

CORE II



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
pattered and stretchy.

If you're wondering why the
bracelet has a name - it was
the result of mentally abstracting it.
I analysed 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 anthropomorphized 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.

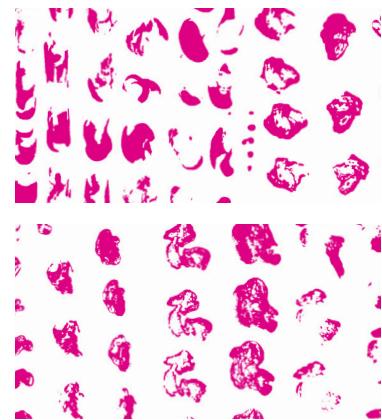
Marks are the most abstract renditions of an object.

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

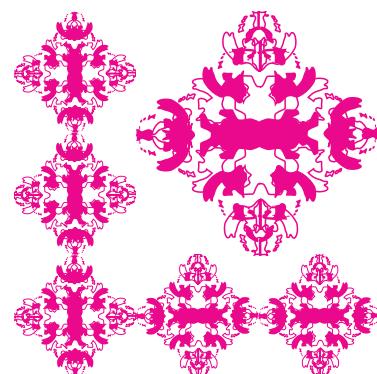
So I dipped Tide into paint and began to research its most immediate impressions against paper.

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

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



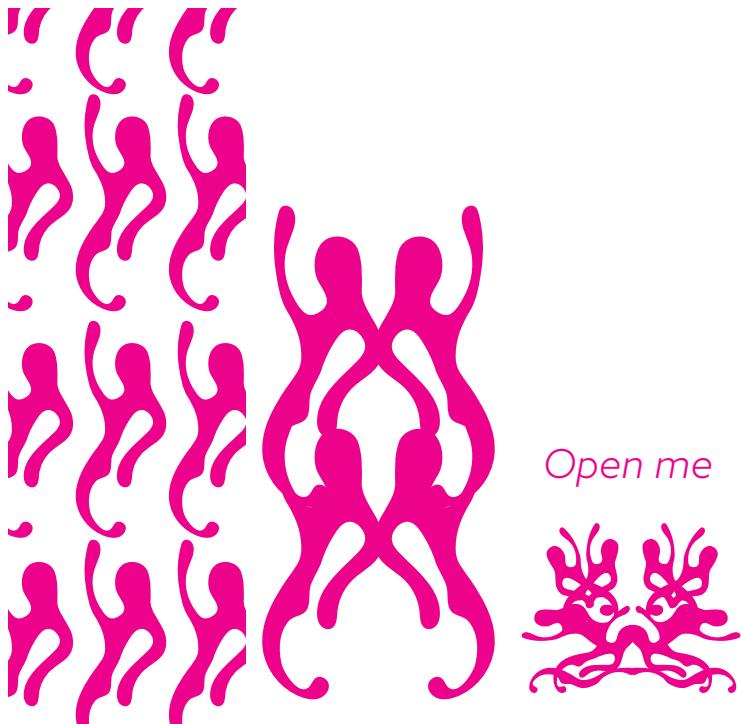
IMMEDIATE IMPRESSIONS



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



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.

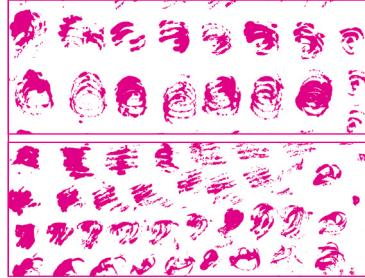
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I hope you enjoy!



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.



