

Unit 3: Week 6

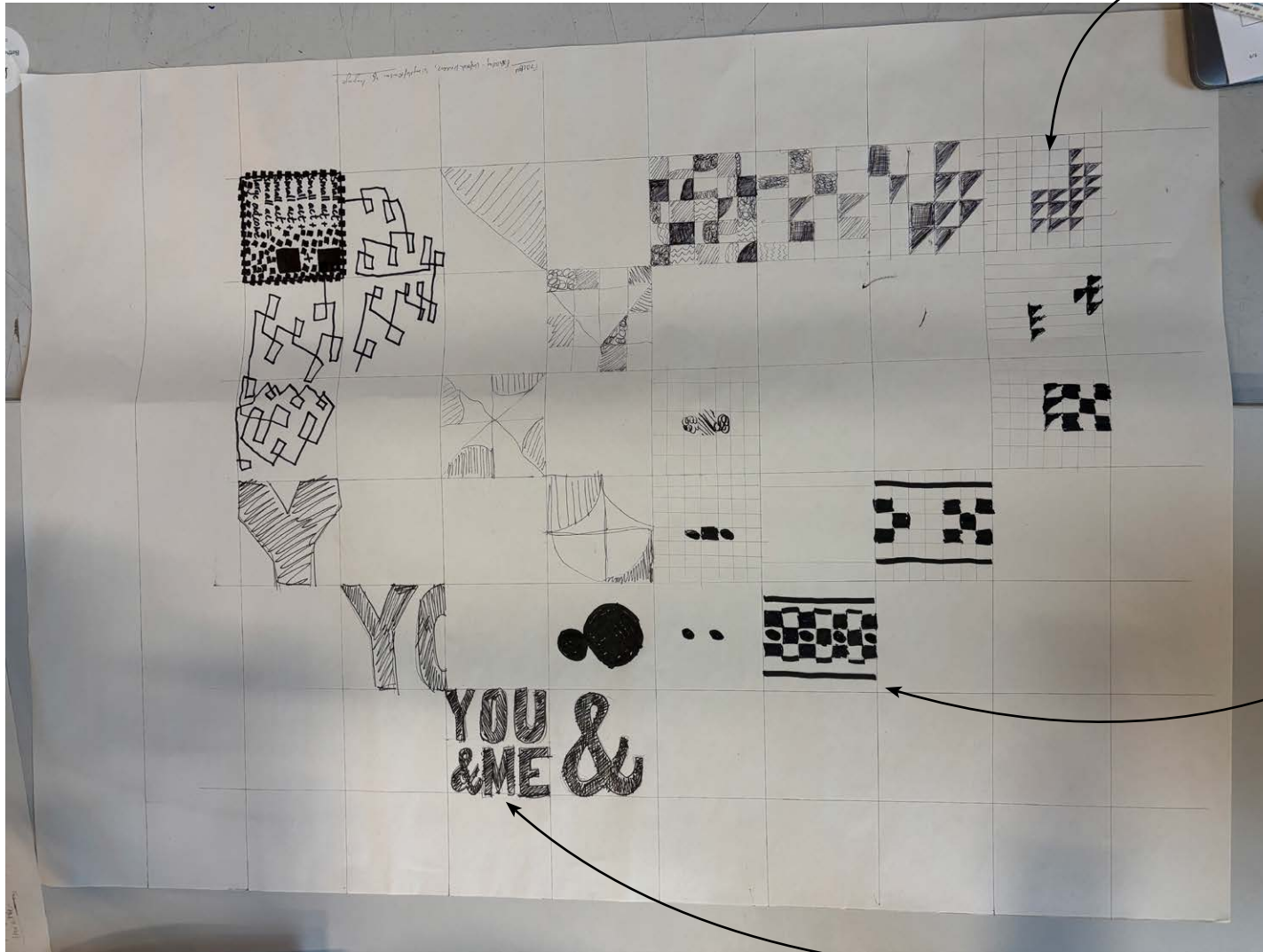
XY.B Labour²

Labour² we studies multidimensional citations.

We initially worked as a group and put forward one person who had informed or inspired our work in our practice.

We then had to find connections between the references on the table. Our group ranged from print makers to colonialism which seemed like a large leap initially. We found connections between all our references through approaches, collaborations, ethos or visual elements.

We then plotted the connections visually. We created a checkboard to work within as there were connections between pixels (print and digital), weaving and small accumulations. We all started in a square and created a visual that represented our reference. We then had to adapt that visual in each square to connect with another square and that persons visual to show the connections.



