

REWRITE

NOT THE SCHEDULE: DesignInquiry REWRITE/2018 June 24-30

Location: The Barn at the Sparrow Farm, Round the Island Road, Vinalhaven ME

SUNDAY EVENING after DINNER: Revisit (nothing is created from scratch)

Remarking : Emily/Margo

Who is cooking dinner : Anita plu plus

Rewriting : Ladan / Mark Z and Peter (from afar)

MONDAY : Repositioning (long tail of precedents)

Michelle, Lisa, Mary, Heather

AFTERNOON : Soo, Heather

EVENING : Noya

TUESDAY : Rethinking Reference (the circumstances into which the designed thing will be introduced)

Aggie, Margo, Mark + Sandie, Yoon, Holly

AFTERNOON : Aggie

EVENING : Charles

WEDNESDAY : Remix (books buildings butter dishes and bezier curves)

Tim, Anita + Emily, Charles, Nida+Anna, Petra+Sandy

EVENING : TBD by group

THURSDAY : Reweaving (startling new forms)

Sondra, Petra, Catherine + who else?

EVENING : TBD by group

FRIDAY : Rewrite (group instigates a conclusion // energised or embarrassed enough to want to take it somewhere new)

EVENING : TBD by group

SATURDAY : clean-up, clear-out (see email for details)

PARTICIPANTS

Emily Luce
Margo Halverson
Anita Cooney
Charles Melcher
Ladan Bahmani
Mark Zurolo
Michelle Jacques
Lisa Maione
Mary Banas
Soo Hyun Shin
Heather Corcoran
Noya Kohavi
Mark Sanders
Sandie Maxa
Yoonyung (Yoon) Kim
Holly Willis
Tim Belonax
Aggie Toppins
Anna Buchkner
Nida Abdullah
Sondra Graff
Petra van Noort
Lucinda Hitchcock
Ben Van Dyke

PARTICIPANTS & PROPOSALS

Emily Luce / Searchandresearch.net

I'm a designer + artist based in Port Alberni, British Columbia. This is my second career (REWRITE!) Right now I'm interested in screen printing, foldable volumes, and how space and materials can be used to manufacture ideas. My partner Rodney Sayers and I work together sometimes in a collaboration called Search & Research. It is my honour to serve as President of the board of DesignInquiry.

Anita Cooney

I'm a designer (architect by training) and an academic (teaching most recently in interior design), administrator (currently serving as Dean of Design at Pratt Institute) and board member of DesignInquiry. While not a native, I have lived in New York City for over 30 years.

Gail Swanlund (from afar)

Bread maker, yogurt maker, coffee roaster Gail Swanlund has a radical experimental practice based in Los Angeles. She is on the faculty at CalArts.

C.R.A.F.T., the Centre for Retrofitting and Failure Techniques, was an idea kicked around at DI but never found physical form or even trace. Let's establish this Centre at REWRITE.

Exploratory Proposal The notion that rocks breathe is unproven but reminds that even the most stagnant of objects are in fact always in motion (moving molecules.) As our awareness and work becomes increasingly fine-grained and arguably denser (but still moving), the potential of not just detecting but operating within/parallel to and working amongst the plausibly uncertain becomes possible.

If we now understand that dogs can smell in three dimensions and see the potential in the fact that ancient greeks never used the colour blue to describe the sky, what are we missing by *not* considering the invisible possibilities of writing with/as ghosts in our work? What can the supernatural perspective contribute to design, for real?

GHOSTWRITING The project will rewrite a collaboration with ghosts of the Poor Farm and animals/vegetables/minerals of DesignInquiry, instigated by Gail Swanlund (working ethereally) Anita Cooney and Emily Luce. The intention is **to scale up, pattern and embellish through printing and drawing a previous architectural drawing of the ghost room at the Poor Farm to "life" sized.**

We wish to un-write and non-write as much as rewrite; it is really with the unknown where we're ready to sit and make.

Sources and tools include :

[The Penguin Dictionary of Curious and Interesting Geometry](#)

[Sky World](#)

[Tetrachromic vision](#)

[In the reign of King Harad IV](#)

[Rearranging goo](#)

Charles Melcher

I am maker, designer, photographer, and educator. I live in Portland, Maine and teach graphic design at the Maine College of Art. I have participated in every Vinalhaven DI since its creation. I will be rewriting my relationship with my constant activity in DesignInquiry, initially as Margo's husband, keeping our kids happily out of the way then as they grew up, more a participant-- always involved as a problem solver.

Proposal

1. **Rewriting the DI Bread making experience.** I will begin initial concepts and design of the "portable kitchen, bread baking station" for inclusion into the upcoming DI exhibition at MECA's ICA in 2019. This rewrite will be some sort of usable, moveable, wheelable, self-contained, counter, oven, bread proofing, kneading, cooling, and slicing area for DI's signature home made bread in the gallery setting. I have been inspired particularly by Allan Wexler's work in his book *Absurd Thinking, Between Art and Design* with his whimsical architectural solutions to practical or impractical ideas. I love to make/think about 3 dimensional solutions to just about any impromptu situation. I grew up in a family that "make do" was an unspoken family mantra. I hope to use the influence of the Poor farm + Sparrow farm kitchen's and DI bread baking as the seed for this rewrite (and relocation) of this signature DI experience.
2. Rewriting **my photographic portrait history of DesignInquiry.** I would like to review all portraits I have taken at DesignInquiry since DI Marfa where the light provoked me to take this practice seriously again. I plan on spending the time to review all forms of photographs I have made at DesignInquiry; B+W analog 120 film, polaroid neg/positive, 35mm digital and iPhone photographs. I am excited to "look again" "rethink" and "reorganize" my relationship to this body of image work related to DI history. The outcome could be digital book, slideshow, printed RISO produced publication, TBD.
3. **Proprioceptive Writing "Rewrite" workshop.** Proprioceptive Writing is a meditative practice, it is a method of listening to thoughts and feelings. It is done through writing in short sessions. With this method of reflection I wish to introduce the practice of Proprioceptive Writing to give a space for participants to re-write, re-think their current relationship to the work they are creating while they are creating it.

Ladan Bahmani LadanBahmani.com

I joined the faculty of Illinois State University in Fall 2017, after finishing my MFA degree in Graphic Design from Michigan State University.

My research is about language and translation. I am investigating the ways in which various forms of translation alter visual and textual information. Considering the speed of communication and transfer of information in today's world, what is lost and gained during this translation process is important. Through translation, a translator could revisit, redesign, or rewrite a message, allowing the subject to be viewed through a different lens and from a different perspective. In the context of the visual world, alteration in medium, time and space results in new translations. The concept of translation is specifically vital in our current technologically mediated communication. Technology intervenes in the transfer of a message, modifies

it, and “translates” it into a new “language.” For example, emoji, the pictographic language for communicating various emotions and situations, has developed as a result of the technological interventions in our everyday communication.

Along with emojis, GIFs have dominated social media as a way of instantly translating our emotions into short videos. In addition, these looped animations have the ability to translate and present a scene in a different way. Using time and repetition, they decontextualize a moment and in doing so eliminate or add meanings to it. Emojis and GIFs are our simple visual language and form of expression which transcend textual languages, connect people together, and create empathy.

I have always been fascinated by the power of these simple visual elements in creating deep connections and generating meanings. As part of my exploration in visual languages and translations mediated by technology, I am planning to create a series of GIFs to narrate my residency experience. I am interested in exploring the unique ways that a short video of a situation can be manipulated and changed when repeated. “The GIF takes one element of experience and highlights it; what would have been a 2-second scene in a full episode on TV now becomes the entire piece. It is a new perspective on a familiar situation, and we cherish that.”¹

Within this study, I explore the following questions: **how can the visual language of GIFs translate and rewrite an experience? How can I create a visual language using only GIFs? What would be lost and gained when a moment within an experience translates into a repeated GIF form? In what ways this collection of the GIFs could inspire new narratives? What variables could manipulate the translation of a moment in a GIF format?**

Proposal During the residency, **I invite the participants to create their own short looped GIFs and add to the collection.** I will present the collection of the GIFs in a web page, allowing myself and the participants to translate the experience into a new story. The new narratives and the GIFs along with my own answers to the above questions will then turn into a digital book. Besides writing conference proposals based on this exploration, I plan to showcase this piece as an interactive installation in a gallery.

1. Mihir, Patkar, “Gifs, The Language of the Web: Their History, Culture, and Future” January 27, 2015.

<https://www.makeuseof.com/tag/gifs-language-internet-history-culture-art-future/>

Mark Zurolo

I’m a designer and educator at the University of Connecticut School of Fine Arts. I run a small studio in New Haven where we take on work for clients primarily in educational and cultural centers such as the Human Nature Lab, Yale University and the New Haven Preservation Trust. The design program I lead at the University of Connecticut is predicated on Graphic Design as a multifaceted discipline in the art and practice of verbalizing, visualizing and communicating ideas. Our approach emphasizes the careful research of concepts simultaneously with an equally deep exploration of formal and material approaches to evoke the concept’s principles.

