

Approaches to Writing

What will we do?

Mon 2, Mon 16, & Thu 19* of May

- Talk about *The Chicago Manual of Style* (CMOS)
- How to reference sources in your thesis and how to write a bibliography following CMOS: examples + practice time
- Short review on artists books & writing as form
- Riso-print *The ViCCA How To Reference Handbook* at the printmaking workshop :)

* Only 10:00- 13:00*

*The Chicago
Manual of
Style (CMOS)*
Introduction

What is the CMOS?

- The Chicago Manual of Style is a guide to style, usage, and grammar for academics and publishers.
- We will only focus on the Notes and Bibliography source citation system (Chapter 14).
- This is the system that ViCCA/Aalto expect students to use in their thesis.

But the manual comprises a looooooot of information (800+ pages) on style, formatting, grammar, and citing for academics & publishers:

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*I recommend getting a copy to consult more specific/niche questions while writing your thesis

Notes and Bibliography

- This is the Chicago style source citation system most common in the humanities: literature, history, and the arts.
- And it can accommodate a wide variety of usual and unusual sources (good for arts!)

N&B in a nutshell...

- Sources are referenced in your text with **direct or indirect citations** followed by **numbered⁵ footnotes** or endnotes.
- At the end of the text, you include a ***Bibliography*** with all the sources referenced in alphabetical order.
- For theses with a lot of images, you can have a separate ***List of Illustrations*** to reference the images you placed in your text.

Referencing
with CMOS in
your thesis

1-2-3

1 In-text Citations

Direct citations

Short citation in quotation marks (1-4 lines approx.) + footnote

occur. The older sources that conform my visual research (from the eighties and nineties, for example) had an understanding of women in the workplace that nowadays could sound almost laughable to many. Let's take as an example the following quote from *The Responsive Office* (from 1991): "Aside from career-minded women, resent research suggests that there are many who go to work for the human contact it can give them—and a good working environment helps to promote the social interaction such women seek."²⁰ Additionally, it was clear that many times these older sources presented offices where work (or at least the important work) was to be performed by men.



1 In-text Citations

Direct citations

Long citation (more than 4 lines) in a separate and indented paragraph, without quotation marks + footnote

Starting, then, with the concept of gender in the workplace, I would like to begin with the following quote from Kathi Weeks' *The Problem with Work*:

To say that work is organized by gender is to observe that it is a site where, at a minimum, we can find gender enforced, performed, and recreated. Workplaces are often structured in relation to gendered norms and expectations. Waged work and unwaged work alike continue to be structured by the productivity of gender-differentiated labor, including the gender division of both household roles and waged occupations. But the gendering of work is not just a matter of these institutionalized tendencies to distinguish various forms of men's work and women's work, but a consequence of the ways that workers are often expected to do gender at work.¹⁷

As we can see in this extract, the relation between gender and workspaces is a structural, institutionalized phenomenon that functions through a previous and

1 In-text Citations

Indirect citations

Paraphrasing an idea or mentioning an author, a book, or any other source or idea. No quotation marks, just a footnote.

However, I learned that to determine how gender is “enforced, performed, and recreated” in the workplace is hard to grasp, particularly in today’s organizational culture and discourses, where buzzwords such as *diversity* or *equality* wash away the actual problematics of gender (and, evidently, race, class, and sexual orientation) found within the workplace. Päivi Korvajärvi,¹⁸ for example, found during a study of four clerical work organizations in Finland (a country praised worldwide as a *culture of gender neutrality*) that gendered processes are not only about hierarchies or job positions, but about everyday practices performed by the employees themselves inside the office, as she herself witnessed during fieldwork. Some examples of these

Formatting

Direct citations

Note numbers after a citation are set as superscript numbers.

The “disembodied worker.”²¹

*The number follows any punctuation mark (except for the dash, which it precedes.)

It was the hour of “national paths” toward socialism;⁹ but that expression—rare by then¹⁰—meant

Formatting

Long citations

If your citation has more than 4 lines, make it a separate paragraph (no quotation marks) with an additional indent to visually indicate a long citation. Add a footnote superscript number at the end.

