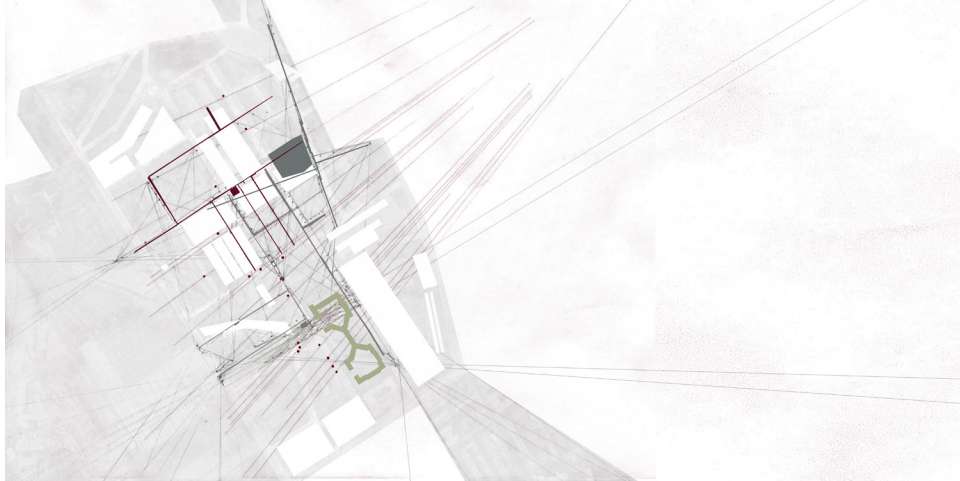
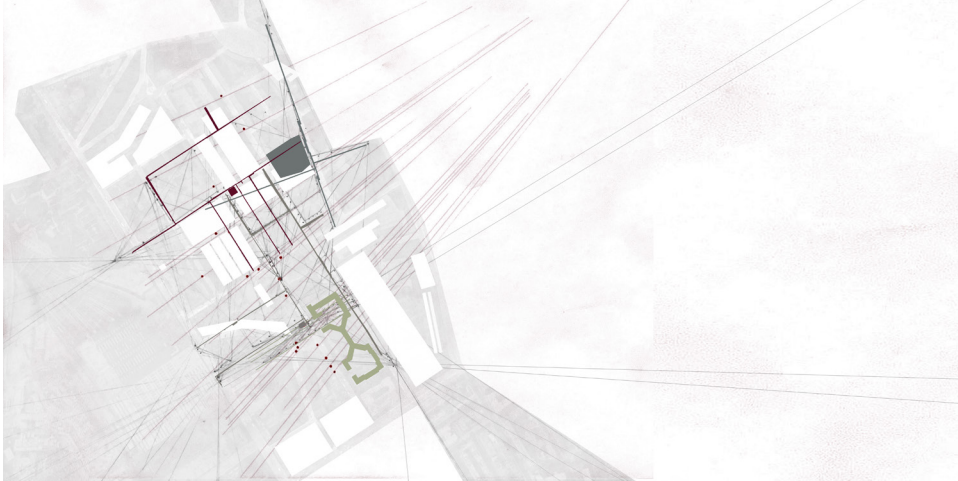


DESCRIPTION



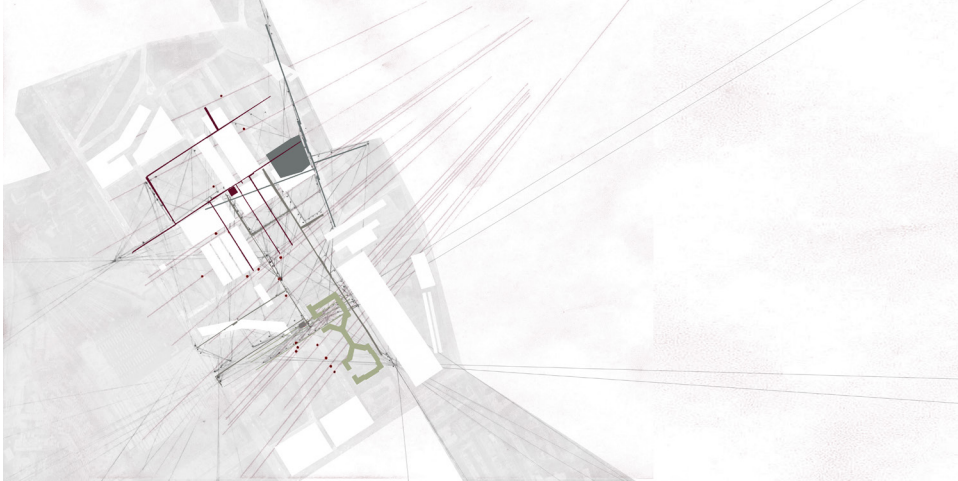
Through an iterative process of mark making and mapping, this image has been created by overlaying elements of my body of work to graphically express the eradication of 'Maker's Marks' in Somers Town. Within the context of this discussion and my studio project, 'The Makers Mark' is defined as an architectural feature that has a human-made quality to it, and displays a level of craftsmanship that is often overlooked in contemporary building practice. The areas that have been blanked out indicate sites of demolition between 1945 and present day. The red dots illustrate the locations of the 'Maker's Marks' along a prescribed through route Somers Town, and the dark lines show the relationship between these areas of interest.

