IDENTITIES SHAPED BY CREATIVE (DESIGN) JOURNEYS

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ABSTRACT

The current paper presents an exploration of creating or making. We interviewed several makers of creative work, using a creative piece each had made as a conversation core. Their descriptions of making journeys marked out coupling of processes and outcomes. Co-managing both structural components involved temporally-delimited stages of actional and conceptional unfolding. Doing and thinking, however, also sketched an outline of a personality at a moment in time. These were all fluid transactions. Based on accounts of making journeys which circumscribed person-work amalgamations, we described a dispersion of markers across a dispositional field negotiated by creators. The creative operation can be conceived as a journey. Makers can be seen as travellers, their inventive journey shaping fluid identities.

INTRODUCTION

When it comes to people carrying out tasks, it is believed that there are two types of functional goal: *process* goal (or objective) and *outcome* goal (or objective). Outcome objective has been defined as a specific indicator which demonstrates that an end has been achieved (SHE, n.d.). It has also been expressed as a description of an intended effect or end result (CDC, n.d.). In short, an outcome, in terms of a project, indicates an end target.

Process objectives, stated SHE (n.d.), is a set of "activities that will be implemented to achieve [a certain] aim." On its part, CDC defined process objectives as "strategies that will be delivered "as part of reaching the outcome. The collection of process objectives indicates specific actions which, if carried out, will lead to the outcome. We take process, in context of this paper, to include possession of an executable skill set as well as actual actions of execution.

The current paper is an exploration of process and outcome within domain of the creative project. In the paper, we will encounter several makers/crafters involved in the process of producing a creative material outcome. Our interviews (or data) indicate that it is possible to suggest a distribution of makers/creators contained by constructs of process and outcome. At different stages across a project, creators differ in their amount of certitude about strategies (process) and a final image (outcome). For purpose of the current paper, we propose that alignment with process and outcome in a particular way indicates a [programme-performative] disposition or attitude. Therefore, we are able to construct a *definition* of each creator on basis of her disposition.

CONCEPTUAL FRAMEWORK

The idea of maker in the design/creative field has multiple related frameworks and conceptions. We present a few. A maker has been defined in terms of skill. A skilled maker in a skilled trade is described as an artisan (see Miller, 2003). Another definition of a maker, logically related, is apprentice (Miller, 2003; Pöllänen, 2013). The apprentice is linked to the master tradesperson in a mentee-mentor relationship. Both above descriptions of a maker center on skill/knowledge, usually within a profession. Stalp and Winge (2008) present the handcrafter. It is a maker description which, while recognizing skill, also identifies a way (a method/medium/means) of making. Within that framework, Pöllänen named another type of creator, one who makes use of a machine as a medium-- call that type of maker a "machinist" (or "technologist"). Yair, Tomes and Press (1999) explored role of a craft maker beyond the person-material dyad. They defined the her as part of a larger system of production. For

them, the maker is a collaborator and a bridge between stakeholders.

In our paper, we introduce a conception of maker as one defined by a narrative. First, this conceptualization combines two extant constructs, process and end, by activating the interrelationship between them. (The link between the two conceptual "boxes" in a flow diagram of making is as important as the "boxes" themselves seen as contained concepts.) Second, the narrative allows a maker to be discoursed as a thinker using the logic of vision (of end, in various stages of clarity) and evidence (artifact in hand) to work emergently. Third, the narrative as an idea we use in this paper makes possible conceptualization of *fluidity in definition of identity* of a maker.

In this section, we introduce, allegorically, a re-representation of the concepts of outcome and process as co-participants in framing and production of definition of a maker. We initiate identity as the final goal (outcome) and journey as a significant process of getting to that goal.

IDENTITY

We take Barnacle and Mewburn's (2010; based on Usher & Edwards) cue and define a designer/maker/creator as "a 'knowing location' [in a maker actor-network]" (p. 434). The idea of location is analytical; it expresses the individual as a notional space which serves as a nexus of its functional components. Barnacle and Mewburn called attention to the work of Law (1992). According to an illustration provided by Law, he, as a sociologist, is able to write papers, deliver lectures and produce knowledge because he is the *space* of convergence of a computer, books, academic colleagues, office, desk, etc. An agent is stretched out to inhabit the set of elements, extended out beyond its corporeal body alone, which intersect to define that agent at a particular moment in time. Law stated that "people are who they are because they are a patterned network of heterogeneous materials" (p. 383). An actor is not located in a [human] body and body alone, he continued, she is that network of "heterogeneous relations, or an effect produced by such a network" (p. 384).

