

Artist's Portfolio

Arvin Fouladifar

- *Illustrator and NFT Creator*
- *Cartoonist*
- *Graphic Designer*
- *Concept Artist*
- *Content Creator*

I **Illustrations and NFTs** (p.p.1-5)

A brief history on my career as Illustrator and NFT creator presenting my latest works, describing different techniques and work process

II **Comics and Cartoons** (p.6)

Presenting some of my art-pieces done as comic strips, caricatures, and cartoons published in magazines and journals or social media

III **Graphic Designs** (p.p. 7-13)

A selection of my graphic designs such as brand identities, mascots, social media posts, cover arts, posters, logos, and catalogues

IV **Concept Art** (p.p. 14-17)

My artworks as a concept artist creating backgrounds, characters, objects, ambiance of an animated mini-series in addition to create the storyboard

V **Content Creation** (p.p. 18-20)

Includes a short description my activities as a content creator presenting works done for Bank Pasargad social networks pages and platforms

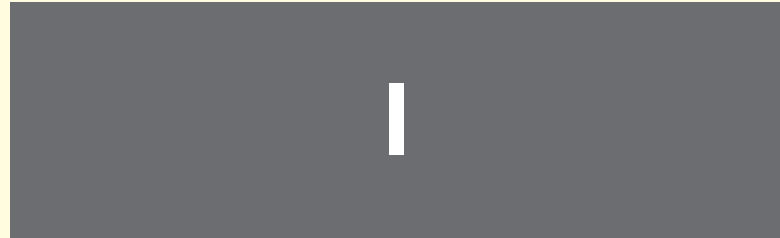
Illustrations and NFTs

I have been working as an illustrator since 2003 starting with children's book illustration. However, working a full-time career as a graphic designer in 2004, left me almost no time to work as an illustrator. Though I continued illustration as my personal interest and started learning new approaches and techniques. In 2008 I started making Illustrations using PC mouse and later digital pen in Adobe PS.



In 2017, I was approved for starting a postgraduate course of visual arts with concentration on Illustration in University of Tehran after a two-step entrance exam. During my education there I could find a more personal art style using

vector shapes. Hopefully, the new style was welcomed in the market and festivals, made me nominated several times and qualified for exhibition in some of the major Iranian art events. The works shown in this page are illustrations based on an anecdote by Rumi called "The Elephant in the Dak". The works won the main award in Iranian Illustrators Society's annual festival (July 2022, picture above) and the frame in the middle-right was qualified for "Tehran NFT exhibition", the first Iranian NFT art event held in Tehran (September 2022). They all three later were sold in NFT market, collected through offering bids.

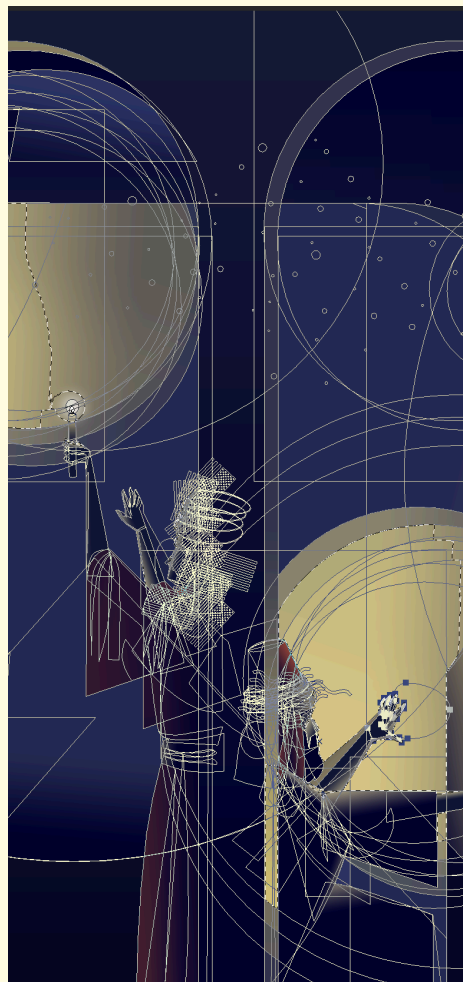
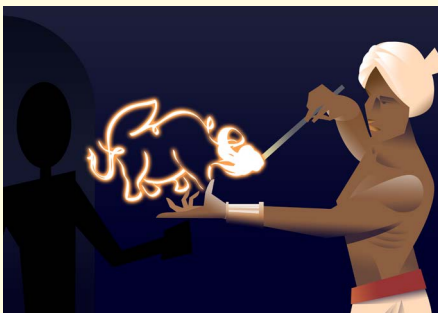
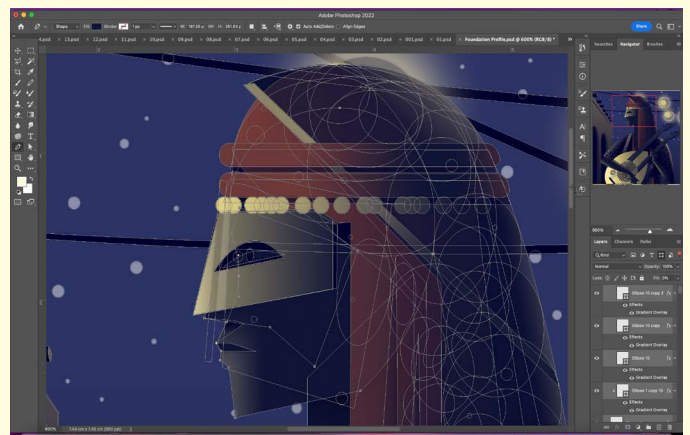
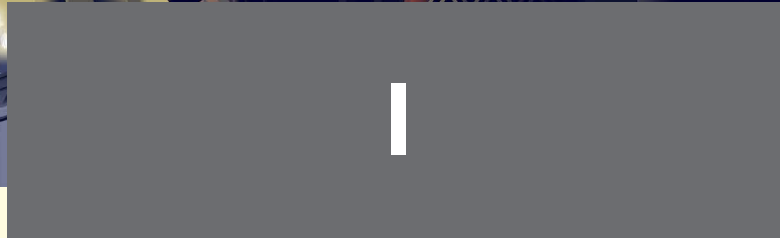


Three illustrations created based on an anecdote by Rumi. Awarded pieces in Iranian Illustrators Society annual festival, 2022

Two of my art pieces under bid on Foundation



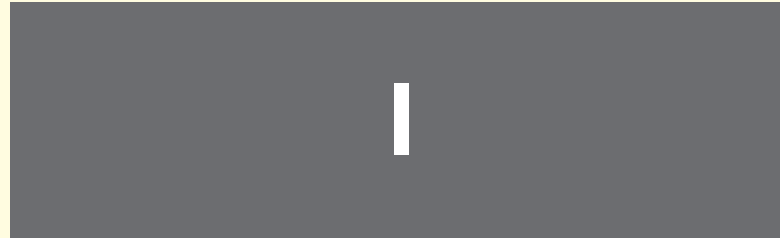
Illustrating with vector tools gives me the freedom to play with shapes and adjust the artwork elements until I find the best form for either of the objects and components in my illustrations. The same choice is also provided with the colors and shadings. Unlike techniques based on digital pen, artists can easily modify each shapes' color and shadings (shape effects specifically) to find the desirable composition. This technique also gives the artists the highest export resolution possible as the work could be scaled up (or down) with no quality drop. In this page pictures, some of my work progress and shapes' details in Adobe PS are shown.