The Ocean Rewrites the Sky

In 1977, the same year Voyager 2 was launched at Cape Canaveral, Shaun Cassidy released "[Born Late](#)", a quick follow-up to his successful self-titled debut album, "[Shaun Cassidy](#)". His debut had spun out pop-rock tunes like "Da Doo Ron Ron", and "Hey There Lonely Girl". "Born Late" was a modest reprisal of the same beats and tempos, but lacked the luster of that first album even with songs as enticingly titled as "Do You Believe in Magic?". My sister had both albums. The orange slab serif type over neon green stripes of the "Shaun Cassidy" LP appealed to me, years before I'd learn what "slab serif" meant, much more than the minimal white condensed art nouveau type of "Born Late". Perhaps it was for this reason that it was the cover of the "Born Late" LP that I casually "rewrote" in 1978. Despite my single digit age at the time, I must have concluded that Cassidy's nose wasn't quite right on that LP cover, so I edited it. And then erased the edit and discovered that erasing removed the edit and the image. So I erased some more hoping, like in some pre-digital dream, that erasing more would actually restore what had been previously erased. And I kept erasing until all that remained of his nose was a big, white smudge. I re-drew his nose and remember vividly how proud I was at a job I'd thought was done so admirably well that my sister would never notice. She doesn't recall the incident but has assured me she was probably super angry with me.

There was an obvious permanence to my rewrite of "Born Late". But it's the ephemeral continuity of "rewrite" that most interests me. Our environments are constantly being rewritten. Winds rewrite the dunes. Rivers rewrite the valleys. Oceans rewrite the coastlines. Clouds rewrite the sky. Over and over again. Rewrite on endlessly geologic terms. Climate change might be considered a "rewrite" – after all one must concede it's entirely possible for rewrites to not yield promising results. [Harold Fisk's map](#) of the Alluvial Valley of the lower Mississippi river has been a critical visual in my approach to this theme. The collected re-directions in one single map reveal the meandering flow of the Mississippi via an accumulated graphic volume grounded in a geographic language.

Proposal My objectives for both DesignInquiry locations will pursue two visual studies, both exploring the idea of **rewrite via a process of "accumulation" as rendered in Fisk's map of the Mississippi. The first is a screen printing study.** Using a traditional and simple screen printing technique called "floating stencils" I will print a succession of translucent white inked compositions on toned paper that accumulate in shape and form over an edition of 25-50 prints, with 2-3 layers of accumulation per day. I'm interested in exploring the notion of "rewrite" through an accumulation of form, allowing the final form to be able to reveal the layers below, similar to the way information is revealed in long layered ice core samples. I will be able to transport a simple and modest screen printing set-up with which to produce the edition.

The second study uses the sky as a palette. Inspired by my title for this experience, "The Ocean Rewrites the Sky" I will capture a week long time-lapse sequence of the changing sky above the Vinalhaven horizon. During the Devon Rewrite I will use traditional rotoscoping techniques to "rewrite" each frame and re-photograph each one for a "rewritten" motion design. The same photographic process will be repeated at DesignInquiry/Devon with the Devon frames following the

same rotoscope process and then be merged with those from Vinalhaven. The work of [Jimmy Turrell](#) and [Jeff Scher](#) inspire this process.

Outcomes for the work are intended for exhibition and publication. The printed edition will be promoted and sold through our University's Counterproof Press, and exhibited at the Art Book Fairs we attend annually. The animations, while also intended for exhibition, may be entered in festivals and also turned into a publication to be shown and sold at Art Book Fairs.

Michelle Jacques

I do a variety of things, including, but not limited to curating and writing. I have been, for some time, preoccupied with the idea of a parallel art history, one that I imagine unfolding from the moment that the European modernists intersected with African artists (via the objects that had been taken through colonial plundering) in the early 20th century. I often wonder what it would have been like to study art history if the canon didn't see that moment as one in which to subsume African art to the uni-dimensional nature of modernist painting, but rather, recognized it as a moment when the canon itself expanded to be multi-dimensional, incorporating not only the visual, but also the tactile, audial, performative, and ceremonial elements of African art.

For my REWRITE project, I would focus on an exploration of what a 'textbook' that introduced such an art history could look like, expanding my understanding of a publication to propose a concept that could begin to successfully encompass the complexities of this re-imagined, multidisciplinary, Afo-centric art history.

Proposal 1. The project is premised in the notion of **rewriting the art historical canon**, which of course is a re-write that has been approached from many critical perspectives. I have been mulling over the idea of this project as an exhibition or publication for years, but have come to the conclusion that the dissemination strategy needs to be more revolutionary than that. I have begun to imagine a new story unfolding in a multi-platform site that blurs everything - the architectural and textual, the public and the private, high and low, production and presentation, etc.

2. The eventual product might be a virtual reality experience, or better yet, a physical experience in a multi-disciplinary presentation space (an art museum that incorporates a recording studio, hair salon, rum shack, Baptist church, movie theatre, i.e. places that Black people hang out. I think of Hitsville, USA as an inspiration). However, at this early stage of the project, **I still need to identify the milestones of the un-canon and the broad strokes of the dissemination methodology; this could happen in the form of simple architectural and programming plans in physical and/or virtual formats.**

Lisa Maione

I am a designer and artist based in Kansas City, MO. I concurrently teach full-time at Kansas City Art Institute in the BFA Graphic Design program. My professional practice started out in print and editorial/publication, with some collaborative work

exhibition/spatial design and type design. My art practice has been evolving somewhere between photography/video and weaving.

I've been spending a lot of time **thinking about water**. I grew up and came of age on coast lines – on the Pacific, Gulf of Mexico, the Atlantic. While I dearly love living in cities, part of me wonders what life I might lead at sea as a marine biologist, or on a kayak on murky lagoons, or wading in a quiet riverbed. Glassy, sun speckled. I'm thinking about how paths in the woods, even the ones most favorited or posted on Instagram, need feet to remind it where it is to stay. We makes paths. Sometimes alone, sometimes together. We remind one another of their whereabouts by taking a walk. With water, its harder to take a path, and find and take it again.

My parents were flooded out of their home, my childhood home, last August during Hurricane Harvey. I didn't know what a flood was before that. I knew floods, I read and heard and saw pictures of floods. I had no idea how many more things – things that insurance nor memory nor good intentions can save – are rushed away with the water. I kayaked to and from my parents home to get some of their things out of the house before the mold completely settled in. I'd like to establish a renewed and rewritten relationship with kayaks and waders. I wish to see and use water as a more complex medium of working in design than I had thought.

Proposal I would like to spend time making and writing about how objects keep the emotional and psychological aspects of a life suspended in a supportive gel. The "things", while not the precious bits themselves, actively anchor the critical access to language and memory. The politics and roles of objects drenched, burned, muddied, frozen, and shaken. Interfered and interwoven, in time and in pressure. Objects are a way to people.

Graphic design as a geological site of practice.

This is a new area of exploration for me. I seek to see graphic design as a geological site. I think of rewrite as a rewriting of my understanding of what a design object does and contains, and its origins and destinies linked to people.

Audio interviews/presentation (a podcast?), some writing, drawings, perhaps a physical installation.

Mary Banas [instagram.com/marybanas](https://www.instagram.com/marybanas)

I am a designer and educator located in San Francisco, CA yesismore.us. I participated in DI in Maine Summer 2015 and that work is [here](#).

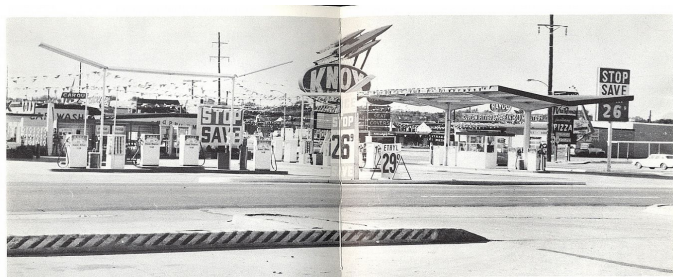
"We may not be conscious of the long trail of precedents, everything like it that has already been done, but our thinking and design choices are nevertheless informed by all the books, buildings, butter dishes or bezier curves that have preceded the books, buildings, butter dishes and bezier curves we are currently designing." [from the DI2018 Frame.](#)

Vinalhaven, Maine reminds me of America. It's more Americana than America, I think, because it embodies an idea of America through images of the place—a ruddy lobsterman in his yellow foul-weather gear, summer light on an island of pine trees, "summer people" sitting on early-American style wooden rocking chairs on a wooden

front porch, the weathered, ocean-facing facade of the studio of Robert Indiana, boat transoms perched high in the yard with witty-but-terrible names, red flat-bed trucks and melting ice cream cones.

