STRUCTURE:

Slipcase with 18 booklets inside. Each booklet is 6 x 8.75 inches, varying in thickness from 4 to 24 pages. (Booklets with more than 4 pages are saddle-stitched.) The booklets could be printed on different paper stocks, depending on their contents.

On the spine edge of each booklet is a vertical bar of color (orange for exhibition documentation, blue for essays). These are a reference to the book manufacturing process; the printer prints these bars on book signatures to serve as a visual guide, to make sure the sigs are in the proper order before binding. These guides are usually hidden by the binding, but in this book they are visible. They serve the function of giving a suggested order to the booklets (since there are no pages numbers, and readers are free to read the booklets in any order). They also invite the reader to re-order the booklets, to enjoy making a new pattern out of the brightly colored bars.

DesignInquiry

MAKƐ/
DO

Edited by
Gabrielle Esperdy, Peter Hall,
Ben Van Dyke, and Maia Wright

Contents

Documenting the exhibition Make/Do, June 23, 2011 on Vinalhaven, ME. Published 2012 by DesignInquiry, http://designinquiry. net. Printed by Ginny's Printing in Austin, Texas on xxx paper in four-color process, with Pantone Blue XXXX ink. Typeset in Akkurat and vinyl letters found on Vinalhaven. Above photograph by Brooke Chornyak. Book designed by Maia Wright.

MANIC URED SPONT ANEITY

Ben van Dyke

Manicured Spontaneity: Considering the Emergence and Evolution of a Designinquiry Curatorial Ethos

by Ben van Dyke

Catalyst

In 2009, David Shields' contribution to the DesignLess gathering was an exhibition of printed specimens from the Rob Roy Kelly American Wood Type Collection at the University of Texas at Austin, where Shields was then teaching. Though he organized the exhibition in advance, Shields had no idea where or how it would be installed at the Vinalhaven Poor Farm. Once on the island, he worked with other DesignInquirers to convert an 18th century front parlor into a gallery of 19th century letterforms. With low ceilings and few windows, the parlor was intimate, and fully suffused with the thick, inky typography. At the same time, however, Shields respected the parlor's spatial essence as he hung the print specimens around the room's architectural elements: its mantel piece, the doorframe, the window surrounds. Shields' installation, simultaneously planned and improvised, was the catalyst for a series of DesignInquiry exhibitions.

Culmination

The first spontaneously curated exhibition at a DesignInquiry gathering emerged a few days after David Shields' parlor-cum-gallery installation. A small group of Inquirers visited State Beach at the Vinalhaven Town Park to complete one of the day's workshops. We spied a tiny island on a rocky outcrop a few hundred yards into Isle au Haut Bay. Just big enough for a small cabin and a dozen or so pine trees, it was the definitive Maine landscape.

A little exploring revealed that this "island" was connected to Vinalhaven island by an extremely narrow sliver of land. We'd still have to do some wading but without hesitation, and like a bunch of giddy school kids, we stripped off unnecessary clothes and headed into the water toward the land bridge roughly 50 meters away. Once on shore, we inspected the abandoned cabin. It was roughly 100 square feet with a makeshift kitchen, set of bunk beds, scattered fishing debris, and a general state of decay. Excited by our discovery, on our way back to the Poor Farm we hatched a plan to transform the cabin into a display space for work produced during the DesignLess gathering.

As the week drew to its conclusion, we started collecting work that represented the gathering's activities. Using the work as a culmination seemed logical — and a traditional format for organized exhibitions. But as we looked at the week's production, we quickly realized that finished DesignLess work was in short sup-

ply. In a decisive and refreshing moment, once we stopped look-
ing for completeness we began finding evidence of thinking and
process. Instead of fully-developed manifestations of the week's
questions, we discovered incipient concepts stimulated by ongo-
ing conversations about the topic of DesignLess.

On the day of the exhibition, we arrived at the State Beach
ready to install the week's work in the cabin on the island. What
we hadn't realized was that the day we first saw the island was
special: according to a local fisherman, an "extreme-low tide" had
revealed the land bridge. Now, that bridge had been swallowed
by the sea, even at low tide. It was necessary to recalibrate: we
couldn't reach the cabin but we could still look at it. We created
a makeshift gallery on the peninsula where we stood, using logs,
rocks and trees to present the work en plein air. On the beach, we
laid a spread of wine, cheese, and and grapes. Just what you'd find
at an opening reception in a typical gallery, except for the gulls.
When our fellow Inquirers arrived at the site we dubbed the "Low
Tide Gallery" they saw a display of our collective creative energy.
This was manifest not only in the work we installed, but also in
the speeches, toasts, and impromptu spoken-word performances
the Low Tide Gallery inspired. The event was a culmination, but it
was also a commencement — of DesignLess investigations still to
come.

In retrospect, I realized that it may have been the DesignIn-
quiry methodology as much as the DesignLess gathering that
forced a reconsideration of what an exhibition represents. The
Low Tide Gallery caused us to rethink the nature of the exhibition
space and it empowered us to renegotiate the terms by which we
understand design work and design process.

Performance

2010 was the year of Joy — an inquiry into the role of joy in de-
sign discourse. With the memory of the excitement and happiness
shared during the exhibition the year before, I was hopeful that
we would be able to recreate a similar event. After the week be-
gan, I sought out a co-curator and we worked to build interest and
energy with our fellow inquirers during each day. We also looked
for an appropriate venue for our event. This was the first year that
DesignInquiry took place in the barn on the Sparrow Farm (but
still in Vinalhaven). The property extended to the edge of a tidal
bay. A path from the barn led you to a short peninsula — a minia-
ture version of the site of last year's exhibition — complete with
nearby island. We had a perfect setting at the Sparrow Farm and
were hopeful that the framework for exhibition and installation
(so successful for the Low Tide Gallery) would work for the Joy
gathering. While I knew that the structure for executing the ex-
hibition was intact, pragmatically, I also knew that the work, the
context, and the participants were always changing. But this dy-
namism made the Joy event a success. Though there was little
work actually derived from the gathering's workshops, emana-
tions of joyful inquiry were everywhere on display. The evening
included everything from intricately cut masks to re-purposed

fluorescent-colored bags turned into shirts to martinis in pig-shaped children's cups. Amid a carnivalesque atmosphere, participants read poetry and declaimed personal anecdotes using an in situ boulder as a podium and stage.

On the ferry back to the mainland, I thought about how we announced the event, discovered a venue, and attempted to collect work. And I wondered what kept us, at this gathering, from creating a more conventional exhibition. Was it the theme of Joy? Was it the nature of the Joy workshops? Did it even matter? Initially, I had thought we hadn't done an exhibition. After some reflection, I realized we had done a very different kind of exhibition. Perfectly in tune with the topic of Joy, the performances became the exhibition and the participants were the work. Might spontaneity be the only constant? The spark required to capture the work of every inquiry?

Conventions
In 2011 our DesignCities project in Montréal gave us the opportunity to present the outcomes of a DesignInquiry gathering in a more traditional form. Working with a Joy co-curator, but in advance of the gathering, we committed to creating a proper exhibition that would be part of Montréal's fourth annual Design Porte Ouverte, or open house. This meant that as many as 20,000 people were going to see the show, including senior members of UNESCO, sponsor the City of Design program that sparked our Montréal gathering. This also meant we needed to give our participants time to contribute finished work — and so, in a departure from other DI gatherings, we gave them advanced notice of the planned exhibition. Very quickly, our curatorial agenda was complicated by institutional realities when we were asked to rethink our installation scheme because, we were told, it would impede circulation in the venue building. Though this caused an initial panic, it also prompted us to spontaneously revise of how we presented the work. Instead of installing the actual work in our vestibule exhibition space, we installed links to the work through a series of QR codes that we printed in large format and laid out as a massive black and white pattern on the floor. We also printed the QR codes on wall panels and giveaway buttons. With a quick click of a smartphone visitors could access our current Design Cities work, including evocative mappings and patterns all derived from our Montréal inquiries, as well as a selection of past work embedded in our online archive.

I had now coordinated an exhibition, or exhibition-like event, at each of the last three DesignInquiry gatherings. The show in Montréal seemed like a natural evolution from the improvisation

of DesignLess and Joy towards staging a well-crafted, well-planned exhibition of participant's work. But I wondered if this evolution was somehow not in keeping with the DesignInquiry spirit and if this emerging pattern was becoming a liability. I pondered if we should abandon what was in danger of becoming formulaic. Is spontaneity sustainable? With changing themes and changing group dynamics, how do you harness uncertainty into something of value? Perhaps presenting and celebrating process, was the real contribution these exhibitions could make to the work of DesignInquiry.

Community

Make/Do was the theme of our 2011 gathering in Vinalhaven. Although I was wary of again attempting to plan a spontaneous exhibition, I was committed to making an exhibition my contribution to the gathering, especially because of the tension between planning and spontaneity was so relevant to the Make/Do theme. I decided to again work with a co-curator and connected with another Inquirer (whom I didn't know). Even before we got to Vinalhaven, we started making plans — though at that point we knew little about the who, what, where or when of the exhibition.

At the start of the gathering we presented the idea to the participants, explaining that an exhibition would take place in just four days. Our hope by announcing it early was to generate energy and excitement around the idea of having a public show on such short notice. We also tried something new: we asked locals for advice and canvassed downtown Vinalhaven for a venue. We met Alison Thibault, jewelry designer and owner of a Main Street store, who offered to dismantle her retail space for our one-night exhibition of work. Though we loved her make/do spirit, this seemed like an overly generous offer but she was eager to introduce Design-Inquiry to the local community. In what may have been the biggest make/do moment of the week, we transformed her shop into a vivid display of make/do work. Though the work was wide-ranging,

including artist trading cards, mats woven from recycled newspaper, new books made from old books, an alphabet created with salvaged rusted tin cans, functional improvisation and material repurposing provided thematic consistency.

Even though this was the fourth DI exhibition it was still full of firsts. This was the first time we deliberately included the element of community engagement. In the previous celebrations of work, with the exception of Montréal (where we had a public audience but did not engage them) the audience consisted of just the DesignInquirers present for the gathering. In this context, we were exhibiting in the heart of the island and specifically invited the community to join us. This was also the first time we announced to the Inquirers that the plans for an exhibition were in place. We had made preparations for the exhibition ahead of the gathering and deliberately made it part of our proceedings. Even though we had committed early on to exhibiting work, we had no control over the show's venue or timing. And thanks to the discussions around the theme, this was also the first time that I realized that curating raw thinking around a topic and the outcomes it produced meant that I had no control over the medium, the scale or even the content of the work. The commitment to curating thoughts on the topic was beginning to emerge. Make/Do was perfect theme for a show of work that would be developed, worked on and presented in a matter of days.

In retrospect, it seems clear that with Make/Do I finally understood the significance of shifting from doing a traditional exhibition to creating a curatorial framework for capturing raw thinking. In the moment. As it happens. I wondered if it was possible to curate an exhibition from work that has been process oriented more than end-result object oriented. That's a kind of making do. It became clear that harnessing real moments of improv, making-do would become the methodology for capturing the thinking of the thing and not just the thing itself.

Frenzy

Because of the success of the previous year, I announced plans for a Friday night exhibition as my contribution to the gathering on the first night of »FastForward» in June 2012. And soon after I sought out co-curators and explored possible downtown venues. Before 2011, my curatorial approach was to absorb and respond to the gathering's momentum and the group's dynamic as a way of understanding the work being produced, but Montreal and Make/Do had shown the value of self-conscious exhibition planning — even if it was provisional and subject to change.

To me, »FastForward» seemed like an appropriate theme for exploring the happy medium of these two approaches, considering the pace and process of spontaneously curating an exhibition within such a tight time frame. For those contributing to the exhibition, the theme had a different impact: it forced many Inquirers to suspend conventional flows of creativity and it upended their personal, like-clockwork timelines for shaping initial ideas into finished work. As a result, FastForward participants had to think about how to capture thoughts-in-progress for presentation and display and how to be satisfied with having these quick reflex responses to the theme stand in for long-in-gestation, exhibition-quality work. For some Inquirers this was exciting; for others it was stressful, but it produced a surprising mix of work: physical and digital, documentary and creative. Polaroids captured

moments of quiet investigation; inkjet prints and small-scale weavings showed how to transform wasted time into creative time; videos displayed the subtle movement and beauty of Inquirers posing for the long exposure of a pin-hole camera; web-linked live feeds connected Vinalhaven participants to Inquirers in Australia and the world.

In exploring temporality and simultaneity through practices both slow and fast, this work addressed FastForward in ways that were literal as well as oblique. Significantly, these thematic relationships became obvious to us as curators only while we were installed the show, possibly because so much of the work emerged in a frenzy of activity that grew more intense the closer we got to Friday evening. This frenzy reminded me how difficult it is to rethink the structure of an exhibition and detach yourself from conventional ways of exhibiting work. I wonder if the discomfort comes from forcing people to confront a flat hierarchy? For DesignInquiry, flat hierarchy is a tool that allows the non-linear flow of thoughts and creativity to come to the surface and this methodology is key to our success. For this reason, the very idea of curating DesignInquiry work may seem antithetical to our ethos. But in fact, the curator is really just another kind of facilitator, someone who offers a structure to fluidity. Not unlike the act of catching butterflies.

Postscript

Is it ever possible to disconnect ourselves from the necessity and glory of a finished project? By considering the process, we elevate the flat hierarchy that DesignInquiry is known for. Despite all of the anxiety of public openings, we did not create exhibitions explicitly about the themes, we presented exhibitions that showed work that was created while thinking about themes. The tricky part was capturing it.

DesignInquiry Co-Curators 2009-2012

Steve Bowden	Denise Gonzales Crisp	Florian Sametinger
Brooke Chornyak	Peter Hall	Gail Swanlund
Jane Edmundson	Emily Luce	Morgan Walsh
Eric Eng	Chris Moore	Sean Wilkinson

participant contributes & is
equally responsible for the content.
Third, DI produces a publi-
cation sharing the outcomes to
inform and inspire design practice.

