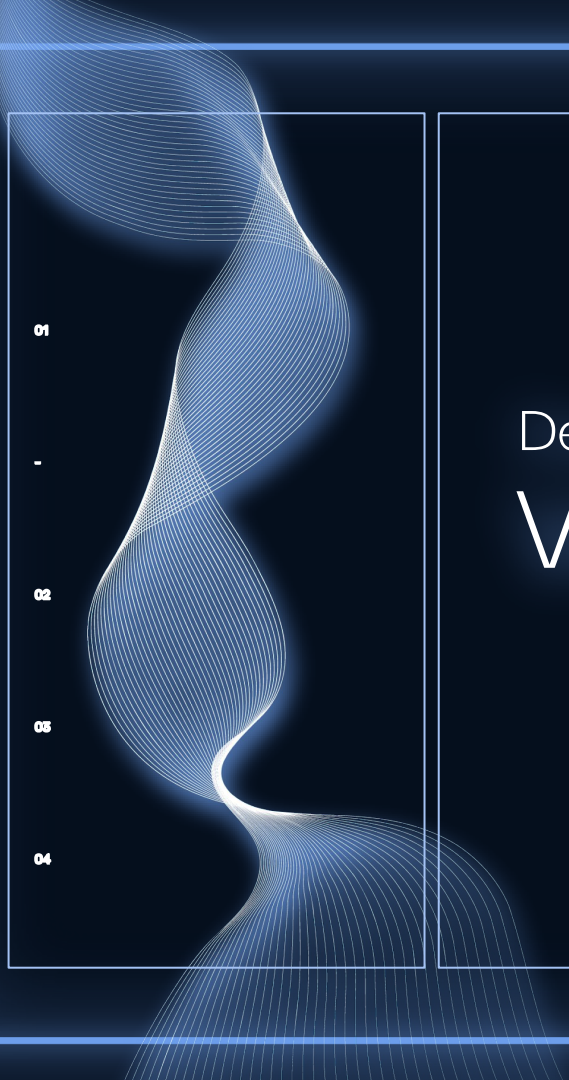


Design Process

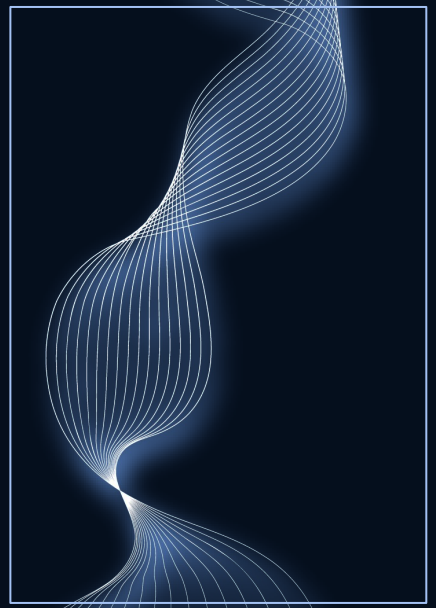
Vector Postcards

Sidney Wolin

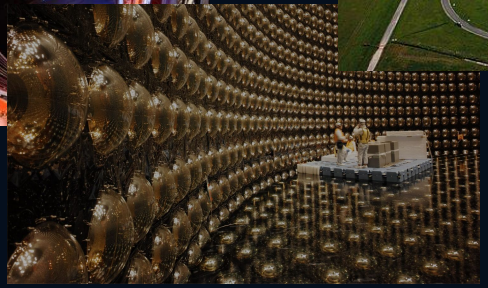
00

Introduction

The goal of this project was to create two finalized vector compositions representing iconic landmarks. I selected a theme of scientific research institutions. As part of the design process, I created 6 thumbnail designs, before narrowing the selection down to 2 locations. I then created a rough draft of the vector composition for each of these, and finalized the design by incorporating feedback from review. This presentation shows a more detailed look at this design process.



