Draft 1: Critical Inquiry & Proposal

Context and Critical Questions
During my practice, I experienced a distinct physical friction. The Trajan 'R' felt native to the chisel, its tail followed the natural arc of my wrist without me needing to adjust the stone. In contrast, the Gothic 'R' felt like a struggle; I had to constantly rotate the heavy slab to mimic the fluid, wrist-based angles of a quill pen. This observation validates Gerrit Noordzij's theory that a letterform is essentially a *crystallized movement*.(Noordzij, 2005).

Unlike a drawing, a carved letter relies on the precise angle of the "V-cut" to define its shape through light. If the gesture is imperfect, the sharp geometry distorts, and the crisp definition of the form have the chance to **dissolve into ambiguous**. This leads to my central question: **How does the physical limitation of the body dictate the form of a carved letter?**

Proposal for Studio Experiment
To explore this connection, I propose an experiment that systematically interferes with my own physical capabilities while carving. I will conduct 10+ iterations of the 'R'. To focus purely on gesture and allow for rapid experimentation without the fatigue of limestone, I will substitute the stone with a softer material (floral foam or plaster).

I will categorize the experiments into four distinct types of physical interference (TBC):

- **Mechanical Constraints:** Locking the wrist or elbow to shift the pivot point of the curve.
- **Sensory Deprivation:** Carving blindfolded or with thick gloves to test the reliance on visual and tactile feedback.
- **Spatial Distortion:** Carving with the chisel extended on a long stick (distance) or while lying down (gravity/posture).
- **Dexterity Failure:** Using the non-dominant hand or altering the grip (e.g., fist grip).

I aim to use this rigorous process to **uncover emergent patterns**, observing what new morphologies arise when a "crystallized movement" is disrupted.