

DESN20101 - 2

Fundamentals of Design

Portfolio

Katarina Vorne

Fall 2022

About

The story behind my work

Hi, My Name is Katarina Vorne.
This portfolio showcases my
work and my progression
throughout the Fundamentals of
Design course.

I learned so many valuable
lessons throughout this
semester - not only about visual
communication design, but
about the value of collaboration,
power of asking questions, and
how to communicate with and
make an impact on others. I
hope that throughout the pages
of this portfolio, you can see the
lessons I learned manifesting
themselves in the works I
carefully designed throughout
this course.

Contents

Demostration of my progress throughout Fundamentals of Design

- 04.** Exercise 2.3 - Complex Terms using Simple Shapes
- 05.** Exercise 3.1 - Adding Color to Make Meaning
- 06.** Exercises 3.2.1, 3.2.2, 3.2.3 - Compositional Treatments
- 08.** Exercise 3.2.4 - Compostional Rules
- 10.** Exercises 2.5, 2.6 - Making Meaning with Gestalt
- 11.** Exercises 4.3, 4.3.2 - Making Meaning through Text
- 12.** Exercise 4.1 - Found Alphabet
- 13.** Exercise 4.2 - Made Alphabet
- 14.** Exercise 5 - Magazine Cover Spread
- 16.** Exercise 5 - Magazine Article Spreads

Complex Terms Using Simple Shapes

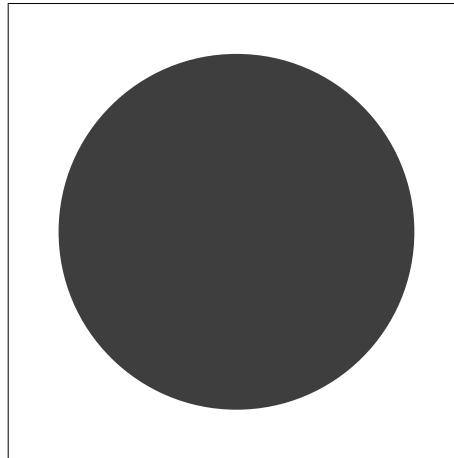
Exercise 2.3

In this assignment, I was tasked with using simple shapes and each of the Gestalt principles to represent both concepts of individual vs. collective and absence vs. presence. I found this exercise to be very challenging, yet rewarding for me, as I have always struggled with simplicity in my work.

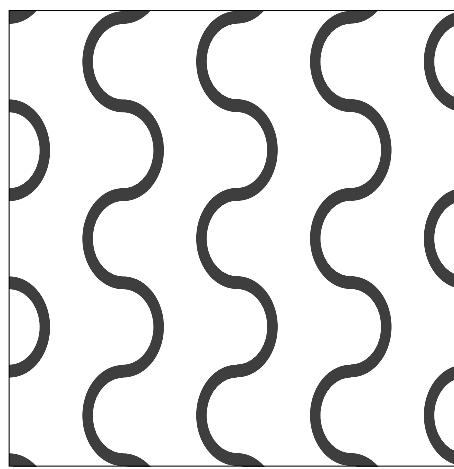
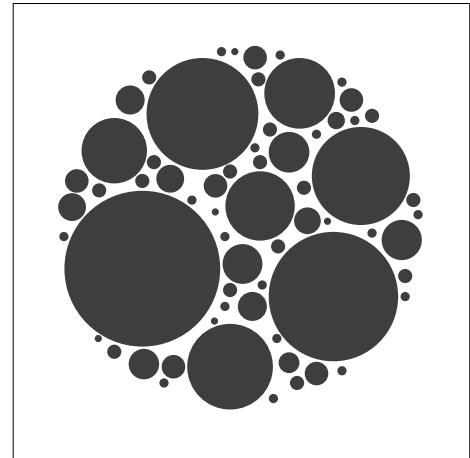
The first set of illustrations are my interpretation of individual vs. collective using the Gestalt principle of proximity. I thought that it would be interesting to use many smaller shapes to create a large version of the same shape. I was inspired by bubbles filling a small, round drain hole in my sink.

The second set of illustrations are my interpretation of individual vs. collective using the Gestalt principle of continuity. To me, Flowing lines represent continuity, and those that are intertwined even more so. I tried to show a progression in the strength of the continuity between the individual and collective illustrations.

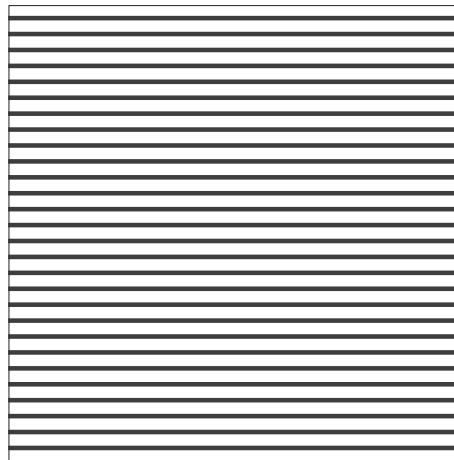
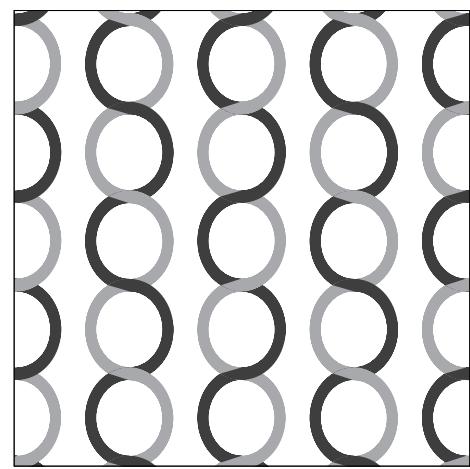
The third set of illustrations are my interpretation of absence vs. presence using the Gestalt principle of proximity. In this illustration, I wanted to use differences in proximity to simulate how changes in a pattern would reveal the impression of an object under a sheet.