Reference Photos



Thumbnails (Procreate)

01

Large Hadron Collider, CERN;
Geneva Switzerland

02

Super-Kamiokande Detector;
Hida, japan

03

Kitt Peak National Observatory;
Arizona, US

04

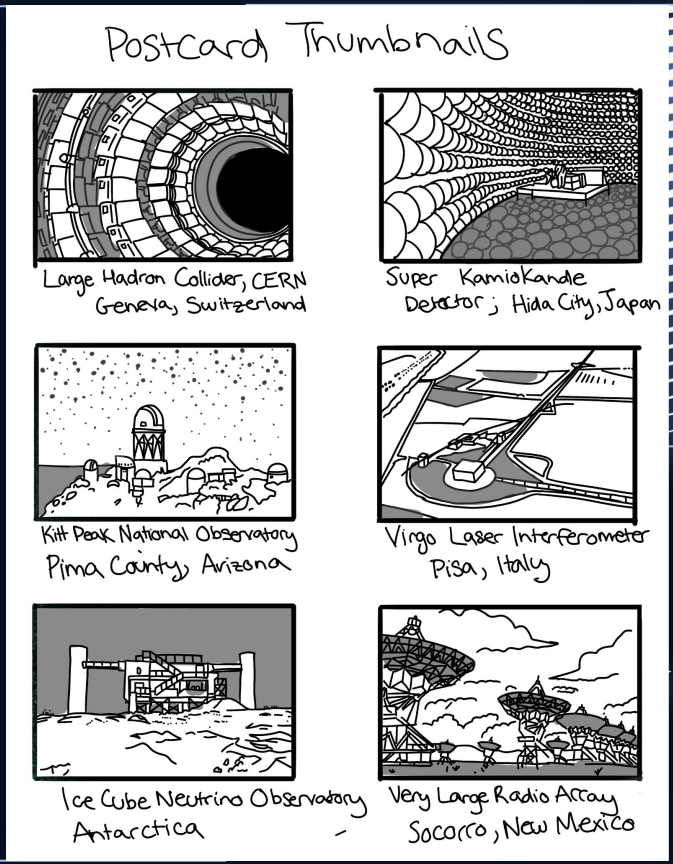
Virgo Laser Interferometer;
Pisa, Italy

05

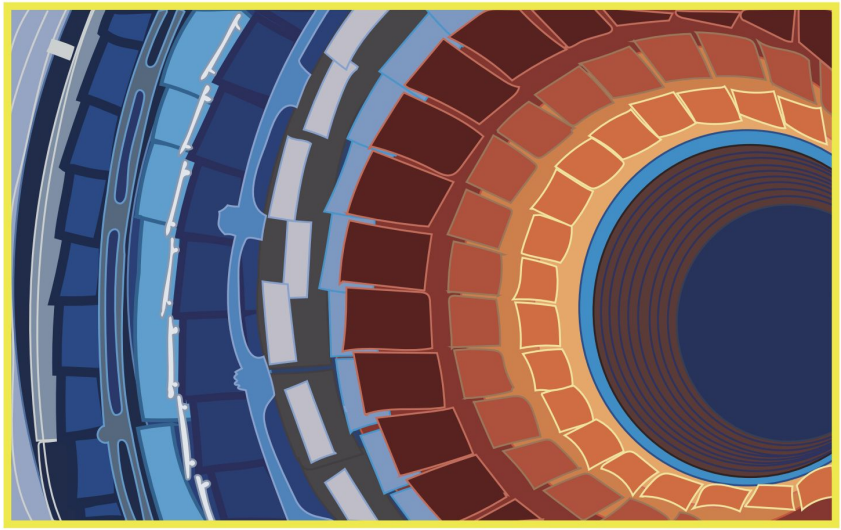
IceCube Neutrino Detector;
Antarctica

06

Very Large Radio Array;
New Mexico, US



Vector Comp
LHC, CERN

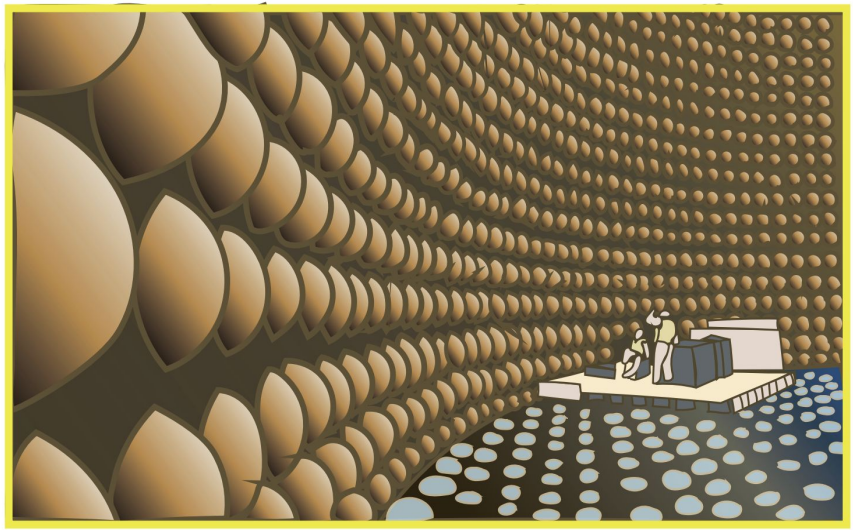


LARGE HADRON COLLIDER, CERN; GENEVA, SWITZERLAND

I chose CERN for my first design because I thought the colors and radial symmetry would create a very striking vector design with a good illusion of depth. I first created a background layout using the circle tool. I then recreated details from my thumbnail using the pencil tool. I kept each section on a different layer so that I could easily arrange them to overlap following the perspective of my reference.