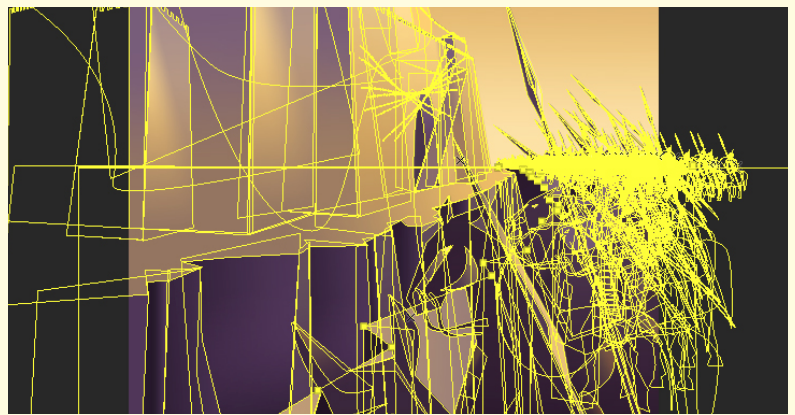
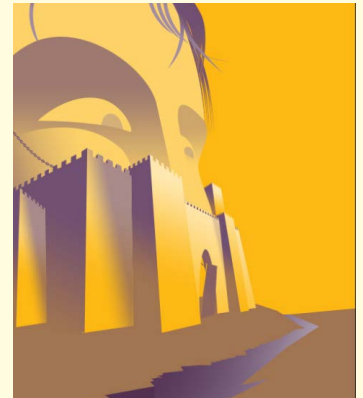
Since 2017, I created many illustrations using vector technique. Most of them were published in print media and social network but after entering NFT art market in 2021, I have specifically applied vector art for creating artworks to be listed on NFT platforms. Currently, I have minted and listed several artworks on my Foundation account, and there are several artworks in the progress too. I considered to be a 1/1 NFT artists creating artworks which do not belong to a particular collection but I have plans to create a NFT artwork collection soon titled "The Girl in Front".

Below, progression of one of my artworks is shown. The artwork originally is a poster reminding

the necessity of wearing mask during Covid-19 pandemic. The artwork was participated and qualified in the exhibition and the book of 13th Fajr Festival; the biggest visual arts event held in Iran. In the bottom of this page and whole page 4, more vector illustrations can be seen, many of those were created for being published as social media posts.



"The Last Fortress" illustration details and some work progress, 2020



Some of my latest vector illustrations, 2020-2022





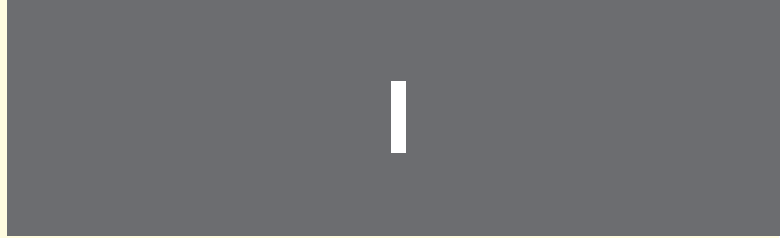
از لطف شما سپاسگزاریم
 که به جای ساختن وطن خود، ساختن وطن ما را برگزیدید!



آسمان، همه جا یک رنگ است
 کارکردن و کسب موفقیت شفقی و مالی در همه کشورهای جهان هموار است، اما آیا قبل از مهاجرت با خود فکر کردید که می توانید با همان تلاشی که برای ساختن آینده خود در کشور جدید به خرج خواهید داد، در کشور خود نیز فرصت موفق باشید و به پشیمانی کشور خود کمک کنید؟



Previously, I used to work with digital pen and acrylic paint but now artworks created with such techniques are more personal or occasional due to clients' needs. That is because I don't want my personal vector art style be influenced by different styles to keep a more distinctive personality and brand in the NFT community. Here in this page, some of my illustrations done by digital pen and acrylic paint are shown.

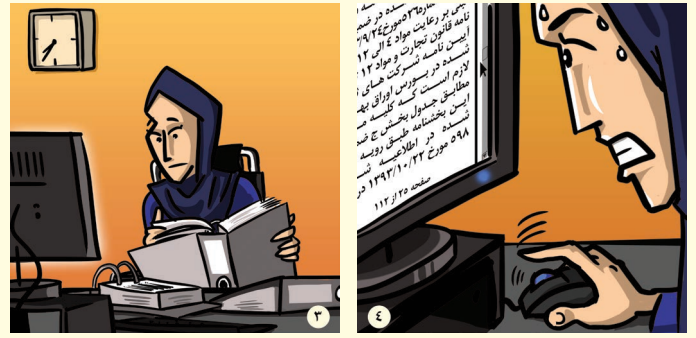
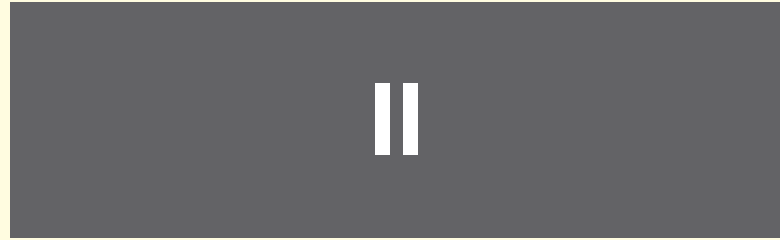


Comics and Cartoons

Since 2003, I have created series of cartoons for magazines. Some of those works also were qualified in cartoon festivals like the work below, qualified in "The Fourth Productivity Cartoon Festival" held in 2016. The cartoon was one of my works for "Bank Pasargad" in-house magazine published in the same year.

I also had a column in the mentioned journal for making comic strips based on the bank's updates or the organization's issues. The column was called "Gireh-Kalaghi" literally meaning: Crow-Clip the Persian term for binder clip. In one of those comics (shown on the right) overcomplicated banking circulars are criticized as there were several new multi-page circulars every week and my ex-colleagues had serious problem understanding them due to their complex texts.

Like my illustrations, some of cartoons are created for my social pages based on the daily trends and are not commissioned.



چهارمین جشنواره بین‌المللی کاریکاتور بهره‌وری
The Fourth International Productivity Cartoon Festival

One of my comic strips for Bank Pasargad house organ, 2019

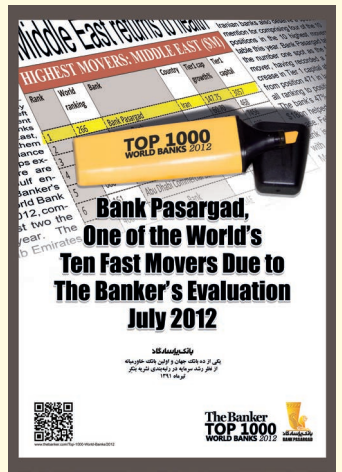
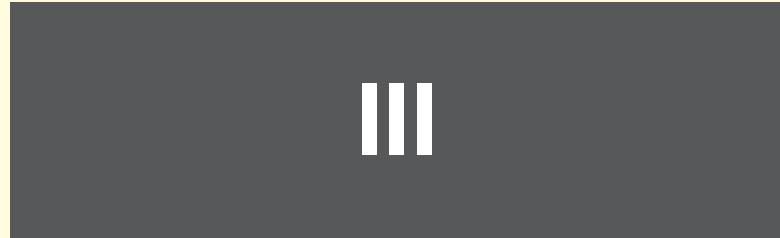
Cartoon published on my social pages, 2021

Cartoon published in the book of "The Fourth Productivity Cartoon Festival", 2016

Graphic Designs

My career as a graphic designer started in 2003 at "Hamayesh Afarinar" event management company, where, apart from executive duties related to organizing events, as a graphic designer I was responsible for designing all kinds of printed items for events such as IDs, tags, tickets, invitation cards, event brochures, timetables, and venue signage, which all were integral parts of the event we used to organize.