In the culturally-constructed space of a *figured world* (after Holland, Lachicotte, Skinner & Cain) identities get "enacted in the practice of activities" which are meaningful within that particular world (Bacon & Kaya, 2018, p. 83). These selfsame activities are, in the case of the maker, also personally-meaningful engagement and so the figured world, as constructed, would make sense to the maker in an intimate way as well. Identity "is very much about how people come to understand themselves," explained Urrieta (2007), "how they come to 'figure' who they are, through the 'worlds' that they participate in" (p. 107). In the figured world, artifacts are mediators, connecting human action and human identity; artifacts "offer possibilities of becoming" (p. 110). Although the context of our presentation here

does not completely entail the definition of a figured world (there is a significant social component of discourse of the latter), some of the presuppositions which frame the idea of a figured world are independently allocable to our current discourse.

Employing an ontological argument ("all learning necessarily involves social identification") Wortham (2004) maintained that we shift our identity as we shift our mastery (learning, competence) of or within different activities (p. 731). Our current significant occupation discharges markers of our definition. Bacon and Kaya (2018) highlighted Wortham's idea of *positioning*, "an event of identification" whereby "a recognizable category of identity gets explicitly or implicitly applied to an individual in an event that takes place across [time]" (p. 83). We argue that choices made by the maker and actions performed by the maker shape a narrative of identification, enabling a specific type of identity to be applied to that maker. Three lessons emerge: we are socially identified, our current occupation in time defines us, identity is thus fluid across time.

JOURNEY

A creator who is in the process of making can be seen as if on a journey. She is between one place and another. The process of making itself can thus be likened to a journey.

We introduce a concept which, while more deeply situated than about a journey, lends instruction to the idea of journey as a phenomenon of being between one place and another. The Japanese concept of *Ma* is, simultaneously cautiously and profoundly, defined as *between-ness* (Akama, 2015). It is an ideal space which insinuates itself as "a state or a chance of becoming" (p. 264). *Ma*, as in-between, "denies the position of a fixed subject" (p. 263). Instead, it signals transition.

Polkinghorne (1991) suggested that self ought to be examined through the lens of a progression. There is a "temporal and developmental dimension of human existence," he argued, which calls for "viewing the self as a narrative or story, rather than as a substance" (p. 135). Self, he added, is "something temporal that unfolds in time" and so it "calls for the same sort of structuring...as other storied orderings of temporal events" (p. 143). Socio-cultural identity itself is emergent temporally--from "[an] individual's interaction with the cultural context" (Riedler, 2016, p. 139). A subset of that argument could be this: vocational identity is emergent from interaction with a vocational context.

A Peircean insight provides us with articulation of an essential connection between journey (process, action) and identity (outcome, purpose). Charles Peirce's formulation of pragmatism was driven to show an "inseparable connection" between thought and action (Shapiro, 1973, p. 31) or, in Peirce's own words, between "rational cognition and rational purpose" (p.

26). To that end, Peirce developed the concept of *habit*. He described habit as readiness "to *act* [emphasis added] in a certain way under certain circumstances and when actuated by a given *motive* [emphasis added]" (in Shapiro, p. 26). (It is reasonable to regard this denotation of connection between action and motive as tenable notwithstanding Shapiro's broader critique.) If habits, "internal or external," are "acquired as the consequence of 'multiple reiterated behavior of the same kind,'" then it is possible to articulate the connection, as Peirce wrote, that "the whole function of thought is to produce habits of action" (Miller, 1978, p. 84). Action and purpose are integrated by the understanding that "habitual actions must be determined by purposes" (Shapiro, 1973p. 29). "Final causality," said Peirce, "cannot be imagined without efficient causality" (in Shapiro, p. 30).

Sharing the Peircean point of view, Määttänen (2006) made the note that our practices in space can be understood as meaning-generating. In aiming to achieve our goals, we conduct actions within our environment using the space of that environment and objects within that environment. We engage space and its objects in meaningful activity and thereby define ourself. The outward and inward become fused.