I am interested in how images of a place can transcend the geography and become something more abstract and iconographic. With a focus on precedents, I will work with two artist books that have been important to me: *Twenty-Six Gasoline Stations* by Ed Ruscha and *Autobiography* by Sol LeWitt.

Twenty-six Gasoline Stations, Ed Ruscha (1963)



KNOX LESS, OKLAHOMA CITY, OKLAHOMA

Twenty-six Gasoline Stations prompts a viewer to look at the previously overlooked. It suggests that a viewer might even want to celebrate these "banal" gasoline stations which collected in this format become a series of glorious monuments to worship—churches of the American spirit. It reminds me of a Paul Valéry quote "to see is to forget the name of thing one sees"—it's fascinating how a straightforward presentation allows for a broader range of reads. This book

taught me how simply assembling and presenting a collection tells a complex and deeper narrative.

With *Twenty-six Gasoline Stations* in mind I will re-interpret this work but substitute bodies of water: quarries, inlets, ponds, swimming pools, and streams on the island itself. In a way, this is an extension of my 2015 work where I "swam home" by swimming (and "stepping") in all the pools I could find as the protagonist Neddy Merrill in John Cheever's story *The Swimmer*. To give a name to a body of water betrays our vulnerability through our desire to exert control — to give a name to something without borders like an inlet or an ocean. I am not sure how I will make these images of the bodies of water yet—photography, drawings, found images from maps, etc. but I will catalog them and present them in a "book" of some kind (again, this is open: printed, digital, moving image, etc.)



Autobiography, Sol LeWitt (1980)

Proposal As a daily exercise, I will "re-write" **LeWitt's *Autobiography* by starting with high-resolution digital images of the book itself and then re-format, re-crop, re-organize, and re-design the content of the book itself, as well as folding in new content** (found or autobiographical-TBD). One

consideration will be "Every reference is the same size with no object in his space more important than another" (from the Amazon description of the book). This book is also an example of a collection providing a more contemplative read. I enjoy this book so much and I think it will be really

pleasurable to spend some serious time studying it and working with and through the material of it.

Precedents:

- Twentysix Gasoline Stations by Ed Ruscha (1963)
- Every Building on the Sunset Strip by Ed Ruscha (1966)
- Autobiography by Sol LeWitt (1980)

References:

- One Swimming Pool by Elisabeth Tonnard
- Matt Williams *26 Gasoline Stations*
- Aggie Toppins (The Unofficial Press) *Tiny Swimming Pools*
- Paul Soulellis - Stripped & "Ed Ruscha, Books & Co." show
- Zoe Leonard Waterfall postcards
- Nicole Lavelle The Green River Newspaper & The Green River Magazine
- Nicole Lavelle Paper Road
- Lost Sister by Al Wong

Some process goals/constraints for this project:

I come to this proposal with one previous Design Inquiry experience (summer 2015, Vinalhaven) and based on that, have some specific goals in mind:

- + To create a focused plan that will allow for ease of production I created these plans to allow for rapid making. An experiment in structure..
- + To reference something from the graphic design "canon", or, as I like to call it, "my canon" (works that are important to me for whatever reason, graphic design or otherwise)
- + Somehow involve the "placeness" of the island itself, the geography, the culture, the people—simply because I will be there and I love the place.
- + Incorporate the outdoors as part of the project (being outside is necessary to the work, similar to the above point to "be the place where I am")

I was inspired by the prompt to take a closer look at some all-time favorite references/precedents. With one, I will be re-writing the content of an image-based book, and the other I will be writing a "version" of a book with different material (also images).

1. I will publish the project on my own website and instagram account.
2. Perhaps we should do an "edition" and whatever we make in Maine that week becomes part of a set of works, we could do an "exchange" or make an online "shop"...
3. If something good comes from this I will consider getting the work published (Printed Matter or TBW Books, for example), if not that, then I will self-publish + produce a very small edition.

I am a graphic designer based in Seoul, South Korea(f). I make art projects and teach graphic design at a small university. I hold a MFA in Graphic Design from Rhode Island School of Design from 2015. Recently, I became a doctoral candidate at the design program in Seoul University, and spent an exciting semester exploring various research methods for different aspects of design.

Proposal This summer, I plan to explore the theme of open-mindedness, through spontaneous and temporary interactions with the environment and the people at Vinalhaven. The result of this exploration will be a series of Podcast episodes, that provides a view of a few people at their childlike state, before the mindset interferes with its deterministic views of the world.

The following is the structure of one episode: (The specifics will be further developed during the residency)

- I introduce a guest who will share what they do, and their accomplishments as an adult. (the guest will be someone new I meet at the residency)
- Followed by fade-in music as if being hypnotized back to childhood
- The guest shares a game they had played as a child, that they invented to play by herself or with someone else.
- The guest and I reenact that game during recording
- The guest and I discuss if the game has any meaning in the guest's life in retrospect, and reflect on open-mindedness

I have been already asking people what game they would share if they appeared on this Podcast. I have heard some unexpected and sometimes bizarre games that somehow reflected their adult life. My goal for this project is to understand how I can reach each person to be in touch with their own personal experience and connect with that of others. Also, I am taking a graduate course called Group Therapy next semester, so I may obtain more insight into how to structure the Podcast.

I think open-mindedness is temporary by definition. Maybe it is like that brief moment when we decide to give a stranger a chance. It takes a breaking down of what we know and expect, and simultaneously seizing that moment to enter the experience of another person. However, while teaching adults and university students in the past couple of years, I learned this process can cause anxiety for many people. I am learning that a big part of teaching is helping students manage this anxiety.

3) This project embody REWRITE-ness, because it is a retelling of a story that people know from their own personal experience. Also, it is a different manifestation of the same theme I had explored in my research.

4) It will be a Podcast as mentioned above. Hopefully it will inspire people to be in touch with their childhood and remember the feeling when they were open-minded.

...here are a few thoughts and references that are informing the podcast project. They are a non-linear mix of theoretical background, ideas and motivations, and some concerns on how to realize this project.

1. Interpersonal Relationships and design

Writing is motivated by an impulse not only to direct ideas but also to direct them toward another. Only when a piece of writing reaches another, a reader, does it achieve this underlying intention. Writing is not only a reflective, inwardly directed gesture but is also an expressive, outwardly directed (political) gesture. One who writes presses into his own interior and at the same time outward toward someone else. These contradictory pressures lend writing the tension that has made it capable of carrying and transmitting Western culture and of endowing this culture with such an explosive form. Villem Fusser, "Does writing have a future?"

I am interested in this tension of pressing inward and outward that each person go through as a participant in the creative relationship: the effect of each person's own personal experience on the system of interactions, and vice versa.

After college, I worked as an inhouse graphic designer in large corporate settings, where I became fascinated by how design is a direct reflection of the relationships of people involved in the project, as much as the consumer and market needs. (which also relates to Bruno Latour's Actor Network theory).

Tibor Kalman vs. Joe Duffy Revisited

<http://www.printmag.com/interviews/tibor-kalman-vs-joe-duffy-a-retrospective/>

Above link is the documented conversation between Tibor Kalman and Joe Duffy, famously different for their perspectives on design. It's interesting to me that in an attempt to defend their own perspectives, they inevitably affect each other.

2. Relational design and social practice in art, group counseling

During my MFA at RISD, I started a few projects that focused on the collaborative process of design, by creating events, situations, and "programs" that looked a lot like group counseling.

I have since continued these pursuits in the form of "art projects", as they are often open-ended and exploratory, but they are informed both by art and design, such as interaction design, user-experience design, participatory design, social practice in art, and even group counseling.

The projects start out as to test out new ways for me to connect with people, so they end up with a temporary nature. I am trying to document the projects so that they can be re-experienced without losing the spirit of being temporary.

For this particular project, I am specifically looking at different strategies and procedures in counseling as a format to interact with the guests on the podcast.

Another factor of documentation is how it will be edited.

<https://itunes.apple.com/us/podcast/launch/id1319436103?mt=2>

Something like this is what I am looking at right now, but I will have to study more on the audio storytelling formats.

Also, I may want to create some physical form to contain the audio clip. A reference: <https://www.qlseek.me/> Qleek is a product that contains music files you can gift to others in a physical format.

3. Open-mindedness and working with other people

One of the reason I chose to explore "open-mindedness" through the podcast project is because of a study I did last semester. This was my first attempt at a quantitative research as a doctoral student, and I had the opportunity to study the collaboration of about 20 students in a university STEAM class. There were many students in majors of various fields of design, engineering, and a few in humanities.

