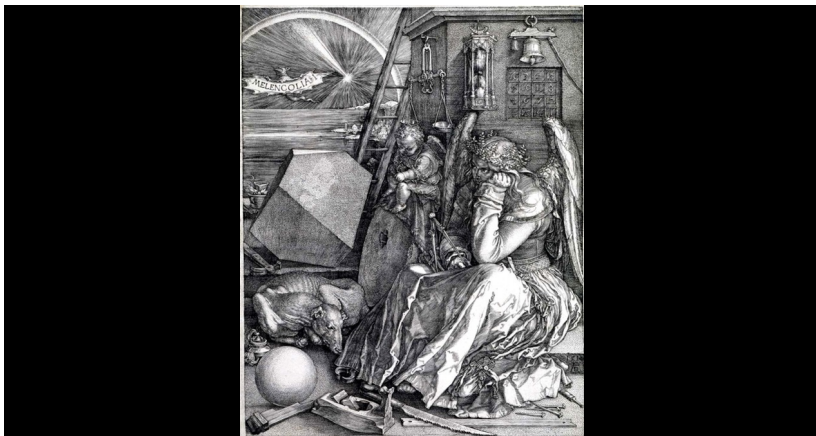




If you want to develop your *writing*—in the Friday afternoon groups—the *first* thing to think about is to connect *this* type of graphic *mark-making* (writing) to a sense of *flow*: that is, the activity of mark-making *itself*, as in drawing, develops an emotional flow/sensitivity that ties to writing/drawing.

There is a great variety of techniques to start up the flow. We will all do one in the beginning of text term. But the most important thing is to write until flow starts to occur. It is precisely like drawing. The *second* thing to think about is to *question* the model that *words go from you head to the sheet*.

Experienced writers will have a sense that the words come *from* the sheet—while writing: the *reason of the hands* calling on the *wisdom of the eyes*. The industriousness of writing, then, is occasionally visited by by ideas you *wouldn't* have if you *didn't* write. Writing combines art with industry.



This flyer is devoted to *extra-curricular* reading and writing. That is, *reading-groups* and to the development of *writing*. I believe that we need to add an element to reading and writing, which is *making*. This is already covered in the activities of the course, because you are making your black-books (BB).

As you know, this term 2020 is devoted to develop the *reflective potential* of *making*. The BBs and the design comments that you will submit at the end of the course are about this. So, for those of you who want to now organise *reading* and *writing* activities, please consider them in *triangle* with *making*.

Reading-groups are *simpler* to organise than writing because they extend what you are *already* working on in *book-presentations*. If you expand the element of *fishing for text-passages* with longer—and a higher number of—*samples*, as I did with Sarah Davies, you will *discuss* rather than present.

Then you have a *reading-group*. I know that for costume—as a subject in the making as a research area in our dpt.—there is Christina who is willing to start you up along with me. I am also available in the Friday afternoons, to come and visit you in the groups. But you have to take that initiative.

When it comes to *writing*, I will start by proposing some ideas of what it *does*, rather than saying what it is. Take my flyers, as an example. What writing does is to define a *border-area* where *language* goes *in* and *out* of an *action*. Action can here be goal-directed *and* working to develop emotions.

The flyers are both: **1)** *emotional*—they emulate [Gregorian chant scores](#) with notes marked on 4 lines, so they define a *song-line* [w/a poetic meter]; **2)** *goal seeking*—by using *analogical thinking* to develop a set of sheets with connective possibilities, they define and *home in* on a *found* target.

These two dimensions can be defined differently from what I do, but it is important that *both* are there. It is what makes it possible to talk about *writing as design*. Writing, in this practice, is akin to *drawing*: drawing up emotions—what moves us to act—and defining a *vanishing point* (target).

In Italian *disegno* means **both 1)** drawing and **2)** purpose. That writing can be developed to *hold* this *combination* is scarcely surprising if we take heed of how Renaissance artist & architect [Giorgio Vasari](#) defined design: *the animating principle of all creative processes*. So, what is this in practice?

What I mention as a *vanishing point* (above) derives from *perspective* in drawing. It is a way of locking into an horizon—as in Albrecht Dürer's print *Melencolia* [recto]—which helps us develop *observational skills* of *everything between us and that*. We then see objects as bodies (embodiment).

The difference between drawing and writing is *where* these activities *project*: in drawing the projective location is the *sheet*, while in writing the projective location is *us*. That is, it develops the abilities of the mind's eye—the sensorial imagination—developing *pictures* like in a [dark room](#).