



Adobe® Illustrator® CS5 How-To Guide

Materia

by Philippe Intraligi

Philippe lives in New York City, recently relocated from São Paolo, Brazil. He is a freelancer specializing in graphic design, corporate identity, illustration, art direction and fashion.

Originally from Germany, Philippe completed his studies at the University of Visual Communication and Graphic Design in Düsseldorf. He has worked as a Senior Graphic Designer at MetaDesign in Berlin and for clients such as Aerologic, Audi, BASF, Commerzbank, Deutsche Post DHL, and Telekom Austria. He has also worked for the Adidas Originals brand in Germany.

While in Brazil, Philippe's clients included Nike, MTV Brazil, SONY, Trussardi, Morumbi Shopping, Graficos Burti, Adria, Ultragaz CD: Carlos Domingos, and Rodny Lobos.

How I work

First I think of the artwork. I imagine the result—then form it in my mind. Next I complete a quick sketch before I start working with Illustrator. It depends on the project, whether I work from home or at whichever design studio that hires me. I like working in pretty clean space. My desktop is kind of simple, with a table, a laptop, a pen, books, and a mix of other stuff.

The inspiration for *Materia*

My ideas of this artwork came from biotechnology. I find it fascinating and unimaginable how microchip architecture might be combined with organic material to create synthetic life. I tried to capture the moment of fusion that might happen between organic and non-organic material.

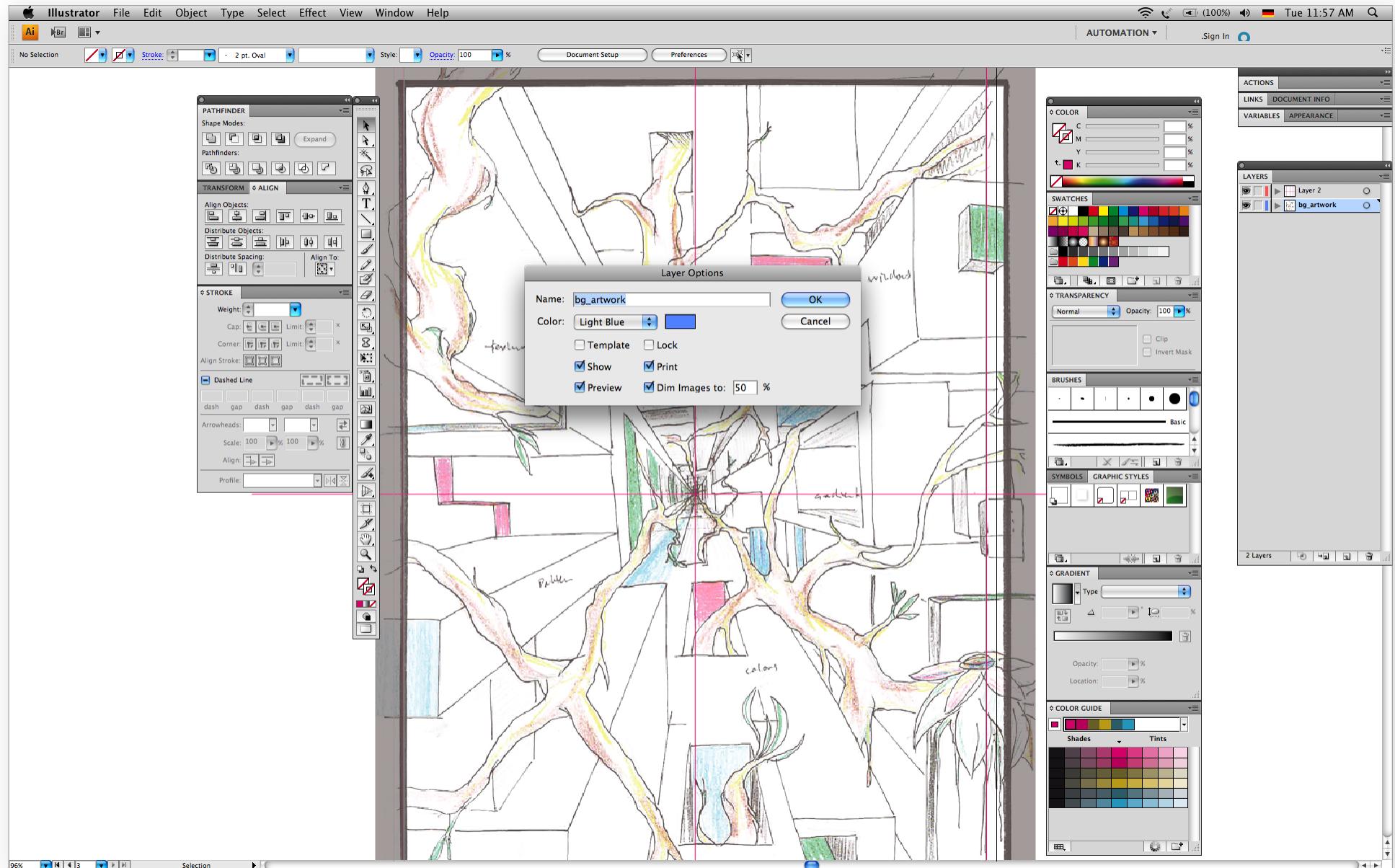
My use of overlapping colors and perspective is inspired by the style of early 20th century futurism painters such as Giacomo Balla or Joseph Stella.

