

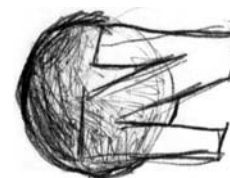
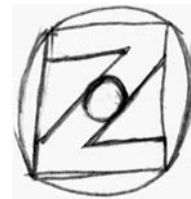
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Preliminary sketches.

Some of these are doodles executed during class lectures (get the idea down fast).

I have included some for the concept, some for the aesthetic, and some for both.

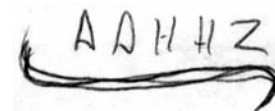


I began to question the nature and purpose of a "mark."



What makes a mark strong, visually?

... like Pepsi's circle?



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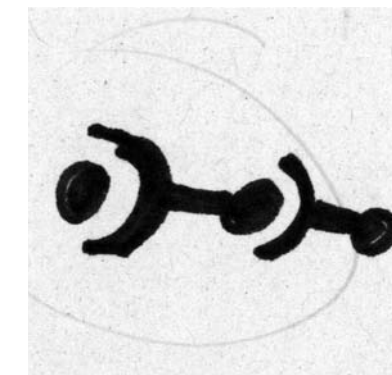
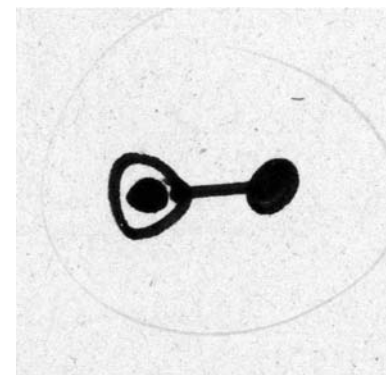
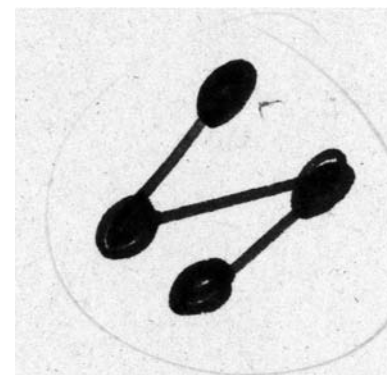
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Brainstorming exercises.

Shown here are some of the more pertinent quick sketches from a "5 minute = 30 marks" exercise. The only stimulus for these was a single word: interactive.



This is the same idea. The word is: connectivity.



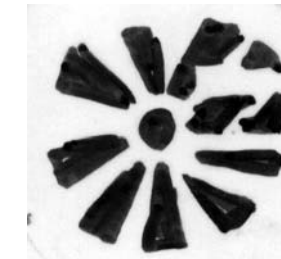
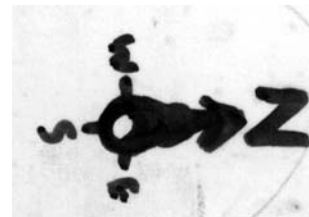
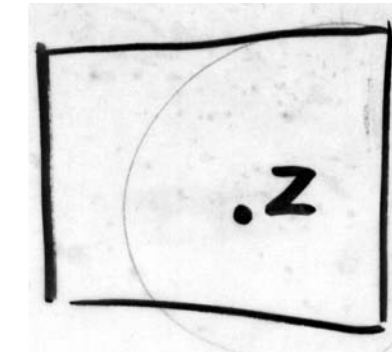
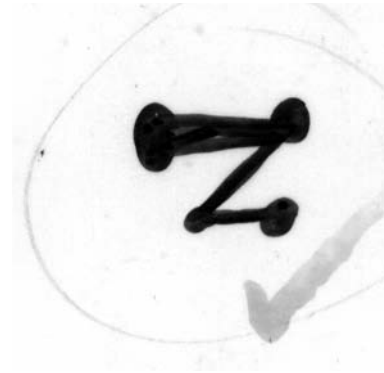
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Further brainstorming exercises.

A little more focused, the word here is "Oz."

This was after many discussions and explorations of what "Oz" is and what "Oz" could be.



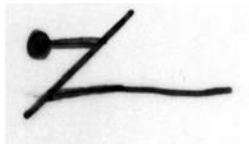
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Revisiting ideas.

I started revisiting and revising some ideas. I consider these sketches to still be exploratory, as I try to find out what works well visually for the various ideas and what doesn't work as well.

I went on a tangent exploring the possibilities of a mark based on the letterform "z" and the symbol "@" [shown right].