Later, by learning more associated skills I also was responsible for designing conference abstracts booklets and travel guidebooks for foreign guests. Although these designs only needed simple templates and usually lacked a rich artistic aspect -due to the clients' frequent comments, they helped me a lot in mastering pieces of design software and tools.



En

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پارمان

پارمان سیستم های مخابراتی

Some of my designs for Bank Pasargad house organ (cover and advert), 2012-2019

Leaflet for a Spanish language institute, 2017

A page of a product catalogue designed for a telecommunication company, 2022

A new chapter of my career as a designer started at Bank Pasargad by designing promotional items such as printed advertisements, stands, banners, and cover designs for the bank's house organ (Images in the previous page, right column). At the same time as working in the bank, I was sometimes offered for commissions outside the organization, which usually included designing product/service catalogues, office papers, logos and business cards.

But since 2014, with the establishment the bank's social networks and content team, I was responsible for designing posts for social networks. These posts included announcements, news, calls for Instagram challenges, and some banking cyber security advice. Some samples of designs for Bank Pasargad social media (mainly Instagram page) posts can be seen on this page.

- right-top: the necessity of wearing a mask in the bank's branches during the pandemic
- right-down: a post expressing sympathy after the Sanchi oil tanker accident
- middle-top: instructions to extend debit cards' date of expiry during the pandemic
- middle-down: greetings for Students' Day with a design of the University of Tehran's main gate
- left-top: a slide of a call for an Instagram contest commemorating Persian poetry and literature day, and left-down: a call for recruitment.



من #ماسک_می_زنم

برای استفاده از خدمات غیرحضوری بانک پاسارگاد، نیازی به ماسک ندارید!

تا حد ممکن از خدمات بانگداری مجازی و همراه بانک به جای خدمات حضوری استفاده کنیم.

در صورت وجود سوال و ابهام در خصوص مسائل بانکی و همچنین برای ارسال نظرات، پیشنهادات و انتقادات می توانید از سامانه ارتباط با مشتریان بانک به نشانی www.bpi.ir/crm استفاده و یا با مرکز مشاوره و اطلاع رسانی بانک به شماره ۸۲۸۹۰ تماس بگیرید.

در صورت نیاز برای حضور در شعبه، برای نوبت‌گیری غیرحضوری بانک پاسارگاد کد شعبه مدنظر را به سر شماره ۱۰۰۰۸۲۸۹ ارسال کنید و پیامکی نوبت بگیرید.

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@bankpasargad

قوله‌نمین سابقه

برای شرکت در مسابقه کافی است از ۲۷ شهریورماه الی ۵ مهرماه ۱۳۹۸ در اثر ادیب الممالک فرهادی، جستجو کرده و نوبت از این شاعر را بر اساس دو مورد از مضمون‌های زیر به صورت یک نظر (کامنت) در ذیل همین فرآوردن درج کنید و برنده جایزه باشید.

وقت کنید که نمونه هر دو مضمون انتخابی خود را در یک‌نظر درج کنید و شماره‌ی مضمون را اضافه نما (از هر وقت در زمان خود می‌توانید).

مضمون ۱: ما از همه می‌خواهیم که در خرد و خردی از قیل و نیاید (در دولت خود تازه کسی رسم و راد/یا باغ عدالت برنی کردن بیاد)

مضمون ۲: استفاده از موضوعات یا داستان‌های قرآنی و تئای پیامبر (ص)

مضمون ۳: تاکید بر وطن‌دوستی و یا عدالت‌خواهی

مضمون ۴: استفاده از داستان‌ها و اسطوره‌های کهن ایرانی

مضمون ۵: تاکید بر کاربرد لغات فارسی سره (زبان) به جای واژه‌های بیگانه

مضمون ۶: استفاده از طنز و مطایبه

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بانک پاسارگاد به منظور تأمین و تکمیل سرمایه انسانی مورد نیاز در امور **دفتری و منشی** در شهر تهران از فارغ‌التحصیلان در رشته‌های تحصیلی مورد نظر دعوت به همکاری می‌نماید.

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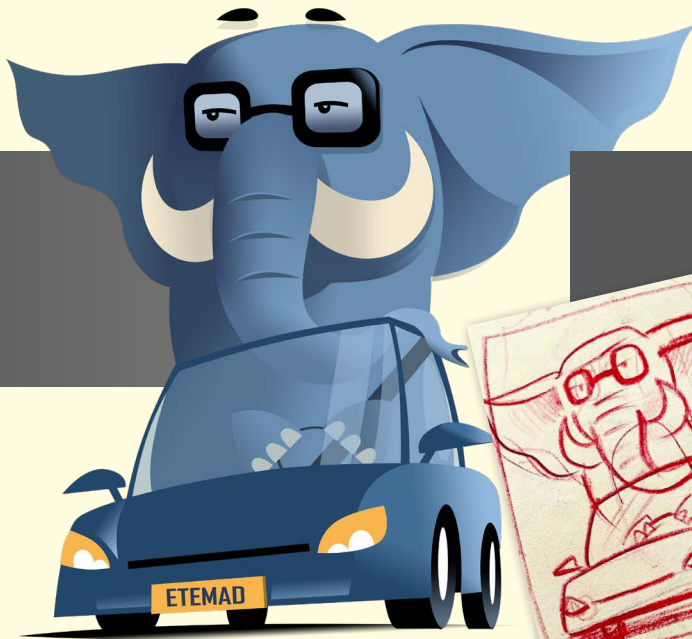
دانشجویان

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R.I.P

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Our condolences on their loss in Sanchi oil tanker collision

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Renew

In recent years, I have known brand designing challenges better while working on brand identity for several clients and collaborating in the rebranding project of Bank Pasargad (my last employer).

Take designing brand identity for an insurance broker company named Etamad as an example; I had to have several meetings with the CEO in order to reach a vision on the brand attributes. Regarding the choice of colors, the integrated design for office papers and the website, and of course mascot design, the nature of the business and the perspective of the management were in the center of attention.

In this regard, the color blue was used as a symbol of trust along with a percentage of yellow resembling risk. For office papers and the website, an attempt was made to create a design with the least complexity, relying on regular square and rhombus surfaces to resemble the ease of access to the company's online services. In the design of the Mascot, after trying many options, an elephant was used as a symbol of strength and reliability. Designing the mascot for the semi-formal brand was also challenging; it has to have a cartoon appeal but it should not seem childish at the same time.

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شرکت اعتماد آفرینان شریف

شماره ثبت ۵۹۷۵۳۴ | شماره: | تاریخ:

بیمه اعتماد، معتمد تو

از طریق وبسایت شرکت بیمه اعتماد می‌توانید در هر لحظه از شرایط خود در هر شرایط بیمه‌ای خود را انتخاب و خریداری کنید.