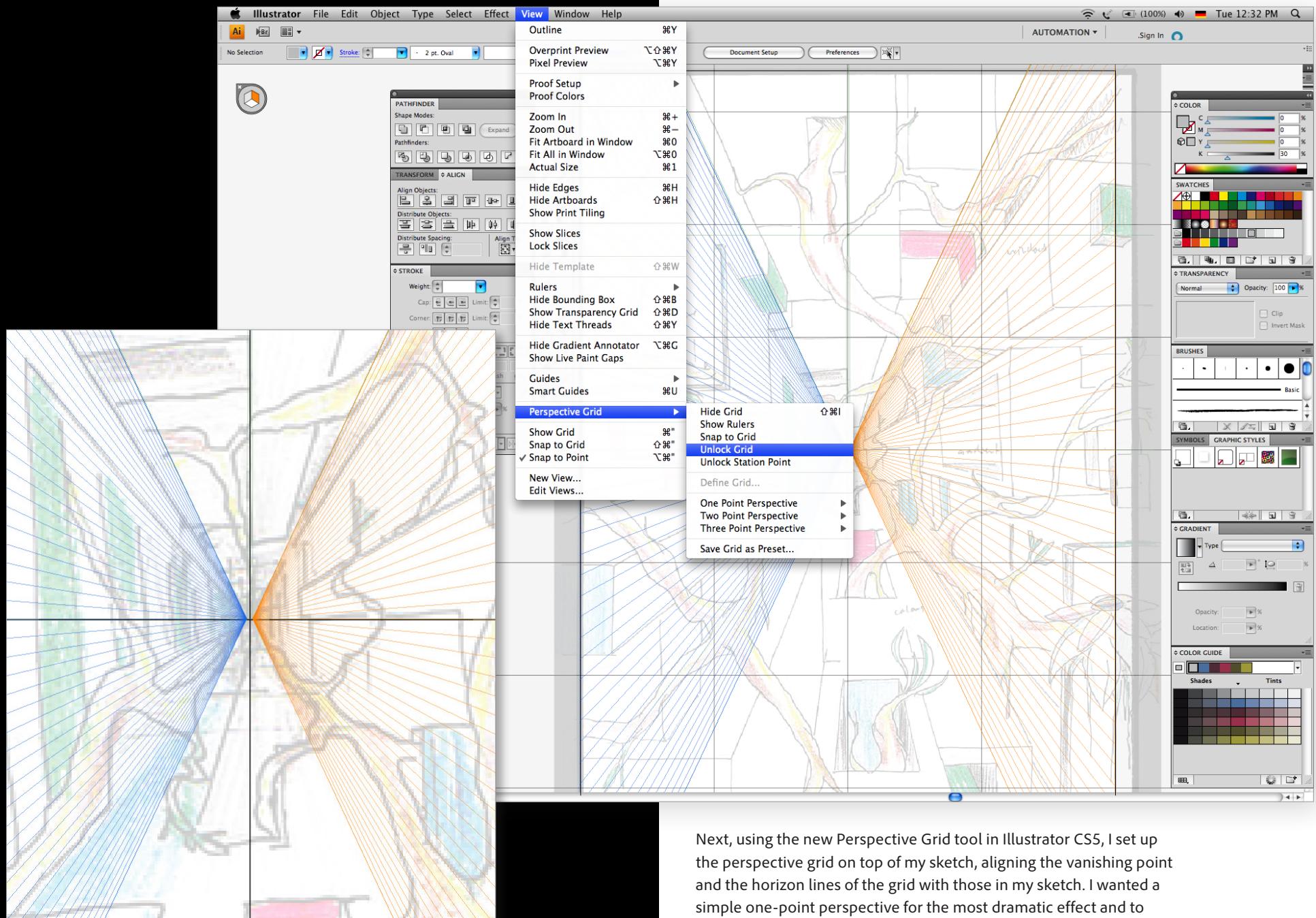
I chose the name "Materia" because we are all made of a certain kind of "materia" or material. We have to think about that fact, how we might change life, how we engineer future living on our planet.



Part 1: The Perspective

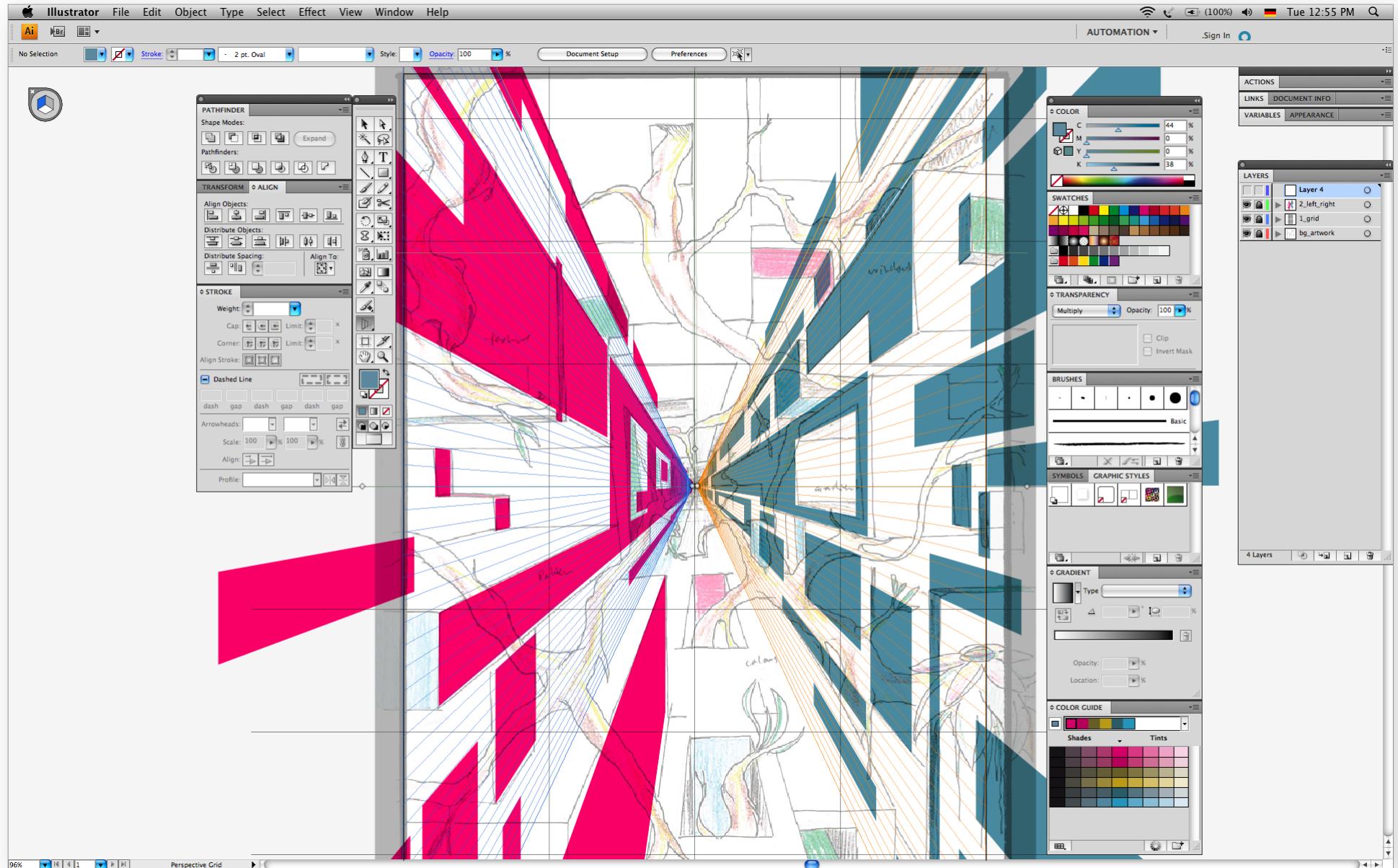
I started with a sketch, drawing out the basic proportions in colored pencil. After scanning the sketch, I brought it into Illustrator and set up basic layers.

