

Another great read from Ge. One point that I still find interesting about visual design is Principle 3.13: Invent artificial constraints. It's very interesting to me that the idea of purposely limiting the range of your design actually improves your ability to design. In a way, it seems almost counterintuitive, but the analogy of rules of a game makes perfect sense. We need a world to exist in. Emptiness suggests very little. I begin thinking about computer music and modern digital art and how our options are unbelievably vast for how and what we wish to create. Talking to music producers, they often mention that beginners spend way too much time on finding the perfect snare, kick, or synth, when they should just better try writing the best music they can with whatever samples they have. I wonder if the constraints that were inherent in the times of Mozart or Beethoven enabled the beautiful music they produced. Would Mozart have written his symphonies if he had Omnisphere and FL Studio? I like to think that his genius would have been manifested in any situation, but perhaps in a different way. Perhaps also that modern production has its own sort of constraints in themselves that promote a different sort of creativity. I am also interested in Principle 3.16: Originality is Recombination. We've heard the saying that good artists borrow, great artists steal. I sometimes think about the process of designing or creating something when inspired very heavily from another artist or source. I feel that there is a blurry transition between plagiarism and inspiration. What it means to add your own voice to a design is something I am very interested to hear more about in class. I am also intrigued by the section on movement in this chapter. I think of designs for video games or short films that deal entirely with still frames, often accompanied by pixelated graphics or something similar. I think that interpolation is awesome and very useful but I also think that it is a very valid design choice to not have interpolated movement. There is a certain nostalgic quality to this sort of portrayal of movement that I believe has design value in itself. I feel in fact that many of the

ideas that Ge presents can potentially be powerful in their absence. Of course I understand this to be a course about artful audio-visual design so I definitely understand the emphasis on this sort of design, but it is interesting to think about other design situations. I was also quite struck by the part of this chapter where the children interacted with soundpeek. The point about humans being naturally drawn to real-time response, following Principle 3.9: Make It Real-Time, Whenever Possible, I feel is very true and very important. It almost becomes like a conversation between the user and the design. In this manner of thinking it becomes very clear how designs can “speak” to us, and how we must “listen” or ‘read.’