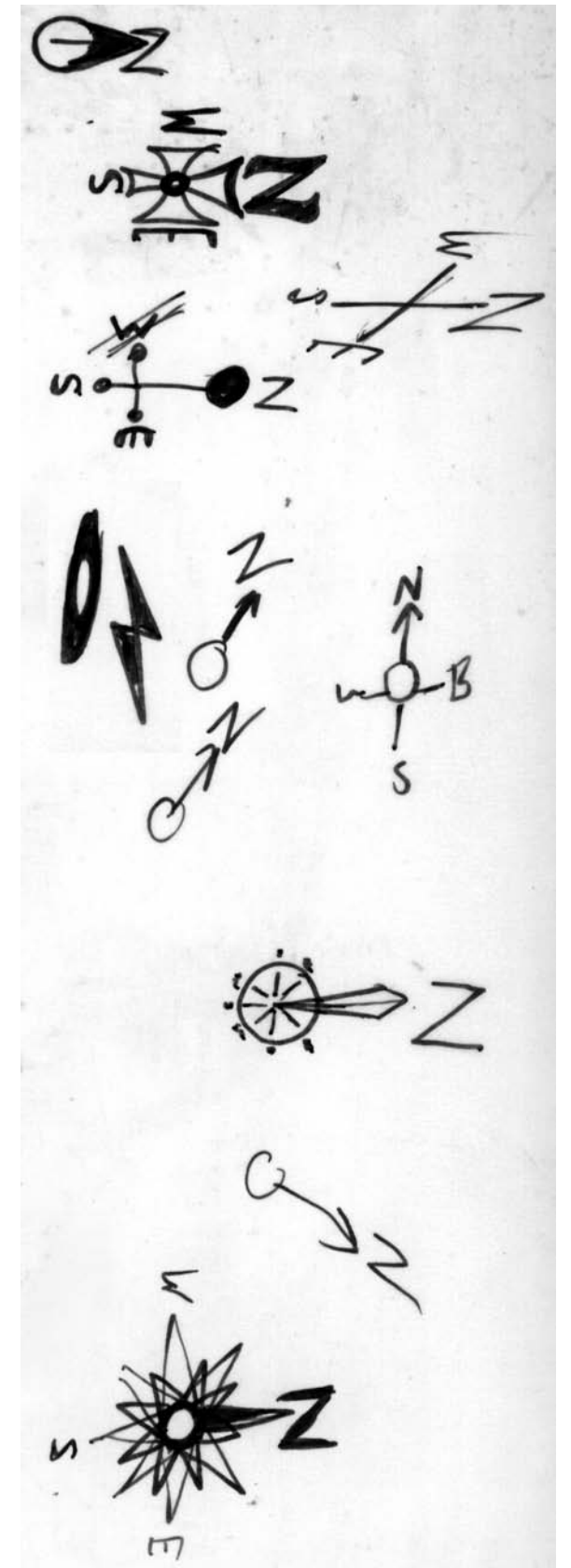
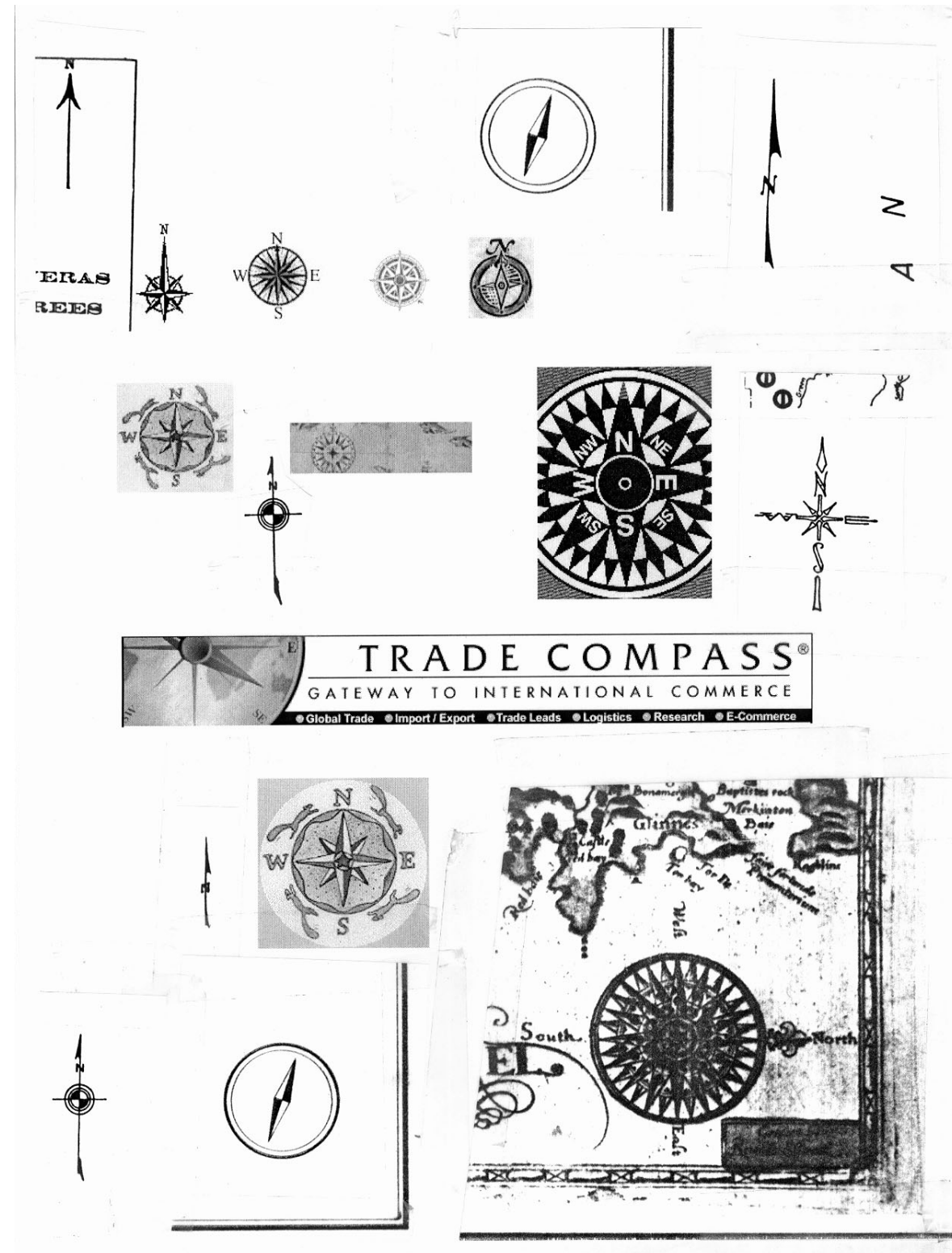
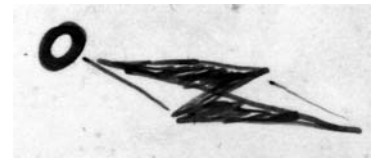


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Revisiting ideas.