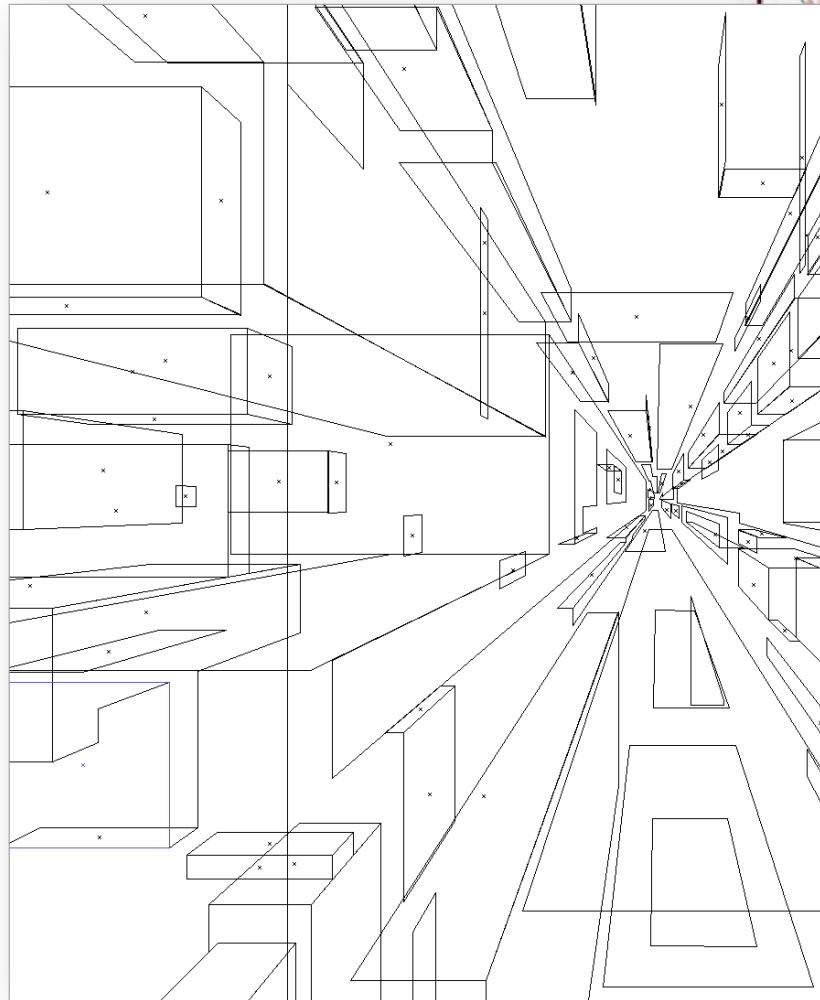




Next, using the new Perspective Grid tool in Illustrator CS5, I set up the perspective grid on top of my sketch, aligning the vanishing point and the horizon lines of the grid with those in my sketch. I wanted a simple one-point perspective for the most dramatic effect and to create a real "Depth of Expression."

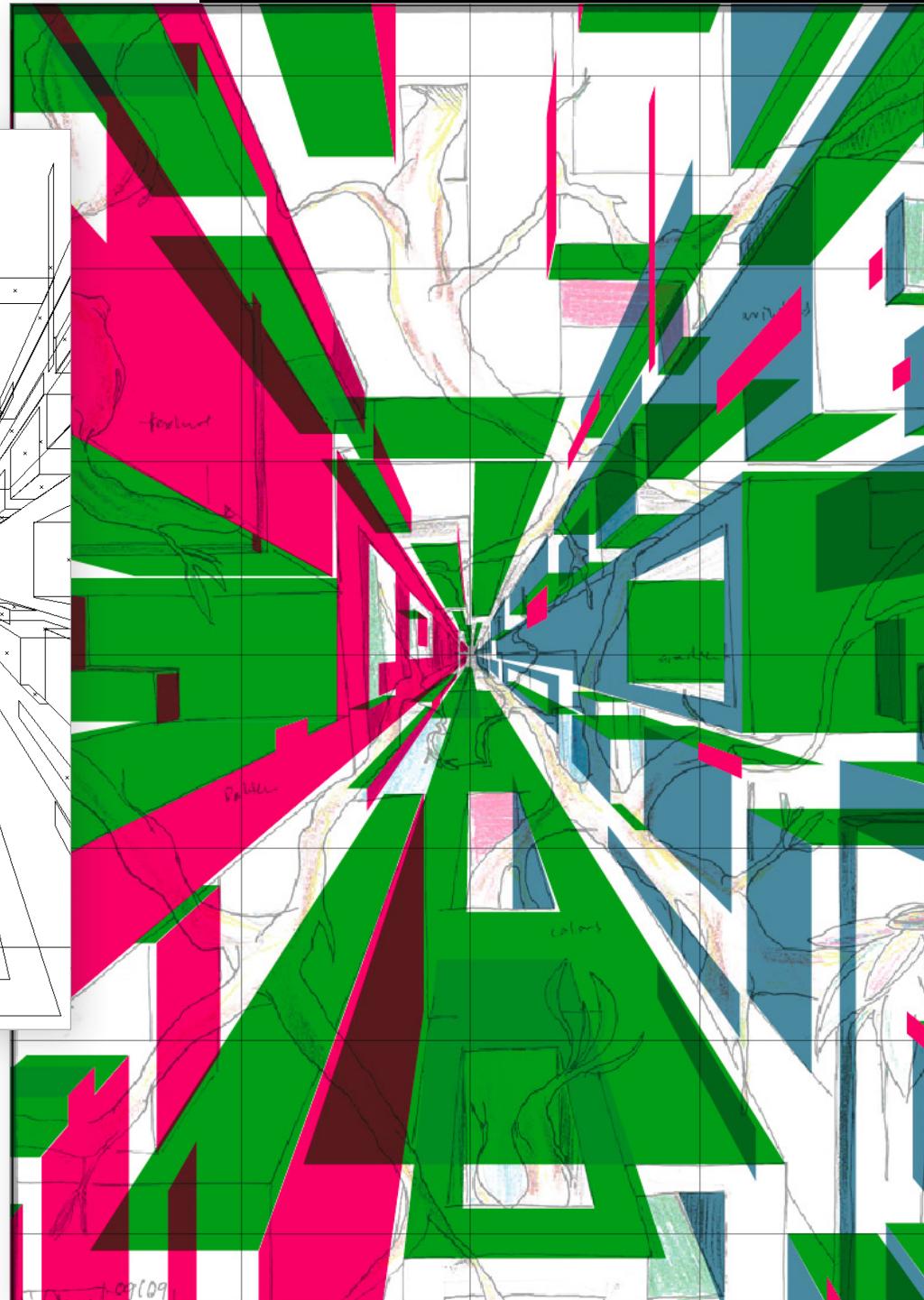
Than I started creating rectangle shapes on the Perspective Grid, starting with the objects on the central flat plane.