MAKE DO
OPEN WORK
IMPROV
CHANCE
NEW USE
MIS USE
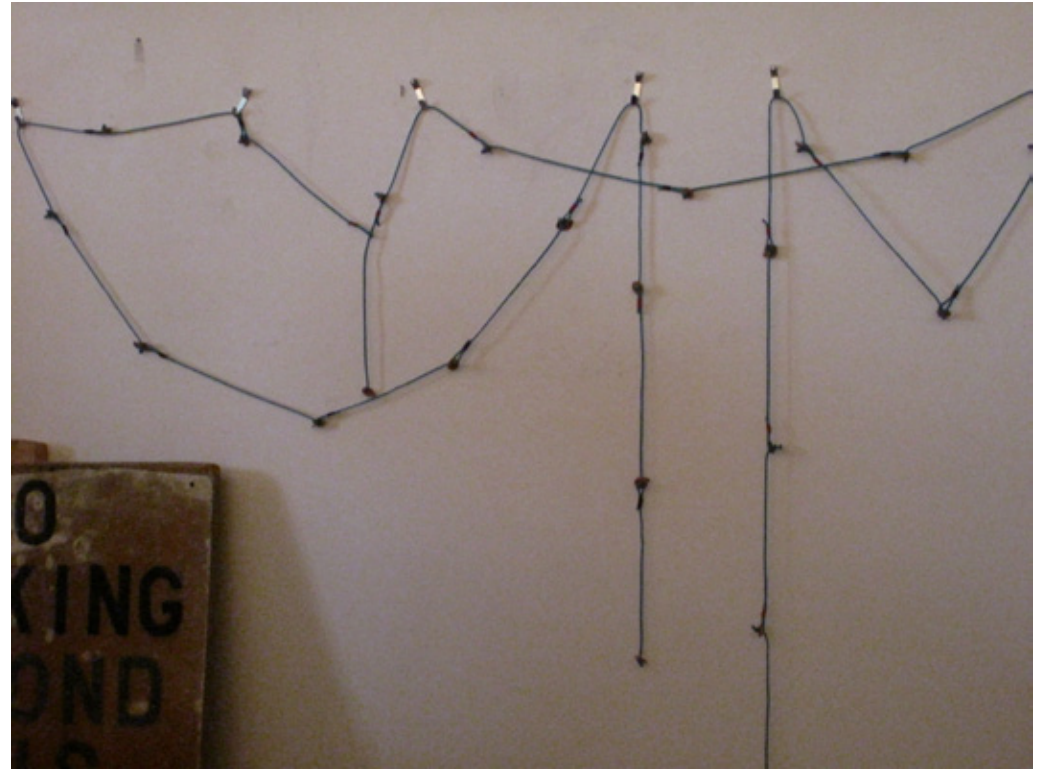
The mission of
Design Inquiry,
a non-profit educational
organization, is to contribute
to the interdisciplinary dis-
course of design in 3 ways.
First, DI brings together thinkers
and makers from diverse fields to
research & identify an urgent and
timely topic. Second, DI organizes
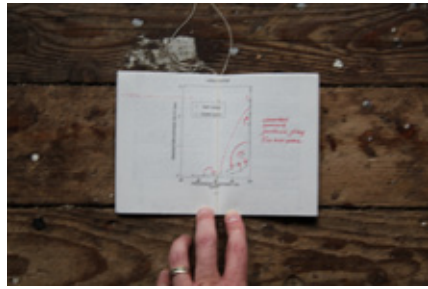team-based gatherings around
the chosen topic in which each
participant contributes & is
equally responsible for the content.
Third, DI produces a publi-
cation sharing the outcomes to
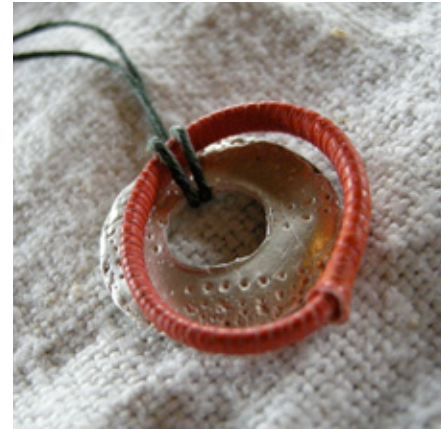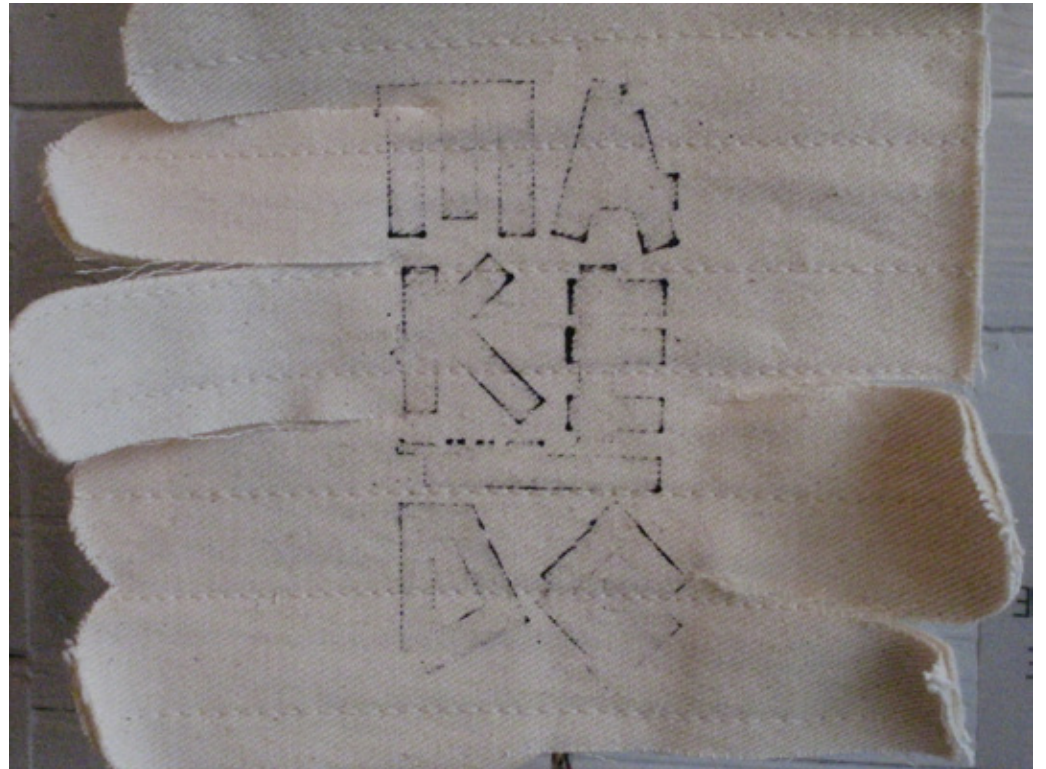inform and inspire design practice.

MAKE DO OR DIE

/DO

MADƐ/
DID

What did you make/do at the exhibition?

Made
Friends
A trading card
A quarry book

Did
Photograph
Drink
Chit-chat
Marvel
Draw
Listen
Stand outside

Made
pages for books
lettering
video sketchbook
video installation
trade cards

Did
listened to guitarists
spoke to guitarists
clapped for guitarists
drank wine
marvelled at make do
navigated around tight corner, small spaces
bumped into strangers
smiled at folks i'll never see again in my life
thought about shelley, looked out at the sea
left

Made
assisted Mark J. by reading the DI Mission Statement as HE wrote in chalk on the green board.
(+ Bread for dinner while the show went on)

Did
went next door + bought 2 bottles of white wine (+ brought them to show), met NORAH who runs the wineshop and she loaned us her bottle opener.
photographed / filmed the boys playing guitar out front

Made
small talk
trading cards
mission statement on chalkboard (idea only; Mark J. executed)

Did
took photos
experienced satisfaction
discussed people's footwear
(OK, I didn't do this on Vinalhaven, but I usually do it at gallery openings)

Made

1 book
1 mission statement on a chalk board

Did

Drank wine
Listened to music
Met a former PSA trustee
Talked to people

Made

TRADING CARDS

Did

ARRANGED ———————————EXPO

DECORATED ——————————— SPACE

DELIVERED ———————————WORK

CURATED ———————————EXPO

ORGANIZED ——————————— EVENT

INVITED ———————————LOCALS

INTRODUCED ——————————— DI to VH

COLLABORATED ———————— WITH FRIENDS

CONVERTED ——————————— SPACE

Made

15 sit-upons (w/help from Leanne, Rich, Jonathon, Liz, Tim …)

1 Book: Social Behavior: Elementary Forms

1 Notebook: orange fold-over cover

Did

Talked to (Vinalhaven resident) guitar playing recent high school graduate (lovely voice), who is off to Harvard in fall for engineering + theater

Met + shook hands with Allison's friend, painter with fabulous froggy face + grey longish hair who exhibited in gallery in fall.

Made

Book
Trading cards
Sit-upons

Did

wandered
conversed
imbibed
listened to music
ate 4 wasabi peanuts
photographed

Made

line drawing for barter: "Funnel head"

Did

co-curated with Maia 10-cent vinyl letters (from Vinalhaven General Store) to spell out key themes of exhibit/make-do gathering:
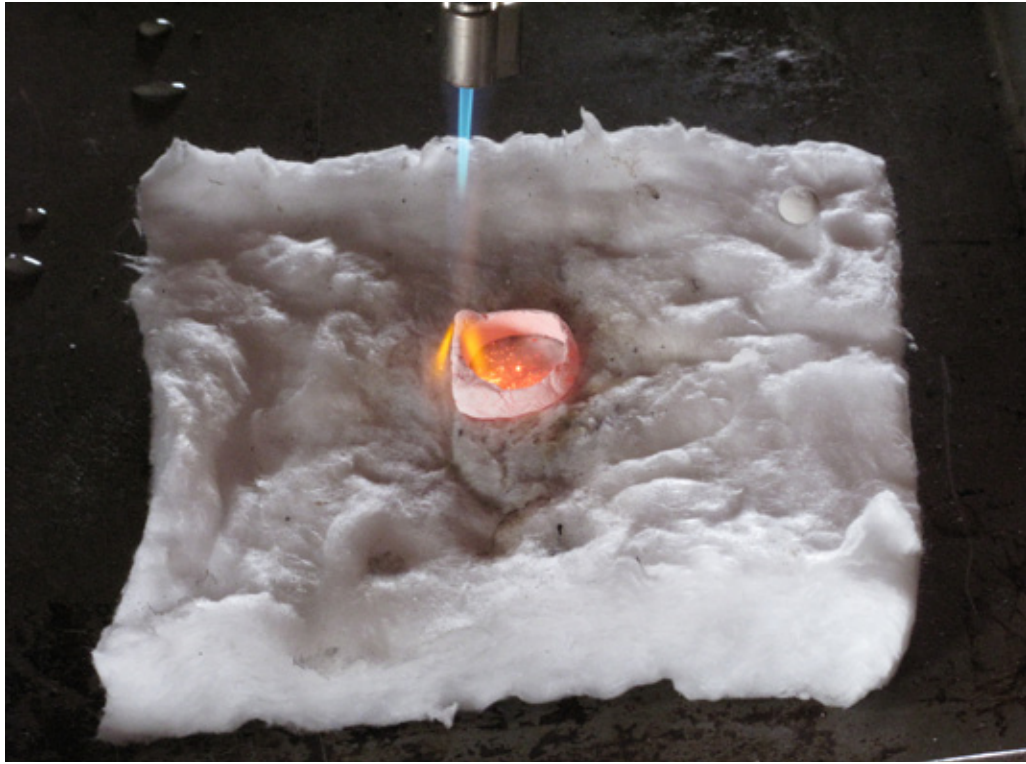MAKE DO
OPEN WORK
IMPROV
CHANCE
NEW USE
MISUSE

Talked to Cathy the local painter who moved to Vinalhaven from New Orleans after Katrina

---

Made

it happen
it effective

Did

window lettering
hanging system
projector shelf

Made

chance poem trading card

Did

showed up late

met a woman who lives on the island every summer; she has been coming to the island every summer since she was a child

drank 1 cup of wine

met Allison

walked in front of the projector

talked to DI-ers

took photos with Leanne's camera

met a woman who works at the Arc coffeeshop

Made

nytimes button-cutter round book
experimental small folio book using button hole cutter
blank book made from found books—as many "empty" pages as possible
trading card of stencil outlines
bug candle light with wire
bits of music for video
biz cards—DI
DI tri-folds—had printed

Did

talked with Ronda + Vickie
ate wasabi peanuts and had major head-rush
fantastic conversation with tim
met Andrew(?)—local
Allison—talked w/her—local
said hello to tall thin local man
drank 1 cup wine

Made

3 or 4 barter cards
book

Did

Talked to a local lady (Kathy) about how she
moved to Vinalhaven 3 months after Katrina.

Met Allison, the shop's owner

Talked w/ Jordan about design jobs + how to
keep work at a high level + creatively satisfy-
ing while appealing to higher ups.

Gave a "tour" of the gallery to a couple of
local visitors

Helped take down the show

Drove people to + fro exhibit

Made

a card
sewn
with a nail
to make holes
(nail included)

folded newspaper sitting things

Did

drank
sat
stood
talked
photographed
looked

Made

Burned book
Trading card

Did

projected film setup
list of key terms out of pre-cut vinyl letters
helped build box shelf

Made

a book
some cards (trading cards)

Did

hung brochures + biz cards
photos of set up
mingled
watched people enjoy
drank coffee
chatted w/locals next door.

Made

Linked object—copper, string
card / flower petals

Did

Spoke with Peter, Margo, Cathy (local) &
others
———
Allison, Lisa, + Frances

Made

A book
Trading cards
Hung up (arranged) the DI trifold +
business card section
Videos
Photos

Did

Talked to locals / summer people
Drank a lot of wine
Took photos
Chatted with DI people
Observed human interaction
Watched videos
Went to the bathroom next door
Stared out the window
Arranged tape
Cooked food

Made

several artist trading cards
book (black binding, red pages, word pairs)

Did

met Bill, a 12-year full-time resident of
Vinalhaven. Visited at length. Introduced
to Charles.

met Allison, owner of space, visited.

documented w/camera

met several other locals

arranged a group to go for beer at
Sand Bar, which became an extension
of the Expo space.

Made

A   T   C
R   R   A   — 1. Learn a useful knot
T   A   R
I   D   D
S   I   S   — 2. Measles
T   N   –
    G

Did

Met new people
Talked to " "
Saw the work in a new light

<u>Made</u>

Glove with Charles exercise 001.

Glove with Charles exercise 002.

Found metal

MAKE DO signs on reclaimed material with Charles

Clear tape with MakeDo type from fibers on side of house: "MAKE DO OR DIE"

<u>Did</u>

Took sit-upons to gallery

suggested including gallery owner's jewelry in show

helped break down

helped undo

INTRO-DUCTION

Gabrielle Esperdy

Introduction: DesignInquiry Makes Do
by Gabrielle Esperdy

DesignInquiry is a non-profit educational organization that brings to-gether thinkers and makers from diverse fields to research and identify urgent and timely topics in design and life. We organize team-based gatherings around our chosen topics in which each participant contrib-utes to and is responsible for the content—in presentations, discussions, workshops, or any other way she/he thinks is appropriate. DesignInquiry prioritizes flat hierarchy over the one-way delivery system of typical conferences, and every gathering is an intensive, on-going collaboration in which the program doesn't end when it's time for a meal.

At the end of each gathering, DesignInquiry invites participants to share their responses to the topic through publications and exhibitions. Whether on-line, on-site, or in print, this work binds the outcomes of the gathering into a boost of information intended to inspire continued discussion on the topic and inform productive, interdisciplinary design discourse.

This book is the product of DesignInquiry's gathering on the topic of "make/do," held on the Maine island of Vinalhaven in 2011. In some ways, every DesignInquiry gathering is a make/do affair, by virtue of its remote location and the participants' competing interests, agendas, and person-alities, to say nothing of unpredictable weather, uncomfortable sleeping arrangements, lack of internet access, and the limitations of groceries available at the local market. Nonetheless, having make/do as the chosen topic provided the opportunity to explore its practical and philosophical implications in greater depth than is possible when, for example, you run out of cooking gas in the middle of preparing dinner for twenty-four people.

Like every DesignInquiry, MAKE/DO began with a brief, collaboratively written text that frames the topic of the gathering. Not a scholarly call for papers or an artistic call for submissions, "words on the topic" is a prompt and a provocation, an intellectual trigger and a creative spark. It is an invitation to respond to the topic however the participant sees fit. Here's how DesignInquiry framed "make/do":

To "make do" is to create something out of immediately available re-sources, often within a time constraint. The phrase seems to perfectly describe design practice in the 21st Century, when we are not only more conscious of the resources we use, but all too aware that compromise is part of design: we are compromised by time, by budgets and by all of the parties invested in a project. Project research becomes an ongoing dialog with content, material and context—questioning what is possible and what is needed. Designers synthesize, compromise, and improvise.

Look a little closer and "make do" unfolds to reveal another interest-ing side of design practice. Between making and doing, it hints, there might be a difference; between the having the idea to make something and its execution. Often the material or contextual constraints bend the concept and the piece gains a life of its own. Or someone else makes your design do something it wasn't supposed to.

When you think about it, there are very few designs that are used exactly as they were intended. Books are read and interpreted in differ-ent ways, but also used to decorate rooms and prop up tables. Software only becomes robust once people have used it and misused it. Products and buildings age, crack, lose their luster, get repaired, remodeled, and gain character over time. Buildings are never really finished, even when the architect takes the photos, the curtains cover the windows, and the laundry is drying on the porch. Cities, no matter how carefully planned, are really created by people, and how they use them and improvise in them, as part of their daily lives.

DesignInquiry 2011: MAKE/DO, will investigate the idea that all design in some sense requires improvisation, and that no design is really the work of a single author, even if it seems that way. It will celebrate designs that produce something out of nothing, and design as setting the rules of a game in which time-budget-material-context-user are partners and playmates. We will ask whether we can design in such a way that encourages people to make do—to make our thing do something new.