I also went on a tangent about compasses. This concept required a little research.



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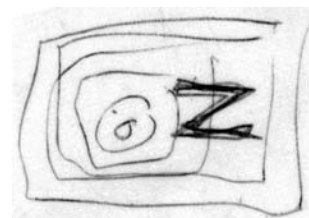
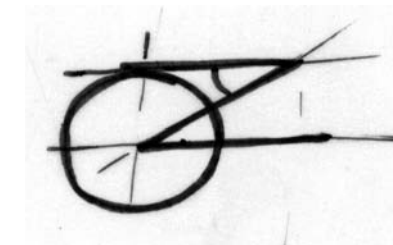
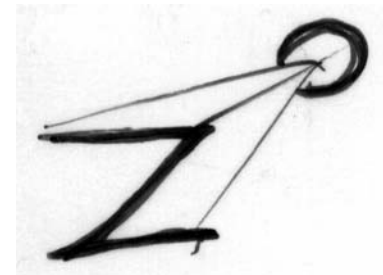
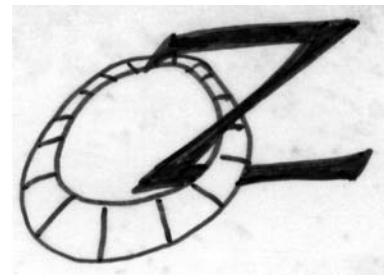
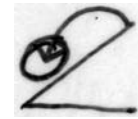
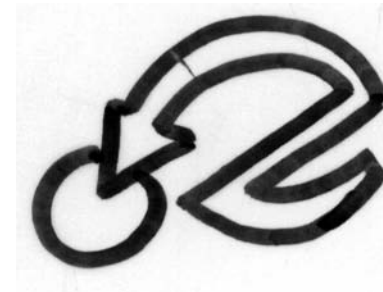
OZ

Focusing concepts.

Throughout my process, I kept circling around the following ideas, concepts, and words—which I wrote down as I worked:

- CONTINUITY
- VISION
- PATH/DESTINATION
- TRAVEL
- PLACE
- LOCATION
- DIRECTION
- NAVIGATION
- PERSPECTIVE
- UNITY OF MESSAGE
- DEGREES*
- "OFF THE BEATEN PATH"
- "THE ROAD LESS TRAVELED"
- SUPERHIGHWAY
- FRAME
- ARENA
- ROUTE
- "GET THE POINT"
- "POINT [ME/YOU] IN THE RIGHT DIRECTION"
- SHARP
- "POINT OF ORIGIN"
- "SCORE A POINT"

*Some of these words were still a little tangential, but most start to gel into one concept.