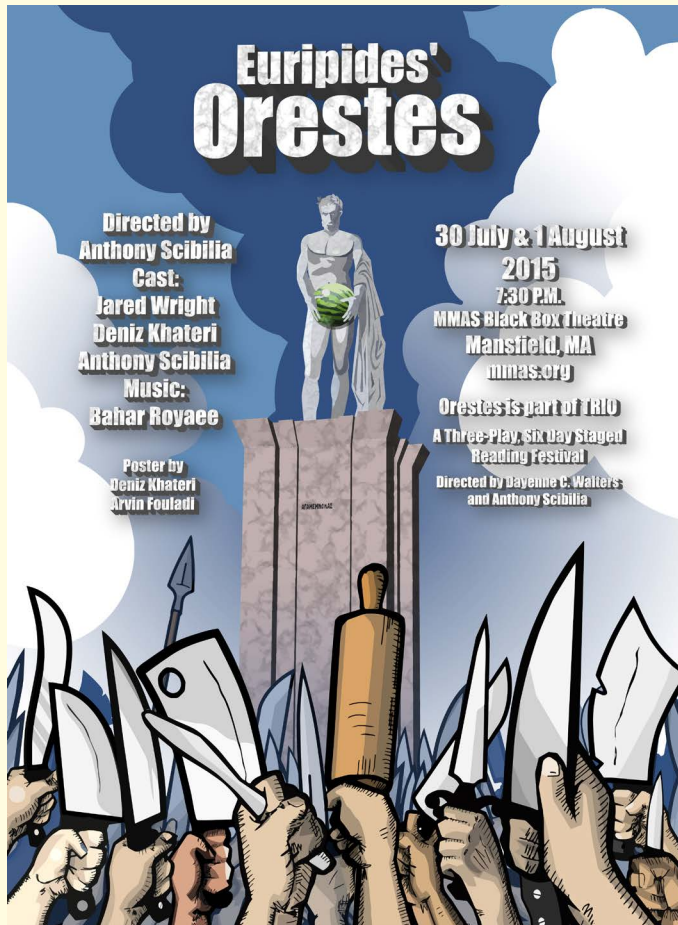
اعتماد در خرید پوشش‌های بیمه‌ای، مستلزم استفاده از دانش فنی و تجربه است. موضوعی که ما بیش از ۱۷ سال روی آن وقت صرف کرده‌ایم تا از این طریق بتوانیم بهترین خدمات مشاوره‌ای را به مشتریان خود ارائه نماییم. کارشناسان خیره ما، این اطمینان را به شما می‌دهند که پس از دریافت اطلاعات درست و کامل، بهترین پوشش‌ها را از طرف شرکت‌های معتبر بیمه‌ای به شما ارائه دهند. ما حافظ منافع شما هستیم چرا که معتقدیم صرفه‌جویی در وقت و دریافت خدمات بیمه‌ای صحیح خواسته افرادی است که با ابزارهای نوین اقتصادی مشغول به کار هستند.

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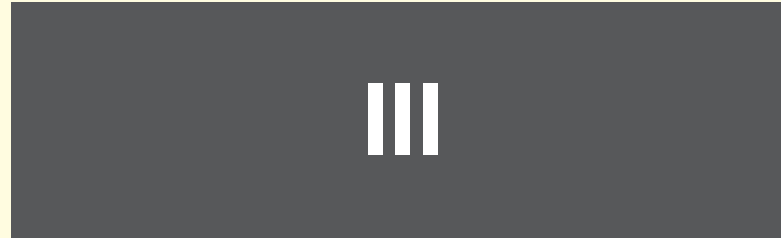
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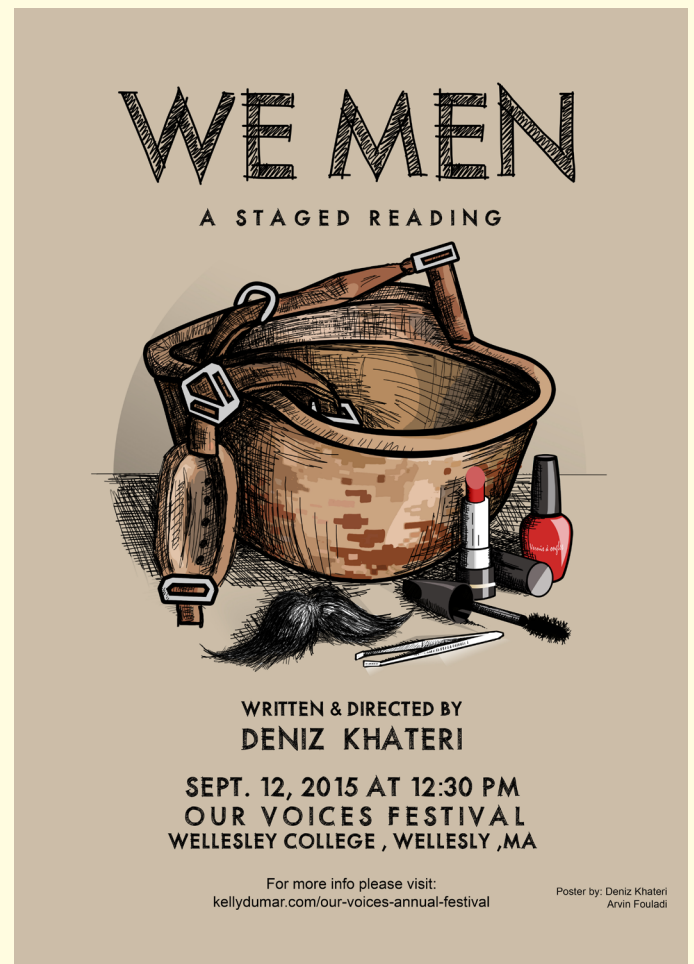
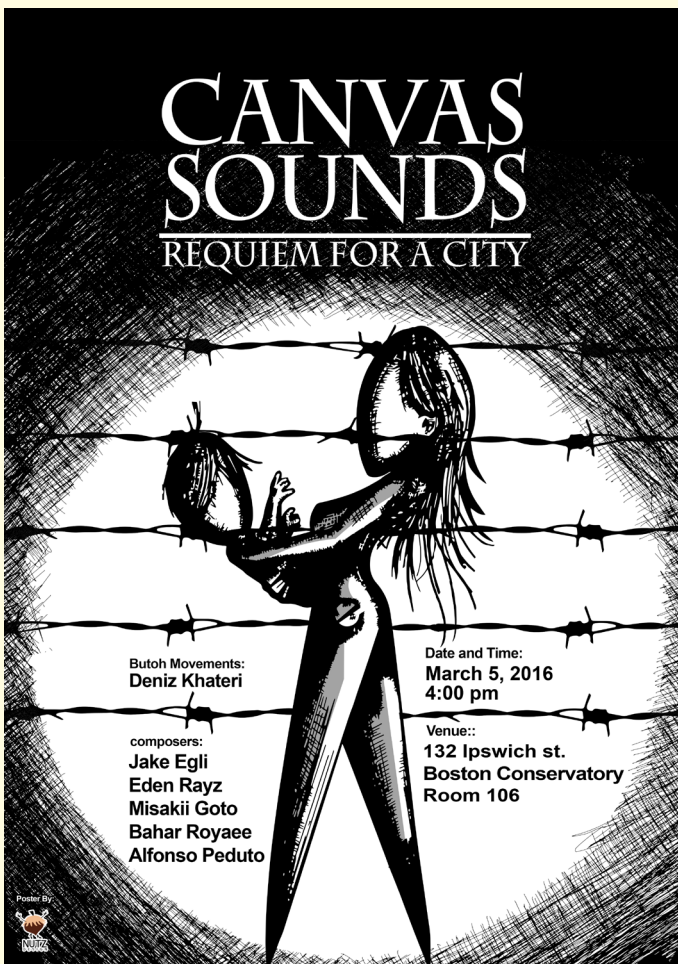
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As a voluntary work to support some of my artist colleagues, I have designed posters for theater performances and designing covers for some artists' music tracks.