Make/do participants included graphic designers, book designers, indus-trial designers, jewelry designers, sculptors, metal smiths, architects, historians, critics, photographers, filmmakers, artists, new media spe-cialists, technologists, academics, and practitioners. Hanging out on the periphery, and asserting themselves especially at mealtimes, were mis-cellaneous children, farmers, lobstermen, and a couple of dogs.

Responses to the topic of make/do emerged along a crazy continuum of divergence and convergence, from experiments with Precious Metal Clay and bagel dough to sessions of improv acting and intuitive drumming,

from discussions of the theories of Michel de Certeau and Umberto Eco to debates about the music of John Cage and Brian Eno. A presentation on display mannequins deployed at the Nevada Test Site followed another on adaptive redesign discovered in situ in Austin, Texas, which followed another on new uses for discarded typefaces and image cuts in Western New York.

Participants explored chance investigations as intellectual exercises and material practices, rolling dice, drawing straws, making new books from old books, creating assemblages from industrial detritus found in an abandoned factory in Tennessee and from household ephemera scavenged from dumps on Vinalhaven. They debated ontological necessities, phenomenological constraints, cultural displacements, scarcity and abundance of resources, and the possibility of systematizing the representation of chaos. In addition, they sprinkled zatar carried all the way from Qatar on a salad of mesclun grown on the island.

At the end of five days, the participants had produced enough work to fill a small gallery on Main Street. Like much of the week, this was not scheduled or pre-ordained; rather, it emerged out of immediacies and contingencies and the participants' full-on embrace of making do—not, it needs to be emphasized, as make/do was suggested or stipulated in the original "words on the topic" offered by the gathering's framers, but as interpreted with gusto and creativity by twenty-four DesignInquirers.

Of those twenty-four thinkers and makers, more than half contributed work to this book. But even those whose names are not listed as authors in the present volume helped to shape its contents. Through their participation in the gathering they influenced our ideas, our responses, and our ongoing engagement with the topic of make/do.

Just as the book's content emerged out of DesignInquiry's exploration of make/do, so does its form. As designed by Maia Wright, a make/do participant and contributor to this volume, the book invites you to make it do what you need it to. On the pages between this introduction and Peter Hall's concluding essay you will find texts, trading cards, typefaces, notations, photographs, posters, drawings, and much more. You can read them or look at them in order or you can shuffle the order— not by flipping pages but by moving them around—to suit your whims or desires, your disciplinary interests, or your ideological agenda. Like a DesignInquiry gathering, this book is not a conclusion; it's a commencement.

LITTLE THINGS

Leanne Elias and
Glen MacKinnon

Little Things Come in Small Packages (Thinking about Artist Trading Cards)
by Leanne Elias and Glen MacKinnon

Glen reaches across the table and picks up a small card of Melle's. It shows a hand-drawn diagram of how to fold a paper printer's cap. "Want to trade for a bear riding a unicycle?" Melle smiles, and the trade is made.

Artist Trading Card: An original work of art on card stock, 2 ½ × 3 ½"

Bartering, Negotiating, Sharing. Give-and-take. While recent economics make the exchange of goods or services in lieu of payment a logical choice, bartering makes sense for all sorts of other reasons. When you barter with someone, you open the door to learning about other abilities and talents that they possess. In doing so, your perception of them changes. You also learn the kinds of things they value and the kinds of things they don't, and it becomes apparent to you what kinds of things you value and what kinds of things you don't.

For Make/Do, we proposed to involve all of the participants in a weeklong bartering extravaganza. Then we decided to ask everyone to make artist trading cards. Only later did we realize this was the same thing.

Artist trading cards can't be sold, only exchanged. It's a rule, look it up: http://www.artist-trading-cards.ch/. Trading is at the heart of artist trading cards: the artist makes a work not for monetary gain, but for another work. If a work of a certain size can only be traded for another work of the same size then they must have equal value.

Artist trading cards are often (but not necessarily) made in groups, like a barn raising (only smaller) or a quilting bee. The pleasure is both in the making and in the meeting.

At Design Inquiry Make/Do: Small, beautiful, funny, pointy, lumpy works of art were created and traded.

A METHOD TO MAKE DO

Rachele Riley

Creating the Conditions to make/do

Rachele Riley

I am ready to design prompts for myself. DesignInquiry had a transformative effect on me. I returned to Philadelphia energized by the many lessons of make/do[1]: the thinking, the making, and the variety.

My goal is to work outside of the studio, to eliminate a separation of making from living. I want to create the conditions for any space to be the studio: designing in the living room in the midst of friends and family, around those who are cooking, talking, or reading, in the company of my young son—not isolated from people, but with them. DesignInquiry made me see how this is possible, while also reminding me of the direct beauty in making do with readily available materials.

For my first design prompt, I turn to a pile of newspapers and journals waiting to be recycled. I am drawn to printed matter for several reasons: for the feel of paper, for its immediate material presence and malleability, for the typography and its many settings, for the kinds of images reproduced, and for the idea that I can prolong its lifespan by making it do something else. I rescue the pile from its spot on the shelf. Ready to design in any space, I get my tools. As I select, cut, and paste images and text elements, I see that recycling would have been a lost opportunity to shape this wealth of content in new ways. Already, I understand the value in reuse. I begin to make collages on the backs of subscription cards, also salvaged from the recycling pile.

These card collages are different from my other current work, especially The Evolution of Silence, a methodical documentation of a remote landscape damaged by nuclear testing. As one part of that project, I am designing a web-based archive of the destruction that allows the user to experience the bombed surface of Yucca Flat Valley (Nevada Test Site) and to understand the impact of the blasts. Another project, Once a Day, explores the visual language of the everyday. The series of web-based collages is a visual mapping of violence as reported on the Web. The content for Once a Day is constructed from links submitted by automated daily Google News Alerts, whose words and phrases form a poetic framework for the interpretation of conflict. These two projects are precise and expressive, contain both objective and subjective layers, and require the use of a computer, display screen, software code, multi-media playback, etc.

In contrast, the project of cards is refreshingly immediate. The cards and their source materials are always tangible. They require directly making use of what is around me and are created in the moment. I can see them for what they are, right away. Without the computer, the atmosphere of my working environment changes. I can perform the sifting and shaping in any space. The project encourages a direct engagement of the physical world. In making these cards, I am clearly inspired by the activities of the Design-Inquiry week in June 2011: Peter Hall's collaborative book project, Jonathan Russell's appropriated materials workshop, Leanne Elias and Glen MacKinnon's artist trading cards, Margo Halverson's presentation on mapping time and space, Liz Craig's improvisation workshops, Maia Wright's work on chance operations, and Miriam Sirum's discussion on design in response to limited resources.[2] A transformation of appropriated elements, my card project gives me an opportunity to make decisions, to juxtapose, and to reflect on the printed matter in a different way from how I engaged it as a reader. The more successful cards are a compelling visual translation of the original content that offer a new reading.

Having completed a series of subscription card collages, I resolve to share them, letting others determine their value. I present the works to a friend and invite her to select a couple of cards to keep. She chooses one of my favorites. At the center of the composition is a delicately colored photographic picture of a young Arthur Rimbaud. Torn fragments of printed text frame his face. Another layer or veil of text lies over the portrait. The boy is revealed in a sort of peek-a-boo play. A few weeks later I realize that I forgot to document this card so I ask my friend to return it. Unfortunately, she cannot locate it.

Undeterred, I decide I will make do and make more. A few days later I receive a note in the mail from the same friend. It is a folded card portfolio, about 6 × 9 inches. On the cover she has written, "I'm sorry…I will find them." Inside the portfolio is a collection of

1. I am using the words make/do (joined by the slash) as one term. It describes an activity that might include making and doing, of misusing and reusing, and of "making do" within constraints. MAKE/DO was the name of DesignInquiry's 2011 Vinalhaven gathering. By appropriating the title and changing it to lowercase, I use it in a familiar way. Reusing the term, make/do, I want to underscore the connection to the activity of the conference and to what was discovered. For me, a new understanding of these words emerged from the experience of Design Inquiry MAKE/DO.

2. Peter Hall's book project, a collaboration with illustrator Jeanne Verdoux, features "sketches (as drawings and text)" and is "an optimistic thinkpiece on the art of making do as a constant and often unconscious creative act."

In Jonathan Russell's workshop participants "take an existing piece of design, a stack of materials, or both and create a new piece of work that could be personal, political or social in nature."

Leanne Elias and Glen MacKinnon led a card-bartering project that, through a process of making and exchanging, clarified "what kinds of things you value and what kinds of things you don't."

Margo Halverson's presentation on "variations of time-work that necessitates the design of a visual language" also highlighted how structure can allow for creativity and surprise.

Liz Craig's improvisation workshops proved that "once the 'rules' are applied to the process the results will be unexpected."

Maia Wright's presentation explored the creative value of

clippings—images, text fragments from newspapers, two subscription cards, a piece of vellum with grayscale print tests—it is the raw material of a next series of cards. The gesture of this unexpected note is so beautiful and, now, through this offering, the project becomes collaborative and participatory. As I look through the collection of fragments I imagine how different the experience will be, designing from her selection. The clippings are unfamiliar and their sources mysterious to me. She has invited me to make the selections do something and the result will always relate back to the process by which they came to me. The project's value is enhanced by the nature of sharing.

How can I create the conditions to make/do? My three original components were (1) to make shifts in, or rearrange, the use of time and space to allow for improvisation, reuse, misuse, and collaboration; (2) to make do by using material or resources that are around you; (3) to share the results with others and document the results. Now I add a fourth: lose it or let it go.

MAKE-SHIFT

Lindsey Culpepper

Makeshift: Observations of Adaptive Reuse and Intuitive Design
by Lindsey Culpepper

> Many people nowadays are disenchanted by the obligation to design, produce, or purchase a plethora of short-lived, disposable, single-purpose, or single-use items and are interested in finding solutions that create more enduring value for everyone involved. There are many fine examples of vernacular adaptation and ingenious reuse to serve as inspiration; we should take heart from the evident ease and pleasure with which we all fashion useful and enjoyable situations from the things we encounter in daily life.
> —Jane Fulton Suri, Thoughtless Acts: Observations of Intuitive Design (2005)

Old things and places show signs of wear and use; they are descriptive of human interaction. Frequently, they also exhibit DIY interventions, reflecting how people have adapted their environment to meet their changing needs over time. As they are created within constraints related to time, money and materials, these interventions are manifestations of creativity and resourcefulness. In 2011, I began researching such "makeshift objects" by observing vernacular adaptation and reuse in a rapidly gentrifying neighborhood in Austin, Texas.

I was seeking objects and interventions that addressed ordinary obstacles and were made by hand with simple materials. As I documented makeshift objects found in outdoor, mixed-use spaces, I began to see them as expressions and performances of similar functions, or groups of functions. In the examples I discovered, there are makeshift objects that functioned in the following ways:

· to define, furnish and protect spaces, as when a patio space is defined by old steel radiators or wooden pallets are used to create dining tables; alternately, a carefully arranged scrap metal is used to shield a mysterious backyard from the curious eyes of passers-by.

· to support, connect and contain objects, such as a mailbox supported by a small shelf on an exterior wall, a chain of paper clips and safety pins used to hang a bird feeder in a tree, or a stone weighing down a stack of napkins on a windy day.

· to communicate information, from a simple spray-painted address to large signage constructed with black and white milk crates.

Though makeshift objects can be organized by function or purpose, the processes with which they were created are equally important as a defining feature. Some makeshifts are clever improvisations; others are tidy designed objects. By documenting and analyzing these DIY solutions, I realized that the difference between improvisation and design is the slippery and multifaceted quality of craft. The quality of craft can be used to analyze makeshift objects by revealing the creative process of the maker.

This is evident in the following characteristics, each of which describes the level of craft present in an object:

· modification: the alteration, customization and personalization of the material or object. How has the material been altered in the creation of the object?

· intention: the maker's explicit or implicit purpose, revealing preparation, organization and precision. How well-developed is the concept and how skillfully is this executed?

· permanence: the durability of the object and the degree to which it is embedded in the environment. How contextually appropriate is the object and is it built to last?

All these things come together as a kind of analytical tool in the following diagram, which shows how the multiplicity of functions, levels of craft, constraints of circumstance, and continuum of improvisation and design inform makeshift objects.

MAKESHIFT

IMPROVISED
repurposing of materials to address a need

UPCYCLED
intentional repurposing of materials to

Craft is a sum of thoughtfulness invested in the creation of an object.

CRAFT

INTENTION   +   PERMANENCE   +   MODIFICATION
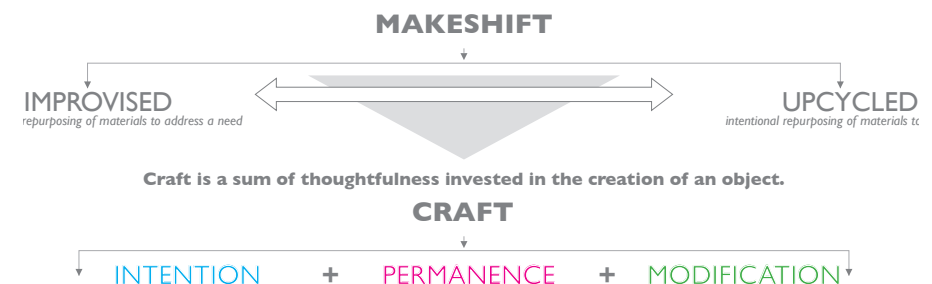
Having developed a method for analyzing makeshift objects according to function and craft, and applied it to documentation of a particular locale, I was interested in considering it in another context. How might makeshift translate into make/do? The rustic island setting of DesignInquiry's Vinalhaven gathering requires a certain level of ingenuity, or craftiness, to accommodate two dozen people comfortably. In Vinalhaven, a beautiful barn is host to a variety of workshops and presentations, food prep and dining, casual work and playtime. This versatile space is loaded with examples of intuitive design and adaptive reuse. People within indoor barn-space have more specific needs related to indoor activities like eating and working. Makeshift objects and interventions within indoor space function more like tools. There are more instances of spontaneous and improvised interventions than crafted solutions. As these interventions are often temporary, methodical preparation and modification of materials is less evident.

Initially, I imagined that designers would somehow create better makeshift stuff, but our solutions were just good enough to meet the challenges at hand (admittedly, this may have been due to our limited time on the island). Nonetheless, or perhaps because the theme for the week was Make/Do, while the solutions I documented on Vinalhaven were absolutely ordinary, they were also playful, and seemed to celebrate the simple act of making-do.

A weighty rock acts as an improvised napkin holder on a windy day. Could be used briefly or indefinitely, though easily replace with another stone.

A pallet fastened to an iron handrail with a nylon zip tie becomes a quick and temporary blockade for a stairwell.

Rusted radiators form the exterior perimeter of this sunny café patio. A simple arrangement of these heavy objects provides a semi-permanent border.
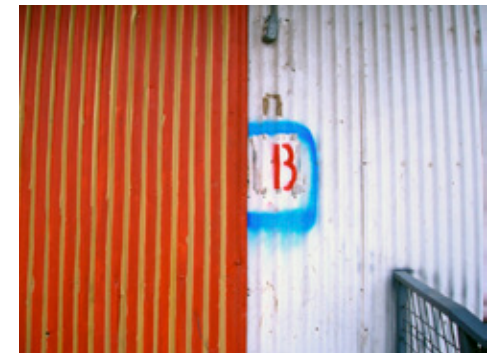
This hastily painted "B" relays information about the building. Effective, though haphazard, it was created with a simple stencil and red and blue spray-paint. Because it is colorful and kooky, like the rest of the building, it appears to be a permanent wayfinding solution.

These large cable spools are transformed into tables for a farmer's market, and then rolled away for storage. A simple yet effective improvisation, the spools are brightly painted to set a cheerful tone for long-term use.

A sloping yard is leveled with stacked tires. Collection and placement of the tires required foresight and preparation. Though filled with dirt, they are otherwise unaltered. The tires are literally embedded into the environment and will provide long-term erosion prevention.

This pvc pipe gate was carefully made to fit the existing wall. Though constructed of inexpensive materials, the planning involved reveals this is not just a temporary fix.