REFLECTION

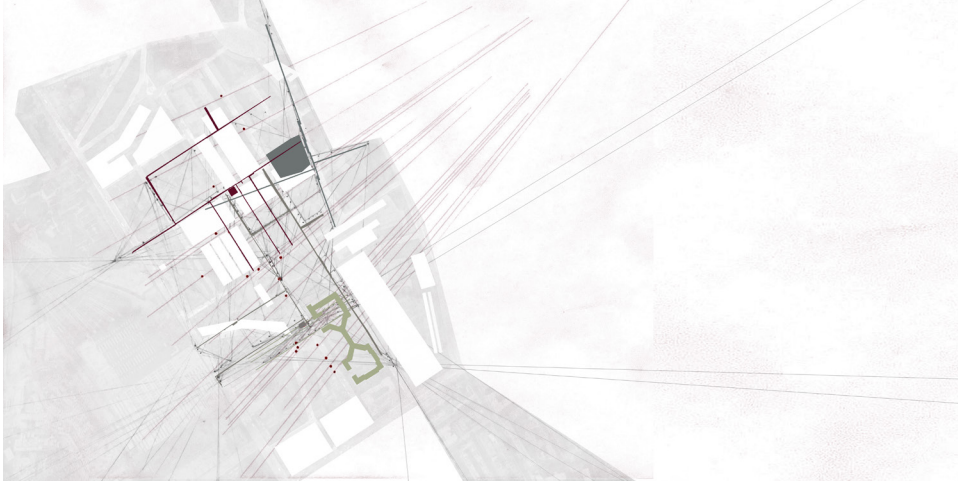


New knowledge about the relationship between ‘Maker’s Marks’ and urban regeneration in Somers Town can begin to be apprehended from this visual. A clear correlation is apparent when the areas of urban regeneration and the location of observed ‘Maker’s Marks’ are overlayed. The irreversible marks made on the fabric Somers Town due to urban regeneration may have directly caused an eradication of ‘Maker’s Marks’. The studio project frames a further line of enquiry to be explored in detail: ‘Does urban regeneration cause the regeneration of ‘Maker’s Marks’?’