But what is perhaps most important and more influential here is, I believe, the perception that many people *still have* of women in the workplace. The following extract from a text called “I’m the Manager, not the Receptionist,” published in 2016 by Emily Dunn, relates precisely what I am talking about:

The number of interviews I have conducted where the candidate will speak over the top of me, direct the answers to the questions I have asked to the [male] CEO and fail to shake my hand upon leaving is astounding. Yes, I have a notepad in front of me and take notes; no, this does not mean I am a secretary. Just last week I interviewed five males in a row. Of these five, only one made extended eye contact with me when answering the interview questions that I had asked. Three of the five only shook the CEO’s hand.⁶²

[What goes in brackets?]

[l]owercase / [U]ppercase

Change uppercase to lowercase or vice versa as grammatically needed when inserting a citation in your paragraph.

matter what their *actual* position is within the organization. Amanda Sinclair's study on bodies and leadership, for example, supports this view by analyzing the different ways in which leadership is embodied and expected from men and women. Her research discovered that "[w]omen in management roles—despite their seniority—are expected to answer phones, take minutes and embody nurturance through their tone of voice and demeanour."⁶⁸ Gender thus defines and differentiates the same job roles,

[What goes in brackets?]

[...]

Ellipsis to summarize/connect/shorten a citation.

“hot” desks ready for anonymous workers that would come to work only for a short period of time, or even whole offices “where no one had a fixed position [...] where all phones were mobile—people connected to people and not to desks or rooms”.⁴⁶

[your word]

To summarize or connect grammatically to your own text.

mostly by themselves—is overlooked: women, Gregg explains, have to become “the multi-tasking, mid-rank, anxious working mother whose commitment to work and home [push] every day to the limit.”¹⁴⁵ The concept of work-life balance then invisibilizes

2 Footnotes/Endnotes

- In CMOS, you can choose to add the referenced sources as **footnotes or endnotes**. I prefer footnotes because they are more reader-friendly, so we will stick to that :)
- Footnotes should be **in the same page as the in-text citation** and correspond to the superscript number set after the citation.

2 Types of footnotes

Note: *First time you cite this work in your text*

1. Zadie Smith, *Swing Time* (New York: Penguin Press, 2016), 315-16.

Shortened Note: *For the following times you cite the same work*

45. Smith, *Swing Time*, 320.

2 Types of footnotes

Repeated footnotes: *If you reference the same work cited in the note immediately preceding, you can either write your note like this:*

46. Smith, 360.

Or like this:

46. Ibid, 380.

*The latest version of the CMOS suggests not to use “Ibid”.

Formatting

Basic format

In the notes themselves, the numbers are full size and followed by a period.

1. Footnote

Location

Footnotes should go on the bottom of the page (or at the right or left of the main text).

Each county has a court of justice,¹⁰ a sheriff to execute the decrees of tribunals, a prison to hold criminals.

There are needs that are felt in a nearly equal manner by all the townships of the county; it was natural that a central authority be charged with providing for them. In Massachusetts this authority resides in the hands of a certain number of magistrates whom the governor of the state designates with the advice¹¹ of his council.¹²

The administrators of the county have only a limited and exceptional power that applies only to a very few cases that are foreseen in advance. The state and the township suffice in the ordinary course of things. These administrators do nothing but prepare the budget of the county; the legislature votes it.¹³ There is no assembly that directly or indirectly represents the county.

The county therefore has, to tell the truth, no political existence.

In most of the American constitutions one remarks a double tendency that brings legislators to divide executive power and concentrate legislative power. The New England township by itself has a principle of existence that they do not strip from it; but one would have to create that life fictitiously in the county, and the utility of doing so has not been felt: all the townships united have only one single representation, the state, center of all national* powers; outside township and national action one can say that there are only individual forces.

*Here "national" refers to the states.