Brackets and a wooden shelf have been used to support this mailbox. The shelf was measured and cut and quickly painted to match the door frame. This mailbox scenario is a functional yet strange assemblage of efforts.

A nondescript hole in a plank of wood is used to hold a marker near a scroll of paper where important ideas are recorded.

A repurposed 6-pack carton temporarily organizes odds-and-ends for a craft workshop.

A clever use of black and white milk crates, this large sign identifies a stage for an outdoor venue. Though this assemblage required no modification to the materials, it has been planned and executed carefully.

This colorful truck has been modified to display the owner's creativity and humor. Each section of the truck is painted and the bumper is a custom-made platform for growing grass. These clever modifications are permanent and seem to have evolved over time.

How to eat yogurt without a spoon? Fashion one from foil for a quick solution in a probiotic-bind.

This improvised multimedia system makes use of available surfaces to store a projector, speakers and laptop. Simply arranged and easily disassembled, this set-up facilitates impromptu presentations.

This menu-board displays thoughtful design and making processes. The repurposed cork was collected over time and the plywood was carefully measured and cut. The aesthetics are intentional and it appears to be a permanent addition to this little restaurant.

A cardboard cover protects this sofa during shipping or when rowdy guests arrive. Minimal material usage and branded tape suggest that someone who knew how to wrap furniture devised this fix, which is as permanent as the cardboard is durable.

Quickly applied and easily removed, these mismatched decals communicate big ideas in an impromptu gallery space. Some foresight was involved in spelling out each word with a limited set of characters.

A floor lamp is used to prop open a door for extra ventilation. This quick re-appropriation of materials-at-hand alleviates a steamy kitchen.

A cigar box holds art supplies.

A nut and bolt replace a missing button.

Cupped hands substitute for a bowl.

One brush serves as a holder for another.

CHANCE OPER- ATIONS

Emily Luce

Chance Operations: An Observation (with Feet)

by Emily Luce

In June 2011, work produced at the DesignInquiry gathering was exhibited in a gallery on Main Street in Vinalhaven, Maine. In the spirit of making do, vinyl boat lettering was repurposed for the installation and applied to the gallery floor as a list of words pertinent to the theme. The result was a collaborative, site-specific type project. During the opening, nine DesignInquiry participants, unbeknownst to each other, photographed the words formed by mismatched letters on the floor. Individually, each image represents the spirit of make/do; together, they become an archetype of shared experience.
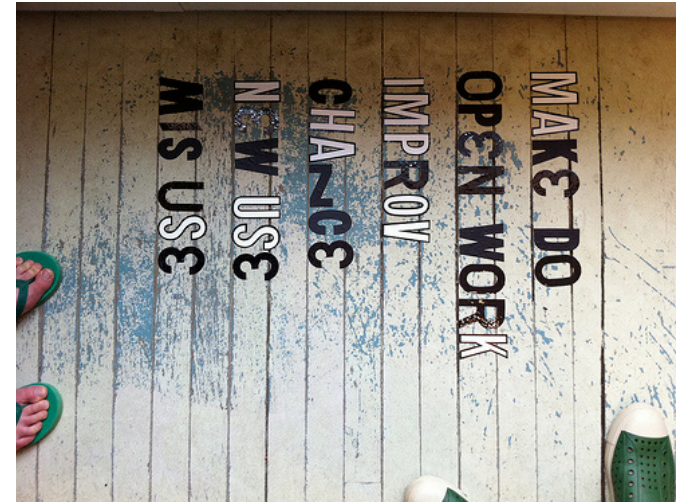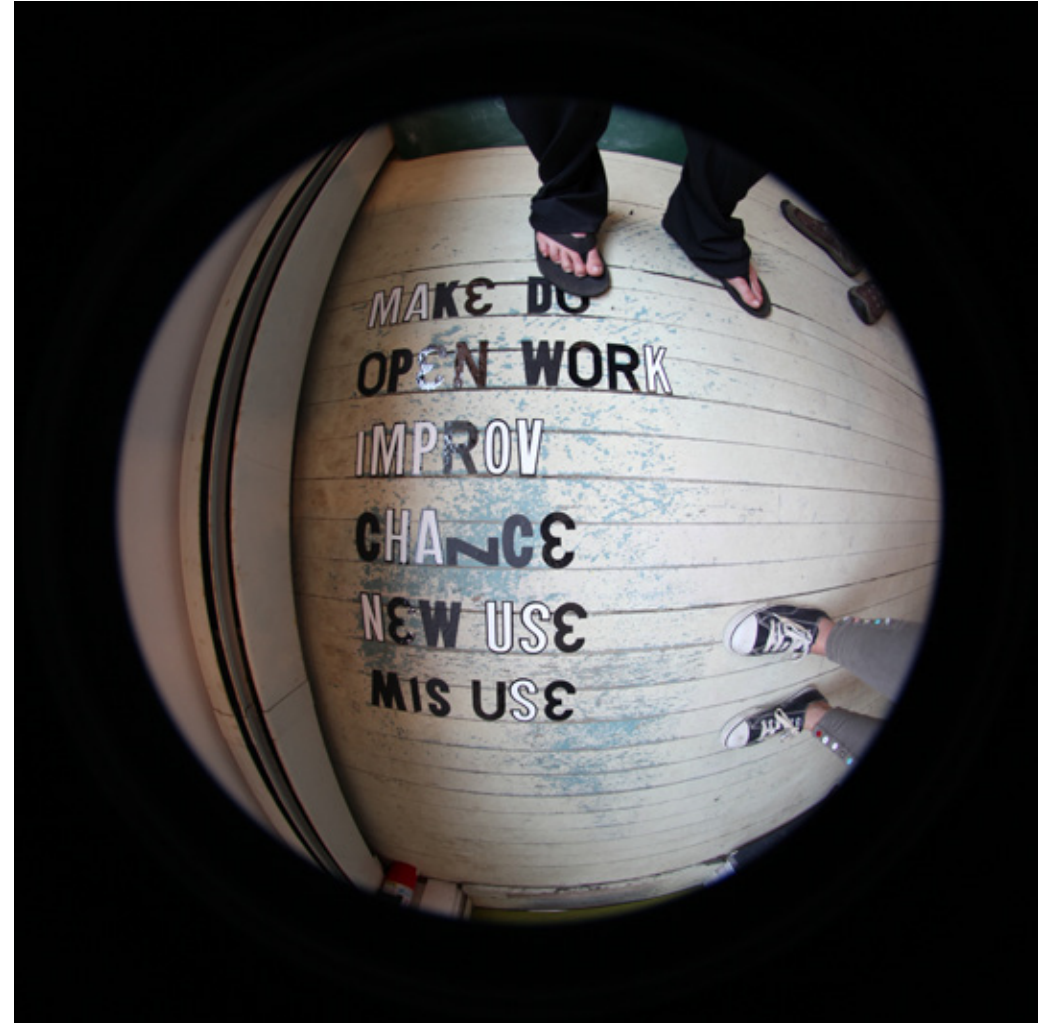
MAKE
OPEN WORK
IMPROV
CHANCE
NEW USE
MIS USE

MEETING HALFWAY

Margo Halverson

Meeting Halfway
by Margo Halverson

Part I

The MAKE/DO attitude kicks in when something is lacking: time, materials, skill, or motivation. I know when I lack time I begin to "design" strategies of making-the-best-of-it. Color-coded to-do lists, stacks of project files in relationship to deadlines, tools to sync studio, teaching, and a family that includes two teenagers not yet driving—all of these require a personal system of notation that needs to be flexible enough to support the unplanned.

With this involvement of notating time out of necessity, I began to wonder: what other visual systems also came out of a need to construct a plan, but be flexible enough for the unplanned? What do they look like? How do these visual systems of notation accommodate improvising? In four very different arenas, I found that carefully evolved design languages can indeed become containers for the unplanned to arise and at the same time, encouraged improvisation. The seemingly disparate arenas of basketball, dance, conducting, and becoming a parent all yield a visual language that is economical, transferrable, and inspiring. In broad strokes from the lens of simple curiosity I'll use these examples to support the meeting of structure and improvisation, the magic in the halfway of planning and letting go.

Triangle Offense

Since basketball is really about reacting to how the defense is playing the offense, basketball plays are just guides, like rules and systems to help the player know where to go, stay spaced, and provide movement to make it harder for the defense to guard. The whole point of a play is for a team to work the ball around and get the best shot. Good teams can run their plays perfectly, like clockwork, and get those shots. But when the defense prevents a team from executing that play, there's a great chance that the whole play will break down and the team will either turn the ball over or attempt a 'bad' shot. The best teams can run their plays perfectly but also improvise, adapt, and react to the defense. The Triangle Offense emphasizes this idea of reacting to the defense

and having multiple options (plays) for the players when they get the ball. It's designed for its players to always be in motion, where every pass and cut has a purpose and everything is dictated by the defense. (As told to me by Morgan DiPietro, a design student of mine, and a basketball player. Thank you.)

Labanotation

Rudolph von Laban studied sculpture, specifically human form and the space that surrounds it, before he became a dancer and choreographer. In 1928 he published Kinetographie Laban, a dance notation system designed not for a single style of dance, but generic movement. Labanotations record movement within a space and duration of time and are understood by dancers and choreographers as only guidelines that will be interpreted by the choreographer and the dancer. Symbols make up a data format that captures the choreographer's intentions, setting the groundwork for transferring intention and specifics of movement within space and time. While Labanotation is a straightforward way to transcribe dance into a visual system, the readers recognize that the influence of personalities, context, and expression also becomes a part of the interpretation. Again, a notation is designed out of need and is recognized by users as guidelines that will meet expression halfway.

Conducting

First the conductor studies the composer's written musical score. During rehearsal verbal cues as well as hand gestures inform and translate the composer's intention as understood by the conductor through the signs and symbols of the score. Rehearsal and performance are two very separate experiences for performers. The movement patterns of tempo are specific and repeatable from conductor to conductor and are learned by musicians in order to understand the visual-only cues necessary during performances. The conductor's right hand denotes tempo and melodic shape; the left hand implies emotion, dynamics, cuing, phrasing, and expression along with the eyes, face, and body, which also express intention. From the necessity of translating qualities of

sound and time conducting patterns have been written down and passed on while also allowing for expression and the moment; the improvisation of expression.

Mother's Charts
When my first child was born I needed a way to see what a day looked like or what tomorrow might bring or something that might indicate when I could sleep next, so I charted baby activities in an effort to understand patterns or rhythms of his waking, sleeping, and eating. Notations became nuanced form and complex symbols developed over time as Jack's routine began to include individual expressions beyond his basic needs. I kept these charts going for nearly eleven months, finally stopping this daily ritual when his participation in his life exceeded my ability, and the necessity, to make it visible.

- - -

Basketball diagrams, dance notations, conducting patterns, and baby charts all emerged from a need to notate time and sequence within a relative space. Each of these data structures leaves room for the improvised, the halfway-point sweet spot, mediating and interpreting intention with the unplanned. All were designed to be informative and useful, to be built upon by the act itself, whether it was the game, the performance, or the growth of an infant. Bill Russell, Boston Celtics 11x World Champion, understood this meeting place of structure and improvisation: "Playing in the zone is a moment when everything goes so perfectly that you slip into a gear that you didn't even know was there."

Part II

Here is a collection of make-do notes that resonated and built up through the week of the gathering, becoming pertinent in broad strokes to the notion of structure vs. improvisation. Each MAKE/DO participant brought examples and exercises to experience the overlap of structure and improvisation that was required and, we learned, necessary as a format for success.

These are not direct quotes from gathering participants, but what I translated on the spot to identify the convergence of a single theme inspired by the wide range of approaches and activity that informed MAKE/DO.
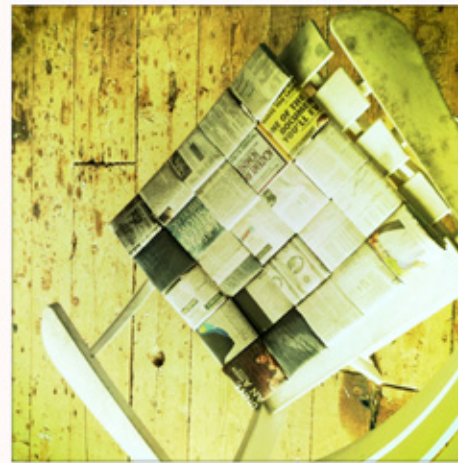
Improvisation / Liz Craig / Monday morning

Prompts for group improvisation exercises blended recognizable elements (language, movement) and the abstract (unplanned, personalities, dogs!), which underscored the convergence of the performative act with the expression of the material—this 'inbetween' language where life resides.

Notation / Me / Monday morning

Triangle offense in basketball, conductors' differently functioning hands, variation of dance notation systems, all suggest practices of setting up systems to prepare for expression and magic.

Bread Making / Charles Melcher / Daily

A recipe is an accident in control. Every day, Charles made bread in our communal meeting, cooking, eating, and working space. We responded to his rhythms of kneading as we learned to paradiddle, contributed to chance strategies, or mapped the week on the floor with tape and post-its. Like a drum beat rhythm underlying the music, he kneaded, punched, timed, and taught bread-making.

NV Testing Sites / Rachel Riley / Thursday afternoon

Mapping unseen spaces tricks the senses into making the war visible.

Talisman / Tim McCreight / Wednesday afternoon

Making a talisman that becomes a bridge to another plane.

Paradiddle / Dan McCafferty / Thursday morning

Mastering the paradiddle drum rudiment translates into freedom for improvising.

Listen / Peter Hall, Melle Hammer / Sunday evening

Improvising, misuse, and new use in design come from listening to the need and the materials.

Chance / Maia Wright / Tuesday afternoon

The integration of specific-strategies-of-chance into habits of working could introduce a newly motivated response.
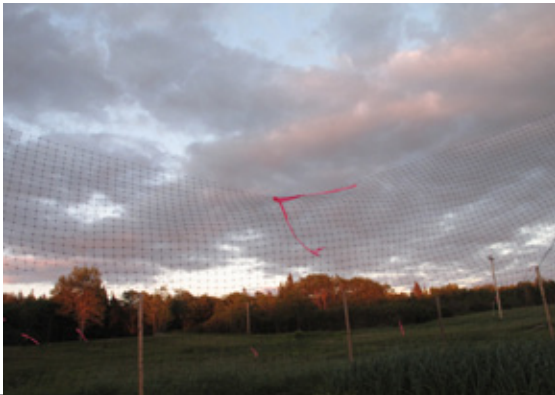
A MAKE DO APPROACH

Melle Hammer, Richard Kegler,
Anita Cooney, and Ben Van Dyke

A Make Do Approach to Font Design & Deployment
by Melle Hammer, Richard Kegler, Anita Cooney,
and Ben Van Dyke, as told to Gabrielle Esperdy

Taper

Taper is not a letter font, but rather the outcome of a playful exercise and an invitation to play in itself. It is an alphabet made on the spot, a quicky if you will, executed in three different colors of duct tape. It was produced in a spirit of joy and in response to "joy"—the theme of the DesignInquiry gathering in June 2010.

During the DesignInquiry board meeting that precedes the gathering, an animated conversation among board members concludes with an enthusiastic expression of letting go, "fuck that shit!" Intended to be triumphantly transgressive and audaciously celebratory, the phrase has the appeal of a sharp blast of cold air on a hot and muggy day. As the board meeting gives way to the gathering, "fuck that shit!" becomes the week's <u>cri de coeur</u>. Along the way, though, a complementary phrase emerges to balance and soften the original epithet's stridency: "that's awesome!" When uttered sequentially, they become the gathering's indisputable <u>cri de joie</u>.

Two gathering participants, Amelia Irwin and Nicole Killian of Hot Sundae (a design studio that specializes in "hard work and awesomeness"), set up a "joy bar" in the Sparrow Farm barn. Intended as a workshop for exploring creative play, the joy bar includes beefy tees and day-glo duct tape among its merry-making tools and equipment. Responding to this prompt, Anita Cooney decides to memorialize the week's slogans on t-shirts from the joy bar. She diagrams the words and letters to map the graphic possibilities of each phrase. Three words, twelve letters; two words, twelve letters; one word that repeats, four letters.