CRITIQUE

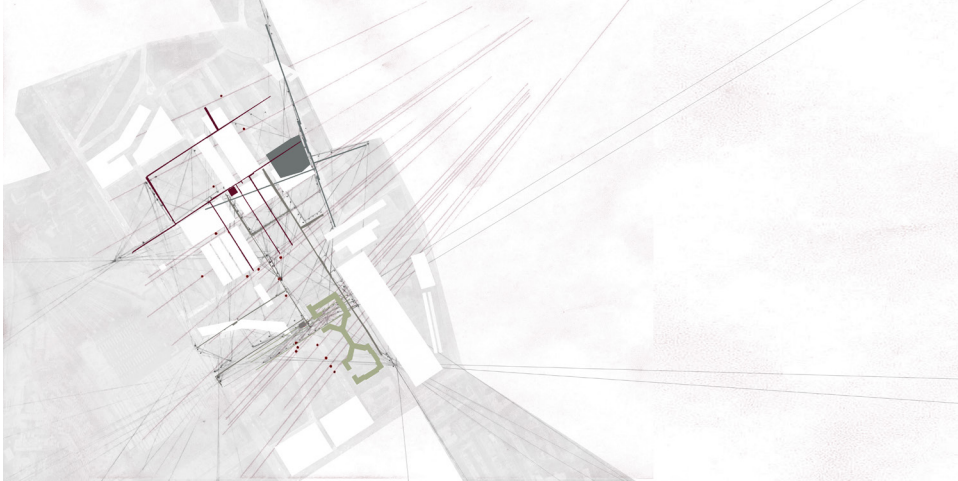


Without a legend, the image is difficult to read. The relationship between the different techniques of mark-making is not inherently obvious, therefore the audience will not be able to delineate the meaning of the graphic without supportive text. The concepts portrayed within this image need to be contextualised in the wider body of research through Methods of Investigation, as this allows the viewer to glean greater insight into how to read the image, as well as the parameters in which it was created.

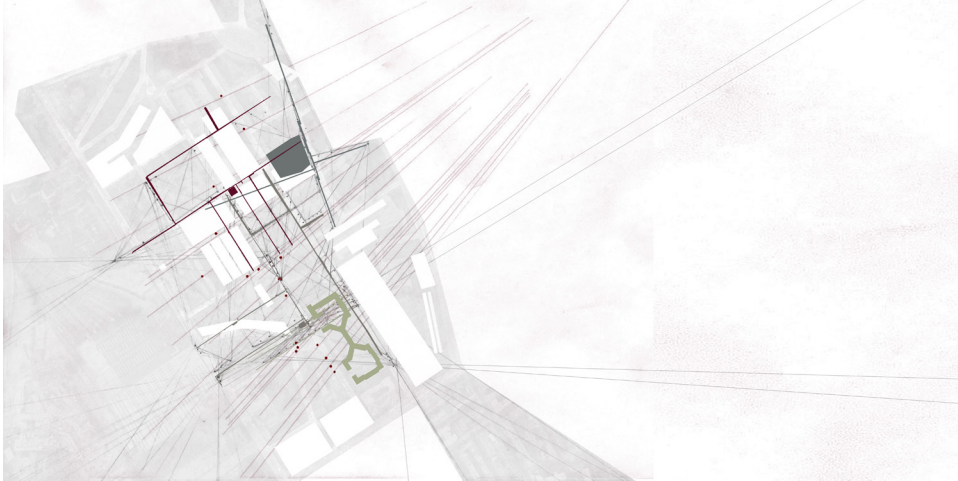


The project investigated the relationship between urban regeneration and 'The Maker's Mark'. The refined line of enquiry enabled the research to be concise, and resulted in a consolidated portfolio of work that was indexed into three key terms: Mark-Making - 'The Mark's Mark' - Marks Made. This language guided the iterative process of investigation in terms of method, focus and observation.

PRESENT TENSE

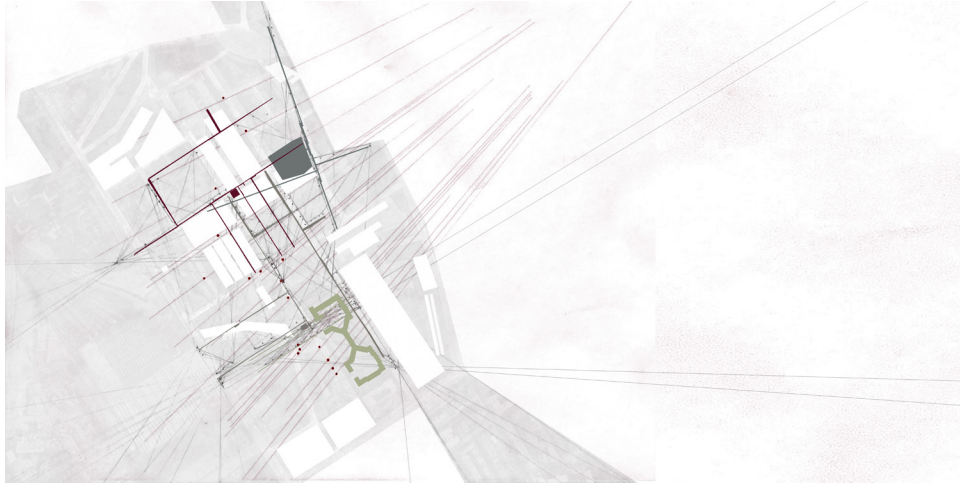


The imagery shown above, and the wider project that is it suited within, is reflective of my creative interest, which sits at the intersection of architecture and graphic communication design. This representation of the eradication of 'Maker's Marks', utilises formal architectural conventions, whilst also reflects processes central in graphic design.