The wayfarer, according to Ingold (2006), the one who has gone for a walk, who has moved along a path of travel, "*is* [emphasis in original] his movement" (p. 24). The metaphorical line of movement, the one laid down by the one who moves, is "the [line] along which [he] lives" (Ingold, 2010, p. 12). The one who has defined the journey is defined by the journey.

In terms of the current project, we interpret that we become who we are to become--beings with a purpose and partially defined by that purpose--through our goals and actions (such as *making a thing*) which are integrated. Processes of making, epitomized in thinking and skill brought to bear, instantiate a journey of self-definition. Those processes are conjoined with the end to which they are directed. The aggregation (or *accumulation*) of an intentional end and choices and actions the creator has *embraced* or applied in order to beget that end offer a way of defining that creator.

METHODS
Five makers are involved in the descriptions which follow. None of them is a "professional;" all are amateur creators/crafters. Each one of them was engaged at a different time by the researcher in an extended semi-structured interview, using an artifact created by the maker as the basis of discussion. Three of the makers were first encountered in a past study. Data from that study raised the notion of identity definition through creative action. Subsequently, two more creators were contacted and engaged in an interview. Two of the makers presented a painting (one in acrylic, the other in oil), one produced a pen-and-ink

drawing, one made a shirt-quilt and one created a mixed-media piece.

Our analyses revolve around the journey and outcome of making. Not surprisingly, all the makers analyzed here went through different stages of cognition and performance, but all finally arrived at a clear and successful end. Due to limitation of space, we are unable to trace the entire trajectory of every one of them and so we have presented only portions of each maker's performance interview--portions which are facilitative in illustrating the different maker identities we present. Selection of "which maker in which role" is facilitative (and convenient that way) only and does not represent any form of preference, nor does is suggest a gradient. All the creators shifted identity, more or less, at some point and all finally moved to execute their ends effectively. It is apparent that different individuals begin at different points, but as said, roles (identities) are fluid and shift between identities.

Each case presented below is discoursed within frame of the specific work described. Thus, analyses presented below are synchronic in terms of project, as we examined only one project per interviewee (rather than a history of her creative self) and we present only one *illustrative* disposition or attitude per interviewee in order to ground (i.e. illustrate) a definition. It should be made clear, however, that diachronicity exists in terms of attitude/disposition within each project--as each maker/creator evolved across time that it took to complete the project--and certainly across her creative career. Amount of change varied, however, per individual.

FINDINGS, ANALYSES AND DISCUSSION
The general need to identify maker roles was made evident easily from start. Our interviews were set up to discuss a work (outcome) and its creation (process) with a goal of describing how different creators worked. Consequently, process and end were instituted as core dimensions of the discourse and were foci in interviews. Interview data soon revealed that there existed different degrees of perception of skill mastery as well as perception of an image of an end product. Need to first reconcile with those primary variables distinctly inclined open data coding towards identifying different levels of certitude about process and outcome as expressed by participants. It also became evident that those levels were capable of separating creators.

MAKER IDENTITIES
We array makers according to clarity each possesses of final goal and of process that would get the maker there. In the next few pages, we describe riders, prospectors, pathfinders, panoramics, prescients and clairvoyants.

Panoramics
Katherine enjoyed certain skills of image reproduction. One was pen-and-ink drawing. That was not all. For instance, she disclosed that "I actually thought at one

time of doing this project digitally" (ln. 150). She settled, however, for a pen-and-ink drawing of a building.

Katherine certainly possessed the performance or skill set she needed to complete her goal. To begin with, she knew how to complete the type of foundational sketch she needed: "I did [the basic] sketch in about fifteen minutes" [lns. 13-14]. She also had clear ideas about the formative process: for example, since she was reproducing an institutional building, she would incorporate symbols of the institution ("transform them into a collage of symbols" [ln. 16]); leave parts of the performance in the product ("I left the pencil right here....I leave things in not accidentally" [lns. 20-21, 27]); interpret as an artist ("A drawing is...different from a photograph;" added explanation that "drawing exactly as a photograph" obscured recognition of the "basic elements of the structure" [lns. 30-41]). Illustrative quotes in this paragraph were made, of course, after she had settled on a target. They are still relevant, however, for illustrating that she had a pre-formulated knowledge of certain ways of doing--which immediately came into effect once the target was determined.

