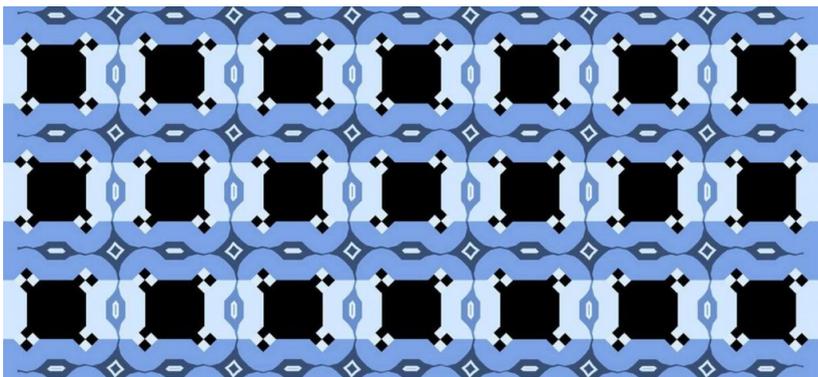


What happens when our vision is blurred? When all we see is repetition?

Author description (Victoria Skye): “Do the dark blue rows appear to slant? Surprise! They are completely straight and in parallel rows. The rows appear to skew due to the contrasts and variants in light and color as well as the varying angles of the diamond targets at the intersections. Blurring the image dissipates the illusion by dissolving the contrasts and angles. The Skye Blue Café Wall is an adaption of previously discovered versions. Richard Gregory made the original illusion design famous after documenting the illusion seen on a café wall in Bristol England. Professor Akiyoshi Kitaoka has created multiple versions of the illusion that include the contrasting targets.”

The reason for presenting the Skye Blue Café Wall Illusion here is to establish a sensory path in understanding how a blurred vision will intercept mechanical repetition, where bringing detail will bring variation and help us see possibility we didn't while in the fog. The BlackBook can be such a path.



[Credits](#) Skye Blue Café Wall Illusion

This style of theorising is based on the possibility of bringing out pattern from detail: the way we can move from blur—when we are in the fog—is specific, rather than general: the pattern emerges from the detail, and once the specific problem is defined, we can detail it to be as *precise* as we need it to be.

It features a sensorial point of departure to work on our perceptions. The sensorial approach can have a critical impact because much of what we perceive is transmitted to us in pathways that are different from the ones we receive in our upbringing, from our cultural surroundings and expectations.

Theory development—in this definition—does not proceed from generalities but specific affordances of pattern. Of course, we do have the option of considering that the pattern [recto] is skewing/warping our senses, and therefore constitutes precisely an *optical illusion*. But is this really good enough?

Have we really addressed the issue when stating the subjectivity of a finely tuned grid, or details of type (whether in regard of readability or legibility)? Are we happy to state that the subjective qualities result from optical illusion, when in fact the warping impression of the pattern may in fact be a *tool*?

If this is our working-assumption—or, hypothesis—what are we seeing in the pattern [recto]? What happens if we turn our attention to pattern at two levels that concern us: the sensory patterns and the patterns of work: or the procedure (i.e., what is the work in developing a pattern as on *recto*)?

When we are pledged to our senses and to the work of our hands, then the pattern that we are discussing here could be seen as the *crossroads* between the two: that is, it results from the superposition of a sensory pattern and a work pattern. The procedure. In such case, it is *not* an optical illusion.

Because it is not only seen, it is also made. And what we see is the compound of seen and made (*not* just seen, and *not* just made, but *both*). Then we must know how to ask: what else is there than a simple correspondence between a sensory-pattern and a work-pattern? Is it a sensory-motor focus?

One that gives us direction? One to orient us? One to intercept things we didn't see coming, but still cross our path in ways we *cannot* ignore? Can we imagine *sense-* and *work-*patterns that might correspond, if they are worked out? Can we imagine generative correspondences between the two?

That is, that a *correspondence* between sense- and work-patterns emerge as something *new* is created? What is new to us, or new to the world. This alternating practice of sensing and working is the principle of the BB. Organised, in this course in 4 modules: *experiment*, *narrative*, *format* and *scenario*.