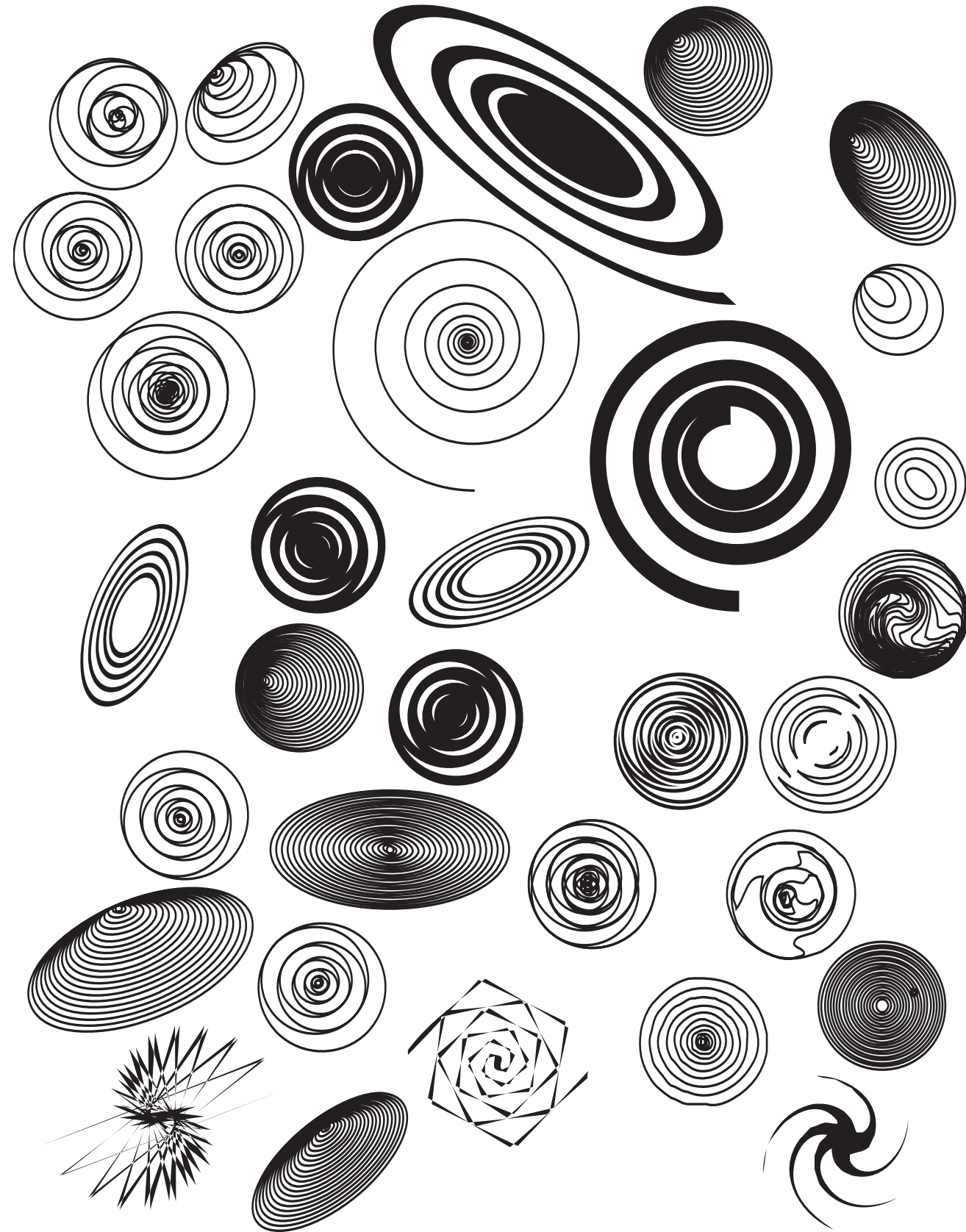


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Computer iterations.

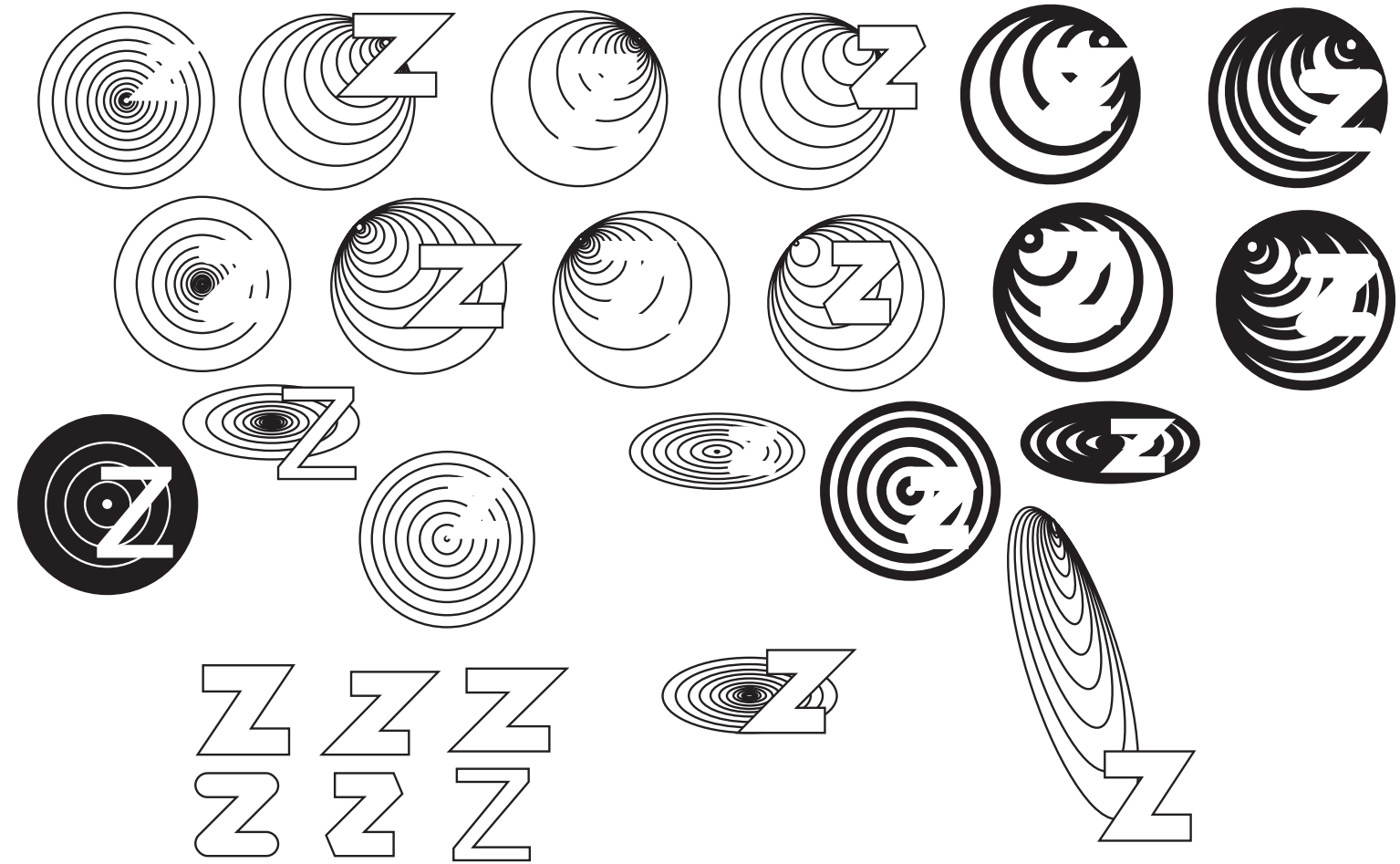
I experimented with many kinds of circles and spirals.



