

Dear lbertus@meca.edu, ronbotting@gwi.net, rcarnes@gmail.com, chenali33@yahoo.com, acooney@pratt.edu, gabrielle.esperdy@njit.edu, janfairbairn@mac.com, lynnflaming@mac.com, gales@maine.rr.com, peterahall@earthlink.net, xc2me@xs4all.nl, mark@typeculture.com, christianmarc@gmail.com, doug_scott@wgbh.org, nancy@skolos-wedell.com, msoar@alcor.concordia.ca, billsullivan2@mac.com, info@tsuchiyaschmidt.com, work@andrewtwigg.com, pvolent@bowdoin.edu, hwilli15@utk.edu, skaupert@gmail.com, am37@comcast.net, broo@splitpeastudio.com, afidler@bgsu.edu, Satorunihei@mac.com, ahildrel@maine.rr.com, tockerse@risd.edu

WHAT HAVE WE WE WANT TO KNOW? [not-the-schedule #2]

With this you'll find an updated list. A dense interconnectedness among ideas. All captions marked with a * are changed. Some a bit, some drastic. In due time I (we) was not able to get in touch with you all. This will happen tomorrow or the day after.

Although the final schedule will be made 'on the run' I had to face the fact that some of you will stay for a few days only. So if we don't want to miss a contribution (and we won't) I had to schedule a little in advance. I've add the DAYS to the titles but kept the list in alphabetical order. (Next update within 4 days...) (read them all)

cheers, Melle

DesignInquiry 2007: PASS•PORT

* Luke Bertus

> MONDAY: lecture: #1 pass*port - to pass

> FRIDAY: lecture: #2 pass*port - to pass

let's say that design, whatever it is, causes behavioral patterns, in lab rats, in citizens, in electronics, etc. and when margo asked me how or if transsexual issues (a part of my identity) relate to 'design' i got flustered. to me they

do. as a strong athletic kid i got harassed because people were uncertain and uncomfortable about my gender, and then as a masculine female i got so used to being harassed and chased out of public bathrooms because of my gender representation that i just learned to avoid situations and people. i learned that completely random people can react with such aggression when my body questions the arbitrariness of their classification system that it becomes undeniable. about 2 years ago i decided to stop trying so hard and transition from female-to-male. by now things have changed, the aggression has stopped, i feel at ease with my transitioning body, i pass as male, but i know that the moment i get read as deceiving the system i might be a dead duck. (read the whole article on the blog: <http://blog.designinquiry.net/?cat=1>)

Luke Bertus
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Ron Botting

- > MONDAY: #1 workshop/exercises 'the awareness of being seen'
- > TUESDAY: #2 workshop/exercises 'the awareness of being seen'

As an actor I have to deal with a complex set of identities. On stage I am aware of many things. My body, the way I carry myself a symbol, represents the hero or the misanthrope or... My gestures mean something. I am vibrating with sounds I am constantly modulating. In rhythm with other actors, who both expect change in and also depend upon my performance, we are characters in a "play", a "text" we are trying to make disappear and replace with emotional truth, in front of an audience who responds differently every night.

My workshop will ask the group to explore identity through a short progression of actor/audience relationship exercises similar to those a company of actors might use to rehearse a show.

Ron Botting (Secretary DesignInquiry) is a long-time union member of Actor's Equity and United Scenic Artists Local 829 in NYC. Currently an Affiliate Artist at Portland Stage Company where wife Anita Stewart is Producing Artistic Director.
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Rosalind Carnes

> presentation of my books and their influences, addressing how they relate to identity.

I'm finishing 3 books right now that follow journeys of process and experience along a dotted line. One story uses image as text told from the perspective of a nameless group of characters. Another uses a simple combination of image and text, told from the perspective of a single character. The third story uses text as image and is told from my perspective. I would love to present these stories.

Rosalind Carnes

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In this moment I am a senior in the design program at the University of Texas. I am stubbornly holding on to the last of my 'academic' ideals and pessimistically entering the 'professional' design world out there. My interests are in illustration, graphic design, and information design; I would love to draw maps, narratives, and lines all day. Right now I am trying to understand how authorship plays out in a designer's role in the market and how much I have to compromise with my educated belief system as a young designer ready to be professionally undermined.