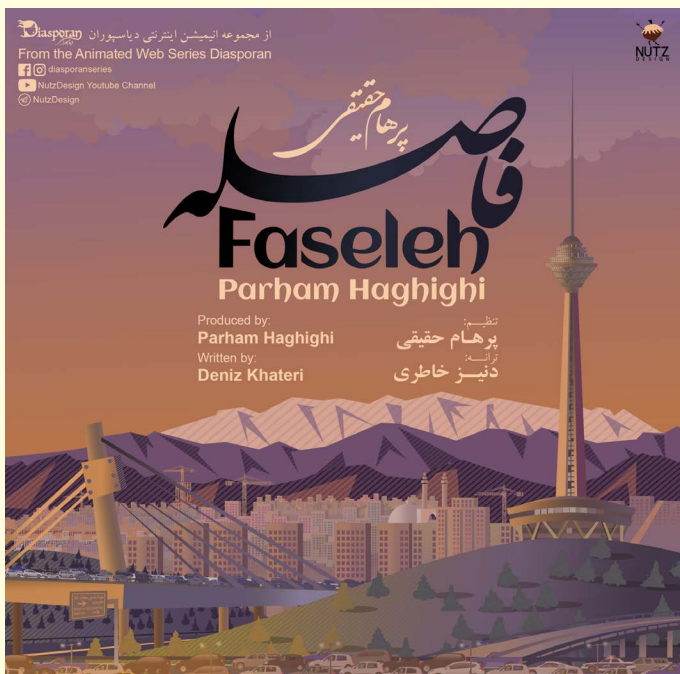
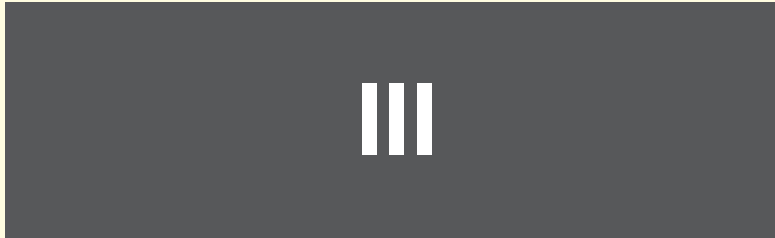


For performances, after reading the play, I always talk to the director about the main idea and symbolic aspects of the work in order to determine the general idea of the poster design. For instance, in the designing the poster for the play "Requiem for a City" (the picture on left-down), which refers to war refugee crisis, after consulting with the playwright, I used a pair of scissors -as a symbol for separating- in shape of a mother and a child. In the show "We Men" (the picture on right-down), an arrangement of makeup tools next to a helmet and an artificial mustache represent the play's theme on gender equality and the character of the main actor.



For music cover arts, the work process is faster than making posters for plays since instead of reading the scripts, I usually listen to the music several times and ask composers for giving me their idea of the track. In the pictures below, there are four examples of my music cover arts.

A main challenge in designing these covers was their bilingual information in Persian and English, which made their logotypes design difficult. I decided to put the English font as the base and extract Persian letters out of it (except for the one on the top-left); doing so, the Persian and English fonts matched.

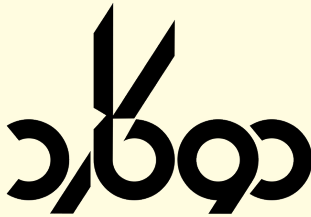




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Ensemble
گروه تئاتر آن



گروه تئاتر آن
Un-Theatre Ensemble



Handmade Ceramics



Handmade Ceramics



Handmade Ceramics



Cermika Art Crafts



Cermika Artcrafts

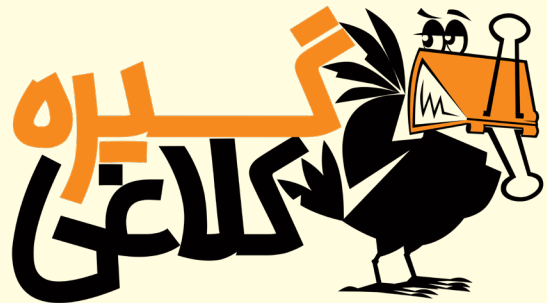


Cermika
Artcrafts



Web Mini-Series

دیاسپوران



سرود بانک یاسارگاد

سرود بانک یاسارگاد



In my logo designs, I try to demonstrate a minimal and compact sense of the brand and nature of services/products it presents. I am also obsessed with integrating letters and shapes/symbols and I enjoy designing a logos using Persian calligraphy.

As an example, in my logo design for a menswear brand called “DOKARD” -which literally means “two knives”, a name for an old type pair of scissors- the symbol of scissors was formed by three of the brand’s name letters in Persian (Letters for K, A, and R).



Concept Art

My main experience as a concept artist is creating a world for an animation called: Diasporan, an award-winning animated web series that tells the stories of daily struggles of immigrants.

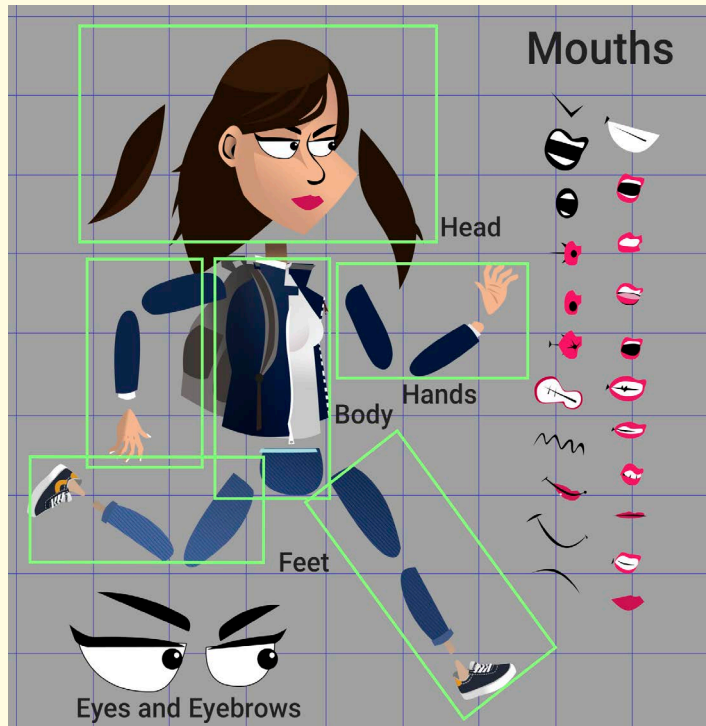
Background design for the project is an important part of its visual identity. During the first episodes of season 1, I started with simple backgrounds but as the project went on, the backgrounds got more elaborated with many details. This trend also continued through season 2 and for the last episodes, making backgrounds became one of