Katherine, however, did not originally begin with a clearly-defined goal (in terms of the specific object/thing to draw): "I randomly just...I don't know...thinking of ideas and was blank. I had a blank sheet of paper and started sketching" [lns. 46-47].

As a *panoramic*, Katherine possessed skills which she knew she could use to structure her journey and get her effectively to an end, but she needed to scan the horizon in order to determine an ideal target.

Pathfinders
In the synchronic context of the particular work we analyzed, Karoline presented as a *pathfinder*. It was a 75-to-100-hour (total time) oil painting inspired by Rothko: a blue field with conveyance/perception of movement and depth accomplished by shades, brushwork and layering. Karoline had a relatively clear idea (after studying Rothko's work) of what she wanted to accomplish: "For me, the way I produce things, it could not work without an intentional plan" [lns. 85-86]. (In the context of the discussion, she was using the term, plan, as substitute for end product.) She added that the significance of plan is "need for thought to make a thing read well and balance well" [lns. 72-73].

While experienced with other media, however, for Karoline oil was new: "I had never done oil painting before. I had a lot to learn" [ln. 106]. For the *pathfinder*, there are challenges along the way: "I had a hard time getting the color to read as I initially intended" [ln. 125]; "it is hard to identically replicate a feeling in a color" [ln. 130]; "sometimes, I think that I took on something too ambitious" [ln. 242]. Different strategies were employed to nurture advancement. Sometimes Karoline would ask others to comment on the work-in-progress: "I also value the feedback of other people" [lns. 147-148]. At other times, she would

immerse herself in lessons offered by past models: "Sometimes open up the modern art book--not to be something else...but so much is inspirational" [lns. 252-253]. The resolute pathfinder finally reaches a satisfactory target: "It got refined as I went on" (ln. 77) and at the end, "intrinsically rewarding" (ln. 367).

Prescients
Prescients are not in search of a target or a skill set, so to speak. They just have some doubts--doubts that are sometimes initiated by thoughts at beginning of a project or are sometimes insinuated by feedback from interaction with the work-in-progress or with the general context.

Jordan started as a *pathfinder*--a clear goal in mind, but some uncertainty about process (although she early favored the idea that she might "mod-podge," a generic term here for a form of collaging, the term originally derived from a type of adhesive). The portion of our analysis here is of her identity as a *prescient*, having fluidly moved away from the pathfinder role.

Jordan did a mixed-media collage. She had a clear goal in mind--even philosophically articulated--from the beginning. An intended gift for a friend moving away, she wanted an embodiment of a tree: "I had a tree in mind since the beginning" [ln. 14], symbolizing "moving on and branching out" [lns. 187-188]. She added: "I didn't want it to be just tree, ground and sky. I wanted something more poppy, colorful, vibrant" [lns. 15-16]. As for how to get to the outcome she wanted, although she was going to do a collage, she debated about materials as she roamed the aisles in a hobby shop: board, frame, paper, pre-cut paper squares, sequins, molding clay, paint, etc. She could not find clay, so she eliminated clay and paint and settled for other materials: "I was okay with maybe not using clay or doing a flat picture rather than 3-D" [lns. 201-202].

As a prescient, while she had a goal and understanding of the process in mind, she had some more-or-less incidental challenges to resolve along her directed path. These were not major obstacles; they got cleared up along the way. For instance, she said "I didn't know exactly what [the tree] would look like" [ln. 37], but that evolved as she progressed. At one point, she was not pleased with the way a line of sequins was turning out: "I wasn't feeling confident about the way it was looking and was wondering how I could make it look like I would be happy with it"--and she was certainly not willing to settle for "if I just half-assed it" [lns. 88-90]. She paused to study part of her process awhile, modified it and moved forward with a more satisfactory system and execution. Interestingly, in this case, part of the process was modulated by person/self: "I think...I'm a very patient...and I'm a very impulsive person....What I found was that I had to be extremely patient and do things slowly and take my time" [lns. 102-103].