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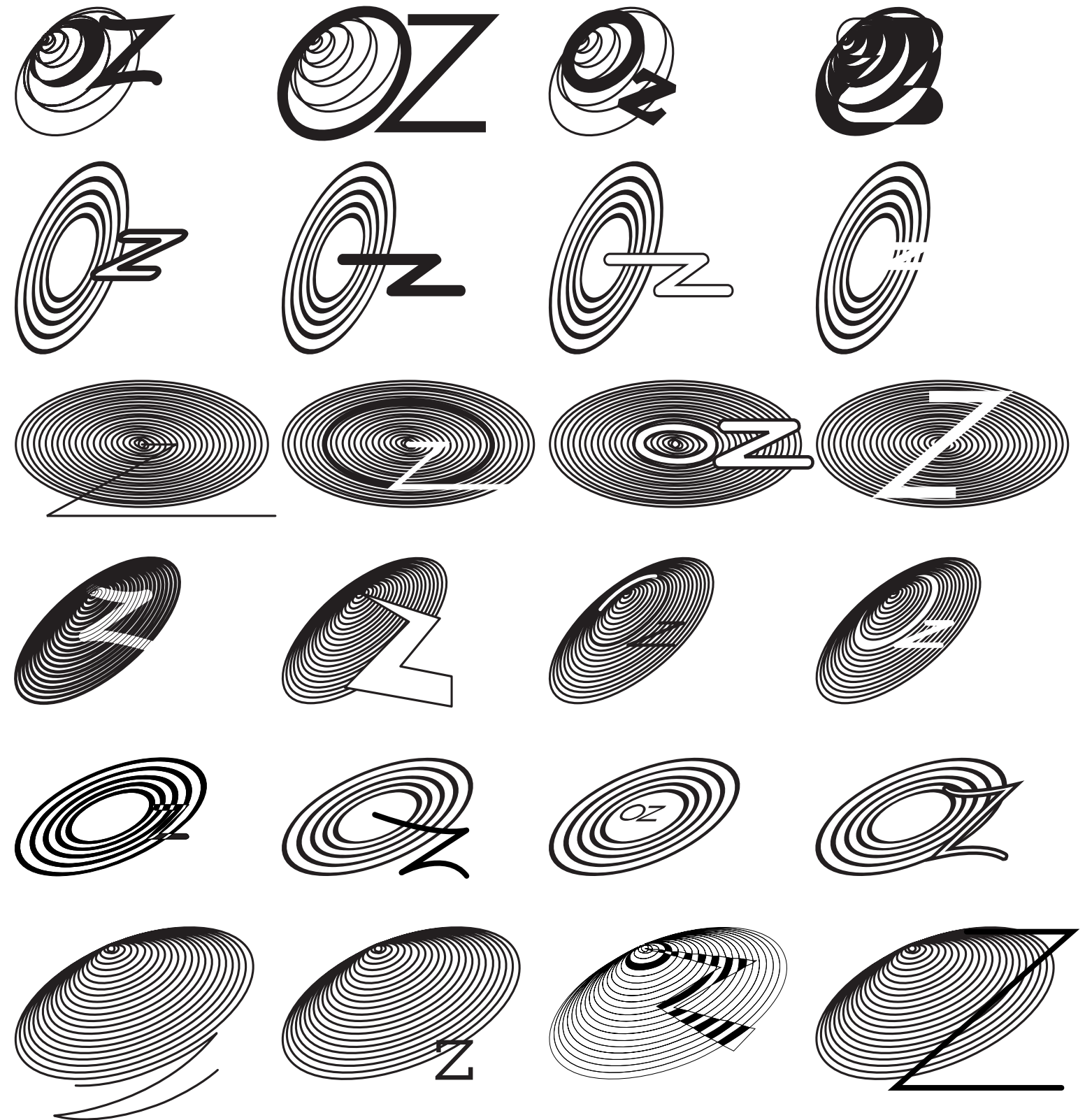
Computer iterations, various circles.



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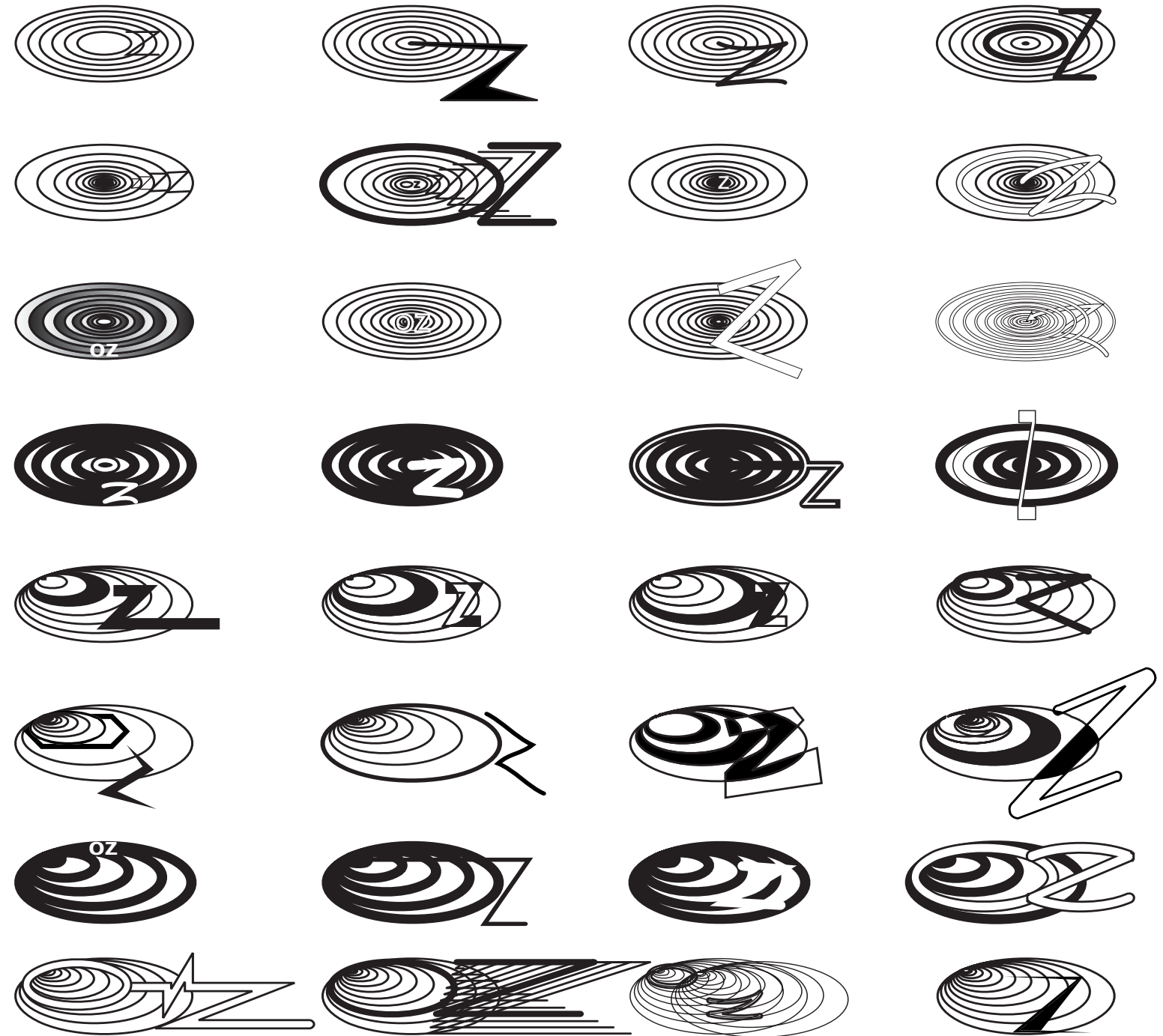
Computer iterations, various circles.



