

# The Importance of Design in an Alternative-Fact Era

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# GOOD SUPPORT

The recently launched collective seeks to collaborate with like-minded people and organizations to help empower worthy causes and educate small communities—and society as a whole.



LEFT Good Support's Collection One includes wearable items designed by (from left) Thief & Bandit, Heart of Gold, and Piper Dalton.

**G**ood Support, a collective of women led by Gretchen Jones, who was a contestant on season 8 of "Project Runway," is working to bring awareness to civil engagement. The group launched its online presence, including its first limited-edition capsule collection, in January.

## how to get involved

Of course, not every kid has access to these types of hands-on experiences, and with cutbacks to public school funding, art education is declining, and many schools lack the material resources.

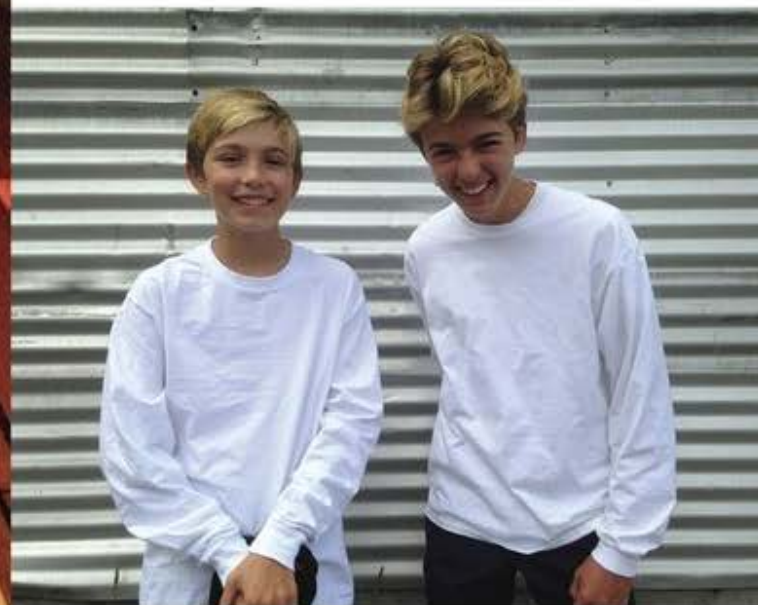
Luckily, in many cities, there are volunteer opportunities that can be easily researched online, such as Art With A Heart in Indianapolis, Creative Art Works in New York, and Leap Arts in San Francisco. (i+s Editor-in-Chief Kadie Yale participated in the Leap Arts annual sandcastle contest with the firm she worked with in 2007 and said, "It was a blast.")

If your town doesn't have an arts program or you are unable to volunteer your time, a good option is donating unwanted materials to local schools, Boys and Girls Club, or a museum education program.



# rēfuse Goods

For the last seven years, lighting designer Brent Markee's two sons have been honing their innovation chops through the reuse of leftover Carnegie Xorel scraps.



LEFT TO RIGHT Wallets made out of Xorel fabric scraps proved to be functional despite being ultra thin compared to most wallets. Brent Markee, rēfuse founder, hopes "to build a shared learning experience" with his sons (above),



“What works is better than what looks good. The looks can change, but what works, works.”

—Ray Eames







“There is a great deal of sham work in the world, hurtful to the buyer, more hurtful to the seller, if only he knew it, most hurtful to the maker: how good a foundation it would be towards getting good Decorative Art, that is, ornamental workmanship, if we craftsmen were to resolve to turn out nothing but excellent workmanship in all things, instead of having, as we too often have now, a very low average standard of work, which we often fall below.

...I know that the public in general are set on having things cheap, being so ignorant that they do not know when they get them nasty also; so ignorant that they neither know nor care whether they give a man his due: I know that the manufacturers (so called) are so set on carrying out competition to its utmost, competition of cheapness, not of excellence, that they meet the bargain-hunters half way, and cheerfully furnish them with nasty wares at the cheap rate they are asked for, by means of what can be called by no prettier name than fraud.”

--William Morris, *The Lesser Arts*, 1877







“In an age of mass production when everything must be planned and designed, design has become the most powerful tool with which man shapes his tools and environments (and, by extension, society and himself.)”

--Victor Papanek, *Design for the Real World*, 1971





Garden House by Caspar Schols  
Photography: Jorrit't Hoen

“A building should appear to grow easily from its site and be shaped to harmonize with its surroundings if Nature is manifest there, and if not try to make it as quiet, substantial and organic as She would have been were the opportunity Hers.”  
—Frank Lloyd Wright, *In The Cause of Architecture*, 1927





The Staten Island Family Justice Center designed by Spacesmith  
Photography: Paul Rivera

“...A detailed investigation of neighborhood cohesion... suggested that more cohesive neighborhoods were less prone to increased rates of anxiety and depression. Such findings are important because they suggest that factors... may be amendable to modification... That the tools to help lessen the mental toll of city life may be in the hands of architects and urban planners.”

