

THE OFFLINE SCHOOL VOL.1

ON CREATIVE HABITS: MAPPING CREATIVE RHYTHMS

NOV 24 2025
SPACE ORBIT

HOSTED BY:
LEIYA SALIS & MEGUMI KOIWAI

GUEST FACILITATORS:
EMINATA & SAMUEL RHODES



Today's Facilitators



Leiya Salis
Social Practice
Artist & Writer



Megumi Koiwai
Writer, Translator and
Production Coordinator



Emintata
Singer-Songwriter



What's The Offline School?

searching for the divine?



seasonal fruit

shared meal with friends



an open window
with a slight breeze



playlists from your
teenage years



your reflection

here's some places you can look!

The Offline School began out of our desire to find spaces where people can dream, contemplate and connect on a meaningful level. It's not easy to find wholesome, grounded, deliberate community spaces these days.

Forever tethered to our devices, “connection” and “community” have slowly eroded into hollow concepts.

The Offline School is made out of hope: A place where you might meet a new creative partner, a friend, a crush, a mentor. Or encounter a new part of yourself.

Our hope is to cultivate bespoke experiences where

- wisdoms/ideas/theories both new and old can be engendered through meaningful conversations
- we can enjoy the serendipity (and embodied joys) of organic connections
- rediscover what it means to share space with one another.
- a space that is forgiving for you to go there – to be vulnerable, perhaps.

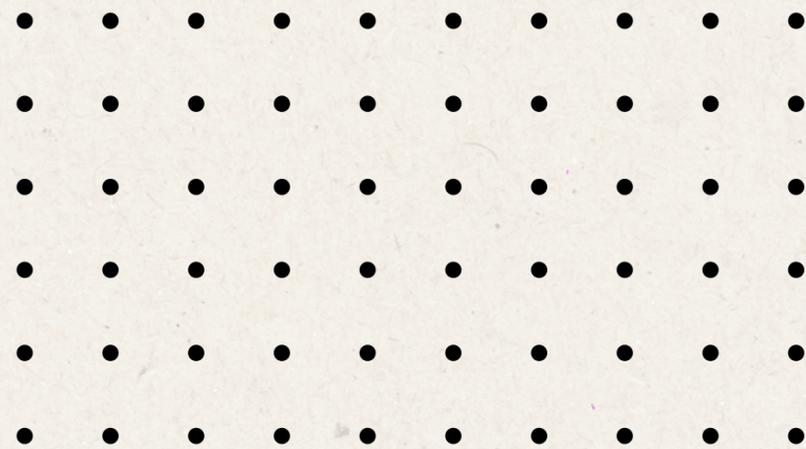


Habits vs Routines

Habits

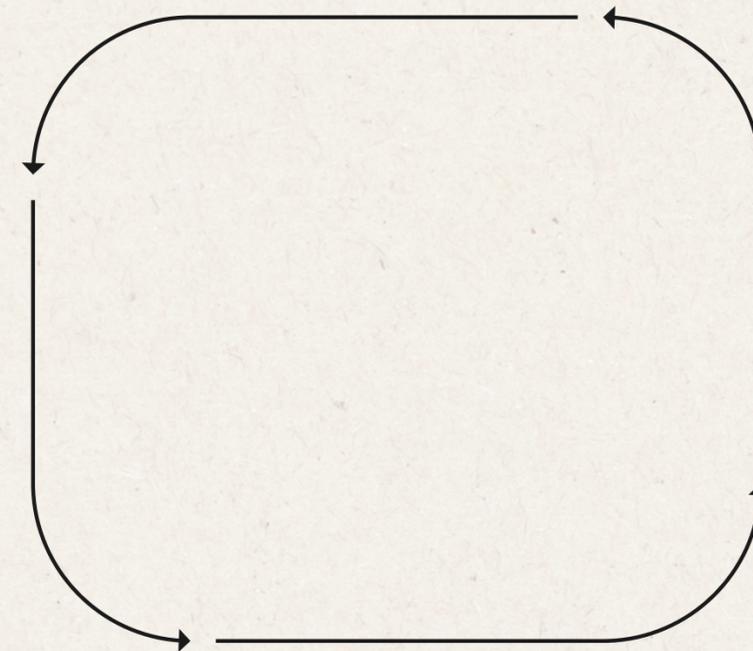
Habits are familiar patterns we fall into – cycles of comfort, avoidance, impulse, and instinct that often occur unconsciously.