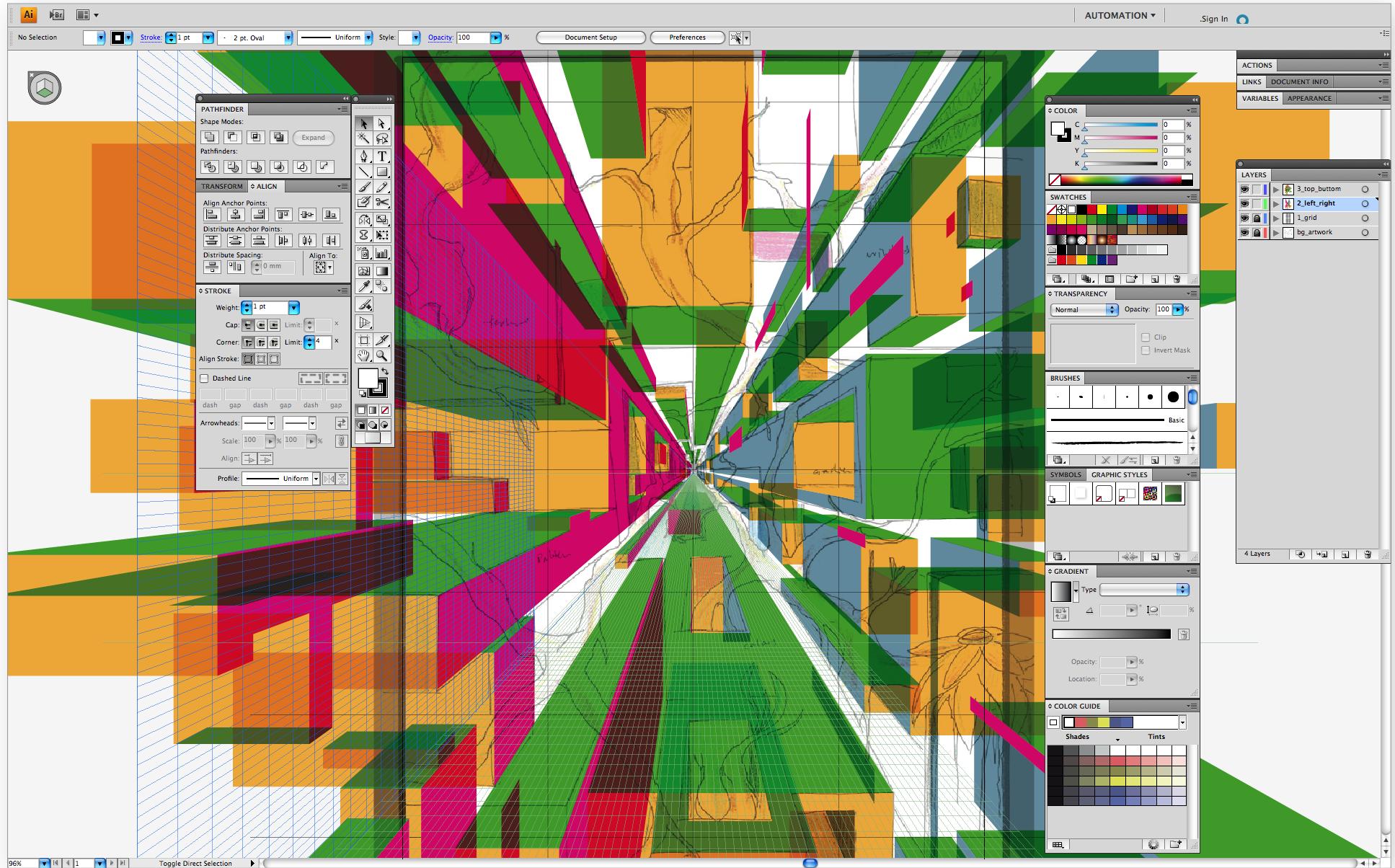




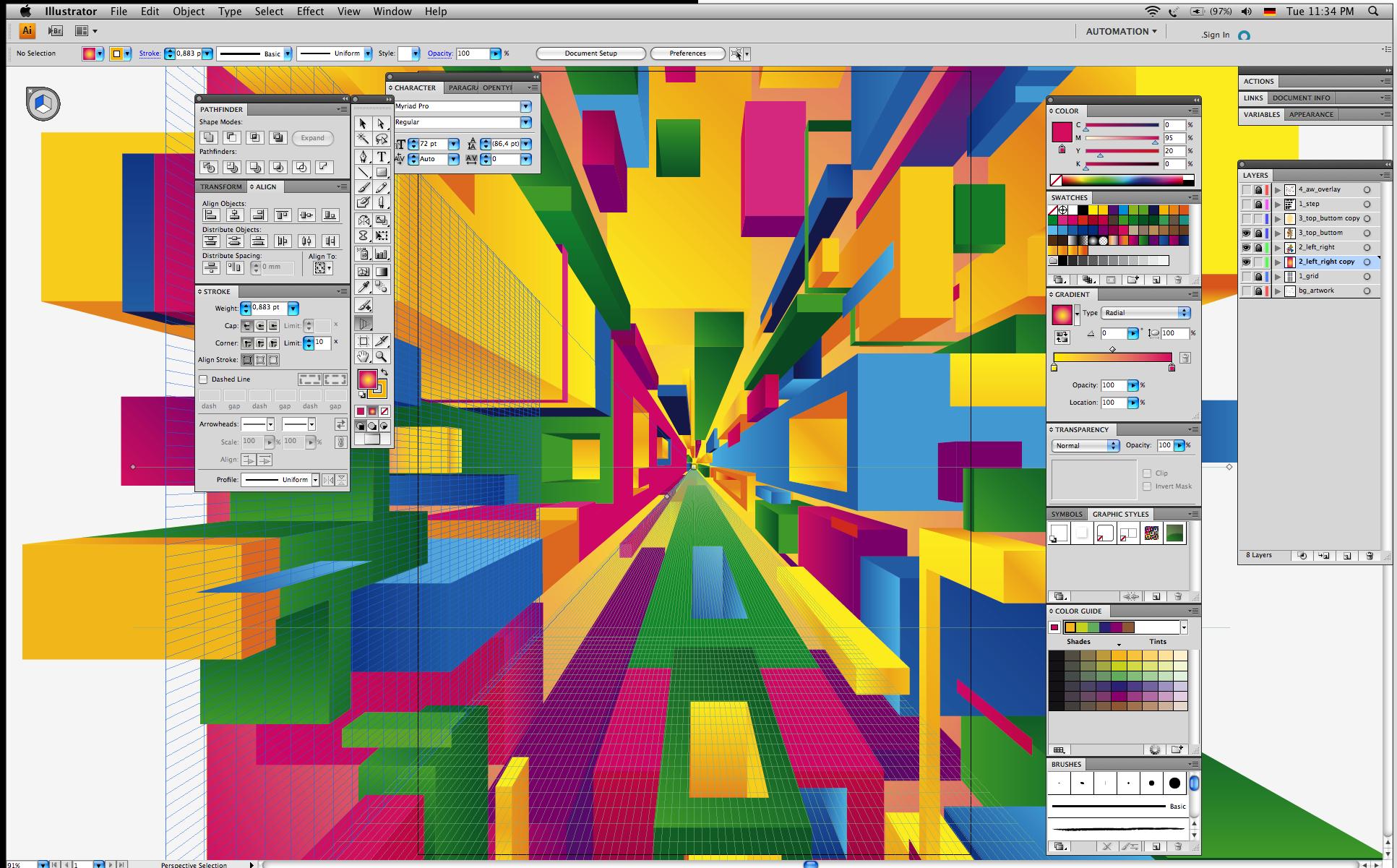
I next added dimension, turning the flat, rectangular shapes into blocks, building out the sides by selecting a rectangle, then Option-5-click (Mac) or Alt-5-click (Windows) and dragging to create the new parallel shapes in proper perspective.

