

**MakeReady Initiative:**

*A Service Dedicated to Designers and Their Creative Potential*

Abigail Steinem

A thesis submitted in partial fulfillment  
of the requirements for the degree of:

**Master of Design**  
**University of Washington**  
**2015**

**Committee:**

Dominic Muren  
Kristine Matthews  
Annabelle Gould

**Program authorized to offer degree:**

School of Art + Art History + Design (Department of Design)

©Copyright 2015  
Abigail Steinem

## **University of Washington**

### **Abstract**

#### **MakeReady Initiative:**

*A Service Dedicated to Designers and Their Creative Potential*

#### **Abigail Steinem**

Chair of the Supervisory Committee:

#### **Assistant Professor Kristine Matthews, Chair**

*Department of Design, Visual Communication Design  
School of Art + Art History + Design*

Designers are found all over the United States: From large, urban settings (such as Seattle) to smaller, more isolated settings, such as my hometown back in Indiana. Through my research I discovered that professional designers across the country, regardless of their settings, are struggling. With the ever-shifting landscape of design and the expectation to stay current, they are lacking daily opportunities to learn new skills and are feeling isolated from a local and continuous creative community of their peers, an integral aspect of design culture.

My thesis addresses these predicaments with MakeReady Initiative, a scalable and customizable service that is dedicated to designers and their creative potential. This service is dispensed through a guidebook that helps designers across the country set up these creative communities that empower designers to connect through knowledge that they not only need, but want, so they can better their lives.



# MakeReady Initiative

*A Service Dedicated to Designers and Their Creative Potential*

---

**Abigail Steinem**

MDes Thesis in Visual Communication Design  
June 2015

---

## TABLE OF CONTENTS

<b>6</b>	<b>INTRODUCTION</b> Abstract Significance
<b>10</b>	<b>RESEARCH</b> <b>Defining a Problem</b> Designer Survey Learning Opportunities for Designers  <b>Influencing a Design Intervention</b> Initial Research Areas Initial Field Research Focused Research Areas Focused Field Research
<b>24</b>	<b>DESIGN</b> <b>Understanding the Service</b> Creating a Guidebook
<b>71</b>	<b>DISTRIBUTION</b> <b>Reaching the Public</b> Henry Art Gallery Exhibition
<b>76</b>	<b>CONCLUSION</b> Next Steps Reflection Bibliography Acknowledgments



# Introduction

---

## **ABSTRACT**

Designers are found all over the United States: From large, urban settings (such as Seattle) to smaller, more isolated settings, such as my hometown back in Indiana. Through my research I discovered that professional designers across the country, regardless of their settings, are struggling.

With the ever-shifting landscape of design and the expectation to stay current, they are lacking daily opportunities to learn new skills and are feeling isolated from a local and continuous creative community of their peers, an integral aspect of design culture.

My thesis addresses these predicaments with MakeReady Initiative, a scalable and customizable service that is dedicated to designers and their creative potential. This service is dispensed through a guidebook that helps designers across the country set up these creative communities that empower designers to connect through knowledge that they not only need, but want, so they can better their lives.

---

## SIGNIFICANCE

I have never hidden my belief that continued education for designers is necessary for the future of the design discipline. As the landscape of design changes, redefines itself, forges ahead on new frontiers, and collaborates across disciplines (science, engineering, medical, social sciences, etc), those that make up the discipline (designers) have to be prepared to handle each new challenge. If each designer is not actively learning and preparing themselves for new challenges, then they are not doing the discipline justice. We are only as good as our last critical discussion or social engagement of design.

However, not every designer has the opportunity to move to a large urban setting to engage with other designers on those ever-changing discipline topics or can afford to return to graduate school, like I did, to engage again with the larger community of designers around the world and their practices. All designers cannot be Stefan Sagmeister, Steven Heller, and Louise Fili who often take design sojourns to curate their continued personal design education.

The discussion of what happens on the professional path for a designer and what kind of interventional design can be created for that path not only deserves our attention, but we should demand it. As designers, we create something from nothing on a daily basis for others (typically for the better), so why not create something that will help each of us individually as designers evolve for the better, as well as help the discipline of design flourish?



# Research

---

## DEFINING A PROBLEM

### Designer Survey

On some level, I felt like I had been doing undocumented research on my thesis project for years before I actually made it a project. Every time I spoke with designers (which as a designer with an extensive network of creatives, was pretty much every day) they were unhappy. That information would funnel through me and eventually aggregated out to having two headings: community and learning opportunities (or lack there of).

When I decided to focus my thesis on the discipline of design and to create something that would help designers, I knew that I needed more information. Since I was dealing with designers across the country, the best way to reach quickly and get as much information as possible was through a survey.

The survey contained questions about:

1. Formal design training experience.
2. The transition from school to the professional field.
3. Skills they wish they had learned in school.
4. Skills they wished to learn currently.
5. Overall beliefs about continued learning for designers in the discipline.

The survey was dispensed to 47 designers within the United States. It include designers from both isolated and urban settings. Several were sent abroad, but then excluded when the project was narrowed to focus on the U.S.

### SURVEY DEMOGRAPHICS

<u>ISOLATED SETTING</u>	<u>URBAN SETTING</u>	<u>ISOLATED TO URBAN SETTING</u>
22	18	7
<u>AGE RANGE</u>		
25–63		

Some of the responses were surprising, whereas others actually confirmed my initial beliefs that started this entire project. There seemed to be an equal mix between being interested in design skills that would advance a career, such as HTML/CSS, and learning the true crafting skills of design (Lettering and Letterpress Printing).

It should also be noted that initially, I was focused only on designers in more isolated settings, holding the belief that designers in urban settings would have no issues with access to a vibrant design culture. It was through this survey that I learned that this wasn't the case, but that designers in both settings were struggling. This was a game-changing moment in the research. Not only did it expand the audience significantly, but also charged me with the responsibility to design an intervention that could span across cultures, beliefs, and age groups.

---

## DEFINING A PROBLEM

### Learning Opportunities for Designers

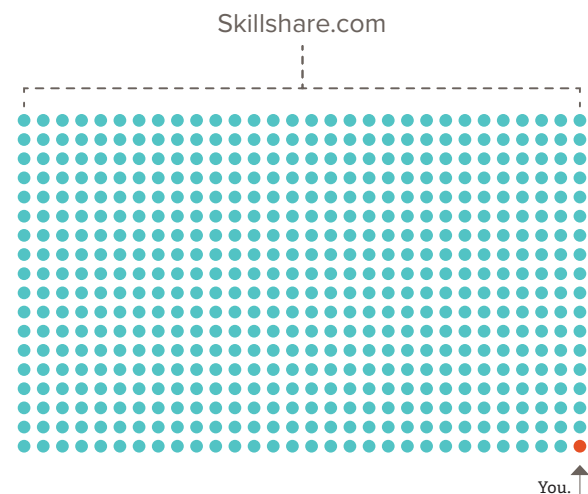
Life after school is great. Ideally, a steady income, evenings and weekends off, nutritious meals and a social life. There are some definite upsides to graduating and going out into the real world. But initially, what many designers don't realize are that there are some downsides too.

In the beginning, they are things that most of us wouldn't even stop to consider: the ability to turn to another designer that you trust and get immediate input on a passion project or to randomly decide on a Tuesday that you want to learn data visualization skills. These activities become a little more difficult to achieve between a busy job and a flourishing social calendar.

However, let's consider the services and events that already exist for designers. At first glance, it would appear that there are many learning opportunities offered to designers: online classes through skill sharing websites such as Lynda.com and Skillshare.com, design conferences offered periodically throughout the year by organizations such as AIGA and HOW, weekend studio workshops focused on skill set. There are even quick gatherings, such as Creative Mornings, which offers free talks from creatives and breakfast before the work day gets started.

But there are multiple issues that arise with each of these approaches:

1. The learning structure is impersonal.
2. Learning is usually presented as linear (Step 1, Step 2, Step 3, etc.).
3. There is insufficient time and interaction with fellow designers.
4. Learning experiences often become more about professional networking between designers and less about learning. This dramatically changes mind sets and overall process.
5. Learning is focused on "plugging" skill set holes and less on overall growth as a designer.



---

## INFLUENCING A DESIGN INTERVENTION

### Initial Research Areas

The amount of research that went into this project is pretty intense. It included not only a sizable amount of primary research, but also a vast amount of secondary research. Through the examination of the problem area through a myriad of research areas, was a true design intervention was able to emerge. Each area of research played a role in the final design of this thesis and was integral to its development.

The next section gives a brief recap of the various research areas and what insights were accomplished in each.

#### Education

Research topics have included the role of the design studio in education, learning models such as situated learning, activity theory, and guilds of antiquity that used social transference of knowledge. These topics have lead to larger research areas, such how should we be educating our designers for the changing role of design as we collaborate across disciplines and enter new problem spaces.

#### Skill Sharing Websites

Skill sharing websites are on the rise and are presented at a variety of skill levels and often geared towards specific topics. Many of them are branded and designed in a somewhat approachable manner and serve the overall purpose of social skill sharing from one person to literally thousands (Jessica Hische holds a “class” of 6,500+ on Skillshare.com). However none have been found that are directed towards designers.

#### Undergraduate Design Classes

The last area my research has taken me is directly into the classroom Having been a TA now for 4 quarters, I have a better understanding of how education, specifically for designers works. While there are various styles, being able to see how a future designer flourishes in an environment of constant stimuli and new ways of thinking/viewing the world is inspiring. It reveals to me that situations like that shouldn't end with the procurement of a professional job. That instead that environment should be available to designers throughout their entire professional design careers.

#### Emergent Cultures

This area of research started with the book *Emergence: The connected lives of ants, brains, cities, and software* by Steven Johnson. His book discusses what an emergent culture is (“...movement from low-level rules to higher-level sophistication.”) and typically how they are formed. At its core, an emergent culture is one that does not have a linear organization (top down). Instead they typically are formed by the gathering of individual agents with a similar goal (bottom up).

This idea of organization is invaluable as I try to design a space that will indeed be bringing individual agents (designers and others) together in a space with a designated goal of increasing the evolution of designers' personal design practice and introducing others to design.

---

## INFLUENCING A DESIGN INTERVENTION

### Initial Field Research

With any project, it is never enough to just read about a research area. It is best to experience it first hand and draw insights from your observations and interactions with people within those environments.

For my initial field research, I focused on specialized spaces. In other terms, spaces and environments that are dedicated to a specific focus. I believed an end result of my research would be a design intervention that included a physical space. So in order to create a space and experiences where designers can come together face-to-face there were a few things that were paramount for me to understand:

- How does physical space encourage a culture?
- How do specific activities within a space encourage a culture?
- What signals encourage people to join these activities and spaces?

I visited three locations in Seattle. The findings were astounding and have influenced many of my decisions for how to move forward as I consider and start designing the physical space and experience people should have in a MakeReady Space.

#### **1. Greenwood Space Travel Supply Co.**

This location pairs tutoring for writing in back with a space travel store up front to get their students excited about writing.

#### **2. Ada's Technical Book Store**

Dedicated to bringing a typically online community of people interested in engineering, science, and the world around them, together in a physical space.

#### **3. Peter Miller's Book Store**

A space devoted to all things design and architecture. No matter the level of designer or architect, you feel like you want to be here, where the cool people dwell.

(Field images on next page).

---

## INFLUENCING A DESIGN INTERVENTION

### Initial Field Research



1. Greenwood Space Travel Supply Co.



2. Ada's Technical Book Store



3. Peter Miller's Book Store



---

## INFLUENCING A DESIGN INTERVENTION

### Focused Research Areas

After expanding my research topic areas to include areas that I believed would be helpful in this design process, it was necessary to focus in on research areas that would have the most impact. Those topics came down to Design Education, Maker/Hacker Spaces, and Legitimate Peripheral Participation. These three areas of research were accomplished through secondary reading of their respective backgrounds, observations of their native environments, and interviews with participants within each topic area.