Some habits can be supportive, while others, draining.



Routines

Routines are practices repeated with intention. They offer structure and predictability –whether that means consistent times, certain rituals, or a trusted sequence of steps that helps sustain a particular practice or process.



**Modern Routines =
Pressures of Productivity Culture?**

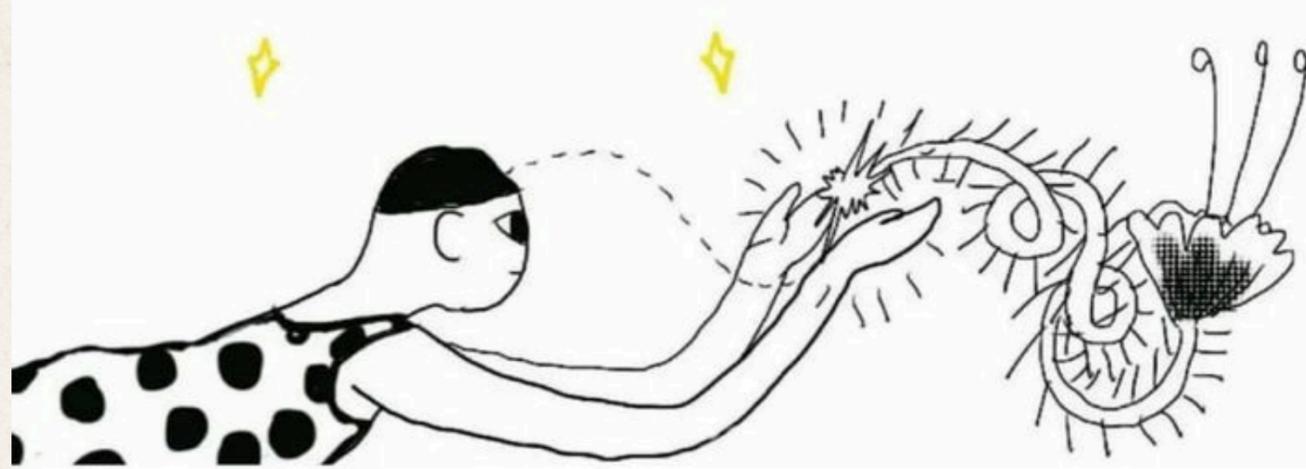
Being a Creative/Artist Being

vs.

**Being a Creative Worker
(i.e. content creator, etc.)**



Remember this:



Before capitalism, humans created

**— song, art, dance, sculptures,
poetry, rituals —**

**for the sake of creating without
any prize of career advancement
or institutional prestige and
acknowledgment.**

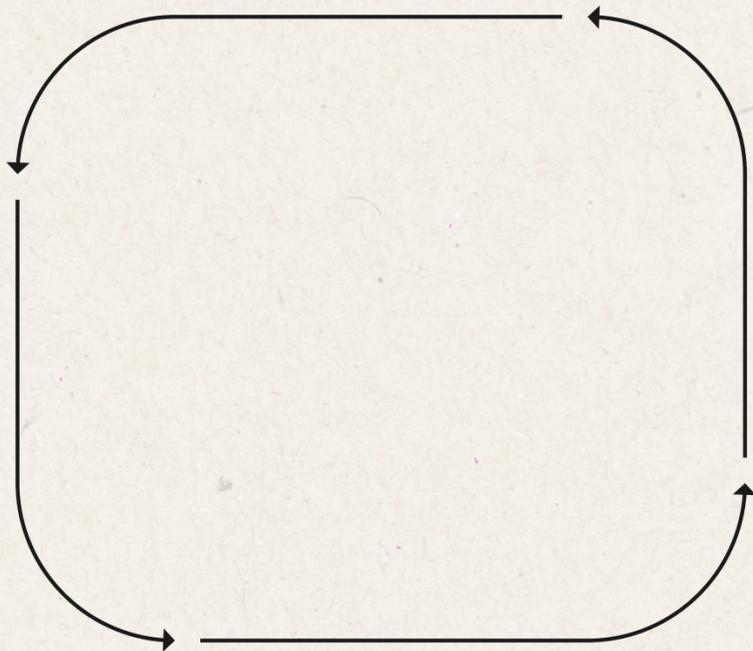
YUMI SAKUGAWA



From Routines to Rhythms

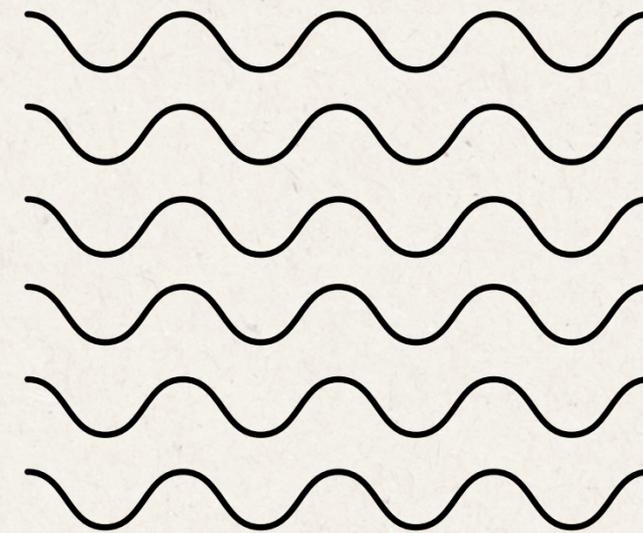
Routines

Modern culture tends to frame routines through strict scheduling and linear timekeeping, emphasising daily consistency and measurable goal-setting. This can make creative practice feel rigid, prescriptive, or performance-oriented rather than nourishing.



Rhythms

Creative rhythms are living, breathing systems. They emerge from the ebbs and flows of focus, rest, curiosity, and expression. Instead of being driven by strict repetition, they're guided by listening to yourself, pacing yourself, and allowing your process to evolve.



Share & Reflect (10 minutes)

What is your relationship with your creative routine/rhythm?

Do you feel pressure to create more, or better, or faster?

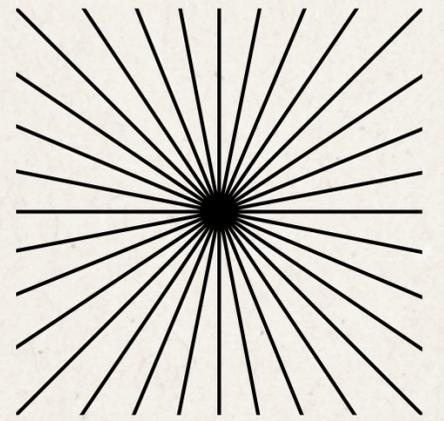
If so, where does it come from?



5 minute break :)



Leaning into Non-Linearity: The Fluid Intuitive



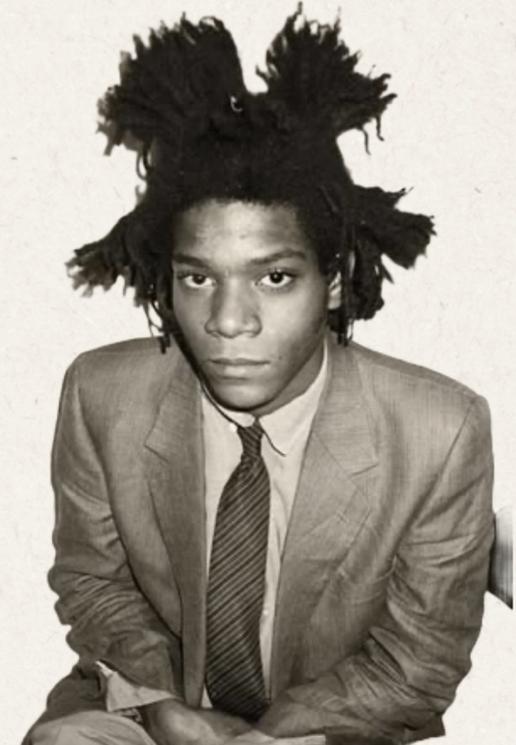
Zadie Smith; Writer

Zadie Smith is known for sharing that she doesn't write everyday. She writes only when it feels necessary for her. And even then, she writes slowly and laboriously.