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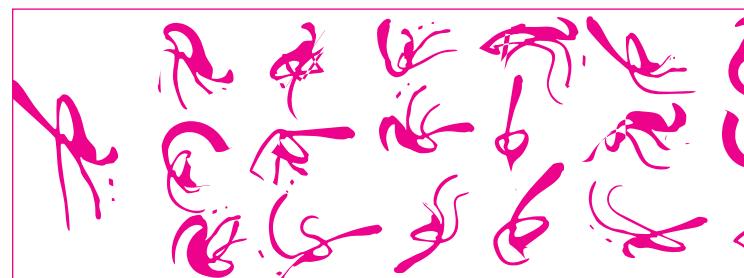
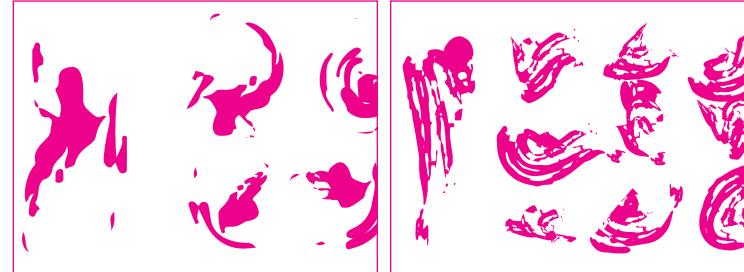
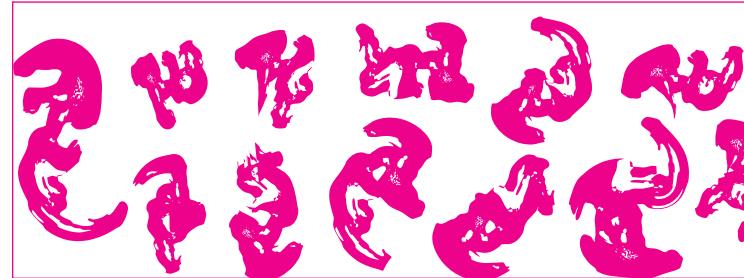
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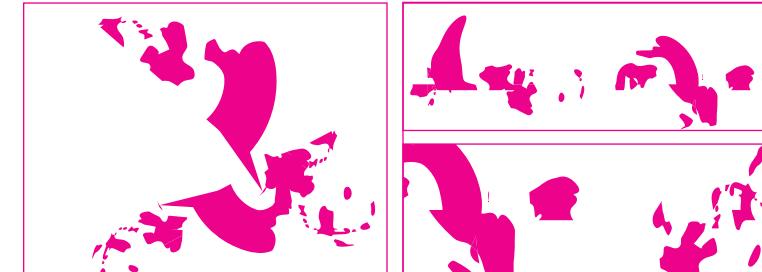
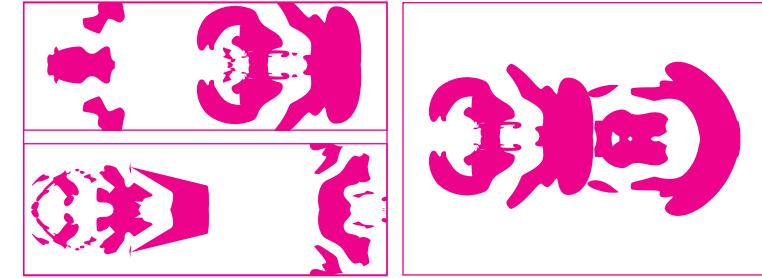
Generate

Prompt yourself and make more marks from new assets.



Deconstruct

Play by splitting things up and rearranging them.



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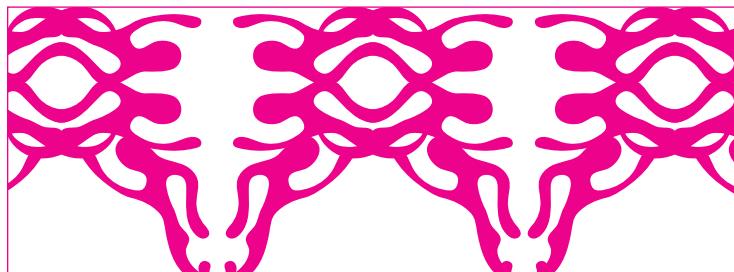
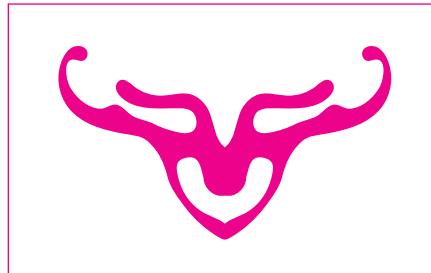
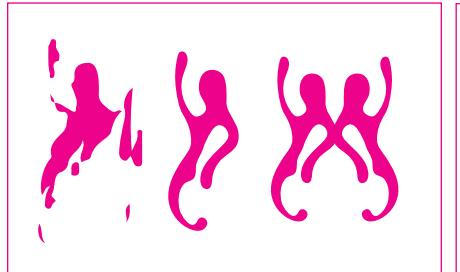
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Revise