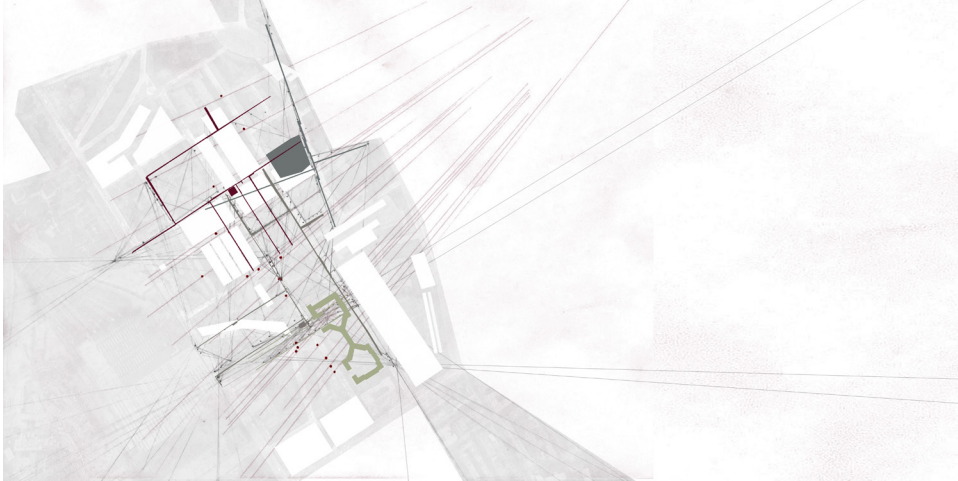
‘Somers Town: An Enquiry into the Relationship between Urban Regeneration and ‘The Maker’s Mark’ will act as a framework in future projects, where a further line of questioning is the determined conclusion, rather than a fixed visual outcome. This studio project is going to be a future benchmark, where design is researched, rather than prescribed.

FIRST PERSON SINGULAR



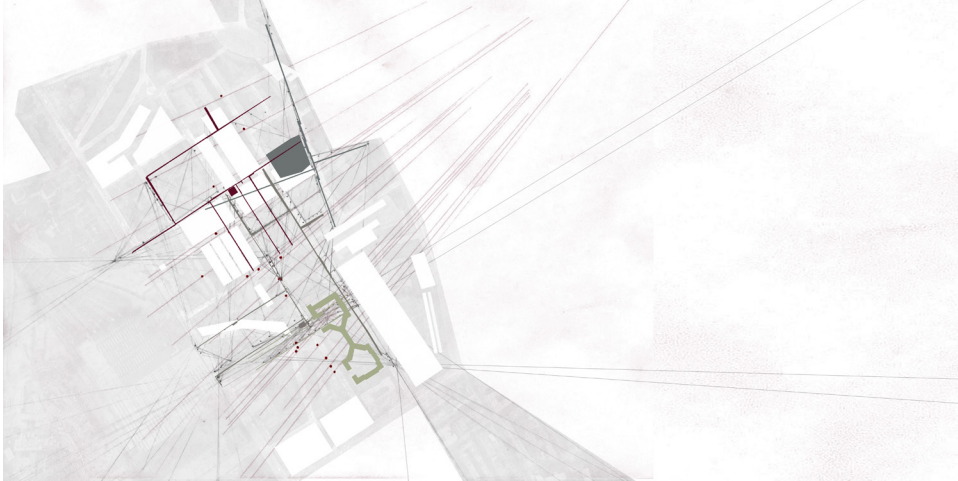
I created this image by overlaying multiple different mapping devices that had emerged throughout my observation of Somer's Town. I think the result creates visual interesting, whilst succinctly conveying the concept of 'The Eradication of 'Maker's Marks''.