Frida Kahlo; Artist

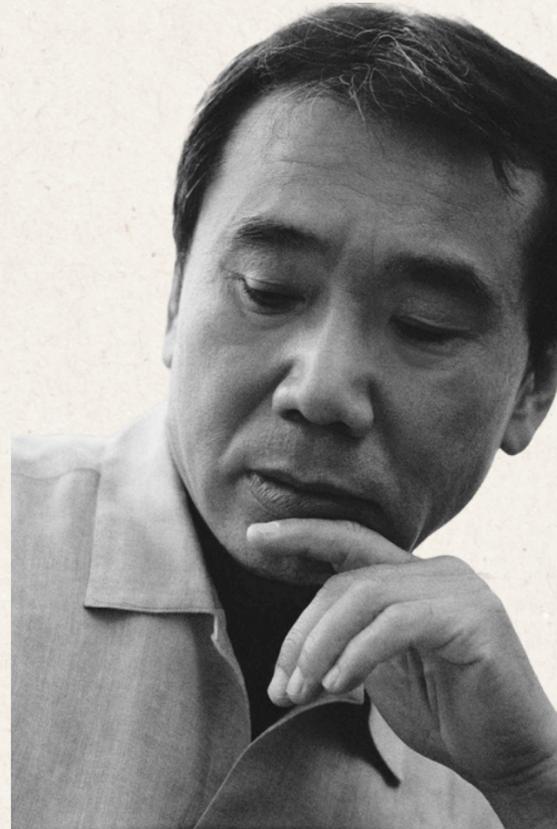
Kahlo famously set up a mirror above her bed and painted self-portraits while she was bedridden from illness. She adapted her creative practice to her physical state.



Jean-Michel Basquiat; Artist

Basquiat created in explosive periods, sometimes completing multiple paintings in a single day, then not painting for weeks. He'd have music and TV blasting in the studio, allowing his intuition to guide his creativity.

Cultivating Structure: The Timekeeper



Haruki Murakami; Writer

Murakami wakes at 4 AM, writes for 5-6 hours, then runs 10km or swims 1500m in the afternoon, reads and listens to music, and goes to bed at 9 PM. He calls the repetition itself "a form of mesmerism" to reach a deeper state of mind.



Ursula Le Guin; Writer

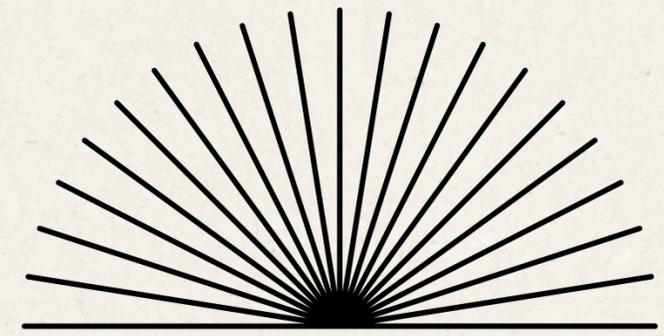
Le Guin woke at 5:30 AM each morning, and wrote from breakfast to lunch. The remainder of her day was taken up with pursuits like reading, music, "maybe house cleaning," and then dinner.



Octavia Butler; Writer

Early in her career, Butler would wake at 2 AM to write before work. She aimed for a minimum of four hours daily, treating writing "like a shift at work." She wrote contracts with herself and believed that "habit is more dependable than inspiration."