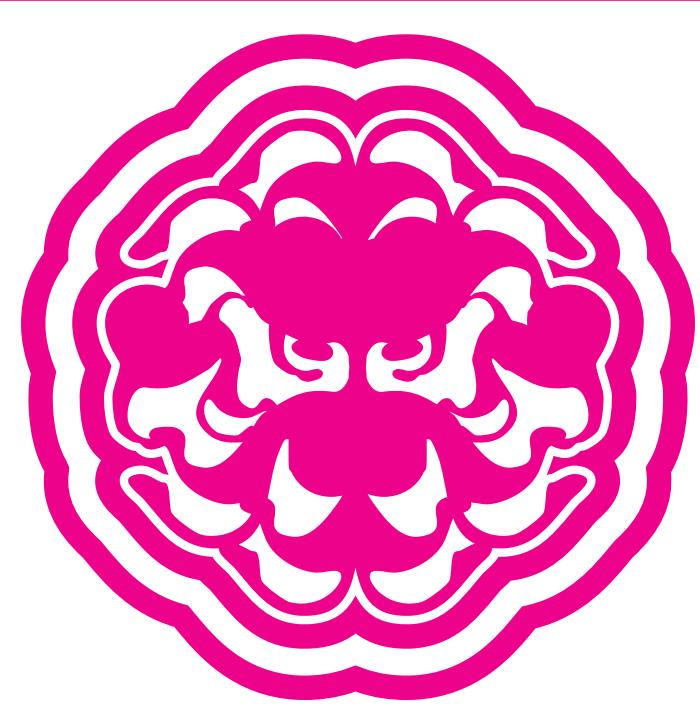
Edit the original into something you like better.

← pull



Metamorph

Change it into something new.



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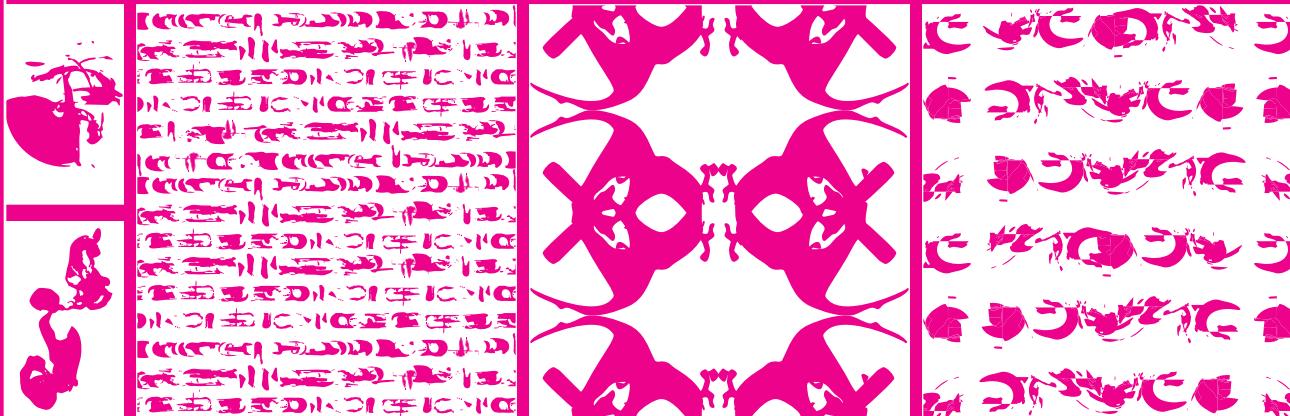
EXPERIMENTS

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.