IV



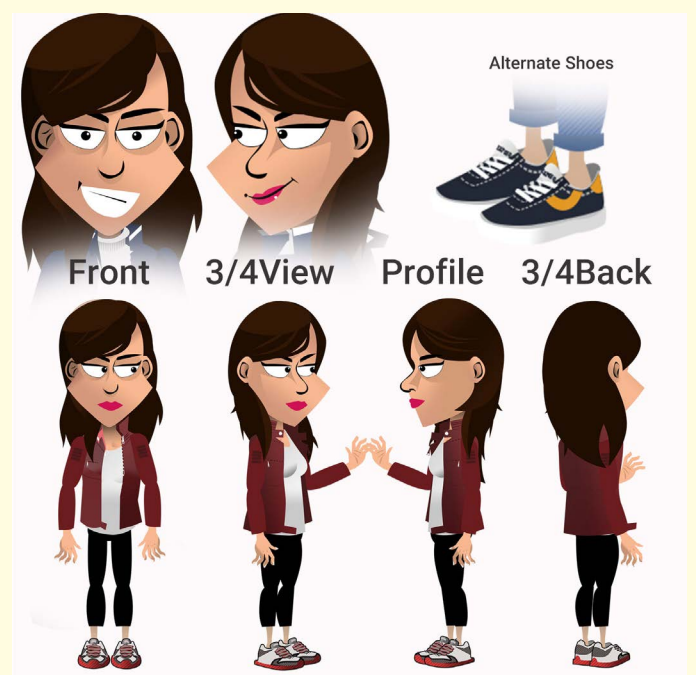
Scan or click to watch the series

the most time-consuming tasks to be done. In episode 12 for instance; as our story occurs in New York, I made more realistic artworks of the city's skyline and its famous buildings. Illustrating Time Square and Manhattan skyline (the images on the top and end of page 14) took about 100 hours to be finished.



A character's body parts separated

IV

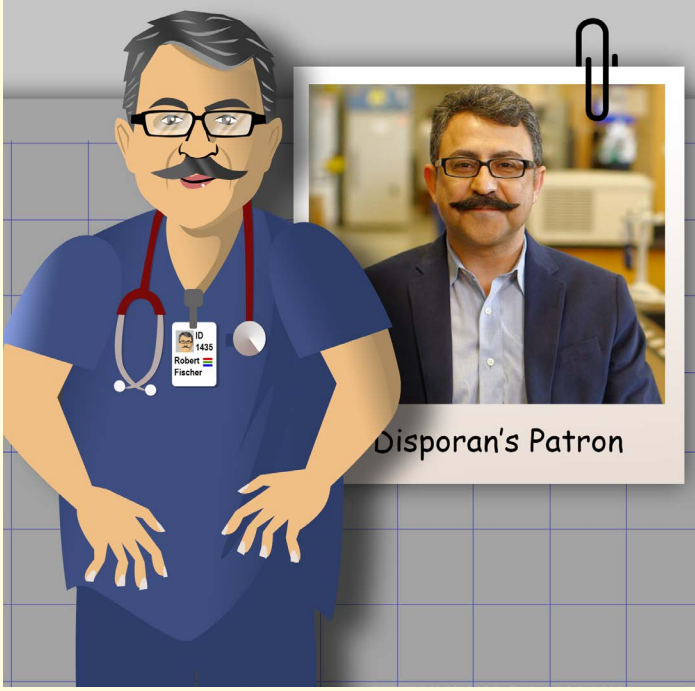


Designing characters for Diasporan was one of the first things to be done early in 2017 alongside with the scripts. I started with the main character, Parastoo and so, other characters were born from her design. the evolution in characters can be seen in the images on the right (top: season 1, down: season 2). other characters also had the same evolution from season 1 to 2. Shading details, articulation, clothing features, etc. changed in the transition from season 1 to 2. Each character -even side characters- was discussed between me and Deniz (the director and playwright) based on the scripts and some had three to four variants before being used. That was because some characters needed to reflect a part of society and so their features had to be designed carefully to avoid stereotypes from one side and to make a proper meaningful connection to the audience from another.

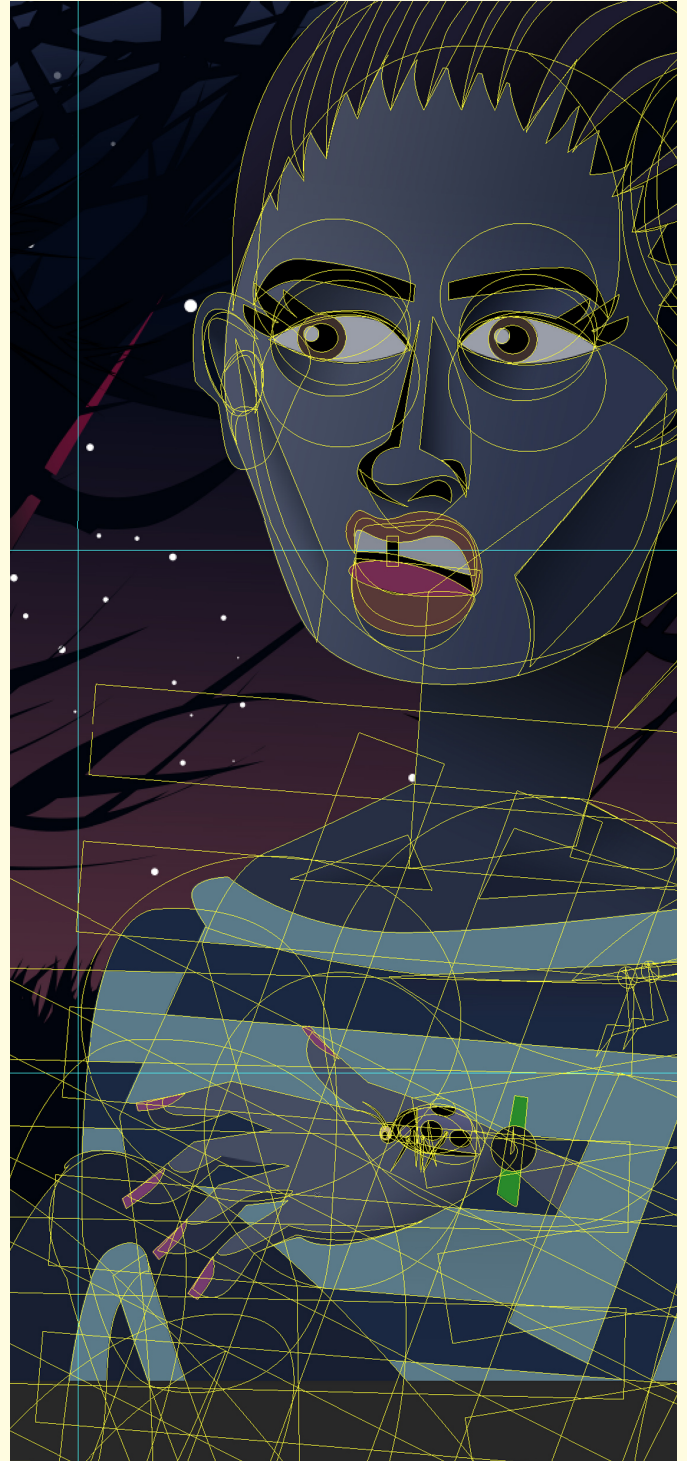
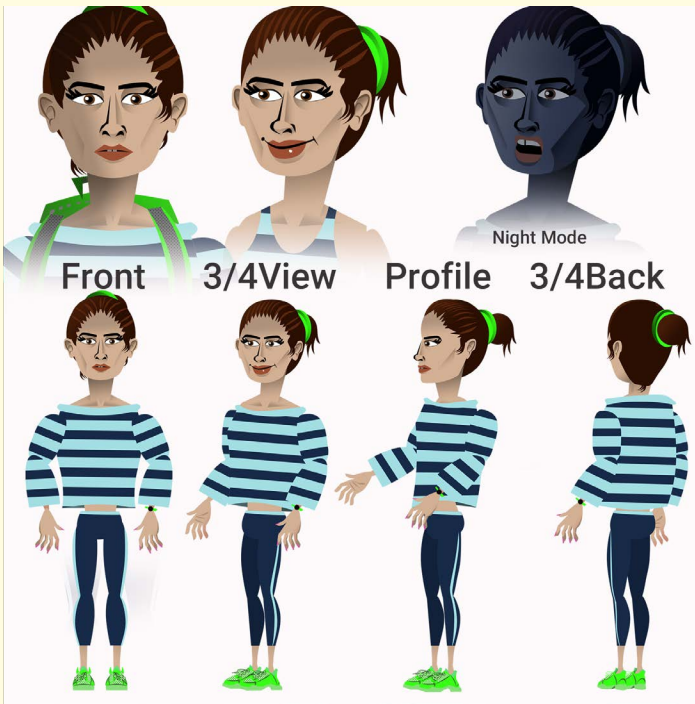
Characters in the first episode of season 1 were designed based on pixels and animated mostly by using puppet tool in Adobe AE, but from the second episode on, they are all vector based and animated by different joints, rigged together.