Here you can see what it looked like in Outline view.





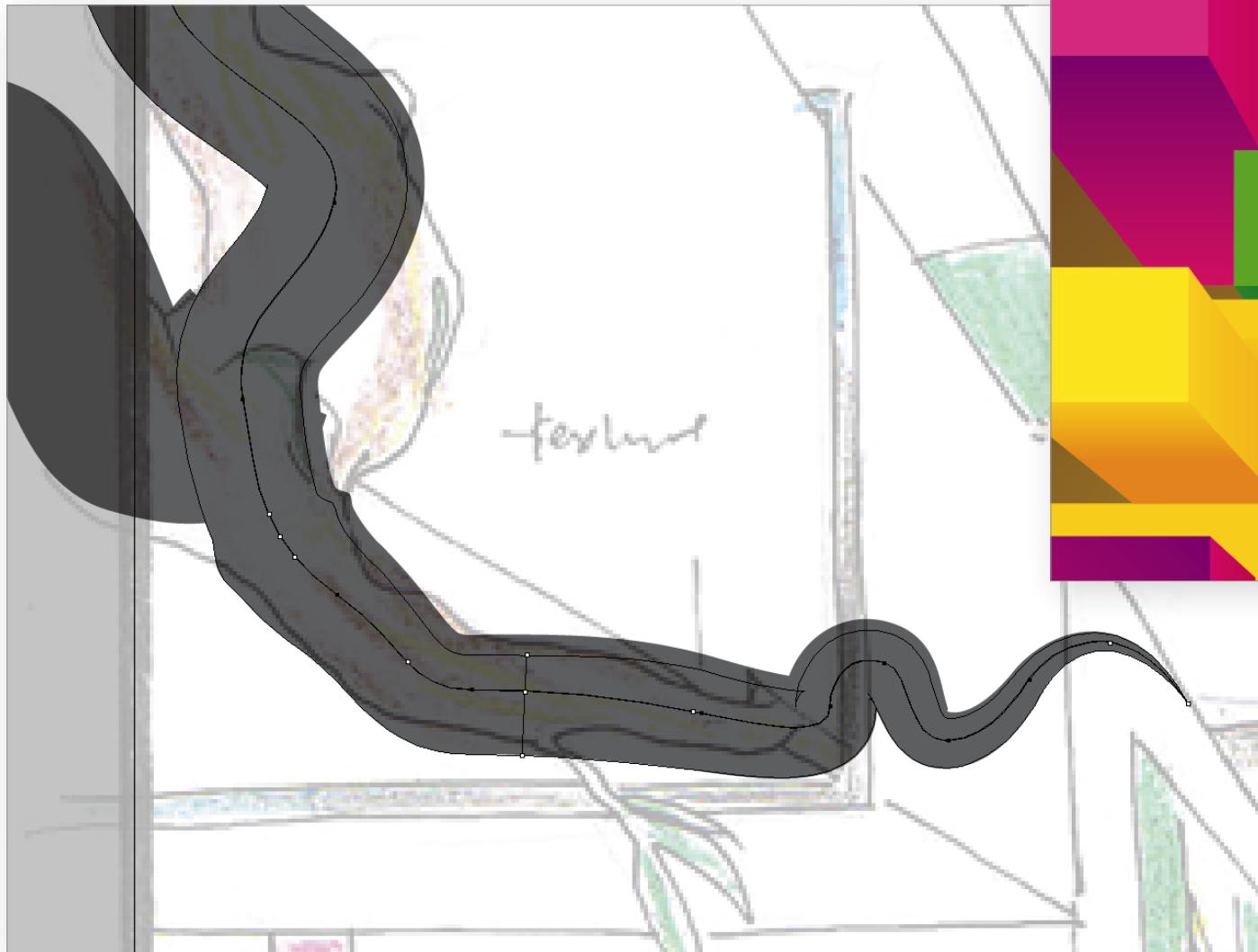
This shows the sketch in the background. It was still there somewhere!



