Freeing humanity's *voce meloria*: fast-forwarding to and backtracking from ideal user experiences during creative workflows

Taylor Hinchliffe

It may prove beneficial to conceptually remove current technological constraints and fast forward in time to theoretical examples of what the ideal user experience of creative workflows might look like, and then sequentially practice rewinding from and fast forwarding to these experiences until they are made manifest. For example, we may fast forward to experiences in the future pertaining to ideal creative workflows where we have significantly removed most of the distractions of blooming confusion or frustration along the path of taking dynamic and evolving images, language or other concepts in the mind, synchronizing them with an external medium and sharing them with others. From the limited perspective of the author, the potential paths of which the experience of creative workflows may take at least bifurcates, although many other possibilities surely exist.

The theoretical bifurcation in the possibilities of how users may synchronize mental concepts with external media splits at the point of invasive (e.g. Neuralink) versus noninvasive (media and workflow software / AI) interfaces, and it is in the opinion of the author that invasive interfaces are significantly more likely to result in detrimental downstream physical and biological consequences, and so in support of keeping humans human, noninvasive interfaces will be focused upon here.

Although the primary creative workflow and medium in this example will simply be writing and accompanying figures (images based on Dr. Drew Berry's "Cellulose synthesis by plant cells, powers of ten zoom" (1)), this will likewise be used to paint images of unfolding

systems pertaining to current versus ideal creative workflow examples at two time points. Since the user experiences of all creative processes will be different per differing workflows and ultimately unique per individual, this writing will instead focus on generalities that may be applied to as many scenarios as possible. For example, say a mixed media, mixed-sensory-experience and accommodative linguistic piece, as simulated in the mind, needs to reach its intended, integrated media destination as quickly and seamlessly as possible. This might involve the input of any combination of sentences, sketches, sound or other media, that, using an AI which has 'come to know' the aesthetic tastes of the individual, outputs a relevant combination of sensory experiences immediately ready for export and sharing. As a more dynamic example, instead take the rapid generation of an app for which, instead of a single media product as in an artwork, is an interactive system for which a great deal of user experiences may stem from. One might ask the same AI as above, now running in Xcode, to load a new iOS app with the iPhone camera integrated and ready to sculpt an example user experience directly into code by manipulating the camera over a placeholder image inside the Simulator. In combination with simple instructions, such as "the camera will switch to a media file when reaching maximum zoom", and dragging in the relevant simulation file, a unique ML-based object recognition and augmented reality experience could be rapidly created. Even the 'smooth zooming' simulation media file could start to be created more quickly with the proper database of the arrangement of matter at different scales.

If we now backtrack and rewind into the present for the examples above, the user experience of creating both mixed media and iOS app are often much more nuanced and require exponentially more 'knobs and switches', which increases the time between mental concept

generation and external 'synchronization' into a digital platform. In improving the user experience of creative workflows, we must simply bridge the gap between mind and media by removing as many intermediary 'knobs and switches' as possible while maintaining the same or better output/result quality of internal-to-external idea synchronization. Although it can still be beneficial to provide access to very large libraries of 'knobs and switches', present day workflow examples of mixed media creation do not move anywhere near the fluidity and speed of the mind and of the creative ideation experience, which creates an uphill battle of the internal-external translation of the creative process and renders such vulnerable to a phenomena described brilliantly by physicist Dr. Erwin Schrodinger in My View of the World:

"The real trouble is this: giving expression to thought by the observable medium of words is like the work of the silkworm. In being made into silk, the material achieves its value. But in the light of day it stiffens; it becomes something alien, no longer maleable. True, we can then more easily and freely recall the same thought, but perhaps we can never experience it again in its original freshness. Hence it is always our latest and deepest insights that are *voce meliora* [our most recent, most refined, most beautiful and most uniquely individual 'voice']." (2)