Designing Creative Sanctuaries: The Sanctuary Ritualists



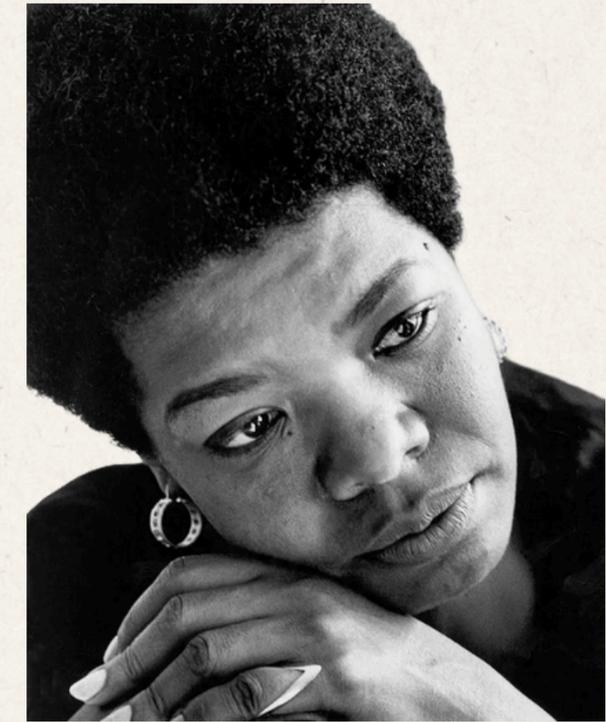
Virginia Woolf; Writer

Woolf began each day with a morning bath. Afterward, she would have breakfast with her husband, before retreating to her writing room to begin her work. This room, often described as her sanctuary, was where she wrote her novels and essays.



Georgia O'Keefe; Artist

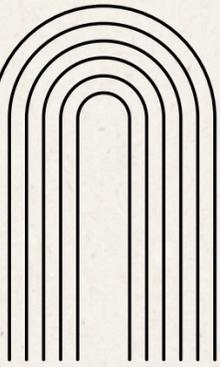
O'Keefe's mornings began early with a cup of tea in bed, followed by a brisk walk through the New Mexico terrain. At times, she'd collect objects on her walk, which would then inspire her artwork.



Maya Angelou; Writer

Unlike Woolf and O'Keefe, Angelou found sanctuary outside of her home. She would always work in hotel and motel rooms during the day, and returned home in the evening to read her day's writing to her husband.

Balancing Structure with Flow: The Hybrid Practitioner



Susan Sontag; Writer

Though Sontag had a strict routine to a degree – waking every morning no later than eight, writing by hand daily, limiting social interactions, confining reading to the evening – she also shared that she preferred to write in spurts, when she felt “enough confidence that something has matured” in her mind.