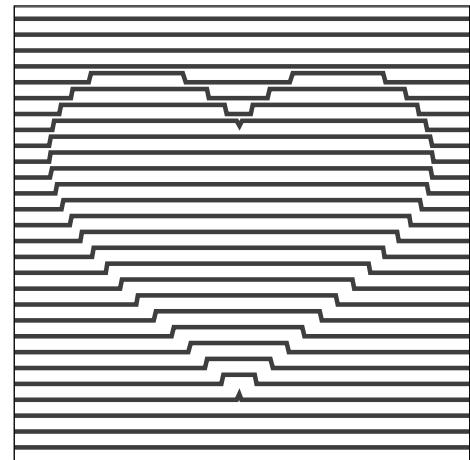
1. Proximity - Individual Vs. Collective



2. Continuity - Individual Vs. Collective

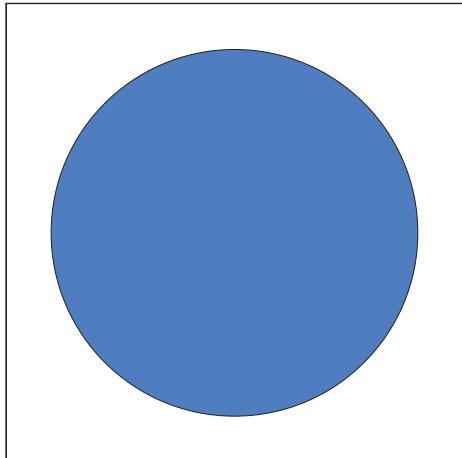


3. Proximity - Absence Vs. Presence

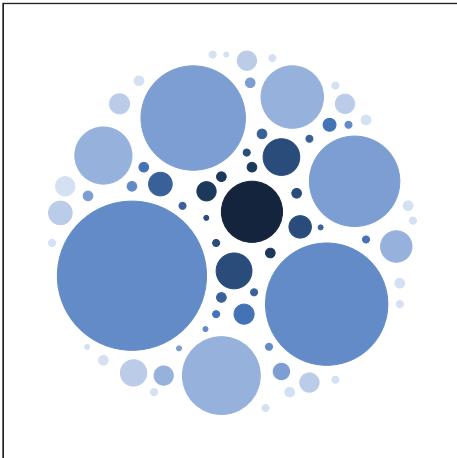


Adding Color to Make Meaning

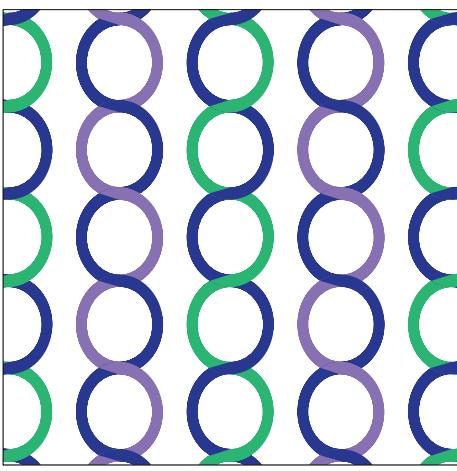
Exercise 3.1



1. Monochromatic



2. Cool



3. Analogous



In this assignment, I was tasked with taking the illustrations designed in Exercise 2.3 and applying different color combinations.

The first set of illustrations are my application of monochromatic colors. To reflect my inspiration of bubbles, I chose to use a blue hue. I decided to make the individual circle the average darkness of this hue because the individual circle is the average of the collective. In the collective illustration, I added depth by making the circles nearest the center darker and those closer to the edge lighter.

The second set of illustrations are my application of cool colors. I chose to use a navy background on the first to make the wavy lines seem more isolated to help accentuate the message of collective in the second panel, in which the navy lines become intertwined with the green and purple lines.

The third set of illustrations are my application of analogous colors, specifically red, red-orange, and red-purple. I chose these colors because warm colors such as red are typically associated with love, as is the shape of a heart. I also made the lines on this illustration thicker and more spaced apart to make the orange and purple color blocks larger and more pronounced.

Compositional Treatments

Exercises 3.2.1, 3.2.2

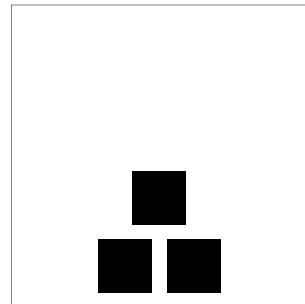
In this assignment, I was tasked to practice visualizing the three types of compositional treatment: balance, movement, and scale or proportion.

When I designed my visualizations for static composition, I thought of real life items that looked very static to me. The inspiration for my photos was a stack of cans, a QR code, and a line of people not moving.

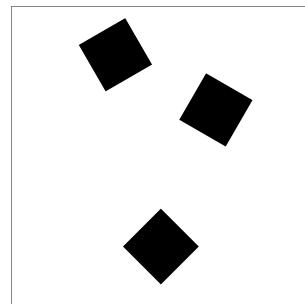
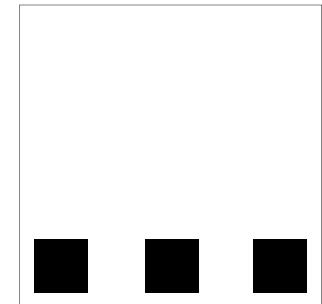
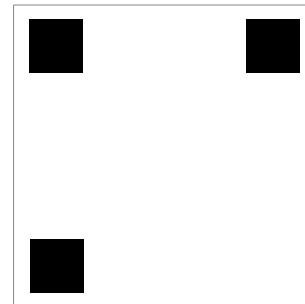
For my dynamic composition, I imagined the cans being flipped upside down and falling from the sky, The QR code becoming a circular path, and a freeze frame of something accelerating.

Next, I used scale to compose space. I struggled with this exercise at first, but once I created much more contrast in the scale, I felt much freer to explore how a smaller object can make space feel larger through its negative space.