Upon initial interview, I noticed that the students were complaining a lot about their teammates' different styles of working. For example, one design students said they had to do all the initial research, because their engineer major teammates didn't seem to understand the point of it. It was fascinating that they seemed to prioritize different abilities, and so I became curious to see what abilities they prioritized, and even if they prioritize the same thing, if they had different ideas on what that looks like in action.

(The design of the study was a bit complicated, but simply put, it is using this logic:

if a student scored herself high on creativity, but others scored it low, we can assume that there must be an inconsistency between her idea of what creative performance looks like and that of others'.)

Result: out of the 12 abilities listed, open-mindedness was one of the highest ranked abilities for collaboration. However, it was the most statistically inconsistent in terms of what the students thought how it should show up. Which means, although students thought open-mindedness was important to have, they did not agree on what it should look like. There were some crud parts to this study as I was just trying it out for the first time, but the result of this study opened a new perspective for me, as open-mindedness is the very ability that creates the condition to reach any consensus. I thought perhaps coming to a state of mutual awareness of open-mindedness as a group can be helpful for their collaboration. It led me to think about ways to foster a conversation between people about openness, and we can let ourselves be vulnerable and try to understand the perspective of others.

4. In regards to how it relates to Rewrite

"To design is to redesign." Bruno Latour says that the etymology of the word design is the french word meaning "relook", to give it a new look to something that exist. Rewriting requires reflecting on what is, or what has been. As written in the rewrite program description, "redesign or rewrite one's own work is to revisit it, sometimes years later, as a different person, energised or embarrassed enough by it

to want to take it somewhere new, to demonstrate to ourselves and the world that we have actually learned something. ”

The podcast project is an attempt to reach a state of open-mindedness, by rewriting a person's life story, by the act of reflecting on her childhood games.

Everyone has a storyline running through their life, with a beginning, a middle, and an end. Some people may be less conscious of it, and some people may have built up many stories through a lot of therapy sessions. Nevertheless, this narrative is the system that shapes each person's attitude towards life. We know that as we get older, this story gets fixed, and we stop expecting new things to happen.

One way to rewire this life narrative is to reflect a moment in childhood when we were most open-minded. I noticed from personal experience that our childhood games represent our desires, personalities, and our view of the world. As a child, our world view is not yet complete, so we make connections from what limited data we have, and construct an alternate reality to test ourselves out, to experiment. I think this is how childhood games are created, and at this time, we allowed ourselves to be open-minded. As we grow older, we become more judgemental, but some of our desires and personalities in the game persist.

In the podcast, the guest will be encouraged to reflect on their past, and connect it back to her current life. In this process, the guest will be continuously reframing her life narrative. And hopefully, as a result, I hope the guest will be able to share her insight on how she experienced open-mindedness.

Heather Corcoran

I am a graphic designer who explores the relationship of the poetic and the functional through design and writing. I teach information design at Washington University in St. Louis, where I also serve as director of the College & Graduate School of Art. I consider how elements such as image, text, and graphic form create voice, and how data can provoke our emotions. I sometimes lead collaborative projects using design to improve conditions in urban education and public health.

And, a little off the beaten path, I make independent pieces about literature and literary history. My projects take the form of books, infographics, exhibitions, apps, and essays.

Rewriting adolescence, Key West, Florida circa 1982

I lived on a military base in Key West, Florida during the early 1980s when I was in middle school and high school. The Navy sent my family there from Virginia, and adaptation was complicated—in many respects, difficult. With one exception, I had not returned to Key West until I traveled there last year. After 35 years, details of texture, streetscape, color, and air quality called up many experiences of my adolescence, long since forgotten. I am now interested in revisiting and rewriting the intersection of adolescence and place, and in exploring how my own adolescence in this specific place might have universal, or at least translatable, qualities.

I have since begun work on this idea. Last year I wrote and workshopped a personal essay about an episode when I went sailing alone as a young high schooler. I have also begun to write some shorter responses to personal landmarks such as the local Catholic church, the teacher in my English class, the weathering of a friendship, the commissioning of a Navy hydrofoil, and the isolation of living on a military base on an island. I envision building this set of writings to around 50, and editing them into something more holistic. In addition, I am working on a series of associated visual experiments which integrate shape-based drawings of plant life, late 19th century weather and water temperature, and some of the visual vernacular of the naval base, as it existed in the 1980s. As I think about rewriting this personal history, I am interested to weave in elements of Key West's history and some of its historical climate data.

While this project is still developing, I envision two or three potential final forms. The first is a gallery or library installation of a matrix of 100 or so miniature broadsides, each containing one of the texts or one of the visual experiments. The second idea is to present the material linearly, as a book. It is possible that this could also take a screen-based form, in which the viewing/reading order would be jumbled.

I anticipate using the week of the residency to move the project ahead, **Proposal evaluate its delivery relative to its intention, and gain insight from my fellow worshippers across a variety of fields. I currently plan to work on editing (or rewriting) the individual drafts of my small texts while I am there.** I think Design Inquiry would be the ideal place to work on this, in relationship to other people. I am interested in using a pre-war Olympia typewriter, which I am acquiring, with the plan to explore the visual and experiential properties of this tool. With it, rewriting becomes less fluid and more difficult, and **the evidence of rewriting** is more evident on the page.

This project allows me to integrate my background in writing and data visualization to explore a larger, more universal theme through a personal lens. I am excited to work outside of the confines of a standard research project or grant, as I often experience them at my university, as I attempt to move this work forward. While I have done several other projects that explore the tension between functional and more expressive design, I often do that part of my work alone. Design Inquiry would give me the opportunity to do that in connection and critique with others.

Noya Kohavi

I am a writer, a journalist, a linguist and a software engineer.

I spent the last three and a half years working in the corporate headquarters of Intel Corp. in Santa Clara, California. Most people assume that, working so deep in Silicon Valley, my office life included lots of ping pong breaks and kombucha on tap; but that couldn't be further from reality. Every day I would find myself astounded by the triviality of the textbook-ordinary, dictionary-illustration cubicle life I signed up for. Beige carpeting; light beige laminate desks; cafeteria lines; parking lots; highway views.

Having never worked in such a traditional office environment, I was compelled to explore my physical surrounding and the social structures it enables (and the behaviors it inhibits). Spatial organization like cubicle orientation, choice of color schemes, pedestrian flow patterns, materials and accessories were of special interest to me.

This interest grew into a collection of textual and visual material: research on synthetic fibers, imitation-wood plastics, work cultures and rituals as well as pages of non-fiction and poetry of my writing (I've attached a sample work-in-progress). I would like to mature this colony of ideas into a poetic non-fiction Narrative.

The story of office culture has been told many times and is as prevalent as office work itself. Some stories tell the emotional toll of office work in fiction (I'm particularly fond of Melville's 'Bartleby, The Scrivener') and some take the perspective of the social sciences and critique ('Cubed' by Nikil Saval is a recent example).

I'd like to contribute to this conversation. My proposal is a re-write of what is essentially my design survey of the headquarters, transforming it to a poetic nonfiction narrative, infusing it with ambivalence and emotion.

Proposal This project continues and elaborates on my work as a writer and journalist. In the past, I've focused on non-fiction writing in the objective and new journalistic traditions. I reported on fine arts, design, culture and politics for Israeli and American publications. I'd like to further push the boundaries on the format of both non-fiction and design critique, and experiment with infusing them with poetic methods.

As a writer, I see the rewriting process as sense-making; revision and reform as narrative making - questioning what is real and what is true; a question that needs not be definitively answered, but which informs the creative tension. The project outcome is expected to be a text with some images. It can be distributed in physical and digital platforms, as part of a larger publication or independently as a zine or webzine.

The ideal impact should be a sense of communion with fellow office workers, one which hopefully will provide the solace and joy that comes from sometimes humorous, but deeply honest commiseration.

OFFICE WORKER

I'm afraid I'll forget the feeling
of going up the escalator on
the first workday of the week.
A mustachioed waiter statue
standing on the top landing
slowly revealing itself
as I rise up.
First comes the head
then his arm holding a tray
menus
for the cafeteria
in the office building.