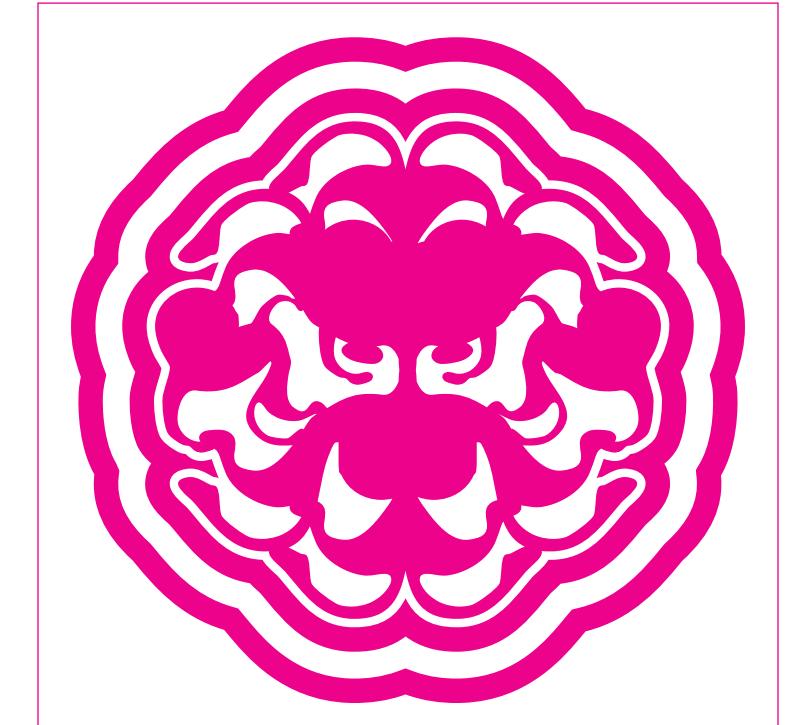
Some were "stamp" like, some were "tile" like, some were "glyph" like.

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



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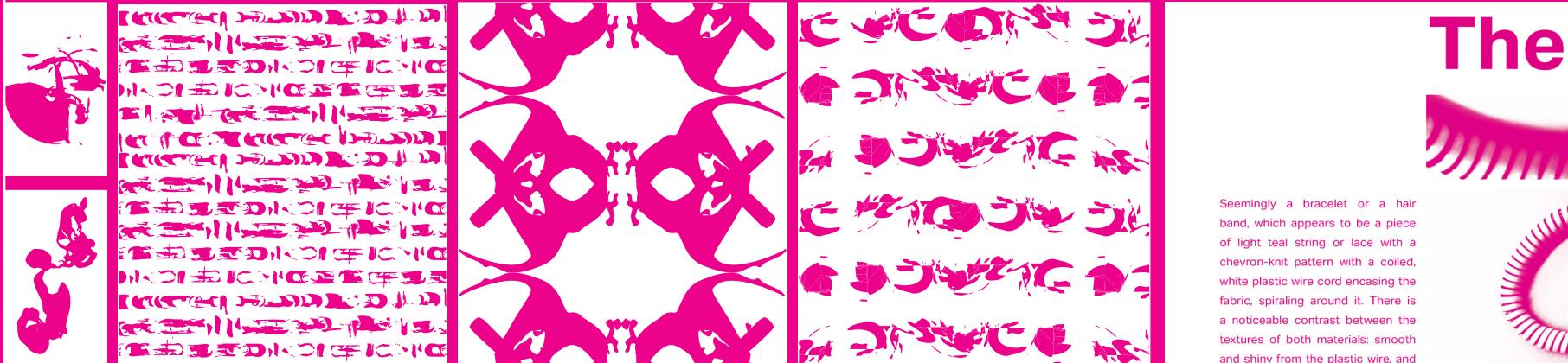
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← pull

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.

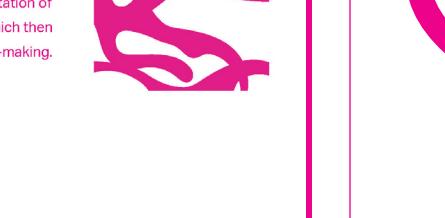
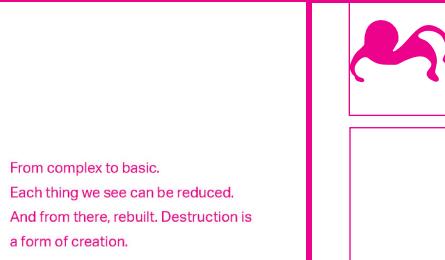


← pull

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

Metamorph

Change it into something new.



