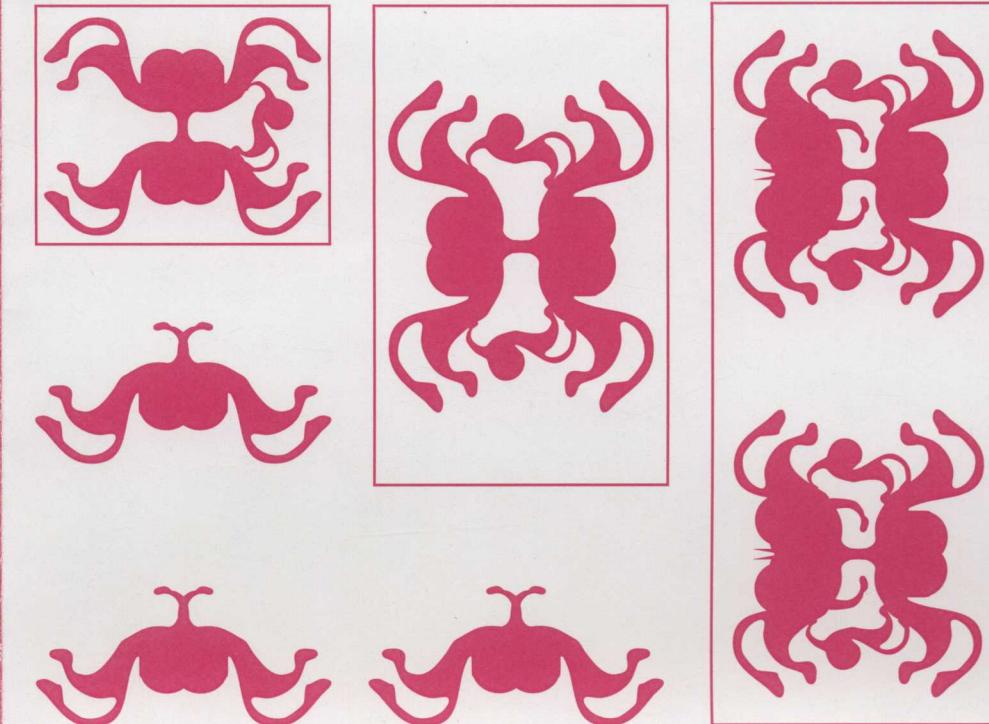
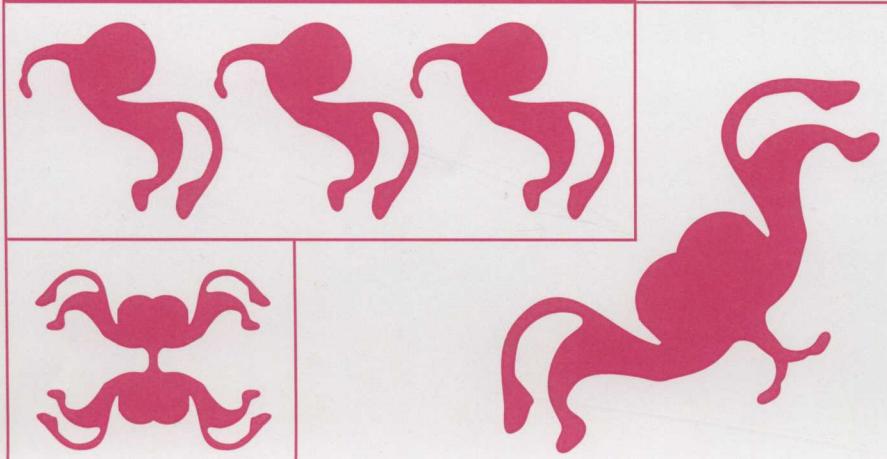
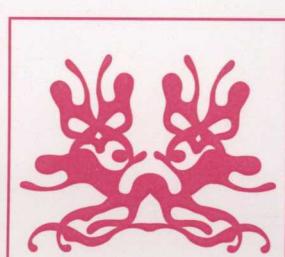
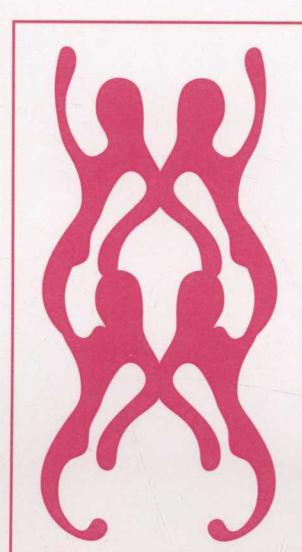
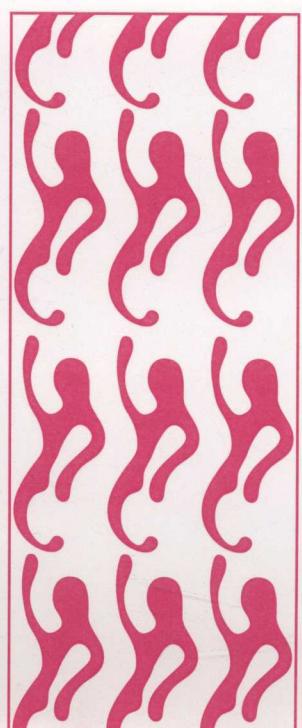