As Anita plays with word/letter combinations, other DI participants realize that "fuck that shit/that's awesome" has filmic potential and begin to choreograph a performance. Meanwhile, she has determined a t-shirt lettering sequence: five are single-sided with one letter on the front; seven are double-sided with a letter front and back. She asks Melle to come up with a letterform for the t-shirt within the next 30 minutes, as the plan is to complete the project before dinner.

Melle surveys the tools and supplies at the Joy Bar and determines to make do with duct tape, which he uses not only as a material, but as the constraint that defines the weight of the line for each letter. The tape is like a crayon, with each extended piece defining one element of the letterform. The act of creation is open, though he does decide to limit the directions of the "strokes" for each piece of tape. Each letterform has to be a sign in itself when boldly placed on the front or back of the twelve t-shirts and they have to be legible from a distance during the filming of the performance. A full-scale mock-up is tested on the barn floor [dogs provided for scale]. Melle applies the tape letters to the t-shirts.

The participants don the shirts and practice a chorus line of letter movement to transform "fuck that shit" into "that's awesome." The performance is filmed for posterity.

Melle decides that the duct tape letterforms should have a life beyond that one joyful moment in 2010 so he begins the process of transforming them into a full alphabet and to use them in the design of the poster for Make Do, DesignInquiry's 2011 gathering. At first, Melle is compelled to introduce rules about rhythm and height but he realizes that the letters are losing their initial charm, their sense of careless joy. These qualities gave the original letters their distinctiveness and should, he decides, be preserved. Melle turns to Ben Van Dyke to develop the alphabet of tape letters into a full font set: Taper.

DI SNr

SNr is an abbreviation of Signal to Noise ratio, a measurement used, according to Wikipedia, "to compare the level of a desired signal to the level of background noise." Though most common in science and engineering, where electrical signals are measured, SNr can be applied to many types of signals and noises, from isotope levels in an ice core to spam in an online forum. In both cases, the ratio describes the degree to which noise interferes with the signal. Sometimes, though, noise can be useful and studies of sound recording and broadcasting have shown that a clean signal—with no noise at all—is less clear in terms

of audibility than a signal with a certain amount of noise in the background.

Now how would that work with type? As early as 1981, as part of his thesis project at the Gerrit Rietveld Academy in Amsterdam, Melle Hammer experimented with applying SNr to graphic design. While exploring issues of legibility and utility, Melle became interested in a way to typeset a text as if it was polluted by background noise. At the suggestion of Bas Oudt, a design colleague and friend, Melle placed a layer of typewriter punctuation and diacritic marks on top of capital letters. Literally—he typed each cap, backspaced, and overtyped the punctuation. These typed sheets were preserved as an analog archive.

Thirty years later, Melle returned to these SNr letters to design a poster for a DesignInquiry gathering in Montreal. Response to this poster prompted Melle to transform his analog archive of separate letter scans into an OpenType postscript font. At Vinalhaven in June 2011, Melle met Richard Kegler of P22, a Buffalo-based type foundry. Rich was the partner Melle needed to make DI SNr a reality.[1]

For Rich, digitizing SNr was an opportunity to further explore the theme of making do by working within the dual possibilities/constraints of OpenType scripting and Melle's original scans. According to Rich, the digitization was relatively straightforward, though it required a degree of hand drawing, as well as multiple file conversions.[2] Once this digitization was complete, Rich created a semi-random effect of cycling through between 3 and 6 variations of each capital letter of the alphabet. This required a random substitution script that would make sure that a word like BOONDOGGLE would automatically have two variant Os and two different Gs.[3]

So how does it work? DI SNr is driven by the contextual alternates feature on your computer. This means that each time you type a similar letter in a row another variation of this character will show up.[4] The signal to noise ratio of the letter to the punctuation/diacritic variant depends on the inherent form of each mark. The user of the font will decide if the SNr of DI SNr has too much interference.

One final note: though there are 155 glyphs in this font, DI SNr contains no punctuation signs or other standard ASCII characters. You will have to make do without.

1. Though Melle had wanted to call the font simply SNr, three characters is not long enough for a font name. Rich suggested adding DI for DesignInquiry to the beginning, making it DI SNr. If you read that phonetically it sounds like "designer"—and the name almost seems intentional.

2. The font was converted to outlines by Melle and sent to P22. Rich found the bezier outlines generated in Illustrator were not converting to FontLab beziers easily so the artwork was re-rasterized into line art and then retraced using a FontLab tool called ScanFont. This procedure also presented a problem with a clipping of the extreme tops and bottoms of taller characters. This required some redrawing by hand of the apparently random rough outline of the typewriter style letters.

3. Thus, it is not truly random. In fact, the third O would repeat the first due to the order it appears in the word. The effect is automatic in applications that take advantage of OpenType features such as the Adobe CS suite and—surprising to most—Apple's TextEdit application (but not Microsoft Office). If one glyph is not to the user's liking in its random selection, the Glyph palette found in CS applications can allow insertion of any glyph in its place or use the lowercase keys which offer different variants from the uppercase glyphs. The script was repurposed from a script that Paul Hunt used for one of the P22 fonts that has a similar feature.

4. This feature works by default in TextEdit and Adobe CS applications, but not in Microsoft Office suite—sorry.

MAKE DO

June 19-24 2011

Vinalhaven ME
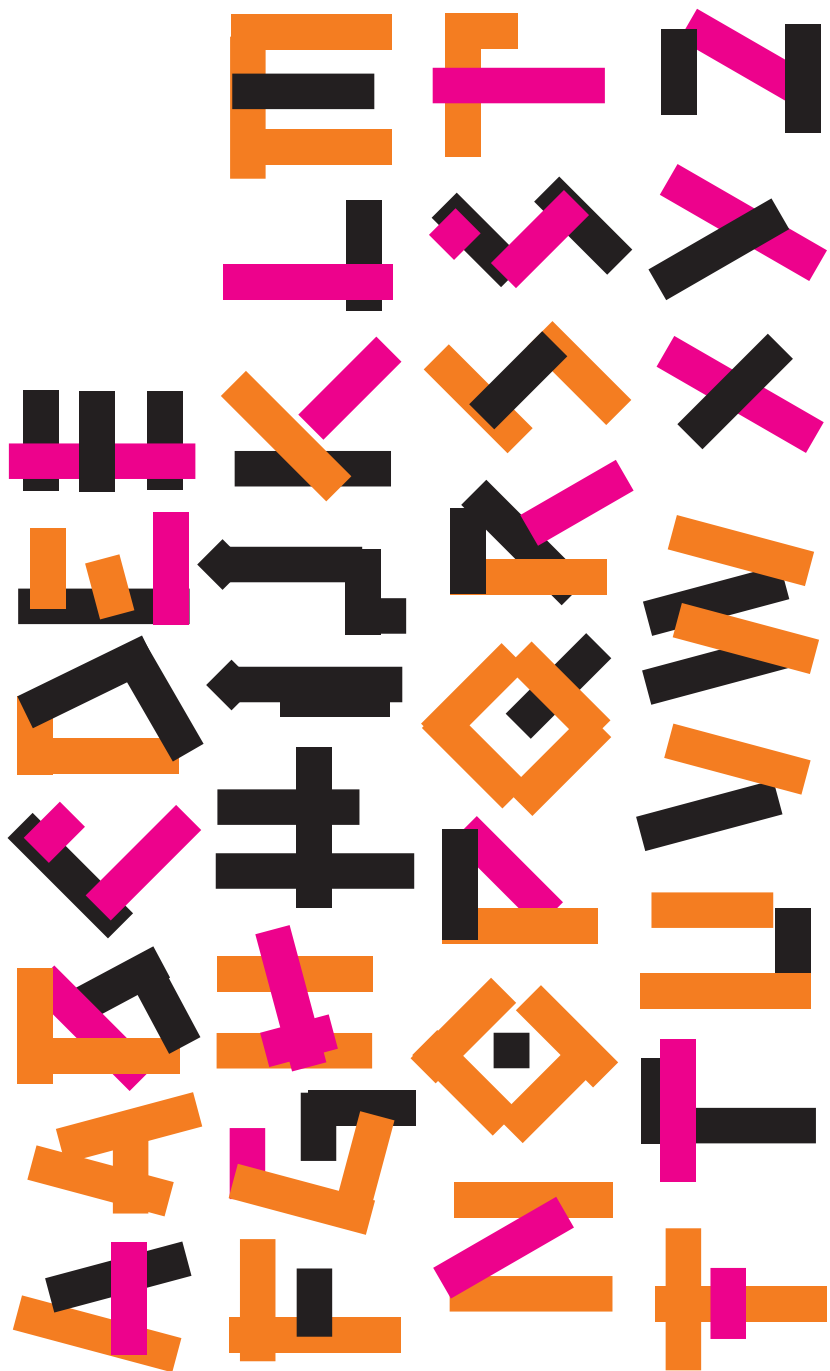
OCCASIONALLY N O I S E I$ A N E E D
                              UNDERSTROKE BIG TYPE IN RED

STUDIE$ ON SOUND RECORDING AND BROADCASTING SHOWED THAT A
C L E A N SIGNAL WITH NO NOISE AT ALL I$ LESS CLEARLY READABLE
THAN THE ONE WHITH A CERTAIN AMOUNT OF NOISE IN THE BACKGROUND

N O W H O W W O U L D T H A T W O R K W I T H T Y P E
                              QUESTIONMARK

S N R THE FONT I$ THE OUTCOME OF A PLAYFUL DESIGN RESEARCH
PROJECT BY MELLE HAMMER IN NINETEENEIGHTYONE

     AT THAT TIME HE WAS IN SEARCH FOR THE ACCURATE FONT TO
     TYPESET A TEXT A$ IF POLLUTED BY BACKGROUND NOISE
     IT WAS HIS FRIEND AND COLLEAGUE BAS OUDT WHO INSPIRED HIM TO
     TYPEWRITE A LAYER OF PUNCTUATION ON TOP OF CAPITAL LETTER$

THIRTY YEARS AFTER ITS FIRST U$E MELLE APPLIED THE FONT AGAIN
THIS TIME TO ANOUNCE A DESIGNINQUIRY EVENT IN MONTREAL

     DE$IGNINQUIRY I$ A NON_PROFIT EDUCATIONAL ORGANIZATION
     DEVOTED TO RESEARCHING DESIGN I$SUES IN INTENSIVE TEAM
     BASED GATHERINGS AN ALTERNATIVE TO THE DESIGN CONFERENCE
     IT BRINGS TOGETHER PRACTITIONERS FROM DISPARATE FIELDS TO
     GENERATE NEW WORK AND IDEAS AROUND A SINGLE TOPIC

ENTHUSIASTIC RESPON$E TO THE POSTERDESIGN SPARKED MELLE S DESIRE
TO TURN THE ARCHIVE OF SEPERATE LETTER$CANS INTO AN OPEN TYPE
POSTSCRIPT FONT

DI S N R WAS BROUGHT TO LIFE BY RICHARD KEGLER AFTER MELLE MET
RICHARD AT THE DESIGNINQUIRY EVENT IN VINALHAVEN

MO,NTRÉAL

DesignInquiry 2011:   City Montréal May 8-13

HYSLEXIC DANDY-MAN

Liz Craig

Hyslexic Dandyman: Improvisation and the Design Process
Liz Craig

A year ago I lived on the top floor of a two-story house in Berkeley, California. Rose, my landlady, was a retired professor and lived downstairs. She taught Russian Revolution and the Emancipation of Women for 20+ years. She was a mean old feminist. Rose got up every morning and in her shorts with gym bag in hand, climbed into her 1998 Mazda Protege and drove to the local YMCA to work out. Her hair looked especially lavender in the morning light from my second-story window.

Rose lived off her pension with two smelly cats. I got the feeling that managing an apartment put Rose in over her head. She acted like she knew what it meant for the electricity to be "grounded" and for the internet to be "wireless," but trust me — she didn't. This may explain why she was so in awe of Vince — her beloved handyman from Los Angeles. "I just love Vince," Rose would say. "He knows how to fix everything." Vince was friendly, charming and exuded confidence. When Vince and I talked about my apartment's maladies, I wanted to believe that he could cure them all. Over time, however, I learned that his handy work left something to be desired. I'm guessing that Rose overlooked this because of Vince's rate: he was cheap.

One Sunday, after doing my laundry in the back shed, I was carrying clean clothes back to my apartment when Vince's 6'2" frame and shiny, bald head appeared over the top of my pile of warm socks. His t-shirt, tight on his well-developed chest, read, "It's 5:00 somewhere." It was the perfect accompaniment to his 1995 Ford pickup truck parked in the driveway at a nonchalant angle.

"Hey, Vince."

"Beautiful day, huh?"

"It sure is," I replied.

"I'm doing some painting for Rose today but I'll be back on Tuesday to fix your doorbell. That old one's been sitting there broken for years. Time for an upgrade!"

"Great! There's so much paint caked over the old one I don't think people notice it anymore."

"Rose got you the new electronic kind so you don't have to mess with wires anymore. Technology is changing everything. Well, you have a good one, Liz."

That Tuesday evening I arrived home from work and found a new doorbell mounted to my front door. Because of its rectangular shape it was easy to see that Vince had mounted it at a slight angle. When I got closer I saw a bit of adhesive foam sticking out the side and some lettering that read "This end up" alongside an arrow pointing down. Vince, my dyslexic handyman, had struck again.

"Unbelievable," I thought as I shook my head in disbelief. Like my light switches, Vince had installed the doorbell upside down. And like his "Right is hot. Left is cold." faucet fix, he got it wrong. After I cooled down I had another thought—maybe it will still work. Is there really a right side up to a doorbell? So I gave it a try; as soon as I pushed the doorbell sounds of a sick cow echoed throughout my apartment. "Meeeeeeoooooooooooeeeeeeeeeeeeeeeeeooooooooooo oooooooooooooooooowwwwwaaaaaaooooooo."

I couldn't help but laugh.

Vince's handy work had forced me into a make/do moment. I could either stay frustrated at his shoddy workmanship, or I could accept that my new doorbell worked in its own, very special way. In fact, it gave me an idea. What if doorbells made animal sounds instead of the standard ding-dong? "Moo. Do you have God in your life, ma'am?"

"Oink. I have a package for you."

"Meow. Is this cat yours?"

As designers, we are asked to switch gears all the time (the budget is cut in half, the due date is moved up a week), but how can these challenges inform the process of making? How can we make a bad doorbell good? Improvisational Theatre provides a useful example. Improv is made up of rules and structure and, despite constraints, (perhaps because of them), each performance is unique and unpredictable. The beauty lies where structure and freedom meet because it is at this intersection that improvisation comes alive. It is a charged space because the two seem at odds with one another. It is magical watching an improv scene unfold, as it is being created, on the spot, moment by moment. The best scenes are so seamless you'd swear they were scripted.

So how do improvisers do it, and what does this have to do with design?

Say Yes. Saying yes is one of the most important tenets of improv. It is an acceptance of what is offered from one improviser to another. Once I relaxed about the work Vince had done, he became my improv partner. He offered me something new—an upside down doorbell. Improvisers create a scene by passing what is offered back and forth and building upon each offering. If an improviser blocks an offer the scene goes nowhere fast. As designers, we can choose to say yes to any idea. We can even think about our work as making an offer, but only if we ignore our inner naysaying voice telling us that something is a dumb idea. If an idea-as-improv-offer doesn't work, toss it out and try something

else. Even if only one out of every 100 ideas is promising, that's enough to grab on to and go with. Keith Johnstone, improv grandfather and author of <u>Impro: Improvisation and the Theatre</u> put it this way: "People who say yes are rewarded by the adventures they go on. People who say no are rewarded by the safety they retain."[1] Improv's spontaneity is easily adapted to the creative process. Its <u>constraints-meet-freedom</u> nature is a perfect model for experimentation in design.

1. Keith Johnstone, Impro: Improvisation and Theatre (London: Theatre Arts Books, 1993).

What if you want to experiment, but don't know where to start because you don't have a handyman like Vince?