#### Design Education

Through the survey research and insights from the designers and my own observation of my formal undergraduate design education, it was clear that a very specific culture is formed when designers are taught these fundamentals. Not only are they being taught a specific skill set, but also a way of functioning with other designers and the discipline of design in general.

In other words, a design culture is created and instilled in each designer when they are going through their formal education. But the interesting part is that this culture is in many ways forgotten and ignored once that designer enters the professional culture. This loss between these two monumental shifts in a designer's career is often recognized and felt by designers, but up until now, I don't believe addressed with any real focus.

Considering that my formal design training and education took place almost a decade ago, it was important that I get back in touch with that process, structure, beliefs, goals,

and expectations. As part of my graduate education, I was able to re-enter the design classroom through being a Teaching Assistant in four classes that ranged from complete introductory design, color & composition, and typography.

I had access at a minimum to 62 students and at most 120 students. Through discussions with them about their experience in the classes and direct observation, I was able to hone in on the culture that was being instilled in these designers and finally see where the areas of breakdown were occurring.

This insight was invaluable in building out a design intervention that would one day, help these students not feel lost and disconnected from a community once they left school and became a professional designer.



---

## INFLUENCING A DESIGN INTERVENTION

Focused Research Areas (continued)

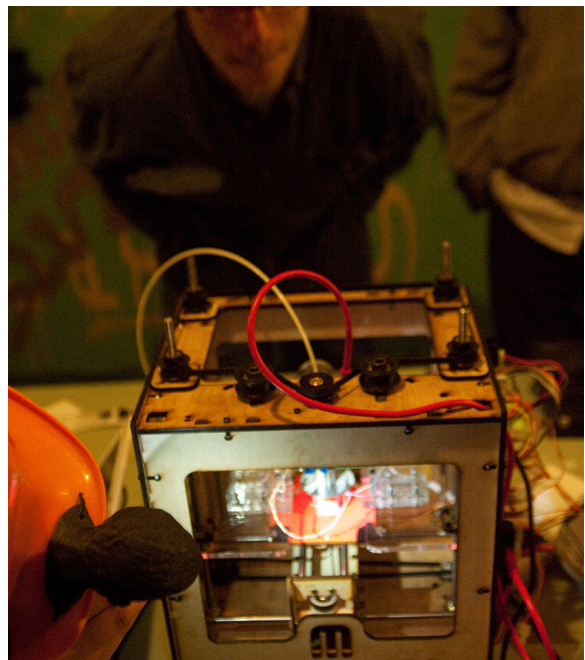
### Maker/Hacker Spaces

A maker space is simply defined as “a community with tools.” It might seem that this level of vagueness would devalue such a concept, but in truth makes it more accessible to more audiences.

When I first began researching this area it was a bit confusing because I couldn't track down very concrete information about what they were, who was involved and why they were developing so rapidly. It was only attempting to submerge myself within its culture and luckily having a committee chair that was part of a successful hacker space did I start to understand their purpose and how they developed.

In truth, the reason why it was hard to find information is that they're still emerging, developing, and attempting to define who they are and what they do. At the core though, it is focused around a sense of community and a physical space where people can gather and work on individual or collaborative projects. As I slowly tracked down locations, it became clear that each had a slightly different focus. This in turn defines the type of people who gather there, the tools that are present, and ultimately how the physical space where they gather looks and is designed.

I visited maker spaces that were devoted technology, prototyping, sewing, woodworking, letterpress printing, silk screen printing, and book making. Each gave valuable insights into what made a space work, unique aspects, and even what didn't work.



---

## INFLUENCING A DESIGN INTERVENTION

### Focused Research Areas (continued)

#### **Legitimate Peripheral Participation (LPP)**

This is a mouthful, but it is a learning and pedagogy style that is defined as, “The process by which newcomers become experienced members and eventually the elders (knowledge holders) of a community of practice.”

This definition was coined by Jean Lave and Etienne Wenger in 1991 in their book *Situated Learning: Legitimate Peripheral Participation*.

I learned of this learning style initially when I was researching the history of design and its ancestral roots in medieval guilds and their methods of passing down knowledge between the members of their discipline. The focus in the guilds was on the relationship of master and apprentice. Books were expensive to produce, so passing knowledge through that method wasn't possible. So instead, it was through a focused and personal connection with a more seasoned member of the community who passed down their knowledge in the same way that they had received theirs.

There is a reason why this method worked so well. The desire to learn anything is to more fully participate in a community of practitioners. This way of learning is alive and well today in many areas of study, including lawyers, doctors, and even the sciences. But it wasn't until its reboot in the early 1990s that people started to see it as a respected way of learning that had truly never gone away, even if guilds had gone to the way-side.

What makes this learning style important to this thesis project is that it is the same pedagogy style that is present not only in formal design education, but also in maker/hacker spaces. Different communities and yet, they have the same approach to learning and the strengthening their respective communities.

It was this connective thread between these areas of research that made it clear that this way of learning and their process of forming a community was important in the development of a design intervention that would greatly influence the discipline of design.

---

## INFLUENCING A DESIGN INTERVENTION

Focused Research Areas (continued)

### Christopher Alexander

By this point in the research, I knew this was going to be a massive project. Not only was I attempting to make a design intervention that would be able to address the needs an extremely diverse discipline (design), but I was tackling large issues that don't always come down to tangible deliverables.

At this time, I knew that what I was offering designers was a service, which at its core is intangible, but is felt and experienced through touch points of the service. In this case those touch points were encased in a physical space for the designers to gather and learn together. But even figuring that out was the easy part compared to figuring out how to define the different parts of the space (both physically and in the mentality of the participants as they used the space), how the community should form around that physical space, and overall how learning would take place. It was a tall order.

Through my early introduction to Christopher Alexander, architect and author of *The Pattern Language: Towns, Buildings, Construction* I was able to understand not only how to break down the physical space that this community of designers would inhabit, but also how to clearly and in simplistic terms, speak about the components of the space.

He made it very clear that each component, if examined individually, would seem simple and straightforward or even prosaic. But when combined and instilled with the reader's own intention and insights, they could

build a home, a public space, a city, and ultimately modern society.

He made a seemingly impossible task achievable to anyone that picked up his book. He didn't weigh you down in jargon or complex illustrations, but was able to speak simply and make his audience feel like there was nothing they couldn't accomplish with his book by their side.

When designing the service for these designers, I needed to make sure that it was simple enough for anyone to follow, but also very thought out to the point that the audience would be able to achieve relatively quick success, due to the fact that I had already thought of all the pitfalls and had removed those through the service.

This service taps into the often overlooked importance of a simple table, a room, of snacks, of shelves, and how these objects are, in truth, very important components of human interaction and the building blocks of a thriving community.

---

## **INFLUENCING A DESIGN INTERVENTION**

### Focused Field Research

Once I had focused research areas I needed to do additional field research. This came in the form of me visiting dedicated spaces that were more aligned with the directed and focused view of my project. This included speaking to founders about how they had approached such a task.

At this point in the research process I was sure that I was designing a service that would help designers set up these communities that would give designers a sense of trusted community and continued learning opportunities. Therefore when looking for additional field research, I chose places that had founders that had clear visions of their spaces and most importantly a zeal for the community they were creating.

(Field images and information on next page)

---

## Focused Field Research

### Mighty Tieton & Paperhammer Studios



## Ed Marquand Mike Longyear

"Begin Again"

Tieton, Washington

---

[www.mightytieton.com](http://www.mightytieton.com)  
[www.paper-hammer.com](http://www.paper-hammer.com)

"There are thousands of small towns across the country trying to figure out their futures. They need to make an effort to connect with younger, more ambitious

urban creatives." When Ed Marquand went on a long bike ride through Tieton, he could not have foreseen that getting 18 punctures in his bicycle tire would change his life. With Tieton's many empty warehouses and storefronts, this incident sparked an idea: What would it take for creative, urban, professionals to get out of Seattle (where high property prices restrict many creative and small business endeavors) and settle in smaller, more affordable locations? After much discussion and input from their creative friends, Ed and Mike decided to take the plunge and purchase their first abandoned fruit storage warehouse.

Through countless hours of hard work and a dedication to make their passion project come alive, Tieton is now the home to Mighty Tieton, an incubator for artisan businesses. There are 14 modern artists' lofts housed in a second retired fruit warehouse and PaperHammer, a book arts studio, sits on the square and produces all the items for its Seattle-based store.

With several more buildings purchased and ready for new business, Ed and Mike are excited about the future of Tieton.



---

## Focused Field Research

### The Moveable Type Truck



## Kyle Durrie

**“My favorite things in the world are printing and road trips.”**

*Silver City, New Mexico*

---

[www.type-truck.com](http://www.type-truck.com)

“Each day was a new adventure, which was what made that experience so exciting.” When Kyle Durrie was searching for her voice as a printer she decided to join her boyfriend’s band on tour. Little did she know that

this experience would inspire her to go on her own tour: educating others about letterpress printing. She launched a Kickstarter campaign and raised the funds needed to purchase a 1982 Chevy Step Van. However, it left a little to be desired with no ventilation, no windows, and no power. So she gutted the entire van and started fresh with sketches and an impressive cardboard model of how she wanted to make a “functional work space that moved,” along with a living space. It would be her home for the next nine months as she toured creative communities across the country.

Before going on tour, she had a close-knit group of printer and designer friends. But now she counts many of the people she met while on the road as some of her closest friends: a creative community spread out across the U.S.

When setting up a new community, Kyle advises to, “Figure out what you really, truly want and need, and then find others who share those values. They don’t need to be exactly like you, but you need to trust that you’re on the same path and want to work toward similar goals.”



## Focused Field Research

### Metrix Create:Space



### Matt Westervelt

**“The only reason you haven’t been here is because you didn’t know about it.”**

*Seattle, Washington*

[www.metrixcreatespace.com](http://www.metrixcreatespace.com)

Upon entering Metrix Create:Space it is clear that you’ve entered a very unique space. There are tools and supplies spilling off of every shelf, equipment buzzing as it does its intricate work, and fascinating kinetic objects on every surface. Nothing is hidden away: the possibilities that each tool, supply, and piece

of equipment holds is on display and within reach to anyone that voices an interest. It’s exhilarating.

Established in 2009, the retail hackerspace does not accept the status quo and is home to a community of creative engineers, professionals and enthusiasts who push the limits of the available technology.

They offer an impressive tool rental for any idea you’ve ever entertained (and probably a few you’ve yet to consider): laser cutting and etching, 3D printing, textiles (sewing & embroidery machines, knitting machines, etc), CNC Routing, advanced circuits lab, and design and technical services.

Metrix also hosts regular workshops on Electronics, Arduino, PCB design, Textiles, 3D CAD, Programming. They are taught by subject-matter-experts, which creates a baseline of knowledge in its community.

With a belief that “everything is a little bit more awesome when you add a laser,” Metrix is leading the pack when it comes to Maker Spaces that are not only popping up in Seattle, but across the world.



A teal-tinted photograph of a cluttered office desk. The desk is covered with various items including books, papers, a water bottle, and a plate. In the background, there are shelves filled with more books and papers. A large white text overlay reading 'Design' is centered over the image, flanked by two horizontal orange lines.

# Design

---

## **DESIGNING A SERVICE**

### Creating a sidekick

In response to all of my research and design iteration, the final deliverable is a book that acts as a sidekick for designers as designers set up their local community and the physical space that houses them. It contains insightful discourse on the simple, yet powerful, components of the service, case studies to inspire, and workbook sections to keep track of their ideas as they work through the guide. The following pages contains the entirety of the book.