The Process



+ catalog



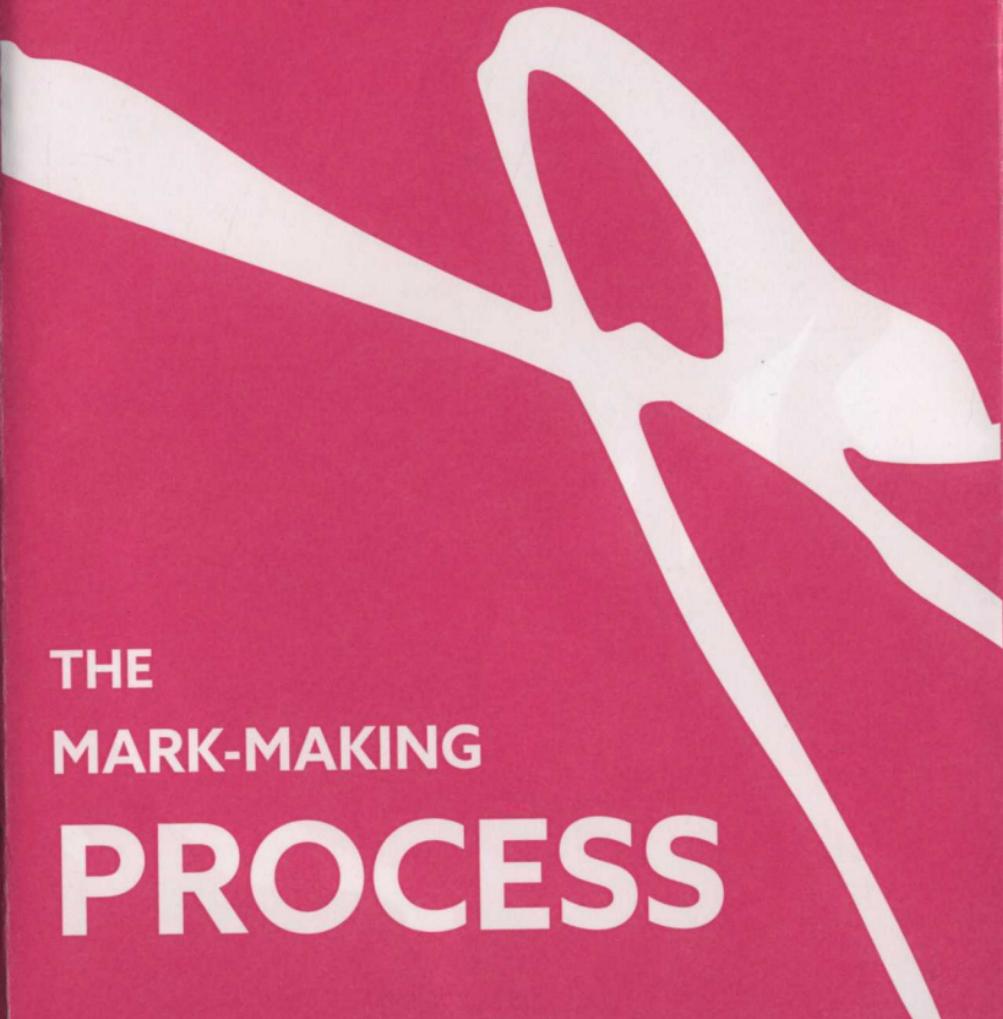
of

Mark

Making

CORE II

olenka
Janus



THE
MARK-MAKING
PROCESS

THE TASK:

Abstract the shape of an object
in as many ways as possible

TO START:

You will receive random object
This will now be your mark-
making device.

METHOD:

Make *at least* 100 marks.

Ideally thousands.



THE OBJECT:

I am not really sure if it is a bracelet, to be frank.
Reduced to the simplest of terms, it is a string with a coiled wire encasing it.
It's tied by each end, leaving very short tails behind.
The fabric itself is chevron patterned and stretchy.

If you're wondering why the bracelet has a name - it was the result of mentally abstracting it. I analyzed its visual qualities and linguistically rendered what I interpreted from them.

The string was light blue, and the wire case was white. It reminded me of the ocean: Tide.

I anthropomorphizing the object: I wrote a detailed description of it, named it, gave it a personality and even wrote poem for it.

It left its mark on me, if you will.



"Hey there" (this is my favorite mark Tide ever made).



Tide, the bracelet.
Yes, it has a name.

BUT...



WHAT IS A MARK?

There's a myriad of definitions for the work "mark" in English.

The most immediate and broad one refers to the act of "making an impression, indentation or stain on a surface".

Run with it. But think about, what does "leaving a mark" mean?

Is a photo a mark? A sound? A memory?

A mark is what an object leaves after interacting with another medium.