* Lindsay Chenault

> how we define and market ourselves through our appearance and clothing.

> keeping track on all our individual travel schedules

I would love to do a presentation/discussion/round table on how we define and market ourselves through our appearance and clothing. As a designer I feel we are very in tune with appearances, stereotypes and groupings and also fall into many trends. My recent travels around the world have made me even more aware of this and aware of being an American designer. I am beginning my thesis year at Georgia State University and am researching and designing towards the above topic. I am attaching a brief paper/proposal for my thesis and ideas and am hoping that a presentation could come out of this combined with how traveling to the Middle East and Ukraine have affected me.

Lindsay Chenault

Graduate Student at Georgia State University

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Gabrielle Esperdy / Anita Cooney

> workshop/presentation that bears upon the issue of identity in the information age

Working as collaborators to highlight the nexus of theory and practice, Anita Cooney and I will lead a workshop/make a presentation that bears upon the issue of identity in the information age. Though our topic is still in flux we are exploring the following possibilities: (1) updating Georg Simmel's "The Metropolis and Mental Life" for the 21st century in order to look at how individualism, spatiality, community, etc. are shaped, transformed, and mapped today; (2) riffing on a range of real and fictional precedents, from dropping out and going underground to George Orwell's 1984 and Wim Wender's The End

of Violence, we will explore how individuals can escape identity/detection in the information age—both bodily/spatially and virtually/electronically. We are especially interested in the cultural implications of this condition.

Prof. Gabrielle Esperdy / School of Architecture,
NJIT / www.njit.edu

I am an architectural and design historian from New York City who teaches in the School of Architecture at NJIT in Newark. My work examines the intersection of design and consumer culture, in historical and contemporary contexts. I am coming to DesignInquiry because who wouldn't want to spend a week in Maine in June talking about design with a bunch of smart educators and practitioners. I am interested in the topic because it touches on issues (identity, surveillance, marketing, information+knowledge) that seem to emerge in nearly every seminar I teach—whether we are studying the American city, the social construction of space, or the impact of technology on design.

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* Jan Fairbairn

“Pass•Port--Identity as a self portrait: as it relates to a sense of self, who we are to ourselves, our students, our clients, our lovers, the world. How does this ‘identity’ affect our design, art work, teaching? Is there a difference? Which is authentic? Who gets to decide? Is our identity based on our facade, our mark, our work, our student’s success, our personal histories or some version of all of these? What happens if we change the color? the typography? the scale? the audience?”

Fairbairn & Company

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I am fortunate to have been born and raised in Maine. Educated at SVA, MECA, Yale. I've been teaching graphic design for 15 years, currently at RISD and UMASS Dartmouth. Beyond teaching I do some graphic design work, oil paint and enjoy photography.

Amy Fidler

> a set of three workshops: 1 Exploration / 2 Exchange / 3 Compare

The concept of pass•port got me thinking about how I define myself. What assumptions are being made about me as an individual due to my stats on paper (and what assumptions do i make about others)? Further free association led me to the notion that before I went to college to become a designer, I personally would have defined myself in many ways, but these days I rely on my career to define me. Futhermore, (and this surprised me) I find myself to fit into this mysteriuos role of 'designer' - a backwards approach that threatens to wipe out the real me, and potentially any significant originality of my own spirit & creative contributions ...!?!? Doe this similarly affect others?

- 1- Self exploration - Using our own XYZ as a starting point, how do we define ourselves? Create a self portrait.
- 2- Exchange - Stick our XYZ into a fishbowl, and randomly draw anothers information. Using that as the starting point, create a portrait based soley on the listed information
- 3- Discuss. Compare. Enjoy What happens when you pair them? Is there a group portrait / way to map out the group that could be generated? Based on these stats, how could we define ourselves collectively in this group?

Amy Fidler
Fidler Design Inc.

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I am a graphic designer based in Ohio. Teaching full time at BSGU and have a small design studio.