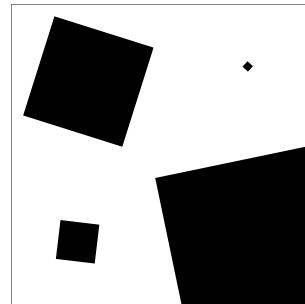
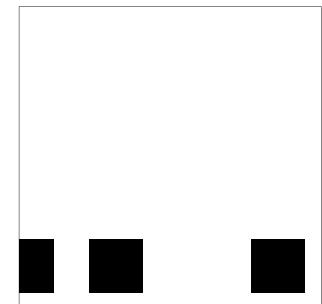
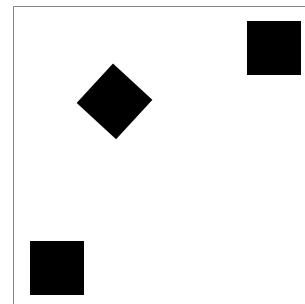
For my spacial composition through value, I use value to show continuity that allowed the eyes to follow a path created by the squares that caused the eyes to follow the full space of the illustration. In the first, I filled the space with a zig-zagging pattern, the second with an outward spiral, and the third with an arc that draws the eyes from one corner to the diagonal.



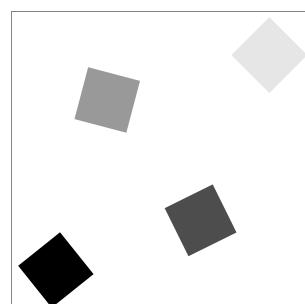
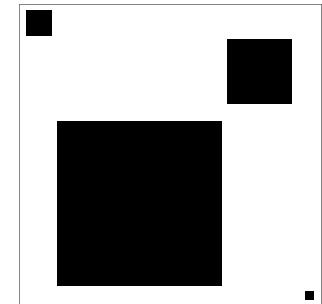
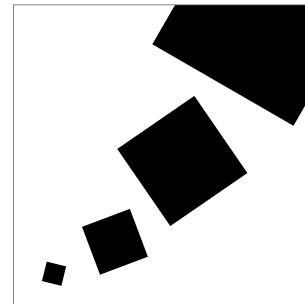
1. Static Composition



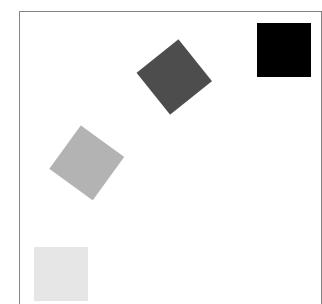
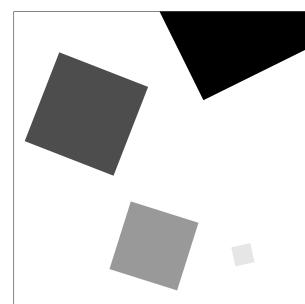
2. Dynamic Composition



3. Scale Spacial Composition

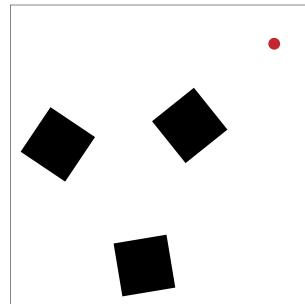
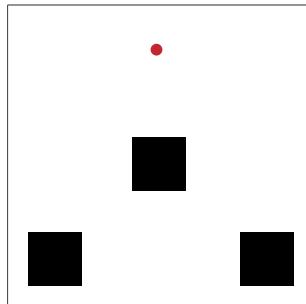
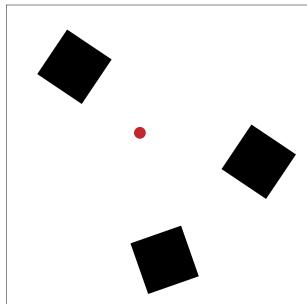


4. Value Spacial Composition

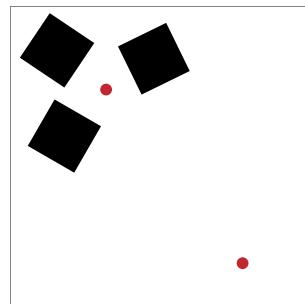
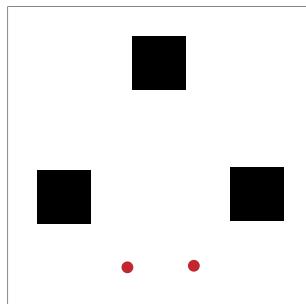
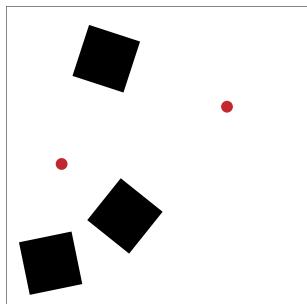


Compositional Treatments

Exercise 3.2.3



5. Visual Balance with One Red Circle



6. Visual Balance with Two Red Circles

When I designed my visualizations for visual balance, I started by randomly placing one red dot on the page. From there, I imagined how the black squares could fill the space in an appealing way. Because the small red dot has so much visual weight, I imagined it as a repelling magnet and this helped me imagine different compositions with the potential to be balanced visually.