Clairvoyants

Danielle was a *clairvoyant*. About everything seemed clear from beginning. She would make a shirt quilt from her friend's t-shirts. She knew the process: trim shirts (e.g. arms off to "get them to lay flat;" "cut to a particular approximate size;" trim and iron; "iron on Pellon fusible featherweight;" etc. [lns. 3-7]. She also had relatively well-defined pieces of the end goal: her friend's "two favorite t-shirts in the middle" [ln. 1]; "In my head, I had this picture...a detailed grid in my head" [ln. 29]; "Also the goal of where to place the patterns--for example, white and orange catty-corner to each other. I had goal that I wanted the two blue t-shirts on opposite corners and the dark greens on opposite corners" [lns. 225-227].

Christine was also a *clairvoyant*. Skill was not an issue, as she had training in printmaking, drawing, painting and mixed media. The work we analyzed (not completely finished) was an acrylic painting on canvas, about 18" x 12", inspired by geodes. She had a clear goal of studying a selected geode and a rehearsed picture of how she wanted to interpret the geode through her painting. In this painting, contours depicted interior of a sliced rock and around the contours were crystals. She used shapes within the geode "as a base" to build upon [ln. 79]; she "ground[ed] the crystals" in context [ln. 53]; she allowed the geode cross-section to run off the edge of the canvas: "That's just something I do with all my work" [ln. 63]. She also expressed that she felt she had control over her tools, ability to manage her tools and ability to make the painting turn out the way she wanted. She was even clear about how she

THE MATTER OF SITUATIONAL-NESS (AS ROLE-SHIFTER)

One factor which became seen as responsible for movement across dispositional lines was *situational-ness*. Challenges, large or trivial, would sprout during the process of making and that might introduce momentary or prolonged doubt. When that happened, the maker might slip from one level of confidence about performance to another. On the contrary, an unexpected insight or solution might present and that would move the creator up the rungs of clarity of vision. The former was the case with Danielle. Although she started out skilled and confident about steps she must follow, chance nudged her into an encounter with a range of t-shirt materials and sizes: "The accident of not cutting perfectly...a material that stretches" [ln. 280]. Some of the materials were easier to work with than others and she had to adjust cuts to make designs on different t-shirt sizes fit her design template. Cutting the blue sashing also presented a new handling challenge because the fabric out of which she had to cut it was large "and you wanted 1-1/2 inches wide" and "you had to bend over and hurt your back" [lns. 77-79]. Sometimes, situational-ness resulted from an of-the-moment type of decision. Danielle reflected: "When I was cutting the blue sashing, I wanted to cut them with the bias of the fabric. I decided to cut horizontally with the length of the fabric. I made up my mind is would be easier. I think I might have got more done in one day if I had cut with the bias...and I would not have had to make the choice of a seam. I could have turned back, but the fabric was no longer in a big enough piece" [lns. 256-260].
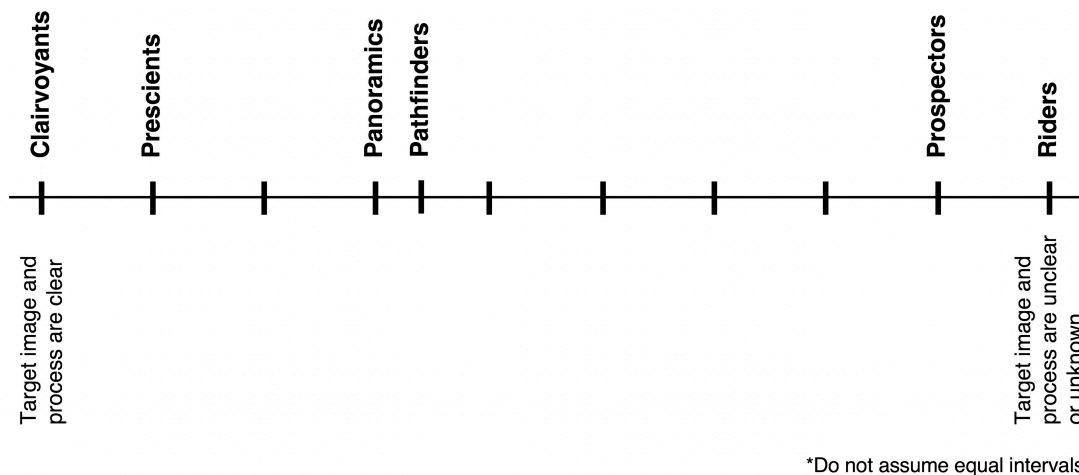

*Do not assume equal intervals

Figure 1: Conceptual deployment of different maker identities.

wanted to bodily engage in execution: "I usually have paint all over my arms because I tend to work with canvases that I can hold. I sit on the floor or on my bed. I don't like easel because I don't feel you can get close to it [the painting], connect with it" [lns. 102-104].