10. See the law of February 14, 1821, *Laws of Massachusetts*, 1:551 [2:551-56].

11. See the law of February 20, 1819, *Laws of Massachusetts*, 2:494.

12. The governor's council is an elected body.

13. See the law of November 2, 1791 [November 2, 1781], *Laws of Massachusetts*, 1:61.

HOME OFFICE

As noted earlier, the office became a space separated from the home around the 18th and 19th centuries. David Graeber notes, for example, that “[b]efore the industrial revolution, most people worked at home. It’s only since perhaps 1750 or even 1800 that it’s made any sense to talk about society as we typically do today, as if it were made up of a collection of factories and offices (‘workplaces’) on the one hand, and a collection of homes, schools, churches, waterparks, and the like on the other.”¹¹³ While for many years offices as workplaces remained separate entities found in delimited spaces, the arrival of mobile technologies made it possible for work to go beyond one single space and fixed schedules, as it finally arrived (back) to the private sphere.

This development has had a huge impact on both working conditions and the private sphere, namely the transformation of homes. Firstly, instead of reducing the amount of work by automating many processes and tasks, new technologies, as Melissa Gregg demonstrates, actually have increased the time we spend working by allowing people to work not only at the office but from their homes as well (and, as her study also reveals, made women particularly more prone to getting more “homework” than their male partners, even in the cases of double-income households).¹¹⁴ On the other hand, domestic spaces are also invaded by work, and this transformation goes beyond checking emails on a mobile phone while sitting at your living room or working on a laptop at the kitchen table: major architectural and industrial designs are currently being implemented to transform the home into a proper workspace for all kinds of professions.¹¹⁵

However, as this thesis is about offices, I will focus instead on the other side of the coin: when the office is adapted to become not only a space for work, but also a domestic space. During my visual research, I found plenty of examples where companies deliberately searched for a home-like design and decor. Advertising agency TBWCHIAT'DAY (fig. 40), for example, asked the architects in charge of redesigning their San Francisco headquarters “to refrain from using anything they would not wish to have in their homes.”¹¹⁶ (As a side note, when I myself saw the photographs of this space, its curvy, all-encompassing wood structures reminded me of many things except for a home.) The Mexico City offices of design studio Archetonic, built on a structure that used to be a house in Lomas de Chapultepec residential neighborhood, also tries to balance an office space with a living space: “While some areas have been turned into traditional office environments, some still appear as though the space has been laid out for living in.”¹¹⁷ Finally, a more extreme example of this tendency is that of Airbnb Sao Pablo’s offices, where they chose to replicate some of the homes rented on their platform “following the interiors to the letter. By setting a variety of rooms the designers created a mixture of environments that make up, quite literally, a home away from home. [...] Thus, the

113 Graeber, *Bullshit Jobs*.

114 Aside from still having to do the majority of the domestic work, they also had a different experience when it came to working at home: “For those without a home office [...] what’s notable about this is the gender divide in the study that seemed to grant men more solitude than women in the use of a home office.” Gregg, *Work’s Intimacy*, 141.

115 For a review of such arrangements, I recommend consulting *HomeWork: Design Solutions for Working from Home* by Anna Yudina.

116 Stewart, *The Other Office*, 46.

117 Martins, *The Other Office 3*, 199.

design an “energy and buzz and sense of excitement of collaborative human endeavor that really was kind of exhilarating.”⁶ After I was hired at Penguin, I sat in my open workstation (a desk which was part of a longer desk with glass partitions that reached the height of my shoulders) and found out that it held a lower position, within the office hierarchy, than the cubicle. I also realized quickly enough that the enthusiasm of Hachette’s CEO about open offices was not shared by my new colleagues, who all lamented constantly about their previous workplaces: enormous private rooms surrounded by shelves where they could keep all their books and receive visitors. Their new workspaces—cubicles—had not enough space for the vast number of books an editor needs to keep in hand at all times, neither the space, not even for a chair, to receive guests, mainly authors.