** Lynn Flemming

> I'm organizing some films on our pass?port theme for screening at D.I.. Below is a list I've compiled thusfar. If you have any suggestions, please let me know! Now here is where I could use your assistance--if you own any of these films and could bring them AND/OR if you have a Netflix account and wouldn't mind checking out a movie for the week. If you're able to do either, please email me and I will assign you a film. (The names next to the titles below show who is bringing what so far.)

Thank you!

Rear Window (Hitchcock,1954)--Margo
Alphaville (Godard, 1965)
Film: a screenplay by Samuel Beckett (Max Wall, 1965)
Blowup (Antonioni, 1966)
The Conversation (Coppola, 1974)--Peter
Lone Star (John Sayles, 1996)
Enemy of the State (Tony Scott,1998)
Boys Don't Cry (Peirce, 1999)
Memento (Christopher Nolan, 2000)
Waking Life (Linklater, 2001)--Matt
Minority Report (Spielberg, 2002)
The Yes Men (Ollman, Price, 2003)--Matt
Caché (Michael Haneke, 2005)
The Departed (Scorsese, 2006)

I have a cousin who works in the passport office here in Seattle. If you think it would be applicable, I could ask her

some questions and transcribe the responses for the group. And I have another cousin who works for Adobe (they're married). I know we discussed it briefly last year and I'm still game to pursue sponsorship potential with them. Thoughts?

This year I am looking forward to exploring the issues of our highly digitized identity. Melle's Words on a Topic led me to think about living under such heavy surveillance as we do. It reminds me of the Jeremy Bentham's Panopticon... (<http://en.wikipedia.org/wiki/Panopticon>) Does being surveilled at every moment direct our actions? Do we behave differently because we know that the government or the bank or the cell phone company tracks our every move? Does our technology provide us more independence or are we unconsciously conforming our behaviors due to this unseen, watchful eye?

Lynn Fleming

Graphic Designer, Henry Art Gallery

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I'm a Graphic Designer at the Henry Art Gallery, a contemporary art museum on the campus of the University of Washington. I'm returning to DesignInquiry because it was a challenging and invigorating experience. It has made a lasting impression on my work and I greatly value the connections I've made with other participants.

Nori Gale (Treasurer DesignInquiry)

graphic designer

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Peter Hall

> a presentation of projects that play the identity game

For my contribution, I'd like to put together a presentation of projects that I think play the identity game in an interes-

ting way, eg. Paul Elliman's photobooth faces typeface Alphabet, Heath Bunting & Kayle Brandon's border-hopping, New York Surveillance Camera Players, Craig Kalpakjian's empty corporate spaces with concave security mirrors, etc

Peter Hall (Vice President DesignInquiry)
Designcritic, University of Minnesota Design Institute senior editor
peterahall@earthlink.net

* Margo Halverson

> how might a visual maker intersect experience with place: identity paired with geography

My first goal for Pass•port was to make it happen and set the stage with Melle, Peter and the DI board. (check). Next I'm thinking how DI was conceived as a 'lab', where we bring our questions and use this time and place to 'use' others for our/as our work: ...I'll bring snippets of human geography, a brand-new area for me that seems to be able to frame a long-time question of place, space, aesthetics... to be continued.

Margo Halverson (President DesignInquiry)
graphic designer, design professor at Maine College of Art, glue
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Melle Hammer

> pecha kucha: still life with fruit ... ROTAKIN ... etc

Although English is not my language and I therefore will miss many details in the conversations, together with Margo and Peter I'll try to keep hold on what's happening during the gathering. In an instant programming setting the stage for further explorations in this years topic. - Meanwhile (JOIN IN!) editing the content of

our afterpublication.

Melle Hammer ('silly man' DesignInquiry)
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* Mark Jamra

> "Mysteries reside in the humblest everyday things."

My contribution to the proceedings will be an active "surveillance experience" since I will be producing a video document of the symposium. I will be attempting to capture its essence by documenting a variety of different perspectives on the core events.