Situational-ness is in effect at all dispositional levels. Others provided evidence of situational-ness as well:

Karoline: Sometimes, "just getting the colors to weave was challenging" [ln. 313].

Jordan: "I was using a glue gun. When you pull away, the [glue] string...it was getting entangled [with other materials]" [lns. 367-368].

Christine: For Christine, introduction of an external "rule" such as a deadline is a situational influence which would alter her process: "I guess if I had a deadline, I could get it done, but it would not...joy....I would not build off the work itself" [lns. 227-228].

DISPOSITIONAL RANGE
Below, we summarize the different attitudes we found present in the act of making. Figure 1 above depicts a conceptual relationship between the attitudes.

It is possible to deploy makers along a continuum that is described by a combination of the clarity of image of a final goal and the clarity of process that will get the *maker* there.

Panoramics
They know (have skill of) formative process, but have not yet fully defined a target outcome. They realize that processes they know can take them to an end result. So, they look across the horizon of targets in order to define an ideal one.

Pathfinders
They have an end image in mind, but they have to initiate or cultivate a strategy (i.e. control the formative process) to get there. They seek a path through the recourse network ahead. (It might be of interest to add that our data reveal that makers prefer working feedback offered by process over feedback offered by outcome.)

Prescients
They are certainly invested with both a process skill set and an articulate vision of an outcome. Sometimes, however, there is some lingering unclarity at start, which clouds, but does not eviscerate, end or process. At other times, there are incidental challenges that are encountered along the way which create a momentary set-back from a clairvoyant state. The type of challenge is the more-than-merely-trivial-annoyance type. Sometimes, they are analyzable by the maker as ones that could be cleared up with non-major encumbrance on assets. At other times they are analyzable as ones that might lead to a degree of strategic re-negotiation-- but not wholesale overhaul. (It should be noted here that final effect of a strategic re-negotiation is not always predictable at the moment. Some minor ones might or might not end up significantly affecting the final outcome. They could be regarded as chaos-theoretic that way.) Situational-ness is one reason for the prescient turn.

Clairvoyants
They possess a relatively coherent vision of an end goal and a relatively strong sense of formative processes needed to attain that end.

TWO RATIONALIZED ROLES
We define two more roles which, while not explicitly performed in our data, make good sense.

Riders
If it was possible to begin with a not-so-clear image of an end goal, in one instance, and a significant degree of uncertainty about process in another instance, then it is possible to have a role defined by convergence of the two. Riders represent those who have an inkling that they might wish to create something, but do not know where or how to begin. They are open to ideas and influences, open to "accidents;" they "ride the wave," so to speak.

Prospectors
When riders sense a convincing pull, they are compelled to undergo search for a clearer articulation or definition of that end (goal) and/or a strategy that will take them to the end (formative process). In short, they prospect. One dedicated path might lead a person to become a pathfinder and another to become a panoramic. It is conceivable that both goal and process are evolved simultaneously. In any case, prospecting moves the rider to a new level of performance, a level where there is greater coherence about activities of creating or making.
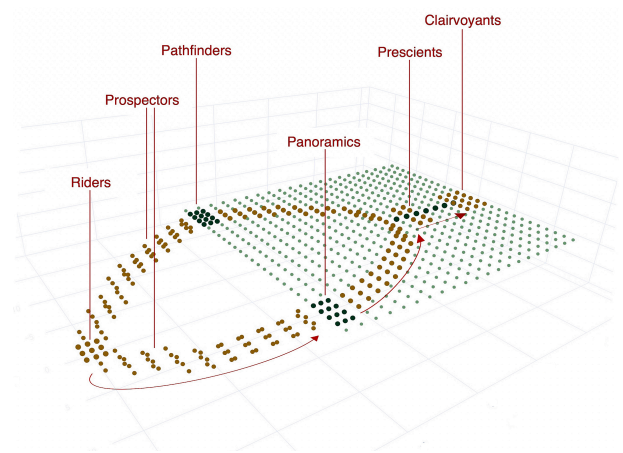

Figure 2[+]: Maker identities on dispositional field.
[+] Figure 2 made with Plotly.

