This chapter was definitely the longest so far and also I think the most complicated. I spent some time going back and rereading the definitions and principles in this chapter. The language was a little more dense and the ideas a little more complex. The real standout principle for me was 5.12: “Make a piece, not an instrument or controller.” Shifting the focus away from the tools and about the final product is a very important strategy in anything creative or design related. It reminds me a lot of my main two passions, computer science and playing guitar. An important piece of advice given to beginner guitar players is to not worry about the gear, just to start playing. For programming projects, you shouldn’t study the intricacies of python, but instead try and use python to create something. For writing, it is often a good idea to just start writing whatever comes to mind and develop from there. This concept of letting something flow through you and not worrying about the tools first reminds me of Ge’s discussion of the sublime. In a sense to me, this process of focusing on the feeling and the experience in a way is the channeling of the inner sublime. The human element is at the forefront of the artful design and by letting the human element come first we are able to build the rest of the design around that feeling or experience. The discussion of mapping is something that I agree will be very important for us as software artful designers. Ge discussed this under the topic of mutualization (it took me a second to understand this concept), with the example from the book of the guitar’s frets and open body seeming like very logical design decisions due to laws of physics. For our designs however, we are not bound by the laws of physics, as seen in the impressive innovations made by Rebecca Fiebrink and Perry Cook who create new mappings of physical interaction to sound in ways that do not naturally occur. I wonder about when VR becomes more commonplace what new spatial audiovisual interactions we will be able to accomplish as more immersive VR technology is developed. This was something I was considering as I read Cook’s three reasons for intimacy loss for controllers. How far can we push technology until the delay and distortion is noticeable to human perception? What sorts of haptic feedback can we create with technology to best emulate the physical experience of playing an instrument? Principle 5:19 states “Interfaces should extend us.” If technology accomplishes bridging the gaps in intimacy that Cook has observed, I believe that technological controllers or instruments might have even more potential for extending the player than analog, traditional instruments. Imagine technologies like Wekinator with haptics, created by perhaps gloves or other wearable devices. Technology like this might allow humans to embody the tech and the instrument, the music they are creating with the controller, and bridge the gap between acoustic and synthesized music. I know Kunwoo does research on this and would love to hear his thoughts.