Designers are found all over the United States, from large, urban settings (such as Seattle) to smaller, more isolated settings, such as my hometown back in Indiana. Professional designers in almost every setting are feeling isolated from a local creative community of their peers, and lack daily opportunities to learn new skills that allow them to stay current with the changing landscape of design.

Through insightful discourse, this book guides people to set up a local MakeReady Initiative that will pull these designers out of their current predicament of isolation and ultimately strengthen the discipline of design as a whole. But this isn't any normal service. It empowers designers to connect through knowledge that they not only need, but want, so they can better their craft, and their lives.

This guide is your sidekick. Flip through it, pick out the information that is right for you, and come back again and again for inspiration and guidance.

You are officially a founder of something awesome. Let's get started!



# MakeReady Initiative

*A Guidebook Dedicated to Designers and Their Creative Potential*

Abigail Steinem

*This book is dedicated to every designer that looked at their status quo and said, "I know I can do better"...*

*...and did.*

**-A.S.**

## Table of Contents

<b>Introduction</b> .....	6
<b>Chapter 1</b> Defining the Service .....	8
<b>Chapter 2</b> Setting up the Service .....	28
<b>Chapter 3</b> Case Studies .....	60
<i>Mighty Teton</i> <i>The Moveable Type Truck</i> <i>Metrix Create:Space</i>	
<b>Chapter 4</b> Service Workshops .....	68
<b>Chapter 5</b> Stay Connected .....	76
<b>Chapter 6</b> Final Thoughts .....	80
<b>Additional Resources</b> .....	84



You're about to create a community for designers and their creative peers. A space that is dedicated to learning, camaraderie, and the creative potential each designer holds.

This guide gives you practical advice on how to set up your MakeReady space. Don't see it as a list of rules, but rather guidelines to help you shape, build, and support your unique community.

**You're now a Founder of Awesome.**

# Introduction

Designers are found all over the United States, from large, urban settings (such as Seattle) to smaller, more isolated settings, such as my hometown back in Indiana.

Through my research, I have found that professional designers in almost every setting are feeling isolated from a local creative community of their peers, and lack daily opportunities to learn new skills that allow them to stay current with the changing landscape of design.

It became clear that a service is needed that will not only help pull these designers out of their current predicament of isolation, but will ultimately strengthen the discipline of design as a whole. But this isn't any normal service. It empowers designers to connect through knowledge that they not only need, but want, so they can better their craft, and their lives.

Through extensive research and a love for what I do every day, I designed the MakeReady Initiative, a service that is dedicated to designers and their creative potential. A community, a support system, an opportunity for continuous learning,

and a place for designers to call home. The first of its kind. But hopefully not for long.

Anyone, anywhere can pick up this guide and get started. It's that simple. MakeReady Initiative is a customizable and scalable service. So no matter where there is a community of designers, the same principles of the service will apply, just with local flair.

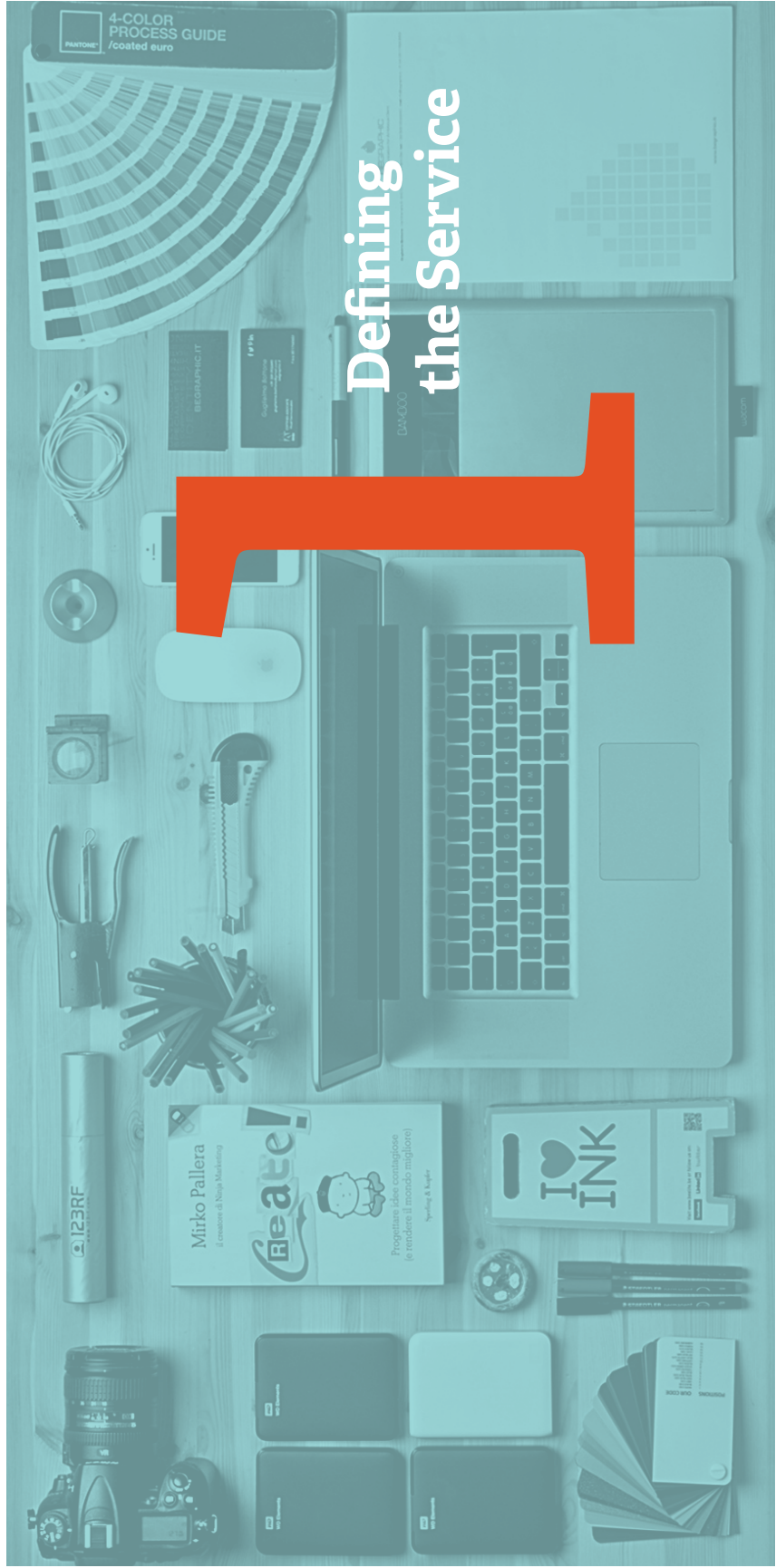
Grab your designers and creative peers and start brainstorming! Sketch it out. Act it out. Do whatever it takes to understand what your community will need to flourish. There is no end to the combinations and possibilities of what this MakeReady service and space can look like. That's what makes it so exciting, don't you think?

This guide is your sidekick. Flip through it, pick out the information that is right for you, and come back again and again for inspiration and guidance.

**You are officially a founder of something awesome and daring. Let's get started!**

“Building a space is tough, but shaping culture is an absurd act of daring. It's like assembling a 10,000 piece puzzle. On a grass field. During a hurricane. Address this conundrum with action.”

—Scott Doorley & Scott Witthoft  
*Make Space*



# Defining the Service

# T

# Life after design school is...different.

Life after school is great. Ideally, a steady income, evenings and weekends off, nutritious meals and a social life. There are some definite upsides to graduating and going out into the real world. But initially, what many designers don't realize are that there are some downsides too.

In the beginning, they are things that most of us wouldn't even stop to consider: the ability to turn to another designer that you trust and get immediate input on a passion project or to randomly decide on a Tuesday that you want to learn data visualization skills. These activities become a little more difficult to achieve between a busy job and a flourishing social calendar.

However, let's consider the services and events that already exist for designers. At first glance, it would appear that there are many learning opportunities offered to designers: online classes through skill sharing websites such as Lynda.com and Skillshare.com, design conferences offered periodically throughout the year

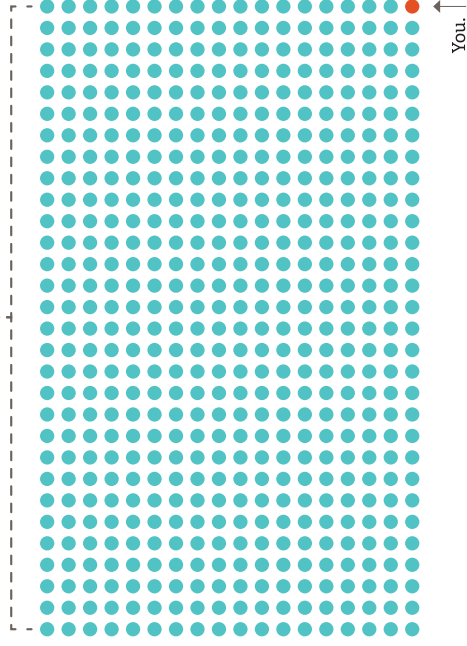
by organizations such as AIGA and HOW, weekend studio workshops focused on skill set. There are even quick gatherings, such as Creative Mornings, which offers free talks from creatives and breakfast before the work day gets started.

But there are multiple issues that arise with each of these approaches:

1. **The learning structure is impersonal.**
2. **Learning is usually presented as linear (Step 1, Step 2, Step 3, etc.).**
3. **There is insufficient time and interaction with fellow designers.**
4. **Learning experiences often become more about professional networking between designers and less about learning. This dramatically changes mind sets and overall process.**
5. **Learning is focused on "plugging" skill set holes and less on overall growth as a designer.**

Can these issues be addressed and fixed? The answer is yes.

Skillshare.com



# Bringing back all the good (and a little extra).

As I sit through another finals week at a university, I see students who are practically dead on their feet from sleep deprivation. But they're happy. They are part of a *community* of designers who understand them: fellow cohorts in the fight to better communicate. Why does this beautiful sense of belonging and aspiration for learning often go away once a designer enters the professional field?

## It shouldn't.

To isolate designers from the environment where they first learned how to engage with design is to remove a vital aspect of design culture, with no real reasoning as to why. The idea of a space dedicated to hard work and learning through active collaboration should not be a new idea.

This service takes into account the issues that currently surround learning opportunities for professional designers, and returns the idea of fun and local community outside the professional setting.

The community and where it is physically housed is built on six simple, yet powerful, key principles:

1. **Build a community of designers and creative peers.**
2. **Personalize and tailor learning experiences to each designer.**
3. **Balance linear learning instruction (workshops) with learning exploration.**
4. **Focus on "in-progress work" rather than "final work."**
5. **Create physical work clusters that ignite critical discussion and natural collaboration.**
6. **Define success as the overall growth of a designer.**



## A simple, yet mighty, set of building blocks.

As you read through this guidebook, you will not see ideas and insights that are shocking to behold. Instead, you will see a seemingly simplistic gathering of objects and ideas that, when combined, create a physical space conducive to the gathering and growth of a community

To a certain degree, this is true, but with anything that is simplistically crafted, a second look is always necessary to see the intrinsic value. This service taps into the often overlooked importance of a simple table, a room, of snacks, of shelves, and how these objects are, in truth, very important components of human interaction and the building blocks of a thriving community.

