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Reading Response #3

Reading this chapter, it has been a bit disappointing that, at least for my iPhone 13, the Ocarina app is not functioning (crashes on start up). I seem to remember trying it out last summer and being able to play around with the app but alas, that was a few updates ago. It's a shame because the tactile haptic feedback and built-in speaker on the iPhone have undergone massive upgrades. The haptic feedback on the newer iPhones is never a feature that receives much fanfare whenever a new iPhone is announced. Subtle as it is though, the detailed feeling of different apps and notifications has an outsize impact on my personal user experience, and provides a fitting case in point for the importance of principle 3.1, that, "design should aim to simultaneously address the ***visual,*** the ***aural,*** and the ***interactive***. Changes in one domain should be reflected in the others (page 117). This tactility really shines on the Apple watch as well, and some OS X applications (Adobe creative suite for example) make good use of tactile response in the MacBook touchpad. It elevates the experience of (often tedious) After Effects editing sessions when I can feel a tick tick tick sensation as I'm scrubbing through keyframes. In another example, a classmate the other day urged me to check out this YouTube video (https://www.youtube.com/watch?v=n02tImce3AE) where the creator proves pretty convincingly that the wood of a solid body electric guitar is tonally irrelevant, and even unnecessary (findings which were corroborated by a research study in brazil[1], which hopefully will reduce the apparently needless demand for endangered Brazilian rosewood fretboards). The only things that affected the guitar's sound were the strings, pickups, electronics, and bridge. There is no audible difference between a (also endangered) Hawaiian Koa body or a 2 by 4 from home depot. *But,* there is a difference, as people shell out lots of money for fancy woods and artisan retro aging, for the same reason people spend fortunes on analog synths: tactility matters. The music you will play on a guitar that feels great in your hands will be different than the 2 by 4. I think its an area of interface design that deserves more attention, and will be important to "selling" VR to users, adding an extra layer of interaction to draw them in further into a simulated universe.

I swear when I completed my design etude #1 a couple weeks ago[2], I had no idea the barber pole would actually be appearing later in the book (page 139), that's pretty neat! Related to this endless staircase aesthetic, as well as principle 3.8: "Invite the Senses…make use of surprises" (page 121) I think the game "The Stanley Parable" does a great job of synthesizing these, an

[1] Pereira, R. M., Junior, A. L., & de Freitas, T. C. (2010). Sobre o acoplamento corda-corpo em guitarras elétricas e sua relação com o timbre do instrumento. *Physicae*, *9*(1), 24-29.

[2] https://ccrma.stanford.edu/~calvin/256A/hw1/calvinMccormackCh1DesignEtude.pdf

endless loop that is also full of surprises. I don't want to ruin the game for anyone, but it really does manage to be an ouroboros that is full of surprises.

I love the cat recursion, though I question the placement "playing with cats" within the ordinary spectrum…