

CRITICAL REVIEW

Axis Thinking by Brian Eno is from A Year with Swollen Appendices, a collection of essays written during 1995 and published in 1996. What must be noted from this extract is that non-manichaean thinking was revolutionary in an era where you had to choose between the URSS block or the USA block, a « polar pair » like Eno wrote.

By analysing the text and connecting it with others, highlighting the ideas that an object is made of an infinity of dimensions, and, that, axis thinking was created to fill the gap made by « impoverished language ». It made sense to work on the idea of multidimensional space (more than the three ones), linking it to the fact that Eno's text contained a vast scientific lexical (« continuum », « polar pairs », « dimension »...).

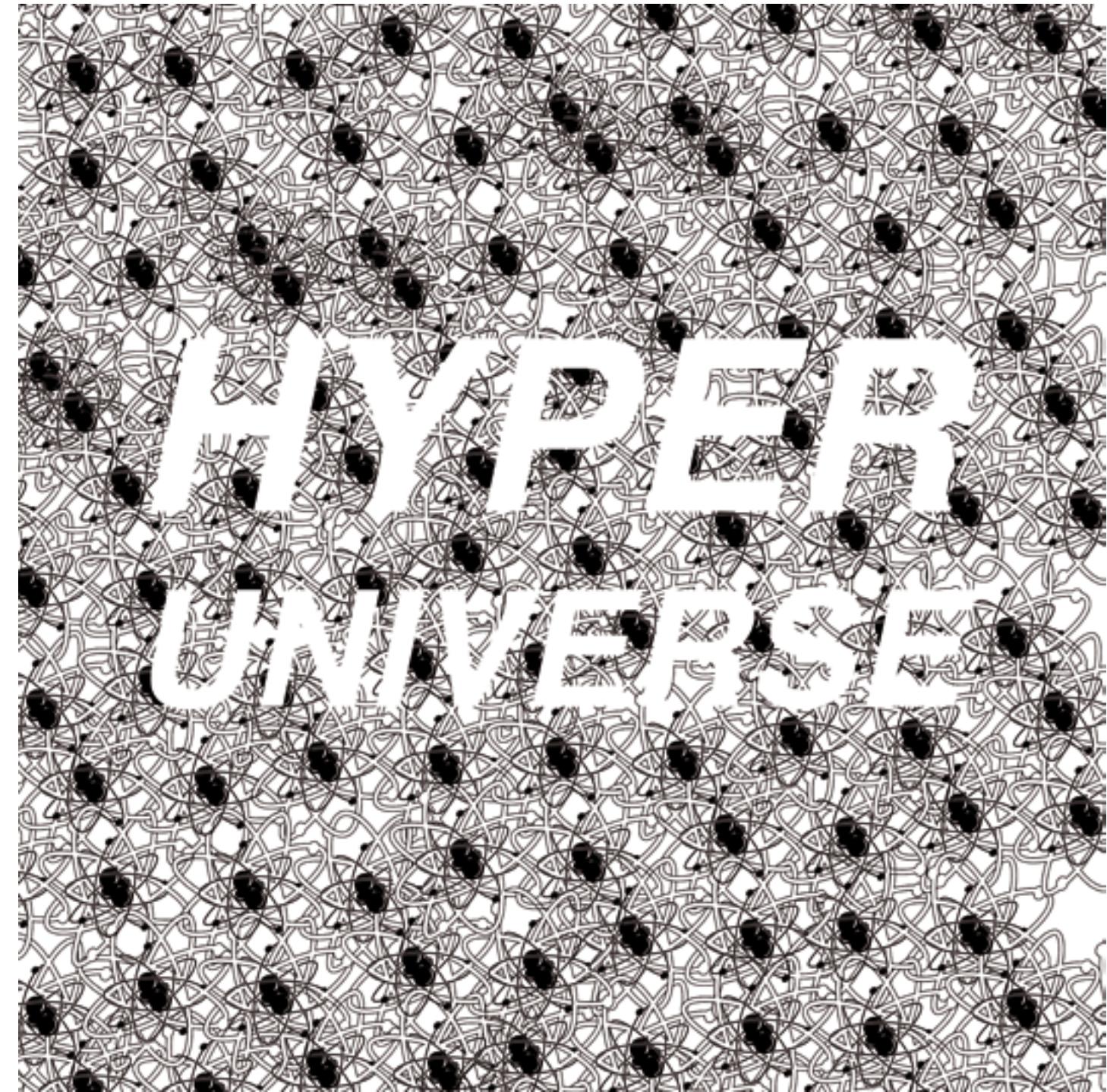
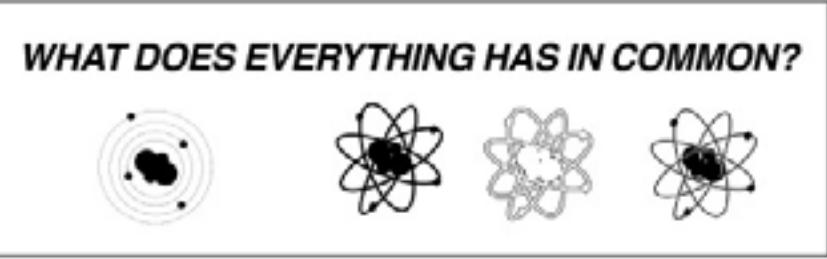
To create about this idea, it was needed to study a corpus of texts about higher dimensions theories from the XVIIIe's century, with Kant, to modern days, with Hawking, but also Hinton's Tesseract.

IEWS OF THE HYPERSHOE



Study of a shoe in twelve views using Hinton's way of studying a four dimensional object.

The main concern with working on this theory was the complexity of them and the fact that the project headed more on an explanation of it than on an actual visual essay. At this point, a specific context was needed to construct a solid narrative and find a relevant format for the essay.



working on a representation in 2D for a 4D representation of an atom was too complicated for an essay this short and needed too much background information.

The format wasn't adapted to represent time.

The idea was to work on the one higher dimension to represent the nine of them, so this project turned out to be a study of the fourth dimension (time) with the lense of Eno's work on dimensions created by axes.

From the experiments, a noticeable gap on the intention and production was noted and the main reason was that if we can represent three dimensions in two of them but representing time in two dimensions would put another layer to this project that would have changed the narrative and the meaning of it all.

For this project questioning time, a video medium seemed more appropriate since it allowed us to stretch, destroy, mix, and compose time, showing that this dimension is not a linear one, but a relative one like Einstein called it.



extract from *The Broadway Melody of 1940*

This extract was chosen because its aesthetic is strongly associated with the forties, and, the dynamic actions allows time to be more easily manipulated.

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In this video ; past, present, and future are mixed up to show that time isn't an axis from past to futur, the time can stop, go from a moment to another, many different moments can happen at the same time, but, the captions should add more informations instead of translating the visual language.



At this point, the project still need to be adjusted, the balance between past and future isn't settled yet in the final product and the background should be exploited, but, the main theme is understandable without needing the reader to read hyper-science theories on fourth dimension. The statement should also change to get less complex ideas like «fourth dimension» that would distract the reader from the content.

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REFERENCES

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3. Charles Howard Hinton (1884) «What is the Fourth Dimension ?» From *Scientific Romances*, Vol. 1
4. Professor S.W.Hawking (1999) *Space and Time Wraps*. [Public lecture transcript] available on his website.
5. Fred Astaire and Eleanor Powell (1940) in 'Begin the Beguine' from *The Broadway Melody of 1940*
6. Albert Einstein (1916) *Relativity : The Special and General Theory*