Parastoo, our main character is the one with different customs, the rest are mostly appear with a fixed outfit. We also make characters of our level 3 patrons and fit them into story (Image on the top of next page).

Evolution of Diasporan's key character: Parastoo



IV



Another responsibility of mine in creating Diasporan mini-series was making the storyboards based on the scripts.

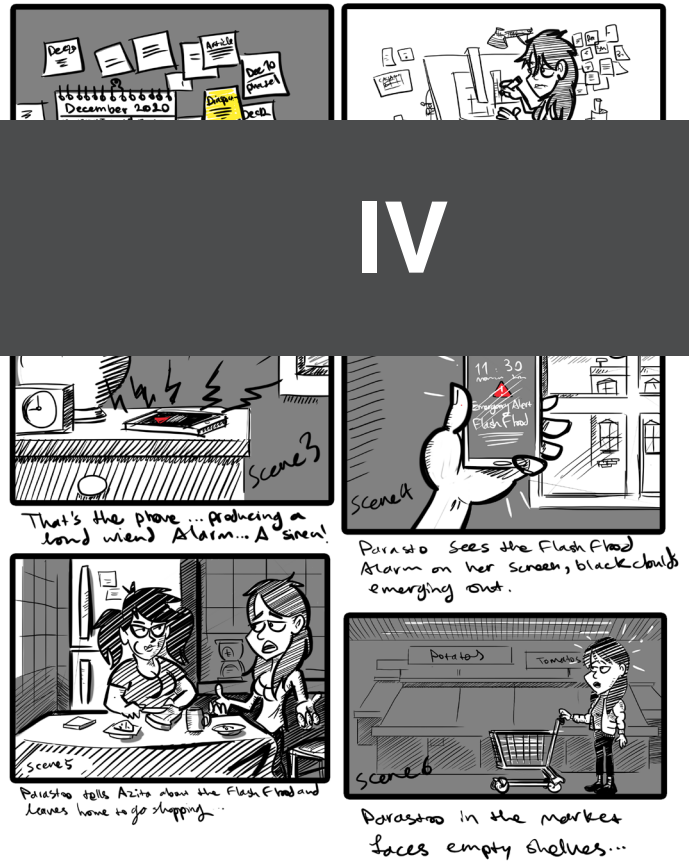
This was one of the first things to be done prior to creating illustrations, animating characters, recording voice-overs, and producing music and sound effects. Although every team member had an idea about each episode's story-line, without a clear story-board neither of my team members could understand what exactly to do. So, before making either of Diasporan episodes, the playwright and I used to have multiple sessions and subsequently I started to depict the story-line in a dozen of frames with the characters in their places, backgrounds' sketch, and all other objects and details.

there were also text clues related to the parts of the script, so everybody could have a clear image of how things should be going on through the episode.

Diasporan / Season II / E 2

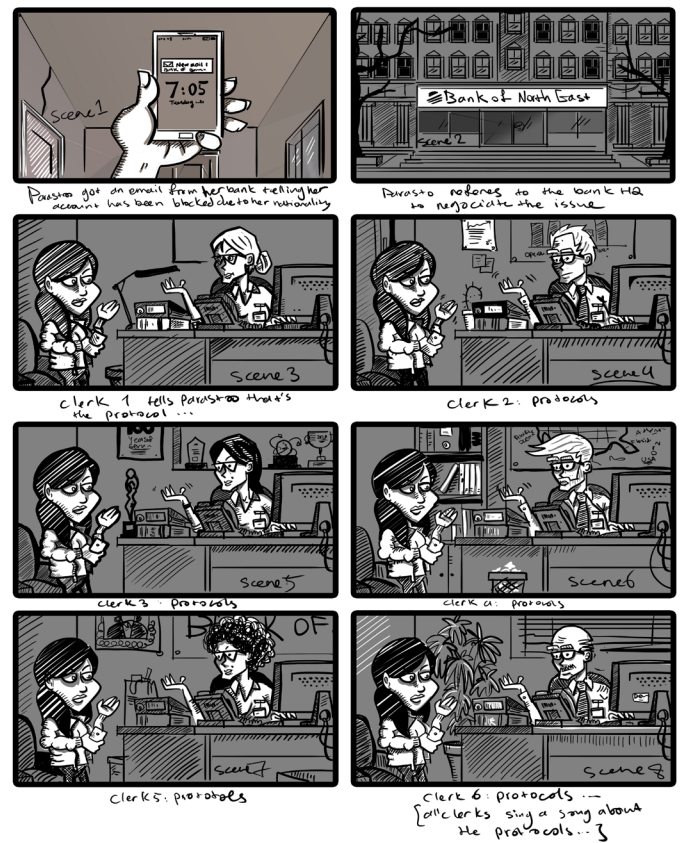


Diasporan / Season II / E 1



IV

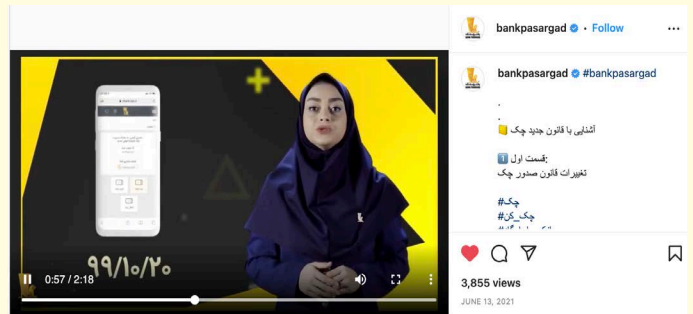
Diasporan / Season II / E 5



Content Creation

Since 2017, I have been the head of Bank Pasargad's social network and content team, later in March 2020, I promoted as the bank's head of media and communications team. During that period, my responsibilities were ideation and writing scenarios for motion-graphics and making sketches for infographics introducing the bank's products and services.

Firstly, my colleagues and I had meetings to check on new regulations, products and service updates, and latest customers' feedback. Then, while deciding on the topic, benefiting from storm-braining we examined suitable ideas for making related content.



After writing the scenario draft, proofreading and editing, the executive process began. Once the first version of the content released, we used to check it for clarity of the message. Usually, after some further edits, the final work was ready to be published.