Christopher Alexander, architect and author of *The Pattern Language: Towns, Buildings, Construction*, spent over a decade researching these exact components. His book tackled the intricacies of architecture, urban design and community livability in modern society. He wrote

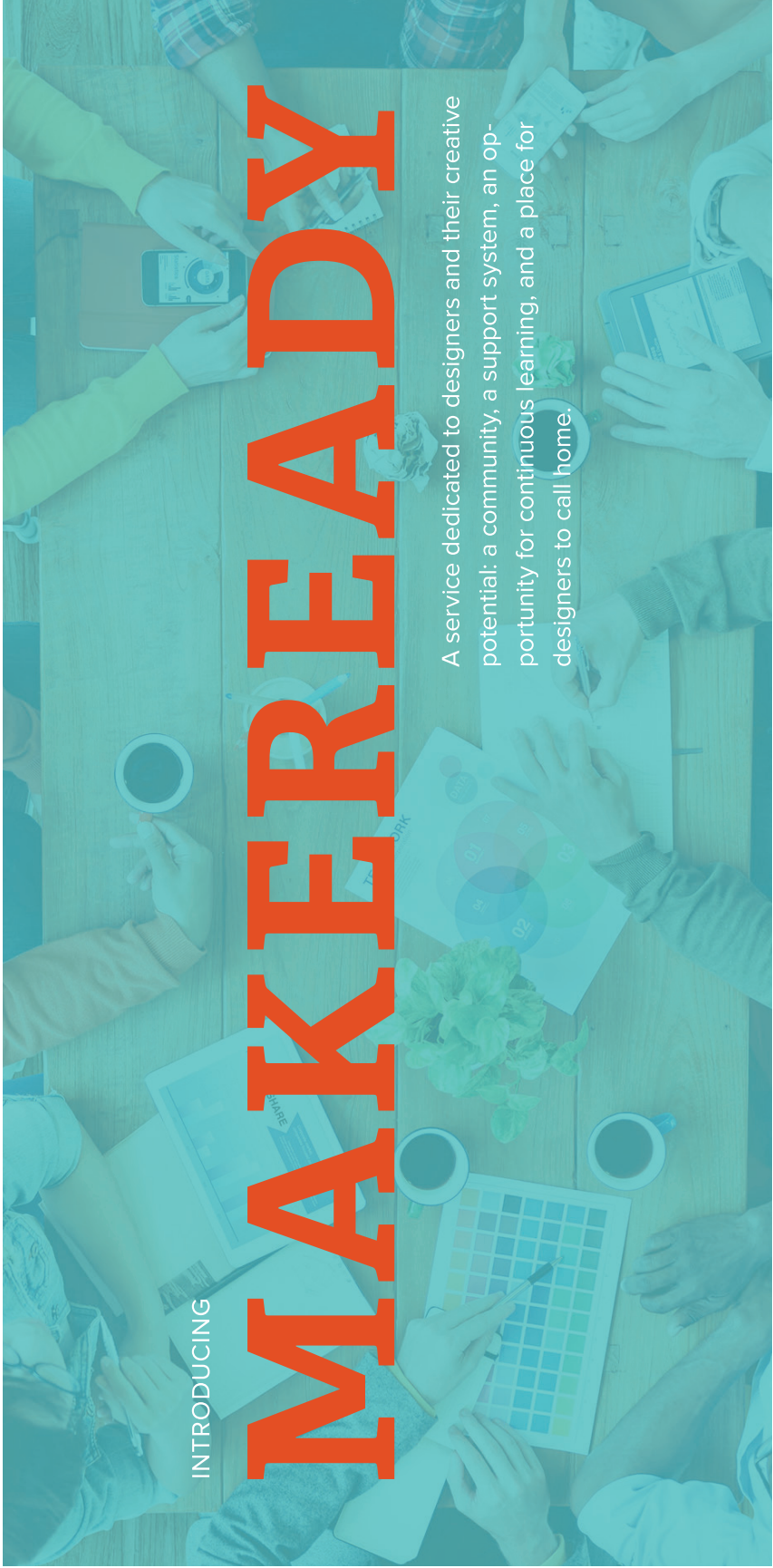
his book in the 1970s, however, almost 40 years later his insights are still relevant, applicable and impactful.

Here's why: He made it very clear that each component, if examined individually, would seem simple and straightforward or even prosaic. But when combined and instilled with the reader's own intention and insights, they could build a home, a public space, a city, and ultimately modern society.

He made a seemingly impossible task achievable to anyone that picked up his book. He didn't weigh you down in jargon or complex illustrations, but was able to speak simply and make his audience feel like there was nothing they couldn't accomplish with his book by their side.

This guidebook does the same. You too can harness the simple building blocks of this service and utilize them to build your own local, vibrant community.



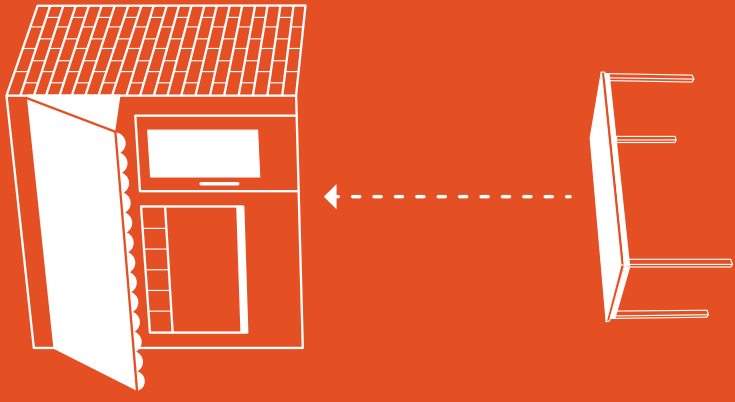


INTRODUCING

# MAKEREADY

A service dedicated to designers and their creative potential: a community, a support system, an opportunity for continuous learning, and a place for designers to call home.

# Customizing MakeReady to fit your community.



No matter where you are in the world or what assets you have at your disposal, MakeReady Initiative is customizable to you and your community. The principles of the service are meant to be appropriately scaled and molded to fit your community's local needs.

Whether you have a single table in the basement of a building or can set up your community in a storefront with some real square footage, MakeReady Initiative is there for you.

The next few pages break down four different community models as starting points. Each increases in scale in terms of physical space and available resources (example: A single table is smaller in scale than a storefront). Each model includes examples with different starting points for you for your community and its physical space.

The community models take into consideration the number of participants the space can facilitate due to square footage

and the increasing amount of learning opportunities that can be made available. Essentially, the larger the space, the more you can include.

#### Community Model Examples:

- A. **The Sturdy Table (3–5 people)**
- B. **The Single Room (10–20 people)**
- C. **The Mobile Unit (25–35 people)**
- D. **The Storefront (40–50 people)**

View these community models as aspirational possibilities for your community and not as physical limitations. Continue to focus on the future and the ways in which your community can grow (because it can and certainly will).

**Go on...it's okay to get excited!**

# Community Model #1

**EXAMPLE**

The Sturdy Table

**OTHER NAMES**

Large Desk, Card Table, Picnic Table, Butcher Block

**NUMBER OF PARTICIPANTS**

3-5

**SIZE**

2 feet x 6 feet (can vary)

**FIND IT**

Goodwill, Salvation Army, garage sales, second-hand stores, nice neighbors, your basement

This is where it all begins: With a single table, a community can form. It's that simple and that powerful. It's also the ideal physical set-up. Multiple people can gather around a table. Projects can become instantly collaborative. Questions can be posed to the table for feedback. Workshops can also easily be held at a table. The possibilities are truly endless.

The table can be set up anywhere too. Perhaps it's in the basement of the local library or in a back room of a small business. If the table is placed against a wall, then the wall can be included as a pin-up (or tape-up) wall for work-in-progress. Don't forget to utilize the space under the table—great for storage!

A table can be considered a simple piece of furniture with little value, but it is the cornerstone in any community you build. From its humble beginnings, great things can come. Remember, as your community grows, there will always be the communal table that started it all.

**MAKE YOUR OWN**

Have two saw horses or two filing cabinets? Place a piece of plywood over the top of them and your table is done!



# Community Model #2

**EXAMPLE**

The Single Room

**OTHER NAMES**

Studio, Attic, Basement, Alcove, Large Closet, Shed, Garage

**NUMBER OF PARTICIPANTS**

10-20

**SIZE**

13 feet x 9 feet (can vary)

**FIND IT**

Community center, library, local business, friend/neighbor's house, public school, farm

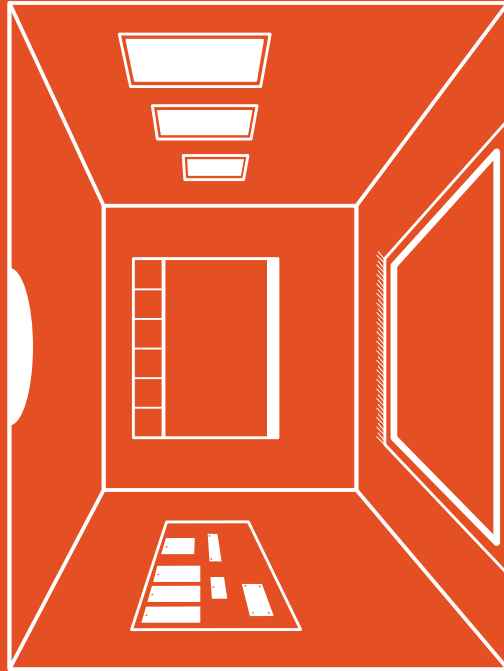
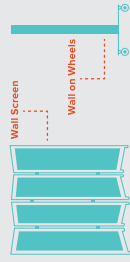
More space means more opportunities. Having a single room allows for the inclusion of more people to your community, thus enriching the experience. With a room, several things can happen: individual spaces devoted to focused activities can be defined, multiple activities can take place at once, and both linear and explorative learning opportunities can be offered.

With more space also comes more planning. It will be very important that you engage with your potential community participants in order to uncover their wants and needs. This will help you design the space to better facilitate the learning and interaction opportunities between community participants.

Be thinking about the flow of the space, how participants move between areas of engagement and how you can better facilitate that. Don't forget to include your communal table!

**MAKE YOUR OWN**

Have a space, but lack walls? Make an accordion wall screen or a wall on wheels.



# Community Model #3

**EXAMPLE**

The Mobile Unit\*

**OTHER NAMES**

Cargo/Shipping Container, "Food Truck",  
RV (Recreational Vehicle), Enclosed  
Trailer (Various sizes)

**NUMBER OF PARTICIPANTS**

25-35

**SIZE**

22 feet x 12 feet (can vary)

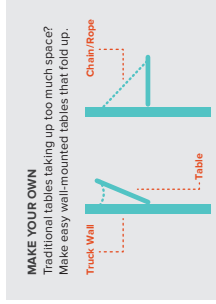
**FIND IT**

Auctions, public auto sales,  
mechanic shops, shipping yard

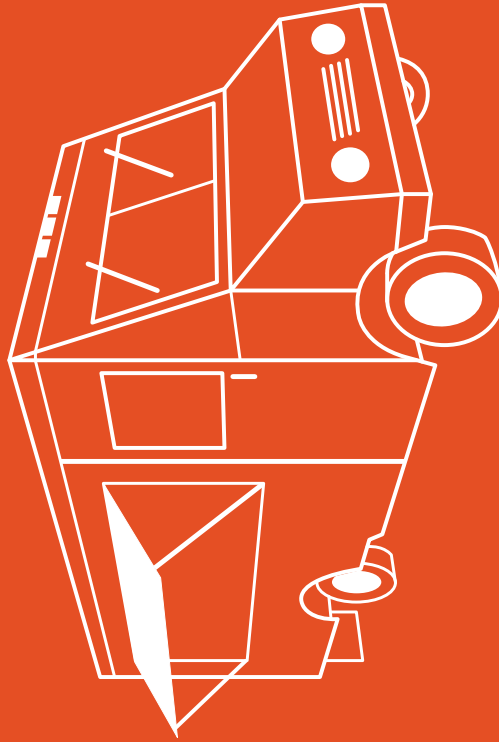
If your community of designers can't come to you, go to them! This location model might be untraditional, but it's certainly more exciting! Your community is only limited by finding a parking spot big enough to park your design-mobile.