Mark Jamra
Type
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Sebastian Kaupert

> a workshop on communication/communication skills, from personal to semantics, from customer to client to designer.
> projects or subjects that bump into the questions around identity

Identity is often treated as a fixed point, something permanent, like our names. But not only does identity constantly adapt and evolve, it does so in particular when we cross boundaries. Passports grant us admission (or not), but who are we once we're (inside,?) (Remember, I,m an immigrant)
I would do a workshop on communication/communication skills, from personal to semantics, from customer to client to designer.

Sebastian Kaupert

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Julie Lasky

> Presentation about I.D. and the role and responsibilities of design journalism.

For much of my professional life, I have been immersed in design journalism and publishing of one form or another. I began my magazine career at Print, moved to three dimensions when I took over Interiors in the late 1990s, and have been mixing all the disciplines as editor of I.D. since 2002. One mission that relates to your theme is putting real meaning behind the "I" in I.D., which stands for International. This magazine seeks to reflect the impact of design on global culture, and vice versa.

Julie Lasky
Editor-in-Chief, I.D.
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www.id-mag.com

Ann McDonald

> a few examples of student interactive experiments

I am thinking some about how RFID and other target marketing will potentially fracture our ability to share common experiences. If as we move through the city or internet if all views are customized to match other's [marketer's] assumptions about us (which most likely are too simplistic or wrong) how will we know what others are experiencing? how we will share experiences? how will we have meaningful critical exchange?

My research and creative work focus on educational interactive projects with social relevance that can best be achieved through interdisciplinary collaboration. I am currently exploring collective participation and the intersection of nar-

rative and data. My design interests continue to stem from a desire to inhabit an information space.

I could present a few examples of student interactive experiments exploring how location and identity intersect and ways that data and narrative intersect. This assignment evolved out of thoughts about location and identity in Katrina hurricane aftermath

Ann McDonald
Assistant Professor
Northeastern University
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Charles Melcher

> workshop/ proprioceptive writing:

“Proprioception” comes from the Latin proprius, meaning “one’s own.” This writing method helps synthesize emotion and imagination, generating authentic insight and reflection.

Charles Melcher
Designer, Alice Design Communications and
Associate Professor, Maine College of Art
cmelcher@meca.edu

Satoru Nihei (Webmaster DesignInquiry)

Graphic Designer
Beautiful
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Satorunihei@mac.com
A designer who does beautiful work.
Because this is my 4th year to be in DI.

tom ockerse

Identity, like so many other things, is a curious paradox. We need it to know some thing in the world we live in. In that way we objectify everything – things and ideas, concrete or abstract. As we identify ourselves as objects in a universe of objects we stimulate the notion of self-preservation. Hence our self-serving tendencies so characteristic of our world today. This offers a distorted view. We measure the value of human existence by what we do rather than who we are. We are absorbed by quantitative values and encourage comparison, competition, to dominate and to stand out. In design, for example, we glorify stylists, cleverness and intellectualism. Such veneration perpetuates imitation and ultimately kills creativity. In our desire to find ourselves in the mirror of objects and doing we don't ask who we really are. Science and other sources are beginning to collapse the validity of this objectification. Rather we should view ourselves as merely strands in the web of life, as Chief Seattle so eloquently put it, and speak of systems of relationships rather than objects. This brings with it an urgent need to shift from the self-serving paradigm to an integrative one characterized by contextual thinking as a world view based on the unity of all life. That shift will bring about a significant change in our thinking and valuing. In design, for example, this will require what I call a holistic-contemplative approach of inquiry into all we do, including our experiences and our relationship within the process. This requires awareness and mindfulness so as to intentionally invoke our whole being: hand, mind and heart. Attention is the gateway to fuller consciousness, which nurtures insight and understanding. While identity represents the notion of being objectified and found, the paradox is that when we pay complete attention and are truly present in our whole being we lose our "self" (= identity) in being simply part of life – the web of life. Yet, it is only in that relationship to wholeness and experience that the poetry of life is drawn out from within us, and real creativity is possible.

tom ockerse
tom ockerse editions
[mailto:tockerse@risd.edu]tockerse@risd.edu
i was born dutch, but came to this country when i was 17. i taught at risd since 1971, was head of the department from '73-'93, and headed the graduate program from its inception in 1976 until 2004. my work covers an amalgam of graphic design/concretism/visual poetry/bookworks which have been an integral part of my interests in theory (systems, semiotics, language, concretism, and "design as a contemplative practice). we have a house on vinalhaven, and this is the first year i happened to be there at the same time as the schedule for designinquiry – so why not participate! i'm more interested in the anonymous potential of "identity", especially as this reflects the contemplative practice.