—Colin Ellard, *Places of the Heart*, 2015





Helping Central Mexico  
Victor Alemán



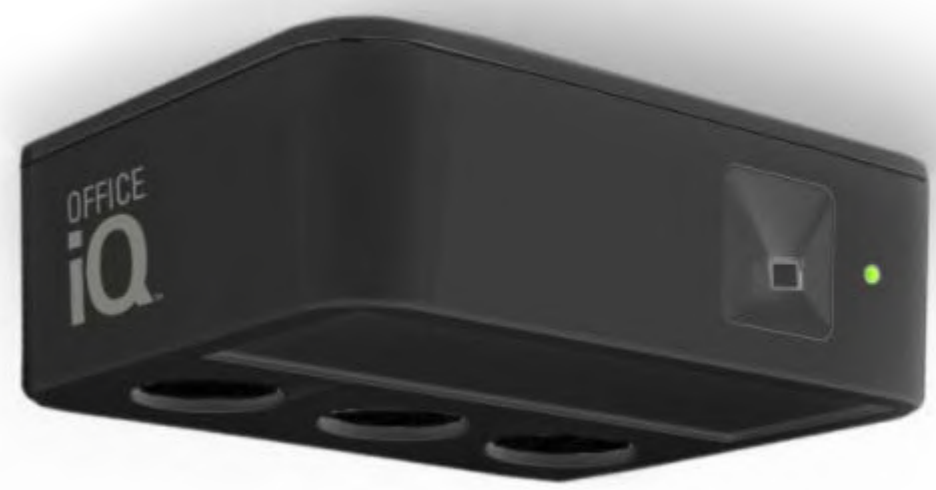
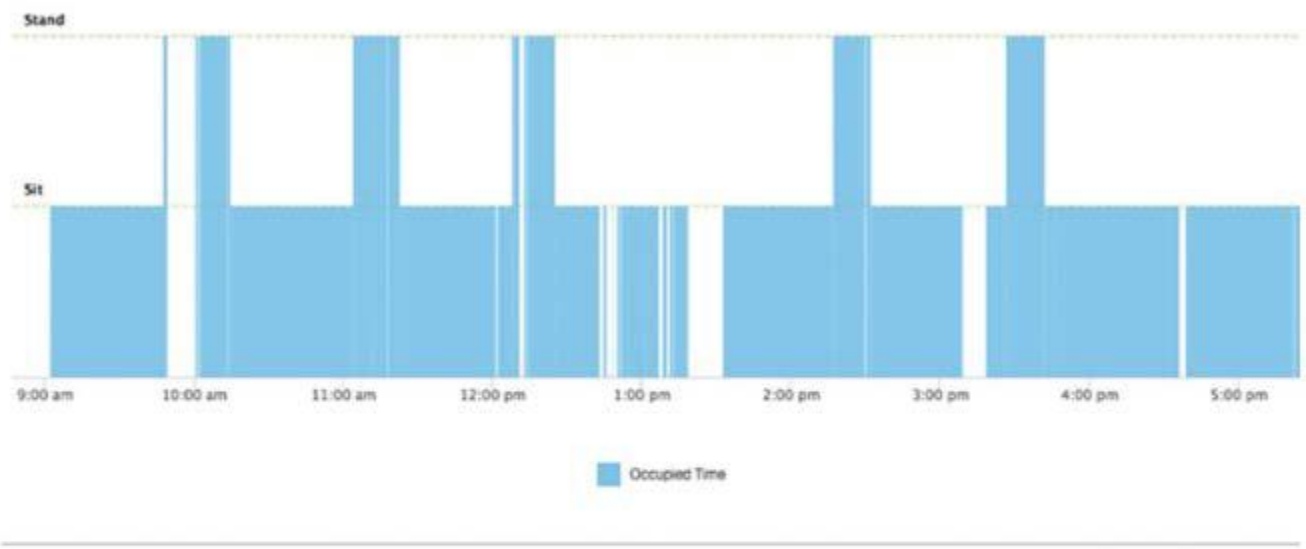


**Looking Up by Raleigh Denim  
Workshop and Bernhardt**

“The ultimate aim of all visual arts is the complete building@ To embellish buildings was once the noblest function of the fine arts... Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts... They must be merged once more with the workshop... Architects, sculptors, painters, we all must return to the crafts!”

—Walter Gropius, *Program of the Staatliche Bauhaus in Weimar*, 1919





OfficeIQ by Humanscale Design Studio + Tome

“...If there is enough thinking done along this line, there is no reason why we could not do the same with the human body. ... Anything that interferes with our ability to think clearly, lead healthy, normal lives, and do our work well will ultimately be discarded, either as an economic handicap or from a desire for better personal health... Machinery is accomplishing in the world what man has failed to do by preaching, propaganda, or written word.”  
—Henry Ford, *Machinery the New Messiah*, 1928