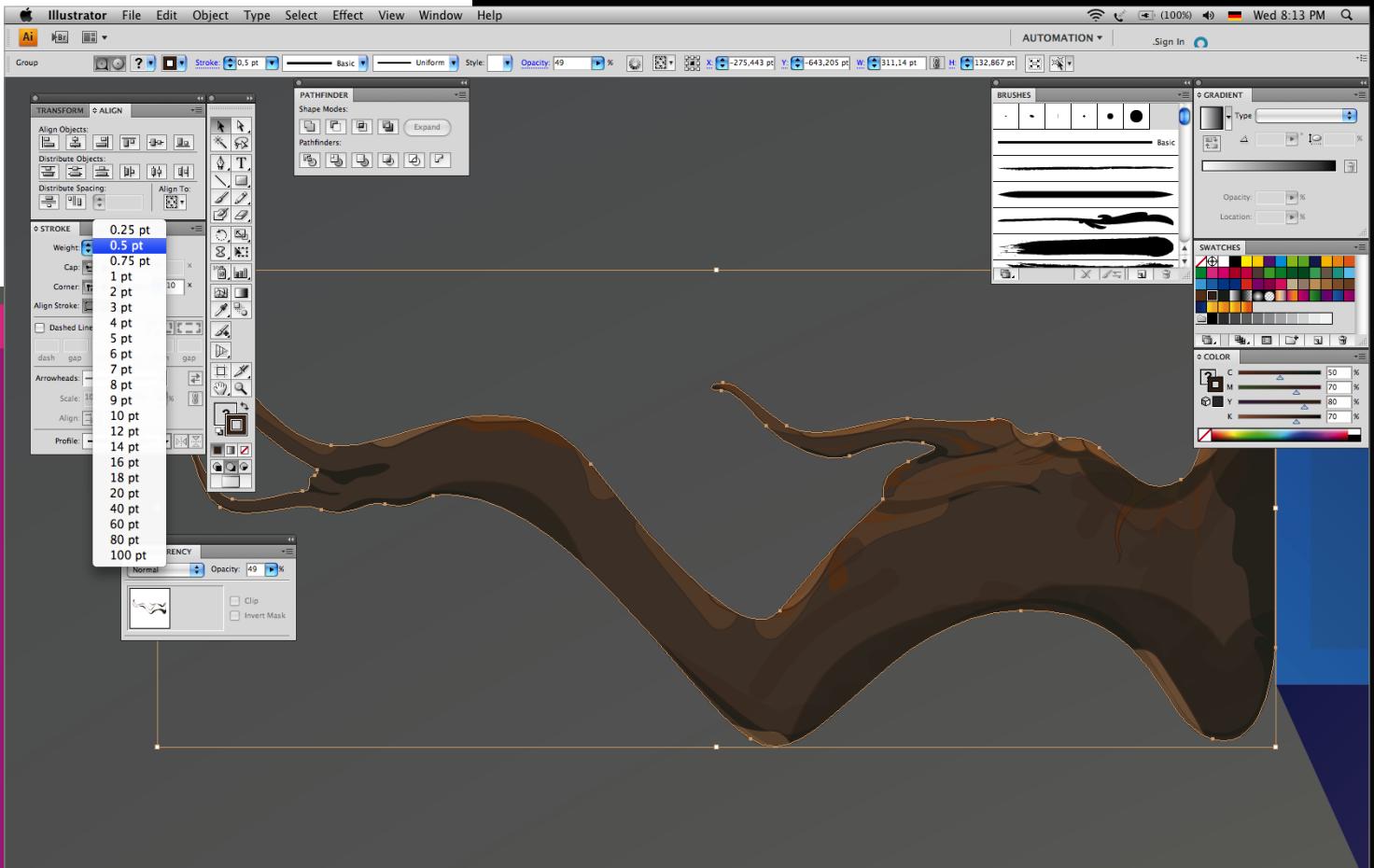
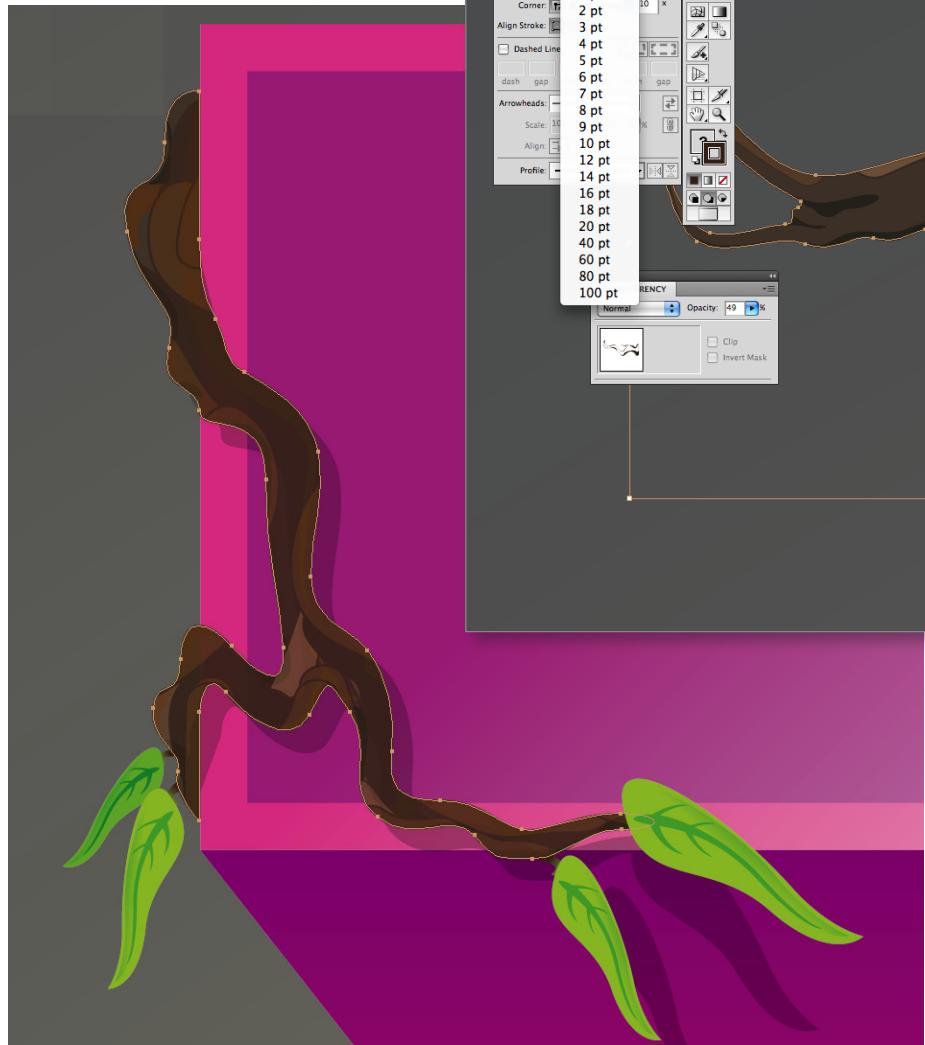
To complete the inorganic shapes, I added more colors, staying close to a primary palette to make the look very strong and elemental.