Scan or click to watch the video

Designing content for banking services and processes is so challenging and complex. The abstract nature of the products, complicated processes of using those services and lack of visual symbols presenting banking concepts, are some of the limitations that forced us using narrations, actors or writing long phrases in our motion-graphics and clips.



از اول خرداد ۱۳۹۹

سقف روزانه تراکنش کارت‌های نقدی بانک پاسارگاد



۱
میلیون تومان

۳
میلیون تومان

انتقال وجه کارت به کارت
برای هر فقره کارت
در هر شبانه‌روز برای
پرداخت سازه‌ها
(با جی‌پی بردخت‌ناب)

برای هر فقره کارت در
هر شبانه‌روز شامل
خودپردازها، درگاه‌های
اینترنتی و گیوکت‌ها



۵۰
میلیون تومان

۲۰۰
هزار تومان

۱۵
میلیون تومان

خرید کارت‌های (POS)
جمع خریدهای کارت‌های هر فقره کارت
در هر شبانه‌روز برای
(POS) یا درگاه‌های خرید اینترنتی

پرداخت وجه نقد
از خودپرداز
برای هر فقره کارت
در هر شبانه‌روز

انتقال وجه
با PINPAD شبه
برای هر فقره کارت
در هر شبانه‌روز

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آن چه باید درباره قوانین جدید صدور چک بدانید



۱) صدور هر برگه چک مستلزم ثبت مشخصات هویتی
نمرکز صدور دسته چک صرفاً در اختیار بانک مرکزی و
از طریق سامانه یکپارچه چک (صیاد) است.

۲) ثبت اطلاعات چک در سامانه صیاد توسط صادرکننده و
گرفته چک امکان‌پذیر است و موجب شناسایی و
کنترل افراد پرخطر توسط بانک مرکزی می‌شود.

۳) با راهی گواهی عدم پرداخت به دفتر خدمات الکترونیک
قضایی صدور اجرائیه دادگاه علیه صادرکننده چک
بمخالص بدون رسیدگی ماهوی خواهد بود.

۴) صدور هر برگه چک مستلزم ثبت مشخصات هویتی
نمرکز صدور دسته چک صرفاً در اختیار بانک مرکزی و
از طریق سامانه یکپارچه چک (صیاد) است.

۵) ثبت اطلاعات چک در سامانه صیاد توسط صادرکننده و
گرفته چک امکان‌پذیر است و موجب شناسایی و
کنترل افراد پرخطر توسط بانک مرکزی می‌شود.

۶) با راهی گواهی عدم پرداخت به دفتر خدمات الکترونیک
قضایی صدور اجرائیه دادگاه علیه صادرکننده چک
بمخالص بدون رسیدگی ماهوی خواهد بود.



چگونگی حذف کی‌لاگرها (Keylogger)



۱) کی‌لاگرهای آماتور را می‌توان با
مراجعه به کنترل پنل از روی سیستم
حذف کرد.



۱) نرم‌افزارهای ضد جاسوسی و آنتی
ویروس‌ها نیز قابلیت مقابله با این
بدافزار را دارند.



۱) نرم‌افزارهای ضد کی‌لاگر هم
وجود دارند که بسیار نسبت به
این بدافزارها حساس هستند.

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Apart from that, the bank's strict guidelines for using formal language and graphic elements prevented us from making use of a friendly and everyday language -which, in Persian is far different from formal speech- and attractive graphic symbols common in making motion-graphics was a serious challenge.

While creating infographic contents for banking services, I faced the same challenges such as complicated concepts for being illustrated, scarcity of graphic symbols, and the brand's guidelines. For example, while creating an infographic for our domestic L/C service (the image below) we could not find any graphical solution to simplify the general image of the service. So, we only used an Iran map to emphasize domestic nature of the service and using number bullets, arrows, and putting stress on characters' body gestures presented a general idea of how this product works.

اعتبار اسنادی داخلی چیست؟

با اعتبار اسنادی داخلی خریداران از مزایایی نظیر تأمین کالا یا مواد اولیه با کمترین ریسک، دریافت اعتبار با کارمزد کمتر نسبت به سایر روش‌ها و پرداخت وجه بعد از اجرای تعهدات فروشنده برخوردار می‌شوند. این خدمت قابل استفاده در بخش‌های صنعتی و معدنی، کشاورزی خدماتی و بازرگانی است.

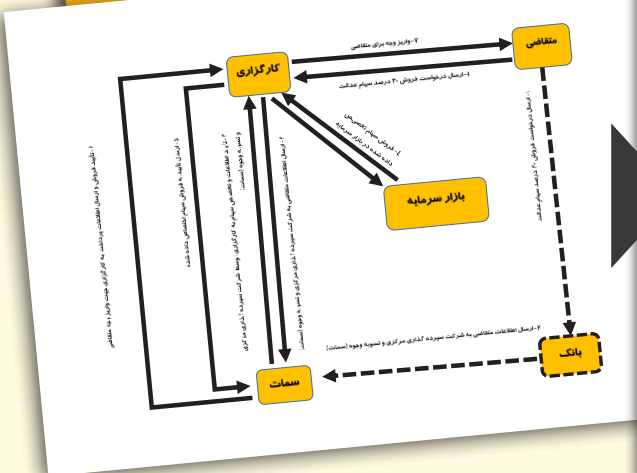
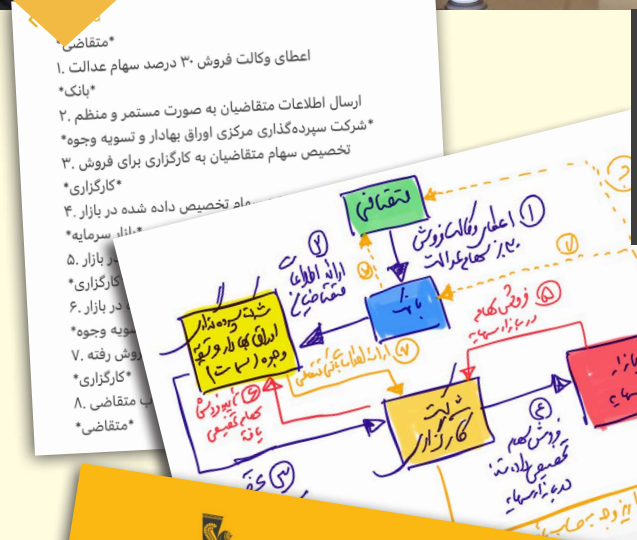
اعتبار اسنادی داخلی یکی از روش‌های پرداخت مطمئن و قابل انعطاف برای خریداران کالا یا خدمات داخلی است. اعتبار اسنادی هنگامی که خریدار و فروشنده یکدیگر را به خوبی نمی‌شناسند و اعتماد لازم بین آن‌ها وجود ندارد بسیار کارآمد است زیرا پرداخت نهایی توسط بانک و بعد از ارائه مدارک فروش کالا انجام می‌گیرد.

زنجیره اعتماد کامل می‌شود.

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V



In another case, to design an infographic to describe a process for selling customers' state stock via the bank's branches, complexity of the process caused the work to be revised several times for making it more comprehensible (pictures on the left and down). Hopefully, due to proper numbering and removal of some exceptional situations in the process, the audience feedback was satisfying. Using the diagram, the customers were able to get a clear idea of how they should go through the process and a significant drop in our related instagram DMs (customers questions over the process) confirmed so. The diagram also was so helpful our colleagues in the bank's call-center; they had referred phone clients to the diagram on the bank's Instagram page in order to avoid long explanations and confusing customers.





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