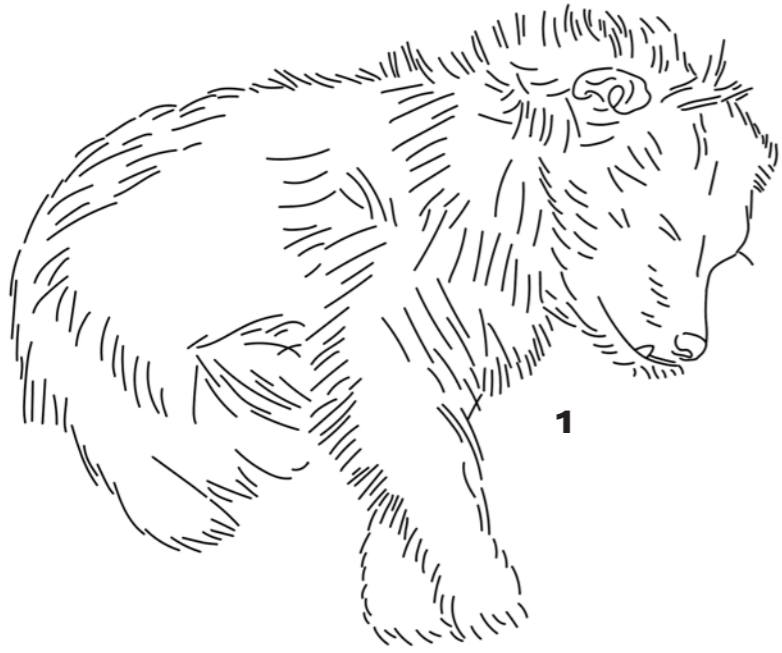


# FIRST VECTOR STUDIES



I used a Wacom tablet for the digital phase, and began with a brush that produced various angles and stroke weights depending on the angle and pressure used while drawing. It didn't provide the uniformity or lightness that I hoped to evoke from my pencil sketches, and tended to create heavier lines in the wrong places. The eye in #2 started to become one of my greatest challenges.

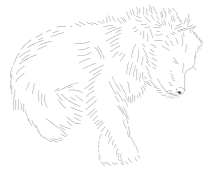
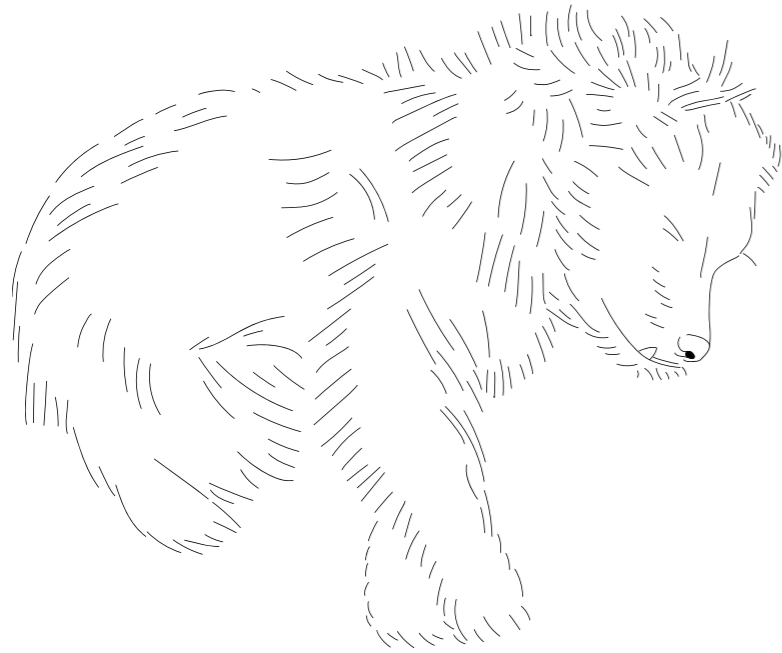
# SECOND VECTOR STUDIES



With a very simplified round caligraphic brush in a 0.5 pt stroke, the second round of vectors were vastly improved, though the eye in #2 continued to be an issue. The photo was replaced with another for the final vectors.

# FINAL VECTOR ART

1



2



3



# OUTLINE MODE



# LEARNING OUTCOMES

In terms of semantic dimension, I believe meaning was conveyed decently well and more so with the added context of each state of being. I possibly could've chosen more obvious states – for #3 (love) in particular, it seems like it could get lost without the label. #1 (sleep) is fairly self-explanatory, and the outline of the toy in #2 (play) helps its meaning come across clearly.

As far as syntactic dimension goes, I'm satisfied with the results of the set and very relieved to have replaced my original photo for #2. All three graphics appear to have similar levels of simplification and abstraction without being overly cartoon-like, each coming across as parts of the set. Achieving this would have been much more difficult with the other photo. However, each graphic and its reference photo have fairly different widths due to the subject's poses, and make the sizing uneven. Given more time, I would've liked to find a way to even out the aspect ratios.

The pragmatic dimension feels successful in regards to developing clean, organized vector art in outline strokes without excessive anchor points. The set of graphics is still visible and legible even when scaled down to one inch due to further simplification, though #1 remains somewhat clearer than #2 and #3 due to the less detailed eyes.



**THANK YOU!**  
- Noelle Betkowski