* Doug Scott

- > MONDAY #1: a slide lecture on historical aspects of identity in graphic design
- > TUESDAY #2: recap and workshop 'a sense of place' which deals with the identity of each person's home state/province, and our relationship to it.

Doug Scott (Boardmember DesignInquiry)
Design director WGBH, design faculty Rhode Island School of Design and Yale University
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Christian Marc Schmidt / Maki Tsuchiya
(staying through Wednesday)

- > TUESDAY: a presentation and workshop: "Space and security: con-

structuring identity”

The term “branded community” has become increasingly popular. Yet despite the apparent novelty, brand has always been an important factor for communities—as a device for creating, expressing and formalizing a sense of place. Branded communities are the latest chapter in the narrative of the ideal or utopian city. They are also the outcome of a changing relationship between identity and community. Community today is a reflexive concept: just as identity is a product of community, communities are a product of identity. Supported by the changing role of location, we are more enabled (and therefore perhaps more inclined) to choose our communities from the standpoint of how they might complement or contribute to our sense of self. Through an informal survey of 12 new communities, we ask: How is identity expressed in the design of the branded communities appearing in or adjacent to cities around the world?

Maki Tsuchiya, Christian Marc Schmidt

Maki is a design director at Desgrippes Gobé in New York, and Christian is a senior designer at Pentagram in New York.

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Maki Tsuchiya is an interior designer. Originally from Tokyo, she moved to New York to attend the Parsons School of Design. She has worked in agencies based in New York and Chicago, working on notable projects such as the W hotels in Seoul and Mexico City. Most recently, she is design director at the international design and branding agency, Desgrippes Gobé, in New York.

Christian Marc Schmidt designs web sites, user interfaces, books, publications, videos, exhibitions, typefaces, wayfinding and identity systems.

He holds a Bachelor of Fine Arts degree from Parsons School of Design, in New York, and a Master of Fine Arts in Graphic Design from Yale, where he developed a thesis on adaptive design. Originally from Germany, his work has earned awards from the D&AD in London and the Society for Environmental Graphic Design (SEGD). At present, Christian is a senior designer at Pentagram in New York.

*Nancy Skolos

> a digital slide presentation: "Posters as Passports"

I once had a dream in which a tabloid-size rectangle, sitting in a ladder-back chair was trying to have a conversation with me. Having found me in a state of despair, it was attempting to cheer me up. A magical glint was rotating around its perimeter as it began desperately to try to make me feel good about myself. When all else failed it made one last effort saying, "Well at least you have me – I'm your best friend."

Even though the poster as a medium isn't widely commissioned in the United States, it has persisted as a format for visionary designers worldwide. I will give a short presentation surveying contemporary poster design from other countries, with emphasis on the poster's transformative and illusory powers to act as a threshold into other cultures and realities.

Nancy Skolos
Professor, Graphic Design, RISD
Principal Skolos-Wedell
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I collaborate with my husband Tom Wedell, and we both like to imagine that the two-dimensional picture plane has been our best friend for over

thirty years. We also teach at RISD and do poster design whenever we get the chance. We recently authored the book *Type, Image, Message*, analyzing the relationship between photograph and typography in poster design from around the world.

* Matt Soar

> screening a small selection of recent student works, and discussing a few ideas I have encountered through my own research/creation

> I just came across an intriguing online photography project that relates directly to our theme for this year. Instead of just sending the link to everyone, I thought we could perhaps develop a shared del.icio.us account around the theme of PASS•PORT. The address is as follows: <http://del.icio.us/designinquiry> You'll need to log in to add links. Password: Vinalhaven07

Current research/creation projects include investigations of signage and lettering (www.logocities.org); product placement (www.brandhype.org); and, most recently, interactive narrative.