Marks are the most abstract renditions of an object.

The best way of studying an object is by observing its product: its mark.

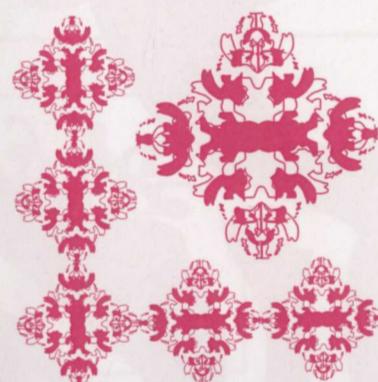
So I dipped Tide into paint and began to research its most immediate impressions against paper.

Following this process, I was able to create over 500 marks physically.

This allowed me to create a solid foundation before working digitally.



IMMEDIATE IMPRESSIONS



After this stage, I went through all my marks and vectorized the ones I liked most.

Then, with those vectors, I created new ones: some were turned into brushes, which yielded hundreds more marks. And others, were split and reconstructed.

+ catalog



Open me



This catalog contains the highlights of my mark-making process along with notes about discoveries I made along the way.

The format of this catalog is rather unconventional, functioning as a pamphlet all within this main book.

I have written instructions to guide you along the way.

I hope you enjoy!



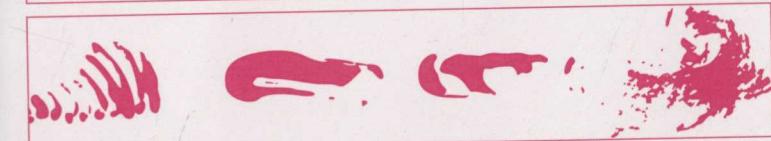
Physical

Here are some of the original marks I made with substrate on paper.



Digital

I chose the marks I liked best and vectorized them on Illustrator.



This catalog contains the highlights of my mark-making process along with notes about discoveries I made along the way.

The format of this catalog is rather unconventional, functioning as a pamphlet all within this main book.

I have written instructions to guide you along the way.