Then the smoothness of the
elevator interior, smooth
stainless steel, which I know
is just a thin layer of metal
covering some other
material.
Then the ding
and the shuffle of my
flats towards the office
glass door.
So much purpose in the
Arrival
then surrender.
I remember going to interviews
in fancy office buildings
in the Time Life building
in the Conde Nast building
fetishizing the lobby
(they had original wall tapestry)
fetishizing the elevator and everyone in it
fetishizing all the public
spaces where I could make
the performance of the office
worker that signified that I
had a job
when I so wanted to have
a job.
To put my food in the office
fridge
to have My Mug
to walk with it to the conference
room
to commute on the commuter
train
with all the other commuters
and belong with them
sway in their rhythm
40 hour work week
and lunch at noon thirty.
Now at the office epitome
that I possess
I try to hold on to the fetish
for beige hallways and
the blonde Formica of
the conference room table.
Try to remember the
thrill of going up an
escalator leading to
a smooth elevator
the stuffed throat
of alienation
the complete strangeness
complete aloneness
of belonging.
Fake it till you make it.
If I look bored at meetings
if I stand in traffic during
rush hour
if I go to the gym and watch
TV
and talk the talk and walk

the walk
what will I become
what will become of me.
Maybe the seed of the office worker
was always inside me
slowly growing to become
who I am today.
Was it outgrowing all the other
Me that were if ever were
So that now I can
stand on the shoulders of giants
and see the parking lot.

Margo Halverson

I am a professor of graphic design and 2d design (pure form!) at Maine College of Art in Portland where I am Program Chair. I am a cofounder of DesignInquiry and partner a graphic design business; Alice Design in Portland, Maine. My education is in photography, later graphic design through alternative non-silver photographic processes and letterpress printing; my studio work is book design, a most beautiful way to practice extended experiences of materials, time, and story. Together, my teaching, administrative and studio practices focus on recognizing then underscoring the unplanned -- one re and two un's.

NOWTHEN

In the 90's I invited Wolfgang Weingart, Dorothea Hofmann, Ken Heibert, Hans Allemann and other Swiss design educators to teach week-long summer intensives in Maine. This 10-year experience birthed DesignInquiry. For REWRITE V1 Vinalhaven: **Proposal I want to find and expose rule sets from these master classes and then offer them as constraints, prompts, or simply questions in effort to establish context. What methodologies still hold (or not), what might still be of influence (or not) what even still matters (or not)? This could be an exercise of deliberate overwriting of design education history and exposing a particular moment into the present by underscoring shifting contexts.** After years of summers at Weingart's (and others) elbow, it's time to shine a light into the boxes of then and focus into the now and see if any overlays might influence the future. Lots TBD in Vinalhaven, V2 TBD in Devon, UK

I work best alone (sometimes) and I work best with others (sometimes). I'll move between these spheres physically and emotionally in the spaces of the DesignInquiry Sparrow Farm Barn in June. This year I will also swim more in Vinalhaven because I always put this last so here I'm rewriting my own Vinalhaven history.

I'm focusing this Revision version into signatures (pages) to be printed and collated for the 2019 DesignInquiry Futurespective exhibition at MECA's ICA.

Mark Sanders www.upwithq.com

Sandie Maxa www.upwithq.com

We are partners at Q Collective (<http://upwithq.com>), a graphic design studio and research practice founded in 2002. We are graphic design professors at Maryland Institute College

of Art in Baltimore and additionally Sandie is the director of the Graphic Design Master of Arts program. We are co-authors of the 6th and 7th editions of *Typographic Design: Form and Communication*. We write, draw, code, compose, and build every day. Our design practice embraces diverse industries, mediums and content. We experiment freely in form, process, and message; design/build systems helping organizations to communicate, collaborate, and manage their assets; and everything in between.

Mark doesn't tell most people he grew up in Mississippi. Sandie couldn't be prouder of her Minnesota upbringing. Neither of us deny how important these places are to how we perceive our world. For the residency, we propose creating frameworks and methods for gathering, documenting and presenting memory and myth related to place and time from 3 perspectives: personal memory, the personal present and collective culture. **Proposal We propose building tools to document landscapes, conversations, stories, language, patterns, signs, and ephemera that are re-written from memory, captured in real time and collected from culture. We aim to better establish and understand the intangible connections, while reveling in the process. Vinalhaven and its community of designers is the perfect laboratory for us to define, prototype, break, fix, and employ new tools for re-writing.**

Memory is non-linear. Re-writing is, too. We each have our own collection of sources. What we choose to use and how we connect them is individual. Similarly rewriting and recollection are never finished. The project we propose re-writes the myth of memory using the lens of the present. For example, a memory from childhood can be reinterpreted in a photograph of a different setting.

This work builds upon a previous series of experimental text, image, and mapping 'interfaces', physical and digital, that represent objective and subjective information about place. These artifacts relate memory to place in simple ways and it is our hope that developing new frameworks and methods, with a larger community, will provide more layered re-presentation and reinterpretation of person, place, and time.

To better understand our unique experiences, we will re-visit the places we grew up on a journey through the south, and a journey through the midwest. The DesignInquiry residency will complement these research trips and better define the tools and process we have been exploring. Ultimately we'd like to develop a dynamic publication that shows how we tested our recollections and merged them with current expectations and experiences.

We are currently published authors and have presented work and led workshops at conferences and schools in the U.S. and abroad. DesignInquiry is perfect for the continued evolution of our collaborative work. Finally, any digital tools developed would be released as open source platforms.

We are concerned about making our exploration more than a vacation artifact. Vinalhaven, a place we've never been, would be a great laboratory for experimental research. Conducting research with other collaborators would give us both content (different levels of experience and variety of interpretations of place) and help us discover / develop methods for collecting useful data and artifacts for further study. One of our guides for this project is Johanna Drucker's framing of the "Book

of the Future" which publishes "data trails as guidebooks for experience...taking advantage of the n-dimensional space..." While we do not see memory exclusively as 'data', the idea of a variety of sources, forms, and perspectives combining into one or more to-be-determined forms is exciting and fosters a new types of story telling defined by rewriting into a single "interface" of experience.

Although each memory is selected by an individual, we are most interested in the project as a system for collaboratively creating memoir. George Saunders described this as: "the empathetic function in fiction is accomplished via the writer's relation to his characters, but it's also accomplished via the writer's relation to his reader." As such, memories are not only valuable as records from the author / designer, but as connections to reader / viewer. Empathy with, and participation in constructing the content and context of memory fosters richer communication. That said, the challenge will be establishing pathways for readers to discover and connect with the growing collection.

We have been creating "sketches" of different components that could be combined into a whole system. An example includes a prototype for an online petition system that reimagines "signing" as story telling, as well as uses visual density of content to represent degree of participation. Another is a non-linear image gallery that establishes the place of each photo with lo-fidelity maps and text that has a primary voice and secondary as annotations. And another represents place and memory through on-site found imagery assembled as collage and applied to large posters. We've found exploring the ingredients of representing aspects of memory meaningful, but are most interested in how their combination can be constructed collaboratively as well as the various forms they can take through rewriting as defined by the DI project brief.

Interface concepts/sketches to date:

<https://www.therealuninsured.org>

<https://msanders.media>

<https://eom.sandramaxa.com/f>

<https://yonder.upwithq.com>

<https://commonplacing.upwithq.com>

Yoonkyung (**Yoon**) Kim

I am an Assistant Professor of Graphic design program at the University of Houston. I was formerly a Senior Graphic Designer at Deutser in Houston, Texas, where I worked on branding and marketing strategies. I was involved in a wide variety of engagements, and my clients included Houston Community College, PHI Air Medical, Covenant Health System, DePelchin Children's Center, Houston Center for Literacy, and etc. My professional work was awarded and received Crystal Awards, Telly Awards, ADDY Awards, Printing Industries of Gulf Coast Awards and more. Previously, I worked at Lucasfilm in San Francisco, California.

I have been working on research and documentation, via artifacts and photography, of the culture and history of Korean war in America. The focus of my creative work is to tell the story of the "Korea war" through the lens of the camera and artifacts. The veterans who take part in war are quickly slipping into history. When they are gone, real story will be forever changed, and the culture and history from which it

originated will be obscured. This project is looking at the last generation of Korean War veterans through photography and artifacts creating images that describe the deep sadness in this rich historic event. The Korean war continues to be a source of inspiration for writers, historians, artists and as a designer, I am committed to creating graphic narratives that encourage readers to remember the events and can bridge memory to its own past.

I have been working on a theme "re-inscribing history" and created several design pieces under the theme. I chose several projects specifically related to Korean war, and have been developed two projects which are a photographic book and a participatory kit for veterans. I felt I need a new form to communicate with veterans and peoples who live in South Korea better. I also need to reweave previous projects and find better way to tell the story. **Reweave, redesign and rewrite** are what I really need to do and this will help me to push my project to reach out to my audiences effectively.

The outcome is a photographic book "Provenance- capturing memories" of Veterans and artifacts and a participatory kit with collection of artifacts. It will take viewers back in time to a place that is rich in culture and a place filled with undiscovered stories. Ultimately, **Proposal I hope to create a visual narrative about a place, a time, an environment and depict the importance of each of those components in American and Korean history.** My overarching vision is to complete four-year narrative on the "Re-inscribing history" by studying, collecting, documenting and developing images- Idea Bomb, Provenance_returnable origins, In Loving Memories and "Provenance_capturing memories".