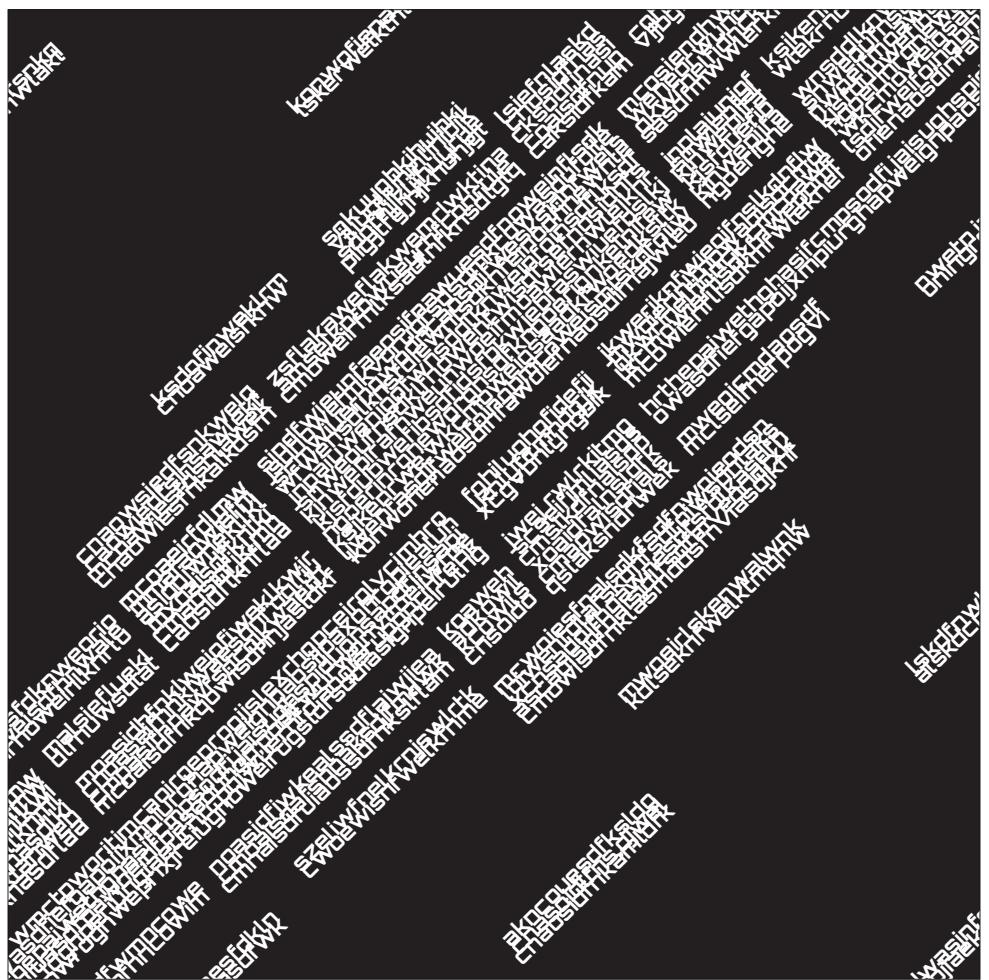
Once I had more of an intuitive handle on how to balance the red circle and black squares after the first visual balance exercise, I was able to work less methodically and more visually, simply dumping the squares and circles on their canvases and rearraging them randomly until a visual balance began to take form. I felt that I did much less thinking and much more seeing throughout this exercise.

Compositional Rules

Exercise 3.2.4

In this assignment, I was tasked to use only nonsensical strings of characters of the same font, size, and value to represent a compositional rule.

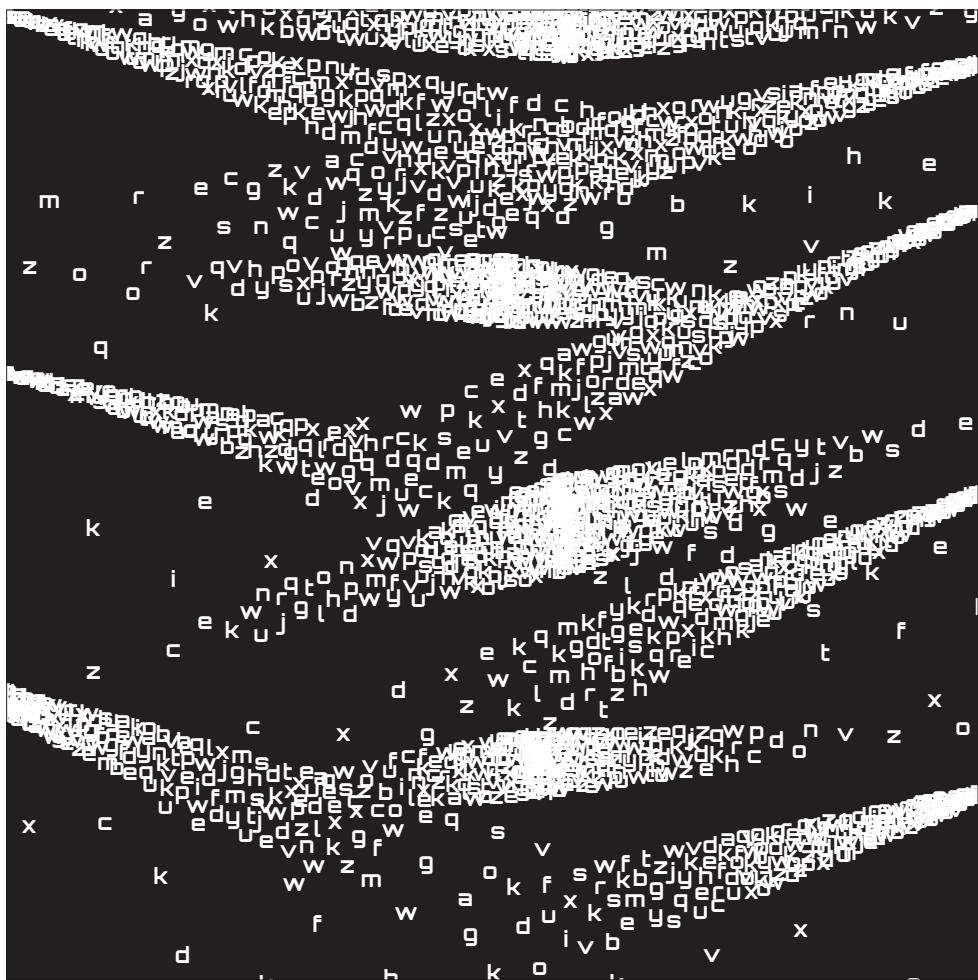
For my first composition, I was inspired by asteroids and how they race, flying through space and losing debris as they go. I chose to put white text on a black background to accentuate this illustration's relationship with space. Additionally, I accentuated the linear aspect of this composition by making the asteroid shape out of many different sizes and proportions of long rocks that together form one asteroid. By making the rocks that make up the asteroid, as well as the asteroid itself, very long and linear, it helps make the composition more dynamic and give off the energy of speed and momentum.



1. Linear

Compositional Rules

Exercise 3.2.4



1. Diagonal

For my second composition, I was inspired by lights and the way that they can flow in one or multiple directions. To accomplish this, I once again worked with a black background and white letters. The white letters represent the light and I accomplish a gradient by having more density of white characters towards where I imagine the light source is located. From there, the gradient either fades out in one or two directions, depending on if the light source is a spotlight or a bulb reflected in two directions. Each of the lights has a different diagonal, which makes the lights and their interactions with each other more dynamic as they fill up the space. This also gives me the opportunity to have the lights overlap with one another and become more bright in the places in which they overlap to show that the light is multiplying and that this illustration is representing the light itself than simply shaded opaque objects.

