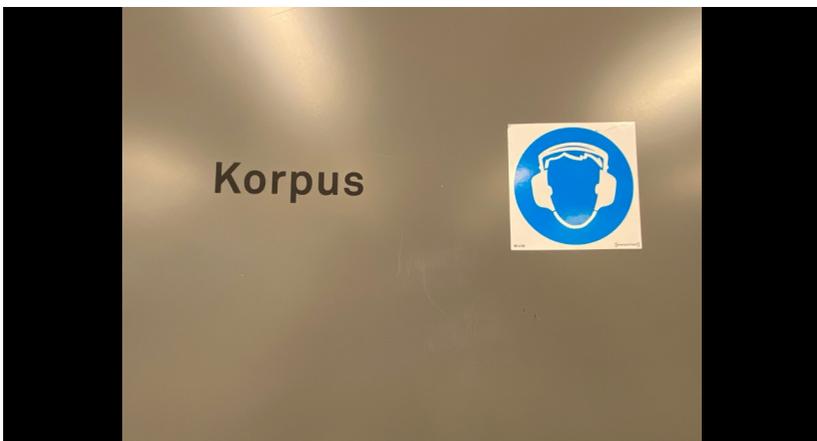




Sarah Davies book *Hackerspaces* (2017) has a *wide* domain of application —if making in the sense of maker-spaces is expanded to knitting groups and sour-dough baking—and a *narrow* domain of application, when making is restricted to hacking, when linked up with/implicating digital technologies.

Between them lies the question of how muting/voicing gender, group and age affects the recruitment pattern and articulating the politics of different maker spaces. The question is how this affects the design—plan and purpose—that programmed the qualities of the maker-space at the outset.

A way of seeing the value of the variety—in gender, ethnicity and age—is that it works as a randomising agent, rather than a vehicle of group politics. I.e. if the virtue of chance methods is that they will tease out the cohesive qualities of practice, as the foundation of the maker-space experience.



The two norm-sets used as ENTER- and EXIT-operations in the reading-game with Sarah Davies' *Hackerspaces* (2017) need to be characterised beyond just being 'norms'; since Norman Potter's *modern literalist precepts* and Eno/Schmidt's *oblique strategy cards* have very different orientations.

While Eno/Schmidt's card deck propose a variety of personal instructions and attitudes—and act as *formal* constraints—Norman Potter's precepts are fundamentally referred to *material* process and work. Therefore, in the triangulating with the text, they constitute *formal* and *material* constraints.

Sarah Davies' text—beyond being processed by making a randomised sample from it—is brought to articulate betwixt and between two sets of constraints: one formal, the other material. Which means that rather than having a situation where *form* is imposed on a *material*, we have a project.

Which is to assess the *substance* of *Hackerspaces*. Whether we succeed at this or not depends on whether we—by doing several test runs (say 3)—evaluate the outcomes by comparing them. To do that, we are completely dependent on how we initiate and terminate each iteration.

If we do not terminate, or conclude, an iteration it means that we just continue to expand our previous reading. Which means that our *start* (ENTER) and *stop* (EXIT) need to be, in an acceptable way, *effective*. The stop needs to be full, and the start new. *A fresh start* as Potter writes.

Each iteration needs to be the first, for the subsequent comparison between the (say 3) iterations is to be real. A way to go by this task is to make sure that each iteration has an outcome that is what we take out from each round; which is our own *conclusion* (prompting our own pursuits).

Each iteration of the reading-game becomes a husk from which we take our seed. And each time a somewhat different seed. Comparing these seeds will allow us to evaluate the distinctive qualities of each iteration. These qualities will—in turn—lead us to assess what is the substance of the book.

Running several (say 3) iterations will add to the depth of intention of the book. However, by concluding each round, the iterations will add to the depth of *information* in the book. That is, what we take out and constitutes the assessment of its substance. Beyond the author's intent/intention.

Which means that at some point in each round/iteration, we have to make a *cut*. And the test of this cut is that it acts as a *precisation* (Arne Næss) of what the author has to say. It is essential that this intervention does not belong to the book, but constitutes an occasion to expand the set.

By 'expand the set' we mean a transposition of the substantial domain — which we have already done by implementing Norman Potter's literalist precepts as a procedure in reading a different book (*Hackerspaces*)—to which the book applies. For instance, *beyond* the realm of books.