I hope you enjoy!



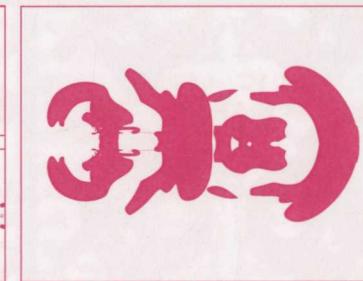
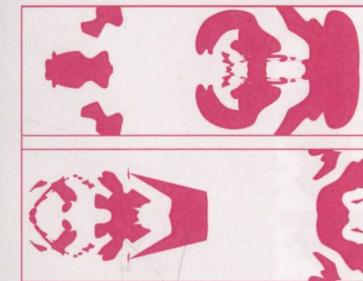
Generate

Prompt yourself and make more marks from new assets.



Deconstruct

Play by splitting things up and rearranging them.



This catalog contains the highlights of my mark-making process along with notes about discoveries I made along the way.

The format of this catalog is rather unconventional, functioning as and pamphlet all within this main book.

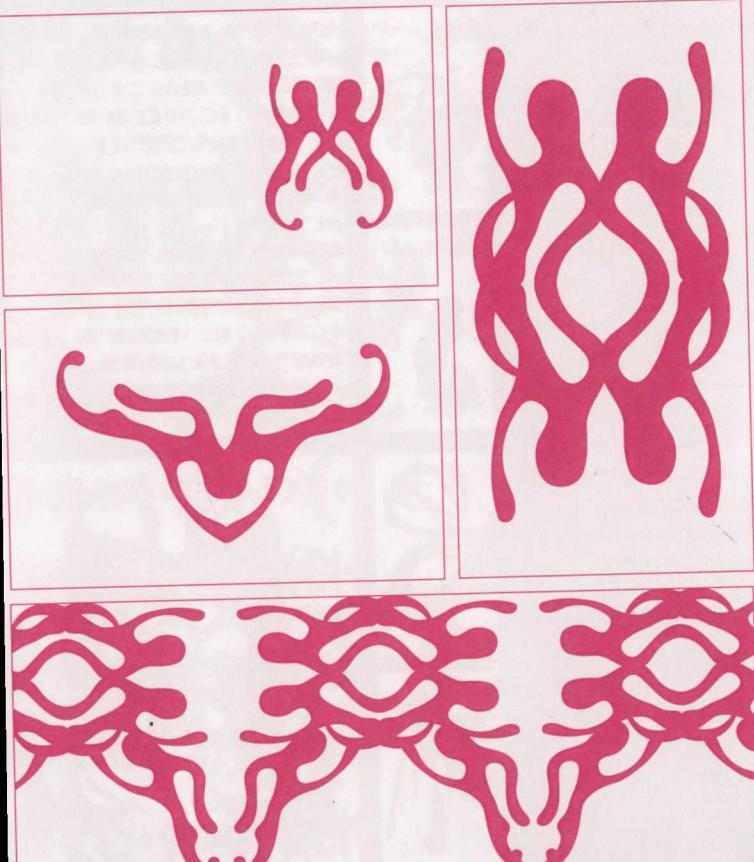
I have written instructions to guide you along the way.

I hope you enjoy!



Revise

Edit the original into something you like better.



Meta-morph

Change it into something new.



This catalog contains the highlights of my mark-making process along with notes about discoveries I made along the way.

The format of this catalog is rather unconventional, functioning as and pamphlet all within this main book.

I have written instructions to guide you along the way.

I hope you enjoy!