I initially decided to keep the edges so that I could use them to add color details. I then added a border and text in contrasting colors, because I wanted them to stand out from the rest of the composition. I was also trying to look forward and pick colors that I thought would be interesting with my second design as well.

Vector Comp
Super-Kamiokande



Super Kamiokande Detectore; Hida, Japan

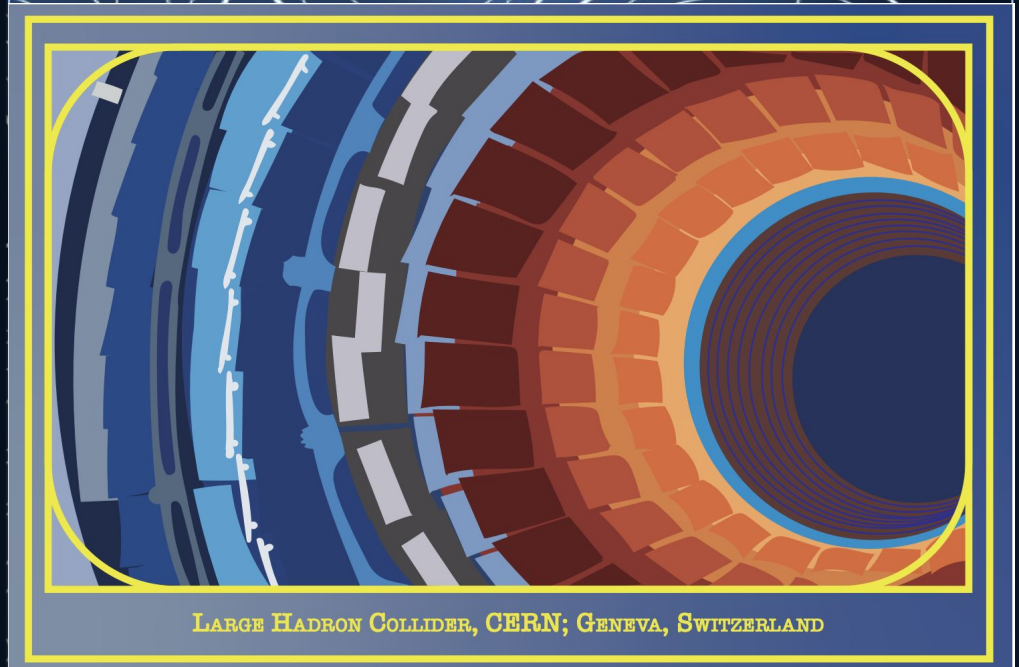
For my second design I selected the Super-Kamiokande Neutrino Detector. I thought this composition, mainly composed of circles, would complement the radial symmetry of the LHC nicely. I also thought that, like the LHC, this composition had a strong sense of depth.