Be obvious. Shoot for average. This sounds antithetical to creativity, but by reacting instead of thinking, filters are eliminated and the pressure of being a genius is relieved. As Dan Klein, Director of the Stanford Improvisors at Stanford University said during a recent workshop, "If you try to be brilliant, it will kill you."[2] You'd be surprised at how often the simplest reactions during an improv show get the biggest laughs. As designers, it is understandable that we feel we need to be brilliant and original; it is what we are paid to do. But that pressure can be paralyzing. Find a place to experiment and do not get discouraged when you don't achieve brilliance right away. Shoot for average. Work with what you've got and react to it. Then react to your reaction, then react to that reaction, and eventually you will end up somewhere surprising.

2. Dan Klein, in a workshop at Stanford University, Stanford. October 21, 2011.

Collaborate. In improv, it is not about you. In fact, it is about making your partner look good. By accepting what your partner offers, you are supporting your him/her. An improviser joins her fellow performers on stage when there is a lull and they need help, not when she has something clever to say. Perhaps because, again, as designers, we are judged by our creativity, we tend to keep our cards close to our chests. But the pressure to come up with something unique in isolation is just too much. By collaborating and letting go of whose idea was whose, we open ourselves up to experience the boost that takes place by engaging in creation with another person. Collaboration with others becomes a safe place to take risks.

"Meeeeeoooooooooooeeeeeeeeeeeeeeeooooooooooooooooooo aaaaaaoooooooo." I walked down the stairs and opened the door to see Rose standing there. "Vince is here to fix your shower head." Oh boy.

CHANCE INVESTI- GATIONS

Maia Wright

Chance Investigations
Or, 30 Minutes for a Reader

by Maia Wright

Instructions for reading: This essay is presented in 6 sections. You may read them in any order (out of 720 possible combinations). In the spirit of this essay, the best way to proceed is through a chance operation: At the end of each section, roll a die to determine which one you will read next. This structure is inspired by John Cage's lecture 45' for a Speaker, in which Cage took excerpts of his written speeches and rearranged them in an order determined by chance, to create new juxtapositions and reveal unexpected connections between the texts.

1. Chance: an operator's manual

"It's never blind chance: it's a chance that is always planned, but also always surprising. And I need it in order to carry on, in order to eradicate my mistakes, to destroy what I've worked out wrong, to introduce something different and disruptive. I'm often astonished to find how much better chance is than I am."
—Gerhard Richter, 1986[1]

If chance is better than Gerhard Richter, it struck me as worth investigating in my own practice. I was attracted to the idea of opening up the creative process in order to get beyond my ingrained intentions and expectations as a designer. So I went searching for strategies to invite chance into my work. Allan Kaprow offered a framework for planning chance in his 1966 book Assemblage, Environments & Happenings. He intended for his methodology to be used in the creation of conceptual art, so I have adapted it to the discipline of graphic design.

How to do it
Chance may be applied to four areas:
• creator or creators
• materials used
• form that the work shall take
• its function or purpose

Creator or creators
Use chance to determine who will execute the work.
Nature, clients, and community members may be included as co-creators.

Materials
Make a list of materials. These may include paper stocks, typefaces, ink colors, lines, shapes, images, texts.
Use chance to determine how many materials will be used.
Cut up your list and put the scraps into a bag. Draw out the pre-determined number of materials.

1. "Gerhard Richter: Interview with Benjamin H.D. Buchloh," in Chance, ed. Margaret Iversen. Cambridge: The MIT Press, 2010.

Form

Use a chance operation to determine how many times each material will be used.

List the possible compositional strategies, for example: (a) in a grid, (b) casually juxtaposed, (c) overlapped.

Use chance to pair materials with strategies.

You may combine multiple materials. For example: yellow + Univers + photo → overlapped.

Purpose

According to Kaprow, the purpose of the work should be determined after the piece has been created. In his artistic context this is always a given: "The implicit purpose will be an artwork constructed for someone's perusal." When working in the context of graphic design, however, the purpose is not simply to offer a visual composition for someone's perusal. We read, and read into, a designed work with different expectations than we do a work of art; we assume that the design's purpose is explicit and communicative. So answering the question of purpose becomes one of the most surprising and interesting challenges of this process.

In Kaprow's framework, the chance operations lead to a form, which then leads to a purpose. This way of working turns the conventional design model on its head; we are accustomed to beginning with an intended purpose, and ending with a form. By reversing that order and working backward from form to purpose, we allow ourselves to answer questions that have not yet been posed. Kaprow described this as "breaking up knots of 'knowables'…which have become habitual through over-use."

Postscript

The potential hazard of his methodology is that the output is limited by the inputs. How to inject design materials and compositional strategies that are beyond one's habitual approaches? When I adapted this exercise for a graduate workshop, we used a collaborative approach: each student contributed ideas for creators, materials, and formats to a common "bank" of possibilities from which everyone drew. Enlisting other people (whether designers or non-designers) can be an effective way to arrive at unexpected and otherwise unexplored territory in your own design practice—to answer the questions you would not think to ask.

2. An aleatory[1] inventory

Ways to invoke chance:

Roll dice

Draw from a shuffled deck of cards

Coin toss

I Ching

Roulette wheel

Draw pieces of paper from a bowl or bag[2]

Point to a table of random numbers

Be a flâneur

Follow a stranger[3]

Draw with eyes closed

Drop/throw papers[4]

Randomize numbers via computer program[5]

Generate form via computer program[6]

Leave it up to wind/gravity/aim[7]

1. Aleatory: determined by chance (from the Latin alea, dice game)

2. See Tristan Tzara, How to Make a Dada Poem, 1920. Tazara cut words from a newspaper, then selected them at random to write a poem.

3. See Vito Acconci, Following Piece, 1969. Each day for a month, Acconci chose a stranger to follow through the city for as long as possible, until he or she entered a space where he could not follow (car, house, etc.). These "following" performances ranged in duration from a few minutes to 7 or 8 hours. See also Sophie Calle, Suite Vénitienne, 1979. Calle spent several months following randomly selected strangers and photographing them. One day she followed a man until losing him in a crowd, only to be introduced to the very same man later that evening at an opening. She decided to follow him on a trip to Venice, where she photographed him daily for the length of his stay there.

4. See Hans Arp, Untitled (Collage with Squares Arranged according to the Laws of Chance), 1916–17. Arp created abstract collage compositions by dropping squares of paper onto a larger sheet, and then affixing them where they happened to fall.

5. See Gerhard Richter, 4900 Colours, 2007. For this composition made up of 4,900 lacquered paint chips, Richter employed a computer program to determine the colors and in which order they would appear.

6. See section 3 of this essay. See also: LettError, Beowolf typeface, 1989. Within the letterforms, each point in the vector shape is allowed a certain range of variance in their position. A randomized computer script determines the shape of the letterform. Therefore, when this font is used, each character is unique. See also Written Images, a generative book (each printed copy is unique) of generative design pieces compiled by Martin Fuchs and Peter Bichsel, published in 2011. http://writtenimages.net.

7. See Marcel Duchamp, The Bride Stripped Bare by Her Bachelors, Even (The Large Glass), 1915–23. To create some of the compositional forms for his Large Glass, Duchamp dropped strings from above and recorded the lines they formed when they fell, and shot matches dipped in paint from a toy cannon.

3. The idea is the machine.[1] Set the machine in motion.

I was looking for my rental car in the dark. It was dark-dark, on an unlit dirt road on a farm on an island off of Maine. I couldn't see as I picked my way down the road, so I pushed the button on the car key remote to flash the lights on the car. For a second, the blackness was split by the halogen headlights, and then everything went dark again. That momentary lighthouse beacon was what I needed to set me in the right direction. Then, in the field to my left, a small chorus of fireflies glowed in response. This in turn triggered a chain reaction of tiny green flares, spreading from the edge of the road out into the field in an ever-widening circumference of call and response.

In 1970, John Conway designed a computer program called The Game of Life. The rules are simple: the board is a grid of squares in which each square is either "alive" or "dead." It is a single-player game that begins when the player makes at least two squares live, setting the program in motion. If a square has 0–1 neighbors, it dies of loneliness; 2–3 neighbors, it thrives and propagates; or 4 neighbors, it dies from overcrowding.

Although the computer program follows a known set of simple rules, the outcome is surprisingly unpredictable. This distancing of intent from output produces results that appear to be derived through chance, because the causative relationship is too complex for us to intuit. Brian Eno, who called the game "the most unintuitive thing you have ever seen,"[2] was inspired by it to generate his first rule-based musical compositions. To complete this section, download and play The Game of Life while listening to the first track from Eno's album Music for Airports.[3]

1. Sol Lewitt, "Paragraphs on Conceptual Art," Artforum (June 1967). I am borrowing this phrase from Lewitt to use in this context, because it speaks to chance operations: the goal of constructing a chance operation is to build a machine that then takes on an authorial role in the making of the work. The designer removes himself from the compositional process by deploying a decision-making "machine," resulting in unexpected outcomes.

2. Brian Eno, "Interview with Hans Ulrich Obrist," in Chance, ed. Margaret Iversen (Cambridge: The MIT Press, 2010), 142.

3. A Java applet version of the Game of Life is available from Edwin Martin, http://www.bitstorm .org/gameoflife/. Brian Eno's Ambient 1: Music for Airports is available at http://www.last.fm.

4. At odds

On the face of it, chance and design would appear to be opposites: chance is a renunciation of intention, whereas design is defined by Merriam-Webster's as "deliberate purposive planning." Intrigued by this opposition, I set about making a list of word pairs related to the words chance and design to see where they would lead.

chance / design

by chance / by design

random / planned

indeterminate / intentional

? / .

un- / expected

play / work

chance / choice

dice / drawing board

chaos / order

open / closed

relinquish / control

variable / control

x / known quantity

accident / purpose

dumb luck / intelligent design

objective / subjective

do / make

After unspooling this linguistic thread, I realized that the words on the "chance" side of the line are what make good design great. Chance is not antithetical to design; it is a vital counterbalance to intention and order.

5. A throw of the dice

The word <u>chance</u> derives from the Latin <u>cadere</u>, to fall. In my dictionary, this is explained as a reference to falling dice. The Romans, after all, enjoyed a good game of dice. Rolling a die is the prototypical act of invoking chance, and probably the earliest chance operation many of us performed as children.

I wondered if Stéphane Mallarmé's poem <u>A Throw of the Dice Will Never Abolish Chance</u> might have something to tell me about chance operations, and found that it was related not only to chance, but to design and typography as well. The poem is a precursor to concrete poetry, the text scattered over the pages like a die rolling across a table, or a foundering ship, or a constellation of stars. Mallarmé conceived of the poem in book format, and so to read it as intended, it must be viewed in two-page spreads.

The white space of the page is not an empty void, but what Jack H. Williamson called "a generative surface" from which the type spontaneously emerges.[1] The text consists of several distinct threads of thought, woven together spatially yet delineated by different typographic styles (in a preface to the poem, Mallarmé identifies them as "the dominant motif, a secondary, and adjacent ones"). The poet was inspired by the vernacular of poster design, according to Georges Rodenbach, Mallarme's contemporary: "With thick letters that impose themselves and enter one's eyes, italics that run while singing, lowercase letters that orchestrate the ensemble and serve as an accompaniment like a choir. Thus, typography would nuance thought like a sort of printed intonation."[2] The printed page becomes a score for reading.

Mallarmé laid out the poem with precise attention to the spacing of the type, as evidenced by the marked-up proofs he returned to the typesetter and printer, Firmin-Didot. The galley sheet contains Mallarmé's handwritten corrections (top, facing page), indicating that the three lines crossing the gutter be aligned horizontally, so that each line is disjointed, yet joined, by a gap. The large "SI" ("IF") on the right-hand page is a fragment of a phrase that continues across several spreads. It was a point of particular irritation for Mallarmé, as the typesetter did not have a heavy enough weight of italic Didot to satisfy him.[3]

1. Jack H. Williamson in Anna Sigrídur Arnar, The Book as Instrument: Stéphane Mallarmé, the Artist's Book, and the Transformation of Print Culture (Chicago: University of Chicago Press, 2011), 213.

2. Georges Rodenbach in Arnar, The Book as Instrument, 225.

3. D.J. Waldie, "The Ghost of an Obsession: Translating Mallarmé's A Throw of the Dice Will Never Abolish Chance," Parnassus: Poetry in Review 26 no. 1 (2001): 182.

Printed galley with Mallarmé's notations, instructing the typesetter to replace the aberrant typeface for the word "SI" with the typeface that was used in the previous proof, but at a larger size.
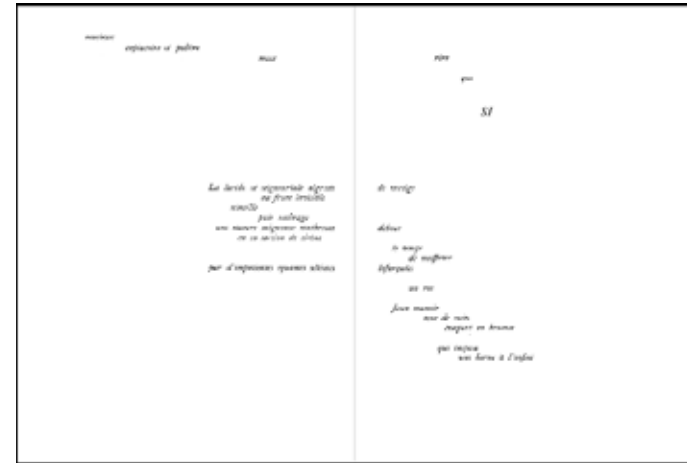
Final printed poem, displayed in two-page spreads.

Mallarmé's laborious attention to the shape of the text on the page runs counter to the very idea of chance. Rather than collaborate with his typesetter, or accept the accidents and workarounds that made their way into the layout, he was intent on controlling every aspect of the work. Yet the final line of the poem embraces the haphazardness inherent in all creative endeavor: "All Thought Casts a Throw of the Dice." Thirty years after Mallarmé finished this poem, Heisenberg's uncertainty principle proposed that the universe is not ruled by the logic of cause and effect, but rather by probability. In this light, chance is not an aberration from order, but is rather the rule by which the universe naturally operates. In retrospect, the words that Mallarmé positioned so painstakingly on the page become an atom's electrons hurtling through space, governed by probability and chance.

**6. Making do: book design and chance operations**
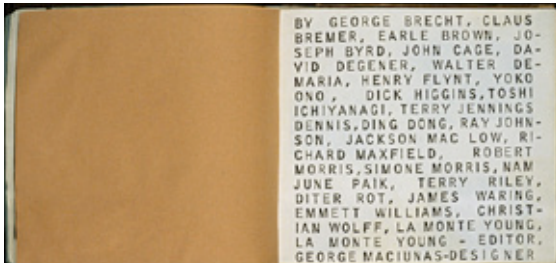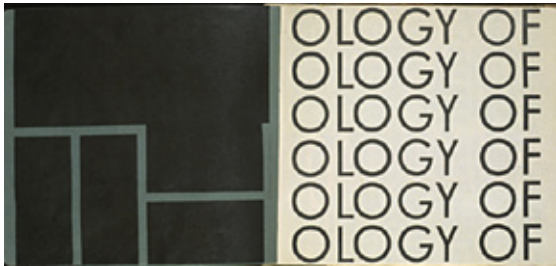
An Anthology of Chance Operations (published in 1963) is a catalog of chance-based art, writing, and music, masterminded and designed by the self-appointed chairman of Fluxus, "George Maciunas—Designer." The book is a treasure trove of concrete poetry, instructions and scores for improvisatory pieces, "meaningless work," and inventive uses of the printed book format.

