

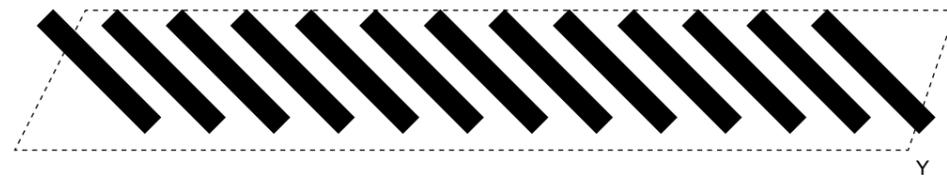
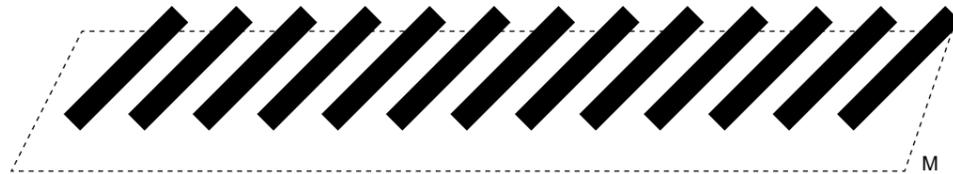
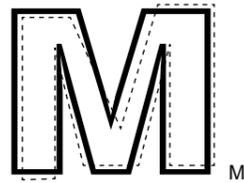
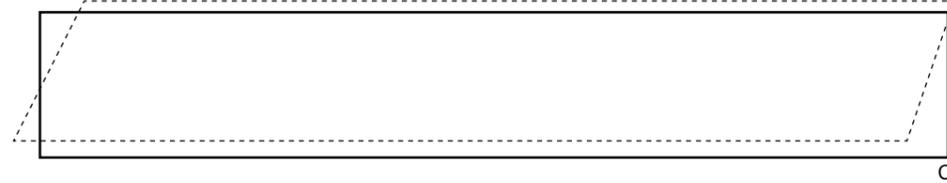
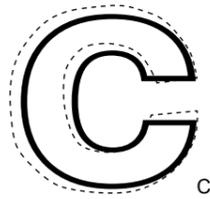
# Color Code<sub>y</sub>

Kein Geld, also auch keine Farbe. Da gibt's nicht viel zu diskutieren. Da wir leider keinen finanzkräftigen Mäzenen haben, der für uns tief in seine Tasche greift, müssen wir das Dilemma der Farbgebung auf eine andere Art und Weise lösen.

Was liegt denn nicht näher, als es alles wieder mal selbst zu machen. Ganz einfach. Wir greifen auf ein altbekanntes Konzept zurück. Jeder kennt's und hatte schon mal Freude daran. Das gute alte "Malen nach Zahlen"! Durch diesen Kunstgriff kommt das Auge nicht zu kurz und die Zeitschrift bekommt ganz im Sinne von D.I.Y. (siehe nebenstehendes F.A.Q.) einen partizipativen Charakter.

Das CMYK-Farbmodell, welches die technische Grundlage für den modernen Vierfarbdruck bildet, stand für unser Farbkonzept Pate. Ähnlich wie es beim „Malen nach Zahlen“ üblich ist, werden nun die mit Buchstaben anstatt Zahlen gekennzeichneten Felder ausgemalt. Dabei stehen die Grundfarbtöne des CYMK-Modells zur Verfügung. C für Cyan; M für Magenta; Y für Yellow und K für Key, was in der Fachsprache soviel wie Schwarz bedeutet.

Seht ihr also irgendwo auf dem Papier einen dieser Buchstaben: entsprechenden Marker in die Hand und einfach Linie nachfahren oder Fläche ausfüllen.



# D.I.Y. F.A.Q.<sub>c</sub>

## What does D.I.Y. mean?

The acronym D.I.Y. means literally translated as much as "Do It Yourself".

## What is D.I.Y. ?

D.I.Y. is rather a slogan than a cohesive movement. Nobody has to bring certain requirements, as normally expected by civic society, but with enough empathy and engagement everybody can start his own project. Be it in music, literature, architecture or any other field of cultural or technical production. D.I.Y. is for its adherents about the belief in one's self and one's power as incitement for change.

## When did this movement came up?

It is believed that the movement originally started in England during the 1950's as part of the home improvement scene. The term was later appropriated in the early 70ies by mainly the Punk subculture and has since influenced various alternative scenes as much as various grassroots movements and other.

## Where was it started?

It is hard to individualize a singular location of origin, or to pin it down on a local area. As replied earlier, England played a major role, in relation to the home improvement stores and the later appropriation by the Punk and Hardcore scene.

## What are the most important issues of D.I.Y.?

Self-empowerment, Self-organization, Initiative, Improvisation, Fun, Creativity, Individuality, mistrust against aspects of passive consumerism, mistrust against established authorities, light anarchism ...

## Why D.I.Y.?

This Issue of Sniffin' Glue is dedicated to D.I.Y., because we believe that many aspects of D.I.Y. could be very fruitful for the production of architecture. It is a theme which stands at the margins of theoretical discourse. It was never taken up seriously even if everybody has a connection to it.

## Is D.I.Y. political?

Not necessary. But there are aspects who are dealing with politics. If the will to rely on one's self or on a selforganised network, rather than to depend on institutional structures, then this act could be seen as political.

## How does D.I.Y. relate to professionalism?

In general D.I.Y. can be seen as the culture of the amateur in opposition to those of the professional. "Amateurs are people who take up a subject, such as painting, writing or music, as a spare-time hobby. As it is not their job it does not matter how well or badly they do, so long as they enjoy themselves. But anyone who becomes good enough at doing something to make money at it is a professional." archiFest looks at the various implications of this relationship through the "accademic" looking glass, since most of the contributors enjoyed years of learned training at various institutions and on the practical field.

## How does D.I.Y. relate to architecture?

It is one of the aims of the present issue to find analogies, new possibilities or even contradictions and inconcistencies in regard to the field of architecture. We believe that the exploration of D.I.Y. issues could be a fertile contribution for the architectural discourse.

## Does D.I.Y. have a theoretical foundation?

No. There is no major unified theory. It has to be said that D.I.Y. is also a practice driven movement, with a slight distrust against written form which results in the scarceness of available texts. D.I.Y. is also still not really discovered by academic discourse and if undertaken then often by exponents of the scene itself.

## Does D.I.Y. come out of a situation of lack or crisis?

The sources of motivation for starting a D.I.Y. driven project are manifold. Sometimes it is just the fun of doing something; creativity; economic and financial reasons. At Least it comes out of a need for changing products who aren't purchasable in the wanted form.