As I mentioned before, this book is for anyone and in any geographic location. Who's to say that your community can't include participants in three small towns, 40 miles apart? With your design-mobile, you can now reach them! Or perhaps your creative community wants to do a pro bono design project for a local community center. Go set up there for the day and bring the neighborhood into your design process. The possibilities are endless.

Get inventive with this space too. Think outside the truck! No one said you couldn't make a roof-top reading lounge. Plus it's a driving advertisement. Let the world know who's rolling into town!



\* Certain types of trucks might require a permit and requirements vary from state-to-state.



# Community Model #4

**EXAMPLES**

The Storefront

**OTHER NAMES**

Shop, Free-Standing Building, Warehouse, Multi-Storyed Building

**NUMBER OF PARTICIPANTS**

40-50

Nothing can stop you now! If your community has managed to establish itself in a storefront that is all your own, then you are only limited by your imagination and aspirations as designers.

With this location model comes a sense of home: a clubhouse dedicated to your creative community, the individual participants and the knowledge housed within. More people can be included in your community, larger workshops can be offered and more tools and work clusters can be included (think letterpress and silk screen printing, dedicated computer monitors, large format digital printing, etc.).

**SIZE**

30 feet x 60 feet (can vary)

**FIND IT**

Town squares, main street, business districts, downtown, shopping centers, warehouses

**MAKE YOUR OWN**

Make your space ready for anything. Put wheels on everything for easy moving.





Setting Up  
the Service

2

# Understanding your space and making it real.

Now that you've established a good scale model for your creative community, it is time to think about what's going to be offered to your participants within the space.

When writing this book, I distilled my insights into seven areas of engagement that appeared repeatedly throughout each community I researched. Each can take up a different percentage of your space, and a few may not even be possible for your location model. A sturdy table obviously cannot hold everything that a storefront can. Or, your creative community may want more space for a design library rather than personal flat file storage.

---

**The design of the physical space will take collaboration between your community participants and a healthy understanding of their needs as designers and creatives.**

---

The seven areas of engagement are:

1. **Work Clusters**
2. **Tools & Equipment**
3. **Library**
4. **Supplies**
5. **Personal Space**
6. **Food & Drink**
7. **Market**

While this guide looks at each area of engagement individually, keep in mind how each area of engagement interacts with the others. Different combinations and percentage of focus on each will yield different results within your space.

Consider the act of eating "family style" in a restaurant. Multiple dishes are shared and everyone weighs in on what should be ordered versus multiple people ordering individual dishes that are only for them. While both approaches are perfectly acceptable and everyone still gets fed, they are vastly different in method and mind set.

Now apply that to an area of engagement example: Envision a table with communal benches on either side versus a single work table with a chair at each. The first suggests that multiple creatives can communally sit down at once and work together in the open environment. The second space denotes that it is dedicated to a single creative and their personal work and efforts.

Once again, neither is wrong, just different. What kind of considerations does your community and physical space need to flourish? It will require several different iterations before you arrive at a set up that feels comfortable (but that's the fun part and why you put everything on locking wheels!). Always be open to trying new arrangements of your space as new participants join and new needs arise. The sign of any healthy community is the ability to evolve and grow.

The most important point to remember is that each area of engagement can manifest itself in a million different ways. That is what makes MakeReady Initiative so invaluable to designers and their creative peers. Let your understanding of the local community and their needs be your guide.

## KEEP IN MIND

Each area of engagement is a solution that supports the initial key principles of the MakeReady Initiative service:

1. **Build a community of designers and creative peers.**
2. **Personalize and tailor learning experiences to each designer.**
3. **Balance linear learning instruction (workshops) with learning exploration.**
4. **Focus on "in-progress work" rather than "final work."**
5. **Create physical work clusters that ignite critical discussion and natural collaboration.**
6. **Define success as the overall growth of a designer.**

Consider and keep these principles in mind as you make each new decision for your community and you can't go wrong.

# 1. Work Clusters

A work cluster is any area that is designed for a specific type of work. Identifying these work clusters early on within your space allows you to focus in on the specific tools and resources necessary to run each.

Work clusters can be physically defined by a variety of methods: Division by sturdy tables, the arrangement of furniture, walls or screens (permanent or temporary) and even literally tape on the floor. These indicators will help your community understand how to work within the clusters and how to transition between them.

## A few work cluster examples:

### 1. Printing

- Letterpress Printing
- Silk Screen Printing
- Digital Printing (laser and ink jet)

### 2. Communal Work Tables

People of various experience levels and interests can gather, connect, and socialize here. These tables are good for collaborative projects that need a little extra space.

**3. Cutting and Binding**  
Clean tabletop areas for cutting, trimming, mock-ups, project assembly.

### 4. Digital Work Stations

Tabletop areas with ample access to outlets for both desktop and remote laptop users to spread out.

As your community grows, likely the variety and amount of work clusters your space has will increase. They may meld into each other, creating new and exciting work clusters dedicated to the work most important to your community.

However, do not be afraid to have some undefined work clusters. Providing open and free areas for your community to explore their skills will elicit new perspectives, innovative projects, and unexpected collaborations.

Remember, your space is a living ecosystem: Each work cluster is individual, but also a part of the overall environment. Make the space harmonious for your community to dwell within!



**WORKBOOK #1: Work Clusters**  
Did inspiration hit? Start sketching  
out your ideas immediately!

34

35

## 2. Tools & Equipment

Now that you've given some thought to your work clusters, it's time to think about the tools and equipment that will be necessary to operate those work clusters.

This part of the process can get a little overwhelming. When you start thinking about prices for all of these tools and equipment, it can seem like a daunting task. But don't despair!

Always keep your work clusters in mind (they help you envision your goals), but before you head to your local arts store, start reaching out to people you know. It's common for designers and artists to have three of everything in their studios. Most of these people are pretty nice too and would be willing to donate a few tools to a good cause, like an awesome new creative community.

For larger equipment, start with your immediate network. Reach out to your colleagues and tell them that you're on the lookout for specific equipment. You never know who someone might know. It may entail a road trip to retrieve the equipment, but if it's free, grab your friends and hit the road!

After all of this, if you're still missing a few (or a lot) of things, it's time to hold a fundraiser. Isn't it lucky that your community is made up of ridiculously creative people who make beautiful and fun things? Get your community to donate items that you can sell at a market or online. Love to bake? Hold a bake sale. Or even look for local community supporters to donate. Showcase their logo and voilà! A win/win situation for both parties.

### **Possible tools needed:**

Bone Folders  
Scissors  
X-acto Knives and Blades  
Screwdrivers (flat & phillips) and Pliers  
Cutting Boards  
Rulers  
Markers  
Presses  
Silk Screens  
Wood and Metal Type  
Light Tables  
Digital Printers  
Bezier Curves  
Drafting Tables  
Glue Guns





## 3. Library

A library is a sacred place. It provides knowledge, inspiration and starting points for great dialogue and projects.

What should your library include? This is not a space that should be overly curated. If anyone in your community finds a topic interesting, then make sure your library reflects that interest. As we all know, inspiration comes from the most unexpected places.

As your community grows, I hope that your library will too. Each new participant will bring a fresh and unique set of knowledge with them. The library should promote that diversity. Perhaps have a monthly book drive for the community library that will allow people to donate books from their own collections (we are a culture that tends to have too many books on our shelves anyway).

Next consider where your community will read these books. The books can be read anywhere, but consider creating a welcoming and comforting space for reading: Think cushy chairs or a couch with good lighting. Learning and inspiration often

need a quiet place to be fully absorbed. Remember, a community is only as good as its collection of knowledge.

### **Possible book topics:**\*

- Letterpress Printing
- Silk Screen Printing
- Typography
- Bookbinding
- HTML and CSS
- Color Theory
- Swatch Books
- Carpentry
- Service Design
- UI and UX
- Lettering
- Art History
- Computer Sciences
- Information Design
- Data Visualization
- Processing
- Exhibition/Environment Design
- Prototyping
- Materials & Manufacturing

\*Remember to not limit yourself to just design-related books and magazines. Inspiration can come from outside interests like cooking, gardening, the sciences, travel, wildlife, art, history, etc.





## 4. Supplies

Your space is dedicated to creating a sense of community for your designers and their creative peers, but also offering participants opportunities to learn new skills. To do that you need to provide the right tools and supplies to help facilitate that particular learning.

Always encourage your participants to work on their personal design projects within the community space. By doing so these projects will spark conversations and create new learning opportunities, and the exchange of skill sets between participants will increase exponentially with each new project.

Providing supplies will aid your community in their learning endeavors, whether they are in a work cluster (letterpress printing or cutting table) or working on personal design projects within the community space.

Keep the supplies on display and within reach, rather than behind a counter or stored away until requested. By doing so, it allows for learning to be transparent to everyone. Participants may not know the

proper usage for each supply, but allowing this transparency will foster the sharing of knowledge between participants.

### **Possible supplies:**

Papers and Envelopes  
Matte Board and Foam Core  
Rulers  
X-acto Knives and Blades  
Scissors and Box Cutters  
Paintbrushes and Acrylic Paints  
Adhesives (Glues, Tape, Staples)  
Triangles and Protractors  
French Curves  
Glue Gun and Glue Sticks  
Soldering Supplies  
Bookbinding Supplies  
Magnets  
Button Making Supplies  
Silk Screen Printing (Corner Guards)  
Letterpress Printing (Linoleum Blocks)  
Cardboard (Various E-Flutes)  
Markers, Pencils and Colored Pencils  
Erasers  
Sewing (Needles, Thread, Fabric, Pins)  
Flash Drives  
Twine and Rope





## 5. Personal Space

People feel most connected to a community when they have a sense of ownership and personal investment in its outcomes. It's that "all in" mentality people get when they are truly passionate about an endeavor. Inspire passion in the participants of your local community!

When designing a physical space for your community, it is often easy to only see the whole and not the individual parts that make up that whole. However, just as we've established that your physical space is divided into work clusters, your community is made up of fascinating and immensely talented participants. By giving participants a clearly designated physical space to store their tools, supplies and personal items they will feel a sense of investment in the community and culture you are creating.

The provision of personal space to your community participants can take many forms. In the beginning it can be very small indicators of personal space, such as a place to hang their jackets and bags. As your community grows, so can the personal space and consequently, the

personal investment from the participants for their local community.

**Personal space examples:**  
*(Indicators listed from small to large)*

### **Hooks**

These hooks could be for hanging up coats, bags or aprons.

### **Shelves**

These could hold smaller items that are perhaps used repeatedly by the participant within the space.

### **Cubbies**

These could hold quite a lot: Coffee mugs, books, personal tools and supplies or whatever else they bring into the space and need to store while they work.

### **Flat Files**

Personal storage of work and work-in-progress is very nice to have for your participants. Many can be stacked to accommodate small or large numbers of participants. Plus small, personal items and tools can also be stored.



**WORKBOOK #5: Personal Space**  
Flat files, cubbies, hooks, shelves,  
etc. How can you configure these?

50

51

## 6. Food & Drink

It takes energy to make energy. That old adage is true for many situations and definitely holds true for creatives. Thinking, being creative and solving problems requires energy and you will need access to food and drink to replenish that creative tour de force.

Needing food and drink for physical sustenance goes beyond this concept, though. For most people, food and drink is comforting (there's a reason we call it comfort food). Often the above activities are stressful and require a lot of focus, but no one can maintain that pace forever. Therefore it's necessary for your community to have a space to pause and recharge so they can continue doing their best creative work.

There is also a social aspect to eating a meal or taking a beverage break. It allows people to gather and mentally recharge, but also to share and discuss their current work or perhaps take 10 minutes to get away from their current project.