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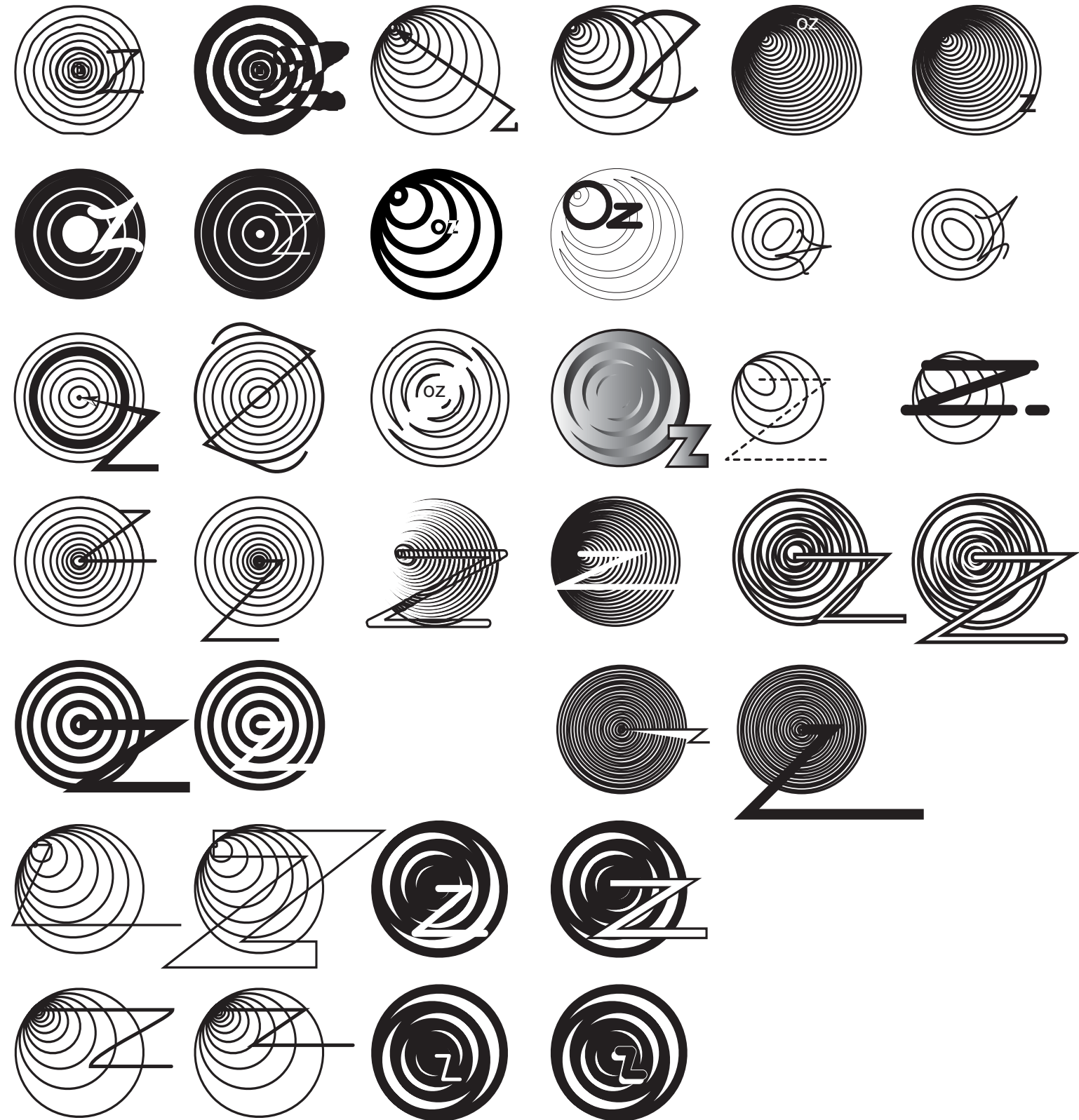
Computer iterations, landscape ellipses.