This year's theme is very resonant because, for me, it invokes all kinds of notions about personal identity formation, self-expression, performance (eg "professionalism"), degrees of legitimacy and belongingness (cultural, economic, political, national, gender, sexual), etc. I'd like to offer up some food for thought by 1) screening a small selection of recent student works, and 2) discussing a few ideas I have encountered through my own research/creation

Matt Soar

DR / CONCORDIA COLLEGE / www.concordia.ca

Graphic designer and design writer. Current research / creation projects include investigations of signage and lettering www.logocites.org; pro-

duct placement www.brandhype.org; and most recently, interactive narrative.
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Bill Sullivan

> a lecture on “seeing contrast”
> talk about Jules Spinatsch’s Temporary Discomfort book and project designed by Winifred Heininger

- Not sure? I can talk a bit about this recent work and my design to create a new kind of more “real” or believable picture

- there is also the work of another photographer and designer that I know a bit that I think might be even more relevant that I could talk a bit about - Jules Spinatsch’s Temporary Discomfort book and project designed by Winifred Heininger that works with the grammar of surveillance photography as it is employed during the G-8 conferences in various cities

Bill Sullivan
visual artist
billisullivan2@mac.com
www.3situations.com

- I am an artist who more and more is more interested in design - I recently finished a 3yr project [<http://www.3situations.com>] that involved the taking of 30,000 surreptitious photographs of people in very specific situations in the city - and in the process I created a set of rules or manifesto for their creation called “Situational photography” - The work is shown in often large installations will be a book and [[http://web.mac.com/billsullivan2/iWeb/Site 5/Installation.html](http://web.mac.com/billsullivan2/iWeb/Site%205/Installation.html)]

Broo Temple

> a presentation/exchange on anonymity vs. identified

My interests lay in what the social implications of identity tracking. I have worked with companies that run online forums for underage girls I also would not mind holding a presentation/exchange on anonymity vs. identified . Internet (traffic) analysis is something that also intrigues me. Amazon tracks what I have bought, google what I search, ISPs tracking how many connections I make, RIAA what kind of material. What has become a information grab. Sometimes it's transparent sometimes it's convenient and sometimes it just goes to far.

Broo Temple
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Andrew Twigg

> a presentation about how my identity is disrupted by “the information age”

Andrew Twigg (partner DesignInquiry)
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Paula Volent (Boardmember DesignInquiry)

vice president for investments Bowdoin College
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* Hilary Williams

> exhibit: The Future of Interactivity: What Do We Want?

>> read more: <http://blog.designinquiry.net/>

Interactive technology does not appear in a vacuum. Our choices about the programs we employ, the websites we visit, and the way we use their features will tell the people who create

these media—authors, designers, and programmers—how to plan and carry out their next creations. This exhibit aims to ignite discussion by pigeonholing us, categorizing our digital media preferences according to the twin axes of “reason for use” and “methods of use.”

Hilary Williams

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I have made a circuitous route around the U.S. and into the field of design. I grew up in Maine and am quoted as having said in fifth grade that I wanted to be a graphic designer when I grew up. However, my liberal arts undergraduate education in Studio Art and Environmental Studies at Williams College led me into work in outdoor education, arts education, and visual merchandising. After questioning for several years how to align my visual sensibilities, my environmental and social values, and my commitment to teaching in one career, I applied to MFA programs in graphic design. I am currently a Graduate Teaching Assistant in Graphic Design at The University of Tennessee. I consider myself fortunate to be exploring many types of design at this point in time---branding, print, web, textiles, interactive, and public art. My graduate program is quite small, so I am especially interested in coming to DesignInquiry to engage with a larger group of colleagues in discussion, making, and research.

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Charles Altschul

> SATURDAY #1: as you depart the island on Saturday you are invi-

ted to swing by the Maine Media Workshops and have lunch there.

download a map to our campus from Rockland at: <http://www.the-workshops.com/geninfo/campus-map.asp?SchoolID=>

Charles Altschul

Executive Director Maine Media Workshop