SECOND PERSON

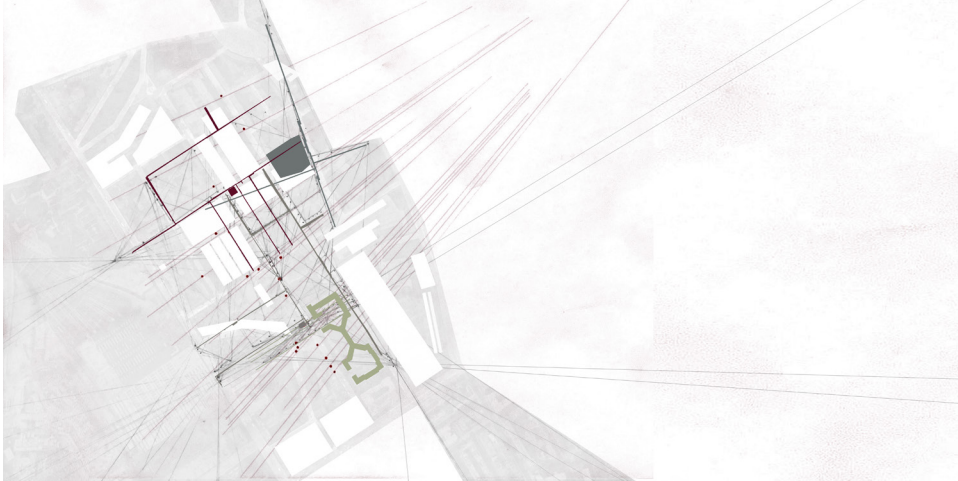


You can determine the relationship between the pattern of ‘Maker’s Marks’ and the locations of buildings eradicated over the last 80 years by observing this image. Through a disentanglement of each of the individual layer, you can begin to read the urban fabric of Somer’s Town and the areas that have been preserved or destroyed.

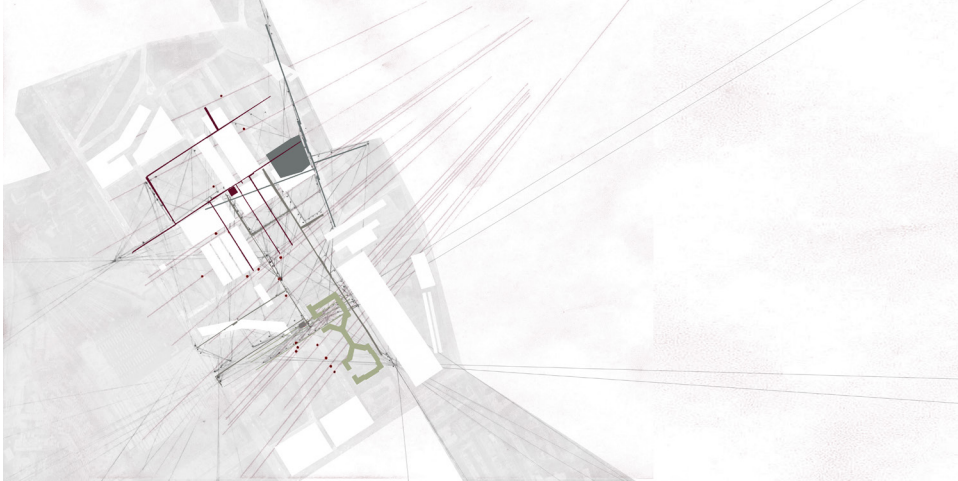
THIRD PERSON



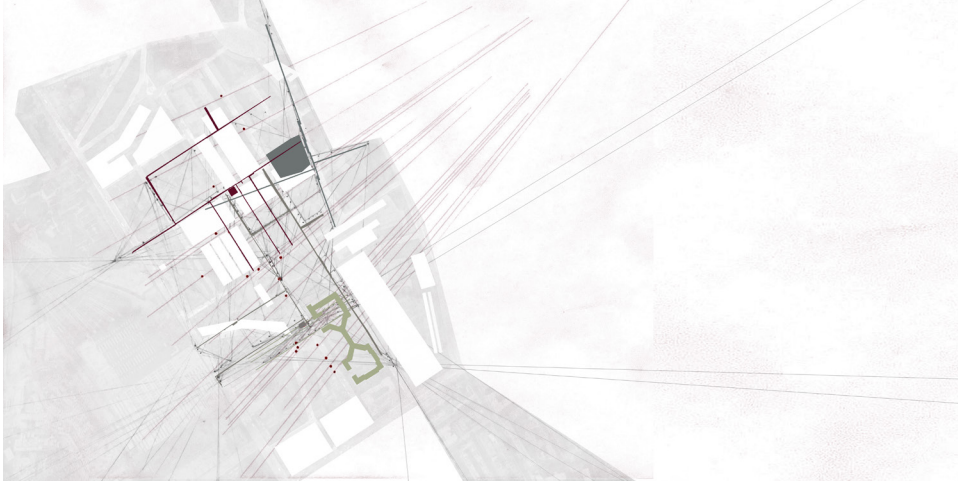
The residents of Somer's Town would be able to identify their own experience of the site within this image, as they can locate their homes and have greater understanding of the regeneration of the area than an outside observer. They will have been witness to demolition and construction over time, and would have first-hand experience of the regeneration of 'Maker's Marks'.