← pull

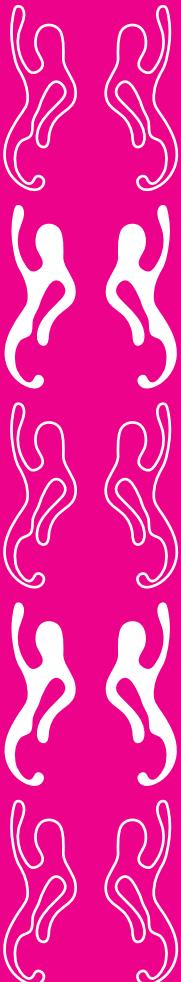
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My first ideation of Tide:

If I were to give a name to this bracelet, I would name them Tide. "Tide" like that of the ocean, its color scheme and its rustic weathered, unruly condition remind me of carefree days at the beach. Tide would be a person who's let go of all pressures, if only just for a brief moment. From a truly relaxed vacationer to a seasoned beach dweller, Tide has learned to embrace themselves in all their multifaceted ways. They aren't preoccupied with fitting into a quality or expectation. At least not at the moment. "Making sense" for others isn't something they are concerned with. They are content with being contradictory, or rather, contrasting within their own self. Contingent, nuanced, and imperfect are all things they are completely accepting of being. Life's ever-changing dynamics don't phase them: they just come and go along for the ride, like the tide.

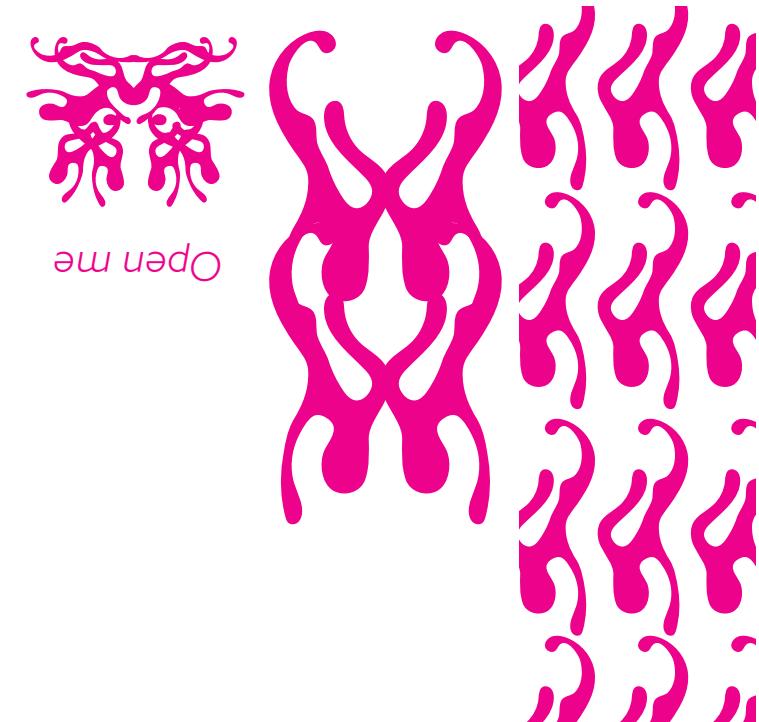
Design

The design of the Tide bracelets is heavily influenced by the ocean and its tides. The bracelets feature a central, textured, circular element that resembles a sun or moon, with radiating lines extending outwards. These lines are composed of small, irregular shapes that mimic the movement of waves or ripples in water. The overall aesthetic is organic and fluid, reflecting the natural rhythms of the sea.

The Tide bracelets are available in various sizes and colors, including silver, gold, and rose gold. Each bracelet is handcrafted and unique, with slight variations in the texture and shape of the central element. The bracelets are designed to be worn alone or stacked, allowing for a variety of styling options.



As I stand ashore,
I had spent my time wisely, or so I thought.
I feel a pull, a calling of great force.
My voice regressed and quieted,
As my eyes widened like orbs.
My thoughts hoarse,
Distant ghosts.
Final stillness.
Truly whole.
The vastness is seen.
As I am meant to be.
As I have always been.



+ 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

But it sure was down for the ride,
twists, turns and all.





olenka
janus