

“OPEN SOURCE”

For Virgil Abloh

ON OPEN SOURCING FURNITURE:

The possibility of art has always been political. But these politics don't take place in the halls of congress or in the pilgrimage to the voting booth; as Rancière notes in *Politics of Aesthetics*, they revolve in what is seen and what is unseen, in who can participate and who cannot. Art hinges on our expression and senses—it reconfigures what is even *thinkable* in any given age.

Culture is a carousel of decisions—what we should look at, look like, and listen to. There is now a greater possibility for anyone to play in this game than before, radically changing the strata of taste that once existed (in the same impulse of streetwear). To avoid a twilight of these tastemakers, they must successfully *re-educate the very interaction with objects in people's lives*. If we succeed in disrupting the paradigm of consumption or perhaps even “smuggling in” moments of didactic engagement, then this is a project of avant-garde proportions.

Beyond just the metamodernist tableau of craft culture and the recent underscoring of new amateurism, open-sourcing furniture has greater artistic stakes. Just like the avant garde trends of the 20th century, we are working to create a continuum between art and the praxis of life; this necessarily negates the distinction between the “producer” and a “recipient,” as theorized by Burger (think of Tzara's instruction for Dada poems or Breton's recipe-like writings for poetry or Halprin's score for architecture). The ultimate distillation of this impulse is one of *availability*—it is concerned with revealing to the world what the artist deems as “the real.”

We must think to Enzo Mari's *Autoprogettazione* and the DIY furniture tradition from the interwar and postwar periods (think *Crate Chair* by Gerrit Rietveld or *Nomadic Furniture 1/2*)—a radical challenge to *make*. In a commitment to the human ability, Mari writes of his famously didactic project: “anyone, *apart from factories and traders*, can make this design by themselves.” In an increasingly alienated society, there is the duty of the artist to escort others into the circle of creation, a project only made simpler by the internet. Ultimately, open sourcing is a radical emancipation: a blurring between those who look and those who act.

There is a thrumming challenge for the artist to find her final form of influence. These object carry a claim to space and a right to time—they are the visions of a new interaction between media, art, and life. They exist on grid, but also off-grid—on the

brink of a radically connected future but also the possibility of an unmediated final product. They are an edifying act that also lead to self-realization on the behalf of the maker. They are pieces of plywood, cardboard, and steel, but they are also art objects engineered with utopian capabilities.

There is nothing new but inspiring the viewer to create the very objects that furnish their lives.

And if you don't fuck with it, well, it's open source—**change it.**

The Mixtape

Mixtapes are handed out as CDs on street corners. They are then uploaded to the internet and distributed through various legal and illegal file sharing websites. When validated, music streaming services include them in their libraries and record stores sell vinyl copies for profits. This can be translated to object “X.”

X

“X” is a thing to be “open sourced.” The term “open source” derives from the release of source code—ultimately all-exposing.

Flash Drive

The flash drive necessarily serves as an open casket to an old paradigm of shared content. It highlights our project as part of the trajectory towards a more connected future.



Contents

1. ReadMe.txt - manifesto of use

The manifesto of use is at the very center of any project. It revolves around the discourse on method that began in Plato's *Phaedrus*. Just as Ulmer lays out in

Heuristics: The Logic of Invention, the manifesto announces a new way of *living*. It plays in the paradigm of contrast—cordoning off the old world from the new one. It is the ultimate vision for how the artist renders their reality.

2. Design Files

All needed information to build, rebuild, adapt, manipulate or experience “X.”

This is can be a build of materials, CAD, or a video.

Method of Distribution

The “Flash Drive” can be either distributed through the digital, physical or random space. Below are a few examples of distribution.

1. Public spaces

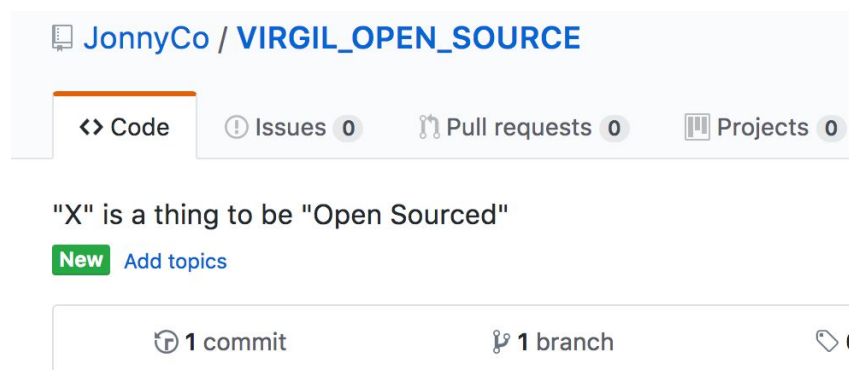
A reconfiguration of this communal space occurs upon the dispersal of the flash drives. The intention of democratic redistribution of taste is immediate, and with it, the vessel becomes an art object itself.



2. Sold in Bodegas



3. Sold in Off-White or Colette like stores
4. Off-White Website
5. Third party file sharing or design sharing site (i.e. github)



Consumption of “X” (UX)

1. Virtual Consumption
 - a. Website
 - b. Video
2. Public installation
 - a. If installed in public to “X” can be experienced by everyone. The “X” should have a link the repository where the designs and CAD can be downloaded via QR code.



(Public installation of Bertoia Chairs)

3. Built - Cheap to expensive methods of reproduction. “X” can be made by either its end user or can be built to be sold with the user’s own interpretation.
 - a. 3D printed
 - b. Plywood made
 - c. Cardboard

Built examples:



Enzo Mari's *Autoprogettazione*



Bauhaus Foundation “Craft Becomes Modern”

4. Bought