Annie Albers notebook pattern

Core pattern
Reduced to a few triangles
Added in some full squares
Removed triangles and added squares and boader
Core pattern

Oswin Tickler's algorithm as print pattern

Core pattern
Reduced to two dots
Two dots enlarged as graphic ambersand
Ambersand from YOU & ME
Core YOU&ME

Print maker text print - YOU&ME

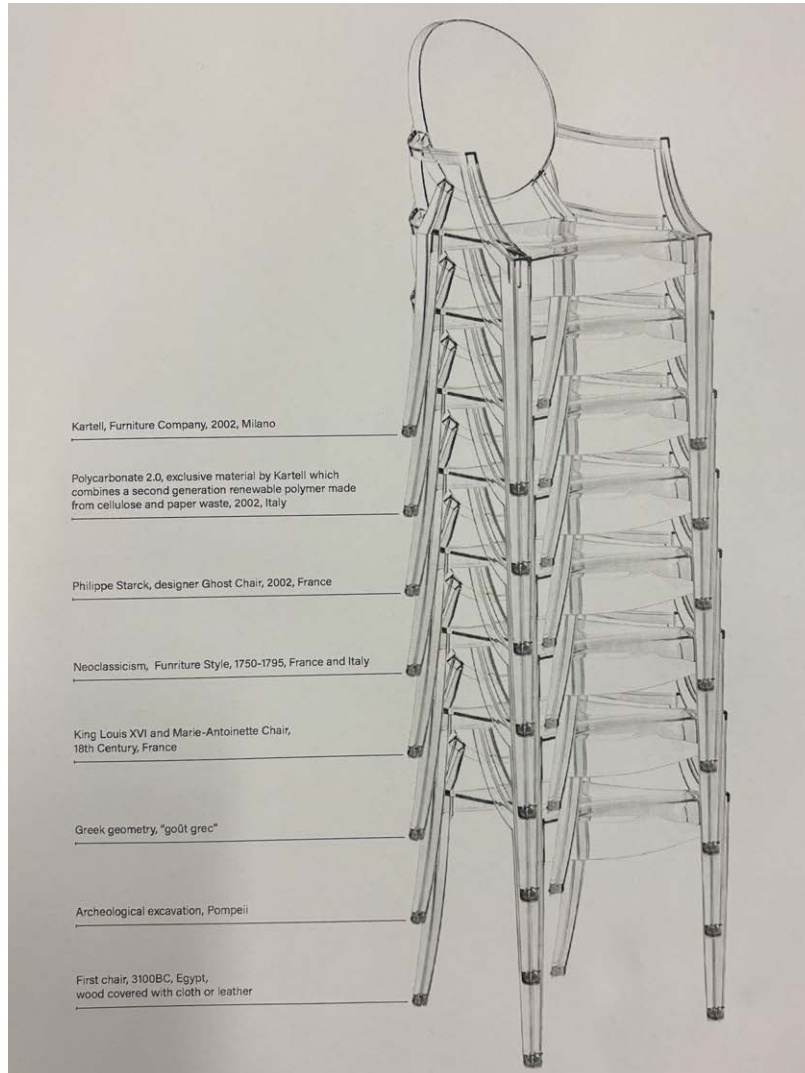
The second part we had to take an object, ours was the Phillip Stark Ghost Chair and find all its citations.

We initially split this into the material, the form (which included the designer) and the manufacture / selling process.

We found interesting connections to history (the reference for the chair design was Louis XVI's chair - which had a whole history of form dating back to the first chair in Egyptian times and taking us across continents). Interesting connections to materiality and manufacture as the manufacturer was particularly interested in this one form plastic with which to mould the chair from, did the process inform the design? The manufacturer was also the outlet and marketing.

To graphically explain our multidimensional citation we discussed writing each citation to create the form of the chair, the citations literally forming the chair, the oldest roots as the legs as its stability and ground work, to the back being the most recent addition. But also the chair was also uniquely stackable, so we stacked the chairs with each chair in the stack representing a citation.

We very much wanted to cite where we found the citations for the multidimensional citation but ran out of time, so there is an entire part missing from the stack.



Our graphically communicated multidimensional citation of the Phillip Stark Ghost Chair.

Labour²

Reflection

UNIT 3: WEEK 3
XY.B LABOUR²

I have often questioned the citation process throughout this course. The citations I find are often not in the book but referenced by someone else and it has felt dishonest to cite the original book and not the place I found the citation in, so this method appealed to me greatly.

The challenge with the method is how far you go back, as everything seems to always have a root somewhere else.

It raised other things I have thought about on this course using academic practices. The conflict of creating new knowledge in a framework that says everything has been done before and nothing is original.

The framework of thinking independently, but thought always having to be spoken by someone who has said it already.

The references we use are used by lots of us, perpetuating a narrowing of dominant theories and thought?

Unit 3: Week 6: XY.B Labour² End