vary but a sense of ownership and authority within the consumer is built from this process. Take two furniture retailers at opposite ends of the market. 'Made for you', the bespoke upholstery service from home retailer Heal's and the flat-pack furniture available at IKEA. The publicity for the former is an invitation to the consumer: 'Stage 1 – Choose Your Shape: Select your preferred shape from the 29 styles of upholstery offered by Heal's as part of this service… Stage 2 – Choose Your Fabric: Visit one of our stores and look through the extensive range of fabric books, with experienced staff members on hand to help and advise you… Stage 3 – Add the Finishing Touches: Where relevant, you can select the colour of your sofa's feet and additional scatter cushions to perfectly complement your choice of fabric and create a look that is totally unique.' [4] The practice of choosing, personalising, building or customising a piece of furniture gives a sense of ownership: 'I chose it', 'we built it' or 'it is unique to our home'. At IKEA, the designers create flat-pack kits that have options of different components for consumers to choose from, this requires consumers to plan and build their own furniture. Designer, Paul Atkinson suggests that with the industry operating in this way, it 'stressed the importance of taking a user-centred approach, but has not envisioned a position where designer and user are essentially one and the same. This change in perspective has the potential to transform design education, design practice and the consumption of design.'[5]

The arrival of desktop publishing in the 1980s led to a discussion about whether the shift towards consumers becoming designers meant the 'death' of the designer. Today, the same discussion is linked to 3D printing at home; when consumers are given the tools to make at home, is the role of the designer made redundant? Artist and designer, Emily Campbell suggests that, 'Design can re-awaken citizens' own resourcefulness. The profession of design is common resourcefulness refined by a technical education. It is possible to share aspects of this technical education with non-professionals to increase their resourcefulness, and persuade them that they know more than they think about how problems might be solved.'[6] During the past fifteen years, consumers have been inspired to 'curate' their own environment through television programmes such as Changing Rooms and DIY SOS. They generated popular interest in DIY and have given rise to consumers thinking, 'We the people, the untrained majority, are the future of design. We have the tools and we will be masters of our personal environments.'[7]

Royal College of Art graduate, Thomas Thwaites' 'Toaster Project' [2011] is a documentation of the designer attempting to build a toaster from scratch; the project charmingly illustrates the discussion about DIY culture, authorship and the amount of disciplines that might share authorship of a single object. It seems that the merging of disciplines and where authorship is placed is key in design now.

1. Johanna Agerman 'Milan: Estd by Established & Sons [2010]'http://www.iconeye.com/news/news/milan-estd-by-established-sons [Accessed 1st March 2012]

2. Tord Boontje, 'Fig Leaf' [2008] http://tordboontje.com/projects/wardrobes/fig-leaf/ [Accessed 1st March 2012]

3. Wickes 'It's got our name on it' [2009] http://www.youtube.com/watch?v=p9tjs-6wbsl [Accessed 1st March 2012]

4. Heal's 'Made for You' [2011] http://www.heals.co.uk/shopping-at-heals/lookbook+brochures/pcat/heals_brochures [Accessed 1st March 2012]

5. Paul Atkinson, *The Design Journal*: 'Boundaries? What Boundaries? The Crisis of Design in a Post-Professional Era' Volume 13, Issue 2, July 2010 p.137

6. Emily Campbell 'You know more than you think you do: design as resourcefulness and self-reliance' [2009] http://www.thersa.org/projects/design [Accessed 1st March 2012]

7. Justin McGuirk, *Icon Magazine*: 'Fabbers, Dabblers and Microstars' Issue 73, July 2009 p.49

audience {see also amateur, micro manufacturing }

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