Curious to see whether the use of chance extended to the design of the book itself, I looked to the place where most book designers start when beginning a design: a simple text spread. A two-column grid is evident in the main text pages, with a narrow gutter and equally narrow outer margins. Next, to the display pages that open each section:
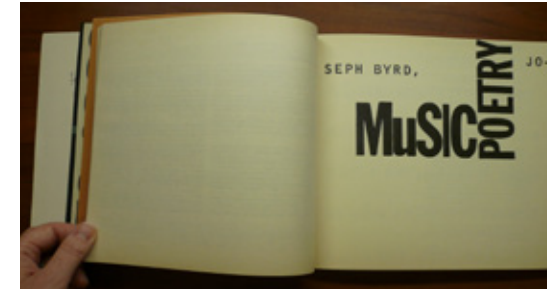
The section openers may fall on either verso or recto, and on any color of paper. In terms of typography, the artistic genre of the content is set in large, heavy gothic type in mixed upper- and lowercase; the author's name is set smaller and in uppercase, typed in the workhorse sans serif of Maciunas' IBM Selectric typewriter (the same typeface as the main text). The seemingly capricious arrangement of type on the page belies the systematic logic that governs these layouts. As it turns out, Maciunas has created a system in the frontmatter, which then plays out throughout the section openers, resulting in chance compositions. Note the position of the type on the section opener (above), and then where those same words fall on the title page sequence:
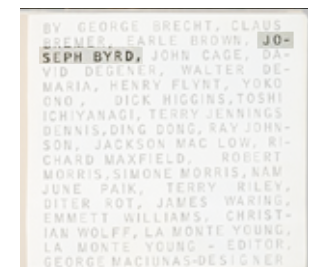
Maciunas essentially created a generative rule-based design—in a book printed in the early 1960s. Like so many of

the design decisions in this publication, this was driven by financial constraints as much as by artistic agency. Maciunas was able to save money by typesetting the frontmatter sequence himself. (These two typefaces also appear in other Fluxus ephemera he designed, becoming a sort of typographic branding for the movement).[1] He further stretched his resources by reusing that type—cutting and pasting it in the same positions—on each section opener throughout the book. The layout of those initial pages produced a system of typographic constraints that became the chance engine behind the design of those subsequent pages.

Maciunas was renowned for his extreme thriftiness, which, despite inspiring the design of this book, almost derailed its publication as the printer awaited payment from Maciunas that was not forthcoming.[2] In the end, he was able to afford the printing costs by using overstock papers of various weights, textures, and colors (in addition to some cajoling and negotiation with the printer). The shifting of paper stocks throughout the course of the book adds another element of chance, of a system working through its repertoire of possibilities.

1. Thomas Kellein, *George Maciunas: The Dream of Fluxus* (London: Thames & Hudson, 2007), 64.

2. Ann Noel and Emmett Williams, eds. *Mr. Fluxus: A Collective Portrait of George Maciunas, 1931–1978* (London: Thames & Hudson, 1998), 322.

OPEN WORKS

Brooke Chornyak

Open Works and Their Structural Configurations
by Brooke Chornyak

Each year millions of amateurs, those not trained as creative professionals, upload their work to sites like Youtube, Tumblr, Flickr, and Vimeo as a means of establishing agency, authorship, and connection with others. Surely the process of making and sharing are activities that designers should want to facilitate and guide: Creative professionals are in powerful positions to help amateurs, as well as their own colleagues, to create, collaborate, and connect with others. Considering theses emerging behaviors, in what ways can tools foster the openness necessary to generate and enhance creativity in amateur participants? How can designers create appropriate structures for each individual's goals and varied levels of creativity? The opportunities for creativity designers can provide are powerful ways to redirect behavior away from superficial ends and towards those that can improve aspects of humanity.

In recent years certain design practices have responded to participatory demand by shifting from an object-driven design process in which the designer has ultimate control over a finished end product, to an organic process in which directions, ideas and products are developed in collaboration with designers and non-designers alike. This process is exemplified through user-centered design methodologies that include persona and scenario development, prototyping, and visual ethnography. Ultimately, these actions and ideas alter the traditional relationships designers have with their clients or users, people they might have previously regarded as merely operating the designed object after its completion. For the most part, however, these processes are oriented towards observation rather than participation.

Participatory projects often founder because they lack a structure suited to the amateurs' skill levels. Creative activity occurs at different degrees depending on your knowledge and experience of the domain in which you are working. To this end, Liz Sanders, the founder of Make Tools, a company that explores co-design methods, has identified four levels of creativity that people seek (fig. 1). Each level follows a developmental path from doing to

Level	Type	Motivated By	Purpose	Example
1	doing	productivity	getting something done	organizing my herbs and spices
2	adapting	appropriation	make things my own	embellishing a ready made meal
3	making	asserting ability or skill	making with hands	cooking with a recipe
4	creating	inspiration	express creativity	dreaming up a new dish

adapting to making and finally to creating. Sanders's levels can be used as a structural gauge to understand the creative abilities and needs of individuals engaging in co-design processes.

Umberto Eco highlighted a participatory approach in the visual arts, music, and literature in his 1962 book The Open Work. Eco describes his notion of "openness" as having defined constraints and latent characteristics that guarantee the work will be understood as a whole rather than an agglomeration of random components. Though in flux, the work has a structural vitality and is characterized by an invitation to make the piece in collaboration with the author. Eco classified three types of open work. In "a kit of parts," artifacts are left unfinished, as an original author passes them on to another maker in the form of loose construction kits. "Works in movement" are "artistic productions which display an intrinsic mobility, and have a kaleidoscopic capacity to suggest themselves in constantly renewed aspects to the viewer." Finally, "the indefinite" are works that, according to Eco, "use symbols as a communicative channel for the indeterminate, open to constantly shifting responses and interpretative stances."[1] After reading Eco, I began to wonder what would happen if openness was adopted as a model for how and what designers make, and it occurred to me that openness might initiate a co-creative relationship in which clients become collaborators. Surely, this would produce an atmosphere in which strong ideas could grow, stimulating more powerful and satisfying end results. To test this idea, I proposed a workshop with participants at the 2011 Design-Inquiry gathering on Vinalhaven. I gave the groups what I identified as a "kit of parts open work," according to Eco's categories.

1. Umberto Eco, The Open Work (1962; rpt. Cambridge: Harvard University Press, 1989).

This took the form of an acrylic, laser cut recreation of the <u>Plaque Découpée Universelle</u>. In the 1870s, Joseph A. David, a New York inventor, created this to produce the entire alphabet, numbers, and symbols from a single stencil. In his U.S. patent, David specified that the tool was "an improved stencil-plate, by which letters, numbers, and other characters may be traced in plain or ornamental style." It would serve as a "cheap device for assisting sign painters in tracing and spacing letters in a quick and convenient manner." Alternately, it could serve as an "instructive toy for children, teaching them to form words or numbers, by tracing the individual letters or numerals."[2] David's aspirations for his tool were broad; he imagined that the plate might be adapted to make a three-dimensional shaded effect and even serif characters.

I charged the DI group with using the <u>Plaque Découpée Universelle</u> to determine what the appropriate structure would be to suit amateur participants' varied abilities. In its complexity, the stencil appeared to be a fixed system, a somewhat limited tool without the flexibility to produce anything but what was prescribed by the creator. But working with the DI participants, who were spending the week investigating the implications of make/do for design, I came to realize that, in fact, the stencil invited mis-use rather than correct use in order to generate sense of authorship in the end results. Of course, I was working with a group of intensely creative individuals operating at the highest levels of design practice and instinctively seeking expressive freedom in collaborations. Nonetheless, it became evident that ambiguity in an open work is key: it provides the latitude necessary for self-invention, at least for those with significant experience in creative domains. Amateurs, by contrast, usually need open works with directives, guides, and demonstrations that will encourage experimental expression. While, at first, the complexity of the stencil might overwhelm those who do not regard themselves as creative, the strict rule-based system becomes a comforting first step in the act of creating.

Open Works maintain the following qualities whether they manifest themselves as an artifact or a process. They give prominence to open-enededness, abstraction, and being unfinished, with an extended or ongoing life-cycle. These works are in move-
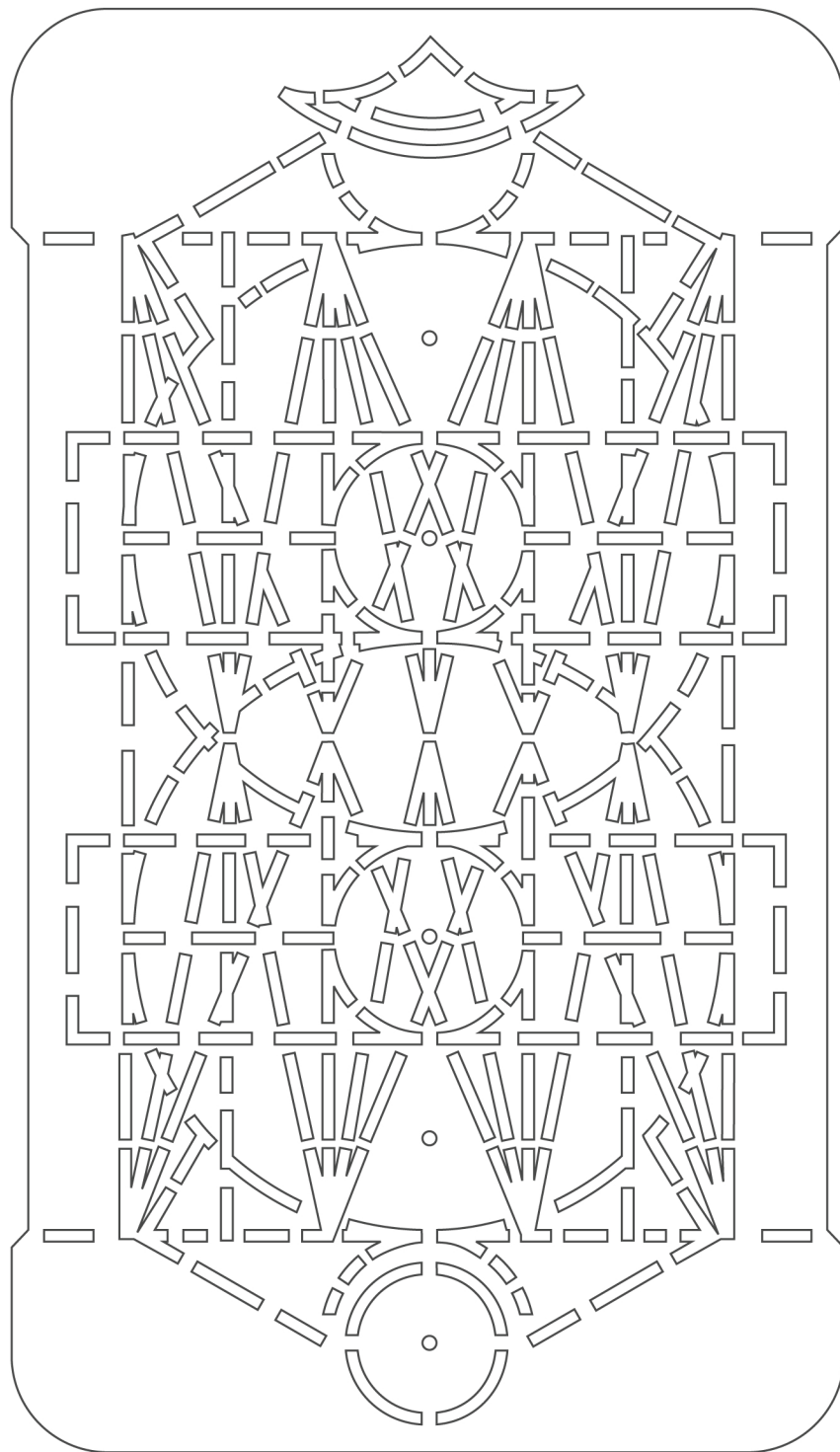
ment, characterized by an invitation to make the piece together with the original author. Technology and the creative professions are constantly experiencing change—as individuals increasingly desire greater degrees of participation and creativity in their lives, the role of the designer is growing to encompass that of catalyst and collaborator. Designers willing to take risks and undertake trial and error efforts will be the impetus for this open, collaborative work, empowering amateurs to become active contributors and co-authors.

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For readers who want to investigate the stencil, I have included a copy. For a digital version or to send your feedback / experiments please contact the author at: bchornyak@vcu.edu.)

Further reading

Bourriaud, Nicolas. <u>Postproduction Culture as Screenplay: How Art Reprograms the World</u>. New York: Lukas & Sternberg, 2000.

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Sanders, Elizabeth B. "Scaffolds for Building Everyday Creativity" in <u>Design for Effective Communications: Creating Contexts for Clarity and Meaning</u>, ed. Jorge Frascara. New York: Allworth Press, 2006.

Shirky, Clay. <u>Cognitive Surplus: How Technology Makes Consumers into Collaborators</u>. New York: Penguin Press, 2011.

2. Eric Kindel. "The <u>Plaque Découpée Universelle</u>: A Geometric Sanserif in 1870s Paris," <u>Typography Papers 7</u> (September 2007): 71–80.

'plaque découpée universelle': joseph a. david 1870

A MAKƐ-DO ƐTHOS

Peter Hall

A Make-do Ethos: Some Preliminary Musings
by Peter Hall

To "make do" is to create something out of immediately available resources, often within a time constraint. The phrase seems to perfectly describe design practice in the 21st century, when we are more conscious of the resources we use, than, say, in the mid-to-late 20th century, when designers tended to fuel the feeding frenzy of consumerism. Today, it seems, there's an emerging ethos and an aesthetics of salvage, a recognition of the ingenuity of re-purposing and reworking existing objects. We share the delight of an anachronistic move, an unexpected juxtaposition of materials resulting from the reuse of manufactured things. But what does this new make-do ethos mean for design practice, for a profession so strongly tied to mass production, obsolescence and waste?

Bruno Latour has argued that design is never really a process that begins from scratch: "to design is always to redesign. There is always something that exists first as a given, as an issue, as a problem."[1]

Every new design emerges, then, as part of a continuum of pre-existing forms and ideas: To design something is to wrangle a new form out of the spaces or the possibilities suggested by that object's precedents. Of course, prior forms and ideas are not the only influencing factors in the development of a design. Every design is a compromise, or at least a negotiation, between interested parties. Rather than deny this, and pretend that designers create a priori, out of the ether, or that their grand ideas are ruined or watered down by meddling clients or limited budgets, the make-do ethos celebrates examples in which negotiation and compromise is embraced as a creative opportunity.

In his essay on the creative potential of mapping in architecture and landscape architecture, James Corner, of Field Operations, argues that recent years of architectural practice have seen a shift away from the tabula rasa — the site seen as blank slate or geometrical figure — toward the milieu, meaning both the surroundings, middle and medium. In other words, the site has started to be acknowledged for all its "multiplicitous" and layered complexity, all the past and present activities and possibilities invoked in the making of the project. To bring out the true potential of a design project, then, we must map the existing terrain, the milieu, and let it reveal the possibilities. Mapping, like making do, is "uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds."[2] Corner's work and design process on the High Line, a public park built on a disused elevated rail line in Manhattan, for example, might be seen as the mapping and negotiation of in-between space, between high rises, between real estate and community interests, between private and public. The project is a making do with the milieu, the ageing rail line, the plants that seeded themselves there, the weather and the various conflicting designs on the site.

So far I have described making do as a practice embraced by professional designers. But a crucial part of this make-do ethos is what people do with others' designs: Making a product do something it wasn't supposed to, improvising, reshaping, reworking, hacking. Look no further than the IKEA hacking blog, for examples of ingenious, personalized solutions using standardized parts that have been chopped, sawed and bolted against their will (while the monochrome printed newsprint IKEA instructions lay discarded on the floor).

In the past, sociologists and historians have argued that improvisation with manufactured goods tends to find its richest eddies of activity at the cultural peripheries, along the "tidelines of Western expansion."[3] Jeepneys in the Philippines or the creative recycling of the Zabbaleen trash collecting community of Cairo being among the many examples of how dominant cultural forms have been reinvented by the underdog recipients of cultural imperialism. But these days, reinvention and cross-fertilization sprout in all directions. Just watch the YouTube clip of Beijing's Crystal Band and a Chinese senior citizens choir performing a cover of Lady Gaga's "Bad Romance" on Hunan TV: here we have a manufactured product of the information age, Lady Gaga, exported to China and adapted, in this case to reinforce social mores. Is this amazing making-do with a hyperreal, mediated American product happening at the tidelines of Western or Asian expansion, at the fringes or in the mainstream, as subversion or as a weird kind of commodified commodification?[4]

1. Bruno Latour, "A Cautious Prometheus? A Few Steps Toward a Philosophy of Design (with Special Attention to Peter Sloterdijk)," keynote lecture for the Networks of Design meeting of the Design History Society Falmouth, Cornwall, September 3, 2008.

