Reading 1: <http://switch.sjsu.edu/archive/wp/v28/index.html%3Fp=616.html>

The reading I selected from Switch New Media Journal belongs to a blog from Shannon Wright. She mentions much of the mental approach that should be taken into consideration when one is a creator. It is quite relatable to my own realizations in being a student of industrial design; where we are expected to create in a precise standard under a time limitation. She goes into the technical aspects and obstacles that are underestimated during the actual approach to making an idea that we all think seems so clear in out minds. She explains that there “seems to be two muses”. There is the Muse of Inspiration, “who gives us inarticulate visions and desires”, and the Muse of Realization, “who returns again and again to say ‘It is yet more difficult than you thought’”. There is a difference between being skilled with creative ideations (being inspired with one’s ideas), and actually fabricating the idea. Her blog empathetically showcases the acknowledgment of the technical factors that go in to making anything (although it’s focus was specifically addressing sculpting). It takes an acquirement of skill, discipline, technique, knowledge of materials, and a familiarity with tools to deliver the intended creation. She explains how these factors could shift the intention in mind. One can commit to a specific idea then be humbled by the unpredictability of the process. Much of the original idea is “altered by the fabrication itself”. She quotes sculptor Arthur Ganson, “The real, physical world keeps me honest. Because I can imagine anything, but I like the discipline of the actual, physical world. It’s a really good grounding plane for me.” An individual could have the most brilliant and innovative ideas, but it couldn’t be delivered if it isn’t communicated thoroughly through physical presentations. This is where the skill and knowledge of materials and tools come in to play. Being more familiar with the entirety of every detail involved in the process can help with the creator’s accuracy. Despite the aim for accuracy, she celebrates with Ganson’s quote, of the the unpredictability in the process of physical creations. Accidental adjustments to the artist’s work could have been the redirection that resulted in a preferable outcome than they intended. At times one could need to have the flexibility that characterizes creativity in the first place. Through the industrial designer’s perspective, this acknowledgment is much appreciated due to the precision that is required to deliver a market ready product. She elaborates the specific kinds of mental stress she experiences by describing her thoughts on prototyping. She makes sure to make a full scale prototype and to take photographs of every step of the way so she can always “retrace her steps”. When she is working on mock-ups she can enjoy the process seeing that it is “just practice”, but she explains, “Once I start the real piece, my fear of messing it up becomes suffocating. I aspire to treating each piece like it’s just practice so that I can get the work done faster”. She is explaining the mental process that is in addition to the creator’s physical processes. By this, she is highlighting the existence of that mental process in the first place, which encourages a regard to that. The mental process of crafting precisely is strategically avoiding inaccuracies by aiming to become increasingly knowledgeable of the materials, tools, and techniques involved. These considerations shine light on the importance on understanding how to deliver; how to effectively communicate your idea in physical, thus visual form. That, in addition to how it is a literal boundary that must be recognized to efficiently present your idea.