And who could blame them? One does not need to be an editor to realize that an open office is the least practical space to focus on your work—whatever that might be. Already in the fifties, when the landscape office plan was designed in Germany (*Bürolandschaft*, fig. 5), it soon became evident that such an open space for working “was chaotic and inhospitable to concentration,”⁷ “made it more difficult for individuals to escape the scrutiny of their managers,”⁸ and simply became an excuse to overcrowd offices, not to mention how it produced anxiety.⁹

However, almost seventy years after the invention of open floor offices and its almost immediate failure, the newest trends still promote it as the most efficient, human-centered, and productive office design. According to architects and designers, it removes “barriers between people, (both physical barriers, such as cubicles partitions, and virtual barriers, such as complicated chains of approval), [promotes] discussion, not only in meetings, but also spontaneously and interdepartmentally,”¹⁰



and “invigorates the senses and enhances staff performance.”¹¹ And, thus, employees around the globe are still put into mobile workstations, fluid passageways and inclusive layouts that increase communication and productivity and encourage interaction and team work. But, do they really do that? Are these new office designs actually better for employees, improving working conditions and making the workplace a more equal

5 Mahler, “Cubicles.”

6 They even started to refer to them as “stables”. I believe this moniker is still used around the office.

7 Nikil Saval, *Cubed: A Secret History of the Workplace* (New York: Anchor Books, 2014).

8 Christopher Budd, “The Office: 1950 to the Present,” in *Workspaces*, ed. Paola Antonelli (New York: The Museum of Modern Art, 2001), 29.

9 Knavitt, *Responsive Office*, 22.

10 Matthew Stewart, ed., *The Other Office*, (Basel: Frame Publishers, 2004), 6.

11 Ana Martins, ed. *The Other Office 3*, (Amsterdam: Frame Publishers, 2018), 221.

¹ Ursula Le Guin. "Taken for Granite," in *The Wave in the Mind*.



² Pierre Huyghe. *After ALife Ahead*, 2017. Installation. Concrete floor of ice rink, logic game, ammoniac, sand, clay, phreatic water, bacteria, algae, bees, aquarium, black switchable glass, Conus textile, GloFish, incubator, human cancer cells, genetic algorithm, augmented reality, automated ceiling structure, rain.

For some weeks, before beginning to write or when I get stuck, I read the aforementioned passage, 'Being Taken for Granite'.¹ I can't pinpoint exactly why it calms me, warms me, prompts rueful smiles. I think about matter, the effort to contain the messy material of things. I feel at once more akin with mud than stone, and wonder if this could be forced (pummelled?) into a hopeful analogy for curatorial practice: myself as mud within muddy situations, the footprints of people and things coalescing on my surface, leaving smeared traces of shared experiences behind as they travel along their trajectories, having passed through me. I have time to be impressed and impressed upon by them, I ooze a little with every step, not a solid foundation but firm enough to support. At some point, their traces become microscopic and dry, now dust that drifts, touches upon different bodies, compiling connections I couldn't imagine. The space in which this is enacted is not precious—hands sans white gloves, the possibility to make mess messier, new forms formed and smooshed. When I am mud, I am also fertile; muddy surfaces ripe for life. I cringe remembering how I was reluctantly moved upon seeing the small patch of green growth² under an "automated ceiling structure" that occasionally exhaled in Pierre Huyghe's Münster project.³ It was a tender moment within a grandiose gesture of worldmaking. Amongst severed concrete angles and brutalist earth wounds were muddy patches in which you were forbidden to walk. With a little light, unseen things will flourish. I imagine luminous mud.

²⁹ The Latin root of speculative means to "look at", "behold", "observe", "explore", "investigate", and "contemplate". It also references the Latin *speculum*—to mirror—invoking reflection and reflectiveness, a type of seeing mediated through other lenses.



³⁰ And then I think of Andy Holden's "Laws of Motion in a Cartoon Landscape", which goes into great detail to extrapolate the rules of this universe—how physics behaves and misbehaves—and wonder again why I thought mapping out a fixed framework, or guidelines to move through this condition, would be possible.

way I was taught to learn, is to prove or disprove a hypothesis, but speculation by its very nature is unverifiable—it exists to mirror²⁹ us into a future we may not experience, to mentally test things *in lieu* of fixed empirical situations.