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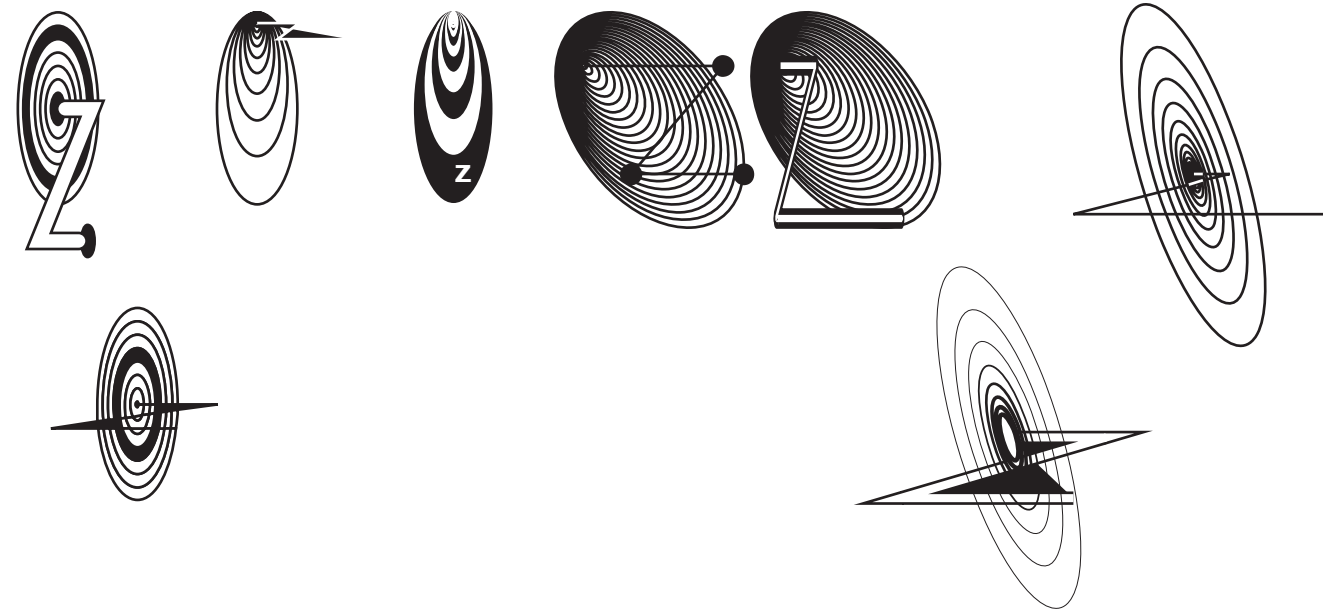
Computer iterations, circles.



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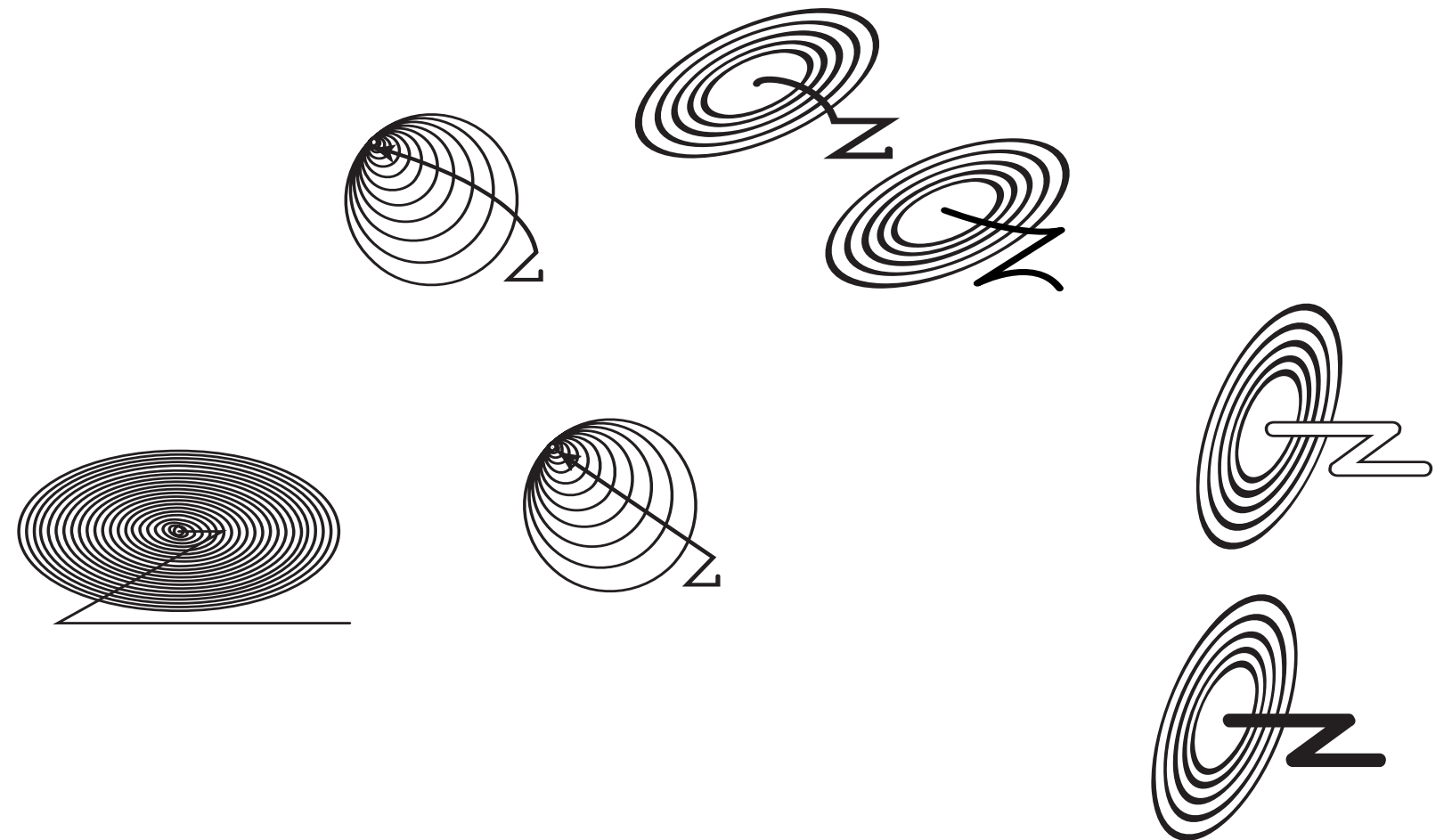
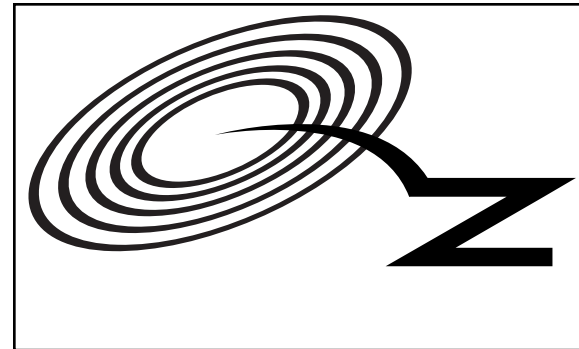
Computer iterations, portrait ellipses.