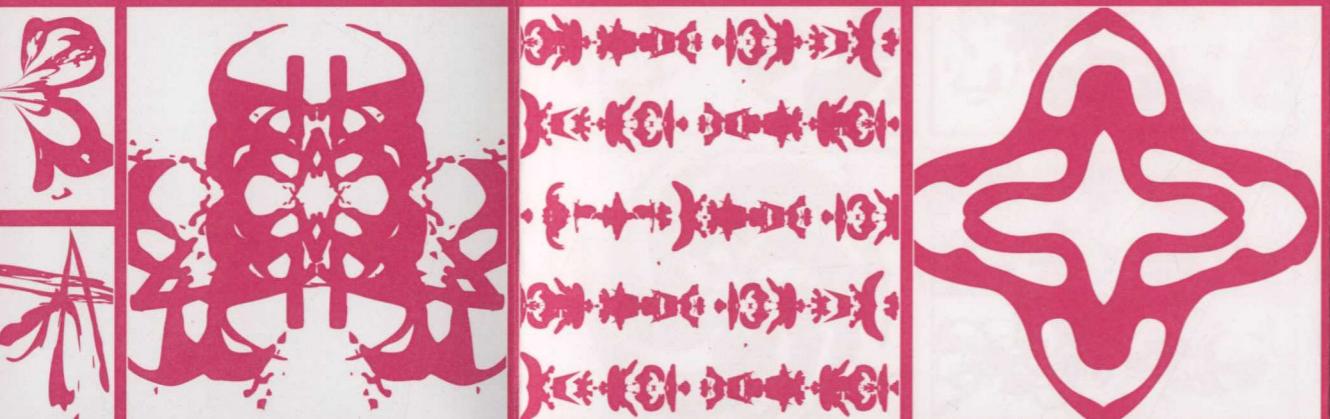
EXPERIMENTS

I have made so many marks, now it is time to use them!

I realized all my marks had different qualities, all suitable for different applications.

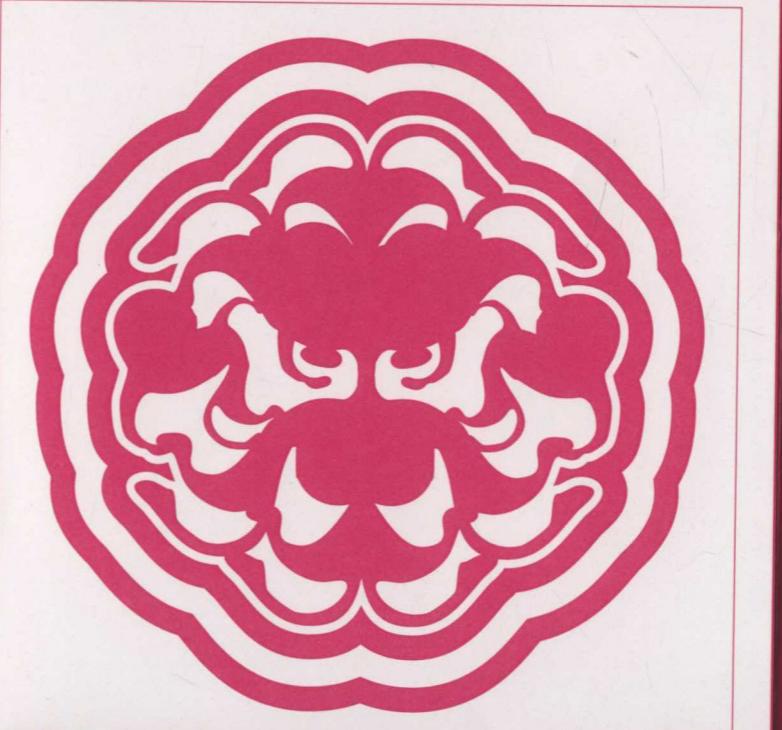
Some were "stamp" like, some were "tile" like, some were "glyph" like.

Throughout the duration of the project, we were encouraged to use our marks to make letters and posters, for example.



Meta-morph

Change it into something new.



This catalog contains the highlights of my mark-making process along with notes about discoveries I made along the way.

The format of this catalog is rather unconventional, functioning as a pamphlet all within this main book.

I have written instructions to guide you along the way.

I hope you enjoy!