Getting feedback on a project from others or discussing current events can spark

inspiration or get a creative process moving forward again. Plus, let's be honest, a cookie and a cup of coffee or tea can turn anyone's day around.

The examples below may sound pretty straightforward, but consider how they actually help your community grow stronger. Providing these daily necessities encourages people to stay and engage in the space longer, enriching the conversations and overall environment, rather than at the Starbucks down the street. There is a reason why companies like Google offer free meals, snacks and beverages to their employees. It's all about the power of social discourse over a warm beverage and a tasty morsel.

### Food and drink station examples:

- Electric Water Boiler
- Coffee Maker
- Refrigerator
- Microwave
- Dishes (Mugs, Plates, Bowls, Silverware)
- Napkins (Paper Towels, Studio Towels)
- Snacks
- Salt & Pepper Shakers
- Sugar Dispenser



**WORKBOOK #6: Food & Drink**

Will your food and drink station have a place to sit down? Sketch it out!

54

55

## 7. Market

The best way to connect to the local community (neighboring businesses, townspeople, schools, etc.) is to invite them into your space.

The easiest way to do this is to offer items made by participants of your creative community through a small market. If the items are made within your physical space, even better! Think of it like a farmer's market. These markets are the meeting point between farmers and urban dwellers, two groups who may never meet. The market removes the barrier and opens up a dialogue between them. Your market will be doing the exact same thing: it will be introducing your new creative community to the local community, while offering them beautiful items.

These items could be offered in a monthly sale or if you have windows, nicely displayed to garner attention from the local community and encourage people to enter your space freely. Entice and delight is the ideal!

Funnel the proceeds from this small market back into your creative com-

munity and physical space. Perhaps the proceeds fund snacks for everyone or are used to bring well-known speakers to your space. If everyone donated a few items a month it will help keep the community up and running

The items don't need to be expensive or difficult to produce (make one card design and easily print 20 of them). Make items affordable and then let the beautiful work do the rest!

### Market item examples:

- Greeting Cards
- Bookmarks
- Journals
- Coasters
- Tote bags
- T-shirts
- Aprons
- Dinner Place Cards
- Bookplates
- Posters
- Recipe Cards
- Buttons
- Calendars



**WORKBOOK #7: Market**

What will your market look like? Shelves, baskets, a hanging display? Sketch it!

58

59



# Case Studies

3

CASE STUDY

## Mighty Tieton & PaperHammer Studios



### Ed Marquand Mike Longyear

"Begin Again"

Tieton, Washington

[www.mightytieton.com](http://www.mightytieton.com)  
[www.paper-hammer.com](http://www.paper-hammer.com)

"There are thousands of small towns across the country trying to figure out their futures. They need to make an effort to connect with younger, more ambitious urban creatives." When Ed Marquand went on a long bike ride through Tieton,

he could not have foreseen that getting 18 punctures in his bicycle tire would change his life. With Tieton's many empty warehouses and storefronts, this incident sparked an idea: What would it take for Seattle (where high property prices restrict many creative and small business endeavors) and settle in smaller, more affordable locations? After much discussion and input from their creative friends, Ed and Mike decided to take the plunge and purchase their first abandoned fruit storage warehouse.

Through countless hours of hard work and a dedication to make their passion project come alive, Tieton is now the home to Mighty Tieton, an incubator for artisan businesses. There are 14 modern artists' lofts housed in a second retired fruit warehouse and PaperHammer, a book arts studio, sits on the square and produces all the items for its Seattle-based store.

With several more buildings purchased and ready for new business, Ed and Mike are excited about the future of Tieton.



CASE STUDY

## The Moveable Type Truck



### Kyle Durrie

"My favorite things in the world are printing and road trips."

Silver City, New Mexico

[www.type-truck.com](http://www.type-truck.com)

"Each day was a new adventure, which was what made that experience so exciting." When Kyle Durrie was searching for her voice as a printer she decided to join her boyfriend's band on tour. Little did she know that this experience would inspire her to go on her own tour: educating others about letterpress printing.

She launched a Kickstarter campaign and raised the funds needed to purchase a 1982 Chevy Step Van. However, it left a little to be desired with no ventilation, no windows, and no power. So she gutted the entire van and started fresh with sketches and an impressive cardboard model of how she wanted to make a "functional work space that moved," along with a living space. It would be her home for the next nine months as she toured creative communities across the country.

Before going on tour, she had a close-knit group of printer and designer friends. But now she counts many of the people she met while on the road as some of her closest friends: a creative community spread out across the U.S.

When setting up a new community, Kyle advises to, "Figure out what you really, truly want and need, and then find others who share those values. They don't need to be exactly like you, but you need to trust that you're on the same path and want to work toward similar goals."



CASE STUDY

## Metrix Create:Space



### Matt Westervelt

"The only reason you haven't been here is because you didn't know about it."

Seattle, Washington

[www.metrixcreatespace.com](http://www.metrixcreatespace.com)

Upon entering Metrix Create:Space it is clear that you've entered a very unique space. There are tools and supplies spilling off of every shelf, equipment buzzing as it does its intricate work, and fascinating kinetic objects on every surface. Nothing is hidden away: the possibilities that each tool, supply, and piece of equipment holds

is on display and within reach to anyone that voices an interest. It's exhilarating.

Established in 2009, the retail hacker-space does not accept the status quo and is home to a community of creative engineers, professionals and enthusiasts who push the limits of the available technology.

They offer an impressive tool rental for any idea you've ever entertained (and probably a few you've yet to consider): laser cutting and etching, 3D printing, textiles (sewing & embroidery machines, knitting machines, etc), CNC Routing, advanced circuits lab, and design and technical services.

Metrix also hosts regular workshops on Electronics, Arduino, PCB design, Textiles, 3D CAD, Programming. They are taught by subject-matter-experts, which creates a baseline of knowledge in its community.

With a belief that "everything is a little bit more awesome when you add a laser," Metrix is leading the pack when it comes to Maker Spaces that are not only popping up in Seattle, but across the world.





**Service  
Workshops**

# Offering additional learning opportunities.

By this point in the guide book, you've been introduced to different scales from which to start your community, areas of engagement to include in your physical space and case studies to jump-start your brainstorming sessions. That's a lot. Way to go!

Every decision you've made up until now has been ensuring that your community participants can learn not only through personal exploration in the different work clusters, but also from their peers. With any endeavor to learn, however, a mixture of approaches is helpful in cultivating a well-rounded view. While many skills and critical discussions around design can take place simply by gathering your participants and having them work in a communal space, it is important to also offer more structured and linear learning opportunities.

This will come in the form of specific topic workshops. Who will teach these workshops, you ask? Excellent question.

I wholeheartedly believe that the best way to learn is to do so from your peers, either by interacting with them as they work (work clusters) or being taught by them more formally.

Let me explain. At first, I thought I had surrounded myself with truly amazing and talented people and I was just lucky to be learning from them (I am certainly lucky, but it goes well beyond that). From an initial notion and then through my research, I started realizing that everyone in our design culture has a skill that they are truly confident in and can offer to others.

I have a friend that is exceptional at lettering—Chalk, paint, watercolor, ink, pencil. You name a medium and she can create something beautiful from it. She has offered her guidance on countless projects. I have another friend who I'm positive can figure absolutely anything out and doesn't give up until he has found a solution. He is my first pick for a collaboration every time.

These individuals have devoted themselves to these strengths by spending countless hours learning the intricacies of that skill. Wouldn't you want to learn from someone that dedicated and passionate? If your answer is yes, good! From the beginning, you've been building a community based on that very principle.

## Remember to have fun with this! There are no limits on what workshops to offer!

Now that we've established that you will be offering workshops and the people within your community can help teach them, what topics will you choose? Start brainstorming with your community. What do they want to learn? What topics are popping up repeatedly in the discipline of design that your community might not be as comfortable with? These are great topics areas to deliberately start offering through workshops so that your community can stay current and grow.

Once a topic has been agreed upon, look to the participants within your community and see who might be able to teach their skills to others. If no one feels comfort-

able teaching that workshop, then start looking to people you could bring in to teach. Look to local universities and utilize your professional networks. A friend of a friend might be a coding genius and would be happy to visit and teach a workshop. Remember, you can't get what you want if you don't ask for it, so start reaching out!

These workshops can be a single offering or can require multiple gatherings. It just depends on the topics. Having a mix of workshops with different time commitments will be key to keeping your workshops full and people engaged with your space.

Also consider letting your community participants have first pick of the workshops they want to attend, before opening them up to the public. Charging fees for supplies and the workshop itself is another great source for funding. This funding can then be used to bring in speakers, offer advanced workshops and buy new tools and equipment.

This next page provides an example of workshops and how they could be offered throughout the course of a month. Remember to have fun with this. There are no limits on what workshops to offer!

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY					
<p><b>Book Club #1 (evenings)</b> Take a closer look at topics about design. Discuss and gain new perspectives. Ex: Inclusive Design, Design Education, Future of Design (Perspectives)</p> <p><b>Book Club #2 (evenings)</b> Pick books outside of design and see how they could better influence the discipline of design. Ex: Engineering, Anthropology, Psychology, Business</p>	<p><b>Open Studio (all day)</b> Open up the studio to the public. They can pay to use your resources (tools, supplies, etc.). This will also give your participants a chance to practice teaching their skills to others. Builds confidence.</p> <p><b>Speaker Series (national)</b> Try for some bigger speakers. Use your extra funds to help. Open it up to the public. Charge admission. Ex: Chip Kidd, Gail Anderson, Jessica Hische, Hammerpress</p>	<p><b>Show &amp; Tell (evenings)</b> Find out what everyone is working on in the community. Give everyone 10 minutes. Have snacks! Ex: Pin-up work, presentation, lay out work on table.</p> <p><b>Show &amp; Tell (evenings)</b> Find out what everyone is working on in the community. Take trips to see people's personal work spaces in their homes.</p>	<p><b>CLOSED</b> Every place needs a day to regroup. If you're open more heavily on the weekends, then pick a slower day and use it to restock and prep for events.</p> <p><b>CLOSED</b> Every place needs a day to regroup. If you're open more heavily on the weekends, then pick a slower day and use it to restock and prep for events.</p>	<p><b>Open Studio (evenings)</b> Open up the studio to the public. They can pay to use your resources (tools, supplies, etc.). Make it social. Offer drinks and food for sale. Or invite a food truck to park outside. Make it fun!</p> <p><b>Make &amp; Mingle (evenings)</b> Add a social aspect to your making with cocktails and food. Keep the projects simple and fun. Ex: Silk-Screen tote bags, personal zines, button making</p>	<p><b>1 Full Day Workshop (6 hrs)</b> <b>2 Half Day Workshops (3 hrs)</b> Choose workshop topics that require more instruction time. Ex: Bookbinding, Silk-Screen &amp; Letterpress Printing, HTML/CSS</p> <p>No Events Not every day needs to have planned events. Have the space open, let community participants come and go as they please, and be open to new opportunities that stop by to say hi.</p> <p><b>PART 1</b> <b>1 Full Day Workshop (6 hrs)</b> Offer advanced workshops in multiple sessions. Ex: Type Design, Video, Data Visualization, Calligraphy</p>	<p><b>Book Club #1</b> Take a closer look at topics about design. Discuss and gain new perspectives. Ex: Inclusive Design, Design Education, Future of Design (Perspectives)</p> <p><b>Book Club #2 (evenings)</b> Pick books outside of design and see how they could better influence the discipline of design. Ex: Engineering, Anthropology, Psychology, Business</p>	<p><b>Open Studio (all day)</b> Open up the studio to the public. They can pay to use your resources (tools, supplies, etc.). This will also give your participants a chance to practice teaching their skills to others. Builds confidence.</p> <p><b>Speaker Series (local)</b> Reach out to those creatives in your community or slightly closer to home that you want to learn more about. New perspectives helps everyone to learn.</p>	<p><b>CLOSED</b> Every place needs a day to regroup. If you're open more heavily on the weekends, then pick a slower day and use it to restock and prep for events.</p> <p><b>CLOSED</b> Every place needs a day to regroup. If you're open more heavily on the weekends, then pick a slower day and use it to restock and prep for events.</p>	<p><b>Open Studio (evenings)</b> Open up the studio to the public. They can pay to use your resources (tools, supplies, etc.). Make it social. Offer drinks and food for sale. Or invite a food truck to park outside. Make it fun!</p> <p><b>Make &amp; Mingle (evenings)</b> Add a social aspect to your making with cocktails and food. Keep the projects simple and fun. Ex: Paper, marbling, stationery, laser cutting coasters</p>	<p><b>1 Full Day Workshop (6 hrs)</b> <b>2 Half Day Workshops (3 hrs)</b> Have workshops open to community participants and the public. Ex: Processing, Sketching, Packaging, User Experience</p> <p>No Events Not every day needs to have planned events. Have the space open, let community participants come and go as they please, and be open to new opportunities that stop by to say hi.</p> <p><b>PART 2</b> <b>1 Full Day Workshop (6 hrs)</b> Offer advanced workshops in multiple sessions. Ex: Type Design, Video, Data Visualization, Calligraphy</p>	<p><b>Workshops are not the only additional learning opportunities you can offer. Book clubs, design challenge evenings, social gatherings, monthly open studios and pro</b></p> <p><b>bono projects are all events that will bring your community together. By offering a variety of options each week for your community participants, you are building</b></p> <p><b>openings, wine tastings, farmer's markets, and other events that bring people together for socializing and learning new and wonderful things.</b></p>