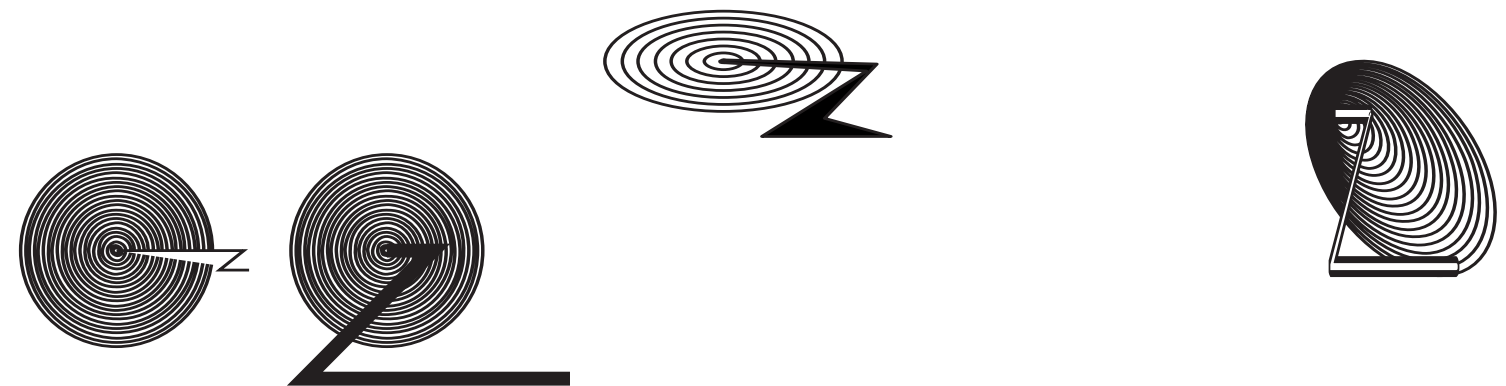
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These were the marks that contributed to my final idea, shown here:



... then, I revised my final idea to my FINAL-final idea [seen on the first page].



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Color

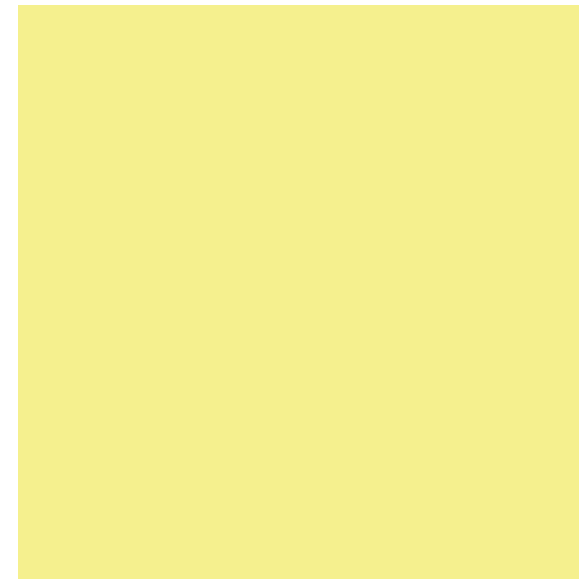
In the interactive piece, there are three colors that are primarily used besides black, white, and shades of gray. They are:

- Emerald Green
- Brick Yellow
- Light Green

The names I have assigned to the colors imply that the color decisions are deeply rooted in allusion. While true, the yellow and green have a strong enough contrast to offer many visual possibilities without the glaring effect of simultaneous contrast.

The Light Green is actually a hybrid between the two: it has the same Hue as the Emerald Green, but has the Saturation and Brightness of the Brick Yellow.

All the colors were created using RGB sliders, so they are probably out of a printable range. Still, here is what one color printer's approximation is.



Brick Yellow

R 237
G 255
B 112



Emerald Green

R 18
G 166
B 55



Light Green

R 112
G 255
B 148