Part 2: Organic Structure

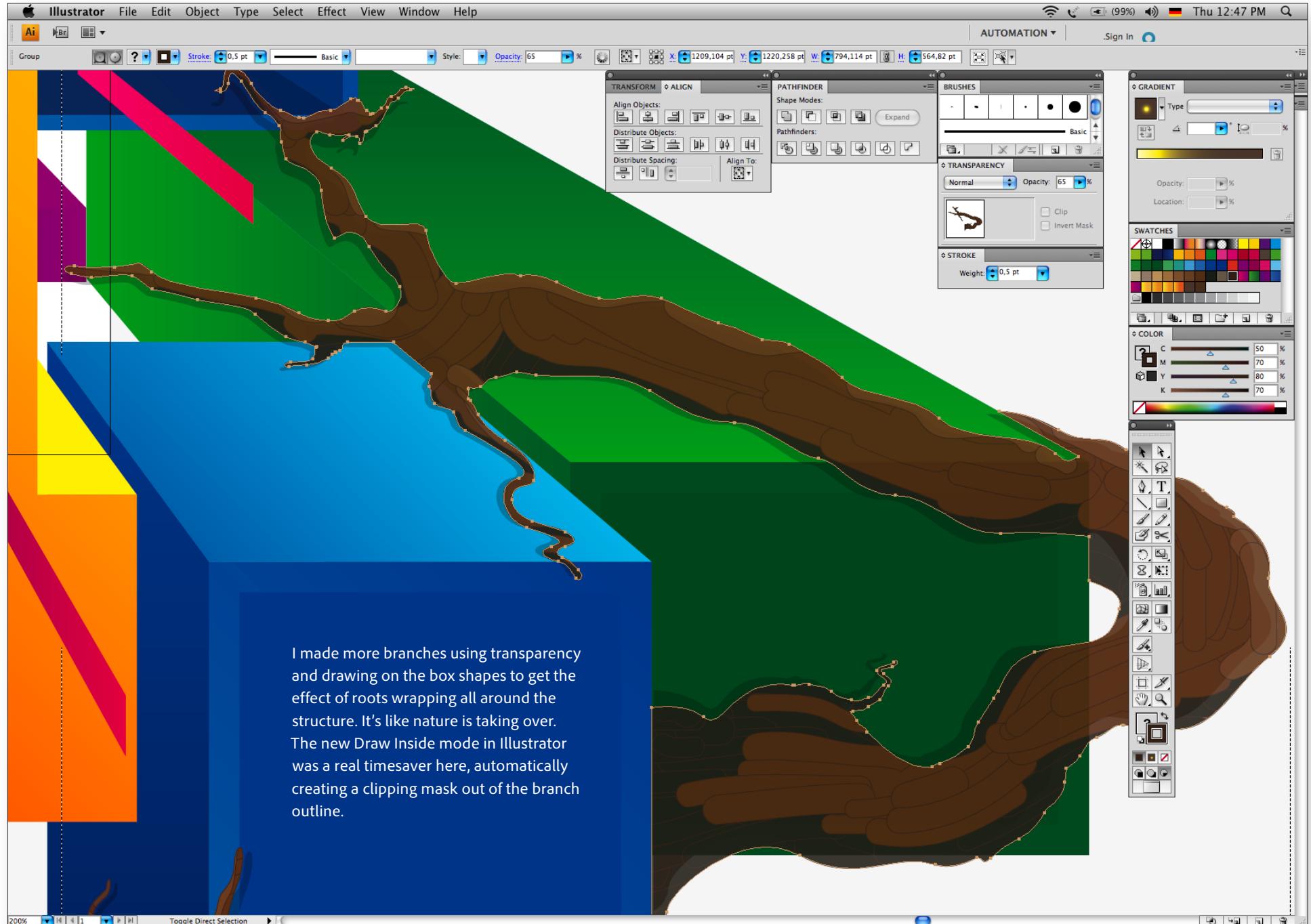
The next step was to add the organic elements of the design. I wanted to mix the hard, strong perspective with these curvy, round plants that curl all around the sharp angles. I liked the contrast of these two concepts.



The new variable width strokes in Illustrator CS5 made these branches easy to draw and edit. The Width tool was perfect for creating just the shapes I wanted.



I created more branches and leaves using a variety of tools—brushes, shapes, and strokes. The new Draw Behind drawing mode came in handy as the image became more and more complex.



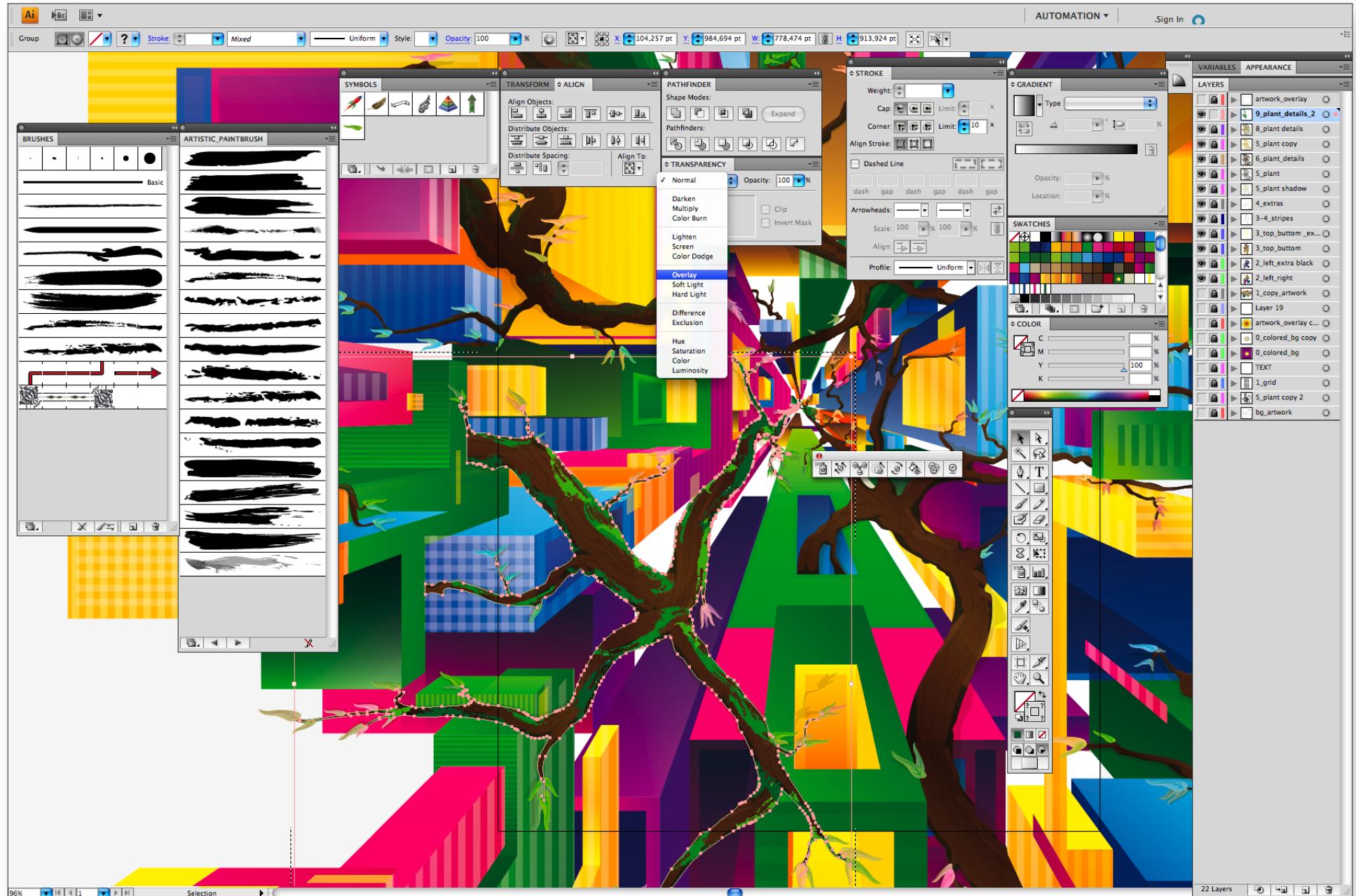


This shows how the branches fit into the bigger artwork.
I zoomed out a lot while I was working to check how the
composition was working together as a whole.