**WORKSHOPS, LEARNING OPPORTUNITIES & EVENTS**

What might a month in your space look like? Try to coordinate with other creative events taking place locally.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY



Staying  
Connected

15

## Share your process and learn from others.

No matter what geographical location you are working from, you are not alone. Each community that forms following the principles in this book will start with the same set of guidelines, yet each will be influenced by their local surroundings and the participants in their community.

However, what I realized along the way is that many of these locations might have more in common than they think. A small agricultural town in Indiana is very similar to a small agricultural town in Central Washington. So wouldn't it be good if these two communities could share their process and get feedback from each other?

Accompanying this guide book is a website that encourages you to post where you are in your process. You can post sketches, pictures, ideas for how to build things, workshop ideas, questions, etc. Post anything that you want to

share and get feedback and additional guidance on.

The belief is that each individual community will form a part of the larger network, providing strength in numbers and a larger presence across the United States. By doing this, the discipline of design will no longer be filled with anonymous and isolated designers, but will have a voice and a physical presence.

So don't be shy. Upload your photos. Show us who your community is and what is important to them. We're excited to meet each and every one of you!

### Website

[www.makereadyinitiative.com](http://www.makereadyinitiative.com)

### Instagram

[#makereadyinitiative](https://www.instagram.com/makereadyinitiative)

“...the sight of action that is within the possible scope of the spectator affords a temptation eventually irresistible to him.”

—Christopher Alexander  
*The Pattern Language*



Final  
Thoughts

CO

# Begin this very moment and do not hesitate.

Congratulations! You are now a Founder of Awesome. You are a leader, and people are looking to you for inspiration, direction, and reassurance. While that is a weighty responsibility for sure, having read this book you are now equipped to take on the task. This experience will open so many doors of possibility to you and to everyone who is brought into the community. Choosing to build a creative community shows that you care about the future of the design discipline, the future of your peers, and of your own personal design practice.

When I began my research to write this book, I had absolutely no idea what I was getting into and I don't mind admitting that. Know why? The most inspiring projects I've seen over the years and throughout my research were started because one person (or sometimes a group of people) got really excited deep down about an idea and they never gave up on it.

I could not be happier to share with you all that I have learned the last two years. Throughout this process I became aware how small the design community is and how much my participation and contribution matter. Your participation and contribution matters too! Whether you are living and working in a large city or find yourself surrounded by cornfields, by committing yourself to building a local, creative community and a place for participants to gather, you have created something worthwhile and contributed greatly to your discipline. Be proud of yourself.

---

**One person got really excited deep down about an idea and they never gave up on it.**

---

I only wish that I could personally help each and every one of you along the way. Instead I will offer a few final thoughts to consider along your journey.

## 1. Have fun!

You're hanging out with your design friends. Perhaps you ordered pizza. There is no client telling you what to do. This is a community and space designed for you, by you. Remember why you got into design and what excites you about that process. Make a promise to yourself here and now that no matter what happens, you will remain excited about the journey and have fun with this at every opportunity!

## 2. Don't be a lone warrior.

Surround yourself with your closest creative peers. Revel in the fact that four brains are better than one. That off the wall idea someone just threw out? Don't dismiss it! You never know when that one idea will change everything.

## 3. This is a journey.

I won't try to sugar coat this process: it's long and there are going to be bumps in the road. I tell you this only to reassure you that they will pass. When they do, you'll look back and not remember the times when you were completely out of your element or so unsure you didn't know what to do next. What you will see are the late nights with take out, the moments you were laughing until you cried and the camaraderie between you and your design friends who equally believed in this project.

## 4. Always connect with the public.

Invite them into your space. Speak publicly about your ideas, ambitions and why this is so important. Help out around the community with pro bono projects too. As a favorite professor of mine once said, "We create something from nothing. FROM NOTHING. We're awesome!" Share that with the public community and they will be more inclined to help you out. Trust me, you'll need their help eventually.

## 5. Be fierce with finding funding.

First, do not let funding stop you from pursuing anything. Money can be procured from so many fundraising ideas: bake sales, workshops, car washes, holiday markets, etc. But if you want a little more money up front, consider applying for a grant. Examples of groups that give grants are: AIGA and The Awesome Foundation (look them up online). Look locally too. You would be surprised how much money is available to people trying something new by being daring and awesome!

**Now take a deep breathe and get back to work! You got this!**

## Additional Resources

The following is an abbreviated list of books, websites, and documentaries that I used during my research. If you wish to learn more, each of these offers a more in-depth look at many of

the topics that were touched on in this guidebook. These books would also be great for your weekly book club!

### BOOKS

1. Alexander, Christopher. 1977. *The Pattern Language: Towns, Buildings, Construction*. New York: Oxford University Press.
2. Crawford, Matthew B. 2009. *Shop Class as Soul Craft: An Inquiry into the Value of Work*. New York: The Penguin Press.
3. Doorney, Scott, and Scott Witthoft. 2012. *Make Space: How to Set the Stage for Creative Collaboration*. New Jersey: John Wiley & Sons, Inc.
4. Howells, John, and Marion Dearman. 2013. *Tramp Printers: Wandering Artisans of Newspapering and Typography*. California: Discovery Press.
5. Johnson, Steven. 2012. *Emergence: The Connected Lives of Ants, Brains, Cities, and Software*. NYC: Simon & Schuster.
6. Lave, Jean, and Etienne Wenger. 1991. *Situated Learning: Legitimate Peripheral Participation*. Cambridge [England]: Cambridge University Press.

### WEBSITES

1. AIGA  
[www.aiga.org](http://www.aiga.org)
2. HOW Design  
[www.howdesign.com](http://www.howdesign.com)
3. Lynda  
[www.lynda.com](http://www.lynda.com)
4. SkillShare  
[www.skillshare.com](http://www.skillshare.com)

### DOCUMENTARIES

1. Driskell, Nathan. *We Are Makers*. AT&T Learning Studio, 2013
2. Tsai, Mu-Ming. *Design & Thinking*. Muris Media, 2012
3. Tsai, Mu-Ming. *Makers*. Squarespace, 2014
4. Zommer, Catheryn Davis and Neely Dawson. *Fully Awake*. Danu Collaborative, 2007

### Special Thanks

This book would not have been possible without some very special people in my life. They have supported me through the emotional roller coaster that is a graduate degree, through sad-

ness and loss, and guided me when I thought I might never find solid ground again. Each has played their role in bringing this labor of love to life. From the bottom of my heart, thank you.

#### My Parents

Joe & Sandy Steinem

#### Friend & Academic Advisor

Ann Langford-Fuchs

#### Thesis Committee

Dominic Muren  
Kristine Matthews  
Annabelle Gould

#### Design Faculty

Tad Hirsch  
Karen Cheng  
Linda Norlen

#### My Editors

Gwen Hardiman  
Lacy Kelly

#### Friends, Family & Loved Ones

*In no particular order. Each holds a special place in my heart.*

Laura Kaucher, Lacy Kelly, Cisco Ramos, Daniela Panigada, Andrew Cook, Gwen Hardiman, Dan Stokley, F. Mae, Greg Quetin, Hannah & Dave Deckert, Catherine Lim, Scott Ichikawa, Chad Hall, Anna Weger, Jason Petz, Sandy Pawson, Brad Trinnaman, Cassie Klingler, Doug Manelski, Julie Fisher, Susan Brackney, Vince & Andrea Mitchell, Darby & Dana O'Connor, Teresinha Pavel, Josh Klekamp, Lea Martin.

#### Caffeine Partners in Crime

Every barista at FUEL Coffee in Wallingford. Without them and their flawless soy lattes...well it wouldn't have been pretty. Grateful Bread provided the absolute perfect writing environment. The words always come out happier there.

Photo Credit: Scott Ichikawa (pg. 12)



# Distribution

---

## HENRY ART GALLERY

### Thesis Exhibition

With any design project, it eventually has to reach the public and stand up to scrutiny. In a good way though. Design cannot be done in a vacuum. For me, this introduction to the public came in the form of putting together an exhibition that encapsulated my thesis.

Considering that my design intervention came in the form of a service that only really becomes tangible when the physical space that houses the community is built, this part presented certain challenges. But through several iterations and close work with Kristine Matthews, a master of communicating through environments we came up with a great idea through diorama work.

Just as the book that dispenses the service is meant to walk the audience through setting up their own community, but have it customized to fit their local community, I decided to present the same idea here. The exhibition showcases several of the areas of engagement that are discussed in the book, describing their importance and then represents them in simple, life-size vinyl illustrations.

As the audience moves through the exhibit, they can consider what is important to them and what their physical space would look like. I used simple illustrations and white vinyl to make sure that once again my service wasn't overly influencing the audience, but instead inspiring them to come up with their own ideas for a community and physical space to house them.



---

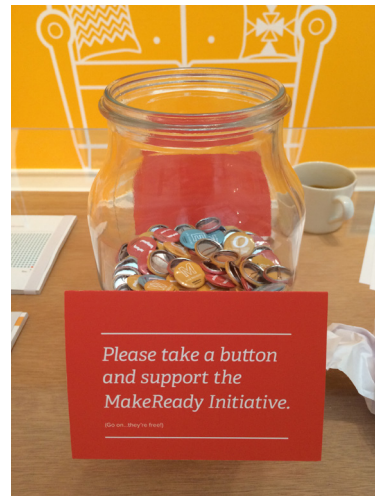
## HENRY ART GALLERY

Thesis Exhibition



## HENRY ART GALLERY

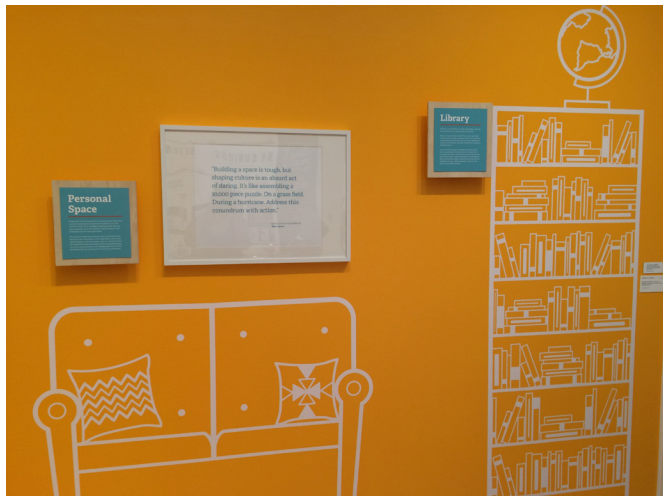
### Thesis Exhibition



The exhibition had a fantastic opening. More than 700 people from the public came to learn about our projects. My exhibition offered buttons. Each represented a letter of the alphabet and then connected it to a design term, in hopes that it would get the public excited about learning in general and specifically about design.