Making Meaning with Gestalt

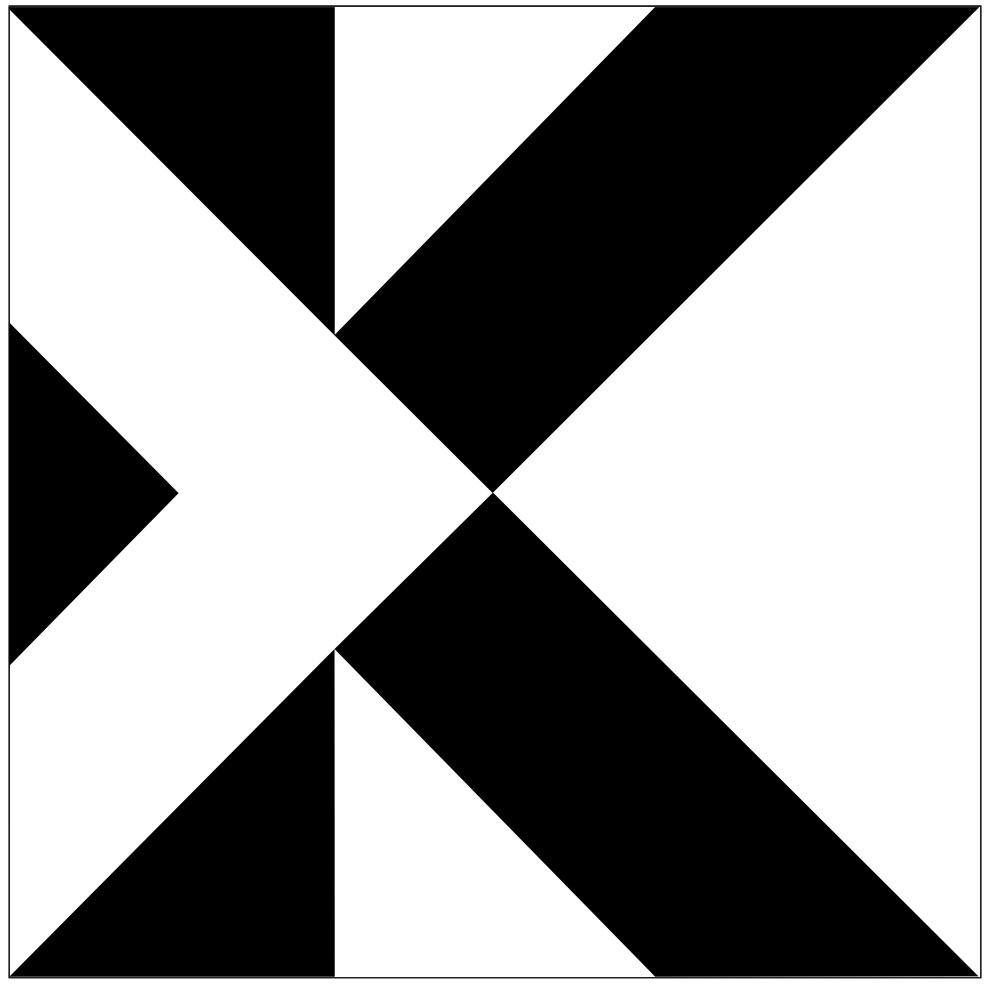
Exercises 2.5, 2.6

In this assignment, I was tasked to use the Gestalt principle of figure and ground to create an interesting visual out of my initials. I found that my initials, K and V, are very angular and that they can fit inside one another or share edges in many different orientations. In my top two compositions, I represent these two different methods of connecting the letters.

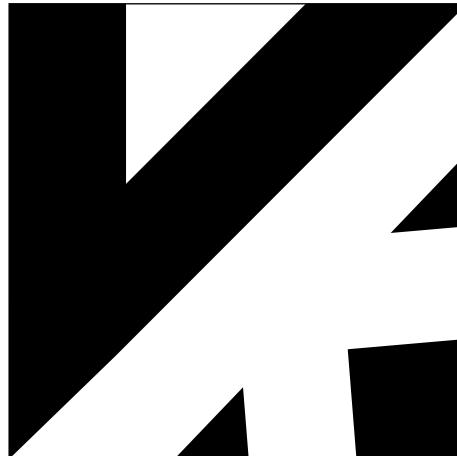
In the first of these top two compositions, I have the letter K share an edge with the letter V such that they are both on angles. To distinguish between the V and the K, the color of the figure and the color of the ground switched at the diagonal of the illustration.

In the second of these top two compositions, I found the letter V within the letter K reflected where the diagonal branches of the letter meet. To represent this visually, I continued these diagonals into the vertical part of the letter and colored them white on top of the black letter K so that there would be no clear figure or ground.

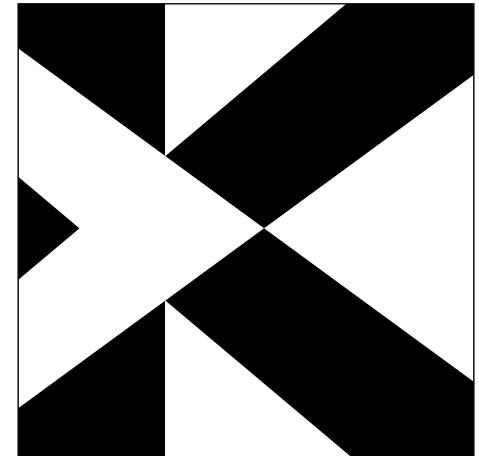
For my final composition, I made some small tweaks to make this second top composition even more visually appealing. I used the Rule of Thirds to define the space, making the vertical part of the K and the width of the diagonal parts of the letters take up exactly one third of the space where they meet edges.