Part 3: Backgrounds and lighting

Time for the drama! I added some small leaf details and moved on to the finishing steps of adding background colors and lighting effects.





Does this look complicated? I like to work with a lot of panels open. Here you can see that I'm editing transparency of one of the organic branches.

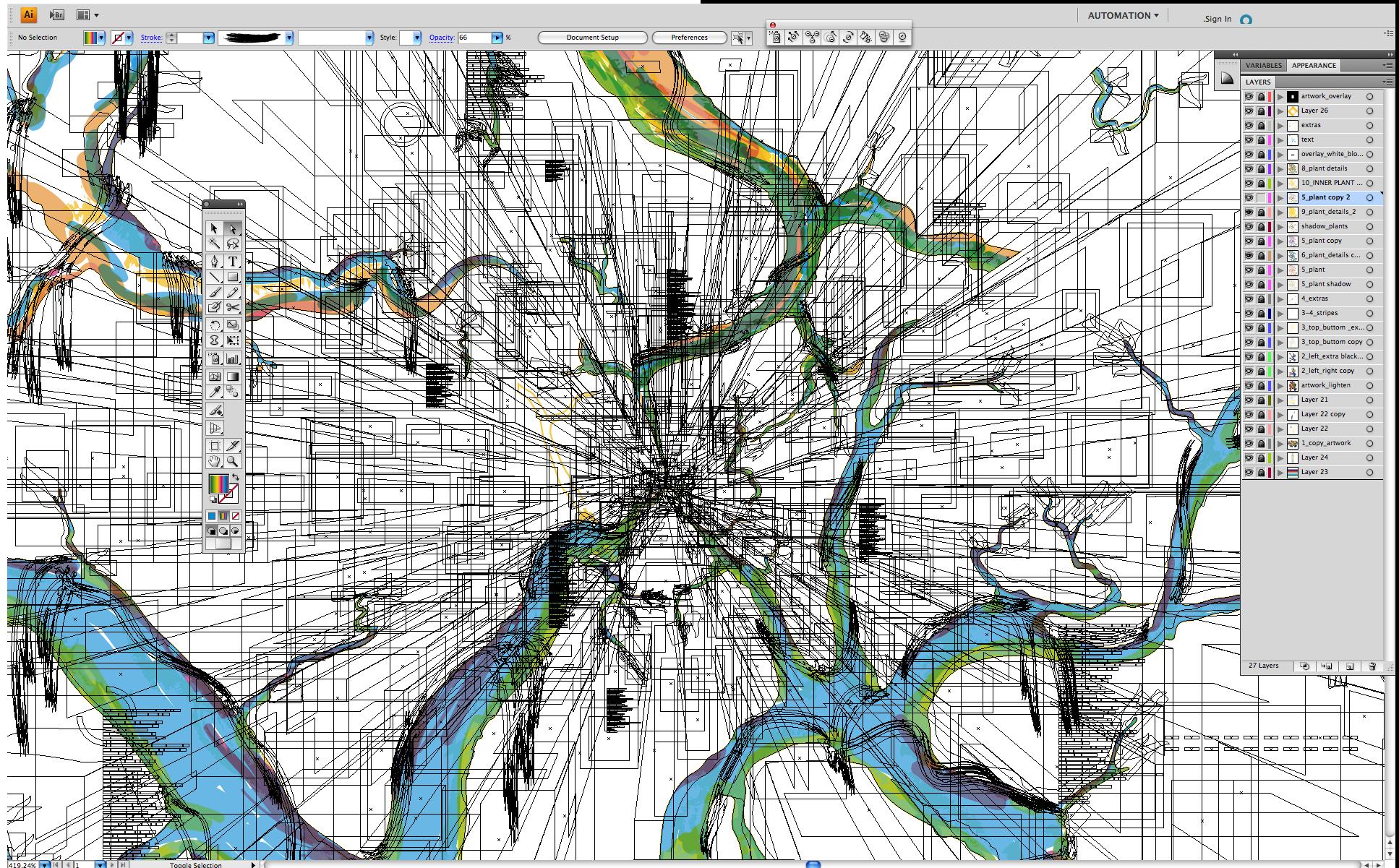


One way I add background colors is to create a big circle shape behind everything. I did this for this piece, then I began to play with all kinds of radial gradients.



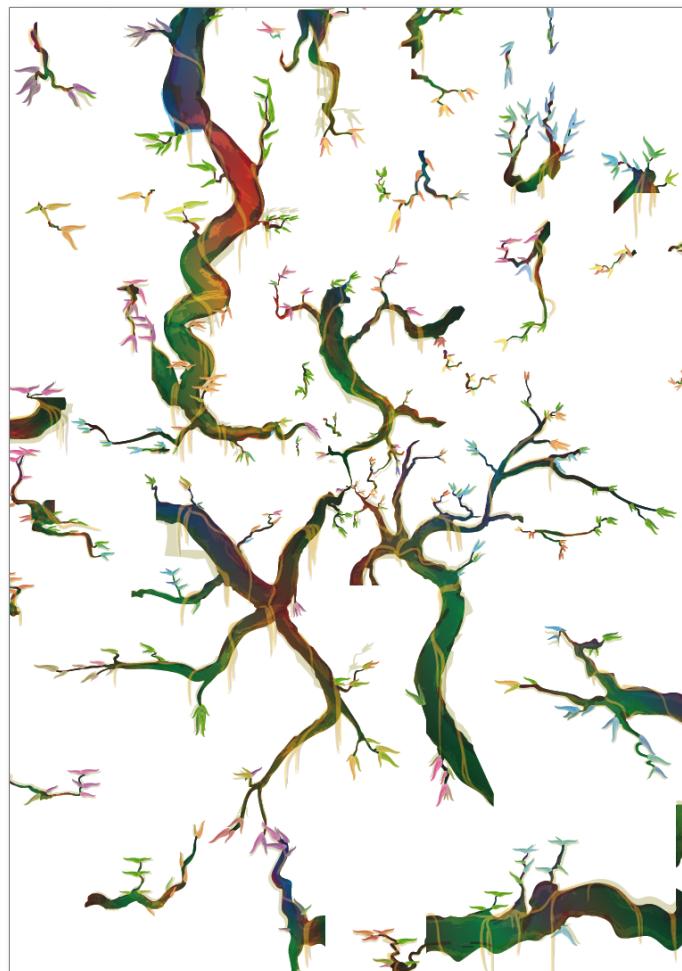
I added a focal light source to the furthest point in the image to add atmospheric perspective.

A little bit more contrast made the piece more intriguing, more like an environment you would want to go into.



To get an idea of the complexity of the image, here it is
Outline View.

Here is the final piece.
I thought I would also show what the organic shapes looked like by themselves. This rendering of the branches alone is quite beautiful.



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Materia was commissioned by Adobe
and created using Adobe Illustrator CS5.

For more information
Product details:
www.adobe.com/illustrator

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