# HENRY ART GALLERY

## Thesis Exhibition



The book that dispenses the service was also present. I didn't want the audience to forget that this whole experience was contained within a book. I also included a few 3D objects to the exhibition in hopes that it would inspire people to see that a space and community was tangible.



# Conclusion

---

## NEXT STEPS

### Making it Real (Seriously)

With any project, especially something called a thesis, it often feels like a culmination project; The project that will define your academic career and call a close to your degree. But in the case of MakeReady Initiative it is rather the opposite. It has taken me a year and a half just to prepare for this project's journey and its eventual move from planning into execution of it.

As one of my committee advisors stated in a meeting, it would be a shame to do all of this work and not at least try to make one of these spaces. To get the ball rolling and test out my theories. It took a long time to wrap my head around it, but at this point, it is real and the only path forward is to put my efforts into the MakeReady Initiative.

The first and most important next step in this project is to get the service via the book into the hands of designers and those interested in setting up a community based around learning. To do this, I am offering a limited edition of the book for sale to raise money to get a Kickstarter campaign up and running. This way we can for funding that will allow for the book to be professionally published, allowing for more people to have access to it.

Congruently, I have been approached by several people who are interested in setting up specialized communities that would like to consult with me. This will allow me to apply my research and get direct feedback from the collaborator and the space. This will garner additional insight that can only help in the revised edition of the service and

subsequently the book in future iterations. I hope to revise and update the book every 3-5 years as I learn new things and am able to test out additional ideas.

The ultimate next step is looking into the kind of funding that would be necessary in setting up my own MakeReady Initiative. Having spent so long researching and writing the guidebook, it is only natural that I have mentally built no less than 100 different spaces based on different needs that I came across. But I am not naive. It is going to take considerable work to get a full-fledged space set up, but as my guidebook says, anyone anywhere can start with whatever resources they have. I should take my own guidebook's advice.

So I am currently looking at available spaces, discussing my project with anyone that will listen to me, and trying to raise awareness. I am also looking into partnering with a design association, a design firm, and/or creatives to bring about this vision. But I am hopeful. This is only the beginning for this project. It's time to get to work.

---

## REFLECTION

Would I do it all again?

A simple question, but hard to answer when you've just finished it. But the answer is yes, I would. This is a project that in many ways has been in progress for over a decade. It lived in the far off reaches of my mind and only came to fruition through my graduate work that allowed me to focus on it.

Initially, this project was big. I wanted to tackle very big ideas and design something that would affect large swaths of people within the discipline. I did not start small. Let's be honest, I never do. But through slowly focusing my problem area, I did arrive at a space that while still big, I knew I could design something that could actually help people. That was my main focus from the beginning. I had many so many pretty things in my life that I just wanted to design something that could have real impact. After a year and a half, I think I accomplished that. I could not be happier.

I also learned so many new skills through this project. I learned about new areas of design, such as service design, and learned to be so much more than just a visual communication designer. Now I can combine these new skills with those honed over a decade and come out with variations to designs I couldn't have even fathomed two years ago.

I found the edges of my comfort zone and kept going. To create something great, you just know you're going to have to real push yourself. I don't know how many times I found myself cast adrift in the sea of new ideas and thoughts, but instead of being scared I pushed on. My comfort zone now

accommodates far more than it did two years ago.

With any degree, when you come out the other side, you should be more confident than when you entered it. That is true here. I learned to trust myself through this project. It took a while, but slowly, I knew that no one else was going to have the answer. Sure, I could check in with my committee, but ultimately the success of this project hinged on me trusting myself, my instincts and my beliefs.

The people that I interacted with throughout this project is what made it worthwhile. I met so many people that were so passionate about their projects and beliefs and could not wait to tell me about them. But also hearing about their hardships they faced when attempting to create something that had never been done. Those stories inspired me down to the depths of my soul. These amazing people will not be ones I will soon forget.

Within design, we have a saying, that no project is ever done. There will always be things that you will see in your work that you will want to change. It is possible to even consider other design interventions that could have worked other than the one you picked. My thesis will be a project that will not soon leave my mind or my desktop and I hope to continue developing it in the future.

---

## BIBLIOGRAPHY

### Books

1. Berger, Shoshana. 2005. *ReadyMade: How to Make {Almost} Anything*. London, UK: Thames & Hudson.
2. Crawford, Matthew B. 2009. *Shop Class as Soul Craft: An Inquiry into the Value of Work*. New York: The Penguin Press.
3. Dearstyne, Howard. 1986. *Inside the Bauhaus*. NYC, NY: Rizzoli International Publications.
4. Doorley, Scott, and Scott Witthoft. 2012. *Make Space: How to Set the Stage for Creative Collaboration*. New Jersey: John Wiley & Sons, Inc.
5. Edward, Lucie-Smith. 1981. *The Story of Craft: The Craftsman's Role in Society*. Ithica, NY: Cornell University Press.
6. Epstein, S. R., and Maarten Prak. 2008. *Guilds, Innovation, and the European Economy, 1400–1800*. Cambridge [England]: Cambridge University Press.
7. Geisel, EllyAnne. 2006. *The Apron Book: Making, Wearing, and Sharing a Bit of Cloth and Comfort*. Cambridge [England]: Cambridge University Press.
8. Higgins, Frank C. 1914. *The Apron: Its Traditions, History, and Secret Significances*. New York: Marbridge Building.
9. Howells, John, and Marion Dearman. 2013. *Tramp Printers: Wandering Artisans of Newspapering and Typography*. California: Discovery Press.
10. Johnson, Steven. 2012. *Emergence: The Connected Lives of Ants, Brains, Cities, and Software*. NYC, NY: Simon & Schuster.
11. Kardon, Janet. 1995. *Craft in the Machine Age 1920–1945: The History of Twentieth-Century American Craft*. NYC, NY: Harry N. Abrams, Inc.
12. Koplos, Janet, and Bruce Metcalf. 2010. *Makers: The History of American Studio Craft*. Chapel Hill, NC: The University of North Carolina Press.
13. Lave, Jean, and Etienne Wenger. 1991. *Situated Learning: Legitimate Peripheral Participation*. Cambridge [England]: Cambridge University Press.
14. Schön, Donald A. 1985. *The Design Studio: An Exploration of its Traditions and Potentials*. London: RIBA Publications for RIBA Building Industry Trust.
15. Thomson, Ellen Mazur. 1997. *The Origins of Graphic Design in America 1870–1920*. New Haven, CT: Yale University Press.
16. Veblen, Thorstein. 1973. *The Theory of the Leisure Class*. Boston, MA: Houghton Mifflin Company.
17. Wigginton, Eliot. 1972. *The Foxfire Book*. Garden City, New York: Anchor Press.

### Articles

1. Allan, Alasdair. 2014. "The Edinburgh Tool Library". *Make*. April 25, 2014. <http://makezine.com/2014/04/20/the-edinburgh-tool-library/>
2. Brand, Jay L., 2010. *Physical Space and Social Interaction*. Holland, MI: Haworth Furniture.

---

## BIBLIOGRAPHY

(continued)

3. Dannels, Deanna P. 2000. "Learning to be professional: technical classroom discourse, practice, and professional identity construction". *Human Resources Abstracts*. 35 (2)
4. Denmead, Ken. 2013. "Why the Maker Movement is Here to Stay". *Make*. April 27, 2014. <http://makezine.com/2013/06/03/why-the-maker-movement-is-here-to-stay/>
5. Dougherty, Dale, 2011. *Maker Mindset*. LLK Media. <https://llk.media.mit.edu/courses/readings/maker-mindset.pdf>
6. Hlubinka, Michelle "Binka". 2014. "What Are Your ABCs of Making?". *Make*. April 26, 2014. <http://makezine.com/2014/04/22/what-are-your-abcs-of-making/>
7. Olshavsky, Ryan. 2003. "Six Tips for Improving Your Design Documentation". *Boxes and Arrows*. April 5, 2014.
8. Olson, Dan. 2008. "Fixer Fair, er, Faire". *WIRED*. April 25, 2014. <http://archive.wired.com/geekdad/2008/10/fixer-fair-er-f/>
9. Plattner, Hasso. 2012. "Introduction to Design Thinking: Process Guide". *Institute of Design at Stanford*. March 23, 2014.
10. Russell, D. R. 1998. "Rethinking genre in school and society: an activity theory analysis". *Communication Abstracts*. 21 (2).
11. Slack, S. E. 2007. "Create a Process Documentation Guide". *Developer Works, IBM*. April 5, 2014.

### Websites

1. "Apron Memories." Accessed April 27, 2014. <http://www.apronmemories.com>
2. "Fixer Collective." *Proteus Gowanus*, accessed April 26, 2014. <http://proteusgowanus.org/fixers-collective/>
3. "Fix-it-Fairs" *City of Portland, Oregon Government*, accessed April 26, 2014. <http://www.portlandoregon.gov/bps/41892>
4. "Knife & Flag" *Authority of Survival Union*, accessed April 27, 2014. <http://www.knifeflag.com/#survivalunion>

### Films

1. Driskell, Nathan. *We Are Makers*. AT&T Learning Studio, 2013
2. Tsai, Mu-Ming. *Design & Thinking*. *Muris Media*, 2012
3. Tsai, Mu-Ming. *Makers*. *Squarespace*, 2014 (Release date: September 2014)
4. Zommer, Catheryn Davis and Neely Dawson *Fully Awake*. *Danu Collaborative*, 2007

---

## ACKNOWLEDGMENTS

This book would not have been possible without some very special people in my life. They have supported me through the emotional roller coaster that is a graduate degree, through sadness and loss, and guided me when I thought I might never find solid ground again. Each has played their role in bringing this labor of love to life. From the bottom of my heart, thank you.

### **My Parents**

Joe & Sandy Steinem

### **Friend & Academic Advisor**

Ann Langford-Fuchs

### **Thesis Committee**

Dominic Muren  
Kristine Matthews  
Annabelle Gould

### **Design Faculty Advisors**

Tad Hirsch  
Karen Cheng  
Axel Rosler  
Linda Norlen

### **My Editors**

Gwen Hardiman  
Lacy Kelly

### **Friends, Family & Loved Ones**

*In no particular order. Each holds a special place in my heart.*

Laura Kaucher, Lacy Kelly, Cisco Ramos, Daniela Panigada, Andrew Cook, Laura Stephens, Gwen Hardiman, Dan Stokley, F. Mae, Greg Quetin, Hannah & Dave Deckert, Catherine Lim, Scott Ichikawa, Chad Hall, Anna Wager, Jason Petz, Sandy Pawson, Brad Trinnaman, Cassie Klingler, Doug Manelski, Julie Fisher, Susan Brackney, Vince & Andrea Mitchell, Darby & Dana O'Connor, Teresinia Pavel, Josh Klekamp, Lea Martin, Taylor Newman.

### **Caffeine Partners In Crime**

Every barista at FUEL Coffee in Wallingford. Without them and their flawless soy lattes... well it wouldn't have been pretty. Grateful Bread provided the absolute perfect writing environment. The words always come out happier there.

Guidebook Photo Credit: Scott Ichikawa  
(pg. 12)