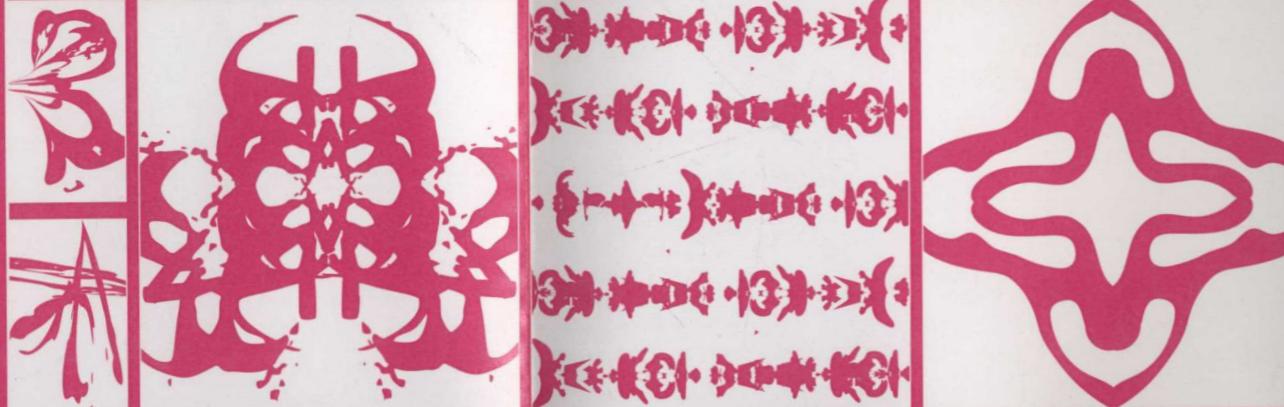
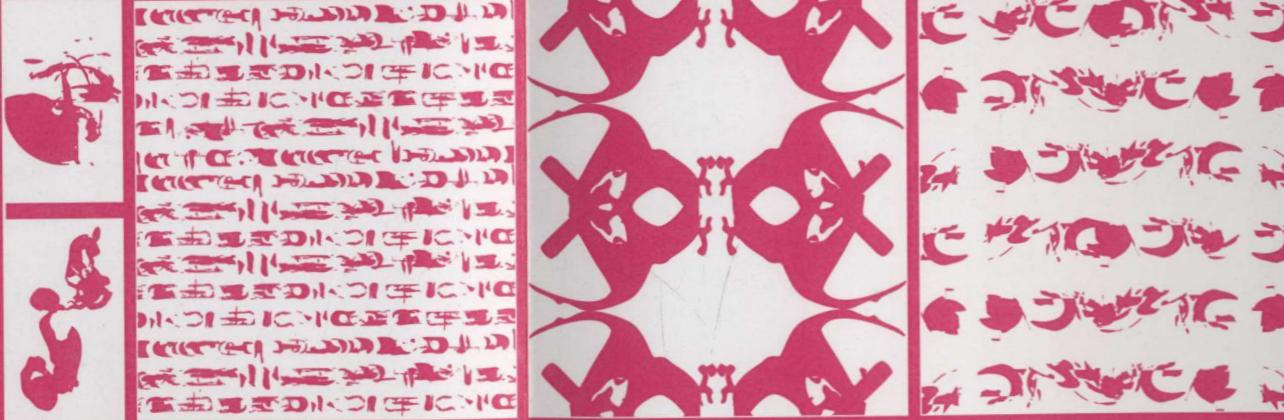
EXPERIMENTS

have made so many marks, now it is time to use them!

realized all my marks had different qualities, all suitable for different applications.

Some were "stamp" like, some were "tile" like, some were "glyph" like.

Throughout the duration of the project, we were encouraged to use our marks to make letters and posters, for example.



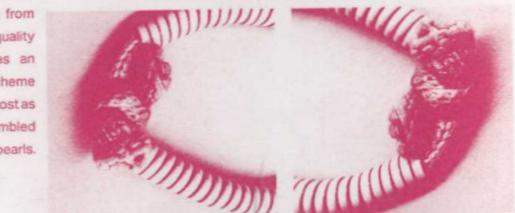
My favorite part of this project was realizing that I could start with one vision and end develop it into something completely different.