Holly Willis

catch the sea foam in the breeze and scatter it

I am a writer and scholar. I began my career by integrating a love of radical feminist film and video practices with critical writing. While earning my PhD, I co-founded Filmmaker Magazine; I then became the editor of RES magazine and co-curator of the traveling digital media showcase RESFEST. In 2007, I returned to academia to direct the Institute for Multimedia Literacy in USC's School of Cinematic Arts. There, I helped build a program situated at the intersection of new forms of cinematic expression and critical making. I currently serve as the chair of this program, titled Media Arts + Practice. In my own practice, I continue to write about art and design, often focusing on film, video and new media, as well as post-cinema as the moving image experience becomes a designed interaction within physical space. While my writing has tended to take the form of arts journalism or cultural criticism, I am inspired by the hybrid critical/creative work of Maggie Nelson, Bhanu Kapil and Jenny Boully, among others, who are reimagining criticality through a poetics that is political, materialist and frankly exhilarating. I have published several experimental essays and I teach a graduate seminar titled Creative Critical Writing, which is designed specifically as a space within which to experiment with writing about, near or in relation to art and design.

Proposal What resonates: errors, deviations, a circling, a scratching, and sometimes even a shimmering. Writing shaped in relation and tension, in assembly and carrying. Writing feeling. Feeling writing. Describing the impetus for her reverie regarding the nearly unknown filmmaker Barbara Loden, Nathalie Léger mentions **a gathering of**

accidents. She writes, "I kept being carried away by the subject, and I was appalled, devastated, to discover that it had all started, in spite of and even without me, in a state of disorder and imperfection." **Can we also start in a state of disorder?** Can we gather our accidents and make of them something? And then there's Tisa Bryant. Explaining how she came to describe, with illuminating flatness, a series of scenes from several films in her book *Unexplained Presence*, she writes that she is talking the seen. What is it to talk the seen? She says that she is "catching racialized narration in the act of making itself (un)known." **What is making the (un)known? Can we write the (un)known?** And finally: Jenny Bouilly. She says of her poetic exploration of the Peter Pan story in her book not merely because of the unknown that was stalking toward them, which is infused with rich, robust, even ornate language, that "it's how I write and how I love, and I write how I love, especially when writing about love." And here, I will ask: can we, too, write how we love? Léger, Bryant and Bouilly enact a critical writing practice catalyzed not by intellectual rigor and a desire to interrogate, but in response to some yearning to engage their chosen object, but to engage obliquely; to tangle with it; to stand near it; to dance through it; to tumble into it in a topsy-turvy twisting; to recite - and re-site - it. I'd like to talk about this kind of critical writing. Or write this kind of critical talking. Or make, picture, figure, scratch a practice?

I want to rewrite the criteria for critical writing within an academic context, where our insistence at the graduate level that students "demonstrate mastery," make an "original contribution" and "prove a hypothesis" runs counter to forms of criticality that refuse mastery, eschew originality and question the very parameters of proof.

Within academia, we demand critical distance, objectivity and clarity - characteristics of a disposition inherited from a scholarly worldview more than 200 years old - despite inhabiting a world we know to be deeply contingent and relational. Further, scholarship expects a singular, authorial contribution, despite our understanding of subjectivity as constituted in and by multiplicity. All of this is deeply anachronistic!

In imagining a different form of critical writing attuned to our current moment, I am inspired by Michel Foucault's reverie in "The Masked Philosopher," in which he writes, "I can't help but dream about a kind of criticism that would try not to judge but to bring an oeuvre, a book, a sentence, an idea to life; it would light fires, watch the grass grow, listen to the wind, and catch the sea foam in the breeze and scatter it." I believe this dream begins to frame a kind of critical writing in the context of art and design that we should aspire to with and for our students.

During the residency, **I will write and rewrite and rewrite until I have wholly unwritten the thesis guidelines for the students in my program.**

Most of my creative nonfiction is based on borrowed forms in which I appropriate a text and revise it. I've used the directions for how to shoot an arrow and descriptions of various kinds of fabric as the framework for two essays, for example. My desire to rewrite scholarly guidelines continues this practice. I

imagine the outcomes of the rewriting to be multiple, with some more poetic, some more practical.

[Here are the three things I wrote, the one thing I rewrote and the writing prompt for DesignInquiry...](#)
[Recipe for Seafood Stew](#)

Tim Belonax

I'm a Senior Brand Designer at Pinterest, an Adjunct Professor at California College of the Arts, and a board member for the San Francisco Center for the Book. A few years ago I wrote and designed [this book](#) and Mary Banas (past participant of Design Inquiry) [interviewed me](#) for the Designer Fund. I'm always working on side projects that help me learn and articulate my own practice, in addition to shaping the brand of Pinterest through [traditional](#) and [unique ways](#).

Maine has been a place I've wanted to visit for a while now, primarily because of the images I've seen from a mentor, John Bielenberg. It felt like a remote place full of possibility, ripe for contemplation. I met John while participating in [Project M](#). Our focus was in Greensboro, Alabama, a place that felt like an island from the modern world. The people I met through that program and [in that community](#) had a profound effect on me that I couldn't have preordained.

Proposal The distance between expectation and experience with this setting and its participants would be an act of rewriting. My true experience would overwrite (i.e. rewrite) my expectation.

Rewriting from a digital aspect is an almost complete deletion of the previous entity. My aim with this program is a rewriting of parts of my design practice that have remained frozen. Interviews and conversations about design and practice with participants would combine with observations and design criticism found through this location.

Having grown up playing team sports and being raised by a father that served in the military, I can say that I show my engagement and appreciation through activity, involvement, and punctuality. I try to make the most of most minutes in the day (very much a dish-doer, per your previous example) while also being creative with the resources available and knowing when it's time to recharge. As the youngest child, I also learned to see what was being done and seek what wasn't happening. I don't have to be the leader of a group but I'm confident enough to try (even if I'm leading something new).

Lastly, a story:

During Project M, a typical Texas rainstorm came threw, which for most of use was very a-typical. In an instant the weather changed from a muggy 80 degrees to a heavy downpour. Having realized that we'd left windows open in our bunkhouse, I found an empty trash bag and ran back to the house to close the windows. Laura captured the attached photo just as I was coming back to our work area. I arrived soaking wet but our beds that night would be dry.

06.24 Addendum

Hunter S Thompson supposed typed out the entirety of A Farewell to Arms and The Great Gatsby in order to understand what it felt like to write a great piece of fiction. I'd like to follow a similar route by one of my favorite design writers, Michael Beirut. I've brought his first book of essays with me. Its chapters will serve as guideposts for each of my own essays. This practice reflects "rewrite" as it is used in script writing for TV or movies. The resulting essays could be self-published or released more broadly, should I be so lucky.

Aggie Toppins

I teach graphic design at the University of Tennessee at Chattanooga and serve as Associate Head of the Art Department. After working for more than 15 years as a commercial designer, I am now directing my creative energies towards independent studio work and writing about design. For years, I ran a small client-based practice called The Official Studio, but lately my interests have moved outside of commercial work. I am invested in graphic design as both a social discipline and an intellectual field. I make artist publications through The Unofficial Press and do community-based projects in collaboration with non-profits in Chattanooga. For example, I am currently researching and designing a printed guide to help people who were convicted of felonies restore their voting rights. I'm working with partners across the city and state to distribute the guide to those who need it.

I locate my independent studio practice somewhere between graphic design and fine arts. I use the language of design to give form to my ideas. I respond to the history and discourse of design, but the criteria for the work is internally-driven. I often draw on critical theory and travel to deepen my inquiries. I'm interested in the negotiability of signs and seek to engage readers in the play of meaning. I use my work, which often takes the form of serial printed matter, to investigate the ways that private experiences intersect with public spaces, rituals, and narratives.

When making images, I often use collage—an approach that relies on the appropriation of extant material (a kind of rewriting or weaving together of disparate influences). I recently began making cyanotypes, contact prints using sunlight and found materials. I'm interested in the simultaneous presence/absence of the content—each print depicts two things at once: a thing that is there, but also of a thing that was there. I am also drawn to the unexpected aspects of the cyanotype process as a generative procedure.

In addition to my studio interests, I am engaged in a long-term research project which I hope to eventually publish as a book or series of scholarly articles. I am writing a critical analysis on historical reference in graphic design. I examine the formal, conceptual, and methodological ways that designers draw on history—cutting up, remixing, detouring, and building on that which is already there—in the making of new work.