1. Final Composition



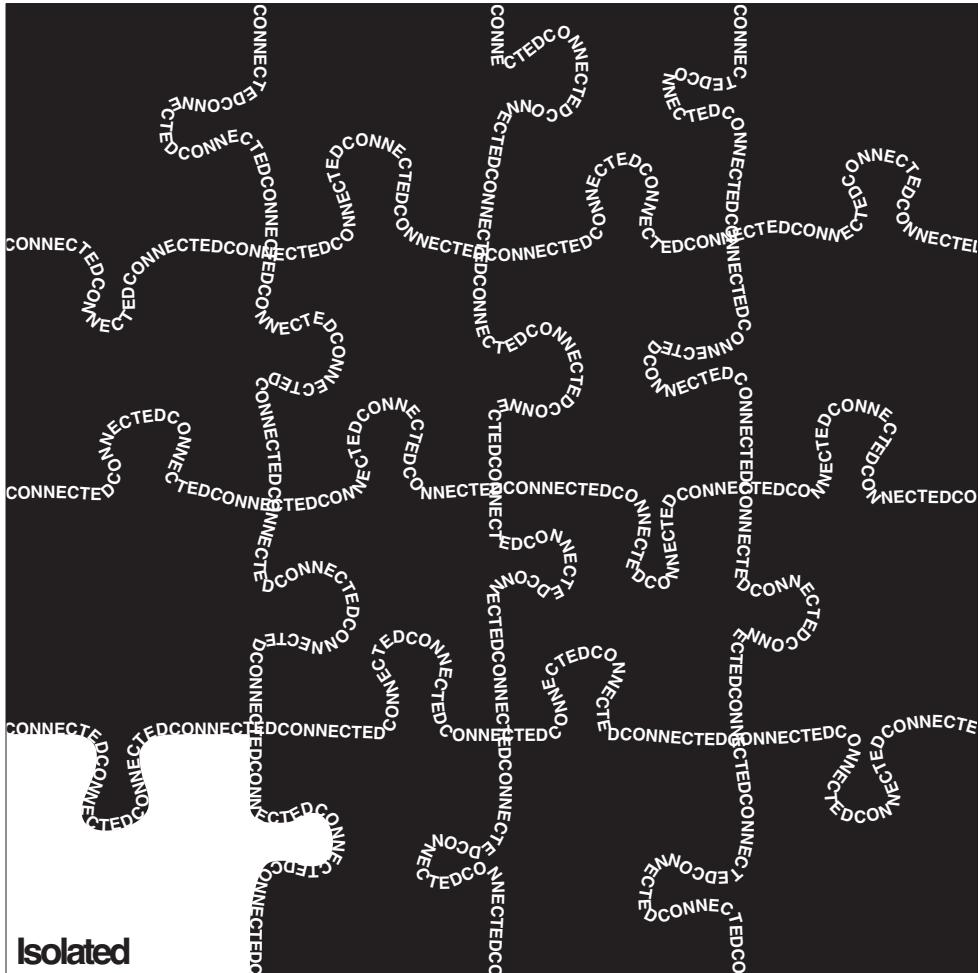
2. Top two Compositions



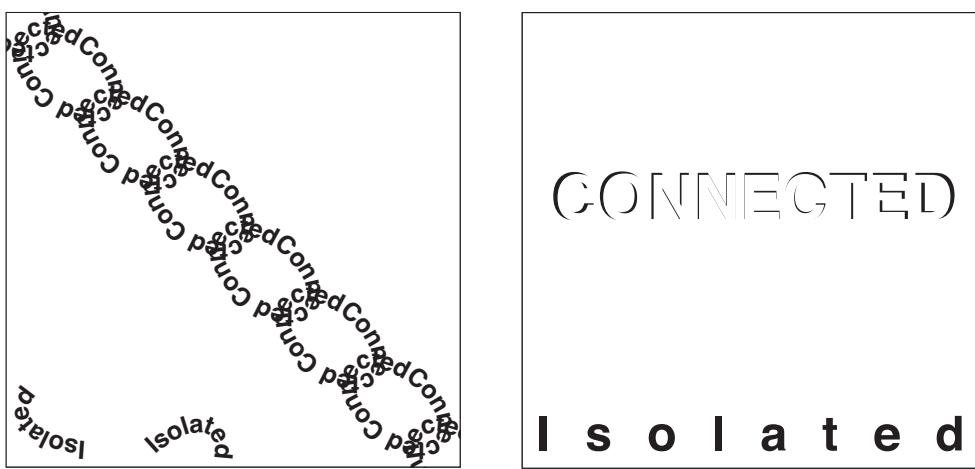
Making Meaning

Through Text

Exercises 4.3, 4.3.2



1. Final Composition



2. Other Top Compositions

In this assignment, I was tasked to compare opposite words visually, using the words themselves in Helvetica Bold font face. I chose the words *isolated* and *connected*.

In the first of the other top compositions, the word *connected* forms links in a chain that are all connected, whereas the word *isolated* makes up two halves of a broken chain spread far apart.

In the second of the other top compositions, I paired each letter black letter in *connected* with a white letter closely layered over it. The tracking of this word is smaller to show that each of these pairs of letters are close together, and the offsets are angled inward so that the letters seem to be facing each other. In contrast, each of the letters in the word *isolated* seem to be isolated from one another, being stark black with no pair and with high tracking so that the letters are accentuated as individuals rather than part of a whole word.

In the final composition, I created a puzzle with a black background and outlined each connected piece with the word *connected*. In the corner, there is one piece that has not yet been connected to the puzzle, and where it should go, there is tightly kerned text that says *Isolated* huddled in the corner of the work, isolated from the rest of the words and puzzle.