↓ Pull

The Object



Seemingly a bracelet or a hair band, which appears to be a piece of light teal string or lace with a chevron-knit pattern with a coiled, white plastic wire cord encasing the fabric, spiraling around it. There is a noticeable contrast between the textures of both materials: smooth and shiny from the plastic wire, and stringy, matte, patterned fuzz from the string. This aesthetic quality makes the object appear as an accessory, with the color scheme reminding me of the beach, almost as if the phone cord material resembled the whiteness of shells or pearls.



The string is tied on each end by a simple knot, with the remaining length being extremely short. The fabric on this end is discolored or stained. If disassembled, the object could produce various marks, from spirals, circles, waves, textured chevron patterns, and brush-like strokes.

From beach, ocean and sun rays, to completely different, animal-shaped stamps.

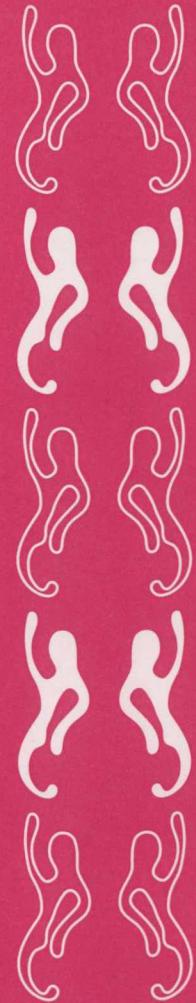


DE- CONS- TRUCT

I began to explore the systematic splitting, duplication and rotation of each of these subparts. Which then enabled a new way of mark-making.

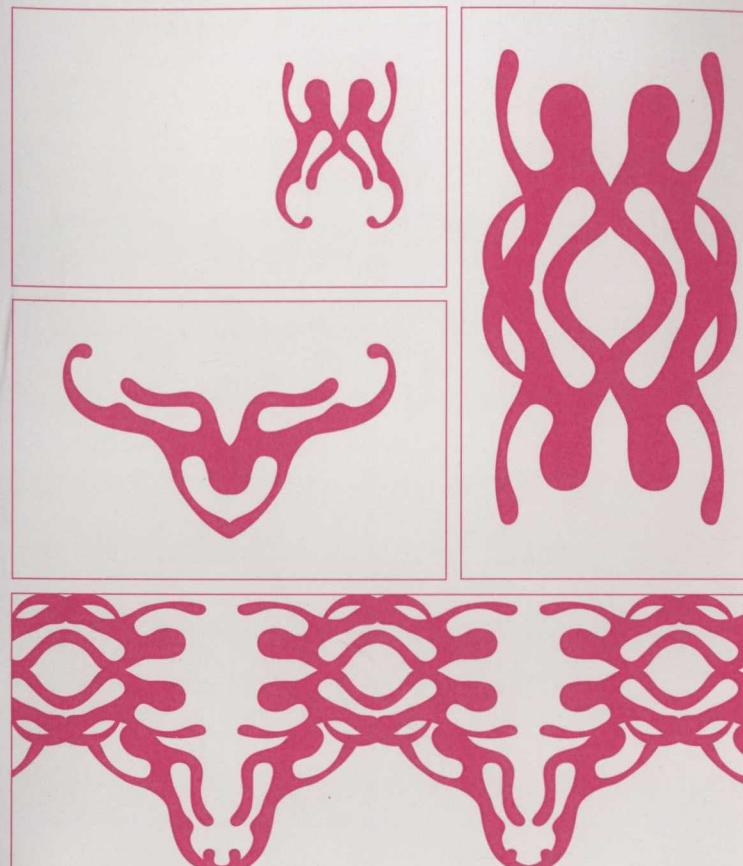
From complex to basic.
Each thing we see can be reduced.
And from there, rebuilt. Destruction is
a form of creation.





Revise

Edit the original into something you like better.



My first ideation of Tide:

+ catalog

And now, you've learned a lot about Tide,
who it was, and who it became.

At the end of the day, it may not be all about sun, beach, and vacationing





olenka
Janus