Proposal I would like to use my participation in the DesignInquiry residency to advance my research in historical reference, specifically forms of reference rooted in activism. William Morris (1834–93), for example, committed to medieval processes and aesthetics in protest of industrialization. The Situationist International (1957–72) developed the practice of psychogeography which was loosely based on

Charles Baudelaire's flâneur (1863). These kinds of "re-writings" were in protest of advancing capitalism. **What forms of activism can be drawn from historical models today?**

I would like to use the input of the group at DesignInquiry to expand on this question with a participatory **workshop** "Détournement" in which we explore contemporary possibilities for détournement, a set of practices which were also conceived by the Situationist International.

Mckenzie Wark, in his essay "Détournement: An Abuser's Guide," defines détournement as "a diversion, a detour, a seduction, a plagiarism, an appropriation, even perhaps a hijacking." It is "the integration of present or past artistic productions into a construction that surpasses them." According to Wark, the key to détournement is not simply to appropriate images, but to appropriate the power of appropriation itself.

x

In this exercise, I will ask participants to prototype forms of détournement, taking historical design works, concepts, strategies, processes, and contexts into account. Prototypes can be sketches, collage roughs, or more complex constructions based on the preferences of the participant. I will bring a suite of analog materials from which participants may draw inspiration, but it is my hope that they will bring their own interests and expertise to the table.

Through this activity, I hope to accomplish a productive conversation in which we exchange ideas about a specific application of design based on reference. The workshop will also be an opportunity for me to develop and test a studio-based exercise which may appear in my book or my classroom.

Détournement is predicated on extant material. It leverages prior knowledge and collective memory. It takes commonly understood signs and twists some part of it to create a new message. To détourn is to rewrite. It is to re-route the familiar.

So often when we hear the term "historical reference," what comes to mind is something like "retro graphics"—a faux-nostalgic style which is used to seduce consumers into buying everything from soda to underwear to a political platform. I'm interested in approaches that engage ideas and methods more so than vintage forms. As a maker, I often look to history for influence. I often use collage strategies—the patching together of different sources—in the way I make and think. I look to the past, not for the sake of needless longing, but to find overlooked conceptual possibilities for the present and future.

My long-term goal is to publish my research as a book. Learnings from this workshop—the prompt itself, the outcomes, and the discussion—will help me shape my writing and may appear in the text in some form. In the short-term, I would be happy to publish the prompt along with the results of the workshop in some fashion, whether in print or online. I am chiefly interested in the conversations we might have around the workshop and would be happy to share insights from this unique exchange with Design Inquiry participants.

We are Nida Abdullah and Anna Buckner, both educators in the Department of Art, Art History and Design at Michigan State University. **Nida** is a designer and design-researcher as well as a design-educator. **Anna** is an interdisciplinary artist, working in-between painting, piecework and installation, a co-founder of the contemporary art blog, Command Zine and a foundations educator. Through both her practiced based and research based work, Nida has developed an interest in ad-hoc and improvisational approaches as a model for design practice and design pedagogy. Currently, she is focusing on circumstances or situations which invite and harness uncertainty in the studio environment. Anna has a research interest in the use of materials as a vehicle for developing content within an interdisciplinary studio practice.

Through conversation and collaborative making, both Nida and Anna have developed a common interest in crossdisciplinary approaches which encourage openness, uncertainty and flexibility throughout the making process. First and foremost, our project will be situated within and responsive to the residency. We hope to work with other Design Inquiry participants in running a series of trials; these trials be based off the workshop model where participants will experiment with both analog and digital technologies (such as, piecework, painting, screening printing, scanning, printing) as well as improvisational and collaborative approaches to production and discussion. The starting point for these workshops will be rewrite/ redo/remix.

This project is the very embodiment of REWRITE-ness as it is a reexamination of both design and art pedagogy and practice. At MSU, we are developing a series of workshops that are cross-disciplinary and co-taught which incorporate these approaches. Additionally, we are developing a series of modules to co-teach across foundations and graphic design courses at Michigan State University.

We have several possible dissemination strategies for this project. We will incorporate the process based and final work as a part of an exhibition at SCENEMetroSpace, a gallery at Michigan State University. Additionally, we will incorporate our findings into a publication about collaborative and crossdisciplinary making practices. These findings will also be incorporated into the next iterations of our workshops at MSU.

Proposal First and foremost, our project will be situated within and responsive to the residency. We hope to work with other DesignInquiry participants in running a series of trials in the form of an on-site installation; **these trials be based off the workshop model where participants will experiment with both analog and digital technologies (such as, piecework, painting, screening printing, scanning, printing, and collaborative digital platforms) as well as improvisational and collaborative approaches to production and discussion. The starting point for these workshops will be rewrite/redo/remix.** Nida will collaborate as a participant through the use **We will examine, question and dismantle the structure and intended uses of shared spaces in the same way that we are investigating other materials used in the varied workshops. We are improvising a little since we don't have access to internet.** We will be exploring the idea of non/ownership through an on-site collaborative installation, investigating both materials, social relationships, hierarchies, systems of logic and the conditions for exploration and reconfiguration in the making playground. This project is the very embodiment of REWRITE-ness as it is a re-examination of both design and art pedagogy and practice. At MSU and beyond, we

are developing a series of workshops that are cross-disciplinary and co-taught which incorporate these approaches.

Sondra Graff

a designer, educator and artist, a purveyor of collaborative exchange Sondra works on a continuum, exploring the juxtaposition of the absurd combined with chance, the distressed and the intangible. She plays with onions, 750 lbs of red (no less) and is now venturing into aerial/physical mark making.

Petra van Noort

from the Netherlands, works in the fields of integrative, co-creative performing & healing arts; a choreographer, dance-theater performer, yoga practitioner and healer Petra embodies the intuitive with a rare improvisational artistry. Her ability to translate intention into the physical realm of deep sensory experience often brings us closer to fathoming who we are. Themes of merging/oneness versus separation/singularity, loss and gain, bridging of divides, desire as a directive force.

Catherine Richards (from afar)

a spacemaker, a placemaker and architect, immersed in installation, and performative experiences Catherine's work not only frames space, but is rich in pattern and color. Her subjects/objects are often intertwined through physical adornment as constraint. Her complex environments challenge our perception and place as physical beings.

We are artists and educators inspired by each other's work, somatic credence and this collective potential.

parallel intersections (working title) Three artists, three bodies and three methodologies, merging to create a fluid synergy. **Proposal How can 1+1+1=/move beyond individual process? Prompt driven tasks will translate the visual to the physical and back again - our bodies, vehicles of space and line will move through time. The intersection of our process will draw the physical into abstract formation, casting/ recasting energy as a continuum. The development of interdisciplinary methodology along with a potential installation with pop-up performance will be our week's goal.**

Our work is markedly different. Three will 'rewrite' with the contextualized grounding of a collaborative voice. We are each immersed in the performative - the visual/physical manifestation of the worlds in which we speak. Will the threads of our individual focus enhance, inform and meld? Will rewrite, a shared space provoking conscious/subconscious exchange, create the disruption that will cause the parallel to intertwine? We seek to meld the somatic and visual in forms that integrate combined practice. rewrite offers an opening for emergent forms of contextualization to evolve from this time together.

The development of interdisciplinary **workshops**, site-specific performance(s) and continued collaboration are integral to our time together. Project development/documentation will also lend itself to ongoing instigation/installation, exhibit and possibly a book form. The continuum from our time will be integrated pedagogically in our teaching, the Artist Immersion Program and other venues.

 Lucinda Hitchcock <http://lucindahitchcock.com/>
<http://shapinglanguage.tumblr.com/>

I am a book designer, a mother (of teen aged girls which is insane btw), a professor, and a department head. I teach typography, Design Studio for undergrads, and Visual Narrative for grads. I think about how we read spaces and how we write form. I am enamoured of three dimensional typographic, narrative, and poetic environments and experiences, and am fond of letters in all their permutations. I think about mapping as a kind of narrative form and reading "maps" as an essential skill for all visual and thinking people. I am interested in typologies and topographies... I came to GD through the side door nearly 25 years ago: as a student of literature and as a book editor and publisher, and found my way to form, and typography, and design – gradually. I've been teaching at RISD for nearly two decades now and am starting a one year sabbatical. Phew. I enjoy being in my fifties and exploring the peace that comes with experience, growth, evolution, being ok with not knowing, but also knowing. Everything will be ok. Except when its not. I long for a week surrounded by engaged minds, to write, to rewrite, to think, to figure out in granular terms what matters to me right now. The list that swirls around my brain in the wee hours looks something like this: **language as form; language as pattern; language as resistance; language as politics and power; language as limit and structure and detail; language as too much and too easy and too ubiquitous. Language as shape and line and map; writing as shape and shape as form. Language as making. Language and silence.**

As I prepare to launch this sabbatical, I recognize the astonishing stretch this past few years has been: socially, politically, culturally, technologically. At the same time that the world has turned upside down, I've been learning how to be department head which has brought with it a new respect for the mind of the 20-30 year old student. And also the mind of the 78 year old professor emeritus, and the 42 year old mid career adjunct teacher, and the department coordinators. There are so many people working so hard in academia. All of them honoring the life of the mind. Its astonishing and uplifting and gives us hope. I've been advisor, mentor, listener, guide for many humans in recent years. And as I watch our international/ intersectional/ queer/ PoC community members struggle with the state of everything, I have also been learning/trying to become an advocate, a helper, someone who creates spaces for more and different voices.