Figure 2 is used to illustrate nature of dynamic relationship between roles as we have described them above. As an agent moves from left to right, there is enhancement of clarity about process, end or both.

CLOSING OBSERVATIONS: MAKER INSIGHTS ON PROCESSES AND OUTCOMES
It is judicious to close with some insight into the constitutive mind-frame of the maker/creator about processes and outcomes, given that we claim that these processes and outcomes have come to define her. Quotes below afford penetration of "me" at a moment in time.

On process
Danielle, on losing sense of time: "I can't tell you what I was doing at that point. Probably when I was fusing. That was very hypnotic. You were ironing. You had this long, fused thing behind you. It was relaxing. I definitely, shamefully had that feeling. I was fusing for

about four hours. I got into a groove; I found my flow" [lns. 137-139].

Katherine: "When I started the project. I was so excited about doing it...and it was 9 o'clock and realized I hadn't showered or eaten" [lns. 283-284].

Karoline: "There are a lot of times that, for me, painting can be...a very reflective thing for me...and if feels just great...and sometimes I can be emotional....and it's sometimes like a spiritual encounter" [lns. 171-173].

Christine: "I just think being...I can do it for hours and not be aware of what I'm doing. On this kind of thing, I don't have to be self-conscious" [lns. 362-363].

Katherine: "I was focussing so much on my activity. My...cousin was...making dinner and I could smell it and there were some things going on around me but I didn't care. I didn't acknowledge...I was not interested in what was going on" [lns. 325-328].

Danielle: "The assurances became more prominent as the project progressed" [ln. 90-91].

On outcome

Jordan: "When I first...finished it, it was at 2:00 in the morning....When I woke up in the morning, I thought, 'You know, that is kinda cool'" [lns. 57-59].

Katherine's momentum "risked" impelling her beyond the project: "I got really excited after I had finished....I was like, do I really stop there?" [lns. 166-1667].

Karoline: "I've grown more and more close to [the work]" [ln. 369].

Christine: "I think it's pretty close to what I thought I pictured" [ln. 139].

Danielle: "With the end product, I am very happy now" [ln. 83].

In these momentary insights into process, snapshots of a state of being are revealed--snapshots of "who I am at this moment." In the vignettes, we see state of being as of being lost to the world outside, of self disconnected from time, self disconnected from activity going on around itself, even self disconnected from itself (eating did not matter). We also see, however, self that is more deeply integrated (reflective, emotional). These views of self present actualizations of Csikszentmihalyi's (1975) *flow* state, a state where self has become inseparable from elements [dimensions] of the experience in which it is immersed. Generally, in the presented snapshots, one perceives a vitality borne of constructive dis-stability within the moment and a self that is harnessing that vitality and thriving on it. It is all evocative of a self that is purposeful and ardent. In the ending fades-away, we generally encounter a self that has quietened to a homeostatic, tranquil relationship between itself and its [artistic] creation.

CONCLUSION

The programme of this paper is a definition of creator/maker role based on an analysis of her work. We embarked on extended interviews with five makers about description of creation of a selected project. As might be expected, processes of formation and targets to which those processes are directed define a consistent, robust structure of a project. That consistency is also an indication that every creator is "amalgamated" with the structure of a project or its components--since the former cannot but proceed by way of the latter. While mental and physical engagements with processes and goals are fluid and negotiated, cadence of performance is such that there is enough significant temporality to allow for situational "moments" to be definable. These situational waystations, so to speak, also describe a current operational bearing within the field which links means and ends. We were able to suggest a paradigm which allocates--to makers--identity across a dispositional field, based on the amount of clarity each possessed (at a point in time) about process or end. Identity, in this model, is fluid. In that regard, it is a constructive reflection of the co-evolution of both creator and creation.

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