2. James Corner, "The Agency of Mapping: Speculation, Critique and Invention," in Mappings, ed. Denis Cosgrove (London: Reaktion Books, 1999), 213–252.

3. Rob Kroes, If You've Seen One, You've Seen the Mall: Europeans and American Mass Culture (Urbana: University of Illinois Press, 1996), 164.

4. Lao Lai Qiao Gaga performed by the Crystal Band on Hunan TV. Web, retrieved November 18, 2011. http://www.youtube.com/watch?v=lF5WYaoWXI4. For translation of lyrics and discussion, see http://laolaiqiaogaga.blogspot.com/

Setting aside the politics of Lady Gaga as too complex for the scope of this article, let's come back to IKEA hacking. Rather than think of these acts of improvisation in visual or literary terms, as bricolage or pastiche, we could think of them in temporal terms, as a speeded-up version of what happens to every design. When you think about it, there are very few designs that work exactly as they were intended. Software only becomes robust once people have used it and misused it. Products and buildings age, crack, loose their luster, get repaired, remodeled and gain character over time.

Buildings and cities, too, only prove their worth once they've been used and misused over time. Michel de Certeau's famous observation of the contrast between the view of the city from above (writing from the top of the former World Trade Center towers) and the bustling city experienced by its "ordinary practitioners" at street level is also a rebuff of the predominantly static mental image we have of city skylines, fixed in time[5]. Characterizing the movements of pedestrians as the writing of urban texts or uttering of speech acts, de Certeau argued that a person walking in the city "actualizes possibilities": the everyday movements we make are all small transgressions and affirmations of a spatial and disciplinary order. Walking in the city, then, also makes the city; it is an act that happens in time as much as space. Trudging to work in the morning may not seem like much of a contribution to making a city, or actualizing possibilities, but jaywalk across Park Avenue in New York, join a parkour activity in Paris or skateboard in any after-hours shopping precinct and you are visibly making-do.

The artist Richard Wentworth is an accomplished archivist of moments of making do, amateur speech acts of public authorship. His series of photographs "Making Do and Getting By" document what Marina Warner calls "ingenious substitutions" and "economical improvisations." Wentworth has said, "I grew up in a world held together with string and brown paper and sealing wax, and that's how it was. I slowly realized that this is the underlying condition of the world, and there's nothing I like more than when, for example, there's been a near-disaster at NASA and they say 'If it hadn't been for the chewing gum…'"[6]

So if making-do is the way of the world, and our paradigmatic example is the amateur use and abuse of designed artifacts, then

what, you might ask, is the use of professional design? Is this another case of celebrating the vernacular, architecture without architects and design without designers?

Not quite. Because to celebrate design without designers is to ignore the point that acts of improvisation must always begin with a structure. William Whyte's book and film The Social Life of Small Urban Spaces still demonstrates, three decades after it was made, that design is a ongoing dialog between professional and amateur, between designer and citizen. Whyte's team filmed the way people used the plazas in New York City, as part of an effort to find out why some spaces were more popular than others. His findings, including the blindingly obvious point that seating makes a big difference to the success of a small urban space, hinted that designers play the part of setting the stage for this dialog.[7]

In 1981, Ada Louise Huxtable observed that, contrary to popular opinion, Le Corbusier's Pessac worker housing built in the 1920s near Bordeaux was not a failed Modernist experiment or an aesthetic slum; half a century of additions and remodelings had "sabotaged" Le Corbusier's pure architecture, his machines to live in, but in a way that reinforced its durability, even its integrity. "Pessac was a survivor precisely because of its architecture," wrote Huxtable. "Its strong identity absorbs almost anything." Or as Le Corbusier once said, "it is always life that is right and the architect who is wrong," reinforcing, as Huxtable argues, the validity of process over the sanctity of ideology.[8] Much like Pessac, then, Lady Gaga's power as a designed phenomenon is due in part to her capacity for reinvention and reinterpretation at the hands of others.[9]

If we are to allow that making-do happens both at the stage-setting and the performing part of the design process, then a new set of leading questions begins to emerge to guide the making-do ethos. For example, how might designers learn from the way people use and misuse their designs? Ethnographic research for product design provides a relatively rich vein of material for studying the kind of civilian making-do; Jane Fulton Suri's book Thoughtless Acts is a pictorial compilation of instances in which people have made-do, people producing on-the-fly solutions to everyday problems, which Suri then frames as material that can lead to the improvement of products. In her accompanying essay

5. Michel de Certeau, The Practice of Everyday Life (Berkeley: University of California Press, 1984), 91–110. Web. http://www.ubu.com/papers/de_certeau.html

6. Richard Wentworth, "Statement/2007" [Excerpt from interview with Kevin Henry], in The Everyday: Documents of Contemporary Art, ed. Stephen Johnstone (Cambridge: MIT Press, 2008), 213.

7. William Whyte, The Social Life of Small Urban Spaces (Los Angeles: Direct Cinema Ltd., 1979). Web, retrieved November 18, 2011. http://vimeo.com/21556697

8. Ada Louise Huxtable, "Architecture View; Le Corbusier's Housing Project-Flexible Enough To Endure," The New York Times, March 15, 1981.

9. Editor's note: Corbusier also understands how to appropriate. After all, Pessac got its modernist fizz from Corb's appropriation of everything from factory glazing to ocean liner built-ins to the mezzanines of Parisian cafés. —Gabrielle Esperdy

she notes that a photograph she had taken in 1970s started off the study, of a boy swinging on a boiler room door in the notorious high rise, low income Red Road flats in Glasgow. The image reminds us that the capacity for invention runs deep in children, but also that this was not a well-designed structure, or system to game.[10]

We can also ask, how might designers cultivate and encourage improvisation, or as the anthropologist Tim Plowman put it, "how can we design artifacts that radiate the degrees of freedom necessary to enhance the self invention that de Certeau observed?"[11] In other words, how can we design in such a way that encourages people to make do — to make our thing do something new?

Making-do happens in dialog with available materials and users — both imagined and real. Designers imagine users, imagine ideal materials, then they find real users and real materials to work with, build prototypes and test them. The old model of design practice then allowed for a cut off point, at which the user research and materials studies ended, the tooling began, the presses rolled and the mass production commenced. But if making-do is a dialog, it is a dialog that continues after the product has been sold, the website has been launched and after the building has been completed. In fact, if the production-use-reuse cycle is seen as a continuum, who's to say the designer begins at the beginning? Making-do might be reframed as a kind of intervention, a mid-cycle tweaking. The last leading question then, is how might design be reimagined not as invention but as mid-course correction? If nothing else, a make-do ethos is simply the acknowledgment that all designs have a life before and after the image of the design is frozen in a photograph, circulated as a advertisement or exhibited in a store or museum. This is why the photographs of Jane Fulton Suri and Richard Wentworth make a useful counterpoint to typical representations of design. People will always find a way to misuse and transgress the social orders imposed by architects and designers, and this dialog should be our focus — not just the original blueprints, publicity shots and neat success stories that constitute design discourse.

10. Jane Fulton Suri, Thoughtless Acts: Observations on Intuitive Design (San Francisco: Chronicle Books, 2005).

11. Tim Plowman, "Ethnography and Critical Design Practice," in Design Research: Methods and Perspectives, ed. Brenda Laurel (Cambridge: MIT Press, 2003) 30–40.

Figure caption here for Jeepney photos. Photographs © Dan Olsen.

Figure caption here. Courtesy of IDEO.

Figure caption here. Courtesy of IDEO.

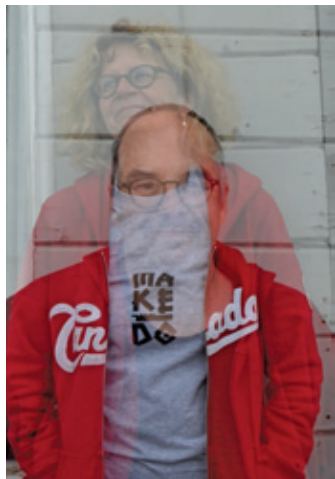Figure caption here. Courtesy of IDEO.

Figure caption here.

Figure caption here. Photos by Ayham Ghraowi.

CON TRIBU TORS

Makers-Do

Anita Cooney

Rachele Riley

Ben Van Dyke

Brooke Chornyak

Vickie Phipps

Ronda Phipps

Leanne Elias

Glen MacKinnon

Jordan Gushwa

Miriam Simun

Eric Eng

Liz Craig

Lindsey Culpepper

Richard Kegler

Maia Wright

Mark Jamra

Margo Halverson

Peter Hall

Jonathon Russell

Emily Luce

Tim McCreight

Charles Melcher

Kebo

Obie

Use it up

Wear it out

Make it do

or do without

MORE WORDS ON THE TOPIC

More Words on the Topic

A few weeks after the gathering, DesignInquiry participants were asked to express, in highly polished sentences or disconnected phrases, what Make/Do means "now"—after contemplating the original words on the topic, after preparing the work they brought to Vinalhaven, after being exposed to five days of presentations, workshops, and discussions, after returning to their everyday lives.

Make/Do Now

Make: creating with intent
Do: creating by intuition

Maia Wright

A mode of thought, a design strategy, a way of being that embraces observation, play, and rethinking of everyday routines, process and use of tools and objects.

Jordan Gushwa

Making do now is finding strategies that respond to materials, intention, and context and seeking a balance between order and chaos, between intention and serendipity, between objectivity and subjectivity—through making do we lower the threshold of preconception while raising expectations for discovery.

Tim McCreight

Make/do embraces chance, and improvisation, reconsiders what is possible. It is an engagement with materials and with content, and setting up a scenario for magic to happen.

Rachele Riley

Making do is not just getting by with what you have; it is a different way to work, regardless of the field. Improv, chance, random process, new uses and misuses for existing materials and objects. To make/do is this: make something, do something; it can be anything, just make sure it's interesting.

Jonathon Russell

Making / Do is the ability to make new associations from unrelated elements, to allow ambiguity and improvisation into the process, to work within constraints, relinquishing control over the end results and abandoning the necessity for perfection.

Brooke Chornyak

A limit on information, a limit on materials, a limit on time—
to these constraints you bring technique and inflection.

Rachele Riley

Problem solving through thoughtful use of resources immediately
available.

Jordan Gushwa

Make do is everything: even with the most well stocked kitchen
or decked out design studio, substitutions can always be made
to produce an unexpected combination or juxtaposition. Even at
the opposite extreme of plentitude, in the absence of tools and
ingredients, solutions will emerge and we will make do, though
maybe with varying levels of success. Without the urge to make
and to do, making do is not an active agenda but a passive state of
being. Both Make/Dos require the desire to achieve a goal.

Richard Kegler

Moving beyond 'making' and 'doing' as discrete tasks, giving in to
a make-do mentality that flows through daily life.

Eric Eng

Improvisation vs. control in the triangle offense in basketball, in
labanotation, in benesh dance notation, in choral and orchestral
conducting, in daily charts that recorded the life when my son
was an infant: each represents a graphic diagram of movement
(across the court, the dance floor, the piece of music, or the day),
a structure that allows chance, as well as momentary emotions to
be expressed. The triangle offense puts the player in position for
the unplanned, hoping for the planned; the conductor's right hand
influences tempo, the left hand interprets the music. By making,
by rehearsing, by front loading through graphic notation, symbols,
mark-making, it is possible to influence what we can't control. We
improvise. We set up systems to let magic happen.

Margo Halverson

The triangle offense in basketball (pioneered by the L.A. Lakers
and presented at DesignInquiry by Margo Halverson) is the
perfect analogy for a designer's creative process. On the court,
the ball players execute a series of delicately choreographed
moves that create an opportunity for explosive improvisation and
creative athleticism.

Ben van Dyke

Make/do works best when materials are put into question, and we
look to one another to find the best solutions.

Emily Luce

Make/Do works best when it is about more than the individual.
The Make/Do experience is richest when I am fulfilling a need for
others.

Liz Craig

Make/Do is a mode of cultural participation.
Make/Do is a question of how we live together.
Make/Do is a conversation between power and energy (which are
different things in relationship to the idea of work).
Make/Do transforms objects into open artifacts.
Make/Do transforms space, relationships, and experiences from a
static state into a dynamic state.

Vickie Phipps

Making / Do is being open to chance encounters with people,
tools, and materials within the design process and being able to
trust creative conversations and an intuitive process of creating.

Brooke Chornyak

At home with Make/Do: paying attention to relationships between
people, space, time and material, prioritizing collaboration and
interconnectedness.

Eric Eng

Functional intertwining becoming camaraderie and community. Using each other's thoughts and actions to further individual and collective goals. Time well spent.

Ronda Phipps

Make/do in Vinalhaven is not make/do in New York City: it was a pleasure, almost feels like cheating now, or perhaps simply an entirely different form of making do, out there on that enchanted island, to explore what it is to make-do; sure, we made-do with limited water, limited internet, limited signal, but we had all the time in the world. Back here, the resources are endless and time evaporates before I've even checked the temperature.

Miriam Simum

Making do is a source and catalyst of "everyday creativity." We all do it to some degree. In consumer-oriented environments, like the affluent areas of the U.S., we make do far less than in places like fishing villages on islands off the coast of Maine. In those places employing objects and tools for multiple and unintended applications are a way of life.

Mark Jamra

Make Do is not a solution—it is spontaneous, uncertain, impro-vised; homeless, flexible, open, free of rationality, justification, correctness. Make Do is what exists in front of us in the potential of the present moment.

Dan McCafferty

In the spirit of improvisation, you are in the moment, you work thoughtfully and intuitively, you lend support to others and share in a work.

Rachele Riley

How to make/do when you are running at full pace just to keep from getting trampled? Improvisation, chance, thinking on-your-feet, not thinking too much about what you make before you let it go, out into the world because it's past the time to move on to the next thing. Or MAKING(you)DO: finding a way of recreating that "island" feeling; lock yourself in a room, close the windows, ignore the sounds of traffic, put your phone in a drawer—just give yourself space to make, to do.

Miriam Simum

Make-do represents the initial materialization of an idea. It is spontaneous, it employs non-ideal, but readily available materials, and it acts as a generative strategy. While each of us has ideas about how we can/might/should adapt our surroundings to suit our needs, we all participate in creating make-do situations. Though everyone has an inherent creativity, it is the specific skill of the designer to refine these instances, adding meaning and permanence to fleeting moments of creation.

Lindsey Culpepper

Make/do is about getting to know the unexpected in yourself and in the world.

Rachele Riley

Make/do is not about settling for something or compromising; it's about shaping a thing or bringing your active intentions to bear upon it.

Gabrielle Esperdy

Make-do is an antidote to the (elusive) promise of perfection that so often underlies production in the realm of design. Make-do does not just require, but celebrates a present tense attention to creation. A willingness to adjust to situational contingencies, be they materials, economy, or skills, that can spur inventive fabrication.

Anita Cooney

<u>Re-use, re-investigate, and re-invent</u> shifted to <u>re-live, re-turn, and re-examine</u>. Make/do is ultimately about returning to the source of the need, and then examining what options there are to solve the challenge that is posed.

Leanne Elias

I had a fairly clear notion that improvising and developing new ideas out of available resources was an ethical and practical way forward for the design professions now. I think what emerged from DesignInquiry was a sense that this kind of making do is deliciously enriched by cross-disciplinary collaboration— design learning from improv theater, cooking-with-substitutions, the tacit knowledge of metalsmiths, sailors, sailors' sons, and the whole population of amateur makeshift artists. To say that creative practice flourishes from constraints is fairly obvious, but now I understand how time constraints, artificial constraints, including chance and purposely leaving work unfinished (or open), can be immensely productive. Last but not least is this idea of virtuosity: to become a virtuoso maker-doer seems to require the confidence to play with form and material, doodle and noodle, and then let it go.

Peter Hall

Don't expect anything new from me; I did what I was able to, what was allowed and possible at the various moments.

Melle Hammer