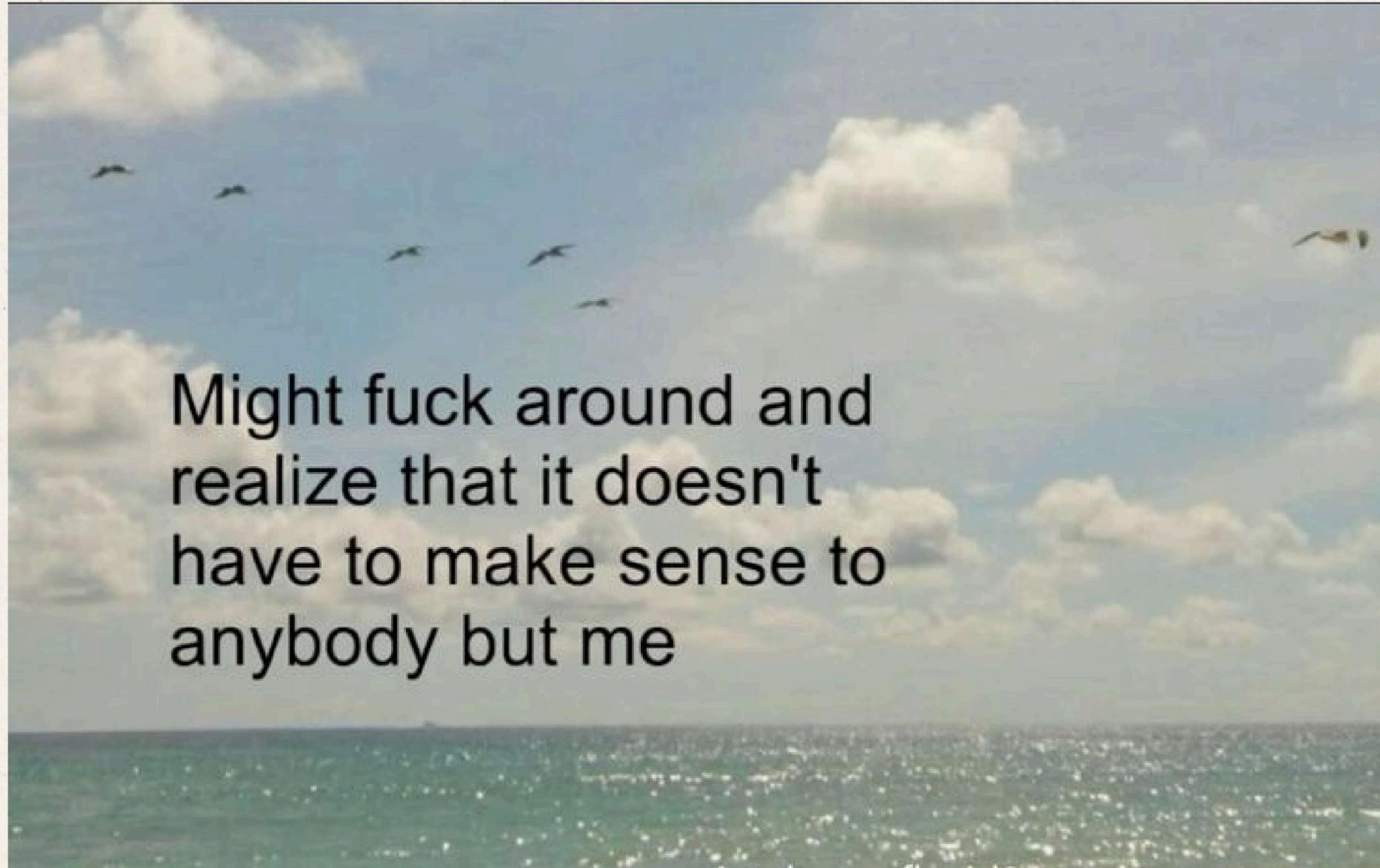
Agnes Varda; Filmmaker

Varda believed in creating when inspired to prevent artistic energy from dissipating. Though she worked routinely in her home, she championed an opportunistic approach, constantly note-taking and observing her surroundings, making work from her immediate and intimate environment.



Miranda July; Artist & Writer

July maintains structure – waking at 6:30 AM, blocking the internet for 3-6 hours, etc. – while also working in whatever time fragments life allows, be it writing in 30-45 minute sprints while parenting or using “productive procrastination” by working on secondary projects when avoiding her main one.



Each of these artists shaped a creative practice rooted in their own rhythms, rather than forcing themselves into rigid regimens.

They built a unique, living ecosystem that made sense to their artistry, creativity and bodily and emotional needs.



Time to Map It Out

Step 1: Identify Natural Rhythms (5 minutes)

Think about when/where you feel most creative.

*In the morning? At a cafe? In the summer?
During a particular point in your menstrual cycle?
After a workout?*

*Are you creative in bursts or long stretches?
When do you naturally rest, reflect, or recharge?*

Step 2: Design Your Ideal Rhythm (10 minutes)

Using your answers from Step 1,
sketch your personal creative rhythm:

*Feel free to draw, make a list, poem, schedule –
whatever feels right for you!*

*Feel free to borrow from the examples we shared earlier!
Consider flow and flexibility – not strict scheduling.*



**Share & Reflect
(10 minutes)**

**What small first step
could you take to
honour your rhythm this week?**





Did u get my vibes man? im
thinking we are all going to be okay

7:25PM MMS

that's all from us!

enjoy some music & snacks & beverages & most importantly, each other!!

if you feel inclined to exchange contact information,
i encourage you to go old school and write out your details on a sheet of paper!
it's very fun, we promise.