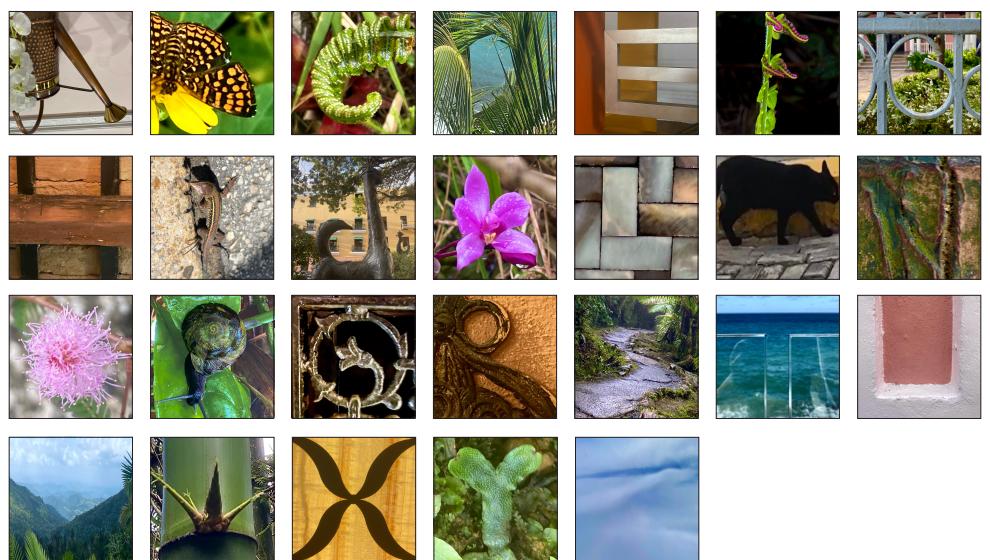
Found Alphabet

Exercise 4.2

In this assignment, I was tasked with finding objects in my real life environment that could be interpreted visually as letters of the alphabet. The images were to all have a similar aesthetic and represent capital letters.

I was fortunate enough to be able to complete this assignment while I was in the beautiful city of San Juan, Puerto Rico. I tried to go beyond simply capturing photographs that looked like letters in my environment, wanting to also highlight what I love so much about Puerto Rico: The wonderful mix of both vivid nature and history and architecture there, to show how they interact with one another.

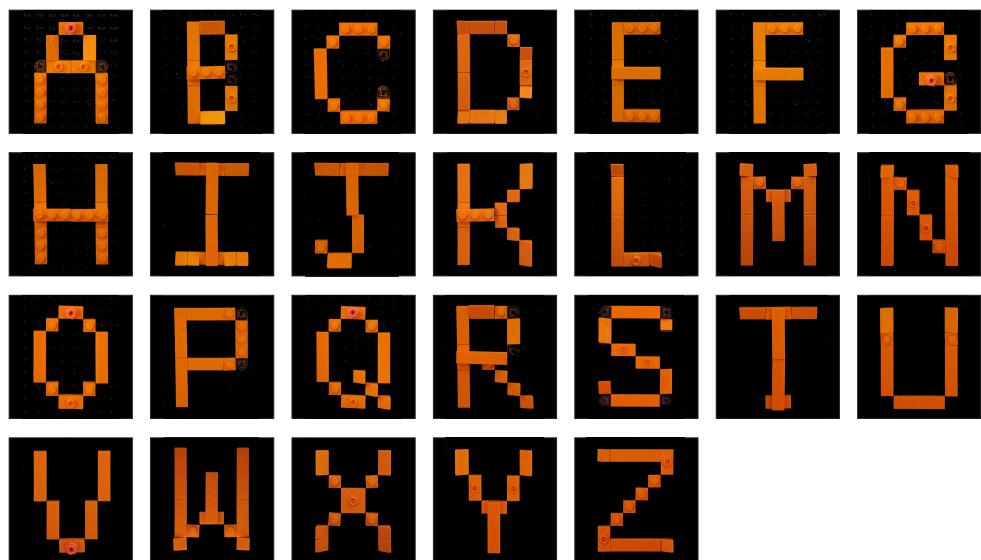
I believe that I successfully represented this theme, but had to sacrifice legibility of the letters at some times to highlight images that I found more interesting, such as those of wild animals. In the future, I could use Photoshop to add contrast that would make the figures stand out more from the background of the photos. I was also challenged by my limited time to work on this project. I was in San Juan for five days, so I had to get very creative in identifying letters and manipulating angles to get better results. I am grateful for this project, because it helped me learn pay much closer attention to detail of my surroundings and the wonderful things I could discover.



1. Proximity - Individual Vs. Collective

Made Alphabet

Exercise 4.3



1. Made Alphabet

A QUICK BROWN
FOX JUMPS OVER
THE LAZY DOG

2. Sample Sentence

In this assignment, I was tasked with arranging some sort of material in a way that could be interpreted visually as capital letters of the alphabet.

I can be very intimidated by projects that involve the use of handmade typography, because I struggle with my handwriting and keeping letters legible and consistent. I recognized that consistency was vital for this exercise, so I decided to use Lego bricks as my material. This helped ensure that my letters would have a consistent width, height, color distribution, and font weight. It also challenged me to work within the constraints of Lego functionality and the bricks that I had available to me. It was especially difficult to keep each letter centered and the same weight when the plate was an even number of bricks in width.

I especially appreciated the second part of this exercise. While it might seem insignificant after completing the alphabet, rearranging the letters helped me realize that as I had built the letters of the alphabet in order, they changed a bit over time, and placing the letters in a different order helped me realize that I needed to correct for lighting changes that had happened over the course of completing this exercise.

Magazine Project

Exercise 5

In this assignment, I was tasked to design a magazine article. I chose to design a cover and two article spreads to depict the story of Hiromu Arakawa. I chose to design an article about her, because I find the way she uses her platform to voice her beliefs and life lessons inspirational and empowering.

Hiromu Arakawa is a trailblazer for women who write manga, as one of the first successful female authors of a shonen manga, an action genre geared towards young men.

I wanted the design of this cover spread to show her impressive impact, but also her humility. To depict this, I used an illustration that depicts the strength and impact of the female characters in *Fullmetal Alchemist*, Arakawa's most famous work. I also put the title of this work in its iconic typeface very large and bold so that this is the first part of the page that captures readers' attention, just like how Arakawa caught people's attention first with this work. Once the reader looks more closely, though, the cover image has angles that point directly toward the subtitle *The Quiet Power of Hiromu Arakawa*.



1. Cover Spread



An Untold Truth of **FULLMETAL ALCHEMIST**

The Quiet Power of Hiromu Arakawa

By Phil Archbold

The world of manga is full of eccentric characters, and Arakawa is definitely one of them. The creator of Fullmetal Alchemist is known for being something of a recluse, avoiding the spotlight whenever she can.