In 2015, just before our political and social landscape began its tumultuous shift, I was craving a deeper engagement in my job. I was a professor who wanted real peers and was tired of teaching Type and was pretty sure I was all done with modernist mythologies and the way GD clung to its past. I wanted flattened hierarchies. I wanted to be challenged and to connect and to learn and to engage with students as equals. I wanted to talk about politics and form and meaning. One day standing around with a group of wildly intelligent students talking about the nature of language and meaning (!), I said: "can we just do this every day? Can this be class? Can we sit around a table talking about language and form and meaning as if our lives depended on it?" – Something struck a chord and not long after that, along with colleague (then-student) Rachel Ossip, we coined the term *ffabschrift* to help define this thing

we wanted to talk about and make about. It was a term that came out of sheer necessity as Rachel and I developed a dream course and started to write a syllabus around this idea.

We ended up teaching the course together (called *Shaping Language*) twice over the last couple of years. Our newly minted verb was necessary in order to describe something a bit complicated to explain: we wanted to convey the idea of "making as a form of writing, and writing as a form of making, inextricably linked to content and context and material and place." We needed this new term to help us explain the project prompts to the students...it was something beyond mere concretism we were trying to get at. It was about **the push-me-pull-you of word forms and material — words as containers, containers as form, form as word. It was at once the text. The inscription. The index. The meaning. Dimension. Time. Feedback loops of form to meaning to form to context.**

We unpacked a number of artists and writers over the course of the class including Laurie Anderson, Ann Hamilton, Vilém Flusser. Flusser's *Gesture of Writing* was a perfect jumping off point for conversation and discussion and healthy disagreement:

If we want to seize what the gesture of writing really is about, we have to consider its original form. If we may trust archeology, writing—at least as far as the Occident is concerned—was originally an act of engraving. The Greek verb "graphein" still connotes this. Some place some time in Mesopotamia people began to scratch soft clay bricks with sticks, and then burned them to harden the scratched surface. And although we no longer do such a thing very often, it is this half-forgotten gesture of scratching which is the essence, ("eidos"), of writing. It has nothing to do with constructing. It is, on the contrary, a taking away, a de-structuring. It is, both structurally and historically, closer to sculpture than to architecture. It is a gesture of making holes, of digging, of perforating. A penetrating gesture. To write is to in-scribe, to penetrate a surface, and a written text is an *inscription*, although as a matter of fact it is in the vast majority of cases an *onscription*. Therefore to write is not to form, but to in-form, and a text is not a formation, but an in-formation. (*from V. Flusser Gesture of Writing*)

I have been writing on and off about *Ffabschrift*, and about what we uncovered in our course. I hope to use the Maine DI week to gather thoughts, re-write, and converse about this way of working. **Most of all, I want to see if ffabschrifting can be called upon now in this social and political (dis)order: what is the role of such textual speculation, abstract beauty; exploring the ineffable; can ffabschrifting support resistance, voice, change, identity?** Here is something I wrote a while back as all this ffabschrifting business started:

If I lived in a small cottage off the grid — at the foot of an old New England mountain range — or in a mud house on the edge of a prairie in the days before electricity was successfully wired across the plains, I might have been a weaver of pictures, writing with warp and weft, thick wool and thin, or maybe an embroiderer of letters or a cross-stitch poet or a

ffabschrifter who works with sticks and mud and feathers by the light of an inadequate candle. But now, here, in the safe embrace of a sturdy new old house, in the glow of a small infinite screen, hands resting on a grid of flimsy plastic squares designed for obsolescence, the timeless glowing letterforms ffabschrifted originally by Etruscan mud carvers and roman emperors, zealous scribes and lead-licking punch cutters who made and smelted and made again – And “enlightened” 17th-century scientists of letterforms who worked for a king, and thought they found the final form. And let’s not forget the ffabschrifting grifter Gutenberg himself who sold his soul for a chance to print bibles in duplicate – 42 lines of letters, page after page of fairy tales, that for once were identical to the next, and that people would kill for.

My machine is smaller than a 15th-century bible but contains more words than have ever been written and is quiet and smart and cold and wasteful and warms my lap but limits my hands and allows the letters to sing in a different way. I can ffabschrift the edges of meaning by forcing a Snell Roundhand capital N to become a hairline outline and make another and another and another and I weave them here on my LED loom and measure and move and repeat and rotate. I pattern and flip them, rotate and Rorschach. I reflect on the mind of my wild genius daughter whose own crazy spark led to a test that proved her perception was profound and beyond the ordinary. That she, and we – see and find the connections in the forms that make the sounds that hook to signs that shape potential for so much meaning. And of course there sits Google’s blank slot of a search bar, a 21st century Delphic oracle who blinks and beckons in cahoots with the soft responsive letter-keys, innocent til pressed. And together they serve as gateway to all the answers which sit right there next to or maybe just past the place where the key, that plastic square nothing, sits above a small silver spring that makes the letter that makes the work that makes the meaning that turns the type that shapes the form that picks the ones and zeroes that decides which pixels stay and which ones go and which ones need a half-point outline of color and which ones blend and move and how two italic Fs filled with a creamy ivory hue and then repeated and flipped and repeated and repeated til they sit with their identical twins in a textile pattern of F-shaped ribs going ffffffff -- And that moment of ffabschrift when the f shape and the f sound and the fucks and frolics and follies and findings, all hang together and shake hands in their effff ness, – while your eyes stare at one small warm screen on your lap and avoid the bigger one across the room where some fabulous horror like Breaking Bad or Walking Dead unfolds in vivid pixelized RGB too hard and too noisy and too much like a car crash you want to watch but can’t, and so your eyes move back to the lap – to the domestic work of letters – of light wrapping and turning and shaping; the forms that could be, that are, that become – that nod to the language and ffabschrift from meaning to form and back again to language in an endless reflexive loop of writing as making and making as writing and writing is making and making is writing.

I am a designer and educator and currently employed by Michigan State University as Associate Chair and Director of Graduate Studies in the Department of Art, Art History, and Design. When I'm not in meetings, my time is divided between puzzles, books, and music. My puzzles are impossible, just the way I like them. I'm currently attempting to unweave a series of institutional failures nested in a failed state, nested in in a failed nation. My office library consists entirely of books about the interconnectedness of things, complexity theory, patterns, and randomness. There might be a design book or two in there, but I doubt it – and I don't read much fiction. My music is meditative and predominantly Erik Satie or Chopin. Like the music, I'm relatively quiet and, to a fault, and I prefer listening to speaking. For those reasons, Vinalhaven has always felt like home. Partly because of its stoic greyness and mostly because of its people. I'm a former DI regular, and I'm looking forward to being reunited with the familiar smell of dead fish, freshly baked bread, bug spray, and my fellow gifted wanderers.

Reverse Engineering the Unimaginable Future

Stewart Brand was half-right when he said: "This present moment used to be the unimaginable future." As our species continues to evolve toward a state of predictable irrelevance, the future still feels unimpressive. Where Brand may have led me astray is his subtle pessimism. During this year's DI, I plan to share my experiences of rewriting a graduate program from scratch and rewriting policy for an academic unit that is navigating under a very dark spotlight. Over the course of the past year, I have been reading and rereading, writing and rewriting, listening, talking, and daydreaming about how to set parameters for what the unimaginable future may unfold. I learned very quickly that interrupting habitual patterns in academia is formidable. Fire ants of South America have given me some clarity. These fascinating insects have evolved to predict the future. When traveling through their challenging landscape, often in a single-file line, ants at the front of the line will relay messages backward about what they experience. Ants in the back of the line will absorb the information and resend observations on the behavioral communication patterns allowing the ants to predict the danger that lies ahead. The DesignInquiry ethos bears a striking resemblance to the fire ant's profound understanding of the whole and subtle disrespect for hierarchies. My time in VH will be spent creating a complex feedback loop through a series of simple questions posed to my fellow inquirers. The anecdotes of struggle and progress will be an invaluable provocation as I set the stage for a very important year at Michigan State University.