I followed a similar procedure as I did for the first design. However, when coloring this one, I chose to experiment with the gradient fill option in Illustrator. I created custom gradients for both water and the photoelectric detectors. I decided to only use the gradient on these two features because I was worried about creating muddiness if I applied a gradient to everything.

01

LHC, CERN

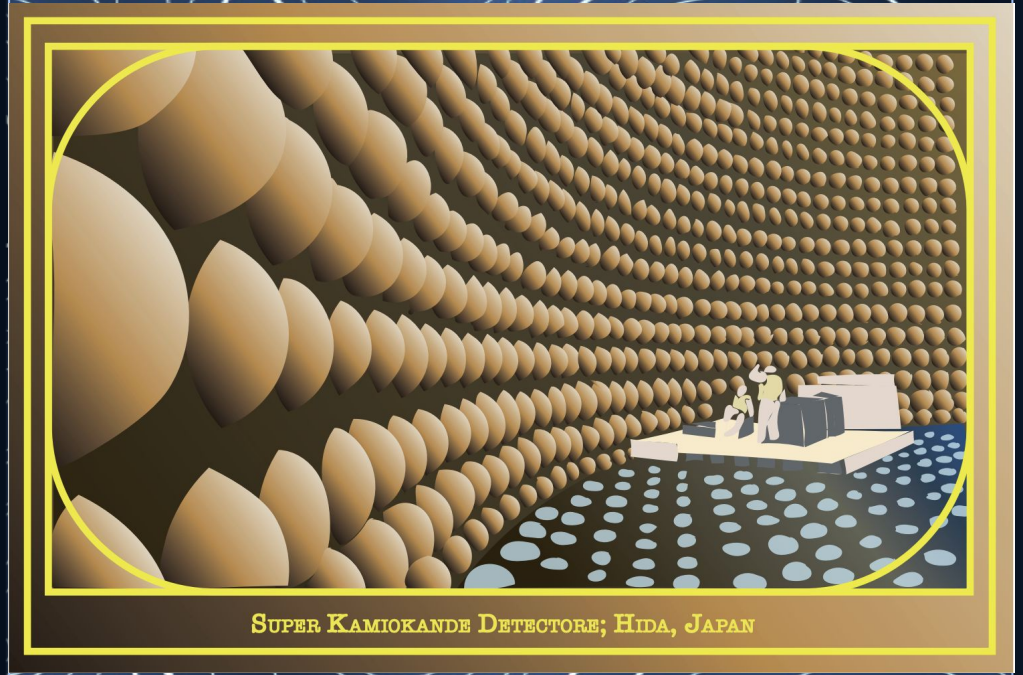
After reviewing critique from the vector comp, I decided to remove the edges on my shapes. This lets the gradient on the inner portion form more naturally. I also added a gradient background and some border details, which I use for both designs to promote a sense of unity.



02

Super-Kamiokande

Like with the CERN design, I removed the edges. I think this had a much more dramatic impact on this composition. I also went back into this vector comp and used the pen tool with direct selection to refine/close off some of the circular shapes that I had missed initially.



02

03

04

Conclusion

It was really fun trying to find places that you wouldn't normally expect to see a postcard from! I hope that this project highlighted some "alternative" tourist destinations. Many of these facilities have at least a section that is open to the public, including CERN and the Super-Kamiokande. (Here are some photos I took at CERN when I visited in 2017.)

I found it was instructive to practice using Illustrator tools in a full composition. This process made it very apparent how important it is to create layers and stay organized, as well as how long it takes to make sure each path is laying correctly.