Magazine Project

Exercise 5

While I initially thought it would be easy to incorporate the elements of a manga into a magazine because they are so visual, I quickly found that it was difficult to balance a high volume of text with visual elements.

For the spread on Arakawa's life and background, there was a lot of textual content. This made it difficult for me to balance visually at first, especially as someone who typically only works with text in web development, where responsive design is a priority and there is less freedom in how to arrange content on a page.

Eventually, I created the motifs of action lines and texturized color blocks, which helped me add style inspired by Arakawa's work while still leaving plenty of space to share her incredible story. I was also able to arrange the columns and text on the page in a dynamic way that helped lead the eyes from left to right and added the same dynamic punch Arkawa's work showcases.

For the spread on Arakawa's legacy, there was much less textual content, so I used the text to guide me towards choosing a powerful image that featured the Fullmetal Alchemist family. The image had a radial composition, so I mirrored this on the page using action lines and diagonal color blocks.

HER IMAGE

A couple of pictures of the mangaka have been circulated online, but the images are such a low quality that it's hard to make out any distinguishing features. When Arakawa draws her author portrait, she turns herself into a white cat wearing glasses and a sailor farnhami ped hat (a hat worn by racing fan identity holders). So what does she do for TV interviews? Simple...they edit in a cose face after the fact. Right now, my face is cose; but I am human. She assured viewers when she gave an interview to promote an exhibition showcasing her artwork in 2007. It was her first ever TV appearance, and she hasn't had a chance to do it since. To this day, the vast majority of her fans have no idea what she really looks like. Even in Japan, I never attend public events, Arakawa told *Animaland*.

Nowadays, each writer has their own specialty. It doesn't matter if they're a man or a woman.

HER NAME

A member of Fullmetal Alchemist pulled a JK Rowling when she moved to Tokyo to pursue a career as a mangaka. According to Crunchyroll, Arakawa started up a doujin group and began submitting four-panel comics to the now defunct Gantetsu magazine using the pen name Edmund Arakawa. When she won prem, she chose a different alias: she decided to publish under the pseudonym of her birth name: Hironobu Itakura. As time changed her name to make herself appear male, but she couldn't keep her secret for long.

When Fullmetal Alchemist became a hit, fans discovered that the writer was actually female. It didn't half Fullmetal's rise. Arakawa's manga picked up the Shogakukan Manga Award and the Seinen Award in a way to sell out in just 70 days. She was soon asked to become a panelist at the likes of Katsuhi's creator Yellow Tamaki and Shinsuke Okada, the woman behind Magi. Speaking to French magazine *Animeland* in 2003, Arakawa reminded readers why they should never judge a manga by the mangaka's looks. Some are really able to imagine something that's not there. Some are really able to realize something that's not there. It doesn't matter if they're a man or a woman.

Arakawa's secret was safe.

When Fullmetal Alchemist became a hit, fans discovered that the writer was actually female. It didn't half Fullmetal's rise. Arakawa's manga picked up the Shogakukan Manga Award and the Seinen Award in a way to sell out in just 70 days. She was soon asked to become a panelist at the likes of Katsuhi's creator Yellow Tamaki and Shinsuke Okada, the woman behind Magi. Speaking to French magazine *Animeland* in 2003, Arakawa reminded readers why they should never judge a manga by the mangaka's looks. Some are really able to imagine something that's not there. Some are really able to realize something that's not there. It doesn't matter if they're a man or a woman.

HER UPBRINGING

The Equivalent Exchange is the first law of alchemy in Arakawa's world. Homunculi cannot gain anything without first giving something in return. Alphonse Elric explains in the opening narration of the acociney anime series.

To obtain something, equal value must be lost. What you might not know is that Arakawa grew up with this concept when she grew up in a small town in the early 1970s in Hokkaido. The early days of your animals, the ones you give it back to you, she told *Animaland*. Equivalent exchange is based on the value you deploy to realize the task that was assigned to you. It is a way that exchange gives everything to my life.

It wasn't just the animals that inspired her, either. Arakawa grew up surrounded by a number of handwriting women on the farm, and that also shows pretty clearly on the page. Our family motto is Those who can't work, eat. Arakawa's mother, the mangaka referred to in Fullmetal Alchemist volume 20 (as the Mary Sue), Everyone has to work to make ends meet, including women and kids. That's the reason why so many working women in Fullmetal. Arakawa's mom has been a primary influence on her life, and that doesn't just relate the female lead to a nurse or healer role — which wedding. Why Rockbell is an armless mechanic and total gearhead.

HER FAMILY HISTORY

It took place eight years before the main story begins, but the Ishida City War still casts a huge shadow over everyone in Fullmetal Alchemist. A deadly conflict broke out in the region, which had previously been annexed to powerful neighbor Amestris. The later Sent State Alchemists to the front line and a genocide took place. A revenge-obsessed survivor named Scar became one of the most popular antagonists in anime characters, despite some people taking issue with his portrayal, and the portraiture of minority characters in general.

I think the truly serious problems in this world are when people don't make any effort to learn about [people different from ourselves].

Some believe the Ishida Civil War (or the Ishida City War) was a result of a native uprising in Germany's invasion of the island. The cliche brother living in what is now Nambira who were killed for their land. Arakawa's own inspiration came from closer to home. She revealed to *Newtype USA* that her own ancestors displaced the native people of Hokkaido when it was colonized by the Japanese.

My ancestors were farmers and homeowners who displaced Ainus and their descendants from their homes. But we still carry on some of my own relatives have Ainus blood in them. That seems complicated, but it's an everyday fact of life to have neighbors of differing ethnicity. I think the truly serious problems in this world are when people don't make any effort to learn about these everyday situations, when they run away from them or view them from only a single perspective.

Previous spread art by [Aya Arakawa](#)
Top photograph by Foundation for Asia Culture
Bottom photograph by Koichi, Jun Kim, and Viet Hoang

18 New York Times Magazine

New York Times Magazine 19

2. Her Life and Background Article

3. Her Legacy Article

Katarina Vorne

424 Breen-Phillips Hall,
Notre Dame, IN, 46556

+1(331) 201-5784

kvorne@nd.edu