There are moments when I feel I'm entangled in a double-bind. I haven't wanted to commit to working with a particular collection ('a case study'), as these conditions that produce an excess of unworkable and unworked-with things seem to exist everywhere, suggesting a universality which should be able to produce a methodology. These conditions are a condition of my work, and it doesn't seem useful to tether them to particular things in a particular place. A case study exemplifies but excludes, setting limits and silencing exceptions, and the condition I'm gesturing towards seems to be caused by exclusions (of things outside categories, systems, knowledges, experiences). But at the same time, I'm stuck on how articulate a way of working with these things that isn't too general, because I've negated the things and situations that could prompt tangible working processes. I realise I'm working un-methodically towards something that I hope to pinpoint through intuition. I want something to pivot off, but my feet touch air. I think of Wile E. Coyote³⁰ hovering next to a cliff edge in the moment of understanding that the Roadrunner transcends gravity, that the rules of gravity don't apply to it, only to them in this moment of self-awareness.³¹ I'm struggling to find something that is not either/or, a way of enunciating or staging multiple contradictory but communicative positions at the same time, falling and

3 Bibliography

A Bibliography should be arranged in a single alphabetical list and include all sources cited in the text.

It is normally placed at the end of your text.

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3 Bibliography

In your Bibliography list, write the **full bibliographic entries** you referenced earlier in your footnotes:

Smith, Zadie. *Swing Time*. New York: Penguin Press, 2016.

Formatting

If a bibliography entry extends onto more than one line, subsequent lines should be indented.

Antonelli, Paola, ed. *Workspheres: Design and Contemporary Work Styles*. New York: The Museum of Modern Art, 2001.

Benschop, Yvonne, and Hans Doorewaard. "Covered by Equality: The Gender Subtext of Organizations." *Organization Studies* 19, no. 5 (1998): <https://doi.org/10.1177/017084069801900504>.

Bertrand, Anne. *Work. 2004-2014*. Montreal: Blurb, 2015. PDF version.

Formatting

For successive entries by the same author, editor, translator, etc., a 3-em dash replaces the name after the first appearance:

Judt, Tony. *A Grand Illusion? An Essay on Europe*. New York: Hill and Wang, 1996.

———. *Reappraisals: Reflections on the Forgotten Twentieth Century*. New York: Penguin Press, 2008.

That's it!

Rules & examples of how to cite specific sources can be found in the The ViCCA How To Reference Handbook

Why do I need to use a referencing system?

- University / Academia policy
- To avoid plagiarism
- To help others get access to the sources you used / are recommending through your text
- Referencing as a critical and feminist (academic/working) practice

“Why citation matters: Ideas on a feminist approach to research”

Christina Templin

- “[T]he knowledge we consume, produce and reproduce [...] isn’t neutral”
- What voices, what bodies, what communities, and what geographical regions we reference?
- Alternative forms of knowledge, questioning authorship and individual ideas

“Feminist Approaches to Citation”

Maiko Tanaka

Great examples of practices that use citation as a feminist and artistic practice:

- FAGing it Forward
- Emily Jacir

Kudos

In our work, we give space to acknowledgements as a central tenet of feminist working practices. This is a long list, and it's only going to get longer!

If you're mentioned here and would like to remove your acknowledgement, please let us know.

We publicly acknowledge that the State of Finland is founded on the lands of the Sámi people, the Finnish people, and many others. We pay our respects to the Sámi people as the indigenous inhabitants of the Sápmi area, and we recognise their rights as an indigenous people. We recognise and respect their sovereignty, their culture, their custodianship, and their continuing contribution to the life of this state.

Thank you to all the artists, arts workers, and collectives we've commissioned:

Ana-Teo Ala Ruona

Ikko Alaska

Pii Anttonen

Camille Auer

Maija Baijukya

Archie Barry

Leah Beeferman

Julianna Brandt

Leonie Brialey

BUFU

Jessie Bullivant

Gladys Camilo

Lu Chen

Dasha Che

Zahrah Ehsan

Ignata Elena

Ama Essel

Feminist Culture House "Kudos" section

Other ways of referencing and expanding knowledge networks

Last things to remember...

- **Consistency**: if you make a style choice, keep it consistent throughout your text. Both for the referencing system and your editorial guidelines.
- Check out the **Master's Thesis Guide for Aalto Arts** to know all the requirements for submitting your thesis / graduating.

Last things to remember...

- Formatting, layouting, refining your reference system, printing, and all those final details usually take more time than you anticipate... so don't leave that till the very last!
- **No stress**: you don't have to become an expert in Chicago. By following the very basic guidelines of citing & referencing, you should be fine!