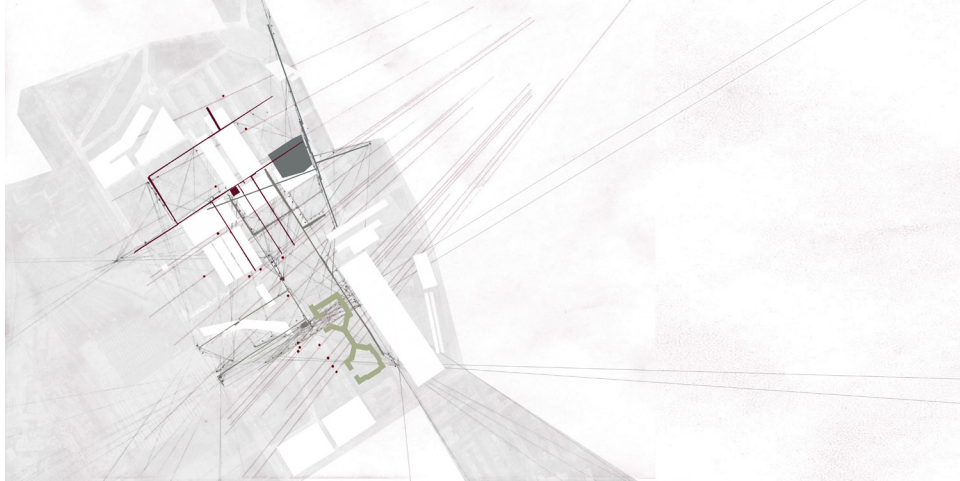
We, as graphic designers, should engage more readily with other creative professions, to approach topical issues that can be researched collaboratively. We can learn from this project that constraints of graphic design are not fixed, and can incorporate architectural representation. Through engaged collaboration between creative industries, we can develop a more nuanced approach to design, where ideas are displayed cohesively so that the content is more digestible to the audience.



Here, the red dots are representative of the locations of 'Maker's Marks'. The decision to use this colour, was borne from an earlier investigation into the facades which can be seen across Somers Town. This hue of dark red was identified in the facade of 128a Chalton Street. The colour has been utilised in this layered map as it create visual contrast with the monochromatic nature of the other mark-making techniques, and harked back to an earlier chapter of the project.