In both cases, moving concepts from mind to media must be as fast and intuitive as possible, or otherwise risk fading out of the spacetime 'zone' of creative flow, subsequently slowing or 'clogging' the flow of the *voce meliora* of the creative during the slow translational period, which increases the chances that the concept will be buried by time and other duties, forgotten, and never shared with others. Imagine what we are capable of collectively creating and accomplishing if we were to free up and accelerate the growth of our collective *voces*.
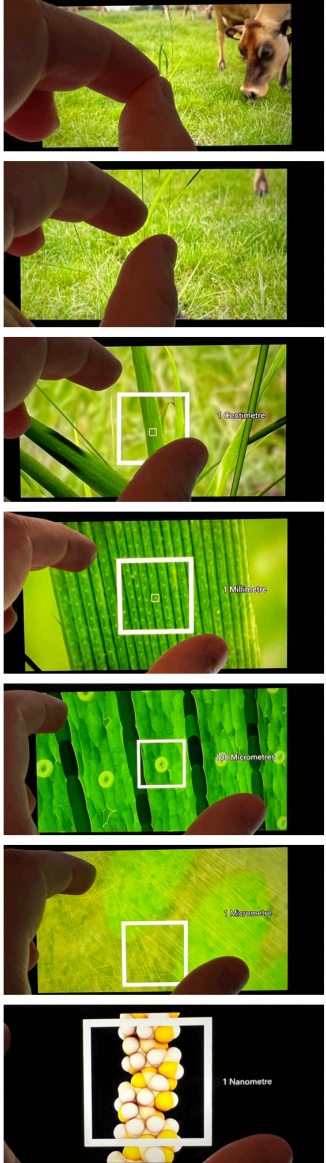
Path 1 (present)
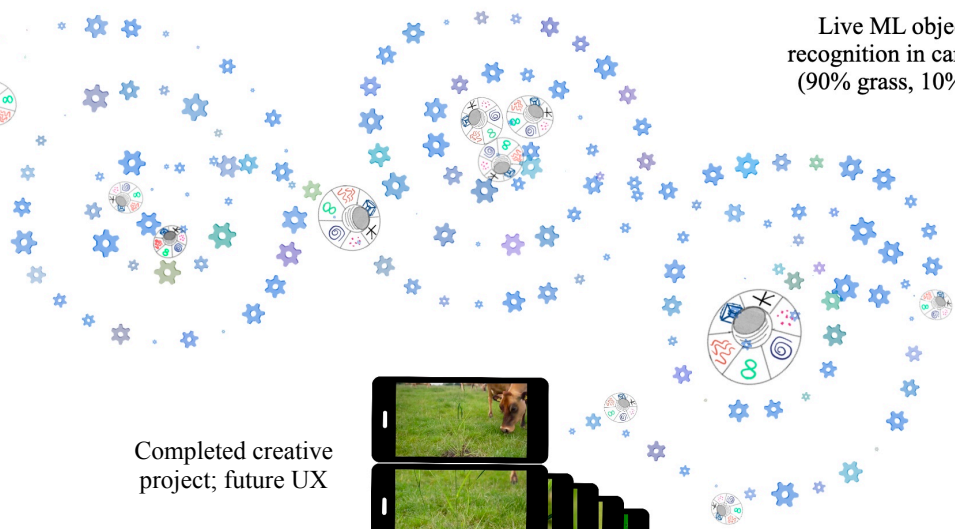
Path 2 (future)

Completed creative project; future UX
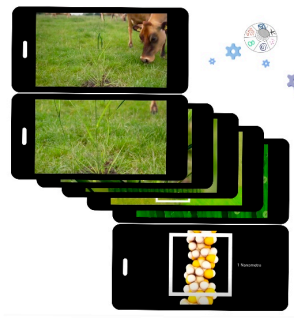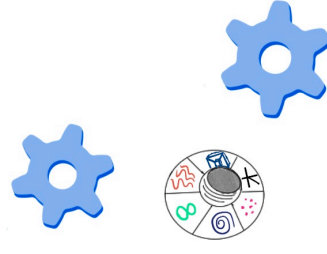
Live ML object recognition in camera (90% grass, 10% x)

Scale transition from camera to media (video, interactive simulation, AR)

References:

1. Berry, Drew. Cellulose synthesis by plant cells. Powers of ten zoom. Youtube and RGB Co

   UK, https://www.youtube.com/watch?v=Edy9EgqcAxg

2. Schrödinger, Erwin. My view of the world. Cambridge University Press, pg 23, 1964.