Methodology:

The proper input for an intent-based illustration system is a specified communication intent and access to a knowledge base of objects. To begin, consider the illustration process as a goal-oriented . Simply put, the illustration system has a specific communication intent to achieve, which refers to a particular world modeled in a se objects necessary for the illustrator to accomplish his task; instead, the illustrator has access to a wide variety of sources, and from these ultimately determines what and how the task will be accomplished.For example, a human illustrator may have access to the objects themselves, photographs and movies of the objects, geometric models of the objects, text describing the objects, various representations of the o objects. Illustrator may not require access to all of these sources of information for each or any of the artwork it creates. For example, the illustrator was only able to illustrate the exterior of the car and therefore does not need to refer to what is under the hood. On the other hand, if the illustrator decides to represent the car with the hood open, this information is necessary.The illustrator can choose to communicate the livability of the car using completely different objects. Again, what information is needed is determined during the design process, not in advance.
This separation of the communication intent from the knowledge base also allows for greater flexibility. The communicative intent does not specify which particular objects will be included in the illustration or how each will be represented; instead, the communicative intent specifies which of the known-world objects is to be conveyed through the artwork. The way an illustration conveys these concepts is to represent them, or when making a decision. No decision is made for any reason other than to achieve the desired semantic value.
We take a build and test approach to designing artwork. Although this is a long-term implementation issue, it serves to emphasize a point made previously. All constraints in an illustration are global.Each new decision threatens to violate the success of previously satisfied objectives.This can be achieved using analytical pro by examining the partial results in a tramebuffer.First of all, it is necessary to determine whether the object appears. It may be occlu is so dark that it's hard to determine its hue. These conditions can only be verified when the view specs and viewport dimensions are determined, the lighting is set, and the set of objects appearing in the scene is determined, and each is assigned a render style.