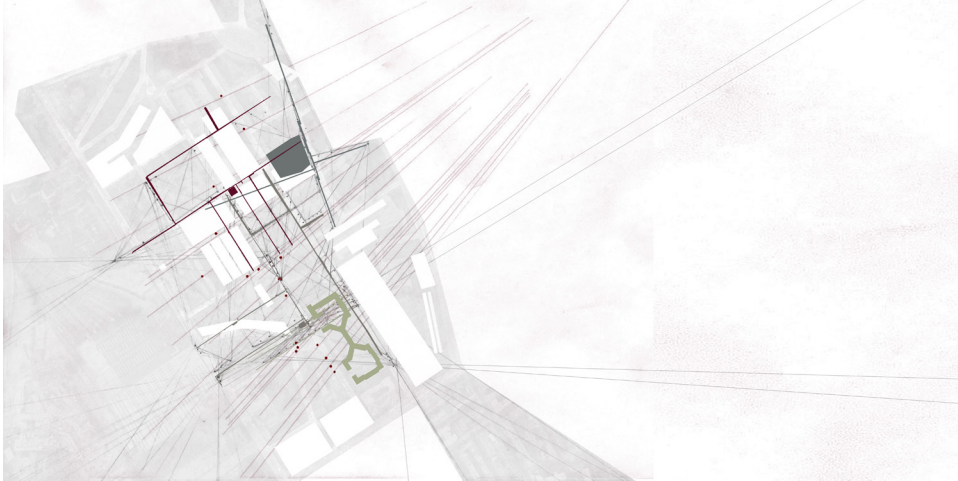


Positioned at the penultimate spread in the body of work, this image pulls together many of the concepts presented throughout Methods of Investigations. The map explores the relationship between urban regeneration and 'The Maker's Mark'. This investigation is subsequently followed by a further study where all material throughout the project is collected, deconstructed, and then re-layered to correspond to the key terminology - Mark-Making - 'The Mark's Mark' - Marks Made.



The project sits in the intersection of architecture and graphic design. Both cannot exist without each other. Graphic design has an inherent architectural language: architecture must be represented through formal methods of graphic design. A careful consideration of this overlap will engage architects and graphic designers alike in their methods of representation.

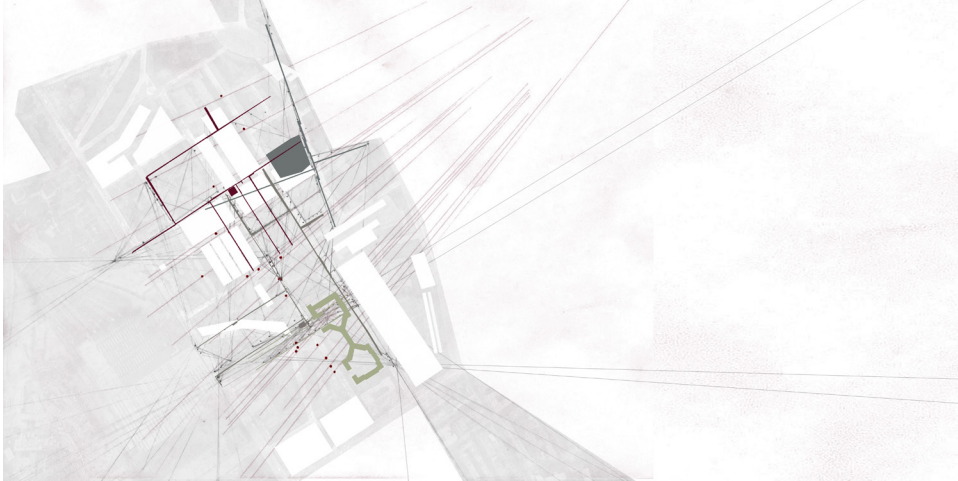
VISUAL FORM (A)



The project sits in the intersection of architecture and graphic design. Both cannot exist without each other.

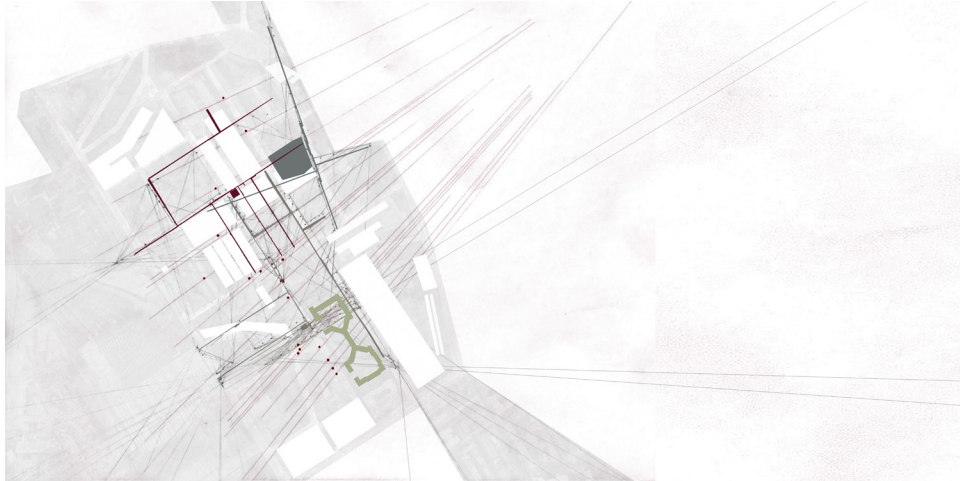
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